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The 8 parts. (100 pels.) with  
Original Edition Index to  
each part.  
Longest - a body volume  
publ. at 12/3/07.  
Bound by



HISTORICAL AND LITERARY  
CURIOSITIES,

CONSISTING OF  
FAC-SIMILES OF ORIGINAL DOCUMENTS;

SCENES OF REMARKABLE EVENTS AND  
INTERESTING LOCALITIES;

AND THE  
BIRTH-PLACES, RESIDENCES, PORTRAITS, AND MONUMENTS,

OF  
EMINENT LITERARY CHARACTERS;

WITH A VARIETY OF  
RELIQUES AND ANTIQUITIES CONNECTED WITH THE SAME SUBJECTS.

SELECTED AND ENGRAVED BY THE LATE  
CHARLES JOHN SMITH, F.S.A.

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LONDON:  
HENRY G. BOHN, YORK STREET, COVENT GARDEN.

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B 218



## DESCRIPTION OF THE PLATES.

- No. 1.—View of the House, No. 10, High-street, Portsmouth, in which George Villiers, Duke of Buckingham, was assassinated by Felton.  
A facsimile of the paper found in Felton's hat, when he was apprehended. This interesting document was discovered among the papers of John Evelyn, by one of whose descendants it was presented to Mr. Upcott, and in his possession it now remains. The two notes are in the hand-writing of Evelyn; one of them is the endorsement of the paper.  
"That man is cowardly, base, and deserveth not the name of a gentleman or souldier, that is not willinge to sacrifice his life for the honor of his God, his Kinge, and his Countrie. Lett noe man commend me for doeing of it, but rather discommend themselves as the cause of it, for if God had not taken away o' harts for o' sinnes, he would not have gone so longe vnpunished. JOHN FELTON."
- No. 2.—Part of a Letter from Horace Walpole to the Rev. Mr. Cole, respecting the genius of Chatterton, and his pretended poems by Rowley.
- No. 3.—Part of a Letter from Thomas Chatterton to Horace Walpole, inclosing some account of his pretended discovery of Rowley's Poems, &c.
- No. 4.—View of the Residence of Elwood, the friend of Milton, at Chalfont St. Giles, in Buckinghamshire.  
View of Jordaens, the meeting-house of the Society of Friends, in Buckinghamshire, and the burial-place of William Penn of Pennsylvania, from original drawings by De Cort, in the possession of the Editor.
- No. 5.—A Letter from William Penn of Pennsylvania.  
From the Collection of Mr. Upcott.
- No. 6.—Part of a Letter from Matthew Prior the Poet, respecting his portrait painted by Richardson and engraved by Vertue.  
Extract from Dean Swift's Journal, addressed to Mrs. Dingley, containing an account of the Duel between the Duke of Hamilton and Lord Mohun.
- No. 7.—View of the House at Chelsea, in which Smollett wrote his "Roderick Random."  
A Letter from Smollett to Richardson, denying that he was the Author of an article in the Critical Review, reflecting upon the talents of the Author of "Clarissa."
- No. 8.—Richardson's answer to the above-mentioned Letter from Smollett.  
Both from the Collection of Mr. Upcott.
- No. 9.—Extracts from the Will of the Emperor Napoleon, with varieties of his signature, and the signatures of the Empresses Josephine and Maria Louisa.
- No. 10.—An Extract from the original Manuscript of Pope's translation of Homer, containing the parting of Hector and Andromache.  
Part of a Letter from Gay to Dean Swift, describing the success of the Beggar's Opera.
- No. 11.—View of Sterne's Residence at Coxwold in Yorkshire.  
A Note from Sterne to Garrick, written immediately before his departure upon the "Sentimental Journey."
- No. 12.—Part of a Letter from Bishop Warburton, respecting the Poems of Milton.  
Part of a Letter from Dr. Robertson concerning his History of Scotland.



THE HOUSE IN WHICH GEORGE VILLIERS DUKE OF BUCKINGHAM WAS ASSASSINATED.

110 High Street Portsmouth

That man is cowardly base and desperate  
 not to name of a gentleman & Soldier  
 that is not ready to sacrifice his life  
 for the honour of his God his King and his  
 Country Let no man command me for  
 to my of it, but rather discommend from  
 salute, as the rule of it, for if Gods hand  
 not taken away & grace for I should go  
 would not have gone so long unpunished

Jo: Felton:

a Note found  
 about Felton when  
 he killed J. Duke  
 of Buckingham  
 23<sup>rd</sup> Aug. 1628.

A note found about Felton when he killed the Duke  
 of Buckingham: on 23<sup>rd</sup> Aug. 1628.

Facsimile of the Paper found on Felton when he stabbed the Duke of Buckingham. In the possession of Mr. Blaquiere.

If any man was to tell you that monkish rhimes  
had been dug up in Herculaneum which was destroyed several  
Centuries before there was any such Poetry, should you believe it?  
Just the reverse is the case of Rowley's pretended poems. They have  
all the elegance of Waller & prior, & more than Lord Surrey - but I have  
no objection to any body believing what he pleases. I think poor  
Chatterton was an astonishing genius - but I can not think that Rowley  
foresaw ~~the~~ metres that were invented long after he was dead, or that our  
language was more refined at Bristol in the reign of Henry 5<sup>th</sup> than it was  
at Court under Henry 8<sup>th</sup>. One of the Chaplains of the Bishop of Exeter  
has found a line of Rowley in Hudibras - the Monk might foresee  
that too! The prematurity of Chatterton's genius is however full  
as wonderfull, as that such a Prodigy of Rowley should never have been  
heard of till the eighteenth Century. The youth & industry of the former  
are miracles too, yet still more credible. There is not a symptom in  
the poems but the old words that savours of Rowley's ~~poems~~. Change the  
old words for modern, & the whole construction is of yesterday.

Strawberry hill  
June 19 1777:

Hor. Walpole

Dear

Being versed a little in antiquity I have met with several curious Manuscripts among which the following may be of Service to you in any future Edition of your truly — entertaining Anecdotes of Learning — In correcting the Mistakes (if any) in the Notes you will greatly oblige

Your most humble Servant

Thomas Chatterton.

Britol. March 26<sup>th</sup>.

Goodnight —

The Copy of Reynoldsynges, yn Englade, written  
by 'T. Rowle. Abg for Master Canynge.

'T. Rowle was a Secular Priest of St. Johns, in this City. he Merit as a Biographer Historiographer is great; as a Poet still greater: some of his Pieces would do honor to Pope; and the Poem under whose Patronage they may appear to the World, will lay the Englishman, the Antiquary, and the Poet, under an eternal Obligation —





Drawn by H. De Gort. 1798

THE RESIDENCE OF ELWOOD THE FRIEND OF MILTON, CHALFONT ST GILES, BUCKINGHAMSHIRE.

Engraved by Schreybiller



Drawn by H. De Gort. 1798

JORDANS, THE MEETING HOUSE OF THE SOCIETY OF FRIENDS, BUCKINGHAMSHIRE.

*The Meeting near the Gate is the place where William Linn was buried.*

Engraved by C.T. Smith. 1798. Published by G. & C. Smith, 17, Southampton Street, for the Society, London, 1835.

Engraved by Schreybiller

He is a wise, & a good man  
too, that knows his o-  
riginal & end, and answers  
it by a life that is adequate  
& corresponds therewith.

There is no creature fallen  
so much below this, as man  
& that will augment his  
trouble in the Day of account  
for he is an accountable creature  
I pray god his maker to  
awaken him to a just con-  
sideration thereof, that he  
may finde forgiveness of  
God his Maker & Judge.

*T. M. B.*

Richardson whom I take to be a  
better painter than any named  
in your letter has made an  
excellent picture of me, for whom  
Lord Harley, (whose it is) has  
a Stamp & taken by Vertue.

J. Prior

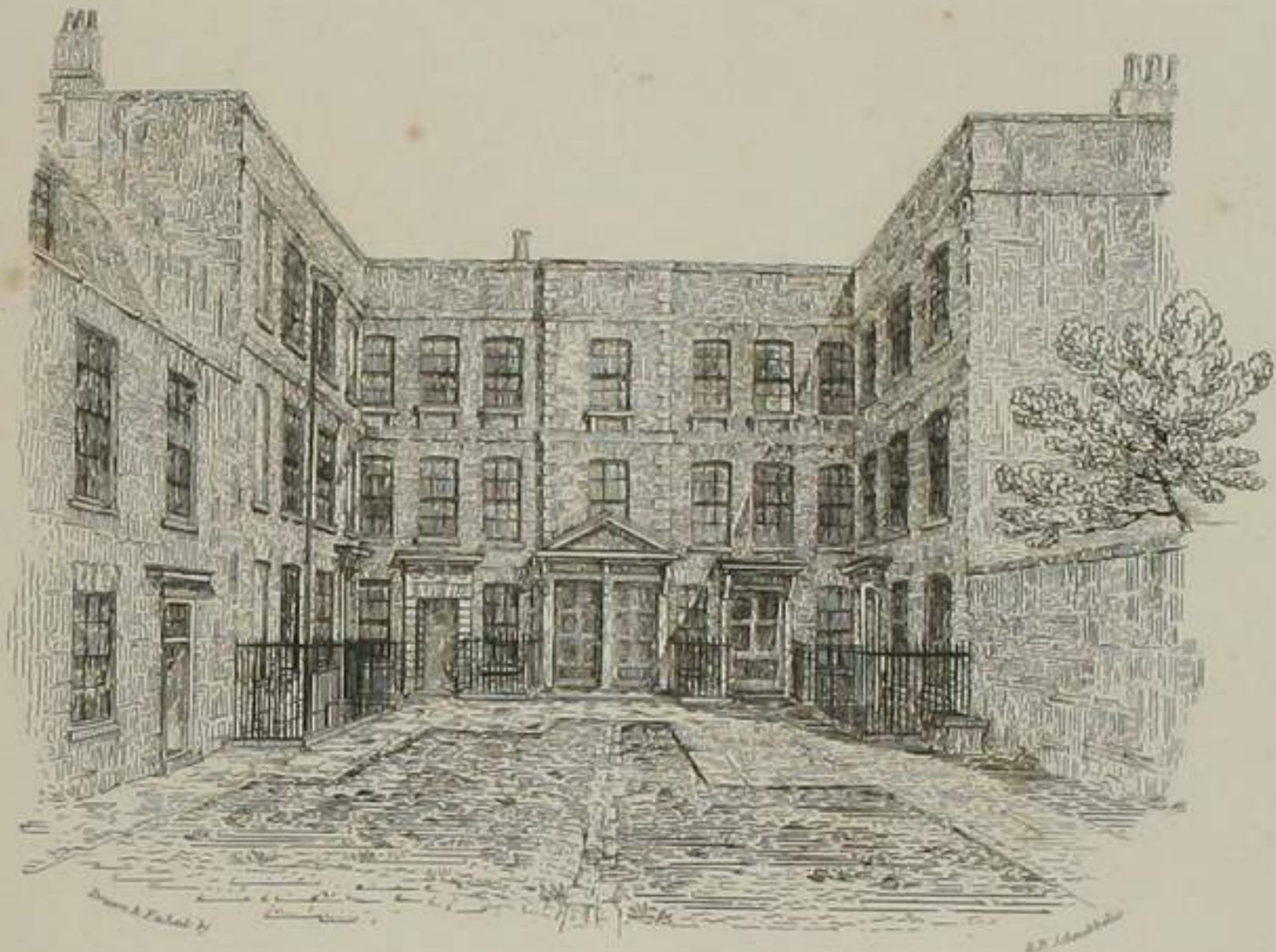
Sloane M.S. 4805, Fol. 67 & 72.

Before this comes to your hands, you will have heard of the most terrible accident that  
hath almost ever happened. This morning at 8, my men brought me word that D. Hamilton  
had fought with D. Mohun & killed him and was brought home wounded. I immediately sent him  
to the Duke's house in St James's Square, but the Porter could hardly answer for tears and a great  
Rabble was about the House. In short they fought at 7 this morning the Dog Mohun was killed on  
the spot, and well the Duke was over him Mohun shortening his sword stabbed him in at the  
shoulder to the heart the Duke was help'd towards the Lake house by the King in Hyde park (where they  
fought, and dyed in it first before he could reach the House & was brought home in his Coach by 8,  
while the poor Dutchess was asleep. Macartney & an Hamilton were the seconds who fought betweene,  
and we both fled. I can tell, that a footman of D. Mohun's stabbed D. Hamilton; & some say  
Macartney did so too. Mohun gave to afford & yet sent it challenge. I am infinitely concerned for the  
poor Duke who was a frank honest good natured man, I loved him very well & I think he loved me better.

London Novbr 15. 1712

Jonat: Swift.

Sloane M.S. 4804, Fol. 80.



MONMOUTH HOUSE, LAWRENCE ST. CHELSEA, TAKEN DOWN 1833.

the residence of D. Smollett.

See Fac. 1833's. Volume

Sir  
 I was extremely concerned to find myself suspected of a silly mean insinuation  
 against Mr. Richardson's writings which appeared some time ago in the French Review  
 and I desired my friend Mr. Miller to assure you in my name that it was inserted  
 without my power or concurrence. Tho' you received his explanation with your us-  
 -ual candour, I think it my duty to corroborate what he has said in my Vindication,  
 by protesting in the most solemn manner that I never once mentioned Mr. Richard-  
 -son's name with disrespect nor ever reflected upon him or his writings by the most  
 -distant hint or allusion. That it is impossible I should ever mention him either as  
 a writer or a man without expressions of admiration and applause I am not  
 much addicted to compliment; but I think such an act is no more  
 than a piece of justice due to that amiable benevolence, sublime morality & dignifying  
 intimacy with the human heart, which must ever be the objects of veneration among  
 people of good sense and integrity. I am very much obliged to you for your judicious  
 remark on the Place of Mr. Richardson: & shall be proud of your advice on my future  
 occasion: in the mean time I beg leave to profess myself with the most perfect  
 Esteem

Sir your very humble servant  
 J. Smollett

Chelsea Aug. 10. 1756

Fac. Simile of a Letter from the celebrated D. Smollett to Richardson the Author of Clarissa, or The Grandison, &c.

Published by C. J. Smith, Engraver D. Southampton Str. Sold by Tho. Faulkner, Oct. 1833.

Dr Smollet & Motive  
Aug 14. 13. 1756.

Answer.

Dear Sir

I am greatly oblig'd to you for C heard Letter of the 10th I had not the least Imagination that the  
Pages in the critical Review was Dr Smollets. When Mr Miller mentioned it to me in a manner very  
favorable to both, I had not heard of it. To this then I have not seen it. The Author of it whoever he be  
is very welcome to compare what I have written. But perhaps he would have forgone the uncalld for  
and unpurposed Temptation, had he consider'd that Probability, length of leaf, cannot be avoided in  
Letters written to the Moment. I wish he would try his hand at that sort of Writing.

I am no less oblig'd to you, good Sir for your taking so kindly the little Hint, I profer'd  
to offer on a Plan I was <sup>very</sup> much pleas'd with, and which I wish'd to be follow'd, as to the Main of

it, by my Gentleman who should be induc'd to undertake the Writing of a new History of England  
I had not oppos'd these poor and insignificant Starts had I not been greatly pleas'd with your Plan.

I respectfully thank you, Sir for the Whole of your very kind Letter, and am, with Wishes  
for your Success in every Good you undertake, as well as in that before us,

Yours  
Aug 13. 1756

Y<sup>r</sup> oblig'd, and Faithful M<sup>o</sup>d<sup>r</sup> Serv<sup>t</sup>

J. Richardson

EXTRACT FROM THE WILL OF THE EMPEROR NAPOLEON.  
 Preserved in the Prerogative Office, Doctors Commons, London.

Ce aujourd'hui 15 avril 1821 à Longwood île de St. Helène

je meurs dans la Religion apostolique et romaine dans le sein de la  
 quelle j'ai vécu plus de cinquante ans

Je desire que mes cendres reposent sur les bords de la Seine  
 au milieu de ce peuple français que j'ai tant aimé

*Ce aujourd'hui 15 avril 1821 à Longwood île de St. Helène. — Je meurs dans la Religion Apostolique et Romaine dans le sein de laquelle  
 je suis né il y a plus de cinquante ans. — Je desire que mes cendres reposent sur les bords de la Seine au milieu de ce peuple Français que j'ai tant aimé.  
 This present 15<sup>th</sup> of April 1821 at Longwood, island of St. Helena. I die in the Holy Roman Catholic faith, in the bosom of which I was born, more than  
 fifty years ago. I desire that my remains may be deposited on the banks of the Seine, in the midst of the French people whom I have so much loved.*

Ceci est mon testament  
 écrit tout entier de  
 ma propre main

*Napoleon*

*Ceci est mon testament écrit tout entier de ma propre main.  
 This is my will written entirely with my own hand.*

*Napoleon*

*Napoleon*

*Signatures attached to the Will.*

*The Empress Josephine when at Strasbourg in 1809.*

adieu, mon  
 cher Lavalette je n'ai que  
 le temps de vous assurer de mon  
 attachement  
 Strasbourg le  
 1<sup>er</sup> juin

*Adieu mon cher Lavalette je n'ai que le temps de vous assurer de mon attachement.  
 Adieu my dear Lavalette I have only time to assure you of my attachment.* Josephine

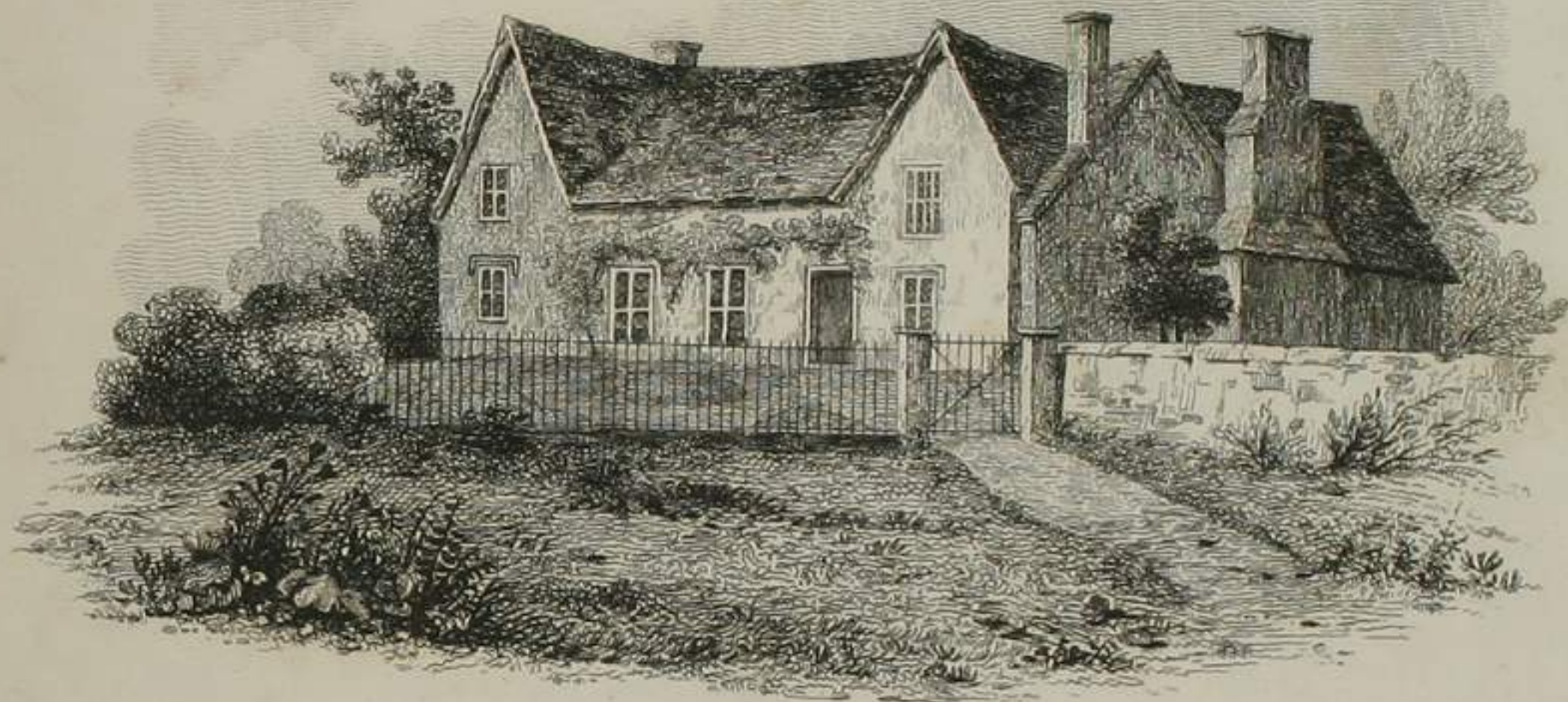
*Maria Louisa*

*The Empress Maria Louisa as Regent when Napoleon was at Moscow*

*Bauckhantke*

*When Commandant of Artillery in 1793.*





PARSONAGE HOUSE COXWOLD, YORKSHIRE.

*The Residence of Rev. Laurence Sterne*

Dear Gemick.

Upon reviewing my finances,  
this morning, w<sup>th</sup> some unforeseen  
expences — I find I should set out  
with 20 p<sup>d</sup> less — than a prudent  
man ought — will you lend me  
twenty pounds.  
Y<sup>rs</sup> L. Sterne



He is the Author of three perfect pieces of poetry His paradise  
lost, Samson Agonistes, & the mask at Ludlow Castle. The two dra-  
-matic pieces separately possess the united excellencies of this famous epic  
poem. There being in the last all the majesty of sentiment that nobly  
the Tragedy, & all the sweetness of description that charms in the mask.  
Indeed the Tragedy (as an imitation of the ancients) has, as it were, an  
gloominess intermixed with the sublime (the subject not very different  
the fall of two Heroes by a woman) which shines more severely in  
his paradise lost: as there is in the mask (in which he only copied  
Shakespeare) ~~the~~ a brighter vein of poetry intermixed with a softness  
of description than is to be found in the charming scenes of Eden.

Letter to Birch. Add. M.S. N° 4520

W. Warburton

Nov. 29 1737

I have been engaged for some time in writing  
a History of Scotland from the death of James V to the  
accession of James VI to the throne of England & my  
chief object is to adorn (as far as I am capable of  
adorning) the history of a period, which on account  
of the greatness of the events, & their close connection  
with the transactions in England deserves to be better  
known.

William Robertson

Glasgow 19th Sep<sup>r</sup>  
1757

Letter to Birch. Add. M.S. N° 4517

## DESCRIPTION OF THE PLATES.

- No. 13.—Portrait of Thomas Howard, fourth Duke of Norfolk.  
The farewell papers were written immediately before his execution in 1572; the first, addressed to William Dyx, his steward, is on the leaf of a New Testament, now in the possession of his Grace the present Duke of Norfolk, who has most graciously allowed the copy to be made.  
The second appears in a copy of "Grafton's Chronicles," obligingly communicated to the editor by Henry Jadis, Esq.
- No. 14 & 15.—The Poem of "*Queen Mary's Lament*," in the hand-writing of ROBERT BURNS.  
From Mr. Upcott's Collection.
- No. 16.—View of the Birth-place of *John Locke*, at Wrington in Somersetshire.  
Part of a Letter from *John Locke* to *Sir Hans Sloane*, respecting the alteration of the Calendar.  
Add. MSS. Brit. Mus. No. 4052.
- No. 17.—A Letter from *Miles Coverdale*, Bishop of Exeter, addressed to *Thomas Lord Cromwell*, respecting his Annotations on the Bible.  
Harl. MSS. No. 604.
- No. 18.—Fac-simile of an Epitaph on *Benjamin Franklin*, written by himself.  
From Mr. Upcott's Collection.
- No. 19.—View of Austin's Farm at Sapiston, Suffolk, the early residence of *Robert Bloomfield*, with a fac-simile of the first eight verses of his Poem of "*Richard and Kate*."  
From Mr. Upcott's Collection.
- No. 20.—Fac-simile of part of *Shenstone's* poem of "*The Snuff Box*."  
Some additions to the comic part of the "*Midsummer Night's Dream*," in the hand-writing of Garrick.  
Both in Mr. Upcott's Collection.
- No. 21.—Lord Chatham to Garrick, in answer to his verses from Mount Edgcumbe.  
From Mr. Upcott's Collection.
- No. 22.—The Monumental Bust of Shakespeare, from his tomb at Stratford-upon-Avon, with the signatures of a few celebrated Actors.  
The Autographs are from the Collection of Charles Britiffe Smith, Esq.
- No. 23.—Part of a Letter from Potter, Bishop of Oxford, to Atterbury, Bishop of Rochester, concerning a passage in St. Paul's Epistle to the Corinthians.  
Add. MSS. Brit. Mus. 5943.  
Part of a Letter from Bishop Atterbury to Trelawney, Bishop of Exeter, respecting the time of the writing of St. John's Gospel.  
Add. MSS. Brit. Mus. 5943.
- No. 24.—View of the Cottage at Haverstock Hill, the residence of Sir Richard Steele, from a drawing by R. Schnebbelie, taken in 1809.  
Part of a Letter from Sir Richard Steele to ———  
Add. MSS. Brit. Mus.



THOMAS HOWARD, FOURTH DUKE OF NORFOLK.

Farewell good daye, your seruyces haue bene so faythfull vnto me  
as I am sorrye that I can not make profite off my good will to  
~~the~~ recompence yet I trust my death shall not make no change  
in you towards mine, but that you will faithfully performe  
the trust that I haue reposed in you, forgett me and remember  
me in mine. Forgett not v<sup>r</sup> planes, to counsell at and aduise  
phylips and Nannes v<sup>r</sup> experienced youths, the rest off their brother  
and sisters will doynge v<sup>r</sup> mucht upon their v<sup>r</sup>tyues and  
confidant dealings, god grant them his grace wchke ys able  
to worke better in them, than my naturall will meaninge herte can  
wische vnto them: Amen and so hopynge off your honoure and  
faythfullnes when I am dead I bidde you this my last farewell  
the 10<sup>th</sup> off febr<sup>r</sup>: 1571. T. H.

In the possession of His Grace the Duke of Norfolk

good friend george fare  
well, I haue no other tokens to  
send my frendes but my booke, and  
I knowe howe sorrye you are amongst the  
rest for my hard lucke wheroff I thanke  
god because I hope his mercifull chastysment  
will prepare me for a better world. looke well  
thowrowe this booke and you shall see the  
name off a duke v<sup>r</sup>ge vnhappye I pray god  
y<sup>t</sup> maye exale w<sup>th</sup> me, and that others maye  
speake better hereafter. But y<sup>t</sup> I my self haue

my wyshe and weare in as good state as euer  
you knewe me, yea I will wyshe for a  
lower degree be fynd I praye you to myne  
and do my hartie commendations to  
your good wyfe and to gentle m<sup>r</sup> Demmyl  
at dy<sup>m</sup> the sayde that you haue v<sup>r</sup> knowen  
me to be off Farewell good frend 1572

Yours dying as he was  
Iohn Howard  
god blyse my god fone. Amen

In the possession of Henry John Esq

Engraved by C. J. Smith, Engraver, London, 1838

## Queen Mary's Lament

Now Nature hangs her mantle green  
On every blooming tree,  
And spreads her sheets of daisies white  
Out o'er the grassy lea:  
Now Phoebus cheers the crystal streams,  
And glads the azure skies;  
But nought can glad the careful wight  
That fast in distance lies. —

Now larks <sup>2</sup> wake the merry morn,  
Aloft on dewy wing;  
The meek in his noontide bower  
Makes woodland echoes ring:  
The mavis mild wi' mony a note  
Sings drowsy day to rest;  
In love & freedom they rejoice  
Thi' care nor thrall of pest —

Now blooms <sup>3</sup> the lily by the bank,  
The primrose down the brae;

The hawthorn's budding in the glen,  
And milk-white lies the slae;  
The meanest hind in fair Scotland  
May rove this sweets amang;  
But I, the queen of a' Scotland,  
Mau'n lie in prison strong. —

4  
I was the queen o' bonie France,  
Where, happy I hae been;  
Thi' lightly rose I on the morn,  
As blythe lay down at e'en:  
And I'm the sovereign o' Scotland,  
And many a traitor there;  
Yet here I lie in foreign bands  
And never-ending care. —

5  
But as for thee, thou false woman,  
My sister & my foe,  
Grim vengeance yet shall whet a sword  
That through thy soul shall gae:  
The weeping blood in woman's breast  
Has never known to thee;

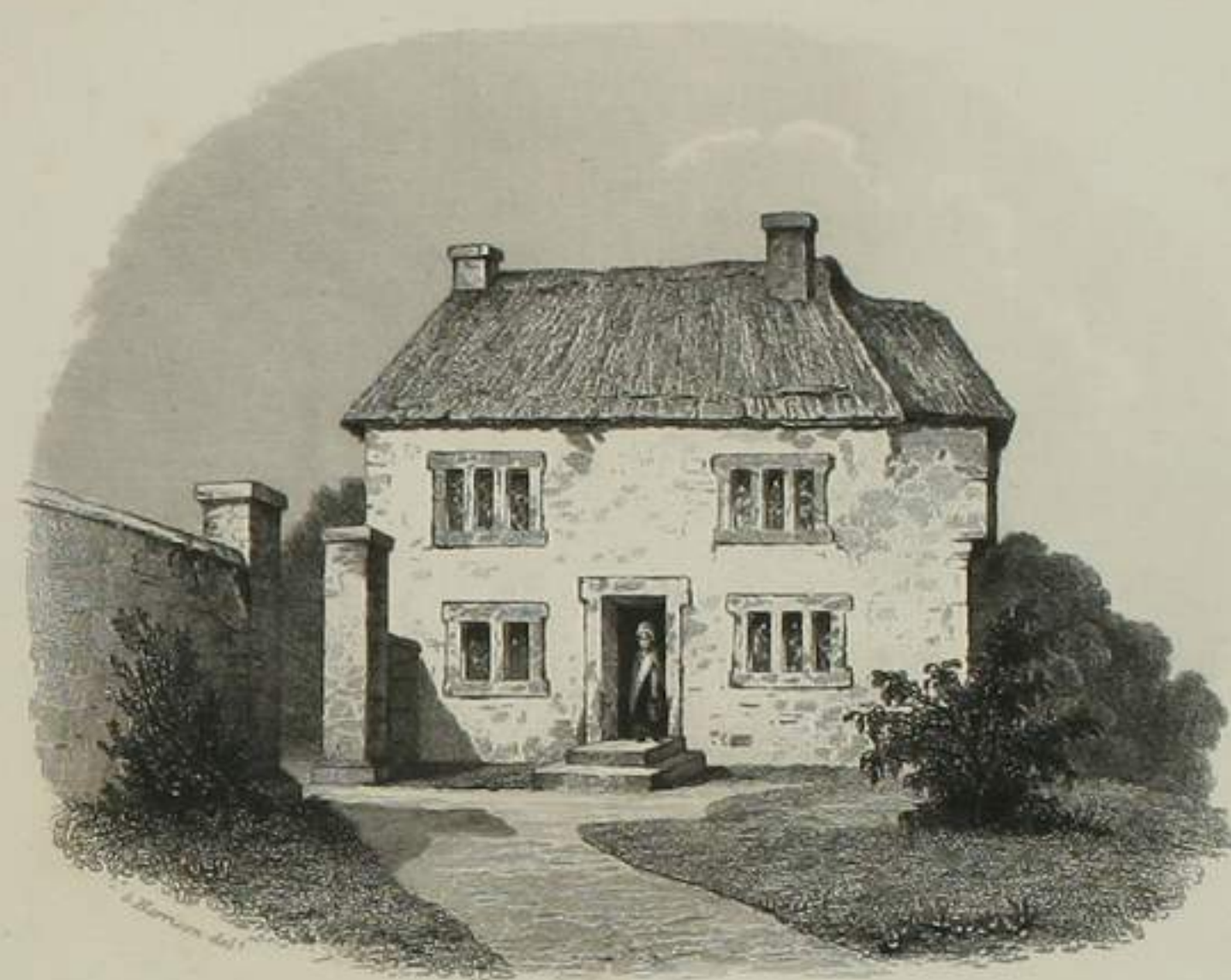
Nor th' balm that draps on wounds of woe  
O'rae woman's pitying e'e!

My Son, my son, may kinder Stars  
Upon thy fortune shine;  
And may those Pleasures gild thy reign,  
That ne'er would blink on mine!  
God keep thee frae thy mother's faes,  
Or turn their hearts to thee.  
And where thou meetst thy Mother's friend,  
Remember him for me.

O, soon to me may summer suns  
Vae mair light up the morn!  
Vae mair to me the Autumn winds  
Wave o'er the yellow corn!  
And in the narrow house of Death  
Let Winter round me rave,  
And the next flowers that deck the spring,  
Bloom o'er ~~the~~ my peaceful grave!

---

Robert Burns



THE BIRTH PLACE OF JOHN LOCKE AT WRINGTON SOMERSETSHIRE.

Since y<sup>u</sup> command me I here send y<sup>u</sup> what  
I propos'd above a twelve month since for the reforming of  
our year, before the addition of an other day increase the error  
& make us, if we goe on in our old way differ the next year  
~~differ~~ eleven days from those who have a more rectified Calendar.  
The remedie w<sup>ch</sup> I offer is that the intercalare day should be  
omitted the next year & soe the ten next leap years following  
by w<sup>ch</sup> easy way we should in 44 years miserably returne to the  
right. & from thence forwards goe on according to the new stile.  
This I call an easy way because it would be without any preju-  
dice or disturbance to any ones civill rights, w<sup>ch</sup> by the lopping off  
of ten or eleven days at once in any one year might perhaps receive  
inconveniency; the only objection that ever I heard made against  
rectifying our account.

John Locke

Oates 2 Dec 99

Right honorable and my singular good lord (after all done salutations)  
 I humbly beseech your lordshippe, yt by my lord clerk of herford I maye  
 knowe your pleasure, concerning the annotations of this bible, whether  
 I shall proceede therein, or no: for it were, yt the darck places of yt kept  
 upon ynenglish I have alwayes set a hande (as) shulde so passe undisclosed.  
 do for any private opinion or contentious word, as I wolle utter by  
 avoyde all such, so wolle I offre y<sup>e</sup> annotations first to my sayde lord of  
 herford, to y<sup>e</sup> intent yt he shall so examine y<sup>e</sup> same, afore they be put  
 in print, yt it be yo<sup>r</sup> lordshippes good pleasure, yt I shall so do, do  
 concerning y<sup>e</sup> new testamēt in english & Latin, wherof yo<sup>r</sup> good lordshippe  
 recovered lately a booke by yo<sup>r</sup> seruant Sebastian y<sup>e</sup> Cooke, I beseech yo<sup>r</sup> to  
 consider y<sup>e</sup> greenesse therof wherof (for lack of tyme) can not as yet be so  
 apte to be bounde as it shulde be; And wote as my sayde lord of herford  
 is so good unto us as to conveye this mōny of y<sup>e</sup> bible to yo<sup>r</sup> good lord-  
 shippe, I humbly beseech y<sup>e</sup> same, to be y<sup>e</sup> defender & keeper therof: for  
 y<sup>e</sup> intent yt yt esse me proceede in their cruelnesse agaynst us & coffen  
 the rest, yet this at y<sup>e</sup> best maye be safe by y<sup>e</sup> meane of your lordshippe  
 wherof god y<sup>e</sup> allmightie evermore preserve to his good pleasure. Done  
 written from west Gately, at xjarys the xij daye of Decembre.

Yo<sup>r</sup> humble &  
 Obedient seruant

Myles Coverdale

To my most singular good lord  
 and master y<sup>e</sup> lord Cromwell  
 lord pryvy seale. This deliv<sup>d</sup>



Epitaph written 1728.

The Body of  
R<sup>r</sup> Franklin Printer,  
(Like the Cover of an old Book  
Its Contents torn out  
And strip of its Lettering & Gilding,  
Lies here, Food for Worms.  
But the Works shall not be lost;  
For it will, (as he believ'd) appear once more,  
In a new and more elegant Edition  
Revised and corrected,  
By the Author.

If life's compared to a Feast,  
Near fourscore Years I've been a Guest,  
I've been regaled with the best,  
And feel quite satisfied.  
'Tis time that I retire to Rest,  
Landlord, I thank ye! — Friends, Good Night.

April 22. 1784 —



AUSTIN'S FARM AT SAPISTON SUFFOLK THE EARLY RESIDENCE OF ROBERT BLOOMFIELD.

Richard & Kate  
Suffolk Ballad.

Come Goodby stop your humdrum wheel  
Sweep up your orts and get your hat  
No joys revived once more I feel  
Tis Fair day, ay and more than that.

Have you forgot Kate, prithy say  
How many seasons here we tarry'd  
Tis forty years this very day  
Since you and I old girl were married.

Look out the Sun shines warm and bright  
The stiles are low the paths all dry  
I know you cut your corns last night  
Come be as free from care as I.

For I'm resolved once more to see  
The place where we so often met  
Though few have had more cares than we  
I've none just now to make us fret

Kate scorn'd to damp the generous flame  
That warm'd her aged partner's breast  
Yet e'er determination came  
To the thro' some trifling doubt's express'd.

Night will come on when scated smug  
And you've perhaps begun some tale  
Can you then leave your dear stone mug  
Leave all the folks and all the ale?

Aye Kate I woot, because I know  
Though time has been we both could run.  
Such days are gone and over now  
I only mean to see the fun.

She straight step'd off the wall and band  
And laid aside ~~the~~ her lucks and twitches  
And to the Hunch she reach'd her hand  
And gave him out his Sunday breeches.

Robert Bloomfield.

The Swift Verse, an Heroic-comical  
Poem written MDCCLXXXV.

Advertisement, MDCCX.

Canto y<sup>th</sup> Third.

Cupid o'er human minds resistless reigns;  
Fierce in his joys, unwild in his Pains,  
Not Love, when hypocrites his shrine adore;  
Not Juno, when her altars smokes no more;  
Not Bacchus, when y<sup>r</sup> schools inhibit wine;  
Not Mars, when peaceful mortals nurse y<sup>e</sup> vine;  
Not Phœbus, when from Popes' distinguished brows  
Dennis w<sup>d</sup> rend y<sup>r</sup> Laurels, He bestows;  
Revolue such vengeance, or such Pangs decree,  
As one their source, relentless Boy! to thee.

W. Sherrington

Some additional Shift

A y<sup>th</sup> Comic part  
of y<sup>r</sup> Midsummer Nights  
Dream.

Song for Epilogue

By Quince, Bottom King, Flute  
Starveling, Snout.

Most Noble Duke to us betoken'd,  
Be you and all your Courtiers blind  
That you may not our Errors find,

But smile upon our Sport,

For we are simple Actors all,  
Some fast some lean, some short some tall,  
Our Pride is great our Wits small,  
That will not do at Court:

Wile that may do at Court?

J. J. Gamble

Leave, Garrick, the rich Landſkip, proudly gay,  
Docks, Ports, and Navies brightning all the Bay;  
To my plain Roof repair; primeval Seat:  
yet here no Wonders your quick eye can meet:  
Save, ſhould you deem it wonderfull, to find  
Ambition cur'd, and an unpaſſion'd Mind:  
a Statesman without Power, and without Gall,  
Hating no Courtiers, happier than Them All;  
Bow'd to no yoke, nor crouching for Applauſe,  
Vot'ry alone to Freedom, and the Laws.

Herds, flocks, and ſmiling Ceres deck our Plain:  
and interperſed, air-heart-enthroning Train  
of ſportive Children frolic o'er the Green.  
meanwhile, pure Love looks on, and conſecrates the Scene.

Come then, Immortal Spirit of the Stage,  
Great Nature's Proxy, Glaſs of every Age,  
Come, taſte the ſimple Life of Patriarchs Old,  
Who, rich in rural Peace, ne'er thought of Pomp, or Gold.  
Chatham:



MONUMENTAL BUST OF SHAKESPEARE, AT STRATFORD UPON AVON.

2d ed. by William Shakespeare

James Quin      Thomas Barry

Charles Macklin      ~~James Quin~~

Sam. Foote      Thos. Hull

J. Cibber      Wm. Parsons

Francis Abington      Anne Oldfield

J. Henderson      Wm. Lewis

Published by C. Smith, Engraver, London, 1814.

I must confess that I could never come to any Resolution with my self concerning the Person meant by St Paul 2 Cor. VIII. 18. There seem to be very probable reasons to understand it either of St Luke, or Silas: but which of these two ought to have the Preference, I was not determin'd. Estius, who comments very well on this Passage, inclines to Silas, & his Arguments are not contemptible; but those against Luke seem not to be demonstrative.

Cuddesden

July 25. 1722.

J. Oxford.

Add. MSS. Brit. Mus. N. 5943

And indeed, my Lord, tho' I have wandred into severall Reflections, yet my chief Intention, when I set down to write this Letter, was, to consult your Op or a particular head, of Time of writing to S. John's Gospel. After having maturely weightd every thing that lyes within my reach, I cannot but conclude, that what has been said about his writing it in his extreme Old Age, must be a mistake, & that he certainly published it before y<sup>e</sup> Destruction of Jerusalem.

Fr. Hoffm.

Fr Abbotbury.

Add. MSS. Brit. Mus. N. 5943



From a Drawing taken 1814

Cottage, Haverstock Hill, near Hampstead, the Residence of Sir Richard Steele.

I thank your Lordship for the distinction you  
have at sundry times showed me, and wish you  
with Mr. Comtreys safety all Happiness and  
prosperity. I trust my Lord, your good fortune with  
whome you will. While it lasts you will want no  
Friends but if an adverse day ever happens to  
you, and I live to see it, you will find I think  
my self obliged to be your Friend and your Advocate.  
This is talking in a strange dialect from a Private  
man to the first of a nation, but to desire only  
a little exalts a mans condition to a Levell with  
those who want a great deal.

June 4<sup>th</sup> 1713  
Bloomsbury-Square

Richard Steele

## DESCRIPTION OF THE PLATES.

IN PART III.

No. 25.—Views of the Birth-place of Sir Isaac Newton at Wolsthorpe, Lincolnshire, and of the Interior of his Observatory in St. Martin's Street, London.

Fac-simile Extract from Sir Isaac Newton's Letter to Dr. Briggs, respecting his "Theory of Vision."  
Add. MS. Brit. Mus. No. 4237.

Nos. 26 and 27.—Fac-simile of a Letter from Grahame of Claverhouse, Viscount Dundee, written upon his arrival at Glasgow, immediately after the fight at Drumclog, and giving an account of his defeat by the Covenanters, in June 1679.

This very interesting document is in the Library of the Duke of Buckingham and Chandos, at Stowe, and it is here engraved by His Grace's kind permission.

It forms an admirable illustration to Sir Walter Scott's Tale of "*Old Mortality*."

No. 28.—Portrait of Francis Grose, F.S.A.

A Letter from Grose to Mr. Gough, the Antiquary, requesting information about Corfe Castle, &c.

Nos. 29 and 30.—A Letter in rhyme from Cowper, the Poet, to the Rev. John Newton.

No. 31.—View of the Birth-place of Addison, at Milston, in Wiltshire.

A Letter from Addison, respecting a passage in Statius.

No. 32.—Fac-simile of a Poem by Dr. Doddridge, and a Letter from Dryden the Poet.

The four preceding subjects are from Mr. Upcott's Collection.

No. 33.—Extract of a Letter from Lord Halifax to Dean Swift, with promises of promotion.

Extract of a Letter from Lord Orrery to Dr. Birch, on the Character of the English Nation.

Add. MSS. Brit. Mus. Nos. 4803 and 4804.

No. 34.—View of the Residence of the Rev. James Granger, (Author of the Biographical History of England) at Shiplake in Oxfordshire.

Extract of a Letter from Granger to the Rev. Mr. Cole, on the Mania for Collecting English Portraits.

Add. MS. Brit. Mus. No. 5992.

No. 35.—Extract of a Letter from Dr. Beattie to Garrick, presenting his poem of "*The Minstrel*."

Part of a Letter from Sir William Jones, on the Study of English Law.

Add. MS. Brit. Mus. No. 5996.

No. 36.—The Agreement between De Lolme, and Robinson the publisher, for the Copyright of his "*Treatise on the English Constitution*."

In Mr. Upcott's Collection.





Birth place of Sir Isaac Newton. Woolsthorpe, Lincolnshire.

I have perused yo<sup>r</sup> very ingenious Theory of Vision  
 in wch (to be free wth you as a friend should be) there  
 seems to be some things more solid & satisfactory, others  
 more disputable but yet plausibly suggested & well  
 deserving of consideration of yo<sup>r</sup> ingenious. The more  
 satisfactory I take to be your asserting yt we see  
 wth both eyes at once, yo<sup>r</sup> speculation about yo<sup>r</sup> use  
 of yo<sup>r</sup> musculus obliquus inferior, yo<sup>r</sup> assigning every  
 fibre in yo<sup>r</sup> optick nerve of one eye to have its  
 correspondent in yo<sup>r</sup> of yo<sup>r</sup> other, both wch make all  
 things appear to both eyes in one & of same place  
 & yo<sup>r</sup> solving hereby yo<sup>r</sup> duplicity of yo<sup>r</sup> object in  
 distorted eyes & confuting yo<sup>r</sup> childish opinion about yo<sup>r</sup>  
 splitting yo<sup>r</sup> optick cone.

J. S. Newton.

Trin. Coll Cambridge  
 June 20<sup>th</sup> 1682



Interior of Observatory St. Martin's, Str. London.

Etched & Published by C. F. Smith, Engraver London 1836.

glaskau Jun the 1 1679

My Lord

Upon Saturdays night when my lord  
Doffe cam in to this place I marched out and  
because of the insolency that had been done  
the nights before at Ruglen I went thither  
and inquired for their names, so soon as I got  
them I sent out parties to search on them  
and found not only three of those rogues  
but also an intercomend minister called King  
we had them at Stronach about six in  
the morning yesterday, and respecting  
to convey them to this I thought that we  
might make little tour to see if we could  
fall upon a convenient place which did little  
to our advantage for when we came  
in sight of them we found them drawn  
up in battell upon a most advantageous  
ground to which there was no coming  
but through mofs and thorns. They were  
not preaching and had gat away all their  
women and children. They consisted of  
four battallions of foot all well armed with  
pikes and piked forks and three squadrons  
of horse we sent both parties to skirmish  
they of foot and we of dragoons they ran  
for it and sent us down a battallion of foot  
against them we sent three score of dragoons  
who made them run again shamefully but in

end they perceiving that we had the better of  
them in skirmish they resolved a general  
engagement and immediately advanced with three  
foot the horse following ~~to~~ they came I brought  
the Latch and the greatest body of all made  
up against my troupe we hooped our fyre till they  
were with in ten paces of us they received  
our fyre and advanced to the shock they first they  
gave us brought down the coronet Mr Crafford  
and captain Blith. before that with a pitchfork  
they made such an opening in my second horse belly  
that his guts hung out half an ell and yet  
he carryed me up an myt which so disordered  
our men that they sustained not the shock  
but fell into disorder there horse took the  
occasion of this and pressed us so hotly  
that we got no ~~time~~ time to rally. I had  
the standards but lost on the place about  
eight or ten men before wounded but the  
Dragoons lost many more they are not com-  
only af on the other side for I sawe so  
verall of them fall before we came to the  
shock I had the best retreat the con-  
fion of our side would suffer and  
I am now laying with my Lord Ross. the  
town of Stridon drew up as we was making  
our retreat and thought at a paps to cut us of  
but we took courage and fell to them made  
them run leaving a doufain on the place  
what hopes youes will doe next I know not but  
the countie was flocking to them from all  
hands this may counted the beginning of  
the rebellion in my opinion. I am my lord

my lord I am so your lordships most  
wounded and so sleepy humble servant  
that I have wryton this  
Very confusedly

Gradame



Wandswoth Hill June 25<sup>th</sup>  
1772

Sirs

As I am Informed by Doctor Ducarel that you have a great Collection relative to the Antiquities of Dorsetshire I shall take it as a most particular Favour, if you could Inform me, thro what Hands Corfe Castle has Descended from L<sup>d</sup> Chief Justice Bankes, to the Present Proprietor whose name I should Also be glad to know. Do you know how that Castle was reduced to its present ruinous State of the Towers thrown so much out of the Upright, it appears to have been done by Mines or some Application of Gunpowder. is this mention'd in any History of W<sup>re</sup>.

In Return I have several Drawings of Dorsetshire Antiquities made on the spot, to which you shall be extremely welcome as also an Account of the Island of Portland with some Particulars relative to the Produce of its Quarries. I make no Apology for this Request. the Character Doctor Ducarel has given me of Mr Gough makes it necessary, so shall only say your Compliance with this my Request will greatly Oblige

Y<sup>r</sup> most Obedt Serv<sup>t</sup>.

F. Grose

PORTRAIT AND AUTOGRAPH OF FRANCIS GROSE, F.S.A.

Engraved & Delimited by C. J. Smith, 2, Southampton Street, London, 1856

My very dear friend

I am going to send, what when you have read, you may scratch your head, and say, I suppose, there's nobody knows, whether what I have got, be Verse or not, by the tune and the time, it ought to be Rhime, but if it be, did you ever see, of late or of yore, such a ditty before? the thought did occur, to me and to her, as Madam and I, did walk not fly, over hills and dales, with spreading sails, before it was dark to Westons Park.

The news at Oney, is little or none, but such as it is, I send it - viz. Poor Mr. Peace, cannot yet cease, addling his head, with what you said, and has left parish church, quite in the lurch, having almost sworn, to go there no more.

Page and his wife, that made such a strife, we met them twain, in Day Lake, we gave them the wall, and that was all. For Mr. Scot, we have seen him not, except as he pass'd, in a wonderfull haste, to see a friend, in silver end. Mrs. Jones pro: poses, in July closes, that she and her sister, and her Jones mister, and we that are here, our course shall steer, to dine in the spinney, but for a guinea, if the weather should hold, so hot and so cold, we had better by far, stay where we are. for the grass there grows, while nobody mows, (which is very wrong) so rank and long, that so to speak, tis at least a week, if it happen to rain, or it dries again.

I have writ Charity, not for popularity, but  
as well as I could, in hopes to do good. And if the  
Review'r, should say to be sure, the Gentleman  
must, wears Methodist shoes, you may know by  
her pace, and talk about grace, that she and her  
bard, have little regard, for the tastes and fashions,  
and ruling passions, and hoydening play, of the  
modern day, and though she assume, a borrowed  
plume, and now and then wear, a titling air,  
'tis only her plan, to catch if she can, the gilded  
and gay, as they go that way, by a production,  
on a new construction, and has bailed her trap,  
in hopes to snap, all that may come, with a sugar  
plumb, his Opinion in this, will not be amiss,  
'tis what I intend, my principal End, and if it  
succeed, and folks should read, till a few are  
brought, to a serious thought, I shall think I am  
paid, for all I have said, and all I have done,  
though I have run, many a time, after a chime,  
as far as from hence, to the end of my sense, and  
by hook or crook, write another book, if I live and  
am here, another year.

I have heard before, of a room with a floor, laid  
upon springs, and such like things, with so much  
art, in every part, that when you went in, you  
was forced to begin, a minuet pace, with an air  
and a grace, swimming about, now in now out,  
with a deal of state, in a figure of eight, without  
pipe or string, or any such thing. and now I have

writ, in a shivering fit, what will make you dance,  
and as you advance, will keep you still, though  
against your will, dancing away, alert and  
gay, till you come to an end, of what I have pennd,  
which that you may do, er Madam and you,  
are quite worn out, with digging about, I take  
my leave, and here you receive, a bow profound,  
down to the ground, from your humble me.

P. S.

W. C.

When I concluded, doubtless you did. Think me  
right, as well you might, in saying what, I said  
of Scot, and then it was true, but now it is due,  
to him to note, that since I wrote, himself and  
he, has visited we.

July 12. 1791

Wm Cowper.



THE PARSONAGE HOUSE, MILSTON, WILTSHIRE.

The Birth-place of Joseph Addison.

Dear Sir

If you are at leisure I will desire you to enquire in any Bookseller's shop for a Statius and to look in the beginning of the Achilleid for a Birds nest which if I am not mistaken is very finely described It comes in I think by way of simile towards the beginning of the Poem, where the Poet compares Achilles's Mother looking after a proper seat to conceal her son in to a Bird searching after a fit place for a Nest. If you find it send it me or bring it your self and as you acquit yourself of This you may perhaps be troubled with more Poetical Commissions from

Y<sup>r</sup>

My Heartly Service to D<sup>r</sup> Swift,  
The next time you come bring a  
Couch early if we may take  
him in it.

Your most Faithful  
Humble Servant

J. Addison.

May. 30.



God's gracious regards to those who associate  
for the Revival of Religion  
from Mat. iii. 16, 17

The Lord on Mount when looks down  
From his celestial Throne;  
And when a wicked swarm around  
He well discerns his own

He sees the Fins or Herds that mourn  
The standards of the Times,  
And join their efforts to oppose  
Such wide prevailing crimes.

Law to Social Bands he bows  
His full attentive ear,  
And while his angels ring around  
Delight these voices to hear

The Principles of Heaven **stead fast**  
Their words in Frankness fair;  
In the Redeemers Book of Life  
Their Names recorded are

They speak the Lord the Word shall know  
"That's humble souls are mine";  
"That's when my jewels produce,  
I shall in full restore them."

"When vengeance like a torrent comes  
"My foes away to bear,"  
"That stand that strike the Rebel thro'  
"I shall all my children spare"

Northampton Feb. 23 1744  
Saturday Night

P. Doddridge

Madam

This is only a word, to shew that you with a trouble some  
quest next week I have taken place for my self & my son  
in the Dundle Coach; which I set out on Thursday next, the  
tenth of this present August. I hope to wait on a fair lady  
at Colchester on Friday the 15th inst. If you please to be  
your coach come to Dundle, I shall send my Coach; & particularly  
if you. All fear an your most-humble servant, & particularly  
an old cripple, who calls himself your most obliged Whoremaster  
Admirer  
John Dryden.

Saturday Aug 5<sup>th</sup>  
1699.

For Mrs Stewart Att.  
Colchester, near Dundle  
In Northamptonshire. These  
To be left with the Postmaster  
of Dundle.

M<sup>r</sup> Addison and I ~~are~~  
are enter'd into a solemn Confederacy, never to  
give our pen the pursuit, nor to cease reminding  
those who can serve you, till your Worth is  
placed in that light, where it ought to shine  
D<sup>r</sup> South holds out still, but He can not be  
immortal, the salvation of his Prebendary would  
make <sup>me</sup> doubly concern'd in serving you,

6 Octob<sup>r</sup> 1709

Halifax

Monsieur Voltaire has fail'd more in his letters concerning  
the English Men in any work he ever published. yet he saw, and  
conceded with, the first Ranks of People in our nation. and his  
genius, I dare surmise, is far superior to De Blancs. even the  
Letters published before, upon the same subject (I know not the Authors)  
are very erroneous. We are a people who are not immediately known.  
ruricous, like our climate, reserved and stiff to foreigners, shy and  
mistrust full even of our selves. We eye must be very discerning that  
can see the beauties and defects of the english nation.

Caledon. December 22. 1746.

AMJ.



PARSONAGE, SHIPLAKE, OXFORDSHIRE.  
*The Residence of The Rev. James Granger.*

I find that the Iconomania, a new Disease pre-  
-vails much in London. One Symptom of  
it, in which it differs from all other kinds  
of Madness is, that it delights in maiming  
of old Books; and what I am much concern  
-d to hear is, that some of them are of  
such value, that none but an Idiot was ever  
before known to have wilfully done them  
the least Injury. I have great Reason to  
believe that the Rage of this Distemper  
will soon be over.

James Granger.

Shiplake 30 Dec<sup>r</sup>. 1767

Be pleased to accept of this little Poem, as  
a small tribute of respect from one, who loves your cha=  
racter, and admires your talents. Solicitous as I have  
been, these many years, to be in some degree known to  
you, I should hardly have ventured to take this liber=  
ty, if I had not heard from Lord Mansfield, that you  
have been pleased to speak favourably of The Min=  
strel.

James Beattie.

Wells Street Oxford  
road. No 64.

20 August 1771.

David Garrick Esquire.

I have just begun to contemplate the  
stately edifice of the Laws of England,

"The gather'd wisdom of a thousand years,"  
if you will allow me to parody a line of  
Pope. I do not see why the study of the  
Laws is called dry and unpleasant, and I  
very much suspect that it seems so to  
those only who would think any study  
unpleasant, which required a great  
application of the mind and exertion of the  
memory.

William Jones —

3 of Jan: 1771.  
Univ: Coll. Oxford.

Memorandum of an Agreement made this eighteenth day of October  
1780 between Mr De Lolme of the one part, and Mr George Robinson  
of Paternoster row, of the other part. Viz. Mr De Lolme sells the  
copy right of his Treatise upon the English Constitution, and  
agrees to make additions of about fifty pages, and a complete  
Index, and to furnish the copy in time for the Book to be  
printed and published by the middle of January next, in con-  
sideration of the sum of one hundred Guineas in hand paid, the  
receipt of which is hereby acknowledged; and the said Mr. George  
Robinson hereby agrees that the first Edition is not to exceed  
fifteen hundred copies, and that on putting another Edition  
to the press, he is to pay Mr De Lolme thirty guineas more,  
and Mr De Lolme agrees to give Mr Robinson a further  
assignment, if demanded.

W De Lolme,  
Geo. Robinson

## DESCRIPTION OF THE PLATES

IN PART IV.

- No. 37.—Declaration of eight of the Bishops in favour of King Henry the Eighth's power in ecclesiastical affairs, and that Christian Princes may make ecclesiastical laws.  
Signed by Thomas Cranmer, Archbishop of Canterbury; Cuthbert Tunstall, Bishop of Durham; John Stockesley, of London; John Clerk, of Bath and Wells; Thomas Goodrich, of Ely; Nicholas Shaxton, of Salisbury; Hugh Latimer, of Worcester; John Hilsey, of Rochester.  
"This being signed," says Burnet, "by John Hilsey, Bishop of Rochester, must be after the year 1537, in which he was consecrated; and Latimer and Shaxton also signing, it must be before the year 1539, in which they resigned."—History of the Reformation, 2d edition, London, 1681, vol. I. p. 249 (History), p. 177 (Records).  
In the Library of his Grace the Duke of Buckingham and Chandos, at Stowe.
- No. 38.—View of the Residence of Edward Young, Author of "The Night Thoughts," at Welwyn, Hertfordshire.  
A Letter from Edward Young, addressed to Dodsley the Bookseller.  
From the Collection of Mr. Upcott
- No. 39.—Report of Sir Christopher Wren to the Committee of City Lands, respecting the finishing of the Monument. Dated July 28, 1675.  
From the Collection of Mr. Upcott.
- No. 40.—View of the House in which John Howard, the Philanthropist, was born, at Clapton, Middlesex; and of his Residence at Cardington, Bedfordshire.  
Part of a Letter of John Howard, addressed to
- No. 41.—Letter from David Hume, addressed to the Countess de Boufflers, dated Edinburgh, 20th of August, 1776; supposed to be the last written by that great Historian, as he died only five days afterwards, August 25.  
Letter from Edward Gibbon to David Garrick, respecting his introduction to Lord Camden, dated March 11, 1776.  
Both from the Collection of Mr. Upcott.
- Nos. 42 and 43.—A Letter from George Villiers, second Duke of Buckingham, addressed to the Lord and Deputy Lieutenants of the West Riding of Yorkshire, respecting the Fire of London, dated Sept. 6, 1666.  
In the possession of Thomas William Budd, Esq. of Bedford Row.
- No. 44.—View of the Tomb of William Hogarth, in Chiswick Church-yard, Middlesex.  
Memorandum by William Hogarth, respecting his picture of Sigismunda, dated June 12, 1764.
- No. 45.—Part of the Poem of "The Wicker Chair," by William Somerville.  
Part of a Poetical Epistle to Mr. John Gay, from Allan Ramsay.  
Both from the Collection of Mr. Upcott.
- No. 46.—A Letter from Dr. Johnson, on his finishing the Lives of the Poets.  
In the possession of Mr. Linnecar, Liverpool.  
Part of a Letter from James Boswell to David Garrick, dated Edinburgh, April 11, 1774.  
In the possession of George Daniel, Esq. Islington.

DESCRIPTION OF THE PLATES.

No. 47.—Fac-simile of a Letter composed of Hieroglyphical Drawings, by the Princess Louisa Hollandina, second daughter of Frederick V. Prince Palatine of the Rhine and King of Bohemia, and Elizabeth of Great Britain, eldest daughter of James I. The Princess Louisa was born at the Hague April 18, 1618, whither her father was again forced to retreat, after being expelled from his Kingdom in 1620; and from this retirement this letter appears to have been sent to the Lord Goring, afterwards Earl of Norwich. She was instructed in painting, with the rest of the Royal Family, by Gerard Honthurst, and arrived at such considerable excellence in the art, that it was commonly observed of the Princesses, daughters of the King of Bohemia, that Elizabeth was the most learned, Louisa the greatest artist, and Sophia one of the most accomplished ladies in Europe. Though she was originally educated as a Protestant, the Princess Louisa embraced the Roman Catholic faith in 1664, and died in 1709, at the age of 86, Abbess of Maubuisson, at Ponthoise, near Paris.

The signification of the emblems is presumed to be as follows:

*Good Master,*

*I<sup>a</sup> haue receaued your<sup>b</sup> letter by my Ladie's<sup>c</sup> Maid, libelling upon my Teacher, which<sup>d</sup> was uery  
e painfull un[to] me, because I can doe the Book of Music, when I stand<sup>f</sup> thinking in the fireplace here,<sup>g</sup>  
and leave<sup>h</sup> the rest<sup>i</sup> to<sup>k</sup> fortune and fools: meane time I remain<sup>l</sup>*

*Your loueing cossun,*

<sup>m</sup>Hague, the 4 of January.

LOUISE.

Si vous m'aues ensaigne l'ortografe Englise come l'alphabet, i aurois escrit une lettre plus intelligible.

<sup>a</sup> Eye. <sup>b</sup> Ewer. <sup>c</sup> Dice. <sup>d</sup> Witch. <sup>e</sup> Panes. <sup>f</sup> A forest stand in a tree, for shooting deer from.  
<sup>g</sup> Ear of wheat. <sup>h</sup> Leaf. <sup>i</sup> A rest for a match-lock musket. <sup>k</sup> Toe. <sup>l</sup> Mane. <sup>m</sup> Hay.

From the Collection of Mr. Upcott.

No. 48.—A Note from Captain Coram, the Founder of the "Foundling Hospital," addressed to the Steward or Matron.

In the Library of his Grace the Duke of Buckingham and Chandos, at Stowe.

Fac-simile of a Certificate for the electing of Mr. John Nichols (the Historian of Leicestershire) to the Society of Antiquaries, in the hand-writing of Richard Gough, Esq. Director of the Society.

In the possession of John Bowyer Nichols, Esq. F.S.A.

The wordes of Iohn in hys 2<sup>d</sup> Chap. Sicnt misit me  
pater. et ego mitto vos et hath no respecte to a kynge  
or a prince's power, but onely to shew howe that the  
ministers of the worde of god chosen, and sent for that  
intente, are the messengers of Christ, to teache the  
truth of his gospell, to loose and bonde some or as  
Christe was the messenger of his father. The wordes  
also of saynte paul, in the 2<sup>d</sup> chap. of the act,  
Attendite nobis et vincentis gregi, in quo vos spiritus  
sanctus posuit episcopos regere cathary dei, were spoken  
to the bishoppes and prestes to be diligent pastores of  
the people, both to teache them diligently, and also to be  
circumspecte that false preachers shuld not seduce the  
people, as followyth immediately after, in the same place.  
Other places of scripture, declare the highnesse and  
excellencye of Christey prince's autoritie and power,  
the which of a trewe is moste high, for he hath  
power and charge generally over all, aswell bishoppes  
and prestes as others. The bishoppes and prestes have  
charge of soules w<sup>ch</sup> they have cure's power to minister  
sacraments and to teache the wordes of god, to the which  
wordes of god Christey prince's knowledge theym selfe  
subiecte. And in case the bishoppes be negligent, it is  
the Christey prince's offit to se theym doo thes dutie.

¶ Cantuarie.

Hubertus Dunelm<sup>e</sup>  
Joannes London

Jo: Bareth<sup>e</sup>

Thomas C<sup>o</sup>  
Nicolaus Bari<sup>e</sup>  
Hugo Wyg<sup>e</sup>

J. Boffens





THE RESIDENCE OF DR EDW<sup>d</sup> YOUNG AT WELWYN, HERTS.

Dear Sir

I have made a few Corrections, & Additions in this Copy; wh<sup>ch</sup> I desire may direct the Press.

Peace, & blessed Hope be with you, which is the whole, & that, undivided, empl. portion of mortal man.

Dear Sir most Y<sup>r</sup>s Young.

It was very kind in you to send to Mr Johnson & unfortunate to me, if you sent in vain.

In pursuance of an Order of the Committee for City Landes  
I doe heerewith offer the severall designs which some monthes  
since I shew'd His M<sup>tie</sup> for his approbation; who was then pleas'd  
to thinke a large Ball of metall. gilt would be most agreeable,  
in regard it would give an Ornament to the Town at a very  
great distance; not that His M<sup>tie</sup> disliked a Statue; and if  
any proposall of this sort be more acceptable to the City I  
shall most readily represent the same to His M<sup>tie</sup>

I cannot but commend a Large Statue as carrying much  
dignitie with it, & that w<sup>ch</sup> would be more vauable, in the  
eyes of Forreiners & strangers. It hath been propos'd to  
cast such a one in Brasse of 12 foot high for 1000<sup>l</sup>

I hope (if it be allow'd) wee may find those who will cast  
a figure for that money of 15 foot high, w<sup>ch</sup> will suit the  
greatnesse of the pillar & is (as I take it) the largest at this  
day extant; and this would undoubtedly bee the noblest  
finishing that can be found answerable to soe goodly a worke  
in all mens Judgements.

A Ball of Copper 9 foot Diameter cast in severall peeces  
with the flames & gilt, may well be don with the Iron worke  
& fixing for 350<sup>l</sup> and this will be most acceptable of any  
thing inferior to a Statue, by reason of the good appearance  
at distance, and because one may goe up into it, & upon  
occasion use it for fireworks.

A Phoenix was at first thought of, & is the ornament  
in the wooden modell of the pillar, w<sup>ch</sup> I caus'd to be made  
before it was begun; but upon second thoughtes I rejected it  
because it will be costly, not easily understood at that height  
and worse understood at a distance, & lastly dangerous by reason  
of the Jayle. the spread wings will carry in the winds.

The Belcony must be made of substantiall well forged worke  
there being noe need at that distance of filed worke, and  
I suppose (for I cannot exactly guesse the weight) it may be  
well performed & fixed according to a good designe for fourscore &  
ten poundes including painting. All w<sup>ch</sup> is humbly submitted to your  
consideration. Chr: Wren.

July 28<sup>th</sup>  
1675



THE BIRTH-PLACE OF JOHN HOWARD, CLAPTON, MIDDLESEX.

God grant that I may not be ashamed  
of, or a shame to my profession; but may  
I be faithful unto death, holding fast  
the profession of my faith without  
wavering. With esteem

Yours obliged friend  
J. Howard



THE RESIDENCE OF JOHN HOWARD AT CARDINGTON, BEDFORDSHIRE.

Edinburgh to 20 of Aug 1776

This I am certainly within a few Weeks, Dear Madam, and perhaps within a few days, of my own Death, I could not forbear being struck with the Death of the Prince of Conti, so great a Loss in every particular. My Reflection carried me immediately to your Situation, in this melancholy Incident. What a Difference to you in your <sup>whole</sup> Plan of Life? Pray, write me some particulars, but in such terms that you need not care, in case of Decase, into whose hands your Letter may fall.

Dis temper is a Diarrhea, or Disorder in my Bowels, which has gradually undermining me these two Years; but within these six months has been visibly hastening me to my End. I see Death approach gradually, without any Anxiety or Regret. I salute you with great Affection and Regard for the last time

David Hume

Dear Sir

I know not whether I ought to think myself the most obliged to you or to Lord Camden: to him for so flattering an encomium, or to you for so friendly a communication. With the regard to the wish which his Lordship so politely expresses of my being made known to him, you must give me leave to say that if he were still a Chancellor or a Minister I might perhaps be inclined to meet his advances with some degree of coldness and reserve; but as he is now reduced to be nothing more than a great Man, I shall eagerly embrace the first proper occasion of paying my respects to him and shall consider the honour of his acquaintance as the most satisfactory reward of my labours

Your most faithful  
and obliged humble Servant

Gibbon

Bombach Street.  
March the 11. <sup>th</sup> 1776

Gentlemen.

Worthrop

September  
6.

A servant of my own is sent  
to me from London to let me  
know, that in all probability before  
I could receive the letter <sup>the whole</sup>  
the City of London within the  
walls would be in Ashes. This messenger  
told me, that before hee came  
away, hee saw all Cheapside  
and ~~the~~ Pauls Church on fire.  
The Tower had bene burnt before.  
Since that another man is come  
from London that assures mee  
Holborne, is all to get on fire  
and that about threescore french  
and dutch are taken, that were  
firing of houses. besides this week  
the ports are stoppt, which must either  
proceed from the burning of the  
post office, or from some insurrection

in those parts, it being almost impossible  
that a thing of this ~~sort~~ nature  
could be effected without a farther  
designe. I am going my self  
imediately to his Majesty, as my  
duty obliges mee. in the meane  
time I have sent this to lett  
you know the state of our affairs  
and ~~your situation~~ in case you ~~should~~  
receiue no letters from London  
at the time that ~~usually~~ you ~~are~~  
ought to receiue them by, the  
post on saturday, night next, that  
you imediately summon all the militia  
under my Command to be in <sup>army</sup>  
with all the speed imaginable.  
and to keepe them together till further  
<sup>order</sup> from mee or from his Majesty;  
if I finde upon my way to London  
or when I am there, reason to alter  
this <sup>order</sup> I shall dispatch one imediately  
to you about it. in the meane  
time I desire you to acquaint

the Lord and Deputy Lieutenants of the East  
and North, I do not doubt but they will  
follow your example. I am Gentlemen

Your most affectionate  
friend and servant

William

Since the writing of this letter a gentleman  
is come from London that assures me almost  
all the Grand is burnt, and that a great many  
Anabaptists have bene taken taking forty  
on fire, as well as French and Dutch.



TOMB OF WILLIAM HOGARTH AT CHISWICK.

1764 June 12

The Picture of Sigismonda was Painted at the earnest request of Sir Richard Grosvenor, now Lord Grosvenor in the year 1760, at a time when Mr. Hogarth had fully determined to leave off Painting, partly on account of Ease and retirement, but more particularly because he had found by thirty years experience that his Pictures had not produced him one quarter of the profit that arose from his Engravings. However the flattering compliments as well as generous offers made by the above gentleman, prevailed upon an unwary Painter, to undertake Painting this difficult Subject which being soon and fully approved of by his Lordship whilst in hand, was after much time and the utmost efforts finished, BUT HOW! the Authors death as usual can only positively determine.

W<sup>m</sup> Hogarth

Here lieth the body  
of WILLIAM HOGARTHES ESQ<sup>r</sup>  
who died October the 26<sup>th</sup> 1764  
aged 67 years.

M<sup>rs</sup> JANE HOGARTH  
Wife of WILLIAM HOGARTHES ESQ<sup>r</sup>  
Obat the 13<sup>th</sup> of November 1783  
Aetat 80 years.

From all great sinners of Mankind,  
Who ransack the noblest parts of Art,  
Whose picture morals dark the mind  
And thro' the eye reverse the heart.  
If Genius thro' thee, reader stay,  
If Nature teach thee, strip a tear,  
If neither move thee, turn away,  
For Hogarth's here, and that his here.



# The Wicker Chair Canto. 1

Content serene, & peaceful Indolence  
The Farmer's happy seat and Mother's rest  
In vain, in both luxurious days of song.  
Fair Babe of Bliss & Joy! should ambitious Heav'n  
But grant those joys the permanent as great.

O then! who take on Vegas' flow'ry banks  
Slumbering Lenax, with Mithras' well bedow'd  
Tallacious Cash! in sacred Dreams wot' I laugh  
By ancient Seas, as Merlin Prophet FD,  
So wise ignoble Flames with Brains sublime  
Be thou my Guide, while I thy track pursue,  
Mean follow'rs with Antelope pinions tempt  
The wide expense, to emulate thy flights!

W. M. M. M.

## Epistle

To Mr John Gay author of the Shepherds Week

Dear Sir who Lukan o'er the Lee,  
Lang Blowzatus and Bowrybee,  
And like the Sawrock, merrylic  
work'd up the Morn,  
woken thou dost tune, with hartsom Glee,  
thy Boy: reed-horn.

To thee, free edge of Painland Height,  
where fanns and fairs take Delight  
to revel a' the leve lang night  
o'er Glens and Braes,  
a Band who has the Second Sight  
thy fortune spae.

Allan Ramsay.

Sir

I'm making up my account for  
the lives, & depic that you will shiffy  
Mr Dally for a set of Books and Lines  
which he put on my account to Mrs  
Bosford, and a set of Lines sent by him  
to Lord Hailes.

I am glad that the work is at  
last done. I am,

Sir,

Your humble servant

March. 4. 1781

Sam: Johnson

Dear Sir,

When Mr. Johnson and I arrived  
at Inveraray, after our escape di-  
-tion to the Hebrides, and there  
for the first time after many  
days renewed our enjoyment  
of the luxuries of civilized  
life, one of the most elegant  
that I could wish to find,  
was being for me - a letter  
from Mr. Garrick.

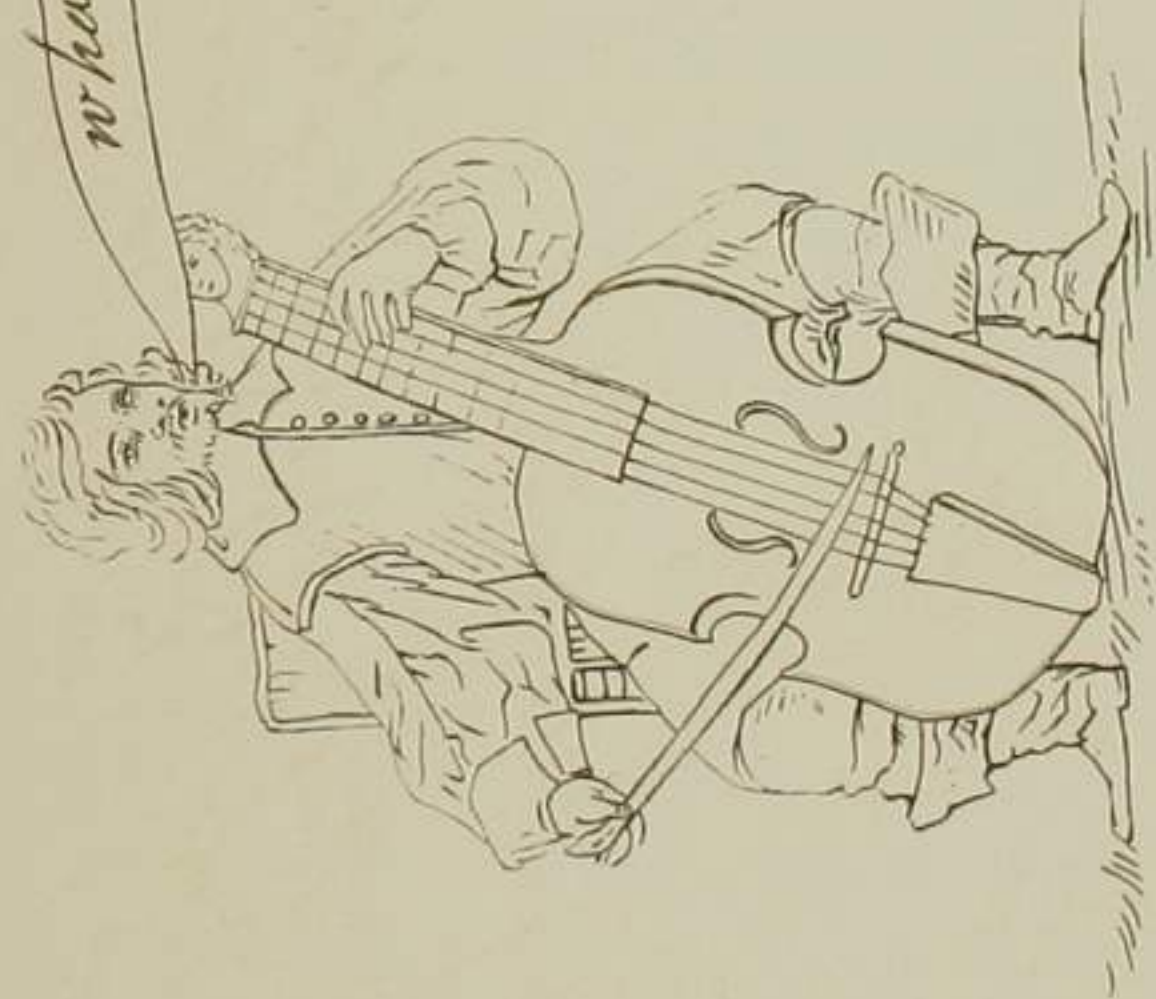
Thos. Johnson has given you an  
entertaining account of his northern  
Tour. He is certainly to favour the  
world with some of his remarks.

Edinburgh

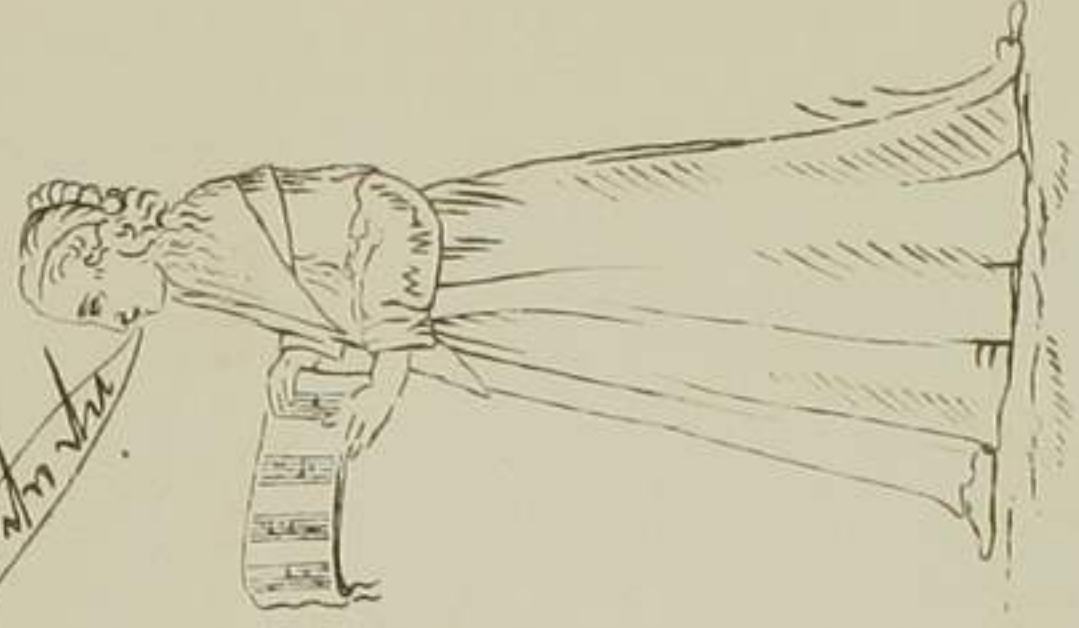
11. April 1774.

James Boswell.

what shall we sing



my wife my horse my heart



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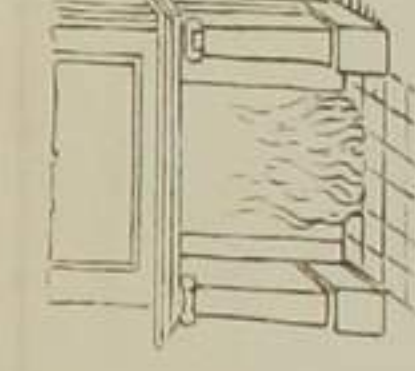
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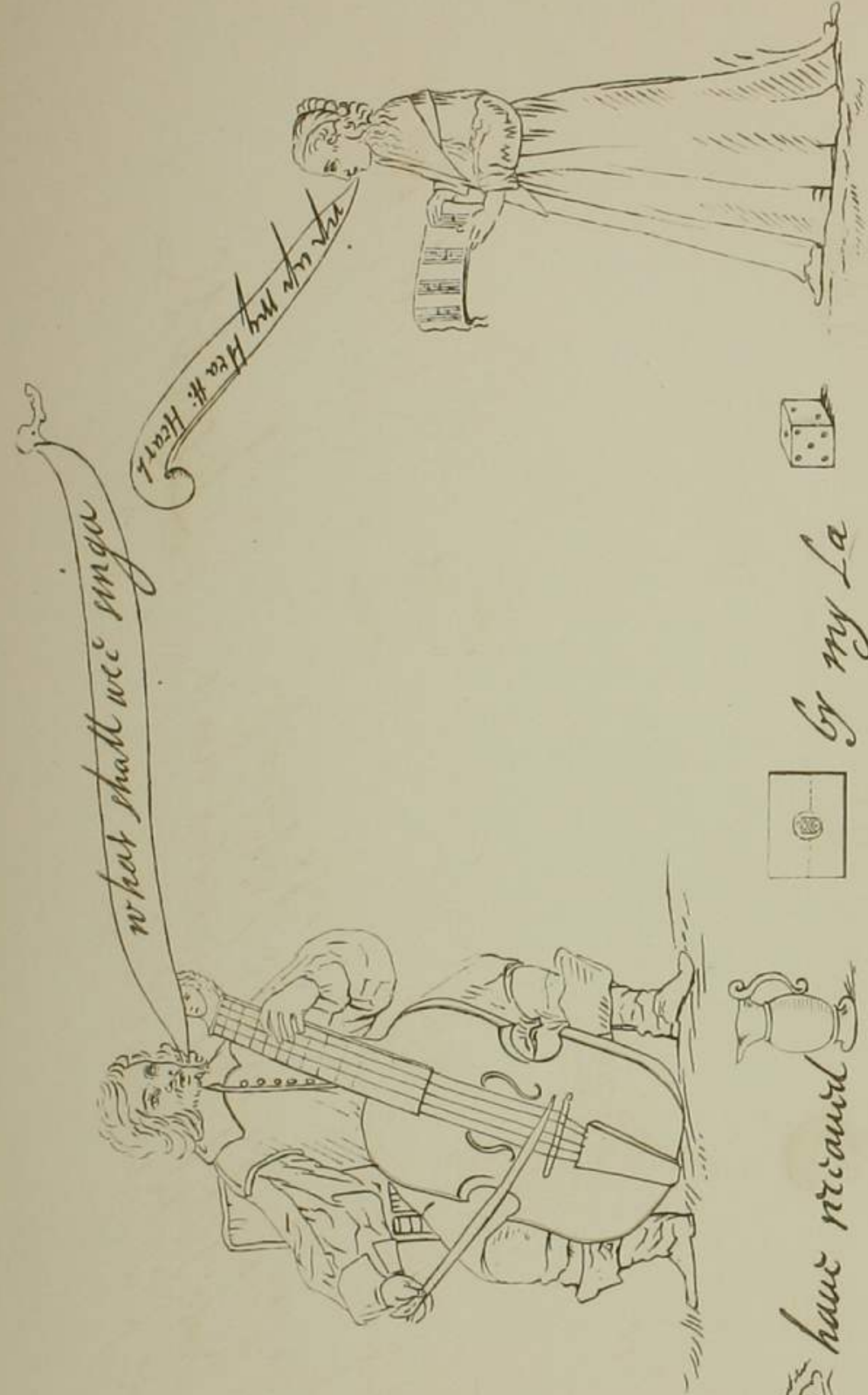


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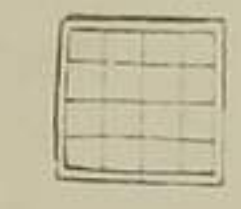
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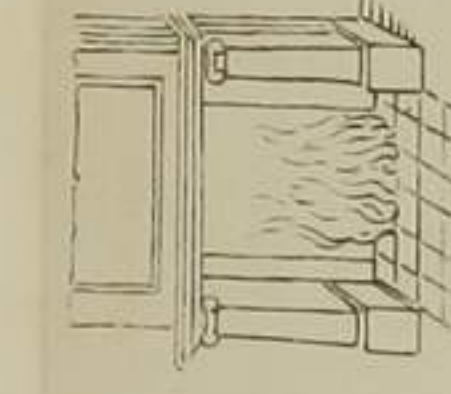
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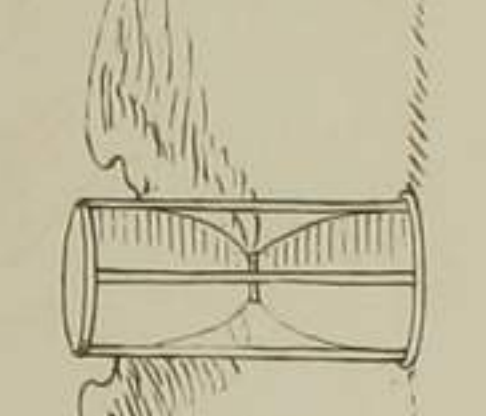
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si vous m'avez enseigné, l'ortographe  
 Enghere come l'alpha bet, c au vos escrit  
 une Lettre plus intelligible.

LOUISE

*A Letter in hieroglyphic characters from the Countess Louise, daughter of Frederick, King of Prussia, to the Earl of Jersey.*

Dear Sir or Madam

It is my Pleasure that Mr Cook and  
His Friends may see your Children and  
the Hospital &c. in favour of

Dear Sir and Madam

Your most Obedient humble  
Servant

Thomas Coram

4<sup>th</sup> May 1747

Mr John Nichols of the Lion Court  
Fleet Street, Printer being desirous of the  
Honour of Admission into this Society —  
we whose names are underwritten do  
of our personal Knowledge recommend  
him as eminently distinguished in his  
Profession & vers'd in most of the Branches  
of Polite Literature

Nov. 20. 1777.

Albough

## DESCRIPTIVE LIST OF THE PLATES

IN PART V.

Nos.

49. View of the Residence of Abraham Cowley, the Poet, at Chertsey, in Surrey, with a Fac-simile of part of his Autograph Poem of "The Garden;" addressed to John Evelyn.
50. View of the House occupied by the Royal Society in Crane Court, Fleet Street, from 1678 until about the year 1760.
51. View of the Residence of Sir Isaac Newton in St. Martin's Street, Leicester Square.
52. View of the Tomb of John Rich, at Hillingdon, the Founder of Covent Garden Theatre, with a Fac-simile of his Autograph attached to an Agreement with Charles Fleetwood in 1735.
53. Illuminated Initial Letter L, from the commencement of the Editio Princeps of the "Historia Naturalis" of Caius Plinius Secundus, printed at Venice by Johannes de Spira, in 1469. From the Collection of the Rev. Clayton Mordaunt Cracherode, in the British Museum.
54. Enamelled Jewel presented by Mary Queen of Scots to George Gordon, fourth Earl of Huntley, probably about 1548.
55. Representation of the Bible used by King Charles I. on the scaffold, January 30th, 1649, and presented by him to William Juxon, D.D. Bishop of London.
56. Fac-simile of the Calligraphic Exhibition-Bill of Matthew Buchinger, the Dwarf of Nürnberg, sent by him to Robert Harley, Earl of Oxford, in 1717. From the Harleian MSS. in the British Museum.
57. Fac-simile of an Original Drawing of Designs for the Armorial Ensigns and Cyphers for the Royal Society, by John Evelyn, Esq. one of the Founders and a Member of the first Council.
58. Fac-simile of a Letter from Thomas Barlow, D.D. Bishop of Lincoln, to the Rev. George Thomason, relating to the removal of the Collection of Pamphlets, now called "The King's Tracts," in the British Museum, from the Bodleian Library at Oxford. Dated February 6th, 1676.
59. Part of a Letter from Charles Spencer, third Earl of Sunderland, to John Holles, third Duke of Newcastle. Dated August 9th, 1708.  
Part of a Letter from Thomas Secker, D.D. Bishop of Oxford, afterwards Archbishop of Canterbury, respecting the last illness of Martin Benson, Bishop of Gloucester. Dated August 17th, 1752.
60. Part of a Letter from John, first Baron Somers, to Sir Hans Sloane, respecting the admittance of Count Lorenzo Megalotti as a Member of the Royal Society.  
Part of a Letter from Henry St. John, afterwards Lord Bolingbroke, to Dr. Swift.

## VIEWS.

View of the RESIDENCE of ABRAHAM COWLEY, at Chertsey, in Surrey, with a FAC-SIMILE of the commencement of the Autograph Manuscript of his POEM of "THE GARDEN," addressed to John Evelyn, Esq., dated "Chertsea, August 16th, 1666," and originally prefixed to the Second Edition of his *Kalendarium Hortense*.

*The Autograph from the collection of Mr. Upcott.*

VIEW of the HOUSE occupied by the ROYAL SOCIETY in Crane-court, Fleet street, from 1678 until about the year 1760.

Exterior View of the RESIDENCE of SIR ISAAC NEWTON, in St. Martin's street, Leicester Fields. A view of the Interior of the Observatory in this house has been already published in the Third Part of the present work.

View of the TOMB of JOHN RICH in the churchyard of Hillingdon in Middlesex; exhibiting in the background an ancient mansion called "The Cedar House," from a celebrated cedar growing in the garden, supposed to have been one of the earliest planted in England. A particular account of this ancient tree will be found in the Rev. Daniel Lysons' *Historical Account of those Parishes in the County of Middlesex, which are not described in the Environs of London*. London, 1800. 4to, pages 156, 157. On the monument is engraven the following inscription, surmounted by the armorial ensigns assigned to Rich, impaling those of his third wife, Priscilla, sister of Edward Wilford, Esq.; namely, *First coat*, a chevron.....between two lions passant..... *Second Coat* ..... three leopards heads ..... Crest, out of a ducal coronet ..... a demi-lion rampant..

Sacred to the Memory of  
JOHN RICH, Esq.  
who died November 26th, 1761, aged 69 years.  
In him were united the various virtues  
that could endear him to his  
Family, Friends, and Acquaintance:  
Distress never failed to find relief in his bounty,  
Unfortunate merit a refuge in his generosity.  
Here likewise are interred Amy, his second wife,  
With their two young children, John and Elizabeth,  
who both died in their infancy.

The residence of Rich in the parish of Hillingdon was at a place called Cowley Grove; which is said to have been the dwelling of Barton Booth, the celebrated tragedian of the early part of the eighteenth century, the original performer of Cato.

Beneath the view is a FAC-SIMILE of an AUTOGRAPH AGREEMENT between CHARLES FLEETWOOD and JOHN RICH, for a division of the receipts of the Theatres Royal in Drury Lane and Covent Garden, for the remainder

VIEWS.

of the season of 1735—1736, to commence on Saturday, December 13th. Rich was the founder and patentee of the latter playhouse, his plan for the erection of which he appears to have brought before the public in 1730, by exhibiting the designs of Mr. James Shepherd, his architect, and stating the principal features of his scheme. The building was raised partly by subscription, and was opened on Thursday, December 7th, 1732, with Congreve's comedy of *The Way of the World*. A copious account of the erection and opening of the Theatre will be found in the *Times* newspaper, published on the hundredth anniversary of the opening, December 7th, 1832, which was reprinted, with several curious notes, in the Supplement to *The Gentleman's Magazine* of the same year, volume cii. part ii. pages 585—590.

*The Autograph from the Collection of Mr. Upcott..*





Abraham Cowley's Residence at Chertsey.

To John Evelyn

Happy art thou, whom God does bless  
With ye full choice of thine own Happiness!  
And Happier yet because thou'rt blest  
With prudence how to choos the Best!  
In Books and Gardens thou hast plac'd aright  
(Things w<sup>ch</sup> thou well dost understand,  
And both dost mak: w<sup>th</sup> thy laborious hand)  
Thy nobl<sup>e</sup>, innocent delight,  
And in thy virtuous Wife, w<sup>h</sup> thou again dost meet  
Both pleasur<sup>e</sup>, mor<sup>e</sup> refin'd and sweet,  
The fairest Garden in her looks,  
And in her Mind the wisest Books,  
Oh who would change their soft yet solid joy,  
For empty Shows, and senseless Noise,  
And all w<sup>ch</sup> rank Ambition breeds,  
W<sup>ch</sup> seem such beautiful Flowers, and an such poisonous Weeds

A Cowley,



J. Smith, sculp.

House occupied by the Royal Society, Lane Court, Fleet Street.

Wilson, Engraving, Henry Lane.



*C. J. Smith sculp.*

*The Residence of Sir Isaac Newton, St. Martin's Street,  
Lucerne Square*

*Published by William Pickering, Old Bailey Lane, London, 1837.*



Tomb of John Ryck at Hullingdon

Memorandum it is agreed on between Charles Fleetwood  
and Mr Rich Esq<sup>r</sup> that they agree to divide all moneys  
at each playhouse (Viz the Theatre Royall in  
Drury Lane and the Theatre Royall in Covent  
Garden) above fifty pounds share and share like  
for the remainder part of this season, and to pay  
to each other so much money as shall be wanting  
to make up fifty pounds each Night, and to meet  
once a week to Balance accounts Nov 18 1735  
begin on Saturday the 13:

Witness our hands if any difference should  
arise relating to the above agreement  
to be determined by W Greenwood Esq<sup>r</sup> Mr Rich  
Witness Walter Greenwood  
John Elly

## ANTIQUITIES.

ILLUMINATED INITIAL Letter L, with part of the text, from the commencement of the Editio Princeps of the *Historia Naturalis* of Caius Plinius Secundus, printed at Venice by Johannes de Spira in 1469. From the collection of the Rev. Clayton Mordaunt Cracherode in the British Museum.

ENAMELLED JEWEL presented by MARY, QUEEN OF SCOTS, to GEORGE GORDON, Fourth EARL of HUNTLEY. The period is not now known at which this elegant relique was given to the nobleman by whose descendants it is still preserved at Gordon Castle; though the time was not improbably during the residence of the Queen in France, when the Order of St. Michael was conferred on the Duke of Chatellerault, the Earl of Huntley, and several other Scottish nobles about 1548. The lock of Mary's hair which is attached to the small ivory skull, is of a light auburn, inclining to a gold-colour; and, if allowance be made for some fading in the course of years, and for the hair of the Queen having generally become darker as she advanced in life, the accuracy of Melvil will be confirmed, when, in speaking of her after her return to Scotland, he says, "her hair was light auburn; Elizabeth's more red than yellow." In this particular little reliance can be placed upon the portraits of Queen Mary; since it is well known that in the latter part of her life it was a fashionable practice to wear false hair of various hues, though in some of her pictures the colour of the locks is nearly similar to the hue of that represented in the present. The skull from which it issues is connected by a twisted skein of silk with the figure of a Cupid shooting an arrow, enamelled white upon gold, with the wings, hair, and bow coloured, standing upon a heart enamelled red, transfix'd with a dart. On one side the heart is a setting for a precious stone, now vacant; and on the other, in white letters, the words "Willingly Wounded." From the point of the heart is a pendant, containing on one side a small ruby, and having the other enamelled blue with an ornament in white. The annexed plate represents both sides of the jewel, of the exact size of the original; and the drawing whence the engraving was made, was taken by express permission of his Grace the late Duke of Gordon, by Hugh Irvine, Esq., to the kindness of whose surviving brother the present work is indebted, for both the insertion of this interesting relique, and the preceding account of it.

Representation of the BIBLE used by KING CHARLES THE FIRST on the Scaffold, on the Day of his Martyrdom, Tuesday, January 30th, 1648—9.

There is so much external evidence of the genuineness of this very beautiful and interesting relique, that no doubt can exist as to its perfect authenticity, though the circumstance of the King having a Bible with him on the scaffold, and of presenting it to Dr. Juxon, is not mentioned in any contemporaneous account of his death. The only notice of such a volume, as a dying gift, appears to be that recorded by Sir Thomas Herbert in his narrative, which forms a part of the *Memoirs of the Last Two Years of the reign of that unparalleled Prince of ever-blessed memory King Charles I.* London, 1702, 8vo, p. 129, in the following passage. "The King thereupon gave him his hand to kiss; having the day before been graciously pleased under his royal hand, to give him a certificate that the said Mr. Herbert was not imposed upon him, but by His Majesty made choice of to attend him in his Bed-chamber, and had served him with faithfulness and loyal affection. His Majesty also delivered him his Bible, in the margin whereof he had with his own hand written many annotations and quotations, and charged him to give it to the Prince so soon as he returned." That this might be the book represented in the annexed plate is rendered extremely probable, by admitting that the King would be naturally anxious, that his son should possess that very copy of the Scriptures which had been provided for himself when he was Prince of Wales. It will be observed that the cover of the volume is decorated with the badge of the Principality within

#### ANTIQUITIES.

the Garter, surmounted by a royal coronet in silver gilt, inclosed by an embroidered border; the initials C. P. apparently improperly altered to an R, and the badges of the Rose and Thistle, upon a ground of blue velvet: and the book was therefore bound between the death of Prince Henry in 1612, and the accession of King Charles to the throne in 1625, when such a coronet would be no longer used by him. If the Bible here represented were that referred to by Herbert, the circumstance of Bishop Juxon becoming the possessor of it might be accounted for, by supposing that it was placed in his hands to be transmitted to Charles II. with the George of the Order of the Garter belonging to the late King, well known to have been given to that Prelate upon the scaffold. This volume is now in the possession of ROBERT SKENE, Esq. of Rubislaw.

FAC-SIMILE of the CALLIGRAPHIC EXHIBITION-BILL of MATTHEW BUCHINGER, the Dwarf of Nürnberg, executed by himself, at London 1716—1717. From the Original preserved in the Harleian MSS. No. 7026. As the few notices which are extant concerning this extraordinary individual are principally derived from himself in such sources as the present Bill, the following descriptive List of his Portraits and genuine productions has been drawn up for this work, as containing more curious and uncommon information.

Half-sheet coarse foreign Etching, whole-length figure standing on a cushion in a laced military dress and hat, in a large apartment, by a table, with a musquet, writing-materials, etc. Beneath, in his own writing, the following inscription:

A.B.C. Ich Matthias C.B.A.  
 Buchinger, habe  
 Diessers ohne hände  
 und fuss gedruet:  
 Anno 1709,  
 Niernberg.

*Rare.* In the Collection of Mr. J. FILLINHAM.

Half-sheet in a richly ornamented oval, stippled, with an account of him beneath, in a compartment, dated London April 29th, 1724, "drawn and written by himself." In the curls of the wig are written the 21st, 27th, 130th, 146th, 149th, and 150th Psalms, with the Lord's Prayer. A very fine impression of this plate before the inscription was inserted, or the writing in the wig finished, the latter concluding with the 3rd verse of Psalm 146,—is in the Collection of Mr. Fillinham, and is probably unique.

Small coarse Etching, copied from the above, the figure only; washed with red. J. Gleadah sculp.

A stippled copy in a square.

A smaller do. — G. Scot sculp. 1804.

Half-sheet foreign Engraving, whole-length, in a rich laced dress and hat, surrounded by thirteen compartments, in which are represented his various performances, with inscriptions in German beneath them. Lorenz Beger sculp. *Rare.*

Quarter-sheet small whole-length set on a pedestal, without cushion or hat, in an ornamental oval cartouche; a drum and ink-stand in the back-ground. Copy by R. Grave.

Small whole-length with a hat, on a cushion: a Painting in water colours contained in a manuscript account of extraordinary individuals, by Paris du Plessis, servant to Sir Hans Sloane: drawn and written about 1732. In the British Museum, Sloanian MSS. No. 5246.

#### SPECIMENS OF BUCHINGER'S WRITING.

Exhibition-Bill as engraven in the annexed Plate.

A Paper dated February 2nd, 1732. "This was written by Matthew Buchinger, born without hands or feet 1674, in Germany."

"Publius Lentulus' Letter to the Senate of Rome, concerning our Blessed Lord and Saviour." Within an ornamental border, surmounted by a Portrait of our Saviour, drawn with a pen and ink in lines and dots; underneath in decorated old English:

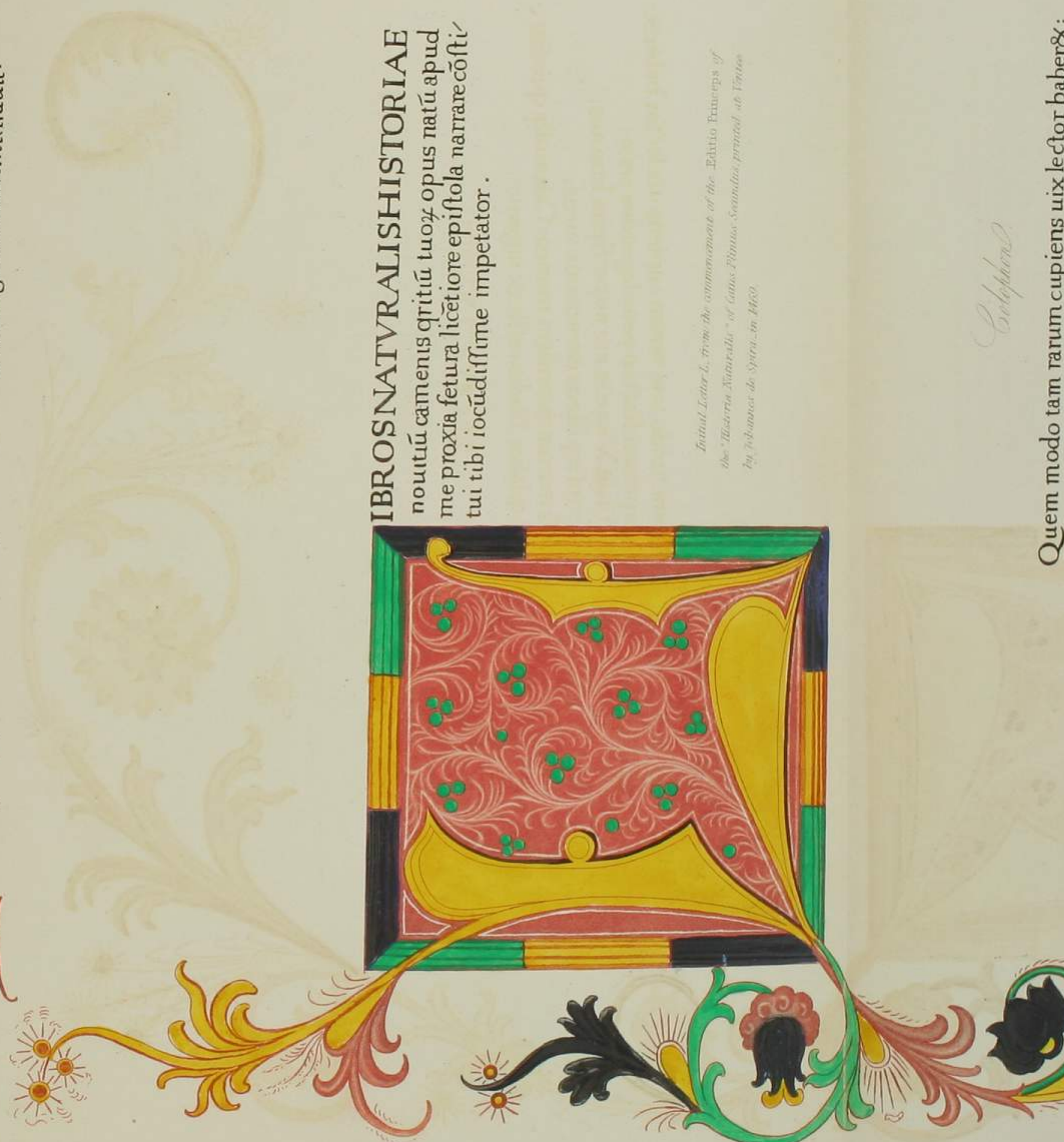
"This was drawn and written by Matthew Buchinger, born without hands or feet in Germany, June 3rd, 1674."

A very beautifully ornamented Letter, addressed to the Earl of Oxford, concerning a Fan-mount executed by Buchinger, which had occupied fifteen months in drawing. Dated Chelmsford, April the 14th 1733.

*The preceding four Specimens are contained in the HARLEIAN MSS. No. 7026, at the end.*

Signature, &c. in English, dated Ludlow, Oct. the 20th 1734. Copper-plate Fac-simile, *Gentleman's Magazine* for May 1791, vol. lxi. plate 2, page 417. This specimen of Buchinger's writing has been also copied on wood.

**D**LINIVS secundus nou ocomensis equestribus militiis industrie functus: procuraciones quoque splendidas atque continuas summa integritate administravit.



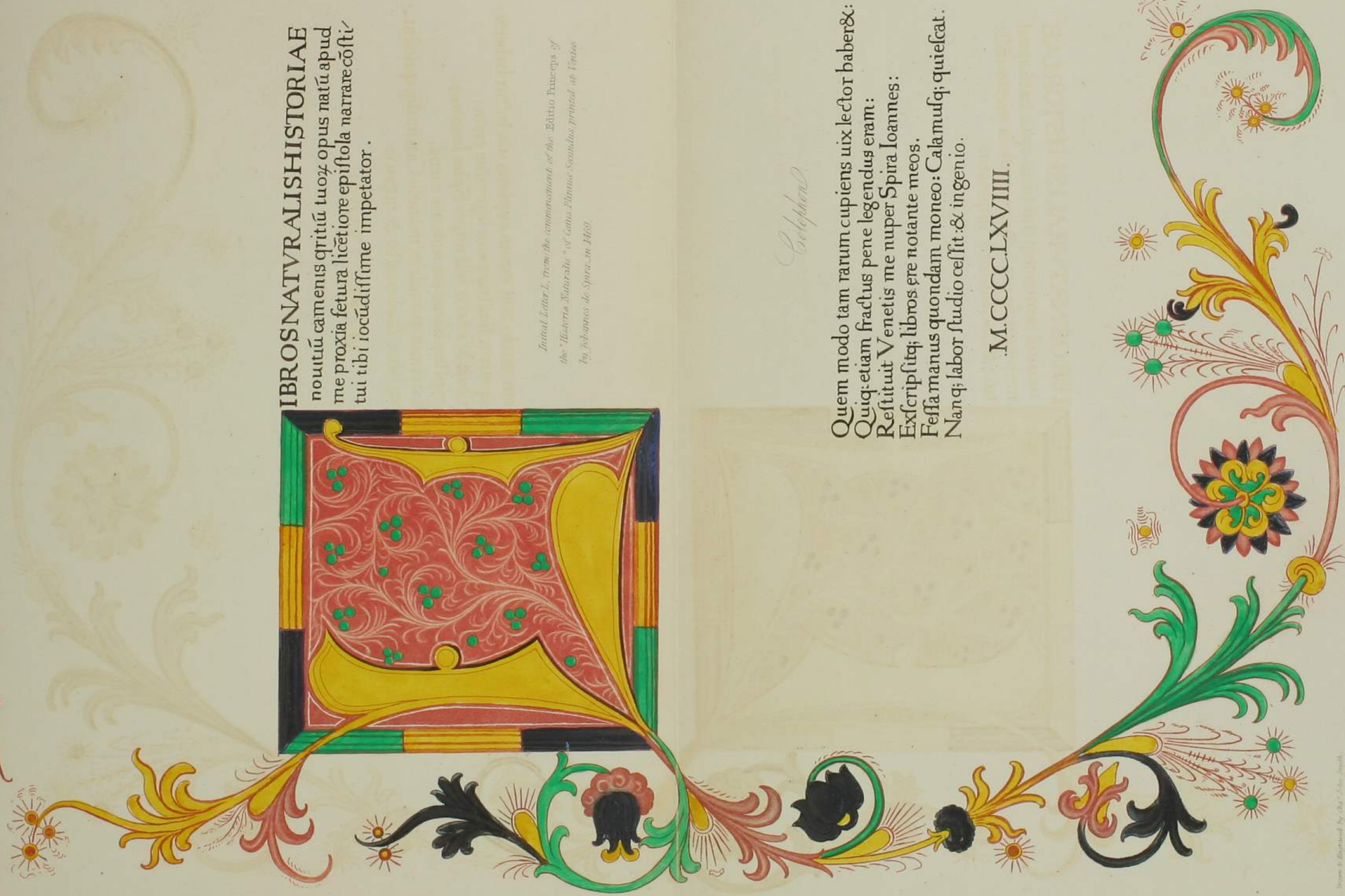
**L**IBROS NATURALIS HISTORIAE nouitū cāmenis qritū tuoz opus natū apud me proxia fetura licētiore epistola narrare cōstitui tibi iocūdlissime impetator.

*Initial Letter L, from the commentary of the Exalted Emperor of the "Historia Naturalis" of Galen Ptolemy Secundus, printed at Venice by Johannes de Spira, in 1480.*

*Colophon*

Quem modo tam rarum cupiens uix lector haberet:  
Quique etiam fractus pene legendus erant:

**P**LINIVS secundus nouo comensis equestribus militiis industrie functus: proci-  
rationes quoque splendidissimas atque continuas summa integritate administravit.



**LIBROS NATURALIS HISTORIAE**  
nouitū camentis qritū tuoz opus natū apud  
me proxia fetura licet iore epistola narrare cōsti-  
tui tibi iocūdistime impetator.

*Initial Letter L, from the commencement of the Edition Princeps of  
the "Historia Naturalis" of Galus Plinius Secundus, printed at Venice  
by Johannes de Spira in 1469.*

*Colophon*

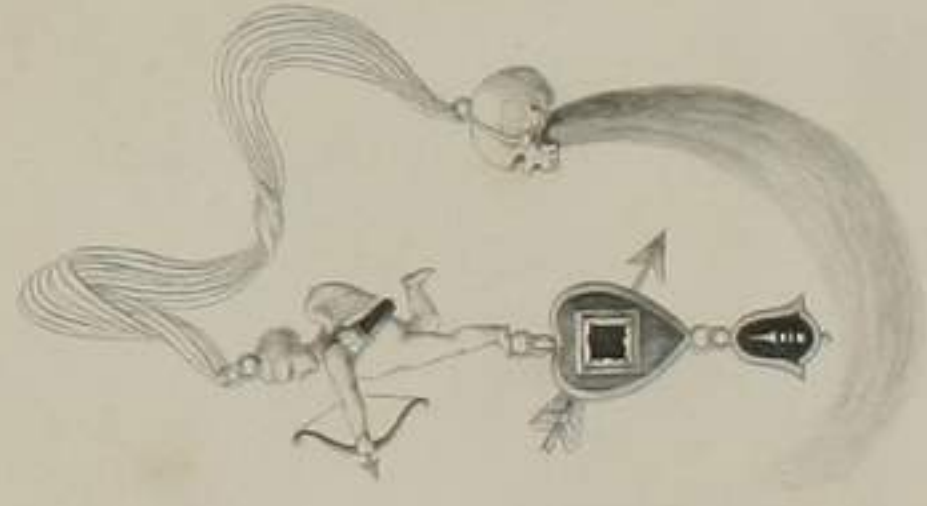
Quem modo tam rarum cupiens uix lector haber&:  
Quiq; etiam fractus pene legendus eram:  
Restituit Venetis me nuper Spira Ioannes:  
Exscripsitq; libros ere notante meos.  
Fessa manus quondam moneo: Calamufq; quiescat:  
Nanq; labor studio cessit: & ingenio.

M.CCCC.LXVIII.

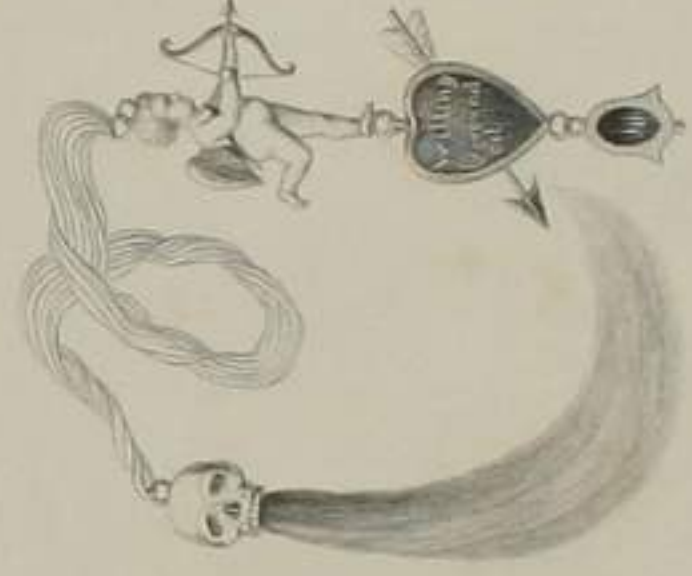
*From a drawing by the artist, 1469.*

*British Library, Manuscript Room, London, 2011.*





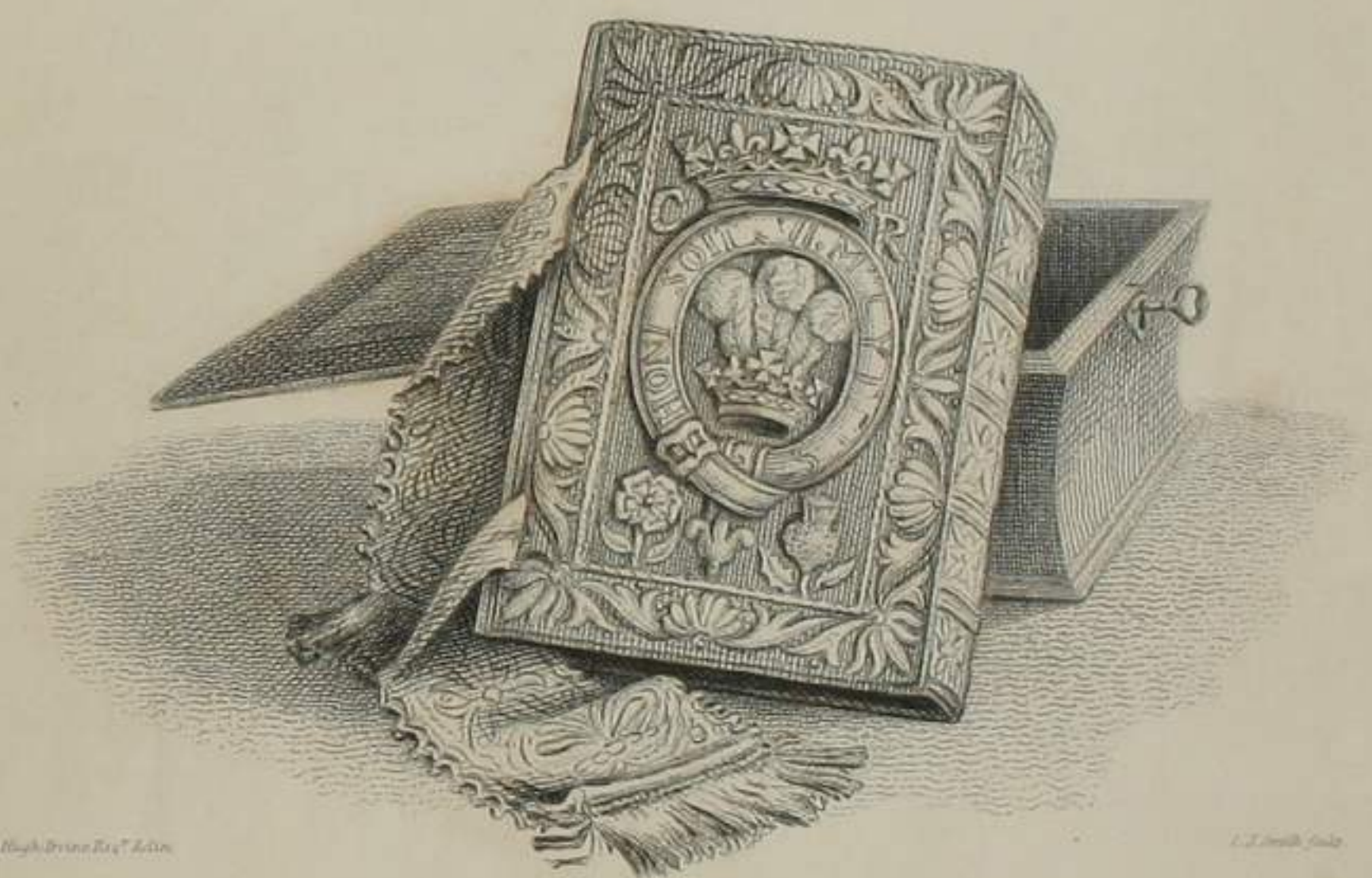
W. Kenton del.



W. Kenton del.

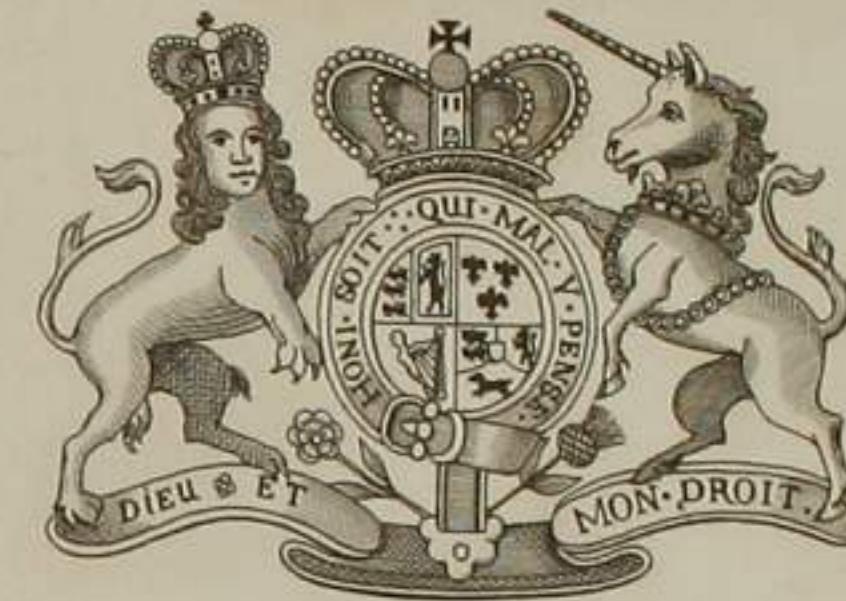
*Coat of Arms presented by Mary Queen of Scots to James Gordon fourth Earl of Strathmore*

William Kenton, Engraver, London, 1857



*Book used by King Charles I on the Scaffold Jan. 30. 1649*

*William Turner del. James Lane London 1837*



*By Authority ✓*

*Lately arriv'd, and to be seen at the Globe and  
Duke of Marlborough's H in Fleet-street*

**A** German born without Hands, Feet, or Thighs,  
(that never was in this Kingdom before)  
who does such miraculous Actions as none else  
can do with Hands and Feet: He has had the  
Honour to perform before most Kings and,  
princes, particularly several Times before King  
George. He makes a Pen, and writes several  
Hands as quick and as well as any Writing-  
Master, and will write with any for a Wager;  
He draws Faces to the Life, and Coats of Armes,  
Pictures, Flowers, &c. with a Pen, very curi-  
ously: He Threads a fine Needle very quick;  
shuffles a Pack of Cards, and deals them very  
swift He plays upon the Dulcimer as well as  
any Musician: He does many surprizing Things  
with Cups and Balls, and gives the Curious great  
Satisfaction thereby: He plays at Skittles several  
Ways very well; shaves himself very dexterously:  
and many other Things, too tedious to insert.

*This is Written by Matthew Bushinger at London 1712, born Without Hands,  
and Feet at Nuremberg. 1674 the 3. Jany*

## FAC-SIMILES OF ORIGINAL DOCUMENTS.

FAC-SIMILES of an ORIGINAL DRAWING of Designs for the ARMORIAL ENSIGNS and CYPHERS for the ROYAL SOCIETY, by John Evelyn, Esq. one of the Founders and a Member of the First Council.

From the date of 1660 being inscribed on this Drawing, and from the following entry in Evelyn's Diary, it is not improbable that it was presented to the Members of this Association on the day of Evelyn's election; when it already appears to have been placed under the Royal patronage. "1660—1661. January 6th. I was now chosen, (and nominated by His Majesty for one of ye Council,) by suffrage of the rest of y<sup>e</sup> members, a Fellow of ye Philosophical Society now meeting at Gressham College; where was an assembly of divers learned gentlemen. This was the first meeting since the King's return, but it had been begun some years before at Oxford, and was continued, with interruption, here in London during the Rebellion." The principle on which the annexed sketches were designed, was evidently allegorical rather than heraldical, and the mottoes were especially intended to express the purpose for which the Royal Society was instituted, that of improving Science by means of extensive communications verified by actual experiment only. The first shield, therefore, bears a vessel under sail, with the motto *Et Augebitur Scientia*: And Science shall be advanced. It is possible that these words, with the ship, have a reference to the passage in Daniel, chap. xii. v. 4. "Many shall run to and fro, and knowledge shall be increased:" but there is not any resemblance to the verse as it stands in the Vulgate Latin. The second escutcheon is parted per fesse, Argent and Sable, issuant from clouds in chief a hand holding a plumb-line; the motto being from the Vulgate translation of the New Testament, I. Thessalonians v. 21. *Omnia probate*: Prove all things. In this sketch there appears to have been an intention of introducing the Royal Augmentation afterwards given to the Society, upon either a canton or an escutcheon in the dexter chief. The third shield would be blazoned Sable, two telescopes extended in saltire, the object-glasses upwards; and on a chief Argent the earth and planets: the motto is *Quantum nescimus!* How much we know not! The fourth shield bears the sun in his splendour, with the motto *Ad Majorem Lumen*—To the Greater Light; but on one side of this sketch is written part of the verses 463—465 from the first book of the *Georgics* of Virgil. (*Solem*) *Quis dicere Falsum—Audeat?* Who dares accuse the Sun of falsehood? As the succeeding shield bears a canton only, with the motto *Nullius in Verba*—On the report of none—as at present used by the Royal Society, it is probable that this sketch was intended to shew the disposition of the arms subsequently adopted. The last shield is charged with a terrestrial globe, with a human eye in chief; and above is inscribed another motto from the *Georgics* of Virgil, book 2nd, verse 490, *Rerum cognoscere causas*, To know the causes of things. Beside these inscriptions appears the word *Experiendo*—By Experience,—with a repetition of the motto adopted. The signature of Evelyn is added to these interesting sketches, and the originals of all are in the possession of Mr. Upcott.

None of these designs were adopted, the King himself proceeding in the very unusual manner of granting the Royal Society a much more honourable Armorial Ensign in the Charter of Incorporation; the reason for which appears to have been, that no member of the College of Arms would have considered himself authorised in issuing the heraldical bearings assigned to the Association. The first notice of these Arms appears thus recorded in Evelyn's Diary, August 20th, 1662:—"The King gave us the Armes of England to be borne in a canton in our Armes; and sent us a mace of silver-gilt, of the same fashion and bigness as those carried before His Maty. to be borne before our President on meeting daies. It was brought by Sir Gilbert Talbot, Master of His Maty's Jewel-house."—Another entry in the same Diary, on September 17th in the same year, states that, "We resolved that the Armes of the Society sho<sup>d</sup>. be a field Argent, with a canton of the Armes of England; *supporters*, two talbots, Argent; *crest*, An Eagle Or, holding a shield with the like Armes of England, viz. three lions. The word, *Nullius in Verba*. It was presented to His Maty for his approbation, and orders given to

FAC-SIMILES OF ORIGINAL DOCUMENTS.

Garber King of Armes to passe the diploma of their office for it." At the lower part of the annexed Engraving is given a reduced Fac-simile of the sketch of the Armorial Ensigns thus ordered, as entered in the official volume of Royal concessions in the College of Arms, marked Second D. 14. fol. 1. in which, instead of the usual form of a grant of heraldical bearings, issuing from the Principal and Provincial Kings of Arms, the drawing is preceded by the following confirmation.

"Whereas His Ma<sup>ty</sup>, by his Letters Patent under the Great Seal of England, bearing date at Westminster, the 22nd day of April, in the 15th year of his reign, hath ordained and constituted a Society, consisting of a President, Council, and Fellows, called by the name of the President, Council, and Fellows, of the Royal Society of London for the advancement of Natural Science; to whom, amongst other things, His said Sacred Ma<sup>ty</sup> hath therein granted a Coat of Arms, Crest, and Supporters. The said President, Council, and Fellows, being desirous to have the clause whereby the same are granted unto them, together with a *trick* thereof, entered among the records of this office,—It was this day, being the thirtieth of June, Anno Domini 1663, in full Chapter, upon the motion of Elias Ashmole, Esq<sup>r</sup>. Windsor Herald, and one of the Fellows of the said Society, (by whom the said request was made, and the said Patent sent hither to be viewed,) agreed and consented unto, and thereupon ordered to be entered as followeth:—*Damus insuper, et Concedimus per Præsentes, Præsidi, Consilio, et Sodalibus Regalis Societatis prædictæ, eorumque in perpetuum successoribus, in favoris nostri Regij erga ipsos nostræque de ipsis peculiaris existimationis præsentis et futuris ætatibus testimonium, hæc honoris Insignia sequentia; videlicet, In parva Argentæe angulo dextro, tres Leones nostros Anglicos; et pro Crista, Galeam Corona flosculis interstincta adornatam, cui supereminet Aquila, nativi coloris, altero pede Scutum Leonibus nostris insignitum tenens; Telamones scutarios, duos Canes sagaces Albos, colla coronis cinctos; (prout in margine luculentius videre est) à prædictis Præside, Concilio, et Sodalibus, ipsorumque successoribus, prout feret occasio, in perpetuum gestanda, producenda, possidenda.*

"Examined by Elias Ashmole, Windsor. 30th June, 1663."

Fac-simile of a LETTER from THOMAS BARLOW, D.D. Bishop of Lincoln, to the Rev. George Thomason, dated Oxford, February 6th, 1676, relating to the removal of the Collection of Pamphlets, now called "THE KING'S TRACTS," in the British Museum, from the Bodleian Library at Oxford.

The very interesting and remarkable history of the collection and preservation of those most important books, is related in two papers inserted in the first volume of the manuscript catalogue of their contents, which appear to have been drawn up with the design of making the collection publicly known for sale. The principal of these papers is in manuscript, written in a very small law text by a copyist, containing many errors, and was most probably composed by the original collector, the father of the clergyman to whom Dr. Barlow's letter was written. The other paper forms a single printed page, in small folio, and consists of an abridgment of the former, as if designed for a more extended circulation. A copy of it will be found in the Rev. William Beloe's *Anecdotes of Literature and Scarce Books*, London, 1807, 8vo, vol. II. pages 248—251; but as the manuscript statement is so much more copious and interesting, as it has never yet appeared in print, and as it contains the annexed letter, with an account of the causes for which it was written,—a copy of the whole paper is here inserted, including all the original peculiarities and errors.

*Mr. Thomason's Note about his Collection.*

An exact Collection of all the Books and Pamphlets printed from the Beginning of the Year 1641, to the Coronation of King Charles the Second, 1661, and near one hundred Manuscripts never yet in Print, the whole containing 30,000 Books and Tracts uniformly bound, consisting of 2,000 Volumes, dated in the most exact Manner, and so carefully preserved as to have received no Damage. The Catalogue of them makes 12 Vols. in Folio, they are so marked and numbered that the least Treatise may be readily found, and even the very Day on which they became publick, wrote on most of them.

This Collection cost great Pains and Expence, and was carried on so privately as to escape the most diligent Search of the Protector, who, hearing of them, used his utmost endeavours to obtain them. They were sent into Surry and Essex, and at last to Oxford, the then Library Keeper, Dr. Barlow, being a Friend to the Collector, and under his Custody they remained, till the Doctor was made Bishop of Lincoln, as appears by the underwritten Letter from the Bishop to the Collector.

*A Copy of the Bishop of Lincoln's Letter.*

My good Friend,

Oxon, Feb. 6, 1676.

I am about to leave Oxford, my dear Mother, and that excellent and costly Collection of Books which have so long been in my Hands; now I intreat you either to remove them, or speak to my Successor, that they may continue there till you can

FAC-SIMILES OF ORIGINAL DOCUMENTS.

otherwise conveniently dispose of them. Had I Money to my Mind, I would be your Chapman for them; but your Collection is so great, and my Purse so little, that I cannot compass it. It is such a Collection (both for the vast Number of Books, and the exact Method they are bound in) as none has, nor can possibly have, besides yourself. The Use of that Collection might be of exceeding Benefit to the Publick both in Church and State were it plac'd in some safe Repository, where learned and sober Men might have access to, and the Use of it; the fittest Place for it (both for Use and Honour) is the King's, Sir Thomas Bodlie's, or some publick Library, for in such Places it might be most safe and usefull; I have long endeavour'd to find Benefactors and a Way to procure it for Bodlie's Library, and I do not despair but such a Way may be found in good time by

Your affectionate Friend,

THOMAS LINCOLN.

There have been greate Charges Disburs'd and Paines taken in an Exact Colleection of Pamphletts that have been Published from the Beginning of that long and unhappy Parlem<sup>t</sup> w<sup>ch</sup> Begun Novemb<sup>r</sup> 1640, w<sup>ch</sup> doth amount to a very greate Numb<sup>r</sup> of Peices of all Sorts and all sides from that time vntill his Maj<sup>ty</sup>'s happy Restauracion and Coronacion, their Numb<sup>r</sup> consisting of neere Thirty Thousand seu'all peeces to the very greate Charge and greater Care and Paines of him that made the Colleection.

The vse that may be made of them for the Publiq<sup>t</sup> and for the p<sup>re</sup>sent and after ages may and will prove of greate Advantage to Posterity, and besides this there is not the like, and therefore only fitt for the vse of the Kinges Maj<sup>ty</sup>. The w<sup>ch</sup> Colleection will Necessarily employ Six Readers att Once, they Consisting of Six Severall Sorts of Paper, being as vniformly Bound as if they were but of one Impression of Bookes. It Consists of about Two Thousand Severall Volumes all Exactly Marked and Numbred.

The Method that hath been Observed throughout is Tyme, and such Exact Care hath been taken that the very day is written vpon most of them that they came out.

The Catalogue of them fairely written doe Containe Twelve Volumes in Folio, and of the Numb<sup>r</sup> aforesaid, w<sup>ch</sup> is so many that when they stand in Order according to their Numb<sup>r</sup>, whilst any thing is asked for and shewed in the Catalogue, though but of one Sheete of Paper (or lesse), it may be instantly Shewed: this Method is of very greate vse and much Ease to the Reader.

In this Numb<sup>r</sup> of Pamphlettes is Contained neere One hundred and Seu'all peeces that never were Printed on th<sup>e</sup> one Side and on th<sup>e</sup> other, (all or most of which are on the King's Side), w<sup>ch</sup> no man durst venture to Publish here, without the Danger of his Ruine.

This Colleecon was so privately Carried on, that it was never knowne that there was such a Designe in hand, the Collecto<sup>r</sup> intending them onely for his Maj<sup>ty</sup>'s vse that then was, his Maj<sup>ty</sup> once having Occasion to vse one Pamphlett could no where Obtaine or Comparse the Sight of it but from him, w<sup>ch</sup> his Maj<sup>ty</sup> having Seene was very well Satisfied and pleased with the Sight of it, hee comanded a Person of honour (now) neere his Maj<sup>ty</sup> that now is, to Restore it Safely to his handes from whom hee had it, who faithfully Restored it, together with the Charge his Maj<sup>ty</sup> gave him, w<sup>ch</sup> was with his owne hand to Returne it to him, and withall Express a Desire from his then Maj<sup>ty</sup> to him that had Begun that worke, that hee should Continue the same, his Maj<sup>ty</sup> being very well pleased with the Designe w<sup>ch</sup> was a greate Encouragem<sup>t</sup> to the Undertaker, Els hee thinks hee should never have been Enduced to haue gon through so difficult a Worke, w<sup>ch</sup> hee found by Experience to prove so Chargeable and heavy a Burthen, both to himself and his Serv<sup>ts</sup> that were Employed in that busines, w<sup>ch</sup> Continued above the Space of Twenty years, in w<sup>ch</sup> time hee Buryed three of them, who tooke greate Pains both day and night w<sup>th</sup> him in that tedious Employment.

And that hee might prevent the Discovery of them when the Army was Northward, hee Packt them vp in Seuerall Trunks, and by one or two in a Week hee sent them to a Trusty freind in Surry, who safely preserved them, but when the Army was Westward, and fearing their Returne that way, hee was faine to have them sent backe againe, and thence Safely Received them but durst not keepe them by him the Danger was so greate, but packt them vp againe and sent them into Essex, and when the Army Ranged that way to Tripleheath was faine to send for them back from thence, and not thinking them Safe any where in England, att last took a Resolucion to send them into Holland for their more safe preservation, but Considering w<sup>th</sup> himselfe what a Treasure it was, vpon Second thoughts hee durst not venture them att Sea, but Resolved to place them in his Warehouses in forme of Tables round about the Roomes Covered over with Canvas, Continuing Still without any Intermission his going on; nay, even then, when by the Vsurper's Power and Comand hee was taken out of his Bed and Clapt vp Close Prisoner att Whitehall for Seaven weekes Space and above, hee still hoping and looking for that Day, w<sup>ch</sup> thanks bee to God is now come, and there hee putt a Period to that vnparalleled Labour, Charge, and Paines, hee had been att.

Oxford Library Keeper (that then was) was in hand w<sup>th</sup> them, ab<sup>t</sup> them a long time, and did hope the Publiq<sup>t</sup> Library might Comparse them, but that could not bee then Effected, it rising to so greate a Sume as had been Expended on them for so long a time together.

And if that Trayterous Vsurper had taken Notice of them by any Informacion, hee to Secure them had made and Signed an Acquittance for One thousand pounds, acknowledged to be Received in parte of that Bargaine, and haue Sent that Immediately

FAC-SIMILES OF ORIGINAL DOCUMENTS.

thither, and they to have Challenged by virtue of that as Bought by them, who had more Power than hee had that Collected them to have Contended w<sup>th</sup> him for them by the Power that they and their friends could have made.

All theis hard Shifts and Exigents bath hee been putt vnto to preserve them, and preserved they are (by Providence) for the vse of Succeeding Ages, w<sup>ch</sup> will Scarce have ffaith to Believe that such horrid and most detestable Villanyes were ever Comitted in any Christian Comon Wealth since Christianity had a Name.

The following memorandum is annexed to the preceding:—

“ This is erroneous.—The Collector, Mr. George Thomason, died in 1666. See his Will at Doctors' Commons, wherein a particular mention is made of the Pamphlets, and a Special Trust appointed, One of the Trustees being Dr. Barlow. George T. to whom this letter was addressed, was eldest son of the Collector, and a Fellow of Queen's, Oxon.

“ G. G. STONESTREET, lineal descendant of the Collector.”

A subsequent notice of the Collection of Tracts is contained in the following document, which is also preserved in the British Museum.

“ At the Court at Whitehall, the 15th of May, 1684,

“ By the King's Most Excellent Ma<sup>ty</sup> and the Lords of His Ma<sup>ties</sup> most honourable Privy Council,

“ The humble petition of Anne Mearne, Relict of Samuel Mearne, His Ma<sup>ties</sup> Stationer, lately deceased, being this day read at the Board, setting forth that His Ma<sup>ty</sup> was pleased by S<sup>r</sup> Joseph Williamson, the Secretary of State, to command the Petitioners husband to purchase a Collection of severall bookes, concerning matters of state, being above thirty thousand in number, and, being uniformly bound, are contained in two thousand volumes and vpwards;—and that by reason of the great charge they cost the Pet<sup>r</sup> husband, and the burthen they are upon herself and family by their lying vndisposed of soe long,—therefore most humbly prays His Ma<sup>ties</sup> leave to dispose of the said Collection of Bookes as being a ready way to raise money upon them to support herselfe and family:—His Ma<sup>ty</sup> in Council was graciously pleased to give leave to the Pet<sup>r</sup> to dispose and make sale of the said Bookes as she shall thinke fit.

“ PHIL. LLOYD.”

After the period therein mentioned, no further information appears to have been preserved concerning it, excepting that it was bought by John Stewart, Second Earl of Bute, for a sum under £400, and again sold to King George III. for the same amount in 1761, by whom the volumes were presented to the British Museum, which had been then recently founded.

Part of a LETTER from CHARLES SPENCER, Third EARL of SUNDERLAND, to John Holles, Third Duke of Newcastle. Dated August 9th, 1678.

Lansdowne MSS. Brit. Mus. No. 1236.

Part of a LETTER from THOMAS SECKER, D.D. Bishop of Oxford, afterwards Archbishop of Canterbury, respecting the last illness of Martin Benson, D.D. Bishop of Gloucester. Dated August 17th, 1752.

Additional MSS. Brit. Mus. No. 4312.

Part of an ORIGINAL LETTER from JOHN, First BARON SOMERS, to Sir Hans Sloane, respecting the admission of Count Lorenzo Magalotti, Councillor of State to Ferdinand (II.) De'Medici, Sixteenth Grand Duke of Tuscany, a Fellow of the Royal Society. He was elected May 4th, 1709.

Sloane MSS. Brit. Mus. No. 4060.

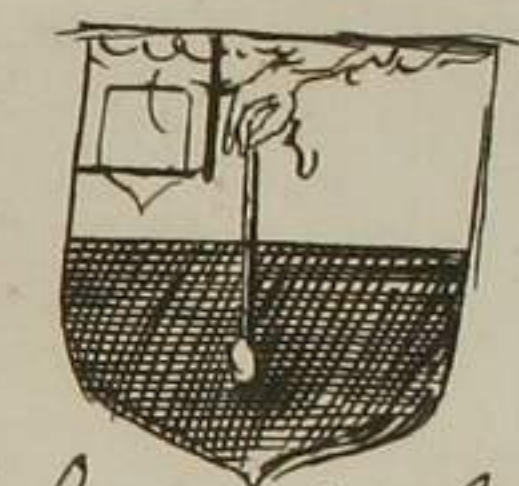
Part of a Letter from the Right Hon. HENRY ST. JOHN, First VISCOUNT BOLINGBROKE, to Jonathan Swift, D.D.

Sloane MSS. Brit. Mus. No. 4805.

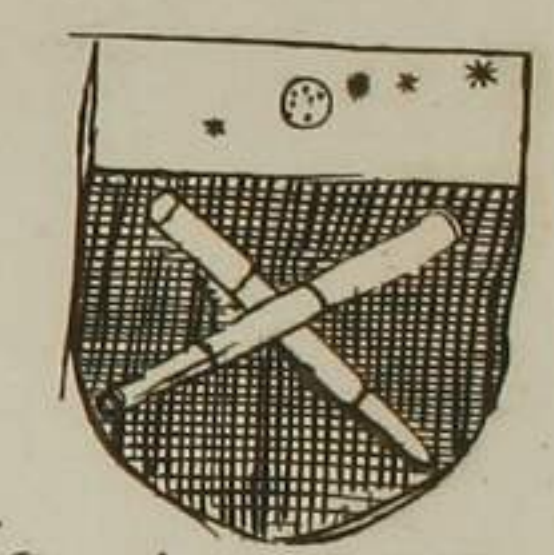
Armas & Mottos propoz  
 for the Society 1660  
 R SRS. SRS



Et Angelus Scientia.



Omnia probate.



Quantum Refirmus.

Quis dicere Falsum —  
 Audeat — 1. Geor.



Ad Majorem

Lumen

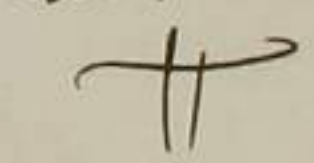
Nullius in Verba

Resum cognoscere Causas:



Experiendo:

Nullius in verba;



Prælym.



My reverend friend

I am about to leave Oxon, (my dear mother) and that excellent and costly Collection of Books, which have so long been in my hand, now I intimate you either to remove them, or speak to my successor, that he may continue them, till you can otherwise conveniently dispose of them. Had I money to my mind, I would be your Chapman for them; but y<sup>e</sup> Collection is so great, and my purse so little, that I cannot compass it. It is such a Collection (both for y<sup>e</sup> vast number of Books, and y<sup>e</sup> exact method they are bound in) as none had, nor possibly can have, beside your collection. The use of good Collection, might be of exceeding benefit to y<sup>e</sup> publick, should (both in and about) were it plac'd in some safe Repository, where learned and industrious men might have access to, and y<sup>e</sup> use of it: The fittest place for it, (both for y<sup>e</sup> use and honor) is the Kings, or the Bodleys, or some publick Library; for in such place it might be most safe and useful. I have long endeavour'd to find Benefactors and a way to procure it for Bodleys Library, and I do not despair, but such a way <sup>may</sup> be found in good time by

Oxon. Feb 6.  
1676.

Your affectionate friend  
and Brother

Thomas Incolne



These are such proceedings  
that if there is <sup>not</sup> a just spirit shewn in  
Parliament, we had as good give up the  
game, & submit to My L<sup>d</sup>. Treasurer's  
& My L<sup>d</sup>. Marlborough's bringing in the  
Prince of Wales;

for if next  
Sessions of Parliament do not redress the  
mischiefs there's an end of the Revolution  
& the Protestant Succession.

Sunderland

The good Bishop of Gloucester is in a very weak, and I fear  
dangerous Condition. His pains continue: and several para-  
lytick Symptoms have appeared since I wrote to you last  
I had a letter from him on Friday, in which he speaks  
of his Case as one who thinks it desperate: but writes with  
such cheerful Composure, as he will may; and introduces  
a variety of Subjects. We have all asked leave to come  
to him: but cannot obtain it. And whether we shall ever  
see him more in this world, God knows: and his will be  
done.

Aug. 17. 1752

Tho. Oxford

The Style of the Person I beg  
leave to recommend to you to be chosen into the Royal  
Society is Count Lorenzo Magalotti Counsellor of State  
to the most serene Great Duke of Tuscany.

He is not only a great Lover of England but a  
master of the English Language of which there is a  
very remarkable instance, for notwithstanding his  
years & multiplicity of business he has employ<sup>some of</sup>  
leisure hours in Translating Miltons Paradise Lost  
into Italian Verse. He has made a great advance in  
it, & as he is an admirable Poet, so what he has al-  
ready perform'd will give to that part of the world  
a very noble Idea of our English Genius for Poetry.

Sincerely

Sincerity, constancy, tenderness, are rarely to  
be found. they are so much out of use, that  
if man of mode imagines y<sup>m</sup> to be out of Nature,  
we meet with few friends. y<sup>e</sup> greatest part of  
those who pass for such, are properly speaking  
nothing more than acquaintance; and no  
wonder, since Tullys maxim is certainly true,  
that friendship can subsist non nisi inter bonos.

Robert Boyle

At Boyle

## DESCRIPTIVE LIST OF THE PLATES

IN PART VI.

Nos.

61. The Pulpit of John Knox, in the Parish Church of St. Andrew's, in the County of Fife; with his Signature, and those of several eminent Personages connected with the Reformation of Religion in Scotland.
62. The Exterior of Don Saltero's Coffee-House, Cheyne Walk, Chelsea; with the Signatures of James Salter, Sir Hans Sloane, and of some remarkable frequenters of the house.
63. Exterior of the Last Residence of Charles Macklin, Comedian, in Tavistock Row, Covent Garden.
64. Exterior of Ivy Cottage, Highgate, the Residence of the late Charles Mathews, Comedian. With a Fac-Simile of his Signature.
65. A Ground-Plan, exhibiting the whole of the Apartments of the Theatrical Picture-Gallery at Ivy Cottage, and the particular disposition of the Collection of Histrionic Portraits, now in the possession of the Garrick Club.
66. A Representation of the Carved Cassolette, made from the Wood of Shakspeare's Mulberry Tree at Stratford-upon-Avon, and presented to David Garrick by the Corporation of the Borough, at the Shakspeare Jubilee, May 3rd, 1769. Drawn from the Original in the possession of George Daniell, Esq. formerly in the Collection of Garrickiana belonging to the late Mr. Mathews.
67. A Fac-Simile of the Freedom of Stratford-upon Avon, presented to Garrick, enclosed in the same Cassolette.
68. The Illuminated Initial and Commencement of the Epistle of St. Paul addressed to the Romans; from the Fragment of a Bible executed in the Ninth Century for Charles le Chauve, King of France, preserved with the Harleian MSS. in the British Museum.
- 69, 70. Two Illuminated Paintings of the Sacred Furniture and Vessels of the Tabernacle of Israel; executed by a Spanish Jew in the Fifteenth Century. From a Manuscript in the Harleian Collection of MSS. in the British Museum.
- 71, 72. Two Fac-Similes from the Prologues and Text of the celebrated Manuscript of Corpus Christi Plays, or Sacred Dramatic Mysteries, performed at Coventry and other Cities, written about the reign of Edward IV. From the Original preserved with the Cottonian MSS. in the British Museum.

## VIEWS.

THE PULPIT OF JOHN KNOX, IN THE PARISH CHURCH AT ST. ANDREW'S, IN THE COUNTY OF FIFE:  
with his SIGNATURE, and those of several other eminent personages connected with the  
REFORMATION OF RELIGION IN SCOTLAND.

ONE of the most remarkable preaching-places of this zealous pastor in his native country, was that which was constructed for him by the Magistrates of Edinburgh on his being appointed Parish-Minister of the City, or of St. Giles's Kirk, on the north side of the High Street at the head of Menteith Close. It was a projecting chamber in an edifice which has been considered to be the oldest stone building of a private character now remaining in the City; and, previously to the time of Knox, it was occupied by George Durie, Abbot of Dunfermline and Arch-Dean of St. Andrew's, by whom it was resigned at the Reformation. The Town-Council then granted the house to the metropolitan preacher, rent-free; and an order dated the last day of October, 1561, states that "the Provost, Baillies, and Counsail, ordains the Dene of Gyld, with all diligence to mak ane warme studye of dailles (deals) to the Minister, Johne Knox, within his house, aboon the hall of the same, with lyht and wyndokis thereunto." A window above the door of this building, looking up the High Street, probably still indicates the apartment referred to, and tradition states that Knox was accustomed to preach from thence to the people in the street. Level with the window was erected the following religious inscription, now covered over with signs and placards, indicating the trades of the present inhabitants, "LUVE. GOD. ABOVE. AL. AND. YOUR. NICHBOUR. AS. YOUR. SELF." Beneath the window, against the angle of the house, appears a rude carved effigy of Knox in a pulpit, pointing to a stone at a short distance from him, inscribed with the name of God in Greek, Latin, and English, placed between clouds and rays of light. It was whilst Knox was residing in this house, that an attempt was made upon his life by some zealot of the opposing party; for as he was one night sitting in his chamber, he was fired at from across the street. The shot entered the window, but, as he was most providentially seated at another side of the table than that at which he usually sat, it missed him, and, striking the candlestick before him, at length lodged itself in the roof of the apartment.

At the earnest entreaties of his friends, continues Howie, who declared their determination if he should be attacked to shed their blood in his defence, he reluctantly withdrew to St. Andrew's; where he continued with undiminished boldness to denounce the enemies of the reformed faith. It was in that place that he had first discoursed against the degeneracy of the Church of Rome, and there he occupied the Pulpit represented in the present Engraving; and the following curious and characteristic anecdote connected with his preaching in it, is related in the Manuscript Diary of James Melville, then a student at the College of St. Andrew's, and subsequently Minister of Anstruther. "Of all the benefits I haid that year (1571), was the coming of that maist notable profet and apostle of our nation, Mr. Jhone Knox, to St. Andrew's: who, be the faction of the Queen occupying the castell and town of Edinburgh, was compellit to remove therefra with a number of the best, and chusit to come to St. Andrew's. I heard him teache there the Prophecies of Daniel that simmer, and the winter following; I haid my pen and my little buike, and tuk away sic things as I could comprehend. In the opening up of his text he was moderat the space of an half houre; but when he enterit to application, he made me so to *grew* (thrill) and tremble, that I could not hold a pen to wryt. He was very weak. I saw him every day of his life go *hulie and fear* (hoolie and fairly—slowly and warily) with a furring of marticks, (martins) about his

VIEWS.

neck, a staffe in the ane hand, and gud godlie Richart Ballanden, his servand, haldin up the uther *oxter* (arm-pit), from the Abbey to the Parish-Kirk; and be the said Richart and another servant lifted up to the Pulpit, whar he *behovit* (was obliged) to lean at his first entry: bot er he had done with his sermone he was sa active and vigourous, that he was lyk to *ding the pulpit in blads* (beat it into shivers) and flie out of it."

The interesting relique commemorated in this curious extract, is of that stately style of carving which was introduced towards the close of the sixteenth century in Protestant preaching-places; and continued, though of a more heavy character, throughout the whole of the succeeding century. A scroll-bracket remaining on the preacher's left hand, and some broken pieces at the top of the back, appear to indicate that it was once more extended, and had probably a canopy or sounding-board. In the back ornaments the Pulpit somewhat resembles a very handsome carved structure in the church of North Cray, Kent, which bears the date of 1637. Beside the pulpits of Knox mentioned in these notices, there is another similar relique of him to be seen in St. John's Church in Perth; where, in consequence of a sermon which he delivered, the demolition of the Reformation commenced in the destruction of images and all supposed monuments of idolatry. It may perhaps be proper to observe in conclusion, that Knox's discourses which produced the same purification in St. Andrew's and the vicinity, were not preached in the pulpit here represented, but in the Cathedral, on May 10th, 11th, 12th, and 13th, 1559, and in a single afternoon that magnificent fabric was laid in ruins by the multitude which had heard him.

The Authorities used in the preceding notices have been *The Life of John Knox*, by the Rev. Thomas Mc'Crie, D.D. *Edinburgh*, 1813, 8vo. Vol. II. pages 205, 206: *Traditions of Edinburgh*, by Robert Chambers. *Edinburgh*, 1825, 1833, 8vo. Vol. I. pages 243, 244; vol. III. page 214: *The Scots Worthies*, by John Howie, edit. by William Mc'Gavin. *Glasgow*, 1835. 8vo. Vol. I. pages 56, 60, 61.

The Signatures engraven beneath the annexed View are those of the following Personages:

- No. 1. JOHN KNOX. "Thus I bid zow hartely fare well, from Sant' Andres the xx off January, 1559."—The passage is taken from an original, though imperfect, Letter preserved with the *Cottonian MSS.* in the volume marked *Caligula B. IX. Art. 47, fol. 99.*
2. JAMES STEWART, First Earl of Moray, Natural son of King James V. of Scotland,—whilst Prior of St. Andrew's, signed JAMES SANCTANDRES. From an Original Letter to Sir Ralph Sadler, dated November 17th, 1559. *Cottonian MSS. Caligula B. x. Art. 73, fol. 187 b.*
3. The same, signed as Lord JAMES STEWART. From an Original Memorial, dated Stirling, July 18th, 1565, addressed to Queen Elizabeth, respecting the ill-treatment of the Scots Protestants by Mary. *Cottonian MSS. Caligula B. x. Art. 115. fol. 317.*
4. The same, signed JAMES REGENT of Scotland. From an Original Letter, dated Edinburgh, December 18th, 1569. *Cottonian MSS. Caligula B. IX. Art. 236, fol. 395.*
5. JAMES HAMYLTON, Second Earl of Arran and First Duke of Chatelherault. From the same Instrument as No. 3.
6. Archibald Campbell, Fifth Earl of Argyll, signed ARCH. ARGILL. From the same Instrument as No. 3.
7. Robert, Fourth Baron Boyd of Kilmarnock, signed R. BOYD. From a Declaration and Petition of the Protestant Lords of Scotland against the proceedings of the Queen Dowager, dated August, 1559. *Cottonian MSS. Caligula B. x. Art. 15, fol. 23 b.*
8. James Hamilton, Third Earl of Arran, eldest son of the First Duke of Chatelherault, signed JAMES HAMYLSTONE. From the same Instrument as No. 7.
9. ALEXANDER GORDON, probably the second son of John, Lord Gordon, and grandson of Alexander, Third Earl of Huntley. From the same Instrument as No. 7.

VIEWS.

10. James Douglas, Fourth Earl of Morton, Regent of Scotland, signed JAMES REGENT. From an Original Letter to the Earl of Leicester, dated Dalkeith, November 3rd, 1572. *Cottonian MSS. Caligula C. III. Art. 199, fol. 434.*

11. William RUTHVEN, Fourth Baron Ruthven and Dirleton, and First Earl of Gowrie. From an Original Letter to Lord Burleigh, dated Holyrood House, December 29th, 1582. *Cottonian MSS. Caligula C. VII. Art. 71, fol. 68 b.*

THE EXTERIOR OF DON SALTERO'S COFFEE HOUSE, CHEYNE WALK, CHELSEA: with the SIGNATURES OF JAMES SALTER, the proprietor, SIR HANS SLOANE, and some remarkable frequenters of the house.

Beckmann supposes that the first collections of natural and artificial curiosities, were confined to the treasuries of Royal personages; in which, beside those articles of great value properly belonging to such depositories,—were included religious reliques, rarities of Art, and antiquities, with occasional specimens of uncommon and extraordinary animals dried and preserved. It is probable that from even a remote period menageries were established to add to the magnificence of Courts; wherein, also, the stuffed skins of rare animals were exhibited, in proof that the creatures themselves once actually existed. Public Libraries were likewise made receptacles for such natural curiosities as might be presented to them; and, as in all universities the faculty of medicine had a hall appropriated to the dissection of human bodies, there were by degrees collected in them skeletons and specimens derived from the Animal Kingdom. Though private collections of natural and artificial rarities appear to be noticed for the first time in the sixteenth century, they were most probably formed by every learned and scientific person who was before that time engaged in the study of Natural History. In general, however, the object of those collections appears to have been rather to gratify the sight and to produce surprise, than to improve the understanding; and hence they contained more rarities of art, valuable pieces of workmanship and antiquities, than genuine productions of nature. The exotic oriental character which distinguished the furniture and decorations of the earliest coffee-houses established in Europe, about the middle of the seventeenth century—probably first introduced the practice of adorning the apartments of those opened in London, with that variety of rarities, both natural and artificial, with which the celebrated place of resort represented in the annexed Plate was so copiously provided. In the year 1664, such an exhibition appears in immediate connection with a house of public entertainment, since there was then published "A Catalogue of Natural Rarities, collected with great industry, and thirty years travel in foreign countries by Robert Hubert, alias Forges, Gentleman, and sworn servant to his Majesty, and daily to be seen at the place called the Music-house, at the Mitre, near the West end of St. Paul's Church." An instance of an extraordinary fish exhibited at a coffee-house is mentioned also by Izaak Walton in his additions to the *Complete Angler* in the fifth impression of 1676, where Piscator says, "When I go to dress an ell thus, I wish he were as long and as big as that which was caught in Peterborough river in the year 1667, which was a yard and three quaters long. If you will not believe me, then go and see at one of the coffee-houses in King Street in Westminster." In the first edition of the same work, also, in 1653, Walton notices the "great trout that is near an ell long; which was of such a length and depth, that he had his picture drawn, and now is to be seen at mine host Rickabie's, at the George, in Ware." The same period was likewise distinguished by the establishment of two very celebrated public Museums or Collections of Curiosities; namely, that formed by John Tradescant, Sen. and Jun. transferred to Elias Ashmole in 1659, and by him presented in 1683 to the University of Oxford; and that formed by Daniel Colwall, and given in 1665 to the Royal Society at Gresham College.

VIEWS.

It is not improbable that these and other examples, now altogether unknown, induced James Salter, the original keeper of the notorious place of resort here represented, to add to it the attractions of an exhibition of various curiosities, many of which had been given to him by Sir Hans Sloane, to whom he had once been servant, and from whom he had doubtless derived a predilection for the accumulation of rarities. The house which he inhabited, was situated about the middle of Cheyne Walk, opposite the Thames, and is said to have been first opened in 1695; but in an entry of "several presentments of Court Leet and Court-Baron, relative to the repairs of the walls on the banks of the Thames," contained in the Records belonging to the Earl of Cadogan, and dated May 7th, 1685, appears the name of James Salter, as one of the tenants who were amerced in a fine of £6 each, for suffering the wall opposite his dwelling-house to become ruinous. The earliest notice of this person as the proprietor of a museum, however, is most probably that contained in Sir Richard Steele's paper of *The Tatler*, No. 34, published on Tuesday, June 28th, 1709; in which he is recognized by the name of Don Saltero, several of his curiosities being also incidentally mentioned. Beside the donations of Sir Hans Sloane, at the head of the "Complete List of Benefactors to Don Saltero's Coffee-room of Curiosities," printed in 1737, are placed the names of "Sir John Cope, Baronet, and his sons, the first generous benefactors." An account of the exhibition contained in *The Gentleman's Magazine*, for February 1799, Volume lxix, part I, page 160, states that Rear-Admiral Sir John Munden, and other officers who had been much upon the coasts of Spain, enriched it with many curiosities, and gave the owner the name of Don Saltero; but the list of donors referred to does not include the Admiral, though "Mr. Munden," occurs in the list subjoined to the nineteenth Edition of the Catalogue. The title by which Salter was so well known, may be accounted for at even the present distance of time by the notice of his personal appearance preserved by Steele, admitting that the description may be considered faithful as well as humorous; since he says, "When my first astonishment was over, comes to me a sage of a thin and meagre countenance, which aspect made me doubt whether reading or fretting had made it so philosophic." In *The Weekly Journal of Saturday, June 22nd, 1723*, is printed the following announcements of the exhibition at this Coffee-house, which may be regarded as containing more positive and authentic information concerning this establishment, inasmuch as it appears to have been at least sanctioned by the proprietor himself.

"SIR,

Fifty years since to Chelsea Great,—  
From Rodman, on the Irish Main, —  
I stroll'd, with maggots in my pate,  
Where, much improved, they still remain,  
Through various employs I've past,—  
A scraper, virtuos', projector,  
Tooth-drawer, trimmer,—and at last  
I'm now a gimcrack-whim collector.  
Monsters of all sorts here are seen,  
Strange things in nature as they grew so:  
Some relics of the Sheba Queen,  
And fragments of the famed Bob Crusoe.  
Knick-knacks, too, dangle round the wall,  
Some in glass-cases, some on shelf;  
But, what's the rarest sight of all,  
Your humble servant shows Himself!  
On this my chiefest hope depends,  
Now, if you will my cause espouse,  
In journals pray direct your friends  
To my Museum-Coffee-house.  
And, in requital for the timely favour,  
I'll gratis bleed, draw teeth, and be your shaver:

VIEWS.

Nay, that your pate may with my noddle tally,  
And you shine bright as I do,—Marry! shall ye  
Freely consult your Revelation—Molly.  
Nor shall one jealous thought a huff,  
For she has taught me manners long enough.

Chelsea Knackatory.

DON SALTERO."

The Signature of Salter attached to the annexed View, was written in the same year as these verses, and was taken from a short note addressed to Sir Hans Sloane, who was then residing in Bloomsbury Square, preserved in the volume of *Additional Manuscripts* marked No 4385, in the Library of the British Museum.

The time of the death of this person does not appear to have been ascertained; but the Museum is said to have been continued by his daughter, Mrs. Hall, until about the year 1759. On Monday and Tuesday, January 7th and 8th, 1799, the premises, and collection of curiosities as it then existed, were sold by auction by Mr. Harwood, under the description of "a substantial and well-erected dwelling-house and premises, delightfully situate facing the River Thames, commanding beautiful views of the Surrey Hills, and adjacent country; in excellent repair, held for a term of thirty-nine years from Christmas last, at a ground rent of £3. 10s. per annum.—Also the valuable Collection of Curiosities: comprising a curious Model of our Saviour's Sepulchre, a Roman Bishop's Crosier, antique Coins and Medals, Minerals, Fossils, antique Fire-Arms, curious Birds, Fish, and other productions of Nature; and a large collection of various antiques and curiosities, glass-cases, ect. The curiosities will be sold on the last day. May be viewed six days preceding the sale. Catalogues at sixpence each." The whole number of lots was one hundred and twenty; the entire produce of the sale of the Museum appears to have amounted to only £50. 8s.; and the highest price given for a single lot was for No. 98, which consisted of "A very curious Model of our Blessed Saviour's Sepulchre at Jerusalem, very neatly inlaid with mother-o'-pearl," £1. 16s.

It is not improbable that this very celebrated collection was not preserved either entire or genuine until the time of its dispersion; since the gift of John Pennant, of Chelsea, the great-uncle of Thomas Pennant, the Topographical writer, appears to have been wanting in the *Forty-seventh* edition of the Catalogue of the Museum. This donation consisted of a part of the root of a tree, shaped like a swine, and was sometimes called "a lignified hog;" but the several impressions of the Catalogue differ considerably in the insertion or omission of various articles. The exhibition was contained chiefly in table glass-cases, placed in the front room of the first floor of the building, but the walls were also entirely covered with curiosities, and the passage at the entrance displayed an alligator suspended from the ceiling, and a variety of ancient and foreign weapons hung at the sides. Perhaps, however, the most novel and interesting particulars which can now be given respecting this Museum will be to extract the strange, yet characteristic titles of some of the most remarkable subjects from the exhibition Catalogue: it will immediately be seen that for the most part they partake rather of wonderful, than of valuable, specimens.

A CATALOGUE of the RARITIES. To be seen at DON SALTER'S COFFEE HOUSE in CHELSEA. To which is added a Complete List of the DONORS thereof. Price Two-Pence.

O RARE!

In the *First Glass* were contained the Model of the Holy Sepulchre, and a variety of curiosities of a similar character: as "Painted Ribbands from Jerusalem, with the pillar to which our Saviour was tied when scourged, with a motto on each."—"Boxes of Relicks from Jerusalem"—"A piece of a Saint's bone, in Nun's work"—several pieces of the Holy Cross in a frame, glazed—A Rose of Jericho—Dice of the Knights Templars—An Israelitish Shekel—and the Lord's Prayer in an ivory frame,

VIEWS.

glazed. There were also several specimens of carving on cherry-stones, representing the heads of the four Evangelists and effigies of Saints; with some cups and baskets made out of the same minute materials. The same case also contained a number of fine Coins and Medals, both British and foreign, and "a Model of Governor Pitt's great Diamond," which was taken out of the sale. There were also a few natural curiosities as "a bone of an Angel-Fish"—a Sea-horse—a petrified crab from China—a small pair of Horns, and several legs, of Guinea Deer—"a Handkerchief made of the Asbestos rock, which fire cannot consume"—"a piece of rotten wood, not to be consumed by fire"—"the rattle of a Rattle-snake with twenty-seven joints"—"a large worm that eats into the heels of ships in the West Indies"—Serpent's tongues—"The bark of a tree which, when drawn out, appears like fine lace"—a Salamander—a Fairy's, or Elfe's Arrow—a little skull, very curious.

The most remarkable artificial rarities contained in the *Second Glass*, were "a piece of Solomon's Temple"—"Queen Katharine's Wedding Shoes"—"King Charles the Second's band which he wore in disguise"—and "a piece of a coat of mail, one hundred and fifty times doubled." Of foreign productions this case contained a Turkish Almanack—a book in Chinese characters—Letters in the Malabar language—the effigies and hand of an Egyptian mummy—forty-eight cups, one in another—and "an Indian hatchet used by them before iron was invented." The natural curiosities included a little whale—a giant's tooth—"a curious ball of fishbones found near Plymouth"—"Job's Tears that grows on a tree, wherewith they make Anodyne Necklaces"—a Nut of the Sand-Box Tree—"several petrified plumes and olives"—"a young frog in a tobacco-stopper"—and a piece of the caul of an Elephant.

The *Third Glass* comprised Black and White Scorpions—animals in embryo—"the worm that eats into the piles in Holland"—the Tarantula—a nest of snakes—the horns of a shamway—the back-bone of a rattle-snake.

The *Fourth Glass* consisted of Artificial curiosities, and included a Nun's whip—"a pair of garters from South-Carolina"—"a Chinese Dodgin, which they weigh their gold in"—"a little Sultaness"—"An Indian spoon, of equal weight with gold"—"A Chinese Nun, very curious"—"Dr. Durham's paper made of nettles."

The *Fifth Glass* contained "a Muscovy snuff-box, made of an Elk's hoof"—"A humming-bird's nest with two young ones in it"—a starved swallow—"the head of an Egyptian hen"—"a lock of hair of a Goa goat"—"Belts of Wampum, Indian money"—"the fruit of the Horn Tree."

The following curiosities were also disposed in various parts of the Coffee-room with many others less remarkable in their names and appearance. King James's Coronation Sword—King William's Coronation Sword and Shoes—Henry the Eighth's Coat of Mail, Gloves, and Spurs—Queen Elizabeth's Prayer-Book, Stirrup, and Strawberry-Dish—"the Pope's Infallible candle"—"A set of beads consecrated by Pope Clement the Seventh, made of the bones of Saint Anthony, of Padua"—"a piece of the Royal Oak"—"a petrified child, or the figure of Death"—"a curious piece of metal found in the ruins of Troy"—"a pair of Saxon Stockings"—"William the Conqueror's family sword"—"Oliver's broad sword"—"the King of Whiddaw's staff"—"a Buccanier's staff"—"a Wooden Shoe put under the Speaker's Chair in James the Second's time"—"the Emperor of Morocco's tobacco-pipe"—"a curious Flea-trap"—"an Indian Prince's Crown"—"a starved cat found between the walls of Westminster Abbey when the East end was repaired"—"the jaws of a Wild boar that was starved to death by his tusks growing inwards"—"a Frog fifteen inches long, found in the Isle of Dogs"—"a Staffordshire Almanack, used when the Danes were in England"—"The Lance of Captain Tow-How-Sham, King of the Darian Indians, with which he killed six Spaniards, and took a tooth out of each head and put in his lance as a trophy of his valour"—"a Coffin of State for a Friar's bones"—"a cockatrice serpent"—"a large snake seventeen foot long, taken in a pigeon-house in Sumatra: it had in its belly fifteen fowls and five pigeons"—"a Dolphin, with the Flying-fish at his mouth"—"a gargulet that Indians use to cool their water with"—"a whistling arrow which the Indians use when they would treat of peace"—"a negro boy's cap made of a rat's skin"—"Mary Queen of Scot's pincushion"—"a purse made of a spider from Antigua"—"Manna from Canaan"—"a jaw of a skate with 500 teeth"—"the Mermaid Fish"—"the Wild Man of the Woods"—"The Flying Bull's Head"—a Snake's skin, ten foot and a half long; a most excellent hydrometer."

Beside the authorities already cited, the present article has been assisted by Mr. Thomas Faulkner's *Historical and Topographical Description of Chelsea and its environs*. Chelsea, 1829. 8vo. 2 vols. and the Museum and Sale Catalogues of the Rarities to be seen at Don Saltero's Coffee-House in Chelsea, in the Library of the London Institution and in the Collection of Mr. Fillingham.

In addition to the Signature of James Salter, already referred to, the annexed Plate exhibits those of two of the benefactors to his Collection, named in the list, Sir Hans Sloane, from the Additional MSS. in the British Museum, No. 4060, and Sir Robert Cotton, from the Sloane MSS. marked No. 4041. The two lower signatures are those of Sir Richard Steele, from the Additional MSS. No. 4034, in whose witty paper in *The Tatler* Don Saltero's exhibition is so excellently commemorated; and of the ex-Protector, Richard Cromwell, who is considered by Mr. Pennant, on the authority of

VIEWS.

his father, to have been a regular visitor at the Coffee-House at Chelsea. He is described to have been at this period "a little and very neat old man, with a most placid countenance." The latter Signature is from the collection of Mr. Upcott.

THE LAST RESIDENCE OF CHARLES MACKLIN, TAVISTOCK ROW, COVENT GARDEN.

IN the Memoirs of this veteran performer, by Mr. William Cooke, which originally appeared in *The European Magazine*, immediately after his decease in 1797, and which were subsequently published in a separate volume in 1804, there are incidentally introduced several very curious particulars respecting the state of London, and of the manners of society in the commencement of the last century, derived from the conversations of Macklin himself. He represented that from the year 1730 to 1735, Covent Garden was a scene of much dissipation, being surrounded with taverns and night-houses; which, together with the vicinity of Clare Market, were the resort of most of the varied associations of theatrical critics. The ordinaries of the time were charged from sixpence to one shilling per head, the latter of which were supplied with two courses, and were well attended by a superior sort of mixed company; though there were private rooms for the higher orders of wits, and such of the nobility as frequented those places, wherein conviviality was frequently carried to excess. Macklin was also accustomed to state that at this period the manners of the town and country were entirely different from those which prevailed towards the close of the last century; the eastern and western parts of the Metropolis being equally distinct. The merchant then scarcely ever lived out of the City, his residence being always attached to his counting-house, and his credit in a great degree depending upon his observance of this established practice. The first emigration of the London merchants westward, appears according to the same authority, to have been about 1747 to Hatton Garden; but even this removal was ventured on only by such as had already secured large fortunes, and possessed reputations beyond a shadow of doubt. "The lawyers, too," added Macklin, "lived mostly in their Inns of Court, or about Westminster Hall; and the players all in the vicinity of the two Theatres. Quin, Booth, and Wilks, lived almost constantly in or about Bow Street, Covent Garden; Colley Cibber in Charles Street; Billy Howard in Henrietta Street; and Garrick, for a great part of his life, in Southampton Street. The inferior players lived or lodged in Little Russell Street, Vinegar Yard, and the little courts about the Garden; and I myself always about James Street, or under the Piazzas: so that we could all be mustered by beat of drum; could attend rehearsals without any inconvenience, and save coach-hire; no inconsiderable part, let me tell you, of a former player's annual expenses. But I do not know how the change has been effected; we are now all looking out for high ground, squares, and genteel neighbourhoods, no matter how far distant from the Theatre, which should be the great scene of business: as if local situations could give rhythm to the profession, or genteel neighbourhoods *instinctively* produce good manners."

One of the residences of the observant and extraordinary Macklin, was in Hart Street, Covent Garden, to which he was induced to remove by a scheme which he had formed for suddenly making his fortune by establishing a tavern and coffee-house. He therefore took leave of the stage, even whilst he remained in the full vigour of health and constitution, on December 20th, 1753, and on the 11th of the following March opened a public ordinary, to be continued every day at four o'clock, price three shillings, *port, claret, or any other liquor, included*. When the clock struck, a large bell, suspended on the top of the house, was rung for five minutes, and the dinner was ordered to be served; in ten minutes more it was placed upon the table, and the door was then ordered to be closed, and no other guest was admitted. Macklin himself always brought in the first dish in a full-dress suit, having a napkin on his left arm; and when he had set it down, he made a low bow and retired to a superb sideboard, surrounded by his waiters. For several months previously to his opening, he had trained all his servants

#### VIEWS.

to communicate with him by signs, not a word being spoken by any of them whilst they remained in the room. When the dinner was concluded, and the wine set upon the table, Macklin quitted his former situation, and, walking gravely up to the visitors, expressed his hope that everything had been found agreeable: after which he passed the cord of the bell over the back of the chair at the head of the room, and retired, with a low bow at the door. To this establishment Macklin afterwards added another feature, which he first introduced on November 21st, 1754, called "The British Inquisition;" which, as his advertisement stated, was to be upon the plan of the ancient Greek and Roman, and modern French and Italian, societies of liberal investigation. "Such subjects," he announces, "in Arts, Sciences, Literature, Criticism, Philosophy, History, Politics, and Morality, as shall be found useful and entertaining to society, will there be lectured upon and freely debated: particularly, Mr. Macklin intends to lecture upon the Comedy of the Ancients, the use of their masks and flutes, their mimes and pantomimes, and the use and abuse of the stage. He will likewise lecture upon the rise and progress of the modern Theatres, and make a comparison between them and those of Greece and Rome, and between each other; he proposes to lecture also upon each of Shakspeare's Plays." These discourses and discussions were to take place on the evenings of Monday and Friday, at seven o'clock; but the whole establishment appears to have been declining from the very commencement, and on January 25th, 1755, Macklin was declared a bankrupt.

After this failure he returned to the stage both in Ireland and England; his last appearance on which was at Covent Garden Theatre, on May 7th, 1789, when he attempted the part of Shylock for his own benefit, but was utterly unable to proceed with the performance. But though Macklin had thus retired from his professional labours through an incapacity of memory, he was far from feeling the infirmities of his advanced age in the private habits of life. He lived much abroad, as usual, took his accustomed long walks, related his anecdotes with tolerable recollection, and almost every evening frequented a public-house in Duke's Court, Covent Garden, where numbers used to resort to hear the conversation of so remarkable and aged a person. As his infirmities increased, he wandered feebly about the vicinity of Covent Garden, sometimes visiting the Theatre there; though going thither, apparently, rather from the force of habit, than from receiving any gratification, being totally insensible of every thing, excepting the music between the acts. On these occasions the audience always appears to have venerated his age and to have compassionated his condition; for, on his entrance to the pit, however full the house might be, room was made for him in his accustomed seat, the centre of the last row next to the Orchestra. From the Theatre he generally walked home by himself across the square of Covent Garden, to No. 4, Tavistock Row, the North-west corner of Tavistock Court, the house represented in the annexed Plate; and there also he died on the 11th of July, 1797, at the age of ninety-eight.





Pulpit from which John Knox preached, in the Parish Church of St. Andrews  
The pulpit was partly burnt down from fire and repaired  
in the month of January 1859

<sup>2</sup> James Sancton

<sup>3</sup> James Stewart

<sup>1</sup> James Regent

<sup>5</sup> James Hamilton

<sup>6</sup> McVerry

<sup>7</sup> Boyd

<sup>8</sup> James Hamilton

<sup>9</sup> Alex. Gordon

<sup>10</sup> James Regent

<sup>11</sup> Rutherford



View of Salter's Coffee House, Cheyne Walk, Chelsea.

<sup>1</sup>  
Salter's Coffee house 10 April 1723  
James Salter!

<sup>2</sup> Job Cotton <sup>3</sup> Hans Sloane

<sup>4</sup> R. Cromwell <sup>5</sup> Richard Steele



*View of Charles Mankles, Tinsmiths, Covent Garden.*

*London, 1835. W. Pickering, Gougeon Lane, for Smith's "Historical & Literary Dictionary."*

IVY COTTAGE, KENTISH TOWN, with SOME ACCOUNT of the LIFE and GENIUS of the late CHARLES MATHEWS, Comedian. Communicated by GEORGE DANIEL, Esq. of Islington.

THE world is the stage; men are the performers; chance composes the piece; fortune distributes the parts; the fools shift the scenery; the philosophers are the spectators;—Folly makes the concert, and Time drops the curtain! . . .

The "insatiate archer" has smote that prince of humorists, Charles Mathews! How many pleasant recollections are awakened by that name! The tear that we once paid to his pathetic impersonations, we pay to his memory; and now, when the voice of praise cannot reach him, let me throw a garland on his tomb.

The hero should fall in the battle-field, if he would fall gloriously; the actor's mortal exit should follow hard upon his dramatic, if he would depart with his theatrical honours in full bloom. We lose, in the Lethe of retirement, remembrance of the man; and it is not until we are reminded by an announcement of his death, that we inquire what have been his habits and occupations—what his joy or sorrow, since the curtain finally dropped on our once-cherished favorite, and a crowded theatre sent back a joyful response, mingled with sighs of regret, to his inspiring mirth. Gratitude is a plant of slow growth, and quick dissolution!

We missed Charles Mathews, for one season only; and then lost him for ever.

This ornament of the English stage was the son of the late Mr. James Mathews, who was for many years a respectable bookseller in the Strand, where our comedian was born, on the 28th of June, 1776. The father's principles would have directed the son to any other pursuit than that of the stage. Had young Mathews followed parental advice, he might peradventure have stood "contagious" to his Majesty's subjects, and charged them on their "apparel" to touch a hair of his wig! But Momus claimed him for his own; and who shall say, the laughing god ever enlisted a merrier disciple?

On the 9th of September, 1793, Mr. Mathews first "smelt the lamps" at Richmond, in Surrey, in the character of *Richmond*, in "Richard the Third," and *Bowkitt*, in the "Son-in-Law." This was as an amateur. His professional bow was on the 19th of June, 1794, on the Dublin stage, in *Jacob Gawky* and *Lingo*. His success was complete; but the manager, Mr. Daly, so far from appreciating the talents of his young recruit, placed him on the list of "walking gentlemen." He soon quitted a situation so humiliating; and, after a tour through Wales, engaged with Tate Wilkinson, the eccentric manager of the York theatre, where, in the year 1798, he made his first appearance in *Silky* and *Lingo*.

For five years the risible faculties of the York audiences were kept in perpetual motion under the influence of Mr. Mathews. But this monopoly of fun was not to last till doomsday—for George Colman, seeing no just cause or impediment why the good folks of the Haymarket should not be merry too, deputed Mr. Mathews to relax their muscles, which he did most effectually, on the 16th of May, 1803, as *Jabal* in "The Jew;" and in his old favorite character of *Lingo*—"the master of scholars!"

On the 18th of September, 1804, Mr. Mathews made his *entrée* on the boards of Old Drury, in the part of *Don Manuel*, in Cibber's comedy of "She would and she would not," and for eight years continued a leading member of that company. His first appearance at Covent Garden was on the 12th of October, 1812, as *Buskin*, in Hook's Farce of "Killing no Murder."

No actor assumed a wider range of characters, or supported them with greater ability. Flats, Sharps, Tall-boys, Dotards, Countrymen, Cocknies, Eccentrics of all ages and nations, were represented by

VIEWS.

Mr. Mathews with true comic fidelity. His imitative talent occasionally indulged in the pleasant mischief of taking off his brother actors. He might have sat for Incedon's portrait. If he was not the identical Dicky Suett, there's no purchase in money! Considering, however, that his talents were not sufficiently called into action, for, like Richard, "his soul was in arms, and eager for the fray," he took himself off; and in March, 1818, invited his friends to an "At Home," at the English Opera House; realising all that has been said of *Proteus*; and exhibiting more faces than *Argus* had eyes.

Some wiseacres have labored hard to prove that Mathews, though a consummate *mimic*, was no actor: and Pope, by the same rule, has been pronounced a tolerable *versifier* but no poet! To adopt the sentiment of Dr. Johnson,—if Mathews was no actor, where is acting to be found? Was *Lingo* nothing? *Sir Fretful Plagiary* nothing? *Morbleu* and *Mallét* nothing? *The Old Scotchwoman* nothing?

"If these were nothing;

Why, then, the world, and all that's in 't, is nothing!"

Mathews was the Hogarth of the stage; his characters are as finely discriminated, as vigorously drawn, as highly finished, and as true to nature, as those of the great painter of mankind. His perception of the eccentric and outré was intuitive;—his range of observation comprehended human nature in all its varieties; he caught not only the manner, but the matter of his originals; and while he hit off with admirable exactness the peculiarities of individuals, their very turn of thought and modes of expression were given with equal truth. In this respect he surpassed Foote, whose mimicry seldom went beyond personal deformities and physical defects,—a blinking eye, a lame leg, or a stutter. He was a satirist of the first class, without being a caricaturist; exhibiting folly in all its Protean shapes, and laughing it out of countenance,—a histrionic Democritus! His gallery of faces was immense: the extraordinary and the odd, the shrewd expression of knavish impudence, the rosy contentedness of repletion, the vulgar stare of boorish ignorance, and the blank fatuity of idiocy, he called up with a flexibility that had not been witnessed since the days of Garrick. His most remarkable expression lay in the elevation of the eye-brow, which instantly gave to his features a totally different character. Many of his most admired portraits were creations of his own: the old Scotchwoman, the Idiot playing with a Fly, Major Longbow, &c. &c. The designs for his "At Homes" were from the same source;—meaner artists filled in the back-ground, but the figures stood forth in full relief, the handiwork of their unrivalled impersonator. Mr. Mathews was an eminent tragedian: who but remembers his narration of the story of the *Gamester*, his Monsieur Mallét, and particular parts of Monsieur Morbleu?—Nothing could be more delightful than his representation of the "*pauvre barbiere*." He had the air, the bienséance of the *Chevalier*, who had danced a minuet at the "*Cour de Versailles*." His *petit chanson*, "*C'est l'Amour!*" and his accompanying capers, were exquisitely *French*. His transitions from gaiety to sadness—from restlessness to civility; his patient and impatient shrugs, were admirably given. The infinite variety of Mathews's countenance was true to every emotion. As a performance, it was unique of its kind.

In legitimate comedy, his old men and intriguing valets were excellent; while *Lingo*, *Quotem*, *Nipperkin*, *Midas*, *Sharp*, *Wiggins*, &c. &c. in farce, have seldom met with merrier representatives. His broken English was superb; his country boobies were unsophisticated nature; and his Paddies the richest distillation of whiskey and praties. He was the finest burletta singer of his day, and in his patter songs, his rapidity of utterance and distinctness of enunciation were truly wonderful.

His Dicky Suett in pawn for the cheesecakes and raspberry tarts at the pastry-cook's, in St. Martin's Court, was no less faithful than convulsing; and Tate Wilkinson, Cooke, Jack Bannister, and Bensley, were absolute resurgams.

VIEWS.

He was the first actor that imported the ludicrous peculiarities of Jonathan into England, for the entertainment of his laughter-loving brothers and sisters. They were a species of humor perfectly unique, and were relished with an epicurean *gout*. Their vraisemblance was unquestionable, and their effect prodigious.

Few men said smarter things, or related a comical story with more superficial gravity. Innumerable anecdotes are told of him.—His first interview with Tate Wilkinson, when the veteran casting up his gooseberry eyes to Mathews's tall, lank figure, (in prime twig to take a journey down a pump!) exclaimed "You won't do for *low* comedy!"—and then "Your mouth's all on *one* side;" with Mathews's apt reply—(suiting the action to the word!) "Is it? Now it's all on *t'other*!" which instantly procured him from the humorist an engagement of a guinea a week! Many were his tricks of ventriloquism. His alarming the Brighton folks with cries of "Murder!" from every room in a house; his strange metamorphosis at his friend the pawnbroker's, at whose house he had been dining, to whom, with a hat lightly dashed over his brow, an eye wickedly winking, the mouth twisted, a screw (alias, a tooth!) loosened, and shoulders upshrugged—he pledged, for twelve shillings, his (the pawnbroker's!) own spoon; and his adventure as the mock ambassador, (as extravagantly ludicrous as the delicious episode of the Russian Princess, great Rusty-Fusty, in O'Keefe's wild farce,) are among the raciest of his frolics. I remember him at Covent Garden giving a fac-simile of Cooke in the entire part of Sir Archy M'Sarcasm, without making a single trip;—and a true tale is told of him, that, personating an ancient male eccentric, a family friend, he drank tea with his mother—"O, wonderful son, that can so astonish a mother!"—without the old lady finding out the cheat!

His manly spirit was not to be put down by ignorant and illiberal clamour. A Mr. Mawworm, at Sheffield, with sanctified garb and elongated visage,—held him up to censure, and libelled his profession—he attacked the lank-haired, crop-eared Jack Presbyter in his strong-hold, and quilted him soundly. And when a few Yankies, on his second visit to America, attempted an opposition, in revenge for his vivid sketches of some of their absurdities, mark how a plain tale set them down! His judicious and uncompromising address shamed the blockheads into silence, amidst a shout of applause!

Of the Covent Garden Theatrical Fund he was a liberal supporter. He knew the importance and usefulness of his profession—that to make the vivid conceptions of the poet start into life; to give feature, form, and motion to thoughts and words; and draw smiles and tears simultaneously from thousands assembled to hail the rare union of these sister arts, is the triumph of the player:—that the highest authorities have borne testimony to its moral influence upon society; and that it needed no vindication on the score of intellectuality, unless the infinite variety of Garrick be a fable, and the transcendent powers of Siddons and Kemble a chimera and a dream! He knew, too, its many and sad vicissitudes; that the broad sunshine of public favor is a dazzling and dangerous light; that he, whose presence is hailed as the signal for mirth—whose vivacity and whim seem to indicate all absence of disappointment and sorrow, is too often a prey to those very evils he labors so successfully to dispel in others;—that, with a shattered frame and a broken spirit, he is called to the exercise of physical and mental energies; to be "a fellow of infinite jest," his "occupation gone"—to crave endurance, where he once commanded applause!—To see Hamlet dwindled to the "lean and slippered Pantaloon"—to hear Falstaff whistle his rich conceits in childish treble—and behold the awful Lear, *too truly!* a "very foolish, fond old man, fourscore and upward,"—were a sorry sight! Better men, if they could not applaud, would pity and be silent; but the million, if they could not shout, would play the serpent, and hiss! We have lived too long not rightly to estimate the world's gratitude, and the bitterness of its compassion.

The versatile talents of Mr. Mathews on the Fund's anniversary festivals attracted a large company; and he was equally happy when appealing to his auditors in behalf of the "poor player," whose

VIEWS.

" gambols, songs, and flashes of merriment," are passed away, as when making their lungs " crow like chanticleer," with the drolleries of one in the zenith of his fame, admired by the public and liberally rewarded; anticipating a long and brilliant career, and, ere the curtain finally drops, an honorable retirement in competence and peace.

A kindred taste for pictures, prints, and theatrical relics, often brought the writer into his company. At his Tusculum—the pleasant Thatched Cottage at Kentish Town, rising in the midst of green lawns, flower-beds, and trellis-work fancifully wreathed and overgrown with jasmine and honey-suckles! At this retired homestead was collected a more interesting museum of dramatic curiosities than had ever been brought together by the industry of one man. Garrick medals in copper, silver, and bronze; a lock of his hair; the garter worn by him in Richard the Third; his Abel Drugger shoes; his Lear wig; his walking stick; the managerial chair in which he kept his state in the green-room of Old Drury; and the far-famed Casket, (now in the possession of the writer) carved out of the mulberry-tree planted by Shakspeare. Kemble was no less the God of his professional idolatry. The sandals worn by that great actor in Coriolanus on the last night of his performance, and presented by him to his ardent admirer on that memorable occasion, were regarded by Mathews as a precious relic. He was glad of his sandals, he wittily remarked, since he never could hope to stand in his shoes! The Penruddock stick and Hamlet wigs were also carefully preserved. So devoted was he to his art, and so just and liberal in his estimation of its gifted professors, that he lost no opportunity of adding to his interesting store some visible tokens by which he might remember them. These, with his collection of engravings, autographs, and unique gallery of Theatrical Portraits, (the latter is now the property of the Garrick Club,) he felt no less delight in shewing to his numerous visitors, than in possessing; and when the mind had been abundantly recreated with the intellectual feast, the body came in for a substantial entertainment at his cheerful and hospitable board—where, surrounded by his books, pictures, and a few select friends, he turned aside from mere ostentatious luxury, and exclaimed, with the *Spectator*, " *These are my companions!*" His theatrical career commenced during the meridian of the stage. He beheld it in its glory, and he witnessed its decline.

" A merrier man,  
Within the limit of becoming mirth,  
I never spent an hour's talk withal.  
His eye begat occasion for his wit,  
For every object that the one did catch  
The other turn'd to a mirth-moving jest."

In spite of a nervous irritability, which his premature death too sadly proved was constitutional, he was the friendliest of men. The facetious companion never lost sight of the gentleman; he scorned to be the buffoon—the professional lion of a party, however exalted by rank. It was one of his boasts—a noble and a proud one too!—that the hero of an hundred fights, the conqueror of France, the Prince of Waterloo! received him at his table, not as Punch, but as a private gentleman. He had none of the low vanity that delights to attract the pointed finger;—he knew the vast popularity that his eminent talents had earned for him—that he could not appear in the streets without being among " the observed of all observers;" he therefore took the by-ways, to avoid the (to him) painful effects of public curiosity. He was content with his supremacy on the stage—an universal imitator, himself inimitable!

At his pressing invitation, and with no small difficulty on my part, (for the veteran was anything but locomotive,) I once all but succeeded in bringing King George the Third's favorite comedian, Quick,

VIEWS.

to the cottage. I was however more successful with Mr. Mathews, who, in my company, visited Tony Lumpkin's snug retreat at Islington, to spend a day, " a summer's day, as *Millstone* says!" Quick, with little round body, flaring eye, fierce strut, turkey-cock gait, rosy gills, flaxen wig, blue coat, shining buttons, white vest, black silk stockings and smalls, bright polished shoes, silver buckles, and (summer and winter) blooming and fragrant bouquet! This last of the Garrick-school, marvellously buckish and clean! received us at the door, with his comic treble! The meeting was cordial and welcome—the talk capital! No man than Quick was a greater enthusiast in his art, or more inquisitive of what was doing in the theatrical world. He was in full song, and Mathews made him chirrup and chuckle right merrily! Of Ned Shuter he spoke in terms of unqualified admiration, as an actor of the broadest humor the stage had ever seen; and of Edwin, as a surpassing Droll, with a *vis comica* of extraordinary power. He considered Tom Weston, though in many respects a glorious actor, too rough a transcript of nature—true, indeed, to the very letter, but coarse, and occasionally offensive; and Dodd (except in *Sir Andrew Aguecheek*, which he pronounced a master-piece of fatuity,) too studied and artificial. He could never account for Garrick's extreme partiality for Woodward, (Davy delighted to act with him,) whose style was dry and hard; his fine gentleman had none of the fire, spirit, and fascination of Lewis; it was pert, snappish, and not a little ill-bred. His Bobadil and Parolles were inimitable. Moody was far surpassed by Jack Johnstone; except in the Irishman in the Register Office, which somehow admirably fell in with his drawling, sluggish humour. He pronounced his guest's *Sir Fretful Plagiary* equal to the best thing Parsons ever did (Davy in *Bon Ton*, always excepted); yet Parsons's *Old Doiley* was for ever on his lips, and his " *Don't go for to put me in a passion, Betty!*" was his favorite catch-word, when mine hostess of the King's Head, Islington, put too much lime in his punch. He gave due praise to Yates, in *Lovegold*; but accounted (somewhat whimsically) for his peculiar excellence in that part—he and his wife (the great tragic actress) being notorious misers! He awarded to Suett the palm of originality. Such an actor, so indescribably singular and queer, he had never seen before or since. He could trace imitation in most of his contemporaries; (he confessed that *he himself* had not seen *Shuter* in vain!) but Suett was himself alone.—(Here Mr. Mathews borrowed one comical page from *Dickey's Drolleries*; a resuscitation of *Endless* and *Gossip!*)—He called Joe Munden a *face-maker*, depending too much upon that enemy to all good acting, " *distort*:" but highly praised his *Sir Francis Gripe*, and, above all, *Old Dornton*, the wonderful effects of which, on both actors and audiences, he had often witnessed when he played *Silky* in the same comedy. He thought *King* the best prologue-speaker (not excepting Garrick) of his time; his words flew from his lips with admirable distinctness and point. In characters of bluff assurance and quaint humor—*Brass*, *Trappanti*, and *Touchstone*—he had no superior. Garrick, or, as he pronounced it, (for the loss of his front teeth had turned the R into a W) *Garwick*, was his idol. His acting was a subject which called forth that day triplicate bumpers of his favorite beverage:—

" Age could not wither it, nor custom stale  
Its infinite variety." . . .

His sitting-room was hung round with representations of this great master in different characters—*Drugger*, *Richard*, *Sir John Brute*, *Kitely*, cheek-by-jowl with his own comic self in *Sancho*, *Tony Lumpkin*, " *Cunning Isaac*," *Spado*, &c. &c.—The time too swiftly passed in these joyous reminiscences. Quick promised to return the visit, but increasing infirmity forbade the pleasant pilgrimage: and soon after he became the Quick and the dead!

My last visit to Mr. Mathews at Kentish Town was in the middle of March, 1833. " 'Tis agony

#### VIEWS.

point with me just now," he writes. "I have been writing from morning till night for three weeks. I am hurried with my entertainment; my fingers are cramped with writing; and on my return, I find twenty-five letters at least to answer. I shall be at home Tuesday and Wednesday; can you come up? Do. Very sincerely yours, in a gallop! CHARLES MATHEWS.—P.S. It will be your *last chance* of seeing my gallery *here*." I accepted the invitation, and spent a delightful day. I saw him twice or thrice since, but never after did I behold him in such buoyant spirits, so full of glee and anecdote as on that occasion. Our only sad moment was at parting, when I took a last lingering gaze at his gallery. Then did his eye moisten, his hand tremble in mine, and his voice falter when he bade me adieu.

His second visit to America, the change of climate, and the severity of the voyage out and home, accelerated the progress of that fatal disease, which had been silently preying upon his constitution, already shaken by his long and arduous professional exertions. He never saw London again, but reached his native land just in time to breathe in it his last breath. He died at Devonport, on the 27th of June, 1835, of an ossification of the heart, wanting one day of fifty-nine years.

The curtain drops, and thus closes the busy scene of the actor's triumph! What record remains of him, save that which tradition gives, and the painter's art, that transmits his lineaments to posterity!—Farewell, incomparable humorist! In thee the stage lost one of its brightest ornaments; and could Diogenes revisit the earth, he might hold up his lantern, and look in vain to find an honest man!

The very characteristic letter of Mr. Mathews, engraven beneath the present view, was obligingly furnished to the Proprietor of this work by James Thomson, Esq. to whom it was addressed.



*The House in which Charles Mathews was born. No. 18, Strand, London.*



My dear Sir.

Briefly—my wife who  
never swears or protests she sent you  
an order for £2. My Son declares  
he saw her write it. My Servant  
swears he put it into the Post in  
London with many others. What are  
we to say? Yours truly  
C. Mathews.

By Robt. M<sup>r</sup> 30

J. Thomson Esq



- 1. J. Leach
- 2. M<sup>r</sup> Prosser
- 3. D. Gerrick
- 4. M<sup>r</sup> Leach
- 5. M<sup>r</sup> Leach
- 6. M<sup>r</sup> Leach
- 7. C. Gibbs
- 8. C. Gibbs
- 9. R. Hillman
- 10. J. Hillman
- 11. M<sup>r</sup> Hillman
- 12. M<sup>r</sup> Hillman
- 13. M<sup>r</sup> Hillman
- 14. J. Hillman
- 15. D. Hillman
- 16. W. T. Leach, J. Quirk, & Co.
- 17. D. Gerrick, M<sup>r</sup> Prosser & Co.
- 18. T. Hillman, M<sup>r</sup> Prosser & Co.
- 19. D. Gerrick, M<sup>r</sup> Prosser & Co.
- 20. T. Hillman, M<sup>r</sup> Prosser & Co.
- 21. M<sup>r</sup> Hillman
- 22. M<sup>r</sup> Hillman
- 23. M<sup>r</sup> Hillman
- 24. J. Hillman

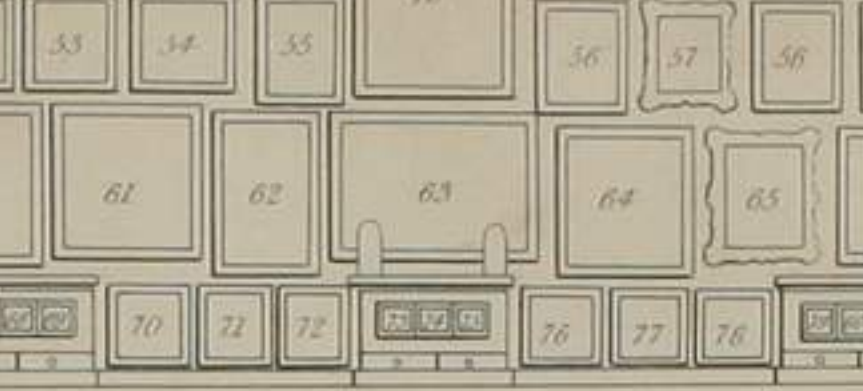
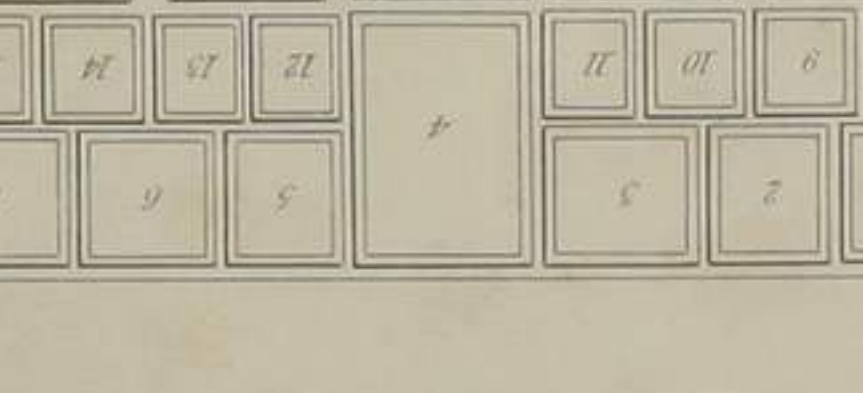
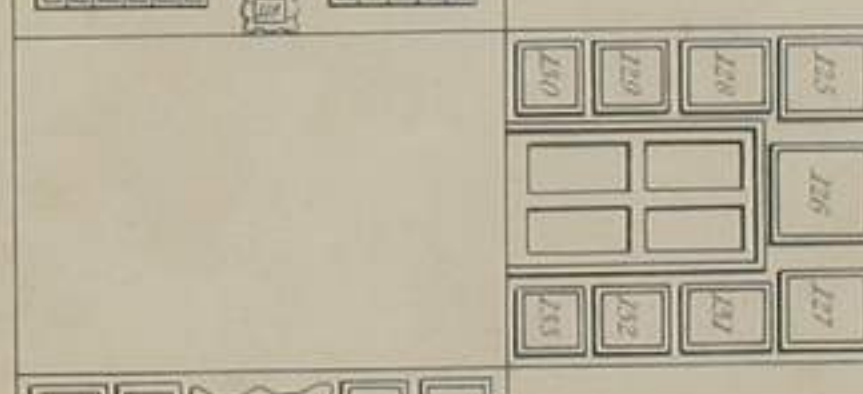
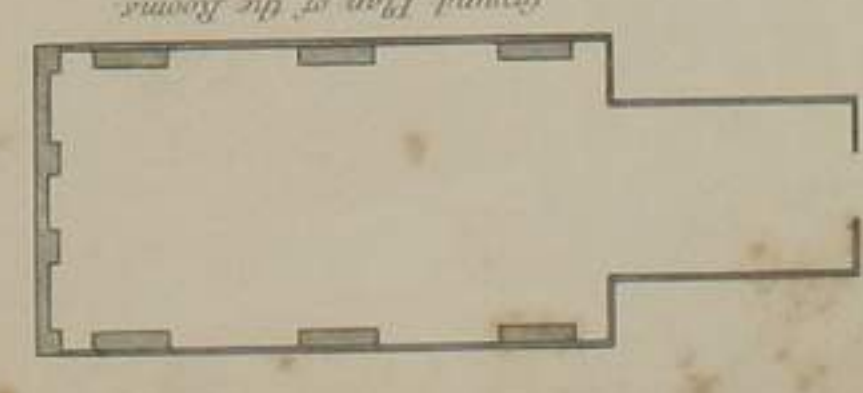
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Plan of the particular disposition of the Exterminating Rooms, at my College, & worked from, Collected by the late Mrs. Charles Mathews and now in the possession of the present Duke.

## ANTIQUITIES.

DESCRIPTION OF THE CASSOLETTA made from the Wood of SHAKESPEARE'S MULBERRY TREE,  
Contributed by GEORGE DANIEL, ESQ. OF ISLINGTON.

EVERY object derives interest from association. The localities that were once hallowed by the presence of genius are eagerly sought after and fondly traced through all their obscurities; and regarded with as true a devotion as the sacred shrine to which the Pilgrim, after his patiently-endured perils by sea and land, offers his adoration. The humblest roof gathers glory from the bright Spirit that once irradiated it; the simplest relic becomes a precious gem when connected with the gifted and the good. We haunt, as holy ground, the spot where the Muse inspired our favourite Bard; we treasure his hand-writing in our cabinets; we study his works, as emanations of the Poet; we cherish his associations, as remembrances of the Man . . . .

In those day-dreams of fancy, which persons of a certain temperament are wont to indulge, I have pictured to my imagination Shakespeare and his times. His majestic countenance, from the contemplation of which Dryden caught inspiration, has been rudely, yet faithfully preserved; his mind is best seen in his works. On the few incidents recorded in his life, I dwell with fond enthusiasm. His boyhood, courtship, marriage, his wild exploits in the park of Sir Thomas Lucy (the scene of "As you like it"), his bitter lampoon on the "Parliament Member," his retreat from Stratford, arrival in London, accidental encounter with the players, his appearance as an actor and author, and the first dawning of his mighty genius. That the Muse had vouchsafed him her inspirations, and opened to his infant eyes the gates of immortality; that she had haunted his visions by day, and his dreams by night; is not the fiction of an idle brain, but an inference fully warranted by events. In disgrace and penury, the world before him, but its prospects gloomy and uncertain, Shakespeare quitted his native town, his family and kindred. His feelings who shall imagine? who shall describe? I should say they partook of melancholy mingled with hope, relieved by the curiosity of a young and ardent adventurer strong in the emotions of genius, anticipating a wider field for the exercise of his talents, and not without some partial glimpses of "The All Hail Hereafter!" If such were his aspirations, never was vision more prophetic.

In aid of this illusion, his contemporaries pass in review before me: Elizabeth, "the expectancy and rose of the fair state;" the munificent Southampton, "the observ'd of all observers;" the gallant Raleigh; the rare Ben Jonson; and his fellows, Alleyn, Armin, Burbage, Green; and that prince of clowns, Dick Tarlton; whose true effigies have passed to posterity, and enough of whose history remains to give me some insight into their characters. Their very places of resort, convivial and theatrical, though for the most part destroyed by time, are transmitted by the graver's art; and so minutely has description set forth each particular, that I pace the deserted chambers of the Falcon and the Devil—I hear the wisdom and the wit, and the loud laugh—I visit the Bear Garden, the Globe, and the Fortune—I listen to Tarlton, with his wondrous, plentiful, pleasant, extemporal humour, exchanging gibes with our merry ancestors—I behold Burbage, such a player "as no age must look to see the like," in his original character of the crafty Richard—Maister Greene, than whom "there was not an actor of his nature, in his time, of better ability in performance of what he undertook, more applauded by the audience, of greater grace at the court, or of more general love in the City," in his crack part of *Bubble*, in "Tu Quoque!"—the merry and frolicsome Bob Armin, in simple John, in the *Hospital*—and

"Alleyn playing Faustus,  
With the Cross upon his breast."

ANTIQUITIES.

The age of Shakespeare was the age of Romance,

“Of pomp, and feast, and revelry,  
With mask and antique pageantry;  
Such sights as youthful poets dream  
On summer eves by haunted stream.

As yet, frigid philosophy had not reduced man's existence to one dull round of sad realities; but some magical drops were distilled in the cup, to make the bitter draught of life go down. Shakespeare had drank deep at this fountain of inspiration; hence the high-toned sentiment, the noble enthusiasm, the perfect humanity, that make the heart tremble and the tears start, in the works of this mighty enchanter. The age, too, was a joyous one; the puritanical ravings of *Gosson* and *Stubbes*, and the snarling of *Prynne*, had not disinclined the people to their ancient sports and pastimes; and England, in her holy-days and festivals, well deserved her characteristic appellation of “*Merric*.” These national peculiarities were not lost on a mind so excursive as Shakespeare's:—his works abound in curious illustrations of the domestic habits and popular superstitions of our ancestors; and he who has attentively studied them, may claim more credit for antiquarian knowledge than is generally conceded to the readers of fiction and fancy. From all that I can learn of his personal history, his disposition was bland, cheerful, and humane; by one who best knew him, he is styled the “gentle Shakespeare.” He loved the merry catch and the mirth-inspiring glee,—the wine and wassail, the cakes and ale, which warmed the hearts of that immortal triumvirate, Sir Andrew, Sir Toby, and the Clown, and extracted from the taciturn Master Silence those precious relics of old ballad poetry that erst graced the collection, “fair wrapt up in parchment, and bound with a whipcord,” of that righte cunning and primitive bibliographer Captain Cox, of Coventry! and how deeply has he struck the chords of melancholy!—yet no marvel thereat; since there never was a true poet who did not feel the presence of this sublime spirit—a spirit that dwelt in Shakespeare in all its intensity:

“To him the mighty mother did unveil  
Her awful face; the dauntless child  
Stretch'd forth his little arms and smiled.  
This pencil take (she said), whose colours clear  
Richly paint the vernal year:  
Thine, too, these golden keys, immortal boy!  
This can unlock the gates of joy!  
Of horror, that, and thrilling fears,  
And ope the sacred source of sympathetic tears.”

Shakespeare is the volume of mankind. Search his pages, and where shall we find such a school of eloquence, so rich, so passing rich in that trinity of supreme attributes, passion, imagination, and wisdom? Do we desire the noblest examples of patriotism and virtue; all that is beautiful in fancy, and brilliant in wit? his eternal dramas are the treasury where such gems will be sought and found. They present us with every object in nature's landscape, with the added charms of philosophic and metaphysical lore. The springs of passion are unlocked, the inmost recesses of the heart explored, and every thought, however deeply seated there, revealed and analysed. The veil that separates the material from the immaterial world is drawn aside, and we behold the wonders of that mysterious region. We are subdued by sorrow that we would not exchange for mirth, and exhilarated by merriment that might have unbent the dull brow of melancholy, and softened it into a smile. We see morality and science in the many-coloured vesture of poetry; and philosophy, erect, not elated, cheerful, benevolent, and sublime. But envy hath no fancy to the rose of the garden, and what careth malice for the lily of the valley? Of *Voltaire*, and his host of infidels and buffoons, let me speak with temper. There are certain men to whom we cannot afford our anger; but charity demands something, and we throw them our contempt. This is the only feeling provoked by the French critics. Beautiful Spirit! what griefs hast thou not

ANTIQUITIES.

alleviated and charmed? what sympathies hast thou not awakened and sublimed? In health and in sickness, in joy and in sorrow, in the busy turmoil of every-day life, in the silent tranquillity of reflection and solitude, the infirmities of our nature have in thy brightness been glorified and transfigured.

Shakespeare did not wait for the sear and yellow leaf, ere he bade a final adieu to the theatre of his glory. If ever pride became a virtue, it was that which glowed in the poet's bosom at this auspicious moment. Of fame he possessed a greater share than ever fell to the lot of human being. A splendid retirement was before him;—

“And that which should accompany old age,  
As honour, love, obedience, troops of friends.”

With what emotions must he have revisited that sacred pile, the last object where perchance he fondly lingered, when he went forth a wanderer! Too soon it was to become his mausoleum!—the shrine of adoring votaries, through distant ages; who, led thither by the divine spirit of his muse, account it no idolatry to bow before the dust of Shakespeare.

What but a mind highly cultivated and intelligent can illustrate his glorious conceptions? whether in his deepest sorrow or his broadest mirth; in madness laughing wild—when the griefs of Lear, and the philosophy of Hamlet dignify the scene; when we dance to the inspiring catches of Sir Toby and the Clown, and merrily “hend the stile” with the laughing Autolycus.

Something then belongs to the “poor player,” whose magic art calls them forth from the seclusion of the closet; and with voice, feature, and action exhibits to assembled thousands a living picture of human character, in all its eccentric varieties. An art, that is associated with the choicest recollections of antiquity; that, to the scholar proves a model of commanding eloquence and classic grace; that to the painter presents objects of matchless dignity and expression—that to those who would be instructed, offers the noblest lessons for intellectual improvement, while those, whose only ambition is to be amused, may have their desire gratified, without any sacrifice either of sense or virtue.

Garrick was born to illustrate what Shakespeare wrote;—to him Nature had unlocked all her springs, and opened all her stores; and no passion was too elevated or profound, too sordid or ridiculous, for his genius to pourtray. We behold him writing, or speaking a prologue; enacting Richard; studying Macbeth; and in each, and all, we discover the same variety of expression, assuming by rapid transitions the different characters of the scene, and his far-beaming eye filling up every pause in word and action. We want indeed but his ever-varying cadences and tones, to complete the illusion, and bring us back to the period when the terrors of Macbeth, and the absurdities of Abel Drugger shook the nerves, and cracked the sides of our grandfathers.

David Garrick was born at Hereford in the year 1716. He received the first rudiments of his education at the Free School in Lichfield, where his father, who was of the military profession, had settled with a numerous family. While a boy, he was much noticed by Gilbert Walmsley, registrar of the ecclesiastical court of that city; who was highly diverted with the vivacity, humour, and lively sallies of his young friend. His extraordinary predilection for theatrical amusements discovered itself at an early age. His first stage attempt was in 1727, upon which occasion he got up “The Recruiting Officer;” one of his sisters playing the part of the Chambermaid, and himself *Serjeant Kite*. Not long after, he was invited to Lisbon by an uncle, who was a considerable wine merchant in that city; but though his stay was short, for he returned to Lichfield the year following, he contrived to render his company extremely agreeable to the resident merchants by his frankness of disposition, and the ready display of his precocious talents.

In the beginning of the year 1736, Doctor Samuel Johnson, then an obscure individual, undertook the instruction of some young gentlemen of Lichfield in the Belles Lettres. David Garrick became his scholar—and hence arose that intimate connexion between those illustrious men—a connexion that

## ANTIQUITIES.

continued through a long series of years unimpaired till the death of the latter. The fame of the actor "swells the loud trump of universal praise"—that of the moralist shall descend to the latest posterity. If to Garrick, in his *professional* capacity, belong the eloquent eulogium passed on Shakspeare by the author of "Night Thoughts"—that "he was master of two books, which the last conflagration alone can destroy—the book of nature and that of man:" to Johnson, the great exemplar of religion and morals,—the sage, the philosopher, and the poet,—we may justly apply that beautiful apostrophe to *Hope*, by a modern writer—

"When wrapt in fire the realms of ether glow,  
And heaven's last thunder shakes the world below;  
Thou, UNDISMAY'D, shalt o'er the ruins smile,  
And light thy torch at Nature's funeral pile."

Davies relates, that after a trial of six months, Johnson grew tired of teaching the classics to three or four scholars; and he and Garrick agreed to try their fortunes in the great metropolis.

The circumstances that led Garrick to abandon the *Law* for the *Stage* it is unnecessary to repeat. His first public appearance before an audience was in the summer of 1741, at Ipswich, in the character of *Aboan*, in *Oroonoko*, under the assumed name of *Lyddal*. He afterwards played *Chamont*, *Captain Brazen*, *Sir Harry Wildair*, and even *Harlequin*, on the same stage—all of which he acted with applause. On the 19th of October, 1741, he made his *entrée* on the boards of the Theatre in *Goodman's Fields*, in the arduous character of *Richard the Third*.

There is not, on dramatic record, a success so instantaneous, brilliant, and complete. Colley Cibber was constrained to yield unwilling praise; and Quin, the pupil of Betterton and Booth, openly declared, "That if the *young fellow* was right, he, and the rest of the players, had been all wrong." The unaffected and familiar style of Garrick presented a singular contrast to the stately air, the solemn march, the monotonous and measured declamation of his predecessors. To the lofty grandeur of Tragedy, he was unequal; but its pathos, truth, and tenderness were all his own. In Comedy, he might be said to act too much; he played no less to the eye than the ear—he indeed acted *every word*. Macklin blames him for greediness of praise; for his ambition to engross all attention to himself, and disconcerting his brother actors by "*pawing and pulling them about*." This censure is levelled at his later efforts, when he adopted the vice of stage-trick; but nothing could exceed the ease and gaiety of his early performances. His extraordinary success alarmed the managers of Drury Lane and Covent Garden: they threatened Mr. Giffard and Mr. Garrick with a law suit; a compromise was effected between the contending parties, and Garrick entered into an engagement with Fleetwood, the patentee of Drury Lane, for the annual income of five hundred pounds.

From a revolution that took place in the Drury Lane company, the year 1747 beheld Garrick, Quin, Mrs. Cibber, and Mrs. Pritchard at Covent Garden. This constellation of genius produced to the proprietor, Mr. Rich, in one season, a clear profit of eight thousand five hundred pounds. But *Harlequin Lun* was so wedded to his pantomimes and raree-shows, that he even grudged to put money into his pocket at the expense of his favourite entertainments. At this juncture, Mr. Lacy, proprietor of Drury Lane, fully appreciating the value of Garrick, offered him a moiety of his patent: the purchase-money was fixed at the moderate sum of eight thousand pounds: and on the 20th of September, 1747, Garrick opened the theatre of Drury Lane, with a prologue, the noblest but *one* in the language, written by his friend Samuel Johnson.

On these boards a brilliant career of thirty seasons awaited him; during which, his range of characters, tragic and comic, was unexampled. He was the delight of every eye, the theme of every tongue, the admiration and wonder of foreign nations: for when (as has been hinted), to renew his popularity, he took a journey for two years to the continent, all who witnessed his transcendent talents declared that he

## ANTIQUITIES.

carried the histrionic art to a higher degree of perfection than they had ever beheld or contemplated; and *Baron*, *Le Kain*, and *Clairon*, the ornaments of the French Stage, bowed to the superior genius of their illustrious friend and contemporary. In private life he was hospitable and splendid: he entertained princes and peers—all that were eminent in art and science. If his wit set the table in a roar, his urbanity and good-breeding forbade any thing like offence. Dr. Johnson, who would suffer no one to abuse *Davy* but *himself!* bears ample testimony to the peculiar charm of his manners; and, what is infinitely better, to his liberality, pity, and melting charity. By him was the Drury Lane Theatrical Fund for decayed actors founded, endowed, and incorporated. He cherished its infancy by his munificence and zeal; he strengthened its maturer growth by appropriating to it a yearly benefit, on which he acted himself; and his last will proves that its prosperity lay near his heart, when contemplating his final exit from the scene of life. In the bright sun of his reputation there were, doubtless, spots: transient feelings of jealousy at merit that interfered with his own; arts, that it might be almost necessary to practise in his daily commerce with dull importunate playwrights, and in the government of that most discordant of all bodies, a company of actors. His grand mistakes were his rejection of *Douglas* and *The Good Natured Man*; and his patronage of the *Stay-maker*, and the school of *sentiment*. As an author, he is entitled to favourable mention: his dramas abound in wit and character; his prologues and epilogues display endless variety and whim; and his epigrams, for which he had a peculiar turn, are pointed and bitter. Some things he wrote that do not add to his fame; and among them are *The Fribbleriad*, and *The Sick Monkey*. One of the most favourite amusements of his leisure was in collecting every thing rare and curious that related to the early drama; hence his matchless collection of old Plays, which, with Roubilliac's statue of Shakspeare, he bequeathed to the British Museum: a noble gift! worthy of himself and of his country!

The reward of his professional labours exceeded one hundred thousand pounds; and in the bequest of this large fortune he was guided by feelings of liberality and justice.

The 10th of June, 1776, was marked by Mr. Garrick's retirement from the stage. With his powers unimpaired, he wisely resolved (*theatrically speaking*) to *die* as he had *lived*, with all his glory and with all his fame. He might have, indeed, been influenced by a more solemn feeling—

———"Higher duties crave  
Some space between the theatre and grave;  
That, like the Roman in the Capitol,  
I may adjust my mantle, ere I fall."

The part he selected upon this memorable occasion was *Don Felix*, in the *Wonder*. We could have wished that, like *Kemble*, he had retired with Shakspeare upon his lips; that the glories of the Immortal had hallowed his closing scene. His address was simple and appropriate—he felt that he was no longer an actor; and when he spoke of the kindness and favours that he had received, his voice faltered, and he burst into a flood of tears. The most profound silence, the most intense anxiety prevailed, to catch every word, look, and action, knowing they were to be his last; and the public parted from their idol with tears for his love, joy for his fortune, admiration for his vast and unconfined powers, and regret that that night had closed upon them for ever.

Mr. Garrick had long been afflicted with a painful disorder. In the Christmas of 1778, being on a visit with Mrs. Garrick at the country seat of Earl Spencer, he had a recurrence of it, which, after his return to London, increased with such violence, that Dr. Cadogan, conceiving him to be in imminent danger, advised him, if he had any worldly affairs to settle, to lose no time in dispatching them. Mr. Garrick replied, "that nothing of that sort lay on his mind, and that he was not afraid to die." And why should he fear? His authority had ever been directed to the reformation, the good order, and propriety of the Stage; his example had incontestably proved that the profession of

ANTIQUITIES.

a player is not incompatible with the exercise of every Christian and moral duty, and his well-earned riches had been rendered the mean of extensive public and private benevolence. He therefore beheld the approach of death, not with that reckless indifference which some men call *philosophy*, but with resignation and hope. He died on Wednesday, January 20th, 1779, in the sixty-second year of his age.

"Sure his last end was peace, how calm his exit!  
Night dews fall not more gently to the ground,  
Nor weary worn-out winds expire so soft."

On Monday, February 1st, his body was interred with great funeral pomp in Westminster Abbey, under the monument of the divine Shakespeare.

On the 6th of December, 1768, Mr. Francis Wheeler, the Steward of Stratford-upon-Avon, wrote to Mr. Garrick the following letter.

"SIR,

"The old Town Hall of Stratford-on-Avon, where you very well know Shakespeare was born and lies buried, hath this present year been rebuilt by the Corporation, assisted by a liberal contribution of the nobility and gentry in the neighbourhood. The lower part of the building is used as a market place, and is of great benefit to the poorer sort of people. Over this is a handsome assembly room. It would be a reflection on the town of Stratford to have any public building erected there, without some ornamental memorial of their immortal townsman; and the corporation would be happy in receiving from your hands some Statue, Bust, or Picture of him to be placed within this building. They would be equally pleased to have some picture of yourself, that the memory of both may be perpetuated together in that place which gave him birth, and where he still lives in the mind of every inhabitant.

"The Corporation of Stratford, ever desirous of expressing their gratitude to all who do honour and justice to the memory of Shakespeare, and highly sensible that no person in any age hath excelled you therein, would think themselves much honoured if you would become one of their body. Though this borough doth not now send members to Parliament, perhaps the inhabitants may not be the less virtuous; and to render the freedom of such a place the more acceptable to you, the Corporation propose send it in a box made of that very Mulberry Tree planted by Shakespeare's own hand. The story of that valuable relic is too long to be here inserted; but Mr. Keah, who is so obliging as to convey this to you, will acquaint you therewith, and the writer hereof flatters himself it will afford you some entertainment, and at the same time convince you that the inhabitants of Stratford are worthy of your notice.

"Brick Court, Inner Temple,  
December 6, 1768.

"I am,

"Your obedient humble servant,  
"FRANCIS WHEELER."

This Letter is thus indorsed by Mr. Garrick. "*The Steward of Stratford's Letter to me, which produced the Jubilee.*"

On the 3rd of May, 1769, the freedom of Stratford-upon-Avon was presented to Mr. Garrick, by the Mayor, Aldermen, and Burgesses, enclosed in the far-famed Cassolette, or Casket, made from the veritable Mulberry Tree planted by Shakespeare. This precious relic is beautifully carved with the following devices:—*in the front*, Fame holding the bust of Shakespeare, and the three Graces crowning him with laurel; *the back*, Garrick, exquisitely delineated, in the character of King Lear, in the storm scene; *the sides*, emblematical figures representing Tragedy and Comedy; *the top and corners*, with devices of Shakespeare's works. *The four feet* are silver griffins, with garnet eyes. The carver of the Casket was T. Davies, a celebrated artist of Birmingham; the price for carving it, paid by the Corporation, was fifty-five pounds.

It was purchased by Mr. Mathews, the eminent Comedian, at Mrs. Garrick's sale. On the 22nd of August, 1835, it was again brought to the hammer, when Mr. Mathews's library and curiosities were sold. Amidst a cloud of bidders, anxious to secure so matchless a gem, it was knocked down to Mr. George Daniel, of Islington, its present possessor, at forty-seven guineas.

ANTIQUITIES.

On receiving the Freedom, thus appropriately inclosed, Mr. Garrick sent the following reply:—

"To the Mayor, Aldermen, and Burgesses of the Town of Stratford-upon-Avon.

London, Southampton Street,  
May 8, 1769.

"Gentlemen,

"I cannot sufficiently express my acknowledgements for the honour you have done me in electing me a Burgess of Stratford-upon-Avon; a town which will be ever distinguished and revered as the birth-place of Shakespeare.

"There are many circumstances which have greatly added to the obligation you have conferred upon me. The freedom of your town given to me unanimously, sent to me in such an elegant and *inestimable* Box, and delivered to me in so flattering a manner, merit my warmest gratitude. It will be impossible for me ever to forget those who have honoured me so much as to mention my unworthy name with that of their immortal townsman.

"I am, Gentlemen,

Your most obliged,  
and obedient humble Servant.

"DAVID GARRICK."

Such was the happy Prologue to the "swelling scene," that opened to the lovers of Shakespeare, in the autumn of 1769. During the previous summer, great preparations had been made for the approaching festival: a large and magnificent octagonal amphitheatre was erected on the Bankcroft, close to the River Avon, capable of holding more than one thousand spectators, and an orchestra for the accommodation of one hundred performers. Upon the margin of the Avon were ranged thirty cannon, to be fired during the jubilee, and fireworks and variegated lamps were exhibited in endless variety. A medal in gold, silver, and copper, was struck to commemorate the event, with a finely-engraved head of Shakespeare, and the words, "We shall not look upon his like again," on the one side; and on the reverse, "Jubilee at Stratford in honour and to the memory of Shakespeare, September, 1769. D. G. Steward."

Five o'clock on Wednesday morning, the 6th of September, 1769, witnessed the opening ceremonies of Shakespeare's Jubilee. Cannons were fired; the ladies were serenaded under their windows by young men fantastically dressed, singing Garrick's "Warwickshire Lad," &c. &c. accompanied by flutes, hautboys, clarionets and guitars. At 8 o'clock the corporation assembled, a public breakfast was held at the Town or Shakespeare's Hall, where Garrick, with his Shakespearian medal and wand, presented to him by the corporation, received the numerous company of nobles and gentry. From the Hall they proceeded in regular order to the Church, where the Oratorio of Judith, composed by Dr. Arne, was finely performed in a temporary orchestra erected under the organ; and such was the thrilling effect of the solemn sounds reverberating along the high arched roof of the venerable pile itself, the mausoleum of Shakespeare! that it produced a simultaneous and involuntary tremble among the audience, which only found relief in expressive silence and tears.

A sumptuous banquet followed this intellectual treat, during which were sung a variety of songs, catches, and glees, adapted to the occasion. In the evening, the whole town was splendidly illuminated, a grand ball succeeded, and thus ended the first day's entertainments.

Cannonading, serenading, and merry peals, welcomed the following morn. After a public breakfast, the company repaired to the amphitheatre, where the Dedication Ode was performed. In the centre of the orchestra sat Garrick, in a full-dress suit of brown, embroidered with rich gold lace; and in a similar dress stood Dr. Arne, by whom the music was composed, as conductor of the band. High and aloft rose the majestic statue of Shakespeare, the Genius of the Scene!

Garrick recited his portion of the Ode with all the fascination and witchery of his enchanting elocution; and the vocal parts were admirably sustained by the prime melodists of the day. The air, "Thou soft-flowing Avon," written with such tenderness and truth, gave especial delight, and afterwards became a great favourite with the public. A prose address succeeded, in which Garrick challenged the detractors of the Bard to state their objections. On this, rose the comedian, Mr. King, who appeared among the company in a great coat, and desired to be heard. Those who comprehended the joke

#### ANTIQUITIES.

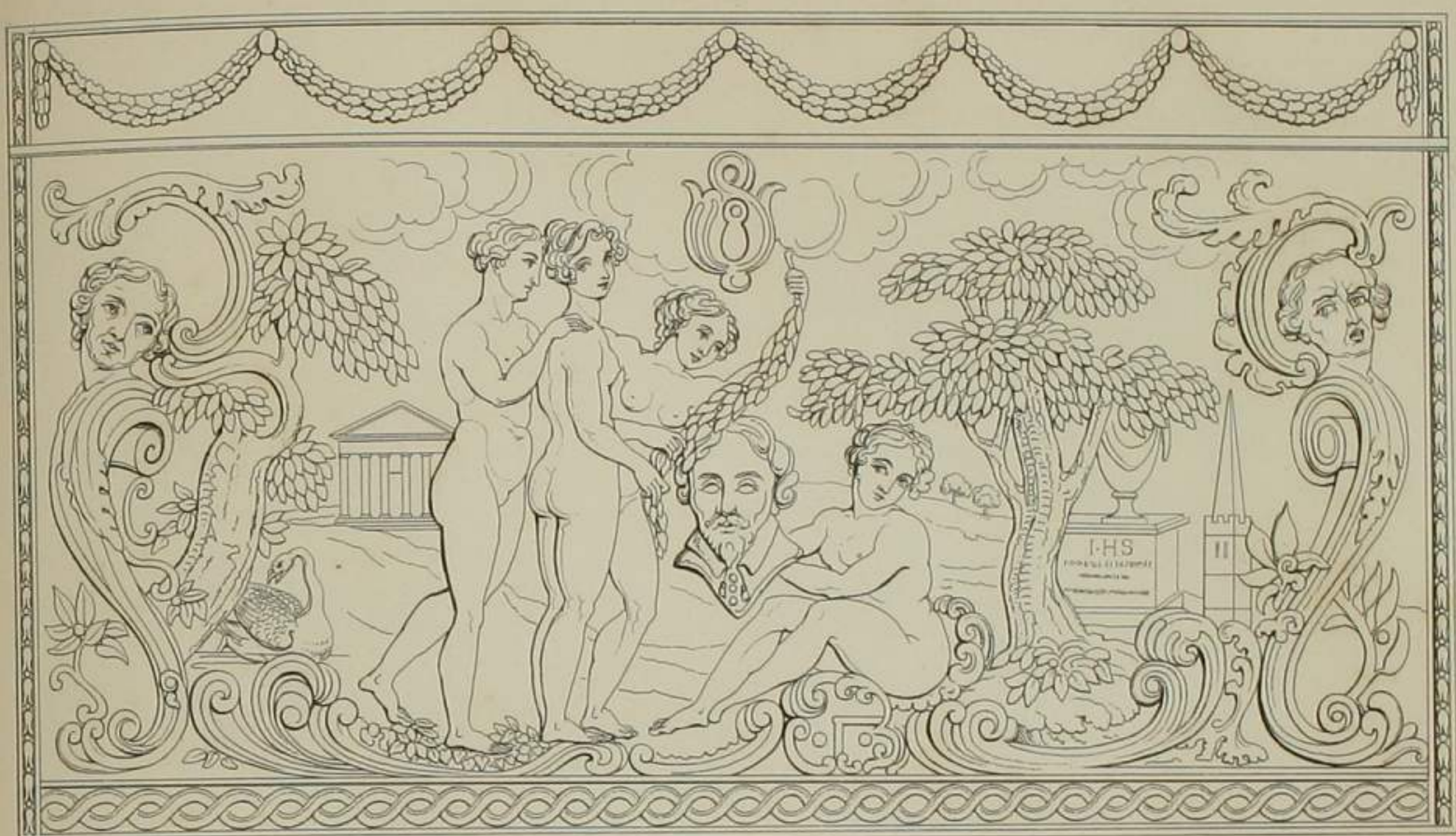
naturally expected something whimsical, while the ignoramusses were not a little astonished at the hardihood of such an unseasonable attack on their great dramatic poet. Mr. King went round to the orchestra, and, having taken off his great coat, appeared in a suit of blue, ornamented with silver frogs (the fashionable dress of the day), and commenced a pleasant attack on Shakespeare, styling him a domineering ill-bred fellow, for exercising such absolute sway over the passions, and making people laugh and cry at his will. The smartness and wit of this encomiastic reproof, and the peculiar piquancy with which it was delivered, caused infinite mirth; when Mr. Garrick, turning to the ladies, eloquently exhorted them, in a poetical epilogue, to vindicate the character of Shakespeare, in gratitude for those lovely portraits of female virtue, that give such sweetness and dignity to his works.

A banquet succeeded as before, and the illuminations were repeated with equal brilliancy. In the centre window of the Hall was a transparent whole-length of Shakespeare; on the right of which were Lear, pronouncing his withering curse, and Caliban, drinking from Trinculo's keg; and on the left, stood Jack Falstaff and his "tame-cheating" ancient, Pistol. The humble birth-place of the Bard was adorned with an emblematical transparency, in which the sun was seen struggling through the thick clouds, to pour its resplendant flood of light upon the world; an apt emblem of the majestic abundance of the stores of his inexhaustible mind! A masquerade concluded the second day's carnival, in which nobles and high-born dames personated the characters of Shakespeare. Yates and his wife figured away as a waggoner and a *petit-mâitre*; and Boswell appeared in a Corsican habit, with pistols in his belt, a musket at his back, and in the front of his cap were inscribed, in gold letters, "Paoli," and "*Viva la Liberta!*"

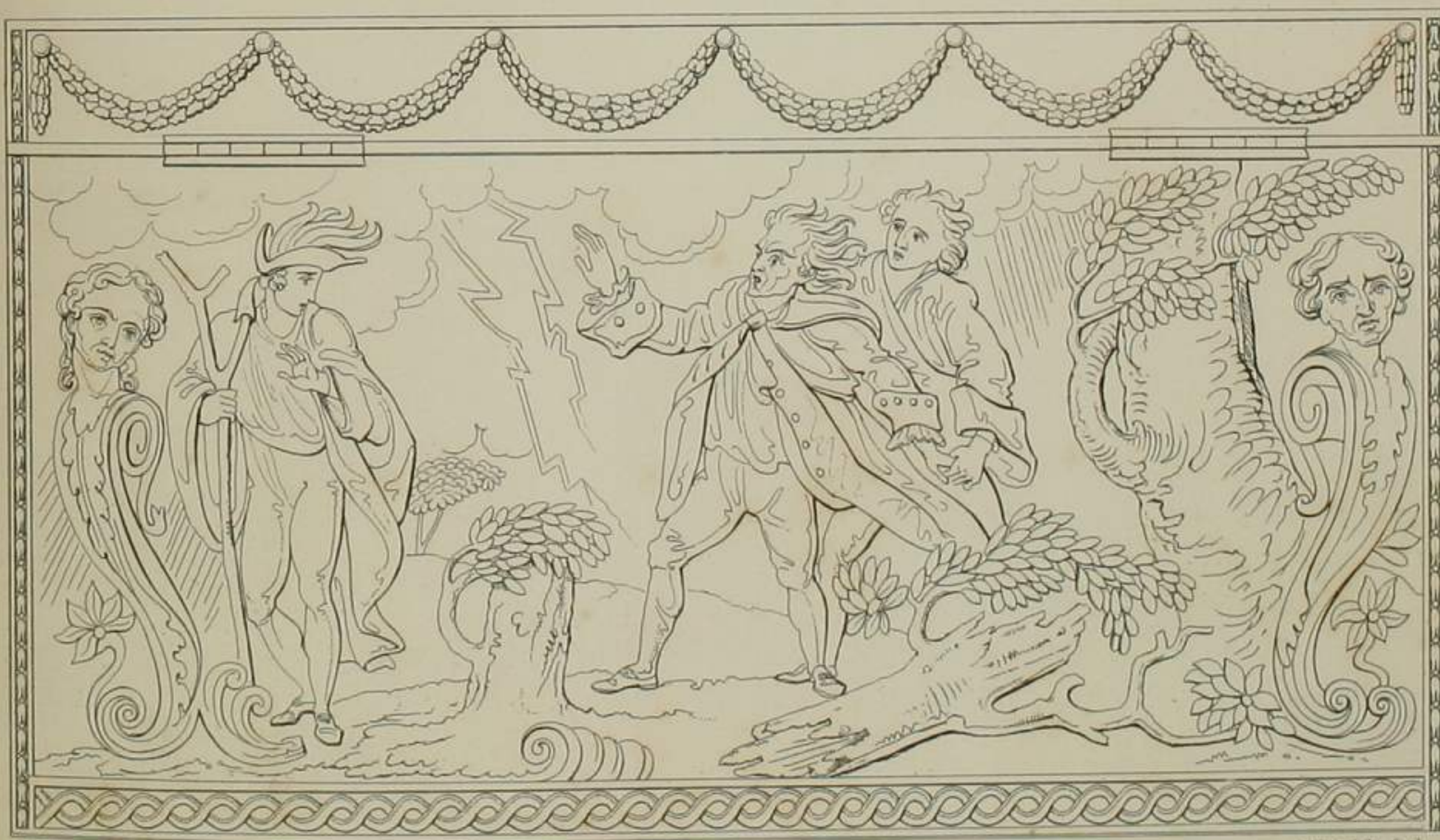
The unfavourable weather sadly marred the projected pageant of Shakespeare's principal characters. The race for the jubilee cup, value fifty guineas, was run with great spirit at Shottery race-ground, a beautiful meadow, where the silver stream of the "soft-flowing Avon," the verdant lawns, and the rising hills and woods, gave enchantment to the scene.

In the evening, there was a brilliant attendance at Shakespeare's Hall. Mrs. Garrick danced a minuet with her wonted grace; and at four o'clock on the following morn, amidst the mutual gratulations of all parties, this memorable jubilee concluded.

Garrick soon after produced a representation of it at Drury Lane; and innumerable shafts of wit were pointed against the manager. Foremost among the satirical laughers was the facetious Sam Foote, who imputed the original jubilee to Garrick's vanity, and its "picture in little" to his avarice. But let those laugh that win: Davy ("futile fellow!") earned abundance of fame and money by both exhibitions, and at the same time paid a heart-felt tribute of admiration and gratitude to the sublimest of human intelligences.



FRONT VIEW.  
*Size of the Original.*



W.H. Brooke delin.

C.J. Smith sculp.

BACK VIEW.  
*Capulet made from the Mulberry Tree planted by Shakespeare  
(In the possession of George Daniel Esq<sup>r</sup>)*

London, 1837, W. Pickering, for Smith's Historical & Literary Curiosities.

Stratford upon Avon }  
Borough. ———— }

At a Common Council held this Eleventh Day of  
present,

Samuel Jarvis Mayor,

William Lees . . . . .

John Halford. . . . .

Nathaniel Cooks. . . . .

Richard Allen. . . . .

William Evetts. . . . .

William Bolton . . . . .

Richard Lord. . . . .

John Baylis. . . . .

John Mitchcocks . . . . .

John Meacham . . . . .

Aldermen

William Gaves . . . . .

Thomas Nott . . . . .

Richard Stevens . . . . .

Isaac Gardner . . . . .

Charles Ingram . . . . .

David Garrick Esq<sup>r</sup> the greatest theatrical  
has done the highest Honors to the Memory of the immortal Shakespear  
was unanimously elected an honorary Burgefs of this Corporation, and  
presented to him in a Box to be made of the Mulberry Tree planted by Shakespear

Given under the  
the Day and Year



Stratford upon Avon }  
Borough. ———— }

At a Common Council held this Eleventh Day of October 1768  
present,

Samuel Jarvis Mayor,  
William Lees . . . . .  
John Halford. . . . .  
Nathaniel Cooks. . . . .  
Richard Allen. . . . .  
William Evetts. . . . .  
William Bolton . . . . .  
Richard Lord. . . . .  
John Baylis. . . . .  
John Mitchcocks . . . . .  
John Meacham . . . . .

Aldermen

William Caves . . . . .  
Thomas Nott . . . . .  
Richard Stevens . . . . .  
Isaac Gardner . . . . .  
Charles Ingram . . . . .

Burgeffes.

David Garrick Esq<sup>r</sup> the greatest theatrical Genius of the Age and who  
has done the highest Honors to the Memory of the immortal Shakespear (a Native of this Place)  
was unanimously elected an honorary Burgeffs of this Corporation, and his Freedom was directed to be  
presented to him in a Box to be made of the Mulberry Tree planted by Shakespear's own Hands

Given under the Common Seal of said Borough  
the Day and Year above mentioned,



FAC-SIMILES  
OF  
MANUSCRIPTS AND HISTORICAL DOCUMENTS.

ILLUMINATED INITIAL LETTER and COMMENCEMENT of ST. PAUL'S EPISTLE addressed to the ROMANS: from a FRAGMENT of a FRENCH-SAXON BIBLE of the NINTH CENTURY, executed for CHARLES LE CHAUVE, KING OF FRANCE, preserved with the Harleian MSS. in the British Museum.

The very rich and ancient relique of literature represented on the annexed Plate, is executed in that remarkable style of ornament, which appears to have been common to all those varieties of Saxon illumination prevailing in England, Ireland, France, and even in Italy and Germany, between the eighth and the twelfth centuries. Initial letters were then most elaborately decorated, with tessellations or mosaics of rich colours and gilding; and the characters themselves were often formed of twisted or platted lines, or animals wreathed into knots and fret-work of singular intricacy and elegance.<sup>a</sup> The principal words of the commencement, also, were traced in golden or painted capitals; the letters being still farther embellished by a series of red points placed round their edges, a feature which may be also observed in some parts of the present example. The interesting and splendid specimen here exhibited, has been selected from a number of fragments of the Vulgate Latin Version of the Apostolical Epistles, written on leaves of vellum in large capitals, containing several golden letters, preserved in the volume marked No. 7751, article 2, of the Harleian MSS. in the British Museum. The book to which these leaves originally belonged, has been discovered by Sir Frederick Madden, one of the Keepers of the MSS. in the British Museum, to have been a Bible of Charles le Chauve, King of France, formerly belonging to the Abbaye of St. Denis, and transferred to the Bibliothèque du Roi in 1595; the date of which book is placed, by the same authority, between A.D. 865 and A.D. 876, though stated by Humphrey Wanley, in his Catalogue of the Harleian MSS., to be of the tenth century only. The

<sup>a</sup> The peculiar character of this style of illuminating, is very happily and forcibly described by Giraldus Cambrensis, in the twelfth century, in his account of a manuscript volume which he saw at Kildare, supposed to have been the production of an angel in the sixth century; of which passage the following is a translation. "This book contains the concordant testimony of the four Evangelists, as it is given by Jerome; and nearly all the pages therein are most richly adorned with as many diverse figures painted in various colours. In this place may be seen impressed the features of the Divine Majesty; in that the mysterious spiritual forms of the Evangelists, sometimes having six wings, sometimes four, and sometimes only two; here appearing as an eagle, there as a calf; now with the face of a man, and elsewhere as a lion; with almost an infinity of other figures. All these are so softly traced, and yet in so much less laboured a manner than is commonly to be seen, that they seem to be only touches rather than connected lines. Yet none who sees this book will dwell entirely on the exquisite art shewn therein, because there is nothing else but exquisite art to be seen. The whole, therefore, invites a close inspection of the most curious sight, and penetrates into the most inward arcana of pictorial skill; the ornaments being as well delicate as cunning, bold and open as well as minute and close; linked together with twisting knots and lines, and so brightly illuminated with rich and vivid colours, that, even to this day, all the intricacies of the devices may be traced. Truly, then, all this work seems to have been wrought rather by angelical than by human diligence." *Topographia Hibernie, sive de Mirabilibus Hibernie*; Authore Sylvestro Giraldo Cambrense: lib. ii. cap. 32. apud *Anglica, Normannica, Hibernica, Cambrica, à Veteribus scripta, plerique nunc plurimum in lucem editi, ex Bibliotheca Gulielmi Camdeni*. Edit. Francofurti, 1603, Folio, p. 730. Perhaps the finest illuminated manuscript of nearly the age and character here described, is that known by the name of *The Durham Book* or *St. Cuthbert's Gospels*; which was probably written between A.D. 698, and A.D. 721, by Eadfrith, Bishop of Lindisfarn, in honour of St. Cuthbert. It is now preserved in the Cottonian Library of MSS. and is marked Nero D. iv.

FAC-SIMILES OF MANUSCRIPTS.

leaves to which this specimen belongs are now numbered in a recent French hand from 408 to 420, and formed a part of the spoils carried away from the Royal Library of France, a and from other places, by M. John Aymon, a Protestant Divine, when he escaped to Holland upon the pretence of religious persecution early in the eighteenth century. His depredations were even then, however, generally believed; and he was in particular known to have cut out from the Bible of Charles le Chauve the Apocalypse, with the seven Canonical Epistles, and that addressed to the Romans; the commencement of which latter book is represented on the annexed Plate. Almost the whole of these manuscripts were bought by Lord Harley; who appears to have been desirous of procuring for his collection even imperfect specimens of ancient and curious books and illuminations.<sup>b</sup> Such is the history of this fine fragment of literature and art, as related by Sir Frederick Madden.<sup>c</sup>

That portion of the manuscript here copied, exhibits the first few words of the Epistle only; since it was a frequent practice with the scribes and illuminators of the period, to decorate and display a part of opening sentence and title of a book, so as entirely to fill up the commencing page, the initial letter extending the whole depth of it at the side. The two upper lines in the present specimen contain the title, "INCIPIT EPISTOLA AD ROMANOS," written in purely Roman capitals of gold, without any spaces between the words, and contracted by the omission of the letters here inserted in small italics. Then follows the initial P, succeeded by the letters A V interlaced, in more of a Longobardic character, the latter having the heads of eagles and hounds at the extremities, forming with the next line, again in continued Roman capitals of gold, the beginning of the Epistle, PAULUS SERVUS. The fifth line is placed on that remarkable kind of back-ground, which forms a sort of pavement of lines drawn in various directions; the capitals thereon being of the sort called French-Saxon, or Mixed-Saxon, united together with great intricacy. The first three represent I H V; the next character is a monogram of the name of Christ, composed of the Greek letters  $\chi$ ,  $\rho$ ,  $\iota$  interlaced; and the last capitals are a U enclosing an o, and c and A. In connection with the concluding line they express, by supplying the letters here inserted in small italics, IHESV CHRISTI UOCATVS APOSTOLVS. The whole of the words, therefore, contained upon this Plate, are "INCIPIT EPISTOLA AD ROMANOS. PAULUS, SERVUS JESU CHRISTI, VOCATUS APOSTOLUS."

<sup>a</sup> The Manuscripts numbered 1850, 1851, 1852, in the Harleian Library, are described in the Preface to the Catalogue as "Three remarkable volumes, being the original Registers of the Roman Chancery secretly brought from thence on the death of Pope Innocent XII. (September 27th, 1700), by Mons. Aymone, who was Apostolic Prothonotary of that Court." A very curious account of "MSS. possessed by M. John Aymon," drawn up by Sir Frederick Madden, was published in *The Gentleman's Magazine* for January, 1832, volume CII, part i, pages 30—32. The fragments of the French Vulgate Bible are not the only instances of manuscripts belonging to the Royal Library of France, being partly preserved in the Harleian collection, since the splendid books numbered 4379, 4380, are described in the Preface to the Catalogue as copies "of the fourth and last part of Froissart's Chronicles, in two folio volumes, finely written and illuminated, the other volumes of which are in the Royal Library of France."

<sup>b</sup> The following instances of the Earl Oxford's desire to procure literary fragments, occur in the very curious letter of instructions addressed by Wanley to Mr Andrew Hay, on his departure to France and Italy, dated April 26th, 1720, inserted in a note to the Preface of the *Catalogue of the Harleian MSS.* "In Paris Father Bernard Montfaucon has some Coptic, Syriac, and other MSS. worth the buying. Among them is an old leaf of the Greek Septuagint. Buy these, and the leaden book he gave to Cardinal Bouillon, if he can procure it for you or direct you to it." "Remember to get the fragments of Greek MSS. you left with the bookseller who bought Maffeo's library." "At Milan, in the Ambrosian Library, is a very ancient Catullus; part of Josephus, in Latin, written upon bark; a Samaritan Pentateuch in octavo; part of the Syriac Bible, in the ancient, or Estrangele, characters; divers Greek manuscripts, being parts of the Bible, with other books of great antiquity. You may look upon them and send me some account."

<sup>c</sup> The preceding particulars have been entirely derived from Sir Frederick Madden's two very elaborate and interesting papers connected with illuminated manuscripts, printed in *The Gentleman's Magazine*; one of which has been already referred to, and the other consists of a descriptive list of Manuscript Bibles, which claim to be of the same age as that of Alcuine in the British Museum. *Ibid.* December 1836, vol. vi. New Series, page 524.

FAC-SIMILES OF MANUSCRIPTS.

ILLUMINATED PAINTINGS of the SACRED VESSELS and FURNITURE of the TABERNACLE OF ISRAEL. From a Spanish Hebrew Manuscript of the Fifteenth Century, preserved with the Harleian Manuscripts in the British Museum, No. 1528.

The splendid and interesting illuminations which form the subject of these Engravings, now first introduced to the public, are contained in a large volume of the Old Testament Scriptures, written on vellum, in Hebrew. From the peculiar style of art exhibited in the paintings, and from the richness of the embossed gold, the manuscript may be safely referred to the fifteenth century, whilst the small and cursive character of the writing is indicative of the Jews in Spain: the book was therefore most probably executed before the year 1492, when the Jews were banished from Spain; or, perhaps, even previously to 1483, when the office of the Inquisition was first established in that nation. The Catalogue of the Harleian MSS. compiled by Humphrey Wanley, describes in Latin the volume in which these paintings are contained as "a vellum book in a rather large folio, and written in a Spanish hand in Hebrew, many hundreds of years since; in which may clearly be read *Sepher Berith Jah*, the Book of the Lord's Covenant, or the Bible: it contains the whole of the books of the Old Testament, with certain others." The paintings which are here copied, occur near the commencement of the volume, immediately after a syllabus of the *Parashoth* and *Haphtaroth*, or sections of Scripture according to the Sabbathical Lessons of the Jews, which ought to be read every year; and the illuminations are entitled in the Catalogue "Pictures of the sacred vessels and utensils, splendidly delineated by a Jewish illuminator." This description, however, does not express either the actual subject or value of these very important paintings; since they are in reality perhaps the only figures of the Furniture and Vessels of the Tabernacle constructed by the direction of Moses, which accurately agree with the Scripture account and the traditions of the Jews themselves. Engravings on wood of the Tabernacle and the Temple, with figures of the most remarkable articles placed within them, appear to have been first introduced into the English Version of the Scriptures in William Tyndal's translation, printed in Germany in 1530; and the more recent representations of them have been derived chiefly from Dom Augustine Calmet's *Dictionnaire de la Bible*, first published in 1722. In both instances, however, the furniture and vessels represented partake considerably of the character of the time and nation in which the drawings were made, and are often quite inconsistent with the age of either Moses or Solomon, as well as with the established tradition of the Jews. It has been supposed that really accurate and contemporaneous figures of the Table of Shew-bread, the Seven-branched Candlestick, and the silver Trumpets, as shewn in the Second Temple, are to be found in the sculptures on the Arch of Titus which exhibit his triumph over Jerusalem; but even these have failed in explaining the text in connection with the received notions of the Jews. Whether those descriptions may be entirely elucidated by the present Plates is certainly doubtful; but the value and curiosity of these interesting reliques of Hebrew antiquities, will perhaps be allowed by all who may peruse the ensuing illustrative remarks. It may be regarded as one of the most remarkable features of these illuminations, that they form the highest testimony of praise to the distinctness and accuracy of the authorised English Translation of that part of the Pentateuch to which they refer, though they were probably executed nearly a century and a half before it.

PLATE I.

In accordance with the well-known principle of Hebrew writing proceeding from the right hand to the left,—and also with the order in which the sacred furniture and vessels are described in the Book of Exodus,—the Engraving placed on the right of the two Illuminations annexed, is properly the first to be considered and illustrated. The very remarkable figure marked No. 1, consists, in the original painting, of a broad border of embossed gold enclosing a silver ground, marked with two horizontal lines of a carnation colour, and one perpendicular line of light blue: the whole interior surface being covered with cursive Hebrew

FAC-SIMILES OF MANUSCRIPTS.

letters, rudely written, varying in size, and at the present time almost obliterated. Enough of the inscription, however, still remains legible, to shew that the figure is intended for the ארון *Aron*, or ARK of the COVENANT, described in *Exodus* xxv. 10—16, xxxvii. 1—5, in which the עֲדוּת *Eduth*, or Testimony, was to be afterwards preserved. The sacred coffer is here represented as elevated in a perpendicular position, between the two gilded staves by which it was to be carried; and it especially exhibits the זָר *Zeer*, or golden crown, surrounding the upper part of the Ark, in the form of a broad border, consistently with the signification of the root of that word, namely, to compass, or gird about, or to tie round. It will be remembered that the Ark of the Covenant had no cover, excepting the כַּפֹּרֶת *Capporeth*, or Mercy-Seat, which name is derived from the word *Caphar*, to overspread or cover; and, hence, immediately within the Ark appear the TABLES of the LAW, which were placed there by Moses at Mount Horeb, *Deuteronomy* x. 5, inscribed with some of the principal words of every article of the Decalogue. The sentences appear, however, abridged or incomplete, partly by reason of the very contracted space in which so much matter was to be written, and partly from the obliteration and confusion of the painting; but it is presumed that the characters represented on the Plate, in connection with the following version, will exhibit the inscription on this figure with all the accuracy which can now be expected.

אנכי (יהוה) אלהיך אשר	<i>Aonichy Yehowah Aleheicho asher</i>	I am the LORD thy God who—
לא-יהיה-לך אלהים אחרים	<i>La yeheyehe lecho Aleheim aheereyem.</i>	There shall be to thee no other Gods.
לא-תשא את-שם-יהוה אלהיך	<i>La thisoa aeth sheem Yehowah Aleheicho.</i>	Take not the name of the LORD thy God—
זכר את-יום השבת	<i>Zachur aeth yum hashaboth.</i>	Remember the Sabbath Day.
כבד את-אביך ואת-אמך	<i>Cabeer aeth Abicho veaeth Amicho.</i>	Honour thy Father and thy Mother.

With the sixth line some confusion appears to commence in the inscription, since the writing is then continued for some lines alternately, in a larger and thinner, but more careless, character, mounted on the intermediate smaller lines; but in the annexed copy this disorder is somewhat lessened. So far as the characters can now be ascertained, the first large line appears to be a repetition of part of the fifth line, *veaeth amicho*, and thy mother. The next line is written small again, and appears to consist of the Sixth Commandment *לא תרצח* *La Thareetzah*, Thou shalt not kill; which also seems to be repeated in the succeeding line in a larger letter. From the remains of the characters in the next line, it is found to have been *לא תנאף* *La thaneeaph*, Thou shalt not commit adultery. The remaining three lines are more legible, and are as follow:

לא תגנב	<i>La thageeneebi.</i>	Do not steal.
לא תענה ברעך	<i>La Thaeegnaenhe bereegnacho.</i>	Answer not thy neighbour (falsely.)
לא תהמר בת ברעך	<i>La thaheemad beth bereegnacho.</i>	Do not covet thy neighbour's house.

No. 2. Though there does not appear any Hebrew inscription upon this figure, it will be immediately recognised for the *Vubamentorach*, or SEVEN-BRANCHED GOLDEN CANDLESTICK commanded to be made for the Tabernacle, and particularly described in *Exodus* xxv. 31—38, xxxvii. 17—24; with the instruments and furniture belonging to it, which are probably not to be found in any other representation. The candlestick of the Second Temple, is a part of the spoils exhibited on the Triumphal Arch of Titus, with the Trumpets and the Table of Shew-bread; but Josephus declares that the trophy carried in the procession of the victor, was not precisely like the branched lamps of the sanctuary, and the present figure has many points of difference from it, which render both the Scriptural and Rabbinical descriptions quite clear and intelligible. The words of the English version of the passage describing this utensil are as follow, *Exodus* xxv. verses 31 to 33: "And thou shalt make a Candlestick of pure gold; of beaten-work shall the Candlestick be made: his shaft, and his branches, his bowls, his knops, and his flowers, shall be of the same. And six branches shall come out of the sides of it; three branches of the Candlestick out of the one side, and three branches of the Candlestick out of the other side: Three bowls made like unto almonds, with a knop and a flower in one branch; and three bowls made like unto almonds, in the other branch, with a knop and a flower; so in the six branches that come out of the Candlestick." The first point which requires illustration in this passage, is the expression "bowls," the original word for which is *Geboris*, a cup, and the ornaments on the branches in the figures precisely resemble such a vessel, having a stand. Of these bowls there are to be three in each branch, with a knop and a flower: and here also the painting is in the strictest accordance with the original description; every branch having three of these ornaments only, inserted at an equal height throughout the Candlestick. In the ordinary representations of this light, however, whether they have been derived from Calmet or from the Arch of Titus, it is usual to find the branches decorated with a number of knops, bowls, and flowers, entirely different from that recited in the text; as well as exhibiting a number varying on every two branches; the longest, or outside, having five or six, the second four, the third three, and the centre only two. Nor do the usual figures of the Candlestick exhibit any particular distinction between the bowls, knops, and flowers, of the text; but in the present representation the characteristic difference of each is made clear and evident. The bowls have been already noticed, and the knops and flowers will be found

FAC-SIMILES OF MANUSCRIPTS.

surmounting the summit of each branch enclosing the lamp; the knop or bud arising out of the plain stem of the branch, and the flower springing from it, having the leaves folded over. Josephus calls the flowers by the name of lilies and pomegranates, and it will be seen that in the present figure the flowers have precisely the form of the blossoms of those plants. It may, perhaps, be a proper observation in this place, that the word *knop*, employed in the English version of the Scriptures, is derived from the Anglo-Saxon *Cnæp*, a swelling or bud, and was most probably adopted by the first translators from the general use of the synonymous terms *knopfe* in Germany, and *knoop* in Holland, in which countries their labours were performed.—Verse 34 of the description of this light given in the Book of *Exodus*, directs that "in the Candlestick shall be four bowls made like unto almonds with their knops and their flowers," which appears to be the most difficult part of the account; but the present figure shews that immediately beneath the point of the shaft whence the outer branches spring, it is formed into a bowl, with a bud and a flower, of precisely the same shape as those exhibited above, which ornaments are common to the whole utensil, and might be therefore counted as four, with the three bowls on any of the branches taken separately.—Verse 35. "And there shall be a knop under two branches of the same, and a knop under two branches of the same, and a knop under two branches of the same, according to the six branches that proceed out of the Candlestick." The figure shews that these knops refer to the bulbous form of the points at which the branches issue from the shaft, like the knots in the trunk of a tree, which are placed strictly beneath every two branches.

Having thus shewn the exact accordance between all the parts of this delineation of the Golden Candlestick and the directions for making it given by Moses,—the reader will perhaps be gratified by seeing how closely it agrees with Rabbinical tradition, as to several minute particulars which do not appear in the Scriptures. When Josephus is relating the triumph of Titus, he says that those spoils which "were taken in the Temple of Jerusalem made the greatest figure of them all: that is, the golden table, of the weight of many talents, and the Candlestick also that was made of gold; though its construction were now changed from that which we made use of: for its middle shaft was fixed upon a basis, and the small branches were produced out of it to a great length, having the likeness of a trident in their position, and had every one a socket made of brass, for a lamp at the top of them." The same authority in another place states, that the heads of the seven branches were all in one row, standing parallel to each other; and that in the whole Candlestick were seventy ornaments. If the lamps, the flowers, the buds, and the double bowls, of the present figure be added together, this number will be easily made out. The description of the Candlestick by Maimonides, written in the twelfth century, about two hundred years before these illuminations were executed, evidently proves that the figure was drawn from an established and authentic Hebrew tradition. "The Candlestick," says he in his *Beth Habbech*, "was eighteen hands-breadth high, which, according to the cubit of six hands-breadth, was a yard and an half. It had three feet, which lay almost flat upon the ground. At three hands-breadth height, there was a flowering of a coronet-work, curiously spread out; then went the shaft up two hands-breadth high, and there was a dish, a boss, and a flowering above the boss, and all in a hands-breadth compass: thence the shaft went up again plain for two hands-breadth, and then was there a boss of an hand-breadth, and there went out two branches, which were carried out bowed on either side, till they were to be brought up straight to an equal height to the top of this middle shaft out of which they proceeded. Then was there an hand-breadth of the shaft plain, and a boss of an hand-breadth; and then came out two branches more on either side: and again one hand-breadth of the shaft plain, and a boss again of an hand-breadth, and then came out two branches more. Above them were two hands-breadth of the shaft plain; and for three hands-breadth above them there were three cups, and three bosses, and three flowerings, in that space; and so the lamp stood in a flowering. In every branch that came out of this middle shaft, there were three cups at a hand-breadth's distance one from another; and above the highest a boss, and above that a flowering, and in that flowering the lamp stood. Before the Candlestick there was a stone with three steps cut in it, on which he that mended the lamps stood, and on which he set down his dishes whilst he was about that work. All the lamps or lights that were set in the six branches that came out of the shaft, were turned bending and looking towards the lamp which was in the middle in the shaft itself, and the lamp in that was turned bending towards the Most Holy Place; and therefore the Candlestick was called *נר מערב* *Nar Moraby*, or "the Western Lamps."

The particular parts and dimensions of this description will be easily recognised in the annexed Plate, and the stones for ascending to trim the lamps are placed on each side the base of the Candlestick inscribed with the title *מעלות* *Maoloth*, or the steps, derived from a root signifying to ascend. Suspended from the outer branches of the Candlestick, appear the instruments belonging to it mentioned in *Exodus* xxv. 37, xxxvii. 23, called the *מלקחיה* *Vumelekochohe*, the Tongs or snuffers for trimming the lights marked *a, a*; and nearer to the centre shaft are the *המחתה* *Ahmichethoth*, or Fire-pans of the English translation of the Scriptures, marked *b, b*, which, tradition states, held water for receiving the snuffs taken from the lamps.

Nos. 3, and 4, 4, have not any titles inscribed upon them in the original illumination, though it will be evident, from their respective forms, that they represent the vessel used for containing the oil for the lamps and the bowls into which it was poured referred to in the preceding Rabbinical description under the name of dishes. In the English version of the Scriptures these vases appear to be comprised under the general expression of the "furniture" of the Candlestick, as it occurs in *Exodus* xxxv. 14. The quality of the oil, "pure oil olive, beaten for the light to cause the lamp to burn continually," *Exodus* xxvii. 20.

FAC-SIMILES OF MANUSCRIPTS.

*Leviticus* xxiv. 2, appears to be indicated by No. 5, which is perhaps intended to represent an olive-tree. It is nevertheless possible that the plant may be designed for the figure of Aaron's blossoming rod which was laid up in the Ark before the Testimony as a memorial, *Numbers* xvii. 10, *Hebrews* ix. 4.

PLATE II.

No. 1. The principal figure on the second of the annexed engravings, represents the TABLE OF SHEW-BREAD, described in *Exodus* xxv. 23-30, xxxvii. 10-15, and bears the name (שֻׁלְחַן הַפָּנִים) *Shuleachn Aphanim*, or the Table of the Faces, written on the mass of gold in which it is shaped, in a small cursive Hebrew character. It is well known that the loaves placed upon this table, were called *Lechem Panim*, or, literally translated, Bread of Faces, either because they were set before the presence or face of God in the Sanctuary, or, because, as the Jews affirm, they were square, and presented an uniformity of face. In the figure here delineated, the loaves marked *a*, are of a solid rectangular form, placed over each other in two piles of six each, and between every loaf is inserted one of the golden canes, lettered *b*, mentioned by Dr. Lightfoot upon Rabbinical authority, as separating the Shew-bread, which are probably not exhibited in any other representation of this table. The particulars of his account are as follow. "The lowest cake of either row, they (the priests) laid upon the plain table: and upon that cake they laid three golden canes, at a distance one from another, and upon those they laid the next cake; and then three golden canes again, and upon them another cake, and so of the rest: save only that they laid but two such canes upon the fifth cake, because there was but one more cake to be laid upon them. Now these which I call golden canes, and the Hebrews call them so also, were not like reeds or canes perfectly round and hollow through, but they were like canes or kexes, slit up the middle; and their reason of laying them thus betwixt cake and cake, was, that by their hollowness air might come to every cake, and all might thereby be kept the better from mouldiness and corrupting: and thus did the cakes lie hollow, and not one touching another; and all the golden canes being laid so as that they lay within the compass of the breadth of the table, the ends of the cakes that lay over the table on each side, bare no burthen but their own weight." In the present figure it will be immediately observed that air is admitted to the loaves as well by their peculiar form, each having a vacancy in the centre, as by the canes being placed a short distance over each, the support of the reeds being a series of brackets at the two extremities.

On the left of the table are represented some of the vessels of gold, ordered to be made for the service of the same, and recited in *Exodus* xxv. 29, xxxvii. 16. These have also their names written upon them in small cursive Hebrew characters; by which it is shewn that Nos. 2, 2, are intended for two of the vessels, called, in the authorised translation of the Scriptures, "COVERS." They are here entitled קְשוֹת *Kesoth*, and are supposed to have been large cups or tankards, in which pure wine was kept on the table with the Shew-bread for drink-offerings or libations, which were poured out before the Lord every Sabbath, when the old bread was removed, and the new loaves placed upon the table. In the original illumination the vase standing nearest the table is of silver. Nos. 3, 3, are the vessels called "bowls" in the ordinary translation, which are also inscribed with the original word מְנַקִּיֹת *Menakiyoth*; to which two purposes have been assigned. One of these was to contain the wine for libations, to be afterwards offered from the *Kesoth* shewn in No. 2; and some sanction is given to this explanation, by the marginal rendering of the text in which these vessels are mentioned; since the words of the former are the "bowls thereof, to cover withal," and the expression in the latter is "to pour out withal." Calmet, however, supposes that, as the name of these vessels is derived from *Nakah*, to clear away, remove, empty, etc. they were either the ovens in which the shew-bread was baked, or the sieves in which the wheat whence it was made was purified; since the Jews assert that the grain was sowed, reaped, and ground, and the whole operation of making the loaves was performed by the Levites themselves. The form of the vessels, as here delineated, seems best to agree with their being intended for wine, and especially with the word used in the English translation. The vase on the left hand is of silver in the original illumination. The instances of silver utensils occurring in these paintings, evidently prove that they are intended to represent the furniture of the Tabernacle, and not that of the Temple, because it will be remembered that silver "was nothing accounted of in the days of Solomon." *1 Kings* x. 21.

No. 4 is inscribed מִזְבֵּחַ הָעֹלָה *Mizbeach Haolah*, The PLACE (or Altar) of SACRIFICE of the BURNT (or Ascending) OFFERING; which name was derived from the circumstance that the gifts placed upon it, being entirely consumed, as it were ascended to the Almighty in smoke and vapour. This Altar is described in *Exodus* xxvii. 1-8, xxxviii. 1-7; but the figure in the Plate corresponds rather with the Rabbinical account of that erected in the First Temple, which was of considerably larger dimensions than that in the Tabernacle, though it is not improbable that the general form was really the same. According to Jewish authority, it was a large mass, all constructed of rough stones, the base of which was 32 cubits or 48 feet square, from which it rose one cubit, or a foot and a half, and then diminished one cubit in width. The fabric was then carried up five cubits, and at that height decreased two cubits; from that elevation it rose up three cubits more, being then twenty-three cubits square; and upon that stage was erected the altar itself, of a single cubit in height, having an area of thirty-six feet square. The last diminution of two cubits was made in the middle of the altar, and served as a passage for the priests to approach close to the part whereon the sacrifices were consumed, to keep alive the perpetual fire, and to place the offerings upon it. This space appears to be represented in the annexed figure, or the

FAC-SIMILES OF MANUSCRIPTS.

vacancy may have a reference to the command given in *Exodus* xxvii. 8, "hollow with boards shalt thou make it;" though that passage is rather supposed to signify that the altar was simply an empty case. The Jews consider, however, that the altar was filled within with earth or rough stones, consistently with the words in *Exodus* xx. 24, 25; "An altar of earth shalt thou make unto me, and shalt sacrifice thereon thy burnt-offerings and thy peace-offerings, thy sheep and thine oxen. And if thou wilt build me an altar of stone, thou shalt not build it of hewn stone: for if thou lift up thy tool upon it thou hast polluted it." Corresponding with the four corners of the altar, on the last elevation, were fixed four pillars, designated in the Scriptures as the "Horns of the Altar," marked *a a* in the present Plate, which, the Rabbins state, were a cubit square, hollow, and rising straight for five hands-breadth, or a cubit, in height, being pointed outward above like a horn. The representation of these horns in the annexed figure differs from any which has been hitherto brought forward to illustrate the appearance of the Altar of Burnt Offering. As the Divine command had prohibited that the altars should be ascended by steps, the passage up was by an inclined plane on the south side called כִּיבֶשֶׁת *Kibbesh*, which is indicated in the Plate by the slope marked *b*, as well as by that word being inscribed upon it. In the great Altar in the Temple it was thirty-two cubits in length and sixteen in breadth, and landed upon the highest stage close to the place whereon the offering was consumed.

Around the Altar of Burnt Offering, are disposed the figures of some of the vessels and instruments belonging to it, mentioned in *Exodus* xxvii. 3, xxxviii. 3, on several of which, however, the name has either never been written, or has been obliterated from the polished surface of the metal. The exact identity of the vase, No. 5, therefore, is somewhat doubtful; since it may be one of any of the following: namely, of the סִירֹת *Siroth* the "Pans" of the established version, a sort of large brazen dishes which stood under the altar, to receive the ashes which fell through the grating: or of the מִזְרְקוֹת *Mizrekoth* the "Basins" of the English text, broad bowls for receiving the blood of the sacrifices to be sprinkled on the people before the altar: or of the מַחְתֹּת *Machthoth*, the "Fire-pans" of the ordinary translation, which Dr. Patrick supposes to be a larger kind of vessel wherein the sacred fire, described in *Leviticus* ix. 24 as having descended from heaven, was kept burning, whilst the fire-altar was cleared from ashes, as directed in *Numbers* iv. 13, or was transported during the travels of the wilderness. In the original illumination this vessel is embossed in silver.

Nos. 6, 6, evidently exhibit the יַעֲיִי *Yaiiv*, one of the figures yet bearing the name inscribed upon it. The English version rightly renders this word to signify "SHOVELS" as they were some of the instruments of the altar which Moses was commanded to make of brass; and these figures are therefore both a proof of the accuracy of the old translators, and of the very erroneous conception of those commentators who would understand the name to mean *besoms* or *brushes*.

Nos. 7, 7, represent an instrument, embossed in silver, which is not mentioned in the directions for making the altar contained in the Book of *Exodus*, the לֶקֶח *Lekohe*, or *Tongs*; a part of the same word which has been noticed as employed in reference to the Golden Candlestick. That a similar utensil, however, belonged to the altar, is shewn by *Isaiah* vi. 6, wherein the Prophet represents one of the Seraphim as having taken a live coal with the tongs from off the altar. The word in the original sense signifies to take hold on, or to take away.

Nos. 8, 8, represent the instruments most expressively rendered in the authorised version of the Scriptures "FLESH-HOOKS, called in the Hebrew מְזַלְגוֹת *Mizlegoth*; the figures of which, here exhibited, evidently shew that the term *forcipes*, or *fork*, is not required for the proper understanding of the original word, though it is employed in the Vulgate and all the modern translations of the Old Testament. It is evident that the *Mazleg* legally consisted of a single hook only, and that a part of the crime of the sons of Eli, related in *1 Samuel*, ii. 13, consisted in their using an unlawful instrument in taking their dues, as well as in demanding them at an unlawful time. The original words are רְמוּלֵג שֵׁלֶשׁ הַשָּׁנִים *Vedmazleg Shelesh heshenim*, and a *Flesh-hook of three teeth*, which probably describes an instrument contrary to the established form, and one that was capable of seizing thrice so much flesh as the priest was entitled to take. It has been supposed that these teeth were bent to a right angle in the middle, as the ideal signification of the Hebrew word seems generally to imply crookedness or curvature, which the annexed figures expressively explain.

No. 9. represents one of the horn-shaped metal *Trumpets* called חֲצוֹצְרוֹת *Chatzotzeroth*, which are described by Josephus as having a straight narrow tube, nearly a cubit in length, increasing in size towards the end, where they were curved like a bell; the opposite end being only of sufficient capacity to fit the mouth. The instrument is here placed in connection with the altar, because the trumpet was to be sounded when the victims were led to be sacrificed, and over the burnt-offering, as stated in *Numbers*, x. 10. As the figure in the original illumination is of embossed gold, it does not appear to represent either of the large silver trumpets described in the same chapter, verse 2, for ordering the movements of the Israelites in their passage through the wilderness; but the form exactly agrees with the description of Josephus, and renders more plain the uniform tradition of the Jews that their trumpets were bent, and of the character of a ram's horn, but constructed of metal. Perhaps the chief difficulty respecting the shape of these instruments, may be traced to the long straight trumpets represented with the Table of Shew-Bread upon the Arch of Titus, as the only received authority for their true shape, without any enquiry after a Hebrew delineation. The figure of the Jewish trumpet, as here represented, appears to have continued down to the time of Horatius, in the *Lituus*, the form and name of which were derived from the curved staffs of the augurs.

FAC-SIMILES OF MANUSCRIPTS.

The original Hebrew title is fortunately yet legible on the urn marked No. 10 in the present illumination; and not only at once identifies the particular purpose of a vessel the name of which might otherwise have been extremely doubtful, but also distinguishes the true figure of a vase concerning which considerable difficulties have been raised. The words on the plate are *תזענתה המן* *Tzentzeneth Heman*, the Pot of Manna; namely the Omer which was commanded to be filled with the miraculous food, and laid up as a memorial before the Lord, *Exodus* xvi. 32, 33, in the Ark of the Covenant, and in the Most Holy place, as it is expressly stated by St. Paul in the *Epistle to the Hebrews*, ix. 4. The shape of this vessel has been commonly derived from the representation of an open cup impressed upon those doubtful Hebrew coins called the Shekel of Israel, or the Shekel of Simon. Adrian Reland, however, in the seventeenth century, shewed in his *Second Dissertation on the Inscriptions of the Coins of the Samaritans*, that the Omer of Manna could never have been formed of such a shape; and without having seen the present illumination, actually described the vase represented in it. He stated that from the size of the cup exhibited on the coins, it was not capable of containing the quantity of Manna commanded to be preserved, namely, an Omer, or about three quarts; that from the nature of the contents it could not be without a cover, as the manna would in all probability evaporate; and that, therefore, it was of greater capacity, having a long neck, and a lid like that of the amphora used for wine. He supports this conjecture by observing that the Hebrew name, which occurs only once in the Scriptures, is to be found in an Arabic word signifying to *keep*, and that it is rendered in the Greek of St. Paul's *Epistle* as well as in the Septuagint translation of *Exodus*, by the term *Σταμνος*, which, in profane classical authors, signified a vessel for holding wine, with two tall ears or handles. On some specimens of Hebrew medals exhibited by Reland the vase is formed much more like the present figure, with a tall neck and a spreading foot. The circumstance of the Omer of Manna occurring in these illuminations, is also one of the proofs that the paintings were intended to represent the furniture and vessels of the Tabernacle rather than of either of the Temples at Jerusalem; since it is with some reason supposed that, as the Ark contained only the Tables of the Law, when Solomon placed it in the First Temple, 1 *Kings*, viii. 9, the Vase of Manna was no longer existing, because it could never have been lawfully removed from the Most Holy place. The metal in which this figure is illuminated agrees with the expression of St. Paul, "the golden pot that had manna."

No. 11 in the Plate represents the ALTAR OF INCENSE, and is inscribed with the words *מזבח הקטורת Mizbeach Cheketoyoreth*, the place of sacrifice, or burning, of incense; the description of which is contained in *Exodus*, xxx. 1—5, xxxvii. 25—28. The figure is made square, mounted on a low base, and having the inclined plane for ascending it on one side: in the original illumination it consists of a mass of embossed gold, which accords with the title assigned to it in *Numbers*, iv. 11, where it is called "the golden altar."

No. 12 is a delineation of the BRAZEN LAVER for the priests to wash at, when they entered the Tabernacle or went to the altar to minister, described in *Exodus*, xxx. 18—21, xxxviii. 8. It is simply marked with the word *כיור Kiyor*, which signifies a large round vessel or basin, or a caldron, and it is also embossed in gold, but the name of the materials of which it was fabricated, *מראה מראות Mara'oth*, or "the mirrors of the women which assembled at the door of the tabernacle of the congregation," does not appear. The figure is remarkable for shewing the *foot* of the Laver, so particularly mentioned in the Divine command for making it, which seems to have been a feature of some difficulty to the illustrators of the sacred vessels of the Jews. The exhibition of this foot is another proof that the present illuminations were intended to represent the furniture of the Tabernacle, and not of the Temple, since the ten lavers in the latter edifice, as described in 1 *Kings* vii. 38, 39, were each capable of containing about two hundred and forty gallons, and were set upon pedestals or bases instead of shafts or feet.

No. 13 is unfortunately without any inscription to indicate the peculiar tree or plant which it is designed to represent; but it may with great probability be conjectured to be the *אלה Allah* recorded in *Joshua* xxiv. 26, as growing by the Sanctuary of the Lord in Shechem, with the stone or Stones of Memorial erected by Joshua standing beneath it. The original Hebrew and the Oriental versions, together with the Targum of Onkelos, read that this tree stood actually *within the Sanctuary*, which will perhaps account for its introduction in the present picture; for a custom of planting trees within the limits of holy places appears to be alluded to in *Psalms* xcii. 12, 13. The Divine prohibition contained in *Deuteronomy* xvi. 21, being against the planting of "a grove of any trees near unto the altar" of the Lord. In the English translation of the Scriptures the tree at Shechem is called an oak, and it appears to have been the same as that under which Jacob deposited the heathen idols and ornaments of his household about three hundred years before, as related in *Genesis* xxxv. 4. There is too much difficulty, however, in identifying the exact kind of tree intended by the sacred historian, to state with any certainty what it really was; since some of the versions render the word *Allah* a turpentine-tree, and Edmund Castell, upon Rabbinical authority, states it was that sort of fig of which Adam ate, and of the leaves whereof he made garments. The leaf here represented is nearly that of the *Ficus Sycamorus*, but is not quite dissimilar to the leaf of some species of oaks.

In concluding these illustrative remarks, it remains only to be noticed that the back-grounds of the paintings are each composed of six compartments of dark red and blue covered with flowery lines of white. The illuminations of the fifteenth century continually exhibit this kind of ornament, and combination of colour, but it is perhaps possible that in the present instances the variegated flowered divisions on which the vessels are delineated, are intended to represent the "hanging of blue, and purple, and scarlet, and fine twined linen, wrought with needlework," which was to be suspended at the gate of the Court of the Tabernacle

FAC-SIMILES OF MANUSCRIPTS.

as described in *Exodus* xxvii. 16, xxxviii. 18. It is also not improbable that in the choice of the colours of these backgrounds, there might be some reference to the blue and scarlet cloths with which the vessels and furniture of the Tabernacle were to be covered whenever the camp of Israel set forward to travel, as commanded in the Book of *Leviticus* iv. 6—9, 11, 12.

FAC-SIMILES from the PROLOGUES and TEXT of the celebrated MANUSCRIPT of the CORPUS-CHRISTI PLAYS, or Sacred Dramatic Mysteries, performed at Coventry and other Cities; preserved in the Cottonian Library of MSS. in the British Museum.

The principal of the religious dramas exhibited in England in the fourteenth and fifteenth centuries, appear to have been derived principally from two very much esteemed versions of them, annually performed at Chester at Whitsuntide, and sometimes at Midsummer; and at Coventry, at the feast of Corpus Christi, or June 14th. The Whitsuntide Plays are commonly called the "Chester Mysteries," both because they were translated by Randle Higden, a monk of the Abbey of St. Werburga, in that City, about 1327; and because they were originally played there on the Monday, Tuesday, and Wednesday, in the Whitsun week, so early as the year 1269. They were twenty-four in number, and commenced with "The Falling of Lucifer" and "The Creation of the World," and ended with "Anti-christ" and "Doom's Day." There was considerable difficulty in procuring the Pope's permission that they might be performed in English, and hence it has been presumed that all the previous Mysteries represented in Britain were in Latin; which circumstance gives to these pieces the merit of having been the first interludes in the national language. A manuscript specimen of a Corpus-Christi Pageant instituted at York, early in the thirteenth century, is yet extant in the records of that City; and a series of Mysteries, of the fifteenth century, written in the provincial English of the country, and designed for the same festival, belonging to the Abbey of Widkirk near Wakefield, long preserved by the Towneley Family, has been recently published by the Surtees Society. The most popular dramas exhibited on this day, however, were generally entitled *Ludus Coventriae*, or the Coventry Play, because they were performed there at that season, so early as 1416, under the direction of the Franciscan Friars of the City; to which fraternity their original composition has been attributed.

At the times of these performances, great multitudes were drawn from all parts of England to Chester and Coventry, to the great benefit of those Cities; and, as this advantage was perceived, and learning increased and was more widely disseminated from the monasteries,—the acting of sacred plays extended from them to the Universities and public-schools; when students, choristers, school-boys, parish-clerks, and companies of various trades, were employed in their representation. Beside the Mysteries exhibited by the monks of Chester and Coventry, there were in both Cities certain sacred histories regularly performed by, and at the expense of, the members of the trade-guilds established in them; each society generally retaining to itself a particular portion of Scripture for the subject of an annual drama, to the support of which all the brethren duly paid. Thus, at Chester, the Tanners represented *The Fall of Lucifer*, the Drapers *The Creation*, the Dyers *The Deluge*, etc. and at Coventry the Shearmen played *The Nativity*, and the Cappers *The Resurrection and Descent into Hell*. The preceding particulars relating to the Mystery Plays of England, have been thus minutely detailed, in order that the ensuing remarks upon the Manuscript whence the present Fac-Similes have been taken, may be more easily and generally understood. These remarks refer to its contents, and to the place and party to which it originally belonged; the discussion of the latter having been derived chiefly from Mr. Thomas Sharp's very curious and interesting *Dissertation on the Pageants, or Dramatic Mysteries, anciently performed at Coventry by the Trading Companies of that City*. Coventry, 1825. 4to. Pages 5, 6—8.

FAC-SIMILES OF MANUSCRIPTS.

This celebrated volume is marked Vespasian D. VIII. of the Cottonian MSS. in the British Museum, and is entitled by Dr. Smith, partly in Latin, in his Catalogue of that Library "A Collection of Plays in Old English metre; that is to say Sacred Dramas, in which the Histories of the Old and New Testaments are introduced in the manner of scenic personifications; with which are connected some passages devised by the ingenuity of the poet. They appear to have been formerly exhibited before the people by the Mendicant Friars both for instructing and delighting them." Another description by the same hand, also in Latin, states that the volume contains "the New Testament scenically expressed, and formerly acted by the Monks or Mendicant Friars: this book is commonly called *Ludus Coventriae*, or *Ludis Corporis Christi*, and is written in English metre." The pieces comprised in the series are Forty in number, and are derived from both the Canonical and spurious Scriptures, embracing the two extremes of the history of the world. The Manuscript is a small quarto volume of coarse thick paper, consisting of 228 leaves, having about 28 lines on each page; the rhymes of which are connected together by braces. The writing and language are those of about the middle of the fifteenth century; the names of the actors are commonly in Latin, but most of the very curious stage-directions, and descriptions of the dresses, are generally in English, though there occasionally occur some Latin sentences and texts from the Vulgate version of the Scriptures. The verse consists of long stanzas of alternate rhyme, with many similar terminations; and at the commencement is a long Prologue delivered by three *Verillatores*, or banner-men, alternately, announcing the several subjects of the ensuing pageants. The whole of the Prologue is printed at length, though not very accurately, in John Stevens' *Additional Volumes to Sir William Dugdale's Monasticon Anglicanum*. Lond. 1772. Fol. Vol. 1. pp.139—153. The specimens from this very valuable Manuscript given in the ensuing Fac-Similes are taken from the Prologue and text of the Twenty-sixth Pageant, which consists of the Examination of Christ before Caiaphas and Annas, with the Denial of St. Peter. To assist in the reading and understanding of these Plates, a literal copy of each is here added, with a modernised version placed beside it.

PROLOGUE.—From Fol. 6 b.

Than in y<sup>e</sup> xxvj<sup>th</sup> pagent  
to Cayphas cryst xal be brouth  
y<sup>e</sup> jewys fful redy y<sup>e</sup> xul be hent  
Cryst to Accuse w<sup>t</sup> worde and thouth.

Seynt petyr doth folwe w<sup>t</sup> good intent  
to se w<sup>t</sup> Cryst what zuld be wrouth  
ffor crysts dysciple whan he is hent  
thryes he doth swer he knew hy<sup>e</sup> nowth.  
A kok xal crowe and cry  
Then doth petyr gret sorwe make  
ffor he his lord yus dede for sake  
but god to grace hym some doth take  
Whan he doth aske mercye.

Tertius Vexillator.

Then, in the Twenty-sixth Pageant,  
To Caiaphas shall Christ be brought:  
The Jews full ready there shall be hent  
Christ to accuse with word and thought.

St. Peter doth follow with good intent,  
To see with Christ what shall be wrought;  
For Christ's disciple when he is hent (taken)  
Thrice he doth swear he knew him nought;  
A cock shall crow and cry:  
Then doth Petér great sorrow make,  
That he his Lord thus did forsake,  
But God to grace (forgiveness) him soon doth take,  
When he doth ask mercy.

PAGEANT XXVI. From Fol. 139 a.

her xal annas shewyn hy' self in his stage he seyn aft<sup>r</sup> a busshop  
of y<sup>e</sup> hood (old) lawe jn a skarlet gowne. and ou' y<sup>e</sup> a blew tabbard furrey  
wt whyte & a myter on his hed after ye hood lawe. ij doctorys  
standing by hy' in furrey hodys (hoods) and on' befor hem (one before them) wt his staff  
of A stat (estate) & eche of hem on her hedys a furrey cappe wt a gret  
knop (flower) in y<sup>e</sup> crowne and on' standing be for as a sarazyn y<sup>e</sup> wich  
xal be his massanger. Annas yus seyng (thus saying)

FAC-SIMILES OF MANUSCRIPTS.

ANNAS.—As a p'lat am j p'peryd. to p'ryde pes  
& of jewys. jewge. ye lawe to fortifye  
J Annas be my power. xal comawnde dowteles  
Ye lawes of moyses. no man xal denye.  
hoo excede my comawndement. A non ze certefye  
yf any erytyk her reyn. to me ze compleyn  
for in me lyth y<sup>e</sup> power. all trewthys to trye  
& pryneypaly our lawys. y<sup>e</sup> must j susteyn  
Zef j may aspey. ye contraly, no wheyle xal yei reyn  
but a non to me be browth & stonde p'sent  
be for her jewge. wich xal not feyn  
but after her trespace. to gef hem judgement  
now serys for A p'fe. heryth my jntent  
ther is on' jh'us of nazareth. y<sup>e</sup> our lawys doth  
excede  
yf he p'cede. thus we xal us all repent  
for our lawys he destroyt. dayly w<sup>t</sup> his dede.

PAGEANT XXVI. From Fol. 140 a.

her goth ye masangre forth & in ye mene tyme cayphas shewyth hi' self  
in his skofhald. A ryd lych to Annas savyng his tabbard xal be red  
furrey wt white ij doctorys w<sup>t</sup> hy' a rayd w<sup>t</sup> pellys (sheep-skins) aftyr y<sup>e</sup> old gyse  
& furrey cappys on her hedys. Cayphas yus seyng.

CAYPHAS.—As A p'mat most prudent. j p'sent her sensyble  
buschopys of y<sup>e</sup> lawe w<sup>t</sup> al ye cyrcu' stawns  
J Cayphas am jewge w<sup>t</sup> powerys possyble  
to distroye all errors. y<sup>e</sup> in our lawys make varyawns  
All thyns j convey be reson & temp'awns  
& all mati's possyble. to me ben palpable  
of y<sup>e</sup> lawe of Moyses j haue A chef governawns  
to Sener ryth & wrong in me is t'mynable  
but y<sup>e</sup> is on' Cryst y<sup>e</sup> our lawys is varyable  
he p'verte ye pepyl w<sup>t</sup> his p'chy'g ill  
We must seke A mene. onto hym rep'vable  
ffor yf he p'cede our lawys he wyll spyll  
We must take good Cowncel in yis case  
Of y<sup>e</sup> wisest of y<sup>e</sup> lawe y<sup>e</sup> kan y<sup>e</sup> trewth the telle  
Of y<sup>e</sup> Jewys of Pharasy. & of my cosyn Annas  
For yf he p'cede be p'ssesse. our laws he wyl felle  
p<sup>r</sup>m<sup>s</sup> doctor cayphas.  
My lord plesyt zow to pardon me for to say  
ye blame in zow. is as we fynde  
to lete Cryst conteneue yus day be day  
w<sup>t</sup> his fals wichcraft y<sup>e</sup> pepyl to blynde.

As a Prelate am I prepared to provide peace;  
And of Jews Judge, the Law to fortify;  
I, Annas, by my power shall command doubtless  
The Laws of Moses no man shall deny.  
Who exceeds my commandment, anon ye certify,  
If any heretick here reign to me ye complain;  
For in me lieth the power all truths to try.  
And principally our laws those must I sustain,  
If I may espy the contrary no while shall they reign.  
But anon to me be brought and stand present,  
Before their judge which shall not feign,  
But according to their trespass to give them judgment.  
Now, Sirs, for a proof hear mine intent,  
There is one Jesus of Nazareth that our laws doth  
exceed;  
If he proceed thus we shall us all repent,  
For our laws he destroyeth daily with his deed.

As a Primate most prudent I present here sensible,  
Bishops of the Law with all the circumstance:  
I, Caiaphas, am Judge, with powers possible  
To destroy all errors that in our laws make variance,  
All things I convey by reason and temperance,  
And all matters possible to me be palpable;  
Of the Law of Moses I have a chief governance,  
To sever right and wrong to me is terminable.  
But there is one Christ that (saith) our Law is variable.  
He perverteth the people by his preaching ill;  
We must seek a mean unto him reprobable,  
For if he proceed our laws he will spill.  
We must take good counsel in this case  
Of the wisest of the Law that can the truth tell,  
Of the Jews, of Pharisees, and of my cousin Annas,  
For, if he proceed by process, our laws he will fell.  
First Doctor of Caiaphas.  
My Lord, please it you to pardon me for to say  
The blame in you is as we find;  
To let Christ continue thus day by day,  
With his false witchcraft the people to blind.

The only remaining illustration of this very interesting Manuscript required for the present work, will be a few notices as to the place and persons in which and by whom the Mysteries contained in it were performed; for Mr. Sharp observes that it is not clear that the volume was the particular property of the Grey-Friars of Coventry, or that it even contains a transcript of the religious plays exhibited by them. "The arguments," he continues, "in favour of appropriating this MS. to the Grey-Friars of Coventry are as follow. In 1538 that Monastery was dissolved; and Sir Robert Cotton, who was born in 1570, commenced the foundation of his collection so early as 1588, and died in 1631. Dugdale was born in the year 1605, began to collect materials for his History of Warwickshire about 1630, was introduced to Sir Thomas Cotton and the Cottonian MSS. in 1638, and printed his Warwick-

FAC-SIMILES OF MANUSCRIPTS.

shire in 1656; wherein he mentions having conversed with old people who had been witnesses of the Grey-Friars Pageants, a circumstance which might have happened between 1615 and 1620, when he was at the Coventry Free-School. Sir Robert Cotton beginning to collect his MSS. fifty years after the dissolution of the Grey-Friars, it may reasonably be imagined that on procuring the Corpus-Christi Plays, some account of them and of their former possessors would be obtained; and hence we may conceive arose their appropriation to Coventry, under the title of *Ludus Coventriæ*, which title they evidently had at the time when Dugdale consulted the MS.: and, from the known industry of Sir William, his particular connection with Coventry, and his conversations with old persons, actual witnesses of the Grey-Friars Plays, it may with equal reason be inferred that he would make some enquiries, both at Sir Thomas Cotton's and at Coventry, respecting the identity of so curious a document. Perhaps we ought not to insist upon the account of Queen Margaret's visit to Coventry (in 1456 purposely to see the Corpus-Christi Mysteries) as affording any argument for the identity of the Cottonian MS. and the Coventry Plays; because the Pageants then exhibited are not expressly said to have been performed by the Grey-Friars, and Dooms-Day being the usual concluding portion of the Corpus-Christi Plays, which were by no means peculiar to Coventry. Against the foregoing hypothesis it has been objected that the conclusion of the Prologue indicates a series of plays for exhibition at Corpus Christi festival generally, rather than expressly for Coventry; N (*nomen*) being the usual mode of distinguishing a person or place under such circumstances, as N stands in the Marriage ceremony unto this day: and that, at all events, if the Plays in question were performed at Coventry, they were not peculiar to that place. It is also objected that Dr. Smith was not very accurate in his conception and description of various manuscripts; and, lastly, that there is great reason to believe the manuscript alluded to, came from Durham and not from Coventry. Such is the state of the question, after considerable pains taken to investigate the subject, and the reader must draw his own conclusion as to the probability of these plays being really the *Ludus Coventriæ*, and appertaining to the Grey-Friars, for they certainly were no part of the Plays or Pageants exhibited by the Trading Companies of the City.—It may be here observed that the exhibition of these Religious Mysteries at Corpus-Christi season was very general throughout the kingdom in Cities and Towns (as at Chester, York, Durham, Newcastle, and other places) both by the monks and the laity; that in their compositions they greatly resemble each other; and, that, if not abstracted from the French Mysteries, as some have supposed, with such additions and variations as are usual on such occasions, certainly are very much like them."

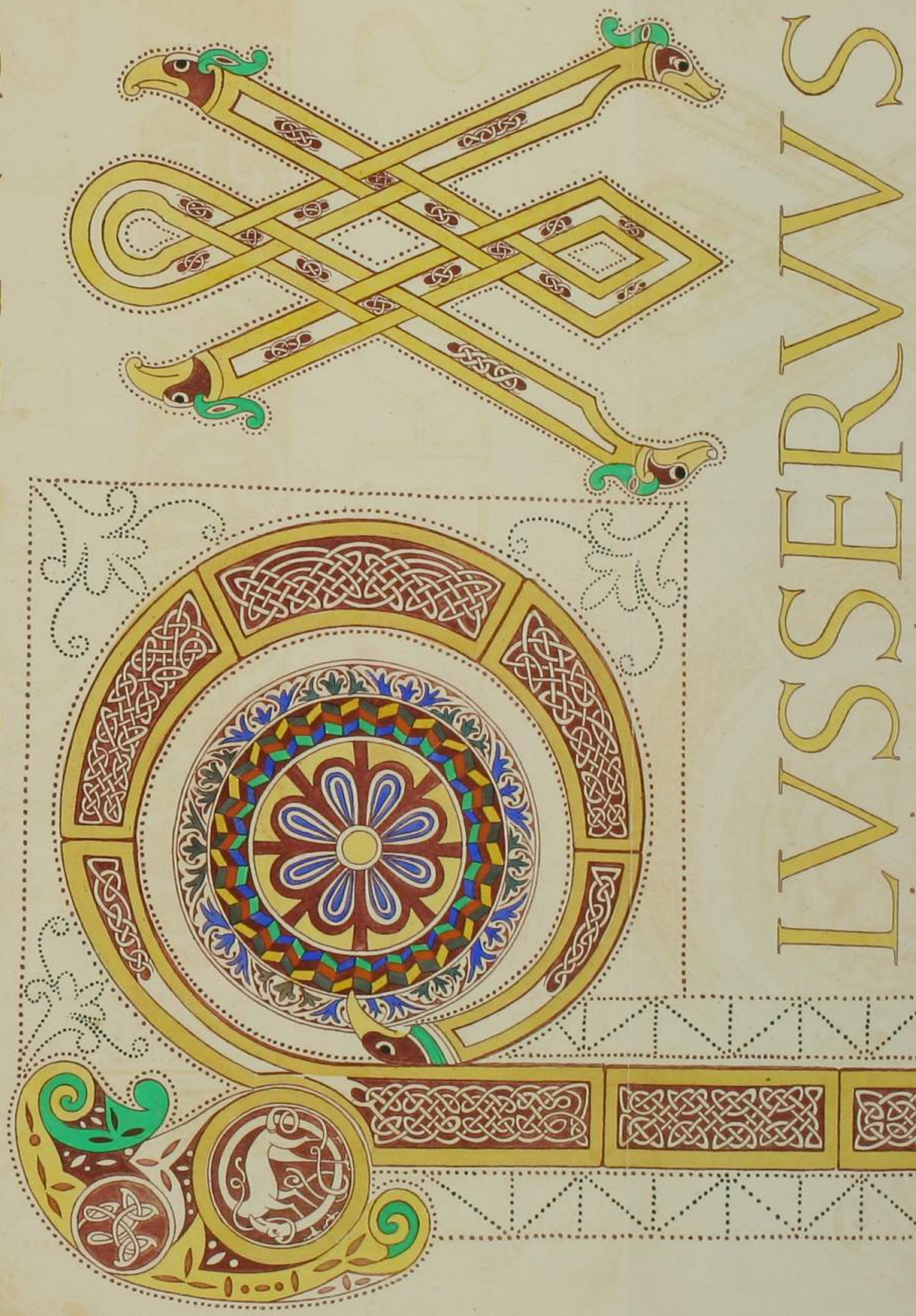
The concluding passage in the Prologue to these Plays, referred to in the preceding extract, is as follows.

"A Sunday next yf y<sup>e</sup> we may  
At vj. of y<sup>e</sup> belle we gynne our play  
In N. town wherefore we pray  
That God now be zour spede." Fol. 96.

It is worthy of remark, that if the Sunday nearest to the Feast of Corpus-Christi were not the established day for the exhibition of the Pageants,—this verse may very possibly point out that these Mysteries were played at Coventry in 1456, when the 14th of June really fell upon a Sunday. The Manuscript Annals of the City relate that in that year "on Corpus-Christi yeven, at night, came the Quene Margaret of Anjou, from Kelyngworth to Coventre, at which tyme she wold not be met, but came prively to se the play there on the morowe; and she sygh then all the pagentes pleyde, save Domes day, which might not be pleyed for lak of day." The supposition that the Cottonian Manuscript might possibly have come originally from Durham, appears to rest upon the remains of the lower fragments of a name, as of some former possessor, cut off from the top of Fol. 10 a, the first page of the Mystery of the Creation, with the designation *Dunelmensis* added to it. From the parts of the letters still left, it appears not unlikely that the book belonged to Christopher Bambrugge, Bishop of Durham in 1507; who died at Rome, Cardinal-Priest of St. Praxedis and Archbishop of York, July 14th, 1514.



INCEPTILLA  
ADROMINS



LVSSERVVS

INCEPTILA  
ADROMINS



*Two ends of a page from a Manuscript Bible of the Middle Century  
acquired for Charles, Le Beau, King of France*

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אנכי אלהיך אשר  
לא תהיה לדאלים אחרים  
לארנש אשעמיסו חאלוק  
אכור אריתים השבת  
כבוד אתה בידותאמד

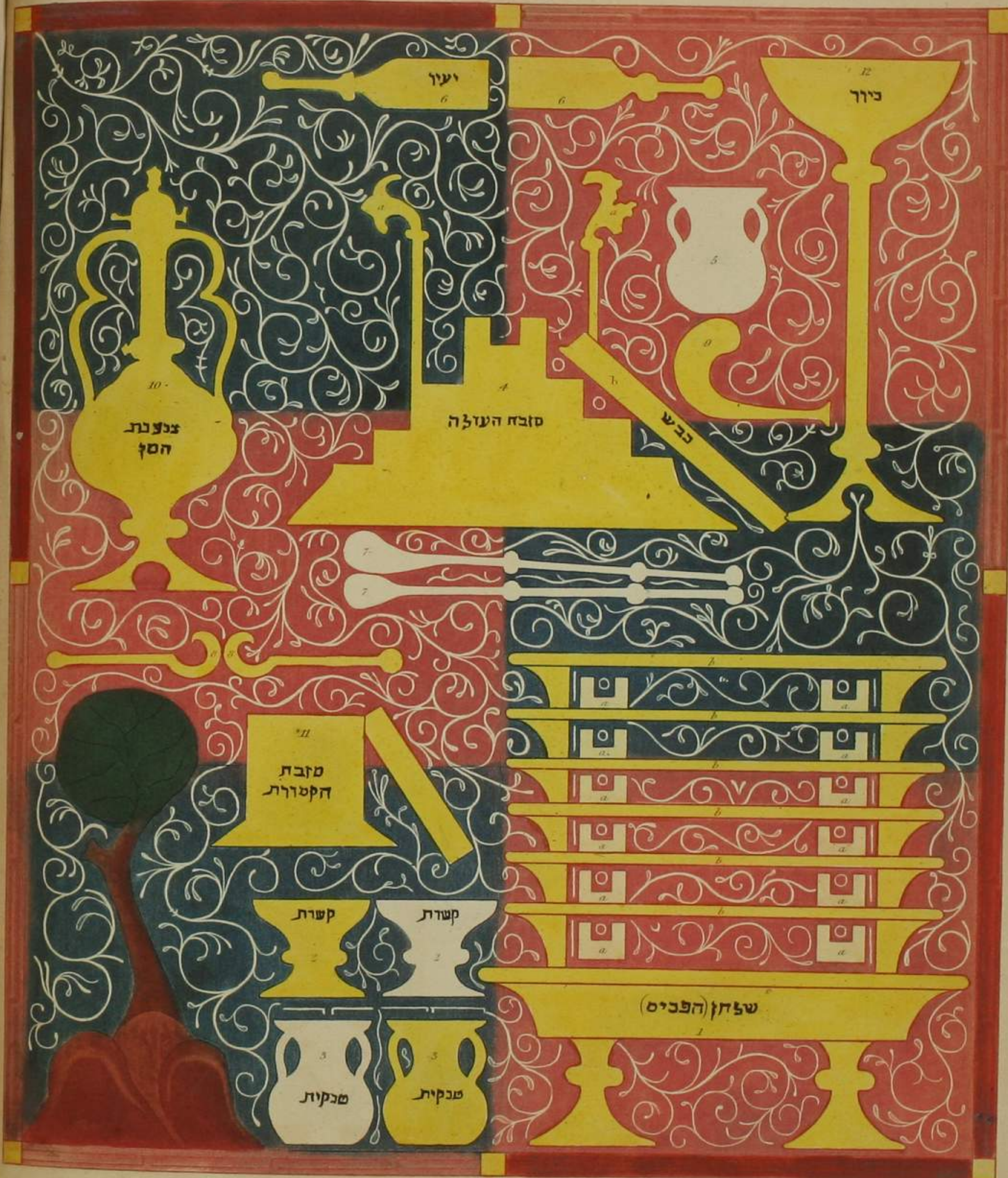
ראתאמ  
לאררשה  
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מעלות

מעלות

SACRED FURNITURE & VESSELS OF THE TABERNACLE OF ISRAEL.

FOR SMITHS HISTORICAL AND LITERARY CURIOSITIES



*Drawn & Engraved by C.J. Smith*

BACKED FURNITURE & VESSELS OF THE TABERNACLE OF ISRAEL.

FOR SMITH'S HISTORICAL AND LITERARY CURIOUSITIES

Prologue

Than in þe xxij<sup>th</sup> pageant  
 to carphas cyst yal bo houth  
 y jolles ful rode y yul bo bent  
 cyst to a cuse w<sup>th</sup> woda + thouth  
 Doynut potye doth fellke w<sup>th</sup> good intent  
 to so w<sup>th</sup> cyst what yuld bo thouth  
 For cyst dysple whan he is hent  
 thysse he doth seer he snelle hy nolth  
 A bok yal colbo + cyre  
 Than doth petyr got sylbo make  
 For he his lord yndede for sake  
 But god to grace hym sone doth take  
 Whan he doth aske moeye

Mystery XXVI. Folia 159, a.

Thei yal annas chelern hi self in his stage bo soun of a bussell  
 of ye hood lalle in a shalot golene. + on þe abbele tabbard furred  
 w<sup>th</sup> wyte + amure on his hodaftace y good lulle y doctorpe  
 standyng by hi in furred hodye + on his fere hem w<sup>th</sup> his staff  
 of a hat + othe of hem on his hodye a furred cappe w<sup>th</sup> a gret  
 kny in ye golene + on standyng he fere as a sayayn ye w<sup>th</sup>  
 yal bo hi m<sup>th</sup> sung of dundoyne song. ) Anna

I do rplet am y poynd, w<sup>th</sup> ynde voo  
 + of jolles, jolles. ye lalle to fynyse  
 Anna bo my polbof. yal comakende do w<sup>th</sup> llo  
 ye lalle of moyses no man yal donye  
 hoo excede my comakendement. Anon ye copiof  
 yf any ogetye hof joyn. to mo ye compleyn  
 for in me lath y polbof. all trolthie to tye  
 + pynnyaly on lalle. y must y susteyn  
 For y may assey. ye contyaly. no whyle yal ye joyn  
 but a nou to me bo bo lath. + stonde asout  
 bo for hof jolles. w<sup>th</sup> yal not foyn  
 but afey hof trespaco. to get hem jugement  
 For lalle for a ple. hof yth my pntent  
 they w on ihus of nazareth. y on lalle doth excode  
 yf he excode. thud w<sup>th</sup> yal no all pntent  
 for on lalle. he dystoynt. daly w<sup>th</sup> his dede

Thei goth y masenys fere & in y moue tyme sayphas shobryth hi self  
in his bethel. & ynd hys to dunnal sayng his tabbard yal bo yod  
faynd w' l'hus n' d'ctoye w' h' a yod w' pollyo aftyr yd sld' q' yd  
& faynd sayphas on h' of h' d'os. sayphas ynd h' ynd

sayphas

Qd' d' q'mat most ayndent. yndent h' of h' s'ible.  
buschayp' of y' l'bbe w' al yd cycutab'nd  
I sayphas am yodgo w' pollyo poss'ible  
to d'f'oye all aynd' y' m' on' l'bbe make v'aynab'nd  
All th'ngs q' condoy be yodn & tempalnce  
& all mad' poss'ible. to mo lon palpable  
of yd l'bbe of moys' q' h'aus d' ch'of g'v'ynab'nd  
to d' d' h'ous ynd' & l'byng in mo w' t'ynnable

Q'nt y' is on q'yt y' on' l'bbe w' v'aynab'nd  
h' p'oye yd p'oyl w' h' p'oye w' d'  
l'be must s'be d'mone onto h'yn poss'ible  
f'oz yf h' p'ode on' l'bbe h' l'byl sp'ill

Q'be must take good cold'ncol in yd case  
of yd l'best of yod l'bbe y' dan y' t'oltho toll'ce  
of y' yodgo of phayse. & of my cofyn dunnal  
f'oz yf h' p'ode h' poss'ible. on' l'bbe w' h' l'byl h'olle

aynd doctor  
sayphas

Q'ay' lord p'lof'et zoll to paydon mo fou to say  
yd blams in zoll. w' ad l'be h' h' h' ynd'nd  
to loto q'yt contome yd day to day  
w' h'io fals w' h' q'yt y' p'oyl to bl'nde

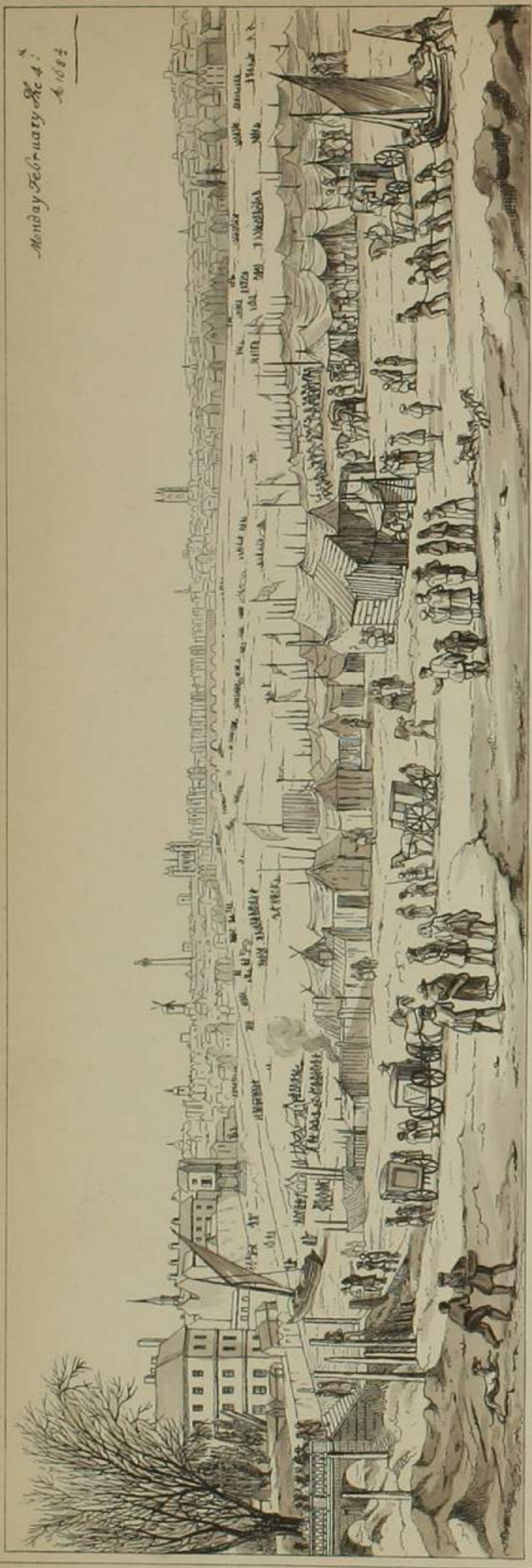
DESCRIPTIVE LIST OF THE PLATES,

IN PART VII.

Nos.

73. Frost-Fair on the River Thames. From an Original Sketch by Thomas Wyck, taken February 4th, 1684. With a Fac-Simile of a Specimen of Printing executed on the Ice at the same Fair for King Charles the Second.
74. A View of the Church of Stoke-Pogeis in the County of Buckingham, the scene of Gray's Elegy in a Country Church Yard; with a Fac-Simile of some of the descriptive stanzas from the Original Manuscript of the Poem, finished in 1750.
75. Fac-Simile of an Original Letter from Thomas Gray concerning the edition of his poetical pieces, published in 1753, by Bentley.
76. View of the Exterior of Astley's Riding School, in Westminster Road, before a permanent building was erected. From Original Drawings made on the spot by the late William Capon.
77. View of the Interior of the same.
78. Standing Bowl and Cover of silver-gilt, presented by William Camden, Clarenceux King of Arms, to the Worshipful Company of Painter-Stainers.
79. Carvings on the ends of the Cassolette made from the Wood of Shakspeare's Mulberry-tree, and presented by the Mayor and Council of Stratford-upon-Avon to David Garrick.
80. Carvings on the cover of the same.
81. Fac-Simile of the Commencement of the Book of Genesis, from the Manuscript called "Alcuin's Bible," in the British Museum.
- 82, 83. Illuminated Drawings of Two Banners attributed to St. Edmund, King of the West Saxons, with Fac-Similes of poetical descriptions of the devices represented upon them, composed by John Lydgate.
84. Fac-Simile of an Original Letter addressed by Titus Otes to the Honourable Charles Howard, son of Henry Frederick Howard, Earl of Arundel. From the Archives of the Howard Family at Norfolk House.

Monday February 24<sup>th</sup> 1684



FROST FAIR ON THE RIVER THAMES, 1684.

C H A R L E S, K I N G.  
 J A M E S D U K E.  
 K A T H A R I N E, Q U E E N.  
 M A R Y D U T C H E S S.  
 A N N, P R I N C E S S E.  
 G E O R G E, P R I N C E.  
 H A N S I N K E L D E R.

London: Printed by G: Croom. on the ICE, on the River of Thames, January 31. 1684.

H E N R Y, E a r l o f C l a r e n d o n.  
 F L O R A, C o u n t e s s o f C l a r e n d o n.  
 E D W A R D, L o r d C o r n b u r y.

London: Printed by G. Croom, on the ICE, on the River of Thames, February 2. 1684



VIEWS:

FROST FAIR ON THE RIVER THAMES. From an Original Sketch by Thomas Wyck, taken February 4th, 1684, preserved in the Illustrated Pennant's London, formerly belonging to J. C. Crowle, Esq. in the Print-Room of the British Museum.—A Fac-Simile of a SPECIMEN OF PRINTING EXECUTED ON THE ICE at the same Fair for KING CHARLES THE SECOND.

The very memorable Frost represented in the annexed view, commenced in the December of the year 1683, and by the 23rd of that month the Thames was frozen, but it is probable that the Fair erected on the River did not begin until January 1st, 1684, when Evelyn records in his Diary, that, "the weather continuing intolerably severe, streetes of boothes were set upon the Thames, and the aire was so very cold and thicke, as of many yeares before there had not been the like." On the 6th he observes, that the ice had "now become so thick as to beare not onely streetes of boothes in which they roasted meate, and had divers shops of wares quite acrossse as in a towne, but coaches, carts, and horses, passed over." At this time there was a foot-passage quite over the river, from Lambeth-stairs to the horse-ferry at Westminster; and hackney-coaches began to carry fares from Somerset-house and the Temple to Southwark. On January 23rd, the first day of Hilary Term, they were regularly employed in going on the ice between the Temple-stairs and Westminster Hall, at each of which places they stood for hire, where the watermen were accustomed to be found. In this arrangement, the means of conveyance only, and not the ordinary way, was altered; since the use of boats to Westminster was almost universal at the period, as the rough paving of the streets rendered riding through them in coaches very uneasy. By the 16th the number of persons keeping shops on the ice had so greatly increased, that Evelyn says, "the Thames was fill'd with people and tents selling all sorts of wares as in the City;" and by the 24th the variety and festivities of a fair appear to have been completely established. "The frost," he states, "continuing more and more severe, the Thames before London was still planted with boothes in formal streetes, all sorts of trades, and shops furnish'd and full of commodities, even to a printing-presse, where the people and ladys tooke a fancy to have their names printed, and the day and yeare set down when printed on the Thames: this humour tooke so universally, that 'twas estimated the printer gain'd .£5 a day for printing a line onely at sixpence a name, beside what he got by ballads, etc." Coaches plied from Westminster to the Temple, and from several other staies, to and fro, as in the streetes; sleds, sliding with skeetes, a bull-baiting, horse and coach races, puppet-plays and interludes, cookes, tippling, and other lewd plaies; so that it seem'd to be a bacchanalian triumph, or carnival on the water." This traffic and festivity were continued until February 5th, when the same authority states, that "it began to thaw, but froze again. My coach crossed from Lambeth to the horse-ferry at Millbank, Westminster. The boothes were almost all taken downe; but there was first a map or land-

<sup>3</sup> In a poem commemorative of this frost, published at the time, there occurs the following passage relating to these Printers; the concluding four lines of which have been used in some of the verses produced at every Frost-fair, from that in 1684 down to the last in 1814.

" ————— to the Print-House go,  
Where men the Art of Printing soon do know:  
Where, for a Teaster, you may have your name  
Printed, hereafter for to shew the same;  
And sure, in former ages, ne'er was found  
A Press to Print where men so oft were drown'd!"

*Thamesis's Advice to the Painter, from her Frigid Zone: or Wonders on the Water. London: Printed by G. Croom on the River of Thames. Small folio half sheet, 74 lines.*

VIEWS.

skip cut in copper, representing all the manner of the camp, and the several actions, sports, and pastimes, thereon; in memory of so signal a frost."

The very curious Original Drawing of this Fair, engraven on a reduced scale on the annexed Plate, represents the Thames, looking from the western side of the Temple-stairs, appearing on the left, towards London Bridge, which is faintly shewn in the centre at the back with all the various buildings standing upon it. The time when the view was taken, was the day previous to the first thaw, as the original is dated in a contemporaneous hand at the top in the right hand corner, "Munday, February the 4th, 1683-4." The drawing consists of a spirited though unfinished sketch, on stout and coarse paper in pencil, slightly shaded with Indian-ink; which was the well-known style of an artist of the seventeenth century, peculiarly eminent for his views, namely, Thomas Wyck,—usually called Old Wyck, to distinguish him from his son John—who spent the greater part of his life in England. This sketch is preserved in the Illustrated Pennant's London, formerly belonging to John Charles Crowle, Esq. in the Print Room of the British Museum, Volume VIII., after page 262, and measures 28 inches by 9 $\frac{1}{2}$ . On the right of the view is an oblique prospect of the double line of tents which extended across the centre of the river, called at the time Temple Street, consisting of taverns, toy-shops, etc. which were generally distinguished by some title or sign; as the Duke of York's Coffee-house, the Tory-booth, "the booth with a phenix on it, and insured to last as long as the foundation stands," the Half-way house, the Bear-Gardenshire booth, the Roast-beef booth, the Music booth, the Printing booth, the Lottery booth, and the Horn tavern booth, which is indicated about the centre of the view by the antlers of a stag raised above it. On the outsides of this street were pursued the various sports of the fair, some of which are also shewn in the annexed Plate; but in the nearer and larger figures introduced in the pictorial map mentioned by Evelyn, there appear extensive circles of spectators surrounding a bull-baiting, and the rapid revolution of a whirling-chair or car, drawn by several men by a long rope fastened to a stake fixed in the ice. Large boats covered with tilts, capable of containing a considerable number of passengers, and decorated with flags and streamers, are represented as being used for sledges, some of them being drawn by horses, and others by watermen in want of their usual employment. Another sort of boat was mounted on wheels, and one vessel called "the Drum-boat," was distinguished by a drummer placed at the prow. The pastimes of throwing at a cock, sliding and skating, roasting an ox, foot-ball, skittles, pigeon-holes, cups and balls, etc. are represented in the large print as being carried on in various parts of the river; whilst a sliding-hutch propelled by a stick, a chariot moved by a screw, and stately coaches filled with visitors, appear to be rapidly moving in various directions; and sledges with coals and wood are passing between the London and Southwark shores. The gardens of the Temple and the river itself are both filled in the large Plate with numerous spectators, as they are also shewn in the present view; but, in addition to its originality, the Drawing now engraven is perhaps more pictorially interesting than the Print, from the prospect being considerably more spacious and carefully executed; as it exhibits the whole line of the Bankside to St. Saviour's Church, with the Tower, the Monument, finished in 1677, the Windmill near Queenhythe, the new Bow Church, and some others of the new Churches, the vacant site and ruins of Bridewell Palace, and Old London Bridge.

Beneath the present copy of this interesting Drawing is introduced another equally curious relique of the same Frost-Fair, from the collection of Henry Hyde second Earl of Clarendon, and now in the possession of Mr. William Upcott, by whose kind permission the annexed Fac-Simile is now published for the first time. It consists of an impression of the specimen of Printing on the Ice, executed for King Charles the Second and the Royal Family who visited the Fair with him. The names upon the paper are CHARLES, KING :—JAMES, DUKE (of York, his brother, subsequently King James II.)—

VIEWS.

KATHERINE, QUEEN (Catharine, Infanta of Portugal, Queen of Charles II.)—MARY, DUTCHESS (Mary D'Este, sister of Francis, Duke of Modena, the second Duchess of James)—ANN, PRINCESS (the second daughter of the Duke of York, afterwards Queen Anne)—GEORGE, PRINCE (the Princess's husband, George of Denmark.) The concluding name, HANS IN KELDER, was no doubt dictated by the humour of the King: it literally signifies Jack in the cellar, and alludes to the pregnant situation of the Princess Anne.

It is not improbable that King Charles visited Frost-Fair more than once; since a contemporaneous notice of it contained in a Diary cited in *The Gentleman's Magazine* for February 1814, Vol. lxxxiv. Part 1. Page 142, Note, states that on February 2nd an ox was roasted whole over against Whitehall, and that the King and Queen ate a part of it. He appears to have taken much pleasure in viewing the lively scene from his palace, since in the poem also printed upon the ice, entitled "*Thamesis's Advice to the Painter,*" there occur the following lines.

"Then draw the King, who on his leads doth stray  
To view the throng as on a Lord Mayor's day,  
And thus unto his nobles pleased to say:  
With these men on this Ice I'de undertake  
To cause the Turk all Europe to forsake;  
An army of these men arm'd and complete  
Would soon the Turk in Christendom defeat."

The Print of Frost-Fair, referred to in the Diary of Evelyn, is entitled "*An exact and lively Mapp or Representation of Bothes and all the varieties of Showes and Humours upon the Ice on the River of Thames by London, during that memorable Frost in the 35th Year of the Reigne of His Sacred Majesty King Charles the 2nd. Anno Dni. M.DCLXXXIII. With an Alphabetical Explanation of the most remarkable figures.*" It consists of a whole-sheet copper-plate, the prospect being represented horizontally from the Temple-stairs and Bankside to London Bridge. In an oval cartouche at the top of the view, within the frame of the print, appears the title; and on the outside, below, are the alphabetical references, with the words "Printed and sold by William Warter, Stationer, at the signe of the Talbott vnder the Mitre Tavern in Fleeete Street, London." An impression of this Plate will be found in the Royal Collection of Topographical Prints and Drawings given by King George IV. to the British Museum, Vol. xxvii. Art. 39. There is also a variation of the same engraving in the City Library at Guildhall, divided with common ink into compartments, as if intended to be used as cards, and numbered in the margin in type with Roman numerals in three series of ten each, and two extra. A descriptive list of the other Prints, Printed Papers, and Tracts, relating to the Frost-Fair of 1683—1684, will be found in the *Londina Illustrata*, commenced by the late Mr. Robert Wilkinson, London, 1819—1834. 4to. Volume I. Article 9, whence the preceding notices have been derived; and another list is contained in the *Catalogue of the Sutherland Collection of Prints and Drawings* inserted as illustrations in Lord Clarendon's Life and History of the Rebellion, and Burnet's History of his Own Times. London, 1837, 4to. Volume II. Page 420.

VIEWS.

A View of the CHURCH of STOKE-POGES, in the County of Buckingham, the scene of GRAY'S "ELEGY IN A COUNTRY CHURCH-YARD:" with a FAC-SIMILE of part of an ORIGINAL TRANSCRIPT OF THE POEM, IN THE HAND-WRITING OF THE AUTHOR.

FAC-SIMILE of an ORIGINAL LETTER from THOMAS GRAY TO DODSLEY; from the collection of George Daniel, Esq.

The most appropriate literary illustration of these engravings, appears to be some account of the original composition and publication of that very celebrated Elegy with which they are both so intimately connected; and which has imparted so deep and lasting an interest to the village cemetery on which it was written. The interesting materials of such a narrative, are to be found in the affectionate and elaborate *Memoirs of the Life and Writings of Thomas Gray*, prefixed to the edition of his works published by his friend William Mason in 1775; and the present notices have been therefore derived from that copious and excellent authority.

The first acquaintance of Gray with the spot which suggested his immortal lines, appears to have taken place in June 1742, when he went to visit his mother and her sister; who, on the death of Mr. Philip Gray, the father of the Poet, had retired to Stoke, near Windsor, previously the residence of another sister, a widow. At this place and period he composed his beautiful Ode to Spring, concerning which a memorandum in his common-place book states that it was "written at Stoke, the beginning of June 1742, and sent to Mr. West,—not knowing he was dead!" To this extremely afflicting circumstance, Mason traces the origin of the Elegy in a Country Church-Yard, in the following observations. "As to Mr. Gray, we may assure ourselves that he felt much more than his dying friend, when the letter, which enclosed the Ode, was returned unopened. There seems to be a kind of presentiment in that pathetic piece, which readers of taste will feel when they learn this anecdote; and which will make them read it with redoubled pleasure. It will also throw 'a melancholy grace,'—to borrow one of his own expressions—on the Ode on a distant prospect of Eton, and on that to Adversity, both of them written in the August following: for, as both these poems abound with pathos, those who have feeling hearts will feel this excellence the more strongly when they know the cause whence it arose; and the unfeeling will, perhaps, learn to respect what they cannot taste, when they are prevented from imputing to a splenetick melancholy, what, in fact, sprung from the most benevolent of all sensations. I am inclined to believe that the Elegy in a Country Church-Yard was begun, if not concluded, at this time also: though I am aware that, as it stands at present, the conclusion is of a later date: how that was originally, I have shewn in my notes on the poem."

The illustration to which Mason here refers, is contained in his account of the imitations and variations of a number of passages in Gray's poetical works; and on this particular part of the Elegy, he states that it was originally intended to conclude with the four stanzas following, the last of which exhibits the present nineteenth verse, as it appeared when it was first composed. The subsequent form of the same lines, is shewn in the last of those verses represented in the annexed Fac-Simile.

"The thoughtless world to Majesty may bow,  
Exalt the brave, and idolise success;  
But more to innocence their safety owe  
Than power or genius e'er conspired to bless.

And thou who, mindful of the unhonour'd dead,  
Dost in these notes their artless tale relate,  
By night and lonely contemplation led  
To wander in the gloomy walks of fate:—

VIEWS.

Hark! how the sacred calm that breathes around,  
Bids every fierce tumultuous passion cease;  
In still small accents whispering from the ground,  
A grateful earnest of eternal peace:—

No more, with reason and thyself at strife,  
Give anxious cares and endless wishes room;  
But through the cool, sequester'd vale of life  
Pursue the noiseless tenour of thy doom."

"And here," adds Mason, "the poem was originally intended to conclude, before the happy idea of the 'hoary-headed swain,' etc. suggested itself to him. I cannot help hinting to the reader, that I think the third of the rejected stanzas equal to any in the whole Elegy."

In the well-known form in which these verses are at present published, they were most probably completed about the middle of the year 1750; since, in a Letter addressed by the Author to the Hon. Horace Walpole, dated June 12th, he says "I have been here at Stoke a few days, where I shall continue a good part of the summer; and having put an end to a thing whose beginning you have seen long ago, I immediately send it you. You will, I hope, look upon it in the light of a thing with an end to it; a merit which most of my writings have wanted, and are like to want." This communication of the Elegy soon caused its publicity; and the applauses which it so highly merited, appear to have followed it in no ordinary degree, for in another Letter from Gray to Dr. Warton, dated December 17th, he says, "the stanzas I now enclose to you have had the misfortune, by Mr. Walpole's fault, to be made still more public, for which they certainly were never meant; but it is too late to complain. They have been so applauded, it is quite a shame to repeat it: I mean not to be modest, but it is a shame for those who have said such superlative things about them, that I cannot repeat them." Another Letter from the Author to the Hon. Horace Walpole, dated from Cambridge, February 11th, 1751, contains the following particulars concerning the remarkable original publication of these splendid verses; with an arrangement for printing them in a more authentic and reputable manner. "As you have brought me into a little sort of distress, you must assist me, I believe, to get out of it as well as I can. Yesterday I had the misfortune of receiving a letter from certain gentlemen, as their bookseller expresses it, who have taken *The Magazine of Magazines* into their hands: they tell me that an ingenious poem, called *Reflections in a Country Church-Yard*, has been communicated to them, which they are printing forthwith; and that they are informed that the excellent author of it is I by name, and that they beg, not only his indulgence, but the honour of his correspondence, etc. As I am not at all disposed to be either so indulgent or so correspondent as they desire, I have but one bad way left to escape the honour they would inflict upon me; and, therefore, am obliged to desire that you would make Dodsley print it immediately,—which may be done in less than a week's time,—from your copy, but without my name, in what form is most convenient for him, but on his best paper and character; he must correct the press himself, and print it without any interval between the stanzas, because the sense is in some places continued beyond them; and the title must be *ELEGY WRITTEN IN A COUNTRY CHURCH-YARD*. If he would add a line or two to say it came into his hands by accident, I should like it better. If you behold *The Magazine of Magazines* in the light I do, you will not refuse to give yourself this trouble on my account, which you have taken of your own accord before now. If Dodsley do not do this immediately, he may as well let it alone."

In consequence of this arrangement, the Elegy was published in the same month by Cooper, "price

## VIEWS.

sixpence," with an advertisement by Mr. Walpole, to whom Gray addresses a letter of thanks dated Cambridge, Ash-Wednesday, (February 20th) 1751. It will be observed that in the preceding extract the Author assigns to the poem the name by which it is now universally known; but he originally, says Mason, gave it only the simple title of "*Stanzas written in a Country Church-Yard*:" adding also,— "I persuaded him first to call it an Elegy, because the subject authorised him so to do; and the alternate measure in which it was written, seemed peculiarly fit for that species of composition. I imagined, too, that so capital a poem written in this measure, would, as it were, appropriate it in future to writings of this sort; and the number of imitations which have been since made of it, even to satiety, seem to prove that my notion was well founded."

As the poem soon after this period was published in other Magazines than that in which it was first inserted, the Author in a Letter to Mr. Walpole dated March 3rd, 1751, observes that he does not expect any more editions; but, by the marginal memorandum attached to that Transcript of the Elegy represented in the present Fac-Simile, it will be seen that the piece passed through the press four times in two months; and that the reprints of it were increased to eleven, before the appearance of the illustrated impression of 1753. The original of the interesting manuscript here represented, was first introduced to the public from the papers of Gray preserved at Pembroke Hall in the University of Cambridge, in 1814, in the improved edition of Gray's Works by Thomas James Mathias, Esq. in two volumes quarto. The whole poem extends to four pages, and the lines are written without distinction of stanzas, in the manner directed in the Author's Letter already cited. At the end of the transcript is added the following beautiful stanza, to be inserted immediately before the Epitaph, but rejected because the Author considered that it occasioned too long a parenthesis in that place.

" There scatter'd oft,—the earliest of the year,—  
By hands unseen, are show'rs of violets found:  
The red-breast loves to build and warble there,  
And little footsteps lightly print the ground."

A marginal note by Gray, adds "omitted in 1753," by which is meant that it was first rejected from that illustrated edition of his poems referred to in the memorandum shewn on the present plate, and in the annexed Fac-Simile of the Original Letter. The cause of that Letter being written, is to be found in a passage of another communication which Gray addressed to Walpole from Stoke, in January 1753; wherein he says "Sure you are not out of your wits! This I know, if you suffer my head to be printed, you will infallibly put me out of mine. I conjure you immediately to put a stop to any such design. Who is at the expense of engraving it I know not; but if it be Dodsley, I will make up the loss to him. The thing as it was I know will make me ridiculous enough; but to appear in proper person at the head of my works, consisting of half-a-dozen ballads in thirty pages, would be worse than the pillory. I do assure you if I had received such a book with such a frontispiece, without any warning, I believe it would have given me a palsy: therefore I rejoice to have received this notice, and shall not be easy till you tell me all thoughts of it are laid aside. I am extremely in earnest, and cannot bear even the idea. I had written to Dodsley, if I had not received your's, to tell him how little I liked the title which he meant to prefix; but your letter has put all that out of my head. If you think it necessary to print these explanations"—to Bentley's designs to Gray's Poems—"for the use of people that have no eyes, I should be glad they were a little altered."

The sequel to these observations is to be found in that Original Letter by Gray, hitherto unprinted, a Fac-Simile from which is now published; relating to that quarto edition of six of his Poems, which

## VIEWS.

was illustrated with twenty-four engravings after a series of designs by Richard Bentley, the only son of the celebrated Dr. Bentley, consisting of an ornamental frontispiece, a head-piece, an initial letter, and a vignette tail-piece, to each Ode. A letter from Gray, dated Stoke, January, 1753, notices the progress of these copper-plates, and expresses his surprise at the skill of the London engravers; adding, however, that "the drawing itself was so finished, that I suppose it did not require all the art I had imagined to copy it tolerably." To this observation Mason subjoins his testimony, that "It is but justice to declare that the original drawings now in Mr. Walpole's possession, which I have since seen, are so infinitely superior to the published engravings of them, that a person who has seen the latter only, can by no means judge of the excellencies of the former: beside there is so much grotesque fancy in the designs themselves, that it can be no great matter of wonder if the engravers even had done justice to them,—that they fail to please universally." As these engravings were chiefly the production of Charles Grignon, few persons will doubt that they were at the least equal to the drawings of Bentley; a principal merit of which latter appears to be the neat finish referred to by Mason, as is indicated in the following passage occurring in one of Walpole's letters:—"The explanation was certainly added for people who have not eyes; such are almost all who have seen Mr. Bentley's drawings, and think to compliment him by mistaking them for prints." But without questioning the taste of either Gray or Mason in estimating the productions of the pencil, it can scarcely be denied by any who are acquainted with the plates from these illustrations, that the chief excellence of the designs is the ingenious and fanciful ornaments with which they are surrounded, and that the engravings must be very superior to the original drawings as works of art. A remarkably happy exemplification of the extremely commonplace character of the vignette tail-piece to the Elegy in a Country Church-Yard, is contained in the same letter in which Gray expresses his admiration of the impression of it forwarded to him by Walpole. The subject of the print, it should be premised, represents "a country burial, and beneath it a torch fallen into an ancient vault."—"My aunts," says the Poet, "seeing me open your letter, took it to be a burying-ticket, and asked whether any body had left me a ring; and so they still conceive it to be, even with all their spectacles on. Heaven forbid they should suspect it to belong to any verses of mine! they would burn me for a Poet!" In the first glow of his gratitude, Gray commenced some laudatory stanzas to Bentley, of which Mason observes that "many readers will perhaps think the panegyrick carried too far; as I own I did when he first shewed it to me:" the unfinished fragment of these verses is preserved by Mason.

The only remaining particulars which the literary illustration of the present plates appears to require, are to be found in the following Letter from the Hon. Horace Walpole to Gray, dated February 20th, 1753, and written evidently in consequence of that addressed by Gray to Dodsley, exhibited in the annexed Fac-Simile; though it refers to some circumstances and a note which do not otherwise appear. "I am very sorry," says Walpole, "that the haste I made to deliver you from your uneasiness the moment after I received your letter, should have made me express myself in a manner to have quite the contrary effect from what I intended. You well know how rapidly and carelessly I always write my letters: the note you mention was written in a still greater hurry than ordinary, and merely to put you out of pain. I had not seen Dodsley, consequently could only tell you that I had no doubt but he would have no objection to satisfy you, as you was willing to prevent his being a loser by the plate. Now, from this declaration, how is it possible for you to have for one moment put such a construction upon my words, as would have been a downright stupid brutality unprovoked. It is impossible for me to recollect my very expression, but I am confident that I have repeated the whole substance.—How the bookseller would be less a loser by being at more expense I can easily explain to you. He feared the price of half-a-guinea would seem too high to most purchasers. If, by the expence of ten guineas more, he could make

VIEWS.

the book appear so much more rich and showy as to induce people to think it cheap,—the profits from selling many more copies would amply recompense him for his additional disbursement. The thought of having the head engraved was entirely Dodsley's own, and against my opinion, as I concluded it would be against yours; which made me determine to acquaint you with it before its appearance. When you reflect on what I have said now, you will see very clearly, that I had, and could have, no other possible meaning in what I wrote last. You might justly have accused me of neglect, if I had deferred giving you all the satisfaction in my power as soon as ever I knew your uneasiness. The head I give up. The title I think will be wrong, and not answer your purpose; for, as the drawings are evidently calculated for the poems, why will the improper disposition of the word *designs* before *poems*, make the edition less yours? I am as little convinced that there is any affectation in leaving out the *Mr.* before your names; it is a barbarous addition: the other is simple and classic; a rank I cannot help thinking due to both the poet and painter. Without ranging myself among classics, I assure you were I to print anything with my name, it should be plain Horace Walpole: *Mr.* is one of the gothicisms I abominate. The explanation was certainly added for people who have not eyes: such are almost all who have seen Mr. Bentley's drawings, and think to compliment him by mistaking them for prints. Alas! the generality want as much to have the words *a man, a cock*, written under his drawings, as under the most execrable hieroglyphics of Egypt or of sign-post painters.—I will say no more now, but you must not wonder if I am partial to you and your's, when you write as you do and yet feel so little vanity. I have used freedom enough with your writings to convince you I speak truth: I praise and scold Mr. Bentley immoderately, as I think he draws well or ill: I never think it worth my while to do either, especially to blame, where there are not generally vast excellencies.—Good night!—Don't suspect me when I have no fault but impatience to make you easy. Yours ever, HOR. WALPOLE."

*The Works of Horatio Walpole, Earl of Orford.* London, 1798. 4to. vol. v. pages 353—355.

With respect to the view of the Church of Stoke-Poges engraven above the annexed Fac-Simile from Gray's Elegy,—it appears to require no other remark, than that it represents the western end of the edifice; and that the remains of the Poet are deposited in a vault beneath an altar-tomb in the church-yard near the eastern windows.



STONE POGES CHURCH, BUCKINGHAMSHIRE.

Elegy, written in a Country Church Yard. 1750

Perhaps in this neglected Spot, is laid,  
 Some Heart once pregnant with celestial Fire  
 Hands, that the Reins of Empire might have sway'd  
 Or waked to Ecstasy the living Lyre;  
 But Knowledge to their Eyes her ample Page  
 Rich with the Spirits of Time did ne'er unroll  
 Chill Penury repress'd their noble Rage,  
 And froze the genial Current of the Soul.  
 Full many a Gem of purest Ray, serene  
 The dark unfathom'd Caves of Ocean bear;  
 Full many a Flower is born to blush unseen,  
 And waste its Sweetness on the desert Air.  
 Some Village Hamlet, that with dauntless Breast  
 The little Tyrant of his ~~dominion~~ withstood,  
 Some mute inglorious Milton here may rest,  
 Some Cromwell, guiltless of his Country's Blood.  
 Th' Applause of listening Senates to command  
 The Threats of Pain & Ruin to despise,  
 To scatter Plenty o'er a smiling Land,  
 And read their Hist'ry in a Nation's Eyes:  
 Their Lot forbid nor circumscrib'd alone  
 Their growing Virtues, but their Crimes confin'd,  
 Forb'd to rise thro' Slaughter to a Throne,  
 Or shut the Gates of Mercy on Mankind,  
 The struggling Pangs of conscious Truth to hide,  
 To quench the Blushes of ingenuous Shame,  
 Or heap the Shrine of Luxury & Pride  
 With Incense kindled at the Muses Flame.  
 Far from the madding Crowd's ignoble Strife,  
 Their sober Wishes never learn'd to stray;  
 Along the cool sequester'd Vale of Life  
 They kept the noiseless Tenour of their Way.

Row

published in  
 Feb: 7 1751.  
 by Dodsley & four  
 more thro' ~~some~~  
 Editions; in two  
 months; & of  
 upwards a fifth  
 6th 7th 8th 9th 10th  
 & printed also in 1753  
 with M<sup>r</sup> Bentley's  
 Designs of ~~it~~  
 there is a 2<sup>d</sup> Edition  
 & again by Dodsley  
 in his Miscellany  
 Vol. 4<sup>th</sup> & in a  
 Scotch Collection  
 call'd the Union  
 translated into  
 Latin by Christensy  
 by & the Rev<sup>d</sup> M<sup>r</sup>  
 Roberts, & published  
 in 1762; & again  
 in the same year  
 by Rob: Lloyd. M. A.

Feb. 12. Camb. 9<sup>e</sup>

J<sup>r</sup>

I am not<sup>at</sup> all satisfied with the Title. & have it conceived, that I publish a Collection of Poems (half a dozen little Matters, four of w<sup>ch</sup> too have already been printed again & again) thus pompously adorned, would make me appear very justly ridiculous. I desire it may be understood (w<sup>ch</sup> is the truth) that the Verses are only subordinate, & explanatory to the Drawings, & suffer'd by me to come out thus only for that reason. therefore if you yourself prefix'd this Title, I desire it may be alter'd; or if M<sup>r</sup> W. order'd it so; that you would tell him, why I wish it were changed in the manner I mention'd to you at first, or to that purpose: for the more I consider it, the less I can bear it, as it now stands I even think, there is an uncommon sort of Simplicity, that looks like affectation, in putting our plain Christian & Turnnames without a M<sup>r</sup> before them; but this (if it signifies any thing) I easily give up; the other I can not. you need not apprehend, that this Change in the Title will be any prejudice to the sale of the book. a shewy title-page may serve to sell a Pamphlet of a shilling or two; but this is not of a price for chance-customers, whose eye is caught in passing by a window; & could never sell but from the notion the Town may entertain of the Merit of the Drawings, w<sup>ch</sup> they will be instructed in by some, that understand such things.

I thank you for the offer you make me, but I shall be contented with three Copies, two of w<sup>ch</sup> you will send me, & keep the third, till I acquaint you where to send it, if you will let me know the exact day they will come out a little time beforehand, I will give you a direction. you will remember to send two Copies to D<sup>r</sup> Thomas Wharton, M. D. at Durham. perhaps you may have burnt my letter, so I will again put down the Title

Designs by M<sup>r</sup> R. Bentley

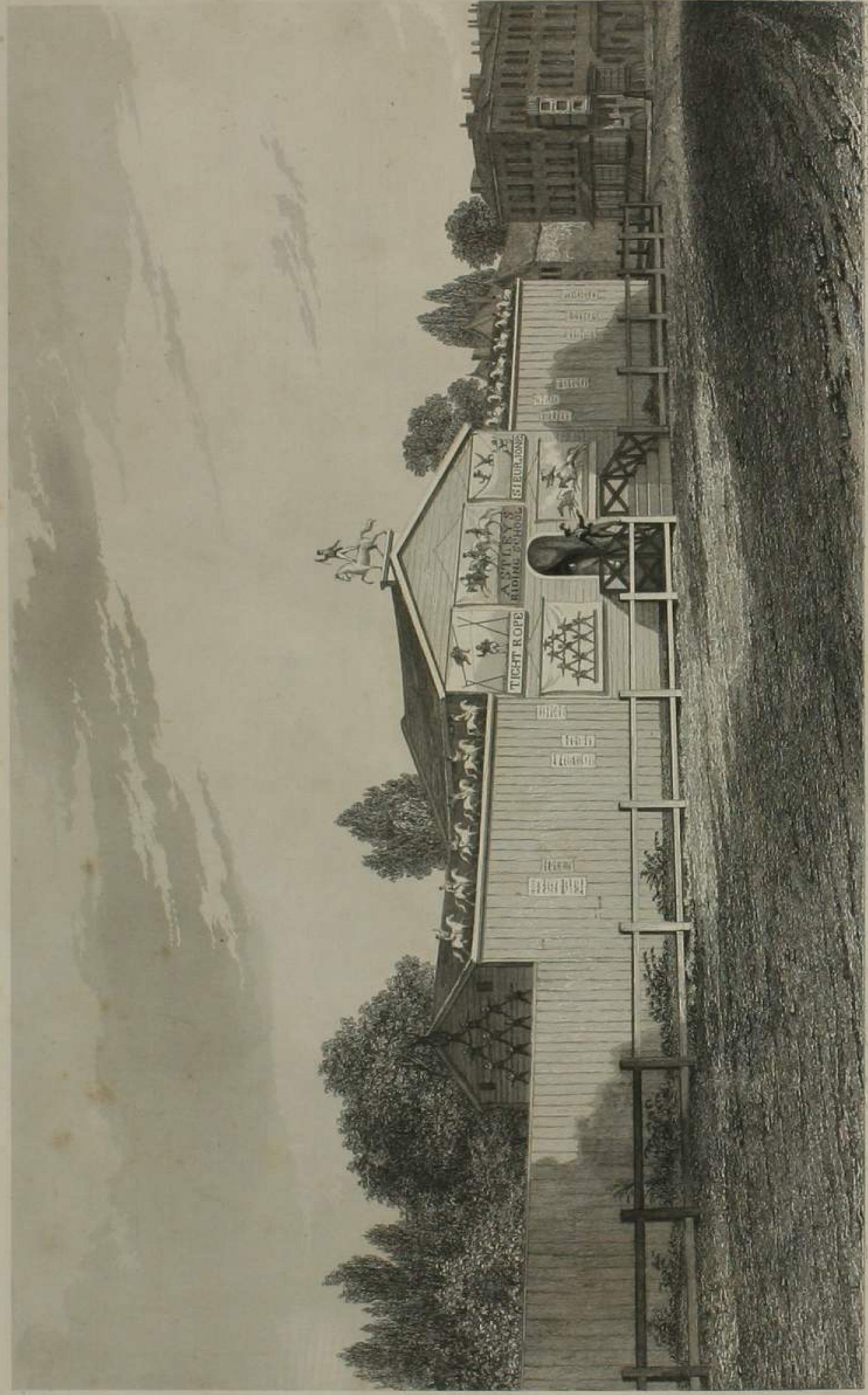
for six Poems of

M<sup>r</sup> J. Gray

I am J<sup>r</sup>,

Your humble Serv<sup>t</sup>  
J. G.

To M<sup>r</sup> Dodsley.



EXTERIOR VIEW OF ASTLEY'S AMPHITHEATRE.

AS IT APPEARED IN 1777, FROM AN ORIGINAL DRAWING BY WILLIAM CAJON.



## VIEWS.

Views of the EXTERIOR and INTERIOR of ASTLEY'S RIDING-SCHOOL, in the Westminster Road, before a permanent building was erected for Theatrical Performances. From Original Drawings by the late William Capon.

THE inscription of a portrait of Philip Astley, published by himself, states that he was born on January the 8th, 1742; and his attached follower, James De Castro, adds that his birth-place was the town of Newcastle-under-Lyne, in the County of Stafford, where his father was a cabinet-maker and a cutter of veneers.<sup>a</sup> Astley's own advertisement of the certificate of his discharge from the army, and of his services during the German war, published about 1783, states, that he was only seventeen years old when he entered into Lieutenant-Colonel Sir William Erskine's troop of Light Dragoons, in the fifteenth regiment, commanded by Lieutenant-General George Augustus Elliott. His discharge by Sir William Erskine is dated at Derby, June 21st, 1766, and states that he "hath served for the space of seven years and upwards, honestly and faithfully, much becoming a gentleman;" and that "by his own request he is hereby discharged." The motive which induced him to solicit his dismissal, according to De Castro, was that "on the return of his regiment from the Continent, he heard of the great success of three persons, famous men of that day as public performers, namely, Price, Johnson,<sup>b</sup> and Old Sampson, who had been exhibiting at the Three Hats, Islington, and other places round and quite contiguous to the heart of the metropolis." Hence Astley sought and received his discharge, to which General Elliott added the gift of a fine white charger, afterwards called "the Spanish Horse," which lived in his service to the age of forty-two. During the time of his service in the Light Dragoons, Astley had distinguished himself as an excellent horseman, and was appointed in consequence one of the rough-riders, breakers, and equestrian teachers, to the regiment; and in his Case, published with his certificate, he states that "on quitting the service at the conclusion of the war, and being deemed peculiarly expert in the various management of horses, he accordingly invented new Equestrian Amusements for the public eye; in which he expended, in the course of three years, more than five thousand pounds."

Perhaps the only authentic account of the original opening of Astley's equestrian entertainments, is that written for *Colburn's New Monthly Magazine and Humourist*, by a most intelligent Veteran of the Stage, under the title of "The Manager's Note Book;"<sup>c</sup> whence several of the ensuing notices have been derived, aided by other sources of contemporaneous information. The first part of the environs of London in which Astley exhibited was a field near Wright's, or Curtis's, Halfpenny Hatch, on the spot where the White Horse public-house stands at the present time, in the Cornwall Road, near the Waterloo Bridge, formerly at a short distance from the south-eastern corner of Cuper's Gardens. As there was at the period now referred to no extensive public thoroughfare near this place, Astley was easily enabled to exclude non-payers from witnessing his exhibition, by the erection of a slight and partial fence; and, that he might with greater certainty secure an audience in so retired a situation, on the evenings of performing he was accustomed to place himself on his white charger at the end of Pedlar's Acre, which led immediately to his riding-school from the Westminster Road, where he distributed his bills and pointed out the way to his premises. The following very curious and characteristic advertisement of his entertainments, which is dated April 4th, 1768, furnishes a notice of the

<sup>a</sup> *The Memoirs of J. Decastro, Comedian. Accompanied by an analysis of the Life of the late Philip Astley, Esq. Founder of the Royal Amphitheatre, Westminster Bridge. Edited by R. Humphreys. Lond. 1824. 12mo. pages 28—31.*

<sup>b</sup> Johnson exhibited his horsemanship on a green at the Star and Garter, opposite the end of the Five Fields, Chelsea Row, in the summer of 1762.

<sup>c</sup> Volume 51, November 1837, pages 329—333.

VIEWS.

exhibition of Astley at this period. "ACTIVITY ON HORSEBACK by MR. ASTLEY, Serjeant-Major in His Majesty's Royal Regiment of Light Dragoons, commanded by Lieutenant-General Elliott: Near Twenty different Attitudes will be performed on One, Two, and Three Horses, every evening during the summer, Sundays excepted, at his Riding-School, next Wright's Horse, or Half-penny, Hatch, Lambeth Marsh. NOT THE DOG AND DUCK. N.B. Turn down on the left hand as soon as over Westminster Bridge, or at the turnpike; and over Blackfriars Bridge, by Christ Church turn on the right, being situated between the two Bridges and near Cuper's Gardens. Doors to be opened at four, and he will mount at five. Seats one shilling, Standing-places sixpence. Will be much obliged to those ladies and gentlemen who will favour him with their company, and will do every thing in his power to gain their favour."

In a short time Astley appears to have been so far successful as to be enabled to convert one of the sheds or barns in the field into a room, whence the performances might be seen, the admission to which was two shillings; but perhaps it was designed equally as a waiting-room to his riding-school; to which, in some of his subsequent advertisements, he solicited the public attention, as well as to his entertainments.<sup>a</sup> At this time the whole of Astley's musical accompaniments consisted of a single drum and fife, which were played in an elevated building, standing on pillars and resembling a pigeon-house, erected in the centre of the ride, the ascent to it being by a ladder.

In the spring of 1769, Astley first engaged that situation with which his name has been so long and so permanently connected. The ground on which his first place of entertainment at Stangate was built, was at the period a timber-yard, and the freehold property of a person named Lawton, who had formerly kept a preserve for pheasants on the same spot; but the whole character of the vicinity had been altered by the formation of the great southern road leading from Westminster Bridge. Astley advanced £200 to the owner of the land, who also had the timber and erections secured to him by a mortgage; but he soon afterwards left England, and was never again heard of. About the same time Astley found a diamond-ring on Westminster Bridge, which was never advertised nor claimed, and which he disposed of for £70; and he then inclosed the timber-yard with a high paling, and erected a wooden house in the situation of the entrance to the present Royal Amphitheatre.<sup>b</sup> The lower part of this building was made into stables, and the upper part into a long room for superior visitors to the riding-school, and subsequently for exhibitions. Behind the house was formed the ride, around which were erected three rows of seats with a sort of penthouse covering; and the bills and advertisements stated, in consequence, that "a slight shower would not hinder the performance, as there are numbers of dry seats;" as also that there was "a commodious apartment for the nobility," and that proper music was engaged. The hour for commencing the performances probably varied according to the season, since the doors of the riding-school in 1770 were advertised to be opened at four, mount at five; and

<sup>a</sup> "The true and perfect seat on horseback, There is no creature yields so much profit as the horse; and if he is made obedient to the hand and spur, it is the chief thing that is aimed at. He (Astley) undertakes to break in the most vicious horse in the kingdom for the road or field; to stand fire, drums, &c. and those intended for ladies to canter easy. His method, between the jockey and the ménage, is peculiar to himself. No gentleman need despair of being a complete horseman that follows his directions, having had eight years practice in Lieutenant-General Elliott's regiment. For half-a-guinea, he makes known his method of learning any horse to lay down at the word of command; and defies any man to equal it for safety and ease." An advertisement, published in June 1775, announces "Astley's Method of Riding, a preventative of accidents on horseback, to be had of him, price 1s." June 1776. "Ladies and Gentlemen instructed, at 2s. 6d. per lesson." The time of instruction was from eight until eleven o'clock every morning.

<sup>b</sup> It is affirmed that the timber with which Astley's first permanent building was erected, had formed the platform and covered way leading from the Painted Chamber to Westminster Abbey, constructed for the funeral procession of Augusta of Saxe Gotha, the Dowager Princess of Wales, who died February 8th, 1772.

VIEWS.

subsequently to be "opened at five, and begin at six." The prices of admission were two shillings to the long-room, and one shilling to the riding-school.

At this period the performances were principally by Astley alone, as they are stated in the ensuing list, taken from a bill without a date, but evidently referring to about the year 1770. "Horsemanship. This and every day at six o'clock in the evening, Sundays excepted, MR. ASTLEY, the Original English Warrior from General Elliott's Light Horse, and Mrs. Astley, will exhibit the most surprising performance, scarcely to be believed without seeing, on One, Two, and Three Horses, at the foot of Westminster Bridge, Surry. Several new feats.<sup>a</sup> 1. Mr. Astley makes his horse lay down at the word of command. The horse actually appears dead. Here Mr. Astley speaks a comic prologue.<sup>b</sup> 2. He rides on full speed, with only the bridle in his hand, standing with one foot on the saddle. 3. He balances himself without holding the bridle, on full speed, in a most surprising manner. 4. He, on full speed, picks up a number of different things from the ground, a shilling, a sixpence, etc. 5. He springs from his horse to the ground, and, like a tennis-ball, which rebounds, flies on his horse again several times; then sweeps his hands on the ground for half a mile together, flies off his horse and jumps clear over him in a most amazing manner. 6. He stands with one foot on each saddle, and takes a flying-leap over the bar. 7. He sits on both saddles and takes a leap, his head on one horse, his feet on the other. 8. Mrs. Astley rides two horses with one foot on each saddle, and leaps over the bar, etc. etc. etc. 9. He rides three horses, standing and sitting on all the saddles at one time. 10. Lays across the three horses on full speed, and in many more different positions. 11. The posture of offence and defence, sword in hand, as in real action.<sup>c</sup> 12. Makes his horse set up like a dog, in a

<sup>a</sup> These feats are represented on the bills issued by Astley about 1772, in a number of small wood-cut figures; and in an advertisement of July 17th, in that year, he refers to his descriptive bills in the following terms, alluding to Hughes, who was then opposing him in Blackfriars Road. "It being the practice of pretenders to horsemanship to insert in their bills and represent on their shew-cloths a number of feats they cannot do, in order to take-in the unwary and impose on the public; Mr. Astley therefore begs the nobility, gentry, and others, will ask for a bill at the door, and see that the number of Fifty different feats are exhibited, without repetitions; and it is well known that Mr. Astley's horses go on full speed, not a gentle amble; neither is he tied fast to the horse by a strap when he sweeps both hands on the ground." One of the small woodcuts, numbered 14, represents Astley in this part of his performance.

<sup>b</sup> The address referred to consisted probably of the following lines.

[Spoken by Mr. Astley as his horse lays down imitating death.]

"My horse is dead apparent at your sight,  
But I'm the man can set the thing to right:  
Speak when you please, I'm ready to obey,  
My faithful horse knows what I want to say;  
But first pray give me leave to move his foot,—  
That he is dead is quite beyond dispute.

*The horse appears quite dead.*

This shews that brutes by Heaven were designed  
To be in full subjection to mankind:  
Rise young Bill, and be a little handy  
To serve that warlike hero Granby!

*The horse of his own accord rises.*

When you have seen all my bill exprest,  
My wife, to conclude, performs the rest."

<sup>c</sup> "Mr. Astley," says an advertisement of April 6th, 1772, referring to this part of his performances, "has no concern with any other place but Westminster Bridge; and if any should puff off Astley's broad-sword as a real engagement, his deception with the cards, the taylor, the shilling blindfolded, &c. they are impostors; because the broad-sword is on such a principle (the

VIEWS.

droll attitude, with a cap on. 13. The humours of the little horse. 14. To conclude with that comic piece called The Taylor riding to Brentford, in dress and character. Many more feats will be exhibited, which cannot be inserted for want of room.—N. B. Several feats of horsemanship by Mr. Griffith, being his first appearance.”

For several years these performances constituted the principal features of the personal exhibition of Astley; but, as he appears to have been equally imitated and decried by his contemporaries and rivals, he increased the number and nature of his entertainments, and in August 1772 their extent and variety are described in the following advertisement. “Every Evening till further notice. Several of the Nobility now in town having solicited Mr. Astley, at the foot of Westminster Bridge, to make a general display of all his various amusements, and to exhibit the whole of them on one night;—he, willing to oblige them, gives the following notice that he will cause the whole of every performance to be exhibited under the following titles: viz. Horsemanship, or activity; exhibition of Bees, by Mrs. Astley and Mr. Wildman; the broad-sword and heavy balances; Comus’s, Jonas’s, and Breslaw’s tricks with cards, watches, money, purses, letters, &c. by the Little Horse; the Magical Tables, or the Little Military Horse in his study,<sup>b</sup> in four grand changes; with a variety of other amusements, in order to make the general night more complete. There never was an exhibition of this kind in one place in Europe. Admittance on this occasion only one shilling in the Riding-school, though not the tenth part of the value of such an extraordinary performance. To begin at a quarter past six precisely. Servants to keep places for the general exhibition to be at the Riding-school at four, in order to secure places. Admittance in the galleries as usual.” In the season of 1772, “Master Astley, only five years old,” made his first appearance as an equestrian.

An advertisement issued by Astley in August 1771, announced that “as numbers of the Nobility could not get admittance last Monday, Mr. Astley has been at a great expense in enlarging the ground for the better accommodating them this evening;” but it was probably not long before 1776 that the riding-school presented the appearance exhibited in the annexed views. In June 1775, the advertisements of Astley notice his “Automaton Figures playing on German-flutes,” which were probably the commencement of those mechanical performances which he afterwards displayed in the principal upper room of his centre gallery. At this time Cox’s Museum was in its highest celebrity, and Astley appears, in some degree, to have imitated both the inflated terms in which that exhibition was described,

army excepted) that few, except taught by him, can defend themselves much more than their horse: and if a man never was sword-in-hand in action, how can he tell what it means?”

<sup>a</sup> An advertisement, issued May 17th, 1772, from Hughes the inverte opponent of Astley, declares that the latter “never performed one capital feat at or near the metropolis. First, he never rode with his back to the horse’s head; secondly, he never leaped back over one horse; thirdly, he has never rode one horse with one foot on the horse’s head, the other on the saddle; fourthly, he has never stood with one foot on a single horse, and in that position taken a leap, returning with only one foot on the saddle, the horse in full speed. In short, Astley cannot mount a single horse with his feet on the saddle, without creeping up on his knees and then on his feet, as the horse walks round. Mr. Hughes, with his other performance, exhibits the above four feats; also mounts a single horse with both feet on the saddle, the horse in full speed; leaps over two horses as they leap a bar three foot high; also leaps over three horses, and leaps over a single horse backwards and forwards, twenty times, without stopping between the springs. Now if Astley can perform only the above feats in presence of any three men of character, Mr. Hughes will give him a premium of £100.” Two days after the appearance of this statement, an advertisement was published that Hughes and Astley had consented to make up their disputes in an amicable manner.

<sup>b</sup> It is probable that this part of Astley’s exhibition was introduced partly in ridicule of Breslaw’s performances at Hughes’s Riding-school in the Surrey-road, near Westminster Bridge; since an advertisement of June 1773 states that “the little military horse will take off the present conjurors to admiration.” One of the artists referred to was Jonas, whose name appears upon the upper shew-cloth on the right of the entrance in the exterior view: in January 1772, he exhibited “in a commodious and warm room up one pair of stairs at his house, No. 60, in Houndsditch.”

VIEWS.

as well as some of the articles of which it was composed. He accordingly commenced one of his advertisements with the words, “At the Riding-school, Westminster Bridge, the grandest exhibition that was ever exhibited in Europe! As soon as the doors are opened, at 5 o’clock, the Great Room will be superbly illuminated; in which is placed a most extraordinary, new, pleasing mechanical exhibition, consisting of several large Automaton Figures, which are animated to play on German-flutes in a manner beyond conception. Also another Figure, that plays on an instrument resembling a harpsichord; with a variety of Figures, the work of the greatest masters. The curtain of the above exhibition will ascend at five, and descend at six, o’clock; at which time a general display of the whole Feats of Activity will be presented, in a manner never attempted before.” As the season of 1776 advanced, Astley protracted the hour of this part of his exhibition; and in the same year he also brought forward that old feat of strength and dexterity which has been found in China,<sup>a</sup> but which was principally known as being performed on a stage supported on boats on the Canal Grande at Venice. It consisted of four men supporting three others on their shoulders, who again supported two more, who in their turn held up one. This exploit was for a long time a very favourite and attractive entertainment in London, and Astley accordingly erected a large representation of it at the south end of his Riding-school, as it is shown in the exterior view annexed: in June 1776, therefore, his advertisement thus notices this performance in connection with his mechanical figures: “This evening, at Astley’s Riding-school, Westminster Bridge, will be displayed the grandest performances that were ever exhibited at any public place of entertainment, particularly comic tumbling; and the new pleasing exhibition of the Egyptian Pyramids, or La Force d’Hercule: never seen in England. If the ladies and gentlemen who frequent the above entertainments, will make it convenient to themselves to be there before six o’clock, they will have an opportunity of seeing those grand Pieces of Mechanism which compose Minerva’s Temple, consisting of various Automaton Figures, &c. far superior to any in Europe: in short, Nature in this exhibition is rivalled by Art!” Another advertisement for September 4th, 1776, will complete the description of Astley’s entertainments for that season, and connect the present notices with the period at which the annexed views were taken. “This evening, at the Riding-school, Westminster Bridge, a variety of amusements, several of which are taken from the Boulevards of Paris; particularly many deceptions, experiments, and operations, after the manner of the Sieur Comus. Also the Magical Tables, in four grand changes, with birds, lemons, cards, and watches. The brilliant Temple of Minerva, consisting of various capital Pieces of Mechanism, never exhibited in Mr. Cox’s Museum, will be open for inspection. On the Slack Rope will be exhibited the Roasted Pig. Great variety of new feats of activity on horseback, by Mr. Astley, Mr. Griffin, Mr. Philips, Mrs. Griffin, and the Clown. Mr. Astley will go through the different exercise of the broad-sword. Towards the conclusion of the evening’s entertainment, the Grand Saloon will be illuminated with several hundred lights, in imitation of the Colossa at Paris. Likewise lofty Tumbling and Vaulting, in a manner truly entertaining. The Lion and Salmon’s leap, flying over chairs and tables by several capital performers. The Egyptian Pyramids, or La Force d’Hercule, will be displayed with considerable alterations. In short, the entertainments will be exhibited in a most brilliant style.”

The Views of Astley’s Riding-school, engraven for this work, represent its appearance a year after the time of the last advertisement, as they are dated in July and September 1777. Beneath each of the original drawings the artist has added some descriptive particulars in writing, according to his usual practice; with a copy of which the present notices may be appropriately concluded.

<sup>a</sup> *Military Reminiscences.* By Colonel James Welch. Lond. 1830. 8vo. vol. 2, pages 135, 136.

## VIEWS.

### EXTERIOR VIEW.

"WILLIAM CAPON, del<sup>t</sup>. July 31, 1777. Pinx<sup>t</sup> August 1818."

In this manner appeared the outside of Philip Astley's Amphitheatre, on the Surrey side of Westminster Bridge.

It was only of upright boarding over a frame-work of timber, and whitewashed. On the outside used to be hung, during the day, painted representations of some of the feats of tumbling and postur-masters. They used to exhibit on a temporary stage erected in the ride before and after the horseman-ship. The representations of horses, &c. seen on the top of the building, were painted and cut out to the form required. You ascended from the road five steps, which was to the level of the middle tier of boxes. There was a green curtain, as shewn (at the doorway), where Mr. Astley used to receive the money for entrance. The price to the boxes was two shillings, to the pit one shilling. The white painted posts and rails shown before the building on the side of the road, are a part of those which were put all along the new distribution of the roads throughout the whole of St. George's Fields; and they diverged from the Obelisk, as a common centre, to all the *then* three Bridges. The ground of the Amphitheatre was on the original soil; of course much lower than the present road is."

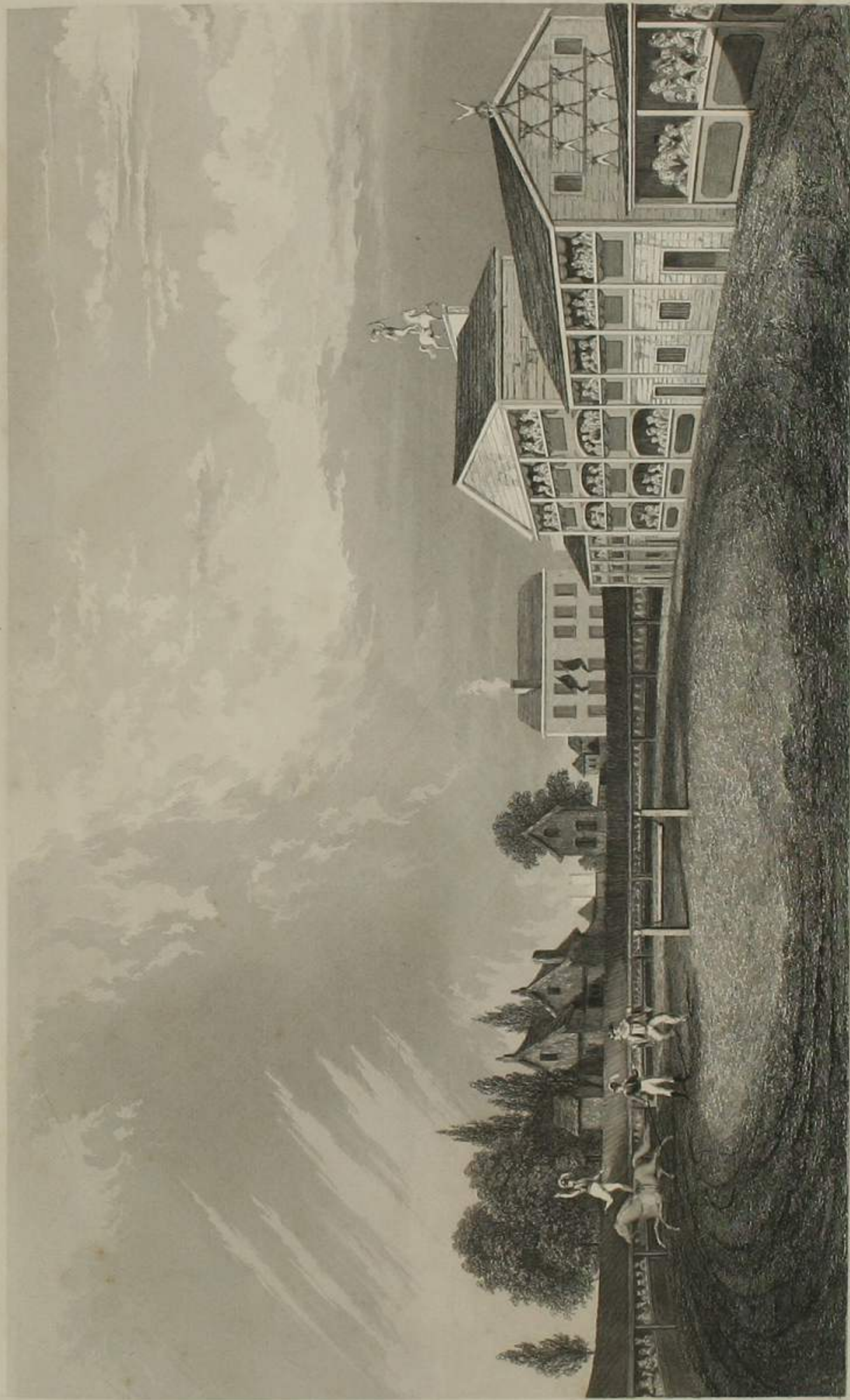
### INTERIOR VIEW.

"WILLIAM CAPON, del<sup>t</sup>. September 1777. Pinx<sup>t</sup> Aug<sup>t</sup> 1818."

The *Inside View* of Astley's Amphitheatre, on the Surrey side of Westminster Bridge, as it then appeared, September 1777. The performances were only by day-light, as there was then no fixed stage, but only a temporary one erected in a few minutes on trussels, and platforms for the tumbling, and a few other feats; and some were on a large carpet or cloth on the ground. The whole area or ride was covered over with sawdust, for the ease of the horses' feet. The diameter then was much more than now. It was then sixty feet, and every alteration or rebuilding these Amphitheatres has been accom-panied by a contraction of the area, and an increase of the plot allotted for the stage-performances. After they had *covered stage*-performances at this place, they gradually increased in excellence, and sometimes in their pantomimes almost equalled the regular theatres.

The very remarkable drawings which are thus described, and for the first time exhibited to the public, were copied for the present work by the express permission and condescending courtesy of His Grace the Duke of Buckingham and Chandos. They are contained in that splendid collection of Prints, Drawings, and Original Letters, in the Illustrated copy of the Private Correspondence of Horace Walpole, in the Duke's Library at Stowe; in which magnificent work the four octavo volumes, published in 1820, are extended into Twenty-Three volumes of inlaid text on leaves of elephant folio. Some of the margins are decorated with armorial ensigns; and the places and persons mentioned are illustrated by Portraits, Views, and many hundred Original Letters. The passage at which these representations of Astley's Amphitheatre are inserted, is contained in a Letter addressed by Horace Walpole to the Earl of Strafford, dated September 12th, 1783, printed in vol. 4, pages 340, 341.

"I could find nothing at all to do, and so went to Astley's, which indeed was much beyond my expectation. I do not wonder any longer that Darius was chosen king by the instructions he gave to his horse: nor that Caligula made his consul. Astley can make his dance minuets and hornpipes, which is more extraordinary than to make them vote at an election, or act the part of a magistrate, which animals of less capacities can perform as dexterously as a returning officer or a master in chancery. But I shall not have even Astley now. Her majesty the Queen of France, who has as much taste as Caligula, has sent for the whole *dramatis personæ* to Paris."



INTERIOR VIEW OF ASTLEY'S AMPHITHEATRE.  
AS IT APPEARED IN 1771, FROM AN ORIGINAL DRAWING BY WILLIAM CARO.



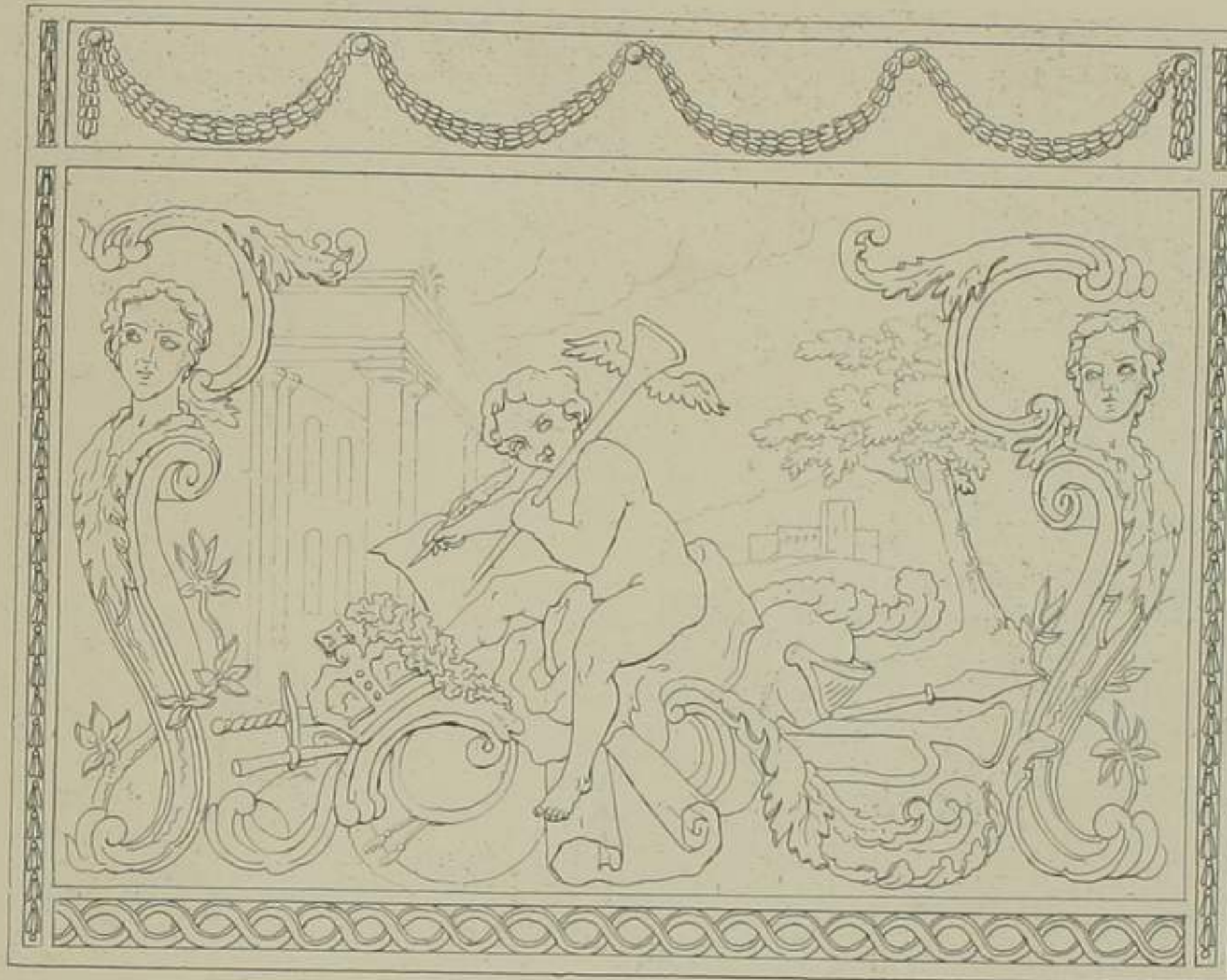
R.B. Schuchb. del. sculp.

Standing Bowl & Cover of Silver-gilt presented by William Camden, Clarenceux King at Arms.  
to the Worshipful Company of Paper Stainers.

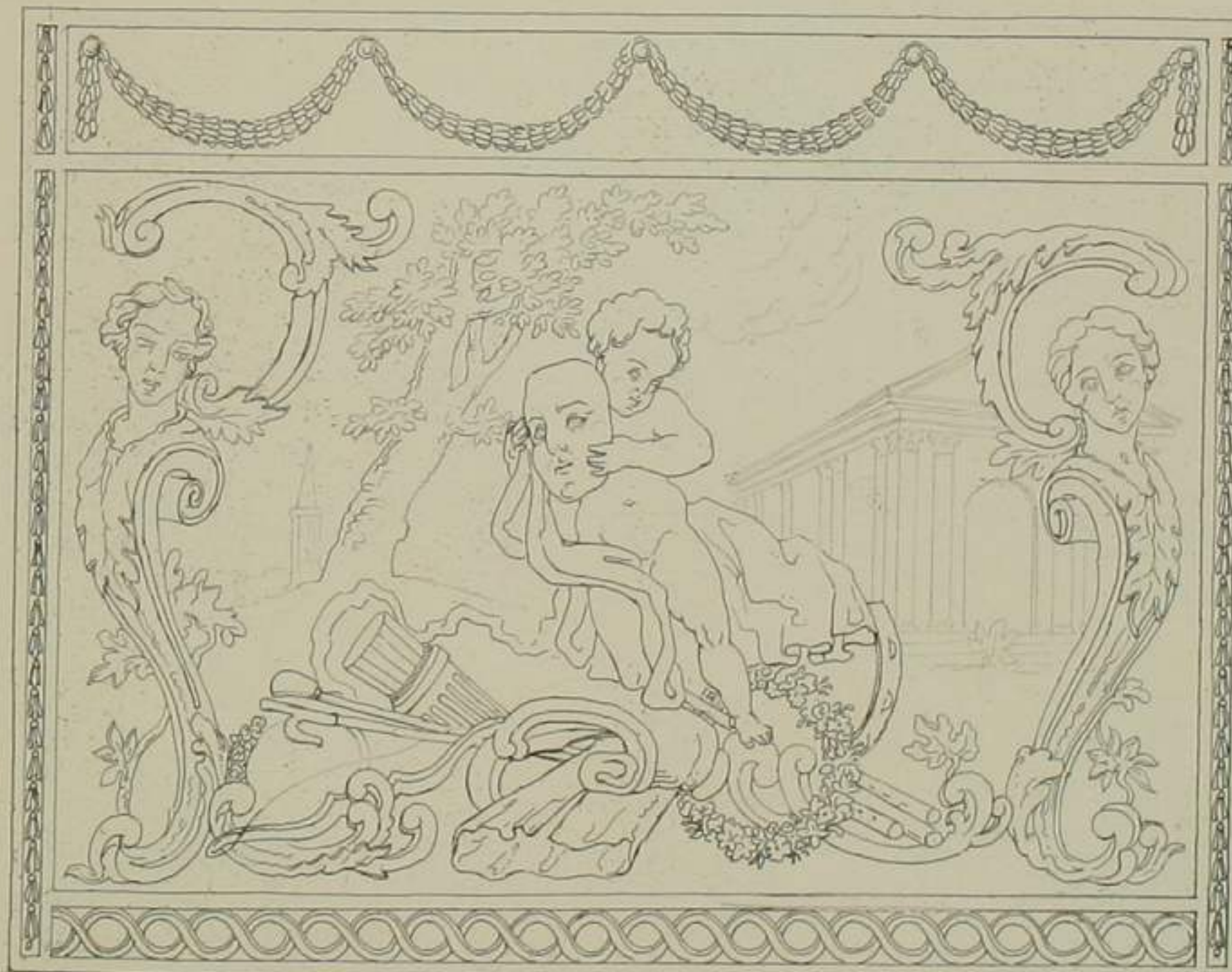
#### THE CAMDEN CUP.

THE annexed engraving represents the Silver-gilt Standing Cup and Cover bequeathed by the celebrated historian, William Camden, Clarencieux King at Arms, to the Worshipful Company of Painter Stainers. Camden's will is recorded in the Prerogative Court of Canterbury (in the register designated III Swann 3, probate granted November 10, 1623), and it has been printed by Hearne, in his Collection of Curious Discourses, Ox. 1720. After directing the sum of eight pounds to be given 'to the poore of that place, (Chislehurst) when it shall please God to call me to his mercie,' Camden continues—'I bequeath to Sir Foulke Greville, Lord Brooke, Chancellor of the Exchequer, who preferred me gratis to my Office, a peece of plate of tenn pounds; Item, to the Company of Painter-Stainers of London, to buy them a peece of plate in memoriall of mee, sixteene pounds;' the inscription upon which is directed to be—"GUIL. CAMDENUS CLARENCEUX, FILIUS SAMPSONIS, PICTORIS LONDINENSIS, DONO DEDIT."

This stately and richly-decorated cup and cover is used on Corporation Festivals, in memory of the illustrious donor. In height, it is altogether twenty-three inches and a quarter, the cover only being eight inches and three-quarters; and the cup, independent of the stand, five inches and a half, its greatest diameter being five inches and a half. The inscription encircles the upper rim of the cup; and directly under it is an engraved escutcheon of Camden's arms; *Or*, a fess engrailed, between six cross crosslets fitchée, *Sable*. The cover presents an object of much elegance, a richly ornamented open pyramid, based on the heads of birds, the breasts bending gracefully with cartouche ornaments: the pinnacle of the pyramid surmounted by a female figure, the right hand resting on a shield, charged with the same arms as shewn on the side of the cup. The birds' heads have apparently a reference to the phoenix heads in the second and third quarters of the armorial ensigns and to the crest of the Company of Painter-Stainers.



END VIEW.



END VIEW.

*R. H. Smith del. sculp.*

*Carrelitto made from the Mallory Two painted by Shakespeare in the possession of George Daniel Esq.*





W. J. Sturges, New York

Cover of the Cigarette made from the wood of *Styrax americana* (Moulin)

FAC-SIMILES  
OF  
MANUSCRIPTS AND HISTORICAL DOCUMENTS.

FAC-SIMILE of the COMMENCEMENT of the BOOK OF GENESIS, from the MANUSCRIPT called  
"ALCHUINE'S BIBLE," in the BRITISH MUSEUM.

IN the very curious, interesting, and elaborate account of this Manuscript by Sir Frederick Madden, inserted in *The Gentleman's Magazine* for 1836 (Vol. vi. New Series, October, pages 358—363; November, pages 468—477,) there is expressed some doubt whether the copy were actually written by the hand of Alcuine himself; or whether it was not rather produced by some of the students in the *Scriptorium* of the Monastery of Tours, under the careful superintendence of the Abbot. The writing of two hands, however, it is added, can be distinctly traced in it; one of which is larger and not so elegant as the other. An epistle written by Alcuine to Gisla, sister of the Emperor Charlemagne, and to Richtrudis, otherwise called Columba,—the date of which is ascertained to have been A.D. 799,—represents the Prelate as still occupied with the emendation of St. Jerome's Vulgate Latin of the Holy Scriptures, which he had commenced by order of the Emperor, and which, he adds, had been corrupted by the ignorance of transcribers. He appears to have completed his labours in the following year; since, on the day of Charlemagne's Coronation as Emperor of Rome, December 25th, A.D. 800,—at that time regarded as the first day of the year 801,—he presented the Monarch with a copy of the revised text. "After deliberating a long time," says the Latin epistle which Alcuine sent with the volume, "what the devotion of my mind might find worthy of a present equal to the splendour of Your Imperial Dignity and increase of your wealth, that the ingenuity of my mind might not become torpid in idleness, whilst others were offering various gifts of riches, and that the messenger of my littleness might not come empty-handed before the face of Your Sanctity,—I found at length, by the inspiration of the Holy Spirit, what it would be competent to me to offer and fitting for Your Prudence to accept. For to me, thus enquiring and considering, nothing appeared more worthy of Your Peaceful Honour than the gift of the Sacred Scriptures; which, by the dictation of the Holy Spirit and the mediation of Christ God, were written with the pen of celestial grace for the salvation of mankind; and which, knit together in the sanctity of one glorious body and diligently amended, I have sent to Your Royal Authority by this your son and faithful servant, so that with full hands we may assist in the delightful service of Your Dignity." Another letter from Alcuine discovers that the name of the messenger by whom this copy of the Scriptures was sent, was Nathanael, otherwise called Fridugis, a native of the same province in Yorkshire as the Prelate himself, and his favourite pupil: he afterwards selected him to be his successor as Abbot of Tours; and he also became Abbot of Bertin and Chancellor to Louis le Debonair.

It is likewise a point of much uncertainty whether Alcuine wrote with his own hand even the volume presented to Charlemagne, though he is known upon contemporaneous authority to have copied out the books of the Evangelists. M. J. H. De Speyr Passavant, however, the late possessor of the Manuscript whence the present Fac-Simile is taken, assumed that this was written by him, and was also the very book given to the Emperor; from whom it passed into the possession of his grandson and successor in the Empire, Lothaire; being the identical Bible, "having figures and large capital letters of gold at the beginning of each book," which that Monarch gave in a Charter to the Benedictine Abbey of Pruen, in the Diocess of Treves, about the middle of the ninth century. After the dissolution of that Religious House in 1576, and the appropriation of its revenues to the Elector of Treves,—the Benedictines

FAC-SIMILES OF MANUSCRIPTS.

conveyed the Emperor's book to Switzerland, and deposited it in the Monastery of Montier Grand Val, near Basle, the Chapter of which was transferred to the town of Delémont, in the Canton of Berne. The only authority on which this statement is founded, is a Latin note written on the reverse of the last leaf of the Manuscript, containing an Act of the Chapter of Grand Val, declaring that the volume was the property of the Saints Germanus and Randoabudus, and of their College and Church, whence it was never to be alienated nor otherwise carried away. This act is authenticated by the names of Johannes Henricus Mollifer, the Præpositus, and of Paulus Des Boys, Archidiaconus, of the Fraternity, with the consent of the whole Chapter. The former of these officers is stated to have been elected in the year 1589, and to have died in 1607; within which time, therefore, the act must have been written, and the Bible appears then to have been in the Monastery of Grand Val. It is further said to have remained there until 1793, when the French army occupied the Episcopal territory of Basle, and sold the possessions of the brethren, by which means the volume became the property of M. Bennot, Vice-President of the Tribunal of Delémont, from whom it was bought by M. De Speyr Passavant. After many ineffectual attempts to dispose of the Manuscript to the French Government, it was first brought to England in January, 1836, and offered to the Trustees of the British Museum for the immoderate sum of £12,000; but was at length procured for that establishment for £750, and now forms No. 10,546 of the Additional Manuscripts.

The text of this stately volume, as will be seen by the Fac-Simile, is written in the small and elegant German characters improved by Charlemagne, and thence called the Caroline Minuscules, extremely distinctly and beautifully formed, with very few and simple contractions: every page being of the largest folio size, measuring 20 inches by 14½, and containing two columns of fifty lines each. The whole book comprises 449 leaves of remarkably fine vellum, and is adorned with several large illuminations, rich initial letters, and titles to the several divisions in Roman capitals of gold: of these ornaments, however, a most minute description will be found in the last of the papers of Sir Frederick Madden, already referred to, whence also the materials of this account have been derived. The part represented in the present Fac-Simile is the left-hand column of the seventh page of the Manuscript, and commences with the words "INCIPIT LIBER GENESEOS," in Roman capitals of gold, the letters expressed in small Italics being omitted. Immediately above this title is the Greek Monogram of ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ placed between the symbolical letters Α and Ω (ω) expressing that Jesus Christ is the Alpha and the Omega, the first and the last of the Holy Scriptures. Down the whole length of the left hand of the page extends a very large initial letter I, elaborately decorated with the ornaments of leaves, flowers, and wreathed fretwork, which are peculiarly characteristic of illuminations executed between the eighth and twelfth centuries. The text contained in this column consists of the first thirteen verses of the first chapter of the book of Genesis, according to the Vulgate Latin, of which the following is a copy printed line for line with the Fac-Simile, but having all the contractions supplied in Italics, to assist the reader in perfectly understanding the original.

(Verse 1.) IN PRINCIPIO CREAVIT DEUS  
caelum et terram. (2) Terra autem erat in-  
anis et vacua, et tenebrae super faciem abyssi,  
et Spiritus Dei ferebatur super aquas. (3) Dixitque Deus:  
Fiat lux. Et facta est lux. (4) Et vidit Deus lucem  
quod esset bona: et divisit Deus lucem à tenebris.  
(5) Appellavitque lucem diem, et tenebras noctem:  
Factumque est vespere et mane dies unus.

FAC-SIMILES OF MANUSCRIPTS.

(6) Dixit quoque Deus: Fiat firmamentum in me-  
dio aquarum; et dividat aquas ab aquis. (7) Et fe-  
cit Deus firmamentum, Divisitque aquas quae  
erant sub firmamento ab his quae erant su-  
per firmamentum. Et factum est ita. (8) Vocavit-  
que Deus firmamentum caelum: Et factum est  
vespere et mane dies secundus.  
(9) Dixit vero Deus: Congregentur aquae, quae  
sub caelo sunt, in locum unum; et appareat  
arida. Factumque est ita. (10) Et vocavit Deus aridam,  
terram; congregationesque aquarum appellavit  
maria. Et vidit Deus quod esset bonum. (11) Et ait:  
Germinet terra herbam virentem et facientem  
semen, et lignum pomiferum faciens fructum  
juxta genus suum, cujus semen in semet ipso sit super  
terram. Et factum est ita. (12) Et protulit terra herbam  
virentem, et ferentem semen juxta genus suum lig-  
numque faciens fructum, et habens unumquodque semen  
secundum speciem suam. Et vidit Deus quod esset bonum  
(13) Factumque est vespere et mane dies tertius.

The text of this version varies in a few particulars from the Vulgate Latin published by the authority of the Pontiffs Sixtus V. and Clement VIII., as in the following passages. Verse 2, for *tenebrae super*, read *tenebrae erant super*. Verse 9, for *factumque est ita*, read *et factum est ita*. Verse 12, for *et ferentem semen*, read *et facientem semen*. Verse 13, for *Factumque est*, read *Et factum est*.

The very beautiful and accurate manuscript of this volume, is to be attributed not less to the careful superintendance which Alcuine bestowed upon the *Scriptorium*, or writing-chamber, attached to his school and monastery at Tours,—than to the general improvement which Charlemagne had effected in the German characters of the period. In particular, Alcuine appears to have required from the scribes a close attention to the words of the copy before them, with a due separation placed between each, and a careful insertion of the points proper to the subject; the latter of which appear to have been greatly neglected in his time, since, in an epistle addressed to the Emperor, he has the following remarks concerning them. "The force of expressions is most excellently set off by the distinctions and small differences of the points which should be employed; but yet, by reason of the rudeness of ignorance, their use has almost entirely disappeared from our writings. All the graces of wisdom, however, as well as the wholesome ornaments of learning, Your Nobility has diligently begun to renew; so that the use of those points is to be seen restored in the hand-writings of the best manuscripts." Some of the directions of Alcuine for the transcription of books, are still extant in one of the metrical Latin Inscriptions which he composed for the Monastery at Tours; and as it is so far connected with the Manuscript Bible forming the subject of these notices, that the volume was in all probability copied in the very chamber wherein that poem was suspended,—an imitation of it in English verse is here subjoined.

FAC-SIMILES OF MANUSCRIPTS.

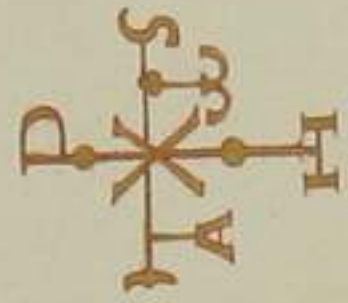
INSCRIPTION LXVII.

*For the Museum for the Writing of Books.*

Here, as thou readest, those Transcribers sit,  
Whose pens preserve the words of Sacred Writ ;  
And to the Sainted Fathers lore divine  
This quiet chamber also we assign.  
Let them that write those holy truths beware  
Their own vain words that they insert not there ;—  
Since, when frivolities the mind engage,  
They lead the hand to wander from the page :  
But let them ask of learned studious men,  
And cross the hasty fault with faithful pen.  
Distinct and clearly be the sense convey'd,  
And let the points in order be display'd.  
Nor falsely speak the text when thou shalt be  
Reader before the good Fraternity ;  
When to the Church the pious Brethren come,—  
And for a casual slip with shame be dumb.  
Write then the Sacred Books,—'tis now a deed  
Of noblest worth which never lacks its meed.  
'Tis better in transcribing books to toil,  
Than vines to culture, and to delve the soil :  
Since he who lives to meaner works confined  
May serve his body, but that feeds his mind.  
Yet whatsoe'er thou writest, old or new,  
Some master-work should be brought forth to view ;  
The praise of numbers on such labours fall,  
The Fathers of the Church are read by all.

FAC SIMILE OF THE COMMENCEMENT OF THE BOOK OF GENESIS.

from the Manuscript called 'Archives Bible', in the BRITISH MUSEUM.



# INCIPIT LIB

## GENESEOS

### IN PRINCIPIO CREAVIT

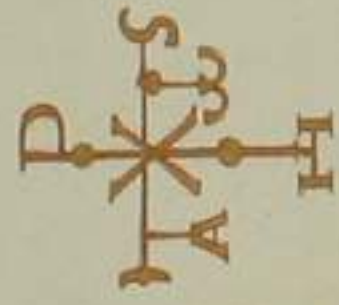
caelum et terram. Terra autem erat inanis et uacua et tenebrae super faciem abyssi. et spiritus domini ferebatur super aquas. Dixit quoque dominus.

Fiat lux. Et facta est lux. Et vidit dominus lucem quod desisset bona. et diuisit dominus lucem a tenebris. et appellauitque lucem diem et tenebras noctem. Factumque est. uespere et mane dies unus.

Dixit quoque dominus. Fiat firmamentum in medio. et diuidat aquas ab aquis. Et factus firmamentum. Diuisitque aquas quae erant sub firmamento. ab his quae erant super firmamentum. Et factum est. ita locauitque dominus firmamentum caelum. Et factum est uespere et mane dies secundus.

Dixit uero dominus. Congregentur aquae quae

FAC SIMILE OF THE COMMENCEMENT OF THE BOOK OF GENESIS,  
from the Manuscript called 'Aldines Bible', in the BRITISH MUSEUM.



# INCIPIT LIB

## GENESEOS

### IN PRINCIPIO CREAVIT D

caelum et terram. Terra autem erat inanis et uacua et tenebrae super faciem abyssi. Et spiritus ferebatur super aquas. Dixitque dominus.

Fiat lux. Et facta est lux. Et vidit dominus lucem quod esset bona: et dividit dominus lucem a tenebris. et appellavitque lucem diem et tenebras noctem. Factumque est vespere et mane dies unus.

Dixit quoque dominus. Fiat firmamentum in medio quarum. et dividat aquas ab aquis. Et fecit dominus firmamentum. Divisitque aquas quae erant sub firmamento. ab his quae erant super firmamentum. Et factum est ita. Locavitque dominus firmamentum caelum. Et factum est vespere et mane dies secundus.

Dixit vero dominus. Congregentur aquae quae sub caelo sunt in locum unum et appareat arida. Factumque est ita. Et vocavit dominus aridam terram congregationesque aquarum appellavit maria. Et vidit dominus quod esset bonum et ait. Germinet terra herbam virentem et faciat semen et lignum pomiferum faciens fructum iuxta genus suum. cuius semen in semet ipso sit super terram. Et factum est ita. Et protulit terra herbas virentem et ferentem semen iuxta genus suum. lignumque faciens fructum. et habens suum quodque semen secundum speciem suam. Et vidit dominus quod esset bonum factumque est vespere et mane dies tertius.

FAC-SIMILES OF MANUSCRIPTS.

ILLUMINATED DRAWINGS of TWO BANNERS attributed to ST. EDMUND, KING of the WEST SAXONS; with FAC-SIMILES of a POETICAL DESCRIPTION of the devices delineated upon them composed by John Lydgate. From a Manuscript of the Fifteenth Century in the Harleian Library in the British Museum.

THE origin of bearing banners with religious devices, as the national standards of the English army, is most probably to be assigned to a period, when it was the ordinary custom to consecrate the principal ensigns of the host at the altar of a Church previously to an engagement; or when a peculiar force and efficacy were attributed to the bearing of a sacred emblem. At the Battle of the Standard, in the reign of Stephen, in 1138, the English ensign which gave name to the conflict, consisted of the mast of a ship fixed upon a carriage having four wheels, at the top of which was placed a silver pix containing a consecrated wafer; and immediately beneath it were suspended three narrow pennons, dedicated to St. Peter, St. John of Beverley, and St. Wilfred of Rippon. The very interesting heraldical poem of the Siege of Caerlaverock in June 1300, which recounts in French verse the blazon displayed by every person capable of bearing a banner in the English army,—states also that King Edward I. had in his own standard three lions of fine gold set on red; and that there were three other ensigns carried as belonging to the host, namely, the banners of St. George, of St. Edmund King of the West Saxons, and of St. Edward the Confessor: to these was subsequently added another charged with the heraldical device of the Holy Trinity. The same authority likewise adds, that when the fortress of Caerlaverock was captured, the king caused his own banner, with those of St. Edmund, St. George, and St. Edward, to be displayed on high; and with them, by established right, were the banner of Lord Segrave, who then executed the office of Earl-Marshal, and that of the Earl of Hereford, Constable of the Army, with that also of Lord Clifford, to whom the custody of the castle was committed. It is a remarkable circumstance that the banners of neither St. Edmund nor of St. Edward appear in any of the paintings of the illuminated Manuscripts in the British Museum; but there is the contemporaneous evidence of Lydgate and others, that they were borne by Henry V. at the Battle of Agincourt, in 1415, when the national banners carried in the army appear to have been five in number; that of the Holy Trinity, of St. George, of St. Edmund, of Edward the Confessor, and another charged with the armorial bearings of the Sovereign himself.<sup>a</sup>

It was probably partly from the remembrance that the ensign of St. Edmund had been borne with unvarying prosperity in the French wars of Henry V., that induced the Poet, John Lydgate, to promise it to the young Henry V., his son, for a certain signal of success whenever he should go forth to battle; for in the verses and illuminations represented in the two Plates annexed, he exhibits the devices of two banners attributed to St. Edmund, and describes the figures wrought upon them, with their history and virtues. The Manuscript in which the poem and paintings are contained, is marked No. 2278 in the Harleian Collection in the British Museum, and consists of a volume written on vellum of a large quarto form, comprising several of the Poems of Lydgate the Monk and Poet of the Abbey of St. Edmund, at Bury in Suffolk. The book is decorated with one hundred and twenty illuminations, with rich initial letters, executed in the best manner of manuscript painting of the early part of the fifteenth century, and the youthful appearance of Henry VI. in two of the pictures, agrees with the period of time at which

<sup>a</sup> The substance of these notices has been derived from a very curious and original paper "On the Banners used in the English Army," printed in the Second Series of *The Retrospective Review*, Part I. volume I. for October, 1827, pages 90—117, by Sir Nicholas Harris Nicolas; and also from his *History of the Battle of Agincourt, and of the Expedition of Henry the Fifth into France in 1415*. Second Edition. London, 1832. 8vo. page 115, Note c. An ancient representation of the Standard displayed by Stephen, will be found in Roger Twysden's *Historia Anglicana Scriptores Decem*. Lond. 1652. Folio, col. 339, 340.

FAC-SIMILES OF MANUSCRIPTS.

Lydgate translated the principal poem contained in the book, namely, the Life of St. Edmund, from the Latin of Abbo Floriacensis. Lydgate's own account of the work as inserted in the prologue states

“ When I first 'gan on this translacioun,  
It was the year by computacioun,—  
When Sixté Herry in his estate royál,  
With his sceptre of England and of France,—  
Held at Bury the Feast principal  
Of Christémas, with full great abundáncé :  
And after that listed to have pleasáncé,  
As his council 'gan for him to provide,  
There in this place till Easterne for to abide.”

The year thus commemorated, was 1433, at which time Henry was twelve years old; and a very curious original account of the royal visit, from All Saints day, November 1st, to St. George's day, April 23rd, 1434—will be found in The Rev. Richard Yates' *Illustration of the Monastic History and Antiquities of the Town and Abbey of St. Edmund's Bury*. London, 1805, quarto, pages 150—154. At the time of the King's departure a grand mass was performed, with some other religious offices; after which the Sovereign, with the Duke of Gloucester and certain nobles, was conducted to the Chapter-House, and there admitted a member of the Benedictine Abbey of St. Edmund. It was probably some time during this visit, that the Abbot, William Curteys, directed Lydgate to translate the Latin legend of St. Edmund, contained in the manuscript whence the present plates have been selected, “ in full purpose,” as he states, “ to give it to the king.” The volume was no doubt also illuminated at the same period; since one of the drawings inserted in it exhibits the presentation of the book to Henry, attended by the conventual fathers and his own court,<sup>a</sup> and such an offering formed both a rich and most appropriate gift to the young and royal brother of the Abbey. It may be hence regarded as a very probable circumstance, that the very interesting illuminations with which the volume commences, and which are here engraven,—were faithful representations of two banners dedicated to St. Edmund, actually preserved at the Abbey, and regarded there as reliques of the highest worth and of a miraculous virtue. The remarkable device delineated on the first, is probably not to be found on any other ancient standard. Lydgate states that it was celebrated for possessing the power of extinguishing fires, and declares that it should be borne in the royal wars as an ensign of success; for it must be remembered that the carrying of religious standards in the King's army was always attended with considerable honour and profit to the establishment to which they belonged.<sup>b</sup> The second banner is of Azure, charged with three ancient crowns, two and one, Or, the original arms borne by the Abbey of St. Edmund until about a century before the dissolution: these were afterwards increased by transfixing each crown with two

<sup>a</sup> A copy of this illumination is engraven in Joseph Strutt's *Regal and Ecclesiastical Antiquities of England*. Lond. 1793. 4to. Plate xli. page 81.

<sup>b</sup> In this manner was borne the banner of St. Cuthbert in the Scotch wars of Edward I., in 1299—1300, by William De Gretham, a Monk of Durham Abbey, where it was kept, the standard being also attended by four men, and divers others who carried it. In the 24th year of Edward I., also, the banner of St. John of Beverley was borne in a similar manner by one of the Vicars of Beverley College, the bearer receiving eight pence half-penny *per diem* for carrying it after the King, and one penny *per diem* for bringing it back: and so late as the year 1513, when the Earl of Surrey commanded the English forces in the North. Hall states that he “ appointed ” or arranged the sum to paid to the Prior of Durham “ for Saincte Cutberd's banner.”

FAC-SIMILES OF MANUSCRIPTS.

arrows in saltire, Argent, in memory of the manner of St. Edmund's martyrdom.<sup>c</sup> It will hence be observed, if these conjectures be accurate, that the present illuminations are of great value and interest, as being undoubted contemporaneous representations of two ancient Church-banners no longer in existence: and the description of Lydgate connected with them, may be regarded of equal importance from its containing the legendary history and interpretation of the ensigns, as received at the Abbey where they were preserved.

The writing of this beautiful manuscript, as will be seen by the annexed Fac-Similes, is the ordinary Gothic running-hand of the fifteenth century, with few contractions, and having the lyric measures of the stanzas generally indicated by a small and light diagonal line to point out the breathing-place. The character is large and distinct, but the following copy of the entire poem descriptive of St. Edmund's banners, is inserted, that the text of the Engravings may be made completely intelligible.

PLATE I.

*Manuscript folium 2 a.*

**B**lyssyd Edmund, kyng, martir, and vyrgeyne,  
Hadde in thre vertues by grace a souereyn prys (*price*),  
E (*by*) which he vanquysshed al venymes serpentyne;  
Adam, baserpent, (*by a serpent*) banysshed fro paradys,  
Eua (*Eva*) also, be cause she was nat wys (*wise*),  
Eet off an appyl of fleshly fals pleasáncé;  
Which thre figúres Edmund by gret auys (*great advice*)  
Bar in his baner for a remembráncé.

Lyk a wys kyng peeplys (*peoples*) to gouérne,  
Ay (*aye—always*) vnto reson he gaff the souereynté;  
Figure of Adam wyssly to dyscerne  
To oppresse in Eua sensualité:  
A lamb off gold hygh vpon a tree,  
An heuenly signe, a tokne off most vertú,  
To declare how that humylité  
Above alle vertues pleseth most Jhesu.

Off Adamys synne was wasshe away the rust  
Be (*by*) vertu only off this lambys blood;  
The serpentys venym and al fleshly lust  
Sathan outraied (*outwrayed—displayed*) ageyn man most wood (*mad*)  
Tyme whan (*at the time*) this lamb was offred on the rood  
For our redempcion; to which having reward (*regard*)  
This hooly martir, this blyssyd kyng so good,  
Bar this lamb hiest alofte in his standárd.

<sup>c</sup> *Notitia Monastica*. By Thomas Tanner, D.D. Bishop of St. Asaph. Edit. by the Rev. James Nasmith. Cambridge, 1787. Folio. Notes on the Arms of the Monasteries, page xxiii. No. clvi.



FAC-SIMILES OF MANUSCRIPTS.

*Folium 2 b.*

The feeld of gowlys, (*field of gules—red*) tokne of his suffrance  
 Whan cruel Danys were with hym at werre (*war*);  
 And for a signe off royal suffisance, (*sufficiency—completeness*)  
 That no vices neuer maad hym erre,  
 The feeld powdryd with many a heuenly sterre (*star*),  
 And halff cressantis off gold, ful bryht and cleer;  
 And wher that euere he iourneyde, nygh or ferre,  
 Ay in the feeld with hym was this baneer.

Which, be influence off our Lord Jhesú,—  
 As it hath be preued (*been proved*) ofte in deede,  
 This hooly Standard hath power and vertu,  
 To stanché fyres, and stoppé flawmys rede (*flames red*)  
 By myracle; and who that kan take heede:  
 God grantyd it hym for a prerogatyff;  
 Be cause al heete off lust and fleshly heede  
 Were queynt (*quenched*) in hym duryng al his lyff.

This vertuos Baner shal kepen and conserue (*conserve*)  
 This lond from enmyes, daunte ther cruel pryde;  
 Off Syxte Herry the noblesse to preserue,  
 It shall be born in werrys be his syde  
 T' encesse his vertues, Edmund shal been his guyde,  
 By processe t' enhance his royal lyne.  
 This martir shall by grace for hym provyde  
 To be registred among the worthy nine.

PLATE II.

*Manuscript folium 4 a.*

**T**his other Standard, feeld stable off colour Ynde<sup>a</sup>  
 In which off gold been notable crownys thre:  
 he firste tokne in cronycle men may fynde  
 Grauntyd to him for Royal dignyté;  
 And the seconde for virgynyte;  
 For martirdom the thrydde in his suffryng,  
 To these annexyd feyth, hope, and charyté  
 In tokne he was martyr, mayde, and Kyng.

<sup>a</sup> A permanent unfading field of the colour of India or Azure.

FAC-SIMILES OF MANUSCRIPTS.

These thre crownys Kyng Edmund bar certéyn,  
 Whan he was sent be grace of Goddis hond  
 At Geynesburuh (*Gainsborough*) for to slen Kyng Sweyn;  
 By which myracle men may vndirstond  
 Delyuered was fro trybut al this lond,  
 Mawgre Danys in ful notable wyse;  
 For the hooly martyr dissoluyd hath that bond,  
 Set this regioun ageyn in his franchise.

*Applicacio.*

These thre crownys historyaly t' aplye,  
 By pronostyk notáby souereyne,—  
 To Sixte Herry, in figur signefye  
 How he is born to worthy crownys tweyne  
 Off France and Ingland, lynealy t' atteyne  
 In this lyff heer;—afterward in heuene  
 The thrydde crowne to receyue in certeyne,  
 For his meritis aboue the sterrys seuene.

FAC-SIMILES OF MANUSCRIPTS.

FAC-SIMILE of an ORIGINAL LETTER addressed by TITUS OTES to THE HONOURABLE CHARLES HOWARD, son of Henry Frederick Howard, Earl of Arundel. From the Family Archives at Norfolk House.

THE present very curious document has been most obligingly contributed to this work by The Rev. M. A. Tierney, by whom the contents of the Letter were first introduced to the public in his *History and Antiquities of the Castle and Town of Arundel*. London, 1834, 8vo. Volume 2, Pages 539, 540, Note. The circumstances which caused it to be written are also carefully and perspicuously related in the same authority; and, therefore, the most appropriate illustration which can be attached to the annexed Plate, will be to extract the particulars concerning the Letter from Mr. Tierney's own account.

At the period of the development of the Popish Plot, in November 1678, an Act passed the two Houses of Parliament, prohibiting the Members of each from sitting or voting in their respective places, until they should have made and subscribed the instrument commonly known as "the Declaration against Popery;" upon which Henry Howard, Eleventh of the name, Duke of Norfolk, withdrew to Bruges to place himself beyond the reach of the effects of the bill. A person named Wilcox, an associate of Titus Otes, had made a claim of money on Charles Howard, one of the younger brothers of the Duke, for some pretended service, which was naturally resisted; when Otes, who was evidently to partake of the spoil, was called in to decide the dispute. The terrible power entrusted to this infamous informer, appears to have soon extorted a promise of payment; and Howard's only resource was to address himself to the compassion of this new plunderer, entreating that he would "a little consider the wrongs he suffered," and engaging that he would consent to the decision which should be pronounced. The award was, of course, speedily settled; but the victim of the conspiracy appears to have faltered in his compliance, and Otes, in the fear of losing the expected prey, addressed him in the following Letter; a copy of which is also here inserted, printed line for line with the original.

Sr.

I haue taken paines in yor buisness and haue had not any advantage but my labour for my Paines you may haue an occasion to vse me in p'l't when your cause may come before either Lords or Com'ons or both but if you break yor word with mee at this rate you will finde mee but cold in appeareing for you there or in any other occasion I haue done you Justice in this and if you stand not to that award you will finde mee severe in other respects, for in plaine termes I cannot keepe friend'pp with any man that values not his word. and further let mee tell you that your house will not protect you from mee—howeuer if you comply with your word vpon honour to me

I will appere

Sr

June 30th

Yr Affecte. Sert

81

Titus Otes.



As other Standard / feeld stable off colour ynde  
In which off gold / been notable crowns thre  
The firste tokne / in crowle men may fynde  
Granted to hym / for Royal Dignyte  
And the seconde / for Virgynyte  
For marturdam / the thrydde in his suffering  
Do these amepys / ffeyth / hope / and charyte  
On tokne he was / martyr / mayde / and kynng

BANNER ATTRIBUTED TO ST. EDMUND KING OF THE WEST SAXONS.  
WITH THE SHIELD OF A PORTUGAL DESCRIPTION OF THE DEVICE. MS. B. 1. 274



**H**ysse **E**dmund kint martir and **D**evylyne  
 Wasde in thre vetuues by god a souereyn pape  
 Whych he venquysshes al venymes serpentyne  
**E**dam basepent banysshed fro paradys  
 Eva also be cause she was nat wyse  
 Set off an appyl off flesshly fals plesance  
 Whych thre figures **E**dmund by gret duyts  
 Bar in his baner for a remembrance

BANNER ATTRIBUTED TO ST EDMUND KING OF THE WEST SAXONS.  
 WITH FAC-SIMILE OF A PORTULAC-DESCRIPTION OF THE DEVICE.

Mr. South's Historical & Literary Observations, London, 1856.

sr

I have taken pains in yo<sup>r</sup> bus<sup>ness</sup> and have had not any advantage but my labour for my Paines you may have an occasion to use me in p<sup>l</sup> when your cause may come before either Lords or Comons or both but if you break yo<sup>r</sup> word with mee at this rate you will finde mee but cold in appearing for you here or in any other occasion I have done you Justice in this and if you stand not to that award you will finde <sup>me</sup> severe in o<sup>th</sup>er respects for in plaine termes I cannot keepe friendship with any man that values not his word. ~~and~~ and further let mee tell you that your house will not protect you from mee ~~for~~ however if you comply with your word upon honour to me

I will appear  
sr

June 30<sup>th</sup>  
81

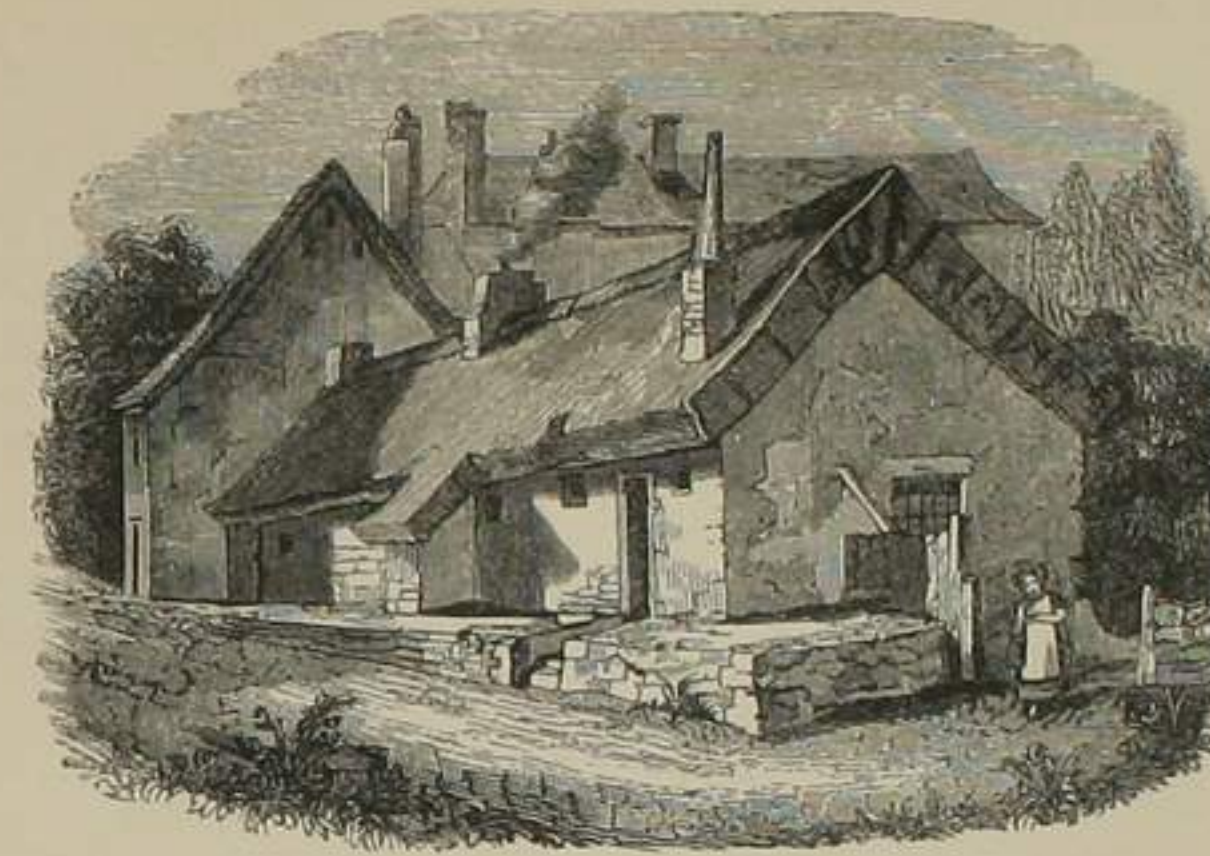
Yo<sup>r</sup> affec<sup>t</sup>ed serv<sup>t</sup>  
JAMES WALSLEY

DESCRIPTIVE LIST OF THE PLATES

IN PART VIII.

No.

85. Head Quarters of Prince Rupert, at Everton, during the Siege of Liverpool, in 1644.
86. Thomson the Poet's Alcove, Richmond, Surrey.
87. Birth-place of the Rev. James Hervey, Hardington, near Northampton.
88. Upper Flask, Hampstead Heath, the rendezvous of Pope, Steele, and others, and subsequently the Residence of George Steevens, Esq.
89. Garrick's Cup, carved from Shakspeare's Mulberry Tree.
- 89 \*General View of the Cassolette, made from Shakspeare's Mulberry Tree, and presented at Stratford-on-Avon to David Garrick, Esq. (described in No. VI.)
90. Mill at Bannockburn, in which James III. of Scotland was killed.
91. Tomb of Edmund Waller, at Beaconsfield.
92. Trotton, Sussex, the Birth-place of Otway.
93. Lochleven Castle, the Prison of Mary, Queen of Scots.
94. Wallace's Nook, Aberdeen.
95. Graves of Bessy Bell and Mary Gray, near Perth.
96. Curious Memento-Mori Watch, presented by Mary Queen of Scots, to her attendant Mary Setoun.
97. Exterior View of the Italian Opera House, before it was burnt down in 1789, from an original drawing by the late William Capon.
98. The Residence of John Hoole, the translator of Ariosto, &c. in Great Queen Street, Lincoln's Inn Fields.
99. Monument to Margaret Woffington, the Actress, at Teddington.
100. Monument to Charles Holland, the Actor, at Chiswick.

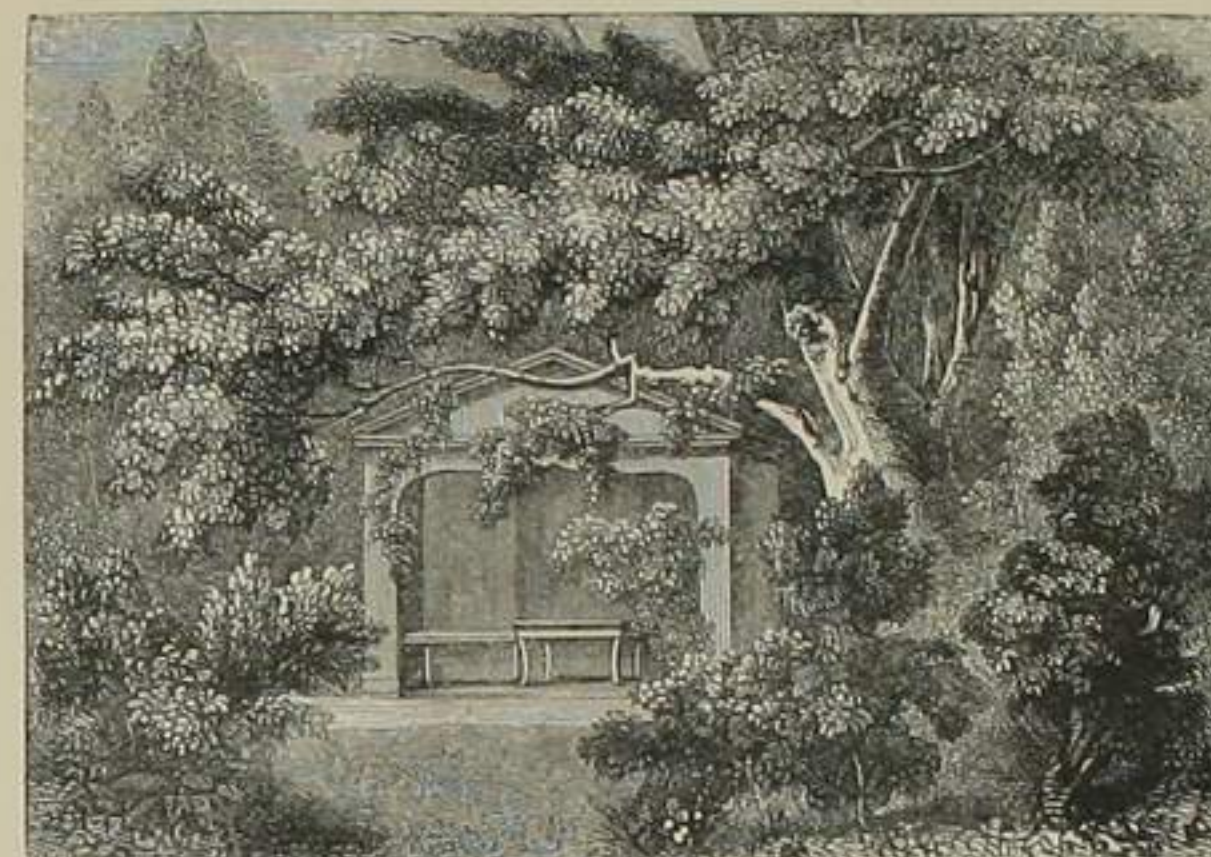


HEAD-QUARTERS OF PRINCE RUPERT, AT EVERTON,

During the Siege of Liverpool, in 1644.

PRINCE RUPERT, assisted by the Earl of Derby, having taken Bolton by storm, and refreshed his army there for some days, advanced on Liverpool, where the Parliament had a strong garrison under the command of Colonel More of Bank-hall; and finding on his approach to the town, the high ground near it favourable to his design, compared it to a crow's nest, probably imagining it would be taken with as little difficulty; but the resistance he met with, induced him to declare it was more like an eagle's nest, or a den of lions.

The siege began about the 2nd of June, and the view exhibits his head-quarters from that time till the reduction of the place. His main camp was established round the beacon, about a mile from the town, and his officers were placed in the adjoining villages, from whence a detachment marched every day, being relieved every twenty-four hours, to open trenches and erect batteries. From these advances Prince Rupert frequently attacked the besieged and their works in the way of storm, but was constantly repulsed with great slaughter of his men. At length, Colonel More finding the town must of necessity surrender, and desirous of ingratiating himself with the Prince, for the preservation of his house and effects at Bank-hall, gave such order for his soldiers to retire, that the works on the enemy's side were abandoned, and the royalists entered the town at three o'clock in the morning of June 26, putting to the sword all they met with, till they arrived at the High Cross, which then stood on the site where the Exchange now stands. Here the soldiers of the Castle, drawn up in line, beat a parley, and demanded quarter, which, on their submitting as prisoners of war, and surrendering the Castle to the Prince, was granted. The soldiers were then sent to the tower, St. Nicholas's Church, and other places of security; but the Parliament-army, soon after the siege, repossessed themselves of the Castle, and appointed Col. Birch as governor.



THOMSON THE POET'S ALCOVE.

THOMSON lived and died in a small cottage, now part of Rosedale House, the residence of the Earl of Shaftesbury, in Kew-foot Lane, in the vicinity of Richmond; and at the lower end of the garden had an arbour or alcove, where, according to the relation of William Taylor, his barber, he used to write during the summer months. He added,—“I have known him lie along by himself upon the grass near it, and talk away as though three or four people were along with him.”

An amusing little work, by the late Dr. Evans of Islington, entitled “Richmond and its Vicinity,” after mentioning the enlargement of Rosedale House, thus describes the alcove, where the poet is said to have listened by the hour to the song of the nightingale in Richmond Gardens:—“Stepping into the garden, you are conducted by a neat gravel walk through a serpentine avenue of shady trees to an alcove painted green, on whose front are these words—

Here Thomson sung the seasons, and their change.

The table formerly belonging to Thomson, and on which he is said to have completed the Seasons, being old and decayed, is placed in the summer-house, and its place in the alcove is supplied by one of rustic form; and on a board suspended over the back seat is the annexed memorial.

“Within this pleasing retirement, allured by the music of the nightingale, which warbled in soft unison to the melody of his soul in unaffected cheerfulness, and genial though simple elegance, lived JAMES THOMSON. Sensibly alive to all the beauties of nature, he painted their images as they rose in review, and poured the whole profusion of them into his inimitable Seasons. Warmed with intense devotion to the Sovereign of the Universe, its flame glowing through all his compositions, animated with unbounded benevolence, with the tenderest social sensibility, he never gave one moment's pain to any of his fellow-creatures, save by his death, which happened at this place, on the 27th of August, 1748.”





THE BIRTH-PLACE OF THE REV. JAMES HERVEY, A.M.

HARDINGSTON, NEAR NORTHAMPTON.

HARDINGSTON became the residence of the family of Hervey, formerly spelled Harvey, towards the close of the sixteenth century. Stephen Hervey, of Cotton, in Hardingston, auditor of the duchy of Lancaster, who died Nov. 8, 1606, and was buried at Hardingston, was the first of the family who settled in Northamptonshire, from Bletchworth in Surrey. Others of the family followed, as Sir Francis Hervey, Judge of Common Pleas, who died Aug. 2, 1632; and his son, Francis Hervey, Esq. M.P. for Northampton in 1660 and 1661, and great-grandfather of the author of the *Meditations*, were also buried there.

The rural building here depicted, now a farm-house, situated within a short distance of the village, was the birth-place of 'the famed celestial meditant,' James Hervey, and there on Feb. 26, 1713-14, he 'first burst upon the world.' The register of the Church of Hardingston, whose embattled tower is seen in the distance of this pleasing sketch, records his baptism in these words:—"James, son of William Hervey, Rector of Collingtree, was baptized March 7, 1713;" and here his mother, the first person in the village of Hardingston who displayed a tea equipage, and, to use the elegant phraseology of her son, 'steeped the delicately-flavoured Chinese leaf,' taught him the rudiments of his education, and advanced him till he was capable of reading, when he was sent at the age of seven years, as a day-scholar, to the Free Grammar School in Gold-street, Northampton. From this house, in his seventeenth year, he set out for Lincoln College, Oxford, and here his father, the Rev. William Hervey, died on May 8, 1752.



UPPER FLASK TAVERN, HAMPSTEAD HEATH.

Subsequently the Residence of George Steevens, Esq.

THE Upper Flask, formerly a place of public entertainment, situated near the summit of Hampstead-hill, when Hampstead Wells drew many visitors from London, was the rendezvous of Pope, Steele, and other members of the celebrated Kit-Cat club, during the summer months. Richardson also refers to its popularity, by mentioning it as a place of refuge adopted by Clarissa, after one of her escapes from Lovelace. With the decline of the attractions of the amusements at Hampstead, the business of the house appears also to have ceased, and the Tavern became a private residence, and here the distinguished Shakespeareian editor George Steevens, passed nearly thirty years of his life, in unvisitable retirement, seldom mixing in society, beyond his calls at booksellers' shops, the Shakespeare-gallery, or the Morning *Conversazione* of Sir Joseph Banks. Here, rich in rare books and prints, he expended upwards of two thousand pounds in the embellishments of the house and grounds, which presented a coup d'œil of surprising beauty and elegance. Steevens, who had studied the age of Shakespeare, and possessed that knowledge which pre-eminently qualified him for the illustration of England's dramatic bard, here evinced his superior powers in the preparation and completion of his celebrated edition of Shakespeare's Plays, in 1793. To this work he devoted, almost exclusively, a period of eighteen months, and during that time, left his house at one o'clock every morning, with the Hampstead patrol, proceeding, without any consideration of the weather or season, to call up the compositor, and awaken his devils, for the sheet requiring correction, which he usually read at the chambers of his friend, Isaac Reed, in Staples Inn: this nocturnal toil greatly accelerating the printing of the work, as while the printers slept, the editor was awake. Steevens died at this house, Jan. 22, 1800.



GARRICK'S CUP,

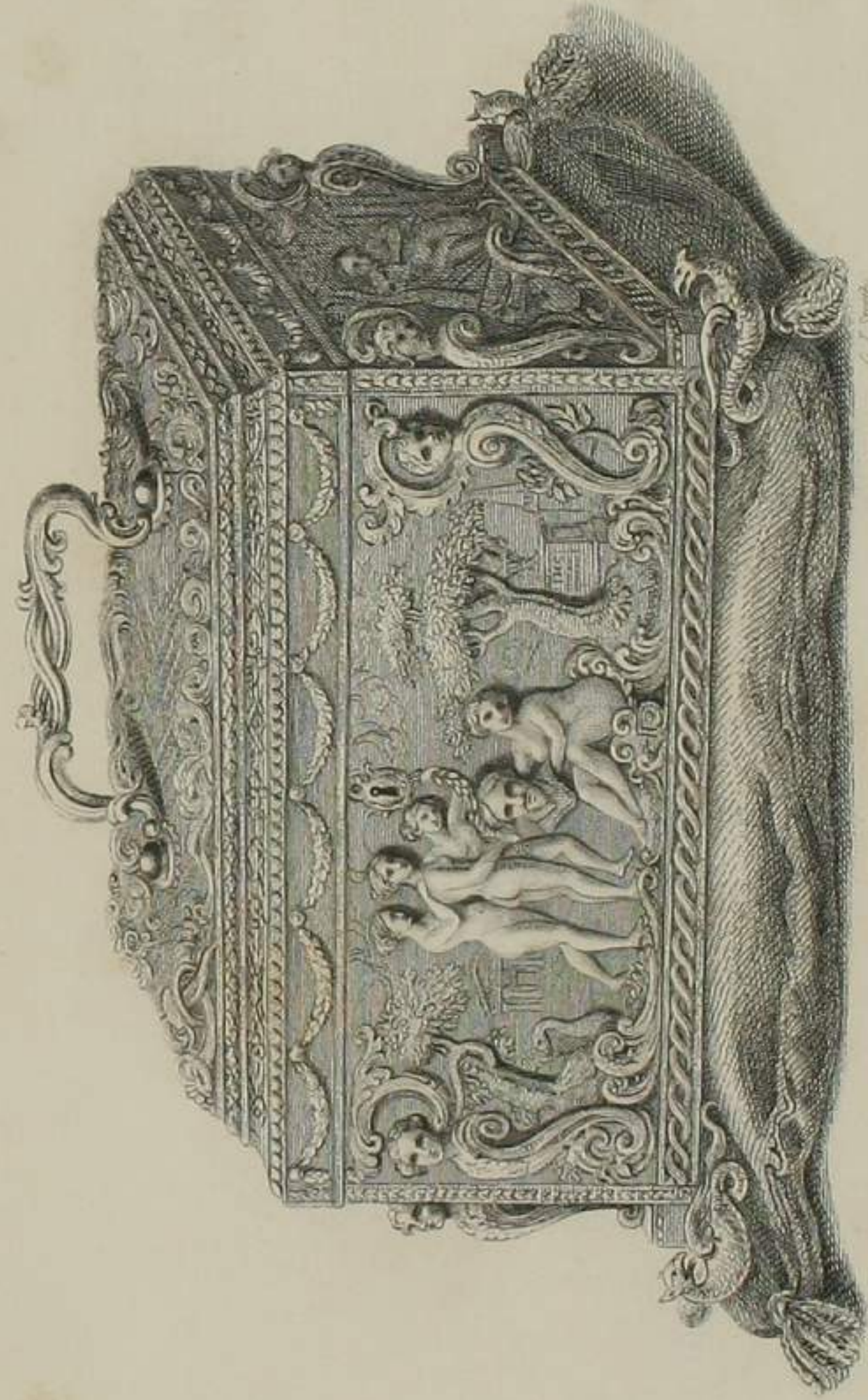
CARVED FROM SHAKSPEARE'S MULBERRY TREE.

THIS celebrated Shakspearian relic was presented to David Garrick by the Mayor and Corporation of Stratford-upon-Avon, in September, 1769, at the Jubilee which he instituted in honour of his favourite Bard. It measures about 11 inches in height. The tree from which it is carved was planted by Shakspeare's own hand, in the year 1609, and after having stood 147 years, was, in an evil hour, and when at its full growth and remarkably large, cut down, and cleft to pieces for fire-wood, by order of the Rev. Francis Gastrell, to whom it had become an object of dislike, from its subjecting him to the frequent importunities of travellers. Fortunately, the greater part of it fell into the possession of Mr. Thomas Sharp, a watch-maker of Stratford, who, "out of sincere veneration" for the memory of its immortal planter, and well knowing the value the world set upon it, converted the fragments to uses widely differing from that to which they had been so sacrilegiously condemned.

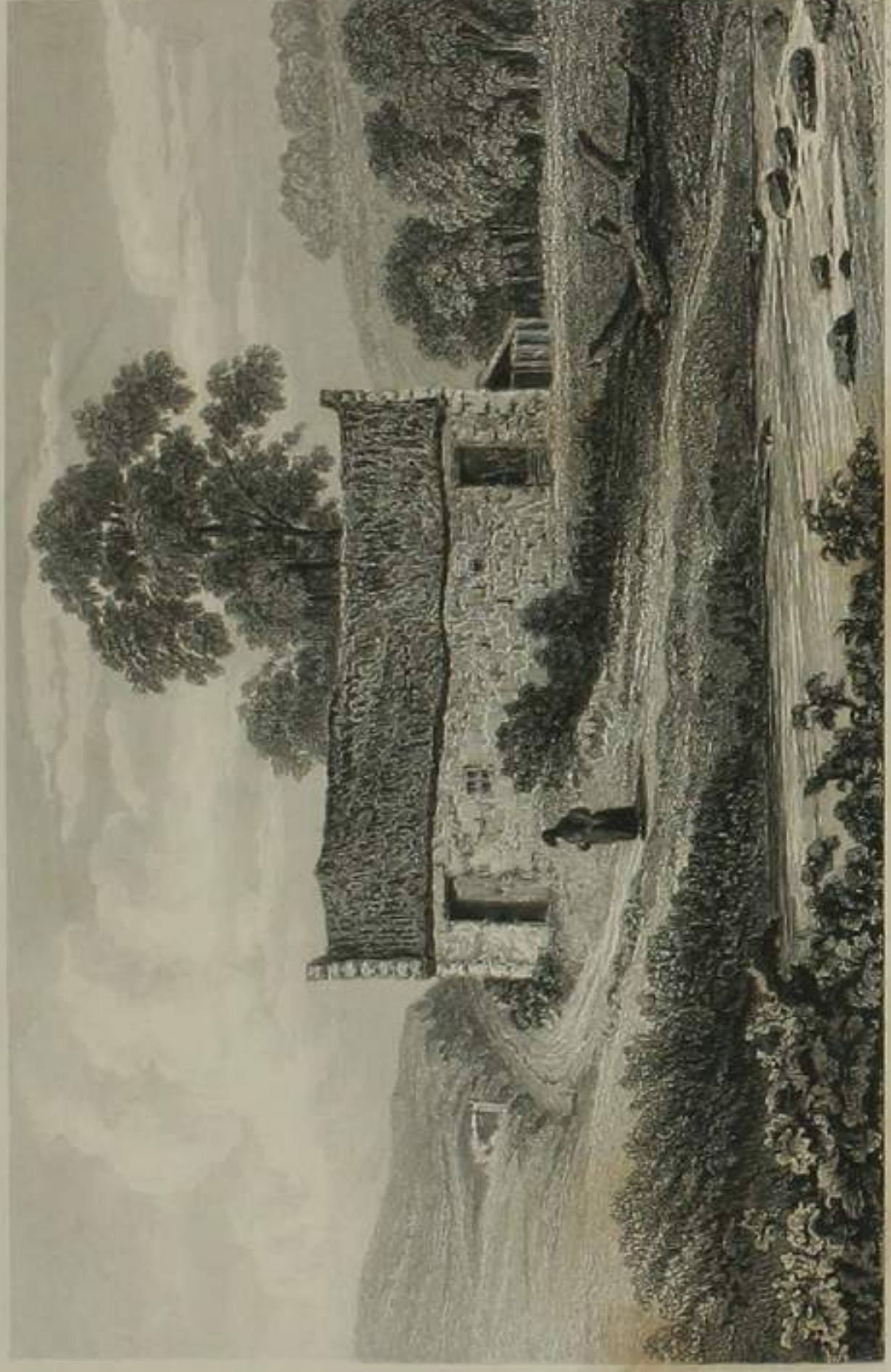
Garrick held this cup in his hand at the Jubilee while he sung the beautiful and well known air, which he had composed for the occasion, beginning

"Behold this fair goblet, 'twas carved from the tree,  
Which, O my sweet Shakspeare, was planted by thee;  
As a relic I kiss it, and bow at the shrine,  
What comes from thy hand must be ever divine!  
All shall yield to the Mulberry tree,  
Bend to thee,  
Blest Mulberry,  
Matchless was he  
Who planted thee,  
And thou like him immortal be!"

After the death of his widow, the cup was, by a decree of Chancery, sold at Christie's Auction Rooms, King Street, St. James', on the 5th May, 1825, and purchased by Mr. J. Johnson, of Southampton Street, Covent Garden, who now offers it for sale at two hundred guineas.



*Casket made from Shakespeare's Merry Trunk*



*Mill at Cornwellham,  
in which Lewis III. was killed.*

MILL AT BANNOCKBURN,

IN WHICH JAMES III. OF SCOTLAND WAS KILLED.

JAMES III. of Scotland inherited little of that talent for which the Stuart family were so remarkable. Living at a time when the crown was overawed by a bold and powerful nobility, and when it would have required both wisdom and resolution to have maintained his prerogative, he sunk into indolence, or devoted himself to accomplishments, which, however elegant, ought never to have superseded the duties of a Sovereign. He had the same inclination to humble the aristocracy as his predecessors, but shewed an excessive ignorance of human nature in the means which he adopted to effect his object. By submitting himself to the guidance of a few favourites, whom the Scottish historians, partaking somewhat of the indignation of the nobles, describe as meaner than they really were, and by taking every opportunity of insulting the barons, he incensed the whole order, and ultimately fell a victim to their revenge. His two brothers, Alexander, Duke of Albany, and John, Earl of Mar, whom he had treated with like contempt, joined the malcontents and conspired against him. They were both thrown into prison, where the latter is said by some of the Scottish historians to have been murdered by his command, but the former escaped to England, where he concluded a treaty with Edward IV., the object of which was, to deprive James of his crown, and seat himself on the throne. Having basely agreed to sacrifice the independence of his native country, should his rebellion succeed, he approached Scotland with the army under the command of the Duke of Gloucester. James now began to feel the effects of his mistaken policy, for though he was followed to the borders by a powerful army raised by his nobility, he had no confidence in it, and was subjected to the ignominy of having his unfortunate favourites torn from him, and hanged over the bridge of Lauder, with military but barbarous dispatch. He dismissed his army, and retired to Edinburgh Castle. A reconciliation took place with Albany, which however did not last long, for the latter again rebelled, and openly raised his standard at his castle at Dunbar, where he was joined by a great number of Barons. Had it not been for the death of Edward IV. this second attempt would probably have been successful, but despairing of aid from England, he retired to France. James, whose infatuation no experience could overcome, became still fonder of retirement, heaped new insults on the nobility, established a standing guard, and forbade any one to appear in arms within the precincts of the court. The principal nobles, particularly those of the south, again took arms, "and having persuaded, or obliged the Duke of Rothesay, the King's eldest son, a youth of fifteen, to set himself at their head, they openly declared their intention of depriving James of a crown, of which he had discovered himself to be so unworthy." A battle took place near the town of Bannockburn, (though it is generally called the field of Stirling, or the battle of Sauchie-burn,) before the arrival of an army from the north, which was coming to his assistance, and the adherents of James were defeated. It is impossible to ascertain exactly what part his son, the Duke of Rothesay, took in the transaction; whether he was forced to join the rebels, or approved of their proceedings; but from the remorse which he afterwards expressed for his conduct on this occasion, it is but too probable that he participated to a certain degree in their views. He even wore an iron belt, which he yearly increased in weight, as a penance, to the last hour of his life. Before the battle which proved fatal to his father, he issued orders that none should attempt the King's life, and was inconsolable when he heard of his death.

As Lindsay of Pitscottie, a contemporary writer, and an author of considerable weight in Scottish history, gives the most detailed account of James's death, and as it is very characteristic, it is here inserted. "But, at the last, the thieves of Anandale came in shouting and crying, and feared the King so, (having no practice in war,) that he took purpose and ran his way, and thought to win the town of Stirling:

but he spurred his horse at the flight-speed, coming through the town of Bannockburn. A woman seeing a man coming fast upon his horse, she standing in a slonk bringing home water, she ran fast away, and left the pig behind her: so the King's horse, seeing this, lap over the burn and slonk of free-will, but the King was evil-sitting, and fell off his horse at the mill-door of Bannockburn, and was so bruised with the fall, and weight of his harness, that he fell in swoon; and the miller and his wife haled him out of it into the mill, not knowing what he was, but cast him in a nuik, and covered him with a cloth. But at last, when all the host was passing by, and the enemies returned again, the King overcame lying in the mill, and cried if there was any priest there to make his confession. The miller and his wife hearing these words, required of him, what man he was, and what his name was. He happened out unluckily, and said, "I was your King this day at morn." Then the miller's wife clapt her hands, and ran forth, and cried for a priest to the King. In the mean time a priest was coming by, (some say it was the Lord Gray's servant,) and he answered, 'Here am I, a priest; where is the King.' Then the miller's wife took the priest by the hand, and led him into the mill where the King lay; as soon as the said priest saw the King, he knew him incontinent, and kneeled down upon his knee, and spiered at the King's grace, if he might live, if he had good leiching, who answered him, and said, 'He trowed he might, but desired a priest to take his advice, and give him the sacrament.' The priest answered and said, 'that I shall do hastily;' and pulled out a whinger, and gave him four or five strokes, even into the heart, and then got him on his back and went away. But no man wist what he did with him, or where he yearded him; for no wit was gotten of him, or of his dead, nor yet who slew him, a month after."

Buchanan names other assassins, but as he is not supported by authority, and as he, of all the Scottish historians, scarcely excepting even Hector Boece, is the most prejudiced and inaccurate, it is considered unnecessary to pay any regard to his account.

The view of the mill is taken from the south, close to the Bannockburn, and shews the road by which the King was approaching from the north. The well at which the woman was standing, still exists by the side of the road, and as the ground rises behind it, she could not have seen the King till he was close upon her. The only part of the ancient mill, which now exists is the east gable, but there is every appearance of that portion being of the time in question, and of the then building having been a mill. In short, time has altered the objects so little, that if we suppose the present house to have been built on the foundations of the ancient one, the scene is now in all probability almost exactly the same as it was in the year 1488.



*Tomb of Edmund Waller  
at Brassfield.*



TOMB OF EDMUND WALLER, AT BEACONSFIELD.

THE life of Waller affords more materials for the biographer than that of most literary men. Descended from an ancient family, enjoying a large fortune, and possessed of superior, though not first-rate abilities, he entered upon public life with every advantage. He was returned to Parliament as early as his sixteenth or eighteenth year, and maintained both there and in society a great reputation for wit, which was not, however, supported by originality or profundity of thought. Lord Clarendon says of him, that "having a graceful way of speaking, and by thinking much on several arguments, (which his temper and complexion, that had much of melancholic, inclined him to,) he seemed often to speak upon the sudden, when the occasion had only administered the opportunity of saying what he had thoroughly considered, which gave a great lustre to all he said; which yet was rather of delight than weight." Bishop Burnet's account of his parliamentary abilities agrees with that of Lord Clarendon.

His poetry has still strong claims on our admiration, and his works are ranked in the list of standard English literature. His first poem "on the Prince's escape at St. Andero," was written at eighteen; and the critics remark that his style was as perfect then as at any period of his life, nor did he afterwards materially alter it. He had the merit of smoothing our versification; and though too fond of conceits, and according to the taste of the times, always ringing changes on the heathen deities, yet there are frequent examples of nervous sentiment and high poetical conceptions. Waller continued to write till his death, which happened 21st October, 1687, in his eighty-second year. He died at Hall-barn, and was buried at Beaconsfield, where a handsome monument was erected by his son's executors, which is in good preservation and tolerable taste. It consists of an obelisk of white marble, resting on a basement, the upper part of which represents a pall or drapery executed in gray stone, with a vase at each corner. The whole is about sixteen feet and a half in height, and being grouped with a venerable tree, some other tombs much enriched, and the church, forms an exceedingly picturesque and interesting monument. The inscriptions are by Rymer, the compiler of the *Fœdera*.

EDMUNDI WALLER HIC JACET ID QUANTUM  
MORTI CESSIT; QUI INTER POETAS SUI  
TEMPORIS FACILE PRINCEPS, LAUREAM, QUAM  
MERUIT ADOLESCENS, OCTOGENARIUS HAUD  
ABDICAVIT. HUIC DEBET PATRIA LINGUA  
QUOD CREDAS, SI GRÆCE LATINEQUE  
INTERMITTERENT, MUSÆ LOQUI AMARENT  
ANGLICE.

HEUS VIATOR! TUMULATUM VIDES  
EDMUNDUM WALLER QUI TANTI NOMINIS  
POETA, ET IDEM AVITIS OPIBUS, INTER PRIMOS  
SPECTABILIS, MUSIS SE DEDIT, ET PATRIÆ  
NONDUM OCTODECENALIS, INTER ARDUA  
REGNI TRACTANTES SEDEM HABUIT À  
BURGO DE AGMONDESHAM MISSUS, HIC VITÆ  
CURSUS; NEC ONERI DEFUIT SENEX; VIXITQUE  
SEMPER POPULO CHARUS, PRINCIPIBUS IN  
DELICIIIS, ADMIRATIONE OMNIBUS.



*Trattoria Sassica  
in Campagna di Roma.*

TROTTON, SUSSEX.

THE BIRTH-PLACE OF OTWAY.

A decent village spire, resting on the substantial tower of a church of fair proportions, though moderate size, which rises favourably above the meadows through which the Arun pursues its unruffled course,

“ — tardis flexibus errans,”

indicates the *birth-place* of a genius not altogether akin to the spirit of the scene—whose imaginings were rather of a bold and unquiet character,—the famed OTWAY.

We should, however, do him injustice, if we only assigned to him the meed of exciting the passions in the wild and tragic walks of humanity. His muse was often attuned to tender pity, and it is in this light that Collins has delighted to view him; who has celebrated the scenes of his birth in those well-known stanzas, which will cause the traveller through this part of Sussex, to think not less of Collins, than of Otway; and to think with more pleasure of the latter, because he has given rise to the mild sympathy of the former.

“ Wild Arun, too, has heard thy strains,  
And Echo, 'midst my native plains,  
Been sooth'd by Pity's lute.  
There first the wren thy myrtles shed  
On gentlest Otway's infant head,  
To him thy all was shewn;  
And while he sung the female heart,  
With youth's soft notes unspoiled by art,  
Thy turtles mixed their own.”

THOMAS OTWAY was born at Trotton, in the Parsonage House, March 3, 1651-2; and died in 1685 after a short and chequer'd, though very distinguished career of thirty-four years. His father, the Rev. Humphrey Otway, was Curate of Trotton; and, after the Restoration, Rector of Woolbeding, a small and neat village, about three miles distant from Trotton, and also beautifully situated above the Arun. Otway was educated at Winchester, and Christchurch, Oxford; but his father dying in 1670, he was compelled to forego his University pursuits, from the failure of pecuniary means. He then attempted the profession of an actor, (1672); but, proving incompetent to the living representation of the drama, still pursued his leading bias, by settling into the character of a dramatic author.

Otway was one of those unhappy persons who are taken up by *roués* of high rank, for the mere purpose of “making them sport;” and who have no sympathy for them beyond the hours of their convivial meetings;—a class of men certainly much more prevalent in that day than our own. Hence the life of Otway was always uncertain and unhappy,—alternating between luxury and misery. As one exception, the Earl of Plymouth, a natural son of Charles II., procured for him a cornet's commission in a regiment in Flanders; but this not suiting him, he gave it up in the same year. A certain Captain Symonds, a vintner, is said to have been a better benefactor to him than any of his noble acquaintances, as he died in his debt to the amount of £400.

One account of Otway's death, relates it to have occurred from his pursuit of a thief who had robbed a friend, whilst he was himself recovering from sickness. But the following is the most generally received tradition: “He went out almost naked in a rage of hunger, and finding a gentleman in a neighbouring coffee-house, asked him for a shilling. The gentleman gave him a guinea; and Otway, going away bought a roll, and was choked by the first mouthful.”

The traveller, in casting a parting glance at the spire and antique bridge of Trotton,\* will breathe a sigh on the erratic course and miserable end of Otway; and will wish that these picturesque scenes had originated in him the domestic and virtuous excitement of his kind commemorator, Collins, and had secured his attachments against that gross and heartless court, which first ruined, and then abandoned him.

\* The church and bridge were both erected by Thomas Baron Camois, in the early part of the fourteenth century.



Ludlow Castle,  
the Palace of King Henry of Arden, in 1597.

## LOCHLEVEN CASTLE,

### THE PRISON OF MARY QUEEN OF SCOTS.

LOCHLEVEN—a name which is never pronounced in Scotland without exciting emotions of deep interest, is now mainly worthy of attention on account of the island fortress, the prison, in 1567, of the ill-fated Mary, Queen of Scots.

The Castle of Lochleven is situated on an island of about two acres, near the north-west extremity of the lake, and directly opposite to the point of the promontory, on which was, till something more than a century since, an ancient stronghold, called Kinross, long the residence of the Earls of Morton. Mary, when she dismissed Bothwell on Carberry-hill, and joined the insurgents, on the 15th of June, was carried captive into Edinburgh, and on the following day committed prisoner to Lochleven Castle. On the 25th of March, 1567-8, she attempted to escape from thence in the disguise of a laundress, and had well nigh effected her purpose, assisted by George Douglas, the youngest brother of William Douglas of Lochleven, the Queen's gaoler, as well as half-brother of the Regent Murray; but being detected, George Douglas was turned out of the castle and island. He however had conceived the design of liberating the Queen, and was not so easily to be driven from his purpose; but having gained in her interests William Douglas, an orphan boy, who had been brought up in the castle, and then under eighteen years of age, sly and silent, enterprising and persevering, they effected her escape in the following manner.

On Sunday, May 2, 1568, while the family were at supper, at seven in the evening, the boy William Douglas contrived to secure the keys of the castle, and gave egress to the Queen and her maid from the stronghold, and locking the gates behind them to prevent pursuit, he placed the fugitives in a small boat that lay near at hand, and rowed them to the appointed landing place, called Balbinny, on the south side of the lake, where George Douglas, her old and faithful servant John Betoun, and a few others devoted to her cause were waiting, and knowing from an appointed signal that the Queen was on board the boat, gave notice to Lord Seaton and James Hamilton of Orbieston, who approached with their followers. The Queen and her maid were speedily mounted on horseback, and conducted across the moors to the Ferry, to Lord Seaton's house, Niddry Castle, in West Lothian, where she staid a few hours during the night, and early on the morrow arrived at Hamilton Palace, fifty miles from the place of her late confinement.

Lochleven Castle, now dismantled and partly in ruin, consists of one square tower, not very massive, although five stories in height; a square barbican wall, and a minor tower at the south corner of the court yard. The main tower was unroofed soon after the time of Sir William Bruce, and reduced to its present desolate condition. The drawbridge, which originally communicated with a door in the third story by means of a structure raised in the eastern part of the court yard, having shared the fate of the roof, there is now no proper access to the castle; but it is, nevertheless, possible to clamber up through a window into the second flat. Mary's apartments are affirmed by popular tradition to have been on the fourth story, where a small recess or embrasure is shewn, said to have constituted all her accommodations in the way of bedroom. As the whole internal space of the tower is only about twenty feet square, it is not probable that the Queen was consoled in her captivity by many of the conveniences or elegancies of life.



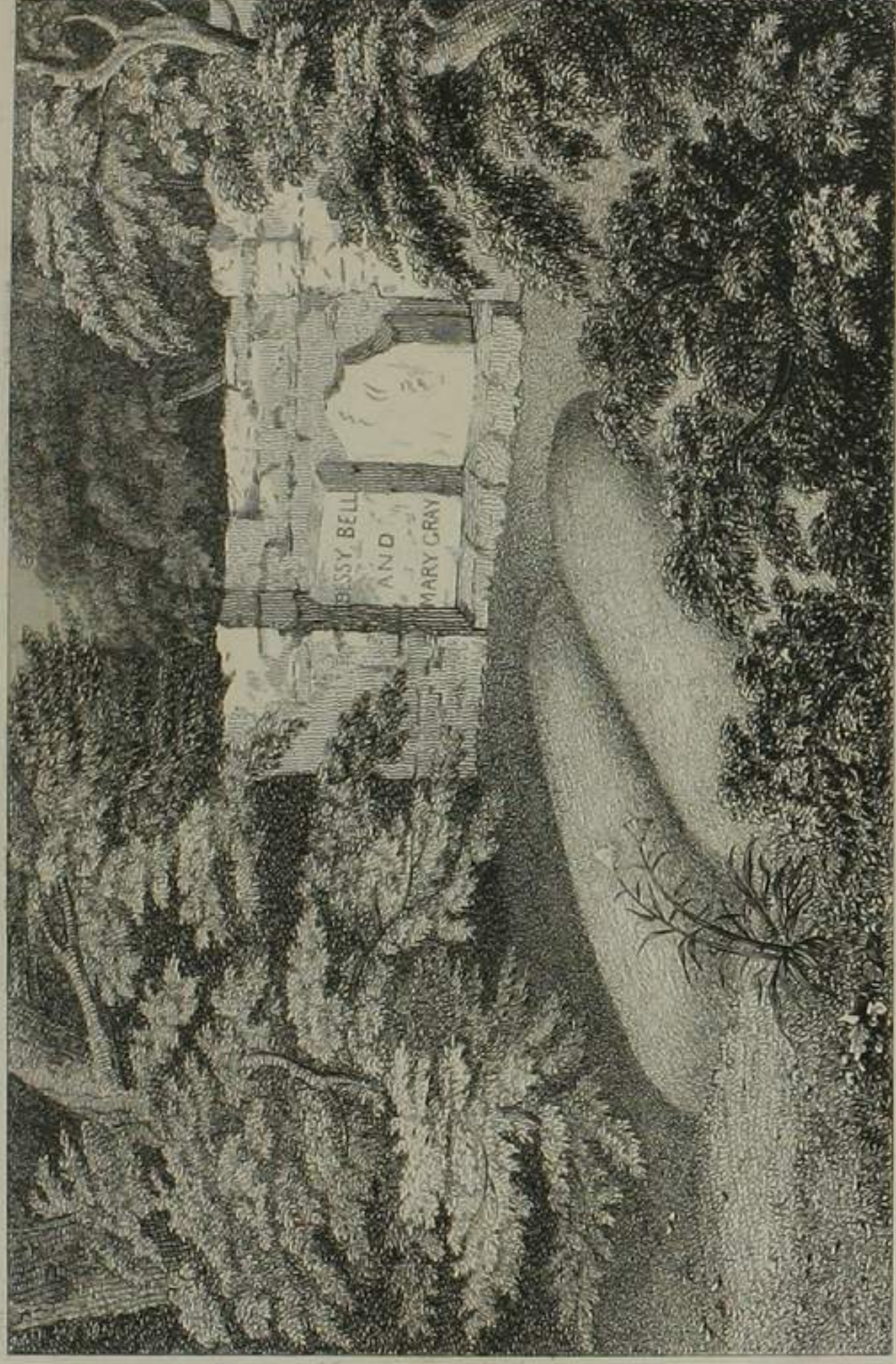
*Hall's Neck, Aberdeen*

#### WALLACE'S NOOK, ABERDEEN.

At the junction of two narrow streets in Aberdeen, sufficiently picturesque, is Wallace's Nook, so designated from a statue of the warrior (the sword in his left hand) having been placed there, but when or by whom is not known. Popular tradition ascribes its erection to the gratitude of the citizens to Wallace, for having prevented Edward the First from burning that part of the town; but for this there is no authority.

Amid the events which emanated from the invasion of Scotland by Edward the First, and the dethronement of John Baliol, Wallace appeared, in 1297, as the champion of Scotland, and assuming to himself the title of Governor of the Kingdom, made great efforts to rescue his country from subjugation by the English. He raised an army in its defence; and in his progress northward took the castle of Dunnotter, then occupied by Edward's forces, by storm, and put the garrison to the sword. After this enterprise he marched to the relief of Aberdeen, but the English, on intelligence of his approach, plundered and set the town on fire; and leaving a strong garrison in the fortress, embarked on board their fleet. Wallace, on his arrival, besieged the castle, but was unable to achieve its capture by assault. The townsmen, awed probably by the vengeance of Edward's soldiers, and fearing worse disasters as the result of the failure of Wallace's endeavours, appear to have withheld their co-operation in the siege; and, as Fordun mentions, he at this time hanged many of the inhabitants on gibbets in the vicinity of the town. Wallace, at length, finding all his efforts unavailing, raised the blockade, and retired with his forces into Angus; but only to encounter severe reverses of fortune. He was soon after betrayed to the English by Sir John Monteith, and conducted as a prisoner to London, where he was tried and condemned as a traitor, and hanged in Smithfield, toward the close of the year 1305. His body, according to the usual ruthless policy of the age, was quartered, and one of his mangled limbs sent to Aberdeen for exposure, as an intimidation to his partisans in that part of the country. The origin of the distinction of Wallace's Nook evidently arose from some incident connected with these events; but which the lapse of time has enshrouded in almost impenetrable obscurity. It may have been the spot, where the portion of his body sent to Aberdeen, was exposed.

In the distance is represented the church of St. Nicholas, erected on the site of the old church, according to a design and plan of the celebrated architect, James Gibbs, a native of Aberdeen; and, with much generosity, gratuitously presented by him to the magistrates of that great and opulent city. The present edifice was opened for divine service November 9, 1755; but the great steeple, and the centre, of an octagonal form, constructed of oak and covered with lead, is of a date long antecedent to the Reformation.



*Graves of Fanny Bell and Mary Gray.*





#### THE GRAVES OF BESSY BELL AND MARY GRAY.

THE fate of Bessy Bell and Mary Gray is one of those romantic incidents which have frequently afforded interesting subjects for the Scottish Muse.

There has been handed down to the present day, among the Peasantry of Scotland, a large collection of Ballad Poetry not to be surpassed by the Legendary lore of any other country. Many of them seem to have been composed at the time when the incidents which they describe, happened—some are very ancient; but the major part are probably of the 16th and beginning of the 17th centuries.

The constant feuds and state of warfare which existed in the English Border inspired the poet and musician as much as the warrior—hence the banks of the Tweed, the Ettrick, and the Yarrow, are one continued scene of classic ground. During those turbulent times the muses were nursed in the lap of heroism. When the mind is long excited in any one direction, the general habits of thinking and feeling become sympathetically affected. It is not difficult to imagine the same race of men engaged one day in all the adventurous circumstances of a predatory life; and the next, indulging in pastoral leisure and comparative security. It was in such peaceful intervals that the warrior-shepherds probably composed those spirit-stirring songs and melodies that bring so many delightful associations into the minds of Scottish Peasantry. But though a large portion of their old Ballads were the production of the Border Minstrels; the taste which dictated them pervaded more or less the whole of Scotland. Of this the song of Bessy Bell and Mary Gray is an instance.

The little that is known of their pathetic history is as follows: Their parents were neighbours: the father of the former being Laird of Kinvaid, that of the latter was Laird of Lynedoch. Both places are within a few miles of Perth. Bessy and Mary were of great beauty, and so strictly united in friendship, that even personal jealousy could not interrupt their union. They were visited by a handsome and agreeable young man, who was acceptable to them both, but so captivated with their charms, that while confident of a preference on the part of either, he was unable to make a choice between them. While this singular situation of the three persons of the tale continued, the breaking out of the plague forced the two ladies to take refuge in the beautiful valley of Lynedoch, in a sequestered spot called Burn Braes, about three quarters of a mile west of the house of Lynedoch, (now the residence of the gallant veteran Lord of that name,) where they built themselves a bower, in order to avoid human intercourse and the danger of infection. The two friends remained in their retreat for some time, and, as Pennant remarks, without jealousy. The lover was not included in their renunciation of society. He visited their retirement, brought with him the fatal disease, and unable to return to Perth, which was his usual residence, was nursed by the fair friends with all the tenderness of affection. He died, however, having first communicated the infection to his lovely attendants. They followed him to the grave, lovely in their lives, and undivided in their death. Their burial place, in the vicinity of the bower which they built, is still visible, in the romantic vicinity of Lord Lynedoch's mansion, and prolongs the memory of female friendship, which even rivalry could not dissolve. Two stanzas of the original ballad alone survive:—

“ Bessie Bell and Mary Gray,  
They were twa bonnie lasses;  
They bigged a bower on yon burn-brae,  
And theekit it ower wi' rashes.  
\* \* \* \* \*  
They wadna rest in Methvin kirk,  
Amang their gentle kin;  
But they wad lie in Lednoch braes,  
To beek against the sun.”

Allan Ramsay, in the additional stanzas which he composed, has introduced various images from Heathen Mythology, (Phæbus, Thetis, Pallas, and Jove!) which but ill accord with the simplicity of the original.



*A. Memento mori Watch.  
Presented by Mary Queen of Scots to Mary, Queen*

A MEMENTO-MORI WATCH,

PRESENTED BY MARY STUART, QUEEN OF SCOTS,  
TO HER MAID OF HONOUR MARY SETOUN.

THIS curious and interesting relic is now in the possession of Sir Thomas Dick Lauder, of Grange and Fountain Hall, Baronet, who inherited it through the Seaton Family, from which he is descended; it having been given by Queen Mary to Mary Seaton, of the house of Wintoun, one of the four celebrated Maries, who were Maids of Honour to her Majesty.

“ Yestreen the Queen had four Maries,  
The night she'll hae but three;  
There was Marie Seaton, and Marie Beaton,  
And Marie Carmichael and me.”

See Scott's Minstrelsy, “*The Queen's Marie.*”

The drawing from which the present plate was engraved was made by the late Mr. Hugh Irvine, son of Mr. Irvine of Drum in Aberdeenshire. The watch is of silver, in the form of a skull, and of the size represented in the plate. On the forehead of the skull is the figure of Death with his scythe and sand-glass; he stands between a palace on the one hand, and a cottage on the other, with his toes applied equally to the door of each, and around this is the legend from Horace, “*Pallida mors æquo pulsat pede pauperum tabernas Regumque turres.*” On the opposite, or posterior part of the skull, is a representation of Time, devouring all things. He also has a scythe, and near him is the serpent with its tail in its mouth, being an emblem of eternity; this is surrounded by another legend from Horace, “*Tempus edax rerum tuque invidiosa vetustas.*” The upper part of the skull is divided into two compartments: on one is represented our first parents in the garden of Eden attended by some of the animals, with the motto, “*Peccando perditionem miseriam æternam posteris meruere.*” The opposite compartment is filled with the subject of the salvation of lost man by the crucifixion of our Saviour, who is represented as suffering between the two thieves, whilst the Marys are in adoration below; the motto to this is “*Sic justitiæ satisfecit, mortem superavit, salutem comparavit.*” Running below these compartments on both sides, there is an open work of about an inch in width, to permit the sound to come more freely out when the watch strikes. This is formed of emblems belonging to the crucifixion, scourges of various kinds, swords, the flaggon and cup of the Eucharist, the cross, pincers, lantern used in the garden, spears of different kinds, and one with the sponge on its point, thongs, ladder, the coat without seam, and the dice that were thrown for it, the hammer and nails, and the crown of thorns. Under all these is the motto, “*Scala cœli ad gloriam via.*”

The watch is opened by reversing the skull, and placing the upper part of it in the hollow of the hand, and then lifting the under jaw which rises on a hinge. Inside, on the plate, which thus may be called the lid, is a representation of the Holy Family in the stable, with the infant Jesus laid in the manger, and angels ministering to him; in the upper part an angel is seen descending with a scroll on which is written, “*Gloria excelsis Deo, et in terra pax hominibus bonæ volu—*” In the distance are the shepherds with their flocks, and one of the men is in the act of performing on a cornemuse. The works of the watch occupy the position of the brains in the skull itself, the dial plate being on a flat where the roof of the mouth and the parts behind it under the base of the brain, are to be found in the real subject. The dial plate is of silver, and it is fixed within a golden circle richly carved in a scroll pattern. The hours are marked in large Roman letters, and within them is the figure of Saturn devouring his children, with this relative legend round the outer rim of the flat, “*Sicut meus sic et omnibus idem.*”

Lifting up the body of the works on the hinges by which they are attached, they are found to be wonderfully entire. There is no date, but the maker's name with the place of manufacture, “*Moyse, Blois,*” are distinctly engraven. Blois was the place where it is believed that watches were first made, and this

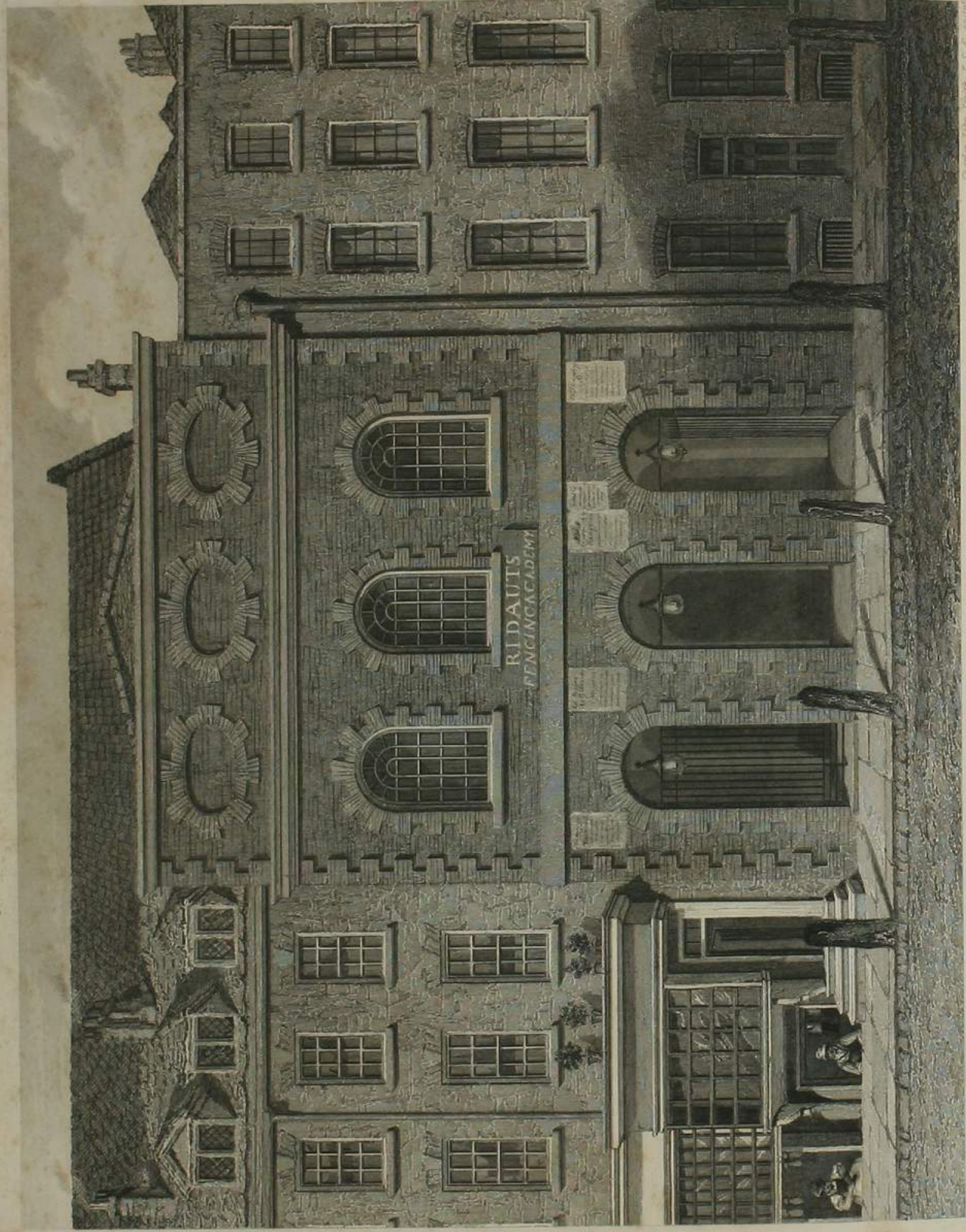
suggests the probability of the opinion that the watch was expressly ordered by Queen Mary at Blois, when she went there with her husband, the Dauphin, previous to his death. The watch appears to have been originally constructed with catgut, instead of the chain which it now has, which must have been a more modern addition. It is now in perfect order, and performs wonderfully well, though it requires to be wound up within twenty-six hours to keep it going with tolerable accuracy. A large silver bell, of very musical sound, fills the entire hollow of the skull, and receives the works within it, when the watch is shut: a small hammer set in motion by a separate escapement, strikes the hours on it.

This very curious relic must have been intended to occupy a stationary place on a *prié-dieux*, or small altar in a private oratory, for its weight is much too great to have admitted of its having been carried in any way attached to the person.

When Queen Mary, after her disastrous defeat at Langside, fled into England, and was conducted to the castle of Carlisle, May 18, 1558, 'Marie Seaton' is mentioned in the list of persons in attendance on her at that eventful period. Sir Francis Knollys, in a letter to Secretary Cecil, dated "Carlyll, 28 June, 1568, at mydnight," in reference to the servants in waiting on the Scottish Queen, says—"Nowe, here, are six wayting women, althoe none of reputacion but Mystress Marye Ceaton, whoe is prayesed by this Q. to be the fynest busker, that is to say, the fynest dresser of a woman's heade and heare that is to be seen in any cuntrye, whereof we have seen divers experiences since her comyng hether, and among other pretie devyce, yesterday, and this day, she did sett sitche a curled heare upon the Queen, that was said to be a perewyke that shoed very delycately, and every other day hightherto she hath a newe devyce of heade dressyng without any coste, and yett setteth forthe a woman gaylie well."

"M'rez Setoun," is also in the Queen of Scots' "cheker-rolle" of the persons constituting her household, rendered by Beaton, her master of the household, May 4, 1571, to the Earl of Shrewsbury, under whose surveillance the Queen was then placcd.

Mary, Queen of Scots, after supper on the evening of February 7, 1586-7, the day previous to her execution at Fotheringay Castle, perused her will, read over the inventory of her goods and jewels, and wrote down the names of her attendants and domestics, to whom she bequeathed each particular. Paulet's letter to Secretary Walsingham, dated February 25, 1586-7, states, "that all the jewels, plate, &c. belonging to the late Queen of Scots were divided among her servants, previous to Walsingham's letter being received by him; none of the servants, or attendants, except Mr. Kennedy and Curl's sister, have any thing to shew in writing to prove they were given to them by the late Scottish Queen; for they all affirm they were delivered to them with her own hands: they have been collected together, and an inventory taken of them, and they are now entrusted to the care of Mr. Melvin, the physician, and Mrs. Kennedy."



INTERIOR VIEW OF THE ITALIAN OPERA HOUSE,  
IN THE HAYMARKET.

ITALIAN OPERA HOUSE, BEFORE IT WAS BURNT DOWN.

From an original Drawing by the late Wm. Capon.

THE following note in Capon's hand-writing is attached to the drawing:—"This Plate exhibits the front of the old Opera House, as built by Sir John Vanbrugh about the year 1728. The roof, which is shewn, was covered with black glazed tiles. The width of the entrance from South to North was 34 feet; each opening 6 feet; each pier 4 feet wide."

Over the entrance hall, was Ridaut's Fencing Academy. The Front was built of red brick, and rusticated with good gauged work. On the piers are seen some bills of that time; in particular, Signor Rauzzini's of Bath, where he died, and Signora Carnivali's, whose husband, it was always reported, set fire to the theatre; and who is said to have confessed the act when at the point of death.

Mr. Slingsby, according to Mr. Capon, was the first person who caused to be put on his bills *such a one's night*. It made much talk at the time for its singularity.

This Theatre was burnt down in June, 1789; and on the 3rd of April, in the following year, the first stone of the present building was laid by the Earl of Buckinghamshire.

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THE RESIDENCE OF JOHN HOOLE,

IN GREAT QUEEN STREET, LINCOLN'S INN FIELDS.

JOHN Hoole was born in London in 1727. He devoted his leisure hours to literary pursuits, particularly the study of the Italian language, of which he acquired a great knowledge, as appears by his excellent translations of Ariosto's Orlando Furioso, Tasso's Jerusalem, and the dramas of Metastasio. He was the author of three Tragedies, viz. Cyrus, acted at Covent Garden, in 1768; Timanthes, performed the year following; and Cleonice, in 1775; also of some pleasing poems, and the Life of John Scott of Amwell, the Quaker-Bard. He died in 1803.



*Residence of John Hooper,  
the painter of Toys & Jewels,  
Great Queen Street, Lincoln's Inn Fields.*



*Monument to Margaret Wiffington,  
in the Church at Fiddington.*



MONUMENT TO MARGARET WOFFINGTON.

MARGARET WOFFINGTON is said to have been a native of Dublin; and, according to the inscription on her tomb, was born October 18th, 1720. Her histrionic talent appears to have been displayed, even in childhood; as in 1728, being one of Madame Violante's Lilliputian company, she obtained great applause by enacting the part of Polly, in the Beggar's Opera. Her first speaking character on the Dublin stage was Ophelia, which she performed on February 12th, 1737; and on November 6th, 1740, she made her debüt in London, at Covent Garden Theatre, in the part of Sylvia, in Farquhar's comedy of the Recruiting Officer. The following season she performed at Drury Lane Theatre, and was pre-eminently distinguished in the higher walks of comedy: in some characters, particularly in that of Mrs. Loveit, she surpassed Mrs. Oldfield. In tragedy she had also considerable merit; but had not the power of touching the passions equal to Mrs. Cibber or Mrs. Pritchard. Among her best characters were Cleopatra, Roxana, and the Distressed Mother. Having in her youth been taught by Madame Violante all that a dancer of first-rate reputation could teach her, she had accustomed herself to French society; and upon a visit to Paris, Dumesnil willingly imparted to her all the manner she professed of the *dignified passion* of the French drama, and this infected Mrs. Woffington with the prevailing pompous mode of elocution, which preceded Garrick's style, and in which she was confirmed by Cibber, who at seventy was delighted to fancy himself her gallant. She maintained a decided preference to male society, and is said to have more than once presided at the meetings of the Beef Steak Club. Her acting in male attire, in which she was fond of displaying herself, was unequalled; and Sir Harry Wildair was one of her most admired characters. In 1757, being then engaged at Covent Garden, she rendered her last acknowledgments to her friends, in the character of Lothario, for her benefit; and took her farewell leave of the public on May 17th as Rosalind, one of her most favourite parts, in male attire, in which she at the close resumed the female costume just to "make curtesy and bid farewell." While speaking the epilogue she was seized with an indisposition, from which she never recovered; though she retained the unrivalled beauties of her face and person to the last. She died March 28, 1760, and was buried on April 3rd at Teddington; in which church, on the wall, near the pulpit, is a marble monument, with this inscription—

Near this  
Monument lies the Body of  
MARGARET WOFFINGTON,  
Spinster, born October 18th, 1720,  
who departed this life, March 28th, 1760.  
Aged 39 years.

Arms—Or, three leopard's faces, gules.

On the lower compartment, shewn in the plate, is another inscription—"In the same grave lies the body of Master HORACE CHOLMONDELEY, son of the Honourable ROBERT CHOLMONDELEY, and MARY CHOLMONDELEY, sister of the said MARGARET WOFFINGTON, aged 6 months." A reference to Collins' Peerage of England, continued by Brydges, vol. iv. p. 35, shews Master Horace to have been born February 18th, 1753, and baptized March 16th following, at St. George's, Hanover Square. The date of this sepulture was therefore August, 1753.



*Monument to Charles Holland's  
in the Church of St. Andrew's Church.*

MONUMENT TO CHARLES HOLLAND.

CHARLES HOLLAND was the son of John Holland, a baker of Chiswick, where he was baptized April 3rd, 1733. He was apprenticed to a turpentine merchant, but strongly imbued with a predilection for the stage, and praised for the display of that talent in his private circle, he applied to Garrick, who gave him good encouragement, but advised him 'punctually to fulfil his engagement with his master, and should he then find his passion for the theatre unabated, to again apply to him.' This advice he followed; and under Garrick's auspices made his debut at Drury Lane Theatre, in 1754, in the part of Oronooko. He distinguished himself principally in the characters of Richard III., Hamlet, Pierre, Timur in Zingis, and Manley in the Plain Dealer. Holland was a zealous admirer and follower of Garrick; and as a player continued to advance in reputation. His last performance was the part of Prospero, in Shakspeare's *Tempest*, November 20th, 1769, and he died of the small-pox on December 7th following. His body was deposited in the family vault, in Chiswick church-yard on the 15th of the same month, and his funeral was attended by most of the performers belonging to Drury Lane Theatre. In the church, on the north wall of the chancel, is raised a marble monument, on which is engraved the following inscription, in a circular compartment, surmounted by an admirable bust:—

IF TALENTS  
to make entertainment instruction,  
to support the Credit of the Stage  
by just and manly Action,  
If to adorn Society  
by VIRTUES,  
which would honour any Rank and Profession,  
deserve remembrance;  
Let *Him*, with whom these *Talents* were long exerted,  
To whom these *Virtues* were well known,  
And by whom the loss of them will be long lamented,  
bear Testimony to the Worth and Abilities  
of his departed Friend  
CHARLES HOLLAND,  
who was born March 12, 1733,  
dy'd December 7, 1769,  
and was buried near this place.

*D. Garrick.*

