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THE

READER'S HANDBOOK

OF

FAMOUS NAMES IN FICTION, ALLUSIONS
REFERENCES, PROVERBS, PLOTS
STORIES, AND POEMS

BY THE REV.

E. COBHAM BREWER, LL.D.

LONDON
CHATTO & WINDUS
1925

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PREFACE
TO THE REVISED EDITION

My father died on March 6, 1897, before he had finished correcting the proofs of the revision of this new edition. He left the work to me, and I should like to be permitted to thank all who helped in this labour of love.

The Librarians at the Nottingham, Lancaster, and Eastbourne Free Libraries must be specially mentioned. Mr. Briscoe, of the Nottingham Free Library, was a personal friend of my father's; he and his colleagues spared neither time nor trouble in searching out dates, and in supplying much useful information.

I thank, too, most warmly, the proof-reader, who has shown so much patience, and has helped me in every possible way in what might have been a very hard task; he made it not only an easy but an exceedingly pleasant one.

To all my father's friends, known and unknown, who have written such kind and encouraging letters, I can only say from the bottom of my heart, "Thanks, and ever thanks."

NELLIE COBHAM HAYMAN.

Edwinstowe Vicarage, Newark,
September, 1898.

NOTE.

Some further corrections, in addition to those made in the revised edition of 1902, have been made in this new issue.

January, 1911.

PREFACE
TO THE FIRST EDITION

THE object of this Handbook is to supply readers and speakers with a lucid but very brief account of such names as are used in allusions and references, whether by poets or prose writers,—to furnish those who consult it with the plot of popular dramas, the story of epic poems, and the outline of well-known tales. Who has not asked what such and such a book is about? and who would not be glad to have his question answered correctly in a few words? When the title of a play is mentioned, who has not felt a desire to know who was the author of it? —for it seems a universal practice to allude to the title of dramas without stating the author. And when reference is made to some character, who has not wished to know something specific about the person referred to? The object of this Handbook is to supply these wants. Thus, it gives in a few lines the story of Homer's *Iliad* and *Odyssey*, of Virgil's *Æneid*, Lucan's *Pharsalia*, and the *Thebaid* of Statius; of Dantê's *Divine Comedy*, Ariosto's *Orlando Furioso*, and Tasso's *Jerusalem Delivered;* of Milton's *Paradise Lost* and *Paradise Regained;* of Thomson's *Seasons;* of Ossian's tales, the *Nibelungen Lied* of the German minnesingers, the *Romance of the Rose*, the *Lusiad* of Camoëns, the *Loves of Theagênês and Charicleia* by Heliodorus (fourth century), with the several story poems of Chaucer, Gower, Piers Plowman, Hawes, Spenser, Drayton, Phineas Fletcher, Prior, Goldsmith, Campbell, Southey, Byron, Scott, Moore, Tennyson, Longfellow, and so on. Far from limiting its scope to poets, the Handbook tells, with similar brevity, the stories of our national fairy tales and romances, such novels as those by Charles Dickens, *Vanity Fair* by Thackeray, the *Rasselas* of Johnson, *Gulliver's Travels* by Swift, the *Sentimental Journey* by Sterne, *Don Quixote* and *Gil Blas*, *Telemachus* by Fénelon, and *Undine* by De la Motte Fouqué. Great pains have been taken with the Arthurian stories, whether from sir T. Malory's collection or from the *Mabinogion*, because Tennyson has brought them to the front in his *Idylls of the King;* and the number of dramatic plots sketched out is many hundreds.

Another striking and interesting feature of the book is the revelation of the source from which dramatists and romancers have derived their stories, and the strange repetitions of historic incidents. Compare, for example, the stratagem of the wooden horse by which Troy was taken, with those of Abu Obeidah in the

siege of Arrestan, and that of the capture of Sark from the French, p. 504. Compare, again, Dido's cutting the hide into strips, with the story about the Yakutsks, p. 182; that of Romulus and Remus, with the story of Tyro, p. 930; the Shibboleth of Scripture story, with those of the "Sicilian Vespers," and of the Danes on St. Bryce's Day, p. 1003; the story of Pisistratos and his two sons, with that of Cosmo de' Medici and his two grandsons, p. 849; the death of Marcus Licinius Crassus, with that of Manlius Nepos Aquilius, p. 434; and the famous "Douglas larder," with the larder of Wallace at Ardrossan, p. 297. Witness the numerous tales resembling that of William Tell and the apple, p. 1082; of the Pied Piper of Hamelin, p. 843; of Llewellyn and his dog Gelert, p. 410; of bishop Hatto and the rats, p. 474; of Ulysses and Polyphemos, p. 1156; and of lord Lovel's bride, p. 712. Witness, again, the parallelisms of David in his flight from Saul, and that of Mahomet from the Koreishites, p. 1035; of Jephthah and his daughter, and the tale of Idomeneus of Crete, or that of Agamemnon and Iphigenia, p. 544; of Paris and Sextus, p. 988; Salome and Fulvia, p. 955; St. Patrick preaching to king O'Neil, and St. Areed before the king of Abyssinia, p. 812; of Cleopatra and Sophonisba, with scores of others.

To ensure accuracy, every work alluded to in this large volume has been read personally by the author expressly for this Handbook, and since the compilation was commenced; for although, at the beginning, a few others were employed for the sake of despatch, the author read over for himself, while the sheets were passing through the press, the works put into their hands. The very minute references to words and phrases, book and chapter, act and scene, often to page and line, will be sufficient guarantee to the reader that this assertion is not overstated.

The work is in a measure novel, and cannot fail to be useful. It is owned that Charles Lamb has told, and told well, the *Tales of Shakespeare;* but Charles Lamb has occupied more pages with each tale than the Handbook has lines. It is also true that an "Argument" is generally attached to each book of an epic story; but the reading of these rhapsodies is like reading an index—few have patience to wade through them, and fewer still obtain therefrom any clear idea of the spirit of the actors, or the progress of the story. Brevity has been the aim of this Handbook, but clearness has not been sacrificed to terseness; and it has been borne in mind throughout that it is not enough to state a fact,—it must be stated attractively, and the character described must be drawn characteristically, if the reader is to appreciate it, and feel an interest in what he reads.

The unnamed book given as an authority for the various Arthurian names (see ARTHUR, GALAHAD, GAWAIN, LANCELOT, MODRED, and others) is Malory's *Morte d'Arthur* (for which see p. 729). In most cases where it is quoted from, the title of the book is omitted, and only the *part* and *chapter* are given.

Those verses introduced but not signed, or signed with initials only, are by the author of the Handbook. They are the Stornello Verses, p. 1048; the aspen tree (an epigram), p. 1130; Nones and Ides, p. 759; the Seven Wise Men,

p. 987 ; the Seven Wonders of the World, p. 987 ; and the following translations : Lucan's "Serpents," p. 835 ; "Veni Wakefield peramænum," p. 414 ; specimen of Tyrtæos, p. 1154 ; "Vos non vobis," p. 1183 ; "Roi d'Yvetot," p. 1236 ; "Non amo te," p. 1237 ; Marot's epigram, p. 629 ; epigram on a violin, p. 1177 ; epigram on the Fair Rosamond, p. 932 ; the Heidelberg tun, p. 1145 ; "Roger Bontemps," p. 926 ; "Le bon roi Dagobert," p. 745 ; "Pauvre Jacques," p. 816 ; Virgil's epitaph, p. 1178 ; "Cunctis mare," p. 966 ; "Ni fallat fatum," p. 971 ; St. Elmo, p. 949 ; Baviad, etc., pp. 97, 652 ; several oracular responses (see EQUIVOKES, p. 327 ; WOODEN WALLS, p. 1227 ; etc.) ; and many others. The chief object of this paragraph is to prevent any useless search after these trifles.

It would be most unjust to conclude this preface without publicly acknowledging the great obligation which the author owes to the printer's reader while the sheets were passing through the press. He seems to have entered into the very spirit of the book ; his judgment has been sound, his queries have been intelligent, his suggestions invaluable, and even some of the articles were supplied by him.

E. C. BREWER.

THE READER'S HANDBOOK

¶ indicates a parallel or similar tale, and has been adopted so that those who wish to find such duplicates may do so with the least possible trouble.

Foreign books which have been naturalised (with their English translations) have been introduced in the text.

A.

AA'RON, a Moor, beloved by Tam'ora, queen of the Goths, in the tragedy of *Titus Andron'icus*, published amongst the plays of Shakespeare (1593).

(The classic name is *Andronicus*, but the character of this play is purely fictitious.)

Aaron (*St.*), a British martyr of the City of Legions (*Newport*, in South Wales). He was torn limb from limb by order of Maximia'nus Hercu'lius, general, in Britain, of the army of Diocle'tian. Two churches were founded in the City of Legions, one in honour of St. Aaron, and one in honour of his fellow-martyr St. Julius. Newport was called Caerleon by the British.

> . . . two others . . . sealed their doctrine with their blood;
> St. Julius, and with him St. Aaron, have their room
> At Carleon, suffering death by Diocletian's doom.
> *Drayton : Polyolbion*, xxiv. (1622).

Aas'is (3 *syl.*), so the queen of Sheba or Saba is sometimes called; but in the Koran she is called Balkis (ch. xxvii.).

Abad'don, an angel of the bottomless pit (*Rev.* ix. 11). The word is derived from the Hebrew, *abad*, "lost," and means *the lost one*. There are two other angels introduced by Klopstock in *The Messiah* with similar names, which must not be confounded with the angel referred to in *Rev.*; one is Obaddon, the angel of death, and the other Abbad'ona, the repentant devil. (See ABBADONA.)

Ab'aris, to whom Apollo gave a golden arrow, on which to ride through the air. (See *Dictionary of Phrase and Fable*, p. a.)

Abbad'ona, once the friend of Ab'diel, was drawn into the rebellion of Satan half unwillingly. In hell he constantly bewailed his fall, and reproved Satan for his pride and blasphemy. He openly declared to the infernals that he would take no part or lot in Satan's scheme for the death of the Messiah; and during the crucifixion he lingered about the cross with repentance, hope, and fear. His ultimate fate we are not told, but when Satan and Adramelech were driven back to hell, Obaddon, the angel of death, says—

> "For thee, Abbadona, I have no orders. How long thou art permitted to remain on earth I know not, nor whether thou wilt be allowed to see the resurrection of the Lord of glory . . . but be not deceived, thou canst not view Him with the joy of the redeemed." "Yet let me see Him, let me see Him!"—*Klopstock : The Messiah*, xiii.

Abberville (*Lord*), a young nobleman, 23 years of age, who has for travelling tutor a Welshman of 65, called Dr. Druid, an antiquary, wholly ignorant of his real duties as a guide of youth. The young man runs wantonly wild, squanders his money, and gives loose rein to his passions almost to the verge of ruin, but he is arrested and reclaimed by his honest Scotch bailiff or financier, and the vigilance of his father's executor, Mr. Mortimer. This "fashionable lover" promises marriage to a vulgar, malicious city minx named Lucinda Bridgemore, but is saved from this pitfall also.—*Cumberland : The Fashionable Lover* (1780).

Abbot (*The*), the second of three novels on the Reformation. The first, called *The Monastery*, is by far the worst; and the third, called *Kenilworth*,

is the best. The Abbot, Father Ambrose (*q.v.*), plays a very subordinate part, the hero being Roland Græme. The tale is this: Roland, a very young child, was nearly drowned by trying to save a toy-boat, but he was drawn from the river by Wolf, a dog of Lady Avenel's; and as Lady Avenel had no family, she brought up Roland as a sort of page. The indulgence shown by his kind patroness drew upon him the jealous displeasure of the rest of the household; and ultimately one spirit became so bitter that Lady Avenel, when he was between 17 and 18, dismissed him from her service. Roland, going he knew not whither, encountered Sir Halbert Glendinning, the husband of the Lady of Avenel, who took him into his service, and sent him to the regent Murray, who sent him to Lochleven, as the page of Mary queen of Scotland, who had been dethroned and sent to Lochleven as a state prisoner. He was there above a year, when Mary made her escape, was overtaken by the Reform party, and fled to England.

*** Roland Græme is discovered to be the son of Julian Avenel and Catherine Græme. He married Catherine Seyton, a daughter of Lord Seyton, and was heir to the barony of Avenel. Mary of Scotland is excellently portrayed in this novel, and Queen Elizabeth in *Kenilworth*.

Abbotsford Club, limited to 50 members. It was founded in 1835, for the publication (in quarto) of works pertaining to Scotch history, antiquities, and literature in general. It published upwards of 30 volumes. Extinct.

Abdal-azis, the Moorish governor of Spain after the overthrow of king Roderick. When the Moor assumed regal state and affected Gothic sovereignty, his subjects were so offended that they revolted and murdered him. He married Egilona, formerly the wife of Roderick.—*Southey: Roderick, etc.*, xxii. (1814).

Ab'dalaz'iz (*Omar ben*), a caliph raised to "Mahomet's bosom" in reward of his great abstinence and self-denial.—*Herbelot*, 690.

> He was by no means scrupulous; nor did he think with the caliph Omar ben Abdalaziz that it was necessary to make a hell of this world to enjoy paradise in the next.—*W. Beckford: Vathek* (1786).

Abdal'dar, one of the magicians in the Domdaniel caverns. These spirits were destined to be destroyed by one of the race of Hodei'rah (3 *syl.*), so they persecuted the race even to death. Only one survived, named Thalaba, and Abdaldar was appointed by lot to find him out and kill him. He discovered the stripling in an Arab's tent, and while in prayer was about to stab him to the heart, when the angel of death breathed on the would-be murderer, and he fell dead with the dagger in his hand. Thalaba drew from the magician's finger a ring which gave him command over the spirits.—*Southey: Thalaba the Destroyer*, ii., 24 (1797).

Abdal'la, one of sir Brian de Bois Gilbert's slaves.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Abdallah, brother and predecessor of Giaf'fer (2 *syl.*), pacha of Aby'dos. He was murdered by the pacha.—*Byron: Bride of Abydos.*

Abdal'lah el Hadgi, Saladin's envoy.—*Sir W. Scott: The Talisman* (time, Richard I.).

Abdals or *Santons*, a class of religionists who pretend to be inspired with the most ravishing raptures of divine love. Regarded with great veneration by the vulgar.—*Olearius*, i. 971.

Abde'rian Laughter, scoffing laughter, so called from Abdēra, the birthplace of Democ'ritus, the scoffing or laughing philosopher.

Ab'diel, the faithful seraph who withstood Satan when urged to revolt.

> . . . the seraph Abdiel, faithful found
> Among the faithless; faithful only he
> Among innumerable false; unmoved,
> Unshaken, unseduced, unterrified,
> His loyalty he kept, his love, his zeal.
> *Milton: Paradise Lost*, v. 896, etc. (1665).

Abel Shufflebottom, the name assumed by Robert Southey in some amatory poems published in 1799.

Abellino, the hero of "Monk" Lewis's story, called the *Bravo of Venice.* He appears sometimes as a beggar, and sometimes as a bandit. Abellino falls in love with the niece of the doge of Venice, and marries her.

Abensberg (*Count*), the father of thirty-two children. When Henirich II. made his progress through Germany, and other courtiers presented their offerings, the count brought forward his thirty-two children, "as the most valuable offering he could make to his king and country."

> ¶ Cornēlia, the daughter of Scipio Africanus, is credited with similar sentiment. When a Campanian lady boasted in her presence of her magnificent jewels, Cornelia sent for her two sons, and said, "These are my jewels."

Aberdeen Philosophical Society, instituted 1840.

Abes'sa, the impersonation of abbeys and convents in Spenser's *Faërie Queene*, i. 3. She is the paramour of Kirkrapine, who used to rob churches and poor-boxes, and bring his plunder to Abessa, daughter of Corcēca (*blindness of heart*).

Abif (*Hiram*), one of the three grand-masters of Freemasonry. The other two were Solomon and Hiram of Tyre. Hiram, like Pharaoh, is a dynastic name, and means *noble*; and *ab* of Abif means "father;" *ab-i* means "my father" (see 1 *Kings* vii. 13; 2 *Chron.* ii. 12-14).

Abney, called *Young Abney*, the friend of colonel Albert Lee, a royalist.—*Sir W. Scott: Woodstock* (time, the Commonwealth).

Abou Hassan, a young merchant of Bagdad, and hero of the tale called "The Sleeper Awakened," in the *Arabian Nights' Entertainments*. While Abou Hassan is asleep he is conveyed to the palace of Haroun-al-Raschid, and the attendants are ordered to do everything they can to make him fancy himself the caliph. He subsequently becomes the caliph's chief favourite.

¶ Shakespeare, in the induction of *Taming of the Shrew*, befools "Christopher Sly" in a similar way, but Sly thinks it was "nothing but a dream."

¶ Philippe *le Bon*, duke of Burgundy, on his marriage with Eleonora, tried the same trick.—*Burton: Anatomy of Melancholy*, ii. 2, 4.

Abra, the most beloved of Solomon's concubines.

> Fruits their odour lost and meats their taste,
> If gentle Abra had not decked the feast;
> Dishonoured did the sparkling goblet stand,
> Unless received from gentle Abra's hand; . . .
> Nor could my soul approve the music's tone
> Till all was hushed, and Abra sang alone.
> *M. Prior: Solomon* (1664-1721).

∴ Solomon had above 1000 concubines, from among the Moabites, Ammonites, Sidonians, and Hittites. The mother of Rehoboam, his successor, was Naamah, an Ammonitess (1 *Kings* xiv. 20, 21).

Ab'radas, the great Macedonian pirate.

> Abradas, the great Macedonian pirat, thought every one had a letter of mart that bare sayles in the ocean.—*Greene: Penelope's Web* (1601).

Abraham, calling his wife "sister" (*Gen.* xii. 11). The special correspondent of the *Standard*, writing from Afghanistan (March 12, 1888), says, "If a Mahometan's scruples are overcome to such an extent that he will permit a Christian physician to treat his wife, he will call her his "sister."

A'braham's Offering (*Gen.* xxii.). Abraham at the command of God laid his only son Isaac upon an altar to sacrifice him to Jehovah, when his hand was stayed and a ram substituted for Isaac.

¶ So Agamemnon at Aulis was about to offer up his daughter Iphigeni'a at the command of Artĕmis (*Diana*), when Artemis carried her off in a cloud and substituted a stag instead.

∴ This ram was one of the 10 animals taken to heaven, according to Mahomet's teaching.

Abroc'omas, the lover of An'thia in the Greek romance called *De Amoribus Anthiæ et Abrocomæ*, by Xenophon of Ephesus (not the historian).

Absalom. The general idea is that Absalom, fleeing through a wood, was caught by the hair of his head on the bough of a tree, and thus met his death; but the Bible says (2 *Sam.* xviii. 9), "Absalom rode upon a mule, and the mule went under the thick boughs of a great oak, and his *head* caught hold of the oak, and he was *taken up* between the heaven and the earth." Apparently his chin was caught by a branch of the oak, and the mule ran off. There is nothing said about his hair getting entangled in the oak. Yet every one knows the doggerel—

> Oh Absalom, oh Absalom, my son, my son,
> Hadst thou but worn a periwig, thou hadst not been undone!
> *David's Lament for his Son Absalom.*

Ab'salom, in Dryden's *Absalom and Achit'ophel*, is meant for the duke of Monmouth, natural son of Charles II. (*David*). Like Absalom, the duke was handsome; like Absalom, he was loved and rebellious; and, like Absalom, his rebellion ended in his death (1649-1685).

Absalom and Achit'ophel, the best political satire in the language, by Dryden, in about 1000 lines of heroic verse, in rhymes. The general scheme is to show the rebellious character of the puritans, who insisted on the exclusion of the duke of York from the succession, on account of his being a pronounced catholic, and the determination of the king to resist this interference with his royal prerogative, even at the cost of a civil war.

The great difficulty was where to find a substitute. Charles II. had no legal male offspring, and, though he had several natural sons, the duke of Monmouth was

the only one who was the idol of the people. So the earl of Shaftesbury (Achitophel), an out-and-out protestant, used every effort to induce Monmouth (*Absalom*) to compel the king (*David*) to set aside the duke of York. Shaftesbury says, "Once get the person of the king into your hands, and you may compel him to yield to the people's wishes." Monmouth is over-persuaded to take up the cause "of the redress of grievances," and soon has a large following, amongst whom is Thomas Thynne (*Issachar*), a very wealthy man, who supplies the duke with ready money. When the rebellion grew formidable, the king called his councillors to meet him at Oxford, and told them he was resolved to defend his prerogatives by force of arms, and thus the poem ends.

*** A reply in verse, entitled *Azaria and Hushai* (*q.v.*), was written by Samuel Pordage.

Mr. Tate has written a second part, which not only destroys the unity of the poem, but is of very small merit.

*** The poem begins with a statement that Charles II. (*David*) had many natural sons, but only Monmouth (*Absalom*) had any chance of being his successor. He then remarks that no sort of government would satisfy puritans. They had tried several, but all had failed to please them. On the puritans' side was the earl of Shaftesbury (*Achitophel*), Titus Oates (*Corah*), and many others. On the king's side advocates of the "right divine," were the archbishop of Canterbury (*Zadoc*), the bishop of London (*Sagan*), the bishop of Rochester and dean of Westminster, the earl of Mulgrave (*Abdiel*), Sir George Savile (*Jotham*), Hyde (*Hushai*), Sir Edward Seymour (*Amiel*), and many more. Charles II. is called *David*; London, *Jerusalem*; catholics, *Jebusites*; puritans, *Jews*. France is called *Egypt*; its king, *Pharaoh*; and Holland is called *Tyre*.

Ab'solon, a priggish parish clerk in Chaucer's *Canterbury Tales*. His hair was curled, his shoes slashed, his hose red. He could let blood, cut hair, and shave, could dance, and play either on the ribible or the gittern. This gay spark paid his addresses to Mistress Alison, the young wife of John, a wealthy aged carpenter; but Alison herself loved a poor scholar named Nicholas, a lodger in the house.—*The Miller's Tale* (1388).

Absolute (*Sir Anthony*), a testy, but warm-hearted old gentleman, who imagines that he possesses a most angelic temper; and when he quarrels with his son, the captain, fancies it is the son who is out of temper, and not himself. Smollett's "Matthew Bramble" evidently suggested this character. William Dowton (1764-1851) was the best actor of this part.

Captain Absolute, son of sir Anthony, in love with Lydia Languish, the heiress, to whom he is known only as ensign Beverley. Bob Acres, his neighbour, is his rival, and sends a challenge to the unknown ensign; but when he finds that ensign Beverley is captain Absolute, he declines to fight, and resigns all further claim to the lady's hand.—*Sheridan: The Rivals* (1775).

When you saw Jack Palmers in "captain Absolute," you thought you could trace his promotion to some lady of quality, who fancied the handsome fellow in his top-knot, and had bought him a commission.—*Charles Lamb.*

Abu'dah, in the *Tales of the Genii*, by H. Ridley, is a wealthy merchant of Bagdad, who goes in quest of the talisman of Oroma'nês, which he is driven to seek by a little old hag, who haunts him every night and makes his life wretched. He finds at last that the talisman which is to free him of this hag [*conscience*] is to "fear God and keep His commandments."

Abu'dah, in the drama called *The Siege of Damascus*, by John Hughes (1720), is the next in command to Caled in the Arabian army set down before Damascus. Though undoubtedly brave, he prefers peace to war; and when, at the death of Caled, he succeeds to the chief command, he makes peace with the Syrians on honourable terms.

Abydos (*Bride of*). (See BRIDE.)

Acade'mus, an Attic hero, whose garden was selected by Plato for the place of his lectures. Hence his disciples were called the "Academic sect."

The green retreats of Academus.
Akenside: Pleasures of Imagination.

Aca'dia (*i.e. Nova Scotia*), so called by the French from the river *Shubenacadie*. In 1621 Acadia was given to sir William Alexander, and its name changed; and in 1755 the old French settlers were driven into exile by George II. Longfellow has made this the subject of a poem in hexameter verse, called *Evan'geline* (4 *syl.*).

Acas'to (*Lord*), father of Seri'no, Casta'lio, and Polydore; and guardian of Monimia "the orphan." He lived to see the death of his sons and his ward. Polydore ran on his brother's sword, Castalio stabbed himself, and Monimia took poison.—*Otway: The Orphan* (1680).

Accidente! (3 *syl.*), a curse and oath used in France occasionally.

Accidente! ce qui veut dire en bon français: Puisse-tu mourir d'accident, sans confession, damné.—*Mons Abouf: Fille de trois.*

Aces'tes (3 *syl.*). In a trial of skill Acestês, the Sicilian, discharged his arrow with such force that it took fire from the friction of the air.—*Virgil: Æneid*, v.

Like Acestes' shaft of old,
The swift thought kindles as it flies.
Longfellow: To a Child.

Achates [*A-ka'-tese*], called by Virgil "fidus Achates." The name has become a synonym for a bosom friend, a crony, but is generally used laughingly.

He, like Achates, faithful to the tomb.
Byron: Don Juan, i. 159.

Acher'ia, the fox, went partnership with a bear in a bowl of milk. Before the bear arrived, the fox skimmed off the cream and drank the milk; then, filling the bowl with mud, replaced the cream atop. Says the fox, "Here is the bowl; one shall have the cream, and the other all the rest: choose, friend, which you like." The bear told the fox to take the cream, and thus bruin had only the mud. —*A Basque Tale.*

¶ A similar tale occurs in Campbell's *Popular Tales of the West Highlands* (iii. 98), called "The Keg of Butter." The wolf chooses the *bottom* when "oats" were the object of choice, and the *top* when "potatoes" were the sowing.

¶ Rabelais tells the same tale about a farmer and the devil. Each was to have on alternate years what grew *under* and *over* the soil. The farmer sowed turnips and carrots when the *under*-soil produce came to his lot, and barley or wheat when his turn was the *over*-soil produce.

Ac'heron, the "River of Grief," and one of the five rivers of hell; hell itself. (Greek, ἄχος ῥέω, "I flow with grief.")

Sad Acheron of sorrow, black and deep.
Milton: Paradise Lost, ii. 578 (1665).

Achil'les (3 *syl.*), the hero of the allied Greek army in the siege of Troy, and king of the Myr'midons. (See *Dictionary of Phrase and Fable*, p. 10.)

The English Achilles, John Talbot, first earl of Shrewsbury (1373–1453).

The duke of Wellington is so called sometimes, and is represented by a statue of Achilles of gigantic size in Hyde Park, London, close to Apsley House (1769–1852).

The Achilles of Germany, Albert, elector of Brandenburg (1414–1486).

Achilles of Rome, Sicin'ius Denta'tus (put to death B.C. 450).

Achilles' Heel, the vulnerable part. It is said that when Thetis dipped her son in the river Styx to make him invulnerable, she held him by the heel, and the part covered by her hand was the only part not washed by the water. This is a post-Homeric story.

[Hanover] is the Achilles' heel to invulnerable England.—*Carlyle.*

(Sometimes Ireland is called the Achilles' heel of England.)

¶ Similarly, the only vulnerable part of Orlando was the sole of his foot, and hence when Bernardo del Carpio assailed him at Roncesvallês, and found that he could not wound him, he lifted him up in his arms and squeezed him to death, as Herculês did Antæ'os.

Achilles' Spear. (See SPEAR OF . . .)

Achit'ophel, "Him who drew Achit'ophel," Dryden, author of the famous political satire of *Absalom and Achitophel*. "David" is Charles II.; his rebellious son "Absalom" is the king's natural son by Lucy Waters, the handsome but rebellious James duke of Monmouth; and "Achitophel" is the earl of Shaftesbury, "for close designs and crooked counsels fit" (1621–1683).

Can sneer at him who drew Achitophel.
Byron: Don Juan, iii. 100.

There is a portrait of the first earl of Shaftesbury (Dryden's "Achitophel") as lord chancellor of England, clad in ash-coloured robes, because he had never been called to the bar.—*E. Yates: Celebrities*, xviii.

Acida'lia, a fountain in Bœo'tia, sacred to Venus. The Graces used to bathe therein. Venus was called Acidâlia (*Virgil: Æneid*, i. 720).

After she weary was
With bathing in the Acidalian brook.
Spenser: Epithalamion (1595).

A'cis, a Sicilian shepherd, loved by the nymph Galate'a. The monster Polypheme (3 *syl.*), a Cyclops, was his rival, and crushed him under a huge rock. The blood of Acis was changed into a river of the same name at the foot of mount Etna.

*** Gay has a serenata called *Acis and Galatêa*, which was produced at the Haymarket in 1732. Music by Handel.

Not such a pipe, good reader, as that which Acis did sweetly tune in praise of his Galatea, but one of true Delft manufacture.—*W. Irving.*

Ack'land (*Sir Thomas*), a royalist.—*Sir W. Scott: Woodstock* (time, the Commonwealth).

Ac'oe (3 *syl.*), "hearing," in the New Testament sense (*Rom.* x. 17), "Faith cometh by hearing." The nurse of Fido [*faith*]. Her daughter is Meditation. (Greek, *akoê*, "hearing.")

With him [*Faith*] his nurse went, careful Acoë,
Whose hands first from his mother's womb did take him,
And ever since have fostered tenderly.
Phin Fletcher: The Purple Island, ix. (1633).

Acras'ia, Intemperance personified. Spenser says she is an enchantress living in the "Bower of Bliss," in "Wandering Island." She had the power of transforming her lovers into monstrous shapes; but sir Guyon (*temperance*), having caught her in a net and bound her, broke down her bower and burnt it to ashes.—*Faërie Queene*, ii. 12 (1590).

Ac'rates (3 *syl.*), Incontinence personified in *The Purple Island*, by Phineas Fletcher. He had two sons (twins) by Caro, viz. Methos (*drunkenness*) and Gluttony, both fully described in canto vii. (Greek, *akrátês*, "incontinent.")

Acrates (3 *syl.*), Incontinence personified in *The Faërie Queene*, by Spenser. He is the father of Cymoch'lês and Pyroch'lês.—Bk. ii. 4 (1590).

Acres (*Bob*), a country gentleman, the rival of ensign Beverley, *alias* captain Absolute, for the hand and heart of Lydia Languish, the heiress. He tries to ape the man of fashion, gets himself up as a loud swell, and uses "sentimental oaths," *i.e.* oaths bearing on the subject. Thus if duels are spoken of he says, *ods triggers and flints;* if clothes, *ods frogs and lambours;* if music, *ods minnums* [minims] *and crotchets;* if ladies, *ods blushes and blooms.* This he learnt from a militia officer, who told him the ancients swore by Jove, Bacchus, Mars, Venus, Minerva, etc., according to the sentiment. Bob Acres is a great blusterer, and talks big of his daring, but when put to the push "his courage always oozed out of his fingers' ends." J. Quick was the original Bob Acres.—*Sheridan: The Rivals* (1775).

> As thro' his palms *Bob Acres'* valour oozed,
> So Juan's virtue ebbed, I know not how.
> *Byron: Don Juan.*

Acris'ius, father of Dan'aê. An oracle declared that Danaê would give birth to a son who would kill him, so Acrisius kept his daughter shut up in an apartment under ground, or (as some say) in a brazen tower. Here she became the mother of Per'seus (2 *syl.*), by Jupiter in the form of a shower of gold. The king of Argos now ordered his daughter and her infant to be put into a chest, and cast adrift on the sea, but they were rescued by Dictys, a fisherman. When grown to manhood, Perseus accidentally struck the foot of Acrisius with a quoit, and the blow caused his death. This tale is told by Mr. Morris in *The Earthly Paradise* (April).

Actæ'on, a hunter, changed by Diana into a stag. A synonym for a cuckold.

> Divulge Page himself for a secure and wilful Actæon [cuckold].
> *Shakespeare: Merry Wives, etc.*, act iii. sc. 2 (1596).

Acte'a, a female slave faithful to Nero in his fall. It was this hetæra who wrapped the dead body in cerements and saw it decently interred.

> This Actea was beautiful. She was seated on the ground; the head of Nero was on her lap, his naked body was stretched on those winding-sheets in which she was about to fold him, to lay him in his grave upon the garden hill.—*Ouida: Ariadné*, i. 7.

Ac'tius Since'rus, the pen-name of the Italian poet Sannazaro, called "The Christian Virgil" (1458–1530).

Actors (*Female*). In 1662 Charles II. first licensed women to act women's parts, which up to that time had been performed by men and boys.

> Whereas the women's parts in plays have hitherto been acted by men in the habits of women, at which some have taken offence, we do permit and give leave for the time to come, that all women's parts be acted by women.

Actors and Actresses. The last male actor that took a woman's character on the stage was Edward Kynaston, noted for his beauty (1619–1687). The first female actor for hire was Mrs. Saunderson, afterwards Mrs. Betterton, who died in 1712.

Acts and Monuments, by John Fox, better known as "The Book of Martyrs," published in one large vol., folio, 1563. It had an immense sale. Bishop Burnet says he had "compared the book with the records, and had not discovered any errors or prevarications, but the utmost fidelity and exactness." The Catholics call the book "Fox's Golden Legends."

Ad, Ad'ites (2 *syl.*). Ad is a tribe descended from Ad, son of Uz, son of Irem, son of Shem, son of Noah. The tribe, at the Confusion of Babel, went and settled on Al-Ahkâf [*the Winding Sands*], in the province of Hadramaut. Shedâd was their first king, but in consequence of his pride, both he and all the tribe perished, either from drought or the Sarsar (*an icy wind*).—Sale's *Koran*, i.

> Woe, woe, to Irem! Woe to Ad!
> Death is gone up into her palaces!
> They fell around me. Thousands fell around.
> The king and all his people fell;
> All, all, they perished all.
> *Southey: Thalaba the Destroyer*, i. 41, 45 (1797).

A'dah, wife of Cain. After Cain had been conducted by Lucifer through the realms of space, he is restored to the home of his wife and child, where all is beauty,

gentleness, and love. Full of faith and fervent in gratitude, Adah loves her infant with a sublime eternal affection. She sees him sleeping, and says to Cain—

How lovely he appears! His little cheeks
In their pure incarnation, vying with
The rose leaves strewn beneath them.
And his lips, too.
How beautifully parted! No; you shall not
Kiss him; at least not now. He will awake soon—
His hour of midday rest is nearly over.
Byron: Cain.

*** According to Arabic tradition, Adah was buried at Aboucais, a mountain in Arabia.

ADAM. In *Greek* this word is compounded of the four initial letters of the cardinal quarters:

Arktos,	ἄρκτος	. north.
Dusis,	δύσις	. west.
Anatole,	ἀνατολή	. east.
Mesembria,	μεσημβρία	south.

The *Hebrew* word ADM forms the anagram of **A**[dam], **D**[avid], **M**[essiah].

Adam, how made. God created the body of Adam of *Saizal, i.e.* dry, unbaked clay, and left it forty nights without a soul. The clay was collected by Azarael from the four quarters of the earth, and God, to show His approval of Azarael's choice, constituted him the angel of death.—*Rabadan.*

Adam, Eve, and the Serpent. After the fall *Adam* was placed on mount Vassem in the east; *Eve* was banished to Djidda (now Gedda, on the Arabian coast); and the *Serpent* was exiled to the coast of Eblehh.

After the lapse of 100 years Adam rejoined Eve on mount Arafaith [*place of remembrance*], near Mecca.—*D'Ohsson.*

Death of Adam. Adam died on Friday, April 7, at the age of 930 years. Michael swathed his body, and Gabriel discharged the funeral rites. The body was buried at Ghar'ul-Kenz [*the grotto of treasure*], which overlooks Mecca.

His descendants at death amounted to 40,000 souls.—*D'Ohsson.*

When Noah entered the ark (the same writer says) he took the body of Adam in a coffin with him, and, when he left the ark, restored it to the place he had taken it from.

Adam, a bailiff, a jailor.

Not that Adam that kept the paradise, but that Adam that keeps the prison.—*Shakespeare: Comedy of Errors,* act iv. sc. 3 (1593).

Adam, a faithful retainer in the family of sir Rowland de Boys. At the age of four score, he voluntarily accompanied his young master Orlando into exile, and offered to give him his little savings. He has given birth to the phrase, "A faithful Adam" [or *man-servant*].—*Shakespeare: As You Like It* (1598).

Adam Bede. (See BEDE.)

Adam Bell, a northern outlaw, noted for his archery. The name, like those of Clym of the Clough, William of Cloudesley, Robin Hood, and Little John, is synonymous with a good archer.

Adamas or Adamant, the mineral called corun'dum, and sometimes the diamond, one of the hardest substances known.

Albrecht was as firm as Adamas.—*Schmidt: German History* (translated).

Adamastor, the Spirit of the Cape. (See SPIRIT . . .)—*Camoens: The Lusiad,* v. (1569).

Adam'ida, a planet, on which reside the unborn spirits of saints, martyrs, and believers. U'riel, the angel of the sun, was ordered at the crucifixion to interpose this planet between the sun and the earth, so as to produce a total eclipse.

Adamida, in obedience to the divine command, flew amidst overwhelming storms, rushing clouds, falling mountains, and swelling seas. Uriel stood on the pole of the star, but so lost in deep contemplation on Golgotha, that he heard not the wild uproar. On coming to the region of the sun, Adamida slackened her course, and advancing before the sun, covered its face and intercepted all its rays.—*Klopstock: The Messiah,* viii. (1771).

ADAMS (*John*), one of the mutineers of the *Bounty* (1790), who settled in Tahiti. In 1814 he was discovered as the patriarch of a colony, brought up with a high sense of religion and strict regard to morals. In 1839 the colony was voluntarily placed under the protection of the British Government.

Adams (*Parson*), the beau-ideal of a simple-minded, benevolent, but eccentric country clergyman, of unswerving integrity, solid learning, and genuine piety; bold as a lion in the cause of truth, but modest as a girl in all personal matters; wholly ignorant of the world, being "*in* it but not *of* it."—*Fielding: Joseph Andrews* (1742).

His learning, his simplicity, his evangelical purity of mind, are so admirably mingled with pedantry, absence of mind, and the habit of athletic . . . exercises . . . that he may be safely termed one of the richest productions of the muse of fiction. Like don Quixote, parson Adams is beaten a little too much and too often, but the cudgel lights upon his shoulders . . . without the slightest stain to his reputation.—*Sir W. Scott.*

*** The Rev. W. Young, editor of "Ainsworth's Latin Dictionary," is said to have been the original of Fielding's "Parson Adams."

Adams (*The Narrative of Robert*),

who was wrecked in 1810 on the west coast of Africa, and kept in slavery for 3 years. This "marvellous but authentic" narrative was published in 1816.

Adder (*Deaf*). It is said in fable that the adder, to prevent hearing the voice of a charmer, lays one ear on the ground and sticks his tail into the other.

> . . . when man wolde him enchante,
> He leyeth downe one eare all flat
> Unto the grounde, and halt it fast;
> And eke that other eare als faste
> He stoppeth with his taille so sore
> That he the wordes, lasse or more,
> Of his echantèment ne hereth.
> *Gower: De Confessione Amantis*, i. x. (1483).

Adder's Tongue, that is, oph'ioglos'sum.

> For them that are with [by] newts, or snakes, or adders stung.
> He seeketh out an herb that's callèd adder's tongue.
> *Drayton: Polyolbion*, xiii. (1613).

Addison (*Joseph*), poet and satirist (1672–1719), editor of the *Spectator*, and author of *Cato*, a tragedy, which preserves the French Unities. His style has been greatly lauded, but it is too artificial and too Latinized to be a model of English composition.

> Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison.—*Dr. Johnson.*

∴ Dr. Johnson himself was far too artificial and Latinized to be an authority on such a matter.

> Never, not even by Dryden, not even by Temple, had the English language been written with such sweetness, grace, and facility.—*Macaulay.*

∴ This certainly is not modern opinion.

Addison of the North, Henry Mackenzie, author of *The Man of Feeling* (1745–1831).

The Spanish Addison, Benedict Jerome Feyjoo (1701–1764).

Adelaide, daughter of the count of Narbonne, in love with Theodore. She is killed by her father in mistake for another.—*Robert Jephson: Count of Narbonne* (1782).

Adeline (*Lady*), the wife of lord Henry Amun'deville (4 *syl.*), a highly educated aristocratic lady, with all the virtues and weaknesses of the upper ten. After the parliamentary sessions this noble pair filled their house with guests, amongst which were the duchess of Fitz-Fulke, the duke of D——, Aurora Raby, and don Juan "the Russian envoy." The tale not being finished, no sequel to these names is given. (For the lady's character, see xiv. 54–56.)—*Bryon: Don Juan*, xii. to the end.

Ad'emar or **Adema'ro,** archbishop of Poggio, an ecclesiastical warrior in Tasso's *Jerusalem Delivered.* (See *Dictionary of Phrase and Fable*, p. 14.)

Adic'ia, wife of the soldan, who incites him to distress the kingdom of Mercilla. When Mercilla sends her ambassador, Samient, to negotiate peace, Adicia, in violation of international law, thrusts her [Samient] out of doors like a dog, and sets two knights upon her. Sir Ar'tegal comes to her rescue, attacks the two knights, and knocks one of them from his saddle with such force that he breaks his neck. After the discomfiture of the soldan, Adicia rushes forth with a knife to stab Samient, but, being intercepted by sir Artegal, is changed into a tigress.—*Spenser: Faërie Queene*, v. 8 (1596).

(The "soldan" is king Philip II. of Spain; "Mercilla" is queen Elizabeth; "Adicia" is Injustice personified, or the bigotry of popery; and "Samient" the ambassadors of Holland, who went to Philip for redress of grievances, and were most iniquitously detained by him as prisoners.)

Ad'icus, Unrighteousness personified in canto vii. of *The Purple Island* (1633), by Phineas Fletcher. He has eight sons and daughters, viz. Ec'thros (*hatred*), Eris (*variance*) a daughter, Zelos (*emulation*), Thumos (*wrath*), Erith'ius (*strife*), Dichos'tasis (*sedition*), Envy, and Phon'os (*murder*); all fully described by the poet. (Greek, *adikos*, "an unjust man.")

Adie of Aikenshaw, a neighbour of the Glendinnings.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Adme'tus, a king of Thessaly, husband of Alcestis. Apollo, being condemned by Jupiter to serve a mortal for twelve months for slaying a Cyclops, entered the service of Admetus. James R. Lowell, of Boston, U.S., has a poem on the subject, called *The Shepherd of King Admetus* (1819–1892).

Ad'mirable (*The*): (1) Aben-Esra, a Spanish rabbin, born at Tole'do (1119–1174). (2) James Crichton (*Kry-ton*), the Scotchman (1551–1573). (3) Roger Bacon, called "The Admirable Doctor" (1214–1292).

Admiral Hosier's Ghost. (See HOSIER.)

Adolf, bishop of Cologne, was devoured by mice or rats in 1112. (See HATTO.)

Adolpha, daughter of general Kleiner, governor of Prague, and wife of

Idenstein. Her only fault was "excess of too sweet nature, which ever made another's grief her own."—*Knowles: Maid of Mariendorpt* (1830).

Ad'ona, a seraph, the tutelar spirit of James, the "first martyr of the twelve."—*Klopstock: The Messiah*, iii. (1748).

Adon-Ai, the spirit of love and beauty, in lord Lytton's *Zanoni* (*q.v.*).

Adonais, an elegy by Percy Bysshe Shelley on John Keats (1821). As he was born in 1796, he was about 25 at his death. The *Quarterly Review* attacked his *Endymion*, and Byron, who had no love for Reviewers, says this hastened his death.

> John Keats, who was killed by one critique,
> Just as he really promised something great,
> If not intelligible without Greek,
> Contrived to talk about the gods of late, . . .
> Poor fellow, his was an untoward fate;
> 'Tis strange the mind, that very fiery particle,
> Should let itself be snuffed out by an article.
> *Byron: Don Juan.*

*** Keats left behind 3 vols. of poems, much admired.

A'donbec el Hakim, the physician, a disguise assumed by Saladin, who visits sir Kenneth's sick squire, and cures him of a fever.—*Sir W. Scott: The Talisman* (time, Richard I.).

Ado'nis, a beautiful youth, beloved by Venus and Proser'pina, who quarrelled about the possession of him. Jupiter, to settle the dispute, decided that the boy should spend six months with Venus in the upper world, and six with Proserpina in the lower. Adonis was gored to death by a wild boar in a hunt.

Shakespeare has a poem called *Venus and Adonis*. Shelley calls his elegy on the poet Keats *Adona'is*, under the idea that the untimely death of Keats resembled that of Adonis. George IV. was called by Hunt "The fat Adonis of 50."

(*Adonis* is an allegory of the sun, which is six months north of the horizon, and six months south. Thammûz is the same as Adonis, and so is Osîris.)

Ado'nis Flower, the pheasant's eye or red maithes, called in French *goute de sang*, and said to have sprung from the blood of Adonis, who was killed by a wild boar.

> O fleur, si chère à Cythérée,
> Ta corolle fut, en naissant,
> Du sang d'Adonis colorée.
> *Anonymous.*

Adonis's Garden. It is said that Adonis delighted in gardens, and had a magnificent one. Pliny says (xix. 4), "Antiquitas nihil prius mirata est quam Hesperidum hortos, ac regum Adonidis et Alcinöi."

An Adonis' garden, a very short-lived pleasure; a temporary garden of cut flowers; an horticultural or floricultural show. The allusion is to the fennel and lettuce jars of the ancient Greeks, called "Adonis' gardens," because these plants were reared for the annual festival of Adonis, and were thrown away when the festival was over.

> How shall I honour thee for this success?
> Thy promises are like Adonis' gardens,
> That one day bloom'd, and fruitful were the next.
> *Shakespeare: 1 Henry VI.* act i. sc. 6 (1589).

Ad'oram, a seraph, who had charge of James the son of Alphe'us.—*Klopstock: The Messiah*, iii. (1748).

Adosinda, daughter of the Gothic governor of Auria, in Spain. The Moors having slaughtered her parents, husband, and child, preserved her alive for the captain of Alcahman's regiment. She went to his tent without the least resistance, but implored the captain to give her one night to mourn the death of those so near and dear to her. To this he complied, but during sleep she murdered him with his own scimitar. Roderick, disguised as a monk, helped her to bury the dead bodies of her house, and then she vowed to live for only one object, vengeance. In the great battle, when the Moors were overthrown, she it was who gave the word of attack, "Victory and Vengeance!"—*Southey: Roderick, etc.*, iii. (1814).

Adram'elech (*ch*=*k*), one of the fallen angels. Milton makes him overthrown by U'riel and Raphaël (*Paradise Lost*, vi. 365). According to Scripture, he was one of the idols of Sepharvaim, and Shalmane'ser introduced his worship into Samaria. [The word means "the mighty magnificent king."]

> The Sepharvites burnt their children in the fire to Adramelech.—*2 Kings* xvii. 31.

Klopstock introduces him into *The Messiah*, and represents him as surpassing Satan in malice and guile, ambition and mischief. He is made to hate every one, even Satan, of whose rank he is jealous; and whom he hoped to overthrow, that by putting an end to his servitude he might become the supreme god of all the created worlds. At the crucifixion he and Satan are both driven back to hell by Obad'don, the angel of death.

Adraste' (*2 syl.*), a French gentleman, who enveigles a Greek slave named Isidore from don Pèdre. His plan is this: He gets introduced as a portrait-painter, and thus imparts to Isidore his love and obtains her consent to elope with him. He then sends his slave Zaïde (*2 syl.*) to don Pèdre, to craye protection for ill treatment, and Pèdre promises to befriend her. At this moment Adraste appears, and demands that Zaïde be given up to him to punish as he thinks proper. Pèdre intercedes; Adraste seems to relent; and Pèdre calls for Zaïde. Out comes Isidore instead, with Zaïde's veil. "There," says Pèdre, "take her and use her well." "I will do so," says the Frenchman, and leads off the Greek slave.—*Molière: Le Sicilien ou L'Amour Peintre* (1667).

Adrastus, an Indian prince from the banks of the Ganges, who aided the king of Egypt against the Crusaders. He wore a serpent's skin, and rode on an elephant. Adrastus was slain by Rinaldo. —*Tasso: Jerusalem Delivered,* bk. xx.

(Adrastus of Helvetia was in Godfrey's army.)

Adrastus, king of Argos, the leader of the confederate army which besieged Thebes in order to place Polynices on the throne usurped by his brother Etĕŏclēs. —*Statius: The Thebaid.*

The siege of Thebes occurred before the siege of Troy; but Statius lived about a century after Virgil. Virgil died B.C. 19; Statius died A.D. 96.

A'dria, the Adriatic.

Fled over Adria to the Hesperian fields [*Italy*].
Milton: Paradise Lost, i. 520 (1665).

Adrian'a, a wealthy Ephesian lady, who marries Antiph'olus, twin-brother of Antipholus of Syracuse. The abbess Æmilia is her mother-in-law, but she knows it not; and one day when she accuses her husband of infidelity, she says to the abbess, if he is unfaithful it is not from want of remonstrance, "for it is the one subject of our conversation. In bed I will not let him sleep for speaking of it; at table I will not let him eat for speaking of it; when alone with him I talk of nothing else, and in company I give him frequent hints of it. In a word, all my talk is how vile and bad it is in him to love another better than he loves his wife" (act v. sc. 1).—*Shakespeare: Comedy of Errors* (1593).

Adria'no de Arma'do (*Don*), a pompous, fantastical Spaniard, a military braggart in a state of peace, as Parolles (*3 syl.*) was in war. Boastful but poor, a coiner of words but very ignorant, solemnly grave but ridiculously awkward, majestical in gait but of very low propensities.—*Shakespeare: Love's Labour's Lost* (1594).

(Said to be designed for John Florio, surnamed "The Resolute," a philologist. Holofernes, the pedantic schoolmaster, in the same play, is also meant in ridicule of the same lexicographer.)

Adriat'ic wedded to the Doge. The ceremony of wedding the Adriatic to the doge of Venice was instituted in 1174 by pope Alexander III., who gave the doge a gold ring from his own finger in token of the victory achieved by the Venetian fleet at Istria over Frederick Barbarossa. The pope, in giving the ring, desired the doge to throw a similar one into the sea every year on Ascension Day in commemoration of this event. The doge's brigantine was called *Bucentaur.*

You may remember, scarce five years are past
Since in your brigantine you sailed to see
The Adriatic wedded to our duke.
Otway: Venice Preserved, I. 1 (1682).

Ad'riel, in Dryden's *Absalom and Achit'ophel,* the earl of Mulgrave, a royalist.

Sharp-judging Adriel, the Muses' friend;
Himself a muse. In sanhedrim's debate
True to his prince, but not a slave to state;
Whom David's love with honours did adorn,
That from his disobedient son were torn.
Part i. 838, etc.

(John Sheffield, earl of Mulgrave (1649-1721), wrote an *Essay on Poetry.*)

Adventures of Philip, "on his way through the world, showing who robbed him, who helped him, and who passed him by." A novel by Thackeray (1860). Probably suggested by Lesage's *Gil Blas.*

Æ'acus, king of Œno'pia, a man of such integrity and piety, that he was made at death one of the three judges of hell. The other two were Minos and Rhadaman'thus.

Ægeon, a huge monster with 100 arms and 50 heads, who with his brothers, Cottus and Gygês, conquered the Titans by hurling at them 300 rocks at once. Homer says *men* call him "Ægeon," but by the *gods* he is called Bri'areus (*3 syl.*).

(Milton accents the word on the first syllable, and so does Fairfax in his translation of *Tasso.*—See *Paradise Lost,* i. 746.)

Where on the Ægean shore a city stands.
Milton: Paradise Regained, iv. 048.

(And again in *Paradise Lost*, bk. i. 746.)

O er Ægeon seas through many a Greekish hold.
Fairfax: Tasso, canto 1, stanza 60.

N.B.—Undoubtedly the word is Ægēon. Some insist on calling Virgil's epic the *Æ'neid*.

Ægeon, a merchant of Syracuse, in Shakespeare's *Comedy of Errors* (1593).

Ægi'na, a rocky island in the Saronic gulf. It was near this island that the Athenians won the famous naval battle of Sal'amis over the fleet of Xerxēs, B.C. 480. The Athenian prows were decorated with a figure-head of Athe'nē or Minerva.

And of old
Rejoiced the virgin from the brazen prow
Of Athens o'er Æginà's gloomy surge
. . . o'erwhelming all the Persian promised glory.
Akenside: Hymn to the Naiads.

Ægyptian Thief (*The*), who "at the point of death killed what he loved." This was Thyāmis of Memphis, captain of a band of robbers. He fell in love with Charicl ēa, a captive; but, being surprised by a stronger band, and despairing of life, he slew her, that she might be his companion in the world of shadows. —*Heliodorus: Ethiopics.*

(Referred to by Shakespeare in *Twelfth Night*, act v. sc. 1.)

Æ'lia Læ'lia [Crispis], an inexplicable riddle, so called from an inscription in Latin, preserved in Bologna, which may be rendered thus into English:

ÆLIA LÆLIA CRISPIS.

Neither man, nor woman, nor androgyne;
Neither girl, nor boy, nor eld;
Neither harlot nor virgin;
But all [of these].

Carried off neither by hunger, nor sword, nor poison;
But by all [of them].
Neither in heaven, nor in the water, nor in the earth;
But biding everywhere.

¶ LUCIUS AGATHO PRISCUS.

Neither the husband, nor lover, nor friend;
Neither grieving, nor rejoicing, nor weeping;
But [doing] all [these]—

This—neither a pile, nor a pyramid, nor a sepulchre
That is built, he knows and knows not [which it is].
It is a sepulchre containing no corpse within it;
It is a corpse with no sepulchre containing it;
But the corpse and the sepulchre are one and the same.

It would scarcely guide a man to the solution of the "Ælia Lælia Crispis."—J. W. Draper.

Æmelia, a lady of high degree, in love with Am'ias, a squire of inferior rank. Going to meet her lover at a trysting-place, she was caught up by a hideous monster, and thrust into his den for future food. Belphœbē (3 *syl.*) slew "the caitiff" and released the maid (canto vii.). Prince Arthur, having slain Corflambo, released Amias from the durance of Pæa'na, Corflambo's daughter, and brought the lovers together "in peace and settled rest" (canto ix.).—*Spenser: Faërie Queene*, iv. (1596).

Æmil'ia, wife of Æge'on the Syracusian merchant, and mother of the twins called Antiph'olus. When the boys were shipwrecked, she was parted from them and taken to Ephesus. Here she entered a convent, and rose to be the abbess. Without her knowing it, one of her twins also settled in Ephesus, and rose to be one of its greatest and richest citizens. The other son and her husband Ægēon both set foot in Ephesus the same day without the knowledge of each other, and all met together in the duke's court, when the story of their lives was told, and they became again united to each other.—*Shakespeare: Comedy of Errors* (1593).

Æmon'ian Arts, magic, so called from Æmon'ia (*Thessaly*), noted for magic.

Æmonian (*The*). Jason was so called because his father was king of Æmonia.

Æne'as, a Trojan prince, the hero of Virgil's epic called *Ænēid*. He was the son of Anchi'ses and Venus. His first wife was Creu'sa (3 *syl.*), by whom he had a son named Asca'nius; his second wife was Lavinia, daughter of Latīnus king of Italy, by whom he had a posthumous son called Æne'as Sylvius. He succeeded his father-in-law in the kingdom, and the Romans called him their founder.

(According to Geoffrey of Monmouth, "Brutus," the first king of Britain (from whom the island was called *Britain*), was a descendant of Æneas. Of course this is mere fable.)

Æneas, wandering prince of Troy, a ballad in *Percy's Reliques* (bk. ii. 22). The tale differs from that of Virgil in some points. Æneas remained in Carthage one day, and then departed. Dido slew herself "with bloody knife." Æneas reached "an ile of Greece, where he stayed a long time," when Dido's ghost appeared to him, and reproved him for perfidy; whereupon a "multitude of uglye fiends" carried him off, "and no man knew his dying day."

∴ Virgil says that Dido destroyed herself on a funeral pile.

Æne'id, the epic poem of Virgil, in twelve books. When Troy was taken by the Greeks and set on fire, Æne'as with his father, son, and wife, took flight, with the

intention of going to Italy, the original birthplace of the family. The wife was lost, and the old father died on the way; but after numerous perils by sea and land, **Æneas** and his son Asca'nius reached Italy. Here Latīnus, the reigning king, received the exiles hospitably, and promised his daughter Lavin'ia in marriage to Æneas; but she had been already betrothed by her mother to prince Turnus, son of Daunus, king of the Ru'tuli, and Turnus would not forego his claim. Latinus, in this dilemma, said the rivals must settle the dispute by an appeal to arms. Turnus being slain, Æneas married Lavinia, and ere long succeeded his father-in-law on the throne.

Book I. The escape from Troy; Æneas and his son, driven by a tempest on the shores of Carthage, are hospitably entertained by queen Dido.

II. Æneas tells Dido the tale of the wooden horse, the burning of Troy, and his flight with his father, wife, and son. The wife was lost and died.

III. The narrative continued; he recounts the perils he met with on his way, and the death of his father.

IV. Dido falls in love with Æneas; but he steals away from Carthage, and Dido, on a funeral pyre, puts an end to her life.

V. Æneas reaches Sicily, and witnesses there the annual games. This book corresponds to the *Iliad*, xxiii.

VI. Æneas visits the infernal regions. This book corresponds to *Odyssey*, xi.

VII. Latinus king of Italy entertains Æneas, and promises to him Lavin'ia (his daughter) in marriage; but prince Turnus had been already betrothed to her by the mother, and raises an army to resist Æneas.

VIII. Preparations on both sides for a general war.

IX. Turnus, during the absence of Æneas, fires the ships and assaults the camp. The episode of Nisus and Eury'alus. (See NISUS.)

X. The war between Turnus and Æneas. Episode of Mezentius and Lausus. (See LAUSUS.)

XI. The battle continued.

XII. Turnus challenges Æneas to single combat, and is killed.

N.B.—1. The story of Simon and taking of Troy is borrowed from Pisander, as Macrobius informs us.
2. The loves of Dido and Æneas are copied from those of Medea and Jason, in Apollonius.
3. The story of the wooden horse and the burning of Troy are from Arcti'nus of Milētus.

Æ'olus, god of the winds, which he kept imprisoned in a cave in the Æolian Islands, and let free as he wished or as the over-gods commanded.

> Was I for this nigh wrecked upon the sea,
> And twice by awkward wind from England's bank
> Drove back again unto my native clime? . . .
> Yet Æolus would not be a murderer,
> But left that hateful office unto thee.
> *Shakespeare: 2 Henry VI.* act v. sc. 2 (1591).

Æscula'pius, in Greek **Askle'pios**, the god of healing.

> What says my Æsculapius? my Galen? . . . Ha! is he dead?
> *Shakespeare: Merry Wives of Windsor*, act ii. sc. 3 (1601).

Æ'son, the father of Jason. He was restored to youth by Medēa, who infused into his veins the juice of certain herbs.

> In such a night,
> Medea gather'd the enchanted herbs
> That did renew old Æson.
> *Shakespeare: Merchant of Venice*, act v. sc. 1 (before 1598).

Æsop, fabulist. His fables in Greek prose are said to have been written about B.C. 570. Æsop was a slave, and, as he was hump-backed, a hump-backed man is called "an Æsop;" hence the young son of Henry VI. calls his uncle Richard of Gloucester "Æsop."—3 *Henry VI.* act v. sc. 5.

∴ Æsop's fables were first translated into English by Caxton in 1484; they were paraphrased by John Ogilby in 1665, and since then by many others. (See *Lowndes: Bibliographer's Manual.*)

Æsop of Arabia (*The*), Lokman; and Nassen (fifth century).

Æsop of England (*The*), John Gay (1688-1732).

Æsop of France (*The*), Jean de la Fontaine (1621-1695).

Æsop of Germany (*The*), Gotthold Ephraim Lessing (1729-1781).

Æsop of India (*The*), Bidpay or Pilpay (third century B.C.).

Afer, the south-west wind. Notus is the full-south wind.

> Notus and Afer black with thund'rous clouds.
> *Milton: Paradise Lost*, x. 702 (1665).

African Magician (*The*) pretended to Aladdin to be his uncle, and sent the lad to fetch the "wonderful lamp" from an underground cavern. As Aladdin refused to hand the lamp to the magician, he shut the lad in the cavern, and left him there. Aladdin contrived to get out of the cavern by virtue of a magic ring, and, learning the secret of the lamp, became immensely rich, built a superb palace, and married the sultan's daughter. Several years after, the African resolved to make himself master of the lamp, and accordingly walked up and down before the palace, crying incessantly, "Who

will change old lamps for new?" Aladdin being on a hunting excursion, his wife sent a eunuch to exchange the "wonderful lamp" for a new one; and forthwith the magician commanded "the slaves of the lamp" to transport the palace and all it contained into Africa. Aladdin caused him to be poisoned in a draught of wine.—*Arabian Nights* ("Aladdin, or The Wonderful Lamp").

Af'rit or **Afreet**, a kind of Medusa or Lamia, the most terrible and cruel of all the orders of the deevs.—*Herbelot*, 66.

From the hundred chimneys of the village.
Like the Afreet in the Arabian story [*Introduct. Tale*],
Smoky columns tower aloft into the air of amber.
Longfellow: The Golden Milestone.

Agag, in Dryden's satire of *Absalom and Achit'ophel*, is sir Edmondbury Godfrey, the magistrate, who was found murdered in a ditch near Primrose Hill. Titus Oates, in the same satire, is called "Corah."

Corah might for Agag's murder call,
In terms as coarse as Samuel used to Saul.
Part I. 677–78.

Agamemnon, king of the Argives and commander-in-chief of the allied Greeks in the siege of Troy. Introduced by Shakespeare in his *Troilus and Cressida*.

James Thomson, in 1758, produced a tragedy so called; but it met with no success.

Vixêre ante Agamem'nona fortes, "There were brave men before Agamemnon;" we are not to suppose that there were no great and good men in former times. A similar proverb is: "There are hills beyond Pentland, and fields beyond Forth."

Agandecca, daughter of Starno king of Lochlin [*Scandinavia*], promised in marriage to Fingal king of Morven [*north-west of Scotland*]. The maid told Fingal to beware of her father, who had set an ambush to kill him. Fingal, being thus forewarned, slew the men in ambush; and Starno, in rage, murdered his daughter, who was buried by Fingal in Ardven [*Argyle*].

The daughter of the snow overheard, and left the hall of her secret sigh. She came in all her beauty, like the moon from the cloud of the east. Loveliness was around her as light. Her step was like the music of songs. She saw the youth and loved him. He was the stolen sigh of her soul. Her blue eyes rolled in secret on him, and she blessed the chief of Morven.—*Ossian: Fingal*, iii.

Aganip'pe (4 *syl.*), Fountain of the Muses, at the foot of mount Hel'icon, in Bœo'tia

From Helicon's harmonious springs
A thousand rills their mazy progress take.
Gray: Progress of Poetry.

Ag'ape (3 *syl.*) the fay. She had three sons at a birth, Priamond, Diamond, and Triamond. Being anxious to know the future lot of her sons, she went to the abyss of Demogorgon, to consult the "Three Fatal Sisters." Clotho showed her the threads, which "were thin as those spun by a spider." She begged the Fates to lengthen the life-threads, but they said this could not be; they consented, however, to this arrangement—

When ye shred with fatal knife
His line which is the shortest of the three,
Eftsoon his life may pass into the next;
And when the next shall likewise ended be,
That both their lives may likewise be annext
Unto the third, that his may be so trebly wext.
Spenser: Faërie Queene, iv. 2 (1590).

Agapi'da (*Fray Antonio*), the imaginary chronicler of *The Conquest of Granada*, written by Washington Irving (1829).

Ag'aric, a genus of fungi, some of which are very nauseous and disgusting.

That smells as foul-fleshed agaric in the holt [*forest*].
Tennyson: Gareth and Lynette.

Agast'ya (3 *syl.*), a dwarf who drank the sea dry. As he was walking one day with Vishnoo, the insolent ocean asked the god who the pigmy was that strutted by his side. Vishnoo replied it was the patriarch Agastya, who was going to restore earth to its true balance. Ocean, in contempt, spat its spray in the pigmy's face, and the sage, in revenge of this affront, drank the waters of the ocean, leaving the bed quite dry.—*Maurice.*

Ag'atha, daughter of Cuno, and the betrothed of Max, in Weber's opera of *Der Freischütz*. (See *Dictionary of Phrase and Fable*, p. 21.)

Agath'ocles (4 *syl.*), tyrant of Sicily. He was the son of a potter, and raised himself from the ranks to become general of the army. He reduced all Sicily under his power. When he attacked the Carthaginians, he burnt his ships, that his soldiers might feel assured they must either conquer or die. Agathoclês died of poison administered by his grandson (B.C. 361–289).

(Voltaire has a tragedy called *Agathocle*, and Caroline Pichler has an excellent German novel entitled *Agathoclês*.)

¶ Julian, the Roman emperor (361–363), when he crossed the Tigris, in his war against the Persians, burnt his ships; but, after many victories, was mortally wounded and died.

Agathon, the hero and title of a philosophic romance by C. M. Wieland (1733–1813). This is considered the best of his novels, though some prefer his *Don Sylvio de Rosalva.*

Agathos, a volume of allegorical stories by Samuel Wilberforce, bishop of Winchester, published in 1840.

Agdistes (3 *syl.*), the mystagog of the Acrasian bower, or the evil *genius loci.* Spenser says the ancients call "Self" the Agdistes of man; and the Socratic "dæmon" was his Agdistes.

> They in that place him "Genius" did call;
> Not that celestial power . . . sage Antiquity
> Did wisely make, and *good* Agdistes call;
> But this . . . was . . . the foe of life.
> *Spenser: Faërie Queene,* ii. 12 (1590).

Agdis'tis, a genius of human form, uniting the two sexes, and born of the stone Agdus (*q.v.*). This tradition has been preserved by Pausanias.

Agdus, a stone of enormous size, parts of which were taken by Deucalion and Pyrrha to throw over their heads, in order to repeople the world desolated by the Flood.—*Arnobius.*

Aged (*The*), so Wemmick's father is called. He lived in "the castle at Walworth." Wemmick at "the castle" and Wemmick in business are two "different beings."

> Wemmick's house was a little wooden cottage, in the midst of plots of garden, and the top of it was cut out and painted like a battery mounted with guns. . . . It was the smallest of houses, with queer Gothic windows (by far the greater part of them sham), and a Gothic door, almost too small to get in at. . . . On Sundays he ran up a real flag. . . . The bridge was a plank, and it crossed a chasm about four feet wide and two deep. . . . At nine o'clock every night "the gun fired, the gun being mounted in a separate fortress made of lattice-work. It was protected from the weather by a tarpaulin . . . umbrella.—*Dickens: Great Expectations,* xxv. (1860).

Ag'elastes (*Michael*), the cynic philosopher.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Ages. *The Age of the Bishops,* according to Hallam, was the ninth century.

The Age of the Popes, according to Hallam, was the twelfth century.

Varo recognizes Three Ages: 1st. From the beginning of man to the great Flood (the period wholly unknown). 2nd. From the Flood to the first Olympiad (the mythical period). 3rd. From the first Olympiad to the present time (the historical period). —*Varo: Fragments,* 219 (edit. Scaliger).

Agesila'us (5 *syl.*). Plutarch tells us that Agesilaus king of Sparta was one day discovered riding cock-horse on a long stick, to please and amuse his children.

¶ A very similar tale is told of George III. When the footman announced the name of the caller, George III. inquired if the stranger was a father, and being answered in the affirmative, replied, "Then let him be admitted."

A'gib (*King*), "The Third Calender" (*Arabian Nights' Entertainments*). He was wrecked on the loadstone mountain, which drew all the nails and iron bolts from his ship; but he overthrew the bronze statue on the mountain-top, which was the cause of the mischief. Agib visited the ten young men, each of whom had lost his right eye, and was carried by a roc to the palace of the forty princesses, with whom he tarried a year. The princesses were then obliged to leave for forty days, but entrusted him with the keys of the palace, with free permission to enter every room but one. On the fortieth day curiosity induced him to open this room, where he saw a horse, which he mounted, and was carried through the air to Bagdad. The horse then deposited him, and knocked out his right eye with a whisk of its tail, as it had done the ten "young men" above referred to.

Agincourt (*The Battle of*), a poem by Michael Drayton (1627). The metre is like that of Byron's *Don Juan.*

Agitator (*The Irish*), Daniel O'Connell (1775–1847).

Agned Cathregonion, the scene of one of the twelve battles of king Arthur. The old name of Edinburgh was Agned.

> Ebraucus, a man of great stature and wonderful strength, took upon him the government of Britain, which he held forty years. . . . He built the city of Alclud [? *Dumbarton*] and the town of Mount Agned, called at this time the "Castle of Maidens," or the "Mountain of Sorrow."—*Geoffrey: British History,* ix. 7.

Agnei'a (3 *syl.*), wifely chastity, sister of Parthen'ia or maiden chastity. Agneia is the spouse of Encra'tês or temperance. Fully described in canto x. of *The Purple Island,* by Phineas Fletcher (1633). (Greek, *agneia,* "chastity.")

AGNES, daughter of Mr. Wickfield the solicitor, and David Copperfield's second wife (after the death of Dora, "his child-wife"). Agnes is a very pure, self-sacrificing girl, accomplished yet domestic.—*Dickens: David Copperfield* (1849).

Agnes, in Molière's *L'École des Femmes,* the girl on whom Arnolphe tries his pet experiment of education, so as to turn out for himself a "model wife." She was brought up in a country convent, where

she was kept in entire ignorance of the difference of sex, conventional proprieties, the difference between the love of men and women, and that of girls for girls, the mysteries of marriage, and so on. When grown to womanhood she quits the convent, and standing one evening on a balcony, a young man passes and takes off his hat to her, she returns the salute; he bows a second and third time, she does the same; he passes and repasses several times, bowing each time, and she does as she has been taught to do by acknowledging the salute. Of course, the young man (*Horace*) becomes her lover, whom she marries, and M. Arnolphe loses his "model wife." (See PINCHWIFE.)

Elle fait l'Agnès. She pretends to be wholly unsophisticated and verdantly ingenuous.—*French Proverb* (from the "Agnes" of Molière, *L'École des Femmes*, 1662).

Agnes (*Black*), the palfry of Mary queen of Scots, the gift of her brother Moray and so called from the noted countess of March, who was countess of Moray (Murray) in her own right.

Black Agnes (countess of March). (See BLACK AGNES.)

Agnes (*St.*), a young virgin of Palermo, who at the age of 13 was martyred at Rome during the Diocletian persecution of A.D. 304. Prudence (Aurelius Prudentius Clemens), a Latin Christian poet of the fourth century, has a poem on the subject. Tintoret and Domenichi'no have both made her the subject of a painting.—*The Martyrdom of St. Agnes.*

St. Agnes and the Devil. St. Agnes, having escaped from the prison at Rome, took shipping and landed at St. Piran Arwothall. The devil dogged her, but she rebuked him, and the large moor-stones between St. Piran and St. Agnes, in Cornwall, mark the places where the devils were turned into stone by the looks of the indignant saint.—*Polwhele: History of Cornwall.*

Agnes' Eve (*St.*), a poem by Keats (1796–1821). The story is as follows: On St. Agnes' Eve, maidens, under certain conditions, dream of their sweethearts. Magdeline, a baron's daughter, was in love with Porphyro, but a deadly feud existed between Porphyro and the baron. On St. Agnes' Eve the young knight went to the castle, and persuaded the door-keeper (an old crone) to conceal him in Agnes' chamber. Presently the young lady went to bed and fell asleep; when Porphyro, after gazing on her, played softly a ditty, at which she woke. He then induced her to leave the castle and elope with him, and long ago "those lovers fled away into the storm."

Agraman'te (4 *syl.*) or **Ag'ramant,** king of the Moors, in *Orlando Innamorato*, by Bojardo, and *Orlando Furioso*, by Ariosto. He was son of Troyano; and crossed over to ravage Gallia, and revenge his father's death on Charlemagne. He was slain by Orlando.

Agrawain (*Sir*) or **Sir Agravain,** surnamed "The Desirous" and also "The Haughty." He was son of Lot (king of Orkney) and Margawse half-sister of king Arthur. His brothers were sir Gaw'ain, sir Ga'heris, and sir Gareth. Mordred was his half-brother, being the son of king Arthur and Margawse. Sir Agravain and sir Mordred hated sir Launcelot, and told the king he was too familiar with the queen; so they asked the king to spend the day in hunting, and kept watch. The queen sent for sir Launcelot to her private chamber, and sir Agravain, sir Mordred, and twelve others assailed the door, but sir Launcelot slew them all except sir Mordred, who escaped. —*Sir T. Malory: History of Prince Arthur*, iii. 142–145 (1470).

Agricaltes, king of Amonia.—*Ariosto: Orlando Furioso.*

Agrica'ne (4 *syl.*), king of Tartary, in the *Orlando Innamorato*, of Bojardo, was the father of Mandricardo. He besieges Angelica in the castle of Albracca, and is slain in single combat by Orlando. He brought into the field 2,200,000 men.

> Such forces met not, nor so wide a camp,
> When Agrican, with all his northern powers,
> Besieged Albracca.
> *Milton: Paradise Regained*, iii. (1671).

Ag'rios, Lumpishness personified; a "sullen swain, all mirth that in himself and others hated; dull, dead, and leaden." Described in canto viii. of *The Purple Island*, by Phineas Fletcher (1635). (Greek, *agrios*, "a savage.")

Agrippi'na was granddaughter, wife, sister, and mother of an emperor. She was granddaughter of Augustus, wife of Claudius, sister of Caligula, and mother of Nero.

¶ Lam'pedo of Lacedæmon was daughter, wife, sister, and mother of a king.

Agripy'na or **Ag'ripyne** (3 *syl.*), a princess beloved by the "king of

Cyprus' son, and madly loved by Orleans." —*Dekker: Old Fortunatus* (1600).

A'gue (*2 syl.*). It was an old superstition that if the fourth book of the *Iliad* was laid open under the head of a person suffering from quartan ague, it would cure him at once. Serēnus Sammon'icus (preceptor of Gordian), a noted physician, has amongst his medical precepts the following:—

Moeoniæ Illados quartum suppone timenti.
Præcepta, 50.

Ague-cheek (*Sir Andrew*), a silly old fop with "3000 ducats a year," very fond of the table, but with a shrewd understanding that "beef had done harm to his wit." Sir Andrew thinks himself "old in nothing but in understanding," and boasts that he can "cut a caper, dance the coranto, walk a jig, and take delight in masques," like a young man.—*Shakespeare: Twelfth Night* (1614).

Woodward (1737-1777) always sustained "Sir Andrew Ague-cheek" with infinite drollery, assisted by that expression of "rueful dismay" which gave so peculiar a zest to his *Marplot*.—*Boaden: Life of Siddons.*

Charles Lamb says that "Jem White saw James Dodd one evening in *Ague-cheek*, and recognizing him next day in Fleet Street, took off his hat, and saluted him with "Save you, sir Andrew!" Dodd simply waved his hand and exclaimed, "Away, fool!"

A'haback and Des'ra, two enchanters, who aided Ahu'bal in his rebellion against his brother Misnar, sultan of Delhi. Ahubal had a magnificent tent built, and Horam the vizier had one built for the sultan still more magnificent. When the rebels made their attack, the sultan and the best of the troops were drawn off, and the sultan's tent was taken. The enchanters, delighted with their prize, slept therein, but at night the vizier led the sultan to a cave, and asked him to cut a rope. Next morning he heard that a huge stone had fallen on the enchanters and crushed them to mummies. In fact, this stone formed the head of the bed, where it was suspended by the rope which the sultan had severed in the night.—*James Ridley: Tales of the Genii* ("The Enchanters' Tale," vi.).

Ahasue'rus, the cobbler who pushed away Jesus when, on the way to execution, He rested a moment or two at his door. "Get off! Away with you!" cried the cobbler. "Truly, I go away," returned Jesus, "and that quickly; but tarry thou till I come." And from that time Ahasuerus became the "wandering Jew," who still roams the earth, and will continue so to do until the "second coming of the Lord." This is the legend given by Paul von Eitzen, bishop of Schleswig (1547).—*Greve: Memoir of Paul von Eitzen* (1744). (See WANDERING JEW.)

∴ Ahasuerus is introduced in Shelley's *Queen Mab* (section vii.), and a note is added (vol. i. p. 234, Rossetti's edition), showing the wretchedness of "never dying." He also appears in Shelley's *Revolt of Islam*, in *Hellas*, and in the prose tale of *The Assassin*.

Aher'man and Ar'gen, the former a fortress, and the latter a suite of immense halls, in the realm of Eblis, where are lodged all creatures of human intelligence before the creation of Adam, and all the animals that inhabited the earth before the present races existed.—*Beckford: Vathek* (1786).

Ah'med (*Prince*), noted for the tent given him by the fairy Pari-banou, which would cover a whole army, and yet would fold up so small that it might be carried in one's pocket. The same good fairy also gave him the apple of Samarcand, a panacea for all diseases.—*Arabian Nights' Entertainments* ("Prince Ahmed, etc.").

¶ Solomon's carpet of green silk was large enough for all his army to stand upon, and when arranged the carpet was wafted with its freight to any place the king desired. This carpet would also fold into a very small compass.

¶ The ship *Skidbladnir* had a similar elastic virtue, for though it would hold all the inhabitants of Valhalla, it might be folded up like a sheet of paper.

¶ Bayard, the horse of the four sons of Aymon, grew larger or smaller as one or more of the four sons mounted it. (See AYMON.)

Aholiba'mah, granddaughter of Cain, and sister of Anah. She was loved by the seraph Samias'a, and, like her sister, was carried off to another planet when the Flood came.—*Byron: Heaven and Earth.*

Proud, imperious, and aspiring, she denies that she worships the seraph, and declares that his immortality can bestow no love more pure and warm than her own, and she expresses a conviction that there is a ray within her "which, though forbidden yet to shine," is nevertheless lighted at the same ethereal fire as his own.—*Finden: Byron Beauties.*

Ah'riman or **Ahrima'nes** (*4 syl.*), the angel of darkness and of evil in the Magian system. He was slain by Mithra.

Al'denn. So Poe calls Eden.

Tell this soul, with sorrow laden,
If within the distant Aidenn,
It shall clasp a sainted maiden,
Whom the angels name Lenore.
Edgar Poe: The Raven.

Aikwood (*Ringan*), the forester of sir Arthur Wardour, of Knockwinnock Castle.—*Sir W. Scott: The Antiquary* (time, George III.).

Aim'well (*Thomas, viscount*), a gentleman of broken fortune, who pays his addresses to Dorin'da, daughter of lady Bountiful. He is very handsome and fascinating, but quite "a man of the world." He and Archer are the two beaux of *The Beaux' Stratagem*, a comedy by George Farquhar (1705).

I thought it rather odd that Holland should be the only "mister" of the party, and I said to myself, as Gibbet said when he heard that "Aimwell" had gone to church, "That looks suspicious" (act ii. sc. 2).—*James Smith: Memoirs, Letters, etc.* (1840).

Aimwell, in Farquhar's comedy of *The Beaux' Stratagem*, seeks to repair his fortune by marrying an heiress. In this he succeeds. (See BEAUX' STRATAGEM.)

Ainsworth and his Dictionary. (See NEWTON AND HIS DOG.)

Aircastle, in *The Cozeners*, by S. Foote. The original of this rambling talker was Gahagan, whose method of conversation is thus burlesqued—

Aircastle: "Did I not tell you what parson Prunello said? I remember, Mrs. Lightfoot was by. She had been brought to bed that day was a month of a very fine boy—a bad birth; for Dr. Seeton, who served his time with Luke Lancet of Gulse's——. There was also a talk about him and Nancy the daughter. She afterwards married Will Whitlow, another apprentice, who had great expectations from an old uncle in the Grenadiers; but he left all to a distant relation, Kit Cable, a midshipman aboard the *Torbay*. She was lost coming home in the Channel. The captain was taken up by a coaster from Rye, loaded with cheese——" [Now, pray, what did parson Prunello say? This is a pattern of Mrs. Nickleby's rambling gossip.]

Air'lie (*The earl of*), a royalist in the service of king Charles I.—*Sir W. Scott: Legend of Montrose.*

Airy (*Sir George*), a man of fortune, gay, generous, and gallant. He is in love with Miran'da, the ward of sir Francis Gripe, whom he marries.—*Mrs. Centlivre: The Busybody* (1709). (See THE BUSYBODY.)

A'jax Oïleus, son of Oïleus [*O.i'.luce*], generally called "the less." In consequence of his insolence to Cassan'dra, the prophetic daughter of Priam, his ship was driven on a rock, and he perished at sea.—*Homer: Odyssey*, iv. 507; *Virgil: Æneid*, i. 41.

A'jax Tel'amon. Sophoclês has a tragedy called *Ajax*, in which "the madman" scourges a ram he mistakes for Ulysses. His encounter with a flock of sheep, which he fancied in his madness to be the sons of Atreus, has been mentioned at greater or less length by several Greek and Roman poets. Don Quixote had a similar adventure. This Ajax is introduced by Shakespeare in his drama called *Troilus and Cressida*. (See ALI-FANFARON, p. 26.)

The Tuscan poet [*Ariosto*] doth advance
The frantic paladin of France [*Orlando Furioso*];
And those more ancient [*Sophoclês* and *Seneca*] do enhance
Alcidês in his fury [*Hercules Furens*];
And others, Ajax Telamon;—
But to this time there hath been none
So bedlam as our Oberon;
Of which I dare assure you.
Drayton: Nymphidia (1563-1631).

Ajut and Anningait, in *The Rambler.*

Part, like Ajut, never to return.
Campbell: Pleasures of Hope, ii. (1799).

Ala'ciel, the genius who went on a voyage to the two islands, Taciturnia and Merryland [*London* and *Paris*].—*De la Dixmerie: L'isle Taciturne et l'isle Enjouée, ou Voyage du Génie Alaciel dans les deux Iles* (1759).

Aladdin, son of Mustafa a poor tailor, of China, "obstinate, disobedient, and mischievous," wholly abandoned "to indolence and licentiousness." One day an African magician accosted him, pretending to be his uncle, and sent him to bring up the "wonderful lamp," at the same time giving him a "ring of safety." Aladdin secured the lamp, but would not hand it to the magician till he was out of the cave; whereupon the magician shut him up in the cave, and departed for Africa. Aladdin, wringing his hands in despair, happened to rub the magic ring, when the genius of the ring appeared before him, and asked him his commands. Aladdin requested to be delivered from the cave, and he returned home. By means of this lamp, he obtained untold wealth, built a superb palace, and married Badroul'boudour, the sultan's daughter. After a time, the African magician got possession of the lamp, and caused the palace, with all its contents, to be transported into Africa. Aladdin, who was absent at the time, was arrested and ordered to execution, but was rescued by the populace, and started to discover what had become of his palace. Happening to slip, he rubbed his ring, and, when the genius of the ring appeared and asked his orders, was instantly posted to his palace in Africa. Ultimately he poisoned the magician, regained the lamp, and had his palace restored to its original place in China.

Yes, ready money is Aladdin's lamp.
Byron: Don Juan, xii. 12.

Aladdin's Lamp, a lamp brought from an underground cavern in "the middle of China." Being in want of food, the mother of Aladdin began to scrub it, intending to sell it, when the genius of the lamp appeared, and asked her what were her commands. Aladdin answered, "I am hungry; bring me food;" and immediately a banquet was set before him. Having thus become acquainted with the merits of the lamp, he became enormously rich, and married the sultan's daughter. By artifice the African magician got possession of the lamp, and transported the palace with its contents to Africa. Aladdin poisoned the magician, recovered the lamp, and retranslated the palace to its original site.

Aladdin's Palace Windows. At the top of the palace was a saloon, containing twenty-four windows (six on each side), and all but one enriched with diamonds, rubies, and emeralds. One was left for the sultan to complete; but all the jewellers in the empire were unable to make one to match the others, so Aladdin commanded "the slaves of the lamp" to complete their work.

Aladdin's Ring, given him by the African magician, "a preservative against every evil."—*Arabian Nights* ("Aladdin, or the Wonderful Lamp").

Al'adine, the sagacious but cruel king of Jerusalem, slain by Raymond.—*Tasso: Jerusalem Delivered* (1575).

Al'adine (3 *syl.*), son of Aldus "a lusty knight."—*Spenser: Faërie Queene*, vi. 3 (1596).

Alaff, Anlaf, or **Olaf,** son of Sihtric, Danish king of Northumberland (died 927). When Æthelstan [*Athelstan*] took possession of Northumberland, Alaff fled to Ireland, and his brother Guthfrith or Godfrey to Scotland.

Our English Athelstan,
(a the Northumbrian fields, with most victorious might,
Put Alaff and his powers to more inglorious flight.
Drayton: Polyolbion, xii. (1612).

Al Araf, the great limbo between paradise and hell, for the half-good.—*Al Korân*, vii.

Alar'con, king of Barca, who joined the armament of Egypt against the crusaders, but his men were only half armed. —*Tasso: Jerusalem Delivered* (1575).

Alaric Cottin. Frederick the Great of Prussia was so called by Voltaire. "Alaric" because, like Alaric, he was a great warrior, and "Cottin" because, like Cottin, satirized by Boileau, he was a very indifferent poet.

Alasco, *alias* DR. DEMETRIUS DOBOOBIE, an old astrologer, consulted by the earl of Leicester.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Alas'nam (*Prince Zeyn*) possessed eight statues, each a single diamond on a gold pedestal, but had to go in search of a ninth, more valuable than them all. This ninth was a lady, the most beautiful and virtuous of women, "more precious than rubies," who became his wife.

One pure and perfect [*woman*] is . . . like Alasnam's lady, worth them all.—*Sir W. Scott.*

Alasnam's Mirror. When Alasnam was in search of his ninth statue, the king of the genii gave him a test-mirror, in which he was to look when he saw a beautiful girl. "If the glass remained pure and unsullied, the damsel would be the same, but if not, the damsel would not be wholly pure in body and in mind." This mirror was called "the touchstone of virtue."—*Arabian Nights* ("Prince Zeyn Alasnam").

Alas'tor, a house demon, the "skeleton in the cupboard," which haunts and torments a family. Shelley has a poem entitled *Alastor, or the Spirit of Solitude.* (See *the next article.*)

Cicero says he meditated killing himself that he might become the Alastor of Augustus, whom he hated.—*Plutarch: Cicero, etc.* ("Parallel Lives").

God Almighty mustered up an army of mice against the archbishop [*Hatto*], and sent them to persecute him as his furious Alastors.—*Coryat: Crudities*, 571.

Alastor, or "The Spirit of Solitude." A poem in blank verse by Percy Bysshe Shelley (1815). Alastor, in Greek = Deus Vindex, but as the name of the Spirit of Solitude, it means "The Tormentor." The poet wanders over the world admiring the wonderful works which he cannot help seeing, but finds no solution to satisfy his inquisitive mind, and nothing in sympathy with himself. In fact, the world was to him a crowded solitude, a mere Alastor, always disappointing and always tormenting him.

Al'ban (*St.*) of Ver'ulam hid his confessor, St. Am'phibal, and, changing clothes with him, suffered death in his stead. This was during the frightful persecution of Maximia'nus Hercu'lius, general of Diocle'tian's army in Britain, when 1000 Christians fell at Lichfield.

Alban—our proto-martyr called.
Drayton: Polyolbion, xxiv. (1622).

Alba'nia, the Scotch Highlands, so called from Albanact, son of Brute, the mythical Trojan king of Britain. At the death of Brute "Britain" was divided between his three sons: Locrin had England; Albanact had Albania (*Scotland*); and Kamber had Cambria (*Wales*).

He [*Arthur*] by force of arms Albania overrun,
Pursuing of the Picts beyond mount Caledon.
Drayton: Polyolbion, iv. (1612).

Alba'nia (*Turkey in Asia*). It means "the mountain region," and properly comprehends *Schirwan*, *Daghestan*, and *Georgia*. In poetry it is used very loosely.

Alba'no's Knight, Rinaldo, whose brothers were Guichardo (the oldest), Ricardo, Richardetto, Vivian, and Alardo. His sister was Bradámant.—*Ariosto: Orlando Furioso.*

Al'berick of MORTEMAR, the same as Theodorick the hermit of Engaddi, an exiled nobleman. He told king Richard the history of his life, and tried to dissuade him from sending a letter of defiance to the archduke of Austria.—*Sir W. Scott: The Talisman* (time, Richard I.).

Al'berick, the squire of prince Richard (one of the sons of Henry II. of England). —*Sir W. Scott: The Betrothed* (time, Henry II.).

Albert, commander of the *Britannia*. Brave, liberal, and just; softened and refined by domestic ties and superior information. His ship was dashed against the projecting verge of Cape Colonna, the most southern point of Attica. And he perished in the sea, because Rodmond (second in command) grasped on his legs and could not be shaken off.

Though trained in boisterous elements, his mind
Was yet by soft humanity refined;
Each joy of wedded love at home he knew,
Abroad, confessed the father of his crew. . . .
His gens is, ever for th' event prepared,
Rose with the storm, and all its dangers shared.
Falconer: The Shipwreck, i. 2 (1758).

Albert, father of Gertrude, patriarch and judge of Wyo'ming (called by Campbell "Wy'oming"). Both Albert and his daughter were shot by a mixed force of British and Indian troops, led by one Brandt; who made an attack on the settlement, put all the inhabitants to the sword, set fire to the fort, and destroyed all the houses.—*Campbell: Gertrude of Wyoming* (1809).

Albert, in Goethe's romance called *The Sorrows of Werther*, is meant for his friend Kestner. He is a young German farmer, who marries Charlotte Buff (called "Lotte" in the novel), with whom Goethe was in love. Goethe represents himself as Werther.

Albert of Gei'erstein (*Count*), brother of Arnold Biederman, and president of the "Secret Tribunal." He sometimes appears as a "black priest of St. Paul's," and sometimes as the "monk of St. Victoire."—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Albertaz'zo married Alda, daughter of Otho duke of Saxony. His sons were Ugo and Fulco. From this stem springs the Royal Family of England.—*Ariosto: Orlando Furioso* (1516).

Albia'zar, an Arab chief, who joined the Egyptian armament against the crusaders.

A chief in rapine, not in knighthood bred.
Tasso: Jerusalem Delivered, xvii. (1575).

Albin, the primitive name of the northern part of Scotland, called by the Romans "Caledo'nia." This was the part inhabited by the Picts. The Scots migrated from Scotia (*north of Ireland*), and obtained mastery under Kenneth Macalpin, in 834.

Green Albin, what though he no more survey
Thy ships at anchor on the quiet shore,
Thy pellochs [*porpoises*] rolling from the mountain bay,
Thy lone sepulchral cairn upon the moor,
And distant isles that hear the loud Corbrechtan roar.
Campbell: Gertrude of Wyoming, i. 5 (1809).

Al'bion. In legendary history this word is variously accounted for. One derivation is from Albion, a giant, son of Neptune, its first discoverer, who ruled over the island for forty-four years.

(2) Another derivation is Al'bia, eldest of the fifty daughters of Diocle'tian king of Syria. These fifty ladies all married on the same day, and all murdered their husbands on the wedding night. By way of punishment, they were cast adrift in a ship, unmanned; but the wind drove the vessel to our coast, where these Syrian damsels disembarked. Here they lived the rest of their lives, and married with the aborigines, "a lawless crew of devils." Milton mentions this legend, and naïvely adds, "It is too absurd and unconscionably gross to be believed." Its resemblance to the fifty daughters of Dan'aos is palpable.

(3) Drayton, in his *Polyolbion*, says that Albion came from Rome, was "the first martyr of the land," and dying for the faith's sake, left his name to the country, where Offa subsequently reared to him "a rich and sumptuous shrine, with a monastery attached."—Song xvi.

Albion, king of Briton, when O'beron held his court in what is now called

"Kensington Gardens." T. Tickell has a poem upon this subject.

Albion wars with Jove's Son. Albion, son of Neptune, warred with Her'culês, son of Jove. Neptune, dissatisfied with the share of his father's kingdom awarded to him by Jupiter, aspired to dethrone his brother, but Herculês took Jove's part, and Albion was discomfited.

Since Albion wielded arms against the son of Jove.
Drayton: Poly-olbion, iv. (1612).

Albo'rak, the animal brought by Gabriel to convey Mahomet to the seventh heaven. It had the face of a man, the cheeks of a horse, the wings of an eagle, and spoke with a human voice.

Albrac'ca, a castle of Cathay' (*China*), to which Angel'ica retires in grief when she finds her love for Rinaldo is not reciprocated. Here she is besieged by Ag'ricanê king of Tartary, who is resolved to win her.—*Bojardo: Orlando Innamorato* (1495).

Albracca's Damsel, Angel'ica. (See *above*.)—*Ariosto: Orlando Furioso* (1516).

Albuma'zar, an Arabian astronomer (776–88;).

Chaunteclere, our cocke, must tell what is o'clocke,
By the astrologye that he hath naturally
Conceyued and caught; for he was never taught
By Albumazar, the astronomer,
Nor by Ptholomy, prince of astronomy.
J. Skelton: Philip Sparrow (time, Henry VIII.).

(Tomkins wrote a play so called, which was performed before James I. in Trinity College Hall, March 7th, 1614. After the Restoration, this comedy was revived, and Dryden wrote a prologue to it.)

Alcai'ro, the modern name of Memphis (Egypt).

Not Babylon
Nor great Alcairo such magnificence
Equalled, in all their glories.
Milton: Paradise Lost, i. 717 (1665).

Alceste (3 *syl.*), **Alcestis,** or **Alcestês,** daughter of Pe'lias and wife of Admêtus. On his wedding day Admêtus neglected to offer sacrifice to Diana, but Apollo induced the Fates to spare his life, if he could find a voluntary substitute. His bride offered to die for him, but Herculês brought her back from the world of shadows.

(Euripidês has a Greek tragedy on the subject (*Alcestis*); Glück has an opera (*Alceste*), libretto by Calzabigi (1765); Philippi Quinault produced a French tragedy entitled *Alceste*, in 1674; and Lagrange-Chancel in 1694 produced a French tragedy on the same subject.)

(Her story is told by W. Morris, in *The Earthly Paradise*, June, 1868.)

¶ Iphigeni'a at Aulis by Euripidês, and Abraham's sacrifice of Isaac, somewhat resemble the same legends.

¶ Longfellow, in *The Golden Legend*, has a somewhat similar story: Henry of Hoheneck was like to die, and was told he would recover if he could find a maiden willing to lay down her life for him. Elsie, the daughter of Gottlieb (a tenant farmer of the prince), vowed to do so, and followed the prince to Salerno, to surrender herself to Lucifer; but the prince rescued her, and made her his wife. The excitement and exercise cured the indolent young prince. This tale is from Hartmann von der Aur, the Minne-singer.

Alceste' (2 *syl.*), the hero of Molière's comedy *Le Misanthrope* (1666), not unlike *Timon of Athens*, by Shakespeare. Alceste is, in fact, a pure and noble mind soured by perfidy and disgusted with society. Courtesy seems to him the vice of fops,—and the usages of civilized life no better than hypocrisy. Alceste pays his addresses to Célimène, a coquette.

Alceste is an upright, manly character, but rude and impatient, even of the ordinary civilities of life.—*Sir W. Scott.*

Al'chemist (*The*), the last of the three great comedies of Ben Jonson (1610). The other two are *Vol'pone* (2 *syl.*), (1605), and *The Silent Woman* (1609). The object of *The Alchemist* is to ridicule the belief in the philosopher's stone and the elixir of life. The alchemist is "Subtle," a mere quack; and "sir Epicure Mammon" is the chief dupe, who supplies money, etc., for the "transmutation of metal." "Abel Drugger" a tobacconist, and "Dapper" a lawyer's clerk, are two other dupes. "Captain Face," *alias* "Jeremy," the house-servant of "Lovewit," and "Dol Common" are his allies. The whole thing is blown up by the unexpected return of "Lovewit."

Alcibi'ades (5 *syl.*), the Athenian general. Being banished by the senate, he marches against the city, and the senate, being unable to offer resistance, open the gates to him (B.C. 450–404). This incident is introduced by Shakespeare in *Timon of Athens*.

Alfred (lord) Tennyson assumed this as a pseudonym in *Punch* (February, 1846), a reply to Lord Lytton's *New Timon*.

Alcibiades of Germany, Albert margrave of Baireuth (1522–1555).

Alcibi'ades' Tables represented a god or goddess outwardly, and a Sile'nus, or deformed piper, within. Erasmus has a curious dissertation on these tables (*Adage*, 667, edited R. Stephens); hence emblematic of falsehood and dissimulation.

Whoso wants virtue is compared to these
False tables wrought by Alcibiades;
Which noted well of all were found t've bin
Most fair without, but most deformed within.
W. Browne: Britannia's Pastorals, i. (1613).

Alci'des, Hercules, son of Alcæus; any strong and valiant hero. The drama called *Hercules Furens* is by Euripides. Seneca has a tragedy of the same title.

The Tuscan poet [*Ariosto*] doth advance
The frantic paladin of France [*Orlando Furioso*];
And those more ancient do enhance
Alcidês in his fury.
Drayton: Nymphidia (1563–1631).

Where is the great Alcidês of the field,
Valiant lord Talbot, earl of Shrewsbury?
Shakespeare: 1 Henry VI. act iv. sc. 7 (1589).

Alci'na, Carnal Pleasure personified. In Bojardo's *Orlando Innamorato* she is a fairy, who carries off Astolfo. In Ariosto's *Orlando Furioso* she is a kind of Circê, whose garden is a scene of enchantment. Alcina enjoys her lovers for a season, and then converts them into trees, stones, wild beasts, and so on, as her fancy dictates.

Al'ciphron, or *The Minute Philosopher*, the title of a work by bishop Berkeley. So called from the name of the chief speaker, a freethinker. The object of this work is to expose the weakness of infidelity.

Al'ciphron, "the epicurean," the hero of T. Moore's romance called *The Epicurean.*

Like Alciphron, we swing in air and darkness, and know not whither the wind blows us.—*Putnam's Magazine.*

Alcme'na (in Molière, *Alcmène*), the wife of Amphitryon, general of the Theban army. While her husband is absent warring against the Telebo'ans, Jupiter assumes the form of Amphitryon; but Amphitryon himself returns home the next day, and great confusion arises between the false and true Amphitryon, which is augmented by Mercury, who personates Sos'ia, the slave of Amphitryon. By this amour of Jupiter, Alcmena becomes the mother of Her'culês. Plautus, Molière, and Dryden have all taken this plot for a comedy entitled *Amphitryon.*

Alcofri'bas, the pseudonym assumed by Rabelais in his *Gargantua and Pantag'ruel*. Alcofribas Nasier is an anagram of "François Rabelais."

The inestimable life of the great Gargantua, father of Pantagruel, heretofore composed by M. Alcofribas, abstractor of the quintessence, a book full of pantagruelism.—*Rabelais: Introduction* (1533).

Al'colomb, "subduer of hearts," daughter of Abou Albou of Damascus, and sister of Ganem. The caliph Haroun-al-Raschid, in a fit of jealousy, commanded Ganem to be put to death, and his mother and sister to do penance for three days in Damascus, and then to be banished from Syria. The two ladies came to Bagdad, and were taken in by the charitable syndec of the jewellers. When the jealous fit of the caliph was over, he sent for the two exiles. Alcolomb he made his wife, and her mother he married to his vizier. —*Arabian Nights* ("Ganem, the Slave of Love").

Alcuith, mentioned by Bede, is Dumbarton.

Alcy'on, "the wofullest man alive," but once "the jolly shepherd swain that wont full merrily to pipe and dance," near where the Severn flows. One day he saw a lion's cub, and brought it up till it followed him about like a dog; but a cruel satyr shot it in mere wantonness. By the lion's cub he means Daphne, who died in her prime, and the cruel satyr is death. He said he hated everything—the heaven, the earth, fire, air, and sea, the day, the night; he hated to speak, to hear, to taste food, to see objects, to smell, to feel; he hated man and woman too, for his Daphne lived no longer. What became of this doleful shepherd the poet could never ween. Alcyon is Sir Arthur Gorges. —*Spenser: Daphnaida* (in seven fits, 1590).

And there is that Alcyon bent to mourn,
Though fit to frame an everlasting ditty,
Whose gentle sprite for Daphne's death doth turn
Sweet lays of love to endless plaints of pity.
Spenser: Colin Clout's Come Home Again (1591).

Alcy'one or **Halcyone** (4 *syl.*), daughter of Æolus, who, on hearing of her husband's death by shipwreck, threw herself into the sea, and was changed to a kingfisher. (See HALCYON DAYS.)

¶ Hero, the lady-love of Leander, threw herself into the sea, when she discovered that her lover, Leander, was drowned in the Hellespont, which he swam across every night in order to visit her. This story is the subject of a poem (*De Amore Heros, etc.*) by Musæus.

Aldabel'la, wife of Orlando, sister of Oliver, and daughter of Monodan'tês.—*Ariosto: Orlando Furioso, etc.* (1516).

Aldabella, a marchioness of Florence, very beautiful and fascinating, but arrogant and heartless. She used to give entertainments to the magnates of Florence, and Fazio was one who spent most of his time in her society. Bian'ca his wife, being jealous of the marchioness, accused him to the duke of being privy to the death of Bartoldo, and for this offence Fazio was executed. Bianca died broken-hearted, and Aldabella was con-

demned to spend the rest of her life in a nunnery.—*Dean Milman: Fazio* (a tragedy, 1815).

Alden (*John*), one of the sons of the Pilgrim Fathers, in love with Priscilla, the beautiful puritan. (See STANDISH.)—*Longfellow: Courtship of Miles Standish*, ix.

Alderlievest, best beloved.

> And to mine alderlievest lorde I must endite
> A wofull case.
> *Gascoigne: Voyage into Holland* (1572).

Aldiborontiphoscophornio [*Al'-dibbo-ron'te-fos'co-for'nio*], a courtier in *Chrononhotonthologos*, by H. Carey (1734).

(Sir Walter Scott used to call James Ballantyne, the printer, this nickname, from his pomposity and formality of speech.)

Aldiger, son of Buo'vo, of the house of Clarmont, brother of Malagi'gi and Vivian.—*Ariosto: Orlando Furioso* (1516).

Al'dine (2 *syl.*), leader of the second squadron of Arabs which joined the Egyptian armament against the crusaders. Tasso says of the Arabs, "Their accents were female and their stature diminutive" (xvii.).—*Tasso: Jerusalem Delivered* (1575).

Al'dingar (*Sir*), steward of queen Eleanor, wife of Henry II. He impeached the queen's fidelity, and agreed to prove his charge by single combat; but an angel (in the shape of a little child) established the queen's innocence. This is probably a blundering version of the story of Gunhilda and the emperor Henry.—*Percy: Reliques*, ii. 9.

Aldo, a Caledonian, was not invited by Fingal to his banquet on his return to Morven, after the overthrow of Swaran. To resent this affront, he went over to Fingal's avowed enemy, Erragon king of Sora (in Scandinavia), and here Lorna, the king's wife, fell in love with him. The guilty pair fled to Morven, which Erragon immediately invaded. Aldo fell in single combat with Erragon, Lorna died of grief, and Erragon was slain in battle by Gaul, son of Morni.—*Ossian: The Battle of Lora.*

Aldovrand (*Father*), chaplain of sir Raymond Berenger, the old Norman warrior.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Aldrick the Jesuit, confessor of Charlotte countess of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Aldus, father of Al'adine (3 *syl.*), the "lusty knight."—*Spenser: Faërie Queene*, vi. 3 (1596).

Alea, a warrior who invented dice at the siege of Troy; at least so Isidore of Seville says. Suidas ascribes the invention to Palamēdēs.

> Alea est ludus tabulæ inventa a Græcis, in otio Trojani belli, a quodam milite, nomine ALEA, a quo et ars nomen accepit.—*Isidōrus: Originum, etc.*, xviii. 57.

Alector'ia, a stone extracted from a capon. It is said to render the wearer invisible, to allay thirst, to antidote enchantment, and ensure love.—*Mirror of Stones.*

Alec'tryon, a youth set by Mars to guard against surprises; but he fell asleep, and Apollo surprised Mars and Venus in each other's embrace. Mars in anger changed Alectryon into a cock.

> And from out the neighbouring farmyard
> Loud the cock Alectryon crowed.
> *Longfellow: Pegasus in Pound.*

Ale'ria, one of the Amazons, and the best beloved of the ten wives of Guido the Savage.—*Ariosto: Orlando Furioso* (1516).

Alessio, the young man with whom Lisa was living in concubinage, when Elvi'no promised to marry her. Elvino made the promise out of pique, because he thought Ami'na was not faithful to him; but when he discovered his error he returned to his first love, and left Lisa to marry Alessio, with whom she had been previously cohabiting.—Bellini's opera, *La Sonnambula* (1831).

Ale'thes (3 *syl.*), an ambassador from Egypt to king Al'adine (3 *syl.*); subtle, false, deceitful, and full of wiles.—*Tasso: Jerusalem Delivered* (1575).

Alexander the Corrector, Alexander Cruden (1701–1770), author of the *Concordance*. (See *Dictionary of Phrase and Fable*, p. 30.)

Alexander the Great, king of Macedonia (B.C. 356, 336–323).

(His life has been written by Quintus Curtius, in ten books (Latin), about A.D. 80; by Julius Valerius (Latin); by Lesfarguus, in 1639; Gaudenzio, in 1645; by Lehmann, in 1667; by Fessler, in 1797; by Mueller, in 1830; by archdeacon Williams, in 1830; by Droysen, in 1833; by Pfizer, in 1845.)

Alexander's chief Battles. Arbēla, in 331; Issus, 333; Granicus in 334, all against Darius the Persian.

Alexander's Beard. A smooth chin, or very small beard. Alexander had no perceptible beard, and hence is said to have had "an Amazonian chin."

Disguised with Alexander's beard.
Gascoyne: The Steele Glas (died 1577).

City founded by Alexander. Alexandria in Egypt, about B.C. 322.

Deformity of Alexander. One shoulder was higher than the other.

Ammon's great son one shoulder had too high.
Pope: Prologue to his Satires, 117.

Father of Alexander. His mother's husband was Philip king of Macedon; but Alexander himself claimed the god Ammon for his father.

Alexander's favourite Horse. Buceph'alos (*q.v.*).

Mother of Alexander. Olympias, daughter of Neoptolêmos king of Epiros.

Alexander's Runner. Ladas. This was the name of Lord Rosebery's horse in the famous race of 1894.

Successor of Alexander. Ptolemy Soter, supposed to be his half-brother (on the father's side), succeeded him in the government of Egypt.

Only two Alexanders. Alexander said, "There are but two Alexanders—the invincible son of Philip, and the inimitable Apelles, who painted him."

Alexander and Clitus. Clitus was Alexander's great friend, and saved his life in the battle of Granicus (B.C. 334). In 328 he was slain by Alexander at a banquet, when both were heated with wine.

¶ The above reminds us of Peter I. of Russia and Lefort. Lefort, a Swiss, was the great friend of Peter I., and accompanied him in his travels, when he visited various European capitals to learn the art of government. At Königsberg, while both were heated with wine, Peter threw himself on his friend, Lefort, and pierced him with his sword. No sooner had he done so than he repented, and exclaimed, "I, who want to reform my nation, cannot reform myself."

Clitus (to Alexander). Nay, frown not so; you cannot look me dead.—*Lee's Tragedy.*

Alexander and the Daughters of Darius. After the battle of Issus, in 333, the family of Darius fell into his hands, and he treated the ladies as queens. A eunuch, having escaped, told Darius of this noble conduct, and Darius could not but admire such magnanimity in a rival.—*Arrian: Anabasis of Alexander*, iv. 20.

Alexander and Diogenes. One day the king of Macedon presented himself before Diogenes the cynic, and said, "I am Alexander." "Well," replied the master of the tub, "and I am Diogenes." When the king asked if he could render him any service, Diogenes surlily replied, "Yes; get out of the sun."

Alexander and Homer. When Alexander invaded Asia Minor, he offered up sacrifice to Priam, and then went to visit the tomb of Achillês. Here he exclaimed, "O most enviable of men, who had Homer to sing thy deeds!"

Which made the Eastern conqueror to cry,
"O fortunate young man! whose virtue found
So brave a trump thy noble deeds to sound."
Spenser: The Ruins of Time (1591)

Alexander and the Olympic Games. Alexander, being asked if he would run a course at the Olympic games, replied, "Yes, if my competitors are all kings."

Alexander and Parmenio. When Darius king of Persia offered Alexander his daughter Stati'ra in marriage, with a dowry of 10,000 talents of gold, Parmenio said, "I would accept the offer, if I were Alexander." To this Alexander rejoined, "So would I, if I were Parmenio."

On another occasion the general thought the king somewhat too lavish in his gifts, whereupon Alexander made answer, "I consider not what Parmenio ought to receive, but what Alexander ought to give."

Alexander and Perdiccas. When Alexander started for Asia he divided his possessions among his friends. Perdiccas asked what he had left for himself. "Hope," said Alexander. "If hope is enough for Alexander," replied the friend, "it is enough for Perdiccas also;" and declined to accept anything.

Alexander and Raphael. Alexander encountered Raphael in a cave in the montain of Kaf, and being asked what he was in search of, replied, "The water of immortality." Whereupon Raphael gave him a stone, and told him when he found another of the same weight he would gain his wish. "And how long," said Alexander, "have I to live?" The angel replied, "Till the heaven above thee and the earth beneath thee are of iron." Alexander now went forth and found a stone almost of the weight required, and in order to complete the balance, added a little earth; falling from his horse at Ghur he was laid in his armour on the ground, and his shield was set up over him to ward off the sun. Then understood he that he would gain immortality when, like the stone, he was buried in the earth, and that his hour was come, for the earth beneath him was iron, and his iron buckler was his vault of heaven above. So he died.

Alexander and the Robber. When Dion'idês, a pirate, was brought before Alexander, he exclaimed, "Vile brigand! how dare you infest the seas with your misdeeds?" "And you," replied the pirate, "by what right do

you ravage the world? Because I have only one ship, I am called a brigand, but you who have a whole fleet are termed a conqueror." Alexander commanded the man to be set at liberty.

Alexander dramatized. In 1678 Nathaniel Lee introduced his tragedy of *Alexander the Great*. Racine produced his tragedy (in French) in 1665.

(Lambert-li-Cors published his novel of the *Roman d'Alexandre* in the twelfth century.)

Lee's "Alexander" was a favourite part with T. Betterton (1635–1710), Wm. Mountford (1660–1692), H. Norris (1665–1734); C. Hulet (1701 1736), and Spranger Barry (1710–1777); but J. W. Croker says that J. P. Kemble, in "Hamlet," "Coriolanus," "Alexander," and "Cato," excelled all his predecessors.—*Johnson.*

Alexander's Feast (or "The Power of Music"). A Pindaric ode by Dryden (1694), in honour of St. Cecilia's Day (November 22). St. Cecilia was a Roman lady who, it is said, suffered martyrdom in 230, and was regarded as the patroness of music. Dryden's poem ends with these words:

> Let old Timotheus yield the prize,
> Or both divide the crown;
> He raised a mortal to the skies,
> She drew an angel down.

He (Timotheus) "raised a mortal to the skies" is a bold way of saying, by the concord of sweet sounds, Timotheus raised his hearers from earth to heaven.

"She drew an angel down" refers to the legend that an angel left the choirs above to listen to the more ravishing music of St. Cecilia. Pope wrote a Pindoric ode on the same subject.

ALEXANDER. *The Albanian Alexander*, George Castriot (*Scanderbeg* or *Iscander beg*, 1404–1467).

The English Alexander, Henry V. (1388, 1413–1422). He resembled Alexander in the brevity and glory of his reign, in his great military talents, and his wonderful hold on the hearts of his people. Like Alexander's, his generosity was unbounded; like Alexander's, his life was gay and licentious; like Alexander, he was most impatient of control. And his victories over the French were like those of Alexander over the Persians.

(Captain Fluellen put the resemblance thus: Alexander was born at Macedon, and Henry V. was born at Monmouth, both which places begin with M.)

Alexander of the North, Charles XII. of Sweden (1682–1718).

The Persian Alexander, Sandjar (1117–1158).

Alexan'dra, daughter of Oronthea, queen of the Am'azons, and one of the ten wives of Elba'nio. It is from this person that the land of the Amazons was called Alexandra.—*Ariosto: Orlando Furioso* (1516).

Alexan'drite (4 *syl.*), a species of beryl found in Siberia. It shows the Russian colours (green and red), and is named from the emperor Alexander of Russia.

Alexas, a eunuch in Cleopatra's household. Timid and cowardly, faithless and untruthful.—*Dryden: All for Love, etc.*

Alex'is, the wanton shepherd in *The Faithful Shepherdess*, a pastoral drama by John Fletcher (1610).

Alfa'der, the father of all the Æsir or celestial deities of Scandinavia, creator and governor of the universe, patron of arts and magic, etc.

Alfonso, father of Leono'ra d'Este, and duke of Ferrara. Tasso the poet fell in love with her, and the duke confined him as a lunatic for seven years in the asylum of Santa Anna; at the expiration of which period he was released through the intercession of Vincenzo Gonzago duke of Mantua. Byron refers to this in his *Childe Harold*, iv. 36.

Alfon'so, in Walpole's tale called *The Castle of Otranto*, appears as an apparition in the moonlight, dilated to a gigantic form (1769).

Alfonso XI. of Castile, whose "favourite" was Leonora de Guzman.—*Donizetti: La Favorita* (an opera, 1842).

Alfon'so (*Don*), of Seville, a man of 50 and husband of donna Julia (twenty-seven years his junior), of whom he was jealous without cause.—*Byron: Don Juan*, i.

Alfred as a Gleeman. Alfred, wishing to know the strength of the Danish camp, assumed the disguise of a minstrel, and stayed in the Danish camp for several days, amusing the soldiers with his harping and singing. After he had made himself master of all he required, he returned back to his own place.—*William of Malmesbury* (twelfth century).

¶ William of Malmesbury tells a similar story of Anlaf, a Danish king, who, he says, just before the battle of Brunanburh, in Northumberland, entered the camp of king Athelstan as a gleeman,

harp in hand; and so pleased was the English king that he gave him gold. Anlaf would not keep the gold, but buried it in the earth.

Alfred, a masque, by James Thomson and David Mallet (1740). Afterwards dramatized by Mallet, and brought out at Drury Lane in 1851. Especially noted for the famous song of *Rule Britannia.*

(Sir Richard Blackmore wrote an historic poem in twelve books, called *Alfred,* 1715. H. J. Pye published, in 1801, an epic in six books, called by the same name.)

Algarsife (3 *syl.*) and Cam'ballo, sons of Cambuscan' king of Tartary, and Elfêta his wife. Algarsife married Theodora.

> I speak of Algarsife,
> How that he won Theodora to his wife.
> *Chaucer: The Squire's Tale.*

Algebar' ("*the giant*"). So the Arabians call the constellation Orion.

> Begirt with many a blazing star,
> Stood the great giant Algebar—
> Orion, hunter of the beast.
> *Longfellow: The Occultation of Orion.*

Alham'bra (*The*), a volume of legends and narratives by Washington Irving (1812).

> Everything in the [Alhambra] relating to myself and to the actual inhabitants of the Alhambra, is unexaggerated fact.—*W. Irving.*

A'li, cousin and son-in-law of Mahomet. The beauty of his eyes is proverbial in Persia, *Ayn Ali* ("eyes of Ali") being the highest compliment a Persian can pay to beauty.

Ali Baba, a poor Persian wood-carrier, who accidentally learned the magic words, "Open, Sesamê!" "Shut, Sesamê!" by which he gained entrance into a vast cavern, the repository of stolen wealth and the lair of forty thieves. He made himself rich by plundering from these stores; and by the shrewd cunning of Morgia'na, his female slave, the captain and his whole band of thieves were extirpated. In reward of these services, Ali Baba gave Morgiana her freedom, and married her to his own son.—*Arabian Nights* ("Ali Baba, or the Forty Thieves"). (See TYCHO.)

Alias. "You have as many aliases as Robin of Bagshot." (See ROBIN OF BAGSHOT.)

AL'ICE (2 *syl.*), sister of Valentine, in *Mons. Thomas,* a comedy by John Fletcher (1619). Beaumont died 1616.

Al'ice (2 *syl.*), foster-sister of Robert le Diable, and bride of Rambaldo the Norman troubadour in Meyerbeer's opera of *Roberto il Diavolo.* She came to Palermo to place in the duke's hand his mother's "will," which he was enjoined not to read till he became a virtuous man. She is Robert's good genius, and when Bertram, the fiend, claimed his soul as the price of his ill deeds, Alice, by reading the will, reclaimed him.

Al'ice (2 *syl.*), the servant-girl of dame Whitecraft, wife of the innkeeper at Altringham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Al'ice, the miller's daughter, a story of happy first love told in later years by an old man who had married the rustic beauty. He was a dreamy lad when he first loved Alice, and the passion roused him into manhood. (See ROSE.)—*Tennyson: The Miller's Daughter.*

Al'ice (*The lady*), widow of Walter knight of Avenel (2 *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Al'ice [GRAY], called "Old Alice Gray," a quondam tenant of the lord of Ravenswood. Lucy Ashton visits her after the funeral of the old lord.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Alice in Wonderland, a fairy tale by "Lewis Carroll" (the assumed name of C. L. Dodgson), published in 1869. A continuation, called *Through the Looking-glass,* was published in 1871.

Alichi'no, a devil in Dante's *Inferno.*

Alick [POLWORTH], one of the servants of Waverley.—*Sir W. Scott: Waverley* (time, George II.).

ALICIA gave her heart to Mosby, but married Arden for his position. As a wife, she played falsely with her husband, and even joined Mosby in a plot to murder him. Vacillating between love for Mosby and respect for Arden, she repents, and goes on sinning; wishes to get disentangled, but is overmastered by Mosby's stronger will. Alicia's passions impel her to evil, but her judgment accuses her and prompts her to the right course. She halts, and parleys with sin, like Balaam, and of course is lost.—*Anon.: Arden of Feversham* (1592).

Ali'cia, "a laughing, toying, wheedling, whimpering she," who once held

lord Hastings under her distaff; but her annoying jealousy, "vexatious days, and jarring, joyless nights," drove him away from her. Being jealous of Jane Shore, she accused her to the duke of Gloster of alluring lord Hastings from his allegiance, and the lord protector soon trumped up a charge against both; the lord chamberlain he ordered to execution for treason, and Jane Shore he persecuted for witchcraft. Alicia goes raving mad.—*Rowe: Jane Shore* (1713).

The king of Denmark went to see Mrs. Bellamy play "Alicia," and fell into a sound sleep. The angry lady had to say, "O thou false lord!" and she drew near to the slumbering monarch, and shouted the words into the royal box. The king started, rubbed his eyes, and remarked that he would not have such a woman for his wife, though she had no end of kingdoms for a dowry.—*Cornhill Magazine* (1863).

Alic'ia (*The lady*), daughter of lord Waldemar Fitzarse.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Alifan'faron, emperor of the island Trap'oban, a Mahometan, the suitor of Pentap'olin's daughter, a Christian. Pentapolin refused to sanction this alliance, and the emperor raised a vast army to enforce his suit. This is don Quixote's solution of two flocks of sheep coming in opposite directions, which he told Sancho were the armies of Alifanfaron and Pentapolin.—*Cervantes: Don Quixote*, I. iii. 4 (1605).

¶ Ajax the Greater had a similar encounter. (See AJAX TELAMON, p. 17.)

Alin'da, daughter of Alphonso an irascible old lord of Sego'via.—*John Fletcher: The Pilgrim* (1621).

(*Alinda* is the name assumed by young Archas when he dresses in woman's attire. This young man is the son of general Archas, "the loyal subject" of the great duke of Moscovia, in a drama by John Fletcher, called *The Loyal Subject*, 1618.)

Aliprando, a Christian knight, who discovered the armour of Rinaldo, and informed Godfrey of it. Both inferred that Rinaldo had been slain, but they were mistaken.—*Tasso: Jerusalem Delivered* (1575).

Al'iris, sultan of Lower Buchar'ia, who, under the assumed name of Fer'amorz, accompanied Lalla Rookh from Delhi, on her way to be married to the sultan. He won her love, and amused the tedium of the journey by telling her tales. When introduced to the sultan, her joy was unbounded on discovering that Feramorz the poet was the sultan to whom she was betrothed.—*Moore: Lalla Rookh* (1817).

Alisaunder (*Kyng*), an Arthurian romance, included in Weber's *Collection* Probably of French origin.

Alisaunder (*Sir*), surnamed LORFELIN, son of the good prince Boudwine and his wife An'glides (3 *syl.*). Sir Mark king of Cornwall murdered his brother, sir Boudwine, while Alisaunder was a mere child. When Alisaunder was knighted, his mother gave him his father's doublet, "bedabbled with blood," and charged him to revenge his father's death. Alisaunder married Alis la Beale Pilgrim, and had one son, called Bellen'geius le Beuse. Instead of fulfilling his mother's charge, he was himself "falsely and feloniously slain" by king Mark.—*Sir T. Malory: History of King Arthur*, ii. 119-125 (1470).

Al'ison, the young wife of John, a rich old miserly carpenter. Absolon, a priggish parish clerk, paid her attention, but she herself loved a poor scholar named Nicholas, lodging in her husband's house. Fair she was, and her body lithe as a weasel. She had a roguish eye, small eyebrows, was "long as a mast and upright as a bolt," more "pleasant to look on than a flowering pear tree," and her skin "was softer than the wool of a wether."—*Chaucer: Canterbury Tales* ("The Miller's Tale," 1388).

Al'ison, in sir W. Scott's *Kenilworth*, is an old domestic in the service of the earl of Leicester at Cumnor Place.

Al Kadr (*The Night of*). The 97th chapter of the Koran is so entitled. It was the night on which Mahomet received from Gabriel his first revelation, and was probably the 24th of Ramadân.

Verily we sent down the Korân in the night of Al Kadr.—*Al Korân*, xcvii.

Al'ken, an old shepherd who instructed Robin Hood's men how to find a witch, and how she is to be hunted.—*Ben Jonson: The Sad Shepherd* (1637).

Alkoremmi, the palace built by the Motassem on the hill of "Pied Horses." His son Vathek added five wings to it, one for the gratification of each of the five senses.

I. THE ETERNAL BANQUET, in which were tables covered both night and day with the most tempting foods.

II. THE NECTAR OF THE SOUL, filled with the best of poets and musicians.

III. THE DELIGHT OF THE EYES, filled with the most enchanting objects the eye could look on.

IV. THE PALACE OF PERFUMES, which was always pervaded with the sweetest odours.

V. THE RETREAT OF JOY, filled with the loveliest and most seductive houris.—*W. Beckford: Vathek* (1784).

All Fools, a comedy by George Chapman (1605), based on Terence's *Heautontirumenos.*

All for Love (or "A Sinner Well Saved"), a poem in nine parts, in the form of a ballad, by Southey (1829). The legend is this: Eleĕmon, a freedman, was in love with Cyra, his master's daughter, and signed with his blood a bond to give body and soul to Satan, if Satan would give him Cyra for his wife. He married Cyra, and after the lapse of twelve years Satan came to Eleĕmon to redeem his bond. Cyra applied to St. Basil, who appointed certain penance, and when Satan came and showed Basil the bond, the bishop replied that the bond was worthless for two reasons: (1) it was made when Eleĕmon was single, but marriage made the wife one with the man, and Cyra's consent was indispensable; (2) nothing that man can do can possibly render null the work of redemption, so the blood of Eleĕmon was washed away by the blood of Christ. If sin hath abounded, grace hath superabounded.

All for Love (or "The World Well Lost"), a tragedy by Dryden (1678). Ventidius induces Antony to free himself from the wiles of Cleopatra, but the fair frail one wins him back again. Whereupon Ventidius brings forward Octavia, who succeeds for a time in regaining her husband's love. Again Cleopatra lures him away, and when Alexandria fell into the hands of Octavius Cæsar, Alexis tells Antony that Cleopatra is dead, whereupon Antony slays himself. Cleopatra (erroneously reported dead) arrives just in time to bid Antony farewell, and then kills herself with an asp.

All in the Wrong, a comedy by Murphy, adapted from the French (1761). Also the title of a novel by Theodore Hook (1839).

All the Year Round, a weekly periodical, conducted by Charles Dickens, and since his death in 1870 continued by his son. It was called "Household Words" from 1850 to 1857; then "Once a Week" (1857–1859).

All the Talents Administration, formed by lord Grenville, in 1806, on the death of William Pitt. The members were lord Grenville, the earl Fitzwilliam, viscount Sidmouth, Charles James Fox, earl Spencer, William Windham, lord Erskine, sir Charles Grey, lord Minto, lord Auckland, lord Moira, Sheridan, Richard Fitzpatrick, and lord Ellenborough. It was dissolved in 1807.

On "all the talents" vent your venal spleen.
Byron: English Bards and Scotch Reviewers.

All this for a Song! (See SONG.)

All's Well that Ends Well, a comedy by Shakespeare (1598). The hero and heroine are Bertram count of Rousillon, and Hel'ena a physician's daughter, who are married by the command of the king of France; they part because Bertram thought the lady not sufficiently well-born for him. Ultimately, however, all ends well. (See HELENA.)

(The story of this play is from the *Decameron*, Novel ix. Day 3.)

Allan, lord of Ravenswood, a decayed Scotch nobleman.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Al'lan (*Mrs.*), colonel Mannering's housekeeper at Woodburne.—*Sir W. Scott: Guy Mannering* (time, George II.).

Al'lan [BRECK CAMERON], the sergeant sent to arrest Hamish Bean McTavish, by whom he is shot.—*Sir W. Scott: The Highland Widow* (time, George II.).

Allan-a-Dale, one of Robin Hood's men, introduced by sir W. Scott in *Ivanhoe.* (See ALLIN-A-DALE.)

Al'legory for **Al'ligator,** a malapropism.

She's as headstrong as an allegory on the banks of the Nile.
Sheridan: The Rivals, iii. 2 (1775).

Alle'gre (3 *syl.*), the faithful servant of Philip Chabot. When Chabot was accused of treason, Allegre was put to the rack to make him confess something to his master's damage; but the brave fellow was true as steel, and it was afterwards shown that the accusation had no foundation but jealousy.—*G. Chapman* and *J. Shirley: The Tragedy of Philip Chabot* (1639).

Allegro (*L'*), one of two exquisite poems in seven-syllable verse, by Milton. The other is called *Il Penseroso*. L'Allegro or Mirth dwells on the innocent delights of the country, such as the lark, the barn-door cock, the hunting-horn, the ploughman, the mower, the milkmaid, and so on.

> These delights if thou canst give,
> Mirth, with thee I mean to live.
> *Milton.*

Allelu'jah, wood-sorrel, so called by a corruption of its name, *Juliola*, whereby it is known in the south of Italy. Its official name is *Luzula*.

Allemayne (*2 syl.*), Germany, from the French *Allemagne*. Also written ALLEMAIN.

> Thy faithful bosom swooned with pain,
> O loveliest maiden of Allemayne.
> *Campbell: The Brave Roland.*

Allen (*Mr. Benjamin*), a young surgeon in Dickens's *Pickwick Papers*.

Allen (*Ralph*), the friend of Pope, and benefactor of Fielding.

> Let humble Allen, with an awkward shame,
> Do good by stealth, and blush to find it fame.
> *Pope: Epilogue to the Satires*, Dialogue I. 136.

Allen (*Major*), an officer in the duke of Monmouth's army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Alley (*The*), *i.e.* the Stock Exchange Alley (London).

> John Rive, after many active years in the Alley, retired to the Continent; and died at the age of 118.—*Old and New London.*

All-Fair, a princess, who was saved from the two lions (which guarded the Desert Fairy) by the Yellow Dwarf, on condition that she would become his wife. On her return home she hoped to evade this promise by marrying the brave king of the Gold Mines, but on the wedding day Yellow Dwarf carried her off on a Spanish cat, and confined her in Steel Castle. Here Gold Mine came to her rescue with a magic sword, but in his joy at finding her, he dropped his sword, and was stabbed to the heart with it by Yellow Dwarf. All-Fair, falling on the body of her lover, died of a broken heart. The syren changed the dead lovers into two palm trees.—*Comtesse D'Aulnoy, Fairy Tales* ("The Yellow Dwarf," 1682).

Allin-a-Dale or **Allen-a-Dale**, of Nottinghamshire, was to be married to a lady who returned his love, but her parents compelled her to forego young Allin for an old knight of wealth. Allin told his tale to Robin Hood, and the bold forester, in the disguise of a harper, went to the church where the wedding ceremony was to take place. When the wedding party stepped in, Robin Hood exclaimed, "This is no fit match; the bride shall be married only to the man of her choice." Then sounding his horn, Allin-a-Dale with four and twenty bowmen entered the church. The bishop refused to marry the woman to Allin till the banns had been asked three times, whereupon Robin pulled off the bishop's gown, and invested Little John in it, who asked the banns seven times, and performed the ceremony.—*Robin Hood and Allin-a-Dale* (a ballad).

Allnut (*Noll*), landlord of the Swan, Lambythe Ferry (1625).

Grace Allnut, his wife.

Oliver Allnut, the landlord's son.—*Sterling: John Felton* (1852).

Allworth (*Lady*), stepmother to Tom Allworth. Sir Giles Overreach thought she would marry his nephew Wellborn, but she married lord Lovel.

Tom Allworth, stepson of lady Allworth, in love with Margaret Overreach, whom he marries.—*Massinger: A New Way to pay Old Debts* (1625).

> The first appearance of Thomas King was "Allworth, on the 19th October, 1748.—*Beaden.*

All'worthy, in Fielding's *Tom Jones*, a man of sturdy rectitude, large charity, infinite modesty, independent spirit, and untiring philanthropy, with an utter disregard of money or fame. Fielding's friend, Ralph Allen, was the academy figure of this character. (See ALLEN.)

Alma [*the human soul*], queen of "Body Castle," which for seven years was beset by a rabble rout. Spenser says, "The divine part of man is *circular*, and the mortal part *triangular*." Arthur and sir Guyon were conducted by Alma over "Body Castle."—*Spenser: Faërie Queene*, ii. 9 (1590).

*** Prior wrote a poem called *Alma*, in three cantos.

Almain, Germany; in French *Allemagne*. (See ALLEMAYNE.)

Almansor ("*the invincible*"), a title assumed by several Mussulman princes, as by the second caliph of the Abbasside dynasty, named Abou Giafar Abdallah (*the invincible*, or *al mansor*). Also by the famous captain of the Moors in Spain, named Mohammed. In Africa,

Yacoub-al-Modjahed was entitled "*al mansor*," a royal name of dignity given to the kings of Fez, Morocco, and Algiers.

> The kingdoms of Almansor, Fez, and Sus,
> Marocco and Algiers.
> *Milton: Paradise Lost*, xi. 403 (1665).

ALMANZOR, the caliph, wishing to found a city in a certain spot, was told by a hermit named Bagdad that a man called Moclas was destined to be its founder. "I am that man," said the caliph, and he then told the hermit how in his boyhood he once stole a bracelet and pawned it, whereupon his nurse ever after called him "Moclas" (*thief*). Almanzor founded the city, and called it Bagdad, the name of the hermit.—*Marigny.*

Alman'sor, in Dryden's tragedy of *The Conquest of Grana'da* (1672).

Almansor, lackey of Madelon and her cousin Cathos, the affected fine ladies in Molière's comedy of *Les Précieuses Ridicules* (1659).

Almansor and Alm'anzaida, a novel said to be by Sir Philip Sidney, and published in 1678, which, however, being ninety-two years after his death, renders the attributed authorship extremely suspicious.

Almavi'va (*Count* and *countess*), in the *Barber of Seville* and in the *Mariage de Figaro.* Holcroft has a wretched adaptation called *The Follies of a Day.* The count is a libertine, and the countess is his wife.—*Hollies* (1745–1809).

Alme'ria, daughter of Manuel king of Grana'da. Prince Alphonso fell in love with her, and married her; but on the very day of espousal the ship in which they were sailing was wrecked, and each thought the other had perished. Both, however, were saved, and met unexpectedly on the coast of Granada, to which Alphonso was brought as a captive. Here (under the assumed name of Osmyn) he was imprisoned, but made his escape, and invaded Granada. He found king Manuel dead; succeeded to the crown; and "the mourning bride" became converted into the joyful wife.—*W. Congreve: The Mourning Bride* (1697).

Almes'bury (3 *syl.*). It was in a sanctuary of Almesbury that queen Guenever took refuge, after her adulterous passion for sir Lancelot was made known to the king. Here she died, but her body was buried at Glastonbury, in Somersetshire.

(Almesbury, *i.e.* Almondsbury, in Gloucestershire.)

Almey'da, the Portuguese governor of India. In his engagement with the united fleets of Cambaya and Egypt, he had his legs and thighs shattered by chain-shot, but, instead of retreating to the rear, he had himself bound to the ship-mast, where he "waved his sword to cheer on the combatants," till he died from loss of blood.

> Whirled by the cannons' rage, in shivers torn,
> His thighs far scattered o'er the waves are borne;
> Bound to the mast the godlike hero stands,
> Waves his proud sword and cheers his woeful bands:
> Tho' winds and seas their wonted aid deny,
> To yield he knows not; but he knows to die.
> *Camoens: Lusiad*, x. (1569).

¶ Similar stories are told of admiral Benbow, Cynægeros brother of the poet Æschylos, Jaafer who carried the sacred banner of "the prophet" in the battle of Muta, and of some others.

Almirods (*The*), a rebellious people, who refused to submit to prince Pantag'ruel after his subjugation of Anarchus king of the Dipsodes (2 *syl.*). It was while Pantagruel was marching against these rebels that a tremendous shower of rain fell, and the prince, putting out his tongue "half-way," sheltered his whole army.—*Rabelais: Pantagruel*, ii. 32 (1533).

Al'naschar, the dreamer, the "barber's fifth brother." He invested all his money in a basket of glassware, on which he was to gain so much, and then to invest again and again, till he grew so rich that he would marry the vizier's daughter and live in grandeur; but, being angry with his supposed wife, he gave a kick with his foot and smashed all the ware which had given birth to his dream of wealth.—*The Arabian Nights' Entertainments.*

¶ Echep'ron's fable of *The Shoemaker and a Ha'porth of Milk*, in Rabelais; *The Milkmaid and her Pail of Milk*, Dodsley; and *Perrette et le Pot au Lait*, by La Fontaine, are similar fables.

> The leading ideas of Malvolio, in his humour of state, bear a strong resemblance to those of Alnaschar, and some of the expressions are very similar, too.—*Tyrwhitt.*
>
> To indulge in Alnaschar-like dreams of compound interest *ad infinitum*.—*The Times.*

The Alnaschar of Modern Literature, S. Taylor Coleridge, who dreamt his *Kubla Khan* (*q.v.*), and wrote it out next morning from memory (1772–1834).

∴ Most likely he had been reading Purchas's *Pilgrimage*, which recurred to

him in his dreams. None can doubt the resemblance of the two poems.

Alnec'ma or **Alnecmacht,** ancient name of Connaught.

In Alnecma was the warrior honoured, the first of the race of Bolga [*the Belgæ of South Ireland*].—*Ossian. Temora,* ii.

Aloa'din (4 *syl.*), a sorcerer, who made for himself a palace and garden in Arabia called "The Earthly Paradise." Thalaba slew him with a club, and the scene of enchantment disappeared.—*Southey: Thalaba the Destroyer,* vii. (1797).

A. L. O. E. (that is, **A L**[ady] **O**[f] **E**[ngland]), Miss Charlotte Tucker (1821–1893).

Alon'so, king of Naples, father of Ferdinand and brother of Sebastian, in *The Tempest,* by Shakespeare (1609).

ALONZO *the brave,* the name of a ballad by M. G. Lewis. The fair Imogen' was betrothed to Alonzo, but, during his absence in the wars, became the bride of another. At the wedding feast Alonzo's ghost sat beside the bride, and, after rebuking her for her infidelity, carried her off to the grave.

Alonzo the brave was the name of the knight;
The maid was the fair Imogen.
M. G. Lewis (1775–1818).

Alon'zo, a Portuguese gentleman, the sworn enemy of the vainglorious Duarte (3 *syl.*), in the drama called *The Custom of the Country,* by Beaumont and Fletcher (published in 1647).

Alonzo, the husband of Cora. He is a brave Peruvian knight, the friend of Rolla, and beloved by king Atali'ba. Alonzo, being taken prisoner of war, is set at liberty by Rolla, who changes clothes with him. At the end he fights with Pizarro and kills him.—*Sheridan: Pizarro* (altered from Kotzebue) (1799).

Alonzo (*Don*), "the conqueror of Afric," friend of don Carlos, and husband of Leonora. (For the plot, see ZANGA.)—*Young: The Revenge* (1721).

Alonzo Fernandez de Avellaneda, author of a spurious *Don Quixote,* who makes a third sally. This was published during the lifetime of Cervantes, and caused him great annoyance.

Alp, a Venetian renegade, who was commander of the Turkish army in the siege of Corinth. He loved Francesca, daughter of old Minotti, governor of Corinth, but she refused to marry a renegade and apostate. Alp was shot in the siege, and Francesca died of a broken heart.—*Byron: Siege of Corinth* (1816).

Alph, a river in Xanadu, mentioned by Coleridge in his *Kubla Khan.*

In Xanadu did Kubla Khan
A stately pleasure-dome decree,
Where Alph, the sacred river, ran,
Thro' caverns measureless to man,
Down to a sunless sea.
Kubla Khan.

Alphe'us (3 *syl.*), a magician and prophet in the army of Charlemagne, slain in sleep by Clorida'no.—*Ariosto: Orlando Furioso* (1516).

Alphe'us (3 *syl.*), of classic story, being passionately in love with Arethu'sa, pursued her; but she fled from him in a fright, and was changed by Diana into a fountain, which bears her name.

Alphon'so, an irascible old lord in *The Pilgrim,* a comedy by John Fletcher (1621).

Alphon'so, king of Naples, deposed by his brother Frederick. Sora'no tried to poison him, but did not succeed. Ultimately, he recovered his crown, and Frederick and Sorano were sent to a monastery for the rest of their lives.—*John Fletcher: A Wife for a Month* (1624). Beaumont died 1616.

Alphonso, son of count Pedro of Cantabria, afterwards king of Spain. He was plighted to Hermesind, daughter of lord Pelayo.

The young Alphonso was in truth an heir
Of nature's largest patrimony; rich
In form and feature, growing strength of limb,
A gentle heart, a soul affectionate,
A joyous spirit, filled with generous thoughts,
And genius heightening and ennobling all.
Southey: Roderick, etc., viii. (1814).

Alpleich or **Elfenreigen,** the weird spirit-song, or that music which some hear before death. Faber refers to it in his "Pilgrims of the Night"—

Hark, hark, my soul! Angelic songs are swelling.

And Pope, in *The Dying Christian to his Soul,* when he says—

Hark! they whisper, angels say,
Sister spirit, come away!

Alps-Vinegar. It is Livy who says that Hannibal poured hot vinegar on the Alps to facilitate his passage over the mountains. Where did he get the vinegar from? And as for the fire, Polybius says there was no means of heating the vinegar, not a tree for fire-wood.

Alqui'fe (3 *syl.*), a famous enchanter in *Amadis of Gaul,* by Vasco de Lobeira of Oporto, who died 1403.

La Noue denounces such beneficent enchanters as Alquife and Urganda, because they serve "as a vindication of those who traffic with the powers of darkness." —*Francis de la Noue: Discourses*, 87 (1587).

Al Rakim [*rah-keem'*]. The meaning of this word is very doubtful. Some say it is the mountain or valley of the cave of the seven sleepers. Others think it is the name of the dog shut up in the cave with them; but probably it is a stone or metal tablet set up near the cave, containing the names of the seven sleepers and their dog Katmîr'.—*Sale: Al Koran*, xviii. note.

Alrinach, the demon who causes shipwrecks, and presides over storms and earthquakes. When visible it is always in the form and dress of a woman.—*Eastern Mythology.*

Alsa'tia, the Whitefriars' sanctuary for debtors and law-breakers. The name is taken from Alsatia (*Alsace*, in France), a seat of war and lawlessness when king James's son-in-law was the prince Palatine. Sir Walter Scott, in *The Fortunes of Nigel*, has graphically described the life and state of this rookery, but he is greatly indebted to Shadwell's comedy, *The Squire of Alsatia* (1640–1692).

Alscrip (*Miss*), "the heiress," a vulgar *parvenue*, affected, conceited, ill-natured, and ignorant. Having had a fortune left her, she assumes the airs of a woman of fashion, and exhibits the follies without possessing the merits of the upper ten.

Mr. Alscrip, the vulgar father of "the heiress," who finds the grandeur of sudden wealth a great bore, and in his new mansion, Berkeley Square, sighs for the snug comforts he once enjoyed as scrivener in Furnival's Inn.—*Burgoyne: The Heiress* (1781).

Al Sirat', an imaginary bridge between earth and the Mahometan paradise, not so wide as a spider's thread. Those laden with sin fall over into the abyss below.

Al'tamont, a young Genoese lord, who marries Calista, daughter of lord Sciol'to (3 *syl.*). On his wedding day he discovers that his bride has been seduced by Lotha'rio, and a duel ensues, in which Lothario is killed, whereupon Calista stabs herself. —*Rowe: The Fair Penitent* (1703).

*** Rowe makes Sciolto three syllables always.

[John Quick] commenced his career at Fulham, where he performed the character of "Altamont," which he acted so much to the satisfaction of the manager that he desired his wife to set down young Quick a whole share, which, at the close of the performance, amounted to three shillings.—*Memoir of John Quick* (1832).

Altamorus, king of Samarcand', who joined the Egyptian army against the crusaders. He surrendered himself to Godfrey (bk. xx.).—*Tasso: Jerusalem Delivered* (1575).

Althe'a (*The divine*), of Richard Lovelace, was Lucy Sacheverell, called by the poet, *Lucretia.*

When love with unconfinèd wings
Hovers within my gates,
And my divine Althea brings
To whisper at my grates. . . .

(The "grates" here referred to were those of a prison in which Lovelace was confined by the Long Parliament, for his petition from Kent in favour of the king.)

Althæa's Brand. The Fates told Althæa that her son Melea'ger would live just as long as a log of wood then on the fire remained unconsumed. Althæa contrived to keep the log unconsumed for many years; but when her son killed her two brothers, she threw it angrily into the fire, where it was quickly consumed, and Meleäger expired at the same time.—*Ovid: Metamorphoses*, viii. 4.

The fatal brand Althæa burned.
Shakespeare: 2 Henry VI. act i. sc. 1 (1591).

(Shakespeare says (2 *Henry IV.* act ii. sc. 2). Althæa dreamt "she was delivered of a fire-brand." This is a mistake. It was Hecuba who so dreamt. The story of Althæa and the fire-brand is given above.)

Altisido'ra, one of the duchess's servants, who pretends to be in love with don Quixote, and serenades him. The don sings his response that he has no other love than what he gives to his Dulcin'ea, and while he is still singing he is assailed by a string of cats, let into the room by a rope. As the knight was leaving the mansion, Altisidora accused him of having stolen her garters, but when the knight denied the charge, the damsel protested that she said so in her distraction, for her garters were not stolen. "I am like the man," she said, "looking for his mule at the time he was astride its back."—*Cervantes: Don Quixote*, II. iii. 9, etc.; iv. 5 (1615).

Al'ton (*Miss*), *alias* Miss Clifford, a sweet, modest young lady, the companion of Miss Alscrip, "the heiress," a vulgar, conceited *parvenue*. Lord Gayville is expected to marry "the heiress," but detests her, and loves Miss Alton, her humble companion. It turns out that

£2000 a year of "the heiress's" fortune belongs to Mr. Clifford (Miss Alton's brother), and is by him settled on his sister. Sir Clement Flint destroys this bond, whereby the money returns to Clifford, who marries lady Emily Gayville, and sir Clement settles the same on his nephew, lord Gayville, who marries Miss Alton.—*Burgoyne: The Heiress* (1781).

Al'ton Locke, tailor and poet, a novel by the Rev. Charles Kingsley (1850). This novel won for the author the title of "The Chartist Clergyman."

Alzir'do, king of Trem'izen, in Africa, overthrown by Orlando in his march to join the allied army of Ag'ramant.—*Ariosto: Orlando Furioso* (1516).

Am'adis of Gaul, a love-child of king Per'ion and the princess Elize'na. He is the hero of a famous prose romance of chivalry, the first four books of which (in old French) are attributed to Vasco de Lobeira of Portugal, who died 1403. Three other books were added in the same century, and were translated into Spanish in 1460 by Montal'vo, who added a fifth book. The five were rendered into French by Herberay, who increased the series to twenty-four books. Lastly, Gilbert Saunier added seven more volumes, and called the entire series *Le Roman des Romans.*

∴ Whether Amadis was French or British is disputed. Some maintain that "Gaul" means *Wales*, not France; that Elizena was princess of *Brittany* (Bretagne), and that Perion was king of Gaul (*Wales*), not Gaul (*France*).

Amadis de Gaul was a tall man, of a fair complexion, his aspect something between mild and austere, and had a handsome black beard. He was a person of very few words, was not easily provoked, and was soon appeased.—*Cervantes: Don Quixote*, II. i. 1 (1615).

(William Stewart Rose has a poem in three books, called *Amadis of Gaul*, 1803.)

As Arthur is the central figure of British romance, Charlemagne of French, and Diderick of German, so Amadis is the central figure of Spanish and Portuguese romance; but there is this difference—the tale of Amadis is a connected whole, concluding with the marriage of the hero with Oria'na. The intervening parts are only the obstacles he encountered and overcame in obtaining this consummation. In the Arthurian romances, and those of the Charlemagne series, we have a number of adventures of different heroes, but there is no unity of purpose, each set of adventures is complete in itself.

(Southey the poet has an admirable abridgment of *Amadis of Gaul*, and also of *Palmerin of England.* Bernardo Tasso wrote *Amadigi di Gaula* in 1560.)

Am'adis of Greece, a supplemental part of *Amadis of Gaul*, by Felicia'no de-Silva. There are also several other Amadises—as Amadis of Colchis, Amadis of Trebisond, Amadis of Cathay; but all these are very inferior to the original *Amadis of Gaul.*

The ancient fables, whose relickes doe yet remain, namely *Lancelot of the Lake, Pierceforest, Tristram, Giron the Courteous*, etc., doe beare witnesse of this odde vanitie. Herewith were men fed for the space of 500 yeeres, untill our language growing more polished, and our minds more ticklish, they were driven to invent some novelties wherewith to delight us. Thus came y' bookes of Amadis into light among us in this last age.—*Francis de la Noue: Discourses*, 87 (1587).

Amai'mon (3 *syl.*), one of the principal devils. Asmode'us is one of his lieutenants. Shakespeare twice refers to him, in 1 *Henry IV.* act ii. sc. 4, and in *The Merry Wives of Windsor*, act ii. sc. 2.

Amal'ahta, son of Erill'yab the deposed queen of the Hoamen (2 *syl.*), an Indian tribe settled on the south of the Missouri. He is described as a brutal savage, wily, deceitful, and cruel. Amalahta wished to marry the princess Goer'vyl, Madoc's sister, and even seized her by force, but was killed in his flight.—*Southey: Madoc*, ii. 16 (1805).

Amalthæ'a, the sibyl who offered to sell to Tarquin nine books of prophetic oracles. When the king refused to give her the price demanded, she went away, burnt three of them, and returning to the king, demanded the same price for the remaining six. Again the king declined the purchase. The sibyl, after burning three more of the volumes, demanded the original sum for the remaining three. Tarquin paid the money, and Amalthæa was never more seen. Aulus Gellius says that Amalthæa burnt the books in the king's presence. Pliny affirms that the original number of volumes was only three, two of which the sibyl burnt, and the third was purchased by king Tarquin.

Amalthe'a, mistress of Ammon and mother of Bacchus. Ammon hid his mistress in the island Nysa (in Africa), in order to elude the vigilance and jealousy of his wife Rhea. This account (given by Diodorus Sic'ulus, bk. iii., and by sir Walter Raleigh in his *History of the World*, I. vi. 5) differs from the ordinary story, which makes Sem'elê the

mother of Bacchus, and Rhea his nurse. (Ammon is Ham or Cham, the son of Noah, founder of the African race.)

> . . . that Nyseian ile,
> Girt with the river Triton, where old Cham
> (Whom Gentiles Ammon call, and Libyan Jove)
> Hid Amalthea and her florid son,
> Young Bacchus, from his stepdame Rhea's eye.
> *Milton: Paradise Lost*, iv. 275 (1665).

Amanda, wife of Loveless. Lord Foppington pays her amorous attentions, but she utterly despises the conceited coxcomb, and treats him with contumely. Colonel Townly, in order to pique his lady-love, also pays attention to Loveless's wife, but she repels his advances with indignation; and Loveless, who overhears her, conscious of his own shortcomings, resolves to reform his ways, and, "forsaking all other," to remain true to Amanda, "so long as they both should live."—*Sheridan: A Trip to Scarborough* (1777).

Aman'da, in Thomson's *Seasons*, is meant for Miss Young, who married admiral Campbell.

> And thou, Amanda, come, pride of my song!
> Formed by the Graces, loveliness itself.
> "Spring," 480, 481 (1728).

> Awakened by the genial year,
> In vain the birds around me sing;
> In vain the freshening fields appear;
> Without my love there is no spring.

Amanda, the victim of Peregrine Pickle's seduction, in Smollett's novel of *Peregrine Pickle* (1751).

Am'ara (*Mount*), a place where the Abyssinian kings kept their younger sons, to prevent sedition. It was a perfect paradise enclosed with alabaster rocks, and containing thirty-four magnificent palaces.—*Heylin: Microcosmus* (1627).

> Where the Abassin kings their issue guard,
> Mount Amara, . . . by some supposed
> True paradise under the Ethiop line,
> By Nilus line, enclosed with shining rock
> A whole day's journey high.
> *Milton: Paradise Lost*, iv. 280, etc. (1665).

("The Ethiop line" means the equinoctial line.)

Am'arant. There are numerous species of this flower, those best known are called *prince's feather* and *love lies a-bleeding*, both crimson flowers. The *bloody amaranth* and the *clustered amaranth* also bear red flowers; but there is a species called the *melancholy amaranth*, which has a purple velvety flower. All retain their colours pretty well to the last, and the flowers endure for a long time. Pliny says (xxi. 11) that the flowers of the amaranth recover their colour by being sprinkled with water.

> Immortal amaranth, a flower which once
> In paradise, fast by the Tree of Life,
> Began to bloom. . . . With these . . . the spirits elect
> Bind their resplendent locks.
> *Milton: Paradise Lost*, iii. 353, etc. (1665).

Amaran'ta, wife of Bar'tolus, the covetous lawyer. She was wantonly loved by Leandro, a Spanish gentleman.—*John Fletcher: The Spanish Curate* (1622). Beaumont died in 1616.

Am'aranth (Greek, *amarantos*, "everlasting"), so called because its flowers retain their "flaming red" colour to the last. Longfellow, by a strange error, crowns the angel of *death* with amaranth, with which (as Milton says) "the spirits elect bind their resplendent locks," and his angel of *life* he crowns with asphodel, the flower of Pluto or the grave.

> He who wore the crown of asphodels . . .
> [said] "My errand is not death, but life" . . .
> [but] The angel with the amaranthine wreath
> Whispered a word, that had a sound like death.
> *Longfellow: The Two Angels.*

Am'aranth (*Lady*), in *Wild Oats*, by John O'Keefe, a famous part of Mrs. Pope (1740–1797).

Amaril'lis, a shepherdess in love with Per'igot (*t* sounded), but Perigot loved Am'oret. In order to break off this affection, Amarillis induced "the sullen shepherd" to dip her in "the magic well," whereby she became transformed into the perfect resemblance of her rival; and soon effectually disgusted Perigot with her bold and wanton conduct. When afterwards he met the true Amoret, he repulsed her, and even wounded her with intent to kill. Ultimately, the trick was discovered by Cor'in, "the faithful shepherdess," and Perigot was married to his true love.—*John Fletcher: The Faithful Shepherd* (1610).

Amaryllis, in Spenser's pastoral, *Colin Clout's Come Home Again*, is the countess-dowager of Derby. Her name was Alice, and she was the youngest of the six daughters of sir John Spenser, of Althorpe, ancestor of the noble houses of Spenser and Marlborough. After the death of the earl, the widow married sir Thomas Egerton, keeper of the Great Seal (afterwards baron of Ellesmere and viscount Brackley). It was for this very lady, during her widowhood, that Milton wrote his *Arcades* (3 *syl.*).

> No less praiseworthy are the sisters three
> The honour of the noble family
> Of which I meanest boast myself to be . . .
> Phyllis, Charyllis, and sweet Amaryllis;
> Phyllis the fair is eldest of the three,
> The next to her is bountiful Charyllis,
> But Amaryllis highest in degree.
> *Spenser: Colin Clout's Come Home Again* (1595).

Amaryllis, the name of a rustic beauty in the *Idylls* of Theocritos, and in the *Eclogues* of Virgil.

> To sport with Amaryllis in the shade.
> *Milton.*

Amasis, the ring of Amasis is the same as Polycrates' ring (*q.v.*).

Am'asis, *Amōsis*, or *Aah'mes* (3 *syl.*), founder of the eighteenth Egyptian dynasty (B.C. 1610). Lord Brooke attributes to him one of the pyramids. The three chief pyramids are usually ascribed to Suphis (or Cheops), Sen-Suphis (or Cephrenês), and Mencherês, all of the fourth dynasty.

> Amasis and Cheops how can time forgive,
> Who in their useless pyramids would live?
> *Lord Brooke: Peace.*

Amateur (*An*). Pierce Egan the younger published under this pseudonym his *Real Life in London*, or *The Rambles and Adventures of Rob Tally-ho, Esq., and his Cousin, the Hon. Tom Dashall, through the Metropolis* (1821-2).

Amaurite, a bridge in Utopia. Sir Thomas More says he could not recollect whether Raphael Hythloday told him it was 500 paces or only 300 paces long, and he requested his friend, Peter Giles, living at Antwerp, to question the adventurer about it.

Amaurot, the chief city of "Utopia" (*q.v.*). (Greek, *amauros*, "shadowy, unknown.")

Amaurots (*The*), a people whose kingdom was invaded by the Dipsodes (2 *syl.*), but Pantag'ruel, coming to their defence, utterly routed the invaders.—*Rabelais: Pantagruel*, ii. (1533).

Ama'via, the personification of Intemperance in grief. Hearing that her husband, sir Mordant, had been enticed to the Bower of Bliss by the enchantress Acra'sia, she went in quest of him, and found him so changed in mind and body she could scarcely recognize him; however, she managed by tact to bring him away; but he died on the road, and Amavia stabbed herself from excessive grief.—*Spenser: Faërie Queene*, ii. 1 (1590).

Amazia. Samuel Pordage wrote a poem entitled *Azaria and Hushai*, in reply to Dryden's *Absalom and Achitophel* (*q.v.*). Amazia stands for Charles II. In this reply we meet with these preposterous lines—

> All his subjects, who his fate did moan,
> With joyful hearts restored him to his throne;
> Who then his father's murderers destroyed,
> And a long, happy, peaceful reign enjoyed,
> Beloved of all, for merciful was he
> Like God, in the superlative degree! (111)

Amazo'na, a fairy, who freed a certain country from the Ogri and the Blue Centaur. When she sounded her trumpet, the sick were recovered and became both young and strong. She gave the princess Carpil'lona a bunch of gilliflowers, which enabled her to pass unrecognized before those who knew her well.—*Comtesse D'Aulnoy: Fairy Tales* ("The Princess Carpillona," 1682).

Amazo'nian Chin, a beardless chin, like that of the Amazonian women. Especially applied to a beardless young soldier. (See ALEXANDER, p. 22.)

> When with his Amazonian chin he drove
> The bristled lips before him.
> *Shakespeare: Coriolanus*, act ii. sc. 2 (1609).

Amber, said to be a concretion of birds' tears, but the birds were the sisters of Melea'ger, called Meleag'rïdês, who never ceased weeping for their dead brother.—*Pliny: Natural History*, xxxvii. 2, 11.

> Around thee shall glisten the loveliest amber
> That ever the sorrowing sea-birds have wept.
> *Moore: Fire-Worshippers*

AM'BROSE (2 *syl.*), a sharper, who assumed in the presence of Gil Blas the character of a devout. He was in league with a fellow who assumed the name of don Raphael, and a young woman who called herself Camilla, cousin of donna Mencia. These three sharpers allure Gil Blas to a house which Camilla says is hers, fleece him of his ring, his portmanteau, and his money, decamp, and leave him to find out that the house is only a hired lodging.—*Lesage: Gil Blas*, i. 15, 16 (1715).

(This incident is borrowed from Espinel's romance entitled *Vida de Escudero, marcos de Obregon*, 1618.)

Am'brose (2 *syl.*), a female domestic servant waiting on Miss Seraphine and Miss Angelica Arthuret.—*Sir W. Scott: Redgauntlet* (time, George II.).

Ambrose (*Brother*), a monk who attended the prior Aymer, of Jorvaulx Abbey.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ambrose (*Father*), abbot of Kennaquhair, is Edward Glendinning, brother of sir Halbert Glendinning (the knight of Avenel). He appears at Kinross, disguised as a nobleman's retainer.—*Sir W. Scott: The Abbot* (time, Elizabeth).

*** Father Ambrose (Edward Glendinning), abbot of Kennaquhair, and subsequently a servant at Kinross. The novel is called the "Abbot," but Roland Græme is the real hero and chief character.

Ambrosian Chant (*The*), or hymn called *Ambrosiánum*, mentioned by Isidore, in his *De Eccl. Offic.*, bk. i. chap. 6. It was a chant or hymn introduced into the Church of Milan in the fourth century, and now known as the *Te Deum laudámus*. It is said to have been the joint work of St. Ambrose and St. Augustine. The historic fact is disputed.

Ambrosio, the hero of Lewis's romance *The Monk*. He is abbot of the Capuchins of Madrid, and is called "The man of holiness;" but Matilda overcame his virtue, and he goes on from bad to worse, till he is condemned to death by the Inquisition. He now bargains with Lucifer for release. He gains his bargain, it is true, but only to be dashed to pieces on a rock.

Amé'lia, a model of conjugal affection, in Fielding's novel so called (1751). It is said that the character was modelled from his own wife. Dr. Johnson read this novel from beginning to end without once stopping.

Amelia is perhaps the only book of which, being printed off betimes one morning, a new edition was called for before night. The character of Amelia is the most pleasing heroine of all the romances.—*Dr. Johnson.*

(Lady Mary Wortley Montague tells us that Mr. and Mrs. Booth are faithful presentments of Mr. and Mrs. Fielding.)

Amé'lia, in Thomson's *Seasons*, a beautiful, innocent young woman, overtaken by a storm while walking with her troth-plight lover, Cel'adon, "with equal virtue formed, and equal grace. Hers the mild lustre of the blooming morn, and his the radiance of the risen day." Amelia grew frightened, but Celadon said, "'Tis safety to be near thee, sure;" when a flash of lightning struck her dead in his arms.—"Summer" (1727).

Amé'lia, in Schiller's tragedy of *The Robbers*.

Or they will learn how generous worth sublimes
The robber Moor, and pleads for all his crimes;
How poor Amelia kissed with many a tear
His hand, blood-stained, but ever, ever dear.
Campbell: Pleasures of Hope, ii. (1799).

Amelia Sedley, "a dear little creature," in love with George Osborne, in Thackeray's novel of *Vanity Fair*.

Amelot (2 *syl.*), the page of sir Damian de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

America. Names of the United States, whence derived—

Alabama, an Indian word, meaning "Here we rest." So named in 1817, from the chief river.

Annap'olis (Maryland), so named from queen Anne, in whose reign it was constituted the seat of local government.

Asto'ria (Oregon), so called from Mr. Astor, merchant, of New York, who founded here a fur-trading station in 1811. The adventure of this merchant forms the subject of Washington Irving's *Astoria*.

Bal'timore (3 *syl.*), in Maryland, is so called from lord Baltimore, who led a colony to that state in 1634.

Boston (Massachusetts), so called from Boston in Lincolnshire, whence many of the original founders emigrated.

Carolina (*North* and *South*), named originally from Charles IX. of France; but Charles II. granted the whole country to eight needy courtiers.

Carson City (Oregon) commemorates the name of Kit Carson, the Rocky Mountain trapper and guide, who died in 1871.

Charlestown (Carolina), founded in 1670, and named after Charles II.

Connecticut (Indian), so called from the chief river.

Delaware (3 *syl.*), in Pennsylvania, so named from lord De la Ware, who died in the bay (1703).

Flor'ida, discovered by the Spaniards on Palm Sunday, and thence called [*Pascua*] *Florida*.

Geor'gia, named in honour of George II., in whose reign the first settlement there was made.

Harrisburg (Pennsylvania), named from Mr. Harris, by whom it was first settled in 1733, under a grant from the Penn family.

Indiana, so named from the number of Indians which dwelt there (1801).

Louisiana, so named by M. de la Sale (1682), in honour of Louis XIV. of France.

Maine, so called (1638) from the French province of the same name.

Maryland, so named by lord Baltimore (1632), in compliment to Henrietta Maria, the wife of Charles I. of England.

Massachusetts (Indian) means "Blue Hills."

Nevada, so called from the Sierra Nevada mountain-chain.

New Hampshire, previously called *Laconia*. It received its present name from J. Mason, governor of Hampshire, to whom it was conceded in 1629.

New Jersey, so called in honour of sir G. Carteret, who had defended Jersey against the parliamentary forces in 1664.

New York, previously called *New Amsterdam*. It received its present name (1664) in compliment to James duke of York (afterwards James II.).

Pennsylvania ("the Penn Forest"), so called from William Penn, who, in 1681, gave to the state its constitution.

Rhode Island, so called, in 1644, in reference to the island of Rhodes. It is the smallest of the 13 original States of North America, and was colonized by the Pilgrim Fathers.

Texas (*i.e.* "the place of protection"), so called in 1817, because general Lallemant gave there "protection" to a colony of French refugees.

Vermont (*i.e.* "Verts Monts"), so called from the Green Mountains, which traverse the state.

Virginia, so called (1584) by sir Walter Raleigh, in compliment to Elizabeth, "the virgin queen."

*** *Illinois*, *Iowa*, *Kansas*, *Kentucky*, *Michigan* ("a lake"), *Minnesota* ("laughing waters"), *Mississippi* ("sea of waters"), *Missouri*, *Nebraska*, *Ohio*, *Oregon*, and *Wisconsin*, are names of rivers.

America. Nicknames of the United States' inhabitants: *Alabama*, lizards; *Arkan'sas*, tooth-picks; *Californ'ia*, gold-hunters; *Colora'do*, rovers; *Connec'ticut*, wooden nutmegs; *Del'aware*, musk-rats; *Flor'ida*, fly-up-the-creeks; *Geor'gia*,

buzzards; *Illinois*, suckers; *Indiana*, hoosiers; *Iowa*, hawk-eyes; *Kansas*, jay-hawkers; *Kentucky*, corn-crackers; *Louisiana*, creoles; *Maine*, foxes; *Maryland*, craw-thumpers; *Mich'igan*, wolverines; *Minnesot'a*, gophers; *Mississip'pi*, tadpoles; *Missou'ri*, pukes; *Nebras'ka*, bug-eaters; *Neva'da*, sage hens; *New Hampshire*, granite boys; *New Jersey*, blues *or* clam-catchers; *New York*, knickerbockers; *North Caroli'na*, tar-boilers *and* tuckoes; *Ohio*, buck-eyes; *Or'egon*, web-feet *and* hard-cases; *Pennsylva'nia*, Pennanites *and* leather-heads; *Rhode Island*, gun-flints; *South Caroli'na*, weasels; *Tennessee'*, whelps; *Texas*, beef-heads; *Vermont*, Green Mountain boys; *Virgin'ia*, beadies; *Wisconsin*, badgers.

American Notes, by Charles Dickens (1842). The book was well received in England, but gave great offence in America. A reply, called *Change for American Notes*, was published by an American lady, cutting up the book hip and thigh.

American States. The eight states, Alabama, Arkansas, Illinois, Kentucky, Mississippi, Missouri, Ohio, and Wisconsin, derive their names from their respective chief rivers.

Amethyst is said to dispel drunkenness. (Greek, *a*, privative; *methusis*, "drunkenness.")

Ameu'ti, the heaven of Egyptian mythology.

> Open the gate of heaven . . . open the gate of the starry region; open the gate of Ameuti!—*Inscription on the mummy opened by Pettigrew, in* 1836.

Am'giad, son of Camaralzaman and Badoura, and half-brother of Assad (son of Camaralzaman and Haiatal'nefous). Each of the two mothers conceived a base passion for the other's son, and when the young princes revolted at their advances, accused them to their father of designs upon their honour. Camaralzaman ordered his emir Giondar to put them both to death, but as the young men had saved him from a lion, he laid no hand on them, but told them not to return to their father's dominions. They wandered on for a time, and then parted, but both reached the same place, which was a city of the Magi. Here by a strange adventure Amgiad was made vizier, while Assad was thrown into a dungeon, where he was designed as a sacrifice to the fire-god. Bosta'na, a daughter of the old man who imprisoned Assad, released him, and Amgiad out of gratitude made her his wife. After which the king, who was greatly advanced in years, appointed him his successor, and Amgiad used his best efforts to abolish the worship of fire and establish "the true faith."—*Arabian Nights* ("Amgiad and Assad").

Amhara, the kingdom in which was the "happy valley," where the Abyssinian princes were doomed to live. The valley was encompassed by mountains, and had but one entrance, which was under a cavern, concealed by woods and closed by iron gates.—*Dr. Johnson: Rasselas* (1759).

Am'ias, a squire of low degree, beloved by Æmilia. They agreed to meet at a given spot, but on their way thither both were taken captives—Amias by Corflambo, and Æmilia by a man-monster. Æmilia was released by Belphœbê (3 *syl.*), who slew "the caitiff;" and Amias by prince Arthur, who slew Corflambo. The two lovers were then brought together by the prince "in peace and settled rest."—*Spenser: Faërie Queene*, iv. 7, 9 (1596).

Am'idas, the younger brother of Brac'idas, sons of Mile'sio; the former in love with the dowerless Lucy, and the latter with the wealthy Philtra. The two brothers had each an island of equal size and value left them by their father, but the sea daily added to the island of the younger brother, and encroached on that belonging to Bracidas. When Philtra saw that the property of Amidas was daily increasing, she forsook the elder brother and married the wealthier; while Lucy, seeing herself jilted, threw herself into the sea. A floating chest attracted her attention; she clung to it, and was drifted to the wasted island. The chest was found to contain great riches, and Lucy gave its contents and herself to Bracidas. Amidas claimed the chest as his own by right, and the question in dispute was submitted to sir Ar'tegal. The wise arbiter decided, that whereas Amidas claimed as his own all the additions given to his island by the sea, Lucy might claim as her own the chest, because the sea had given it to her.—*Spenser: Faërie Queene*, v. 4 (1596).

Am'iel, in Dryden's *Absalom and Achitophel*, is meant for sir Edward Seymour, Speaker of the House of Commons. An anagram for Ellam, "the friend of God" (*2 Sam.* xxiii. 34).

Who can Amiel's praise refuse?
Of ancient race by birth, but nobler yet
In his own worth, and without title great.
The sanhedrim long time as chief he ruled,
Their reason guided, and their passion cooled.
Part I. 899–903.

A'min (*Prince*), son of the caliph Haroun-al-Raschid; he married Am'inê, sister of Zobeide (3 *syl.*), the caliph's wife. —*Arabian Nights' Entertainments* ("The History of Amine").

Am'ina, an orphan, who walked in her sleep. (For the tale, see SONNAMBULA.)—*Bellini: La Sonnambula* (an opera, 1831).

Am'ine (3 *syl.*), half-sister of Zobei'dê (3 *syl.*), and wife of Amin, the caliph's son. One day she went to purchase a robe, and the seller told her he would charge nothing if she would suffer him to kiss her cheek. Instead of kissing he bit it, and Amine, being asked by her husband how she came by the wound, so shuffled in her answers that he commanded her to be put to death—a sentence he afterwards commuted to scourging. One day she and her sister told the stories of their lives to the caliph Haroun-al-Raschid, when Amin became reconciled to his wife, and the caliph married her half-sister.—*Arabian Nights' Entertainments* ("History of Zobeide and History of Amine").

Am'ine (3 *syl.*) or **Am'ines** (3 *syl.*), the beautiful wife of Sidi Nouman. Instead of eating her rice with a spoon, she used a bodkin for the purpose, and carried it to her mouth in infinitesimal portions. This went on for some time, till Sidi Nouman determined to ascertain on what his wife really fed, and to his horror discovered that she was a ghoul, who went stealthily by night to the cemetery, and feasted on the fresh-buried dead.—*Arabian Nights' Entertainments* ("History of Sidi Nouman").

N.B.—Amine was so hard-hearted that she led about her three sisters like a leash of greyhounds.

One of the Amine's sort, who pick up their grains of food with a bodkin.—*O. W. Holmes: Autocrat of the Breakfast-Table.*

Amin'tor, a young nobleman, the troth-plight husband of Aspatia, but by the king's command he marries Evad'ne (3 *syl.*). This is the great event of the tragedy of which Amintor is the hero. The sad story of Evadne, the heroine, gives name to the play.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

(Till the reign of Charles II., the kings of England claimed the feudal right of disposing in marriage any one who owed them feudal allegiance. In *All's Well that Ends Well*, Shakespeare makes the king of France exercise a similar right, when he commands Bertram, count of Rousillon, to marry against his will Hel'ena, the physician's daughter.)

Amis the Priest, the hero of a comic German story, in verse (thirteenth century). He was an Englishman, whose popularity excited the envy of the higher clergy; so they tried to depose him on the score of ignorance. Being brought before them, they demand answers to such questions as these: "How many days is it since Adam was placed in paradise?" but Amis fools them with his wit. The poem reminds one of the *Abbot of Canterbury*, and the *Abbé de St. Gall.*—*Stricker of Austria* (fourteenth century).

Am'let (*Richard*), the gamester in Vanbrugh's *Confederacy* (1695). He is usually called "Dick."

I saw Miss Pope for the second time, in the year 1799, in the character of "Flippanta," John Palmer being "Dick Amlet," and Mrs. Jordan "Corinna."—*James Smith.*

Mrs. Amlet, a rich, vulgar, tradeswoman, mother of *Dick*, of whom she is very proud, although she calls him a "sad scapegrace," and swears "he will be hanged." At last she settles on him £10,000, and he marries Corinna, daughter of Gripe the rich scrivener.

Ammo'nian Horn (*The*), the cornucopia. Ammon king of Lib'ya gave to his mistress Amalthe'a (mother of Bacchus) a tract of land resembling a ram's horn in shape, and hence called the "*Ammonian* horn" (from the giver), the "*Amalthe'an* horn" (from the receiver), and the "*Hisperian* horn" (from its locality). Almathea also personifies fertility. (Ammon is Ham, son of Noah, founder of the African race.) (See AMALTHEA.)

[Here] Amalthea pours,
Well pleased, the wealth of that Ammonian horn,
Her dower.
Akenside: Hymn to the Naiads.

Ammon's Son. Alexander the Great called himself the son of the god Ammon, but others call him the son of Philip of Macedon.

Of food I think with Philip's son, or rather
Ammon's (till pleased with one world and one father).
Byron: Don Juan, v. 31.

(Alluding to the tale that when Alexander had conquered the whole world, he wept that there was no other world to conquer.)

A'mon's Son is Rinaldo, eldest son of Amon or Aymon marquis d'Este, and nephew of Charlemagne.—*Ariosto: Orlando Furioso* (1516).

Am'oret, a modest, faithful shepherdess, who plighted her troth to Per'igot (*t* sounded) at the "Virtuous Well." The wanton shepherdess Amarillis assumed her appearance and dress, but the deception being revealed by Cor'in, "the faithful shepherdess," the lovers were happily married.—*John Fletcher: The Faithful Shepherdess* (1610). (See AMARILLIS, p. 33.)

Amoret'ta or **Am'oret,** twin-born with Belphœbê (3 *syl.*), their mother being Chrysog'onê (4 *syl.*). While the mother and her two babes were asleep, Diana took one (Belphœbê) to bring up, and Venus the other. Venus committed Amoretta to the charge of Psychê (2 *syl.*), and Psychê tended her as lovingly as she tended her own daughter Pleasure, "to whom she became the companion." When grown to marriageable estate, Amoretta was brought to Fairyland, and wounded many a heart, but gave her own only to sir Scudamore (bk. iii. 6). Being seized by Bu'sirane, an enchanter, she was kept in durance by him because she would not "her true love deny;" but Britomart delivered her and bound the enchanter (bk. iii. 11, 12), after which she became the tender, loving wife of sir Scudamore.

Amoret is the type of female loveliness and wifely affection, soft, warm, chaste, gentle, and ardent; not sensual nor yet platonic, but that living, breathing, warm-hearted love which fits woman for the fond mother and faithful wife.—*Spenser: Faërie Queene,* iii. (1590).

Amour'y (*Sir Giles*), the Grand-Master of the Knights Templars, who conspired with the marquis of Montserrat against Richard I. Saladin cut off the Templar's head while in the act of drinking.—*Sir W. Scott: The Talisman* (time, Richard I.).

Am'perzand, a corruption of *And-as-and, i.e.* "&-as-and." The symbol is the old Italian monogram *et* ("and"), made thus &, in which the first part is the letter *e* and the flourish at the end the letter *t*.

> State epistles, so dull and so grand,
> Mustn't contain the shortened "and."
> O my nice little amperzand!
> Nothing that Cadmus ever planned
> Equals my elegant amperzand.
> Quoted in *Notes and Queries* (May 5, 1877).

(Cadmus invented the original Greek alphabet.)

Am'phibal (*St.*), confessor of St. Alban of Verulam. When Maximia'nus Hercu'lius, general of Diocle'tian's army in Britain, pulled down the Christian churches, burnt the Holy Scriptures, and put to death the Christians with unflagging zeal, Alban hid his confessor, and offered to die for him.

> A thousand other saints whom Amphibal had taught . . .
> Were slain where Lichfield is, whose name doth rightly sound
> (There of those Christians slain), "Dead-field" or burying-ground.
> *Drayton: Polyolbion,* xxiv. (1622).

Amphi'on is said to have built Thebes by the music of his lute. Tennyson has a poem called *Amphion,* a skit and rhyming *jeu d'esprit.*

> Amphion there the loud creating lyre
> Strikes, and behold a sudden Thebes aspire.
> *Pope: Temple of Fame.*

Amphis-bæna, a reptile which could go head foremost either way, because it had a head at each extremity. Milton uses the word in *Paradise Lost,* x. 524. (Greek, *amphis-baina,* a serpent which could go either backwards or forwards.)

> The amphis-bæna doubly armed appears,
> At either end a threatening head she rears.
> *Rowe Pharsalia,* ix. 696, etc. (by Lucan).

Amphitryon, a Theban general, husband of Alcme'nê. While Amphitryon was absent at war with Pter'elas king of the Tel'ebōans, Jupiter assumed his form, and visited Alcmenê, who in due time became the mother of Her'culês. Next day Amphitryon returned, having slain Pterelas, and Alcmenê was surprised to see him so soon again. Here a great entanglement arose, Alcmenê telling her husband he visited her last night, and showing him the ring he gave her; but Amphitryon declared he was with the army. This confusion was still further increased by his slave Sos'ia, who went to tell Alcmenê the news of her husband's victory, but was stopped by Mercury, who had assumed for the nonce Sosia's form; and the slave could not make out whether he was himself or not. This plot has been made a comedy by Plautus, Molière, and Dryden.

> The scenes which Plautus drew, to-night we show,
> Touched by Molière, by Dryden taught to glow.
> *Prologue to Hawkesworth's version.*

As an Amphitryon *chez qui l'on dine,* no one knows better than Ouidà the uses of a *recherché* dinner.—*Yates: Celebrities,* xix.

"*Amphitryon:*" *Le véritable Amphitryon est l'Amphytrion où l'on dine* ("The master of the feast is the master of the house"). While the confusion was at

its height between the false and true Amphitryon, *Socie* [Sosia] the slave is requested to decide which was which, and replied—

Je ne me trompois pas, messieurs; ce mot termine
Toute l'irrésolution;
Le véritable Amphitryon
Est l'Amphitryon où l'on dine.
Molière: Amphitryon, iii. 5 (1668).

Demosthenes and Cicero
Are doubtless stately names to hear,
But that of good Amphitryon
Sounds far more pleasant to my ear.
M. A. Désaugiers (1772–1827).

Amree't, the drink which imparts immortality, or the Water of Immortality. It is obtained by churning the sea, either with the mountain Meroo or with the mountain Mandar.—*Mahabharat.*

"Bring forth the Amreeta-cup!" Kehama cried
To Yamen, rising sternly in his pride;
"It is within the marble sepulchre." . . .
"Take! drink!" with accents dread the spectre said.
"For thee and Kailgal hath it been assigned.
Ye only of the children of mankind."
Southey: Curse of Kehama, xxiv. 13 (1809).

Am'ri, in *Absalom and Achitophel*, by Dryden and Tate, is Heneage Finch, earl of Nottingham and lord chancellor. He is called "The Father of Equity" (1621–1682).

To whom the double blessing did belong,
With Moses' inspiration, Aaron's tongue.
Part ii. 1023–4 (1682).

Amun'deville (*Lord Henry*), one of the "British privy council." After the sessions of parliament he retired to his country seat, where he entertained a select and numerous party, amongst which were the duchess of Fitz-Fulke, Aurora Raby, and don Juan "the Russian envoy." His wife was lady Adeline. (His character is given in xiv. 70, 71.)—*Byron: Don Juan*, xiii. to end.

Am'urath III., sixth emperor of the Turks. He succeeded his father, Selim II., and reigned 1574–1595. His first act was to invite all his brothers to a banquet, and strangle them. Henry IV. alludes to this when he says—

This is the English, not the Turkish court;
Not Amurath an Amurath succeeds,
But Harry, Harry.
Shakespeare: 2 Henry IV. act v. sc. 2 (1598).

Amusements of Kings. The great amusement of *Aretas* of Arabia Petræa, was currying horses; of *Artaba'nus* of Persia, was mole-catching; of *Domitian* of Rome, was catching flies; of *Ferdinand VII.* of Spain, was embroidering petticoats; of *Henri III.*, bilboquet; of *Louis XVI.*, clock and lock making; of *George IV.*, the game of patience.

Amyn'tas, in *Colin Clout's Come Home Again*, by Spenser, is Ferdinando earl of Derby, who died 1594.

Amyntas, flower of shepherd's pride forlorn.
He, whilst he lived, was the noblest swain
That ever pipèd on an oaten quill.
Spenser: Colin Clout's Come Home Again (1591).

Amyn'tor. (See AMINTOR.)

Amy Robsart. (See ROBSART.)

A'mys and Amyl'ion, the Damon and Pythias of mediæval romance. (See Ellis's *Specimens of Early English Metrical Romances.*)

Anab'asis, the expedition of the younger Cyrus against his brother Artaxerxes, and the retreat of his "ten thousand" Greeks, described by Xen'ophon the Greek historian.

Your chronicler, in writing this,
Had in his mind th' Anabasis.
Longfellow: The Wayside Inn (an interlude).

Anacharsis. *Le voyage du Jeune Anacharsis.* An historical romance by l'abbé Barthélemy (1788). It is a description of Greece in the time of Periclês and Philip, and was a labour of 30 years. The introduction is especially admired. At one time it was extremely popular, but it has not maintained its original high reputation.

*** Anacharsis the Scythian, of princely rank, left his native country to travel in pursuit of knowledge. He reached Athens about B.C. 594, and became acquainted with Solon, etc. By his talents and acute observations he has been reckoned by some one of the "Seven Wise Men." Barthélemy's romance is not a translation of the Scythian's book, but an original work called *Anacharsis the Younger.*

Anacharsis [Cloots]. Baron Jean Baptiste Cloots assumed the *prenome* of Anacharsis, from the Scythian so called, who travelled about Greece and other countries to gather knowledge and improve his own countrymen. The baron wished by the name to intimate that his own object in life was like that of Anacharsis (1755–1794).

He assumed the name of "Anacharsis" in his travels, before Barthélemy had published his book.

Anachronisms. (See ERRORS.)

CHAUCER, in his tale of *Troylus*, at the siege of Troy, makes Pandărus refer to *Robin Hood.*

And to himselfe ful soberly he saied,
From haselwood there jolly Robin plaied.
Book v.

*** He also makes Chryseyde talk of reading the "lives of the saints," and rejoicing that she is not a man.

In the *House of Fame*, Orion the giant is mistaken for Arion the musician.

CICERO (Holden's edition, *De Officiis*, p. 15 *note*). Demosthenes is said to have given up oratory at the instigation of Socrătēs. Socrates lived B.C. 460–391; Demosthĕnes, 383–322.

GILES FLETCHER, in *Christ's Victory*, pt. ii., makes the Tempter seem to be "a good old *hermit* or *palmer*, travelling to see some *saint*, and *telling his beads!!*"

LODGE, in *The True Tragedies of Marius and Sylla* (1594), mentions "the razor of Palermo" and "St. Paul's steeple," and introduces Frenchmen who "for forty crowns" undertake to poison the Roman consul.

MORGLAY makes Dido tell Æneas that she should have been contented with a son, even "if he had been a *cockney dandiprat*" (1582).

SCHILLER, in his *Piccolomini*, speaks of *lightning conductors*. This was at least 150 years before they were invented.

SHAKESPEARE, in his *Coriolanus* (act ii. sc. 1), makes Menenius refer to *Galen* above 600 years before he was born.

Cominius alludes to *Roman plays*, but no such things were known for 250 years after the death of Cominius.—*Coriolanus*, act ii. sc. 2.

Brutus refers to the "*Marcian waters* brought to Rome by Censorinus." This was not done till 300 years afterwards.

In *Hamlet*, the prince Hamlet was educated at *Wittemberg School*, which was not founded till 1502; whereas Saxo-Germanicus, from whom Shakespeare borrowed the tale, died in 1204. Hamlet was 30 years old when his mother talks of his going back to school (act i. sc. 2).

In 1 *Henry IV.* the carrier complains that "the *turkeys* in his pannier are quite starved" (act ii. sc. 5), whereas turkeys came from America, and the New World was not even discovered for a century later. Again in *Henry V.* Gower is made to say to Fluellen, "Here comes Pistol, swelling like a turkey-cock" (act v. sc. 1).

In *Julius Cæsar*, Brutus says to Cassius, "Peace, count the clock." To which Cassius replies, "The clock has stricken three." Clocks were not known to the Romans, and striking-clocks were not invented till some 1400 years after the death of Cæsar.

VIRGIL places Æneas in the port Vellnus, which was made by Curius Dentātus.

This list with very little trouble might be greatly multiplied. The hotbed of anachronisms is mediæval romance; there nations, times, and places are most recklessly disregarded. This may be instanced by a few examples from Ariosto's great poem *Orlando Furioso*.

N.B.—Here we have Charlemagne and his paladins joined by Edward king of England, Richard earl of Warwick, Henry duke of Clarence, and the dukes of York and Gloucester (bk. vi.). We have cannons employed by Cymosco king of Friza (bk. iv.), and also in the siege of Paris (bk. vi.). We have the Moors established in Spain, whereas they were not invited over by the Saracens for nearly 300 years after Charlemagne's death. In bk. xvii. we have Prester John, who died in 1202; and in the last three books we have Constantine the Great, who died in 337.

Anachronisms of Artists. This would furnish a curious subject. Fra Angelico, in his Crucifixion (in the Chapter House of San Muro) has, in the foreground, a man holding up the crucifix, a Dominican monk, a bishop with his crosier, and a mitred abbot blessing the people with one finger extended.

Anac'reon, the prince of erotic and bacchanalian poets, insomuch that songs on these subjects are still called anacreon'tic (B.C. 563–478).

Anacreon of Painters, Francesco Albāno or Alba'ni (1578–1660).

Anacreon of the Guillotine, Bertrand Barère de Vieuzac (1755–1841).

Anacreon of the Temple, Guillaume Amfrye, abbé de Chaulieu (1639–1720).

Anacreon of the Twelfth Century, Walter Mapes, "The Jovial Toper." His famous drinking song, "Meum est propositum . . ." has been translated by Leigh Hunt (1150–1196).

The French Anacreon. 1. Pontus de Thiard, one of the "Pleiad poets" (1521–1605). 2. P. Laujon, perpetual president of the *Caveau Moderne*, a Paris club noted for its good dinners, but every member was of necessity a poet (1727–1811).

The Scotch Anacreon, Alexander Scot, who flourished in 1550.

The Persian Anacreon, Mahommed Hafiz. The collection of his poems is called *The Divan* (1310–1389).

The Sicilian Anacreon, Giovanni Meli (1740–1815).

Anacreon Moore, Thomas Moore of Dublin (1779–1852), poet. Called "Anacreon," from his translation of that Greek poet, and his own original anacreontic songs.

Described by Mahomet and Anacreon Moore.
Byron: Don Juan, i. 204.

Anadems, crowns of flowers. (Greek, *anadêma*, "a head-dress.")

> With fingers neat and fine
> Brave anadems they make.
> *Drayton: Polyolbion*, xv. (1612).

Anagnus, Inchastity personified in *The Purple Island*, by Phineas Fletcher (canto vii.). He had four sons by Caro, named Mæchus (*adultery*), Pornei'us (*fornication*), Acath'arus, and Asel'gês (*lasciviousness*), all of whom are fully described by the poet. In the battle of Mansoul (canto xi.) Anagnus is slain by Agnei'a (*wifely chastity*), the spouse of Encra'tes (*temperance*) and sister of Parthen'ia (*maidenly chastity*). (Greek, *anagnos*, "impure.") (1633.)

Anagrams. Invented by Lycophron, a Greek poet, A.D. 280.

CHARLES JAMES STUART (James I.). *Claims Arthur's Seat.*

DAME ELEANOR DAVIES (prophetess in the reign of Charles I.). *Never so mad a ladie.*

HORATIO NELSON. *Honor est a Nilo.* By Dr. Burney.

MARIE TOUCHET (mistress of Charles IX.). *Je charme tout.* Made by Henri IV.

Pilate's question, QUID EST VERITAS? *Est Vir qui adest.*

QUEEN VICTORIA'S JUBILE[E] YEAR. *Love in a subject I require.*

RADICAL REFORM. *Rare mad frolic.*

RÉVOLUTION FRANÇAISE. *Un Corse la finera.* Bonaparte was the Corsican who put an end to the Revolution.

SIR ROGER CHARLES DOUGHTY TICHBORNE, BARONET. *You horrid butcher, Orton, biggest rascal here.*

A'nah, granddaughter of Cain and sister of Aholiba'mah. Japhet loved her, but she had set her heart on the seraph Azaz'iel, who carried her off to another planet when the Flood came.—*Byron: Heaven and Earth.*

Anah and Aholibamah are very different characters: Anah is soft, gentle, and submissive; her sister is proud, imperious, and aspiring: the one loving in fear, the other in ambition. She fears that her love makes her "heart grow impious," and that she worships the seraph rather than the Creator.—*Lord Lytton.*

Anak, a giant of Palestine, whose descendants were terrible for their gigantic stature. The Hebrew spies said that they themselves were mere grasshoppers compared with the Anakim.

> I felt the thews of Anakim,
> The pulses of a Titan's heart.
> *Tennyson: In Memoriam*, lii.

(The Titans were giants, who, according to classic fable, made war with Jupiter or Zeus, 1 *syl.*)

Anak of Publishers. So John Murray was called by lord Byron (1778–1843).

Anamnes'tes (4 *syl.*), the boy who waited on Eumnestês (Memory). Eumnestês was a very old man, decrepit and half blind, a "man of infinite remembrance, who things foregone through many ages held." When unable to "fet" what he wanted, he was helped by a little boy yclept Anamnestês, who sought out for him what "was lost or laid amiss." (Greek, *eumnêstis*, "good memory;" *anamnêstis*, "research or calling up to mind.")

> And oft when things were lost or laid amiss,
> That boy them sought and unto him did lend;
> Therefore he Anamnestes cleped is,
> And that old man Eumnestes.
> *Spenser: Faërie Queene*, ii. 9 (1590).

Anani'as, in *The Alchemist*, a comedy by Ben Jonson (1610).

Benjamin Johnson (1651-1742) . . . seemed to be proud to wear the poet's double name, and was particularly great in all that author's plays that were usually performed, viz. "Wasp," "Corbaccio," "Morose," and "Ananias."—*Chetwood.*

("Wasp" in *Bartholomew Fair*, "Corbaccio" in *The Fox*, "Morose" in *The Silent Woman*, all by B. Jonson.)

Anarchus, king of the Dipsodes (2 *syl.*), defeated by Pantag'ruel, who dressed him in a ragged doublet, a cap with a cock's feather, and married him to "an old lantern-carrying hag." The prince gave the wedding breakfast, which consisted of garlic and sour cider. His wife, being a regular termagant, "did beat him like plaster, and the ex-tyrant did not dare to call his soul his own."—*Rabelais: Pantagruel*, ii. 31 (1533).

Anarchy (*The Masque of*), by Percy Bysshe Shelley (1819). A satirical poem on what was called the "Manchester Massacres," an exaggerate expression for the injuries received by the crowd which had met at St. Peter's Field, Manchester, in defiance of the magistrates' orders, to hear "Orator Hunt" on parliamentary reform. About 80,000 persons assembled, and the military, being sent for, dispersed the mob with the backs of their swords, but 100 persons were injured either by accident or being knocked down by the crowd. Shelley took the side of the mob. (See PETERLOO.)

Anasta'sius, the hero of a novel called *Memoirs of Anastasius*, by Thomas Hope (1819), his master-work. It is the autobiography of a Greek, who, to escape

the consequences of his crimes and villainies, becomes a regenade, and passes through a long series of adventures.

Fiction has but few pictures which will bear comparison with that of Anastasius, sitting on the steps of the lazaretto of Trieste, with his dying boy in his arms. —*Encyclopædia Britannica* (article "Romance").

Anastasius Grün, the pseudonym of Anton Alexander von Auersperg, a German poet (1806-1876).

Anasterax, brother of Niquee [*ne.-kay*], with whom he lived in illicit intercourse. The fairy Zorphee, in order to withdraw her goddaughter from this alliance, enchanted her.—*Amadis de Gaul.*

Anaxar'te (4 *syl.*), the Am'adis of Greece, a supplemental part of the Portuguese romance called *Amadis of Gaul* [Wales]. *Amadis of Greece* was written by Feliciano de Silva.

An'cho, a Spanish brownie, who haunts the shepherds' huts, warms himself at their fires, tastes their clotted milk and cheese, converses with the family, and is treated with familiarity mixed with terror. The Ancho hates church-bells.

Anchors. A frigate has six: (1) the *cock-bill anchor*, forward; (2) the *kedger*, aft; (3) the *flood anchor*, towards the open; (4) the *ebb anchor*; (5) the *bower anchor*, to starboard; (6) the *sheet anchor*, to larboard or port.

Ancient Mariner (*The*), a poem by Coleridge (about 1796). The man, having shot an albatross (a bird of good omen to seamen), was doomed to wander with his crew from land to land. On one of his landings he told his tale to a hermit, and whenever he rested on *terra firma*, he was to repeat it as a warning to others.

Swinburne says: "For absolute melody and splendour, it were hardly rash to call it the first poem in the language."

An'cor, a river of Leicestershire, running through Harshul, where Michael Drayton was born. Hence Wm. Browne calls him the shepherd

Who on the banks of Ancor tuned his pipe.
Britannia's Pastorals, l. 5 (1613).

An'derson (*Eppie*), a servant at the inn of St. Ronan's Well, held by Meg Dods.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

André (2 *syl.*), Petit-André and Trois Echelles are the executioners of Louis XI. of France. They are introduced by Sir W. Scott, both in *Quentin Durward* and in *Anne of Geierstein.*

André, the hero and title of a novel by George Sand (Mde. Dudevant). This novel and that called *Consuelo* (4 *syl.*) are considered her best (1804-1876).

An'drea Ferra'ra, a sword, so called from a famous Italian sword-maker of the name. Strictly speaking, only a broad-sword or claymore should be so called.

There's nae sic thing as standing a Highlander's Andrew Ferrara; they will slaughie aff a fellow's head at a dash slap.—*G. Macklin: Love-a-la-mode* (1779).

Andre'os, Fortitude personified in *The Purple Island*, by Phineas Fletcher (canto x.). "None fiercer to a stubborn enemy, but to the yielding none more sweetly kind." (Greek, *andria* or *andreia*, "manliness.")

An'drew, gardener at Ellangowan, to Godfrey Bertram the laird.—*Sir W. Scott: Guy Mannering* (time, George II.).

Andrews, a private in the royal army of the duke of Monmouth.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Andrews (*Joseph*), the hero and title of a novel by Fielding (1742). He is a footman who marries a maidservant. Joseph Andrews is a brother of [Richardson's] "Pamela," a handsome, model young man. Parson Adams is a delightful character (*q.v.*).

The accounts of Joseph's bravery and good qualities, his voice too musical to halloa to the dogs, his bravery in riding races for the gentlemen of the county, and his constancy in refusing bribes and temptation, have something refreshing in their *naïveté* and freshness, and prepossess one in favour of that handsome young hero.—*Thackeray.*

Androclus and the Lion. Androclus was a runaway Roman slave, who took refuge in a cavern. A lion entered, and instead of tearing him to pieces, lifted up its fore paw that Androclus might extract from it a thorn. The fugitive, being subsequently captured, was doomed to fight with a lion in the Roman arena, and it so happened that the very same lion was let out against him; it instantly recognized its benefactor, and began to fawn upon him with every token of gratitude and joy. The story being told of this strange behaviour, Androclus was forthwith set free.

¶ A somewhat similar anecdote is told of sir George Davis, English consul at Florence at the beginning of the nineteenth century. One day he went to see the lions of the great-duke of Tuscany. There was one which the keepers could not tame, but no sooner did sir George appear, than the beast manifested every symptom of joy. Sir George entered the

cage, when the creature leaped on his shoulder, licked his face, wagged its tail, and fawned like a dog. Sir George told the great-duke that he had brought up this lion, but as it grew older it became dangerous, and he sold it to a Barbary captain. The duke said he bought it of the same man, and the mystery was cleared up.

Andromache [*Androm'aky*], the widow of Hector. At the downfall of Troy both she and her son Asty'anax were allotted to Pyrrhus king of Epirus, and Pyrrhus fell in love with her, but she repelled his advances. At length a Grecian embassy, led by Orestês, son of Agamemnon, arrived, and demanded that Astyanax should be given up and put to death, lest in manhood he should attempt to avenge his father's death. Pyrrhus told Andromachê that he would protect her son in defiance of all Greece if she would become his wife, and she reluctantly consented thereto. While the marriage ceremonies were going on, the ambassadors rushed on Pyrrhus and slew him, but as he fell he placed the crown on the head of Andromachê, who thus became the queen of Epirus, and the ambassadors hastened to their ships in flight.—*Ambrose Phillips: The Distressed Mother* (1712).

(This is an English adaptation of Racine's *Andromaque*, 1667.)

'.' "Andromache" was a favourite part with Charlotte Clarke, daughter of Colley Cibber (1710–1760), and with Mrs. Yates (1737–1787).

Androm'eda, a poem in English hexameters, by the Rev. C. Kingsley (1858). It is the old classical story of Andromeda and Perseus (*2 syl.*).

'.' George Chapman in 1614 published a poem on the *Nuptials of Perseus and Andromeda.*

Androni'ca, one of Logistilla's handmaids, noted for her beauty.—*Ariosto: Orlando Furioso* (1516).

Androni'cus (*Titus*), a noble Roman general against the Goths, father of Lavin'ia. In the play so called, published amongst those of Shakespeare, the word all through is called *Andron'icus* (1593).

Marcus Andronicus, brother of Titus, and tribune of the people.

Androph'ilus, Philanthropy personified in *The Purple Island*, by Phineas Fletcher (1633). Fully described in canto x. (Greek, *andro-philos*, "a lover of mankind.")

An'eal (*2 syl.*), daughter of Maâ'ni, who loved Djabal, and believed him to be "hakeem'" (the incarnate god and founder of the Druses) returned to life for the restoration of the people and their return to Syria from exile in the Spo'radês. When, however, she discovered his imposture, she died in the bitterness of her disappointment.—*Robert Browning: The Return of the Druses* (1848).

Angel. When the Rev. Mr. Patten, vicar of Whitstable, was dying, the archbishop of Canterbury sent him £10; and the wit said, "Tell his grace that now I own him to be a man of God, for I have seen his *angels.*"

An angel was a gold coin, worth about 5*s*.

To write like an Angel, that is like Angel [Vergecios], a Greek of the fifteenth century, noted for his caligraphy. Macklin (1690–1797) said of Goldsmith—

[He] wrote like an angel, and talked like poor poll.

L'ange de Dieu, Isabeau la belle, the "inspired prophet-child" of the Camisards.

Angels (*Orders of*). According to Dionysius the Areop'agite, the angels are divided into nine orders: Seraphim and Cherubim, in the *first* circle; Thrones and Dominions, in the *second* circle; Virtues, Powers, Principalities, Archangels, and Angels, in the *third* circle.

Novem angelorum ordines dicimus, quia videlicet esse, testante sacro eloquio, scimus Angelos, Archangelos, Virtutes, Potestates, Principatus, Dominationes, Thronos, Cherubim, atque Seraphim.—*St. Gregory* (the Great): *Homily* 34.

(See *Hymns Ancient and Modern*, No. 421, vers. 2, 3; see 306, ver. 2.)

Angels' Visits. Norris of Bemerton (1657–1711) wrote—those joys which

Soonest take their flight
Are the most exquisite and strong,
Like angels' visits, short and bright.

Robert Blair, in 1743, wrote in his poem called *The Grave*, "in visits,"

Like those of angels, short and far between.

Campbell, in 1799, appropriated the simile, but without improving it. He wrote—

Like angels' visits, few and far between.

Of these the only sensible line is that by Blair. "Short and brief" is the same thing. "Few and far between" is not equal to "short and far between," though more frequently quoted.

ANGEL'ICA, in Bojardo's *Orlando Innamorato* (1495), is daughter of Gal'aphron king of Cathay. She goes to Paris, and Orlando falls in love with her, forgetful

of wife, sovereign, country, and glory. Angelica, on the other hand, disregards Orlando, but passionately loves Rinaldo, who positively dislikes her. Angelica and Rinaldo drink of certain fountains, when the opposite effects are produced in their hearts, for then Rinaldo loves Angelica, while Angelica loses all love for Rinaldo.

Angelica, in Ariosto's *Orlando Furioso* (1516), is the same lady. She was sent to sow discord among the Christians. Charlemagne sent her to the duke of Bavaria, but she fled from the castle, and, being seized, was bound naked to a rock, exposed to sea-monsters. Rogëro delivered her, but again she escaped by the aid of a magic ring. Ultimately she married Medōro, a young Moor, and returned to Cathay, where Medōro succeeded to the crown. As for Orlando, he is driven mad by jealousy and pride.

> The fairest of her sex, Angelica,
> . . . sought by many prowest knights,
> Both paynim and the peers of Charlemagne.
> *Milton: Paradise Regained*, iii. (1671).

Angelica (*The princess*), called "The Lady of the Golden Tower." The loves of Parisme'nos and Angelica form an important feature of the second part of *Parismus Prince of Bohemia*, by Emanuel Foorde (1598).

Angel'ica, an heiress, with whom Valentine Legend is in love. For a time he is unwilling to declare himself because of his debts; but Angelica gets possession of a bond for £4000, and tears it. The money difficulty being adjusted, the marriage is arranged amicably.—*Congreve: Love for Love* (1695).

[Mrs. Anne Bracegirdle] equally delighted in melting tenderness and playful coquetry, in "Statira" or "Millamant;" and even at an advanced age, when she played "Angelica."—*C. Dibdin.*

Angelica, the troth-plight wife of Valere, "the gamester." She gives him a picture, and enjoins him not to part with it on pain of forfeiting her hand. However, he loses it in play, and Angelica in disguise is the winner of it. After much tribulation, Valere is cured of his vice, and the two are happily united by marriage.—*Mrs. Centlivre: The Gamester* (1705).

Angelic Doctor (*The*), Thomas Aquinas, called the "Angel of the Schools" (1224–1274).

It is said that Thomas Aquinas was called the Angel of the Schools from his controversy "Utrum Angelus posset moveri in extremo ad extremum non transeundo per medium." Aquinas took the negative.

Angeli'na, daughter of lord Lewis, in the comedy called *The Elder Brother* by John Fletcher (1637).

Angelina, daughter of don Charino. Her father wanted her to marry Clodio, a coxcomb, but she preferred his elder brother Carlos, a bookworm, with whom she eloped. They were taken captives and carried to Lisbon. Here in due time they met the fathers, who, going in search of them, came to the same spot; and as Clodio had engaged himself to Elvira of Lisbon, the testy old gentlemen agreed to the marriage of Angelina with Carlos.—*Cibber: Love makes a Man* (1700).

Angelique (3 *syl.*), daughter of Argan the *malade imaginaire*. (For the tale, see ARGAN.)

Angelique, the aristocratic wife of George Dandin, a French commoner. She has a liaison with a M. Clitandre, but always contrives to turn the tables on her husband. George Dandin first hears of a rendezvous from one Lubin, a foolish servant of Clitandre, and lays the affair before M. and Mde. Sotenville, his wife's parents. The baron with George Dandin call on the lover, who denies the accusation, and George Dandin has to beg pardon. Subsequently he catches his wife and Clitandre together, and sends at once for M. and Mde. Sotenville; but Angelique, aware of their presence, pretends to denounce her lover, and even takes up a stick to beat him for the "insult offered to a virtuous wife;" so again the parents declare their daughter to be the very paragon of women. Lastly, George Dandin detects his wife and Clitandre together at night-time, and succeeds in shutting his wife out of her room; but Angelique now pretends to kill herself, and when George goes for a light to look for the body, she rushes into her room and shuts him out. At this crisis the parents arrive, when Angelique accuses her husband of being out all night in a debauch; and he is made to beg her pardon on his knees.—*Molière: George Dandin* (1668).

An'gelo, in Shakespeare's comedy of *Measure for Measure*, lord-deputy of Vienna in the absence of Vincentio the duke. His betrothed lady is Maria'na. Lord Angelo conceived a base passion for Isabella, sister of Claudio; but his designs were foiled by the duke, who compelled him to marry Mariana (1603).

Angelo is the name of a goldsmith in Shakespeare's *Comedy of Errors*.

An'gelo, a gentleman, friend to Julio in *The Captain*, a drama by Beaumont and Fletcher (1613).

Anger . . . the Alphabet. It was Athenodo'rus the Stoic who advised Augustus to repeat the alphabet when he felt inclined to give way to anger.

> Un certain Grec disait à l'empereur Auguste,
> Comme une instruction utile autant que juste,
> Que, lorsqu' une aventure en colère nous met,
> Nous devons, avant tout, dire notre alphabet,
> Afin que dans ce temps la bile se tempère,
> Et qu'on ne fasse rien que l'on ne doive faire.
> *Molière: L'École des Femmes*, ii. 4 (1662).

Angioli'na (4 *syl.*), daughter of Loreda'no, and the young wife of Mari'no Faliero, the doge of Venice. A patrician named Michel Steno, having behaved indecently to some of the women assembled at the great civic banquet given by the doge, was kicked out of the house by order of the doge, and in revenge wrote some scurrilous lines against the dogaressa. This insult was referred to "The Forty," and Steno was sentenced to two months' imprisonment, which the doge considered a very inadequate punishment for the offence.—*Byron: Marino Faliero.*

> The character of the calm, pure-spirited Angiolina is developed most admirably. The great difference between her temper and that of her fiery husband is vividly portrayed; but not less vividly touched is that strong bond of union which exists in the common nobleness of their deep natures. There is no spark of jealousy in the old man's thoughts. He does not expect the fervour of youthful passion in his young wife; but he finds what is far better—the fearless confidence of one so innocent that she can scarcely believe in the existence of guilt. . . . She thinks Steno's greatest punishment will be the "blushes of his privacy."—*Lockhart.*

Anglan'te's Lord, Orlando, who was lord of Anglante and knight of Brava.—*Ariosto: Orlando Furioso* (1516).

An'glesey, *i.e.* Angles eà-land (the island of the English). Edwin king of Northumberland, "warred with them that dwelt in the Isle of Mona, and they became his servants, and the island was no longer called Mona, but Anglesey, the isle of the English."

An'glides (3 *syl.*), wife of good prince Boud'wine (2 *syl.*), brother to sir Mark king of Cornwall ("the falsest traitor that ever was born"). When king Mark slew her husband, Anglides and her son Alisaunder made their escape to Magounce (*i.e. Arundel*), where she lived in peace, and brought up her son till he received the honour of knighthood.—*Sir T. Malory: Hist. of Pr. Arthur*, ii. 117, 118 (1470).

An'glo-ma'nia, generally applied to a French or German imitation of the manners, customs, etc., of the English. It prevailed in France some time before the first Revolution, and was often extremely ridiculous.

Anglo-pho'bia (Greek, *phobos*, "fear"), hatred or dread of everything English.

Anglo-Saxon Chronicle (*The*). Said to have been begun at the instigation of king Alfred. It begins with Cæsar's invasion, compiled in a great measure from the Venerable Bede, who died in 901. It ends with the accession of Henry II., in 1154. It was compiled by monks, who acted as historiographers.

An'guisant, king of Erin (*Ireland*), subdued by king Arthur, fighting in behalf of Leod'ogran king of Cam'eliard (3 *syl.*).—*Tennyson: Coming of King Arthur.*

Angule (*St.*), bishop of London, put to death by Maximia'nus Hercu'lius, Roman general in Britain in the reign of Diocletian.

> St. Angule put to death, one of our holiest men,
> At London, of that see the godly bishop then.
> *Drayton: Polyolbion*, xxiv. (1613).

Angurva'del, Frithiof's sword, inscribed with Runic characters, which blazed in time of war, but gleamed dimly in time of peace.

Ani'der for **Anyder** ("without water"), the chief river of sir Thomas More's *Utopia* ("no place"). (Greek, *ana udor.*)

Animals admitted to Heaven. According to the Moslem's creed, ten animals are admitted into paradise besides man. 1. The dog Kratim, of the seven sleepers of Ephesus. 2. Balaam's ass, which reproved the self-willed prophet. 3. Solomon's ant, which reproves the sluggard. 4. Jonah's whale. 5. The ram of Ishmael, caught by the horns, and offered in sacrifice instead of Isaac. 6. Noah's dove. 7. The camel of Saleh. 8. The cuckoo of Belkis. 9. The ox of Moses. 10. The animal called Al Borak, which conveyed Mahomet to heaven.

The follow[illegible]e sometimes added or substituted: [illegible]ass on which our Saviour rode in[illegible]alem; the ass on which the queen o[illegible] rode when she visited Solomon.

Anjou (*The Fair Maid of*). [illegible]dy Edith Plantagenet, who marr[illegible]earl of Huntingdon (a royal princ[illegible]nd). Edith was a kinswoman of k[illegible]r de Lion, and an attendant Berengaria.

(Sir Walter Scott has introduced her in *The Talisman*, 1825.)

Ann (*The princess*), lady of Beaujeu. —*Sir W. Scott. Quentin Durward* (time, Edward IV.). (See ANNE.)

Anna (*Donna*), the lady beloved by don Otta'vio, but seduced by don Giovanni.—Mozart's opera, *Don Giovanni* (1787).

Annabel, in Dryden's *Absalom and Achitophel*, is meant for (Anne Scott) the duchess of Monmouth, the richest heiress of Europe.

[He] made the charming Annabel his bride.
Part i. 34.

*** Monmouth ill deserved his charming bride, and bestowed what little love he had on lady Margaret Wentworth. After the execution of Monmouth, his widow married again.

Annals of the Poor, containing *The Dairyman's Daughter*, *The Negro Servant*, and other simple stories, by the Rev. Legh Richmond, published in 1814, were written in the Isle of Wight.

An'naple [BAILZOU], Effie Deans's "monthly" nurse.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

An'naple, nurse of Hobbie Elliot of the Heugh-foot, a young farmer.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Anne (*Sister*), the sister of Fat'ima the seventh and last wife of Blue Beard. Fatima, having disobeyed her lord by looking into the locked chamber, was allowed a short respite before execution. Sister Anne ascended the high tower of the castle, under the hope of seeing her brothers, who were expected to arrive every moment. Fatima, in her agony, kept asking "sister Anne" if she could see them, and Blue Beard kept crying out for Fatima to use greater despatch. As the patience of both was well-nigh exhausted, the brothers came, and Fatima was rescued from death.—*Charles Perrault: La Barbe Bleue.*

Anne, own sister of king Arthur. Her father was Uther the pendragon, and her mother Ygerna, widow of Gorlois. She was given by her brother in marriage to Lot, consul of Londonesia, and afterwards king of Norway.—*Geoffrey: British History*, viii. 20, 21.

*** In Arthurian romance this Anne is called Margawse (*History of Prince Arthur*, i. 2); Tennyson calls her Bellicent (*Gareth and Lynette*). In Arthurian romance Lot is always called king of Orkney.

Anne. *Queen Anne's Fan.* Your thumb to your nose, and fingers spread.

Anne of Geierstein, a novel of the fourteenth century, by sir Walter Scott, based on the conquest of Charles the Bad, duke of Burgundy, by the Swiss, at Nancy, and his subsequent death; after which the Swiss were free. The Secret Tribunal of Westphalia was, at the time, in full power, and the provincial of the tribunal, called "The Black Monk," was the father of Anne of Geierstein (baroness of Arnheim). These were the two opposite poles which the art of the novelist had to bring together. To this end, two Englishmen, the earl of Oxford and his son sir Arthur de Vere, travelling as merchants under the name of Philipson, are discovered bearing a letter addressed to the duke of Burgundy. They are imprisoned, and brought before the Secret Tribunal. Now, it so happened that sir Arthur and Anne had met before, and fallen in love with each other; so when sir Arthur was tried by the Secret Tribunal, Anne's father (the Black Monk) acquitted him; and when the duke of Burgundy was dead, the two "Philipsons" settled in Switzerland; and here, in due time, the "Black Monk" freely consented to the marriage of his daughter with sir Arthur, the son of the earl of Oxford. This novel was published in 1829.

Annesley, in Mackenzie's novel, called *The Man of the World* (1773), noted for his adventures among the Indians.

Annesley (*James*), the name of the "Wandering Heir" in Charles Reade's novel (1875).

Annette, daughter of Mathis and Catherine, the bride of Christian, captain of the patrol.—*J. E. Ware: The Polish Jew* (1874).

Annette and Lubin, by Marmontel, imitated from the *Daphnis and Chloe* of Longos (*q.v.*).

An'nie Lau'rie, eldest of the three daughters of sir Robert Laurie, of Maxwelton. In 1709 she married James Fergusson, of Craigdarroch, and was the mother of Alexander Fergusson, the hero of Burns's song *The Whistle.* The song of *Annie Laurie* was written by William Douglas, of Fingland, in the stewardry of Kirkcud'bright, hero of the song *Willie was a Wanton Wag*; the music was by lady John Scott. (See WHISTLE.)

An'nie Win'nie, one of the old

ubyls at Alice Gray's death; the other was Ailsie Gourlay.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Annir, king of Inis-thona (an island of Scandinavia). He had two sons (Argon and Ruro) and one daughter. One day Cor'malo, a neighbouring chief, came and begged the honour of a tournament. Argon granted the request, and overthrew him, which so vexed Cormalo that during a hunt he shot both the brothers secretly with his bow. Their dog Runa ran to the palace, and howled so as to attract attention; whereupon Annir followed the hound, and found both his sons dead, and on his return he further found that Cormalo had carried off his daughter. Oscar, son of Ossian, led an army against the villain, and slew him; then liberating the young lady, he took her back to Inis-thona, and delivered her to her father.—*Ossian: The War of Inis-thona.*

An'nophel, daughter of Cas'silane (3 *syl.*) general of Candy.—*Beaumont and Fletcher: The Laws of Candy* (1647).

Annual Register (*The*), a summary of the chief historic events of the past year, first published by John Dodsley, in 1758.

Annus Mirabilis (the wonderful year of 1666), a poem of 304 four-line stanzas in alternate rhyme, by Dryden. The year referred to was noted for our victories over the Dutch and for the Great Fire of London, which followed the plague of 1665.

In June the English ruined the Dutch fleet and drove it out of the seas. In the first four days of this month the Dutch lost 15 ships, and on the 20th (at the mouth of the Thames) 24 ships, 4 admirals, and 4000 other officers and seamen. Prince Rupert greatly distinguished himself.

In September the same year occurred the Great Fire of London, which in four days laid waste 400 streets, burnt down 13,200 houses, 89 churches, the Royal Exchange, the Custom House, Guildhall, and many other public buildings.

Anselm, prior of St. Dominic, the confessor of king Henry IV.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Anselme (2 *syl.*), father of Valère (2 *syl.*) and Mariane (3 *syl.*). In reality he is don Thomas d'Alburci, of Naples. The family were exiled from Naples for political reasons, and, being shipwrecked, were all parted. Valère was picked up by a Spanish captain, who adopted him; Mariane fell into the hands of a corsair, who kept her a captive for ten years, when she effected her escape; and Anselme wandered from place to place for ten years, when he settled in Paris, and intended to marry. At the expiration of sixteen years they all met in Paris at the house of Har'pagon, the miser. Valère was in love with Elise (2 *syl.*), the miser's daughter, promised by Harpagon in marriage to Anselme; and Mariane, affianced to the miser's son Cléante (2 *syl.*), was sought in marriage by Harpagon, the old father. As soon as Anselme discovered that Valère and Mariane were his own children, matters were amicably arranged, the young people married, and the old ones retired from the unequal contest.—*Molière: L'Avare* (1667).

Anselmo, a noble cavalier of Florence, the friend of Lothario. Anselmo married Camilla, and induced his friend to try to corrupt her, that he might rejoice in her incorruptible fidelity. Lothario unwillingly undertook the task, and succeeded but too well. For a time Anselmo was deceived, but at length Camilla eloped, and the end of the silly affair was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent.—*Cervantes: Don Quixote,* I. iv. 5, 6; *Fatal Curiosity* (1605).

An'ster (*Hob*), a constable at Kinross village.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Anster Fair, a mock-heroic by W. Tennant (1812). The subject is the marriage of Maggie Lauder. Frere's *Monks and Giants,* suggested by Anster Fair, suggested in turn Byron's *Beppo.*

Ant (*The*). *Ants' eggs* are an antidote to love.

Ants never sleep. Emerson says this is a "recently observed fact."—*Nature,* iv.

Ants have mind, etc. "In formica non modo sensus, sed etiam mens, ratio, memoria."—Pliny.

Ant (*Solomon's*), one of the ten animals admitted into paradise, according to the Koran, ch. xxvii. (See ANIMALS, p. 45.)

Ants lay up a store for the winter. This is an error in natural history, as ants are torpid during the winter.

Antæ'os, a gigantic wrestler of Libya (or *Irassa*). His strength was inexhaustible so long as he touched the earth, and was renewed every time he did touch

it. Her'culês killed him by lifting him up from the earth and squeezing him to death. (See MALEGER.)

As when earth's son Antæus . . . in Irassa strove
With Jove's Alcidês, and oft foiled, still rose,
Receiving from his mother earth new strength,
Fresh from his fall, and fiercer grapple joined,
Throttled at length i' the air, expired and fell.
Milton: Paradise Regained, IV. (1671).

¶ Similarly, when Bernardo del Carpio assailed Orlando or Rowland at Roncesvallês, as he found his body was not to be pierced by any instrument of war, he took him up in his arms and squeezed him to death.

N.B.—The only vulnerable part of Orlando was the sole of his foot.

Ante'nor, a traitorous Trojan prince, related to Priam. He advised Ulyssês to carry away the palladium from Troy; and when the wooden horse was built, it was Antenor who urged the Trojans to make a breach in the wall and drag the horse into the city.—Shakespeare has introduced him in *Troilus and Cressida* (1602).

Anthi'a, the lady beloved by Abroc'omas in the Greek romance called *De Amoribus Anthiæ et Abrocomæ*, by Xenophon of Ephesus, who lived in the fourth Christian century.

This is not Xenophon, the historian, who lived B.C. 444-359.

An'thony, an English archer in the cottage of farmer Dickson, of Douglasdale.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

An'thony, the old postillion at Meg Dods's, the landlady of the inn at St. Ronan's Well.—*Sir W. Scott: St. Ronan's Well* (time, George III.). (See ANTONIO.)

Antid'ius, bishop of Jaen, martyred by the Vandals in 411. One day, seeing the devil writing in his pocket-book some sin committed by the pope, he jumped upon his back and commanded his Satanic majesty to carry him to Rome. The devil tried to make the bishop pronounce the name of Jesus, which would break the spell, and then the devil would have tossed his unwelcome burden into the sea; but the bishop only cried, "Gee up, devil!" and when he reached Rome he was covered with Alpine snow. The chronicler naïvely adds, "the hat is still shown at Rome in confirmation of this miracle."—*General Chronicle of King Alphonso the Wise.*

Antig'one (4 *syl.*), daughter of Œ'dipos and Jocas'tê, a noble maiden, with a truly heroic attachment to her father and brothers. When Œdipos had blinded himself, and was obliged to quit Thebes, Antigonê accompanied him, and remained with him till his death, when she returned to Thebes. Creon, the king, had forbidden any one to bury Polyni'cês, her brother, who had been slain by his elder brother in battle; but Antigonê, in defiance of this prohibition, buried the dead body, and Creon shut her up in a vault under ground, where she killed herself. Hæman, her lover, killed himself also by her side. Sophoclês has a Greek tragedy on the subject, and it has been dramatized for the English stage.

Then suddenly—oh! . . . what a revelation of beauty! forth stepped, walking in brightness, the most faultless of Grecian marbles, Miss Helen Faucet as "Antigonê." What perfection of Athenian sculpture! the noble figure, the lovely arms, the fluent drapery! What an unveiling of the statuesque! . . . Perfect in form; perfect in attitude.—*De Quincey* (1845).

The Modern Antigonê, Marie Thérèse Charlotte duchesse d'Angouleme, daughter of Louis XVI. and Marie Antoinette (1778-1851).

Antig'onus, a Sicilian lord, commanded by king Leontês to take his infant daughter to a desert shore and leave her to perish. Antigonus was driven by a storm to the coast of Bohemia, where he left the babe; but on his way back to the ship, he was torn to pieces by a bear.—*Shakespeare: The Winter's Tale* (1604).

N.B.—"The coast of Bohemia." Bohemia is quite inland, and has no "coast." It is in the middle of what was once called Germany, but is now a part of the Austrian empire.

Antig'onus (*King*), an old man with a young man's amorous passions. He is one of the four kings who succeeded to the divided empire of Alexander the Great.—*Beaumont and Fletcher: The Humorous Lieutenant* (printed 1647).

Antin'ous (4 *syl.*), a page of Hadrian the Roman emperor, noted for his beauty.

Antin'ous (4 *syl.*), son of Cas'silane (3 *syl.*) general of Candy, and brother of An'nophel, in *The Laws of Candy*, Beaumont and Fletcher (printed 1647).

Anti'ochus, emperor of Greece, who sought the life of Per'iclês prince of Tyre, but died without effecting his design.—*Shakespeare: Pericles Prince of Tyre* (1608).

Anti'ope (4 *syl.*), daughter of Idom'eneus (4 *syl.*), for whom Telem'achus had a *tendre*. Mentor approved his

choice, and I assured Telemachus that the lady was designed for him by the gods. Her charms were "the glowing modesty of her countenance, her silent diffidence, and her sweet reserve; her constant attention to tapestry or to some other useful and elegant employment; her diligence in household affairs, her contempt of finery in dress, and her ignorance of her own beauty." Telemachus says, "She encourages to industry by her example, sweetens labour by the melody of her voice, and excels the best of painters in the elegance of her embroidery."—*Fénelon: Télémaque*, xxii. (1700).

He [*Paul*] fancied he had found in Virginia the wisdom of Antiope with the misfortunes and the tenderness of Eucharis.—*Bernardin de St. Pierre: Paul and Virginia* (1788).

Antiph'olus. The name of two brothers, twins, the sons of Æge'on a merchant of Syracuse. The two brothers were shipwrecked in infancy; and, being picked up by different cruisers, one was taken to Syracuse, and the other to Ephesus. The Ephesian entered the service of the duke; and, being fortunate enough to save the duke's life, became a great man and married well. The Syracusian Antipholus, going in search of his brother, came to Ephesus, where a series of blunders occur from the wonderful likeness of the two brothers and their two servants called Dromio. The confusion becomes so great that the Ephesian is taken up as a mad man. It so happened that both brothers appeared before the duke at the same time; and the extraordinary likeness being seen by all, the cause of the blunders was evident, and everything was satisfactorily explained.—*Shakespeare: Comedy of Errors* (1593).

Antiquary (*The*), Jonathan Oldbuck, laird of Monkbarns. He exchanged some excellent arable land for a worthless plot of barren soil, because he fancied it was the remains of a Roman camp in the time of Julius Cæsar. In confirmation of this supposition, he discovered an old stone with the letters A. D. L. L. scratched on it. This he read "Agricola Dicavit Libens Lubens." An old beadsman, named Edie Ochiltree, here interrupted him, and said twenty years ago, at Aiken Drum's wedding, one of the masons, for a joke, cut on a stone the letters, which stood for "Aiken Drum's Lang Ladle."—*Sir W. Scott: The Antiquary*, chap. iv.

The Antiquary: a novel by sir W. Scott (1816). The third of the *Waverley Novels*, the subject is the marriage between William Lovel and Miss Wardour. Mr. Lovel accidentally meets the Antiquary (laird of Monkbarns) at a coach office in Edinburgh High Street, pays him a visit, and is introduced to sir Arthur Wardour and his daughter. Sir Arthur, his daughter, and Lovel meet on the sands at Halkethead, but being overtaken by a spring-tide are hauled up the cliffs by ropes. Further intimacy is obstructed by a letter, which compels Lovel to leave Monkbarns for Fairport, where the Antiquary returns his visit, taking with him his kinsman, captain M'Intyre. Lovel and the captain quarrel; and in the duel which ensues the captain receives a wound supposed to be deadly, so that Lovel flees and hides in a cave. Here he accidentally overhears Dousterswivel and sir Arthur Wardour in the ruins, searching for treasure. Sir Arthur receives a lawyer's letter, demanding instant payment of the money thus swindled out of him, and sheriff's officers take possession of the castle. The Antiquary comes to his rescue, and the castle is cleared. An alarm of an invasion of Fairport causes the retainers to muster in its defence. Lovel arrives, is recognized as the son of the earl of Glenallan, and marries Miss Wardour (time of George III.).

Anton (*Sir*). Tennyson says that Merlin gave Arthur, when an infant, to sir Anton and his lady to bring up, and they brought him up as their own son. This does not correspond with the *History of Prince Arthur*, which states that he was committed to the care of sir Ector and his lady, whose son, sir Key, is over and over again called the prince's foster-brother. The *History* furthermore states that Arthur made sir Key his seneschal *because* he was his foster-brother.

So the child was delivered unto Merlin, and he bare him forth unto sir Ector, and made a holy man christen him, and named him "Arthur." And so sir Ector's wife nourished him with her own breast.—Part i. 3.

So sir Ector rode to the justs, and with him rode sir Key, his son, and young Arthur that was his nourished brother.—*Ibid.*

"Sir," said sir Ector, "I will ask no more of you but that you will make my son, sir Key, your foster-brother, seneschal of all your lands." "That shall be done," said Arthur (ch. 4).—*Sir T. Malory, History of Prince Arthur* (1470).

Anton, one of Henry Smith's men in *The Fair Maid of Perth*, by sir W. Scott (time, Henry IV.).

Anto'niad, the name of Cleopatra's ship at the battle of Actium, so named in compliment to Mark Antony.—*Plutarch*

ANTONIO, a sea-captain who saved Sebastian (the brother of Viola) when wrecked off the Illyrian coast.—*Shakespeare: Twelfth Night* (1614).

Antonio, "the merchant of Venice," in Shakespeare's drama so called (1598). Antonio borrows of Shylock, a Jew, 3000 ducats for three months, to lend to his friend Bassanio. The conditions of the loan were these: if the money was paid within the time, only the principal should be returned; but if not, the Jew should be allowed to cut from any part he chose of Antonio's body "a pound of flesh." As the ships were delayed by contrary winds, Antonio was unable to pay within the three months, and Shylock demanded the forfeiture according to the bond. Portia, in the dress of a law-doctor, conducted the case, and when the Jew was about to cut the flesh, stopped him, saying—(1) the bond gave him no drop of blood; and (2) he must take neither more nor less than an exact pound. If he shed one drop of blood, or if he cut more or less than an exact pound, his life would be forfeited. As it was quite impossible to comply with these restrictions, the Jew was nonsuited, and had to pay a heavy fine for seeking the life of a citizen. (See SHYLOCK, for similar tales.)

Antonio, the usurping duke of Milan, brother of Prospero the rightful heir, and father of Miranda.—*Shakespeare: The Tempest* (1623).

Antonio, father of Proteus (2 *syl.*) and suitor of Julia.—*Shakespeare: The Two Gentlemen of Verona* (1598).

Antonio, a Swiss lad in Scott's novel called *Anne of Geierstein* (time, Edward IV.).

Antonio, a stout old gentleman, kinsman of Petruccio governor of Bologna.—*Fletcher: The Chances* (1620).
(This comedy was altered first by Buckingham, and then by Garrick.)

Antonio (*Don*), father of Carlos a bookworm, and of Clodis a coxcomb. A headstrong testy old man, who wants Carlos to sign away his birthright in favour of his younger brother, whom he designed Angelina to marry. Carlos refuses to do so, and elopes with Angelina. Clodis (the younger brother) gives his troth to Elvira of Lisbon.—*Cibber: Love makes a Man* (1700).

Antonio (*Don*), in love with Louisa, daughter of don Jerome of Seville. He is a nobleman of ancient family, but without estate.—*Sheridan: The Duenna* (1778).

Antonomas'ia (*The princess*), daughter of Archipiela king of Candaya, and his wife Maguncia. She married don Clavijo, but the giant Malambru'no, by enchantment, changed the bride into a brass monkey, and her spouse into a crocodile of some unknown metal. Don Quixote mounted the wooden horse Clavileno the Winged, to disenchant the lady and her husband, and this he effected "simply by making the attempt."—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

Antony (*Mark*), the Roman triumvir, in love with Cleopat'ra. By this fatal passion he lost his empire, his character as a hero, and his life.—*Dryden: All for Love.* (See ANTONY AND CLEOPATRA.)

Antony (*Saint*) lived in a cavern on the summit of Cavadonga, in Spain, and was perpetually annoyed by devils.

> Old St. Antonius from the hell
> Of his bewildered phantasy saw fiends
> In actual vision, a foul throng grotesque
> Of all horrific shapes and forms obscene,
> Crowd in broad day before his open eyes.
> *Southey: Roderick, &c.*, xvi. (1814).

Antony and Cæsar. Macbeth says that "under Banquo his own genius was rebuked [or snubbed], as it is said Mark Antony's was by Cæsar" (act iii. sc. 1), and in *Antony and Cleopatra* this passage is elucidated thus—

> Thy dæmon, that's thy spirit which keeps thee, is
> Noble, courageous, high, unmatchable
> Where Cæsar's is not; but near him thy angel
> Becomes a fear, as being o'erpowered.
> Act ii. sc. 3.

Antony and Cleopat'ra, a tragedy by Shakespeare (1608): the illicit love of Antony (the Roman triumvir) and Cleopatra (queen of Egypt). Antony, being in Egypt, falls in love with Cleopatra, and wholly neglects his duties as one of the rulers of the vast Roman empire. During the time, his wife Fulvia dies, the Roman people become turbulent, and Sextus Pompey makes himself master of the seas. Octavius Cæsar sends to Egypt to beg Antony to return to Rome without delay. The first interview between the triumvirs was very stormy, but Agrippa suggests that Antony should marry Octavia (Cæsar's sister), lately left a widow, and urges that the alliance would knit together the two triumvirs in mutual interests.

Antony assents to the proposal, and marries Octavia. About the same time Sextus Pompey was bought over by the promise of Sicily and Sardinia, and soon after this Lepidus (the third triumvir) was deposed by Cæsar. Antony, returning to Egypt, falls again into the entanglement of the queen, and Cæsar proclaims war against him. Antony, enforced by sixty Egyptian ships, prepares to defend himself, but in the midst of the fight the sixty Egyptian ships with Cleopatra flee, and Antony follows, so that the battle of Actium was a complete fiasco. Other losses follow, and Antony kills himself by falling on his own sword. Cæsar hopes to make Cleopatra a captive, and deprives her of every weapon of offence, but the self-willed queen sends a slave to procure some asps in a basket of figs. She applies two of them, and dies. Cæsar arrives in time to see her in royal robes, and orders that Antony and Cleopatra be buried in the same tomb.

For the accent—

I will o'ertake thee, Cleopat'ra, and
Weep for thy pardon.
Shakespeare: Antony and Cleopatra, act iv. sc. 14.

Proud Cleopat'ra, when she met her Roman.
Shakespeare: Cymbeline, act ii. sc. 4.

*** Dryden has a tragedy entitled *All for Love*, on the same subject.

An'vil (*The Literary*). Dr. Mayo was so called, because he bore the hardest blows of Dr. Johnson without flinching.

Aodh, last of the Culdees, or primitive clergy of Io'na, an island south of Staffa. His wife was Reullu'ra. Ulvfa'gre the Dane, having landed on the island and put many to the sword, bound Aodh in chains of iron; then, dragging him to the church, demanded where the "treasures were concealed." A mysterious figure now appeared, which not only released the priest, but took the Dane by the arm to the statue of St. Columb, which fell on him and crushed him to death. After this the "saint" gathered the remnant of the islanders together, and went to Ireland.—*Campbell: Reullura.*

Aon'ian Mount (*The*), in Bœo'tia, the haunt of the Muses. Milton says his Muse is to soar above "the Aonian mount," *i.e.* above the flight of fable and classic themes, because his subject was "Jehovah, lord of all."—*Paradise Lost*, i. 15 (1665).

Ape (1 *syl.*), the pseudonym of M. Pellegrini, the caricaturist of *Vanity Fair*. Dr. Johnson says "*to ape* is to imitate ludicrously;" whence the adoption of the name.

Apes. *To lead Apes in Hell*, to die an old maid. Thus Fadladin'ida says to Tatlanthe (3 *syl.*)—

Pity that you who've served so long and well
Should die a virgin, and lead apes in hell;
Choose for yourself, dear girl, our empire round,
Your portion is twelve hundred thousand pound.
H. Carey: Chrononhotonthologos.

Women, dying maids, lead apes in hell.
The London Prodigal, i. 2.

Apelles (3 *syl.*), a character in Lyly's drama of *Alexander and Campaspe* (3 *syl.*), noted for the song beginning thus—

Cupid and my Campaspe played
At cards for kisses.

Apel'les. When his famous painting of Venus rising out of the sea (hung by Augustus in the temple of Julius Cæsar) was greatly injured by time, Nero replaced it by a copy done by Dorotheus (4 *syl.*). This Venus by Apelles is called "Venus Anadyom'enê," his model (according to tradition) being Campaspê (afterwards his wife).

Apel'les and the Cobbler. A cobbler found fault with the shoe-latchet of onê of Apelles' paintings, and the artist rectified the fault. The cobbler, thinking himself very wise, next ventured to criticize the legs; but Apelles said, *Ne sutor supra crepidum* ("Let not the cobbler go beyond his last").

Within that range of criticism where all are equally Judges, and where Crispin is entitled to dictate to Apelles.—*Encyclopædia Britannica* (article "Romance").

Apelles of his Age (*The*). Samuel Cooper is so called in his epitaph, in old St. Pancras' Church (1609–1672).

Apeman'tus, a churlish Athenian philosopher, who snarled at men systematically, but showed his cynicism to be mere affectation, when Timon attacked him with his own weapons.—*Shakespeare: Timon of Athens* (1 *coo*).

Their affected melancholy showed like the cynicism of Apemantus, contrasted with the real misanthropy of Timon.—*Sir W. Scott.*

Apic'ius, an epicure in the time of Tiberius. He wrote a book on the ways of provoking an appetite. Having spent £800,000 in supplying the delicacies of the table, and having only £80,000 left, he hanged himself, not thinking it possible to exist on such a wretched pittance. *Apicia*, however, became a stock name for certain cakes and sauces, and his name is still proverbial in all matters of gastronomy. (See RALPH.)

(There was another of the name in the

reign of Trajan, who wrote a cooking-book and manual of sauces.)

No Brahmin could abominate your meal more than I do. Hirtius and Apicius would have blushed for it. Mark Antony, who roasted eight whole boars for supper, never massacred more at a meal than you have done.—*Cumberland: The Fashionable Lover*, I. 1 (1780).

Apoc'rypha (*The*) properly means the *hidden* books. Writings may be so called—

(1) Because the name of the author is hidden or not certainly known.
(2) Because the book or books have not been openly admitted into the canon of Scripture.
(3) Because they are not accepted as divinely inspired, and no doctrine can be proved by them.
(4) Because they have been issued by heretics to justify their errors.

The fourteen books of the Apocrypha (sometimes bound up with our Scriptures) are included in the Septuagint version, and were accepted at the Council of Trent in 1546. In the Church of England much was excluded in 1871.

APOLLO, in Homeric mythology, is the embodiment of practical wisdom and foresight, of swift and far-reaching intelligence, and hence of poetry, music, etc.

The Apollo Belvidere, that is, the Apollo preserved in the Belvidere gallery of the Vatican, discovered in 1503 amidst the ruins of An'tium, and purchased by pope Julius II. It is supposed to be the work of Cal'amis, a Greek sculptor of the fifth century B.C.

The Apollo of Actium was a gigantic statue, which served for a beacon.

The Apollo of Rhodes, usually called the colossus, was a gigantic bronze statue, 150 feet high, made by Charês, a pupil of Lysippus, and set up B.C. 300.

Animals consecrated to Apollo, the cock, the crow, the grasshopper, the hawk, the raven, the swan, and the wolf.

Apollo, the sun.

Apollo's angry, and the heavens themselves
Do strike at my injustice.
Shakespeare: Winter's Tale, act iii. sc. 2.

Apollonius of Tyre, a British romance, printed under the care of Ben Thorpe. It is a story similar to that of "Pericles, prince of Tyre," by Shakespeare.

Apollo'nius Rhodius, author of a Greek epic poem in four books, greatly admired by the Romans, and translated into Latin by Varro. There are several English translations. One by Fawkes and Mecm, in 1780. In verse by Greene, in 1750; and by Preston, in 1803. (See ARGONAUTIC EXPEDITION, p. 58.)

N.B.—Apollonius was born in Alexandria, but he migrated to Rhodes, where he was so much admired that they called him the Rhodian. He returned to Alexandria, and was made librarian. He flourished B.C. 222–181.

Apoll'yon, king of the bottomless pit; introduced by Bunyan in his *Pilgrim's Progress*. Apollyon encounters Christian, by whom, after a severe contest, he is foiled (1678). (Greek, *apollumi*, "to ruin.")

Apostle *or Patron Saint of*—

ABYSSINIANS, St. Frumentius (died 360). His day is October 27.
ALPS, Felix Neff (1798–1829).
ANTIOCH, St. Margaret (died 275). Her day is July 20.
ARDENNES, St. Hubert (656–730).
ARMENIANS, Gregory of Armenia (256–331).
CAGLIARI (*Sardinia*), St. Efisio.
CORFU, St. Spiridion (fourth century). His day is December 14.
ENGLISH, St. Augustin (died 607); St. George (died 990).
ETHIOPIA, St. Frumentius (died 360). His day is October 27.
FRANCONIA, St. Killan (died 689). His day is July 8.
FREE TRADE, Richard Cobden (1804–1865).
FRENCH, St. Denis (died 272). His day is October 9.
FRISIANS, St. Wilbrod (657–738).
GAULS, St. Irenæ'us (130–200); St. Martin (316–397).
GENTILES, St. Paul (died 66). His days are June 29, January 25.
GEORGIA, St. Nino.
GERMANY, St. Boniface (680–755). His day is June 5.
HIGHLANDERS, St. Colomb (521–597). His day is June 9.
HUNGARIANS, St. Anastasius (died 608). His day is January 22.
INDIANS, Bartolomé de Las Casas (1474–1566); Rev. John Eliot (1603–1690).
INDIES, St. Francis Xavier (1506–1552). His day is December 3.
INFIDELITY, Voltaire (1694–1778).
IRISH, St. Patrick (372–493). His day is March 17.
LIBERTY, Thomas Jefferson, third president of the U.S. (1743–1826).
LONDON, St. Paul; St. Michael. Days, January 25; September 29.
NETHERLANDS, St. Armand (589–679).
NORTH, St. Ansgar (801–864); Bernard Gilpin (1517–1583).
PADUA, St. Anthony (1195–1231). His day is June 13.
PARIS, St. Geneviève (419–512). Her day is January 3.
PEAK, W. Bagshaw, so called from his missionary labours in Derbyshire (1628–1702).
PICTS, St. Ninian.
SCOTTISH REFORMERS, John Knox (1505–1572).
SICILY (the tutelary deity is) Cerês.
SLAVES, St. Cyril (died 868). His day is February 14.
SPAIN, St. James, the Greater (died 44). His day is July 24.
TEMPERANCE, Father Mathew (1790–1856).
VENICE, St. Mark; St. Pantaleon; St. Andrew Justiniani. St. Mark's day is April 25; St. Pantaleon's, July 27.
YORKSHIRE, St. Paulinus, bishop of York (597–644).
WALES, St. David (480–544). His day is March 1.

Apostle of Free Trade, Richard Cobden (1804–1865). John Bright was also so called (1811–1889).

Apostolic Fathers (*The Five*): Clement of Rome, Barnabas, Hermas, Igna'tius, and Polycarp. All contemporary with the apostles. These names are not to be depended on.

Ap'petiser. A Scotchman being told that the birds called kittiewiaks were admirable appetisers, ate six of them, and then complained "he was no hungrier than he was before."

Ap'pius, in Pope's *Essay on Criticism*, is intended for John Dennis, the critic (1709).

> Appius reddens at each word you speak,
> And stares tremendous, with a threatening eye,
> Like some fierce tyrant in old tapestry.
> Fears most to tax an honourable fool,
> Whose right it is, uncensured to be dull.
> *Pope: Essay on Criticism*, 585-589.

Appius and Virginia, one of Macaulay's lays. Also a "Morality" by R. B. (1574); a tragedy by Webster (1654); a tragedy by Dennis (1705).

Apple (*Prince Ahmed's*), a cure for every disorder.—*Arabian Nights' Entertainments* ("Ahmed and Pari-banou").

The Singing Apple, the perfect embellisher of wit. It would persuade by its smell alone, and would enable the possessor to write poetry or prose, to make people laugh or cry, and discoursed such excellent music as to ravish every one.—*Comtesse D'Aulnoy: Fairy Tales* ("Chery and Fairstar," 1682).

Apples of Sodom (called by Witman, *oranges*) are the yellow fruit of the osher or ashey tree. Tacitus (*History*, v. 7) and Josephus both refer to these apples. Thevenot says, "The fruit is lovely [externally], but within is full of ashes."

> The fruit of the osher or ashey tree, called "Apples or Oranges of Sodom," resembles a smooth apple or orange, hangs in clusters of three or four on a branch, and is of a yellow colour when ripe. Upon being struck or pressed, it explodes with a puff, and is reduced to the rind and a few fibres, being chiefly filled with air.—*Gallery of Geography*, 811.
>
> Like to the apples on the Dead Sea shore,
> All ashes to the taste.
> *Byron: Childe Harold*, iii. 34.

Apprentice's Wise Choice (*An*). A loving couple of Cantire had one son; but being very poor, the husband came to England, and took service with a farmer. Years rolled on, and the man resolved to return home. His master asked him which he would take—his wages or three bits of advice? and he chose the latter. The three bits of advice were these: (1) Keep in the high-road; (2) never lodge in a house where there is an old man with a young wife; and (3) do nothing rashly. On his way home he met a pedlar going the same way, who told him he would show him a short cut, but the Highlander said he would keep the high-road. The pedlar, who took the short cut, fell among thieves, and was robbed of everything. They met again, and the pedlar advised him to put up for the night at a roadside house; but when he found that the old man had lately married a young wife, he passed on. In the night the old landlord was murdered, and the pedlar was accused of the crime. At length the Highlander reached Cantire, and saw his wife caressing a young man. In his rage he would have killed the young man, but, determined to "do nothing rashly," he asked who the young man was, and discovered it was his own son. To crown all, when the Highlander opened the cake given him by his late master as a present to his wife, he found in it his wages in full.—*Cuthbert Bede: The White Wife, and other Stories* (1864).

¶ The following is a somewhat similar tale: A poor man, not long married, started for Maremma to earn a livelihood, and, after the lapse of some years, returned home. On his way he asked a publican for alms, and the publican replied, "Which shall I give you—three scudi or three bits of advice?" The man chose the latter, and the publican said to him, "(1) Never interfere with what does not concern you; (2) never leave the high-road for a short cut; and (3) keep your wounded pride under control till the following day." On his way home he lodged at an inn where a murder was committed, but kept a wise tongue in his head, and was suffered to depart in peace. As he journeyed on he was advised by a traveller to take a short cut, but declined doing so; and the traveller, who left him, was murdered by highwaymen. On reaching home he beheld his wife caressing a young priest, but he kept his wounded pride under control till the day following, and then discovered that the young priest was his own son. When he opened a cake given him by the publican, he found in it three scudi.—*Nerucci: Sessanta Novelle Populari.*

¶ Every one will remember Solomon's choice. He chose wisdom, and found riches were given in to boot.

Appul'durcombe (4 *syl.*), the Isle of Wight. The word is a compound of *apuldre-combe* ("valley of apple trees"), and not *y pul dur y cum* ("the lake in the valley").

April Fool. One of the most favourite London jokes was to send greenhorns to the Tower, "to see the

lions washed." (See *Dictionary of Phrase and Fable*, p. 58.)

¶ When asked the origin of this custom, send the inquirer to look out *Matt.* xxviii. 22.

Apule'ius, an African by birth, noted for his allegorical romance, in eleven books, of *The Golden Ass* (*q.v.*). Books iv., v., vi. contain the exquisite episode of *Cupid and Psyche* (*q.v.*). Apuleius lived about A.D. 114-190.

Aquarius, Sagittarius. Mrs. Browning says that "Aquarius" is a symbol of man *suffering*, and "Sagittarius" of man *combatting*—the passive and active forms of human labour.

> *Eve.* Two phantasms of two men.
> *Adam.* One that sustains,
> And one that strives, so the ends
> Of manhood's curse of labour.
> *Mrs. Browning: A Drama of Exile* (1851).

A'quilant, son of Olive're and Sigismunda; a knight in Charlemagne's army. He was called "*black*," and his brother Gryphon "*white*," from the colour of their armour.—*Ariosto: Orlando Furioso* (1516).

A'quiline (3 *syl.*), Raymond's steed, whose sire was the wind.—*Tasso: Jerusalem Delivered*, vii. (1575).

(Solinus, Columella, and Varro relate how the Lusitanian mares "with open mouth against the breezes held, receive the gale, with warmth prolific filled, and thus inspired, their swelling wombs produce the wondrous offspring." See also *Virgil: Georgics* iii. 266-283.)

Aquin'ian Sage (*The*). Juvenal is so called, because he was born at Aqui'num, in Latium. (He flourished A.D. 100.)

Arabella, an heiress left under the charge of justice Day, whose son, Abel, aspired to her hand and fortune; but Arabella conferred both on captain Manly instead.—*T. Knight: The Honest Thieves.*

Arabia Felix [Araby the Blest]. The name is a blunder made by British merchants, who supposed that the precious commodities of India, bought of Arabian merchants, were the produce of Arabia.

Arabian Bird (*The*), the phœnix. Metaphorically, a marvellous person; one quite *sui generis*.

> O Anthony! O thou Arabian bird!
> *Shakespeare: Anthony and Cleopatra*, iii. 2.

Arabian Nights' Entertainments (*The*). (See THOUSAND-AND-ONE NIGHTS.)

Arachne [*A-rak'-ny*], a spider. Metaphorically, a weaver. "Arachne's labours," spinning and weaving. Arachne was a Lydian maiden, who challenged Minerva to compete with her in needle tapestry, and Minerva metamorphosed her into a spider.

> No orifice for a point
> As subtle as Arachne's broken woof
> To enter.
> *Shakespeare: Troilus and Cressida*, v. 2 (1602).

A'raf (*Al*), a sort of limbo between paradise and jehennam, for those who die without sufficient merit to deserve the former, and without sufficient demerit to be confined in the latter. Here idiots, lunatics, and infants go at death, according to the Koran.

Ar'afat (*Mount*), a granite hill 15 miles south-east of Mecca, where Adam (conducted by Gabriel) met Eve, after a punitive separation of 200 years. Every pilgrim to this mount enjoys the privilege of a Hadji.

*** A Hadji is one who has performed his Hadj, or pilgrimage to Mecca.

Aragnol, the son of Arachnê (*q.v.*). He entertained a secret and deadly hatred against prince Clarion, son of Muscarol, the fly-king. And, weaving a curious net, he soon caught the gay young flutterer, and gave him his death-wound by piercing him under the left wing.—*Spenser: Muiopotmos, or The Butterfly's Fate* (1590).

Aram (*Eugene*, 2 *syl.*), a romance by Lytton Bulwer (lord Lytton), founded on the story of a Knaresborough schoolmaster, who (under very peculiar circumstances) committed a murder. He is described as a learned man, of kindly disposition, and blameless life. The murder so haunted him that he committed suicide.

*** Thomas Hood has told the story in verse, and W. G. Wills has dramatized it.

Aramin'ta, the wife of Moneytrap, and friend of Clarissa (wife of Gripe the scrivener).—*Sir John Vanbrugh: The Confederacy* (1695).

Aranza (*The duke of*). He married Juliana, elder daughter of Balthazar. She was so haughty, arrogant, and overbearing, that, after the marriage, Aranza took her to a mean hut, which he called his home, and pretended that he was only a peasant, who had to work for his living, and expected his bride to perform the household duties. Juliana chafed for a time, but firmness, manliness, and affec-

tion won the day; and when the duke saw that she really loved him for himself, he led her to his castle and revealed to her his proper station.—*J. Tobin: The Honeymoon* (1804).

∴ Of course, this is only a *réchauffé* of Shakespeare's *Taming of the Shrew.*

Ar'aphil or **Ar'aphill,** the poetic pseudonym of William Habington. His lady-love, Miss Lucy Herbert, he calls Castara.

Aras'pes (3 *syl.*), king of Alexandria, who joined the Egyptian armament against the crusaders. He was "more famed for devices than for courage."—*Tasso: Jerusalem Delivered* (1575).

Arba'ces (3 *syl.*), king of Ibēria, in the drama called *A King or no King*, by John Fletcher (1619).

Arbate (2 *syl.*), in Racine's drama of *Mithridate* (3 *syl.*, 1673).

Arbate (2 *syl.*), governor of the prince of Ithăca, in Molière's comedy *La Princesse d'Elide* (1664). In his speech to Euryle (2 *syl.*) prince of Ithaca, persuading him to love, he is supposed to refer to Louis XV., then 26 years of age.

> Je dirai que l'amour sied bien à vos pareil . . .
> Et qu'il est malaisé que, sans être amoureux,
> Un jeune prince soit et grand et généreux!
> Act i. sc. 1.

Ar'biter El'egantiæ. C. Petronius was appointed dictator-in-chief of the imperial pleasures at the court of Nero; and nothing was considered *comme il faut* till it had received the sanction of this Roman "beau Brummel."

> Behold the new Petronius of the day,
> The arbiter of pleasure and of play.
> *Byron: English Bards and Scotch Reviewers.*

Arbre Sec, a tree said to have dried up and withered when our Lord was crucified.—*A Mediæval Christian Tradition.*

Arbre Sol foretold, with audible voice, the place and manner of Alexander's death. This tree figures in all the fabulous legends of Alexander.

Arbuthnot (*Epistle to Dr.*), by Alexander Pope. The prologue of the *Satires.* It contains the famous description of Addison, under the name of "Atticus," and is most prolific in lines familiar as household words.

Arc (*Joan of*), or *Jeanne la Pucelle,* the Maid of Orleans, daughter of a rustic of Domrémy, near Vaucouleurs, in France. She was servant at an inn when she conceived the idea of liberating France from the English. Having gained admission to Charles VII., she was sent by him to raise the siege of Orleans, and actually succeeded in so doing. Schiller (1801) wrote a tragedy on the subject; Balfe (1839), an opera; Casimir Delavigne an elegy; T. Taylor (1870) a tragedy; Southey, an epic poem on her life and death; and Voltaire, a burlesque.

N.B.—In regard to her death, M. Octave Delepière, in his *Doute Historique,* denies the tradition of her having been burnt to death at Rouen; and Vignier discovered in a family muniment chest the "contract of marriage between" Robert des Armoise, knight, and Jeanne d'Arc, surnamed "The Maid of Orleans."

Ar'cades Ambo, both fools alike; both "sweet innocents;" both alike eccentric. There is nothing in the character of Corydon and Thyrsis (Virgil's *Eclogue,* vii. 4) to justify this disparaging application of the phrase. All Virgil says is that they were both "in the flower of their youth, and both Arcadians, both equal in setting a theme for song or capping it epigrammatically;" but as Arcadia was the least intellectual part of Greece, an "Arcadian" came to signify dunce, and hence "Arcades ambo" received its present acceptation.

Arca'dia, a pastoral romance in prose by sir Philip Sidney, in imitation of the *Dian'a* of Montemayor (1590).

Arcala'us (4 *syl.*), an enchanter who bound Am'adis de Gaul to a pillar in his courtyard, and administered to him 200 stripes with his horse's bridle.—*Amadis de Gaul* (fifteenth century).

Arca'nes (3 *syl.*), a noble soldier, friend of Cas'silane (3 *syl.*) general of Candy.—*Beaumont and Fletcher: The Laws of Candy* (printed 1647).

Archan'gel. Burroughs, the puritan preacher, called Cromwell "the archangel that did battle with the devil."

Archas, "the loyal subject" of the great-duke of Moscovia, and general of the Moscovites. His son is colonel Theodore.

Young Archas, son of the general. Disguised as a woman, he assumes the name of Alinda.—*Fletcher: The Loyal Subject* (1618). Beaumont died 1616.

Archbish'op of Grana'da told his secretary, Gil Blas, when he hired him, "Whenever thou shalt perceive my pen smack of old age and my genius flag,

don't fail to advertise me of it, for I don t trust to my own judgment, which may be seduced by self-love." After a fit of apoplexy, Gil Blas ventured in the most delicate manner to hint to his grace that "his last discourse had not altogether the energy of his former ones." To this the archbishop replied, "You are yet too raw to make proper distinctions. Know, child, that I never composed a better homily than that which you disapprove. Go, tell my treasurer to give you 100 ducats. Adieu, Mr. Gil Blas; I wish you all manner of prosperity, with a little more taste."—*Lesage: Gil Blas*, vii. 3 (1715).

Ar'cher (*Francis*), friend of Aimwell, who joins him in fortune-hunting. These are the two "beaux." Thomas viscount Aimwell marries Dorinda, the daughter of lady Bountiful. Archer hands the deeds and property taken from the highwaymen to sir Charles Freeman, who takes his sister, Mrs. Sullen, under his charge again.—*George Farquhar: The Beaux' Stratagem* (1707).

Arch'ibald (*John*), attendant on the duke of Argyle.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Archima'go, the reverse of holiness, and therefore Satan the father of lies and all deception. Assuming the guise of the Red Cross Knight, he deceived Una; and under the guise of a hermit, he deceived the knight himself. Archimago (Greek, *archê magos*, "chief magician") is introduced in bks. i. and ii. of Spenser's *Faërie Queene*. The poet says—

> . . . he could take
> As many forms and shapes in seeming wise
> As ever Proteus to himself could make:
> Sometimes a fowl, sometimes a fish in lake,
> Now like a fox, now like a dragon fell.
> *Spenser: Faërie Queene*, I. ii. 10 (1590).

Archy M'Sarcasm. (See M'SARCASM.)

Archy'tas of Tarentum made a wooden pigeon that could fly; and Regiomontânus, a German, made a wooden eagle that flew from Kœnigsberg to meet the emperor; and, having saluted him, returned whence it set out (1436–1476).

Ar'cite (2 *syl.*) and **Pal'amon,** two Theban knights, captives of duke Theseus (2 *syl.*). (For the tale, see PALAMON . . .) —*Chaucer: Canterbury Tales* (1388).

Ar'den (*Enoch*), the hero of a poetic tale by Tennyson (1864). He is a seaman who had been wrecked on a desert island, and, after an absence of several years, returning home, he found his wife married to another. Seeing her both happy and prosperous, he resolves not to make himself known, so he leaves the place, and dies of a broken heart.—*Tennyson: Enoch Arden.*

Arden (*Forest of*), in Shakespeare's comedy of *As You Like It*, is a purely imaginary place.

∴ There is a forest of Arden in Staffordshire, but Shakespeare's forest cannot possibly be the same.

Ar'den of Fev'ersham, a noble character, honourable, forgiving, affectionate, and modest. His wife Alicia, in her sleep, reveals to him her guilty love for Mosby, but he pardons her on condition that she will never see the seducer again. Scarcely has she made the promise when she plots with Mosby her husband's murder. In a planned street-scuffle, Mosby pretends to take Arden's part, and thus throws him off his guard. Arden thinks he has wronged him, and invites him to his house, but Mosby conspires with two hired ruffians to fall on his host during a game of draughts, the right moment being signified by Mosby's saying, "Now I take you." Arden is murdered; but the whole gang is apprehended and brought to justice.

This drama is based on a murder which took place in 1551. Ludwig Tieck has translated the play into German, as a genuine production of Shakespeare. Some ascribe the play to George Lillo, but Charles Lamb gives 1592 as the date of its production, and says the author is unknown.

Ardenne (*Water of*). This water had the power of converting love to hate. The fountain was made by Merlin to cure sir Tristram of his love for Isolt, but sir Tristram never drank of it. It is mentioned by Bojardo, in his *Orlando Innamorato.*

∴ Nepenthe (3 *syl.*) had the direct opposite effect, namely, that of turning hatred to love. (See NEPENTHE.)

> . . . that same water of Ardenne,
> The which Rinaldo drank in happy hour,
> Described by that famous Tuscan pen . . .
> . . . It had the power to change the hearts of men
> From love to hate.
> *Spenser: Faërie Queene*, iv. 3 (1596).

Ardennes (*The Black d'*), one of Charlemagne's paladins.

Ardven, west coast of Scotland (Argyleshire and its vicinity).

> "Go!" . . . said Starno; "go to Ardven's sea-surrounded rocks. Tell the king of Selma (*Fingal*, the capital of whose kingdom was Selma) . . . I give him my daughter, the loveliest maid that ever heaved a breast of snow. Her arms are white as the foam of my waves; her soul is generous and mild."—*Ossian, Fingal*, iii.

Areopagit'ica, a prose work by Milton in favour of "liberty of the press," published in 1644. It is powerfully written, but very temperate. The title was taken from the Areopăgos, or Mars' Hill, of Athens, a famous court of justice and equity.

Areous'ki, the Indian war-god; also war, tumult.

A cry of "Areouski!" broke our sleep.
Campbell: Gertrude of Wyoming, i. 16 (1809).

Arethu'sa, daughter of king Messina, in the drama of *Philaster* or *Love 'ies a-bleeding*, by John Fletcher (printed 1633). One of the very best.

Arethu'sa, a nymph pursued by Alphēos, the river-god, and changed into a fountain in the island of Ortygia; but the river-god pursued her still, and mingled his stream with the fountain. Ever since, "like friends once parted, grown single-hearted," they leap and flow and slumber together, "like spirits that love, but live no more."

*** This fable has been exquisitely turned into poetry by Percy B. Shelley (1820).

Arethu'se (4 *syl.*), a Syracusian fountain, especially noted because the poet Theok'ritos was born on its banks. Milton alludes to it in his *Lyc'idas*, v. 85.

Argali'a, brother of Angel'ica, slain by Ferrau.—*Ariosto: Orlando Furioso* (1516).

Ar'gan, the *malade imaginaire* and father of Angelique. He is introduced taxing his apothecary's bills, under the conviction that he cannot afford to be sick at the prices charged, but then he notices that he has already reduced his bills during the current month, and is not so well. He first hits upon the plan of marrying Angelique to a young doctor, but to this the lady objects. His brother suggests that Argan himself should be his own doctor, and when the invalid replies he has not studied either diseases, drugs, or Latin, the objection is overruled by investing the "malade" in a doctor's cap and robe. The piece concludes with the ceremonial in macaronic Latin.

When Argan asks his doctor how many grains of salt he ought to eat with an egg, the doctor answers, "Six, huit, dix, etc., par les nombres pairs, comme dans les médicaments par les nombres impairs."—*Molière: Le Malade Imaginaire*, ii. 9 (1673).

Argan'no, leader of the Libicanians, and an ally of Agramont.—*Ariosto: Orlando Furioso* (1515).

Argan'te (3 *syl.*), a giantess, called "the very monster and miracle of lust." She and her twin-brother Ollyphant or Oliphant were the children of Typhœ'us and Earth. Argantē used to carry off young men as her captives, and seized "the Squire of Dames" as one of her victims. The squire, who was in fact Britomart (the heroine of chastity), was delivered by sir Sat'yrane (3 *syl.*).—*Spenser: Faërie Queene*, iii. 7 (1590).

Argante' (2 *syl.*), father of Octave (2 *syl.*) and Zerbinette (3 *syl.*). He promises to give his daughter Zerbinette to Leandre (2 *syl.*), the son of his friend Géronte (2 *syl.*); but during his absence abroad the young people fall in love, unknown to their respective fathers. Both fathers storm, and threaten to break off the engagement, but are delighted beyond measure when they discover that the choice of the young people has unknowingly coincided with their own.—*Molière: Les Fourberies de Scapin* (1671).

(Thomas Otway has adapted this play to the English stage, and called it *The Cheats of Scapin*. "Argante" he calls *Thrifty;* "Géronte" is *Gripe;* "Zerbinette" he calls *Lucia;* and "Leandre" he Anglicizes into *Leander*.)

Argan'tes (3 *syl.*), a Circassian of high rank and undoubted courage, but fierce and a great detester of the Nazarenes. Argantēs and Solyman were undoubtedly the bravest heroes of the infidel host. Argantēs was slain by Rinaldo, and Solyman by Tancred.—*Tasso: Jerusalem Delivered* (1575).

Bonaparte stood before the deputies like the Argantēs of Italy's heroic poet.—*Sir W. Scott.*

Ar'genis, a political romance in Latin, by John Barclay (1621). It has been frequently translated into English.

Ar'genk (*The halls of*). Here are portrayed all the various creatures that inhabited this earth before the creation of Adam.—*Beckford: Vathek* (1784).

Ar'gentile (3 *syl.*), daughter of king Adelbright, and ward of Edel. Curan, a Danish prince, in order to woo her, became a drudge in her house, but, being obliged to quit her service, became a shepherd. Edel, the guardian, forcing his suit on Argentile, compelled her to flight, and she became a neatherd's maid. In this capacity Curan wooed and won her. Edel was forced to restore the possessions of his ward, and Curan became king of Northumberland. As for

Edel, he was put to death.—*Warner: Albion's England* (1586).

Ar'gentin (*Le sieur d'*), one of the officers of the duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Arge'o, baron of Servia and husband of Gabrina.—*Ariosto: Orlando Furioso* (1516).

Arges'tes (3 *syl.*), the west wind.

Wingèd Argestes, faire Aurora's sonne,
Licensed that day to leave his dungeon,
Meekly attended.
W. Brown: Britannia's Pastorals, ii. 5 (1613).

Arges'tes (3 *syl.*), the north-east wind; Cæ'cias, the north-west; Bo'reas, the full north.

Boreas and Cæcias and Argestes loud
. . . rend the woods, and seas upturn.
Milton: Paradise Lost, x. 699, etc. (1665).

N.B.—The exact direction of the winds in Greek and Latin it is not possible to determine. The west wind is generally called "Zephyrus," and the Romans called the north-east wind "Vulturnus." Perhaps we may reckon *Boreas* as full north; *Auster* as south; *Eurus* as east; and *Zephyrus* as west.

Ar'gillan, a haughty, turbulent knight, born on the banks of the Trent. He induced the Latians to revolt, was arrested, made his escape, but was ultimately slain in battle by Solyman.—*Tasso: Jerusalem Delivered*, viii., ix. (1575).

Argon and Runo, the two sons of Annir king of Inis-thona, an island of Scandinavia. Cor'malo, a neighbouring chief, came to the island, and asked for the honour of a tournament. Argon granted the request and overthrew him, which so vexed Cormalo, that during a hunt he shot both the brothers with his bow. Their dog Runo, running to the hall, howled so as to attract attention, and Annir, following the hound, found his two sons both dead. On his return he discovered that Cormalo had run off with his daughter; but Oscar, son of Ossian, slew Cormalo in fight, and restored the young lady to her father.—*Ossian: The War of Inis-thona.*

Argonautic Expedition (*The*) or **Argonau'tica,** about a generation before the Trojan War. A narration in Greek hexameters and in four books of the expedition of Jason and some fifty Greek heroes from Iolcus in Thessaly to Colchis, in the *Argo*, a ship of fifty oars, to fetch thence the Golden Fleece, which was hung on an oak and guarded by a sleepless dragon. After many strange adventures the crew reached Colchis, and the king promised to give Jason the fleece if he would yoke to a plough the two fire-breathing bulls, and sow the dragons' teeth left by Cadmus in Thebes. Jason, by the help of Medea, a sorceress, fulfilled these conditions, became master of the fleece, and, with Medea who had fallen in love with him, secretly quitted Colchis. The return voyage was as full of adventures as the outward one, but ultimately the ship arrived at Iolcus, and was dedicated to Neptune in Corinth.

Arg'uri (in Russian Armenia). Here, according to tradition, Noah first planted the vine. (*Argh urri*, "he planted the vine.")

Ar'gus, the turf-writer, was Irwin Willes, who died in 1871.

Argyle' (*Mac Callum More, duke of*), in the reign of George I.—*Sir W. Scott: Rob Roy* (1818).

Mac Callum More, marquis of Argyle, in the reign of Charles I., was commander of the parliamentary forces, and is called "Gillespie Grumach;" he disguises himself, and assumes the name of Murdoch Campbell. —*Sir W. Scott: Legend of Montrose* (1819).

(Duke and duchess of Argyle are introduced also in *The Heart of Midlothian*, by sir W. Scott, 1818.)

Ariad'ne (4 *syl.*), daughter of Minos king of Crete. She gave Theseus a clew of thread to guide him out of the Cretan labyrinth. Theseus married his deliverer, but when he arrived at Naxos (*Dia*) forsook her, and she hanged herself.

Surely it is an Ariadné. . . . There is dawning womanhood in every line; but she knows nothing of Naxos.—*Ouida: Ariadne*, i. 1.

Aria'na, an ancient name of Khorassan, in Persia.

Ar'ibert, king of the Lombards (653–661), left "no male pledge behind," but only a daughter named Rhodalind, whom he wished duke Gondibert to marry, but the duke fell in love with Bertha, daughter of As'tragon, the sage. The tale being unfinished, the sequel is not known. —*Davenant: Gondibert* (died 1668).

Arico'nium, Kenchester, in Hereford, on the Ine. Here Offa had a palace. In poetry, Ariconium means Herefordshire, noted for its wool.

I [*Hermes*] conduct
The English merchant, with the buxom fleece
Of fertile Ariconium, while I clothe
Sarmatian kings [*Poland and Russia*].
Akenside: Hymn to the Naiads.

Arideus [*A-reé'-de-us*), a herald in the Christian army.—*Tasso: Jerusalem Delivered* (1575).

A'riel, in *The Tempest*, an airy spirit, able to assume any shape, **or** even to become invisible. He was enslaved to the witch Syc'orax, mother of Cal'iban, who overtasked the little thing, and in punishment for not doing what was beyond his strength, imprisoned him for twelve years in the rift of a pine tree, where Caliban delighted to torture him with impish cruelty. Prospero, duke of Milan and father of Miranda, liberated Ariel from the pine-rift, and the grateful spirit served the duke for sixteen years, when he was set free.

> And like Ariel in the cloven pine tree,
> For its freedom groans and sighs.
> *Longfellow: The Golden Milestone.*

A'riel, the sylph in Pope's *Rape of the Lock*. The impersonation of "fine life" in the abstract, the nice adjuster of hearts and necklaces. When disobedient he is punished by being kept hovering over the fumes of chocolate, or is transfixed with pins, clogged with pomatums, or wedged in the eyes of bodkins.

A'riel, one of the rebel angels. The word means "the Lion of God." Abdiel encountered him, and overthrew him.—*Milton: Paradise Lost*, vi. 371 (1665).

Ariman'es (4 *syl.*), the prince of the powers of evil, introduced by Byron in his drama called *Manfred*. The Persians recognized a power of good and a power of evil: the former Yezad, and the latter Ahriman (in Greek, Oroma'zes and Ariman'nes). These two spirits are ever at war with each other. Oromazes created twenty-four good spirits, and enclosed them in an egg to be out of the power of Arimanês; but Arimanês pierced the shell, and thus mixed evil with every good. However, a time will come when Arimanês shall be subdued, and the earth become a perfect paradise.

Arimas'pians, a one-eyed people of Scythia, who adorned their hair with gold. As gold-mines were guarded by Gryphons, there were perpetual contentions between the Arimaspians and the Gryphons. (See GRYPHON.)

> Arimaspi, quos diximus uno oculo in fronte media insignes: quibus assidue bellum esse circa metalla cum gryphis, ferarum volucri genere, quale vulgo traditur, erwente ex cuniculis aurum, mire cupiditate et feris custodientibus, et Arimaspis rapientibus, multi, sed maxime illustres Herodotus et Aristeas Proconnesius scribunt.—*Pliny, Nat. Hist.*, vii. 2.

Ar'ioch ["*a fierce lion*"], one of the fallen angels overthrown by Abdiel.—*Milton: Paradise Lost*, vi. 371 (1665).

Ariodan'tes (5 *syl.*), the beloved of Geneu'ra, a Scotch princess. Geneura being accused of incontinence, Ariodantes stood forth her champion, vindicated her innocence, and married her.—*Ariosto: Orlando Furioso* (1516).

(Ariodantes was made duke of Albania.)

Ari'on. William Falconer, author of *The Shipwreck*, speaks of himself under this pseudonym (canto iii.). He was sent to sea when a lad, and says he was eager to investigate the "antiquities of foreign states." He was junior officer in the *Britannia*, which was wrecked against the projecting verge of cape Colonna, the most southern point of Attica, and was the only officer who survived.

> Thy woes, Arion, and thy simple tale
> O'er all the hearts shall triumph and prevail.
> *Campbell: Pleasures of Hope*, ii. (1799).

Ari'on, a Greek musician, who, to avoid being murdered for his wealth, threw himself into the sea, and was carried to Tæ'naros on the back of a dolphin.

Ari'on, the wonderful horse which Herculês gave to Adrastos. It had the gift of human speech, and the feet on the right side were the feet of a man.

¶ The two horses of Achilles possessed the power of human speech. Balaam's ass had the same gift. (See SPEECH ascribed to dumb animals.)

(One of the masquers in sir W. Scott's *Kenilworth* is called "Arion.")

Ario'sto of the North, sir Walter Scott (1771-1832).

> And, like the Ariosto of the North,
> Sang ladye-love and war, romance and knightly worth.
> *Byron: Childe Harold*, iv. 40.

Aristæ'us, protector of vines and olives, huntsmen and herdsmen. He instructed man also in the management of bees, taught him by his mother Cyrênê.

> In such a palace Aristæus found
> Cyrenê, when he bore the plaintive tale
> Of his lost bees to her maternal ear.
> *Cowper: The Ice Palace of Anne of Russia.*

Aristar'chus, any critic. Aristarchus of Samothrace was the greatest critic of antiquity. His labours were chiefly directed to the *Iliad* and *Odyssey* of Homer. He divided them into twenty-four books each, marked every doubtful line with an obelos, and every one he considered especially beautiful with an asterisk. (Fl. B.C. 156; died aged 72.)

> The whole region of belles lettres fell under my inspection . . . There, sirs, like another Aristarch, I dealt out fame and damnation at pleasure.—*S. Foote: The Liar*, i. 2.

"How, friend!" replied the archbishop, "has it *[the homily]* met with any Aristarchus *[severe critic]*?"—*Lesage: Gil Blas*, vii. 4 (1715).

Aristo (2 *syl.*), brother of Chrysale (2 *syl.*), not a *savant*, but a practical tradesman. He sympathizes with Henriette, his womanly niece, against his sister-in-law Philaminte (3 *syl.*) and her daughter Armande (2 *syl.*), who are *femmes savantes.*—*Molière: Les Femmes Savantes* (1672).

Aristeas, a poet who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth. When not in the human form, he took the form of a stag.—*Greek Legend.*

Aristi'des (*The British*), Andrew Marvell, an influential member of the House of Commons in the reign of Charles II. He refused every offer of promotion, and a direct bribe tendered to him by the lord treasurer. Dying in great poverty, he was buried, like Aristidês, at the public expense (1620–1678).

Aristip'pus, a Greek philosopher of Cyre'nê, who studied under Soc'ratês, and set up a philosophic school of his own, called "he'donism" (ἡδονή, "pleasure").

*** C. M. Wieland has an historic novel in German, called *Aristippus*, in which he sets forth the philosophical dogmas of this Cyrenian (1733–1813).

An axiom of Aristippos was, *Omnis Aristippum decuit color, et status, et res* (Horace, *Epist.*, i. 17. 23); and his great precept was, *Mihi res, non me rebus subjungere* (Horace, *Epist.*, i. 1. 18).

I am a sort of Aristippus, and can equally accommodate myself to company and solitude, to affluence and frugality.—*Lesage: Gil Blas*, v. 12 (1715).

Aristobu'lus, called by Drayton Aristob'ulus (*Rom.* xvi. 10), and said to be the first that brought to England the "glad tidings of salvation." He was murdered by the Britons.

The first that ever told Christ crucified to us,
By Paul and Peter sent, just Aristob'ulus . . .
By the Britons murdered was.
Drayton: Polyolbion, xxiv. (1622).

Aristom'enes (5 *syl.*), a young Messenian of the royal line, the "Cid" of ancient Messe'nia. On one occasion he entered Sparta by night to suspend a shield in the temple of Pallas. On the shield were inscribed these words: "Aristomenês from the Spartan spoils dedicates this to the goddess."

¶ A similar tale is told of Fernando Perez del Pulgar, when serving under Ferdinand of Castile at the siege of Grana'da. With fifteen companions he entered Granada, then in the power of the Moors, and nailed to the door of the principal mosque with his dagger a tablet inscribed, "Ave, Maria!" then galloped back before the guards recovered from their amazement.—*Washington Irving: Conquest of Granada*, 91.

Aristoph'anes (5 *syl.*), a Greek who wrote fifty-four comedies, eleven of which have survived to the present day (B.C. 443–380). He is called "The Prince of Ancient Comedy," and Menander "The Prince of New Comedy" (B.C. 342–291).

The English or *Modern Aristophanês*, Samuel Foote (1722–1777).

The French Aristophanês, J. Baptiste Poquelin de Molière (1622–1673).

Aristotle. The mistress of this philosopher was Hepyllis; of Plato, Archionassa; and of Epicurus, Leontium.

Aristotle of China, Tehuhe, who died A.D. 1200, called "The Prince of Science."

Aristotle of Christianity, Thos. Aqui'nas, who tried to reduce the doctrines of faith to syllogistic formulæ (1224–1274).

Aristotle of the Nineteenth Century, George Cuvier, the naturalist (1769–1832).

Ar'istotle in Love. Godfrey Gobilyve told Sir Graunde Amoure that Aristotle the philosopher was once in love, and the lady promised to listen to his prayer if he would grant her request. The terms being readily accepted, she commanded him to go on all-fours; and then, putting a bridle into his mouth, mounted on his back, and drove him about the room till he was so angry, weary, and disgusted, that he was quite cured of his foolish attachment.—*Hawes: The Pastime of Plesure*, xxix. (1555).

Armado (*Don Adriano de*), a pompous military bully and braggart, in Shakespeare's *Love's Labour's Lost*. This man was chosen by Ferdinand, the king of Navarre, when he resolved to spend three years in study with three companions, to relate in the interim of his studies "in high-born words the worth of many a knight from tawny Spain lost in the world's debate."

His humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. . . . He drawerth out the thread of his verbosity finer than the staple of his argument.—*Shakespeare: Love's Labour's Lost*, act v. sc. 2 (1594).

Armande (2 *syl.*), daughter of Chrysale (2 *syl.*) and sister of Henriette.

Armande is a *femme savante*, and Henriette a "thorough woman." Both love Clitandre; but Armande loves him platonicly, while Henriette loves him with womanly affection. Clitandre prefers the younger sister, and, after surmounting the usual obstacles, marries her.—*Molière: Les Femmes Savantes* (1672).

Armi'da, in Tasso's *Jerusalem Delivered.* A sorceress, who seduced Rinaldo and other crusaders from the siege of Jerusalem. Rinaldo was conducted by her to her splendid palace, where he forgot his vows, and abandoned himself to sensual joys. Carlo and Ubaldo were sent to bring him back, and he escaped from Armida; but she followed him, and, not being able to allure him back again, set fire to her palace, went to Egypt, and offered to marry any one who would kill Rinaldo. She herself discharged an arrow at him, and attempted to kill herself but was prevented by Rinaldo, to whom she became reconciled.

Her father was Arbilan of humble race, her mother was Chariclēa queen of Damascus; both died while Armida was a mere child. Her uncle was Hidrastes (3 *syl.*) king of Damascus.

> [Julia's] small hand
> Withdrew itself from his, but left behind
> A little pressure . . . but ne'er magician's wand
> Wrought change with all Armida's fairy art,
> Like what this light touch left on Juan's heart.
> *Byron: Don Juan*, I. 71.

N.B.—When the young queen of Frederick William of Prussia rode about in military costume to incite the Prussians to arms against Napoleon, the latter wittily said, "She is Armida in her distraction setting fire to her own palace."

(Both Glück and Rossini have taken the story of Armida as the subject of an opera.)

Armida's Girdle. Armida had an enchanted girdle, which, "in price and beauty," surpassed all her other ornaments; even the cestus of Venus was less costly. It told her everything; "and when she would be loved, she wore the same."—*Tasso: Jerusalem Delivered* 1575).

ARMSTRONG (*Archie*), court jester to James I., introduced in *The Fortunes of Nigel*, by sir Walter Scott (1822).

Armstrong (*Grace*), the bride-elect of Hobbie Elliot of the Heugh-foot, a young farmer.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Arm'strong (*John*), called "The Laird's Jock." He is the laird of Mangerton. This old warrior witnesses a national combat in the valley of Liddesdale, between his son (the Scotch chieftain) and Foster (the English champion), in which young Armstrong is overthrown. —*Sir W. Scott: The Laird's Jock* (time, Elizabeth).

Armstrong (*Johnny*), a ballad, the tale of which is as follows: James V. of Scotland, in an expedition against the borderers, in 1529, came in contact with Johnny Armstrong, the freebooter, and his horsemen. Armstrong craved pardon and permission to enter the royal service; but the king replied—

> Thou shalt have no pardon, [but]
> To-morrow morning by ten o' the clock
> Ye all shall hang on the gallows-tree.

A fight, of course, ensued, "and every man was slain." Their graves are still pointed out in Carlenrig churchyard.

Ar'naut, an Albanian mountaineer. The word means "a brave man."

> Stained with the best of Arnaut blood.
> *Byron: The Giaour*, 526.

Arnheim (2 *syl.*). *The baron Herman von Arnheim*, Anne of Geierstein's grandfather.

Sibilla of Arnheim, Anne's mother.

The baroness of Arnheim, Anne of Geierstein.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Ar'no, the river of Florence, the birthplace of both Dantê and Boccaccio.

> At last the Muses rose . . . and scattered . . . as they flew,
> Their blooming wreaths from fair Valclusa's bowers [*Petrarch*]
> To Arno's myrtle border.
> *Akenside: Pleasures of Imagination*, ii.

AR'NOLD, the deformed son of Bertha, who hates him for his ugliness. Weary of life, he is about to make away with himself, when a stranger accosts him, and promises to transform him into any shape he likes best. He chooses that of Achillês, and then goes to Rome, where he joins the besieging army of Bourbon. During the siege, Arnold enters St. Peter's of Rome just in time to rescue Olimpia; but the proud beauty, to prevent being taken captive by him, flings herself from the high altar on to the pavement, and is taken up apparently lifeless. As the drama was never completed, the sequel is not known.—*Byron: The Deformed Transformed.*

Ar'nold, the torch-bearer at Rotherwood.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ar'nold of Benthuysen, disguised as a beggar, and called "Ginks."—*Fletcher: The Beggar's Bush* (1622).

Arnold (*Matthew*). His creed for the regeneration of man is contained in the three words, "Light, Sweetness, and Culture." Dante speaks of "Light, Grace, and Mercy;" but neither approaches St. Paul's triplet, "Faith, Hope and Charity."

Arnoldo, son of Melchtal, patriot of the forest cantons of Switzerland. He was in love with Mathilde (3 *syl.*), sister of Gessler, the Austrian governor of the district. When the tyranny of Gessler drove the Swiss into rebellion, Arnoldo joined the insurgents; but after the death of Gessler he married Mathilde, whose life he had saved when it was imperilled by an avalanche.—*Rossini: Guglielmo Tell* (1829).

Arnol'do, a gentleman contracted to Zeno'cia, a chaste lady, dishonourably pursued by the governor, count Clodio.—*Beaumont and Fletcher: The Custom of the Country* (printed 1647).

Ar'nolphe (2 *syl.*), a man of wealth, who has a crotchet about the proper training of girls to make good wives, and tries his scheme on Agnes, whom he adopts from a peasant's hut, and whom he intends in time to make his wife. She was brought up, from the age of four years, in a country convent, where difference of sex and the conventions of society were wholly ignored. But when removed from the convent, she treated men like school-girls, nodded to them familiarly, kissed them, and played with them. Being told by her guardian that married women have more freedom than maidens, she asked him to marry her; however, a young man named Horace fell in love with her, and made her his wife, so Arnolphe, after all, profited nothing by his pains.—*Molière: L'École des Femmes* (1662).

> Dans un petit couvent loin de toute pratique
> Je le fis élever selon ma politique
> C'est-à-dire, ordonnant quels soins on emploeroit
> Pour le rendre idiote autant qu'il se pourroit.
> Act I. 2.

Arnolpho, a German duke slain by Rodomont.—*Ariosto: Orlando Furioso.*

Ar'not (*Andrew*), one of the yeomen of the Balafré [Ludovic Lesly].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Arod, in the second part of *Absalom and Achitophel*, by Tate and Dryden, is meant for sir William Waller, who detected the "Meal-tub Plot."

> In the sacred annals of our plot,
> Industrious Arod never be forgot.
> The labours of this midnight magistrate
> May vie with Corah's [*Titus Oates*] to preserve the state.
> *Part* ii. 533, etc. (1682).

Aron'teus (4 *syl.*), an Asiatic king, who joined the Egyptian armament against the crusaders.—*Tasso: Jerusalem Delivered* (1575).

Aroun'dight, the sword of sir Lancelot of the Lake.

Arpa'sia, the betrothed of Mone'sês, a Greek, but made by constraint the bride of Baj'azet sultan of Turkey. Bajazet commanded Monêsês to be bow-strung in the presence of Arpasia, to frighten her into subjection, but she died at the sight.—*Rowe: Tamerlane* (1702).

Ar'rant Knave (*An*), a corruption of the Anglo-Saxon *nearo-cnâpa* ("great knave"). Similarly, *nearo-brégd* ("great fear"); *nearo-gráp* ("great grip"); *nearo-wrence* ("great deceit"), etc.

Ar'rot (*Dame*), the weasel in the beast-epic of *Reynard the Fox* (1498).

Arrow in the Fable (*The*). "The arrow, like that in the fable, has to be aimed at a mark which the archer's eye is allowed to see only as reflected on some other substance." The allusion is to the Parthians, who shot behind them when in flight. It is said that each Parthian horseman carried on his back a "reflecting plate of metal," in which the man behind saw reflected those in pursuit. He shot, therefore, over his left shoulder, guided by the reflection of the foe in the back of the man before him.

Arrow Festival (*The*), instituted by Zoroaster to commemorate the flight of the arrow shot from the top of the Peak of Demavend, in Persia, with such miraculous prowess as to reach the banks of the Oxus, causing the whole intervening country to be ceded to Persia.

Arrow shot a Mile. Robin Hood and Little John "frequently shot an arrow a measured mile" (1760 yards).

> Tradition informs us that in one of Robin Hood's peregrinations, attended by Little John, he went to dine at Whitby Abbey with the abbot Richard . . . they went to the top of the abbey, and each of them shot an arrow, which fell not far from Whitby-lathe, and a pillar was set up by the abbot where each arrow was found . . . both fell more than a measured mile from the abbey.—*Charlton: History of Whitby, York*, 146.

Ar'saces (3 *syl.*), the patronymic name of the Persian kings, from Arsaces,

their great monarch. It was generally added to some distinctive name or appellation, as the Roman emperors added the name of Cæsar to their own.

Cujus memoriæ hunc honorem Parthi tribuerunt ut omnes exinde reges suos Arsăcis nomine nuncupent.—*Justin: Historiarum Philippicæ*, xli.

Arse'tes (3 *syl.*), the aged eunuch who brought up Clorinda, and attended on her.—*Tasso: Jerusalem Delivered* (1575).

Ar'taban, the French type of nobiliary pride.

Ar'tamenes (3 *syl.*) or **Le Grand Cyrus,** "a long-winded romance," by Mdlle. Scudéri (1607–1701).

Artaxam'inous (5 *syl.*), king of Utopia, married to Griskinissa, whom he wishes to divorce for Distaffi'na. But Distaffina is betrothed to general Bombastês, and when the general finds that his "fond one" prefers "half a crown" to himself, he hates all the world, and challenges the whole race of man by hanging his boots on a tree, and daring any one to displace them. The king, coming to the spot, reads the challenge, and cuts the boots down, whereupon Bombastês falls on his majesty, and "kills him," in a theatrical sense, for the dead monarch, at the close of the burletta, joins in the dance, and promises, if the audience likes, "to die again to-morrow." —*Rhodes: Bombastes Furioso.*

Ar'tchila Mur'tchila, the magic words which "Fourteen" was required to pronounce when he wished to get any specific object "into his sack."—*A Basque Legend.* (See FOURTEEN.)

Ar'tegal, a mythic king of Britain in the *Chronicle* of Geoffrey of Monmouth. Milton introduces him in his mythical *History of Britain* in six books (1670).

Ar'tegal or **Arthegal** (*Sir*), son of Gorlois prince of Cornwall, stolen in infancy by the fairies, and brought up in Fairyland. Brit'omart saw him in Venus's looking-glass, and fell in love with him. She married him, and became the mother of Aurelius Conan, from whom (through Cadwallader) the Tudor dynasty derives descent. The wanderings of Britomart, as a lady knight-errant and the impersonation of chastity, is the subject of book iii. of the *Faërie Queene;* and the achievements of sir Artegal, as the impersonation of justice, is the subject of bk. v.

"Sir Artegal's first exploit was to decide to which claimant a living woman belonged. This he decided according to Solomon's famous judgment respecting "the living and dead child" (canto 1). His next was to destroy the corrupt practice of bribery and toll (canto 2). His third was the exposing of Braggadoccio and his follower Trompart (canto 3). He had then to decide to which brother a chest of money found at sea belonged—whether to Bracidas or Am'idas; he gave judgment in favour of the former (canto 4). He then fell into the hands of Rad'igund queen of the Amazons, and was released by Britomart (cantos 5 and 6), who killed Radigund (canto 7). His last and greatest achievement was the deliverance of Ire'na (*Ireland*) from Grantorto (*rebellion*), whom he slew (canto 12).

(This rebellion was that called the earl of Desmond's, in 1580. Before bk. iv. 6, Artegal is spelt Arthegal, but never afterwards.)

N.B.—"Sir Artegal" is meant for lord Gray of Wilton, Spenser's friend. He was sent in 1580 into Ireland as lord-lieutenant, and the poet was his secretary. The marriage of Artegal with Britomart means that the justice of lord Gray was united to purity of mind or perfect integrity of conduct.—*Spenser: Faërie Queene,* v. (1596).

Artemis'ia, daughter of Lygdămis and queen of Carla. With five ships she accompanied Xerxes in his invasion of Greece, and greatly distinguished herself in the battle of Salămis by her prudence and courage. (This is *not* the Artemisia who built the Mausoleum.)

Our statues . . . she
The foundress of the Babylonian wall [*Semirămis*],
The Carian Artemisia, strong in war.
Tennyson: The Princess, ii.

Artemis'ia, daughter of Hecatomnus and sister-wife of Mausō'lus. Artemisia was queen of Caria, and at the death of her fraternal husband raised a monument to his memory (called a mausolē'um), which was one of the "Seven Wonders of the World." It was built by four different architects: Scopas, Timotheus, Leocharês, and Bruxis.

This made the four rare masters which began
Fair Artemysia's husband's dainty tomb
(When death took her before the work was done,
And so bereft them of all hopes to come),
That they would yet their own work perfect make
E'en for their workes, and their self-glories sake.
Lord Brooke: An Inquiry upon Fame, etc. (1554–1628).

Artful Dodger, the sobriquet of John Dawkins, a young thief, up to every

sort of dodge, and a most marvellous adept in villainy.—*Dickens: Oliver Twist* (1837).

Arthgallo, a mythical British king, brother of Gorbonian, his predecessor on the throne, and son of Mor'vidus, the tyrant who was swallowed by a sea-monster. Arthgallo was deposed, and his brother El'idure was advanced to the throne instead.—*Geoffrey: British History*, iii. 17 (1142).

ARTHUR (*King*), parentage of. His father was Uther the pendragon, and his mother Ygernê (3 *syl.*), widow of Gorloïs duke of Cornwall. Ygernê had been a widow only three hours, knew not that the duke was dead (pt. i. 2), and her marriage with the pendragon was not consummated till thirteen days afterwards. When the boy was born Merlin took him, and he was brought up as the foster-son of sir Ector (Tennyson says "sir Anton"), till Merlin thought proper to announce him as the lawful successor of Uther, and had him crowned. Uther lived two years after his marriage with Ygernê.—*Sir T. Malory: History of Prince Arthur*, i. 2, 6 (1470).

Wherefore Merlin took the child
And gave him to sir Anton, an old knight
And ancient friend of Uther; and his wife
Nursed the young prince, and reared him with her own.
Tennyson: Coming of Arthur.

Coming of Arthur. Leod'ogran, king of Cam'eliard (3 *syl.*), appealed to Arthur to assist him in clearing his kingdom of robbers and wild beasts. This being done, Arthur sent three of his knights to Leodogran, to beg the hand of his daughter Guenever in marriage. To this Leodogran, after some little hesitation, agreed, and sir Lancelot was sent to escort the lady to Arthur's court.

Arthur not dead. According to tradition Arthur is not dead, but rests in Glastonbury, "till he shall come again, full twice as fair, to rule over his people." (See BARBAROSSA.)

According to tradition, Arthur never died, but was converted into a raven by enchantment, and will, in the fulness of time, appear again in his original shape, to recover his throne and sceptre. For this reason there is never a raven killed in England.—*Cervantes: Don Quixote*, I. ii. 5 (1605).

Arthur's Twelve Battles (or victories over the Saxons). 1. The battle of the river Glem (*i.e.* the glen of Northumberland). 2 to 5. The four battles of the Duglas (which falls into the estuary of the Ribble). 6. The battle of Bassa, said to be Bashall Brook, which joins the Ribble near Clithere. 7. The battle of Celidon, said to be Tweeddale. 8. The battle of Castle Gwenion (*i.e.* Caer Wen, in Wedale, Stow). 9. The battle of Caerleon, *i.e.* Carlisle; which Tennyson makes to be Caerleon-upon-Usk. 10. The battle of Trath Treroit, in Anglesey, some say the Solway Frith. 11. The battle of Agned Cathregonion (*i.e.* Edinburgh). 12. The battle of Badon Hill (*i.e.* the Hill of Bath, now Bannerdown).

Then bravely chanted they
The several twelve pitched fields he [*Arthur*] with the Saxons fought.
Drayton: Polyolbion, iv. (1612).

Arthur, one of the Nine Worthies. Three were Gentiles: Hector, Alexander, and Julius Cæsar; three were Jews: Joshua, David, and Judas Maccabæus; three were Christians: Arthur, Charlemagne, and Godfrey of Bouillon.

Arthur's Body found. In 1189 the body of king Arthur was found in Glastonbury Abbey, 16 feet under the surface. It was found under a stone, bearing the inscription, *Hic jacit sepultus inclitus rex Arthurus in Insula Avallonia.* The body had crumbled into dust, but a lock of golden-red hair was found, supposed to be that of his wife.—*Sharon Turner: History of the Anglo-Saxons*, p. 107.

Arthur's Butler, sir Lucas or Lucan, son of duke Corneus; but sir Griflet, son of Cardol, assisted sir Key and sir Lucas "in the rule of the service."—*History of Prince Arthur*, i. 8 (1470).

Arthur's Dagger, Carnwenhan.

Arthur's Dog, Caval.

Arthur's Drinking-Horn. No one who was unchaste or unfaithful could drink from this horn. *Lai du Corn* and *Morte d'Arthur.* (See CHASTITY.)

Arthur's Foster-Father and Mother, sir Ector and his lady. Their son, sir Key (his foster-brother), was his seneschal or steward.—*Sir T. Malory: History of Prince Arthur*, i. 3, 8 (1470).

N. B.—Tennyson makes sir Anton the foster-father of Arthur.

Arthur's Lance, Rhomgomyant.

Arthur's Mare, Llamrei, which means "bounding, curvetting, spumador."

Arthur's Round Table. It contained seats for 150 knights. Three were reserved, two for honour, and one (called the "siege perilous") for sir Galahad, destined to achieve the quest of the sangreal. If any one else attempted to sit in it, his death was the certain penalty

** There is a table so called at Winchester, and Henry VIII. showed it to

François I. as the very table made by Merlin for Uther the pendragon.

And for great Arthur's seat, her Winchester prefers,
Whose old round table yet she vaunteth to be hers.
Drayton: Polyolbion, ii. (1612).

Arthur's Shield, Pridwin. Geoffrey calls it Priwen, and says it was adorned with the picture of the Virgin Mary.—*British History*, ix. 4 (1142).

∴ In the *Mabinogion* it is called Wenebgwrthucher.

Arthur's Sisters [half-sisters], Morgause or Margawse (wife of king Lot); Elain (wife of king Nentres of Carlot); and Morgan le Fay, the "great clark of Nigromancy," who wedded king Vrience, of the land of Corê, father of Ewayns le Blanchemayne. Only the last had the same mother (Ygraine or Ygernê) as the king.—*Sir T. Malory: History of Prince Arthur*, i. 2.

Arthur's Sons—Urien, Llew, and Arawn. Borre was his son by Lyonors, daughter of the earl Sanam.—*History of Prince Arthur*, i. 15. Mordred was his son by Elain, wife of king Nentres of Carlot. In some of the romances collated by sir T. Malory he is called the son of Margause and Arthur; Margause being called the wife of king Lot, and sister of Arthur. This incest is said to have been the cause of Mordred's hatred of Arthur. —Pt. i. 17, 36, etc.

(In the Welsh "Triads," Llew is called Llacheu. He is said to have been "most valiant and learned.")

Arthur's Spear, Rone. Geoffrey calls it Ron. It was made of ebony.—*British History*, ix. 4 (1142). (See LANCE.)

His spere he nom an honde tha Ron wes ihaten.
Layamon: Brut. (twelfth century).

Arthur's Sword, Escal'ibur or Excal'iber. Geoffrey calls it Caliburn, and says it was made in the isle of Avallon.—*British History*, ix. 4 (1142).

The temper of his sword, the tried Escalabour,
The bigness and the length of Rone, his noble spear,
With Pridwin, his great shield.
Drayton: Polyolbion, iv. (1612).

Arthur (*King*), in the burlesque opera of *Tom Thumb*, has Dollallolla for his queen, and Huncamunca for his daughter. This dramatic piece, by Henry Fielding, the novelist, was produced in 1730, but was altered by Kane O'Hara, author of *Midas*, about half a century later.

Arthur's Harp, a Lyræ, which forms a triangle with the Pole-star and Arcturus.

Dost thou know the star
We call the "Harp of Arthur" up in heaven?
Tennyson: The Last Tournament.

Arthur's Seat, the hill which overhangs Edinburgh.

Nor hunt the bloodhounds back to Arthur's seat!
Byron: English Bards and Scotch Reviewers.

Arthurian Romances.

King Arthur and the Round Table, a romance in verse (1096).

The Holy Graal (in verse, 1100).

Titurel or *The Guardian of the Holy Graal*, by Wolfram von Eschenbach. Titurel founded the temple of Graalburg as a shrine for the holy graal.

The Romance of Parzival, prince of the race of the kings of Graalburg. By Wolfram of Eschenbach (in verse). This romance was translated into French by Chrétien de Troyes in 1170. It contains 4018 eight-syllable lines.

Launcelot of the Lake, by Ulrich of Zazikoven, contemporary with William Rufus.

Wigalois or *The Knight of the Wheel*, by Wirnd of Graffenberg. This adventurer leaves his mother in Syria, and goes in search of his father, a knight of the Round Table.

Iwain or *The Knight of the Lion*, and *Ereck*, by Hartmann von der Aue (thirteenth century).

Tristan and Yseult (in verse, by Master Gottfried of Strasburg (thirteenth century). This is also the subject of Luc du Gast's prose romance, which was revised by Elie de Borron, and turned into verse by Thomas the Rhymer, of Ercildoune, under the title of the *Romance of Tristram*.

Merlyn Ambroise, by Robert de Borron.

Roman des diverses Quêtes de St. Graal, by Walter Mapes (prose).

A Life of Joseph of Arimathea, by Robert de Borron.

La Mort d'Artur [*d'Arthur*], by Walter Mapes.

The Idylls of the King, by Tennyson, in blank verse, containing "The Coming of Arthur," "Gareth and Lynette," "Geraint and Enid," "Merlin and Vivien," "Lancelot and Elaine," "The Holy Graal," "Peleas and Estarre" (2 *syl.*), "The Last Tournament," "Guinevere" (3 *syl.*), and "The Passing of Arthur," which is the "Morte d'Arthur" with an introduction added to it.

(The old Arthurian Romances have been collated and rendered into English by sir Thomas Malory, in three parts. Part i. contains the early history of Arthur and the beautiful allegory of Gareth and Linet; part ii. contains the adventures of sir Tristram; and part iii. the adventures of sir Launcelot, with the death of

Arthur and his knights. Sir Frederick Madden and J. T. K. have also contributed to the same series of legends.)

*** *Sources of the Arthurian Romances.* The prose series of romances called Arthurian owe their origin to: 1. The legendary chronicles composed in Wales or Brittany, such as *De Excidio Britanniæ* of Gildas. 2. The chronicles of Nennius (ninth century). 3. The Armoric collections of Walter [Cale'nius] or Gauliter, archdeacon of Oxford. 4. The *Chrontcon sive Historia Britonum* of Geoffrey of Monmouth. 5. Floating traditions and metrical ballads and romances. (See CHARLEMAGNE and MABINOGION.)

The story of king Arthur, of course, has been represented in sundry forms. There is an opera by Dryden, music by Purcell (1691); a play by Hathaway (1598); an heroic poem entitled *Prince Arthur* (1695), by sir Richard Blackmore, followed in 1697 by *King Arthur*; a poem in twelve books by Edward, lord Lytton; *Idylls of the King*, by Tennyson; *Death of King Arthur*, a ballad.

Ar'thuret (*Miss Seraphina* the papist, and *Miss Angelica*), two sisters in sir W. Scott's novel called *Redgauntlet* (time, George III.).

Arts (*The fine*) **and Genius.** Sir Walter Scott was wholly ignorant of pictures, and quite indifferent to music. Rogers felt no pleasure in paintings, and music gave him positive discomfort. Sir Robert Peel detested music. Byron and Tasso cared nothing for architecture, and Byron had no ear for music. Mde. de Staël could not appreciate scenery. Pope and Dr. Johnson, like Scott and Byron, had no ear for music, and could scarcely discern one tune from another; Pope preferred a street-organ to Handel's *Messiah*.

Ar'turo (lord Arthur Talbot), a cavalier affianced to Elvi'ra "the puritan," daughter of lord Walton. On the day appointed for the wedding, Arturo has to aid Enrichetta (*Henrietta, widow of Charles I.*) in her escape, and Elvira, supposing he is eloping with a rival, temporarily loses her reason. On his return, Arturo explains the circumstances, and they vow never more to part. At this juncture Arturo is arrested for treason, and led away to execution; but a herald announces the defeat of the Stuarts, and free pardon of all political offenders; whereupon Arturo is released, and marries "the fair puritan."—Bellini's opera, *I Puritani* (1834).

Ar'turo [BUCKLAW]. So Frank Hayston is called in Donizetti's opera of *Lucia di Lammermoor* (1835). (See HAYSTON.)

Ar'undel, the steed of sir Bevis of Southampton, given him by his wife Josian, daughter of the king of Armenia. Probably the word is meant for Hirondelle, a swallow.—*Drayton: Polyolbion*, ii. (1612).

Arundel Castle, called Magounce (2 *syl.*).

She [*Anglides*] came to a castle that was called Magounce, and now is called Arundell, in Southsea.—*Sir T. Malory: History of Prince Arthur*, ii. 118 (1470).

Ar'valan, the wicked son of Keha'ma, slain by Ladur'lad for attempting to dishonour his daughter Kail'yal (2 *syl.*). After this, his spirit became the relentless persecutor of the holy maiden, but holiness and chastity triumphed over sin and lust. Thus when Kailyal was taken to the bower of bliss in paradise, Arvalan borrowed the dragon-car of the witch Lor'rimite (3 *syl.*) to carry her off; but when the dragons came in sight of the holy place they were unable to mount, and went perpetually downwards, till Arvalan was dropped into an ice-rift of perpetual snow. When he presented himself before her in the temple of Jagannaut, she set fire to the pagoda. And when he caught the maiden waiting for her father, who was gone to release the glendoveer from the submerged city of Baly, Baly himself came to her rescue.

"Help, help, Kehama! help!" he cried.
But Baly tarried not to abide
That mightier power. With irresistible feet
He stampt and cleft the earth. It opened wide,
And gave him way to his own judgment-seat.
Down like a plummet to the world below
He sank . . . to punishment deserved and endless woe.
Southey: Curse of Kehama, xvii. 19 (1809).

Arvi'da (*Prince*), a noble friend of Gustavus Vasa. Both Arvida and Gustavus are in love with Christi'na, daughter of Christian II. king of Scandinavia. Christian employs the prince to entrap Gustavus; but when he approaches him the better instincts of old friendship and the nobleness of Gustavus prevail,—so that Arvida not only refuses to betray his friend, but even abandons to him all further rivalry in the love of Christina.—*H. Brooke: Gustavus Vasa* (1730).

Arvir'agus, the husband of Do'rigen. Aurĕlius tried to win her love, but Dorigen made answer that she would never listen to his suit till the rocks that beset the coast were removed, "and there n'is no stone y-seen." By the aid of magic, Aurelius caused all the rocks of the coast

to disappear, and Dorigen's husband insisted that she should keep her word. When Aurelius saw how sad she was, and was told that she had come in obedience to her husband's wishes, he said he would rather die than injure so true a wife and noble a gentleman.—*Chaucer: Canterbury Tales* ("The Franklin's Tale," 1388).

(This is substantially the same as Boccaccio's tale of *Dianora and Gilberto*, day x. 5. See DIANORA.)

Arvir'agus, younger son of Cym'beline (3 *syl.*) king of Britain, and brother of Guide'rius. The two in early childhood were kidnapped by Bela'rius, out of revenge for being unjustly banished, and were brought up by him in a cave. When they were grown to manhood, Belarius, having rescued the king from the Romans, was restored to favour. He then introduced the two young men to Cymbeline, and told their story, upon which the king was rejoiced to find that his two sons whom he thought dead were both living.—*Shakespeare: Cymbeline* (1605).

Aryan Languages (*The*)—

1. Sanskrit, whence Hindustanee.
2. Zend, ,, Persian.
3. Greek, ,, Romaic.
4. Latin, ,, Italian, French, Spanish, Portuguese, Wallachian (*Romance*).
5. Keltic, ,, Welsh, Irish, Gaelic.
6. Gothic, ,, Teutonic, English, Scandinavian.
7. Slavonic, ,, European Russian, and Austrian.

As You Like It, a comedy by Shakespeare, published in 1600. One of the French dukes, being driven from his dukedom by his brother, went with certain followers to the forest of Arden (a purely hypothetical place), where they lived a free-and-easy life, chiefly occupied in the chase. The deposed duke had one daughter, named Rosalind, whom the usurper kept at court as the companion of his own daughter Celia, and the two cousins were very fond of each other. At a wrestling match Rosalind fell in love with Orlando, who threw his antagonist, a giant and professional athlete. The usurping duke (Frederick) banished Rosalind from the court, but her cousin Celia resolved to go to Arden with her; so Rosalind in boy's clothes (under the name of Ganimed), and Celia as a rustic maiden (under the name of Alie'na), started to find the deposed duke. Orlando being driven from home by his elder brother, also went to the forest of Arden, and was taken under the duke's protection. Here he met the ladies, and a double marriage was the result—Orlando married Rosalind, and his elder brother Oliver married Celia. The usurper retired to a religious house, and the deposed duke was restored to his dominions.—(1598.)

Asaph. So Tate calls Dryden, in *Absalom and Achitophel.*

While Judah's throne and Zion's rock stand fast,
The song of Asaph and his fame shall last.
Part ii. 1064 (1682).

Asaph (*St.*), a British [*i.e. Welsh*] monk of the sixth century, abbot of Llan-Elvy, which changed its name to St. Asaph, in honour of him.

So bishops can she bring, of which her saints shall be:
As Asaph, who first gave that name unto that see.
Drayton: Polyolbion, xxiv. (1622).

Ascal'aphos, son of Achĕron, turned into an owl for tale-telling and trying to make mischief.—*Greek Fable.*

Asca'nio, son of don Henrique (2 *syl.*), in the comedy called *The Spanish Curate*, by *John Fletcher* (1622).

As'capart or *As'cupart*, an enormous giant, thirty feet high, who carried off sir Bevis, his wife Jos'ian, his sword Morglay, and his steed Ar'undel, under his arm. Sir Bevis afterwards made Ascapart his slave, to run beside his horse. The effigy of sir Bevis is on the city gates of Southampton.—*Drayton: Polyolbion*, ii. (1612).

He was a man whose huge stature thews, sinews, and bulk . . . would have enabled him to enact "Colbrand," "Ascapart," or any other giant of romance, without raising himself nearer to heaven even by the altitude of a chopin.—*Sir W. Scott.*

Those Ascaparts, men big enough to throw
Charing Cross for a bar.
Dr. Donne (1573-1631).

Thus imitated by Pope (1688-1744)—

Each man an Ascapart of strength to toss
For quoits both Temple Bar and Charing Cross.

Ascræ'an Sage, or *Ascræan Poet*, Hesiod, who was born at Ascra, in Bœo'tia. Virgil calls him "The Old Ascræan."

Hos tibi dant calamos, en accipe, Musæ
Ascræo quos ante seni.
Bucolic, vii. 20.

As'ebie (3 *syl.*), Irreligion personified in *The Purple Island* (1633), by Phineas Fletcher (canto vii.). He had four sons: Idol'atros (*idolatry*), Phar'makeus (3 *syl.*) (*witchcraft*), Hæret'icus, and Hypocrisy; all fully described by the poet. (Greek, *asebeia*, "impiety.")

Asel'ges (3 *syl.*), Lasciviousness personified. One of the four sons of Anag'nus (*inchastity*), his three brothers being Mæchus (*adultery*), Pornei'us (*fornication*), and Acath'arus. Seeing his brother

Porneius fall by the spear of Parthen'ia (*maidenly chastity*), Aselgês rushes forward to avenge his death; but the martial maid caught him with her spear, and tossed him so high i' the air "that he hardly knew whither his course was bent." (Greek, *asêlgês*, "intemperate, wanton.") —*Phineas Fletcher: The Purple Island*, xi. (1633).

As'en, strictly speaking, are only the three gods next in rank to the twelve male Asir; but the word is not unfrequently used for the Scandinavian deities generally.

As'gard, the *fortress* of the Æsir, or Scandinavian deities. It is situate in the heavenly hills, between the Earth and the Rainbow-bridge (*Bi'rost*). The river is Nornor, overshadowed by the famous ash tree Ygdrasil'. Above the Rainbow dwelt the "Mysterious Three."

As'gil's Translation. John Asgill wrote a book on the possibility of man being translated into eternal life without dying. The book, in 1707, was condemned to be burnt by the common hangman.

> Here's no depending upon old women in my country, . . and a man may as safely trust to Asgil's translation as to his great-grandmother not marrying.—*Mrs. Centlivre: The Busybody*, ii. 2 (1709).

Ash'field (*Farmer*), a truly John Bull farmer, tender-hearted, noble-minded but homely, generous but hot-tempered. He loves his daughter Susan with the love of a woman. His favourite expression is "Behave pratty," and he himself always tries to do so. His daughter Susan marries Robert Handy, the son of sir Abel Handy.

Dame Ashfield, the farmer's wife, whose *bête noire* is a neighbouring farmer named Grundy. What Mrs. Grundy will say, or what Mrs. Grundy will think or do, is dame Ashfield's decalogue and gospel.

Susan Ashfield, daughter of farmer and dame Ashfield. — *Morton: Speed the Plough* (1798).

Ash'ford (*Isaac*), "a wise, good man, contented to be poor."—*Crabbe: Parish Register* (1807).

Ash'taroth, a general name for all Syrian goddesses. (See ASTORETH.)

> [*They*] had general names
> Of Baälim and Ashtaroth: those male,
> These feminine.
> *Milton: Paradise Lost*, i. 422 (1665).

Ash'ton (*Sir William*), the lord keeper of Scotland, and father of Lucy Ashton.

Lady Eleanor Ashton, wife of sir William.

Colonel Sholto Douglas Ashton, eldest son of sir William.

Lucy Ashton, daughter of sir William, betrothed to Edgar (the master of Ravenswood); but being compelled to marry Frank Hayston (laird of Bucklaw), she tries to murder him in the bridal chamber, and becomes insane. Lucy dies, but the laird recovers.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

(This has been made the subject of an opera by Donizetti, called *Lucia di Lammermoor*, 1835.)

Asia, the wife of that Pharaoh who brought up Moses. She was the daughter of Mozahem.—*Sale: Al Korân*, xx. notes.

Asia, wife of that Pharaoh who knew not Joseph. Her husband tortured her for believing in Moses; but she was taken alive into paradise.—*Sale: Al Korân*, lxvi. note.

"Mahomet says, "Among women four have been perfect: Asia, wife of Pharaoh; Mary, daughter of Imrân; Khadîjah, the prophet's first wife; and Fâtima, his own daughter."

Asir' or rather **Æsir,** the celestial deities of Scandinavian mythology, viz. Odin, Thor, Baldr, Tyr, Bragi, Heimdall, Vidar, Vali, Ullur, and Forsetti.

Sometimes the goddesses Frigga (wife of Odin), Sif (wife of Thor), and Idu'na are ranked among the Æsir; but Ni'ord, with his wife Shado, their son Frey and daughter Frega, do not belong to the celestials but to the Vanir.

As'madai (3 *syl.*), the same as Asmode'us (4 *syl.*), the lustful and destroying angel, who robbed Sara of her seven husbands (*Tobit* iii. 8). Milton makes him one of the rebellious angels overthrown by Uriël and Ra'phaël. Hume says the word means "the *destroyer*."—*Paradise Lost*, vi. 365 (1665).

Asmode'us (4 *syl.*), the demon of vanity and dress, called in the Talmud "king of the devils." As "dress" is one of the bitterest evils of modern life, it is termed "the Asmodeus of domestic peace," a phrase employed to express any "skeleton" in the house of a private family.

(In the book of *Tobit* Asmodeus falls in love with Sara, daughter of Rag'uël, and causes the successive deaths of seven husbands each on his bridal night; but when Sara married Tobit, Asmodeus was driven into Egypt by a charm made of

the heart and liver of a fish burnt on perfumed ashes.)

N.B.—Milton makes it a word of 4 *syl.* with the accent on the penult; but Tennyson makes the word either Asmo'deus (3 *syl.*), or Asmo'dĕus (4 *syl.*), with the accent on the second syl.

Better pleased
Than Asmodĕus with the fishy fume.
Milton: Paradise Lost, iv. 168.

Abaddon and Asmŏdeus caught at me.
Tennyson: St. Simeon Stylites.

Asmode'us, a "diable bon-homme," with more gaiety than malice; not the least like Mephistophelês. He is the companion of Cle'ofas, whom he carries through the air, and shows him the inside of houses, where they see what is being done in private or secrecy without being seen. Although Asmodeus is not malignant, yet with all his wit, acuteness, and playful malice, we never forget the fiend even when he is most engaging.

(Such was the popularity of the *Diable Boiteux*, by Lesage, that two young men fought a duel in a bookseller's shop over the only remaining copy—an incident worthy to be recorded by Asmodeus himself.)

Miss Austen gives us just such a picture of domestic life as Asmodeus would present could he remove the roof of many an English home.—*Encyc. Brit.* (art. "Romance").

(Asmodĕus must not be confounded with *Asmonæus*, surnamed "Maccabæus." See HAMMER.)

Aso'tus, Prodigality personified in *The Purple Island* (1633), by Phineas Fletcher, fully described in canto viii. (Greek, *asōtos*, "a profligate.")

Aspa'sia, a maiden, the very ideal of ill-fortune and wretchedness. She is the troth-plight wife of Amintor, but Amintor, at the king's request, marries Evad'ne (3 *syl.*). Women point with scorn at the forsaken Aspasia, but she bears it all with patience. The pathos of her speeches is most touching, and her death forms the tragical event which gives name to the drama.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

Asphal'tic Pool (*The*), the Dead Sea. So called from the asphalt or bitu'men abounding in it. The river Jordan empties itself into this "pool."—*Milton: Paradise Lost*, i. 411 (1665).

As'phodel, in the language of flowers, means "regret." It is said that the spirits of the dead sustain themselves with the roots of this flower. It was planted by the ancients on graves, and both Theophilus and Pliny state that the ghosts beyond Achĕron roam through the meadows of Asphodel, in order if possible to reach the waters of Lethê or Oblivion. The asphodel was dedicated to Pluto. Longfellow strangely enough crowns his angel of *death* with amaranth, with which the "spirits elect bind their resplendent locks," and his angel of *life* with asphodel, the flower of "regret" and emblem of the grave.

He who wore the crown of asphodels . . .
(said) "My errand is not death, but life" . . .
(but) The angel with the amaranthine wreath
Whispered a word that had a sound like death.
Longfellow: The Two Angels.

As'pramont, a place mentioned by Ariosto in his *Orlando Furioso*, in the department of the Meuse (1516).

Jousted in Aspramont and Mont'alban [*Montauban*].
Milton: Paradise Lost, i. 583 (1665).

As'pramonte (3 *syl.*), in sir W. Scott's *Count Robert of Paris* (time, Rufus).

The old knight, father of Brenhilda.

The lady of Aspramonte, the knight's wife.

Brenhilda of Aspramonte, their daughter, wife of count Robert.

As'rael or **Az'rael,** an angel of death. He is immeasurable in height, insomuch that the space between his eyes equals a 70,000 days' journey.—*Mohammedan Mythology.*

Ass (*An*), emblem of the tribe of Issachar. In the old church at Totnes is a stone pulpit, divided into compartments, containing shields decorated with the several emblems of the Jewish tribes, of which this is one.

Issachar is a strong ass, couching down between two burdens.—*Gen.* xlix. 14.

Ass. Three of these animals are by different legends admitted into heaven: 1. The ass on which Christ rode on His journey to Jerusalem on the day of palms. 2. The ass on which Balaam rode, and which reproved the prophet, "speaking with the voice of a man." 3. The ass of Aaz'is queen of Sheba or Saba, who came to visit Solomon. (See ANIMALS, p. 45.)

Ass's Ears. Midas was chosen to decide a trial of musical skill between Apollo and Pan. The Phrygian king gave his verdict in favour of Pan, whereupon Apollo changed his ears to those of an ass. The servant who used to cut the king's hair, discovering the deformity, was afraid to whisper the secret to any one, but, not being able to contain himself,

dug a hole in the earth, and, putting his mouth into it, cried out, "King Midas has ass's ears." He then filled up the hole, and felt relieved. Tennyson makes the barber a woman

> No livelier than the dame
> That whispered, "Asses' ears" [*sic*], among the sedge,
> "My sister."
>
> *The Princess*, ii.

As'sad, son of Camaral'zaman and Haiatal'nefous (5 *syl.*), and half-brother of Amgiad (son of Camaralzaman and Badoura). Each of the two mothers conceived a base passion for the other's son, and, when the young men repulsed their advances, accused them to their father of gross designs upon their honour. Camaralzaman commanded his vizier to put them both to death; but instead of doing so, he conducted them out of the city, and told them not to return to their father's kingdom (the island of Ebony). They wandered on for ten days, when Assad went to a city in sight to obtain provisions. Here he was entrapped by an old fire-worshipper, who offered him hospitality, but cast him into a dungeon, intending to offer him up a human victim on the "mountain of fire." The ship in which he was sent being driven on the coast of queen Margiana, Assad was sold to her as a slave, but being recaptured was carried back to his old dungeon. Here Bosta'na, one of the old man's daughters, took pity on him, and released him; and ere long Assad married queen Margiana, while Amgiad, out of gratitude, married Bostana.—*Arabian Nights* ("Amgiad and Assad").

As'sidos, a plant in the country of Prester John. It not only protects the wearer from evil spirits, but forces every spirit to tell its business.

Astag'oras, a female fiend, who has the power of raising storms.—*Tasso: Jerusalem Delivered* (1575).

Astar'te (3 *syl.*), the Phœnician moon-goddess, the Astoreth of the Syrians.

> With these
> Came Astoreth, whom the Phœnicians called
> Astarte, queen of heaven, with crescent horns.
> *Milton: Paradise Lost*, i. 438 (1665).

As'tarte (2 *syl.*), an attendant on the princess Anna Comne'na.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Astarte (2 or 3 *syl.*), beloved by Manfred.—*Byron: Manfred.*

> We think of Astarte as young, beautiful, innocent,—guilty, lost, murdered, judged, pardoned; but still, in her permitted visit to earth, speaking in a voice of sorrow, and with a countenance yet pale with mortal trouble. We had but a glimpse of her in her beauty and innocence, but at last she rises before us in all the mortal silence of a ghost, with fixed, glazed, and passionless eyes, revealing death, judgment, and eternity.—*Professor Wilson.*

(2 *syl.*) The lady Astarte his? Hush! who comes here? (3 *syl.*) . . . The same Astarte? No. (iii. 4.) [(iii. 4.)

As'tery, a nymph in the train of Venus; the lightest of foot and most active of all. One day the goddess, walking abroad with her nymphs, bade them go gather flowers. Astery gathered most of all; but Venus, in a fit of jealousy, turned her into a butterfly, and threw the flowers into the wings. Since then all butterflies have borne wings of many gay colours.—*Spenser: Muiopotmos or the Butterfly's Fate* (1590).

Ast'olat, Guildford, in Surrey.

The Lily Maid of Astolat, Elaine, in Tennyson's *Idylls of the King.*

Astol'pho, the English cousin of Orlando; his father was Otho. He was a great boaster, but was generous, courteous, gay, and singularly handsome. Astolpho was carried to Alci'na's isle on the back of a whale; and when Alcina tired of him, she changed him into a myrtle tree, but Melissa disenchanted him. Astolpho descended into the infernal regions; he also went to the moon, to cure Orlando of his madness by bringing back his lost wits in a phial.—*Ariosto: Orlando Furioso* (1516).

Astolpho's Book. The fairy Log'istilla gave him a book, which would direct him aright in all his journeyings, and give him any other information he required.—*Ariosto: Orlando Furioso*, viii.

Astolpho's Horn. The gift of Logistilla. Whatever man or beast heard it, was seized with instant panic, and became an easy captive.—*Ariosto: Orlando Furioso*, viii.

As'ton (*Sir Jacob*), a cavalier during the Commonwealth; one of the partisans of the late king.—*Sir W. Scott: Woodstock* (period, Commonwealth).

As'ton (*Enrico*). So Henry Ashton is called in Donizetti's opera of *Lucia di Lammermoor* (1835). (See ASHTON.)

As'torax, king of Paphos and brother of the princess Calis.—*John Fletcher: The Mad Lover* (1617).

As'toreth, the moon-goddess of Syrian mythology; called by Jeremiah, "the Queen of Heaven," and by the Phœnicians, "Astar'tê." (See ASHTAROTH, p. 68.)

With these [*the host of heaven*] in troop
Came Astoreth, whom the Phœnicians called
Astarté, queen of heaven, with crescent horns.
Milton: Paradise Lost, i. 438 (1665).

(Milton does not always preserve the difference between Ashtaroth and Astoreth; for he speaks of the "mooned Ashtaroth, heaven's queen and mother.")

Astræ'a, Mrs. Aphra Behn, an authoress. She published the story of *Prince Oroonoka* (died 1689).

The stage how loosely does Astræa tread!
Pope.

Hymns of Astræa, a series of twenty-six acrostics in honour of queen Elizabeth, by sir John Davies (1570–1626).

As'tragon, the philosopher and great physician, by whom Gondibert and his friends were cured of the wounds received in the faction fight stirred up by prince Oswald. Astragon had a splendid library and museum. One room was called "Great Nature's Office," another "Nature's Nursery," and the library was called "The Monument of Vanished Mind." Astragon (the poet says) discovered the loadstone and its use in navigation. He had one child, Bertha, who loved duke Gondibert, and to whom she was promised in marriage. The tale being unfinished, the sequel is not known. —*Davenant: Gondibert* (died 1668).

Astree (2 *syl.*), a pastoral romance by Honore D'Urfé (1616), very celebrated for giving birth to the pastoral school, which had for a time an overwhelming power on literature, dress, and amusements. Pastoral romance had reappeared in Portugal fully sixty years previously in the pastoral romance of Montemayer called *Diana* (1552); and Longos, in the fifteenth century, had produced a beautiful prose pastoral called *The Loves of Daphnis and Chloe*, but both these pastorals stand alone, while that of D'Urfé is the beginning of a long series.

(The Romance of Astrée is very celebrated.)

Astringer, a falconer. Shakespeare introduces an astringer in *All's Well that Ends Well*, act v. sc. 1. (From the French *austour*. Latin *austercus*, "a goshawk.") A "gentle astringer" is a gentleman-falconer.

We usually call a falconer who keeps that kind of hawk [the goshawk] an austringer.—*Cowell: Law Dictionary.*

As'tro-flammante (5 *syl.*), queen of the night. The word means "flaming star."—*Mozart: Die Zauberflöte* (1791).

Astronomer (*The*), in *Rasselas*, an old enthusiast, who believed himself to have the control and direction of the weather. He leaves Imlac his successor, but implores him not to interfere with the constituted order.

"I have possessed," said he to Imlac, "for five years the regulation of the weather, and the distribution of the seasons: the sun has listened to my dictates, and passed from tropic to tropic by my direction; the clouds, at my call, have poured their waters, and the Nile has overflowed at my command: I have restrained the rage of the Dog-star, and mitigated the fervour of the Crab. The winds alone . . have hitherto refused my authority. . . . I am the first of human beings to whom this trust has been imparted."—*Dr. Johnson: Rasselas*, xli.–xliii. (1759).

As'trophel, sir Philip Sidney. "Phil. Sid." may be a contraction of *philos sidus*, and the Latin *sidus* being changed to the Greek *astron*, we get *astron philos* ("star-lover"). The "star" he loved was Penelope Devereux, whom he calls *Stella* ("star"), and to whom he was betrothed. Spenser wrote a pastoral elegy called *Astrophel*, to the memory of sir Philip Sidney.

But while as Astrophel did live and reign,
Amongst all swains was none his paragon.
Spenser: Colin Clout's Come Home Again (1591).

Astyn'ome (4 *syl.*) or **Chryseïs,** daughter of Chrysês priest of Apollo. When Lyrnessus was taken, Astynomê fell to the share of Agamemnon, but the father begged to be allowed to ransom her. Agamemnon refused to comply. Whereupon the priest invoked the anger of his patron god, and Apollo sent a plague into the Grecian camp. This was the cause of contention between Agamemnon and Achillês, and forms the subject of Homer's epic *The Iliad*.

As'wad, son of Shedad king of Ad. When the angel of death destroyed Shedad and all his subjects, Aswad was saved alive because he had shown mercy to a camel which had been bound to a tomb to starve to death, that it might serve its master on the day of resurrection.—*Southey: Thalaba the Destroyer* (1797).

Asy'lum Chris'ti. So England was called by the Camisards during the scandalous religious persecutions of the "Grand Monarque" (Louis XIV.).

Ataba'lipa, the last emperor of Peru, subdued by Pizarro, the Spanish general. Milton refers to him in *Paradise Lost*, xi. 409 (1665).

At'ala, the name of a novel by François René Châteaubriand. It was published in 1801, and created universal

admiration. Like his novel called *René*, it was designed as an episode to his *Génie du Christianisme*. His wanderings through the primæval woods of North America are described in *Atala* and *René* also.

(This has nothing to do with *Attila*, king of the Huns (by Corneille); nor with *Athalie*, queen of Judah, the subject of Racine's great tragedy.)

Atalanta, of Arcadia, wished to remain single, and therefore gave out that she would marry no one who could not outstrip her in running; but if any challenged her and lost the race, he was to lose his life. Hippom'enês won the race by throwing down golden apples, which Atalanta kept stopping to pick up. William Morris has chosen this for one of his tales in the *Earthly Paradise* (March).

In short, she thus appeared like another Atalanta.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Atalanta in Calydon. A dramatic poem by Algernon C. Swinburne (1864).

Atalantis. "Secret Memoirs of *Persons of Quality*" in the court of 1688, by Mrs. de la Rivière Manley (1736). It is full of party scandal; not unfrequently new minting old lies.

As long as *Atalantis* shall be read.
Pope: Rape of the Lock.

Atali'ba, the inca of Peru, most dearly beloved by his subjects, on whom Pizarro made war. An old man says of the inca—

The virtues of our monarch alike secure to him the affection of his people and the benign regard of Heaven.—*Sheridan: Pizarro*, ii. 4 (from Kotzebue), (1799).

Atba'ra or *Black River*, called the "dark mother of Egypt." (See BLACK RIVER.)

Ate (2 *syl.*), goddess of revenge.

With him along is come the mother-queen,
An Ate, stirring him to blood and strife.
Shakespeare: King John, act ii. sc. 1 (1596).

Ate (2 *syl.*), "mother of debate and all dissension," the friend of Duessa. She squinted, lied with a false tongue, and maligned even the best of beings. Her abode, "far under ground hard by the gates of hell," is described at length in bk. iv. 1. When sir Blandamour was challenged by Braggadoccio (canto 4), the terms of the contest were that the conqueror should have "Florimel," and the other "the old hag Até," who was always to ride beside him till he could pass her off to another.—*Spenser: Faërie Queene*, iv. (1596).

Atell'an Fables (*The*), in Latin *Atella'næ Fabulæ*, a species of farce performed by the ancient Romans, and so called from Atella, in Campania. They differed from comedy because no magistrates or persons of rank were introduced; they differed from the *tabernariæ* or *genre* drama, because domestic life was not represented in them; and they differed from the *mimes*, because there was neither buffoonery nor ribaldry. They were not performed by professional actors, but by Roman citizens of rank; were written in the Oscan language, and were distinguished for their refined humour.

They were supposed to be directly derived from the ancient *mimi* of the Atellan Fables.—*Scott: The Drama.*

A'tha, a country in Connaught, which for a time had its own chief, and sometimes usurped the throne of Ireland. Thus Cairbar (lord of Atha) usurped the throne, but was disseated by Fingal, who restored Conar king of Ulster. The war of Fingal with Cairbar is the subject of the Ossianic poem *Tem'ora*, so called from the palace of that name where Cairbar murdered king Cormac. The kings of the Fir-bolg were called "lords of Atha."—*Ossian.*

Ath'alie (3 *syl.*), daughter of Ahab and Jezebel, and wife of Joram king of Judah. She massacred all the remnant of the house of David; but Joash escaped, and six years afterwards was proclaimed king. Athalie, attracted by the shouts, went to the temple, and was killed by the mob. This forms the subject and title of Racine's *chef-d'œuvre* (1691), and was Mdlle. Rachel's great part.

(Racine's tragedy of *Athalie*, queen of Judah, must not be confounded with Corneille's tragedy of *Attila*, king of the Huns; nor with *Atala*, *q.v.*)

Atheist's Tragedy (*The*), by Cyril Tourneur. The "atheist" is D'Amville, who murdered his brother Montferrers for his estates (1611).

Ath'elstane (3 *syl.*), surnamed "The Unready," thane of Coningsburgh.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

** "Unready" does not mean *unprepared*, but *injudicious* (from Anglo-Saxon, *ræd*, "wisdom, counsel").

Athe'na [*Juno*] once meant "the air," but in Homer this goddess is the representative of civic prudence and military skill. Athêna, in Greek mythology, is the armed protectress of states and cities.

Athenæum (*The*), "a Magazine of Literary and Miscellaneous Information," edited by John Aikin (1807–1809).

Re-started by James Silk Buckingham in 1829.

Athe'nian Bee. Plato was so called from the honeyed sweetness of his composition. It is said that a bee settled on his lips while he was an infant asleep in his cradle, and indicated that "honeyed words" would fall from his lips, and flow from his pen. Sophoclês is called "The Attic Bee."

Athenodo'rus, the Stoic, told Augustus the best way to restrain unruly anger is to repeat the alphabet before giving way to it.

> The sacred line he did but once repeat,
> And laid the storm, and cooled the raging heat.
> *Tickell: The Horn-book.*

Ath'ens.

German Athens, Saxe-Weimar.

Athens of Ireland, Belfast.

Modern Athens, Edinburgh. So called from its resemblance to the Acropolis, when viewed from the sea opposite.—*Willis.*

Mohammedan Athens, Bagdad in the time of Haroun-al-Raschid.

Athens of the New World, Boston, noted for its literature and literary institutions.

Athens of the North, Copenhagen, unrivalled (for its size) in the richness of its literary and antique stores, the number of its societies for the encouragement of arts, sciences, and general learning, together with the many illustrious names on the roll of its citizenship.

Athens of Switzerland, Zurich. So called from the number of protestant refugees who resorted thither, and inundated Europe with their works on controversial divinity. Coverdale's Bible was printed at Zurich in 1535; here Zuinglius preached, and here Lavater lived.

Athens of the West. Cor'dova, in Spain, was so called in the Middle Ages.

Ath'liot, the most wretched of all women.

> Her comfort is (if for her any be),
> That none could show more cause of grief than she.
> *W. Browne: Britannia's Pastorals*, ii. 5 (1613).

Ath'os. Dinoc'ratês, a sculptor, proposed to Alexander to hew mount Athos into a statue representing the great conqueror, with a city in his left hand, and a basin in his right to receive all the waters which flowed from the mountain. Alexander greatly approved of the suggestion, but objected to the locality.

> And hew out a huge monument of pathos
> As Philip's son proposed to do with Athos.
> *Bryon: Don Juan*, xii. 86.

Athos is one of the musketeers in *Three Musketeers*, by Dumas.

Athun'ree, in Connaught, where was fought the great battle between Felim O'Connor on the side of the Irish, and William de Bourgo on the side of the English. The Irish lost 10,000 men, and the whole tribe of the O'Connors fell except Fe'lini's brother, who escaped alive.

Athun'ree (*Lord*), a libertine with broken coffers; a man of pleasure, who owned "no curb of honour, and who possessed no single grace but valour." —*Knowles: Woman's Wit* (1838).

Atimus, Baseness of mind personified in *The Purple Island* (1633), by Phineas Fletcher. "A careless, idle swain . . . his work to eat, drink, sleep, and purge his reins." Fully described in canto viii. (Greek, *atimos*, "one dishonoured.")

A'tin (*Strife*), the squire of Pyr'ochlês.—*Spenser: Faërie Queene*, ii. 4, 5, 6 (1590).

Atlante'an Shoulders, shoulders broad and strong, like those of Atlas, which support the world.

> Sage he [*Beëlzebub*] stood,
> With Atlantean shoulders, fit to bear
> The weight of mightiest monarchies.
> *Milton: Paradise Lost*, ii. 305 (1665).

Atlantes (3 *syl.*), the magician and sage who educated Rogêro in all manly virtues.—*Ariosto: Orlando Furioso* (1516).

Atlan'tis. Lord Bacon wrote an allegorical fiction called *Atlantis, or The New Atlantis.* It is an island in the Atlantic, on which the author feigns that he was wrecked. There found he every model arrangement for the promotion of science and the perfection of man as a social being.

> A moral country? But I hold my hand—
> For I disdain to write an *Atalantis* [*sic*].
> *Byron: Don Juan*, xi. 87.

Atlas' Shoulders, enormous strength. Atlas king of Mauritania is said to support the world on his shoulders.

> Change thy shape and shake off age . . . Get thee Medea's kettle (q.v.) and be boiled anew, come forth with . . . callous hands, a chine of steel, and Atlas' shoulders.—*Congreve: Love for Love*, iv. (1695).

Atom (*The History and Adventures of an*), by Smollett (1769). A satire on the political parties of England from 1754 to the dissolution of lord Chatham's administration. Chatham himself is severely handled.

Atossa. It is doubtful to whom Pope alludes in his *Moral Essays*, ii.—

But what are these to great Atossa's mind?

Atossa, daughter of Cyrus, was the wife of Darius Hystaspis, and their son was Xerxes. As Xerxes was the son of Ahasuĕrus and Vashti (*Old Testament*), and Vashti was the daughter of Cyrus, it would seem that Ahasuerus was the same as *Darius*, and Vashti as *Atossa*.

∴ It is supposed that Pope referred either to the duchess of Marlborough or to the duchess of Buckingham. He calls the former Sappho, but Sappho's great friend was Atthis, not Atossa.

At'ropos, one of the Fates, whose office it was to cut the thread of life with a pair of scissors.

. . . nor shines the knife,
Nor shears of Atropos before their vision.
Byron: Don Juan, ii. 64.

Attala's Wife, Cerca.

Attic Bee (*The*), Sophoclês (B.C. 495–405). Plato is called "The Athe'nian Bee."

Attic Boy (*The*), referred to by Milton in his *Il Penseroso*, is Ceph'alus or Kephalos, beloved by Aurora (Morn), but married to Pro'cris. He was passionately fond of hunting.

Till civil-suited Morn appear,
Not tricked and flounced, as she was wont
With the Attic boy to hunt,
But kerchiefed in a comely cloud.
Il Penseroso (1638).

Attic Muse (*The*), Xenophon, the historian (B.C. 444–359).

At'ticus (*The English*), Joseph Addison (1672–1719).

Who but must laugh if such a man there be,
Who would not weep if Atticus were he?
Pope: Prologue to the Satires.

The Christian Atticus, Reginald Heber, bishop of Calcutta (1783–1826).

The Irish Atticus. George Faulkner (1700–1775) is satirized under this name in a series of letters by the earl of Chesterfield.

At'tila, one of the tragedies of Pierre Corneille (1667). This king of the Huns, usually called the "Scourge of God," must not be confounded with "Athalie," daughter of Jezebel and wife of Joram, the subject and title of Racine's *chef-d'œuvre*, and Mdlle. Rachel's chief character.

Attreba'tes (4 *syl.*), Drayton makes it 3 *syl.* The Attrebates inhabited part of Hampshire and Berkshire. The primary city was Callĕba (*Silchester*).—*Richard of Cirencester*, vi. 10.

The Attrebates in Bark unto the bank of Thames.
Drayton: Polyolbion, xvi. (1612).

∴ "In Bark" means in Berkshire.

Atys, a Phrygian shepherd, transformed into a fir tree. Catullus wrote a poem in Latin on the subject, and his poem has been translated into English by Leigh Hunt (1784–1859).

∴ William Whitehead (1715–1785) wrote an heroic poem entitled *Atys and Adrastus*; but this Atys was quite another person. The Phrygian shepherd was son of Nana, but Whitehead's Atys was son of Crœsus. The former was metamorphosed by Cybĕle (3 *syl.*) into a fir tree; the latter was slain by Adrastos (not the king of Argos, but son of Gordius), who accidentally killed him while hunting, and was so distressed at the accident that he put an end to his own life.

Aubert (*Thérèse*), the chief character of a romance by C. Nodier (1819). The story contains the adventures of a young royalist in the French Revolution, who disguised himself in female attire to escape discovery.

Aubrey, a widower for 18 years. At the death of his wife he committed his infant daughter to the charge of Mr. Bridgemore a merchant, and lived abroad. He returned to London after an absence of 18 years, and found that Bridgemore had abused his trust; and his daughter had been obliged to quit the house and seek protection with a Mr. Mortimer.

Augusta Aubrey, daughter of Mr. Aubrey, in love with Francis Tyrrel, the nephew of Mr. Mortimer. She is snubbed and persecuted by the vulgar Lucinda Bridgemore, and most wantonly persecuted by lord Abberville; but after passing through many a most painful visitation, she is happily married to the man of her choice.—*Cumberland: The Fashionable Lover* (1780).

Au'bri's Dog showed a most unaccountable hatred to Richard de Macaire, snarling and flying at him whenever he appeared in sight. Now, Aubri had been murdered by some one in the forest of Bondy, and this animosity of the dog directed suspicion towards Richard de Macaire. Richard was taken up, and condemned to single combat with the dog, by whom he was killed. In his

dying moments he confessed himself to be the murderer of Aubri. (See DOG.)

Le combat entre Macaire et le chien eut lieu à Paris, dans l'île Louviers. On place ce fait merveilleux en 1371, mais . . . il est bien antérieur, car il est mentionné dès le siècle précédent par Albéric des Trois-Fontaines.—*Boudlet: Dict. Universel, etc.*

Auburn, the name of Goldmith's *Deserted Village.* Supposed to be Lissoy, in Kilkenny West, Ireland, where Goldsmith's father was the pastor.

Sweet Auburn, loveliest village of the plain.
Goldsmith: The Deserted Village (1770).

Auch'termuch'ty (*John*), the Kinross carrier.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Audhum'bla, the cow created by Surt to nourish Ymir. She supplied him with four rivers of milk, and was herself nourished by licking dew from the rocks. —*Scandinavian Mythology.*

Audley. *Is John Audley here?* In Richardson's travelling theatrical booth this question was asked aloud, to signify that the performance was to be brought to a close as soon as possible, as the platform was crowded with new-comers, waiting to be admitted (1766–1836).

¶ The same question was asked by Shuter (in 1759), whose travelling company preceded Richardson's.

Au'drey, a country wench, who jilted William for Touchstone. She is an excellent specimen of a wondering shegawky. She thanks the gods that "she is foul," and if to be poetical is not to be honest, she thanks the gods also that "she is not poetical."—*Shakespeare: As You Like It* (1598).

The character of "Audrey," that of a female fool, should not have been assumed [*i.e.* by Miss Pope, in her last appearance in public]; the last line of the farewell address was, "And now poor Audrey bids you all farewell" (May 16, 1808).—*James Smith: Memoirs, etc.* (1840).

Au'gean Stables. Augĕas king of the Epēans, in Elis, kept 3000 oxen for thirty years in stalls which were never cleansed. It was one of the twelve labours of Her'culēs to cleanse these stables in one day. This he accomplished by letting two rivers into them.

If the Augean stable [*of dramatic impurity*] was not sufficiently cleansed, the stream of public opinion was fairly directed against its conglomerated impurities.—*Sir W. Scott: The Drama.*

AUGUSTA. London [*Trinobantina*] was so called by the Romans.

Where full in view Augusta's spires are seen,
With flowery lawns and waving woods between,
A humble habitation rose, beside
Where Thames meandering rolls his ample tide.
Falconer: The Shipwreck, l. 3 (1756).

Augus'ta, mother of Gustavus Vasa. She is a prisoner of Christian II. king of Denmark; but the king promises to set her free if she will induce her son (Gustavus) to submission. Augusta refuses. In the war which followed, Gustavus defeated Christian, and became king of Sweden. —*H. Brooke: Gustavus Vasa* (1730).

Augusta, a title conferred by the Roman emperors on their wives, sisters, daughters, mothers, and even concubines. It had to be conferred; for even the wife of an Augustus was not an Augusta until after her coronation.

1. EMPRESSES. Livia and Julia were both *Augusta;* so were Julia (wife of Tiberius), Messalina, Agrippina, Octavia, Poppæa, Statilia, Sabina, Domitilla, Domitia, and Faustĭna. In imperials the wife of an emperor is spoken of as *Augusta: Serenissima Augusta conjux nostra; Divina Augusta,* etc. But the title had to be conferred; hence we read, "Domitian uxorem suam *Augustam* jussit nuncupari;" and "Flavia Titiana, eadem die, uxor ejus [*i.e.* Pertinax] *Augusta* est appellata."

2. MOTHERS or GRANDMOTHERS. Antonia, grandmother of Caligula, was created *Augusta.* Claudius made his mother Antonia *Augusta* after her death. Heliogab'alus had coins inscribed with "Julia Mæsa *Augusta,*" in honour of his grandmother; Mammæa, mother of Alexander Sevērus, is styled *Augusta* on coins; and so is Helĕna, mother of Constantine.

3. SISTERS. Honorius speaks of his sister as "venerabilis *Augusta* germana nostra." Trajan has coins inscribed with "Diva Marciana *Augusta.*"

4. DAUGHTERS. Mallia Scantilla the wife, and Didia the daughter of Didius Julianus, were both *Augusta.* Titus inscribed on coins his daughter as "Julia Sabina *Augusta;*" there are coins of the emperor Decius inscribed with "Herennia Etruscilla *Augusta,*" and "Sallustia *Augusta,*" sisters of the emperor Decius.

5. OTHERS. Matidia, niece of Trajan, is called *Augusta* on coins; Constantine Monomachus called his concubine *Augusta.*

Augusta, the lady to whom lord Byron, in 1816, addressed several stanzas and epistles. She was a relative, and married colonel Leigh.

Augus'tan Age, the golden age of a people's literature, so called because,

while Augustus was emperor, Rome was noted for its literary giants.

The Augustan Age of England, the Elizabethan period. That of Anne is called the "Silver Age."

The Augustan Age of France, that of Louis XIV. (1610-1740).

The Augustan Age of Germany, nineteenth century.

The Augustan Age of Portugal, from John the Great to John III. (1385-1557). In this period Brazil was occupied; the African coast explored; the sea-route to India was traversed; and Camoens flourished.

Augusti'na, the Maid of Saragoza. She was only 22 when, her lover being shot, she mounted the battery in his place; and the French, after a siege of two months, were obliged to retreat, August 15, 1808.

Such were the exploits of the Maid of Saragoza, who by her valour elevated herself to the highest rank of heroines. When the author was at Seville, she walked daily on the Prado, decorated with medals and orders, by order of the Junta.—*Byron.*

Augustine. *The Ladder of St. Augustine*, a poem by Longfellow.

Augustus Dunshunner, W. E. Aytoun (1813-1865).

Auld Lang Syne. Robert Burns, in a letter to Mr. Thomson, dated September, 1793, says, "One song more, and I have done. 'Auld Lang Syne.' The air is but mediocre, but . . . the old song . . . which has never been in print, nor even in MS. until I took it down from an old man's singing, is enough to recommend any air."

Auld Robin Gray was written (1771) by lady Anne Barnard, to raise a little money for an old nurse. Lady Anne's maiden name was Lindsay, and her father was earl of Balcarras.

Aullay, a monster horse with an elephant's trunk. The creature is as much bigger than an elephant as an elephant is larger than a sheep. King Baly of India rode on an aullay.

The aullay, hugest of four-footed kind,
The aullay-horse, that in his force,
With elephantine trunk, could bind
And lift the elephant, and on the wind
Whirl him away, with sway and swing,
E'en like a pebble from a practised sling.
Southey: Curse of Kehama, xvi. 2 (1809).

Aumerle [*O-murl'*], a French corruption of Albemarle (in Normandy).

Aurelia Darnel, in Smollett's novel of *Sir Launcelot Greaves*. His best female character. She is both lady-like and womanly.

Aurelius. (See ARVIRAGUS, p. 65.)

Aurelius, elder brother of Uther the pendragon, and uncle of Arthur; but he died before the hero was born.

Even sicke of a flixe [*ill of the flux*] as he was, he caused himself to be carried forth on a litter; with whose presence the people were so encouraged, that encountering with the Saxons they wan the victorie.—*Holinshed: History of Scotland*, 99.

. . . once I read
That stout Pendragon on his litter sick
Came to the field, and vanquished his foes.
Shakespeare: 1 Henry VI. act iii. sc. 2 (1589).

Aurora Leigh, a novel in blank verse by Elizabeth B. Browning (1856). Aurora Leigh is an orphan child sent from Italy to the care of an aunt in England. She falls in love with Romney Leigh, a "social reformer," who proposes marriage, but is rejected. Romney then gives himself up to socialistic work, and has a child by Marian Erle (a working girl). He would have married her, but was prevented by lady Waldemar. Aurora, in the mean time, being left penniless by the death of her aunt, supports herself by her writings, goes to Italy, and takes charge of Marian's child. Romney sets up a socialistic establishment, but the house is burnt down by the settlers; Romney loses his eyesight, retires to Italy, comes upon Marian, and offers her marriage to compensate for the evil he has done her. His proposal is rejected, and he finally marries Aurora Leigh.

Aurora Raby, a wealthy English orphan, a "rose with all its sweetest leaves yet unfolded."—*Byron: Don Juan*, canto xv.

Auro'ra's Tears, the morning dew. These tears are shed for the death of her son Memnon, slain by Achilles at the siege of Troy.

Auso'nia, Italy, so called from Auson, son of Ulysses.

. . . romantic Spain,—
Gay lilied fields of France, or more refined,
The soft Ausonia's monumental reign.
Campbell: Gertrude of Wyoming, ii. 15 (1809).

Austin, the assumed name of the lord of Clarinsal, when he renounced the world and became a monk of St. Nicholas. Theodore, the grandson of Alfonso, was his son, and rightful heir to the possessions and title of the count of Narbonne. —*Jephson: Count of Narbonne* (1782).

Aus'tria and the Lion's Hide. There is an old tale that the archduke of

Austria killed Richard I., and wore as a spoil the lion's hide which belonged to our English monarch. Hence Faulconbridge (the natural son of Richard) says jeeringly to the archduke—

> Thou wear a lion's hide! doff it for shame,
> And hang a calf-skin on those recreant limbs.
> *Shakespeare: King John*, act iii. sc. 1 (1596).

(The point is better understood when it is borne in mind that fools and jesters were dressed in calf-skins.)

Austrian Army awfully arrayed (*An*). (See P, for this and several other alliterative poems.)

Aus'trian Lip (*The*), a protruding under jaw, with a heavy lip disinclined to shut close. It came from kaiser Maximilian I., son of kaiser Frederick III., and was inherited from his grandmother Cimburgis, a Polish princess, duke of Masovia's daughter, and hence called the "Cimburgis Under Lip."

¶ A similar peculiarity occurs in the family of sir Gideon Murray of Elibank. He had taken prisoner a young gentleman named Scoto, whom he was about to hang; but his wife persuaded him to commute the sentence into a marriage with their daughter "Meg of the muckle mouth." Meg made him a most excellent wife, but the "muckle mouth" descended to their posterity for many generations.

Autocrat of the Breakfast-Table (*The*), a series of essays contributed by Oliver Wendell Holmes to the first twelve numbers of the *Atlantic Monthly*, and republished in 1858. The essays are discursive, poetical, philosophical, imaginative, and amusing.

It was followed by *The Professor at the Breakfast-Table* (1870), and *The Poet at the Breakfast-Table* (1872).

Autol'ycus, the craftiest of thieves. He stole the flocks of his neighbours, and changed their marks. Sis'yphos outwitted him by marking his sheep under their feet.

Autol'ycus, a pedlar and witty rogue, in *The Winter's Tale*, by Shakespeare (1604).

Av'alon or **Avallon,** Glastonbury, generally called the "isle of Avalon." The abode of king Arthur, Oběron, Morgaine la Fée, and the Fees generally; sometimes called the "island of the blest." It is very fully described in the French romance of *Ogier le Danois*. Tennyson calls it Avil'lion (*q.v.*). Drayton, in his *Polyolbion*, styles it "the ancient isle of Avălon," and the Romans "insula Avalonia."

> O three-times famous isle! where is that place that might
> Be with thyself compared for glory and delight,
> Whilst Glastonbury stood?
> *Drayton: Polyolbion*, iii. (1612).

Avan'turine or **Aven'turine** (4 *syl.*), a variety of rock-crystal having a spangled appearance, caused by scales of mica or crystals of copper. The name is borrowed from that of the artificial gold-spangled glass obtained in the first instance *par aventure* ("by accident").

> . . . and the hair
> All over glanced with dew-drop or with gem,
> Like sparkles in the stone avanturine.
> *Tennyson: Gareth and Lynette.*

Avare (*L'*). The plot of this comedy is as follows: Harpagon the miser and his son Cléante (2 *syl.*) both want to marry Mariane (3 *syl.*), daughter of Anselme, *alias* don Thomas d'Albarci, of Naples. Cléante gets possession of a casket of gold belonging to the miser, and hidden in the garden. When Harpagon discovers his loss, he raves like a madman, and Cléante gives him the choice of Mariane or the casket. The miser chooses the casket, and leaves the young lady to his son. The second plot is connected with Elise (2 *syl.*), the miser's daughter, promised in marriage by the father to his friend Anselme (2 *syl.*); but Elise is herself in love with Valère, who, however, turns out to be the son of Anselme. As soon as Anselme discovers that Valère is his son, who he thought had been lost at sea, he resigns to him Elise; and so in both instances the young folks marry together, and the old ones give up their unnatural rivalry.—*Molière: L'Avare* (1667).

Avatar', the descent of Brahma to this earth. It is said in Hindû mythology that Brahma has already descended nine times in various forms. He is yet to appear once more, when he will assume the figure of a warrior upon a white horse, and will cut off all incorrigible offenders.

> Nine times have Brahma's wheels of lightning hurled
> His awful presence o'er the alarmed world;
> Nine times hath Guilt, through all his giant frame,
> Convulsive trembled, as the Mighty came;
> Nine times hath suffering Mercy spared in vain,—
> But Heaven shall burst her starry gates again.
> He comes! dread Brahma shakes the sunless sky . .
> Heaven's fiery horse, beneath his warrior-form,
> Paws the light clouds, and gallops on the storm.
> *Campbell: Pleasures of Hope*, i. (1799).

AVENEL (2 *syl.*), *Julian Avenel*, the usurper of Avenel Castle.

Lady Alice Avenel, widow of sir Walter.

Mary Avenel, daughter of lady Alice. She marries Halbert Glendinning.—*Sir W. Scott: The Monastery* (date 1559).

Avenel (*Sir Halbert Glendinning, knight of*), same as the bridegroom in *The Monastery*.

The lady Mary of Avenel, same as the bride in *The Monastery.—Sir W. Scott: The Abbot* (time, Elizabeth).

Avenel (*The White Lady of*), a spirit mysteriously connected with the Avenel family, as the Irish banshee is with true Mile'sian families. She announces good or ill fortune, and manifests a general interest in the family to which she is attached, but to others she acts with considerable caprice; thus she shows unmitigated malignity to the sacristan and the robber. Any truly virtuous mortal has commanding power over her.

Noon gleams on the lake,
Noon glows on the fell;
Awake thee, awake,
White maid of Avenel!
Sir W. Scott: The Monastery (time, Elizabeth).

Avenel (*Dick*), in lord Lytton's *My Novel* (1853). A big, blustering, sharp Yankee, honest, generous, and warm-hearted.

Aven'ger of Blood, the man who had the birthright, according to the Jewish polity, of taking vengeance on him who had killed one of his relatives.

. . . the Christless code,
That must have life for a blow.
Tennyson: Maud, II. i. 1.

Av'icen or *Abou-ibn-Sina*, an Arabian physician and philosopher, born at Shiraz, in Persia (980–1037). He composed a treatise on logic, and another on metaphysics. Avicen is called both the Hippo'cratês and the Aristotle of the Arabs.

Of physicke speake for me, king Avicen . . .
Yet was his glory never set on shelfe,
Nor never shall, whyles any worlde may stande
Where men have minde to take good bookes in hande.
Gascoigne: The Fruits of Warre, lvii. (died 1557).

Avil'ion ["*the apple island*"], near the terrestrial paradise. (See AVALON.)

Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadowed, happy, fair with orchard-lawns
And bowery hollows crowned with summer sea,
Where I [*Arthur*] will heal me of my grievous wound.
Tennyson: Morte d'Arthur.

Ayl'mer (*Mrs.*), a neighbour of sir Henry Lee.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Ay'mer (*Prior*), a jovial Benedictine monk, prior of Jorvaulx Abbey.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ay'mon, duke of Dordŏna (*Dordogne*). He had four sons, Rinaldo, Guicciardo, Alardo, and Ricciardetto (*i.e.* Renaud, Guiscard, Alard, and Richard), whose adventures are the subject of a French romance entitled *Les Quatre fils Aymon*, by Huon de Villeneuve (1165–1223).

The old legend was modernized in 1504, and Balfe wrote an opera on the subject (1843).

Ayrshire Bard (*The*), Robert Burns, the Scotch poet (1759–1796).

As'amat-Bat'uk, pseudonym of M. Thiebland, war correspondent of the *Pall Mall Gazette* in 1870.

Azari'a and Hush'ai, a reply in verse to Dryden's *Absalom and Achitophel*, by Samuel Pordage. The characters common to the two satires are—

	By Pordage.	By Dryden.
Charles II.	*Amasia*	*David*
Cromwell	*Zabad*	*Saul*
Dryden	*Shimei*	*Asaph* (in part II.)
Monmouth (duke of)	*Azaria*	*Absolom*
Shaftesbury (earl of)	*Hushai*	*Achitophel*
Titus Oates	*Libni*	*Corah*

*** Hence "Azaria and Hushai" are Monmouth and Shaftesbury in Pordage's reply, but "Absalom and Achitophel" represent them in Dryden's satire.

Aza'zel, one of the ginn or jinn, all of whom were made of "smokeless fire," that is, the fire of the Simoom. These jinn inhabited the earth before man was created, but on account of their persistent disobedience were driven from it by an army of angels. When Adam was created, and God commanded all to worship him, Azâzel insolently made answer, "Me hast Thou created of fire, and him of earth: why should I worship him?" Whereupon God changed the jinnee into a devil, and called him Iblis or Despair. In hell he was made the standard-bearer of Satan's host.

Upreared
His mighty standard; that proud honour claimed
Azâzel as his right.
Milton: Paradise Lost, i. 534 (1665).

Az'la, a suttee, the young widow of Ar'valan, son of Keha'ma.—*Southey: Curse of Kehama*, i. 10 (1809).

Az'o, husband of Parisi'na. He was marquis d'Este, of Ferrara, and had already a natural son, Hugo, by Bianca, who died of a broken heart because she was not made his bride. Hugo was betrothed to Parisina before she married the marquis, and after she became his mother-in-law they loved on still. One night Azo heard Parisina in sleep express her love for Hugo, and the angry marquis condemned his son to death. Although he spared his bride, no one ever knew what became of her.—*Byron: Parisina.*

Az'rael (3 *syl.*), the angel of death (called Raphael in the *Gospel of Barnabas*).—*Al Korân.*

Az'tecas, an Indian tribe, which conquered the Hoamen (2 *syl.*), seized their territory, and established themselves on a southern branch of the Missouri, having Az'tlan as their imperial city. When Madoc conquered the Aztecas in the twelfth century, he restored the Hoamen, and the Aztecas migrated to Mexico. —*Southey: Madoc* (1805).

∴ Cortez conquered Mexico, and extirpated the Aztecs in 1520.

Az'tlan, the imperial city of the Az'tecas, on a southern branch of the Missouri. It belonged to the Hoamen (2 *syl.*), but this tribe being conquered by the Aztecas, the city followed the fate of war. When Madoc led his colony to North America, he took the part of the Hoamen, and, conquering the Aztecas, restored the city and all the territory pertaining thereto to the queen Erill'yab, and the Aztecas migrated to Mexico. The city Aztlan is described as "full of palaces, gardens, groves, and houses" (in the twelfth century).—*Southey: Madoc* (1805).

Azuce'na, a gipsy. Manri'co is supposed to be her son, but is in reality the son of Garzia (brother of the conte di Luna).—*Verdi: Il Trovato're* (1853).

Azyoru'ca (4 *syl.*), queen of the snakes and dragons. She resides in Patala, or the infernal regions.—*Hindû Mythology.*

> There Azyoruca veiled her awful form
> In those eternal shadows. There she sat,
> And as the trembling souls who crowd around
> The judgment-seat received the doom of fate,
> Her giant arms, extending from the cloud,
> Drew them within the darkness.
> *Southey: Curse of Kehama,* xxiii. 15 (1809).

B.

Baal, plu. **Baalim,** a general name for all the Syrian gods, as Ash'taroth was for the goddesses. The general version of the legend of Baal is the same as that of Adônis, Thammuz, Osiris, and the Arabian myth of El Khouder. All allegorize the sun, six months above and six months below the equator. As a title of honour, the word Baal, Bal, Bel, etc., enters into a large number of Phœnician and Carthaginian proper names, as Hannibal, Hasdru-bal, Bel-shazzar, etc.

> . . . [the] general names
> Of Baälim and Ashtaroth: those male;
> These female.
> *Milton: Paradise Lost,* i. 422 (1665).

Baalbec of Ireland, Kilmallock in Limerick, noted for its ruins.

Bab (*Lady*), a waiting-maid on a lady so called, who assumes the airs with the name and address of her mistress. Her fellow-servants and other servants address her as "lady Bab," or "Your ladyship." She is a fine wench, "but by no means particular in keeping her teeth clean." She says she never reads but one "book, which is Shikspur." And she calls Lovel and Freeman, two gentlemen of fortune, "downright hottenpots."—*Rev. J. Townley: High Life Below Stairs* (1763).

Ba'ba, chief of the eunuchs in the court of the sultana Gulbey'az.—*Byron: Don Juan,* v. 28, etc. (1820).

Baba (*Ali*), who relates the story of the "Forty Thieves" in the *Arabian Nights' Entertainments.* He discovered the thieves' cave while hiding in a tree, and heard the magic word, "Ses'amê," at which the door of the cave opened and shut.

Cassim Baba, brother of Ali Baba, who entered the cave of the forty thieves, but forgot the pass-word, and stood crying, "Open, Wheat!" "Open, Barley!" to the door, which obeyed no sound but "Open, Sesamê!"

Baba Mus'tapha, a cobbler who sewed together the four pieces into which Cassim's body had been cleft by the forty thieves. When the thieves discovered that the body had been taken away, they sent one of the band into the city, to ascertain who had died of late. The man happened to enter the cobbler's stall, and falling into a gossip, heard about the body which the cobbler had sewed together. Mustapha pointed out to him the house of Cassim Baba's widow, and the thief marked it with a piece of white chalk. Next day the cobbler pointed out the house to another, who marked it with red chalk. And the day following he pointed it out to the captain of the band, who, instead of marking the door, studied the house till he felt sure of recognizing it.—*Arabian Nights* ("Ali Baba, or The Forty Thieves").

Bababalouk, chief of the black eunuchs, whose duty it was to wait on the sultan, to guard the sultanas, and to superintend the harem.—*Habesci: State of the Ottoman Empire,* 155, 156.

Ba'bel ["*confusion*"]. There is a town in Abyssinia called *Habesh,* the Arabic

word for "confusion." This town is so called from the great diversity of races by which it is inhabited: Christians, Jews, and Mohammedans, Ethiopians, Arabians, Falashas (*exiles*), Gallas, and Negroes, all consort together there.

Babes in the Wood, insurrectionary hordes which infested the mountains of Wicklow and the woods of Enniscarthy towards the close of the eighteenth century. (See CHILDREN IN THE WOOD.)

Babie, old Alice Gray's servant-girl. —*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Babie'ca (3 *syl.*), the Cid's horse.

I learnt to prize Babieca from his head unto his hoof.
The Cid (1126).

Baboon (*Philip*), Philippe Bourbon, duc d'Anjou.

Lewis Baboon, Louis XIV., "a false loon of a grandfather to Philip duke of Anjou, and one that might justly be called a Jack-of-all-trades."

Sometimes you would see this Lewis Baboon behind his counter, selling broad-cloth, sometimes measuring linen; next day he would be dealing in mercery-ware; high heads, ribbons, gloves, fans, and lace, he understood to a nicety . . . nay, he would descend to the selling of tapes, garters, and shoe-buckles. When shop was shut up, he would go about the neighbourhood, and earn half-a-crown, by teaching the young men and maidens to dance. By these means he had acquired immense riches, which he used to squander away at back-sword [*in mar.*], quarter-staff, and cudgel-play, in which he took great pleasure.—*Dr. Arbuthnot: History of John Bull*, ii. (1712).

Bab'ylon. *Cairo* in Egypt was so called by the crusaders. *Rome* was so called by the puritans; and *London* was, and still is, so called by some, on account of its wealth, luxury, and dissipation. The reference is to *Rev.* xvii. and xviii.

Babylonian Wall. The foundress of this wall (two hundred cubits high, and fifty thick) was Semiramis, mythic foundress of the Assyrian empire. She was the daughter of the fish-goddess Der'ceto of Ascalon, and a Syrian youth.

Our statues . . . she
The foundress of the Babylonian wall.
Tennyson: The Princess, ii.

Bacbuc or **Babouc,** the oracle of the "Holy Bottle of Lanternland."—*Rabelais: Pantagruel.*

Bacchan'tes (3 *syl.*), priestesses of Bacchus.

Round about him [*Bacchus*] fair Bacchantês,
Bearing cymbals, flutes, and thyrses,
Wild from Naxian groves, or Zanté's
Vineyards, sing delirious verses.
Longfellow: Drinking Song.

Bacchus, in the *Lusiad*, an epic poem by Camoens (1569), is the personification of the evil principle which acts in opposition to Jupiter, the lord of Destiny. Mars is made by the poet the guardian power of Christianity, and Bacchus of Mohammedanism.

Bacharach [*Back-a-rack*], a red wine, so called from a town of the same name in the Lower Palatinate. Pope Pius II. used to import a tun of it to Rome yearly, and Nuremberg obtained its freedom at the price of four casks of it a-year. The word Bacharach means "the altar of Bacchus" (*Bacchi ara*), the altar referred to being a rock in the bed of the river, which indicated to the vine-growers what sort of year they might expect. If the head of the rock appeared above water, the season would be a dry one, and a fine vintage might be looked for; if not, it would be a wet season, and bad for the grapes.

. . . that ancient town of Bacharach,—
The beautiful town that gives us wine,
With the fragrant odour of Muscadine.
Longfellow The Golden Legend.

Backbite (*Sir Benjamin*), nephew of Crabtree, very conceited and very censorious. His friends called him a great poet and wit, but he never published anything, because "'twas very vulgar to print;" besides, as he said, his little productions circulated more "by giving copies in confidence to friends."—*Sheridan: School for Scandal* (1777).

When I first saw Miss Pope she was performing "Mrs. Candour," to Miss Farren's "lady Teazle," King as "sir Peter," Parsons "Crabtree," Dodd "Backbite," Baddeley "Moses," Smith "Charles," and John Palmer "Joseph" [Surface].—*James Smith Memoirs, etc.*

Bacon of Theology, bishop Butler, author of *The Analogy of Religion, Natural and Revealed, etc.* (1692–1752).

Bacrack. (See BACHARACH.)

Bactrian Sage (*The*), Zoroas'ter or Zerdusht, a native of Bactria, now Balkh (B.C. 589–513).

Bade'bec (2 *syl.*), wife of Gargantua and mother of Pan'tagruel'. She died in giving him birth, or rather in giving birth at the same time to 900 dromedaries laden with ham and smoked tongues, 7 camels laden with eels, and 25 waggons full of leeks, garlic, onions, and shallots.—*Rabelais: Pantagruel*, ii. 2 (1533).

Badger (*Will*), sir Hugh Robsart's favourite domestic.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Badger (*Mr. Bayham*), a medical practitioner at Chelsea, under whom Richard Carstone pursues his studies.

Mr. Badger was a crisp-looking gentleman, with "surprised eyes;" very proud of being Mrs. Badger's "third," and always referring to her former two husbands, captain Swosser and professor Dingo.—*C. Dickens: Bleak House* (1853).

Badinguet [*Bad'-en-gay*], one of the many nicknames of Napoleon III. It was the name of the mason in whose clothes he escaped from the fortress of Ham (1808, 1851-1873). Napoleon's party was nicknamed *Badingueux;* the empress's party was nicknamed *Montijoeux* and *Montijocrisses.*

Ba'don, Bath. The twelfth great victory of Arthur over the Saxons was at Badon Hill (Bannerdown).

They sang how he himself [*king Arthur*] at Badon bore that day,
When at the glorious goal his British sceptre lay.
Two days together how the battle strongly stood;
Pendragon's worthy son [*king Arthur*] . . .
Three hundred Saxons slew with his own valiant hand.
Drayton: Polyolbion, v. (1612).

Badou'ra, daughter of Gaiour (*a syl.*) king of China, the "most beautiful woman ever seen upon earth." The emperor Gaiour wished her to marry, but she expressed an aversion to wedlock. However, one night by fairy influence she was shown prince Camaral'zaman asleep, fell in love with him, and exchanged rings. Next day she inquired for the prince, but her inquiry was thought so absurd that she was confined as a mad woman. At length her foster-brother solved the difficulty thus: The emperor having proclaimed that whoever cured the princess of her [supposed] madness should have her for his wife, he sent Camaralzaman to play the magician, and imparted the secret to the princess by sending her the ring she had left with the sleeping prince. The cure was instantly effected, and the marriage solemnized with due pomp. When the emperor was informed that his son-in-law was a prince, whose father was sultan of the "Island of the Children of Khal'edan, some twenty days' sail from the coast of Persia," he was delighted with the alliance.—*Arabian Nights* ("Camaralzaman and Badoura").

Badroul'boudour, daughter of the sultan of China, a beautiful brunette. "Her eyes were large and sparkling, her expression modest, her mouth small, her lips vermilion, and her figure perfect." She became the wife of Aladdin, but twice nearly caused his death; once by exchanging "the wonderful lamp" for a new copper one, and once by giving hospitality to the false Fatima Aladdin killed both these magicians.—*Arabian Nights* ("Aladdin, or The Wonderful Lamp").

Bæ'tica or **Bætic Vale,** Grana'da and Andalusia, or Spain in general. So called from the river Bætis or Guadalquivir.

While o'er the Bætic vale
Or thro' the towers of Memphis [*Egypt*], or the palms
By sacred Ganges watered, I conduct
The English merchant.
Akenside: Hymn to the Naiads.

Bagdad. A hermit told the caliph Almanzor that one Moclas was destined to found a city on the spot where he was standing. "I am that man," said the caliph, and he then informed the hermit how in his boyhood he once stole a bracelet, and his nurse ever after called him "Moclas," the name of a well-known thief.—*Marigny.*

Bagshot, one of a gang of thieves who conspire to break into the house of lady Bountiful.—*Farquhar: The Beaux' Stratagem* (1705).

Bagstock (*Major Joe*), an apoplectic retired military officer, living in Princess's Place, opposite to Miss Tox. The major had a covert kindness for Miss Tox, and was jealous of Mr. Dombey. He speaks of himself as "Old Joe Bagstock," "Old Joey," "Old J.," "Old Josh," "Rough and tough Old Jo," "J. B.," "Old J. B.," and so on. He is also given to over-eating, and to abusing his poor native servant.—*C. Dickens: Dombey and Son* (1846).

Bah'adar, master of the horse to the king of the Magi. Prince Am'giad was enticed by a collet to enter the minister's house, and when Bahadar returned, he was not a little surprised at the sight of his uninvited guest. The prince, however, explained to him in private how the matter stood, and Bahadar, entering into the fun of the thing, assumed for the nonce the place of a slave. The collet would have murdered him, but Amgiad, to save the minister, cut off her head. Bahadar, being arrested for murder, was condemned to death, but Amgiad came forward and told the whole truth; whereupon Bahadar was instantly released, and Amgiad created vizier.—*Arabian Nights* ("Amgiad and Assad").

Bahman (*Prince*), eldest son of the sultan Khrossou-schah of Persia. In infancy he was taken from the palace by the sultana's sisters, and set adrift on a

canal; but being rescued by the superintendent of the sultan's gardens, he was brought up, and afterwards restored to the sultan. It was the "talking bird" that told the sultan the tale of the young prince's abduction.

Prince Bahman's Knife. When prince Bahman started on his exploits, he gave to his sister Parizâdê (4 *syl.*) a knife, saying, "As long as you find this knife clean and bright, you may feel assured that I am alive and well; but if a drop of blood falls from it, you may know that I am no longer alive."—*Arabian Nights* ("The Two Sisters," the last tale).

Bailey, a sharp lad in the service of Todger's boarding-house. His ambition was to appear quite a full-grown man. On leaving Mrs. Todger's, he became the servant of Montague Tigg, manager of the "Anglo-Bengalee Company."—*C. Dickens: Martin Chuzzlewit* (1844).

Bailie (*General*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Bailie (*Giles*), a gipsy; father of Gabrael Faa (nephew to Meg Merrilies).—*Sir W. Scott: Guy Mannering* (time, George II.).

Bailiff's Daughter of Islington (in Norfolk). A squire's son loved the bailiff's daughter, but she gave him no encouragement, and his friends sent him to London, "an apprentice for to binde." After the lapse of seven years, the bailiff's daughter, "in ragged attire," set out to walk to London, "her true love to inquire." The young man on horseback met her, but knew her not. "One penny, one penny, kind sir!" she said. "Where were you born?" asked the young man. "At Islington," she replied. "Then prithee, sweetheart, do you know the bailiff's daughter there?" "She's dead, sir, long ago." On hearing this the young man declared he'd live an exile in some foreign land. "Stay, oh stay, thou goodly youth," the maiden cried; "she is not really dead, for I am she." "Then farewell grief and welcome joy, for I have found my true love, whom I feared I should never see again."—*Percy: Reliques of English Poetry*, ii. 8.

Baillif (*Herry*), mine host in the *Canterbury Tales*, by Chaucer (1388). When the poet begins the second fit of the "Rime of Sir Thopas," mine host exclaims—

> No mor of this for Goddês dignitie!
> For thou makest me so wery . . . that
> Mine eeres aken for thy nasty speeche.
> v. 15327, etc. (1388).

Bailsou (*Ann'aple*), the nurse of Effie Deans in her confinement.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Baiser-Lamourette [*Lamourette's Kiss*], a short-lived reconciliation.

> Il y avait (20 juin, 1792), scission entre les membres de l'Assemblée. Lamourette les exhorta à se reconcilier. Persuadés par son discours, ils s'embrassèrent les uns les autres. Mais cette réconciliation ne dura pas deux jours; et elle fut bientôt ridiculisé sous le nom de *Baiser-Lamourette.—Bouillet: Dict. d'Hist., etc.*

Bajar'do, Rinaldo's steed.—*Ariosto: Orlando Furioso* (1516).

Baj'azet, surnamed "The Thunderbolt" (*il derim*), sultan of Turkey. After subjugating Bulgaria, Macedonia, Thessaly, and Asia Minor, he laid siege to Constantinople, but was taken captive by Tamerlane emperor of Tartary. He was fierce as a wolf, reckless, and indomitable. Being asked by Tamerlane how he would have treated him had their lots been reversed, "Like a dog," he cried. "I would have made you my footstool when I mounted my saddle, and, when your services were not needed, would have chained you in a cage like a wild beast." Tamerlane replied, "Then to show you the difference of my spirit, I shall treat you as a king." So saying, he ordered his chains to be struck off, gave him one of the royal tents, and promised to restore him to his throne if he would lay aside his hostility. Bajazet abused this noble generosity; plotted the assassination of Tamerlane; and bowstrung Mone'ses. Finding clemency of no use, Tamerlane commanded him to be used "as a dog, and to be chained in a cage like a wild beast."—*Rowe: Tamerlane* (a tragedy, 1702).

*** This was one of the favourite parts of Spranger Barry (1719–1777) and of J. Kemble (1757–1823).

Bajaset, a black page at St. James's Palace.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Bajura, Mahomet's standard.

Baker (*The*), and the "Baker's Wife." Louis XVI. and Marie Antoinette were so called by the revolutionary party, because on the 6th October, 1789, they ordered a supply of bread to be given to the mob which surrounded the palace at Versailles, clamouring for bread.

Ba'laam (2 *syl.*), the earl of Huntingdon, one of the rebels in the army of the duke of Mommouth.

And therefore, in the name of dulness, be
The well-hung Balaam.
Dryden: Absalom and Achitophel, pt. i. ll. 573, 574.

Ba'laam, a "citizen of sober fame," who lived near the monument of London. While poor he was "religious, punctual, and frugal;" but when he became rich and got knighted, he seldom went to church, became a courtier, "took a bribe from France," and was hung for treason. —*Pope: Moral Essays*, iii.

Balaam's Ass. (See ARION, p. 59.)

Balacla'va, a corruption of *bella chiare* ("beautiful port"), so called by the Genoese, who raised the fortress, some portions of which still exist.

Balaclava Charge. (See CHARGE OF THE LIGHT BRIGADE.)

Balafré (*Le*), *alias* Ludovic Lesly, an old archer of the Scottish Guard at Plessis les Tours, one of the castle palaces of Louis XI. Le Balafré is uncle to Quentin Durward.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

*** Henri, son of François second duke of Guise, was called *Le Balafré* ("the gashed"), from a frightful scar in the face from a sword-cut in the battle of Dormans (1575).

Balak, in the second part of Dryden and Tate's *Absalom and Achitophel* (line 395, etc.), was meant for Dr. Burnet, author of the *History of the Reformation*. He exceedingly disliked Charles II. ("David"); but was made bishop of Salisbury by William III. in 1689. He died in 1715, in the seventy-second year of his age.

The Second Part of *Absalom and Achitophel* (by Tate) was published in the autumn of 1682.

Balâm', the ox on which the faithful feed in paradise. The fish is call Nûn, the lobes of whose liver will suffice for 70,000 men.

Balan', brother of Balyn or Balin le Savage (*q.v.*), two of the most valiant knights that the world ever produced.—*Sir T. Malory: History of Prince Arthur*, i. 31 (1470).

Balan, "the bravest and strongest of all the giant race." Am'adis de Gaul rescued Gabrioletta from his hands.—*Vasco de Lobeira: Amadis de Gaul*, iv. 129 (fourteenth century).

Balance (*Justice*), the father of Sylvia. He had once been in the army, and as he had run the gauntlet himself, he could make excuses for the wild pranks of young men.—*G. Farquhar: The Recruiting Officer* (1704).

Ba'land of Spain, a man of gigantic strength, who called himself "Fierabras." —*Mediæval Romance.*

Balchris'tie (*Jenny*), housekeeper to the laird of Dumbiedikes.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Balclu'tha, a town belonging to the Britons on the river Clyde. It fell into the hands of Comhal (Fingal's father), and was burnt to the ground.

"I have seen the walls of Balclutha," said Fingal, "but they were desolate. The fire had resounded in the halls: and the voice of the people is heard no more . . . The thistle shook there its lonely head: the moss whistled in the wind, and the fox looked out from the windows."—*Ossian: Carthon.*

Baldassa're (4 *syl.*), chief of the monastery of St. Jacopo di Compostella. —*Donizetti: La Favorita* (1842).

Bal'der, the god of light, peace, and day, was the young and beautiful son of Odin and Frigga. His palace, Briedablik ("wide-shining"), stood in the Milky Way. He was slain by Höder, the blind old god of darkness and night, but was restored to life at the general request of the gods.—*Scandinavian Mythology.*

Balder the beautiful
God of the summer sun.
Longfellow: Tegnér's Death.

(Sydney Dobell has a poem entitled *Balder*, published in 1854.)

Bal'derstone (*Caleb*), the favourite old butler of the master of Ravenswood, at Wolf's Crag Tower. Being told to provide supper for the laird of Bucklaw, he pretended that there were fat capon and good store in plenty, but all he could produce was "the hinder end of a mutton ham that had been three times on the table already, and the heel of a ewe-milk kebbuck [*cheese*]" (ch. vii.).—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Baldrick, an ancestor of the lady Eveline Berenger "the betrothed." He was murdered, and lady Eveline assured Rose Flammock that she had seen his ghost frowning at her.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Bal'dringham (*The lady Ermengarde of*), great-aunt of lady Eveline Berenger "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

BALDWIN, the youngest and comeliest of Charlemagne's paladins, nephew of sir Roland.

Baldwin, the restless and ambitious duke of Bologna, leader of 1200 horse in the allied Christian army. He was Godfrey's brother, and very like him, but not so tall.—*Tasso: Jerusalem Delivered* (1575).

∴ He is introduced by sir Walter Scott in *Count Robert of Paris.*

Baldwin. So the Ass is called in the beast-epic entitled *Reynard the Fox* (the word means "bold friend"). In pt. iii. he is called "Dr." Baldwin (1498).

Bald'win, tutor of Rollo ("the bloody brother") and Otto, dukes of Normandy, and sons of Sophia. Baldwin was put to death by Rollo, because Hamond slew Gisbert the chancellor with an axe and not with a sword. Rollo said that Baldwin deserved death "for teaching Hamond no better."—*Beaumont: The Bloody Brother* (published 1639).

Baldwin (*Count*), a fatal example of paternal self-will. He doted on his elder son, Biron, but, because he married against his inclination, disinherited him, and fixed all his love on Carlos his younger son. Biron fell at the siege of Candy, and was supposed to be dead. His wife Isabella mourned for him seven years, and being on the point of starvation, applied to the count for aid, but he drove her from his house like a dog. Villeroy (*a syl.*) married her, but Biron returned the following day. Carlos, hearing of his brother's return, employed ruffians to murder him, and then charged Villeroy with the crime; but one of the ruffians impeached. Carlos was arrested, and Isabella, going mad, killed herself. Thus was the wilfulness of Baldwin the source of infinite misery. It caused the death of his two sons, as well as of his daughter-in-law.—*Southern: The Fatal Marriage* (1692).

Baldwin, archbishop of Canterbury (1184–1190), introduced by sir W. Scott in *The Betrothed* (time, Henry II.).

Baldwin de Oyley, esquire of sir Brian de Bois Guilbert (Preceptor of the Knights Templars).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Balfour (*John*), of Burley. A leader of the Covenanters' army. Disguised for a time as Quentin Mackell of Irongray.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Balin (*Sir*), or "Balin le Savage," knight of the two swords. He was a Northumberland knight, and being taken captive, was imprisoned six months by king Arthur. It so happened that a damsel girded with a sword came to Camelot at the time of sir Balin's release, and told the king that no man could draw it who was tainted with "shame, treachery, or guile." King Arthur and all his knights failed in the attempt, but sir Balin drew it readily. The damsel begged him for the sword, but he refused to give it to any one. Whereupon the damsel said to him, "That sword shall be thy plague, for with it shall ye slay your best friend, and it shall also prove your own death." Then the Lady of the Lake came to the king, and demanded the sword, but sir Balin cut off her head with it, and was banished from the court. After various adventures he came to a castle where the custom was for every guest to joust. He was accommodated with a shield, and rode forth to meet his antagonist. So fierce was the encounter that both the combatants were slain, but Balin lived just long enough to learn that his antagonist was his dearly beloved brother Balan, and both were buried in one tomb.—*Sir T. Malory: History of Prince Arthur,* i. 27–44 (1470).

∴ "The Book of Sir Balin le Savage" is part i. ch. 27 to 44 (both inclusive) of sir T. Malory's *History of Prince Arthur.*

Balinverno, one of the leaders in Agramant's allied army.—*Ariosto: Orlando Furioso* (1516).

Ba'liol (*Edward*), usurper of Scotland, introduced in *Redgauntlet,* a novel by sir W. Scott (time, George II.).

Ba'liol (*Mrs.*), friend of Mr. Croftangry, in the introductory chapter of *The Fair Maid of Perth,* a novel by sir W. Scott (time, Henry IV.).

Ba'liol (*Mrs. Arthur Bethune*), a lady of quality and fortune, who had a house called Baliol Lodging, Canongate, Edinburgh. At death she left to her cousin Mr. Croftangry two series of tales called *The Chronicles of Canongate* (*q.v.*), which he published.—*Sir W. Scott: The Highland Widow* (introduction, 1827).

Baliol College, Oxford, was founded (in 1263) by John de Baliol, knight, father of Baliol king of Scotland.

Balisar'da, a sword made in the garden of Orgagna by the sorceress Faleri'na; it would cut through even

enchanted substances, and was given to Roge'ro for the express purpose of "dealing Orlando's death."—*Ariosto: Orlando Furioso*, xxv. 15 (1516).

He knew with Balisarda's lightest blows,
Nor helm, nor shield, nor cuirass could avail,
Nor strongly tempered plate, nor twisted mail.
Bk. xxiii.

Baliverso, the basest knight in the Saracen army.—*Ariosto: Orlando Furioso* (1516).

Balk or **Balkh** ["*toembrace*"], Omurs, surnamed *Ghil-Shah* ("earth's king"), founder of the Paishdadian dynasty. He travelled abroad to make himself familiar with the laws and customs of other lands. On his return he met his brother, and built on the spot of meeting a city, which he called Balk; and made it the capital of his kingdom.

Balkis, the Arabian name of the queen of Sheba, who went from the South to witness the wisdom and splendour of Solomon. According to the Koran, she was a fire-worshipper. It is said that Solomon raised her to his bed and throne. She is also called queen of Saba or Aaziz. —*Al Korân*, xxvi. (Sale's notes).

She fancied herself already more potent than Balkis and pictured to her imagination the genii falling pros trate at the foot of her throne.—*W. Beckford: Vathek*

*** Solomon, being told that her legs were covered with hair "like those of an ass," had the presence-chamber floored with glass laid over running water filled with fish. When Balkis approached the room, supposing the floor to be water, she lifted up her robes and exposed her hairy ankles, of which the king had been rightly informed.—*Jallalo 'dinn.*

Ballendi'no (*Don Antonio*), in Ben Jonson's comedy called *The Case is Altered* (1597). Probably intended to ridicule Anthony Munday, the dramatist, who lived 1554–1633, a voluminous writer.

Bal'lenkeiroch (*Old*), a Highland chief and old friend of Fergus M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Balmung, the sword of Siegfried, forged by Wieland the smith of the Scandinavian gods. In a trial of merit, Wieland cleft Amilias (a brother smith) to the waist; but so fine was the cut that Amilias was not even conscious of it till he attempted to move, when he fell asunder into two pieces.—*Nibelungen Lied.*

Balni-Barbi, the land of projectors, visited by Gulliver.—*Swift: Gulliver's Travels* (1726).

Balrud'dery (*The laird of*), a relation of Godfrey Bertram, laird of Ellangowan. —*Sir W. Scott: Guy Mannering* (time, George II.).

Balsam of Fierabras. "This famous balsam," said don Quixote, "only costs three rials [about sixpence] for three quarts." It was the balsam with which the body of Christ was embalmed, and was stolen by sir Fierabras [*Fe-a'-ra-brah*]. Such was its virtue, that one single drop of it taken internally would instantly heal the most ghastly wound.

"It is a balsam of balsams: it not only heals all wounds, but even defies death itself. If thou should'st see my body cut in two, friend Sancho, by some unlucky backstroke, you must carefully pick up that half of me which falls on the ground, and clap it upon the other half before the blood congeals, then give me a draught of the balsam of Fierabras, and you will presently see me as sound as an orange."—*Cervantes: Don Quixote*, I. ii. 2 1605).

BALTHA'ZAR, a merchant, in Shakespeare's *Comedy of Errors* (1593).

Baltha'zar, a name assumed by Portia, in Shakespeare's *Merchant of Venice* (1598).

Baltha'zar, servant to Romeo, in Shakespeare's *Romeo and Juliet* (1597).

Baltha'zar, servant to don Pedro, in Shakespeare's *Much Ado about Nothing* (1600).

Baltha'zar, one of the three "kings" shown in Cologne Cathedral as one of the "Magi" led to Bethlehem by the guiding star. The word means "lord of treasures." The names of the other two are Melchior ("king of light"), and Gaspar or Caspar ("the white one"). Klopstock, in *The Messiah*, makes six "Wise Men," and none of the names are like these three.

Balthasar, father of Juliana, Volantê, and Zam'ora. A proud, peppery, and wealthy gentleman. His daughter Juliana married the duke of Aranza; his second daughter, Volante (3 *syl.*), married the count Montalban; and Zamora married signor Rinaldo.—*J. Tobin: The Honeymoon* (1804).

Baltic (*The Battle of the*), a lyric by Thomas Campbell (1809). This battle (April 10, 1801) was in reality the bombardment of Copenhagen by lord Nelson and admiral Parker. In their engagement with the Danish fleet, 18 out of 23 ships of the line were taken and destroyed by the British. The poem says—

Of Nelson and the North
Sing the glorious day's renown,

When to battle fierce came forth
All the might of Denmark's crown . . .
It was ro of April mora . . .
[When fell the Danes] in Elsinore.

Balue (*Cardinal*), in the court of Louis XI. of France (1420–1491), introduced by sir W. Scott in *Quentin Durward* (time, Edward IV.).

Balugantes (4 *syl.*), leader of the men from Leon, in Spain, and in alliance with Agramant.—*Ariosto: Orlando Furioso* (1516).

Balveny (*Lord*), kinsman of the earl of Douglas.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Balwhidder [*Bāl'-wither*], a Scotch presbyterian pastor, filled with all the old-fashioned national prejudices, but sincere, kind-hearted, and pious. He is garrulous and loves his joke, but is quite ignorant of the world, being "in it but not of it."—*Galt: Annals of the Parish* (1821).

The *Rev. Micah Balwhidder* is a fine representation of the primitive Scottish pastor; diligent, blameless, loyal, and exemplary in his life, but without the fiery zeal and "kirk-filling eloquence" of the supporters of the Covenant.—*R. Chambers: English Literature*, ii. 591.

Baly, one of the ancient and gigantic kings of India, who founded the city called by his name. He redressed wrongs, upheld justice, was generous and truthful, compassionate and charitable, so that at death he became one of the judges of hell. His city in time got overwhelmed with the encroaching ocean, but its walls were not overthrown, nor were the rooms encumbered with the weeds and alluvial of the sea. One day a dwarf, named Vamen, asked the mighty monarch to allow him to measure three of his own paces for a hut to dwell in. Baly smiled, and bade him measure out what he required. The first pace of the dwarf compassed the whole earth, the second the whole heavens, and the third the infernal regions. Baly at once perceived that the dwarf was Vishnû, and adored the present deity. Vishnu made the king "Governor of Pad'alon" or hell, and permitted him once a year to revisit the earth, on the first full moon of November.

Baly built
A city, like the cities of the gods,
Being like a god himself. For many an age
Hath ocean warred against his palaces,
Till overwhelmed they lie beneath the waves,
Not overthrown.
Southey: Curse of Kehama, xv. 1 (1809).

Bampton Lectures (*The*), founded by John Bampton, canon of Salisbury, who died in 1751. These lectures were designed to confirm the Catholic faith and confute heresies. The first of the series was delivered in 1780.

Ban, king of Benwick [*Brittany*], father of sir Launcelot, and brother of Bors king of Gaul. This "shadowy king of a still more shadowy kingdom" came over with his royal brother to the aid of Arthur, when, at the beginning of his reign, the eleven kings leagued against him (pt. i. 8).

Yonder I see the most valiant knight of the world, and the man of most renown; for such two brethren as are king Ban and king Bors are not living.—*Sir T. Malory. History of Prince Arthur*, i. 14 (1470).

Ban'agher, a town in Ireland, on the Shannon (King's County). It formerly sent two members to parliament, and was a pocket borough. When a member spoke of a rotten borough, he could devise no stronger expression than *That beats Banagher*, which passed into a household phrase.

Banastar (*Humfrey*), brought up by Henry duke of Buckingham, and advanced by him to honour and wealth. He professed to love the duke as his dearest friend; but when Richard III. offered £1000 reward to any one who would deliver up the duke, Banastar betrayed him to John Mitton, sheriff of Shropshire, and he was conveyed to Salisbury, where he was beheaded. The ghost of the duke prayed that Banaster's eldest son, "reft of his wits might end his life in a pigstye;" that his second son might "be drowned in a dyke" containing less than "half a foot of water;" that his only daughter might be a leper; and that Banaster himself might "live in death and die in life."—*Sackville: A Mirrour for Magistraytes* ("The Complaynt," 1587).

Banberg (*The bishop of*), introduced in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Banbury Cheese. Bardolph calls Slender a "Banbury cheese" [*Merry Wives of Windsor*, act i. sc. 1]; and in *Jack Drum's Entertainment* we read, "You are like a Banbury cheese, nothing but paring." The Banbury cheese alluded to was a milk cheese, about an inch in thickness.

Bandy-legged, Armand Gouffé (1775–1845), also called *Le panard du dix-neuvième siècle.* He was one of the founders of the "Caveau moderne."

Bane of the Land [*Landschaden*], the name given to a German robber-knight on account of his reckless depredations on his neighbours' property. He was placed under the ban of the empire for his offences.

Bango'rian Controversy, a theological paper-war begun by Dr. Hoadly, bishop of Bangor, the best reply being by Law. The subject of this controversy was a sermon preached before George I., on the text, "My kingdom is not of this world" (1717).

Banks, a farmer, the great terror of old mother Sawyer, the witch of Edmonton.—*The Witch of Edmonton* (by *Rowley, Dekker,* and *Ford,* 1658).

Banks o' Yarrow (*The*), a "Scotch" ballad, describing how two brothers-in-law designed to fight a duel on the banks of Yarrow, but one of them laid an ambush and slew the other. The anguish of the widow is the chief charm of the ballad.

Ban'natyne Club, a literary club which takes its name from George Bannatyne. It was instituted in 1823 by sir Walter Scott, and had for its object the publication of rare works illustrative of Scottish history, poetry, and general literature. The club was dissolved in 1859.

Bannockburn (in Stirling), famous for the great battle between Bruce and Edward II., in which the English army was totally defeated, and the Scots regained their freedom (June 24, 1314).

> Departed spirits of the mighty dead! . . .
> Oh! once again to Freedom's cause return
> The patriot Tell, the Bruce of Bannockburn.
> *Campbell: Pleasures of Hope,* i. (1799).

Banquo, a Scotch general of royal extraction, in the time of Edward the Confessor. He was murdered at the instigation of king Macbeth, but his son Fleance escaped, and from this Fleance descended a race of kings who filled the throne of Scotland, ending with James I. of England, in whom were united the two crowns. It was the ghost of Banquo which haunted Macbeth. The witches on the blasted heath hailed Banquo as—

> (1) Lesser than Macbeth, and greater.
> (2) Not so happy, yet much happier.
> (3) Thou shalt get kings, though thou be none.
> *Shakespeare: Macbeth,* act i. sc. 3 (1606).

(Historically, no such person as Banquo ever existed, and therefore Fleance was not the ancestor of the house of Stuart.)

Ban'shee. (See BENSHEE.)

Bantam (*Angelo Cyrus*), grand-master of the ceremonies at "Ba-ath," and a very mighty personage in the opinion of the *élite* of Bath.—*C. Dickens: The Pickwick Papers* (1836).

Banting. *Doing Banting* means living by regimen for the sake of reducing superfluous fat. William Banting, an undertaker, was at one time a very fat man, but he resolved to abstain from beer, farinaceous foods, and all vegetables, his chief diet being meat (1796–1878).

Bap, a contraction of *Bap'homet,* i.e. Mahomet. An imaginary idol or symbol which the Templars were accused of employing in their mysterious religious rites. It was a small human figure cut in stone, with two heads, one male and the other female, but all the rest of the figure was female. Specimens still exist.

Bap'tes (2 *syl.*), priests of the goddess Cotytto, whose midnight orgies were so obscene as to disgust even the very goddess of obscenity. (Greek, *bapto,* "to baptize," because these priests bathed themselves in the most effeminate manner.)—*Juvenal: Satires,* ii. 91.

Baptis'ta, a rich gentleman of Padua, father of Kathari'na "the shrew" and Bianca.—*Shakespeare: Taming of the Shrew* (1594).

Baptisti Damiotti, a Paduan quack, who shows in the enchanted mirror a picture representing the clandestine marriage and infidelity of sir Philip Forester.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Bar of Gold. A bar of gold above the instep is a mark of sovereign rank in the women of the families of the deys, and is worn as a "crest" by their female relatives.

> Around, as princess of her father's land,
> A like gold bar, above her instep rolled,
> Announced her rank.
> *Byron: Don Juan,* iii. 72 (1820).

Bar'abas, the faithful servant of Ralph de Lascours, captain of the *Uran'ia.* His favourite expression is "I am afraid;" but he always acts most bravely when he is afraid. (See BARRABAS.)—*E. Stirling: The Orphan of the Frozen Sea* (1856).

Bar'adas (*Count*), the king's favourite, first gentleman of the chamber, and one of the conspirators to dethrone Louis XIII., kill Richelieu, and place the

duc d'Orléans on the throne of France. Baradas loved Julie, but Julie married the chevalier Adrien de Mauprat. When Richelieu fell into disgrace, the king made count Baradas his chief minister; but scarcely had he done so when a despatch was put into his hand, revealing the conspiracy, and Richelieu ordered the instant arrest of the conspirator.—*Lord Lytton: Richelieu* (1839).

Barak el Hadgi, the fakir', an emissary from the court of Hyder Ali.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Barata'ria, the island-city over which Sancho Panza was appointed governor. The table was presided over by Dr. Pedro Rezio de Ague'ro, who caused every dish set before the governor to be whisked away without being tasted,—some because they heated the blood, and others because they chilled it, some for one evil effect, and some for another, so that Sancho was allowed to eat nothing.

Sancho then arrived at a town containing about a thousand inhabitants. They gave him to understand that it was called the Island of Barataria, either because Barataria was really the name of the place, or because he obtained the government *barato, i.e.* "at a cheap rate." On his arrival near the gates of the town, the municipal officers came out to receive him. Presently after, with certain ridiculous ceremonies, they presented him with the keys of the town, and constituted him perpetual governor of the island of Barataria.—*Cervantes: Don Quixote,* II. iii. 7, etc. (1615).

Barbara Allan, a ballad by Allan Ramsay (1724); inserted in Percy's *Reliques.* The tale is that sir John Grehme was dying out of love to Barbara Allan. Barbara went to see him, and, drawing aside the curtain, said, "Young man, I think ye're dyan'." She then left him; but had not gone above a mile or so when she heard the death-bell toll.

O mither, mither, mak' my bed . . .
Since my love died for me to-day,
I se die for him to-morrow.

Barbarossa ["*red beard*"], surname of Frederick I. of Germany (1121–1190). It is said that he never died, but is still sleeping in Kyffhäuserberg in Thuringia. There he sits at a stone table with his six knights, waiting the "fulness of time," when he will come from his cave to rescue Germany from bondage, and give her the foremost place of all the world. His beard has already grown through the table-slab, but must wind itself thrice round the table before his second advent. (See MANSUR, CHARLEMAGNE, ARTHUR, DESMOND, SEBASTIAN I., to whom similar legends are attributed.)

Like Barbarossa, who sits in a cave,
Taciturn, sombre, sedate, and grave.
Longfellow: The Golden Legend.

¶ Ogier the Dane, one of Charlemagne's paladins, was immured with his crown in a vault at Cronenberg Castle, till his beard grew through a stone table, which was burst in two when he raised his head upon the spell being dissolved.—*Torfæns: History of Norway,* vol. i. bk. 8.

Barbarossa, a tragedy by John Brown. This is not Frederick Barbarossa, the emperor of Germany (1121–1190), but Horuc Barbarossa, the corsair (1475–1519). He was a regenade Greek, of Mitylênê, who made himself master of Algeria, which was for a time subject to Turkey. He killed the Moorish king; tried to cut off Selim the son, but without success; and wanted to marry Zaphi'ra, the king's widow, who rejected his suit with scorn, and was kept in confinement for seven years. Selim returned unexpectedly to Algiers, and a general rising took place; Barbarossa was slain by the insurgents; Zaphira was restored to the throne; and Selim her son married Irenê the daughter of Barbarossa (1742).

Bar'bary (*St.*), the patron saint of arsenals. When her father was about to strike off her head, she was killed by a flash of lightning.

Bar'bary (*Roan*), the favourite horse of Richard II.

Bolingbroke rode on roan Barbary,
That horse that thou so often hast bestrid!
Shakespeare: Richard II. act v. sc. 5 (1597).

Bar'bason, the name of a demon mentioned in *The Merry Wives of Windsor,* act ii. sc. 2 (1596).

I am not Barbason; you cannot conjure me.—*Shakespeare: Henry V.* act ii. sc. 1 (1599).

Barco'chebah, an antichrist.

Shared the fall of the antichrist Barcochebah.—*Professor Selwin: Ecce Homo.*

Bard (*The*), a Pindaric ode by Gray (1757), founded on a tradition that Edward I., having conquered Wales, ordered all its bards to be put to death. A bard is supposed to denounce the king, and predict the evil which would befall his race, which would be superseded by the Tudors, "the genuine kings" of Britain; when Wales will give us Elizabeth, "the glory" of the world; and a future dazzling to "his aching sight."

Bard of Avon, Shakespeare, born and buried at Stratford-upon-Avon (1564–1616). Also called the *Bard of all Times.*

N.B.—Beaumont also died in 1616.

Bard of Ayrshire, Robert Burns, a native of Ayrshire (1759–1796).

Bard of Hope, Thomas Campbell, author of *The Pleasures of Hope* (1777–1844).

Bard of the Imagination, Mark Akenside, author of *The Pleasures of the Imagination* (1721–1770).

Bard of Memory, S. Rogers, author of *The Pleasures of Memory* (1762–1855).

Bard of Olney, W. Cowper [*Coo'-per*], who lived for many years at Olney, in Bucks. (1731–1800).

Bard of Prose, Boccaccio (1313–1375).

> He of the hundred tales of love.
> *Byron. Childe Harold*, iv. 56 (1818).

Bard of Rydal Mount, William Wordsworth, who lived at Rydal Mount; also called the *Poet of the Excursion*, from his principal poem (1770–1850).

Bard of Twickenham, Alexander Pope, who lived at Twickenham (1688–1744).

Bards. The ancient Gaels thought that the soul of a dead hero could never be happy till a bard had sung an elegy over the deceased. Hence when Cairbar, the usurper of the throne of Ireland, fell, though he was a rebel, a murderer, and a coward, his brother Cathmor could not endure the thought of his soul being unsung to rest. So he goes to Ossian, and gets him to send a bard "to give the soul of the king to the wind, to open to it the airy hall, and to give joy to the darkened ghost."—*Ossian: Temora*, ii.

Bardell (*Mrs.*), landlady of "apartments for single gentlemen" in Goswell Street. Here Mr. Pickwick lodged for a time. She persuaded herself that he would make her a good second husband, and on one occasion was seen in his arms by his three friends. Mrs. Bardell put herself in the hands of Messrs. Dodson and Fogg (two unprincipled lawyers), who vamped up a case against Mr. Pickwick of "breach of promise," and obtained a verdict against the defendant. Subsequently Messrs. Dodson and Fogg arrested their own client, and lodged her in the Fleet.—*Dickens: The Pickwick Papers* (1836).

Barde'sanist (4 *syl.*), a follower of Barde'san, founder of a Gnostic sect in the second century.

Bar'dolph, corporal of captain Sir John Falstaff in 1 and 2 *Henry IV.* and in *The Merry Wives of Windsor*. In *Henry V.* he is promoted to lieutenant, and Nym is co-poral. Both are hanged. Bardolph is a bravo, but great humorist; he is a low-bred, drunken swaggerer, wholly without principle, and always poor. His red, pimply nose is an everlasting joke with sir John and others. Sir John in allusion thereto calls Bardolph "The Knight of the Burning Lamp." He says to him, "Thou art our admiral, and bearest the lantern in the poop." Elsewhere he tells the corporal he had saved him a "thousand marks in links and torches, walking with him in the night betwixt tavern and tavern."—*Shakespeare.*

> We are much of the mind of Falstaff's tailor. We must have better assurance for sir John than Bardolph's.—*Macaulay.*

(The reference is to 2 *Henry IV.* act i. sc. 2. When Falstaff asks Page, "What said Master Dumbleton about the satin for my short cloak and slops?" Page replies, "He said, sir, you should procure him better assurance than Bardolph. He . . . liked not the security.")

Bardon (*Hugh*), the scout-master in the troop of lieutenant Fitzurse.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Barère (2 *syl.*), an advocate of Toulouse, called "The Anacreon of the Guillotine." He was president of the Convention, a member of the Constitutional Committee, and chief agent in the condemnation to death of Louis XVI. As member of the Committee of Public Safety, he decreed that "Terror must be the order of the day." In the first empire Barère bore no public part, but at the restoration he was banished from France, and retired to Brussels (1755–1841).

> The filthiest and most spiteful Yahoo was a noble creature compared with Barrière [*sic*] of history.—*Macaulay.*

Bar'guest, a goblin armed with teeth and claws. It would sometimes set up in the streets a most fearful scream in the "dead waste and middle of the night." The faculty of seeing this monster was limited to a few, but those who possessed it could by the touch communicate the "gift" to others.—*Fairy Mythology, North of England.*

Bar'gulus, an Illyrian robber or pirate.

> Bargulus, Illyrius latro, de quo est apud Theopompum magnas opes habuit.—*Cicero: De Officiis*, ii. 11.

Barioondo, one of the leaders of the Moorish army. He was slain by the duke of Clarence.—*Ariosto: Orlando Furioso* (1516).

Barker (*Mr.*), friend to Sowerberry. *Mrs. Barker*, his wife.—*W. Brough: A Phenomenon in a Smock Frock.*

Bar'kis, the carrier who courted [Clara] Peggot'ty, by telling David Copperfield when he wrote home to say to his nurse, "Barkis is willin'." Clara took the hint and became Mrs. Barkis.

He dies when the tide goes out, confirming the superstition that people can't die till the tide goes out, or be born till it is in. The last words he utters are "Barkis is willin'."—*Dickens: David Copperfield*, xxx. (1849).

(Mrs. Quickly says of sir John Falstaff, "'A parted even just between twelve and one, e'en at the turning o' the tide."—*Henry V.* act ii. sc. 3, 1599.)

Bar'laham and Josaphat, the heroes and title of a minnesong, the object of which was to show the triumph of Christian doctrines over paganism. Barlaham is a hermit who converts Josaphat, an Indian prince. This "lay" was immensely popular in the Middle Ages, and has been translated into every European language.—Rudolf of Ems (a minnesinger, thirteenth century).

("Barlaham," frequently spelt "Barlaam." The romance was originally in Greek, ninth century, and erroneously ascribed to John Damascene. There was a Latin version in the thirteenth century, to which Rudolf was indebted. For plot, see JOSAPHAT.)

Barley (*Bill*), Clara's father. Chiefly remarkable for drinking rum, and thumping on the floor. He lived at Chink's Barn, Mill-pond Bank.

His dinner consisted of two mutton-chops, three potatoes, some split peas, a little flour, 2 ozs. of butter, a pinch of salt, and a lot of black pepper, all stewed together, and eaten hot.

Clara Barley, daughter of the above. A "pretty, gentle, dark-eyed girl," who marries Herbert Pocket.—*Dickens: Great Expectations* (1861).

Barleycorn (*Sir John*), Malt-liquor personified. His neighbours vowed that sir John should die, so they hired ruffians to "plough him with ploughs and bury him;" this they did, and afterwards "combed him with harrows and thrust clods on his head," but did not kill him. Then with hooks and sickles they "cut his legs off at the knees," bound him like a thief, and left him "to wither with the wind," but he died not. They now "rent him to the heart," and having "mowed him in a mow," sent two bravos to beat him with clubs, and they beat him so sore that "all his flesh fell from his bones," but yet he died not. To a kiln they next hauled him, and burnt him like a martyr, but he survived the burning. They crushed him between two stones, but killed him not. Sir John bore no malice for this ill usage, but did his best to cheer the flagging spirits even of his worst persecutors.

∴ This song, from the *English Dancing-Master* (1651), is generally ascribed to Robert Burns, but all that the Scotch poet did was slightly to alter parts of it. The same may be said of "Auld Lang Syne" (see p. 76), "Ca'. the Yowes," "My Heart is Sair for Somebody," "Green grow the Rashes, O!" and several other songs, set down to the credit of Burns.

Barlow, the favourite archer of Henry VIII. He was jocosely created by the merry monarch "duke of Shoreditch," and his two companions "marquis of Islington" and "earl of Pancras."

Barlow (*Billy*), a jester, who fancied himself a "mighty potentate." He was well known in the east of London, and died in Whitechapel workhouse. Some of his sayings were really witty, and some of his attitudes truly farcical.

Bar'mecide Feast, a mere dream-feast; an illusion; a castle in the air. Schacabac "the hare-lipped," a man in the greatest distress, one day called on the rich Barmecide, who in merry jest asked him to dine with him. Barmecide first washed in hypothetical water, Schacabac followed his example. Barmecide then pretended to eat of various dainties, Schacabac did the same, and praised them highly, and so the "feast" went on to the close. The story says Barmecide was so pleased that Schacabac had the good sense and good temper to enter into the spirit of the joke without resentment, that he ordered in a real banquet, at which Schacabac was a welcome guest.—*Arabian Nights* ("The Barber's Sixth Brother").

Bar'nabas (*St.*), a disciple of Gamaliel, cousin of St. Mark, and fellow-labourer with St. Paul. He was martyred at Salamis, A.D. 63. *St. Barnabas' Day* is June 11.—*Acts* iv. 36, 37.

Bar'naby (*Widow*), the title and chief character of a novel by Mrs. Trollope (1839). The widow is a vulgar, pretentious husband-hunter, wholly without principle. *Widow Barnaby* has a sequel called *The Barnabys in America, or The*

Widow Married, a satire on America and the Americans (1840).

Barnaby, an old dance with a quick movement.

> "Bounce!" cries the port-hole; out they fly,
> And make the world dance "Barnaby."
> *Cotton: Virgil Travestie.*

Barnaby Rudge, a half-witted lad, whose companion was a raven. He was allured into joining the Gordon rioters, and was condemned to death, but reprieved. —*Dickens: Barnaby Rudge* (1841). (See RUDGE.)

Barnacle, brother of old Nicholas Cockney, and guardian of Priscilla Tomboy of the West Indies. Barnacle is a tradesman of the old school, who thinks the foppery and extravagance of the "Cockney" school inconsistent with prosperous shop-keeping. Though brusque and even ill-mannered, he has good sense and good discernment of character.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Barn-burners, ultra-radicals or destructives, who burnt the barns in order to reform social and political abuses. These wiseacres were about as sapient as the Dutchman who burnt down his barns to get rid of the rats which infested them.

Barnardine, introduced in the last scene of *Measure for Measure*, but only to be reprieved by the duke.

> Sirrah, thou art said to have a stubborn soul,
> That apprehends no further than this world,
> And squar'st thy life according.
> *Shakespeare: Measure for Measure*, act v. sc. 1.

Barne Bishop (*A*), a boy-bishop. *Barne* = a child.

Barnes (1 *syl.*), servant to colonel Mannering, at Woodburne.—*Sir W. Scott: Guy Mannering* (time, George II.).

"Barnevelt (*Esdras*) Apoth," the pseudonym assumed by Pope, when, in 1715, he published a *Key* to his *Rape of the Lock*.

Barney, a repulsive Jew, who waited on the customers at the low public-house frequented by Fagin and his associates. Barney always spoke through his nose.—*Dickens: Oliver Twist* (1837).

Barn'stable (*Lieutenant*), in the British navy, in love with Kate Plowden, niece of colonel Howard of New York. The alliance not being approved of, Kate is removed from England to America, but Barnstable goes to America to discover her retreat. In this he succeeds, but, being seized as a spy, is commanded by colonel Howard to be hung to the yardarm of an American frigate called the *Alacrity*. Scarcely is the young man led off, when the colonel is informed that Barnstable is his own son, and he arrives at the scene of execution just in time to save him. Of course after this he marries the lady of his affection.—*E. Fitzball: The Pilot* (a burletta).

Barnwell (*George*), the chief character and title of a tragedy by George Lillo. George Barnwell is a London apprentice, who falls in love with Sarah Millwood of Shoreditch, who leads him astray. He first robs his master of £200. He next robs his uncle, a rich grazier at Ludlow, and murders him. Having spent all the money of his iniquity, Sarah Millwood turns him off and informs against him. Both are executed (1732).

*** For many years this play was acted on boxing-night, as a useful lesson to London apprentices.

> A gentleman . . . called one day on David Ross (1728-1790) the actor, and told him his father, who lay at the point of death, greatly desired to see him. When the actor was at the bed-side, the dying man said, "Mr. Ross, some forty years ago, like 'George Barnwell,' I wronged my master to supply the unbounded extravagance of a 'Millwood.' I took her to see your performance, which so shocked me that I vowed to break the connection and return to the path of virtue. I kept my resolution, replaced the money I had stolen, and found a 'Maria' in my master's daughter. I soon succeeded to my master's business, and have bequeathed you £1000 in my will."—*Pitheum: Chronicles of Crime.*

Baron (*The old English*), a romance by Clara Reeve (1777).

Barons (*The Last of the*), an historical novel by lord Lytton (1843). Supposed to be during the time of the "Wars of the Roses." The hero is Richard Neville earl of Warwick, called the "King-Maker," whose downfall is the main gist of the story. It is an excellent romance.

Barons (*Wars of the*), an insurrection of the barons against Henry III. It broke out in 1262, and terminated in 1265, when Simon de Montfort was slain in the battle of Evesham.

*** Sometimes the uprising of the barons (1215-1216) to compel king John to sign *Magna Charta*, is called "The Barons' War," or "The War of the Barons."

Bar'rabas, the rich "Jew of Malta." He is simply a human monster, who kills in sport, poisons whole nunneries, and invents infernal machines. Shakespeare's

"Shylock" has a humanity in the very whirlwind of his resentment, but Marlowe's "Barrabas" is a mere ideal of that "thing" which Christian prejudice once deemed a Jew. (See BARABAS, p. 87.)—*Marlowe: The Jew of Malta* (1586).

Bar'rabas, the famous robber and murderer set free instead of Christ by desire of the Jews. Called in the New Testament *Barab'bas*. Marlowe calls the word "Barrabas" in his *Jew of Malta*; and Shakespeare says—

> Would any of the stock of Bar'rabas
> Had been her husband, rather than a Christian!
> *Merchant of Venice*, act iv. sc. 1 (1598).

Barry Cornwall, the pseudonym of Bryan Waller Procter. It is an imperfect anagram of his name (1788–1874).

Barsad (*John*), alias *Solomon Pross*, a spy.

> He had an aquiline nose, but not straight, having a peculiar inclination towards the left cheek; expression, therefore, sinister.—*Dickens: A Tale of Two Cities* ii. 16 (1859).

Barsis'a (*Santon*), in *The Guardian*, the basis of the story called *The Monk*, by M. G. Lewis (1796).

Barston, *alias* captain Fenwicke, a jesuit and secret correspondent of the countess of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Barthol'omew (*Brother*), guide of the two Philipsons on their way to Strasburg.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Barthol'omew (*St.*). His day is August 24, and his symbol a knife, in allusion to the knife with which he is said to have been flayed alive.

Bartholomew Fair, a comedy by Ben Jonson (1614). It gives a good picture of the manners and amusements of the times.

Bartholomew Massacre. The great slaughter of the French huguenots [*protestants*] in the reign of Charles IX., begun on St. Bartholomew's Eve, 1572, In this persecution we are told some 30,000 persons were massacred in cool blood. Some say more than double that number.

Bartholomew Pigs. Nares says these pigs were real animals roasted and sold piping hot in the Smithfield fair. Dr. Johnson thinks they were the "tidy boar-pigs" made of flour with currants for their eyes. Falstaff calls himself

> A little tidy Bartholomew boar-pig.
> *Shakespeare: 2 Henry IV.* act ii. sc. 4 (1598).

Bartoldo, a rich old miser, who died of fear and want of sustenance. Fazio rifled his treasures, and, at the accusation of his own wife, was tried and executed.—*Dean Milman: Fazio* (1815).

Bartole (2 *syl.*), a French lawyer of the fourteenth century, whose authority amongst French barristers is equal to that of Blackstone in our own courts. Hence the French proverb, *He knows his "Bartole" as well as a cordelier his "Dormi."* The *Dormi* is an anonymous compilation of sermons, for the use of the cordeliers, or preaching monks.

> Bartole, or Bartolus of Sasso-Ferrato, in Umbria (1313–1356), practised law in Pisa and Perouse. His great book was *Commentaries on the Corpus Juris Civilis*. Bartole was called "The Coryphæus of the Interpreters of Law."

Bartole or **Bartoldo,** a man who sees nothing in anything, quite used up. This is not the lawyer referred to above, but Bartoldo or Bartole, the hero of an Italian tale by Crocê, and very popular in the early part of the seventeenth century. This Bartoldo was a comedian by profession, and replies to everything, "I see nothing in it." He treats kings and princes with no more ceremony than he does beggars and sweeps. From this character comes the French phrase, *Résolu comme Bartole*, "qui veut dire, un homme qui rien ne déconcerte."—*Hilaire de Gai.*

Bar'tolus, a covetous lawyer, husband of Amaran'ta.—*Fletcher: The Spanish Curate* (1622).

Barton (*Sir Andrew*), a Scotch sea-officer, who had obtained in 1511 letters of marque for himself and his two sons, to make reprisals upon the subjects of Portugal. The council-board of England, at which the earl of Surrey presided, was daily pestered by complaints from British merchants and sailors against Barton, and at last it was decided to put him down. Two ships were therefore placed under the commands of sir Thomas and sir Edward Howard—an engagement took place, and sir Andrew Barton was slain, bravely fighting. A ballad in two parts, called "Sir Andrew Barton," is inserted in Percy's *Reliques*, II. ii. 12.

Baruch. *Dites, donc, avez-vous lu Baruch?* Said when a person puts an unexpected question, or makes a startling

proposal. It arose thus: Lafontaine went one day with Racine to *tenebræ*, and was given a Bible. He turned at random to the "Prayer of the Jews," in Baruch, and was so struck with it that he said aloud to Racine, "Dites, donc, who was this Baruch? Why, do you know, man, he was a fine genius;" and for some days afterwards the first question he asked his friends was, *Dites, donc, Mons., avez-vous lu Baruch?*

Barzil'lai (3 *syl.*), the duke of Ormond, a friend and firm adherent of Charles II. As Barzillai assisted David when he was expelled by Absalom from his kingdom, so Ormond assisted Charles II. when he was in exile.

> Barzillai, crowned with honours and with years, . . .
> In exile with his god-like prince he mourned,
> For him he suffered, and with him returned.
> *Dryden: Absalom and Achitophel*, l. 756–760.

Bas Bleu [*Bah . . .*]. A Bas Bleu is a book-wise woman. In 1786 Hannah More published a poem called "The Bas Bleu, or Conversation," in praise of the Bas Bleu Club, which met at the house of Mrs. Montagu, its foundress. The following couplet is memorable—

> In men this blunder still you find,
> All think their little set "Mankind."

Basa-Andre, the wild woman, a sorceress, married to Basa-Jaun, a sort of vampire. Basa-Andre sometimes is a sort of land mermaid (a beautiful lady who sits in a cave combing her locks with a golden comb). (See *below.*)

Basa-Jaun, a wood-sprite, married to Basa-Andre, a sorceress. Both hated the sound of church-bells. Three brothers and their sister agreed to serve him, but the wood-sprite used to suck blood from the finger of the girl; and the brothers resolved to kill him. This they accomplished. The Basa-Andre induced the girl to put a tooth into each of the foot-baths of her brothers, and, lo! they became oxen. The girl, crossing a bridge, saw Basa-Andre, and said if she did not restore her brothers she would put her into a red-hot oven; so Basa-Andre told the girl to give each brother three blows on the back with a hazel wand, and on so doing they were restored to their proper forms.—*Rev. W. Webster: Basque Legends*, 49 (1877).

Bashful Man (*The*), a comic drama by W. T. Moncrieff. Edward Blushington, a young man just come into a large fortune, was so bashful and shy that life was a misery to him. He dined at Friendly Hall, and made all sorts of ridiculous blunders. His college chum, Frank Friendly, sent word to say that he and his sister Dinah, with sir Thomas and lady Friendly, would dine with him at Blushington House. After a few glasses of wine, Edward lost his shyness, made a long speech, and became the accepted suitor of Dinah Friendly.

Basil, the blacksmith of Grand Pré, in Acadia (now *Nova Scotia*), and father of Gabriel the betrothed of Evangeline. When the colony was driven into exile in 1713 by George II., Basil settled in Louisiana, and greatly prospered; but his son led a wandering life, looking for Evangeline, and died in Pennsylvania of the plague. — *Longfellow: Evangeline* (1849).

Basil (*Count*), a drama by Joanna Baillie (1802). One of her series on the *Passions.*

Ba'sile (2 *syl.*), a calumniating, niggardly bigot in *Le Mariage de Figaro*, and again in *Le Barbier de Séville*, both by Beaumarchais. "Basile" and "Tartuffe" are the two French incarnations of religious hypocrisy. The former is the clerical humbug, and the latter the lay religious hypocrite. Both deal largely in calumny, and trade in slander.

Basil'ia, an hypothetical island in the northern ocean, famous for its amber. Mannert says it is the southern extremity of Sweden, erroneously called an island. It is an historical fact that the ancients drew their chief supply of amber from the shores of the Baltic.

Basil'ikon Doron, a collection of precepts on the art of government. It was composed by James I. of England for the benefit of his eldest son, Henry, and published in 1599.

Basilis'co, a bully and a braggart, in *Soliman and Perseda* (1592). Shakespeare has made "Pistol" the counterpart of "Basilisco."

> Knight, knight, good mother, Basilisco-like.
> *Shakespeare: King John*, act i. sc. 1 (1596).

(That is, "my boasting like Basilisco has made me a knight, good mother.")

Bas'ilisk, supposed to kill with its gaze the person who looked on it. Thus Henry VI. says to Suffolk, "Come, basilisk, and kill the innocent gazer with thy sight."

> Natus in ardenti Lydiæ basiliscus arena
> Vulnerat aspectu, luminibusque nocet.
> *Marbodæus.*

Basilius, a neighbour of Quiteria, whom he loved from childhood; but when grown up, the father of the lady forbade him the house, and promised Quiteria in marriage to Camacho the richest man of the vicinity. On their way to church they passed Basilius, who had fallen on his sword, and all thought he was at the point of death. He prayed Quiteria to marry him, "for his soul's peace," and as it was deemed a mere ceremony, they were married in due form. Up then started the wounded man, and showed that the stabbing was only a ruse, and the blood that of a sheep from the slaughter-house. Camacho gracefully accepted the defeat, and allowed the preparations for the general feast to proceed.

Basilius is strong and active, pitches the bar admirably, wrestles with amazing dexterity, and is an excellent cricketer. He runs like a buck, leaps like a wild goat, and plays at skittles like a wizard. Then he has a fine voice for singing, he touches the guitar so as to make it speak, and handles a foil as well as any fencer in Spain.—*Cervantes: Don Quixote*, II. ii. 4 (1615).

Baskerville (*A*), an edition of the New Testament and Latin classics, brought out by John Baskerville, a famous printer (1706–1775).

Basket. Paul escaped from Damascus by being "let down over the wall in a basket" (*Acts* ix. 25). Caroloscadt, the image-breaker, in 1524, escaped his persecutors at Rotenburg, by "being let down over the wall in a basket."—*Milman: Ecclesiastical History*, iv. p. 266.

Basrig or **Bagsecg,** a Scandinavian king, who with Halden or Halfdene (2 *syl.*) king of Denmark, in 871, made a descent on Wessex. In this year Ethelred fought nine pitched battles with the Danes. The first was the battle of Englefield, in Berkshire, lost by the Danes; the next was the battle of Reading, won by the Danes; the third was the famous battle of Æscesdun or Ashdune (now *Ashton*), lost by the Danes, and in which king Bagsecg was slain.

And Ethelred with them [*the Danes*] nine sundry fields that fought . . .
Then Reading ye regained, led by that valiant lord,
Where Basrig ye outbraved, and Halden sword to sword.
Drayton: Polyolbion, xii. (1613).

Next year (871) the Danes for the first time entered Wessex. . . . The first place they came to was Reading. . . . Nine great battles, besides smaller skirmishes, were fought this year, in some of which the English won, and in others the Danes. First, alderman Æthelwulf fought the Danes at Englefield, and beat them. Four days after that there was another battle at Reading . . . where the Danes had the better of it, and Æthelwulf was killed. Four days afterwards there was another more famous battle at Æscesdun . . . and king Æthelred fought against the two kings, and slew Bagsecg with his own hand.—*E. A. Freeman: Old English History* (1869).
See *Asser: Life of Alfred* (ninth century).

Bassa'nio, the lover of Portia, successful in his choice of the three caskets, which awarded her to him as wife. It was for Bassanio that his friend Antonio borrowed 3000 ducats of the Jew Shylock, on the strange condition that if he returned the loan within three months no interest should be required, but if not, the Jew might claim a pound of Antonio's flesh for forfeiture.—*Shakespeare: Merchant of Venice* (1598).

Bas'set (*Count*), a swindler and forger, who assumed the title of "count" to further his dishonest practices.—*C. Cibber: The Provoked Husband* (1728).

Bassia'nus, brother of Satur'nius emperor of Rome, in love with Lavin'ia daughter of Titus Andron'icus (properly *Andronicus*). He is stabbed by Deme'trius and Chiron, sons of Tam'ora queen of the Goths.—(?) *Shakespeare: Titus Andronicus* (1593).

Bassi'no (*Count*), the "perjured husband" of Aurelia, slain by Alonzo.—*Mrs. Centlivre: The Perjured Husband* (1700).

Bastard. Homer was probably a bastard. Virgil was certainly one. Neoptol'emos was the bastard son of Achillês by Dêidamia (5 *syl.*). Romulus and Remus, if they ever existed, were the love-sons of a vestal. Brutus the regicide was a bastard. Ulysses was probably so, Teucer certainly, and Darius gloried in the surname of *Nothos*.

Bastard (*The*), in English history is William I., natural son of Robert le Diable. His mother was a peasant-girl of Falaise.

Bastard of Orleans, Jean Dunois, a natural son of Louis duc d'Orléans (brother of Charles VI.), and one of the most brilliant soldiers France ever produced (1403–1468). Béranger mentions him in his *Charles Sept.*

Bastille. The prisoner who had been confined in the Bastille for sixty-one years was A. M. Dussault, who was incarcerated by cardinal Richelieu.

Bat. In South Staffordshire that slaty coal which will not burn, but which lies in the fire till it becomes red hot, is called "bat;" hence the expression, *Warm as a bat.*

Bata'via, Holland or the Netherlands. So called from the Bata'vians, a Celtic tribe, which dwelt there.

. . . void of care,
Batavia rushes forth; and as they sweep
On sounding skates, a thousand different ways,
The thaw gay land is maddened all with joy.
Thomson: Seasons ("Winter," 1728).

Bates (1 *syl.*), a soldier in the army of Henry V., under sir Thomas Erpingham. He is introduced with Court and Williams as sentinels before the English camp at Agincourt, and the king unknown comes to them during the watch, and holds with them a conversation respecting the impending battle.—*Shakespeare: Henry V.* act iv. sc. 1 (1599).

Bates (*Charley*), generally called "Master Bates," one of Fagin's "pupils," training to be a pickpocket. He is always laughing uproariously, and is almost equal in artifice and adroitness to "The Artful Dodger" himself.—*C. Dickens: Oliver Twist* (1837).

Bates (*Frank*) the friend of Whittle. A man of good plain sense, who tries to laugh the old beau out of his folly.—*Garrick: The Irish Widow* (1757).

BATH, called by the Romans *Aquæ Solis* ("waters of the sun"), and by the Anglo-Saxons *Achamunnum* ("city of the sick"). (See BADON, p. 81.)

Bath (*Major*), a poor but high-minded gentleman, who tries to conceal his poverty under a bold bearing and independent speech.—*Fielding: Amelia* (1751).

*** G. Colman the Younger has made major Bath his model for lieutenant Worthington, in his comedy entitled *The Poor Gentleman* (1802).

Bath (*King of*), Richard Nash, generally called *Beau* Nash (*q.v.*, p. 100).

Bath (*The Maid of*), Miss Linley, a beautiful and accomplished singer, who married Richard B. Sheridan, the statesman and dramatist.

Bath (*The Wife of*), one of the pilgrims travelling from Southwark to Canterbury, in Chaucer's *Canterbury Tales*. She tells her tale in turn, and chooses "Midas" for her subject (1388). Modernized by Dryden.

Bathos, or "The Art of Sinking," by Pope, contributed to *The Proceedings of the Scriblerius Club.*

Bath'sheba, duchess of Portsmouth, a favourite court lady of Charles II. As Bathsheba, the wife of Uri'ah, was criminally loved by David, so Louisa P. Keroual (duchess of Portsmouth) was criminally loved by Charles II.

> My father [*Charles II.*], whom with reverence I name . . .
> Is grown in Bathsheba's embraces old.
> *Dryden: Absalom and Achitophel*, ll. 708–711.

Batra-chomyo-machia, or "The Battle of the Frogs and Mice," by Pigres. A Greek skit on Homer's *Iliad*. The tale is this: A Mouse having escaped from a weasel, stopped on the bank of a pond to drink, when a Frog invited the Mouse to pay him a visit. The Mouse consented, and mounted on the Frog's back to get to Frog Castle. When in the middle of the pond an otter appeared, and so terrified Mr. Froggie that he dived under water, leaving his friend Mousie to struggle in the water till he was drowned. A comrade, who witnessed the scene, went and told the Mouse-king, who instantly declared war against the Frogs. When arrayed for battle, a band of gnats sounded the attack, and after a bloody battle the Frogs were defeated; but an army of land-crabs coming up saved the race from extermination, and the victorious Mice made the best of their way in terrible disorder. The name of the Mouse-king was Troxartes (3 *syl.*), probably a pun on *Tros*, a Trojan. Translated into English verse by T. Parnel (1679–1718). (See BATTLE OF THE FROGS AND MICE, p. 96.)

> The Mice were the Trojans, the Frogs the Greeks, who came across the sea to the siege. They won the "battle," but immediately returned in terrible disorder.

Battar (*Al*), *i.e. the trenchant*, one of Mahomet's swords.

Battle of Barnet, 14th April, 1471, was certainly one of the most *decisive* ever fought, although it finds no place amongst professor Creasy's list of "decisive battles." It closed for ever the Age of Force, the potentiality of the barons, and opened the new era of trade, literature, and public opinion. Here fell Warwick, the "king-maker," "last of the barons;" and thenceforth the king had no peer, but king was *king*, lords were *lords*, and commons the *people*.

Battle of Life (*The*), a love-story by Dickens (1847). (See JEDDLER.)

Battle of Prague, a piece of descriptive music, very popular in the first quarter of the nineteenth century. It was composed by Franz Kotzwara of Prague, born 1791.

Battle of Wartburg (*The*), the annual contest of the minnesingers for the prize offered by Hermann, margraf of Wartburg, near Gotha, in Germany, in the twelfth century. There is a minnesong so called, celebrating the famous contests of Walter von Vogelweide and

Wolfram von Eschenbach with Heinrich von Ofterdingen. Heinrich lost the former and won the latter.

Battle of the British Soldier (*The*), Inkerman, November 5, 1854.

Battle of the Frogs and Mice (*The*), a skit by G. Rollenhagen, a master-singer (fourteenth century). No doubt suggested by the Batra-chomyomachia (*q.v.*, p. 95), sometimes absurdly attributed to Homer. The German tale runs thus: King Mouse's son, on a visit to king Frog, recounted all the news of Mouse-land, and in return king Frog told his guest all the news of Frog-moor, and then proposed a visit to Frog Park. As they were crossing a pool, prince Mouse slipped from the Frog's back into the water and was drowned. Whereupon king Mouse declared a war of extermination against king Frog.

Battle of the Giants, Marignano, September, 1515. François I. won this battle over the Swiss and the duke of Milan. The French numbered 26,000 men, the Swiss 20,000. The loss of the former was 6000, and of the latter 10,000. It is called "the Battle of the Giants" because the combatants on both sides were "mighty men of war," and strove for victory like giants.

Battle of the Nations, or of the **Peoples** (*The*), the terrible conflict at Leipsig, 16th, 18th, 19th October, 1813, between Napoleon and the allied armies of Austria, Russia, Prussia, and Sweden, numbering 240,000 men. The French army consisted of 180,000 men. In the heat of the battle, the German battalions (10,000 men strong) in alliance with the French deserted, and Napoleon was utterly defeated. Each side lost about 40,000 men.

The bridge over the Elster, blown up by a mine, was the most disastrous part of this sanguinary war.

Battle of the Three Emperors, Austerlitz, 2nd December, 1805. So called because the emperor Napoleon, the emperor of Russia, and the emperor of Austria were all present. Napoleon won the fight.

Battle of the West (*Great*), the battle between king Arthur and Mordred. Here the king received his death-wound.

For battle of the *books*, of the *herrings*, of the *moat*, of the *standard*, of the *spurs*, etc., see *Dictionary of Phrase and Fable*.

Battles (*The Fifteen Decisive*), according to professor Creasy, are—

(1) *Mar'athon* (B.C. 490), in which the Greeks under Milti'adēs defeated Darius the Persian, and turned the tide of Asiatic invasion.

(2) *Syracuse* (B.C. 413), in which the Athenian power was broken and the extension of Greek domination prevented.

(3) *Arbe'la* (B.C. 331), by which Alexander overthrew Darius and introduced European habits into Asia.

(4) *Metau'rus* (B.C. 207), in which the Romans defeated Hannibal, and Carthage came to ruin.

(5) *Armin'ius* (A.D. 9), in which the Gauls overthrew the Romans under Varus, and Gaul became independent.

(6) *Chalons* (A.D. 451), in which Attila, "The Scourge of God," was defeated by Actius, and Europe saved from utter devastation.

(7) *Tours* (A.D. 732), in which Charles Martel overthrew the Saracens, and broke from Europe the Mohammedan yoke.

(8) *Hastings* (A.D. 1066), by which William the Norman became possessed of the English crown.

(9) *Orléans* (A.D. 1429), by which Joan of Arc raised the siege of the city and secured the independence of France.

(10) *Armada* (*The*) (A.D. 1588), which crushed the hopes of Spain and of the papacy in England.

(11) *Blenheim* (A.D. 1704), in which Marlborough, by the defeat of Tallard, broke off the ambitious schemes of Louis XIV.

(12) *Pultowa* (A.D. 1709), in which Charles XII. of Sweden was defeated by Peter *the Great* of Russia, and the stability of the Muscovite empire was established.

(13) *Sarato'ga* (A.D. 1777), in which general Gates defeated Burgoyne, and decided the fate of the American Revolution, by making France their ally.

(14) *Valmy* (A.D. 1792), in which the allied armies under the duke of Brunswick were defeated by the French Revolutionists, and the revolution was suffered to go on.

(15) *Waterloo* (A.D. 1815), in which Wellington defeated Napoleon and saved Europe from becoming a French province.

(See BATTLE OF BARNET, p. 95.)

Battles. J. B. Martin, of Paris, painter of battle-scenes, was called by the French *M. des Batailles* (1659-1735).

Battle for Battle-axe.

The word *battle* . . . seems to be used for *battle-axe* in this unnoticed passage of the Psalms: "There brake He the arrows of the *bow*, the *shield*, the *sword*, and the *battle* [axe]."—*Rev. T. Whitaker: Gibbon's History Reviewed* (1791).

Battle-Bridge, King's Cross, London. Called "Battle" from being the site of a battle between Alfred and the Danes; and called "King's Cross" from a wretched statue of George IV., taken down in 1842. The historic name of "Battle Bridge" was changed in 1871, by the Metropolitan Board, for that of "York Road." *Miserabile dictu!*

Battus, a shepherd of Arcadia. Having witnessed Mercury's theft of Apollo's oxen, he received a cow from the thief to ensure his secrecy; but, in order to test his fidelity, Mercury reappeared soon afterwards, and offered him an ox and a cow if he would blab. Battus fell into the trap, and was instantly changed into a touchstone.

When Tantalus in hell sees store and staves;
And senseless Battus for a touchstone serves.
Lord Brooke: Treatise on Monarchie, lv.

Bau'cis and Phile'mon, an aged Phrygian woman and her husband, who received Jupiter and Mercury hospitably when every one else in the place had refused to entertain them. For this courtesy the gods changed the Phrygians' cottage into a magnificent temple, and appointed the pious couple over it. They both died at the same time, according to their wish, and were converted into two trees before the temple.—*Greek and Roman Mythology.*

Baul'die (2 *syl.*), stable-boy of Joshua Geddes the quaker.—*Sir W. Scott: Redgauntlet* (time, George III.).

Baul'die (2 *syl.*), the old shepherd in the introduction of *The Black Dwarf*, by sir W. Scott (time, Anne).

Bav'iad (*The*), a satire by W. Gifford on the Della Cruscan school of poetry (1794). It was followed in 1800 by *The Mæviad*. The words "Baviad" and "Mæviad" were suggested by Virgil, *Eclogue*, iii. 90, 91.

He may with foxes plough, and milk he-goats,
Who praises Bavius or on Mævius dotes.
E. C. B.

Bavian Fool (*The*), one of the characters in the old morris-dance. He wore a red cap faced with yellow, a yellow "slabbering-bib," a blue doublet, red hose, and black shoes. He represented an overgrown baby, but was a tumbler, and mimicked the barking of a dog. The word "Bavian" is derived from *bavon*, a "bib for a slabbering child" (see Cotgrave's *French Dictionary*). In modern French *bave* means "drivel," "slabbering," and the verb *baver* "to slabber," but the bib is now called *bavette.*

Bavie'ca, the Cid's horse. He survived his master two years and a half, and was buried at Valencia. No one was ever allowed to mount him after the death of the Cid.

The duke of Wellington's horse, Copenhagen, was pensioned off after the battle of Waterloo.

Bavie'ca [*i.e.* "*Booby*"]. When Rodrigo was taken in his boyhood to choose a horse, he passed over the best steeds, and selected a scrubby-looking colt. His godfather called the boy a booby [*baviéca*] for making such a silly choice, and the name was given to the horse.

Ba'vius, any vile poet. (See MÆVIUS.)

Qui Bavium non odit, amet tua carmina, Mævi,
Atque idem jungat vulpes, et mulgeat hircos.
Virgil: Eclogue, iii. 90, 91.

May some choice patron bless each grey goose-quill!
May every Bavius have his Bufo still!
Pope: Prologue to the Satires.

Bawtry. *Like the saddler of Bawtry, who was hanged for leaving his liquor* (*Yorkshire Proverb*). It was customary for criminals on their way to execution to stop at a certain tavern in York for a "parting draught." The saddler of Bawtry refused to accept the liquor, and was hanged. If, however, he had stopped a few minutes at the tavern, his reprieve, which was on the road, would have arrived in time to save him.

Ba'yard, *Le chevalier sans peur et sans reproche* (1476–1524).

The British Bayard, sir Philip Sidney (1554–1584).

The Polish Bayard, prince Joseph Poniatowski (1763–1814).

The Bayard of India, sir James Outram (1803–1863). So called by sir C. Napier.

The Bayard of the Netherlands, Louis of Nassau (seventeenth century), brother of William of Orange, and founder of the Dutch Republic.

Ba'yard, a horse of incredible speed, belonging to the four sons of Aymon. If only one mounted, the horse was of the ordinary size, but increased in proportion as two or more mounted. (The word means "bright bay colour.")—*Villeneuve: Les Quatre-Fils-Aymon.*

Bayard, the steed of Fitz-James.—*Sir W. Scott: Lady of the Lake*, v. 18 (1810).

Bayar'do, the famous steed of Rinaldo, which once belonged to Amādis of Gaul. It was found in a grotto by the wizard Malagigi, along with the sword Fusberta, both of which he gave to his cousin Rinaldo.

> His colour bay, and hence his name he drew—
> Bayardo called. A star of silver hue
> Emblazed his front.
> *Tasso · Rinaldo*, ll. 220 (1562).

Bayes (*1 syl.*), the chief character of *The Rehearsal*, a farce by George Villiers, duke of Buckingham (1671). Bayes is represented as greedy of applause, impatient of censure, meanly obsequious, regardless of plot, and only anxious for claptrap. The character is meant for John Dryden, and several passages of his plays are well parodied.

·.· C. Dibdin, in his *History of the Stage*, states that Mrs. Mountford played "Bayes" "with more variety than had ever been thrown into the part before."

> No species of novel-writing exposes itself to a severer trial, since it not only resigns all Bayes' pretensions "to elevate the imagination," . . . but places its productions within the rangs of [general] criticism.—*Encyc. Brit.* (article "Romance").

Dead men may rise again, like Bayes' troops, or the savages in the Fantocini. In the farce above referred to, a battle is fought between foot-soldiers and great hobby-horses. At last Drawcansir kills all on both sides. Smith then asks Bayes "How are they to go off?" "As they came on," says Bayes, "upon their legs." Whereupon the dead men all jump up alive again.

·.· This revival of life is imitated by Rhodes, in the last scene of his *Bombastes Furioso*.

Bayeux Tapestry, said to be the work of English damsels retained in the court of Matilda, the Conqueror's wife. When Napoleon contemplated the invasion of England in 1803, he caused this record to be removed to Paris, where it was exhibited in the National Museum. Having served its purpose, it was returned to Bayeux. Facsimiles by Stothard were published in the *Vetusta Monumenta*, at the expense of the Society of Antiquaries. The original is preserved in the Hôtel of the Prefecture of Bayeux (Normandy), and is called *Toile de St. Jean*. It is coiled round a windlass, and consists of linen worked with wools. It is 20 inches broad, 214 feet long, and contains 72 compartments.

1st compartment, *Edwardus Rex*: the Confessor is giving audience to two persons, one of whom is Harold. 2nd, Harold, with a hawk in his hand (a mark of nobility) and his hounds, on his way to Bosham. 3rd, *Ecclesia*: a Saxon church, with two figures about to enter. 4th, Harold embarking. 5th, the voyage to Normandy. 6th, disembarking on the coast of Normandy. 7th and 8th, seizure of Harold by the count of Ponthieu. 9th, Harold remonstrating with Guy, the count, upon his unjust seizure. 10th to 20th, scenes connected with the sojourn of Harold at the court of William. 26th, Harold swearing fidelity to William, with each hand on a shrine of relics. 27th, Harold's return. 28th, his landing. 29th, presents himself to king Edward. 30th to 32nd, the sickness of the Confessor, his death, and his funeral procession to Westminster Abbey. 33rd, the crown offered to Harold. 34th, Harold on the throne, and Stigant the archbishop. 35th, the comet. 36th, William orders a fleet to be built. 55th, orders the camp at Hastings to be constructed. 71st, death of Harold. 72nd, duke William triumphant. Although 530 figures are represented in this tapestry, only three of them are women.

Baynard (*Mr.*), introduced in an episode in the novel called *Humphry Clinker*, by Smollett (1771).

Bayswater (London), that is, *Bayard's Watering*, a string of pools and ponds which now form the Serpentine.

Bea'con (*Tom*), groom to Master Chiffinch (private emissary of Charles II.). —*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Beadle. *The running banquet of two beadles*, a public whipping. (See *Henry VIII.* act v. sc. 3.)

Bea'gle (*Sir Harry*), a horsy country gentleman, who can talk of nothing but horses and dogs. He is wofully rustic and commonplace. Sir Harry makes a bargain with lord Trinket to give up Harriet to him in exchange for his horse. (See GOLDFINCH.)—*Colman: The Jealous Wife* (1761).

Beak. Sir John Fielding was called "The Blind Beak" (died 1780).

Bean Lean (*Donald*), *alias* Will Ruthven, a Highland robber-chief. He also appears disguised as a pedlar on the road-side leading to Stirling. Waverley is rowed to the robber's cave, and remains there all night.

Alice Bean, daughter of Donald, who

attended on Waverley during a fever.—*Sir W. Scott: Waverley* (time, George II.).

BEAR (*The*), emblem of ancient Persia. The golden lion was the emblem of ancient Assyria.

Where is th' Assyrian lion's golden hide,
That all the East once grasped in lordly paw?
Where that great Persian bear, whose swelling pride
The lion's self tore out with ravenous jaw?
P. Fletcher: The Purple Island, vii. (1633).

Bear (*The*), Russia, its cognizance being a bear.

France turns from her abandoned friends afresh,
And soothes the Bear that prowls for patriot flesh.
Campbell: Poland.

Bear (*The Brave*). Warwick is so called from his cognizance, which was *a bear and ragged staff.*

Bear (*The Great*), called "Hellicê."

Night on the earth poured darkness, on the sea
The wakeful sailor to Orion's star
And Hellicê turned heedful.
Apollonius Rhodius Argonautics.

Bearcliff (*Deacon*), at the Gordon Arms or Kippletringam inn, where colonel Mannering stops on his return to England, and hears of Bertram's illness and distress.—*Sir W. Scott: Guy Mannering* (time, George II.).

Bearded (*The*). (1) Geoffrey the crusader. (2) Bouchard of the house of Montmorency. (3) Constantine IV. (648-685). (4) Master George Killingworthe of the court of Ivan *the Terrible* of Russia, whose beard (says Hakluyt) was five feet two inches long, yellow, thick, and broad. Sir Hugh Willoughby was allowed to take it in his hand.

The Bearded Master. Soc'ratês was so called by Persius (B.C. 468-399).

Handsome Beard, Baldwin IV. earl of Flanders (1160-1186).

John the Bearded, John Mayo, the German painter, whose beard touched the ground when he stood upright.—*Mémorial Portatif* (1829).

Bearnais (*Le*), Henri IV. of France, so called from his native province, Le Béarn (1553-1610).

BEATRICE, wife of Ludov'ico Sforza.

Beatrice, daughter of Ferdinando king of Naples, sister of Leonora duchess of Ferrara, and wife of Mathias Corvi'nus of Hungary.

Beatrice, niece of Leonato governor of Messi'na, lively and light-hearted, affectionate and impulsive. Though wilful, she was not wayward; though volatile, not unfeeling; teeming with wit and gaiety, she was affectionate and energetic. At first she disliked Benedick, and thought him a flippant conceited coxcomb; but overhearing a conversation between her cousin Hero and her gentlewoman, in which Hero bewails that Beatrice should trifle with such deep love as that of Benedick, and should scorn so true and good a gentleman, she said, "Sits the wind thus? then farewell contempt. Benedick, love on; I will requite you." This conversation of Hero's was a mere ruse, but Benedick had been caught by a similar trick played by Claudio. The result was they sincerely loved each other, and were married.—*Shakespeare: Much Ado about Nothing* (1600).

Miss Helen Faucit's impersonations are nature itself. "Juliet," "Rosalind," divine "Imogen," "Beatrice," all crowd upon our fancy.—*Dublin University Magazine* (1846).

Beatrice Cenci, the *Beautiful Parricide* (*q.v.*, p. 100).

Beatrice d'Este, canonized at Rome.

Be'atrice Portina'ri, a child eight years old, to whom Dantê at the age of nine was ardently attached. She was the daughter of Folco Portina'ri, a rich citizen of Florence. Beatrice married Simoni de Bardi, and died before she was 24 years old (1266-1290). Dantê married Gemma Donati, and his marriage was a most unhappy one. His love for Beatrice remained after her decease. She was the fountain of his poetic inspiration, and in his *Divina Commedia* he makes her his guide through paradise.

Dantê's Beatrice and Milton's Eve
Were not drawn from their spouses you conceive.
Byron: Don Juan, iii. 10 (1820).

(Milton, whose first wife was Mary Powell, of Oxfordshire, was as unfortunate in his choice as Dantê.)

Beau Brummel, George Bryar. Brummel (1778-1840).

Beau Clark, a billiard-marker at the beginning of the nineteenth century. He was called "The Beau," assumed the name of *Beauclerc*, and paid his addresses to a *protegée* of lord Fife.

Beau Clincher, in Farquhar's comedy called *The Constant Couple* (1700).

Beau Fielding, called "Handsome Fielding" by Charles II., by a play on his name, which was Hendrome Fielding. He died in Scotland Yard.

Beau Hewitt was the original of sir

George Etherege's "sir Fopling Flutter," in the comedy called *The Man of Mode, or Sir Fopling Flutter* (1676).

Beau Nash, Richard Nash, called also "King of Bath;" a Welsh gentleman, who for many years managed the bath-rooms of Bath, and conducted the balls with unparalleled splendour and decorum. In his old age he sank into poverty (1674–1761). Appointed master of the ceremonies in 1704.

Beau d'Orsay (*Le*), father of count d'Orsay, whom Byron calls "*Jeune Cupidon.*"

Beau Seant, the Templars' banner, half white and half black; the white signified that the Templars were good to Christians, the black that they were evil to infidels.

Beau Tibbs, in Goldsmith's *Citizen of the World*, a dandy noted for his finery, vanity, and poverty (1760).

Beauclerk, Henry I. king of England (1068, 1100–1135).

Beaufort, the lover of Maria Wilding, whom he ultimately married.—*A. Murphy: The Citizen* (a farce, 1761).

Beaufort (*Cardinal*), bishop of Winchester, great-uncle to Henry VI. His death-raving is quite harrowing; and Warwick says—

> So bad a death argues a monstrous life.
> *Shakespeare: 2 Henry VI.* act iii. sc. 3.

Beaufort (*Robert*), in lord Lytton's *Night and Morning*, a novel (1841).

Beaujeu (*Mons. le chevalier de*), keeper of a gambling-house to which Dalgarno took Nigel.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Beaujeu (*Mons. le comte de*), a French officer in the army of the Chevalier Charles Edward, the Pretender.—*Sir W. Scott: Waverley* (time, George II.).

Beaumains ["*big hands*"], a nickname which sir Kay (Arthur's steward) gave to Gareth when he was kitchen drudge in the palace. "He had the largest hands that ever man saw." Gareth was the son of king Lot and Margawse (king Arthur's sister). His brothers were sir Gaw'ain, sir Agravain, and sir Gaheris. Mordred was his half-brother.—*Sir T. Malory: History of Prince Arthur*, i. 120 (1470).

(His achievements are given under the word "Gareth," *q.v.*)

Tennyson, in his *Gareth and Lynette*, makes sir Kay tauntingly address Lancelot thus, referring to Gareth—

> Fair and fine, forsooth!
> Sir Fine-face, sir Fair-hands! But see thou to it
> That thine own fineness, Lancelot, some fine day,
> Undo thee not.

Be it remembered that Kay himself called Gareth "Beaumains" from the extraordinary size of the lad's hands; but the taunt put into the mouth of Kay by the poet indicates that the lad prided himself on his "fine" face and "fair" hands, which is not the case. If "fair hands" is a translation of this nickname, it should be "fine hands," which bears the equivocal sense of *big* and *beautiful*.

Beau'manoir (*Sir Lucas*), grand-master of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Beaupré [*Bo-pray'*], son of judge Vertaigne (2 *syl.*) and brother of Lamifra. —*Beaumont and Fletcher: The Little French Lawyer* (printed 1647).

Beauseant, in *The Lady of Lyons*, by Bulwer Lytton [lord Lytton] (1838).

Beauté (2 *syl.*). *La dame de Beauté.* Agnes Sorel, so called from the château de Beauté, on the banks of the Marne, given to her by Charles VII. (1409–1450).

Beautiful (*The*) or *La Bella.* So Florence is called. France is spoken of by Frenchmen as *La Belle France.*

Beautiful Corisande (3 *syl.*), Diane comtesse de Guiche et de Grammont. She was the daughter of Paul d'Andouins, and married Philibert de Gramont, who died in 1580. The widow outlived her husband twenty-six years. Henri IV., before he was king of Navarre, was desperately smitten by La belle Corisande; and when he was at war with the League, she sold her diamonds to raise for him a levy of 20,000 Gascons (1554–1620).

(The letters of Henri to Corisande are still preserved in the *Bibliothèque de l'Arsenal*, and were published in 1769.)

Beautiful Parricide (*The*), Beatrice Cenci, daughter of a Roman nobleman, who plotted the death of her father because he violently defiled her. She was executed in 1605. Shelley has a tragedy on the subject, entitled *The Cenci.* Guido Reni's "The Execution of the Cenci," is one of the most interesting paintings in Rome.

Beauty (*Queen of*). So the daughter of Schems'eddin Mohammed, vizier of Egypt, was called. She married her

cousin, Bed'reddin Hassan (*q.v.*), son of Nour'eddin Ali, vizier of Basora.—*Arabian Nights* ("Noureddin Ali," etc.).

Beauty and the Beast (*La Belle et la Bête*), from *Les Contes Marines* of Mde. Villeneuvre (1740), the most beautiful of all nursery tales. A young and lovely woman saved her father by putting herself in the power of a frightful but kind-hearted monster, whose respectful affection and melancholy overcame her aversion to his ugliness, and she consented to become his bride. Being thus freed from enchantment, the monster assumed his proper form and became a young and handsome prince. Well known in Italy. Modernized by Miss Thackeray, in her *Two Old Friends, etc.* (1868).

∴ The moral is that love gives beauty to the eyes of the lover.

Beauty of Buttermere (3 *syl.*), Mary Robinson, who married John Hatfield, a heartless impostor executed for forgery at Carlisle, in 1803.

Beaux' Stratagem (*The*), by Geo. Farquhar. Thomas viscount Aimwell and his friend Archer (the two beaux), having run through all their money, set out fortune-hunting, and come to Lichfield as "master and man." Aimwell pretends to be very unwell, and as lady Bountiful's hobby is tending the sick and playing the leech, she orders him to be removed to her mansion. Here he and Dorinda (daughter of lady Bountiful) fall in love with each other, and finally marry. Archer falls in love with Mrs. Sullen, the wife of squire Sullen, who had been married fourteen months but agreed to a divorce on the score of incompatibility of tastes and temper. This marriage forms no part of the play; all we are told is that she returns to the roof of her brother, sir Charles Freeman (1707).

Bed of Ware, a large bed, capable of holding twelve persons. Tradition assigns it to Warwick, the "king-maker." It was 12 feet square; but in 1895 it was shortened 3 feet. It is now (1897) at Rye House, where it is exhibited at *ad.* a head. Alluded to by Shakespeare in *Twelfth Night*, act iii. sc. 2.

¶ *The bed of Og*, king of Bashan, was 9 cubits by 4. If a cubit was 18 inches, it was 13½ feet by 6. It was made of iron.

It seems incredible that the cubit was 18 inches. (See under GIANTS (Goliath).)

¶ In the Great Exhibition of 1851 (London), a state bed from Vienna was exhibited, 11 feet by 9. It was 13 feet high, and made of zebra wood.

¶ There is a huge bed at the White Hart inn, Scole, Norfolk. (See *Notes and Queries*, August 8, 1896, p. 113.)

Bede (*Adam*), an excellent novel by George Eliot (Mrs. T. W. Cross, *née* Evans) (1859).

Bede (*Cuthbert*), the Rev. Edward Bradley, author of *The Adventures of Mr. Verdant Green, an Oxford Freshman* (1857).

Bedegrain (*Castle of*), in Sherwood. It was a royal castle, belonging to king Arthur.

Bed'er ["*the full moon*"], son of Gulna'rê (3 *syl.*), the young king of Persia. As his mother was an under-sea princess, he was enabled to live under water as well as on land. Beder was a young man of handsome person, quick parts, agreeable manners, and amiable disposition, who fell in love with Giauha'rê. (For the rest of the tale, see GIAUHARE.)—*Arabian Nights* ("Beder and Giauharê").

Bed'er or **Bedr,** a valley noted for the victory gained by Mahomet, in which "he was assisted by 3000 angels led by Gabriel mounted on his horse Haiz'um."—*Sale: Al Koran.*

Bed'ivere (*Sir*) or **Bed'iver,** king Arthur's butler and a knight of the Round Table. He was the last of Arthur's knights, and was sent by the dying king to throw his sword Excalibur into the mere. Being cast in, it was caught by an arm "clothed in white samite," and drawn into the stream.—*Tennyson: Morte d'Arthur.*

Tennyson's *Morte d'Arthur* is a very close and in many parts a verbal rendering of the same tale in Sir Thomas Malory's *Morte d'Arthur*, iii. 168 (1470).

Bedlam Beggars, lunatics or mad men belonging to Bethlehem Hospital This institution was designed for six lunatics, but in 1641 the number admitted was forty-four, and applications were so numerous that many were dismissed half cured. These "ticket-of-leave" men used to wander about as vagrants, singing "mad songs" and dressed in the oddest manner, to excite compassion.

He swears he has been in Bedlam, and will talk frantikely of purpose. You see pinnes stuck in sundry places in his naked flesh, especially in his armes, which paine he gladly puts himselfe to only to make you believe he is out of his wits. He calls himselfe . . .

"Poore Tom,' and coming near anybody calls out "Poore Tom is a-cold." . . . Some do nothing but sing songs fashioned out of their owne braines; some will dance; others will doe nothing but either laugh or weepe; others are dogged . . . and spying but a small company in a house . . . will compel the servants through feare to give them what they demand.—*Decker: Bellman of London.*

Bed'ouins [*Bed'-winz*], nomadic tribes of Arabia. In common parlance, "the homeless street poor." Gutter-children are called "Bedouins" or "street Arabs."

Bed'reddin' Has'san of Baso'ra, son of Nour'eddin Ali grand vizier of Basora, and nephew to Schems'eddin Mohammed vizier of Egypt. His beauty was transcendent and his talents of the first order. When twenty years old his father died, and the sultan, angry with him for keeping from court, confiscated all his goods, and would have seized him if he had not made his escape. During sleep he was conveyed by fairies to Cairo, and substituted for an ugly groom (Hunchback) to whom his cousin, the Queen of Beauty, was to have been married. Next day he was carried off by the same means to Damascus, where he lived for ten years as a pastry-cook. Search was made for him, and the search-party, halting outside the city of Damascus, sent for some cheese-cakes. When the cheese-cakes arrived, the widow of Noureddin declared that they must have been made by her son, for no one else knew the secret of making them, and that she herself had taught it him. On hearing this, the vizier ordered Bedreddin to be seized "for making cheese-cakes without pepper," and the joke was carried on till the party arrived at Cairo, when the pastry-cook prince was reunited to his wife, the Queen of Beauty.—*Arabian Nights* ("Noureddin Ali," etc.).

Bedver, king Arthur's butler.—*Geoffrey: British History,* ix. 13. (See BEDIVERE.)

Bedwin (*Mrs.*), housekeeper to Mr. Brownlow. A kind, motherly soul, who loved Oliver Twist most dearly.—*C. Dickens: Oliver Twist* (1837).

Bee. The ancient Egyptians symbolized their kings under this emblem. The *honey* indicated the reward they gave to the meritorious, and the *sting* the punishment awarded to the unworthy.

As the Egyptians used by bees
To express their ancient Ptolemies.
S. Butler: Hudibras, III. 2.

*** In the empire of France the royal mantle and standard were thickly sown with golden bees instead of "Louis flowers." In the tomb of Child'eric more than 300 golden bees were discovered in 1653. Hence the emblem of the French empire.

Bee, an American word introduced in the latter half of the nineteenth century, to signify a voluntary competitive examination: thus—

A Spelling Bee meant a competition in spelling.

A Husking Bee, a competition in stripping husks from the ears of maize.

A Musical Bee, a competition in singing or playing music "at sight," etc., etc.

These "Bees," immensely popular at first, rapidly subsided.

Bee-line, the straightest or shortest distance between two points. This is an American expression, equivalent to "As the crow flies;" but crows do not always fly in a direct line, as bees do when they seek their home.

Sinners, you are making a bee-line from time to eternity, and what you have once passed over you will never pass over again.—*Dow: Lay Sermons.*

Bee of Attica, Soph'oclês the dramatist (B.C. 495–405).

The Bee of Attica rivalled Æschylus when in possession of the stage.—*Sir W. Scott: The Drama.*

The Athenian Bee, Plato the philosopher (B.C. 428–347). It is said that when Plato was in his cradle a swarm of bees lighted on his mouth.

¶ A similar tale is told of St. Ambrose; but, not to be outdone by a pagan, the Christian biographer says that the bees flew in and out of his mouth, and that the event prognosticated his great eloquence. The same is said of St. Dominick.

Bee Painted (*A*) by Quintin Matsys on the outstretched leg of a fallen angel painted by Mandyn. It was so life-like that when the old artist returned to his studio he tried to frighten it away with his pocket-handkerchief. (See FLY PAINTED.)

¶ Hans Holbein, journeying to England, and finding himself at Strasburg without money, dashed off a picture, and on a conspicuous part thereof painted a bee. He sold his picture to a native dealer, who was both surprised and delighted on discovering the conceit.

Bees (*The Fable of the*), or "The Grumbling Hive." First published in octo-syllabic rhyme, running to the length of 400 lines, and afterwards produced in prose. The object of the fable is to show that opposition and difference of opinion tends to elicit good results. A dead calm is certainly undesirable.—*Bernard de Mandeville* (1714).

Beef'ington (*Milor*), in Canning's burlesque called *The Rovers*. Casimir is a Polish emigrant, and Beefington an English nobleman exiled by the tyranny of king John.—*Anti-Jacobin*.

"Will without power," said the sagacious Casimir to Milor Beefington, "is like children playing at soldiers."—*Macaulay*.

Be'elzebub (4 *syl.*), called "prince of the devils" (*Matt.* xii. 24), worshipped at Ekron, a city of the Philistines (2 *Kings* i. 2), and made by Milton second to Satan.

One next himself in power and next in crime—
Beëlzebub.
Paradise Lost, I. 80 (1665).

Bee'nie (2 *syl.*), chambermaid at Old St. Ronan's inn, held by Meg Dods.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Befa'na, the good fairy of Italian children. She is supposed to fill their shoes and socks with toys when they go to bed on Twelfth Night. Some one enters the bedroom for the purpose, and the wakeful youngsters cry out, "*Ecco la Befana!*" According to legend, Befana was too busy with house affairs to take heed of the Magi when they went to offer their gifts, and said she would stop for their return; but they returned by another way, and Befana every Twelfth Night watches to see them. The name is a corruption of *Epiphania*.

Beg ["*lord*"], a title generally given to lieutenants of provinces under the grand signior, but rarely to supreme princes. Occasionally, however, the Persian emperors have added the title to their names, as Hagmet *beg*, Alman *beg*, Morad *beg*, etc.—*Selden: Titles of Honour*, vi. 70 (1672).

Beg (*Callum*), page to Fergus M'Ivor, in *Waverley*, a novel by sir W. Scott (time, George II.).

Beg (*Toshach*), MacGillie Chattanach's second at the combat.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Beggar of Bethnal Green (*The*), a drama by S. Knowles (recast and produced, 1834). Bess, daughter of Albert, "the blind beggar of Bethnal Green," was intensely loved by Wilford, who first saw her in the streets of London, and subsequently, after diligent search, discovered her in the Queen's Arms inn at Romford. It turned out that her father Albert was brother to lord Woodville, and Wilford was his truant son, so that Bess was his cousin. Queen Elizabeth sanctioned their nuptials, and took them under her own conduct. (See BLIND.)

This play is founded on the ballad *The Beggar's Daughter* (*q.v.*).

Beggars (*King of the*), Bampfylde Moore Carew, who succeeded Clause Patch (1693, 1730–1770).

Beggar's Bush (*The*), a comedy by John Fletcher (1622).

Beggar's Daughter (*The*). "Bessee the beggar's daughter of Bethnal Green" was very beautiful, and was courted by four suitors at once—a knight, a country squire, a rich merchant, and the son of an innkeeper at Romford. She told them all they must first obtain the consent of her poor blind father, the beggar of Bethnal Green, and all slunk off except the knight, who went and asked leave to marry "the pretty Bessee." The beggar gave her for a "dot" £3000, and £100 for her trousseau, and informed the knight that he (the beggar) was Henry, son and heir of sir Simon de Montfort, and that he had disguised himself as a beggar to escape the vigilance of spies, who were in quest of all those engaged on the barons' side in the battle of Evesham.—*Percy: Reliques*, II. ii. 10.

As the value of money was about twelve times what it now is, this "dot" would equal £36,000. (See BEGGAR OF BETHNAL GREEN.)

Beggar's Opera (*The*), by Gay (1727). The beggar is captain Macheath. (For plot, see MACHEATH.)

Beggar's Petition (*The*), a poem by the Rev. Thomas Moss (1769). It begins—

Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door;
Whose days are dwindled to the shortest span;
Oh, give relief, and Heaven will bless your store!
Stanza 1.

Beguines [*Ba-gweens'* or *beg-eens'*], the earliest of all lay societies of women united for religious purposes. Brabant says the order received its name from St. Begga, daughter of Pepin, who founded it at Namur, in 696; but it is more likely to be derived from their *beguins*, or linen caps.

Beh'ram, captain of the ship which was to convey prince Assad to the "mountain of fire," where he was to be offered up in sacrifice. The ship being driven on the shores of queen Margia'na's kingdom, Assad became her slave, but

was recaptured by Behram's crew, and carried back to the ship. The queen next day gave the ship chase. Assad was thrown overboard, and swam to the city whence he started. Behram also was drifted to the same place. Here the captain fell in with the prince, and re-conducted him to the original dungeon. Bosta'na, a daughter of the old fire-worshipper, taking pity on the prince, released him; and, at the end, Assad married queen Margiana, Bostana married prince Amgiad (half-brother of Assad), and Behram, renouncing his religion, became a Mussulman, and entered the service of Amgiad, who became king of the city. — *Arabian Nights* ("Amgiad and Assad").

Bela'rius, a nobleman and soldier in the army of Cym'beline (3 *syl.*) king of Britain. Two villains having sworn to the king that Belarius was "confederate with the Romans," he was banished, and for twenty years lived in a cave; but he stole away, out of revenge, the king's two infant sons, Guide'rius and Arvir'agus. When these two princes were grown to manhood, a battle was fought between the Romans and Britons, in which Cymbeline was made prisoner; but Belarius coming to the rescue, the king was liberated and the Roman general in turn was made captive. Belarius was now reconciled to Cymbeline, and, presenting to him the two young men, told their story; whereupon they were publicly acknowledged to be the sons of Cymbeline and princes of the realm.—*Shakespeare: Cymbeline* (1605).

Belch (*Sir Toby*), uncle of Olivia the rich countess of Illyria. He is a reckless roisterer of the old school, and a friend of sir Andrew Ague-cheek.—*Shakespeare: Twelfth Night* (1614).

Belcour, a foundling adopted by Mr. Belcour, a rich Jamaica merchant, who at death left him all his property. He was in truth the son of Mr. Stockwell, the clerk of Belcour, senior, who clandestinely married his master's daughter, and afterwards became a wealthy merchant. On the death of old Belcour, the young man came to England as the guest of his unknown father, and falling in love with Miss Dudley, married her. He was hot-blooded, impulsive, high-spirited, and generous, his very faults serving as a foil to his noble qualities; ever erring and repenting, offending and atoning for his offences.—*Cumberland: The West Indian* (1771).

Be'led, one of the six Wise Men of the East, lead by the guiding star to Jesus. He was a king, who gave to his enemy, who sought to dethrone him, half of his kingdom, and thus turned a foe into a fast friend.—*Klopstock: The Messiah*, v. (1747).

Belen, the mont St. Michael, in Normandy. Here nine druidesses used to sell arrows to sailors "to charm away storms." These arrows had to be discharged by a young man 25 years old.

Belerma, the lady whom Durandarte served for seven years as a knight-errant and peer of France. When, at length, he died at Roncesvallês, he prayed his cousin Montesi'nos to carry his heart to Belerma.

> I saw a procession of beautiful damsels in mourning, and white turbans on their heads. In the rear came a lady with a veil so long that it reached the ground: her turban was twice as large as the largest of the others; her eyebrows were joined, her nose was rather flat, her mouth wide, but her lips of a vermilion colour. Her teeth were thin-set and irregular, though very white; and she carried in her hand a fine linen cloth, containing a heart. Montesinos informed me that this lady was Belerma.—*Cervantes: Don Quixote*, II. ii. 6 (1615).

Bele'ses (3 *syl.*), a Chaldean soothsayer and Assyrian satrap, who told Arba'ces (3 *syl.*) governor of Me'dia that he would one day sit on the throne of Nineveh and Assyria. His prophecy came true, and Belesês was rewarded with the government of Babylon.—*Byron: Sardanapalus* (1819).

Belfab'orac, the palace of the emperor of Lilliput, in the middle of Mildendo, the metropolis of the empire.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Belfield (*Andrew*), the elder of two brothers, who married Violetta (an English lady born in Lisbon), and deserted her. He then promised marriage to Lucy Waters, the daughter of one of his tenants, but had no intention of making her his wife. At the same time, he engaged himself to Sophia, the daughter of sir Benjamin Dove. The day of the wedding arrived, and it was then discovered that he was married already, and that Violetta his wife was actually present.

Robert Belfield, the younger of the two brothers, in love with Sophia Dove. He went to sea in a privateer under captain Ironside, his uncle, and changed his name to Lewson. The vessel was

wrecked on the Cornwall coast, and he renewed his acquaintance with Sophia, but heard that she was engaged in marriage to his brother. As, however, it was proved that his brother was already married, the young lady willingly abandoned the elder for the younger brother.—*R. Cumberland: The Brothers* (1769).

Bel'ford, a friend of Lovelace (2 *syl.*). They made a covenant to pardon every sort of liberty which they took with each other.—*Richardson: Clarissa Harlowe* (1749).

Belford, in *The Clandestine Marriage*, by George Colman and Garrick (1760). Hazlitt says of this play, "it is nearly without a fault."

Belford (*Major*), the friend of colonel Tamper, and the plighted husband of Mdlle. Florival.—*G. Colman the Elder: The Deuce is in Him* (1762).

Belfry of Bruges (*The*), a poem by Longfellow. It begins thus—

In the market-place of Bruges (2 *syl.*) stands the belfry
old and brown,
Thrice consumed and thrice rebuilded, still it watches
o'er the town.

Belge (2 *syl.*), the mother of seventeen sons. She applied to queen Mercilla for aid against Geryon'eo, who had deprived her of all her offspring except five.—*Spenser: Faërie Queene*, v. 10 (1596).

*** "Belge" is Holland; the "seventeen sons" are the seventeen provinces which once belonged to her; "Geryoneo" is Philip II. of Spain; and "Mercilla" is queen Elizabeth.

Belgrade' (2 *syl.*), the camp-suttler. So called because she commenced her career at the siege of Belgrade. Her dog's name was Clumsey.

Be'lial, last or lowest in the hierarchy of hell. (See RIMMON.) Moloch was the fiercest of the infernal spirits, and Belial the most timorous and slothful. The lewd and profligate, disobedient and rebellious, are called in Scripture "sons of Belial."

Belial came last, than whom a spirit more lewd
Fell not from heaven, or more gross to love
Vice for itself (l. 490, etc.) . . . though his tongue
Dropt manna, and could make the worse appear
The better reason . . . but to nobler deeds
Timorous and slothful.
Milton: Paradise Lost, ii. 112 (1665).

*** *Belial* means "the lawless one," that is, one who puts no restraint on his evil propensities.

Belia'nis of Greece (*Don*), the hero of an old romance of chivalry on the model of *Am'adis de Gaul*. It was one of the books in don Quixote's library; but was not one of those burnt by the curé as pernicious and worthless.

"Don Bellanis," said the curé, "with its two, three, and four parts, hath need of a dose of rhubarb to purge off that mass of bile with which he is inflamed. His Castle of Fame and other impertinences should be totally obliterated. This done, we would show him lenity in proportion as we found him capable of reform. Take don Bellanis home with you, and keep him in close confinement."—*Cervantes: Don Quixote*, I. i. 6 (1605).

(An English abridgment of this romance was published in 1673.)

BELINDA, niece and companion of lady John Brute. Young, pretty, full of fun, and possessed of £10,000. Heart-free married her.—*Vanbrugh: The Provoked Wife* (1697).

Belin'da, the heroine of Pope's *Rape of the Lock*. This mock heroic is founded on the following incident: Lord Petre cut a lock of hair from the head of Miss Arabella Fermor, and the young lady resented the liberty as an unpardonable affront. The poet says Belinda wore on her neck two curls, one of which the baron cut off with a pair of scissors borrowed of Clarissa; and when Belinda demanded that it should be delivered up, it had flown to the skies and become a meteor there. (See BERENICE, p. 112.)

Belinda, daughter of Mr. Blandford, in love with Beverley the brother of Clarissa. Her father promised sir William Bellmont that she should marry his son George, but George was already engaged to Clarissa. Belinda was very handsome, very independent, most irreproachable, and devotedly attached to Beverley. When he hinted suspicions of infidelity, she was too proud to deny it; but her pure and ardent love instantly rebuked her for giving her lover causeless pain.—*Murphy: All in the Wrong* (1761).

Belin'da, the heroine of Miss Edgeworth's novel of the same name. The object of the tale is to make the reader *feel* what is good, and pursue it (1803).

Belin'da, a lodging-house servant-girl, very poor, very dirty, very kind-hearted, and shrewd in observation. When married, Mr. Middlewick the butter-man set her husband up in business in the butter line.—*H. J. Byron: Our Boys* (1875).

Beline (2 *syl.*), second wife of Argan the *malade imaginaire*, and stepmother of Angelique, whom she hates. Beline

pretends to love Argan devotedly, humours him in all his whims, calls him "mon fils," and makes him believe that if he were to die it would be the death of her. Toinette induced Argan to put these protestations to the test by pretending to be dead. He did so, and when Beline entered the room, instead of deploring her loss, she cried in ecstasy—

"Le ciel en soit loué! Me voilà délivrée d'un grande fardeau! . . . de quoi servait-il sur la terre? Un homme incommode à tout le monde, malpropre, dégoûtant . . . mouchant, toussant, crachant toujours, sans esprit, ennuyeux, de mauvaise humeur, fatiguant sans cesse les gens, et grondant jour et nuit servantes et valets" (iii. 18).

She then proceeded to ransack the room for bonds, leases, and money; but Argan, starting up, told her she had taught him one useful lesson for life, at any rate.—*Molière: La Malade Imaginaire* (1673).

Belisa'rius, the greatest of Justinian's generals. Being accused of treason, he was deprived of all his property, and his eyes were put out. In this state he retired to Constantinople, where he lived by begging. The story says he fastened a label to his hat, containing these words, "*Give an obolus to poor old Belisarius.*" Marmontel has written a tale called *Belisaire*, which has helped to perpetuate these fables, originally invented by Tzetzês or Cæsios, a Greek poet, born at Constantinople in 1120.

Bélise (2 *syl.*), sister of Philaminte (3 *syl.*), and, like her, a *femme savante*. She imagined that every one was in love with her.—*Molière: Les Femmes Savantes* (1672).

BELL (*Adam*), a wild, north-country outlaw, noted, like Robin Hood, for his skill in archery. His place of residence was Englewood Forest, near Carlisle; and his two comrades were Clym of the Clough [*Clement of the Cliff*] and William of Cloudesly (3 *syl.*). William was married, but the other two were not. When William was captured at Carlisle and was led to execution, Adam and Clym rescued him, and all three went to London to crave pardon of the king, which, at the queen's intercession, was granted them. They then showed the king specimens of their skill in archery, and the king was so well pleased that he made William a "gentleman of fe," and the two others yeomen of the bedchamber. —*Percy: Reliques* ("Adam Bell," etc.), I. ii. 1.

Bell (*Bessy*). Bessy Bell and Mary Gray were the daughters of two country gentlemen near Perth. When the plague broke out in 1666 they built for themselves a bower in a very romantic spot called Burn Braes, to which they retired, and were supplied with food, etc., by a young man who was in love with both of them. The young man caught the plague, communicated it to the two young ladies, and all three died.—*Allan Ramsay: Bessy Bell and Mary Gray* (a ballad).

Bell. Anne, Charlotte, and Emily Brontë assumed the names of Acton, Currer, and Ellis Bell (first half of the nineteenth century). Currer Bell, who married the Rev. Arthur Bell Nicholls, was the author of *Jane Eyre*.

It will be observed that the initial letter of both names is in every case preserved throughout—*Acton* (Anne), *Currer* (Charlotte), *Ellis* (Emily), and *Bell* (Brontë).

Bell (*Peter*), the subject of a "tale in verse" by Wordsworth (1798). Shelley wrote a burlesque upon it, entitled *Peter Bell the Third*.

Bell Battle (*The*). The *casus belli* was this: Have the local magistrates power to allow parish bells to be rung at their discretion, or is the right vested in the parish clergyman? This squabble was carried on with great animosity in the parish of Paisley in 1832. The clergyman, John Macnaughton, brought the question before the local council, which gave it in favour of the magistrates; but the court of sessions gave it the other way, and when the magistrates granted a permit for the bells to be rung, the court issued an interdict against them.

For nearly two years the Paisley bell battle was fought with the fiercest zeal. It was the subject of every political meeting, the theme of every board, the gossip at tea-tables and dinner-parties, and the children delighted in chalking on the walls, "Please to ring the bell" (May 14, 1832, to September 10, 1834).—*Newspaper paragraph.*

Bell-the-Cat, sobriquet of Archibald Douglas, great earl of Angus, who died in 1514.

The mice, being much annoyed by the persecutions of a cat, resolved that a bell should be hung about her neck to give notice of her approach. The measure was agreed to in full council, but one of the sager mice inquired, "Who would undertake to bell the cat?" When Lauder told this fable to a council of Scotch nobles, met to declaim against one Cochran, Archibald Douglas started up, and exclaimed in thunder, "I will;" and hence the sobriquet referred to.—*Sir W. Scott: Tales of a Grandfather*, xxii.

Bells, *Those Evening Bells*, a poem by T. Moore. The bells referred to were those of Ashbourne parish church, Derbyshire.—*National Airs*, 1.

To shake one's bells, to defy, to resist, to set up one's back. The allusion is to the little bells tied to the feet of hawks. Immediately the hawks were tossed, they were alarmed at the sound of the bells, and took to flight.

Neither the king, nor he that loves him best . . .
Dare stir a wing if Warwick shake his bells.
Shakespeare: 3 Henry VI. act I. sc. 1 (1590).

Seven bells (half-past 7), breakfast-time; eight bells (noon), dinner-time; three bells (half-past 5), supper-time.

Eight bells (the highest number) are rung at noon and every fourth hour afterwards. Thus they are sounded at 12, 4, and 8 o'clock. For all other parts of the day an *Even* number of bells announce the *hours*, and an *Odd* number the *half-hours*. Thus 12½ is 1 bell; 1 o'clock is 2 bells; 1½ is 3 bells; 2 o'clock is 4 bells; 2½ is 5 bells; 3 o'clock is 6 bells; 3½ is 7 bells. Again, 4½ is 1 bell; 5 o'clock is 2 bells; 5½ is 3 bells; 6 o'clock is 4 bells; 6½ is 5 bells; 7 o'clock is 6 bells; 7½ is 7 bells. Again, 8½ is 1 bell; 9 o'clock is 2 bells; 9½ is 3 bells; 10 o'clock is 4 bells; 10½ is 5 bells; 11 o'clock is 6 bells; 11½ is 7 bells. Or, 1 bell sounds at 12½, 4½, 8½; 2 bells sound at 1, 5, 9; 3 bells sound at at 1½, 5½, 9½; 4 bells sound at 2, 6, 10; 5 bells sound at 2½, 6½, 10½; 6 bells sound at 3, 7, 11; 7 bells sound at 3½, 7½, 11½; 8 bells sound at 4, 8, 12 o'clock.

Bells tolled Backwards. This was the tocsin of the French, first used as an alarm of fire, and subsequently for any uprising of the people. In the reign of Charles IX. it was the signal given by the court for the Bartholomew slaughter. In the French Revolution it was the call to the people for some united attack against the royalists.

Old French, *toquer*, "to strike," *seing* or *sing*, "a church-bell."

Bella Wilfer, a lovely, wilful, lively, spoilt darling, who loved every one, and whom every one loved. She married John Rokesmith (*i.e.* John Harmon).—*C. Dickens: Our Mutual Friend* (1864).

Bellair, in Etherege's comedy of *The Man of Mode* (1676). Supposed to represent the author himself.

Bellamy, a steady young man, looking out for a wife "capable of friendship, love, and tenderness; with good sense enough to be easy, and good nature enough to like him." He found his beau-ideal in Jacintha, who had besides a fortune of £30,000.—*Ben Hoadly, M.D.: The Suspicious Husband* (1761).

Bella'rio, the assumed name of Euphrasia, when she put on boy's apparel that she might enter the service of prince Philaster, whom she greatly loved. —*Fletcher: Philaster, or Love Lies-a-bleeding* (1622). An excellent tragedy.

Bellaston (*Lady*), a profligate, from whom Tom Jones accepts support. Her conduct and conversation may be considered a fair photograph of the "beauties" of the court of Louis XV.—*Fielding: History of Tom Jones, a Foundling* (1750).

The character of Jones, otherwise a model of generosity, openness, and manly spirit, mingled with thoughtless dissipation, is unnecessarily degraded by the nature of his intercourse with lady Bellaston.—*Encyclopædia Britannica* (article "Fielding").

Belle Cordière (*La*), Louise Labé, who married Ennemond Perrin, a wealthy rope-maker (1526-1566).

Belle Corisande (*La*), Diane comtesse de Guiche et de Grammont (1554-1620).

Belle France (*La*), a pet way of alluding to France, similar to our *Merry England*.

Belle the Giant. It is said that the giant Belle *mounted* on his *sorrel* horse at a place since called mount Sorrel. He leaped *one mile*, and the spot on which he lighted was called Wanlip (*one-leap*); thence he leaped a second mile, but in so doing "burst all" his girths, whence the spot was called Burstall; in the third leap he was killed, and the spot received the name of Bellegrave.

Belle's Stratagem (*The*). The "belle" is Letitia Hardy, and her stratagem was for the sake of winning the love of Doricourt, to whom she had been betrothed. The very fact of being betrothed to Letitia set Doricourt against her, so she went unknown to him to a masquerade, where Doricourt fell in love with "the beautiful stranger." In order to consummate the marriage of his daughter, Mr. Hardy pretends to be "sick unto death," and beseeches Doricourt to wed Letitia before he dies. Letitia meets her betrothed in her masquerade dress, and unbounded is the joy of the young man to find that "the beautiful stranger" is the lady to whom he has been betrothed.—*Mrs. Cowley: The Belle's Stratagem.* (See BEAUX' STRATAGEM.)

Bellefontaine (*Benedict*), the wealthy farmer of Grand Pré [*Nova Scotia*] and father of Evangeline. When the inhabitants of his village were driven into exile, Benedict died of a broken heart as he

was about to embark, and was buried on the seashore.—*Longfellow: Evangeline* (1849).

Bel'lenden (*Lady Margaret*), an old lady, mistress of the Tower of Tillietudlem, and devoted to the house of Stuart.

Old major Miles Bellenden, brother of lady Margaret.

Miss Edith Bellenden, granddaughter of lady Margaret, betrothed to lord Evendale, of the king's army, but in love with Morton (a leader of the Covenanters, and the hero of the novel). After the death of lord Evendale, who is shot by Balfour, Edith marries Morton, and this terminates the tale.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Beller'ophon, son of Glaucos. A kind of Joseph, who refused the amorous solicitations of Antēa, wife of Prœtos (2 *syl.*) king of Argos. Antea accused him of attempting to dishonour her, and Prœtos sent him into Lycia with letters desiring his destruction. Accordingly, he was set several enterprises full of hazard, which, however, he surmounted. In later life he tried to mount up to heaven on the winged horse Pegăsus, but fell, and wandered about the Alei'an plains till he died.—*Homer: Iliad*, vi.

> As once
> Bellerophon . . . dismounted in the Alcian field . . . Erroneous there to wander and forlorn.
> *Milton: Paradise Lost*, vii. 17, etc. (1665).

Letters of Bellerophon, a treacherous letter, pretending to recommend the bearer, but in reality denouncing him; like the letter sent by Prœtos to the king of Lycia, requesting him to kill the bearer (Bellerophon).

¶ PAUSA'NIAS the Spartan, in his treasonable correspondence with Xerxes, sent several such letters. At last the bearer bethought that none of the persons sent ever returned; and, opening the letter, found it contained directions for his own death. It was shown to the ephors, and Pausanias in alarm fled to a temple, where he was starved to death.

¶ DE LACY, being sent by king John against De Courcy, was informed by two of the servants that their master always laid aside his armour on Good Friday. De Lacy made his attack on that day, and sent De Courcy prisoner to London. The two servants now asked De Lacy for passports from Ireland and England, and De Lacy gave them *Letters of Bellerophon*, exhorting "all to whom these presents come to spit on the faces of the bearers, drive them forth as hounds, and use them as it behoved the betrayers of their masters to be treated."—*Cameos of English History* ("Conquest of Ireland").

¶ *The Letter of Uriah* (2 *Sam.* xi. 14) was of a similar character. It pretended to be one of friendship, but was in reality a death-warrant.

Beller'ophon (4 *syl.*), the English man-of-war under the command of captain Maitland. After the battle of Waterloo, Bonaparte set out for Rocheford, intending to seek refuge in America; but the *Bellerophon* being in sight and escape impossible, he made a virtue of necessity by surrendering himself, and was forthwith conveyed to England.

Belle'rus, a Cornish giant, whence the Land's End is called Bellerium. Milton in his *Lycidas* suggests the possibility that Edward King, who was drowned at sea, might be sleeping near Bellerium or the Land's End, on mount St. Michael, where an archangel ordered a church to be built.

> Sleepst [*thou*] by the fable of Bellĕrus old,
> Where the great vision of the guarded mount
> Looks towards Namancos [*old Castile*].
> *Milton: Lycidas*, 160, etc. (1638).

Belleur', companion of Pinac and Mirabel ("the wild goose"), of stout blunt temper; in love with Rosalu'ra, a daughter of Nantolet.—*Fletcher: The Wild Goose Chase* (1619, printed 1652).

Bellicent, daughter of Gorloïs lord of Tintag'il and his wife Ygernē or Igerna. As the widow married Uther the pendragon, and was then the mother of king Arthur, it follows that Bellicent was half-sister of Arthur. Tennyson in *Gareth and Lynette* says that Bellicent was the wife of Lot king of Orkney, and mother of Gaw'ain and Mordred, but this is not in accordance either with the chronicle or the history; for Geoffrey in his *Chronicle* says that Lot's wife was Anne, the sister (not half-sister) of Arthur (viii. 20, 21), and sir T. Malory, in his *History of Prince Arthur*, says—

> King Lot of Lothian and Orkney wedded Margawse; Nentres, of the land of Carlot, wedded Elain; and that Morgan le Fay was [*Arthur's*] third sister.—Pt. I. a, 35, 96.

Bel'lin, the ram, in the beast-epic of *Reynard the Fox*. The word means "gentleness" (1.498).

Bellingham, a man about town.—*Boucicault: After Dark* (1868).

> I was engaged for two years at St. James's Theatre, acting "Charles Surface" eighty nights, "Bellingham" a couple of hundred nights, and had two special engagements for "Mercutio" at the Lyceum.—*Walter Lacy.*

Bellisant, sister of king Pepin of France, and wife of Alexander emperor of Constantinople. Being accused of infidelity, the emperor banished her, and she took refuge in a vast forest, where she became the mother of Valentine and Orson.—*Valentine and Orson.*

Bellmont (*Sir William*), father of George Bellmont; tyrannical, positive, and headstrong. He imagined it is the duty of a son to submit to his father's will, even in the matter of matrimony.

George Bellmont, son of sir William, in love with Clarissa, his friend Beverley's sister; but his father demands of him to marry Belinda Blandford, the troth-plight wife of Beverley. Ultimately all comes right.—*Murphy: All in the Wrong* (1761).

Bello'na's Handmaids, Blood, Fire, and Famine.

> The goddesse of warre, called Bellona, had these thre handmaids ever attendynge on her: BLOOD, FIRE, and FAMINE, which thre damosels be of that force and strength that every one of them alone is able and sufficient to torment and afflict a proud prince; and they all joyned together are of puissance to destroy the most populous country and most richest region of the world.—*Hall: Chronicle* (1530).

Bellum (*Master*), war.

> A difference [*is*] 'twixt broyles and bloudie warres,—
> Yet have I shot at Maister Bellum's butte,
> And thrown his ball, although I toucht no tutte [*benefit*].
> *Gascoigne: The Fruites of Warre*, 94 (died 1577).

Belmont (*Sir Robert*), a proud, testy, mercenary country gentleman; friend of his neighbour sir Charles Raymond.

Charles Belmont, son of sir Robert, a young rake. He rescued Fidelia, at the age of 12, from the hands of Villard, a villain who wanted to abuse her; and, taking her to his own home, fell in love with her, and in due time married her. She turns out to be the daughter of sir Charles Raymond.

Rosetta Belmont, daughter of sir Robert, high-spirited, witty, and affectionate. She was in love with colonel Raymond, whom she delighted in tormenting.—*Ed. Moore: The Foundling* (1748).

Belmour (*Edward*), a gay young man about town.—*Congreve: The Old Bachelor* (1693).

Belmour (*Mrs.*), a widow of "agreeable vivacity, entertaining manners, quickness of transition from one thing to another, a feeling heart, and a generosity of sentiment." She it is who shows Mrs. Lovemore the way to keep her husband at home, and to make him treat her with that deference which is her just due.—*Murphy: The Way to Keep Him* (1760).

Beloved Disciple (*The*), John, to whom the Fourth Gospel is attributed.—*John* xiii. 23, etc.

Beloved Physician (*The*), supposed to be Luke the evangelist.—*Col.* iv. 14.

Bel-phegor, a Moabitish deity, whose orgies were celebrated on mount Phegor, and were noted for their obscenity.

Belphœ'be (3 *syl.*). "All the Graces rocked her cradle when she was born." Her mother was Chrysog'onê (4 *syl.*), daughter of Amphisa of fairy lineage, and her twin-sister was Amoretta. While the mother and her babes were asleep, Diana took one (Belphœbê) to bring up, and Venus took the other.

*** Belphœbê is the "Diana" among women, cold, passionless, correct, and strong-minded. Amoret is the "Venus," but without the licentiousness of that goddess,—warm, loving, motherly, and wifely. Belphœbê was a lily; Amoret a rose. Belphœbê a moonbeam, light without heat; Amoret a sunbeam, bright and warm and life-giving. Belphœbê would go to the battle-field, and make a most admirable nurse or lady-conductor of an ambulance; but Amoret would prefer to look after her husband and family, whose comfort would be her first care, and whose love she would seek and largely reciprocate.—See *Spenser: Faërie Queene*, iii., iv. (1590).

*** "Belphœbê" is queen Elizabeth. As *queen* she is Gloriana, but as *woman* she is Belphœbê the beautiful and chaste.

> Either Gloriana let her choose,
> Or in Belphœbê fashioned to be;
> In one her rule; in the other her rare chastitie.
> *Spenser: Faërie Queene* (introd. to bk. iii.)

Belshazzar, a drama by Milman (1822); a drama by Hannah More (*Sacred Dramas*) (1782); Byron (*The Vision of Belshazzar*).

Belted Will, lord William Howard, warden of the western marches (1563–1640).

> His Bilboa blade, by Marchmen felt,
> Hung in a broad and studded belt;
> Hence in rude phrase the Borderers still
> Called noble Howard "Belted Will."
> *Sir W. Scott.*

Belten'ebros (4 *syl.*). Amadis of Gaul assumes the name when he retires to the Poor Rock, after receiving a cruel letter from Oria'na his lady-love.—*Vasco de Lobeira: Amadis de Gaul*, ii. 6 (before 1400).

> One of the most distinguishing testimonies which that hero gave of his fortitude, constancy, and love, was his retiring to the Poor Rock when in disgrace with his

mistress Oriana, to do penance under the name of *Beltenebros*, or the *Lovely Obscure.—Cervantes: Don Quixote*, I. iii. 11 (1605).

Belvawney (*Miss*), of the Portsmouth Theatre. She always took the part of page, and wore tights and silk stockings. —*Dickens: Nicholas Nickleby* (1838).

Belvide'ra, daughter of Priu'li a senator of Venice. She was saved from the sea by Jaffier, eloped with him, and married him. Her father then discarded her, and her husband joined the conspiracy of Pierre to murder the senators. He told Belvidera of the plot, and Belvidera, in order to save her father, persuaded Jaffier to reveal the plot to Priuli, if he would promise a general free pardon. Priuli gave the required promise, but notwithstanding, all the conspirators, except Jaffier, were condemned to death by torture. Jaffier stabbed Pierre to save him from the dishonour of the wheel, and then killed himself. Belvidera goes mad and dies.—*Otway: Venice Preserved* (1682).

We have to check our tears, although well aware that the "Belvidera" with whose sorrows we sympathize is no other than our own inimitable Mrs. Siddons.—*Sir W. Scott: The Drama.*

(The actor Booth used to speak in rapture of Mrs. Porter's "Belvidera." It obtained for Mrs. Barry the title of *famous;* Miss O'Neill and Miss Helen Faucit were both great in the same part.)

Ben [LEGEND], sir Sampson Legend's younger son, a sailor and a "sea-wit," in whose composition there enters no part of the conventional generosity and open frankness of a British tar. His slang phrase is "D'ye see," and his pet oath "Mess!"—*W. Congreve: Love for Love* (1695). I cannot agree with the following sketch:—

What is *Ben*—the pleasant sailor which Bannister gives us—but a piece of satire . . . a dreamy combination of all the accidents of a sailor's character, his contempt of money, his credulity to women, with that necessary estrangement from home? . . . We never think the worse of Ben for it, or feel it as a stain upon his character.—*C. Lamb.*

C. Dibdin says, "If the description of Thom. Doggett's performance of this character be correct, the part has certainly never been performed since to any degree of perfection."

Ben Israel (*Nathan*) or **Nathan ben Samuel**, the physician and friend of Isaac the Jew.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ben Joc'hanan, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is meant for the Rev. Samuel Johnson, who, it is said, suffered a scandalous amour under his own roof.

Let Hebron, nay, let hell produce a man
So made for mischief as Ben Jochanan.
A Jew of humble parentage was he,
By trade a Levite, though of low degree.
Dryden and Tate: pt. ii. 351-354 (1682).

Benai'ah (3 *syl.*), in *Absalom and Achitophel*, is meant for general George Edward Sackville. As Benaiah, captain of David's guard, adhered to Solomon against Adonijah, so general Sackville adhered to the duke of York against the prince of Orange (1590-1652).

Nor can Benaiah's worth forgotten lie,
Of steady soul when public storms were high.
Dryden and Tate: pt. ii. 819, 820 (1682).

Benas'kar or Bennaskar, a wealthy merchant and magician of Delhi. —*James Ridley: Tales of the Genii* ("History of Mahoud," tale vii., 1751).

Benbow (*Admiral*). In an engagement with the French near St. Martha on the Spanish coast in 1701, admiral Benbow had his legs and thighs shivered into splinters by chain-shot; but, supported in a wooden frame, he remained on the quarter-deck till morning, when Du Casse sheered off.

¶ Similar acts of heroism are recorded of Almeyda the Portuguese governor of India; of Cynægeros brother of the poet Æschylos; of Jaafer the standard-bearer of "the prophet" in the battle of Muta; of Widdrington (*q.v.*); and of some others. (See JAAFER.)

Benbow, an idle, generous, free-and-easy sot, who spent a good inheritance in dissipation, and ended life in the workhouse.

Benbow, a boon companion, long approved
By jovial sets, and (as he thought) beloved,
Was judged as one to joy and friendship prone,
And deemed injurious to himself alone.
Crabbe: Borough, xvi. (1810).

Ben'demeer', a river that flows near the ruins of Chil'minar' or Istachar', in the province of Chusistan in Persia.

Bend-the-Bow, an English archer at Dickson's cottage.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Benedick, a wild, witty, and light-hearted young lord of Padua, who vowed celibacy, but fell in love with Beatrice and married her. It fell out thus: He went on a visit to Leonato governor of Messina; here he saw Beatrice, the governor's niece, as wild and witty as himself, but he disliked her, thought her pert, forward, and somewhat ill-mannered withal. However, he heard Claudio speaking to Leonato about Beatrice, saying how deeply she loved Benedick, and bewailing that so nice a girl should

break her heart with unrequited love. This conversation was a mere ruse, but Benedick believed it to be true, and resolved to reward the love of Beatrice with love and marriage. It so happened that Beatrice had been entrapped by a similar conversation which she had overheard from her cousin Hero. The end was they sincerely loved each other, and became man and wife.—*Shakespeare: Much Ado about Nothing* (1600).

A married man is called a Benedick.

Benefit-Play. The first actress indulged with a benefit-play was Mrs. Elizabeth Barry (1682–1733).

Ben'engel'i (*Cid Hamet*), the hypothetical Moorish chronicler from whom Cervantes pretends he derived the account of the adventures of don Quixote.

The Spanish commentators . . . have discovered that *cid Hamet Benengeli* is after all no more than an Arabic version of the name of Cervantes himself. *Hamet* is a Moorish prefix, and *Benengeli* signifies "son of a stag" in Spanish *Cervanteno.*—*Lockhart.*

Benengeli (*Cid Hamet*), Thomas Babington lord Macaulay. His signature in his *Fragment of an Ancient Romance* (1826).

Benev'olus, in Cowper's *Task*, is John Courtney Throckmorton, of Weston Underwood.

Benjie (*Little*), or Benjamin Colthred, a spy employed by Cristal Nixon, the agent of Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Ben'net (*Brother*), a monk at St. Mary's convent.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Ben'net (*Mrs.*), a demure, intriguing woman in *Amelia*, a novel by Fielding (1751).

Ben'oiton (*Madame*), a woman who has been the ruin of the family by neglect. In the "famille Benoiton" the constant question was, "*Où est Madame?*" and the invariable answer, "*Elle est sortie.*" At the *dénouement* the question was asked again, and the answer was varied thus: "Madam has been at home, but is gone out again."—*La Famille Benoiton.*

Ben'shee or **Banshee,** the domestic spirit of certain Irish families. The benshee takes an interest in the prosperity of the family to which it is attached, and intimates to it approaching disaster or death by wailings or shrieks. The Scotch Bodach Glay, or "grey spectre," is a similar spirit. (See WHITE LADY.)

How oft has the Benshee cried!
How oft has death untied
Bright links that glory wove,
Sweet bonds entwined by love!
T. Moore: Irish Melodies, ii.

Bentinck Street (London), named after William Bentinck, second duke of Portland, who married Margaret, only child of Edward second earl of Oxford and Mortimer.

Benvo'lio, nephew to Montague, and Romeo's friend. A testy, litigious fellow, who would quarrel about goat's wool or pigeon's milk. Mercutio says to him, "Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun" (act iii. sc. 1).—*Shakespeare: Romeo and Juliet* (1598).

Ben'wicke (*2 syl.*), the kingdom of king Ban, father of sir Launcelot. It was situated in that extremely shadowy locality "beyond seas;" but whether it was Brittany or Utopia, "non nostrum tantas componĕre lites."

Probably it was Brittany, because it was across the channel, and was in France. Ban king of Benwicke was brother of Bors king of Gaul.—*Malory: History of Prince Arthur,* i. 8 (1470).

Beowulf, the name of an Anglo-Saxon epic poem of the sixth century. It received its name from Beowulf, who delivered Hrothgar king of Denmark from the monster Grendel. This Grendel was half monster and half man, and night after night stole into the king's palace called Heorot, and slew sometimes as many as thirty of the sleepers at a time. Beowulf put himself at the head of a mixed band of warriors, went against the monster and slew it. This epic is very Ossianic in style, is full of beauties, and is most interesting.—*Kemble's Translation.*

(A. D. Wackerbarth published in 1849 a metrical translation of this Anglo-Saxon poem, of considerable merit; and T. Arnold, in 1876, published an edition of the fragment, consisting of 6337 lines.)

Beppo. Byron's *Beppo* is the husband of Laura, a Venetian lady. He was taken captive in Troy, turned Turk, joined a band of pirates, grew rich, and after several years returned to his native land. He found his wife at a carnival ball with a *cavaliero*, made himself known to her, and they lived together again as man and wife. (Beppo is a contraction of *Guiseppe*, as *Bill* is of *William.* 1818.)

Beppo, in *Fra Diavolo,* an opera by Auber (1836).

Be'ralde (2 *syl.*), brother of Argan the *malade imaginaire.* He tells Argan that his doctors will confess this much, that the cure of a patient is a very minor consideration with them, "*toute l'excellence de leur art consiste en un pompeux galimatias, en un spécieux babil, qui vous donne des mots pour des raisons, et des promesses pour des effets.*" Again he says, "*presque tous les hommes meurent de leur remèdes et non pas de leurs maladies.*" He then proves that Argan's wife is a mere hypocrite, while his daugher is a true-hearted, loving girl; and he makes the invalid join in the dancing and singing provided for his cure.—*Molière: Le Malade Imaginaire* (1673).

Berch'ta ["*the white lady*"], a fairy of Southern Germany, answering to Hulda ("the gracious lady") of Northern Germany. After the introduction of Christianity, Berchta lost her first estate and lapsed into a bogie.

Berecyn'thian Goddess (*The*). Cybělê is so called from mount Berecyn'tus, in Phrygia, where she was held in especial adoration. She is represented as crowned with turrets, and holding keys in her hand.

> Her helmed head
> Rose like the Berecynthian goddess crowned
> With towers.
> *Southey: Roderick, etc.*, li. (1814).

N.B.—Virgil gives the word both Cybële and Cybēle—

> Hinc mater cultrix Cybĕlē Corybantiaque æra.
> *Æneid,* iii. 111.
>
> Occurrit comitum: Nymphæ, quas alma Cybēle.
> *Æneid,* x. 220.

Berecyn'thian Hero (*The*), Midas king of Phrygia, so called from mount Berecyn'tus (4 *syl.*), in Phrygia.

Berenga'ria, queen-consort of Richard Cœur de Lion, introduced in *The Talisman,* a novel by sir W. Scott (1825). Berengaria died 1230.

Berenger (*Sir Raymond*), an old Norman warrior, living at the castle of Garde Doloureuse.

The lady Eveline Berenger, sir Raymond's daughter, betrothed to sir Hugo de Lacy. Sir Hugo cancels his own betrothal in favour of his nephew (sir Damian de Lacy), who marries the lady Eveline "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Bereni'ce (4 *syl.*), sister-wife of Ptolemy III. She vowed to sacrifice her hair to the gods if her husband returned home the vanquisher of Asia. On his return, she suspended her hair in the temple of the war-god, but it was stolen the first night, and Conon of Samos told the king that the winds had carried it to heaven, where it still forms the seven stars near the tail of Leo, called *Coma Berenices.*

Pope, in his *Rape of the Lock,* has borrowed this fable to account for the lock of hair cut from Belinda's head, the restoration of which the young lady insisted upon. (See BELINDA, p. 105.)

Bereni'ce (4 *syl.*), a Jewish princess, daughter of Agrippa. She married Herod king of Chalcis, then Polemon king of Cilicia, and then went to live with Agrippa II. her brother. Titus fell in love with her and would have married her, but the Romans compelled him to renounce the idea, and a separation took place. Otway (1672) made this the subject of a tragedy called *Titus and Berenicē;* and Jean Racine (1670), in his tragedy of *Bérénice,* has made her a sort of Henriette d'Orléans.

(Henriette d'Orléans, daughter of Charles I. of England, married Philippe duc d'Orléans, brother of Louis XIV. She was brilliant in talent and beautiful in person, but being neglected by her husband, she died suddenly after drinking a cup of chocolate, probably poisoned.)

Beresi'na (4 *syl.*). *Every streamlet shall prove a new Beresina* (Russian): meaning "every streamlet shall prove their destruction and overthrow." The allusion is to the disastrous passage of the French army in November, 1812, during their retreat from Moscow. It is said that 12,000 of the fugitives were drowned in the stream, and 16,000 were taken prisoners by the Russians.

Beril. (See BERYL.)

Beringhen (*The Sieur de*), an old gourmand, who preferred patties to treason; but cardinal Richelieu banished him from France, saying—

> Sleep not another night in Paris,
> Or else your precious life may be in danger.
> *Lord Lytton: Richelieu* (1839).

Berin'thia, cousin of Amanda; a beautiful young widow attached to colonel Townly. In order to win him she plays upon his jealousy by coquetting with Loveless.—*Sheridan: A Trip to Scarborough* (1777).

Berke'ley (*The Old Woman of*), a woman whose life had been very wicked. On her death-bed she sent for her son who was a monk, and for her daughter who was a nun, and bade them put her in a strong stone coffin, and to fasten the coffin to the ground with strong bands of iron. Fifty priests and fifty choristers were to pray and sing over her for three days, and the bell was to toll without ceasing. The first night passed without much disturbance. The second night the candles burnt blue, and dreadful yells were heard outside the church. But the third night the devil broke into the church and carried off the old woman on his black horse.—*Southey: The Old Woman of Berkeley* (a ballad from Olaus Magnus).

Dr. Sayers pointed out to us in conversation a story related by Olaus Magnus of a witch whose coffin was confined by three chains, but nevertheless was carried off by demons. Dr. Sayers had made a ballad on the subject; so had I; but after seeing *The Old Woman of Berkeley*, we awarded it the preference.—*W. Taylor.*

Berkeley Square (London), so called in compliment to John lord Berkeley of Stratton.

Berke'ly (*The lady Augusta*), plighted to sir John de Walton governor of Douglas Castle. She first appears under the name of Augustine, disguised as the son of Bertram the minstrel, and the novel concludes with her marriage to De Walton, to whom Douglas Castle had been surrendered.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Berkley (*Mr.*), an English bachelor of fortune, somewhat advanced in age, "good humoured, humane, remarkable for good common sense, but very eccentric."—*Longfellow: Hyperion* (1839).

Berkshire Lady (*The*), Miss Frances Kendrick, daughter of Sir William Kendrick, second baronet; his father was created baronet by Charles II. The line, "Faint heart never won fair lady," was the advice of a friend to Mr. Child, the son of a brewer, who sought the hand of the lady.—*Quarterly Review*, cvi. 205-245.

Berme'ja, the *Insula de la Torre*, from which Am'adis of Gaul starts when he goes in quest of the enchantress-damsel, daughter of Finetor, the necromancer.

Bermu'das, a cant name for one of the purlieus of the Strand, at one time frequented by vagabonds, thieves, and all evil-doers who sought to lie *perdu*.

Bernard. Solomon Bernard, engraver of Lions (sixteenth century), called *Le petit Bernard*. Claude Bernard of Dijon, the philanthropist (1588-1641), is called *Poor Bernard*. Pierre Joseph Bernard, the French poet (1710-1775), is called *Le gentil Bernard*.

Bernard, an ass; in Italian, *Bernardo*. In the beast-epic called *Reynard the Fox*, the *sheep* is called "Bernard," and the *ass* is "Bernard l'archiprêtre" (1498).

Bernar'do, an officer in Denmark, to whom the ghost of the murdered king appeared during the night-watch at the royal castle.—*Shakespeare: Hamlet* (1596).

Bernardo del Carpio, one of the most favourite subjects of the old Spanish minstrels. The other two were *The Cid* and *Lara's Seven Infants*. Bernardo del Carpio was the person who assailed Orlando (or Rowland) at Roncesvallês, and, finding him invulnerable, took him up in his arms and squeezed him to death, as Hercules did Antæ'os.—*Cervantes: Don Quixote*, II. ii. 13 (1615).

*** The only vulnerable part of Orlando was the sole of the foot.

Mrs. Hemans wrote a ballad so called.

Bernesque Poetry, like lord Byron's *Don Juan*, is a mixture of satire, tragedy, comedy, serious thought, wit, and ridicule. L. Pulci was the father of this class of rhyme (1432-1487); but Francesco Berni of Tuscany (1490-1537) so greatly excelled in it, that it is called *Bernesque*, from his name.

Bernit'ia with Dei'ra constituted Northumbria. *Bernitia* included Westmoreland, Durham, and part of Cumberland. *Deira* contained the other part of Cumberland, with Yorkshire and Lancashire.

Two kingdoms which had been with several thrones enstalled.
Bernitia hight the one, Diera [*sic*] th' other called.
Drayton: Polyolbion, xvi. (1613).

Ber'rathon, an island of Scandinavia.

Berser'ker, grandson of the eight-handed Starka'der and the beautiful Alfhil'dê. He was so called because he wore "no shirt of mail," but went to battle unharnessed. He married the daughter of Swaf'urlam, and had twelve sons. (*Bær-syrce*, Anglo-Saxon, "bare of shirt;" Scotch, "bare-sark.")

You say that I am a Berserker, and . . . bare-sark I go to-morrow to the war, and bare-sark I win that war or die.—*Rev. C. Kingsley: Hereward the Wake*, i. 249.

BERTHA, the supposed daughter of Vandunke (a *syl.*) burgomaster of Bruges,

and mistress of Goswin a rich merchant of the same city. In reality, Bertha is the duke of Brabant's daughter *Gertrude*, and Goswin is *Flores*, son of Gerrard king of the beggars. — *Fletcher: The Beggars' Bush* (1622).

Ber'tha, daughter of Burkhard duke of the Alemanni, and wife of Rudolf II. king of Burgundy beyond Jura. She is represented on monuments of the time as sitting on her throne spinning.

You are the beautiful Bertha the Spinner, the queen of Helvetia; . . .
Who as she rode on her palfrey, o'er valley and meadow and mountain,
Ever was spinning her thread from the distaff fixed to her saddle.
She was so thrifty and good, that her name passed into a proverb.
Longfellow: Courtship of Miles Standish, viii.

Bertha, *alias* AGATHA, the betrothed of Hereward (3 *syl.*) one of the emperor's Varangian guards. The novel concludes with Hereward enlisting under the banner of count Robert, and marrying Bertha.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Ber'tha, the betrothed of John of Leyden. When she went with her mother to ask count Oberthal's permission to marry, the count resolved to make his pretty vassal his mistress, and confined her in his castle. She made her escape and went to Munster, intending to set fire to the palace of "the prophet," who, she thought, had caused the death of her lover. Being seized and brought before the prophet, she recognized in him her lover, and exclaiming, "I loved thee once, but now my love is turned to hate," stabbed herself and died.—*Meyerbeer: Le Prophète* (an opera, 1849).

Bertha, the blind daughter of Caleb Plummer, in Dickens's Christmas story *The Cricket on the Hearth* (1845).

Berthe au Grand-Pied, mother of Charlemagne, so called from a club-foot.

Bertold (*St.*), the first prior-general of Carmel (1073–1188). We are told in the *Bréviare des Carmes* that the goodness of this saint so spiritualized his face that it seemed actually luminous: "son âme se reflétait sur sa figure qui paraissait comme environnée des rayons de soleil."

Till oft converse with heavenly habitants
Begin to cast a beam on th' outward shape . . .
And turn it by degrees to the soul's essence.
Milton: Comus.

Bertoldo (*Prince*), a knight of Malta, and brother of Roberto king of the Two Sicilies. He is in love with Camiola "the maid of honour," but could not marry without a dispensation from the pope. While matters were at this crisis, Bertoldo laid siege to Sienna, and was taken prisoner. Camiola paid his ransom, but before he was released the duchess Aurelia requested him to be brought before her. Immediately the duchess saw him, she fell in love with him, and offered him marriage; and Bertoldo, forgetful of Camiola, accepted the offer. The betrothed then presented themselves before the king. Here Camiola exposed the conduct of the knight; Roberto was indignant; Aurelia rejected her *fiancé* with scorn; and Camiola took the veil.—*Massinger: The Maid of Honour* (1637).

Bertol'do, the chief character of a comic romance called *Vita di Bertoldo*, by Julio Cesare Crocê, who flourished in the sixteenth century. It recounts the successful exploits of a clever but ugly peasant whom nothing astonishes. Hence the phrase, *Imperturbable as Bertolde* (never disconcerted). This *jeu d'esprit* was for two centuries as popular in Italy as *Robinson Crusoe* is in England.

Bertoldo's Son, Rinaldo.—*Tasso Jerusalem Delivered* (1575).

BERTRAM (*Baron*), one of Charlemagne's paladins.

Ber'tram, count of Rousillon. While on a visit to the king of France, Hel'ena, a physician's daughter, cured the king of a disorder which had baffled the court physicians. For this service the king promised her for husband any one she chose to select, and her choice fell on Bertram. The haughty count married her, it is true, but deserted her at once, and left for Florence, where he joined the duke's army. It so happened that Helena also stopped at Florence while on a pilgrimage to the shrine of St. Jacques le Grand. In Florence she lodged with a widow whose daughter Diana was wantonly loved by Bertram. Helena obtained permission to receive his visits in lieu of Diana, and in one of these visits exchanged rings with him. Soon after this the count went on a visit to his mother, where he saw the king, and the king observing on his finger the ring he had given to Helena, had him arrested on the suspicion of murder. Helena now came forward to explain matters, and all was well, for all ended well.—*Shakespeare: All's Well that Ends Well* (1598).

I cannot reconcile my heart to "Bertram," a man noble without generosity, and young without truth; who marries Helena as a coward, and leaves her as a profligate. When she is dead by his unkindness he sneaks home to a second marriage, is accused by a woman whom he has wronged, defends himself by falsehood, and is dismissed to happiness.—*Dr. Johnson.*

Bertram (*Sir Stephen*), an austere merchant, very just but not generous. Fearing lest his son should marry the sister of his clerk (Charles Ratcliffe), he dismissed Ratcliffe from his service, and being then informed that the marriage had been already consummated, he disinherited his son. Sheva the Jew assured him that the lady had £10,000 for her fortune, so he relented. At the last all parties were satisfied.

Frederick Bertram, only son of sir Stephen; he marries Miss Ratcliffe clandestinely, and incurs thereby his father's displeasure, but the noble benevolence of Sheva the Jew brings about a reconciliation, and opens sir Bertram's eyes to "see ten thousand merits," a grace for every pound.—*Cumberland: The Jew* (1776).

Bertram (*Count*), an outlaw, who becomes the leader of a band of robbers. Being wrecked on the coast of Sicily, he is conveyed to the castle of lady Imogine, and in her he recognizes an old sweetheart to whom in his prosperous days he was greatly attached. Her husband (*St. Aldobrand*), who was away at first, returning unexpectedly, is murdered by Bertram; Imogine goes mad and dies; and Bertram puts an end to his own life.—*C. Maturin: Bertram* (a tragedy, 1816).

Bertram (*Mr. Godfrey*), the laird of Ellangowan.

Mrs. Bertram, his wife.

Harry Bertram, *alias* captain Vanbeest Brown, *alias* Dawson, *alias* Dudley, son of the laird, and heir to Ellangowan. Harry Bertram is in love with Julia Mannering, and the novel concludes with his taking possession of the old house at Ellangowan and marrying Julia.

Lucy Bertram, sister of Harry Bertram. She marries Charles Hazlewood, son of sir Robert Hazlewood, of Hazlewood.

Sir Allen Bertram, of Ellangowan, an ancestor of Mr. Godfrey Bertram.

Denis Bertram, *Donohoe Bertram*, and *Lewis Bertram*, ancestors of Mr. Godfrey Bertram.

Captain Andrew Bertram, a relative of the family.—*Sir W. Scott: Guy Mannering* (time, George II.).

Bertram, the English minstrel, and guide of lady Augusta Berkely. When in disguise, the lady Augusta calls herself Augustine, the minstrel's son.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Ber'tram, one of the conspirators against the republic of Venice. Having "a hesitating softness, fatal to a great enterprise," he betrayed the conspiracy to the senate.—*Byron: Marino Faliero* (1819).

Bertra'mo, the fiend-father of Robert le Diable. After alluring his son to gamble away all his property, he met him near St. Ire'nê, and Hel'ena seduced him to join in "the Dance of Love." When at last Bertramo came to claim his victim, he was resisted by Alice (the duke's foster-sister), who read to Robert his mother's will. Being thus reclaimed, angels celebrated the triumph of good over evil.—*Meyerbeer: Roberto il Diavolo* (an opera, 1831).

Bertrand, a simpleton and a villain. He is the accomplice of Robert Macaire, a libertine of unblushing impudence, who sins without compunction.—*Daumier: L'Auberge des Adrets.*

Bertrand du Gueslin, a romance of chivalry, reciting the adventures of this connétable de France, in the reign of Charles V.

Bertrand du Gueslin in prison. The prince of Wales went to visit his captive Bertrand; and, asking him how he fared, the Frenchman replied, "Sir, I have heard the mice and the rats this many a day, but it is long since I heard the song of birds," *i.e.* I have been long a captive and have not breathed the fresh air.

¶ The reply of Bertrand du Gueslin brings to mind that of Douglas, called "The Good sir James," the companion of Robert Bruce, "It is better, I ween, to hear the lark sing than the mouse cheep," *i.e.* It is better to keep the open field than to be shut up in a castle.

Bertulphe (2 *syl.*), provost of Bruges, the son of a serf. By his genius and energy he became the richest, most honoured, and most powerful man in Bruges. His arm was strong in fight, his wisdom swayed the council, his step was proud, and his eye untamed. Bertulphe had one child, the bride of sir Bouchard, a knight of noble descent. Now, Charles "the Good," earl of Flanders, had made a law (1127) that whoever married a serf should become a serf, and that serfs were serfs till manumission. By these

absurd decrees Bertulphe the provost, his daughter Constance, and his knightly son-in-law were all serfs. The result was that the provost slew the earl and then himself; his daughter went mad and died; and Bouchard was slain in fight.—*Knowles: The Provost of Bruges* (1836).

Ber'wine (*2 syl.*), the favourite attendant of lady Er'mengarde (*3 syl.*) of Baldringham, great-aunt of lady Eveline "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Be'ryl, a kind of crystal, much used at one time by fortune-tellers, who looked into the beryl and then uttered their predictions.

> . . . and, like a prophet,
> Looks in a glass that shews what future evils . . .
> Are now to have no successive degree,
> But where they live, to end.
> *Shakespeare: Measure for Measure*, act I. sc. 2 (1603).

Ber'yl Mol'ozane (*3 syl.*), the lady-love of George Geith. All beauty, love, and sunshine. She has a heart for every one, is ready to help every one, and is by every one beloved; yet her lot is most painfully unhappy, and ends in an early death.—*F. G. Trafford* [Mrs. Riddell]: *George Geith* (1864).

Besieger (*The*), Demetrius Polic'rates (*4 syl.*), king of Macedon (died B.C. 522).

> Since the days of Demetrius Poliorcetes, no man had besieged so many cities.—*Motley: The Dutch Republic*, pt. iii. 2.

Beso'nian (*A*), a scoundrel. From the Italian, *bisognoso*, "a needy person, a beggar."

> Proud lords do tumble from the towers of their high descents; and be trod under feet of every inferior besonian.—*Thomas Nash: Pierce Pennylesse, his Supplication, etc.* (1592).

Bess (*Good queen*), Elizabeth (1533, 1558–1603).

Bess, the daughter of the "blind beggar of Bethnal Green," a lady by birth, a sylph for beauty, an angel for constancy and sweetness. She was loved to distraction by Wilford, who turns out to be the son of lord Woodville; and as Bess was the daughter of lord Woodville's brother, they were cousins. Queen Elizabeth sanctioned their nuptials, and took them under her own especial conduct. —*S. Knowles: The Beggar of Bethnal Green* (1834).

Bess o' Bedlam, a female lunatic vagrant; the male lunatic vagrant being called a *Tom o' Bedlam.*

Bessus, governor of Bactria, who seized Dari'us (after the battle of Arbe'la) and put him to death. Arrian says, Alexander caused the nostrils of the regicide to be slit, and the tips of his ears to be cut off. The offender, being then sent to Ecbat'ana in chains, was put to death.

> Lo! Bessus, he that armde with murderer's knyfe
> And traytrous hart agaynst his royal king,
> With bluddy hands bereft his master's life . . .
> What booted him his false usurped raygne . . .
> When like a wretche led in an iron chayne,
> He was presented by his chiefest friende
> Unto the foes of him whom he had slayne?
> *Sackville: A Mirrour for Magistraytes* ("The Complaynt," 1587).

Bes'sus, a cowardly bragging captain, a sort of Bobadil or Vincent de la Rosa. Captain Bessus, having received a challenge, wrote word back that he could not accept the honour for thirteen weeks, as he had already 212 duels on hand, but he was much grieved he could not appoint an earlier day.—*Fletcher: King or No King* (a tragedy, 1619).

> Rochester I despise for want of wit . . .
> So often does he aim, so seldom hit . . .
> Mean in each action, loud in every limb,
> Manners themselves are mischievous in him . . .
> [Oh] what a Bessus has he always lived!
> *Dryden: Essay upon Satire.*

Bessy Bell. (See BELL, p. 106.)

Bestiaries, a class of books immensely popular in the eleventh, twelfth, and thirteenth centuries, when symbolism was much in vogue, and sundry animals were made symbols, not only of moral qualities, but of religious doctrines. Thus the unicorn with its one horn symbolized Christ (the one Saviour), the gospel (or one way of salvation); and the legend that it could be caught only by a virgin symbolized "God made man" being born of the virgin Mary.

Beth Gelert. (See *Dictionary of Phrase and Fable*, p. 128.)

Bétique (*2 syl.*) or **Bæ'tica** (Grana'da and Andalusia), so called from the river Bætis (*Guadalquiver*). Ado'am describes this part of Spain to Telem'achus as a veritable Utopia.—*Fénelon Aventures des Télémaque*, viii. (1700).

Betrothed (*The*), one of the *Tales of the Crusaders*, by sir W. Scott (1825); time, Henry II. of England. The lady Eveline, daughter of sir Raymond, was for three years "betrothed" to sir Hugo de Lacy (the crusader), but ultimately married his nephew, sir Damian de Lacy. The tale is as follows: Gwenwin, a Welsh prince, living in Powys Castle, asked the hand of lady Eveline in marriage, but the alliance was declined by her father. Whereupon Gwenwyn besieged sir Raymond's castle, and lady Eveline saw her

father fall, slain by the Welsh prince. Sir Hugo de Lacy came to the rescue, dispersed the Welsh army, proposed marriage, and being accepted, lady Eveline was placed in a convent under charge of her aunt till the marriage could be consummated. Sir Hugo was now ordered to the Holy Land for three years on a crusade, and lady Eveline had to wait for his return. On one occasion she was treacherously induced to join a hawking party; and, being seized by emissaries of the Welsh prince, was confined in a "cavern." Sir Damian de Lacy rescued her, but, being severely wounded, was confined to his bed and nursed by the lady. When sir Hugo returned, he soon found out how the land lay, and magnanimously cancelled his own betrothal in favour of his nephew. Sir Damian married the betrothed, and so the novel ends.

Better to Reign in Hell than Serve in Heaven.—*Milton: Paradise Lost*, i. 263 (1665).

¶ Julius Cæsar used to say he would rather be the first man in a country village than the second at Rome. (See CÆSAR, p. 165.)

Betty Doxy. Captain Macheath says to her, "Do you drink as hard as ever? You had better stick to good wholesome beer; for, in troth, Betty, strong waters will in time ruin your constitution. You should leave those to your betters."—*Gay: The Beggar's Opera*, ii. 1 (1727).

Betty Foy, "the idiot mother of an idiot boy."—*Wordsworth* (1770–1850).

Betty [Hint], servant in the family of sir Pertinax and lady McSycophant. She is a sly, prying tale-bearer, who hates Constantia (the beloved of Egerton McSycophant), simply because every one else loves her.—*Macklin: The Man of the World* (a comedy, 1764).

Betu'bium, Dumsby or the Cape of St. Andrew, in Scotland.

> The north-inflated tempest foams
> O'er Orka's or Betubium's highest peak.
> *Thomson: The Seasons* ("Autumn," 1730).

Betula Alba, common birch. The Roman lictors made fasces of its branches, and also employed it for scourging children, etc. (Latin, *batulo*, "to beat.")

> The college porter brought in a huge quantity of that betulineous tree, a native of Britain, called *Betula alba*, which furnished rods for the school.—*Lord W. R. Lennox: Celebrities, etc.*, i. 43.

Beulah, that land of rest which a Christian enjoys when his faith is so strong that he no longer fears or doubts. Sunday is sometimes so called. In Bunyan's allegory (*The Pilgrim's Progress*) the pilgrims tarry in the land of Beulah after their pilgrimage is over, till they are summoned to cross the stream of Death and enter into the Celestial City.

> After this, I beheld until they came unto the land of Beulah, where the sun shineth night and day. Here, because they were weary, they betook themselves awhile to rest; but a little while soon refreshed them here, for the bells did so ring, and the trumpets sounded so melodiously that they could not sleep. . . . In this land they heard nothing, saw nothing, smelt nothing, tasted nothing that was offensive.—*Bunyan: The Pilgrim's Progress*, i. (1678).

Beuves (1 *syl.*) or **Buo'vo of Ay'gremont,** father of Malagigi, and uncle of Rinaldo. Treacherously slain by Gano.—*Ariosto: Orlando Furioso* (1516).

Beuves de Hantone, the French form for Bevis of Southampton (*q.v.*).

Bev'an (*Mr.*), an American physician, who befriends Martin Chuzzlewit and Mark Tapley in many ways during their stay in the New World.—*Dickens: Martin Chuzzlewit* (1844).

Bev'erley, "the gamester," naturally a good man, but led astray by Stukely, till at last he loses everything by gambling, and dies a miserable death.

Mrs. Beverley, the gamester's wife. She loves her husband fondly, and clings to him in all his troubles.

Charlotte Beverley, in love with Lewson, but Stukely wishes to marry her. She loses all her fortune through her brother "the gamester," but Lewson notwithstanding marries her.—*Edw. Moore: The Gamester* (1753).

> Mr. Young was acting "Beverley" with Mrs. Siddons. . . . In the 4th act "Beverley" swallows poison; and when "Bates" comes in and says to the dying man, "Jarvis found you quarrelling with Lawson in the streets last night," "Mrs. Beverley" replies, "No, I am sure he did not." To this "Jarvis" adds, "And if I did——" when "Mrs. Beverley" interrupts him with, "'Tis false, old man; they had no quarrel. . . ." In uttering these words, Mrs. Siddons gave such a piercing shriek of grief that Young was unable to utter a word from a swelling in his throat.—*Campbell: Life of Siddons.*

Beverley, brother of Clarissa, and the lover of Belinda Blandford. He is extremely jealous, and catches at trifles light as air to confirm his fears; but his love is most sincere, and his penitence most humble when he finds out how causeless his suspicions are. Belinda is too proud to deny his insinuations, but her love is so deep that she repents of giving him a moment's pain.—*Murphy: All in the Wrong* (a comedy, 1761).

Young's countenance was equally well adapted for the expression of pathos or of pride; thus in such parts as "Hamlet," "Beverley," "The Stranger" . . . he looked the men he represented.—*New Monthly* (1822).

Bev'il, a model gentleman, in Steele's *Conscious Lovers.*

Whate'er can deck mankind
Or charm the heart, in generous Bevil shewed.
Thomson: The Seasons ("Winter," 1726).

Bevil (*Francis, Harry, and George*), three brothers—one an M.P., another in the law, and the third in the Guards—who, unknown to each other, wished to obtain in marriage the hand of Miss Grubb, the daughter of a rich stock-broker. The M.P. paid his court to the father, and obtained his consent; the lawyer paid his court to the mother, and obtained her consent; the officer paid his court to the young lady, and, having obtained her consent, the other two brothers retired from the field.—*O'Brien: Cross Purposes.*

Be'vis, the horse of lord Marmion.—*Sir W. Scott: Marmion* (1808).

Be'vis (*Sir*) of Southampton. Having, while still a lad, reproved his mother for murdering his father, she employed Saber to kill him; but Saber only left him on a desert land as a waif, and he was brought up as a shepherd. Hearing that his mother had married Mor'dure (*2 syl.*), the adulterer, he forced his way into the marriage hall and struck at Mordure; but Mordure slipped aside, and escaped the blow. Bevis was now sent out of the country, and being sold to an Armenian, was presented to the king. Jos'ian, the king's daughter, fell in love with him; they were duly married, and Bevis was knighted. Having slain the boar which made holes in the earth as big as that into which Curtius leapt, he was appointed general of the Armenian forces, subdued Brandamond of Damascus, and made Damascus tributary to Armenia. Being sent, on a future occasion, as ambassador to Damascus, he was thrust into a prison, where were two huge serpents; these he slew, and then effected his escape. His next encounter was with Ascupart, the giant, whom he made his slave. Lastly, he slew the great dragon of Colein, and then returned to England, where he was restored to his lands and titles. The French call him *Beuves de Hantone.*—*Drayton: Polyolbion,* ii. (1612).

The Sword of Bevis of Southampton was Morglay, and his *steed* Ar'undel. Both were given him by his wife Josian, daughter of the king of Armenia.

Beza'liel, in the satire of *Absalom and Achitophel,* is meant for the marquis of Worcester, afterwards duke of Beaufort. Bezaliel, the famous artificer, "was filled with the Spirit of God to devise excellent works in every kind of workmanship;" and of the marquis of Worcester, Tate says—

. . . so largely Nature heaped her store,
There scarce remained for arts to give him more.
Dryden and Tate: Part ii. read from 941 to 966 (1682)

Bezo'nian, a beggar, a rustic. (Italian, *bisognoso,* "necessitous.") Pistol (in *2 Henry IV.* act v. sc. 3) so calls Justice Shallow.

The ordinary tillers of the earth, such as we call *husbandmen;* in France, *peasants;* in Spaine, *bezonyans;* and generally *cloutshoe.*—*Markham: English Husbandman,* 4.

Bian'ca, the younger daughter of Baptista of Pad'ua, as gentle and meek as her sister Katherine was violent and irritable. As it was not likely any one would marry Katherine "the shrew," the father resolved that Bianca should not marry before her sister. Petruchio married "the shrew," and then Lucentio married Bianca.—*Shakespeare: Taming of the Shrew* (1594).

Bian'ca, a courtezan, the "almost" wife of Cassio. Iago, speaking of the lieutenant, says—

And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife.
Shakespeare: Othello, act i. sc. 1 (1611).

Bian'ca, wife of Fazio. When her husband wantons with the marchioness Aldabella, Bianca, out of jealousy, accuses him to the duke of Florence of being privy to the death of Bartol'do, an old miser. Fazio being condemned to death, Bianca repents of her rashness, and tries to save her husband, but not succeeding, goes mad and dies.—*Dean Milman: Fazio* (1815).

Bibbet (*Master*), secretary to major-general Harrison, one of the parliamentary commissioners.—*Sir W. Scott: Woodstock* (time, Commonwealth).

"Bible" Butler, *alias* Stephen Butler, grandfather of Reuben Butler the presbyterian minister (married to Jeanie Deans).—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Bible in Spain (*The*), a prose work by George Borrow (1844), giving graphic pictures of high, middle, and low life in Spain.

Biblia Sauperum. (See *Dictionary of Phrase and Fable*, p. 132.)

Bib'lis, a woman who fell in love with her brother Caunus, and was changed into a fountain near Mile'tus.—*Ovid: Metamorphoses*, ix. 662.

Not that [*fountain*] where Biblis dropt, too fondly light,
Her tears and self may dare compare with this.
P. Fletcher: The Purple Island, v. (1633).

Bib'ulus, a colleague of Julius Cæsar, but a mere cipher in office; hence his name became a household word for a nonentity.

Bickerstaff (*Isaac*), a pseudonym assumed by dean Swift, in the paper-war with Partridge the almanac-maker (1709).

Richard Steele, editor of *The Tatler*, entitled his periodical "The lucubrations of Isaac Bickerstaff, esq., astrologer" (1709–1711).

Bickerton (*Mrs.*), landlady of the Seven Stars inn of York, where Jeanie Deans stops on her way to London, whither she is going to plead for her sister's pardon.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Bid'denden Maids (*The*), two sisters named Mary and Elizabeth Chulkhurst, born at Biddenden in 1100. They were joined together by the shoulders and hips, and lived to the age of 34. Some say that it was Mary and Elizabeth Chulkhurst who left twenty acres of land to the poor of Biddenden. This tenement is called "Bread and Cheese Land," because the rent derived from it is distributed on Easter Sunday in doles of bread and cheese. Halstead says, in his *History of Kent*, that it was the gift of two maidens named Preston, and not of the Biddenden Maids.

Biddy, servant to Wopsle's great-aunt, who kept an "educational institution." A good, honest girl, who falls in love with Pip, was loved by Dolge Orlick, but married Joe Gargery.—*Dickens: Great Expectations* (1860).

Biddy [Bellair] (*Miss*), "Miss in her teens," in love with captain Loveit. She was promised in marriage by her aunt and guardian to an elderly man whom she detested; and during the absence of captain Loveit in the Flanders war, she coquetted with Mr. Fribble and captain Flash. On the return of her "Strephon," she set Fribble and Flash together by the ears; and while they stood menacing each other but afraid to fight, captain Loveit entered and sent them both to the right-about.—*Garrick: Miss in Her Teens* (1753).

Bide-the-Bent (*Mr. Peter*), minister of Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Bid'more (*Lord*), patron of the rev. Josiah Cargill, minister of St. Ronan's.

The Hon. Augustus Bidmore, son of lord Bidmore, and pupil of the rev. Josiah Cargill,

Miss Augusta Bidmore, daughter of lord Bidmore; beloved by the rev. Josiah Cargill.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bie'derman (*Arnold*), *alias* count Arnold of Geierstein [*Gī'-er-stine*], landamman of Unterwalden. Anne of Geierstein, his brother's daughter, is under his charge.

Bertha Biederman, Arnold's late wife.

Ru'diger Biederman, Arnold Biederman's son.

Ernest Biederman, brother of Rudiger.

Sigismund Biederman, nicknamed "The Simple," another brother.

Ulrick Biederman, youngest of the four brothers.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bi-forked Letter of the Greeks, Y (capital U), which resembles a bird flying.

[*The birds*] flying, write upon the sky
The bi-forked letter of the Greeks.
Longfellow: The Wayside Inn (prelude).

Bi'frost, the bridge which spans heaven and earth. The rainbow is this bridge, and its colours are attributed to the precious stones which bestud it.—*Scandinavian Myth.*

Big-en'dians (*The*), a hypothetical religious party of Lilliput, who made it a matter of "faith" to break their eggs at the "big end." Those who broke them at the other end were considered heretics, and called *Little-endians.*—*Dean Swift: Gulliver's Travels* (1726).

Big'low Papers (*The*), a series of satirical poems in "Yankee dialect," by Hosea Biglow (James Russell Lowell, of Boston, U.S.). First series, 1848; second series, 1864.

Big'ot (*De*), seneschal of prince John.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

"We will not forget it," said prince John . . . "De Bigot," he added to his seneschal, "thou wilt word this . . . summons so courteously as to gratify the pride of these Saxons . . . although, by the boans of Becket, courtesy to them is casting pearls before swine."—Chap. xiii.

Big'ot, in C. Lamb's *Essays*, is John Fenwick, editor of the *Albion* newspaper

Big-Sea-Water, lake Superior, also called Gitchê Gu'mee.

> Forth upon the Gitche Gumee,
> On the shining Big-Sea-Water . . .
> All alone went Hiawatha.
> *Longfellow: Hiawatha*, VIII.

Bi'lander, a boat used in coast navigation [*By-land-er*].

> Why choose we then like bilanders to creep
> Along the coast, and land in view to keep,
> When safely we may launch into the deep?
> *Dryden: Hind and the Panther* (1687).

Bil'bilis, a river in Spain. The high temper of the best Spanish blades is due to their being dipped into this river, the water of which is extremely cold.

> Help me, I pray you, to a Spanish sword,
> The trustiest blade that e'er in Bilbilis
> Was dipt.
> *Southey: Roderick, etc.*, XXV. (1814).

Bilbo, a Spanish blade noted for its flexibility, and so called from Bilba'o, where at one time the best blades were made.

Bilboes (2 *syl.*), a bar of iron with fetters annexed to it, by which mutinous sailors were at one time linked together. Some of the bilboes taken from the Spanish Armada are preserved in the British Museum. They are so called, not because they were first made at Bilba'o, in Spain, but from the entanglements of the river on which Bilbao stands. These "entanglements" are called *The Bilboes*. Beaumont and Fletcher compare the marriage knot to bilboes.

Bil'dai (2 *syl.*), a seraph and the tutelar guardian of Matthew the apostle, the son of wealthy parents and brought up in great luxury.—*Klopstock: The Messiah*, iii. (1748).

Billee' (*Little*), a comic ballad by Thackeray, telling how three sailors of Bristol city went to sea, and, having eaten all their food, resolved to make a meal of Little Billee; but the lad eluded his fate.

> There were three sailors of Bristol city
> Who took a boat and went to sea.
> But first with beef and captain's biscuit
> And pickled pork they loaded she.
>
> There was gorging Jack and guzzling Jimmy,
> And the younger he was little Billee.
> Now when they had got as far as the Equator
> They'd nothing left but one split pea.

Note.—This is supposed to be the correct version of the first two verses.

Billings (*Josh.*). A. W. Shaw so signs *His Book of Sayings* (1866).

Billingsgate (3 *syl.*). Beling was a friend of "Brennus" the Gaul, who owned a wharf called Beling's-gate. Geoffrey of Monmouth derives the word from Belin, a mythical king of the ancient Britons, who "built a gate there, B.C. 400" (1142).

Billy Barlow, a merry Andrew, so called from a semi-idiot, who fancied himself "a great potentate." He was well known in the east of London, and died in Whitechapel workhouse. Some of his sayings were really witty, and some of his attitudes truly farcical.

Billy Black, the conundrum-maker. —*The Hundred-pound Note.*

When Keeley was playing "Billy Black" at Chelmsford, he advanced to the lights at the close of the piece, and said, "I've one more, and this is a good 'un. Why is Chelmsford Theatre like a half-moon? D'ye give it up? Because it is never full."—*Records of a Stage Veteran.*

Bimater ["*two-mother*"]. Bacchus was so called because at the death of his mother during gestation, Jupiter put the fœtus into his own thigh for the rest of the time, when the infant Bacchus was duly brought forth.

Bimbister (*Margery*), the old Ranzelman's spouse.—*Sir W. Scott: The Pirate* (time, William III.).

Bimini [*Be'-me-nee*], a fabulous island, said to belong to the Baha'ma group, and containing a fountain possessed of the power of restoring youth. This island was an object of long search by the Spanish navigator Juan Ponce de Leon (1460–1521).

Bind'loose (*John*), sheriff's clerk and banker at Marchthorn.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bing'en (*Bishop of*), generally called bishop Hatto. The tale is that during the famine of 970, he invited the poor to his barn on a certain day, under the plea of distributing corn to them; but when the barn was crowded he locked the door and set fire to the building; for which iniquity he was himself devoured by an army of mice or rats. His castle is the Mouse-tower on the Rhine. Of course, this is a mere fable, suggested by the word "Mouse-tower," which means the tower where tolls are collected. The toll on corn was very unpopular.

> They almost devour me with kisses,
> Their arms about me entwine,
> Till I think of the bishop of Bingen,
> In his Mouse-tower on the Rhine.
> *Longfellow: The Children's Hour.*

Binks (*Sir Bingo*), a fox-hunting baronet, and visitor at the Spa.

Lady Binks, wife of sir Bingo, but before marriage Miss Rachael Bonnyrigg. Visitor at the Spa with her husband.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bi'on, the rhetorician, noted for his acrimonious and sharp sayings.

Bionis sermonibus et sale nigro.
Horace: 2 Epistles, ii. 60.

Biondel'lo, one of the servants of Lucentio the future husband of Bianca (sister of "the shrew"). His fellow-servant is Tra'nio.—*Shakespeare: Taming of the Shrew* (1594).

Birch. "*Dr. Birch and his Young Friends.*" A "Christmas Tale" by Thackeray (1849).

Birch (*Harvey*), a prominent character in *The Spy*, a novel by J. F. Cooper (1821).

Birch'over Lane (London), so called from Birchover, the builder, who owned the houses there.

Bird (*The Little Green*), of the frozen regions, which could reveal every secret and impart information of events past, present, or to come. Prince Chery went in search of it, so did his two cousins, Brightsun and Felix; last of all went Fairstar, who succeeded in obtaining it, and liberated the princes who had failed in their attempts.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Chery," 1682).

This tale is a mere reproduction of "The Two Sisters," the last tale of the *Arabian Nights*, in which the bird is called "Bulbul-hezar, the talking bird."

Bird Singing to a Monk. The monk was Felix.—*Longfellow: Golden Legend*, ii.

Archbishop Trench has written a version of this legend in verse; bishop Ken tells the same story in verse; and cardinal Newman repeats it in his *Grammar of Assent*.

Bird Told Me (*A Little*). "A bird of the air shall carry the voice, and that which hath wings shall tell the matter" (*Eccles.* x. 20). In the old Basque legends a "little bird" is introduced "which tells the truth." The sisters had deceived the king by assuring him that his first child was a *cat*, his second a *dog*, and his third a *bear*; but the "little bird" told him the truth—the first two were daughters and the third a son. This little truth-telling bird appears in sundry tales of great antiquity; it is introduced in the tale of "Princess Fairstar" (Comtesse D'Aulnoy) as a "little green bird who tells everything;" also in the *Arabian Nights* (the last tale, called "The Two Sisters").

I think I hear a little bird who sings,
"The people by-and-by will be the strongest."
Byron: Don Juan, viii. 30 (1821).

¶ When Kenelm or Cenhelm was murdered by the order of his sister Cwenthryth, "at the very same hour a white dove flew to Rome, and, lighting on the high altar of St. Peter's, deposited there a letter containing a full account of the murder." So the pope sent men to examine into the matter, and a chapel was built over the dead body, called "St. Kenelm's Chapel to this day" (Shropshire).

Bire'no, the lover and subsequent husband of Olympia queen of Holland. He was taken prisoner by Cymosco king of Friza, but was released by Orlando. Bireno, having forsaken Olympia, was put to death by Oberto king of Ireland, who married the young widow.—*Ariosto: Orlando Furioso*, iv., v. (1516).

Bire'no (*Duke*), heir to the crown of Lombardy. It was the king's wish he should marry Sophia, his only child, but the princess loved Pal'adore (3 *syl.*), a Briton. Bireno had a mistress named Alin'da, whom he induced to personate the princess, and in Paladore's presence she cast down a rope-ladder for the duke to climb up by. Bireno has Alinda murdered to prevent the deception being known, and accuses the princess of inchastity—a crime in Lombardy punished by death. As the princess is led to execution, Paladore challenges the duke, and kills him. The villainy is fully revealed, and the princess is married to the man of her choice, who had twice saved her life.—*Jephson: The Law of Lombardy* (1779).

Birmingham of Belgium, Liège.

Birmingham of Russia, Tula, south of Moscow.

Birmingham Poet (*The*), John Freeth, the wit, poet, and publican, who wrote his own songs, set them to music, and sang them (1730–1808).

Birnam Wood. Macbeth said he was told—

. . . "Fear not, till Birnam wood
Do come to Dunsinane;" and now a wood
Comes towards Dunsinane.
Shakespeare: Macbeth, act v. sc. 5.

This has been often repeated in history, as by Alexander, the Spanish mutineers, Hassan, and others.

¶ When Alexander marched against Darius, he commanded his soldiers "ut inciderent ramos arbŏrum . . . easque inferent equōrum pedibus . . . quos videntes Persæ ab excelsis montibus

stupēbant. '—*Historia Alexandri Magni* (1490).

¶ At the siege of Antwerp, 1576, the Spanish mutineers wore green branches when they came from Alost, and looked like a moving wood approaching the citadel.—*Motley: The Dutch Republic*, iv. 5.

For Hassan's incident, see *Notes and Queries* (March 13, 1880).

BIRON, a merry mad-cap young lord, in attendance on Ferdinand king of Navarre. Biron promised to spend three years with the king in study, during which time no woman was to approach his court; but no sooner has he signed the compact than he falls in love with Rosaline. Rosaline defers his suit for twelve months and a day, saying, "If you my favour mean to get, for twelve months seek the weary beds of people sick."

> A merrier man,
> Within the limit of becoming mirth,
> I never spent an hour's talk withal.
> His eye begets occasion for his wit:
> For every object that the one doth catch,
> The other turns to a mirth-moving jest;
> Which his fair tongue (conceit's expositor)
> Delivers in such apt and gracious words,
> That aged ears play truant at his tales,
> And younger hearings are quite ravished.
>
> *Shakespeare: Love's Labour's Lost*, act ii. sc. 1 (1594)

Biron (*Charles de Gontaut duc de*), greatly beloved by Henri IV. of France. He won immortal laurels at the battles of Arques and Ivry, and at the sieges of Paris and Rouen. The king loaded him with honours: he was admiral of France, marshal, governor of Bourgoyne, duke and peer of France. This too-much honour made him forget himself, and he entered into a league with Spain and Savoy against his country. The plot was discovered by Lafin; and although Henri wished to pardon him, he was executed (1602, aged 40). George Chapman has made him the subject of two tragedies, entitled *Biron's Conspiracy* and *Biron's Tragedy* (1557–1634).

Biron, eldest son of count Baldwin, who disinherited him for marrying Isabella, a nun. (For the rest of the tale, see ISABELLA.)—*Southern: Isabella, or the Fatal Marriage.*

During the absence of the elder Macready, his son took the part of "Biron" in *Isabella*. The father was shocked, because he desired his son for the Church; but Mrs. Siddons remarked to him, "In the Church your son will live and die a curate on £50 a year, but if successful, the stage will bring him in a thousand."—*Donaldson: Recollections.*

Biron (*Harriet*), the object of sir Charles Grandison's affections.

One would prefer Dulcinea del Toboso to Miss Biron as soon as Grandison becomes acquainted with the amiable, delicate, virtuous, unfortunate Clementina.—*Epilogue of the Editor on the Story of Habib and Dorathilgoase.*

Birth. It was lord Thurlow who called high birth "the accident of an accident."

Birtha, the motherless daughter and only child of As'tragon the Lombard philosopher. In spring she gathered blossoms for her father's still, in autumn berries, and in summer flowers. She fell in love with duke Gondibert, whose wounds she assisted her father to heal. Birtha, "in love unpractised and unread," is the beau-ideal of innocence and purity of mind. Gondibert had just plighted his love to her when he was summoned to court, for king Aribert had proclaimed him his successor and future son-in-law. Gondibert assured Birtha he would remain true to her, and gave her an emerald ring which he told her would lose its lustre if he proved untrue. Here the tale breaks off, and as it was never finished the sequel is not known.—*Sir W. Davenant: Gondibert* (an heroic poem, 1651).

Bise, a wind prevalent in those valleys of Savoy which open to the sea. It especially affects the nervous system.

Biser'ta, formerly called U'tica, in Africa. The Saracens passed from Biserta to Spain, and Charlemagne in 800 undertook a war against the Spanish Saracens. The Spanish historians assert that he was routed at Fontarabia (a strong town in Biscay); but the French maintain that he was victorious, although they allow that the rear of his army was cut to pieces.

> Or whom Biserta sent from Afric shore,
> When Charlemain with all his peerage fell
> By Fontarabia.
>
> *Milton: Paradise Lost*, i. 585 (1665).

Bishop. Burnt milk is called by Tusser "milk that the bishop doth ban." Tyndale says when milk or porridge is burnt "we saye the bishope hath put his fote in the potte," and explains it thus, "the bishopes burn whom they lust."

Bishops. The seven who refused to read the declaration of indulgence published by James II. and were by him imprisoned for recusancy, were archbishop Sancroft (*Canterbury*), bishops Lloyd (*St. Asaph*), Turner (*Ely*), Kew (*Bath and Wells*), White (*Peterborough*), Lake (*Chichester*), Trelawney (*Bristol*). Being tried, they were all acquitted (June, 1688).

Bishop Middleham, who was always declaiming against ardent drinks, and advocating water as a beverage, killed himself by secret intoxication.

Bisto'nians, the Thracians; so called from Biston (son of Mars), who built Bisto'nia on lake Bis'tonis.

> So the Bistonian race, a maddening train,
> Exult and revel on the Thracian plain.
> Pitt's *Statius*, ll.

Bit'elas (3 *syl.*), sister of Fairlimb, and daughter of Rukenaw the ape, in the beast-epic called *Reynard the Fox* (1498).

Bi'ting Remark (*A*). Near'chos ordered Ze'no the philosopher to be pounded to death in a mortar. When he had been pounded some time, he told Nearchos he had an important communication to make to him, but as the tyrant bent over the mortar to hear what he had to say, Zeno bit off his ear. Hence the proverb, *A remark more biting than Zeno's.*

Bit'tlebrains (*Lord*), friend of sir William Ashton, lord-keeper of Scotland.

Lady Bittlebrains, wife of the above lord.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Bit'zer, light porter in Bounderby's bank at Coketown. He was educated at M'Choakumchild's "practical school," and became a general spy and informer. Bitzer finds out the robbery of the bank, and discovers the perpetrator to be Tom Gradgrind (son of Thomas Gradgrind, Esq., M.P.), informs against him, and gets promoted to his place.—*Dickens: Hard Times* (1854).

Bizarre [*Be-zar'*], the friend of Orian'a, for ever coquetting and sparring with Duretete [*Dure-tait*], and placing him in awkward predicaments.—*Farquhar: The Inconstant* (1702).

Miss Farren's last performances were "Bizarre," March 26, 1797, and "Lady Teazle" on the 28th.—*Memoirs of Elizabeth Countess of Derby* (1809).

Black Ag'nes, the countess of March, noted for her defence of Dunbar during the war which Edward III. maintained in Scotland (1333–1338).

> She kept a stir in tower and trench,
> That brawling, boist'rous Scottish wench,
> Came I early, came I late,
> I found Black Agnes at the gate.

Sir Walter Scott says, "The countess was called 'Black Agnes' from her complexion. She was the daughter of Thomas Randolph, earl of Murray."—*Tales of a Grandfather*, i. 14. (See BLACK PRINCE.)

Black Ag'nes, the palfrey. (See AGNES, p. 15.)

Black Bartholomew, the day when 2000 presbyterian pastors were ejected. They had no alternative but to subscribe to the articles of uniformity or renounce their livings. Amongst their number were Calamy, Baxter, and Reynolds, who were offered bishoprics, but refused the offer.

Black Bess, the famous mare of Dick Turpin, which, according to tradition, carried him from London to York.

Black Charlie, sir Charles Napier (1786–1860).

Black Clergy (*The*), monks, in contradistinction to *The White Clergy*, or parish priests, in Russia.

Black Colin Campbell, general Campbell, in the army of George III., introduced by sir W. Scott in *Redgauntlet.*

Black Death, fully described by Hecker, a German physician. It was a putrid typhus, and was called *Black Death* because the bodies turned black with rapid putrefaction. (See *Cornhill*, May, 1865.)

In 1348–9 at least half of the entire population of England died. Thus 57,000 out of 60,000 died in Norwich; 7000 out of 10,000 died in Yarmouth; 17 out of 21 of the clergy of York; 2,500,000 out of 5,000,000 of the entire population.

Between 1347 and 1350 one-fourth of all the population of the world was carried off by this pestilence. Not less than 25,000,000 perished in Europe alone, while in Asia and Africa the mortality was even greater. It came from China, where fifteen years previously it carried off 5,000,000. In Venice the aristocratic, died 100,000; in Florence the refined, 60,000; in Paris the gay, 50,000; in London the wealthy, 100,000; in Avignon, a number wholly beyond calculation.

N.B.—This form of pestilence has never occurred a second time.

Black Douglas, William Douglas, lord of Nithsdale, who died 1390.

He was tall, strong, and well made, of a swarthy complexion, with dark hair, from which he was called "The Black Douglas."—*Sir W. Scott: Tales of a Grandfather*, xi.

Black Dwarf (*The*), a romance by sir Walter Scott (1816). The "Black Dwarf" is called "Elshander the Recluse," or "Cannie Elshie, the Wise Wight of Mucklestane Moor," but is in reality sir Edward Manley. The tale runs thus: Isabella Vere, daughter of

Richard Vere (laird of Ellieslaw, and head of a Jacobite conspiracy) tried to compel his daughter to marry sir Frederick Langley, one of his chief followers. She resisted and was carried off to Westburnflat, but was rescued by Patrick Earnscliff (laird of Earnscliff). Being persuaded to consult the Black Dwarf, she goes to his hut, and he promises to prevent the obnoxious marriage. When the wedding preparations of sir F. Langley were all completed, the Black Dwarf suddenly appeared on the scene, declared himself to be sir Edward Manley, and forbade the marriage. Miss Vere ultimately married Patrick Earnscliff, and all went merry as a marriage-bell.

It is said that the "Black Dwarf" is meant for David Ritchie, whose cottage was and still is on Manor Water, in the county of Peebles.

Black-eyed Susan, a ballad by John Gay. Also a drama by Douglas Jerrold (1822).

The ballad begins—

> All in the Downs the fleet was moored,
> The streamers waving in the wind,
> When Black-eyed Susan came on board.

Black Flag (*A*) was displayed by Tamerlane when a besieged city refused to surrender, meaning that "mercy is now past, and the cito is devoted to utter destruction."

Black George, the gamekeeper in Fielding's novel called *The History of Tom Jones, a Foundling* (1750).

Black George, George Petrowitsch of Servia, a brigand; called by the Turks *Kara George,* from the terror he inspired.

Black Horse (*The*), the 7th Dragoon Guards (*not* the 7th Dragoons). So called because their facings (or collar and cuffs) are black velvet. Their plumes are black and white; and at one time their horses were black, or at any rate dark bay.

Black Jack, a large flagon.

> But oh, oh, oh! his nose doth show
> How oft Black Jack to his lips doth go.
> *Simon the Cellarer.*

Black Knight of the Black Lands (*The*), sir Peread. Called by Tennyson "Night" *or* "Nox." He was one of the four brothers who kept the passages of Castle Dangerous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur.* i. 126 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

Black lord Clifford, John ninth lord Clifford, son of Thomas lord Clifford. Also called "The Butcher" (died 1461).

Black Prince, Edward prince of Wales, son of Edward III. Froissart says he was styled *black* "by terror of his arms" (c. 169). Similarly, lord Clifford was called "The Black Lord Clifford" for his cruelties (died 1461). George Petrowitsch was called by the Turks "Black George" from the terror of his name. The countess of March was called "Black Agnes" from the terror of her deeds, and not (as sir W. Scott says) from her dark complexion. Similarly, "The Black Sea" (*q.v.*), or Axinus, as the Greeks once called it, received its name from the inhospitable character of the Scythians. The "Black Wind," or Sherki, is an easterly wind, so called by the Kurds, from its being such a terrible scourge.

N.B.—Fulc was called Black, or Nerra, for his ill deeds. He burnt his wife at the stake; waged the bitterest war against his son; despatched twelve assassins to murder the minister of the French king; and revolted even the rude barbarians of the times in which he lived by his treason, rapine, and bloodshed.

Shirley falls into the general error—

> Our great third Edward . . . and his brave son . . .
> In his black armour.
> *Edward the Black Prince,* iv. 1 (1640).

He wore gilt or "gold" armour.)

Black River or ATBA'RA, of Africa, so called from the quantity of black earth brought down by it during the rains. This earth is deposited on the surface of the country in the overflow of the Nile, and hence the Atbara is regarded as the "dark mother of Egypt."

Black Sea (*The*), once called by the Greeks *Axinus* ("inhospitable"), either because the Scythians on its coast were inhospitable, or because its waters were dangerous to navigation. It was afterwards called *Euxinus* ("hospitable") when the Greeks themselves became masters of it. The Turks called it *The Black Sea,* either a return to its former name, or from its black rock.

Black Thursday, the name given in the colony of Victoria, Australia, to Thursday, February 6, 1851, when the most terrible bush fire known in the annals of the colony occurred. It raged over an immense area. One writer in the newspapers of the time said that he rode at headlong speed for fifty miles, with fire raging on either side of his route. The heat was felt far out at sea, and many birds fell dead on the decks of coasting vessels. The destruction of animal life and farming stock in this conflagration was enormous.

Blacks (*The*), an Italian faction of the fourteenth century. The Guelphs of Florence were divided into the *Blacks* who wished to open their gates to Charles de Valois, and the *Whites* who opposed him. Dante the poet was a "White," and as the "Blacks" were the predominant party, he was exiled in 1302, and during his exile wrote his immortal poem, the *Divina Commedia*.

Black'acre (*Widow*), a masculine, litigious, pettifogging, headstrong woman. — *Wyckerly: The Plain Dealer* (1677).

Blackchester (*The countess of*), sister of lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Blackfriar's Bridge (London) was once called "Pitt's Bridge." This was the bridge built by R. Mylne in 1780, but the name never found favour with the general public.

Blackguards (Victor Hugo says), soldiers condemned for some offence in discipline to wear their red coats (which were lined with black) inside out. The French equivalent, he says, is *Blaquers*. —*L'Homme qui Rit*, II. iii. 1.

It is quite impossible to believe this to be the true derivation of the word. Other suggestions will be found in the *Dictionary of Phrase and Fable*, p. 141.

Blackless (*Tomalin*), a soldier in the guard of Richard Cœur de Lion. —*Sir W. Scott: The Talisman* (time, Richard I.).

Blackmantle (*Bernard*), Charles Molloy Westmacott, author of *The English Spy* (1826).

Black'pool (*Stephen*), a power-loom weaver in Bounderby's mill at Coketown. He had a knitted brow and pondering expression of face, was a man of the strictest integrity, refused to join the strike, and was turned out of the mill. When Tom Gradgrind robbed the bank of £150, he threw suspicion on Stephen Blackpool, and while Stephen was hastening to Cokeburn to vindicate himself, he fell into a shaft known as "the Hell Shaft," and, although rescued, died on a litter. Stephen Blackpool loved Rachel, one of the hands, but had already a drunken, worthless wife.—*Dickens: Hard Times* (1854).

Blacksmith (*The Flemish*), Quintin Matsys, the Dutch painter (1460–1529).

Blacksmith (*The Learned*), Elihu Burritt, United States (1811–1879).

Blacksmith's Daughter (*The*), lock and key.

Place it under the care of the blacksmith's daughter. —*Dickens: Tale of Two Cities* (1859).

Blackwood's Magazine. The vignette on the wrapper of this magazine is meant for George Buchanan, the Scotch historian and poet (1506–1582). He is the representative of Scottish literature generally.

The magazine originated in 1817 with William Blackwood of Edinburgh, publisher.

Bladamour, the friend of Paridel the libertine.—*Spenser: Faërie Queene.*

Blad'derskate (*Lord*) and lord Kaimes, the two judges in Peter Peeble's lawsuit. — *Sir W. Scott: Redgauntlet* (time, George III.).

Bla'dud, father of king Lear. Geoffrey of Monmouth says that Bladud, attempting to fly, fell on the temple of Apollo, and was dashed in pieces. Hence when Lear swears "By Apollo" he is reminded that Apollo was no friend of the kings (act i. sc. 1). Bladud, says the story, built Bath (once called Badon), and dedicated to Minerva the medicinal spring which is called "Bladud's Well."

Blair (*Adam*), the hero of a novel by J. G. Lockhart, entitled *Adam Blair, a Story of Scottish Life* (1822). It is the story of a Scotch minister who "fell from grace," but after a season of penitence was restored to his pastorate.

Blair (*Father Clement*), a Carthusian monk, confessor of Catherine Glover "the fair maid of Perth."—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Blair (*Rev. David*), sir Richard Philips, author of *The Universal Preceptor* (1816), *Mother's Question Book*, etc. Philips issued books under a legion of false names.

Blaise, a hermit, who baptized Merlin the enchanter.

Blaise (*St.*), patron saint of woolcombers, because he was torn to pieces with iron wool-combs.

Blaise (*Mrs. Mary*), an hypothetical comic elegy full of puns, by Oliver Goldsmith (1765). The character of this *jeu d'esprit* may be gleaned from the two lines following—

The king himself has followed her—
When she has gone before.

BLANCHE (1 *syl.*), niece of king John, in Shakespeare's historic tragedy of *King John* (1623).

Blanche, one of the domestics of lady Eveline "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Blanche (*La reine*), the queen of France during the first six weeks of her widowhood. During this period of mourning she spent her time in a closed room, lit only by a wax taper, and was dressed wholly in white. Mary, the widow of Louis XII., was called *La reine Blanche* during her days of mourning, and is sometimes (but erroneously) so called afterwards.

Blanche (*Lady*) makes a vow with lady Anne to die an old maid, and of course falls over head and ears in love with Thomas Blount, a jeweller's son, who enters the army and becomes a colonel. She is very handsome, ardent, brilliant, and fearless.—*Knowles: Old Maids* (1841).

Blanche'fleur (2 *syl.*), the heroine of Boccaccio's prose romance called *Il Filocopo*. Her lover "Florês" is Boccaccio himself, and "Blanchefleur" was the daughter of king Robert. The story of Blanchefleur and Florês is substantially the same as that of *Dor'igen and Aurēlius*, by Chaucer, and that of "Diano'ra and Ansaldo," in the *Decameron*.

Bland'amour (*Sir*), a man of "mickle might," who "bore great sway in arms and chivalry," but was both vainglorious and insolent. He attacked Brit'omart, but was discomfited by her enchanted spear; he next attacked sir Ferraugh, and having overcome him, took from him the lady who accompanied him, "the False Florimel."—*Spenser: Faërie Queene*, iv. 1 (1596).

Blande'ville (*Lady Emily*), a neighbour of the Waverley family, afterwards married to colonel Talbot.—*Sir W. Scott: Waverley* (time, George II.).

Bland'ford, the father of Belin'da, who he promised sir William Bellmont should marry his son George. But Belinda was in love with Beverley, and George Bellmont with Clarissa (Beverley's sister). Ultimately matters arranged themselves, so that the lovers married according to their inclinations.—*Murphy: All in the Wrong* (1761).

Blan'dimun, the faithful man-servant of the fair Bellisant, and her attendant after her divorce.—*Valentine and Orson.*

Blandi'na, wife of the churlish knight Turpin, who refused hospitality to sir Calepine and his lady Sere'na (canto 3). She had "the art of a suasive tongue," and most engaging manners; but "her words were only words, and all her tears were water" (canto 7).—*Spenser: Faërie Queene*, iv. (1596).

Blandish, a "practised parasite." His sister says to him, "May you find but half your own vanity in those you have to work on!" (act i. 1).

Miss Letitia Blandish, sister of the above, a fawning timeserver, who sponges on the wealthy. She especially toadies Miss Alscrip "the heiress," flattering her vanity, fostering her conceit, and encouraging her vulgar affectations.—*Burgoyne: The Heiress* (1781).

Blane (*Niell*), town piper and publican.

Jenny Blane, his daughter.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Bla'ney, a wealthy heir, ruined by dissipation.—*Crabbe: Borough* (1810).

Blarney (*Lady*), one of the flash women introduced by squire Thornhill to the Primrose family.—*Goldsmith: Vicar of Wakefield* (1765).

Blas'phemous Balfour. Sir James Balfour, the Scottish judge, was so called from his apostasy (died 1583).

Bla'tant Beast (*The*), the personification of slander or public opinion. The beast had 100 tongues and a sting. Sir Artegal muzzled the monster, and dragged it to Faëry-land, but it broke loose and regained its liberty. Subsequently sir Cal'idore (3 *syl.*) went in quest of it.—*Spenser: Faërie Queene*, v. and vi. (1596).

*** "Mrs. Grundy" is the modern name of Spenser's "Blatant Beast."

Blath'ers and Duff, detectives who investigate the burglary in which Bill Sikes had a hand. Blathers relates the tale of Conkey Chickweed, who robbed himself of 327 guineas.—*Dickens: Oliver Twist* (1837).

Blat'tergrowl (*The Rev. Mr.*), minister of Trotcosey, near Monkbarns.—*Sir W. Scott: The Antiquary* (time, Elizabeth).

Bleak House, a novel by C. Dickens (1852). The main story is the interminable law-suit of Jarndyce *v.* Jarndyce (*q.v.*).

Bleeding-heart Yard (London). So called because it was the place where the devil cast the bleeding heart of lady Hatton (wife of the dancing chancellor), after he had torn it out of her body with his claws.—*Dr. Mackay: Extraordinary Popular Delusions.*

Blefus'cu, an island inhabited by pigmies. It was situated north-east of Lilliput, from which it was parted by a channel 800 yards wide.—*Dean Swift: Gulliver's Travels* (1726).

"Blefuscu" is France, and the inhabitants of the Lilliputian court, which forced Gulliver to take shelter there rather than have his eyes put out, is an indirect reproach upon that [*sic*] of England, and a vindication of the flight of Ormond and Bolingbroke to Paris.—*Sir W. Scott.*

Bleise (1 *syl.*) of Northumberland, the historian of king Arthur's court.

Merlin told Bleise how king Arthur had sped at the great battle, and how the battle ended; and told him the names of every king and knight of worship that was there. And Bleise wrote the battle word for word as Merlin told him, how it began and by whom, and how it ended, and who had the worst. All the battles that were done in king Arthur's days, Merlin caused Bleise to write them. Also he caused him to write all the battles that every worthy knight did of king Arthur's court.—*Sir T. Malory: History of Prince Arthur*, i. 15 (1470).

Blem'myes (3 *syl.*), a people of Africa, fabled to have no head, but having eyes and mouth in the breast. (See GAORA.)

Blemmyis traduntur capita abesse ore et oculis pectori affixis.—*Pliny.*

¶ Ctesias speaks of a people of India near the Ganges, *sine cervice, oculos in humeris habentes.* Mela also refers to a people *quibus capita et vultus in pectore sunt.*

Blenheim (*The battle of*), a poem by John Dennis, to whom the duke of Marlborough gave £100 (1705).

Another by Southey (1798), supposed to be told by Kasper—

It was a summer's evening,
Old Kasper's work was done;
And he before his cottage door
Was sitting in the sun. . . .

The ballad goes on to tell all the horrors of the war, and the burden is nevertheless "It was a famous victory."

Blenheim Spaniels. The Oxford electors are so called, because for many years they obediently supported any candidate which the duke of Marlborough commanded them to return. Lockhart broke through this custom by telling the people the fable of the *Dog and the Wolf.* The dog, it will be remembered, had on his neck the marks of his collar, and the wolf said he preferred liberty.

(The race of the little dog called the Blenheim spaniel has been preserved ever since Blenheim House was built for the duke of Marlborough in 1704.)

Blet'son (*Master Joshua*), one of the three parliamentary commissioners sent by Cromwell with a warrant to leave the royal lodge to the Lee family.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Bleys, called Merlin's master, but he

. . . taught him naught . . . the scholar ran
Before his master; and so far that Bleys
Laid magic by; and sat him down and wrote
All things and whatsoever Merlin did
In one great annal book.
Tennyson: Idylls of the King ("The Coming of Arthur").

Bli'fil, a noted character in Fielding's novel called *The History of Tom Jones, a Foundling* (1750).

∴ Blifil is the original of Sheridan's "Joseph Surface," in the *School for Scandal* (1777).

Bligh (*William*), captain of the *Bounty*, so well known for the mutiny, headed by Fletcher Christian, the mate (1790).

Blimber (*Dr.*), head of a school for the sons of gentlemen, at Brighton. It was a select school for ten pupils only; but there was learning enough for ten times ten. "Mental green peas were produced at Christmas, and intellectual asparagus all the year round." The doctor was really a ripe scholar, and truly kind-hearted; but his great fault was over-tasking his boys, and not seeing when the bow was too much stretched. Paul Dombey, a delicate lad, succumbed to this strong mental pressure.

Mrs. Blimber, wife of the doctor, not learned, but wishing to be thought so. Her pride was to see the boys in the largest possible collars and stiffest possible cravats, which she deemed highly classical.

Cornelia Blimber, the doctor's daughter, a slim young lady, who kept her hair short and wore spectacles. Miss Blimber "had no nonsense about her," but had grown "dry and sandy with working in the graves of dead languages." She married Mr. Feeder, B.A., Dr. Blimber's usher.—*Dickens: Dombey and Son* (1846).

Blind Author (*A*). Robert Wauchope, appointed archbishop of Armagh by Paul III., in 1543, was blind from his birth, and died 1551.

Blind Bard on the Chian Strand (*The*). So Coleridge calls Homer. Byron

calls him "The blind old man of Scio's rocky isle," in his *Bride of Abydos*. Also called "The man of Chios," Melesigenês, Mæonidês, etc. (See these words.)

Blind Beggar of Bethnal Green, Henry, son and heir of sir Simon de Montfort. At the battle of Evesham the barons were routed, Montfort slain, and his son Henry left on the field for dead. A baron's daughter discovered the young man, nursed him with care, and married him. The fruit of the marriage was "pretty Bessee, the beggar's daughter." Henry de Montfort assumed the garb and semblance of a blind beggar, to escape the vigilance of king Henry's spies.

N.B.—Day produced, in 1659, a drama called *The Blind Beggar of Bethnal Green*; and S. Knowles, in 1834, produced his amended drama on the same subject. There is [or was], in the Whitechapel Road, a public-house sign called the Blind Beggar of Bethnal Green.—*History of Sign-boards.* (See BLINDE.)

Blind Chapel Court (Mark Lane, London) is a corruption of *Blanch Apple-[ton]*. In the reign of Richard II. it was part of the manor of a knight named Appleton.

Blind Emperor (*The*), Ludovig III. of Germany (830, 890-934).

Blind Harper (*The*), John Parry, who died 1739.

¶ J. Stanley, musician and composer, was blind from his birth (1713-1786).

Blind Harry, a Scotch minstrel of the fifteenth century, blind from infancy. His epic of *Sir William Wallace* runs to 11,861 lines. He was minstrel in the court of James IV.

Blind Mechanician (*The*). John Strong, a great mechanical genius, was blind from his birth. He died at Carlisle, aged 66 (1732-1798).

Blind Men's Dinner. (See *Dictionary of Phrase and Fable*, p. 116.) The joke forms the subject of one of Sacchetti's tales. It is also told by Sozzini; but is of Indian origin.

Blind Naturalist (*The*), F. Hüber (1750-1830).

Blind Poet (*The*), Luigi Groto, an Italian poet, called *Il Cieco* (1541-1585). John Milton (1608-1674).

Homer is called *The Blind Old Bard* (fl. B.C. 960).

Blind Traveller (*The*), lieutenant James Holman. He became blind at the age of 25; nevertheless he travelled round the world, and published an account of his travels (1787-1857).

Blinde Beggar of Alexandria (*The*), a drama by George Chapman (1598).

Blin'kinsop, a smuggler in *Redgauntlet*, a novel by sir W. Scott (time, George III.).

Blister, the apothecary, who says, "Without physicians, no one could know whether he was well or ill." He courts Lucy by talking shop to her.—*Fielding: The Virgin Unmasked* (a farce, 1740).

Blithe-Heart King (*The*). David is so called by Cædmon.

Those lovely lyrics written by his hand
Whom Saxon Cædmon calls "The Blithe-heart King."
Longfellow: The Poet's Tale (ref. is to *Ps.* cxlviii. 9).

Block (*Martin*). One of the committee of the Estates of Burgundy, who refused supplies to Charles the Bold, duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Blok (*Nikkel*), the butcher, one of the insurgents at Liège.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Blondel de Nesle [*Neel*], the favourite minstrel of Richard Cœur de Lion. He chanted the *Bloody Vest* in presence of queen Berengaria, the lovely Edith Plantagenet.—*Sir W. Scott: The Talisman* (time, Richard I.).

Blon'dina, the mother of Fairstar and two boys at one birth. She was the wife of a king; but the queen-mother hated her, and, taking away the three babes, substituted three puppies. Ultimately her children were restored to her, and the queen-mother was duly punished, with her accomplices.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Blood (*Colonel Thomas*), emissary of the duke of Buckingham (1628-1680), introduced by sir W. Scott in *Peveril of the Peak*, a novel (time, Charles II.).

Blood (*The Court of*). "The twelve judges of the Tumult," established in the Netherlands by the duke of Alva, in 1557. —*Motley: The Dutch Republic.*

Blood (*General*), Zisca, the Hannibal of Bohemia, who was totally blind.

Blood-Bath (1520), a massacre of the Swedish nobles and leaders, which occurred three days after the coronation

of Christian II. king of Denmark, Sweden, and Norway. The victims were invited to attend the coronation, and were put to the sword, under the plea of being enemies of the true Church. In this massacre fell both the father and brother-in-law of Gustavus Vasa. The former was named Eric Johansson, and the latter Brahe (2 *syl.*).

¶ This massacre reminds us of the "Bloody Wedding" (*q.v.*), or slaughter of huguenots during the marriage ceremonies of Henri of Navarre and Marguerite of France, in 1572.

Bloods (*The Five*): (1) The O'Neils of Ulster; (2) the O'Connors of Connaught; (3) the O'Briens of Thomond; (4) the O'Lachlans of Meath; and (5) the M'Murroughs of Leinster. These are the five principal septs or families of Ireland, and all not belonging to one of these five septs were (even down to the reign of Elizabeth) accounted aliens or enemies, and could "neither sue nor be sued."

¶ William Fitz-Roger, being arraigned (4th Edward II.) for the murder of Roger de Cantilon, pleads that he was not guilty of felony, because his victim was not of "free blood," *i.e.* one of the "five bloods of Ireland;" and the plea was admitted by the jury to be good.

Robertus de Waley, tried at Waterford for slaying John M'Gillimorry, in the time of Edward II., confessed the fact, but pleaded that he could not thereby have committed felony, "because the deceased was a mere Irishman, and not one of the five bloods."—*Sir John Davies.*

Bloody (*The*), Otho II. emperor of Germany (955, 973–983).

Bloody-Bones, a bogie.

As bad as Bloody-bones or Lunsford [*i.e.* sir Thomas Lunsford, governor of the Tower, the dread of every one].—*S. Butler: Hudibras.*

Bloody Brother (*The*), a tragedy by Beaumont (printed 1639). The "bloody brother" is Rollo duke of Normandy, who killed his brother Otto and several other persons. Rollo was himself killed ultimately by Hamond captain of the guard. (See APPENDIX, Fletcher.)

Bloody Butcher (*The*). The duke of Cumberland, second son of George II., was so called from his barbarities in the suppression of the rebellion in favour of Charles Edward, the young pretender. "Black Clifford" was also called "The Butcher" for his cruelties (died 1461).

Bloody Hand, Cathal, an ancestor of the O'Connors of Ireland.

Bloody Mary, queen Mary of England, daughter of Henry VIII. and elder half-sister of queen Elizabeth. So called on account of the sanguinary persecutions carried on by her against the protestants. It is said that 200 persons were burnt to death in her short reign (1553–1558).

Bloody Wedding (*The*), that of Henri of Navarre with Marguerite, sister of Charles IX. of France. Catharine de Medici invited all the chief protestant nobles to this wedding, but on the eve of the festival of St. Bartholomew (August 24, 1572), a general onslaught was made on all the protestants of Paris, and next day the same massacre was extended to the provinces. The number which fell in this wholesale slaughter has been estimated at between 30,000 and 70,000 persons of both sexes.

Bloomfield (*Louisa*), a young lady engaged to lord Totterly the beau of 60, but in love with Charles Danvers the embryo barrister.—*C. Selby: The Unfinished Gentleman* (1841).

Blougram's Apology (*Bishop*), a poem by Robert Browning on the question whether a clergyman "who doubts the articles of the Christian faith is justified in retaining his living." The answer given is that "disbelief is only doubt, and in all charges the criminal is allowed the benefit of a doubt."

No Christian doctrine is capable of mathematical, scientific, or experimental proof.

Blount (*Nicholas*), afterwards knighted; master of the horse to the earl of Sussex.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Blount (*Sir Frederick*), a distant relative of sir John Vesey. He had a great objection to the letter *r*, which he considered "wough and wasping." He dressed to perfection, and, though not "wich," prided himself on having the "best opewa-box, the best dogs, the best horses, and the best house" of any one. He liked Georgina Vesey, and as she had £10,000, he thought he should do himself no harm by "mawywing the girl."—*Lord Lytton: Money* (1840).

Blount (*Master*), a wealthy jeweller of Ludgate Hill, London. An old-fashioned tradesman, not ashamed of his calling. He had two sons, John and Thomas; the former was his favourite.

Mistress Blount, his wife. A shrewd

discerning woman, who loved her son Thomas, and saw in him the elements of a rising man.

John Blount, eldest son of the Ludgate jeweller. Being left successor to his father, he sold the goods and set up for a man of fashion and fortune. His vanity and snobbism were most gross. He had good-nature, but more cunning than discretion; he thought himself far-seeing, but was most easily duped. "The phaeton was built after my design, my lord," he says, "mayhap your lordship has seen it." "My taste is driving, my lord, mayhap your lordship has seen me handle the ribbons." "My horses are all bloods, my lord, mayhap your lordship has noticed my team." "I pride myself on my seat in the saddle, mayhap your lordship has seen me ride." "If I am superlative in anything, 'tis in my wines." "So please your ladyship, 'tis dress I most excel in. . . . 'tis walking I pride myself in." No matter what is mentioned, 'tis the one thing he did or had better than any one else. This conceited fool was duped into believing a parcel of men-servants to be lords and dukes, and made love to a lady's maid, supposing her to be a countess. (See BOROUGHCLIFF, p. 138.)

Thomas Blount, John's brother, and one of nature's gentlemen. He entered the army, became a colonel, and married lady Blanche. He is described as having "a lofty forehead for princely thought to dwell in, eyes for love or war, a nose of Grecian mould with touch of Rome, a mouth like Cupid's bow, ambitious chin dimpled and knobbed."—*Knowles: Old Maids* (1841).

Blouzelin'da or BLOWZELINDA, a shepherdess in love with Lobbin Clout, in *The Shepherd's Week*.

> My Blouzelinda is the blithest lass,
> Than primrose sweeter, or the clover-grass . . .
> My Blouzelind's than gilliflower more fair,
> Than daisie, marygold, or kingcup rare.
> *Gay: Pastoral*, I. (1714).

> Sweet is my toil when Blowzelind is near,
> Of her bereft 'tis winter all the year . . .
> Come, Blowzelinda, ease thy swain's desire,
> My summer's shadow, and my winter's fire.
> Ditto.

Blower (*Mrs. Margaret*), the shipowner's widow at the Spa. She married Dr. Quackleben, "the man of medicine" (one of the managing committee at the Spa).—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Blucher was nicknamed "Marshal Forwards" for his dash and readiness in the campaign of 1813.

BLUE (*Dark*), the Oxford boat crew (see BOAT COLOURS); Eton, in cricket.

Blue (*Light*), the Cambridge boat crew (see BOAT COLOURS); Harrow, in cricket.

Blue (*True*). When it is said that anything or person is *True blue* or *True as Coventry blue*, the reference is to a blue cloth and blue thread made in Coventry, noted for its fast colour. Lincoln was no less famous for its green cloth and dye.

True blue has also reference to untainted aristocratic descent. This is derived from the Spanish notion that the really high-bred have bluer blood than those of meaner race. Hence the French phrases, *Sang bleu* ("aristocratic blood"), *Sang noir* ("plebeian blood"), etc.

As a very general rule, "blue" is, in parliamentary elections, the badge colour of the tory party.

Blue Beard (*La Barbe Bleue*), from the *contes* of Charles Perrault (1697). The chevalier Raoul is a merciless tyrant, with a blue beard. His young wife is entrusted with all the keys of the castle, with strict injunctions on pain of death not to open one special room. During the absence of her lord the "forbidden fruit" is too tempting to be resisted, the door is opened, and the young wife finds the floor covered with the dead bodies of her husband's former wives. She drops the key in her terror, and can by no means obliterate from it the stain of blood. Blue Beard, on his return, commands her to prepare for death, but by the timely arrival of her brothers her life is saved and Blue Beard put to death.

N.B.—Dr. C. Taylor thinks Blue Beard is a type of the castle-lords in the days of knight-errantry. Some say Henry VIII. (the noted wife-killer) was the "academy figure." Others think it was Giles de Retz, marquis de Laval, marshal of France in 1429, who (according to Mézeray) murdered six of his seven wives, and was ultimately strangled in 1440.

Another solution is that Blue Beard was count Conomar', and the young wife Triphy'na, daughter of count Guerech. Count Conomar was lieutenant of Brittany in the reign of Childebert. M. Hippolyte Violeau assures us that in 1850, during the repairs of the chapel of St. Nicolas de Bieury, some ancient frescoes were discovered with scenes from the life of St. Triphyna: (1) The marriage; (2) the husband taking leave of his young wife and entrusting to her a key; (3) a room with an open door, through which

are seen the corpses of seven women hanging; (4) the husband threatening his wife, while another female [*sister Anne*] is looking out of a window above; (5) the husband has placed a halter round the neck of his victim, but the friends, accompanied by St. Gildas, abbot of Rhuys in Brittany, arrive just in time to rescue the future saint.—*Pélerinages de Bretagne.*

(Ludwig Tieck brought out a drama in Berlin, on the story of Blue Beard. The incident about the keys and the doors is similar to that mentioned by "The Third Calender" in the *Arabian Nights*. The forty princesses were absent for forty days, and gave king Agib the keys of the palace during their absence. He had leave to enter every room but one. His curiosity led him to open the forbidden chamber and mount a horse which he saw there. The horse carried him through the air far from the palace, and with a whisk of its tail knocked out his right eye. The same misfortune had befallen ten other princes, who warned him of the danger before he started.)

¶ Campbell has a "Blue Beard" story in his *Tales of the Western Highlands*, called "The Widow and her Daughters."

¶ A similar one is No. 3 of Bernoni's, and No. 39 of Visentini's collection of Italian stories.

Blue Flag (*A*) in the Roman empire was a warning of danger. Livy speaks of it in his *Annals*.

Blue-Gowns. King's bedesmen, or privileged Scotch mendicants, were so called from their dress. On the king's birthday each of these bedesmen had given to him a cloak of blue cloth, a penny for every year of the king's life, a loaf of bread, and a bottle of ale. No new member has been added since 1833.

Blue Hen, a nickname for the state of Delaware, United States. The term arose thus: Captain Caldwell, an officer of the 1st Delaware Regiment in the American War for Independence, was very fond of game-cocks, but maintained that no cock was truly game unless its mother was a "blue hen." As he was exceedingly popular, his regiment was called "The Blue Hens," and the term was afterwards transferred to the state and its inhabitants.

Your mother was a blue hen, no doubt; a reproof to a braggart, especially to one who boasts of his ancestry.

Blue Knight (*The*), sir Persaunt of India, called by Tennyson "Morning Star" *or* "Phosphorus." He was one of the four brothers who kept the passages of Castle Perilous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur*, i. 131 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

(It is evidently a blunder in Tennyson to call the *Blue* Knight "Morning Star," and the *Green* Knight "Evening Star." The reverse is correct, and in the old romance the combat with the Green Knight was at day-break, and with the Blue Knight at sunset.)

Blue Moon. *Once in a blue moon*, very rarely indeed. The expression is a modification of "the Greek Kalends," which means "never," because there were no Greek Kalends.

Blue Roses, unattainable luxuries or indulgences. There are no such things as blue roses.

The blue rose of German romance represented the ideal and unattainable.

Blue-Skin. Joseph Blake, an English burglar, was so called from his complexion. He was executed in 1723.

Blue-Stocking (*A*). (See *Dictionary of Phrase and Fable*, p. 152.)

Bluff (*Captain Noll*), a swaggering bully and boaster. He says, "I think that fighting for fighting's sake is sufficient cause for fighting. Fighting, to me, is religion and the laws."

"You must know, sir, I was resident in Flanders the last campaign . . . there was scarce anything of moment done, but a humble servant of yours . . . had the greatest share in't. . . . Well, would you think it, in all this time . . . that rascally *Gazette* never so much as once mentioned me? Not once, by the wars! Took no more notice of Noll Bluff than if he had not been in the land of the living."—*Congreve: The Old Bachelor* (1693).

Bluff Hal or BLUFF HARRY, Henry VIII. (1491, 1509-1547).

Ere yet in scorn of Peter's pence,
And numbered bead and shrift,
Bluff Hall he broke into the spence [*a larder*],
And turned the cowls adrift.

Tennyson.

Blumine, a young hazel-eyed, beautiful, and high-born maiden, with whom Teufelsdrockh falls in love. *Carlyle: Sartor Resartus* (1838).

Blunder. The bold but disastrous charge of the British Light Brigade at Balacla'va is attributed to a blunder; even Tennyson says of it, "Some one

hath blundered;" but Thomas Woolner, with less reserve, says—

A general
May blunder troops to death, yea, and receive
His senate's vote of thanks.
My Beautiful Lady.

Blun'derbore (3 *syl.*), the giant who was drowned because Jack scuttled his boat.—*Jack the Giant-killer.*

Blunt (*Colonel*), a brusque royalist, who vows "he'd woo no woman," but falls in love with Arbella an heiress, woos and wins her. T. Knight, who has converted this comedy into a farce, with the title of *Honest Thieves*, calls colonel Blunt "captain Manly."—*Hon. Sir R. Howard: The Committee* (1670).

Blunt (*Major-general*), an old cavalry officer, rough in speech, but brave, honest, and a true patriot.—*Shadwell: The Volunteers* (1690).

Blushington (*Edward*), a bashful young gentleman of 25, sent as a poor scholar to Cambridge, without any expectations; but by the death of his father and uncle left all at once as "rich as a nabob." At college he was called "the sensitive plant of Brasenose," because he was always blushing, He dines by invitation at Friendly Hall, and commits ceaseless blunders. Next day his college chum, Frank Friendly, writes word that he and his sister Dinah, with sir Thomas and lady Friendly, will dine with him. After a few glasses of wine, he loses his bashful modesty, makes a long speech, and becomes the accepted suitor of the pretty Miss Dinah Friendly. —*Moncrieff: The Bashful Man.*

Bo or *Bok*, says Warton, was a fierce Gothic chief, whose name was used to frighten children. This needs confirmation.

Boadice'a, wife of Præsu'tagus king of the Ice'ni. For the better security of his family, Præsutagus made the emperor of Rome coheir with his daughters; whereupon the Roman officers took possession of his palace, gave up the princesses to the licentious brutality of the Roman soldiers, and scourged the queen in public. Boadicea, roused to vengeance, assembled an army, burnt the Roman colonies of London, Colchester [*Camalodunum*], Verulam, etc., and slew above 80,000 Romans. Subsequently, Sueto'nius Paulinus defeated the Britons, and Boadicea poisoned herself, A.D. 61.

(J. Fletcher wrote a tragedy called *Boadicea* in 1611; and Glover one in 1758.)

Boaner'ges (4 *syl.*), a declamatory pet parson, who anathematizes all except his own "elect." "He preaches real rousing-up discourses, but sits down pleasantly to his tea, and makes himself friendly."—*Mrs. Oliphant: Salem Chapel.*

A protestant Boanerges, visiting Birmingham, sent an invitation to Dr. Newman to dispute publicly with him in the Town Hall.—*E. Yates: Celebrities*, xxii.

*** Boanerges or "sons of thunder" is the name given by Jesus Christ to James and John, because they wanted to call down fire from heaven to consume the Samaritans.—*Luke* ix. 54.

Boar (*The*), Richard III., so called from his cognizance.

The bristled boar, in infant gore,
Wallows beneath the thorny shade.
Gray: The Bard (1757).

In contempt Richard III. is called *The Hog*, hence the popular distich—

The Cat, the Rat, and Lovell the dog,
Rule all England under the Hog.

("The Cat" is Catesby, and "the Rat" Ratcliffe.)

Boar (*The Blue*). This public-house sign (Westminster) is the badge of the Veres earls of Oxford.

The Blue Boar Lane (St. Nicholas, Leicester) is so named from the cognizance of Richard III., because he slept there the night before the battle of Bosworth Field.

Boar of Ardennes (*The Wild*), in French *Le Sanglier des Ardennes* (2 *syl.*), was Guillaume comte de la Marck, so called because he was as fierce as the wild boar he delighted to hunt. The character is introduced by sir W. Scott in *Quentin Durward*, under the name of "William count of la Marck."

Boar's Head (*The*). This tavern, immortalized by Shakespeare, stood in Eastcheap (London), on the site of the present statue of William IV. It was the cognizance of the Gordons, who adopted it because one of their progenitors slew, in the forest of Huntley, a wild boar, the terror of all the Merse (1093).

Boating Colours. College Clubs: CAMBRIDGE: *Caius*, black and light blue; *St. Catherine's*, claret and yellow; *Christ's*, blue and white; *Clare*, black and gold; *Corpus*, white and cherry; *Downing*, magenta and black; *Emmanuel*, cherry and blue; *Fitzwilliam Hall*, red and green; *Jesus*, red and black; *King's*,

purple and white; *Lady Margaret* (*St. John's*), scarlet and white; *Magdalene*, French grey and indigo; *Pembroke*, dark blue and light blue; *Peterhouse*, blue and white; *Queens'*, green and white; *Sidney Sussex*, blue and magenta; *1st Selwyn*, red and gold; *1st Trinity*, dark blue; *3rd Trinity*, dark blue and white; *Trinity Hall*, black and white.

OXFORD: *Balliol*, red and white; *Brasenose*, black and yellow; *Christ Church*, dark blue and white; *Corpus Christi*, blue and red; *Exeter*, magenta and black; *Hertford*, red and white; *Jesus*, green and white; *Keble*, red, white, and blue; *Lincoln*, dark and light blue; *Magdalen*, scarlet; *Merton*, blue and magenta; *New College*, violet and orange; *Oriel*, white and dark blue; *Pembroke*, cerise, white, and dark blue; *Queen's*, blue and white, three red eagles on breast pocket; *St. John's*, blue and white; *Trinity*, blue and white; *University*, dark blue and yellow; *Wadham*, light blue; *Worcester*, black, pink, and white; *St. Catherine's* (unattached students), French grey and magenta.

Boaz and Jachin, two brazen pillars, which were set up by Solomon at the entrance of the temple built by him. *Boaz*, which means "strength," was on the left hand, and *Jachin*, which means "stability," on the right.—1 *Kings* vii. 21.

(The names of these two pillars are adopted in the craft called "Free Masonry.")

Bob'adil (*Captain*), an ignorant, clever, shallow bully, thoroughly cowardly, but thought by his dupes to be an amazing hero. He lodged with Cob (the water-carrier) and his wife Tib. Master Stephen was greatly struck with his "dainty oaths," such as "By the foot of Pharaoh!" "Body of Cæsar!" "As I am a gentleman and a soldier!" His device to save the expense of a standing army is inimitable for its conceit and absurdity—

"I would select no more to myself throughout the land; gentlemen they should be, of a good spirit and able constitution. I would choose them by an instinct, . . . and I would teach them the special rules . . . till they could play [*fence*] very near as well as myself. This done, say the enemy were 40,000 strong, we so would . . . challenge so of the enemy; . . . kill them; challenge so more, kill them; so more, kill them too; . . . every man his 10 a day, that's 10 score . . . 200 a day; five days, a thousand; 40,000, 40 times 5, 200 days; kill them all."—*Ben Jonson; Every Man in His Humour*, iv. 7 (1598).

Since his [*Henry Woodward*, 1717–1777] time the part of "Bobadil" has never been justly performed. It may be said to have died with him.—*Dr. Doran.*

*** The name was probably suggested by Bobadilla first governor of Cuba, who superseded Columbus sent home in chains on a most frivolous charge. Similar characters are "Metamore" and "Scaramouch" (Molière); "Parollès" and "Pistol" (Shakespeare); "Bessus" (Beaumont and Fletcher). (See also BASILISCO, BOROUGHCLIFF, CAPTAIN BRAZEN, CAPTAIN NOLL BLUFF, SIR PETRONEL FLASH, SACRIPANT, VINCENT DE LA ROSE, etc.)

Bodach Glay or "Grey Spectre." A house-demon of the Scotch, similar to the Irish benshee.

Bodkin. Hamlet says a man may "his quietus make with a bare bodkin." Chaucer uses "bodkin" for a dagger (p. 165); but the nut-brown maid killed her rival with a "bodkin from her headgear." (See LORD THOMAS.)

Bodleian Library (*The*), Oxford, founded by sir Thomas Bodley in 1597.

Bœ'mond, the Christian king of Antioch, who tried to teach his subjects arts, law, and religion. He was of the Norman race, Roge'ro's brother, and son of Roberto Guiscar'do.—*Tasso: Jerusalem Delivered* (1575).

Bœo'tian Ears, ears unable to appreciate music and rhetoric. Bœotia was laughed at by the Athenians for the dulness and stupidity of its inhabitants.

"This is having taste and sentiment. Well, friend, I assure thee thou hast not got Bœotian ears" [*because he praised certain extracts read to him by an author*]. —*Lesage: Gil Blas*, vii. 3 (1715).

Bœuf (*Front de*), a gigantic ferocious follower of prince John.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Boffin (*Nicodemus*), "the golden dustman," foreman of old John Harmon, dustman and miser. He was "a broad, round-shouldered, one-sided old fellow, whose face was of the rhinoceros build, with over-lapping ears." A kind, shrewd man was Mr. Boffin, devoted to his wife, whom he greatly admired. Being residuary legatee of John Harmon, dustman, he came in for £100,000. Afterwards, John Harmon, the son, being discovered, Mr. Boffin surrendered the property to him, and lived with him.

Mrs. Boffin, wife of Mr. N. Boffin, and daughter of a cat's-meat man. She was a fat, smiling, good-tempered creature, the servant of old John Harmon, dustman and miser, and very kind to the miser's son (young John Harmon). After

Mr. Boffin came into his fortune she became "a high flyer at fashion," wore black velvet and sable, but retained her kindness of heart and love for her husband. She was devoted to Bella Wilfer, who ultimately became the wife of young John Harmon, *alias* Rokesmith.—*C. Dickens: Our Mutual Friend* (1864).

Bo'gio, one of the allies of Charlemagne. He promised his wife to return within six months, but was slain by Dardinello.—*Ariosto: Orlando Furioso* (1516).

Bogle Swindle (*The*), a gigantic swindling scheme, concocted at Paris by fourteen sharpers, who expected to clear by it at least a million sterling. This swindle was exposed by O'Reilly in the *Times* newspaper, and the corporation of London thanked the proprietors of that journal for their public services.

Bo'gus, sham, forged, fraudulent, as *bogus currency, bogus transactions;* said to be a corruption of Borghese, a swindler, who, in 1837, flooded the North American States with counterfeit bills, bills on fictitious banks, and sham mortgages.—*Boston Daily Courier.*

(Some think the word a corruption of *bogie*; Lowell suggests the French word *bagasse.* The corresponding French term is *Passe muscade.*)

Bohe'mia, any locality frequented by journalists, artists, actors, opera-singers, spouters, and other similar characters.

Bohemian (*A*), a gipsy, from the French notion that the first gipsies came from Bohemia.

A Literary Bohemian, an author of desultory works and irregular life.

Never was there an editor with less about him of the literary Bohemian.—*Fortnightly Review* ("Paston Letters").

Bohemian Literature, desultory reading.

A Bohemian Life, an irregular, wandering, restless way of living, like that of a gipsy.

Bo'hemond, prince of Antioch, a crusader.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Bois'gelin (*The young countess de*), introduced in the ball given by king René at Aix.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bois-Guilbert (*Sir Brian de*), a preceptor of the Knights Templars. He offers insult to Rebecca, and she threatens to cast herself from the battlements if he touches her. When the castle is set on fire by the sibyl, sir Brian carries off Rebecca from the flames. The Grand-Master of the Knights Templars charges Rebecca with sorcery, and she demands a trial by combat. Sir Brian de Bois-Guilbert is appointed to sustain the charge against her, and Ivanhoe is her champion. Sir Brian being found dead in the lists, Rebecca is declared innocent.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Boisterer, one of the seven attendants of Fortu'nio. His gift was that he could overturn a windmill with his breath, and even wreck a man-of-war.

Fortunio asked him what he was doing. "I am blowing a little, sir," answered he, "to set those mills at work." "But," said the knight, "you seem too far off." "On the contrary," replied the blower, "I am too near, for if I did not restrain my breath I should blow the mills over, and perhaps the hill too on which they stand."—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Bold Beauchamp [*Beech'-um*], a proverbial phrase, similar to "an Achilles," "a Hector," etc. The reference is to Thomas de Beauchamp, earl of Warwick, who, with one squire and six archers, overthrew a hundred armed men at Hogges, in Normandy, in 1346.

So had we still of ours, in France that famous were,
Warwick, of England then high-constable that was,
. . . So hardy, great and strong,
That after of that name it to an adage grew,
If any man himself adventurous happed to shew,
"Bold Beauchamp" men him termed, if none so bold as he.

Drayton: Polyolbion, xviii. (1613).

¶ A similar story is told of the captal de Buch, who, with forty followers, cleared Meaux of La Jacquerie, 7000 of whom were either slain or trampled to death (1358).

Bold Stroke for a Husband, a comedy by Mrs. Cowley. There are two plots: one a bold stroke to get the man of one's choice for a husband, and the other a bold stroke to keep a husband. Olivia de Zuniga fixed her heart on Julio de Melesina, and refused or disgusted all suitors till he came forward. Donna Victoria, in order to keep a husband, disguised herself in man's apparel, assumed the name of Florio, and made love as a man to her husband's mistress. She contrived by an artifice to get back an estate which don Carlos had made over to his mistress, and thus saved her husband from ruin (1782).

Bold Stroke for a Wife. Old Lovely, at death, left his daughter Anne £30,000, but with this proviso, that she

was to forfeit the money if she married without the consent of her guardians. Now, her guardians were four in number, and their characters so widely different that "they never agreed on any one thing." They were sir Philip Modelove, an old beau; Mr. Periwinkle, a silly virtuoso; Mr. Tradelove, a broker on 'Change; and Mr. Obadiah Prim, a hypocritical quaker. Colonel Feignwell contrived to flatter all the guardians to the top of their bent, and won the heiress. —*Mrs. Centlivre* (1717).

Bol'ga, the southern parts of Ireland, so called from the Fir-bolg or Belgæ of Britain, who settled there. Bolg means a "quiver," and Fir-bolg means "bowmen."

> The chiefs of Bolga crowd round the shield of generous Cathmor.—*Ossian: Temora*, ii.

Bolster, a famous Wrath, who compelled St. Agnes to gather up the boulders which infested his territory. She carried three apronfuls to the top of a hill, hence called St. Agnes' Beacon. (See WRATH'S HOLE.)

Bol'ton (*Stawarth*), an English officer in *The Monastery*, a novel by sir W. Scott (time, Elizabeth).

Bolton Ass. This creature is said to have chewed tobacco and taken snuff. —*Dr. Doran.*

Bomba (*King*), a nickname given to Ferdinand II. of Naples, in consequence of his cruel bombardment of Messi'na in 1848. His son, who bombarded Palermo in 1860, is called *Bombali'no* ("Little Bomba").

> A young Sicilian, too, was there . . .
> [Who] being rebellious to his liege,
> After Palermo's fatal siege,
> Across the western seas he fled
> In good king Bomba's happy reign.
> *Longfellow: The Wayside Inn* (prelude).

Bombardin'ian, the general of the forces of king Chrononhotonthologos. He invites the king to his tent, and gives him hashed pork. The king strikes him, and calls him traitor. "Traitor, in thy teeth!" replies the general. They fight, and the king is killed.—*H. Carey: Chrononhotonthologos* (a burlesque, 1734).

Bombastes Furioso, general of Artaxam'inous (king of Utopia). He is plighted to Distaffi'na, but Artaxaminous promises her "half-a-crown" if she will forsake the general for himself. "This bright reward of ever-daring minds" is irresistible. When Bombastes sees himself flouted, he goes mad, and hangs his boots on a tree, with this label duly displayed—

> Who dares this pair of boots displace,
> Must meet Bombastes face to face.

The king, coming up, cuts down the boots, and Bombastes "kills him." Fusbos, seeing the king fallen, "kills" the general; but at the close of the farce the dead men rise one by one, and join the dance, promising, if the audience likes, "to die again to-morrow."—*Rhodes: Bombastes Furioso* (1790).

*** This farce is a travesty of *Orlando Furioso*, and "Distaffina" is Angelica, beloved by Orlando, whom she flouted for Medoro a young Moor. On this Orlando went mad, and hung up his armour on a tree, with this distich attached thereto—

> Orlando's arms let none displace,
> But such who'll meet him face to face.

¶ In *The Rehearsal*, by the duke of Buckingham, Bayes' troops are killed, every man of them, by Drawcansir, but revive, and "go off on their legs."

> See the translation of *Don Quixote*, by C. H. Wilmot esq., ii. 363 (1764).

Bombastes Furioso (*The French*), capitaine Fracasse.—*Théophile Gautier.*

Bombas'tus, the family name of Paracelsus. He is said to have kept a small devil prisoner in the pommel of his sword.

> Bombastus kept a devil's bird
> Shut in the pommel of his sword,
> That taught him all the cunning pranks
> Of past and future mountebanks.
> *S. Butler: Hudibras*, ii. 3.

Bon Gaultier Ballads, parodies of modern poets, by W. E. Aytoun and [sir] Theodore Martin (1854).

Bo'naparte's Cancer. Napoleon I. and III. suffered from an internal cancer.

> I . . . would much rather have a sound digestion
> Than Buonaparte's cancer.
> *Byron: Don Juan*, bk. 14 (1821).

Bonas'sus, an imaginary wild beast, which the Ettrick shepherd encountered. (The Ettrick shepherd was James Hogg, the Scotch poet.)—*Noctes Ambrosianæ* (No. xlviii., April, 1830).

Bondman (*The*), a tragedy by Massinger (1624). The hero is Pisander, and the heroine Cleora.

Bone-setter (*The*), Sarah Mapp (died 1736).

Bo'ney, a familiar contradiction of Bo'naparte (3 *syl.*), used by the English in the early part of the nineteenth century by way of depreciation. Thus Thom. Moore speaks of "the infidel Boney."

Bonhomme (*Jacques*), a peasant who interferes with politics; hence the peasants' rebellion of 1358 was called *La Jacquerie*. The words may be rendered "Jimmy" or "Johnny Goodfellow."

BONIFACE (*St.*), an Anglo-Saxon whose name was Winifrid or Winfrith, born in Devonshire. He was made archbishop of Mayence by pope Gregory III., and is called "The Apostle of the Germans." St. Boniface was murdered in Friesland by some peasants, and his day is June 5 (680–755).

. . . in Friesland first St. Boniface our best,
Who of the see of Mentz, while there he sat possessed,
At Dockum had his death, by faithless Frisians slain.
Drayton: Polyolbion, xxiv. (1622).

Bon'iface (*Father*), ex-abbot of Kennaquhair. He first appears under the name of Blinkhoodie in the character of gardener at Kinross, and afterwards as the old gardener at Dundrennan. (*Kennaquhair*, that is, "I know not where.")—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bon'iface (*The abbot*), successor of the abbot Ingelram, as Superior of St. Mary's Convent.—*Sir W. Scott, The Monastery* (time, Elizabeth).

Bon'iface, landlord of the inn at Lichfield, in league with the highwaymen. This sleek, jolly publican is fond of the cant phrase, "as the saying is." Thus: "Does your master stay in town, as the saying is?" "So well, as the saying is, I could wish we had more of them." "I'm old Will Boniface; pretty well known upon this road, as the saying is." He had lived at Lichfield "man and boy above eight and fifty years, and not consumed eight and fifty ounces of meat." He says—

"I have fed purely upon ale. I have eat my ale, drank my ale, and I always sleep upon my ale."—*Farquhar: The Beaux' Stratagem*, l. 1 (1707).

*** Hence *Boniface* has become a common term for a publican.

Bonne Reine, Claude de France, daughter of Louis XII. and wife of François I. (1499–1524).

Bonnet (*Je parle à mon*), "I am talking to myself."

Harpagon. A qui tu parle?
La Fléche. Je parle à mon bonnet.
Molière: L'Avare, l. 3 (1667).

Bonnet Rouge, a red republican, so called from the red cap of liberty which he wore.

Bonnivard (*François de*), the prisoner of Chillon, in Byron's poem. He was one of six brothers, five of whom died violent deaths. The father and two sons died on the battle-field; one was burnt at the stake; three were imprisoned in the dungeon of Chillon, near the lake of Geneva. Two of the three died, and François was set at liberty by Henri the Bearnais. They were incarcerated by the duke-bishop of Savoy for republican principles (1496–1570).

Bonstet'tin (*Nicholas*), the old deputy of Schwitz, and one of the deputies of the Swiss confederacy to Charles duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bon'temps (*Roger*), the personification of that buoyant spirit which is always "inclined to hope rather than fear," and in the very midnight of distress is ready to exclaim, "There's a good time coming: wait a little longer." The character is the creation of Béranger.

Vous, pauvres pleins d'envie,
Vous, riches désireux;
Vous, dont le char dévie
Après un cours heureux;
Vous, qui perdrez peut-être
Des titres éclatans,
Eh gai! prenez pour maître
Le gros Roger Bontemps.
Béranger (1814).

Bon'thron (*Anthony*), one of Ramorny's followers; employed to murder Smith, the lover of Catherine Glover ("the fair maid of Perth"), but he murdered Oliver instead, by mistake. When charged with the crime, he demanded a trial by combat, and being defeated by Smith, confessed his guilt and was hanged. He was restored to life, but being again apprehended, was executed.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Bon Ton, a farce by Garrick. Its design is to show the evil effects of the introduction of foreign morals and foreign manners. Lord Minikin neglects his wife, and flirts with Miss Tittup. Lady Minikin hates her husband, and flirts with colonel Tivy. Miss Tittup is engaged to the colonel. Sir John Trotley, who does not understand *bon ton*, thinks this sort of flirtation very objectionable. "You'll excuse me, for such old-fashioned notions, I am sure" (1760).

Boo'by (*Lady*), a vulgar upstart, who tries to seduce her footman, Joseph Andrews. Parson Adams reproves her for laughing in church. Lady Booby is a caricature of Richardson's "Pamela."—*Fielding: Joseph Andrews* (1742).

Book of Martyrs (*The*), by John Fox (1562). Also called the *Acts and Monuments.*

Books (*The Battle of the*). (See *Dictionary of Phrase and Fable*, p. 103.)

Books (*Enormous prices given for rare*). The highest price ever given was £3990 for a copy in vellum of the Mazarine Bible. Another copy was bought by Lord Ashburnham, at Parker's sale, in 1873, for £3400. Mr. Quaritch, the bookseller, gave £2000 for one on paper in 1887; and one, slightly damaged, fetched £2000 in 1889.

At the auction of the duke of Roxburgh, Caxton's first book, called *Recuyell of the Historyes of Troye*, fetched £1000; and a first edition of Boccaccio's *Decameron* fetched £2200.

Boone (1 *syl.*), colonel [afterwards "general"] Daniel Boone, in the United States service, was one of the earliest settlers in Kentucky, where he signalized himself by many daring exploits against the Red Indians (1735–1820).

Of all men, saving Sylla the man-slayer . . .
The general Boone, the back-woodsman of Kentucky,
Was happiest amongst mortals anywhere, etc.
Byron: Don Juan, viii. 61–65 (1821).

Booshal'looh (*Neil*), cowherd to **Ian** Eachin M'Ian, chief of the clan Quhele.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Boo'tes (3 *syl.*), Arcas son of Jupiter and Calisto. One day his mother, in the semblance of a bear, met him, and Arcas was on the point of killing it, when Jupiter, to prevent the murder, converted him into a constellation, either *Boötês* or *Ursa Major.*—*Pausanias: Itinerary of Greece*, viii. 4.

Doth not Orion worthily deserve
A higher place . . .
Than frail Boötês, who was placed above
Only because the gods did else foresee
He should the murderer of his mother be?
Lord Brooke: Of Nobility.

Booth, husband of Amelia. Said to be a drawing of the author's own character and experiences. He has all the vices of Tom Jones, with an additional share of meanness.—*Fielding: Amelia* (1751).

Boots of the Holly-tree Inn. (See COBB.)

Borach'io, a follower of don John of Aragon. He is a great villain, engaged to Margaret, the waiting-woman of Hero.—*Shakespeare: Much Ado about Nothing* (1600).

Borach'io, a drunkard. (Spanish, *borracho*, "drunk;" *borrachuelo*, "a tippler.")

"Why, you stink of wine! D'ye think my niece will ever endure such a borachio? You are an absolute borachio."—*Congreve: The Way of the World* (1700).

Borachio (*Joseph*), landlord of the Eagle hotel, in Salamanca.—*Jephson: Two Strings to your Bow* (1792).

Bor'ak (*Al*), the animal brought by Gabriel to convey Mahomet to the seventh heaven. The word means "lightning." Al Borak had the face of a man, but the cheeks of a horse; its eyes were, like jacinths, but brilliant as the stars; it had eagle's wings, glistened all over with radiant light, and spoke with a human voice. This was one of the ten animals (not of the race of man) received into paradise. (See ANIMALS, p. 45.)

Borak was a fine-limbed, high-standing horse, strong in frame, and with a coat as glossy as marble. His colour was saffron, with one hair of gold for every three of tawny; his ears were restless and pointed like a reed; his eyes large and full of fire; his nostrils wide and steaming; he had a white star on his forehead, a neck gracefully arched, a mane soft and silky, and a thick tail that swept the ground.—*Croquemitaine*, ii. 9.

Borax, Nosa, or **Crapon'dinus,** a stone extracted from a toad. It is the antidote of poison.—*Mirror of Stones.*

. . . the toad, ugly and venomous,
Wears yet a precious jewel in his head.
Shakespeare: As You Like It, act ii. sc. 1 (1600).

Border Minstrel (*The*), sir Walter Scott (1771–1832).

My steps the Border Minstrel led.
Wordsworth: Yarrow Revisited.

Border States (of North America): Delaware, Maryland, Virginia, Kentucky, and Missouri. So called because they bordered upon the line of Free States and Slave-holding States. The term is now an anachronism.

Border-thief School (*The*), a term applied by Thomas Carlyle, in his *Sartor Resartus*, to sir W. Scott and others, who celebrated the achievements of free-booters, etc., like Rob Roy. Defoe and Ainsworth made Jack Sheppard such a hero. Dick Turpin and Cartouche belong to the same school, as also Robin Hood and other outlaws. (See PICARESCO SCHOOL.)

Bore (1 *syl.*), a tidal wave. The largest are those of the Ganges (especially the Hooghly branch), Brahmaputra, and Indus. In Great Britain, the Severn, Trent, Wye, Solway, the Dee in Cheshire, Clyde, Dornoch Frith, and Lune. That of the Trent is called the "Eager;" evidently derived from the Norse word Aegir (the God of Storms).

Bo'reas, the north wind. He lived in a cave on mount Hæmus, in Thrace.

Cease, rude Boreas, blustering railer.
G. A. Stephens: The Shipwreck.

Bor'gia (*Lucrezia di*), duchess of Ferra'ra, wife of don Alfonso. Her natural son Genna'ro was brought up by a fisherman in Naples; but when he grew to manhood a stranger gave him a paper from his mother, announcing to him that he was of noble blood, but concealing his name and family. He saved the life of Orsi'ni in the battle of Rim'ini, and they became sworn friends. In Venice he was introduced to a party of nobles, all of whom had some tale to tell against Lucrezia: Orsini told him she had murdered her own brother; Vitelli, that she had caused his uncle to be slain; Liverotto, that she had poisoned his uncle Appia'no; Gazella, that she had caused one of his relatives to be drowned in the Tiber. Indignant at these acts of wickedness, Gennaro struck off the "B" from the escutcheon of the duke's palace at Ferrara, changing the name Borgia into Orgia. Lucrezia prayed the duke to put to death the man who had thus insulted their noble house, and Gennaro was condemned to death by poison. Lucrezia, to save him, gave him an antidote, and let him out of prison by a secret door. Soon after his liberation the princess Negroni, a friend of the Borgias, gave a grand supper, to which Gennaro and his companions were invited. At the close of the banquet they were all arrested by Lucrezia, after having drunk poisoned wine. Gennaro was told he was the son of Lucrezia, and died. Lucrezia no sooner saw him die than she died also.—*Donizetti: Lucrezia di Borgia* (an opera, 1835).

Born at Sea. All persons born at sea are registered in the parish of Stepney, a borough of the Tower Hamlets.

Borough (*The*), in ten-syllable verse with rhymes, in twenty-four letters, by George Crabbe (1810).

Bor'oughcliff (*Captain*), a vulgar Yankee, boastful, conceited, and slangy. "I guess," "I reckon," "I calculate," are used indifferently by him, and he perpetually appeals to sergeant Drill to confirm his boastful assertions: as, "I'm a pretty considerable favourite with the ladies; aren't I, sergeant Drill?" "My character for valour is pretty well known; isn't it, sergeant Drill?" "If you once saw me in battle, you'd never forget it; would he, sergeant Drill?" "I'm a sort of a kind of a nonentity; aren't I, sergeant Drill?" etc. He is made the butt of Long Tom Coffin. Colonel Howard wishes him to marry his niece Katharine, but the young lady has given her heart to lieutenant Barnstaple, who turns out to be the colonel's son.—*E. Fitzball: The Pilot.* (See JOHN BLOUNT, p. 130.)

Borre (1 *syl.*), natural son of king Arthur, and one of the knights of the Round Table. His mother was Lyonors, an earl's daughter, who came to do homage to the young king.—*Sir T. Malory: History of Prince Arthur*, i. 15 (1470).

*** Sir Bors de Ganis is quite another person, and so is king Bors of Gaul.

Borrioboo'la Gha, in Africa. (See JELLYBY, MRS.)

Borro'meo (*Charles*), cardinal and archbishop of Milan. Immortalized by his self-devotion in ministering at Mil'an to the plague-stricken (1538–1584).

¶ St. Roche, who died 1327, devoted himself in a similar manner to those stricken with the plague at Piacenza; and Mompesson to the people of Eyam. In 1720–22 H. Francis Xavier de Belsunce was indefatigable in ministering to the plague-stricken of Marseilles.

Borrowing. *Who goeth a-borrowing, goeth a-sorrowing.—Tusser: Five Hundred Points of Good Husbandry*, xv. 8 and again xlii. 6 (1557).

Bors (*King*) of Gaul, brother of king Ban of Benwicke [? Brittany]. They went to the aid of prince Arthur when he was first established on the British throne, and Arthur promised in return to aid them against king Claudas, "a mighty man of men," who warred against them.—*Sir T. Malory: History of Prince Arthur* (1470).

There are two brethren beyond the sea, and they kings both . . . the one hight king Ban of Benwicke, and the other hight king Bors of Gaul, that is, France.—Pt. i. 8.

(Sir Bors was of Ganis, that is, Wales, and was a knight of the Round Table. So also was Borre (natural son of prince Arthur), sometimes called sir Bors.)

Bors (*Sir*), called sir Bors de Ganis, brother of sir Lionell and nephew of sir Launcelot. "For all women was he a virgin, save for one, the daughter of king Brandeg'oris, on whom he had a child, hight Elaine; save for her, sir Bors was a clean maid" (ch. iv.). When he went to Corbin, and saw Galahad the son of sir Launcelot and Elaine (daughter of king Pelles), he prayed that the child

might prove as good a knight as his father, and instantly a vision of the holy greal was vouchsafed him ; for—

There came a white dove, bearing a little censer of gold in her bill . . . and a maiden that bear the Sancgreall, and she said, "Wit ye well, sir Bors, that this child . . . shall achieve the Sancgreall" . . . then they kneeled down . . . and there was such a savour as all the spicery in the world had been there. And when the dove took her flight, the maiden vanished away with the Sancgreall.—Pt. iii. 4.

*** Sir Bors was with sir Galahad and sir Percival when the consecrated wafer assumed the visible and bodily appearance of the Saviour. And this is what is meant by "achieving the holy greal ;" for when they partook of the wafer their eyes saw the Saviour enter it.—*Sir T. Malory: History of Prince Arthur*, iii. 101, 102 (1470).

N.B.—This sir Bors must not be confounded with sir Borre, a natural son of king Arthur and Lyonors (daughter of the earl Sanam, pt. i. 15), nor yet with king Bors of Gaul, *i.e.* France (pt. i. 8).

Bortell, the bull, in the beast-epic called *Reynard the Fox* (1498).

Bos'can-[Almoga'và], a Spanish poet of Barcelona (1500–1543). His poems are generally bound up with those of Garcilasso. They introduced the Italian style into Castilian poetry.

Sometimes he turned to gaze upon his book,
Boscan, or Garcilasso.
Bryon: Don Juan, I. 95 (1819).

Boscobel, or the preservation and escape of Charles II. after the battle of Worcester. J. Blouht (?) professes his account to be a truthful narrative. Ainsworth wrote a novel called *Boscobel, or The Royal Oak* (1872).

Sir W. Scott's *Woodstock* contains an account of the escape of Charles II. after the battle of Worcester, and carries on the romance to the death of Cromwell, the return of the king, and his death.

Boscobel Tracts (*The*), relative to the hairbreadth escapes of Charles II. in the forty days between the battle of Worcester and his escape to France. Dr. Copleston, bishop of Llandaff, wrote the *Introduction* (1827).

Bosmi'na, daughter of Fingal king of Morven (north-west coast of Scotland). —*Ossian.*

Boss, of Arthurian legend, is Boscastle, in Cornwall, on the Bristol Channel. Bude is also in Cornwall, on the Bristol Channel.

When the long wave broke
All down the thundering shores of Bude and Boss.
Tennyson: Idylls of the King.

Bossu (*René le*), French scholar and critic (1631–1680).

And for the epic poem your lordship bade me look at, upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's, 'tis out, my lord, in every one of its dimensions. —*Sterne* (1768).

(I think Sterne means the Abbé Bossut, the *mathematician*. His critic tried the book on its "length, breadth, height, and depth;" or perhaps he wishes to confound the two authors.)

Bossut (*Abbé Charles*), a celebrated mathematician (1730–1814).

(Sir Richard Phillips assumed a host of popular names, amongst others that of *M. l'Abbé Bossut* in several educational works in French.)

Bosta'na, one of the two daughters of the old man who entrapped prince Assad in order to offer him in sacrifice on "the fiery mountain." His other daughter was named Cava'ma. The old man enjoined these two daughters to scourge the prince daily with the bastinado, and feed him with bread and water till the day of sacrifice arrived. After a time, the heart of Bostana softened towards her captive, and she released him. Whereupon his brother Amgiad, out of gratitude, made her his wife, and became in time king of the city in which he was already vizier.—*Arabian Nights* ("Amgiad and Assad").

Bostock, a coxcomb, cracked on the point of aristocracy and family birth. His one and only inquiry is, "How many quarterings has a person got?" Descent from the nobility with him covers a multitude of sins, and a man is no one, whatever his personal merit, who "is not a sprig of the nobility."—*J. Shirley: The Ball* (1642).

Bosworth Field, an historical poem in heroic couplets, by sir J. Beaumont (1629).

Botanic Garden (*The*), a poem in two parts, by Dr. Erasmus Darwin, with scientific and other notes (1791).

Bot'any (*Father of English*), W. Turner, M.D. (1520–1568).

J. P. de Tournefort is called *The Father of Botany* (1656–1708).

(Anthony de Jussieu lived 1686–1758, and his brother Bernard 1699–1777.)

Botany-Bay Eclogues, by Southey (1794).

Bothwell (*Sergeant*), *alias* Francis

Stewart, in the royal army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Bothwell (*Lady*), sister of lady Forester.

Sir Geoffrey Bothwell, the husband of lady Bothwell.

Mrs. Margaret Bothwell, in the introduction of the story. Aunt Margaret proposed to use Mrs. Margaret's tombstone for her own.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Bothwell, a novel by James Grant (1851); an historic tale in verse by Aytoun (1856); a tragedy by Swinburne (1874). Of course, all these are of the days of Mary queen of Scots.

Bottled Beer, Alexander Nowell, author of a celebrated Latin catechism which first appeared in 1570, under the title of *Christianæ pietatis prima Institutio, ad usum Scholarum Latine Scripta.* In 1560 he was promoted to the deanery of St. Paul's (1507–1602). — *Fuller: Worthies of England* ("Lancashire").

Bottom (*Nick*), an Athenian weaver, a compound of profound ignorance and unbounded conceit, not without good nature and a fair dash of mother-wit. When the play of *Piramus and Thisbe* is cast, Bottom covets every part; the lion, Thisbê, Pyrămus, all have charms for him. In order to punish Titan'ia, the fairy-king made her dote on Master Bottom, on whom Puck had placed an ass's head. — *Shakespeare: Midsummer Night's Dream* (1592).

When Goldsmith, jealous of the attention which a dancing monkey attracted in a coffee-house, said, "I can do that as well," and was about to attempt it, he was but playing "Bottom."—*R. G. White.*

Bottomless Pit (*The*), a ludicrous sobriquet of William Pitt, who was remarkably thin (1759–1806).

Boubekir' Muez'in, of Bagdad, "a vain, proud, and envious iman, who hated the rich because he himself was poor." When prince Zeyn Alasnam came to the city, he told the people to beware of him, for probably he was "some thief who had made himself rich by plunder." The prince's attendant called on him, put into his hand a purse of gold, and requested the honour of his acquaintance. Next day, after morning prayers, the iman said to the people, "I find, my brethren, that the stranger who is come to Bagdad is a young prince possessed of a thousand virtues, and worthy the love of all men. Let us protect him, and rejoice that he has come among us."—*Arabian Nights* ("Prince Zeyn Alasnam").

Bouchard (*Sir*). (See BERTULPHE.)

Bou'illon (*Godfrey duke of*), a crusader (1058–1100), introduced in *Count Robert of Paris*, a novel by sir W. Scott (time, Rufus).

Bounce (*Mr. T.*), a nickname given in 1837 to T. Barnes, editor of the *Times* (or the *Turnabout*, as it was called).

Pope's dog was called "Bounce." (See DOG.)

Bound'erby (*Josiah*), of Coketown, banker and mill-owner, the "Bully of Humility," a big, loud man, with an iron stare and metallic laugh. Mr. Bounderby is the son of Mrs. Pegler, an old woman to whom he pays £30 a year to keep out of sight, and in a boasting way he pretends that "he was dragged up from the gutter to become a millionaire." Mr. Bounderby marries Louisa, daughter of his neighbour and friend, Thomas Gradgrind, Esq., M.P. — *Dickens: Hard Times* (1854).

Bountiful (*Lady*), widow of sir Charles Bountiful. Her delight was curing the parish sick and relieving the indigent.

My lady Bountiful is one of the best of women. Her late husband, sir Charles Bountiful, left her with £1000 a year; and I believe she lays out one-half on't in charitable uses for the good of her neighbours. In short, she has cured more people in and about Lichfield within ten years than the doctors have killed in twenty; and that's a bold word.—*Farquhar: The Beaux' Stratagem*, i. 1 (1705).

Bounty (*Mutiny of the*), in 1790, headed by Fletcher Christian. The mutineers finally settled in Pitcairn Island (Polynesian Archipelago). In 1808 all the mutineers were dead except one (Alexander Smith), who had changed his name to John Adams, and became a model patriarch of the colony, which was taken under the protection of the British Government in 1839. [Adams died 1829, aged 65.] Lord Byron, in *The Island*, has made the "mutiny of the *Bounty*" the basis of his tale, but the facts are greatly distorted.

In *Notes and Queries*, January 10, 1880, is given a list, etc., of all the crew. Corrected, etc., January 31.

Bous'trapa, a nickname given to Napoleon III. It is compounded of the first syllables of *Bou*[logne], *Stra*[sbourg], *Pa*[ris]; and alludes to his escapades in 1840, 1836, 1851 (*coup d'état*).

(No man ever lived who was distinguished by more nicknames than Louis Napoleon. Beside the one above mentioned, he was called *Badinguet, Man of*

December, *Man of Sedan*, *Ratipol*, *Man of Silence*, *Verhuel*, etc.; and after his escape from the fortress of Ham he called himself *le count Arenenberg*.)

Bow Church (London). Stow gives two derivations: (1) He says it was so called because it was the first church in London built on arches. This is the derivation most usually accepted. (2) He says also it took its name from certain stone arches supporting a lantern on the top of the tower.

Bower of Bliss, a garden belonging to the enchantress Armi'da. It abounded in everything that could contribute to earthly pleasure. Here Rinal'do spent some time in love-passages with Armi'da, but he ultimately broke from the enchantress and rejoined the war.—*Tasso: Jerusalem Delivered* (1575).

Bower of Bliss, the residence of the witch Acras'ia, a beautiful and most fascinating woman. This lovely garden was situated on a floating island filled with everything which could conduce to enchant the senses, and "wrap the spirit in forgetfulness."—*Spenser: Faërie Queene*, ii. 12 (1590).

Bowkit, in *The Son-in-Law*.

In the scene where Cranky declines to accept Bowkit as son-in-law on account of his ugliness, John Edwin, who was playing "Bowkit" at the Haymarket, uttered in a tone of surprise, "*Ugly?*" and then advancing to the lamps, said with infinite impertinence, "I submit to the decision of the British public which is the ugliest of us three: I, old Cranky, or that gentleman there in the front row of the balcony box?"—*Cornhill Magazine* (1867).

Bowley (*Sir Joseph*), M.P., who facetiously called himself "the poor man's friend." His secretary is Fish.—*Dickens: The Chimes* (1844).

Bowling (*Lieutenant Tom*), an admirable naval character in Smollett's *Roderick Random*. Dibdin wrote a naval song *in memoriam* of Tom Bowling, beginning thus—

Here a sheer hulk lies poor Tom Bowling,
The darling of the crew . . .

Bowyer (*Master*), usher of the black rod in the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Bowzybe'us (4 *syl.*), the drunkard, noted for his songs in Gay's pastorals, called *The Shepherd's Week*. He sang of "Nature's Laws," of "Fairs and Shows," "The Children in the Wood," "Chevy Chase," "Taffey Welsh," "Rosamond's Bower," "Lilly-bullĕro," etc. The 6th pastoral is in imitation of Virgil's 6th *Bucolic*, and Bowzybĕus is a vulgarised Silēnus.

That Bowzybeus, who with jocund tongue,
Ballads, and roundelays, and catches sung.
Gay: Pastoral, vi. (1714).

Box and Cox, a farce by J. M. Morton, the principal characters of which are Box and Cox.

Boy and the Mantle (*The*), a ballad in Percy's *Reliques*. It tells us how a boy entered the court of king Arthur while he was keeping his Christmas feast at "Carleile," and, producing a mantle, said no lady who was not leal and chaste could put it on. Queen Guenever tried, but utterly failed, and only Cradock's wife succeeded. He then drew his wand across a head of brawn, and said no cuckold knight could cut it. Sir Cradock only succeeded. Lastly, he drew forth a gold cup, and said no cuckold could drink therefrom. Here again sir Cradock alone of all the company contrived to drink from that cup. So sir Cradock became possessed of the mantle, the brawn's head, and the golden drinking-cup.

Boy Archbishop (*The*). A child of only five years old was made archbishop of Rheims. The see of Narbonne was purchased for a boy of ten. Pope Benedict IX. is said to have been only twelve when he was raised to St. Peter's chair.—*Hallam*, vol. ii. p. 248.

Boy Bachelor (*The*), William Wotton, D.D., admitted at St. Catherine's Hall, Cambridge, before he was ten, and to his degree of B.A. when he was twelve and a half (1666–1726).

This was by no means a unique instance—
Henry Philpotts, C.C.C., matriculated at the age of 13 (1791).
James lord Abinger, at the age of 13½.
John Kelle, C.C.C., at the age of 14, in 1808.
Richard Bethell, Wadham, Oxford, aged 14, 1814.
Lord Westbury, Oxford, at the age of 14, 1818.
Edward Copleston, C.C.C., at the age of 15, 1791.

Boy Bishop (*The*), St. Nicholas, the patron saint of boys (fourth century).

(There was also an ancient custom of choosing a boy from the cathedral choir on St. Nicholas' Day (December 6) as a mock bishop. This boy possessed certain privileges, and if he died during the year was buried *in pontificalibus*. The custom was abolished by Henry VIII. In Salisbury Cathedral visitors are shown a small sarcophagus, which the verger says was made for a boy bishop.)

Boy Crucified. It is said that some time during the dark ages, a boy named

Werner was impiously crucified at Bacharach on the Rhine, by the Jews. A little chapel erected to the memory of this boy stands on the walls of the town, close to the river. Hugh of Lincoln and William of Norwich are instances of a similar story.

> See how its currents gleam and shine . . .
> As if the grapes were stained with the blood
> Of the innocent boy who, some years back,
> Was taken and crucified by the Jews
> In that ancient town of Bacharach.
> *Longfellow: The Golden Legend.*

Boyet', one of the lords attending on the princess of France.—*Shakespeare: Love's Labour's Lost* (1594).

Boyle's Lectures, founded by the hon. Robert Boyle, for any "minister" who shall preach eight sermons in a year in defence of the Christian religion, as opposed to atheism, deism, paganism, or Mohammedanism, or the Jewish faith. The first course was preached in 1692, by Richard Bentley. All the lectures up to 1739 have been printed in 3 vols. folio. In 1846 the course of lectures by the Rev. F. D. Maurice were published under the title of *The Religions of the World.* Many courses since then have been delivered.

Boythorn (*Laurence*), a robust gentleman with the voice of a Stentor, a friend of Mr. Jarndyce. He would utter the most ferocious sentiments, while at the same time he fondled a pet canary on his finger. Once on a time he had been in love with Miss Barbary, lady Dedlock's sister; but "the good old times—all times when old are good — were gone." —*Dickens: Bleak House* (1853).

("Laurence Boythorn" is a photograph of W. S. Landor; as "Harold Skimpole," in the same story, is drawn from Leigh Hunt.)

Bos, Charles Dickens. It was the nickname of a pet child dubbed *Moses*, in honour of "Moses Primrose" in the *Vicar of Wakefield.* Children called the name *Boses*, which got shortened into *Bos* (1812–1870).

> Who the dickens "Bos" could be
> Puzzled many a learned elf;
> But time revealed the mystery,
> And "Bos" appeared as Dickens' self.
> Epigram on the *Carthusian.*

(*Sketches by Bos*, by Charles Dickens, (1836), two series. The first sketch is called *Mr. Minns and his Cousin.*)

Bozzy, James Boswell, the gossipy biographer of Dr. Johnson (1740–1795).

Braban'tio, a senator of Venice, father of Desdemo'na; most proud, arrogant, and overbearing. He thought the "insolence" of Othello in marrying his daughter unpardonable, and that Desdemona must have been drugged with love-potions so to demean herself.—*Shakespeare: Othello* (1611).

Brac'cio, commissary of the republic of Florence, employed in picking up every item of scandal he could find against Lu'ria the noble Moor, who commanded the army of Florence against the Pisans. The Florentines hoped to find sufficient cause of blame to lessen or wholly cancel their obligations to the Moor, but even Braccio was obliged to confess "This Moor hath borne his faculties so meek, hath been so clear in his great office, that his virtues would plead like angels, trumpet-tongued," against the council which should censure him.—*R. Browning: Luria* (a poetical drama, 1879).

Brac'idas and Am'idas, the two sons of Mile'sio, the former in love with the wealthy Philtra, and the latter with the dowerless Lucy. Their father at death left each of his sons an island of equal size and value, but the sea daily encroached on that of the elder brother and added to the island of Amidas. The rich Philtra now forsook Bracidas for the richer brother, and Lucy, seeing herself forsaken, jumped into the sea. A floating chest attracted her attention, she clung to it, and was drifted to the wasted island, where Bracidas received her kindly. The chest was found to contain property of great value, and Lucy gave it to Bracidas, together with herself, "the better of them both." Amidas and Philtra claimed the chest as their right, and the dispute was submitted to sir Ar'tegal. Sir Artegal decided that whereas Amidas claimed as his own all the additions which the sea had given to his island, so Lucy might claim as her own the chest which the sea had given into her hands.—*Spenser: Faërie Queene*, v. 4 (1596).

Bracy (*Sir Maurice de*), a follower of prince John. He sues the lady Rowen'a to become his bride, and threatens to kill both Cedric and Ivanhoe if she refuses. The interview is intercepted, and at the close of the novel Rowena marries Ivanhoe.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Brad'amant, daughter of Amon and Beatrice, sister of Rinaldo, and niece of Charlemagne. She was called the *Virgin*

Knight. Her armour was white, and her plume white. She loved Roge'ro the Moor, but refused to marry him till he was baptized. Her marriage with great pomp and Rogero's victory over Rodomont, form the subject of the last book of *Orlando Furioso.* Bradamant possessed an irresistible spear, which unhorsed any knight with a touch. Britomart had a similar spear.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Brad'bourne (*Mistress Lilias*), waiting-woman of lady Avenel (2 *syl.*), at Avenel Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bradwardine (*Como Cosmyne*), baron of Bradwardine and of Tully Veolan. He is very pedantic, but brave and gallant.

Rose Bradwardine, his daughter, the heroine of the novel, which concludes with her marriage with Waverley, and the restoration of the manor-house of Tully Veolan.

Malcolm Bradwardine of Inchgrabbit, a relation of the old baron.—*Sir W. Scott: Waverley* (time, George II.).

Brady (*Martha*), a young "Irish widow," 23 years of age, and in love with William Whittle. She was the daughter of sir Patrick O'Neale. Old Thomas Whittle, the uncle, a man of 63, wanted to oust his nephew in her affections, for he thought her "so modest, so mild, so tender-hearted, so reserved, so domestic. Her voice was so sweet, with just a *soupçon* of the brogue to make it enchanting." In order to break off this detestable passion of the old man, the widow assumed the airs and manners of a boisterous, loud, flaunting, extravagant, low Irish-woman, deeply in debt, and abandoned to pleasure. Old Whittle, thoroughly frightened, induced his nephew to take the widow off his hands, and gave him £5000 as a *douceur* for so doing.—*Garrick: The Irish Widow* (1757).

Braes of Yarrow (*The*), an old Scotch ballad. W. Hamilton wrote an imitation of it in 1760. Scott and Hogg have celebrated this stream and its legends; and Wordsworth wrote a poem called *Yarrow Revisited*, in 1835.

Brag (*Jack*), a vulgar boaster, who gets into good society, where his vulgarity stands out in strong relief.—*Theodore Hook: Jack Brag* (a novel).

Brag (*Sir Jack*), general John Burgoyne (died 1792). A ballad.

Braganza (*The*), the largest diamond in existence, its weight being 1680 carats. It is uncut, and its value is £58,350,000. It is now among the crown jewels of Portugal.

*** It is thought that this diamond, which is the size of a hen's egg, is in reality a white topaz.

Braganza (*Juan duke of*). In 1580 Philip II. of Spain claimed the crown of Portugal, and governed it by a regent. In 1640 Margaret was regent, and Velasquez her chief minister, a man exceedingly obnoxious to the Portuguese. Don Juan and his wife Louisa of Braganza being very popular, a conspiracy was formed to shake off the Spanish yoke. Velasquez was torn to death by the populace, and don Juan of Braganza was proclaimed king.

Louisa duchess of Braganza. Her character is thus described—

Bright Louisa,
To all the softness of her tender sex,
Unites the noblest qualities of man:
A genius to embrace the amplest schemes . . .
Judgment most sound, persuasive eloquence . . .
Pure piety without religious dross,
And fortitude that shrinks at no disaster.
Jephson: Braganza, I. (1775).

Mrs. Bellamy took her leave of the stage May 24, 1785. On this occasion Mrs. Yates sustained the part of the "duchess of Braganza," and Miss Farren spoke the address.—*F. Reynolds*

Bragela, daughter of Sorglan, and wife of Cuthullin (general of the Irish army, and regent during the minority of king Cormac).—*Ossian: Fingal.*

Braggado'chio, personification of the intemperance of the tongue. For a time his boasting serves him with some profit, but being found out he is stripped of his borrowed plumes. His *shield* is claimed by Mar'inel; his *horse* by Guyon; Talus shaves off his beard; and his lady is shown to be a sham Florimel.—*Spenser: Faërie Queene*, iii. 8 and 10, with v. 3.

(It is thought that Philip of Spain was the academy figure of "Braggadochio.")

Braggadochio's Sword, San'glamore (3 *syl.*).

Bragh [*brɔxw*]. *Go bragh!* (Irish) "for ever!"

One dying wish my bosom can draw;
Erin! an exile bequeaths thee his blessing.
Land of my forefathers, Erin go bragh!
Campbell: Exile of Erin.

Bragmar'do (*Janotus de*), the sophister sent by the Parisians to Gargantua, to remonstrate with him for carrying off

the bells of Notre-Dame to suspend round the neck of his mare for jingles.—*Rabelais: Gargantua and Pantag'ruel*, ii. (1533).

Brain'worm, the servant of Kno'well, a man of infinite shifts, and a regular Proteus (2 *syl.*) in his metamorphoses. He appears first as Brainworm; afterwards as Fitz-Sword; then as a reformed soldier whom Knowell takes into his service; then as justice Clement's man; and lastly as valet to the courts of law, by which devices he plays upon the same clique of some half-dozen men of average intelligence.—*Ben Jonson: Every Man in His Humour* (1598).

Brakel (*Adrian*), the gipsy mountebank, formerly master of Fenella, the deaf-and-dumb girl.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Bramble (*Matthew*), an "odd kind of humourist," "always on the fret," dyspeptic, and afflicted with the gout, but benevolent, generous, and kind-hearted.

Miss Tabitha Bramble, an old maiden sister of Matthew Bramble, of some 45 years of age, noted for her bad spelling. She is starch, vain, prim, and ridiculous; soured in temper, proud, imperious, prying, mean, malicious, and uncharitable. She contrives at last to marry captain Lismaha'go, who is content to take "the maiden" for the sake of her £4000.

"She is tall, raw-boned, awkward, flat-chested, and stooping; her complexion is sallow and freckled; her eyes are not grey, but greenish, like those of a cat, and generally inflamed; her hair is of a sandy or rather of a dusty hue; her forehead low; her nose long, sharp, and towards the extremity always red in cold weather; her lips skinny; her mouth extensive; her teeth straggling and loose, of various colours and conformations; and her long neck shrivelled into a thousand wrinkles."—*Smollett: The Expedition of Humphry Clinker* (1771).

*** "Matthew Bramble" is "Roderick Random" grown old, somewhat cynical by experience of the world, but vastly improved in taste.

Smollett took some of the incidents of the family tour from "Anstey's New Bath Guide."—*Chambers: English Literature*, ii.

Bramble (*Sir Robert*), a baronet living at Blackberry Hall, Kent. Blunt and testy, but kind-hearted; "charitable as a Christian, and rich as a Jew;" fond of argument and contradiction, but detesting flattery; very proud, but most considerate to his poorer neighbours. In his first interview with lieutenant Worthington "the poor gentleman," the lieutenant mistook him for a bailiff come to arrest him, but sir Robert nobly paid the bill for £500 when it was presented to him for signature as sheriff of the county.

*** "Sir Robert Bramble" is the same type of character as Sheridan's "sir Anthony Absolute."

Frederick Bramble, nephew of sir Robert, and son of Joseph Bramble a Russian merchant. His father having failed in business, Frederick was adopted by his rich uncle. He is full of life and noble instincts, but thoughtless and impulsive. Frederick falls in love with Emily Worthington, whom he marries.—*Colman: The Poor Gentleman* (1802).

Bra'mine (2 *syl.*) and **Bra'min** (*The*), Mrs. Elizabeth Draper and Laurence Sterne. Sterne being a clergyman, and Mrs. Draper being born in India, suggested the names. Ten of Sterne's letters to Mrs. Draper are published, and called *Letters to Eliza*.

Bran, the dog of Lamderg the lover of Gelchossa (daughter of Tuathal).—*Ossian: Fingal*, v.

*** Fingal king of Morven had a dog of the same name, and another named Luäth. (See DOG.)

Call White-breasted Bran and the surly strength of Luäth.—*Ossian: Fingal*, vi.

It is not Bran, but Bran's brother. It is not Simon Pure, but only somewhat like him.

Brand (*Alice*), wife of lord Richard. (See URGAN.)

Brand (*Sir Denys*), a county magnate, who apes humility. He rides a sorry brown nag "not worth £5," but mounts his groom on a race-horse "twice victor for a plate."—*Crabbe: Borough* (1810).

Bran'damond of Damascus, whom sir Bevis of Southampton defeated.

That dreadful battle where with Brandamond he fought,
And with his sword and steed such earthly wonders wrought
As e'en among his foes him admiration won.
Drayton: Polyolbion, ii. (16ss).

Bran'dan (*Island of St*) or ISLAND OF SAN BORAN'DAN, a flying island, so late as 1755 set down in geographical charts west of the Canary group. In 1721 an expedition was sent by Spain in quest thereof. The Spaniards say their king Rodri'go has retreated there, and the Portuguese affirm that it is the retreat of their don Sebastian. It was called St. Brandan from a navigator of the sixth century, who went in search of the "Islands of Paradise."

Its reality was for a long time a matter of firm belief . . . the garden of Armi'da, where Rinaldo was

detained, and which Tasso places in one of the Canary Isles, has been identified with San Borandan.—*Washington Irving.*

(If there is any truth at all in the legend, the island must be ascribed to the Fata Morgana.)

Brandan (*St.*), a poem by Matthew Arnold. It relates that Judas did an act of charity to a leper at Joppa, and therefore was let out of hell for a day.

Bran'deum, plu. *Brandea*, a piece of cloth enclosed in a box with relics, which thus acquired the same miraculous powers as the relics themselves.

Pope Leo proved this fact beyond a doubt, for when some Greeks ventured to question it, he cut a brandeum through with a pair of scissors, and it was instantly covered with blood.—*Brady: Clavis Calendaria*, 182.

Bran'dimart, brother-in-law of Orlando, son of Monodantês, and husband of For'delis. This "king of the Distant Islands" was one of the bravest knights in Charlemagne's army, and was slain by Gradasso.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Brandley (*Mrs.*) of Richmond, Surrey. The lady who undertakes to introduce Estella (*q.v.*) into society.—*Dickens: Great Expectations* (1861).

Brandons, lighted torches. St. Valentine's day was called *Dominica de brandonbus*, because boys, at one time, used to carry about lighted torches on that day, *i.e.* "Cupid's lighted torches."

Brandt, the leader of the Indians who destroyed the village of Wyoming, Pennsylvania, in 1788. Campbell represents him as a monster of cruelty.—*Gertrude of Wyoming* (1809).

Brandy Nan, queen Anne, who was very fond of brandy (1664, 1702–1714).

Brandy Nan, brandy Nan, left [*all*] in the lurch,
Her face to the gin-shop, her back to the church.
Written on the statue of queen Anne in St. Paul's [*plant.*

Brangtons (*The*), vulgar, jealous, malicious gossips in *Evelina*, a novel by Miss Burney (1778).

Branno, an Irishman, father of Evirallin. Evirallin was the wife of Ossian and mother of Oscar.—*Ossian.*

Brass, the roguish confederate of Dick Amlet, and acting as his servant.

"I am your valet, 'tis true; your footman sometimes . . . but you have always had the ascendant, I confess. When we were school-fellows, you made me carry your books, make your exercise, own your rogueries, and sometimes take a whipping for you. When we were fellow-'prentices, though I was your senior, you made me open the shop, clean my master's boots, cut last at dinner, and eat all the crusts. In your sins, too, I must own you still kept me under; you soared up to the mistress, while I was content with the maid."—*Sir J. Vanbrugh: The Confederacy*, iii. 1 (1695).

Brass (*Sampson*), a knavish, servile attorney, affecting great sympathy with his clients, but in reality fleecing them without mercy.

Sally Brass, Sampson's sister, and an exaggerated edition of her brother.—*Dickens: Old Curiosity Shop* (1840).

Bravassa (*Miss*), of the Portsmouth Theatre. Supposed to be a great beauty.—*Dickens: Nicholas Nickleby* (1838).

Brave (*The*), Alfonzo IV. of Portugal (1290–1357).

The Brave Fleming, John Andrew van der Mersch (1734–1792).

The Bravest of the Brave, Marshal Ney, *Le Brave des Braves* (1769–1815).

Brawn. One day a little boy came into king Arthur's court, and, drawing his wand over a boar's head, exclaimed, "There's never a cuckold's knife can cut this head of brawn!" and, lo! no knight except sir Cradock was able to carve it.—*Percy: Reliques*, III. iii. 8. (See BOY AND THE MANTLE, p. 141.)

Bray (*Mr.*), a selfish, miserly old man, who dies suddenly of heart-disease, just in time to save his daughter being sacrificed to Arthur Gride, a rich old miser.

Madeline Bray, daughter of Mr. Bray, a loving, domestic, beautiful girl, who marries Nicholas Nickleby.—*Dickens: Nicholas Nickleby* (1838).

Bray (*Vicar of*), supposed by some to be Simon Aleyn, who lived (says Fuller) "in the reigns of Henry VIII., Edward VI., Mary, and Elizabeth. In the first two reigns he was a *protestant*, in Mary's reign a *catholic*, and in Elizabeth's a *protestant* again." No matter who was king, Simon Aleyn resolved to live and die "the vicar of Bray" (1540–1588).

Others think the vicar was Simon Symonds, who (according to Ray) was an *independent* in the protectorate, a *high churchman* in the reign of Charles II., a *papist* under James II., and a *moderate churchman* in the reign of William III.

Others again give the cap to one Pendleton.

∴ The well-known song was written by an officer in colonel Fuller's regiment, in the reign of George I., and seems to refer to some clergyman of no very distant date.

Bray'more (*Lady Caroline*), daughter

of lord Fitz-Balaam. She was to have married Frank Rochdale, but hearing that her "intended" loved Mary Thornberry, she married the hon. Tom Shuffleton.—*Colman: John Bull* (1805).

Braywick, the town of asses. An alderman of Braywick, having lost his donkey, went fourteen days in search of it; then meeting a brother alderman, they agreed to retire to the two opposite sides of a mountain and bray, in hopes that the donkey would answer, and thus reveal its place of concealment. This led to a public scandal, insomuch that the people of Braywick had to take up arms in order to avenge themselves on those who jeered at them.—*Cervantes: Don Quixote*, II. ii. 7 (1615).

Brazen (*Captain*), a kind of Bobadil. A boastful, tongue-doughty warrior, who pretends to know everybody; to have a liaison with very wealthy, pretty, or distinguished woman; and to have achieved in war the most amazing prodigies.

He knows everybody at first sight; his impudence were a prodigy, were not his ignorance proportionable. He has the most universal acquaintance of any man living, for he won't be alone, and nobody will keep him company twice. Then he's a Cæsar among the women; *Veni, vidi, vici*, that's all. If he has but talked with the maid, he swears he has [*corrupted*] the mistress; but the most surprising part of his character is his memory, which is the most prodigious and the most trifling in the world.—*Farquhar: The Recruiting Officer*, iii. 1 (1705).

Brazen Age, the age of war and violence. The age of innocence was the *golden* age; then followed the *silver* age; then the *brazen* age; and the present is the *iron* age, or the age of hardware and railroads.

Brazen Head. The first on record is one which Silvester II. (*Gerbert*) possessed. It told him he would be pope, and not die till he had sung mass at Jerusalem. When pope he was stricken with his death-sickness while performing mass in a church called Jerusalem (999–1003).

The next we hear of was made by Rob. Grosseteste (1175–1253).

The third was the famous brazen head of Albertus Magnus, which cost him thirty years' labour, and was broken to pieces by his disciple Thomas Aqui'nas (1193–1280).

The fourth was that of friar Bacon. It spoke thrice. If Bacon heard it speak, he would succeed, if not, he would fail. While Bacon slept, Milis was set to watch, and the head spoke twice: "Time was," it said, and half an hour later, "Time is." Still Bacon slept, and another half-hour transpired, when the head exclaimed, "Time's past," fell to the ground and was broken to pieces. Byron refers to it, not quite correctly, in the lines—

Like friar Bacon's brazen head, I've spoken,
"Time is, time was, time's past [†]"
Don Juan, I. 217 (1819).

Another was made by the marquis of Vilena of Spain (1384–1434). And a sixth by a Polander, a disciple of Escotillo an Italian.

Brazen Head (*The*), a gigantic head kept in the castle of the giant Fer'ragus of Portugal. It was omniscient, and told those who consulted it whatever they desired to know, past, present, or future. —*Valentine and Orson.*

Bread Street (London) was the bread-market in the time of Edward I. Here Milton was born.

Breaking a Stick is part of the marriage ceremony of the American Indians, as breaking a glass is still part of the marriage ceremony of the Jews.—*Lady Augusta Hamilton: Marriage Rites, etc.*, 292, 298.

In one of Raphael's pictures we see an unsuccessful suitor of the Virgin Mary breaking his stick, and this alludes to the legend that the several suitors of the "virgin" were each to bring an almond stick which was to be laid up in the sanctuary over night, and the owner of the stick which budded was to be accounted the suitor God ordained, and thus Joseph became her husband.—*B. H. Cowper: Apocryphal Gospel* ("Pseudo-Matthew's Gospel," 40, 41).

In Florence is a picture in which the rejected suitors break their sticks on the back of Joseph.

Breo'an, a mythical king of Wales. He had twenty-four daughters by one wife. These daughters, for their beauty and purity, were changed into rivers, all of which flow into the Severn. Brecknockshire, according to fable, is called after this king. (See next art.)

Brecan was a prince once fortunate and great
(Who dying lent his name to that his noble seat),
With twice twelve daughters blest, by one and only wife.
They, for their beauties rare and sanctity of life,
To rivers were transformed; whose pureness doth declare
How excellent they were by being what they are . . .
. . . [*they*] to Severn shape their course.
Drayton: Polyolbion, v. (1612).

Brec'han (*Prince*), father of St. Cadock and St. Canock, the former a martyr and the latter a confessor.

Then Cadock, next to whom comes Canock, both which were
Prince Brechan's sons, who gave the name to Brecknockshire;
The first a martyr made, a confessor the other.
Drayton: Polyolbion, xxiv. (1622).

Breck (*Alison*), an old fishwife, friend of the Mucklebackits.—*Sir W. Scott: The Antiquary* (time, George III.).

Breck (*Angus*), a follower of Rob Roy M'Gregor the outlaw.—*Sir W. Scott: Rob Roy* (time, George I.).

Breeches Bible (*The*), 1557. It was printed by Whittingham, Gilby, and Sampson. So called, because *Gen.* iii. 7 runs thus: "The eyes of them bothe were opened, . . . and they sewed figge-tree leaves together and made themselves breeches."

Breeches Review (*The*). The *Westminster Review* was so called, because Francis Place, an important shareholder, was a breeches-maker.

Bren'da [TROIL], daughter of Magnus Troil and sister of Minna.—*Sir W. Scott: The Pirate* (time, William III.).

Breng'wain, the confidante of Is'olde (2 *syl.*) wife of sir Mark king of Cornwall. Isolde was criminally attached to her nephew sir Tristram, and Brengwain assisted the queen in her intrigues.

Breng'wain, wife of Gwenwyn prince of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Brenta'no (*A*), one of inconceivable folly. The Brentanos (Clemens and Bettina) are wild erratic Germans, in whom no absurdity is inconsistent. Bettina's book, *Goethe's Correspondence with a Child* (1835), is a pure fabrication.

At the point where the folly of others ceases, that of the Brentanos begins.—*German Proverb.*

Brentford (*The two kings of*). In the duke of Buckingham's farce called *The Rehearsal* (1671), the two kings of Brentford enter hand-in-hand, dance together, sing together, walk arm-in-arm, and to heighten the absurdity, the actors represent them as smelling at the same nosegay (act ii. 2).

Some say this was a skit on Charles II. and James (afterwards James II.). Others think the persons meant were Boabdelin and Abdalla, the two contending kings of Granada.

Bres'an, a small island upon the very point of Cornwall.

Upon the utmost end of Cornwall's furrowing beak,
Where Besan from the land the tilting waves doth break.
Drayton: Polyolbion, i. (1612)

Breton. *Entêté comme le Breton.* French proverbial expression.

Breton (*Captain*), "a spirited and enterprising soldier of fortune," the lover of Clara.—*Mrs. Centlivre: The Wonder* (a comedy, 1713).

Bretwalda, the over-king of the Saxon rulers, established in England during the heptarchy. In Germany the over-king was called emperor. The bretwalda had no power in the civil affairs of the under-kings, but in times of war or danger formed an important centre. ("Walda" is Anglo-Saxon for "ruler.")

Brewer of Ghent (*The*), James van Artevelde, a great patriot. His son Philip fell in the battle of Rosbecq (fourteenth century).

Brian de Bois Guilbert (*Sir*), preceptor of the Knights Templars. He offers insult to Rebecca, the Jew's daughter, but she repels him with scorn, and, rushing to the battlement, threatens to cast herself over if he touches her.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Bria'na, the lady of a castle who demanded for toll "the locks of every lady and the beard of every knight that passed." This toll was established because sir Crudor, with whom she was in love, refused to marry her till she had provided him with human hair sufficient to "purfle a mantle" with. Sir Crudor, having been overthrown in knightly combat by sir Calidore, who refused to give "the passage pay," is made to release Briana from the condition imposed on her, and Briana swears to discontinue the discourteous toll.—*Spenser: Faërie Queene*, vi. 1 (1596).

Bri'anor (*Sir*), a knight overthrown by sir Artegal, the "Salvage Knight."—*Spenser: Faërie Queene*, iv. 5 (1596).

Briar'eos (4 *syl.*), usually called Briareus [*Bri'-a-ruce*], the giant with a hundred hands. Hence Dryden says, "And Briareus, with all his hundred hands" (*Virgil*, vi.); but Milton writes the name Briarĕos (*Paradise Lost*, i. 199).

Then, called by thee, the monster Titan came,
Whom gods Briareos men Ægĕon name.
Pope: Iliad, i.

Bri'areus (*Bold*), Handel (1685–1757).

Bri'areus of Languages, cardinal Mezzofanti, who was familiar with fifty-eight different languages. Byron calls him "a walking polyglot" (1774–1849).

Bribo'ci, inhabitants of Berkshire and the adjacent counties.—*Cæsar: Commentaries.*

Brick (*Jefferson*), a very weak, pale young man, the war correspondent of the *New York Rowdy Journal*, of which colonel Diver was editor.—*Dickens: Martin Chuzzlewit* (1844).

Bride-catching. It is a common Asiatic custom for the bridegroom to give chase to the bride, either on foot, on horseback, or in a canoe. If the bridegroom catches the fugitive, he claims her as his bride, otherwise the match is broken off. The classical tales of Hippom'enês and Atalanta will instantly recur to the reader's memory.

¶ In mythical times the savage was wont to waylay and hunt his bride; and having, as the poet says, seized her by the hair, "to nuptials rude he bore her."

A girl is first mounted, and rides off at full speed. Her lover pursues, and if he overtakes her she becomes his wife. No Kalmuck girl is ever caught unless she chooses to be so.—*Dr. Clarke.*

In Turcomania the maiden carries a lamb and kid, which must be taken from her in the chase. In Singapore the chase is made in canoes.—*Cameron.*

Bride of Aby'dos (*The*), Zulei'ka (3 *syl.*), daughter of Giaffer (2 *syl.*) pacha of Abydos. She is the troth-plight bride of Selim; but Giaffer shoots the lover, and Zuleika dies of a broken heart.—*Byron: Bride of Abydos* (1813).

Bride of Lammermoor (*The*), Lucy Ashton, in love with Edgar master of Ravenswood, but compelled to marry Frank Hayston laird of Bucklaw. She tries to murder him on the bridal night, and dies insane the day following.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

(*The Bride of Lammermoor* is one of the most finished of Scott's novels, presenting a unity of plot and action from beginning to end. The old butler, Caleb Balderston, is exaggerated and far too prominent, but he serves as a foil to the tragic scenes.)

In *The Bride of Lammermoor* we see embodied the dark spirit of fatalism—that spirit which breathes on the writings of the Greek tragedians when they traced the persecuting vengeance of destiny against the houses of Laius and Atreus. From the time that we hear the prophetic rhymes the spell begins, and the clouds blacken round us, till they close the tale in a night of horror.—*Macaulay.*

Bride of the Sea. Venice is so called from the ancient ceremony of the doge marrying the city to the Adriatic by throwing a ring into it, pronouncing these words, "We wed thee, O sea, in token of perpetual dominion."

Bridewell was a king's palace before the Conquest. Henry I. gave the stone for rebuilding it. Its name is from St. Bride (or Bridget), and her holy well. The well is now represented by an iron pump in Bride Lane.

Bridge. The imaginary bridge between earth and the Mohammedan paradise is called "All Sirat'."

¶ The rainbow bridge which spans heaven and earth in Scandinavian mythology is called "Bif'rost."

Bridge of Gold. According to German tradition, Charlemagne's spirit crosses the Rhine on a golden bridge, at Bingen, in seasons of plenty, and blesses both corn-fields and vineyards.

Thou standest, like imperial Charlemagne,
Upon thy bridge of gold.
Longfellow: Autumn.

Bridge of Sighs, the covered passage-way which connects the palace of the doge in Venice with the State prisons. Called "the Bridge of Sighs" because the condemned passed over it from the judgment-hall to the place of execution. Hood has a poem called *The Bridge of Sighs.*

The bridge in St. John's College, Cambridge, has been facetiously called "The Bridge of Grunts," the Johnians being nicknamed "pigs" or "hogs"—at least they were so in my time.

Bridges of Cane, in many parts of Spanish America, are thrown over narrow streams.

Wild-cane arch high flung o'er gulf profound.
Campbell: Gertrude of Wyoming, ii. 16 (1809).

Bridgemore (*Mr.*), of Fish Street Hill, London. A dishonest merchant, wealthy, vulgar, and purse-proud. He is invited to a *soirée* given by lord Abberville, "and counts the servants, gapes at the lustres, and never enters the drawing-room at all, but stays below, chatting with the travelling tutor."

Mrs. Bridgemore, wife of Mr. Bridgemore, equally vulgar, but with more pretension to gentility.

Miss Lucinda Bridgemore, the spiteful, purse-proud, malicious daughter of Mr. and Mrs. Bridgemore, of Fish Street Hill. She was engaged to lord Abberville, but her money would not outbalance her vulgarity and ill-temper, so the young "fashionable lover" made his bow and retired.—*Cumberland: The Fashionable Lover* (1780).

Bridgenorth (*Major Ralph*), a roundhead and conspirator; neighbour of sir Geoffrey Peveril of the Peak, a staunch cavalier.

Mrs. Bridgenorth, the major's wife.

Alice Bridgenorth, the major's daughter and heroine of the novel, who marries

Julian Peveril, a cavalier.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

BRIDGET (*Miss*), the mother of Tom Jones, in Fielding's novel called *The History of Tom Jones, a Foundling* (1750).

It has been wondered why Fielding should have chosen to leave the stain of illegitimacy on the birth of his hero . . . but had Miss Bridget been privately married . . . there could have been no adequate motive assigned for keeping the birth of the child a secret from a man so reasonable and compassionate as Allworthy.—*Encyc. Britannica* (article "Fielding").

Bridget (*Mrs.*), in Sterne's novel called *The Life and Opinions of Tristram Shandy, Gent.* (1759).

Bridget (*Mother*), aunt of Catherine Seyton, and abbess of St. Catherine.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bridget (*May*), the milkwoman at Falkland Castle.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Bridge'ward (*Peter*), the bridge-keeper of Kennaquhair ("I know not where").—*Sir W. Scott: The Abbot* (time, Elizabeth).

Bridgeward (*Peter*), warder of the bridge near St. Mary's Convent. He refuses a passage to father Philip, who is carrying off the Bible of lady Alice.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Bridgewater Treatises (*The*), founded by the right hon. and Rev. F. H. Egerton, eighth earl of Bridgewater. The subject of these treatises is to show the "power, wisdom, and goodness of God in creation." There have been eight treatises published (1833–1836). A ninth (by Babbage) was published in 1837.

Paley's *Evidences* was for many years a standard book in the University of Cambridge; but it will not bear the test of modern criticism.

Bridle. John Gower says that Rosiphele princess of Armenia, insensible to love, saw in a vision a troop of ladies splendidly mounted, but one of them rode a wretched steed, wretchedly accoutred except as to the bridle. On asking the reason, the princess was informed that the lady on the wretched horse was disgraced for cruelty to her lovers, but that the bridle had been recently given her because she had for the last month shown symptoms of true love. Moral: Hence let ladies warning take—

> Of love that they be not idle,
> And bid them think of my bridle.
> *Confessio Amantis* ("Episode of Rosiphele," 1385–1400).

Bridlegoose (*Judge*), a judge who decided the causes brought before him, not by weighing the merits of the case, but by the more simple process of throwing dice.—*Rabelais: Pantag'ruel*, iii. 39 (1545).

∴ Beaumarchais, in his *Marriage of Figaro* (1784), has introduced this judge under the name of "Brid'oison." The person satirized by Rabelais is the chancellor Poyet.

Bri'dlesly (*Joe*), a horse-dealer at Liverpool, of whom Julian Peveril bought a horse.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Brid'oison [*Bree-dwoy-zŏng'*], a stupid judge in the *Mariage de Figaro*, a comedy in French, by Beaumarchais (1784).

Bridoon (*Corporal*), in lieutenant Nosebag's regiment.—*Sir W. Scott: Waverley* (time, George II.).

Brien'nius (*Nicephorus*), the Cæsar of the Grecian empire, and husband of Anna Comne'na (daughter of Alexius Comnēnus, emperor of Greece).—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Brigado're (4 *syl.*), sir Guyon's horse. The word means "Golden-bridle."—*Spenser: Faërie Queene*, v. 3 (1596).

Brigan'tes (3 *syl.*), called by Drayton *Brig'ants*, the people of Yorkshire, Lancashire, Westmoreland, Cumberland, and Durham.

> Where in the Britons' rule of yore the Brigants swayed,
> The powerful English established . . . Northumberland [*Northumbria*].
> *Drayton: Polyolbion*, xvi. (1623).

Briggs, one of the ten young gentlemen in the school of Dr. Blimber when Paul Dombey was a pupil there. Briggs was nicknamed the "Stoney," because his brains were petrified by the constant dropping of wisdom upon them.—*Dickens: Dombey and Son* (1846).

Brigliadoro [*Bril'-ye-dor'-ro*], Orlando's steed. The word means "Golden-bridle."—*Ariosto: Orlando Furioso* (1516).

Sir Guyon's horse, in Spenser's *Faërie Queene*, is called by the same name (1596). (See BRIGADORE.)

Brigs of Ayr (*The*), a poetical chat between the Old and New Bridge across the river Doon, at Ayr, by Burns.

Brilliant (*Sir Philip*), a great fop, but brave soldier, like the famous Murat. He would dress with all the finery of a vain girl, but would share watching, toil,

and peril with the meanest soldier. "A butterfly in the drawing-room, but a lion on the battle-field." Sir Philip was a "blade of proof; you might laugh at the scabbard, but you wouldn't at the blade." He falls in love with lady Anne, reforms his vanities, and marries.—*Knowles: Old Maids* (1841).

Brilliant Madman (*The*), Charles XII. of Sweden (1682, 1697-1718).

Brillianta (*The lady*), a great wit in the ancient romance entitled *Tirante le Blanc*, author unknown.

Here [in *Tirante le Blanc*] we shall find the famous knight don Kyrie Elyson of Montalban, his brother Thomas, the knight Fonseca, . . . the stratagems of the widow Tranquil . . . and the witticisms of lady Brillianta. This is one of the most amusing books ever written.—*Cervantes: Don Quixote*, I. i. 6 (1605).

Bris (*Il conte di San*), governor of the Louvre. He is father of Valenti'na and leader of the St. Bartholomew massacre. —*Meyerbeer: Les Huguenots* (1836).

Brisac' (*Justice*), brother of Miramont.

Charles Brisac, a scholar, son of justice Brisac.

Eustace Brisac, a courtier, brother of Charles.—*Fletcher: The Elder Brother* (a comedy, printed in 1637).

Brise'is (3 *syl.*), whose real name was Hippodami'a, was the daughter of Brisês, brother of the priest Chrysês. She was the concubine of Achillês; but when Achillês bullied Agamemnon for not giving Chrysē'is to her father, who offered a ransom for her, Agamemnon turned upon him and said he would let Chryseis go, but should take Briseis instead.—*Homer: Iliad*, i.

Ovid in his *Heroïdes*, 4 *syl.*) has a letter in hexameter and pentameter verses, supposed to be addressed by Briseis to Achilles, and imploring him to take her back, as Agamemnon has consented to give her up, if he (Achilles) will return to the war.

Brisk, a good-natured conceited coxcomb, with a most voluble tongue. Fond of saying "good things," and pointing them out with such expressions as "There I had you, eh?" "That was pretty well, egad, eh?" "I hit you in the teeth there, egad!" His ordinary oath was "Let me perish!" He makes love to lady Froth.—*Congreve: The Double Dealer* (1694).

Bris'kie (2 *syl.*), disguised under the name of Putskie. A captain in the Muscovite army, and brother of general Archas "the loyal subject" of the great-duke of Moscovia.—*Fletcher: The Loyal Subject* (1618).

Bris'sotin, one of the followers of Jean Pierre Brissot, an advanced revolutionist. The Brissotins were subsequently merged in the Girondists, and the word dropped out of use.

Bristol Boy (*The*), Thomas Chatterton the poet, born at Bristol. Also called "The Marvellous Boy." Wordsworth calls him "the wondrous boy who perished in his pride" (1752-1770).

Bristol Man's Gift, a present of something which the giver pronounces to be of no use or no value to himself.

Britain, according to the British triads, was called first "The green waterfort" (*Clas Merddyn*); this was before it was populated. Its next name was "The honey isle" (*Y Vêl Ynys*). But after it was brought under one head by Prydain son of Aedd, it was called "Prydain's isle" (*Ynys Prydain*).

It has also been called "Hyperbo'rea," "Atlan'tica," "Cassit'eris," "Roma'na," and "Thulê." Also "Yr Ynys Wen" ("the white island"), and some will have that the word Albion is derived from the Latin, *albus*, "white," and that the island was so called from "its white cliffs"—an etymology only suited to fable.

Bochart says *Baratanic* ("country of tin"), a Phœnician word, contracted into *B'ratan'*, is the true derivation.

N.B.—*Britain*, in Arthurian romance, always means Brittany. England is called Logris or Logria.

Britain (*Benjamin*), in Dickens's *Battle of Life* (1846).

Britan'nia. The Romans represented the island of Great Britain by the figure of a woman seated on a rock, from a fanciful resemblance thereto in the general outline of the island. The idea is less poetically expressed by "An old witch on a broomstick."

(The effigy of Britannia on our copper coin dates from the reign of Charles II. (1672), and was engraved by Roetier from a drawing by Evelyn.)

It is not known for certainty which of the court favourites of Charles II. is meant to be represented by the effigy. Some say Frances Theresa Stuart, duchess of Richmond; others think it is intended for Barbara Villiers, duchess of Cleveland; but as the effigy was first struck on the coin in 1672, and Louise de Querouaille was created duchess of Portsmouth in 1673, probably the French favourite was honoured by being selected for the academy figure.

Britannia, the name of the ship under the command of captain Albert, in Falconer's poem called *The Shipwreck*. It was dashed to pieces on the projecting

verge of cape Colonna, the most southern point of Attica (1756).

Britannia Redivi'vus, a poem on the birth of James [II.] by Dryden.

Britannia's Pastorals, by W. Browne. Book i. published in 1613; book ii., in 1616; and book iii., in 1652.

British Apollo (*The*), containing answers to 2000 questions on arts and sciences, some serious and some humorous (1740), by a "Society of Gentlemen."

British History of Geoffrey of Monmouth, is a translation of a Welsh Chronicle. It is in nine books, and contains a "history" of the Britons and Welsh from Brutus, great-grandson of the Trojan Æneas to the death of Cadwallo or Cadwallader in 688. This Geoffrey was first archdeacon of Monmouth, and then bishop of St. Asaph. The general outline of the work is the same as that given by Nennius three centuries previously. Geoffrey's *Chronicle*, published about 1143, formed a basis for many subsequent "historical" works. A compendium by Diceto is published in Gale's *Chronicles*.

N.B.—It has its value as an ancient chronicle, but is wholly worthless as a history of facts.

British Lion (*The*), the spirit or pugnacity of the British nation, as opposed to *John Bull*, which symbolizes the substantiality, obstinacy, and solidity of the British nation, with all its prejudices and national peculiarities. To rouse John Bull is to tread on his corns, to rouse the British Lion is to blow the war-trumpet in his ears. The *British Lion* also means the most popular celebrity of the British nation for the time being.

Our glorious constitution is owing to the habit which the British Lion observes of sitting over his wine after dinner.—*W. Jerdan.*

British Pausanias (*The*), W. Camden, the antiquary (1551-1623).

British Soldiers' Battle (*The*), the battle of Inkerman, November 5, 1854.

For stubborn valour, for true old English resolution to fight it out to the last, amid every disadvantage and against almost overwhelming odds, men will for ages point to Inkerman, "The British Soldiers' Battle."—*Sir E. Creasy: The Fifteen Decisive Battles* (preface).

Brit'omart, the representative of chastity. She was the daughter and heiress of king Ryence of Wales, and her legend forms the third book of the *Faërie Queene*. One day, looking into Venus's looking-glass, given by Merlin to her father, she saw therein sir Artegal, and fell in love with him. Her nurse Glaucê (2 *syl.*) tried by charms "to undo her love," but "love that is in gentle heart begun no idle charm can remove." Glaucê, finding her "charms" ineffectual, took her to Merlin's cave in Carmarthen, and the magician told her she would be the mother of a line of kings (*the Tudors*), and after twice 400 years one of her offspring, "a royal virgin," would shake the power of Spain. Glaucê now suggested that they should start in quest of sir Artegal, and Britomart donned the armour of An'gela (queen of the Angles), which she found in her father's armoury, and taking a magic spear which "nothing could resist," she sallied forth. Her adventures allegorize the triumph of chastity over impurity: Thus in Castle Joyous, Malacasta (*lust*), not knowing her sex, tried to seduce her, "but she flees youthful lust, which wars against the soul." She next overthrew Marinel, son of Cym'oent. Then made her appearance as the Squire of Dames. Her last achievement was the deliverance of Am'oret (*wifely love*) from the enchanter Būsirane. Her marriage is deferred to bk. v. 6, when she tilted with sir Artegal, who "shares away the ventail of her helmet with his sword," and was about to strike again when he became so amazed at her beauty that he thought she must be a goddess. She bade the knight remove his helmet, at once recognized him, consented "to be his love, and to take him for her lord."—*Spenser: Faërie Queene*, iii. (1590).

She charmed at once and tamed the heart,
Incomparable Britomart.
Sir W. Scott.

Briton (*Colonel*), a Scotch officer, who sees donna Isabella jump from a window in order to escape from a marriage she dislikes. The colonel catches her, and takes her to the house of donna Violante, her friend. Here he calls upon her, but don Felix, the lover of Violante, supposing Violante to be the object of his visits, becomes jealous, till at the end the mystery is cleared up, and a double marriage is the result.—*Mrs. Centlivre: The Wonder* (1714).

Broad Grins, a series of farcical tales in verse by G. Colman the younger (1797).

Broadside (*A*). To constitute a broadside, the matter should be printed on the entire sheet, on one side of the paper only, not in columns, but in one measure. It matters not which way of the paper the printing is displayed, or

what the size of type, provided the whole is presented to the eye in one view. Although the entire matter of a broadside must be contained on one side of a sheet of paper, an endorsement may be allowed.

Brob'dingnag, a country of enormous giants, to whom Gulliver was a tiny dwarf. They were as tall "as an ordinary church steeple," and all their surroundings were in proportion.

Yon high church steeple, yon gawky stag,
Your husband must come from Brobdingnag.
Kane O'Hara: Midas (1764).

Brock (*Adam*), in *Charles XII.*, an historical drama by Planché (1828).

Broken Feather. *A broken feather in his wing,* a scandal connected with one's name, a blot on one's 'scutcheon.

If an angel were to walk about, Mrs. Sam Hurst would never rest till she had found out where he came from.
And perhaps whether he had a broken feather in his wing.—*Mrs. Oliphant: Phœbe, jun.*, ii. 6.

Broken-Girth-Flow (*Laird of*), one of the Jacobite conspirators in *The Black Dwarf*, a novel by sir W. Scott (time, Anne).

Broken Heart (*The*), a tragedy by John Ford (1633). (See CALANTHA.)

Broker of the Empire (*The*). Dari'us, son of Hystaspês, was so called by the Persians from his great care of the financial condition of his empire.

Bro'mia, wife of Sosia (slave of Amphitryon), in the service of Alcme'na. A nagging termagant, who keeps her husband in petticoat subjection. She is not one of the characters in Molière's comedy of *Amphitryon.—Dryden: Amphitryon* (1690).

Bromton's Chronicle (time, Edward III.), that is, "The Chronicle of John Bromton," printed among the *Decem Scriptores*, under the titles of "Chronicon Johannis Bromton," and "Johanensis Historia a Johanne Bromton," abbot of Jerevaux, in Yorkshire. It commences with the conversion of the Saxons by St. Augustin, and closes with the death of Richard I. in 1199. Selden has proved that the chronicle was not *written* by Bromton, but was merely brought to the abbey while he was abbot.

Bronté (*2 syl.*). (See BELL.)

Bron'tes (*2 syl.*), one of the Cyclops, hence a blacksmith generally. Called Bronteus (*2 syl.*) by Spenser, *Faërie Queene*, iv. 5 (1596).

Not with such weight, to frame the forky brand,
The ponderous hammer falls from Brontês' hand.
Jerusalem Delivered, xx. (Hool's translation).

Bronze (*1 syl.*). *The Age of Bronze.* A poem in heroic verse on Napoleon, his victories, his fall, and the effects produced by liberating the spirit of Liberty. Clause iii. contains some excellent lines—

But where is he, the modern, mightier far,
Who, born no king, made monarchs draw his car? . . .

Bronzely (*2 syl.*), a mere rake, whose vanity was to be thought "a general seducer."—*Mrs. Inchbald: Wives as they Were, and Maids as they Are* (1797).

Bron'zomarte (*3 syl.*), the sorrel steed of sir Launcelot Greaves. The word means a "mettlesome sorrel."—*Smollett: Sir Launcelot Greaves* (1756).

Brook (*Master*), the name assumed by Ford when sir John Falstaff makes love to his wife. Sir John, not knowing him, confides to him every item of his amour, and tells him how cleverly he has duped Ford by being carried out in a buck-basket before his very face.—*Shakespeare: Merry Wives of Windsor* (1601).

Brook Street (Grosvenor Square, London) is so called from a brook or stream which at one time ran down that locality.

Broo'ker, the man who stole the son of Ralph Nickleby out of revenge, called him "Smike," and put him to school at Dotheboys Hall, Yorkshire. His tale is told pp. 594-5 (original edit.).—*Dickens: Nicholas Nickleby* (1838).

Brother Jon'athan. When Washington was in want of ammunition, he called a council of officers; but no practical suggestion being offered, he said, "We must consult brother Jonathan," meaning his excellency Jonathan Trumbull, the elder governor of the state of Connecticut. This was done, and the difficulty surmounted. "To consult brother Jonathan" then became a set phrase, and "Brother Jonathan" became the "John Bull" of the United States.—*Bartlett: Dictionary of Americanisms.*

Brother Sam, the brother of lord Dundreary, the hero of a comedy based on a German drama, by John Oxenford, with additions and alterations by E. A. Sothern and T. B. Buckstone.—Supplied by T. B. Buckstone, esq.

Brothers (*The*), a comedy by Richard Cumberland (1769). (For the plot, see BELFIELE, BROTHERS.)

∴ Wordsworth has a poem with the same title, written in 1800.

Brougham's Plaid Trousers. The story goes that lord Brougham [*Broom*] once paid a visit to a great cloth factory in the north, and was so pleased with one of the patterns that he requested to be supplied with "a dozen pieces for his own use," meaning, of course, enough for a dozen pairs of trousers. The clothier sent him "a dozen pieces," containing several hundred yards, so that his lordship was not only set up for life in plaid for trousers, but had enough to supply a whole clan.

Browdie (*John*), a brawny, big-made Yorkshire corn-factor, bluff, brusque, honest, and kind-hearted. He befriends poor Smike, and is much attached to Nicholas Nickleby. John Browdie married Matilda Price, a miller's daughter.—*Dickens: Nicholas Nickleby* (1838).

BROWN (*Vanbeest*), lieutenant of Dirk Hatteraick.—*Sir W. Scott: Guy Mannering* (time, George II.).

Brown (*Jonathan*), landlord of the Black Bear at Darlington. Here Frank Osbaldistone meets Rob Roy at dinner.—*Sir W. Scott: Rob Roy* (time, George I.).

Brown (*Mrs.*), the widow of the brother-in-law of the hon. Mrs. Skewton. She had one daughter, Alice Marwood, who was first cousin to Edith (Mr. Dombey's second wife). Mrs. Brown lived in great poverty, her only known vocation being "to strip children of their clothes, which she sold or pawned."—*Dickens: Dombey and Son* (1846).

Brown (*Mrs.*), a "Mrs. John Bull," with all the practical sense, kind-heartedness, absence of conventionality, and the prejudices of a well-to-do but half-educated Englishwoman of the middle shop class. She passes her opinions on all current events, and travels about, taking with her all her prejudices, and despising everything which is not English. — Arthur Sketchley [Rev. George Rose].

Brown (*Yellowish*). (See ISABELLA.)

Brown the Younger (*Thomas*), the *nom de plume* of Thomas Moore, in *The Two-penny Post-bag*, a series of witty and very popular satires on the prince regent (afterwards George IV.), his ministers, and his boon companions. Also in *The Fudge Family in Paris*, and in *The Fudges in England* (1835).

Brown, Jones, and Robinson, three Englishmen who travel together. Their adventures, by Richard Doyle, were published in *Punch*. In them is held up to ridicule the *gaucherie*, the contracted notions, the vulgarity, the conceit, and the general snobbism of the middle-class English abroad.

Browne (*General*) paid a visit to lord Woodville. His bedroom for the night was the "tapestried chamber," where he saw the apparition of "the lady in the sacque;" and next morning he relates his adventure.—*Sir W. Scott: The Tapestried Chamber* (time, George III.).

Browne (*Hablot Knight*) illustrated some of Dickens's novels, and took the pseudonym of "Phiz" (1812-1882).

Brown's School Days (*Tom*), a story by T. Hughes (1856).

Browns. *To astonish the Browns*, to do or say something regardless of the annoyance it may cause or the shock it may give to Mrs. Grundy. Anne Boleyn had a whole clan of Browns, or "country cousins," who were welcomed at court in the reign of Elizabeth. The queen, however, was quick to see what was *gauche*, and did not scruple to reprove them for uncourtly manners. Her plainness of speech used quite to "astonish the Browns."

Brownists. (See *Dictionary of Phrase and Fable*, p. 181.)

Brownlow, a most benevolent old gentleman, who rescued Oliver Twist from his vile associates. He refused to believe in Oliver's guilt of theft, although appearances were certainly against him, and he even took the boy into his service.—*Dickens: Oliver Twist* (1837).

Brox'mouth (*John*), a neighbour of Happer the miller.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Bruce (*The*), an epic poem by John Barbour (1376). There was published an edition in 1869. It is in octo-syllabic verse, and runs to about 14,000 lines. The subject is the adventures of Robert I. of Scotland.

Bruce and the Spider. The popular tradition is that in the spring of 1305, Robert Bruce was crowned at Scone king of Scotland; but, being attacked by the English, he retreated first to the wilds of Athole, and then to the little island of Rathlin, off the north coast of Ireland,

and all supposed him to be dead. While lying perdu in Rathlin, he one day noticed a spider near his bed try six times to fix its web on a beam in the ceiling. "Now shall this spider (said Bruce) teach me what I am to do, for I also have failed six times." The spider made a seventh effort, and succeeded; whereupon Bruce left the island (in the spring of 1307), and collecting together 300 followers, landed at Carrick, and at midnight surprised the English garrison in Turnberry Castle; he next overthrew the earl of Gloucester, and in two years made himself master of well-nigh all Scotland, which Edward III. declared in 1328 to be an independent kingdom. Sir Walter Scott tells us, in his *Tales of a Grandfather* (p. 26, col. 2), that in remembrance of this incident, it has always been deemed a foul crime in Scotland for any of the name of Bruce to injure a spider.

"I will grant you, my father, that this valiant burgess of Perth is one of the best-hearted men that draws breath . . . He would be as loth, in wantonness, to kill a spider, as if he were a kinsman to king Robert of happy memory."—*Sir W. Scott: Fair Maid of Perth*, ch. ii. (1828).

¶ *Frederick the Great and the Spider.* While Frederick II. was at Sans Souci, he one day went into his ante-room, as usual, to drink a cup of chocolate, but set his cup down to fetch his handkerchief from his bedroom. On his return he found a great spider had fallen from the ceiling into his cup. He called for fresh chocolate, and next moment heard the report of a pistol. The cook had been suborned to poison the chocolate, and, supposing his treachery had been found out, shot himself. On the ceiling of the room in Sans Souci a spider has been painted (according to tradition) in remembrance of this story.

¶ *Mahomet and the Spider.* When Mahomet fled from Mecca, he hid in a certain cave, and the Koreishites were close upon him. Suddenly an acacia in full leaf sprang up at the mouth of the cave, a wood-pigeon had its nest in the branches, and a spider had woven its net between the tree and the cave. When the Koreishites saw this, they felt persuaded that no one could have recently passed that way, and went on.

¶ A kindred story is told of David, who was saved from the hand of Saul in pursuit of him, by the web of a spider over the mouth of a cave in the desert of Ziph.

Bru'el, the name of the goose, in the tale of *Reynard the Fox*. The word means the "Little roarer" (1498).

Bru'in, the name of the bear, in the best-epic called *Reynard the Fox*. Hence a bear in general. The word means the "Brown one" (1498).

Bru'in, one of the leaders arrayed against Hudibras. He is meant for one Talgol, a Newgate butcher, who obtained a captain's commission for valour at Naseby. He marched next to Orsin [*Joshua Gosling*, landlord of the bear-gardens at Southwark]. — *S. Butler: Hudibras*, i. 3 (1663).

Bruin (*Mrs.* and *Mr.*), daughter and son-in-law to sir Jacob Jollup. Mr. Bruin is a huge bear of a fellow, and rules his wife with scant courtesy.—*Foote: The Mayor of Garratt* (1763).

Brulgrud'dery (*Dennis*), landlord of the Red Cow, on Muckslush Heath. He calls himself "an Irish gintleman bred and born." He was "brought up to the church," *i.e.* to be a church beadle, but lost his place for snoring at sermon-time. He is a sot, with a very kind heart, and is honest in great matters, although in business he will palm off an old cock for a young capon.

Mrs. Brulgruddery, wife of Dennis, and widow of Mr. Skinnygauge, former landlord of the Red Cow. Unprincipled, self-willed, ill-tempered, and over-reaching. Money is the only thing that moves her, and when she has taken a bribe she will whittle down the service to the finest point.—*Colman: John Bull* (1805).

Brumo, a place of worship in Craca (one of the Shetland Isles).

Far from his friends they placed him in the horrid circle of Brumo, where the ghosts of the dead howl round the stone of their fear.—*Ossian: Fingal*, vi.

Brun'cheval "the Bold," a paynim knight, who tilted with sir Satyrane; both were thrown to the ground together at the first encounter.—*Spenser: Faërie Queene*, iv. 4 (1596).

Brunell'o, a deformed dwarf, who at the siege of Albracca stole Sacripan'te's charger from between his legs without his knowing it. He also stole Angelica's magic ring, by means of which he released Roge'ro from the castle in which he was imprisoned. Ariosto says that Agramant gave the dwarf a ring which had the power of resisting magic.—*Bojardo: Orlando Innamorato* (1495); and *Ariosto: Orlando Furioso* (1516).

"I," says Sancho, "slept so soundly upon Dapple, that the thief had time enough to clap four stakes under the four corners of my pannel, and to lead away the beast from under my legs without waking me."—*Cervantes: Don Quixote*, II. i. 4 (1615).

Brunenburg (*Battle of*), referred to in Tennyson's *King Harold*, is the victory obtained in 938 by king Athelstan over the Danes.

Brunetta, mother of Chery (who married his cousin Fairstar).—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Brunetta, the rival beauty of Phyllis. On one occasion Phyllis procured a most marvellous fabric of gold brocade in order to eclipse her rival; but Brunetta arrayed her train-bearer in a dress of the same material, and cut in the same fashion. Phyllis was so annoyed that she went home and died.—*The Spectator.*

Brunhild, queen of Issland, who made a vow that none should win her who could not surpass her in three trials of skill and strength: (1) hurling a spear; (2) throwing a stone; and (3) jumping. Günther king of Burgundy undertook the three contests, and by the aid of Siegfried succeeded in winning the martial queen. *First*, hurling a spear that three men could scarcely lift: the queen hurled it towards Günther, but Siegfried, in his invisible cloak, reversed its direction, causing it to strike the queen and knock her down. *Next*, throwing a stone so huge that twelve brawny men were employed to carry it: Brunhild lifted it on high, flung it twelve fathoms, and jumped beyond it. Again Siegfried helped his friend to throw it further, and in leaping beyond the stone. The queen, being fairly beaten, exclaimed to her liegemen, "I am no longer your queen and mistress; henceforth are ye the liegemen of Günther" (lied vii.). After marriage Brunhild was so obstreperous that the king again applied to Siegfried, who succeeded in depriving her of her ring and girdle, after which she became a very submissive wife.—*The Nibelungen Lied.*

Bru'no (*Bishop*), bishop of Herbipolita'num. Sailing one day on the Danube with Henry III. emperor of Germany, they came to Ben Strudel ("the devouring gulf"), near Grinon Castle, in Austria. Here the voice of a spirit clamoured aloud, "Ho! ho! Bishop Bruno, whither art thou travelling? But go thy ways, bishop Bruno, for thou shalt travel with me to-night." At night, while feasting with the emperor, a rafter fell on his head and killed him. Southey has a ballad called *Bishop Bruno*, but it deviates from the original legend given by Heywood in several particulars: It makes bishop Bruno hear the voice first on his way to the emperor, who had invited him to dinner; next, at the beginning of dinner; and thirdly, when the guests had well feasted. At the last warning an ice-cold hand touched him, and Bruno fell dead in the banquet-hall.

Brush, the impertinent English valet of lord Ogleby. If his lordship calls, he never hears unless he chooses; if his bell rings, he never answers it till it suits his pleasure. He helps himself freely to all his master's things, and makes love to all the pretty chambermaids he comes into contact with.—*Colman and Garrick: The Clandestine Marriage* (1766).

Bruss (*Robert the*), an historical poem by Barbour, father of the Scotch vernacular poets. This Robert was Robert I. of Scotland (1276, 1306–1329). John Barbour lived 1316–1395. The full title of his poem is *The Gestes* of king Robert Bruce; it consists of 14,000 lines, and may be divided into twenty books. The verses are octosyllabic like Scott's *Marmion*, etc.

Brut (*Le*), a metrical chronicle of Maître Wace, canon of Caen, in Normandy. It contains the earliest history of England, and other historical legends (twelfth century).

Brute (1 *syl.*), the first king of Britain (in mythical history). He was the son of Æneas Silvius (grandson of Ascanius and great-grandson of Æneas of Troy). Brute called London (the capital of his adopted country) Troynovant (*New Troy*). The legend is this: An oracle declared that Brute should be the death of both his parents; his mother died in childbirth, and at the age of 15 Brute shot his father accidentally in a deer-hunt. Being driven from Alba Longa, he collected a band of old Trojans and landed at Totness, in Devonshire. His wife was Innogen, daughter of Pandra'sus king of Greece. His tale is told at length in the *Chronicles* of Geoffrey of Monmouth, in the first song of Drayton's *Polyolbion*, and in Spenser's *Faërie Queene*, ii.

Brute (*Sir John*), a coarse, surly, ill-mannered brute, whose delight was to "provoke" his young wife, who he tells

as "is a young lady, a fine lady, a witty lady, and a virtuous lady, but yet I hate her." In a drunken frolic he intercepts a tailor taking home a new dress to lady Brute; he insists on arraying himself therein, is arrested for a street row, and taken before the justice of the peace. Being asked his name, he gives it as "lady John Brute," and is dismissed.

Lady Brute, wife of sir John. She is subjected to divers indignities, and insulted morn, noon, and night, by her surly, drunken husband. Lady Brute intrigues with Constant, a former lover; but her intrigues are more mischievous than vicious.—*Vanbrugh: The Provoked Wife* (1697).

The coarse pot-house valour of "sir John Brute" (Garrick's famous part) is well contrasted with the fine-lady airs and affectation of his wife. [Surely this must be an error. It applies to "lady *Fanciful*," but not to "lady *Brute*."]—*R. Chambers: English Literature*, ii. 398.

Brute Green-Shield, the successor of Ebranc king of Britain. The mythical line is: (1) Brute, great-great-grandson of Ænēas; (2) Locrin, his son; (3) Guendolen, the widow of Locrin; (4) Ebranc; (5) Brute Green-Shield. Then follow in order Leil, Hudibras, Bladud, Leir [Shakespeare's "Lear"], etc.

. . . of her courageous kings,
Brute Green-Shield, to whose name we providence impute
Divinely to revive the land's first conqueror, Brute.
Drayton: Polyolbion, viii. (1613).

Brute's City, London, called Troynovant or Trinovant (*New Troy*).

The goodly Thames near which Brute's city stands,
Drayton: Polyolbion, xvi. (1613).

(Of course *Trinovant* is so called from the Trinovantês or Trinobantês, a Celtic tribe settled in Essex and Middlesex when Cæsar invaded the island.)

Bru'ton Street (London), so called from Bruton, in Somersetshire, the seat of John lord Berkeley of Stratton.

Brutus (*Lucius Junius*), first consul of Rome, who condemned his own two sons to death for joining a conspiracy to restore Tarquin to the throne from which he had been banished. This subject was dramatized by N. Lee (1679) and John H. Payne, under the title of *Brutus, or The Fall of Tarquin* (1820). Alfieri, in 1783, wrote an Italian tragedy on the same subject. In French we have the tragedies of Arnault (1792) and Ponsard (1843). (See LUCRETIA.)

The elder Kean on one occasion consented to appear at the Glasgow Theatre for his son's benefit. The play chosen was Payne's *Brutus*, in which the father took the part of "Brutus" and Charles Kean that of "Titus." The audience sat suffused in tears during the pathetic interview, till "Brutus" falls on the neck of "Titus," exclaiming, in a burst of agony, "Embrace thy wretched father!" when the whole house broke forth into peals of approbation. Edmund Kean then whispered in his son's ear, "Charlie, we are doing the trick."—*W. C. Russell: Representative Actors*, 476.

¶ *Junius Brutus.* So James Lynch Fitz-Stephen has been called, because (like the first consul of Rome) he condemned his own son to death for murder; and, to prevent a rescue, caused him to be executed from the window of his own house in Galway (1493).

The Spanish Brutus, Alfonso Perez de Guzman, governor of Tarifa in 1293. Here he was besieged by the infant don Juan, who had revolted against his brother, king Sancho IV.; and, having Guzman's son in his power, threatened to kill him unless Tarifa was given up to him. Guzman replied, "Sooner than be guilty of such treason, I will lend Juan a dagger to slay my son;" and so saying tossed his dagger over the wall. Sad to say, Juan took the dagger, and assassinated the young man there and then (1258-1309).

Brutus (*Marcus*), said to be the son of Julius Cæsar by Servilia.

Brutus' bastard hand
Stabb'd Julius Cæsar.
Shakespeare: Henry VI. act iv. sc. 1 (1591).

This Brutus is introduced by Shakespeare in his tragedy of *Julius Cæsar*, and the poet endows him with every quality of a true patriot. He loved Cæsar much, but he loved Rome more.

John P. Kemble seems to me always to play best those characters in which there is a predominating tinge of some over-mastering passion. . . . The patrician pride of "Coriolanus," the stoicism of "Brutus," the vehemence of "Hotspur," mark the class of characters I mean.—*Sir W. Scott.*

In the life of C. M. Young, we are told that Edmund Kean in "Hamlet," "Coriolanus," "Brutus" . . . never approached within any measurable distance of the learned and majestic Kemble.

Brutus. Et tu, Brute! Shakespeare, on the authority of Suetōnius, puts these words into the mouth of Cæsar when Brutus stabbed him. Shakespeare's drama was written in 1607, and probably he had seen *The True Tragedy of Richard duke of York* (1600), where these words occur; but even before that date H. Stephens had said—

Jule Cesar, quand il vit que Brutus aussi estoit de ceux qui luy tirient des coups d'espee, luy dit, *Kai sy teknon!* c'est à dire. . . . Et toy mon fils, en es tu aussi.—*Deux Dial. du Nouveau Lang. Franc* (1583).

Brutus and Cicero. Cicero says, "Cæsare interfecto, statim, cruentum alte extollens M. Brutus pugionem *Ciceronem* nominatim exclamavit, atque si

recuperatam libertatem est gratulatus."—*Philippics*, ii. 12.

When Brutus rose,
Refulgent from the stroke of Cæsar's fate,
. . . [*he*] called aloud
On Tully's name, and shook his crimson steel,
And bade the "father of his country" hail.
Akenside: Pleasures of Imagination, i.

Bryce's Day (*St.*), November 13. On St. Bryce's Day, 1002, Ethelred caused all the Danes in the kingdom to be secretly murdered in one night.

In one night the throats of all the Danish cut.
Drayton: Polyolbion, xii (1613).

Bry'done (*Elspeth*) or Glendinning, widow of Simon Glendinning, of the Tower of Glendearg.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Bubas'tis, the Dian'a of Egyptian mythology. She was the daughter of Isis and sister of Horus.

Bubenburg (*Sir Adrian de*), a veteran knight of Berne.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Bucca, goblin of the wind in Celtic mythology, and supposed by the ancient inhabitants of Cornwall to foretell shipwrecks.

Bucen'taur, the Venetian State galley used by the doge when he went "to wed the Adriatic." In classic mythology the bucentaur was half man and half ox.

Buceph'alos ["*bull-headed*"], the name of Alexander's horse, which cost £3500. It knelt down when Alexander mounted, and was 30 years old at its death. Alexander built a city called Bucephala in its memory.

The Persian Bucephalos, Shibdiz, the famous charger of Chosroes Parviz.

Buck'et (*Mr.*), a shrewd detective officer, who cleverly discovers that Hortense, the French maidservant of lady Dedlock, was the murderer of Mr. Tulkinghorn, and not lady Dedlock who was charged with the deed by Hortense.—*Dickens: Bleak House* (1853).

BUCKINGHAM (*George Villiers, first duke of*), the profligate favourite of James I., who called him "Steenie" from his beauty, a pet corruption of Stephen, whose face at martyrdom was "as the face of an angel." This was the duke who was assassinated by Fenton (1592-1628). He is introduced by sir W. Scott in *The Fortunes of Nigel*. (See Dumas, *The Three Musketeers.*)

Buckingham (*George Villiers, second duke of*), son of the preceding, and favourite of Charles II. He made the "whole body of vice his study." His name furnishes the third letter of the famous anagram "CABAL." This was the duke who wrote *The Rehearsal*. He is introduced by sir W. Scott in *Peveril of the Peak*, and by Dryden in his *Absalom and Achitophel*, who called him Zimri (*q.v.*). He died in very reduced circumstances in the house of one of his tenants in Yorkshire (1627-1688). Pope says the house was a sordid inn.

In the worst inn's worst room, with mat half-hung,
The floor of plaister, and the walls of dung,
On once a flock bed, but repaired with straw,
With tape-tied curtains, never meant to draw . . .
Great Villiers lies—alas! how changed from him,—
That life of pleasure, and that soul of whim!
Pope: Moral Essays, iii.

Buckingham (*Henry duke of*) was Henry Stafford, son and heir of Humphrey Stafford duke of Buckingham. He was made hereditary lord high constable in 1483. Shakespeare says (in *Richard III.*) that Buckingham, alarmed at the execution of Hastings, fled to Brecknock, in Wales, where he had a castle. Here he collected together a levy, which was easily dispersed; and Buckingham, being taken prisoner, was brought to Salisbury, and beheaded in 1521 (*Richard III.* act v. sc. 1).

Sackville, in *A Mirrour for Magistrayles* (1587), gives a slightly different account—

Then first came Henry, duke of Buckingham,
His cloke of blacke al pilde and quite forworn.
Mirrour for Magistrayles.

The ghost of Buckingham tells Thomas Sackville that he and king Richard III. had so plotted together, and were so privy to each other's guilt, that each sought to kill the other. Richard having discovered the treasonable designs of Buckingham, he [the duke] fled to John Banastar, a man who had received great favours of the duke, and professed himself his fast friend; but, for the sake of £1000 blood-money, Banastar betrayed the duke to John Mitton, sheriff of Shropshire, and Mitton delivered up the duke to the king.

Buckingham (*Mary duchess of*), introduced by sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Bucklaw (*The laird of*), afterwards laird of Girnington. His name was Frank Hayston. Lucy Ashton plights her troth to Edgar master of Ravenswood, and they exchange love-tokens at the Mermaid's Fountain; but her father, sir William Ashton, for mercenary motives, promises her in marriage to the laird of Bucklaw, and as she signs the articles Edgar suddenly appears at the castle. They return to each other their love-tokens, and Lucy is married to the laird; but on the wedding night the bridegroom is found dangerously wounded in the

bridal chamber, and the bride hidden in the chimney-corner, insane. Lucy dies in convulsions, but Bucklaw recovers and goes abroad.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Buckle (*Put into*), put into pawn at the rate of 40 per cent. interest.

To talk buckle, to talk about marriage.

I took a girl to dinner who talked buckle to me, and the girl on the other side talked balls.—*Vera*, 154.

Bucklers-bury (London), so called from one Buckle, a grocer (*Old and New London*). In the reign of Elizabeth and long afterwards Bucklersbury was chiefly inhabited by druggists, who sold green and dried herbs. Hence Falstaff says to Mrs. Ford, he could not assume the ways of those "lisping hawthorn buds [*i.e. young fops*], who smell like Bucklers-bury in simple-time." — *Shakespeare: Merry Wives of Windsor*, act iii. sc. 3 (1601).

Bude Light, a light devised by Mr. Gurney of Bude, in Cornwall. Intense light is obtained by supplying the burner with an abundant stream of oxygen. The principle of the Argand lamp is also a free supply of oxygen. Gurney's invention is too expensive to be of general service, but an intense light is obtained by reflectors and refractors called *Bude lights*, although they wholly differ in principle from Gurney's invention.

Buffoon (*The Pulpit*). Hugh Peters is so called by Dugdale (1599–1660).

Bug Bible (*The*), 1551. Matthew's Bible is so called, because *Psa* xci. 5 reads, "Thou shalt not be afraid of the bugges [bogies] by night."

Bug Jargal, a negro, passionately in love with a white woman, but tempering the wildest passion with the deepest respect.—*Hugo: Bug Jargal* (a novel).

Bulbul, a nightingale, any singer of ditties. When, in *The Princess* (by Tennyson), the prince, disguised as a woman, enters with his two friends (similarly disguised) into the college to which no man was admitted, he sings; and the princess, suspecting the fraud, says to him, "Not for thee, O bulbul, any rose of Gulistan shall burst her veil," *i.e.* "O singer, do not suppose that any woman will be taken in by such a flimsy deceit." The bulbul loved the rose, and Gulistan means the "garden of roses." The prince was the bulbul, the college was Gulistan, and the princess the rose sought.—*Tennyson: The Princess*, iv.

Bulbul-He'zar, the talking bird, which was joined in singing by all the song-birds in the neighbourhood. (See TALKING BIRD.)—*Arabian Nights* ("The Two Sisters," the last story).

Bulis, mother of Egyp'ius of Thessaly. Egypius entertained a criminal love for Timandra, the mother of Neoph'ron, and Neophron was guilty of a similar passion for Bulis. Jupiter changed Egypius and Neophron into vultures, Bulis into a duck, and Timandra into a sparrow-hawk.—*Classic Mythology*.

Bull (*A*), a species of inadvertent wit, arising either from a blunder of facts or analogies, or from an irreconcilable connection of the close of a sentence with its commencement. The well-known quotation of sir Boyle Roche, M.P., will serve for an example: "Mr. Speaker, how could I have been in two places at the same time, unless I were a bird?" (See ROCHE.)

(Maria Edgeworth, in 1802, wrote an essay on *Irish Bulls*.)

Bull (*John*), the English nation personified, and hence any typical Englishman.

Bull in the main was an honest, plain-dealing fellow, choleric, bold, and of a very inconstant temper. He dreaded not old Lewis [*Louis XIV.*], either at back-sword, single falchion, or cudgel-play; but then he was very apt to quarrel with his best friends, especially if they pretended to govern him. If you flattered him, you might lead him as a child. John's temper depended very much upon the air; his spirits rose and fell with the weather-glass. He was quick, and understood business well; but no man alive was more careless in looking into his accompts, nor more cheated by partners, apprentices, and servants. . . . No man kept a better house, nor spent his money more generously.—Chap. 5.

(The subject of Dr. Arbuthnot's *History of John Bull* is the "Spanish Succession" in the reigns of Louis XIV. and queen Anne.)

Mrs. Bull, queen Anne, "very apt to be choleric." On hearing that Philip Baboon (*Philippe duc d'Anjou*) was to succeed to lord Strutt's estates (*i.e. the Spanish throne*), she said to John Bull—

"You sot, you loiter about ale-houses and taverns, spend your time at billiards, ninepins, or puppet-shows, never minding me nor my numerous family. Don't you hear how lord Strutt [*the king of Spain*] has bespoke his liveries at Lewis Baboon's shop [*France*]? . . . Fie upon it! Up, man! . . . I'll sell my shift before I'll be so used."—Chap. 4.

John Bull's Mother, the Church of England.

John had a mother, whom he loved and honoured extremely; a discreet, grave, sober, good-conditioned, cleanly old gentlewoman as ever lived. She was none of your cross-grained, termagant, scolding jades . . . always censuring your conduct . . . on the contrary, she was of a meek spirit . . . and put the best con-

struction upon the words and actions of her neighbours. . . . She neither wore a ruff, forehead cloth, nor high-crowned hat. . . . She scorned to patch and paint, yet she loved cleanliness. . . . She was no less genteel in her behaviour . . . in the due mean between one of your affected curtsying pieces of formality, and your ill-mannered creatures which have no regard to the common rules of civility.—*Part* ii. 1.

John Bull's Sister Peg, the Scotch, in love with Jack (*Calvin*).

John had a sister, a poor girl that had been reared . . . on oatmeal and water . . . and lodged in a garret exposed to the north wind. . . . However, this usage . . . gave her a hardy constitution. . . . Peg had, indeed, some odd humours and comical antipathies, . . . she would faint at the sound of an organ, and yet dance and frisk at the noise of a bagpipe.—*Dr. Arbuthnot History of John Bull*, ii. 2 (1712).

*** George Colman the younger produced a comedy called *John Bull*, in 1805.

Bull-dog, rough iron.

A man was putting some *bull-dog* into the rolls, when his spade caught between the rolls.—*Times*.

Bull-dogs, the two menservants of a university proctor, who follow him in his rounds to assist him in apprehending students who are violating the university statutes, such as appearing in the streets after dinner without cap and gown, etc.

Bullamy, porter of the "Anglo-Bengalee Disinterested Loan and Life Insurance Company." An imposing personage, whose dignity resided chiefly in the great expanse of his red waistcoat. Respectability and well-to-doedness were expressed in that garment.—*Dickens: Martin Chuzzlewit* (1844).

Bullcalf (*Peter*), of the Green, who was pricked for a recruit in the army of sir John Falstaff. He promised Bardolph "four Harry ten-shillings in French crowns" if he would stand his friend, and when sir John was informed thereof, he said to Bullcalf, "I will none of you." Justice Shallow remonstrated, but Falstaff exclaimed, "Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thews, the stature? . . . Give me the spirit, Master Shallow."—*Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Bullen (*Anne*), maid of honour to queen Katharine, and afterwards queen-consort.—*Shakespeare: Henry VIII.*

Bullet-head (*The Great*), George Cadoudal, leader of the Chouans (1769–1804).

Bull'seggs (*Mr.*), laird of Killancureit, a friend of the baron of Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Bulmer (*Valentine*), titular earl of Etherington, married to Clara Mowbray.

Mrs. Ann Bulmer, mother of Valentine, married to the earl of Etherington during the lifetime of his countess; hence his wife in bigamy.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Bum'ble, beadle of the workhouse where Oliver Twist was born and brought up. A stout, consequential, hard-hearted, fussy official, with mighty ideas of his own importance. This character has given to the language the word *bumbledom*, the officious arrogance and bumptious conceit of a parish authority or petty dignitary. After marriage with Mrs. Corney, the high and mighty beadle was sadly hen-pecked and reduced to a Jerry Sneak.—*Dickens: Oliver Twist* (1837).

Bumbledom, parish-dom, the pride of parish dignity, the arrogance of parish authority, the mightiness of parish officers. From Bumble, the beadle, in Dickens's *Oliver Twist* (1837).

Bum'kinet, a shepherd. He proposes to Grub'binol that they should repair to a certain hut and sing "Gillian of Croydon," "Patient Grissel," "Cast away Care," "Over the Hills," and so on; but being told that Blouzelinda was dead, he sings a dirge, and Grubbinol joins him.

Thus wailed the louts in melancholy strain,
Till bonny Susan sped across the plain;
They seized the lass in apron clean arrayed,
And to the ale-house forced the willing maid;
In ale and kisses they forgot their cares,
And Susan Blouzelinda's loss repairs.
Gay: Pastoral, v. (1714).

(An imitation of Virgil's *Bucolic*, v., "Daphnis.")

Bumper (*Sir Harry*), a convivial friend of Charles Surface. He sings the popular song beginning—

Here's to the maiden of bashful fifteen,
Here's to the widow of fifty, etc.
Sheridan: School for Scandal (1777).

Bunce (*Jack*), *alias* Frederick Altamont, a *ci-devant* actor, one of the crew of the pirate vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Bunch (*Mother*), an alewife, mentioned by Dekker in his drama called *Satiromastix* (1602). In 1604 was published *Pasquil's Jests, mixed with Mother Bunch's Merriments.*

There are a series of "Fairy Tales" called *Mother Bunch's Fairy Tales.*

Bunch (*Mother*), the supposed pos

sessor of a "cabinet broken open" and revealing "rare secrets of Art and Nature," such as love-spells (1760).

Bun'cle, messenger to the earl of Douglas.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Bun'cle (*John*), "a prodigious hand at matrimony, divinity, a song, and a peck." He married seven wives, and lost all in the flower of their age. For two or three days after the death of a wife he was inconsolable, but soon became resigned to his loss, which he repaired by marrying again.—*T. Amory: The Life, etc., of John Buncle, Esq.*

Bundalinda, the beau-ideal of obscurity.

Transformed from a princess to a peasant, from beauty to ugliness, from polish to rusticity, from light to darkness, from an angel of light to an imp of hell, from fragrance to ill-savour, from elegance to rudeness, from Aurora in full brilliancy to Bundalinda in deep obscurity.—*Cervantes: Don Quixote*, II. ii. 23 (1615).

Bundle, the gardener, father of Wilelmi'na, and friend of Tom Tug the waterman. He is a plain, honest man, but greatly in awe of his wife, who nags at him from morning till night.

Mrs. Bundle, a vulgar Mrs. Malaprop, and a termagant. "Everything must be her way, or there's no getting any peace." She greatly frequented the minor theatres, and acquired notions of sentimental romance. She told Wilelmina, if she refused to marry Robin—

"I'll disinherit you from any share in the blood of my family, the Grograns, and you may creep through life with the dirty, pitiful, mean, paltry, low, ill-bred notions which you have gathered from [*your father's*] family, the Bundles."—*Dibdin: The Waterman* (1774).

Bungay, in Thackeray's *Pendennis*, bookseller and publisher of the *Pall Mall Gazette*, edited by captain Shannon (1849). The real *Pall Mall Gazette* was started in 1865.

"Why *Pall Mall Gazette?*" asks Wagg. "Because the editor was born in Dublin, the sub-editor in Cork, . . . the proprietor lives in Paternoster Row, and the paper is published in Catherine Street, Strand."

Bun'gay or **Bongay** (*Frier*), one of the friars in a comedy by Robert Green, entitled *Frier Bacon and Frier Bongay*. Both the friars are conjurers, and the piece concludes with one of their pupils being carried off to the infernal regions on the back of one of friar Bacon's demons (1591).

Bungen [*Bung-'n*], the street in Ham'elin down which the pied piper Bunting led the rats into the river Weser and the children into a cave in the mountain Koppenberg. No music of any kind is permitted to be played in this street.

Bungey (*Friar*), personification of the charlatan of science in the fifteenth century.

*** In *The Last of the Barons*, by lord Lytton, friar Bungey is an historical character, and is said to have "raised mists and vapours," which befriended Edward IV. at the battle of Barnet.

Buns'by (*Captain John* or *Jack*), owner of the *Cautious, Clara*. Captain Cuttle considered him "a philosopher, and quite an oracle." Captain Bunsby had one "stationary and one revolving eye," a very red face, and was extremely taciturn. The captain was entrapped by Mrs. McStinger (the termagant landlady of his friend captain Cuttle) into marrying her.—*Dickens: Dombey and Son* (1846).

Bunting, the pied piper of Ham'elin. He was so called from his dress.

To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled . . .
And ere three notes his pipe had uttered . . .
Out of the houses rats came tumbling—
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
And step by step they followed him dancing,
Till they came to the river Weser.
R. Browning.

Buonaventu'ra (*Father*), a disguise assumed for the nonce by the chevalier Charles Edward, the pretender.—*Sir W. Scott: Redgauntlet* (time, George III.).

Bur (*John*), the servant of Job Thornberry, the brazier of Penzance. Brusque in his manners, but most devotedly attached to his master, by whom he was taken from the workhouse. John Bur kept his master's "books" for twenty-two years with the utmost fidelity.—*Colman: John Bull* (1805).

Bur'bon (*i.e. Henri IV. of France*). He is betrothed to Fordēlis (*France*), who has been enticed from him by Grantorto (*rebellion*). Being assailed on all sides by a rabble rout, Fordelis is carried off by "hellrake hounds." The rabble batter Burbon's shield (*protestantism*), and compel him to throw it away. Sir Ar'tegal (*right* or *justice*) rescues the "recreant knight" from the mob, but blames him for his unknightly folly in throwing away his shield (of faith). Talus (*the executive*) beats off the hell-hounds, gets possession of the lady, and though she flouts Burbon, he catches her up upon his steed and rides off with her. —*Spenser: Faërie Queene*, v. 2 (1596).

Burchell (*Mr.*), *alias* sir William Thornhill, about 30 years of age. When Dr. Primrose, the vicar of Wakefield, loses £1400, Mr. Burchell presents himself as a broken-down gentleman, and the doctor offers him his purse. He turned his back on the two flash ladies who talked of their high-life doings, and cried "Fudge!" after all their boastings and remarks. Mr. Burchell twice rescued Sophia Primrose, and ultimately married her.—*Goldsmith: Vicar of Wakefield* (1765).

Burgundy (*Charles the Bold, duke of*), introduced by sir W. Scott in *Quentin Durward* and in *Anne of Geierstein*. The latter novel contains the duke's defeat at Nancy, and his death (time, Edward IV.).

Bu'ridan's Ass. A man of indecision is so called from the hypothetical ass of Buridan, the Greek sophist. Buridan maintained that "if an ass could be placed between two hay-stacks in such a way that its choice was evenly balanced, it would starve to death, for there would be no motive why he should choose the one in preference to the other."

Burleigh (*William Cecil, lord*), lord treasurer to queen Elizabeth (1520–1598), introduced by sir W. Scott in his historical novel called *Kenilworth* (time, Elizabeth).

(Lord Burleigh is one of the principal characters in *The Earl of Essex*, a tragedy by Henry Jones, 1745.)

Burleigh (*Lord*), a parliamentary leader, in *The Legend of Montrose*, a novel by sir W. Scott (time, Charles I.).

A lord Burleigh shake of the head, a great deal meant by a look or movement, though little or nothing is said. Puff, in his tragedy of *The Spanish Armada*, introduces lord Burleigh, "who has the affairs of the whole nation in his head, and has no time to talk;" but his lordship comes on the stage and shakes his head, by which he means far more than words could utter. Puff says—

> Why, by that shake of the head he gave you to understand that even though they had more justice in their cause and wisdom in their measures, yet, if there was not a greater spirit shown on the part of the people, the country would at last fall a sacrifice to the hostile ambition of the Spanish monarchy.
>
> *Sneer.* Did he mean all that by shaking his head?
>
> *Puff.* Every word of it.—*Sheridan: The Critic*, ii. 1 (1779).

The original "lord Burleigh" was Irish Moody (1728–1813).—*Cornhill Magazine* (1867).

Burlesque Poetry (*Father of*), Hippo'nax of Ephesus (sixth century B.C.).

Burley (*John*), "poor, honest, ne'er-do-well, never sober, never solvent, but always genial and witty. On his death, like Falstaff, babbling of green fields."—*Lord Lytton: My Novel* (1853).

Bur'long, a giant, whose legs sir Try'amour cut off.—*Romance of Sir Try-amour.*

Burn Daylight (*We*), we waste time (in talk instead of action).—*Shakespeare: Merry Wives of Windsor*, act ii. sc. 1 (1601).

Burnbill, Henry de Londres, archbishop of Dublin and lord justice of Ireland, in the reign of Henry III. It is said that he fraudulently *burnt* all the "bills" or instruments by which his tenants of the archbishopric held their estates.

Burnett Prize (*The*), once in forty years, for the best two essays on "the evidence of an all-powerful and all-wise God." The first was awarded in 1815.

Burning Crown. Regicides were at one time punished by having a crown of red-hot iron placed on their head. (See DAMIENS.)

> He was adjudged
> To have his head seared with a burning crown.
> Author unknown, *Tragedy of Hoffman* (1632).

Burns (*Helen*), in Charlotte Brontë's novel of *Jane Eyre* (1847).

Burns of France (*The*), Jasmin, a barber of Gascony. Louis Philippe presented to him a gold watch and chain, and the duke of Orleans an emerald ring.

Bur'ris, an honest lord, favourite of the great-duke of Moscovia.—*John Fletcher: The Loyal Subject* (1618).

Busby (*A*), a tall fur cap, with a bag hanging from the top over the right side. Worn by British hussars, artillerymen, and engineers. Probably "Busby" is a proper name.

Busby Wig (*A*), a punning synonym of a "buzzwig," the joke being a reference to Dr. Busby of Westminster School, who never wore a wig, but only a skull-cap.

Business To-morrow is what Archias, one of the Spartan polemarchs in Athens, said, when a letter was handed to him respecting the insurrection of Pelopidas. He was at a banquet at the time, and thrust the letter under his cushion; but Pelopidas, with his 400 insurgents, rushed into the room during

the feast, and slew both Archias and the rest of the Spartan officers.

Bu'sirane (3 *syl.*), an enchanter who bound Am'oret by the waist to a brazen pillar, and, piercing her with a dart, wrote magic characters with the dropping blood, "all for to make her love him." When Brit'omart approached, the enchanter started up, and, running to Amoret, was about to plunge a knife into her heart; but Britomart intercepted the blow, overpowered the enchanter, compelled him to "reverse his charms," and then bound him fast with his own chain.—*Spenser: Faërie Queene*, iii. 11, 12 (1590).

Busi'ris, king of Egypt, was told by a foreigner that the long drought of nine years would cease when the gods of the country were mollified by human sacrifice. "So be it," said the king, and ordered the man himself to be offered as the victim.—*Herod.*, ii. 59–61.

'Tis said that Egypt for nine years was dry;
Nor Nile did floods nor heaven did rain supply.
A foreigner at length informed the king
That slaughtered guests would kindly moisture bring.
The king replied, "On thee the lot shall fall;
Be thou, my guest, the sacrifice for all."
Ovid., Art of Love, i.

(Young wrote a tragedy on this king, called *Busiris King of Egypt*, 1719.)

Busi'ris, supposed by Milton to be the Pharaoh drowned in the Red Sea.

Hath vexed the Red Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry.
Milton: Paradise Lost, i. 306 (1665).

Bus'ne (2 *syl.*). So the gipsies call all who do not belong to their race.

The gold of the Busnê: give me her gold.
Longfellow: The Spanish Student.

Busqueue (*Lord*), plaintiff in the great Pantagruelian lawsuit known as "lord Busqueue *v.* lord Suckfist," in which the parties concerned pleaded for themselves. Lord Busqueue stated his grievance and spoke so learnedly and at such length that no one understood one word about the matter; then lord Suckfist replied, and the bench declared, "We have not understood one iota of the defence." Pantag'ruel, however, gave judgment, and as both plaintiff and defendant considered he had got the verdict, both were fully satisfied—"a thing without parallel in all the annals of the court."—*Rabelais: Pantagruel*, ii. (1533).

Busy Body (*The*), a comedy by Mrs. Centlivre (1709). Sir Francis Gripe (guardian of Miranda an heiress, and father of Charles), a man 65 years old, wishes to marry his ward for the sake of her money, but Miranda loves and is beloved by sir George Airy, a man of 24. She pretends to love "Gardy," and dupes him into yielding up her money and giving his consent to her marriage with "the man of her choice," believing himself to be the person. Charles is in love with Isabinda, daughter of sir Jealous Traffick, who has made up his mind that she shall marry a Spaniard named don Diego Babinetto, expected to arrive forthwith. Charles dresses in a Spanish costume, passes himself off as the expected don, and is married to the lady of his choice; so both the old men are duped, and all the young people wed according to their wishes.

But are Ye sure the News is True? This exquisite lyric is generally attributed to William Mickle, but Sarah Tyler, in *Good Words*, March, 1869, ascribes it to Jean Adam of Crawfurd's Dyke. She says, "Colin and Jean" are Colin and Jean Campbell of Crawfurd's Dyke—the *Jean* being the poetess and writer of the poem.

Butcher (*The*), Achmet pasha, who struck off the heads of seven of his wives at once. He defended Acre against Napoleon I.

John ninth lord Clifford, called "The Black Clifford" (died 1461).

Oliver de Clisson, constable of France (1320–1407).

Butcher (*The Bloody*). (See BLOODY BUTCHER, p. 129.)

Butcher of England, John Tiptoft, earl of Worcester, a man of great learning and a patron of learning (died 1470).

On one occasion in the reign of Edward IV. he ordered Clapham (a squire to lord Warwick) and nineteen others, all gentlemen, to be impaled.—*Stow: Warkworth Chronicle* ("Cont. Croyl.").

Yet so barbarous was the age, that this same learned man impaled forty Lancastrian prisoners at Southampton, put to death the infant children of the Irish chief Desmond, and acquired the name of "The Butcher of England."—*Old and New London*, ii. 21.

Butler (*The Rev. Mr.*), military chaplain at Madras.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Butler (*Reuben*), a presbyterian minister, married to Jeanie Deans.

Benjamin Butler, father of Reuben.

Stephen Butler, generally called "Bible Butler," grandfather of Reuben and father of Benjamin.

Widow Judith Butler, Reuben's grandmother and Stephen's wife.

Euphemia or *Femie Butler*, Reuben's daughter.

David and *Reuben Butler*, Reuben's sons.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Buttercup (*John*), a milkman.—*W. Brough: A Phenomenon in a Smock Frock.*

Buxo'ma, a shepherdess with whom Cuddy was in love.

> My brown Buxoma is the featest maid
> That e'er at wake delightsome gambol played . . .
> And neither lamb, nor kid, nor calf, nor Tray,
> Dance like Buxoma on the first of May.
> *Gay: Pastoral*, I. (1714)

Buz'fuz (*Serjeant*), the pleader retained by Dodson and Fogg for the plaintiff in the celebrated case of "Bardell *v.* Pickwick." Serjeant Buzfuz is a driving, chaffing, masculine bar orator, who proved that Mr. Pickwick's note about "chops and tomato sauce" was a declaration of love; and that his reminder "not to forget the warming-pan" was only a flimsy cover to express the ardour of his affection. Of course, the defendant was found guilty by the enlightened jury (His junior was Skimpin.)—*Dickens: The Pickwick Papers* (1836).

Buz'zard (*The*), in *The Hind and the Panther*, by Dryden (pt. iii.), is meant for Dr. Gilbert Burnet, whose figure was lusty (1643-1715).

Bycorn, a fat cow, so fat that its sides were nigh to bursting, but this is no wonder, for its food was "good and enduring husbands," of which there is good store. (See CHICHI-VACHE.)

BYRON (*Lord*). His life has been often written; for example, by T. Moore (the poet) in 1830; also by Dallas, Galt, Lake, Brydges, Armstrong, etc.

Byron (*The French*), Alfred de Musset (1810-1857).

> Paul de Musset has gone to rejoin his brother the French Byron.—*Edm. About. To the Athenæum* (July 3, 1880).

The Polish Byron, Adam Mickiewicz (1798-1855).

The Russian Byron, Alexander Sergeivitch Puschkin (1799-1837).

Byron (*Miss Harriet*), a beautiful and accomplished woman of high rank, devotedly attached to sir Charles Grandison, whom ultimately she marries.—*Richardson: Sir Charles Grandison* (1753).

Byron and Mary. The "Mary" of Byron's song is Miss Chaworth. Both Miss Chaworth and lord Byron were wards of Mr. White. Miss Chaworth married John Musters, and lord Byron married Miss Milbanke of Durham; both equally unhappy.

> I have a passion for the name of "Mary,"
> For once it was a magic name to me.
> *Byron: Don Juan*, v. 4 (1820).

Byron and Teresa Guiccioli. This lady was the wife of count Guiccioli, an old man, but very rich. Moore says that Bryon "never loved but once, till he loved Teresa."

Byron and the Edinburgh Review. It was Jeffrey and not Brougham who wrote the article which provoked the poet's reply.

C.

C. (*See* **P** for alliteratives poems in this letter, and in some others.)

C (in *Notes and Queries*), the right hon. John Wilson Croker.

Caa'ba (*Al*), the shrine of Mecca, said by the Arabs to be built by Abraham on the exact spot of the tabernacle let down from heaven at the prayer of repentant Adam. Adam had been a wanderer for 200 years, and here received pardon.

The *black stone*, according to one tradition, was once white, but was turned black by the kisses of sinners. It is "a petrified angel."

According to another tradition, this stone was given to Ishmael by the angel Gabriel; and Abraham assisted his son to insert it in the wall of the shrine.

Cabal, an anagram of a ministry formed by Charles II. in 1670, and consisting of **C**[lifford], **A**[shley], **B**[uckingham], **A**[rlington], **L**[auderdale].

Cacafo'go, a rich, drunken usurer, stumpy and fat, choleric, a coward, and a bully. He fancies money will buy everything and every one.—*Fletcher: Rule a Wife and Have a Wife* (1624).

Cacur'gus, the fool or domestic jester of Misog'onus. Cacurgus is a rustic simpleton and cunning mischief-maker.—*T. Rychardes: Misogonus* (the third English comedy, 1560).

Ca'cus, a giant who lived in a cave on mount Av'entine (3 *syl.*). When Hercules came to Italy with the oxen which he had taken from Ger'yon of Spain, Cacus stole part of the herd, but dragged the animals by their tails into his cave, that it might be supposed they had come *out* of it.

If he falls into slips, it is equally clear they were introduced by him on purpose to confuse, like Cacus, the traces of his retreat.—*Encyc. Brit.* (article "Romance").

Cad, a low-born, vulgar fellow. A cadie in Scotland was a carrier of a sedan-chair. A *caddie* is one who carries your clubs, etc., in golf.

All Edinburgh men and boys know that when sedan-chairs were discontinued, the old cadies sank into ruinous poverty, and became synonymous with roughs. The word was brought to London by James Hannay, who frequently used it.—*M. Pringle.*

(M. Pringle assures us that the word came from Turkey.)

Cade'nus (3 *syl.*), dean Swift. The word is simply *de-cā-nus* ("a dean") with the first two syllables transposed (*ca-dē-nus*). "Vanessa" is Miss Esther Vanhomrigh, a young lady who fell in love with Swift, and proposed marriage The dean's reply is given in the poem entitled *Cadēnus and Vanessa* [*i.e.* Van-Esther].

Cadu'ceus, the wand of Mercury. The "post of Mercury" means the office of a pimp, and to "bear the caduceus" means to exercise the functions of a pimp.

I did not think the post of Mercury-in-chief quite so honourable as it was called . . . and I resolved to abandon the Caduceus for ever.—*Lesage: Gil Blas,* xii. 3, 4 (1715).

Cadur'ci, the people of Aquita'nia.

Cad'wal. Arvir'agus, son of Cym'beline, was so called while he lived in the woods with Bela'rius, who called himself Morgan, and whom Cadwal supposed to be his father.—*Shakespeare: Cymbeline* (1605).

Cadwallader, called by Bede (1 *syl.*) Elidwalda, son of Cadwalla king of Wales. Being compelled by pestilence and famine to leave Britain, he went to Armorica. After the plague ceased he went to Rome, where, in 689, he was baptized, and received the name of Peter, but died very soon afterwards.

Cadwallader that drave [*sailed*] to the Armoric shore.
Drayton: Polyolbion, ix. (1622).

Cadwallader, the misanthrope in Smollett's *Peregrine Pickle* (1751).

Cadwallader (*Mrs.*), the rector's wife in the novel called *Middlemarch,* by George Eliot (Mrs. J. W. Cross), (1872).

Cadwall'on, son of the blinded Cyne'tha. Both father and son accompanied prince Madoc to North America in the twelfth century.—*Southey: Madoc* (1805).

Cadwallon, the favourite bard of prince Gwenwyn. He entered the service of sir Hugo de Lacy, disguised, under the assumed name of Renault Vidal.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Cæ'cias, the north-west wind. Argestēs is the north-east, and Bo'reas the full north.

Boreas and Cæcias and Argestes loud
. . . rend the woods, and seas upturn.
Milton: Paradise Lost, x. 699, etc. (1665).

Cælesti'na, the bride of sir Walter Terill. The king commanded sir Walter to bring his bride to court on the night of her marriage. Her father, to save her honour, gave her a mixture supposed to be poison, but in reality it was only a sleeping-draught. In due time the bride recovered, to the amusement of the king and the delight of her husband.—*Dekker: Satiro-mastix* (1602).

Cæ'neus [*Se.nuce*] was born of the female sex, and was originally called Cænis. Vain of her beauty, she rejected all lovers; but was one day surprised by Neptune, who offered her violence, changed her sex, converted her name to Ceneus, and gave her (or rather *him*) the gift of being invulnerable. In the wars of the Lap'ithæ, Ceneus offended Jupiter, and was overwhelmed under a pile of wood, but came forth converted into a yellow bird. Æneas found Ceneus in the infernal regions restored to the feminine sex. The order is inverted by sir John Davies—

And how was Cæneus made at first a man,
And then a woman, then a man again.
Orchestra, etc. (1654).

CÆSAR, said to be a Punic word meaning "an elephant," "Quòd avus ejus in Africa manu propria occîdit elephantem" (Plin. *Hist.* viii. 7). There are old coins stamped on the one side with DIVUS JULIUS, the reverse having S.P.Q.R. with an elephant, in allusion to the African original. (See below.)

In Targum Jonathanis Cæsim extat, notione aliena, pro scuto vel clypeo: et fortasse inde est quod, Punica lingua, elephas "Cæsar" dicebatur, quasi tutamen et præsidium legionum.—*Casaubon: Ad Suetonium, in Tranquill,* i.

Cæsar (*Caius Julius*).

Somewhere I've read, but where I forget, he could dictate
Seven letters at once, at the same time writing his memoirs . . .
better be first, he said, in a little Iberian village
Than be second in Rome, and I think he was right when he said it.
Twice was he married before he was so, and many times after;
Battles 300 he fought, and a thousand cities he conquered;
But was finally stabbed by his friend the orator Brutus.
Longfellow: Courtship of Miles Standish, ii.

(Longfellow refers to Pliny, vii. 25, where he says that Cæsar "could employ, at one and the same time, his ears to listen, his eyes to read, his hands to write, and his tongue to dictate." He is said to have conquered 300 nations, to have taken 800 cities, to have slain in battle a million men, and to have defeated three millions. See below, *Cæsar's Wars.*)

Cæsar and his Fortune. Plutarch says that Cæsar told the captain of the vessel in which he sailed that no harm could come to his ship, for that he had "Cæsar and his fortune with him."

Now am I like that proud insulting ship,
Which Cæsar and his fortune bare at once.
Shakespeare: 1 Henry VI. act i. sc. 2 (1589).

Cæsar saves his Commentaries. Once, when Julius Cæsar was in danger of being upset into the sea by the overloading of a boat, he swam to the nearest ship, with his book of *Commentaries* in his hand.—*Suetonius.*

Cæsar's Death. Both Chaucer and Shakespeare say that Julius Cæsar was killed in the capitol. Thus Polonius says to Hamlet, "I did enact Julius Cæsar; I was killed i' the capitol" (*Hamlet*, act iii. sc. 2). And Chaucer says—

This Julius to the capitolé wente . . .
And in the capitole anon him hente
This falsé Brutus, and his other soon,
And sticked him with bodékins anon.
Canterbury Tales ("The Monk's Tale," 1388).

*** Plutarch expressly tells us he was killed in Pompey's Porch or Piazza; and in *Julius Cæsar* Shakespeare says he fell "e'en at the base of Pompey's statue" (act iii. sc. 2).

Cæsar's Famous Despatch, "Veni, vidi, vici," written to the senate to announce his overthrow of Pharnăcēs king of Pontus. This "hop, skip, and a jump" was, however, the work of three days.

Cæsar's Likeness. That by Aure'lius is the most celebrated.

Cæsar's Wars. The carnage occasioned by the wars of Cæsar is usually estimated at a million fighting men. He won 320 triumphs, and fought 300 battles. (See above, **Cæsar** (*Caius Julius*).)

Cæsar, the Mephistoph'elês of Byron's unfinished drama called *The Deformed Transformed.* This Cæsar changes Arnold (the hunchback) into the form of Achilles, and assumes himself the deformity and ugliness which Arnold casts off. The drama being incomplete, all that can be said is that "Cæsar," in cynicism, effrontery, and snarling bitterness of spirit, is the exact counterpart of his prototype, Mephistophelês (1823).

Cæsar (*Don*), an old man of 63, the father of Olivia. In order to induce his daughter to marry, he makes love to Marcella, a girl of 16.—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Cæ'sarism, the absolute rule of man over man, with the recognition of no law divine or human beyond that of the ruler's will. Cæsar must be *summus pontifex* as well as *imperātor.*—*Dr. Manning: On Cæsarism* (1873). (See CHAUVINISM.)

Cael, a Highlander of the western coast of Scotland. The Cael had colonized, in very remote times, the northern parts of Ireland, as the Fir-bolg or Belgæ of Britain had colonized the southern parts. The two colonies had each a separate king. When Crothar was king of the Fir-bolg (or "lord of Atha"), he carried off Conla'ma, daughter of the king of Ulster (*i.e.* "chief of the Cael"), and a general war ensued between the two races. The Cael, being reduced to the last extremity, sent to Trathal (Fingal's grandfather) for help, and Trathal sent over Con'ar, who was chosen "king of the Cael" immediately he landed in Ulster; and having reduced the Fir-bolg to submission, he assumed the title of "king of Ireland." The Fir-bolg, though conquered, often rose in rebellion, and made many efforts to expel the race of Conar, but never succeeded in so doing.—*Ossian.*

Caer Ery'ri, Snowdon. (*Eryri* means "an eyrie" or "eagle's nest.")

. . . once the wondering forester at dawn . .
On Caer Eryri's highest found the king.
Tennyson: Gareth and Lynette.

Caer Gwent, Venta, that is, Gwentceaster, Wintan-ceaster (or *Winchester*). The word Gwent is Celtic, and means "a fair open region."

Caer'leon or *Caerle'on,* on the Usk, in Wales, the chief royal residence of king Arthur. It was here that he kept at Pentecost "his Round Table," in great

splendour. Occasionally these "courts" were held at Camelot—

Where as at Caer'leon oft, he kept the Table Round,
Most famous for the sports at Pentecost.
Drayton: Polyolbion, ill. (1612).

For Arthur on the Whitsuntide before
Held court at old Caerle'on-upon-Usk.
Tennyson: Enid.

Caerleon (*The Battle of*), one of the twelve great victories of prince Arthur over the Saxons. The battle was not fought, as Tennyson says, at Caerleon-upon-Usk, in the South of Wales, but at Caerleon, now called Carlisle.

Cages for Men. Alexander the Great had the philosopher Callisthĕnēs chained for seven months in an iron cage, for refusing to pay him divine honours.

Catherine II. of Russia kept her perruquier for more than three years in an iron cage in her bed-chamber, to prevent his telling people that she wore a wig.—*Mons. De Masson: Mémoires Secrets sur la Russie.*

Edward I. confined the countess of Buchan in an iron cage, for placing the crown of Scotland on the head of Bruce. This cage was erected on one of the towers of Berwick Castle, where the countess was exposed to the rigour of the elements and the gaze of passers-by. One of the sisters of Bruce was similarly dealt with.

Louis XI. confined cardinal Balue (grand-almoner of France) for ten years in an iron cage in the castle of Loches [*Lŏsh*].

Tamerlane enclosed the sultan Bajazet in an iron cage, and made him a public show. So says D'Herbelot. (See CALISTHENES, p. 170.)

An iron cage was made by Timour's command, composed on every side of iron gratings, through which the captive sultan [Bajazet] could be seen in any direction. He travelled in this den slung between two horses.—*Lonnclavius.*

Cagliostro (*Count de*), Giuseppe Balsamo, the prince of literary thieves and impostors (1743-1795). (See under FORGERS AND FORGERIES.)

Ça ira, one of the most popular revolutionary songs, composed for the *Fête de la Féderation*, in 1789, to the tune of *Le Carillon National*. Marie Antoinette was for ever strumming this air on her harpsicord. "Ça ira!" was the rallying cry borrowed by the Federalists from Dr. Franklin, who used to say, in reference to the American Revolution, *Ah! ah! ça ira! ça ira!* ("It will speed!").

Twigs all the same to him—*God save the King!*
Or *Ca ira!*
Byron: Don Juan, ill. 84 (1820).

Cain, "a Mystery," by lord Byron (1821). Cain's wife he calls Adah, and Abel's wife he calls Zillah. The poet assumes (with Cuvier) that the world had been destroyed several times before man was created. Certainly there were several races of animals extinct before the supposed creation of Adam, the most noted being the Saurian period. *Cain*, in many respects, is a replica of *Manfred*, published in 1817.

Coleridge wrote a prose poem called *The Wanderings of Cain* (1798).

Cain and Abel are called in the *Kordn* "Kâbil and Hâbil." The tradition is that Cain was commanded to marry Abel's sister, and Abel to marry Cain's; but Cain demurred because his own sister was the more beautiful, and so the matter was referred to God, who answered "No" by rejecting Cain's sacrifice.

N.B.—The Mohammedans say that Cain carried about with him the dead body of Abel, till he saw a raven scratch a hole in the ground to bury a dead bird. The hint was taken, and Abel was buried under ground.—*Sale: Al Kordn*, v., notes.

Cain-coloured Beard. Cain and Judas, in old tapestries and paintings, are always represented with *yellow* beards.

He hath a little wee face, with a little yellow beard; a Cain-coloured beard.—*Shakespeare: Merry Wives of Windsor*, act i. sc. 4 (1601).

Cain's Hill. Maundrel tells us that "some four miles from Damascus is a high hill, reported to be that on which Cain slew his brother Abel."—*Travels*, 131.

In that place where Damascus was founded, Kayn slought Abel his brother.—*Maundeville: Travels*, 148.

Caina [*Ka-i'-nah*], the place to which murderers are doomed.

Caina waits
The soul who spills man's life.
Dante: Inferno, v. (1320).

Cairbar, son of Borbar-Duthul, "lord of Atha" (Connaught), the most potent of the race of the Fir-bolg. He rose in rebellion against Cormac, "king of Ireland," murdered him (*Temora*, i.), and usurped the throne; but Fingal (who was distantly related to Cormac) went to Ireland with an army, to restore the ancient dynasty. Cairbar invited Oscar (Fingal's grandson) to a feast, and Oscar accepted the invitation; but Cairbar having provoked a quarrel with his guest, the two fought, and both were slain.

"Thy heart is a rock. Thy thoughts are dark and bloody. Thou art the brother of Cairbar . . . but my soul is not like thine, thou double headed ill fated. The light of my bosom is stained by thy deeds."—*Gesture: Temora*, i.

Cair'bre (2 *syl.*), sometimes called "Cair'bar," third king of Ireland, of the Caledonian line. (There was also a Cairbar, "lord of Atha," a Fir-bolg, quite a different person.)

The Caledonian line ran thus: (1) Conar, first "king of Ireland;" (2) Cormac I., his son; (3) Cairbre, his son; (4) Artho, his son; (5) Cormac II., his son; (6) Ferad-Artho, his cousin.—*Ossian.*

Cai'us (2 *syl.*), the assumed name of the earl of Kent when he attended on king Lear, after Goneril and Re'gan refused to entertain their aged father with his suite.—*Shakespeare: King Lear* (1605).

Cai'us (*Dr.*), a French physician, whose servants are Rugby and Mrs. Quickly.—*Shakespeare: Merry Wives of Windsor* (1601).

The clipped English of Dr Caius.—*Macaulay.*

Cai'us College (Cambridge), originally Gonville Hall. In 1557 it was erected into a college by Dr. John Key, of Norwich, and called after him *Caius* or *Key's College.*

Cakes (*Land of*), Scotland, famous for its oatmeal-cakes.

Calais. When Calais was lost, queen Mary said they would find at her death the word CALAIS written on her heart.

¶ Montpensier said, if his body were opened, the name of FELIPE [II. of Spain] would be found imprinted on his heart (1552-1596).—*Motley: Dutch Republic*, part ii. 5.

Calandri'no, a character in the *Decameron*, whose "misfortunes have made all Europe merry for four centuries."—*Boccaccio: Decameron*, viii. 9 (1350).

Calan'tha, princess of Sparta, loved by Ith'oclês. Ithoclês induces his sister Penthe'a to break the matter to the princess. This she does; the princess is won to requite his love, and the king consents to the union. During a great court ceremony Calantha is informed of the sudden death of her father, another announces to her that Penthea had starved herself to death from hatred to Bass'anês, and a third follows to tell her that Ithoclês, her betrothed husband, has been murdered. Calantha bates no jot of the ceremony, but continues the dance even to the bitter end. The coronation ensues, but scarcely is the ceremony over than she can support the strain no longer, and, broken-hearted, she falls dead.—*John Ford: The Broken Heart* (1633).

Calantha and Ordella (*q.v.*) are the most perfect of women in all the range of fiction.

Calan'the (3 *syl.*), the betrothed wife of Pyth'ias the Syracusian.—*Banim: Damon and Pythias* (1825).

Cala'ya, the third paradise of the Hindûs.

Cal'culator (*The*). Alfragan the Arabian astronomer was so called (died A.D. 820). Jedediah Buxton, of Elmeton, in Derbyshire, was also called "The Calculator" (1705-1775). George Bidder (1806-1878), Zerah Colburn, and a girl named Heywood (whose father was a Mile End weaver), all exhibited their calculating powers in public. (See *Percy: Anecdotes.*)

N.B.—Pascal, in 1642, made a calculating machine, which was improved by Leibnitz. C. Babbage also invented a calculating machine (1790-1871).

Calcut'ta is *Kali-cuttah* ("temple of the goddess Kali").

Cal'deron (*Don Pedro*), a Spanish poet born at Madrid (1600-1681). At the age of 52 he became an ecclesiastic, and composed religious poetry only. Altogether he wrote about 1000 dramatic pieces.

Her memory was a mine. She knew by heart
All Cal'deron and greater part of Lopé.
Byron: Don Juan, . 11 (1819).

("Lope," that is, Lopé de Vega, the Spanish poet, 1562-1635.)

Ca'leb, the enchantress who carried off St. George in infancy.

Ca'leb, in Dryden's satire of *Absalom and Achitophel*, is meant for lord Grey of Wark, in Northumberland, an adherent of the duke of Monmouth.

And, therefore in the name of dulness be
The well-hung Balaam and cold Caleb free.
Part I. 573, 574.

∴ "Balaam" is the earl of Huntingdon.

Caleb Williams. (See WILLIAMS.)

Ca'led, commander-in-chief of the Arabs in the siege of Damascus. He is brave, fierce, and revengeful. War is his delight. When Pho'cyas, the Syrian, deserts Eu'menês, Caled asks him to point out the governor's tent; he refuses—they fight, and Caled falls.—*J. Hughes: Siege of Damascus* (1720).

Caledo'nia, Scotland. Also called Cal'edon.

O Caledonia, stern and wild,
Meet nurse for a poetic child!
Sir W. Scott.

Not thus in ancient days of Caledon
Was thy voice mute amid the festal crowd.
Sir W. Scott.

Caledo'nians, Gauls from France who colonized South Britain, whence they journeyed to Inverness and Ross. The word is compounded of two Celtic words, *Cael* ("Gaul" or "Celt"), and *don* or *dun* ("a hill"), so that Cael-don means "Celts of the highlands."

The Highlanders to this day call themselves "*Cael*," and their language "*Caelic*" or "*Gaelic*," and their country "*Caeldoch*," which the Romans softened into "Caledonia."—*Dissertation on the Poems of Ossian.*

Calendar (*The French*) was devised by Fabre d'Eglantine and Romme (1792).

Ca'lenders, a class of Mohammedans who abandoned father and mother, wife and children, relations and possessions, to wander through the world as religious devotees, living on the bounty of those whom they made their dupes.—*D'Herbelot: Supplement*, 204.

He diverted himself with the multitude of calenders, santons, and dervises, who had travelled from the heart of India, and halted on their way with the emir.—*W. Beckford: Vathek* (1786).

The Three Calenders, three royal princes, disguised as begging dervishes, each of whom had lost his right eye. Their adventures form three tales in the *Arabian Nights' Entertainments.*

Tale of the First Calender. No names are given. This calender was the son of a king, and nephew of another king. While on a visit to his uncle, his father died, and the vizier usurped the throne. When the prince returned, he was seized, and the usurper pulled out his right eye. The uncle died, and the usurping vizier made himself master of this kingdom also. So the hapless young prince assumed the garb of a calender, wandered to Bagdad, and being received into the house of "the three sisters," told his tale in the hearing of the caliph Haroun-al-Raschid.—*The Arabian Nights.*

Tale of the Second Calender. No names given. This calender, like the first, was the son of a king. On his way to India he was attacked by robbers, and though he contrived to escape, he lost all his effects. In his flight he came to a large city, where he encountered a tailor, who gave him food and lodging. In order to earn a living, he turned woodman for the nonce, and accidentally discovered an under-ground palace, in which lived a beautiful lady, confined there by an evil genius. With a view of liberating her, he kicked down the talisman; the genius killed the lady and turned the prince into an ape. As an ape he was taken on board ship, and transported to a large commercial city, where his penmanship recommended him to the sultan, who made him his vizier. The sultan's daughter undertook to disenchant him and restore him to his proper form; but to accomplish this she had to fight with the malignant genius. She succeeded in killing the genius, and restoring the enchanted prince; but received such severe injuries in the struggle that she died, and a spark of fire which flew into the right eye of the prince, perished it. The sultan was so heart-broken at the death of his only child, that he insisted on the prince quitting the kingdom without delay. So he assumed the garb of a calender, and being received into the hospitable house of "the three sisters," told his tale in the hearing of the caliph Haroun-al-Raschid.—*The Arabian Nights.*

Tale of the Third Calender. This tale is given under the word AGIB, p. 14.

"I am called Agib," he says, "and am the son of a king whose name was Cassib."—*Arabian Nights.*

Calepine (*Sir*), the knight attached to Sere'na (canto 3). Seeing a bear carrying off a child, he attacked it, and squeezed it to death, then committed the babe to the care of Matilde, wife of sir Bruin. As Matilde had no child of her own, she adopted it (canto 4).—*Spenser: Faërie Queene*, vi. (1596).

(Upton says, "the child" in this incident is meant for M'Mahon, of Ireland, and that "Mac Mahon" means the "son of a bear." He furthermore says that the M'Mahons were descended from the Fitz-Ursulas, a noble English family.)

Ca'les (a *syl.*). So gipsies call themselves.

Beltran Cruzado, count of the Cales.
Longfellow: The Spanish Student.

Calf-skin. Fools and jesters used to wear a calf-skin coat buttoned down the back, and hence Faulconbridge says insolently to the archduke of Austria, who had acted very basely towards Richard Lion-heart—

Thou wear a lion's hide! doff it for shame,
And hang a calf-skin on those recreant limbs.
Shakespeare: King John, act iii. sc. 1 (1594).

Cal'ianax, a humorous old lord, father of Aspatia the troth-plight wife of Amin'tor. It is the death of Aspatia

which gives name to the drama.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

Cal'iban, a savage, deformed slave of Prospero (the rightful duke of Milan and father of Miranda). Caliban is the "freckled whelp" of the witch Syc'orax. Mrs. Shelley's monster, in *Frankenstein*, is a sort of Caliban.—*Shakespeare: The Tempest* (1609).

"Caliban" . . . is all earth . . . he has the dawnings of understanding without reason or the moral sense . . . this advance to the intellectual faculties without the moral sense is marked by the appearance of vice.—*Coleridge.*

Cal'iburn, same as *Excalibar*, the famous sword of king Arthur.

Onward Arthur paced, with hand
On Caliburn's resistless brand.
Sir W. Scott: Bridal of Triermain (1813).

Arthur . . . drew out his Caliburn, and . . . rushed forward with great fury into the thickest of the enemy's ranks . . . nor did he give over the fury of his assault till he had, with his Caliburn, killed 470 men.—*Geoffrey: British History*, ix. 4 (1142).

Cal'idore (*Sir*), the type of courtesy, and the hero of the sixth book of Spenser's *Faërie Queene*. The model of this character was sir Philip Sydney. Sir Calidore (3 *syl.*) starts in quest of the Blatant Beast, which had escaped from sir Artegal (bk. v. 12). He first compels the lady Bria'na to discontinue her discourteous toll of "the locks of ladies and the beards of knights" (canto 1). Sir Calidore falls in love with Pastorella, a shepherdess, dresses like a shepherd, and assists his lady-love in keeping sheep. Pastorella being taken captive by brigands, sir Calidore rescues her, and leaves her at Belgard Castle to be taken care of, while he goes in quest of the Blatant Beast. He finds the monster after a time, by the havoc it had made with religious houses, and after an obstinate fight succeeds in muzzling it, and dragging it in chains after him; but it got loose again, as it did before (canto 12).—*Spenser: Faërie Queene*, vi. (1596).

Sir Gawain was the "Calidore" of the Round Table.—*Southey.*

*** "Pastorella" is Frances Walsingham (daughter of sir Francis), whom sir Philip Sydney married. After the death of sir Philip she married the earl of Essex. The "Blatant Beast" is what we now call "Mrs. Grundy."

*** "Calidore" is the name of a poetical fragment by Keats (1796–1821).

Calig'orant, an Egyptian giant and cannibal, who used to entrap travellers with an invisible net. It was the very same net that Vulcan made to catch Mars and Venus with. Mercury stole it for the purpose of entrapping Chloris, and left it in the temple of Anu'bis, whence it was stolen by Caligorant. One day Astolpho, by a blast of his magic horn, so frightened the giant that he got entangled in his own net, and being made captive was despoiled of it.—*Ariosto: Orlando Furioso* (1516).

Cali'no, a famous French utterer of bulls.

Caliph means "vicar" or representative of Mahomet. Scaliger says, "Caliphs est vicarius" (*Isagoge of Chronology*, 3). The dignity of sultan is superior to that of caliph, although many sultans called themselves caliphs. That passage which in our version of the New Testament is rendered "Archelaus reigned in his stead" (*i.e.* in the place of Herod), is translated in the Syriac version *Chealaph Herodes*, that is, "Archelaus was Herod's caliph" or vicar. Similarly, the pope calls himself "St. Peter's vicar."—*Selden: Titles of Honour*, v. 68, 69 (1672).

Calip'olis, in *The Battle of Alcazar*, a drama by George Peele (1582). Pistol says to Mistress Quickly—

Then feed and be fat, my fair Calipolis.—*Shakespeare: 2 Henry IV.* act ii. sc. 4 (1598).

Cal'is (*The princess*), sister of As'torax king of Paphos, in love with Polydore, brother of general Memnon, but loved greatly by Siphax.—*John Fletcher: The Mad Lover* (1617).

Calis'ta, the fierce and haughty daughter of Sciol'to (3 *syl.*), a proud Genoese nobleman. She yielded to the seduction of Lotha'rio, but engaged to marry Al'tamont, a young lord who loved her dearly. On the wedding day a letter was picked up which proved her guilt, and she was subsequently seen by Altamont conversing with Lothario. A duel ensued, in which Lothario fell. In a street-row Sciolto received his death-wound, and Calista stabbed herself. The character of "Calista" was one of the parts of Mrs. Siddons, and also of Miss Brunton.—*Rowe: The Fair Penitent* (1703).

Richardson has given a purity and a sanctity to the sorrows of his "Clarissa" which leave "Calista" immeasurably behind.—*R. Chambers: English Literature*, i. 590.

Twelve years after Norris's death, Mrs. Barry was acting the character of "Calista." In the last act, where "Calista" lays her hand upon a skull, she [*Mrs. Barry*] was suddenly seized with a shuddering, and fainted. Next day she asked whence the skull had been obtained, and was told it was "the skull of Mr. Norris, an actor." This Norris was her former husband, and so great was the shock that she died within six weeks.—*Oxberry.*

Calis'to and Ar'cas. Calisto, an Arcadian nymph, was changed into a

she-bear. Her son Arcas, supposing the bear to be an ordinary beast, was about to shoot it, when Jupiter metamorphosed him into a he-bear. Both were taken to heaven by Jupiter, and became the constellations *Ursa Minor* and *Ursa Major*.

Call'aghan O'Brall'aghan (*Sir*), "a wild Irish soldier in the Prussian army. His military humour makes one fancy he was not only born in a siege, but that Bellona had been his nurse, Mars his schoolmaster, and the Furies his playfellows" (act i. sc. 1). He is the successful suitor of Charlotte Goodchild. —*Macklin: Love à-la-mode* (1779).

In the records of the stage, no actor ever approached Jack Johnstone in Irish characters: "sir Lucas O'Trigger," "Callaghan O'Brallaghan," "major O'Flaherty," "Teague," "Tully" (the Irish gardener), and "Dennis Brulgruddery" were portrayed by him in most exquisite colours.—*New Monthly Magazine* (1829).

("Lucius O'Trigger," in *The Rivals* (Sheridan); "major O'Flaherty," in *The West Indian* (Cumberland); "Teague," in *The Committee* (Howard); "Dennis Brulgruddery," in *John Bull* (Colman).)

Callet, a *fille publique*. Brantôme says a *calle* or *calotte* is "a cap;" hence the phrase, *Plattes comme des calles*. Ben Jonson, in his *Magnetick Lady*, speaks of "wearing the callet, the politic hood."

Des filles du peuple et de la campagne s'appellant *calles*, à cause de la "cale" qui leur servait de coiffure. —*Francisque Michel.*

En sa tête avoit un gros bonnet blanc, qui l'on appelle une *calle*, et nous autres appelons *calotte*, ou bonnette blanche de lagne, nouée ou bridée par dessoubs le menton.—*Brantôme: Vies des Dames Illustres.*

A beggar in his drink
Could not have laid such terms upon his callet.
Shakespeare: Othello, act iv. sc. 2 (1611).

Callim'achus (*The Italian*), Filippo Buonaccorsi (1437-1496).

Callir'rhoe (4 *syl.*), the lady-love of Chæ'reas, in a Greek romance entitled *The Loves of Chæreas and Callirrhoë*, by Char'iton (eighth century). (Chæ = *ke.*)

Callis'thenes (4 *syl.*), a philosopher who accompanied Alexander the Great on his Oriental expedition. He refused to pay Alexander divine honours, for which he was accused of treason; and, being mutilated, he was chained in a cage for seven months like a wild beast. Lysimachus put an end to his tortures by poison. (See CAGES FOR MEN, p. 166.)

Oh, let me roll in Macedonian rays,
Or, like Callisthenes, be caged for life,
Rather than shine in fashions of the East.
Lee: Alexander the Great, iv. 2 (1678).

Cal'mar, son of Matha, lord of Lara (in Connaught). He is represented as presumptuous, rash, and overbearing, but gallant and generous. The very opposite of the temperate Connal, who advises caution and forethought. Calmar hurries Cuthullin into action, which ends in defeat. Connal comforts the general in his distress.—*Ossian: Fingal*, i.

Cal'pe (2 *syl.*), Gibraltar. The two pillars of Hercules are Calpê and Ab'yla.

She her thundering navy leads
To Calpe.
Akenside: Hymn to the Naiads.

Cal'thon, brother of Col'mar, sons of Rathmor chief of Clutha (*the Clyde*). The father was murdered in his halls by Dunthalmo lord of Teutha (*the Tweed*), and the two boys were brought up by the murderer in his own house, and accompanied him in his wars. As they grew in years, Dunthalmo fancied he perceived in their looks a something which excited his suspicions, so he shut them up in two separate dark caves on the banks of the Tweed. Colmal, daughter of Dunthalmo, dressed as a young warrior, liberated Calthon, and fled with him to Morven, to crave aid in behalf of the captive Colmar. Accordingly, Fingal sent his son Ossian with 300 men to effect his liberation. When Dunthalmo heard of the approach of this army, he put Colmar to death. Calthon, mourning for his brother, was captured, and bound to an oak; but at daybreak Ossian slew Dunthalmo, cut the thongs of Calthon, gave him to Colmal, and they lived happily in the halls of Teutha.—*Ossian: Calthon and Colmal.*

Calumet of Peace. The bowl of this pipe is made of a soft red stone easily hollowed out, the stem of cane or some light wood, painted with divers colours, and decorated with the heads, tails, and feathers of birds. When Indians enter into an alliance or solemn engagement, they smoke the calumet together. When war is the subject, the whole pipe and all its ornaments are deep red.—*Major Rogers: Account of North America.* (See RED PIPE.)

A-calumeting, a-courting. In the daytime any act of gallantry would be deemed indecorous by the American Indians; but after sunset, the young lover goes a-calumeting. He, in fact, lights his pipe, and, entering the cabin of his well-beloved, presents it to her. If the lady extinguishes it, she accepts his addresses; but if she suffers it to burn on, she rejects them, and the gentleman retires.—*Ashe: Travels.*

Cal'ydon (*Prince of*), Melea'ger, famed for killing the Calydonian boar.—*Apollodorus*, i. 8. (See MELEAGER.)

As did the fatal brand Althæa burn'd,
Unto the prince's heart of Calydon.
Shakespeare. *2 Henry VI.* act i. sc. 1 (1591).

Cal'ydon, a town of Æto'lia, founded by Calydon. In Arthurian romance Calydon is a forest in the north of our island. Probably it is what Richard of Cirencester calls the "Caledonian Wood," westward of the Varar or Murray Frith.

Calydo'nian Hunt. Artĕmis, to punish Œneus [*E'.nuce*] king of Cal'ydon, in Æto'lia, for neglect, sent a monster boar to ravage his vineyards. His son Melea'ger collected together a large company to hunt it. The boar being killed, a dispute arose respecting the head, and this led to a war between the Curĕtês and Calydo'nians.

¶ A similar tale is told of Theseus (*a syl.*), who vanquished and killed the gigantic sow which ravaged the territory of Krommyon, near Corinth. (See KROMMYONIAN SOW.)

Calyp'so, in *Télémaque*, a prose epic by Fénelon, is meant for Mde. de Montespan. In mythology she was queen of the island Ogyg'ia, on which Ulyssês was wrecked, and where he was detained for seven years.

Calypso's Isle, Ogygia, a mythical island "in the navel of the sea." Some consider it to be Gozo, near Malta. Ogygia (*not the island*) is Bœo'tia, in Greece.

Cama'cho. (See BASILIUS, p. 94.)

Camalodu'num, Colchester.

Girt by half the tribes of Britain, near the colony Camulodine.
Tennyson: Boadicea.

Caman'ches (3 *syl.*) or COMAN'CHES, an Indian tribe of the Texas (United States).

It is a caravan, whitening the desert where dwell the Camanches.
Longfellow: To the Driving Cloud.

Camaral'zaman. (See BADOURA, p. 81.)

Cam'ballo, the second son of Cambuscan' king of Tartary, brother of Al'garsife (3 *syl.*) and Can'acê (3 *syl.*). He fought with two knights who asked the lady Canacê to wife, the terms being that none should have her till he had succeeded in worsting Camballo in combat. Chaucer does not give us the sequel of this tale, but Spenser says that three brothers, named Priamond, Diamond, and Triamond were suitors, and that Triamond won her. The mother of these three (all born at one birth) was Ag'apê, who dwelt in Faëry-land (bk. iv. 2).

N.B.—Spenser makes Cambi'na (daughter of Agapê) the lady-love of Camballo. Camballo is also called Camballus and Cambel.

Camballo's Ring, given him by his sister Canacê, "had power to stanch all wounds that mortally did bleed."

Well mote ye wonder how that noble knight,
After he had so often wounded been,
Could stand on foot now to renew the fight . . .
All was thro' virtue of the ring he wore;
The which not only did not from him let
One drop of blood to fall, but did restore
His weakened powers and his dulled spirits whet.
Spenser: Faërie Queene, iv. 2 (1596).

Cam'balu, the royal residence of the cham of Cathay (a province of Tartary). Milton speaks of "Cambalu, seat of Cathayan Can."—*Paradise Lost*, xi. 388 (1665).

Cam'baluc, spoken of by Marco Polo, is Pekin.

Cambel. (See CANACE, p. 174.)

Cambi'na, daughter of the fairy Ag'apê (3 *syl.*). (See CANACE, p. 174.)

Cam'bria, Wales. According to legend, it is so called from Camber, the son of Brute. This legendary king divided his dominions at death between his three sons: Locrin had the southern part, hence called Loegria (*England*); Camber the west (*Wales*); and Albanact the north, called Albania (*Scotland*).

From Cambria's curse, from Cambria's tears.
Gray: The Bard (1757).

Cam'brian, Welsh, pertaining to Cambria or Wales.

Cambridge. Cam is a modern corrupt form of Granta, as the river Cam was anciently called. The transition is *Granta*, turned by the Normans into *Caunter*, whence *Canter*, *Can'* or *Cam*.

∴ Our "count" is the French *comte*.

Cambridge University Boat Crew. Colours: light blue.

Cambridge on the Charles, contains Harvard University, founded 1636 at Cambridge on the river Charles (Massachusetts), and endowed in 1639 by the Rev. John Harvard.

A theologian from the school
Of Cambridge on the Charles, was there.
Longfellow: The Wayside Inn (prelude).

Cambridge University, said to have been founded by Sebert or Segbert king of Essex, the reputed founder of St Peter's, Westminster (604).

Wise Segbert, worthy praise, preparing us the seat
Of famous Cambridge first, then with endowments great,
The Muses to maintain, those sisters thither brought.
Drayton · Polyolbion, xi. (1613).

Cambuscan', king of Sarra, in the land of Tartary the model of all royal virtues. His wife was El'feta; his two sons Al'garsife (3 *syl.*) and Cam'ballo; and his daughter Can'acê (3 *syl.*). Chaucer accents the *last* syllable, but Milton erroneously throws the accent on the *middle* syllable. Thus Chaucer says—

And so befell that when this Cambuscan' . . .

And again—

This Cambuscan', of which I have you told . . .
Squire's Tale.

But Milton, in *Il Penseroso*, says—

Him who left half-told
The story of Cambus'can bold.

The accent might be preserved by a slight change, thus—

Him who left of old
The tale of Cambuscan' half-told.

Cambuscan had three presents sent him by the king of Araby and Ind: (1) a horse of brass, which would within a single day transport its rider to the most distant region of the world, (2) a trenchant sword, which would cut through the stoutest armour, and heal a sword-wound by simply striking it with the flat of the blade; (3) a mirror, which would reveal conspiracies, tell who were faithful and loyal, and in whom trust might be confided. He also sent Canacê (daughter of Cambuscan) a ring that she might know the virtues of all plants, and by aid of which she would be able to understand the language of birds, and even to converse with them.—*Chaucer: Canterbury Tales* ("The Squire's Tale," 1388).

Camby'ses (3 *syl.*), a pompous, ranting character in Preston's tragedy of that name (1569).

I must speak in passion, and I will do it in king Cambyses' vein.—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

Camby'ses and Smerdis. Cambysês king of Persia killed his brother Smerdis from the wild suspicion of a mad man, and it is only charity to think that he was really *non compos mentis.*

Behold Cambisês and his fatal daye . . .
While he his brother Mergus cast to slaye,
A dreadful thing, his wittes were him bereft.
Sackville: A Mirrour for Magistrayles ("The Complaynt," 1587).

Camden Society (*The*), established, in 1838, for the republication of British historical documents. So named in honour of William Camden, the historian (1551 1623).

Camel. The pelican is called the "river camel;" in French *chameau d'eau;* and in Arabic *jimmel el bahar.*

We saw abundance of camels [*i.e. pelicans*], but they did not come near enough for us to shoot them.—*Norden: Voyage.*

Cameliard (3 *syl.*), the realm of Leod'ogran or Leod'ogrance, father of Guinevere (*Guin-ê'-ver*) wife of Arthur.

Leodogran, the king of Cameliard
Had one fair daughter and none other child . . .
Guinevere, and in her his one delight.
Tennyson: Coming of Arthur.

Cam'elot (3 *syl.*). There are two places so called. The place referred to in *King Lear* is in Cornwall, but that of Arthurian renown was in Winchester. In regard to the first Kent says to Cornwall, "Goose, if I had you upon Sarum Plain, I'd drive ye cackling home to Camelot," *i.e.* to Tintag'il or Camelford, the "home" of the duke of Cornwall. But the Camelot of Arthur was in Winchester, where visitors are still shown certain large entrenchments once pertaining to "king Arthur's palace."

Sir Balin's sword was put into marble stone, standing it upright as a great millstone, and it swam down the stream to the city of Camelot, that is, in English, Winchester.—*Sir T. Malory: History of Prince Arthur*, i. 44 (1470).

*** In some places, even in Arthurian romance, Camelot seems the city on the Camel, in Cornwall. Thus, when sir Tristram left Tintagil to go to Ireland, a tempest "drove him back to Camelot" (pt. ii. 19).

Camil'la, the virgin queen of the Volscians, famous for her fleetness of foot. She aided Turnus against Æneas.

Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn, or skims along the main.
Pope.

Camilla, wife of Anselmo of Florence. Anselmo, in order to rejoice in her incorruptible fidelity, induced his friend Lothario to try to corrupt her. This he did, and Camilla was not trial-proof, but fell. Anselmo for a time was kept in the dark, but at the end Camilla eloped with Lothario. Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent.—*Cervantes: Don Quixote*, I. iv. 5, 6 ("Fatal Curiosity," 1605).

Camilla, a novel by Mde. D'Arblay, authoress of *Evelina*, etc., published 1796.

Camille' (2 *syl.*), in Corneille's tragedy of *Les Horaces* (1639). When her brother meets her, and bids her congratulate him for his victory over the three Curiatii, she gives utterance to her grief for the death of her lover. Horace says, "What! can you prefer a man to the interests of Rome?" Whereupon Camille denounces Rome, and concludes with these words: "Oh that it were my lot!" When Mdlle. Rachel first appeared in the character of "Camille," she took Paris by storm (1838).

Voir le dernier Romain à son dernier soupir,
Moi seule en être cause, et mourir de plaisir.

(Whitehead has dramatized the subject, and called it *The Roman Father*, 1741.)

Camillo, a lord in the Sicilian court, and a very good man. Being commanded by king Leontês to poison Polixenês, instead of doing so he gave him warning, and fled with him to Bohemia. When Polixenês ordered his son Florizel to abandon Perdita, Camillo persuaded the young lovers to seek refuge in Sicily, and induced Leontês, the king thereof, to protect them. As soon as Polixenês discovered that Perdita was Leontês' daughter, he readily consented to the union which before he had forbidden.—*Shakespeare: The Winter's Tale* (1604).

Cami'ola, "the maid of honour," a lady of great wealth, noble spirit, and great beauty. She loved Bertoldo (brother of Roberto king of the two Sicilies), and, when Bertoldo was taken prisoner at Sienna, paid his ransom. Bertoldo before his release was taken before Aurelia, the duchess of Sienna. Aurelia fell in love with him, and proposed marriage, an offer which Bertoldo accepted. The betrothed then went to Palermo to be introduced to the king, when Camiola exposed the conduct of the base young prince. Roberto was disgusted at his brother, Aurelia rejected him with scorn, and Camiola retired to a nunnery.—*Massinger: The Maid of Honour* (1637).

Camlan (in Cornwall), now the river Alan or Camel, a contraction of Cam-alan ("the crooked river"), so called from its continuous windings. Here Arthur received his death-wound from the hand of his nephew Mordred or Modred, A.D. 542.

Camel . . .
Frantic ever since her British Arthur's blood,
By Mordred's murtherous hand, was mingled with her flood,
For as that river best might boast that conqueror's breath [*birth*],
So sadly she bemoans his too untimely death.
Drayton: Polyolbion, i. (1612).

Cam'lotte (2 *syl.*), shoddy, fustian, rubbish, as *C'est de la camlotte ce qui vous dites-la.*

Camoens, one of the five great European epic poets: Homer, Virgil, Dante, Camoens, and Milton. (See LUSIAD.)

There are numerous poetical romances of an epic character, which do not rise to the dignity of the true epic.

Cam'omile (3 *syl.*), says Falstaff, "the more it is trodden on the faster it grows."—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

Though the *camomile*, the more it is troddden and pressed downe, the more it spreadeth; yet the *violet*, the oftener it is handled and touched, the sooner it withereth and decayeth.—*Lily: Euphues.*

Campaign (*The*), a poem by Addison, to celebrate the victories of the duke of Marlborough. Published in 1704. It contains the two noted lines—

Pleased the Almighty's orders to perform,
Rides on the whirlwind and directs the storm.

Campaigner (*The old*), Mrs. Mackenzie, mother of Rosa, in Thackeray's novel called *The Newcomes* (1855).

Campa'nia, the plain country about Cap'ua, the *terra di Lavo'ro* of Italy.

Campas'pe (3 *syl.*), mistress of Alexander. He gave her up to Apellês, who had fallen in love with her while painting her likeness.—*Pliny: Hist.* xxxv. 10.

John Lyly produced, in 1583, a drama entitled *Cupid and Campaspe*, in which is the well-known lyric—

Cupid and my Campaspê played
At cards for kisses; Cupid paid.

CAMPBELL (*Captain*), called "Green Colin Campbell," or Bar'caldine (3 *syl.*).—*Sir W. Scott: The Highland Widow* (time, George II.).

Campbell (*General*), called "Black Colin Campbell," in the king's service. He suffers the papist conspirators to depart unpunished.—*Sir W. Scott: Redgauntlet* (time, George III.).

Campbell (*Sir Duncan*), knight of Ardenvohr, in the marquis of Argyll's army. He was sent as ambassador to the earl of Montrose.

Lady Mary Campbell, sir Duncan's wife.

Sir Duncan Campbell of Auchenbreck, an officer in the army of the marquis of Argyll.

Murdoch Campbell, a name assumed by the marquis of Argyll. Disguised as a servant, he visited Dalgetty and M'Eagh

in the dungeon; but the prisoners overmastered him, bound him fast, locked him in the dungeon, and escaped.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Campbell (*The lady Mary*), daughter of the duke of Argyll.

The lady Caroline Campbell, sister of lady Mary.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Campo-Basso (*The count of*), an officer in the duke of Burgundy's army, introduced by sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein*, both laid in the time of Edward IV.

Campeador [*Kam-pay'-dor*], the Cid, who was called *Mio Cid el Campeádor* ("my lord the champion"). "Cid" is a corruption of *saïd* ("lord").

Can'a, a kind of grass plentiful in the heathy morasses of the north.

If on the heath she moved, her breast was whiter than the down of cana; if on the sea-beat shore, than the foam of the rolling ocean.—*Ossian: Cath-Loda*, ii.

Can'ace (3 *syl.*), daughter of Cambuscan', and the paragon of women. Chaucer left the tale half-told, but Spenser makes a crowd of suitors woo her. Her brother Cambel or Cam'ballo resolved that none should win his sister who did not first overthrow him in fight. At length Tri'amond sought her hand, and was so nearly matched in fight with Camballo, that both would have been killed, if Cambi'na, daughter of the fairy Ag'apê (3 *syl.*), had not interfered. Cambina gave the wounded combatants nepenthé, which had the power of converting enmity to love; so the combatants ceased from fight, Camballo took the fair Cambina to wife, and Triamond married Canacê.—*Chaucer: Squire's Tale; Spenser: Faërie Queene*, iv. 3 (1596).

Canacê's Mirror, a mirror which told the inspectors if the persons on whom they set their affections would prove true or false.

Canacê's Ring. (See CAMBUSCAN, p. 172.)

Candau'les (3 *syl.*), king of Lydia, who exposed the charms of his wife to Gy'gês. The queen was so indignant that she employed Gygês to murder her husband. She then married the assassin, who became king of Lydia, and reigned twenty-eight years (B.C. 716–688).

Great men are as jealous of their thoughts as the wife of king Candaules was of her charms.—*Sir W. Scott: The Abbot*, xviii.

Canday'a (*The kingdom of*), situated between the great Trapoba'na and the South Sea, a couple of leagues beyond cape Com'orin.—*Cervantes: Don Quixote*, II. iii. 4 (1615).

Candide' (2 *syl.*), the hero of Voltaire's novel of the same name. All conceivable misfortunes are piled on his head, but he bears them with cynical indifference.

Voltaire says "No." He tells you that Candide
Found life most tolerable after meals.
Byron: Don Juan, v. 31 (1820).

Candour (*Mrs.*), the beau-ideal of female backbiters.—*Sheridan: The School for Scandal* (1777).

The name of "Mrs. Candour" has become one of those formidable by-words which have more power in putting folly and ill-nature out of countenance than whole volumes of the wisest remonstrance and reasoning.—*T. Moore.*

Since the days of Miss Pope, it may be questioned whether "Mrs. Candour" has ever found a more admirable representative than Mrs. Stirling.—*Dramatic Memoirs.*

Can'idia, a Neapolitan, beloved by the poet Horace. When she deserted him, he held her up to contempt as an old sorceress who could by a rhomb unsphere the moon.—*Horace: Epodes* v. and xvii.

Such a charm were right
Canidian.
Mrs. Browning. Hector in the Garden, iv.

Canmore or GREAT-HEAD. Malcolm III. of Scotland (*, 1057–1093).—*Sir W. Scott: Tales of a Grandfather*, i. 4.

Canning (*George*), statesman (1770–1827). Charles Lamb calls him—

St Stephen's fool, the zany of debate.
Sonnet in "The Champion."

Cano'pos, Menelâos's pilot, killed in the return voyage from Troy by the bite of a serpent. The town Canôpos (Latin, *Canopus*) was built on the site where the pilot was buried.

Canossa. When, in November, 1887, the czar went to Berlin to visit the emperor of Germany, the *Standard* asked in a leader, "Has the czar gone to Canossa?" *i.e.* has he gone to eat humble-pie? Canossa, in the duchy of Modêna, is where (in the winter of 1076–7), the kaiser Henry IV. went to humble himself before pope Gregory VII. [Hildebrand].

Can'tab, a member of the University of Cambridge. The word is a contraction of the Latin *Cantabrig'ia.*

Canta'brian Surge (*The*), Bay of Biscay.

She her thundering navy leads
To Calpê [*Gibraltar*] . . . or the rough
Cantabrian surge.
Addison: Hymn to the Naiads.

Cantab'ric Ocean, the sea which washes the south of Ireland.—*Richard of Cirencester: Ancient State of Britain*, i. 8.

Can'tacuzene' (4 *syl.*), a noble Greek family, which has furnished Constantinople with two emperors, and Moldavia and Wallachia with several princes. The family still survives.

We mean to show that the Cantacuzenês are not the only princely family in the world.—*D'Israeli: Lothair.*

There are other members of the Cantacusené family besides myself.—*Ditto.*

Can'tacuzene' (*Michael*), the grand sewer (butler) of Alexius Comne'nus, emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Canterbury, according to mythical story, was built by Rudhudibras.

By Rudhudibras Kent's famous town . . . arose.
Drayton: Polyolbion, viii. (1622).

Canterbury Tales. Twenty-three tales told by a company of pilgrims going to visit the shrine of "St. Thomas à Becket" at Canterbury. The party first assembled at the Tabard, an inn in Southwark, and there agreed to tell one tale each both going and returning, and the person who told the best tale was to be treated by the rest to a supper at the Tabard on the homeward journey. The party consisted of twenty-nine pilgrims, so that the whole budget of tales should have been fifty-eight, but only twenty-three of the number were told, not one being on the homeward route. (1388.)

The tales are as follows:—
Chunoun's yemen's tale, *the Transmutation of Metals.*
Clerk's tale, *Patient Grisildes.*
Cook's tale, *Gamelyon* ("As You Like It").
Doctor of Physic's tale, *Virginius.*
Franklin's tale, *Dorigen and Arviragus.*
Friar's tale, *a Compact with the Devil.*
Host's tale, *Melibêus* (or the forgiveness of injuries).
Knight's tale, *Palémon and Arcite* (or king Theseus).
Man of Law's tale, *king Alla and Constance.*
Mancipie's tale, *the Tell-tale Crow turned Black.*
Merchant's tale, *January and May.*
Miller's tale, *Nicholas and Alison.*
Monk's tale, *Mutability of Fortune* (examples).
Nun's tale *(second), Valerian and Tiburce.*
Nun's Priest's tale, *Chanticleer and the Fox.*
Pardoner's tale, *the Devil and the Proctor.*
Prioress's tale, similar to "Hugh of Lincoln."
Reeve's tale, *Symon and the Miller.*
Shipman's tale, *the Merchant and the Monk.*
Squire's tale, *Cambuscan.*
Sumpnor's tale, *the Begging Friar.*
Thopus' *(Sir)* tale (cut short by mine host), *a Fight with a Three-headed Giant.*
Wife of Bath's tale, *What a Woman likes Best* (to have her own sweet will).

Canton, the Swiss valet of lord Ogleby. He has to skim the morning papers and serve out the cream of them to his lordship at breakfast, "with good emphasis and good discretion." He laughs at all his master's jokes, flatters him to the top of his bent, and speaks of him as a mere chicken compared to himself, though his lordship is 70 and Canton about 50. Lord Ogleby calls him his "cephalic snuff, and no bad medicine against megrims, vertigoes, and profound thinkings."—*Colman and Garrick: The Clandestine Marriage* (1766).

Can'trips (*Mrs.*), a quondam friend of Nanty Ewart the smuggler-captain.

Jessie Cantrips, her daughter.—*Sir W. Scott: Redgauntlet* (time, George III.).

Cant'well (*Dr.*), the hypocrite, the English representative of Molière's "Tartuffe." He makes religious cant the instrument of gain, luxurious living, and sensual indulgence. His overreaching and dishonourable conduct towards lady Lambert and her daughter gets thoroughly exposed, and at last he is arrested as a swindler.—*Bickerstaff: The Hypocrite* (1768).

(This is Cibber's *Nonjuror* (1717) modernized.)

Dr. Cantwell . . . the meek and saintly hypocrite.
Hunt.

Canute' or **Cnut** and **Edmund Ironside.** William of Malmesbury says: When Cnût and Edmund were ready for their sixth battle in Gloucestershire, it was arranged between them to decide their respective claims by single combat. Cnut was a small man, and Edmund both tall and strong; so Cnut said to his adversary, "We both lay claim to the kingdom in right of our fathers; let us, therefore, divide it and make peace;" and they did so.

Canutus of the two that furthest was from hope . . .
Cries, "Noble Edmund, hold! Let us the land divide."
. . . and all aloud do cry.
"Courageous kings, divide! 'Twere pity such should die."
Drayton: Polyolbion, xii. (1613).

Canute's Bird, the knot, a corruption of "Knut," the *Cinclus bellonii*, of which king Canute was extremely fond.

The knot, that called was Canutus' bird of old,
Of that great king of Danes, his name that still doth hold,
His appetite to please . . . from Denmark hither brought.
Drayton: Polyolbion, xxv. (1622).

N.B.—There are thirty "songs" in the *Polyolbion*, from 19 to 30 being of the date 1622.

Can'ynge (*Sir William*) is represented in the *Rowley Romance* as a rich, God-fearing merchant, devoting much money to the Church, and much

to literature. He was, in fact, a Mæce'nas, of princely hospitality, living in the Red House. The priest Rowley was his "Horace."—*Chatterton* (1752–1770).

Ca'ora, inhabited by men "whose heads do grow beneath their shoulders." (See BLEMMYES, p. 127.)

On that branch which is called Caora are [*sic*] a nation of people whose heades appeare not above their shoulders. They are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts.—*Hackluyt: Voyage* (1598).

*** Raleigh, in his *Description of Guiana* (1596), also gives an account of men whose "heads do grow beneath their shoulders."

Capability Brown, Launcelot Brown, the English landscape gardener (1715–1783).

Cap'aneus (3 *syl.*), a man of gigantic stature, enormous strength, and headlong valour. He was impious to the gods, but faithful to his friends. Capaneus was one of the seven heroes who marched against Thebes (1 *syl.*), and was struck dead by a thunderbolt for declaring that not Jupiter himself should prevent his scaling the city walls.

¶ The "Mezentius" of Virgil and Tasso's "Argantê" are similar characters; but the Greek Capăneus exceeds Mezentius in physical daring and Argantê in impiety.

Cape of Storms, now called the Cape of Good Hope. It was Bartholomew Diaz who called it *Cabo Tormentoso* (1486), and king Juan II. who changed the name. (See BLACK SEA, p. 124.)

Capitan, a boastful, swaggering coward, in several French farces and comedies prior to the time of Molière.

Caponsac'chi (*Giuseppe*), the young priest under whose protection Pompilia fled from her husband to Rome. The husband and *his* friends said the elopement was criminal; but Pompilia, Caponsacchi, and *their* friends maintained that the young canon simply acted the part of a chivalrous protector of a young woman who was married at 15, and who fled from a brutal husband who ill-treated her.—*R. Browning: The Ring and the Book* (1868).

Capstern (*Captain*), captain of an East Indiaman, at Madras.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Captain, Manuel Comne'nus of Trèb'izond (1120, 1143–1180).

Captain of Kent. So Jack Cade called himself (died 1450).

The Black Captain, lieutenant-colonel Dennis Davidoff, of the Russian army. In the French invasion he was called by the French *Le Capitaine Noir.*

The Great Captain (*el Gran Capitano*), Gonzalvo di Cor'dovo (1453–1515).

The People's Captain (*el Capitano del Popolo*), Giuseppe Garibaldi (1807–1882).

A Copper Captain, a poor captain, whose swans are all geese, his jewellery paste, his guineas counters, his achievements tongue-doughtiness, and his whole man Brummagem.

To this copper captain was confided the command of the troops.—*W. Irving*

Let all the world view here the captain's treasure . . .
Here's a goodly jewel . . .
See how it sparkles, like an old lady's eyes . . .
And here's a chain of whitings' eyes for pearls . . .
Your clothes are parallels to these, all counterfeits.
Put these and them on, you're a man of copper;
A kind of candlestick; a copper, copper captain.
Fletcher: Rule a Wife and Have a Wife (1640).

A Led Captain, a poor obsequious captain, who is led about as a *cavalier servanté* by those who find him hospitality and pay nunky for him. He is not the leader of others, as a captain ought to be, but is by others led.

When you quarrel with the family of Blandish, you only leave refined cookery to be fed upon scraps by a poor cousin or a led captain.—*Burgoyne: The Heiress,* v. 3 (1781).

Captain Loys [*Lo-is*]. Louise Labé was so called, because in early life she embraced the profession of arms, and gave repeated proofs of great valour. She was also called *La Belle Cordière.* Louise Labé was a poetess, and has left several sonnets full of passion, and some good elegies (1526–1566).

Captain Right, a fictitious commander, the ideal of the rights due to Ireland. In the last century the peasants of Ireland were sworn to captain Right, as chartists were sworn to their articles of demand called their *charter.*

Captain Rock, a fictitious name assumed by the leader of certain Irish insurgents in 1822, etc. All notices, summonses, and so on, were signed by this name.

Captain Swing, a fictitious character, in whose name threats were issued and attacks made by the barn-burners and machinery-destroyers early in the nineteenth century.

Captain is a Bold Man (*The*), a popular phrase at one time. Peachum applies the expression to captain Macheath.—*Gay: The Beggar's Opera* (1727).

Capu'cinade (4 *syl.*). "A capucinade" is twaddling composition, or wishy-washy literature. The term is derived from the sermons of the Capuchins, which were notoriously incorrect in doctrine and debased in style.

It was a vague discourse, the rhetoric of an old professor, a mere capucinade.—*Lesage: Gil Blas*, vii. 4 (1715).

Cap'ulet, head of a noble house of Verona, in feudal enmity with the house of Mon'tague (3 *syl.*). Lord Capulet is a jovial, testy old man, self-willed, prejudiced, and tyrannical.

Lady Capulet, wife of lord Capulet, and mother of Juliet.—*Shakespeare: Romeo and Juliet* (1598).

Then lady Capulet comes sweeping by with her train of velvet, her black hood, her fan, and her rosary, the very beau-ideal of a proud Italian matron of the fifteenth century, whose offer to poison Romeo in revenge for the death of Tybalt stamps her with one very characteristic trait of the age and country. Yet she loves her daughter, and there is a touch of remorseful tenderness in her lamentation over her.—*Mrs. Jameson.*

(Lord Capulet was about 60. He had "left off masking" for above thirty years (act i. sc. 5).

The tomb of all the Capulets. Burke, in a letter to Matthew Smith, says, "I would rather sleep in the corner of a little country churchyard than in the tomb of all the Capulets." It does not occur in Shakespeare.

Capys, a blind old seer, who prophesied to Romulus the military triumphs of Rome from its foundation to the destruction of Carthage.

In the hall-gate sat Capys,
Capys the sightless seer;
From head to foot he trembled
As Romulus drew near.
And up stood stiff his thin white hair,
And his blind eyes flashed fire.
Macaulay: Lays of Ancient Rome ("The Prophecy of Capys," xi.).

Car'abas (*Le marquis de*), an hypothetical title to express a fossilized old aristocrat, who supposed the whole world made for his behoof. The "king owes his throne to him;" he can "trace his pedigree to Pepin;" his youngest son is "sure of a mitre;" he is too noble "to pay taxes;" the very priests share their tithes with him; the country was made for his "hunting-ground;" and, therefore, as Béranger says—

Chapeau bas! chapeau bas!
Gloire au marquis de Carabas!

(The name occurs in Perrault's tale of *Puss in Boots*, and in Disraeli's novel of *Vivian Grey* (1820); but it is Béranger's song (1816) which has given the word its present meaning.)

Carac'ci of France, Jean Jouvenet, who was paralyzed on the right side, and painted with his left hand (1647–1707).

Carac'tacus or **Caradoc,** king of the Sil'urês (*Monmouthshire*, etc.). For nine years he withstood the Roman arms, but being defeated by Osto'rius Scap'ula, the Roman general, he escaped to Brigantia (*Yorkshire*, etc.) to crave the aid of Carthisman'dua (or Cartimandua), a Roman matron married to Venu'tius, chief of those parts. Carthismandua betrayed him to the Romans, A.D. 47.—*Richard of Cirencester: Ancient State of Britain*, i. 6, 23.

Caradoc was led captive to Rome, A.D. 51, and, struck with the grandeur of that city, exclaimed, "Is it possible that a people so wealthy and luxurious can envy me a humble cottage in Britain?" Claudius the emperor was so charmed with his manly spirit and bearing that he released him and craved his friendship.

Drayton says that Caradoc went to Rome with body naked, hair to the waist, girt with a chain of steel, and his "manly breast enchased with sundry shapes of beasts. Both his wife and children were captives, and walked with him."—*Polyolbion*, viii. (1612).

Caracul (*i.e. Caracalla*), son and successor of Sevērus the Roman emperor. In A.D. 210 he made an expedition against the Caledo'nians, but was defeated by Fingal. Aurēlius Antonīnus was called "Caracalla" because he adopted the Gaulish *caracalla* in preference to the Roman *toga*.—*Ossian: Comala.*

The Caracul of Fingal is no other than Caracalla, who (as the son of Severus) the emperor of Rome . . . was not without reason called "The Son of the King of the World." This was A.D. 210.—*Dissertation on the Era of Ossian.*

Caracul, called Caraculla in *Ossian*, is Antonīnus.

Caraculiam'bo, the hypothetical giant of the island of Malindra'ma, whom don Quixote imagines he may one day conquer and make to kneel at the foot of his imaginary lady-love.—*Cervantes: Don Quixote*, I. i. 1 (1605).

Car'adoc or **Cradock,** a knight of the Round Table. He was husband of the only lady in the queen's train who could wear "the mantle of matrimonial fidelity." This mantle fitted only chaste

and virtuous wives; thus, when queen Guenever tried it on—

One while it was too long, another while too short,
And wrinkled on her shoulders in most unseemly sort.
Percy: Reliques ("Boy and the Mantle," III. iii. 18).

Sir Caradoc and the Boar's Head. The boy who brought the test mantle of fidelity to king Arthur's court, drew a wand three times across a boar's head, and said, "There's never a cuckold who can carve that head of brawn." Knight after knight made the attempt, but only sir Cradock could carve the brawn.

Sir Caradoc and the Drinking-horn. The boy furthermore brought forth a drinking-horn, and said, "No cuckold can drink from that horn without spilling the liquor." Only Cradock succeeded, and "he wan the golden can."—*Percy: Reliques* ("Boy and the Mantle," III. iii. 18).

Caradoc of Men'wygent, the younger bard of Gwenwyn prince of Powys-land. The elder bard of the prince was Cadwallon.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Car'atach or *Carac'tacus*, a British king brought captive before the emperor Claudius in A.D. 52. He had been betrayed by Cartimandua. Claudius set him at liberty.

And Beaumont's pilfered Caratach affords
A tragedy complete except in words.
Byron: English Bards and Scotch Reviewers (1809).

(Byron alludes to the "spectacle" of *Caractacus* produced by Thomas Sheridan at Drury Lane Theatre. It was Beaumont's tragedy of *Bonduca*, minus the dialogue.)

Digges [1720–1786] was the very absolute "Caratach." The solid bulk of his frame, his action, his voice, all marked him with identity.—*Boaden: Life of Siddons.*

Car'athis, mother of the caliph Vathek. She was a Greek, and induced her son to study necromancy, held in abhorrence by all good Mussulmans. When her son threatened to put to death every one who attempted without success to read the inscriptions of certain sabres, Carathis wisely said, "Content yourself, my son, with commanding their beards to be burnt. Beards are less essential to a state than men." She was ultimately carried by an afrit to the abyss of Eblis, in punishment of her many crimes.—*Beckford: Vathek* (1784).

Carau'sius, the first British emperor (237–294). His full name was Marcus Aurelius Valerius Carausius, and as emperor of Britain he was accepted by Diocletian and Maximian; but after a vigorous reign of seven years, he was assassinated by Allectus, who succeeded him as "emperor of Britain." (See *Gibbon: Decline and Fall, etc.*, ii. 13.)

Cards. It is said that there never was a good hand of cards containing four clubs. Such a hand is called "The Devil's Four-poster."

Cards of Compliment. When it was customary to fold down part of an address card, the strict rule was this: Right hand *bottom* corner turned down meant a Personal call. Right hand *top* corner turned down meant Condolence Left hand bottom corner turned down meant Congratulation.

Car'dan (*Jerômo*) of Pa'via (1501–1576), a great mathematician and astrologer. He professed to have a demon or familiar spirit, who revealed to him the secrets of nature.

What did your Cardan and your Ptolemy tell you? Your Messahalah and your Longomontanus [*two astrologers*], your harmony of chiromancy with astrology?—*Congreve: Love for Love*, iv. (1695).

Carde'nio of Andalusi'a, of opulent parents, fell in love with Lucinda, a lady of equal family and fortune, to whom he was formally engaged. Don Fernando, his friend, however, prevailed on Lucinda's father, by artifice, to break off the engagement and promise Lucinda to himself, "contrary to her wish, and in violation of every principle of honour." This drove Cardenio mad, and he haunted the Sierra Morena or Brown Mountain for about six months, as a maniac with lucid intervals. On the wedding day Lucinda swooned, and a letter informed the bridegroom that she was married to Cardenio. Next day she privately left her father's house, and took refuge in a convent; but being abducted by don Fernando, she was carried to an inn, where Fernando found Dorothea his wife, and Cardenio the husband of Lucinda. All parties were now reconciled, and the two gentlemen paired respectively with their proper wives.—*Cervantes: Don Quixote*, I. iv. (1605).

Car'duel or **Kar'tel,** Carlisle, the place where Merlin prepared the Round Table.

Care, described as a blacksmith, who "worked all night and day." His bellows, says Spenser, are Pensiveness and Sighs.—*Faërie Queene*, iv. 5 (1596).

CARE'LESS, one of the boon companions of Charles Surface.—*Sheridan: School for Scandal* (1777).

Careless (*Colonel*), an officer of high spirits and mirthful temper, who seeks to win Ruth (the daughter of sir Basil Thoroughgood) for his wife.—*T. Knight: The Honest Thieves.*

(This farce is a mere *réchauffé* of *The Committee*, by the hon. sir R. Howard. The names "colonel Careless" and "Ruth" are the same, but "Ruth" says her proper Christian name is "Anne." *The Committee* recast by Knight is called *The Honest Thieves.*)

Careless, in *The Committee*, was the part for which Joseph Ashbury (1638–1720) was celebrated.—*Chetwood: History of the Stage.*

Careless (*Ned*) makes love to lady Pliant.—*Congreve: The Double Dealer* (1700).

Careless Husband (*The*), a comedy by Colley Cibber (1704). The "careless husband" is sir Charles Easy, who has amours with different persons, but is so careless that he leaves his love-letters about, and even forgets to lock the door when he has made a liaison, so that his wife knows all; yet so sweet is her temper, and under such entire control, that she never reproaches him, nor shows the slightest indication of jealousy. Her confidence so wins upon her husband that he confesses to her his faults, and reforms entirely the evil of his ways.

Carême (*Jean de*), *chef de cuisine* of Leo X. This was a name given him by the pope for an admirable *soupe maigre* which he invented for Lent. A descendant of Jean was *chef* to the prince regent, at a salary of £1000 per annum, but he left this situation because the prince had only a *ménage bourgeois*, and entered the service of baron Rothschild at Paris (1784–1833).

Carey (*Patrick*), the poet, brother of lord Falkland, introduced by sir W. Scott in *Woodstock* (time, Commonwealth).

Car'gill (*The Rev. Josiah*), minister of St. Ronan's Well, tutor of the hon. Augustus Bidmore (*a syl.*), and the suitor of Miss Augusta Bidmore, his pupil's sister.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Car'ibee Islands (London), now Chandos Street. It was called the Caribee Islands from its countless straits and intricate thieves' passages.

Cari'no, father of Zeno'cia the chaste troth-plight wife of Arnoldo (the lady dishonourably pursued by the governor count Clodio).—*Beaumont and Fletcher: The Custom of the Country* (printed 1647).

Car'ker (*James*), manager in the house of Mr. Dombey, merchant. Carker was a man of 40, of a florid complexion, with very glistening white teeth, which showed conspicuously when he spoke. His smile was like "the snarl of a cat." He was the Alas'tor of the house of Dombey, for he not only brought the firm to bankruptcy, but he seduced Alice Marwood (cousin of Edith, Dombey's second wife) and also induced Edith to elope with him. Edith left the wretch at Dijon, and Carker, returning to England, was run over by a railway train and killed.

John Carker, the elder brother, a junior clerk in the same firm. He twice robbed it and was forgiven.

Harriet Carker, a gentle, beautiful young woman, who married Mr. Morfin, one of the *employés* in the house of Mr. Dombey, merchant. When her elder brother John fell into disgrace by robbing his employer, Harriet left the house of her brother James (the manager) to live with and cheer her disgraced brother John.—*C. Dickens: Dombey and Son* (1846).

Carle'gion (4 *syl.*) or **Cair-Li'gion**, Chester, or the "fortress upon Dee."

> Fair Chester, called of old Carlegion.
>
> *Drayton: Polyolbion*, xi. (1613).

Carle'ton (*Captain*), an officer in the Guards.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Carlisle (*Frederick Howard, earl of*), uncle and guardian of lord Byron (1748–1826). His tragedies are *The Father's Revenge* and *Bellamere.*

> The paralytic puling of Carlisle . . .
> Lord, rhymester, *petit-maître*, pamphleteer.
>
> *Byron: English Bards and Scotch Reviewers* (1809).

CARLOS, elder son of don Antonio, and the favourite of his paternal uncle Lewis. Carlos is a great bookworm, but when he falls in love with Angelina, he throws off his diffidence and becomes bold, resolute, and manly. His younger brother is Clodio, a mere coxcomb.—*Cibber: Love Makes a Man* (1694).

Carlos (under the assumed name of the marquis D'Antas) married Ogari'ta, but as the marriage was effected under a false name, it was not binding, and Ogarita left Carlos to marry Horace de Brienne. Carlos was a great villain: He murdered a man to steal from him the plans of some Californian mines. Then embarking in the *Urania*, he induced the crew to rebel in order to obtain mastery of the ship. "Gold was the object of his desire, and gold he obtained." Ultimately, his villainies being discovered, he was given up to the hands of justice.—*Stirling: The Orphan of the Frozen Sea* (1856).

Carlos (*Don*), son of Philip I. He and Alexis son of Peter the Great were alike in many respects. Don Carlos was the son of Mary of Portugal, Philip's first wife; and Alexis the son of Eudoxia, the first wife of czar Peter. Don Carlos is represented as weak, vindictive, and spiritless; and Alexis was the same. Philip hated his son Carlos, mistrusted him, and finally murdered him; and czar Peter did the same with Alexis.

Carlos (*Don*), son of Philip II. of Spain; deformed in person, violent and vindictive in disposition. Don Carlos was to have married Elizabeth of France, but his father supplanted him. Subsequently he expected to marry the archduchess Anne, daughter of the emperor Maximilian, but her father opposed the match. In 1564 Philip II. settled the succession on Rodolph and Ernest, his nephews, declaring Carlos incapable. This drove Carlos into treason, and he joined the Netherlanders in a war against his father. He was apprehended and condemned to death, but was killed in prison.

(This has furnished the subject of several tragedies: *i.e.* Otway's *Don Carlos* (1672) in English; those of J. G. de Campistron (1683); J. C. F. Schiller (1787) in German; M. J. de Chénier (1789) in French; and Alfieri in Italian, about the same time.)

Carlos (*Don*), the friend of don Alonzo, and the betrothed husband of Leono'ra, whom he resigns to Alonzo out of friendship. After marriage, Zanga induces Alonzo to believe that Leonora and don Carlos entertain a criminal love for each other, whereupon Alonzo out of jealousy has Carlos put to death, and Leonora kills herself.—*Young: The Revenge* (1721).

Carlos (*Don*), husband of donna Victoria. He gave the deeds of his wife's estate to donna Laura, a courtezan; and Victoria, in order to recover them, assumed the disguise of a man, took the name of Florio, and made love to Laura. Having secured a footing, Florio introduced Gaspar as the wealthy uncle of Victoria, and Gaspar told Laura the deeds in her hand were utterly worthless. Laura, in a fit of temper, tore them to atoms, and thus Carlos recovered the estate, and was rescued from impending ruin.—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Carmen Seculāre (4 *syl.*), for the year 1700; in which Prior celebrates William III.

Carmen Triumphāle (4 *syl.*), by Southey (1815). The year referred to was 1814.

Car'milhan, the "phantom ship." The captain of this ship swore he would double the Cape, whether God willed it or not. For this impious vow he was doomed to abide for ever and ever captain in the same vessel, which always appears near the Cape, but never doubles it. The kobold of the phantom ship (named Klabot'erman) helps sailors at their work, but beats those who are idle. When a vessel is doomed, the kobold appears smoking a short pipe, dressed in yellow, and wearing a night-cap.

Caro, the Flesh or "natural man" personified. Phineas Fletcher says "this dam of sin" is a hag of loathsome shape, arrayed in steel, polished externally, but rusty within. On her shield is the device of a mermaid, with the motto, "Hear, Gaze, and Die."—*The Purple Island*, vii. (1633).

Carocium, the banner of the Milanese, having for device "St. Ambrose," the patron saint of Milan. It was mounted on an iron tree with iron leaves, and the summit of the tree was surmounted by a large cross. The whole was raised on a red car, drawn by four red bulls with red harness. Mass was always said before the car started, and Guinefolle tells us, "tout la cérémonie était une imitation de l'arche d'alliance des Israélites."

Le carocium des Milanais était au milieu, entourré de 300 jeunes gens, qui s'étaient unis à la vie à la mort pour le défendre. Il y avait encore pour sa garde un bataillon de la mort, composé de 300 cavaliers.—*La Bataille de Légnano*, 29 Mai, 1176.

Caroline, queen-consort of George II., introduced by sir W. Scott in *The Heart of Midlothian.* Jeanie Deans has an interview with her in the gardens at Richmond, and her majesty promises to intercede with the king for Effie Deans's pardon.

Caroline of Brunswick, wife of George IV., was divorced for "infidelity." It was Bergami, her chamberlain, with whom her name was slanderously connected.

Caroline Gann, the heroine of Thackeray's *Shabby Genteel Story* (1857), continued in 1860 in *The Adventures of Philip.* Caroline Gann was meant to be a model "Job," deserted by a wicked husband, oppressed by wrongs, yet patient withal and virtuous.

Caros or **Carausius,** a Roman captain, native of Belgic Gaul. The emperor Maximian employed Caros to defend the coast of Gaul against the Franks and Saxons. He acquired great wealth and power, but fearing to excite the jealousy of Maximian, he sailed for Britain, where (in A.D. 287) he caused himself to be proclaimed emperor. Caros resisted all attempts of the Romans to dislodge him, so that they ultimately acknowledged his independence. He repaired Agricola's wall to obstruct the incursions of the Caledonians, and while he was employed on this work was attacked by a party commanded by Oscar, son of Ossian and grandson of Fingal. "The warriors of Caros fled, and Oscar remained like a rock left by the ebbing sea."—*Ossian: The War of Caros.*

The Caros mentioned . . . is the . . . noted usurper Carausius, who assumed the purple in the year 287, and seizing on Britain, defeated the emperor Maximinian Herculius in several naval engagements, which give propriety to his being called "The King of Ships."—*Dissertation on the Era of Ossian.*

Car'ove (3 *syl.*), "a story without an end."—*Mrs. Austin: Translation.*

I must get on, or my readers will anticipate that my story, like Carové's more celebrated one, will prove a "story without an end."—*Thoms: Notes and Queries,* March 24, 1877.

Carpath'ian Wizard (*The*), Proteus (2 *syl.*), who lived in the island of Car'pathos, in the Archipelago. He was a wizard, who could change his form at will. Being the sea-god's shepherd, he carried a crook.

[By] the Carpathian wizard's hook [*crook*].
Milton: Comus, 872 (1634).

Carpet (*Prince Housain's*), a magic carpet, to all appearances quite worthless, but it would transport any one who sat on it to any part of the world in a moment. This carpet is sometimes called "the magic carpet of Tangu," because it came from Tangu, in Persia.—*Arabian Nights* ("Prince Ahmed").

Solomon's Carpet. Solomon had a green silk carpet, on which his throne was set. This carpet was large enough for all his court to stand on; human beings stood on the right side of the throne, and spirits on the left. When Solomon wished to travel he told the wind where to set him down, and the carpet with all its contents rose into the air and alighted at the proper place. In hot weather the birds of the air, with outspread wings, formed a canopy over the whole party.—*Sale: Al Korân,* xxvii. notes.

Carpet Knight (*A*), a civil, not a military knight.

Carpet knights are men who are, by the prince's grace and favour, made knights at home, and in the time of peace, by the imposition or laying on of the king's sword, having, by some special service done to the commonwealth, deserved this title and dignity. They are called "Carpet Knights" because they receive their honour in the court, and upon carpets [and not in the battle-field].—*Markham: Booke of Honour* (1625).

Carpil'lona (*Princess*), the daughter of Subli'mus king of the Peaceable Islands. Sublimus, being dethroned by a usurper, was with his wife, child, and a foundling boy, thrown into a dungeon, and kept there for three years. The four captives then contrived to escape; but the rope that held the basket in which Carpillona was let down, snapped asunder, and she fell into the lake. Sublimus and the other two lived in retirement as a shepherd family, and Carpillona, being rescued by a fisherman, was brought up by him as his daughter. When the "Humpbacked" Prince dethroned the usurper of the Peaceable Islands, Carpillona was one of the captives, and the "Humpbacked" Prince wanted to make her his wife; but she fled in disguise, and came to the cottage home of Sublimus, where she fell in love with his foster-son, who proved to be half-brother of the "Humpbacked" Prince. Ultimately, Carpillona married the foundling, and each succeeded to a kingdom.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Carpillona," 1682).

Car'pio (*Bernardo del*), natural son of don Sancho, and doña Ximena, surnamed "The Chaste." It was Bernardo del Carpio who slew Roland at Roncesvallês (4 *syl.*). In Spanish romance he is a very conspicuous figure.

Carras'co (*Samson*), son of Bartholomew Carrasco. He is a licentiate, of much natural humour, who flatters don Quixote, and persuades him to undertake a second tour.

He was about 24 years of age, of a pale complexion, and had good talents. His nose was remarkably flat, and his mouth remarkably wide.—*Cervantes: Don Quixote*, II. i. 3 (1615).

He may perhaps boast . . . as the bachelor Samson Carrasco, of fixing the weather-cock La Giralda of Seville, for weeks, months, or years, that is, for as long as the wind shall uniformly blow from one quarter.—*Sir W. Scott.*

(The allusion is to *Don Quixote*, II. i. 14.)

Carric-Thura, in the Orkney Islands, the palace of king Cathulla. It is the title of one of the Ossian poems, the subject being as follows:—Fingal, going on a visit to Cathulla king of the Orkneys, observes a signal of distress on the palace, for Frothal (king of Sora) had invested it. Whereupon Fingal puts to flight the besieging army, and overthrew Frothal in single combat; but just as his sword was raised to slay the fallen king, Utha, disguised in armour, interposed. Her shield and helmet "flying wide," revealed her sex, and Fingal not only spared Frothal, but invited him and Utha to the palace, where they passed the night in banquet and in song.—*Ossian: Carric-Thura.*

Carril, the grey-headed son of Kinfe'na bard of Cuthullin, general of the Irish tribes.—*Ossian: Fingal.*

Carrillo (*Fray*) was never to be found in his own cell, according to a famous Spanish epigram.

Like Fray Carillo,
The only place in which one cannot find him
Is his own cell.
Longfellow: The Spanish Student, i. 5.

Car'rol, deputy usher at Kenilworth Castle.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Carroll (*Lewis*), the pseudonym of the Rev. C. E. Dodgson (1833-), attached to *Alice in Wonderland, Through the Looking-glass, Hunting the Snark*, etc. (*q.v.*).

Car'stone (*Richard*), cousin of Ada Clare, both being wards in chancery, interested in the great suit of "Jarndyce *v.* Jarndyce." Richard Carstone is a "handsome youth, about 19, of ingenuous face, and with a most engaging laugh." He marries his cousin Ada, and lives in hope that the suit will soon terminate and make him rich. In the mean time, he tries to make two ends meet, first by the profession of medicine, then by that of law, then by the army; but the rolling stone gathers no moss, and the poor fellow dies with the sickness of hope deferred.—*C. Dickens: Bleak House* (1853).

Cartaph'ilus. (See WANDERING JEW.)

The story of Cartaphilus is taken from the *Book of the Chronicles of the Abbey of St. Albans*, which was copied and continued by Matthew Paris, and contains the earliest account of the Wandering Jew. A.D. 1228. In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicle."

Carter (*Mrs. Deborah*), housekeeper to Surplus the lawyer.—*Morton: A Regular Fix.*

Car'thage (2 *syl.*). When Dido came to Africa she bought of the natives "as much land as could be encompassed with a bull's hide." The agreement being made, Dido cut the hide into thongs, so as to enclose a space sufficiently large for a citadel, which she called Bursa, "the hide." (Greek, *boursa*, "a bull's hide.")

¶ The following is a similar story in Russian history:—The Yakutsks granted to the Russian explorers as much land as they could encompass with a cow's hide; but the Russians, cutting the hide into strips, obtained land enough for the town and fort which they called Yakutsk.

¶ A similar legend is connected with *Doncaster*, under the supposition that Don = "thong," and that Don-caster = "Thong-city." Of course it is the city on the river Don. It was the *Dona Castre* of the Anglo-Saxons, and the *Danum* of the Romans.

Carthage of the North. Lübeck was so called when it was the head of the Hanseatic League.

Car'thon, son of Cless'ammor and Moina, born while Clessammor was in flight; his mother died in childbirth. When he was three years old, Comhal (Fingal's father) took and burnt Balclutha (a town belonging to the Britons, on the Clyde), but Carthon was carried away safely by his nurse. When grown to man's estate, Carthon resolved to revenge this attack on Balclutha, and accordingly invaded Morven, the kingdom of Fingal. After overthrowing two of Fingal's heroes, Carthon was slain by his own father, who knew him not; but when Clessammor learnt that it was his own son whom he had slain, he mourned for him three days, and on the fourth he died.—*Ossian: Carthon.*

Car'ton (*Sydney*), a friend of Charles Darnay, whom he personally resembled. Sydney Carton loved Lucie Manette, but, knowing of her attachment to Darnay, never attempted to win her. Her friendship, however, called out his good qualities, and he nobly died instead of his friend.—*C. Dickens: A Tale of Two Cities* (1859).

Cartouche, an eighteenth-century highwayman. He is the French Dick Turpin.

Car'un, a small river of Scotland, now called Carron, in the neighbourhood of Agricola's wall. The word means "winding."

Ca'rus (*Slow*), in Garth's *Dispensary*, is Dr. Tyson (1649–1708).

Carvel (*Hans*), a tale in a verse by Prior (1664–1721).

Caryati'des (5 *syl.*) or **Carya'tes** (4 *syl.*), female figures in Greek costume, used in architecture to support entablatures. Ca'rya, in Arcadia, sided with the Persians when they invaded Greece; so after the battle of Thermop'ylæ, the victorious Greeks destroyed the city, slew the men, and made the women slaves. Praxit'elês, to perpetuate the disgrace, employed figures of Caryan women with Persian men, for architectural columns.

Casabianca. A boy set by his father on watch. The ship caught fire, and his father was burnt to death. As the flames spread, the boy called to his father, but the ship blew up, and the boy was killed. —*Mrs. Hemans: A Poem* (1794–1835).

Casaubon (*Mr.*), the scholar who marries the heroine in George Eliot's novel of *Middlemarch* (1872).

Casa Wappy, an elegy by D. M. Moir, on the death of his infant son, called by the pet name of "Casa Wappy."

Casca, a blunt, violent conspirator, in the faction of Brutus. When Cæsar was slain, Antony said, "See what a rent the envious Casca made!"—*Shakespeare: Julius Cæsar* (1607).

Casch'casch, a hideous genius, "hunchbacked, lame, and blind of one eye; with six horns on his head, and both his hands and feet hooked." The fairy Maimou'nê (3 *syl.*) summoned him to decide which was the more beautiful, "the prince Camaral'zaman or the princess Badou'ra," but he was unable to determine the knotty point.—*Arabian Nights* ("Camaralzaman and Badoura").

Case is Altered (*The*), a comedy by Ben Jonson (1597).

Casel'la, a musician and friend of the poet Dantê, introduced in his *Purgatory*, ii. On arriving at purgatory, the poet sees a vessel freighted with souls come to be purged of their sins and made fit for paradise; among them he recognizes his friend Casella, whom he "woos to sing;" whereupon Casella repeats with enchanting sweetness the words of [Dantê's] second canzone.

> Dantê shall give Fame leave to set thee higher
> Than his Casella, whom he wooed to sing,
> Met in the milder shades of purgatory.
> *Milton: Sonnet*, xiii. (To H. Lawes).

Caser Wine, forbidden fruit. The reference is to the ancient Jews after their conquest by the Romans.

> A Jew might be seen to drink Caser wine, and heard to ask a blessing in his cup.—*Hepworth Dixon: The Two Queens*, chap. iv.

Cashmere (2 *syl.*), a Polish emigrant in *The Rovers*, a parody by Canning on Schiller's *Robbers*.

Casket Homer, Alexander's edition with Aristotle's notes. So called because it was kept in a golden casket, studded with jewels, part of the spoil which fell into the hands of Alexander after the battle of Arbe'la.

Cas'par, master of the horse to the baron of Arnheim. Mentioned in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Cas'par, a man who sold himself to Za'miel the Black Huntsman. The night before the expiration of his life-lease, he bargained for a respite of three years, on condition of bringing Max into the power of the fiend. On the day appointed for the prize-shooting, Max aimed at a dove but killed Caspar, and Zamiel carried off his victim to "his own place."—Weber's opera, *Der Freischütz* (1822).

Cassan'dra, daughter of Priam, gifted with the power of prophecy; but Apollo, whom she had offended, cursed her with the ban "that no one should ever believe her predictions."—*Shakespeare: Troilus and Cressida* (1602).

> Mrs. Barry in characters of greatness was graceful, noble, and dignified; no violence of passion was beyond the reach of her feeling, and in the most melting distress and tenderness she was exquisitely affecting. Thus she was equally admirable in "Cassandra," "Cleopatra," "Roxana," "Monimia," or "Belvidera."—*Dibdin: History of the Stage.*

("Cassandra" (*Troilus and Cressida*, Shakespeare); "Cleopatra" (*Antony and Cleopatra*, Shakespeare, or *All for Love*, Dryden); "Roxana" (*Alexander the Great*, Lee); "Monimia" (*The Orphan*, Otway); "Belvidera" (*Venice Preserved*, by Otway).)

Cassel (*Count*), an empty-headed, heartless, conceited puppy, who pays court to Amelia Wildenhaim, but is too insufferable to be endured. He tells her he "learnt delicacy in Italy, hauteur in Spain, enterprise in France, prudence in Russia, sincerity in England, and love in the wilds of America," for civilized nations have long since substituted intrigue for love.—*Mrs. Inchbald: Lovers' Vows* (1800), altered from Kotzebue.

Cassi, the inhabitants of Hertfordshire or Cassio.—*Cæsar: Commentaries.*

Cassib'ellaun or **Cassib'elan** (probably "Caswallon"), brother and successor of Lud. He was king of Britain when Julius Cæsar invaded the island. Geoffrey of Monmouth says, in his *British History*, that Cassibellaun routed Cæsar, and drove him back to Gaul (bk. iv. 3, 5). In Cæsar's second invasion the British again vanquished him (ch. 7), and "sacrificed to their gods as a thank-offering, 40,000 cows, 100,000 sheep, 30,000 wild beasts, and fowls without number" (ch. 8). Androg'eus (4 *syl.*) "duke of Trinovantum," with 5000 men, having joined the Roman forces, Cassibellaun was worsted, and agreed "to pay 3000 pounds of silver yearly in tribute to Rome." Seven years after this Cassibellaun died and was buried at York.

(In Shakespeare's *Cymbeline* the name is called "Cassibelan.")

N.B.—Polyænus of Macedon tells us that Cæsar had a huge elephant armed with scales of iron, with a tower on its back, filled with archers and slingers. When this beast entered the sea, Cassivelaunus and the Britons, who had never seen an elephant, were terrified, and their horses fled in affright, so that the Romans were able to land without molestation.—See Drayton's *Polyolbion*, viii.

> There the hive of Roman liars worship a gluttonous emperor-idiot.
> Such is Rome . . . hear it, spirit of Cassivelaun.
> *Tennyson: Boadicea.*

Cas'silane (3 *syl.*), general of Candy and father of Annophel.—*Beaumont and Fletcher: Laws of Candy* (printed 1647).

Cassim, brother of Ali Baba, a Persian. He married an heiress and soon became one of the richest merchants of the place. When he discovered that his brother had made himself rich by hoards from the robbers' cave, Cassim took ten mules charged with panniers to carry away part of the same booty. "Open, Sesamé!" he cried, and the door opened. He filled his sacks, but forgot the magic word. "Open Barley!" he cried, but the door remained closed. Presently the robber-band returned, and cut him down with their sabres. They then hacked the carcase into four parts, placed them near the door, and left the cave. Ali Baba carried off the body and had it decently interred.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

Cas'sio (*Michael*), a Florentine, lieutenant in the Venetian army under the command of Othello. Simple-minded but not strong-minded, and therefore easily led by others who possessed greater power of will. Being overcome with wine, he engaged in a street-brawl, for which he was suspended by Othello, but Desdemona pleaded for his restoration. Iago made capital of this intercession to rouse the jealousy of the Moor. Cassio's "almost" wife was Bianca, his mistress. —*Shakespeare: Othello* (1611).

> "Cassio" is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation.—*Dr. Johnson.*

Cassiodo'rus (*Marcus Aurèlius*), a great statesman and learned writer of the sixth century, who died at the age of 100, in A.D. 562. He filled many high offices under Theod'oric, but ended his days in a convent.

> Listen awhile to a learned prelection
> On Marcus Aurelius Cassiodorus.
> *Longfellow: The Golden Legend.*

Cassiope'ia, wife of Ce'pheus (2 *syl.*) king of Ethiopia, and mother of Androm'eda. She boasted that her beauty surpassed that of the sea-nymphs; and Neptune, to punish her, sent a huge sea-serpent to ravage her husband's kingdom. At death she was made a constellation, consisting of thirteen stars, the largest of which form a "chair" or imperfect W.

> . . . that starred Ethiop queen, that strove
> To set her beauty's praise above
> The sea-nymphs, and their powers offended.
> *Milton: Il Penseroso*, 19 (1638).

Cassius, instigator of the conspiracy against Julius Cæsar, and friend of Brutus.—*Shakespeare: Julius Cæsar* (1607).

Brutus. The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Act v. sc. 3.

Charles Mayne Young trod the boards with freedom. His countenance was equally well adapted for the expression of pathos or of pride: thus in such parts as "Hamlet," "Beverley," "The Stranger," "Pierre," "Zanga," and "Cassius," he looked the man he represented.—*Rev. J. Young: Life of C. M. Young.*

("Hamlet" (Shakespeare); "Beverley" (*The Gamester*, Moore); "The Stranger" (B. Thompson); "Pierre" (*Venice Preserved*, Otway), "Zanga" *Revenge*, by Young).)

Castagnette (*Captain*), a hero whose stomach was replaced by a leather one made by Desgenettes [*Da'-ge-net'*], but his career was soon ended by a bomb-shell, which blew him into atoms.—*Manuel: A French Extravaganza.*

Casta'lio, son of lord Acasto, and Polydore's twin-brother. Both the brothers loved their father's ward, Monim'ia "the orphan." The love of Polydore was dishonourable love, but Castalio loved her truly and married her in private. On the bridal night Polydore by treachery took his brother's place, and next day, when Monimia discovered the deceit which had been practised on her, and Polydore heard that Monimia was really married to his brother, the bride poisoned herself, the adulterer ran upon his brother's sword, and the husband stabbed himself.—*Otway: The Orphan* (1680).

Mr. Wilks's excellence in comedy was never once disputed, but the best judges extol him for different parts in tragedy, as "Hamlet," "Castalio," "Edgar," "Moneses," "Jaffier."—*Cherwood.*

("Hamlet" (Shakespeare); "Edgar" (*King Lear*, Shakespeare); "Moneses" (*Tamerlane*, Rowe); "Jaffier" (*Venice Preserved*, by Otway).)

Cas'taly, a fountain of Parnassos, sacred to the Muses. Its waters had the virtue of inspiring those who drank thereof with the gift of poetry.

Casta'ra, the lady addressed by Wm. Habington in his poems. She was Lucy Herbert (daughter of Wm. Herbert, first lord Powis), and became his wife. (Latin, *casta*, "chaste.")

If thee, Castara, I in heaven nor move,
Nor earth, nor hell, where am I but in love?
W. Habington: To Castara (died 1654).

The poetry of Habington shows that he possessed . . . a real passion for a lady of birth and virtue, the "Castara," whom he afterwards married.—*Hallam.*

Castle Dangerous, a novel by sir W. Scott, after the wreck of his fortune and repeated strokes of paralysis (1831). Those who read it must remember they are the last notes of a dying swan, and forbear to scan its merits too strictly.

Castle Dangerous, or "The Perilous Castle of Douglas." So called because it was thrice taken from the English between 1306 and 1307.

1. On Palm Sunday, while the English soldiers were at church, Douglas fell on them and slew them; then, entering the castle, he put to the sword all he found there, and set fire to the castle (March 19).

2. The castle being restored was placed under the guard of Thirwall, but Douglas disguised his soldiers as drovers, and Thirwall resolved to "pillage the rogues." He set upon them to drive off the herds, but the "drovers," being too strong for the attacking party, overpowered them, and again Douglas made himself master of the castle.

3. Sir John de Walton next volunteered to hold the castle for a year and a day, but Douglas disguised his soldiers as market-men carrying corn and grass to Lanark. Sir John, in an attempt to plunder the men, set upon them, but was overmastered and slain. This is the subject of sir W. Scott's novel called *Castle Dangerous*, but instead of the market-men "with corn and grass," the novel substitutes lady Augusta, the prisoner of Black Douglas, whom he promises to release if the castle is surrendered to him. De Walton consents, gives up the castle, and marries the lady Augusta.

Castle Perilous, the habitation of lady Lionês (called by Tennyson *Lyonors*). Here she was held captive by sir Ironside the Red Knight of the Red Lands. Sir Gareth overcame the knight, and married the lady.—*Sir T. Malory: History of Prince Arthur*, i. 120–153.

∴ Tennyson has poetised the tale in *Gareth and Lynette*, but has altered it. He has even departed from the old story by making sir Gareth marry Lynette, and leaving the lady Lyonors in the cold. In the old story Gareth marries Lionês (or Lyonors), and his brother Ga'heris marries Linet (or Lynette).

Tennyson has quite missed the scope of the Arthurian allegory, which is a Bunyan's *Pilgrim's Progress*. Lynette represents the people of this world or the inhabitants of the "City of Destruction." "Lionês" represents the "bride," which says to the Christian, "Come!" and is the bride in heaven of those who fight the fight of faith. "Castle Perilous" is the Celestial City, set on a hill. Lynette scoffs at Gareth after every

conquest, for "the carnal mind is enmity against God;" but Gareth "fights the fight," and wins the bride. Tennyson makes the Christian leave the City of Destruction, conquer Apollyon and all the giants, stand in sight of the Celestial City, see the bride inviting him to heaven, and then marry Lynette or the personification of the "world, the flesh, and the devil."—See *Notes and Queries* (January 19, February 16, March 16, 1878).

Castle Rackrent, an Irish story by Maria Edgeworth, to illustrate the evils of absenteeism, etc. (1799).

Castle Spectre (*The*), a drama full of horrors, by M. G. Lewis (author of *The Monk*, 1797.)

Castle in the Air or **Château d'Espagne,** a splendid thing of fancy or hope, but wholly without any real existence, called a "castle of Spain," because Spain has no castles or châteaux. So *Greek Kalends* means "never," because there were no such things as "Greek Kalends."

Ne semez point vos désirs sur le jardin d'autruy; cultivez seulment bien le vostre; ne désirez point de n'estre pas ce que vous estes, mais désirez d'estre fort bien ce que vous estes. . . . De quoy sert-il de bastir des chasteaux en Espagne, quisqu'il nous faut habiter en France.—St. François de Sales (bishop of Geneva), *Writing to a Lady on the subject of "Contentment,"* l. 285 (1567).

Castle of Andalusia, an opera by John O'Keefe. Don Cæsar, the son of don Scipio, being ill-treated by his father, turns robber-chief, but ultimately marries Lorenza, and becomes reconciled to his father.

(The plot is too complicated to be understood in a few lines. Don Cæsar, Spado, Lorenza, Victoria, Pedrillo, and Fernando, all assume characters different to their real ones.)

Castle of Athlin and Dunbayne (*The*), by Mrs. Radcliffe (1789).

Castle of In'dolence (3 *syl.*), in the land of Drowsiness, where every sense is enervated by sensual pleasures. The owner of the castle is an enchanter, who deprives those who enter it of their physical energy and freedom of will.—*Thomson: Castle of Indolence* (1748).

Castle of Maidens, Edinburgh.

[*Ebrauucus*] also built the . . . town of mount Agned [*Edinburgh*], called at this time "the Castle of Maidens or the Mountain of Sorrow."—*Geoffrey: British History*, ii. 7 (1149).

Castle of Otranto (*The*), a tale in prose by Walpole (1765).

Cas'tlewood (*Beatrix*), the heroine of *Esmond*, a novel by Thackeray, the "finest picture of splendid lustrous physical beauty ever given to the world." *Lady Rachel Castlewood*, mother of Beatrix. She is described as "very sweet and pure, without ceasing to be human and fallible." Lady Rachel marries Harry Esmond.

Cas'tor, of classic fable, is the son of Jupiter and Leda, and twin-brother of Pollux. The brothers were so attached to each other that Jupiter set them among the stars, where they form the constellation *Gemini* ("the twins"). Castor and Pollux are called the *Dios'curi* or "sons of Dios," *i.e.* Jove.

Cas'tor (*Steph'anos*), the wrestler.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Cas'triot (*George*), called by the Turks "Scanderbeg" (1404 - 1467). George Castriot was son of an Albanian prince, delivered as a hostage to Amurath II. He won such favour from the sultan that he was put in command of 5000 men, but abandoned the Turks in the battle of Mora'va (1443).

This is the first dark blot
On thy name, George Castriot.
Longfellow: The Wayside Inn (an interlude).

Castruc'cio Castraca'ni's Sword. When Victor Emmanuel II. went to Tuscany, the path from Lucca to Pistoia was strewed with roses. At Pistoia the orphan heirs of Pucci'ni met him, bearing a sword, and said, "This is the sword of Castruccio Castracani, the great Italian soldier, and head of the Ghibelines in the fourteenth century. It was committed to our ward and keeping till some patriot should arise to deliver Italy and make it free." Victor Emmanuel, seizing the hilt, exclaimed, "*Questa è per me!*" ("This is for me.")—*Mrs. Browning: The Sword of Castruccio Castracani.*

Cas'yapa (3 *syl.*), father of the immortals, who dwells in the mountain called Hemacû'ta or Himakoot, under the Tree of Life.—*Southey: Curse of Kehama* (canto vi. is called "Casyapa," 1809).

Cat (*The*) has been from time immemorial the familiar of witches; thus Galinthia was changed by the Fates into a cat (Antoninus Liberalis, *Metam.* 29). Hecate also, when Typhon compelled the gods and goddesses to hide themselves in animals, assumed the form of a cat (Pausanias, *Baotics*). Ovid says, "Pelo soror Phœbi latuit."

The cat i' the adage: that is, *Catus amat pisces, sed non vult tingere plantas*

("The cat loves fish, but does not like to wet her paws").

Letting I dare not wait upon I would,
Like the poor cat i' the adage.
Shakespeare: Macbeth, act I sc. 7 (1606).

Not room to swing a cat; reference is to the sport of swinging a cat to the branch of a tree as a mark to be shot at. Shakespeare refers to another variety of the sport; the cat being enclosed in a leather bottle, was suspended to a tree and shot at. "Hang me in a bottle, like a cat" (*Much Ado about Nothing*, act i. sc. 1); and Steevers tells us of a third variety in which the "cat was placed in a soot-bag, hung on a line, and the players had to beat out the bottom of the bag." He who succeeded in thus liberating the cat, had the "privilege" of hunting it afterwards.

Kilkenny Cats. A favourite amusement of the "good old times" with a certain regiment quartered at Kilkenny, was to tie two cats together by the tails, swing them over a line, and watch their ferocious attacks upon each other in their struggles to get free. It was determined to put down this cruel "sport;" and one day, just as two unfortunate cats were swung, the alarm was given that the colonel was riding up post haste. An officer present cut through their tails with his sword and liberated the cats, which scampered off before the colonel arrived.—From a correspondent, signed, R. G. Glenn (4, Rowden Buildings, Temple).

N.B.—Hogarth has a picture of the Kilkenny cats in his *Four Stages of Cruelty*.

The Kilkenny Cats. The story is that two cats fought in a saw-pit so ferociously that each swallowed the other, leaving only the tails behind to tell of the wonderful encounter. [See *Dictionary of Phrase and Fable*, for several other references to cats, pp. 223, 224.]

Catai'an (3 *syl.*), a native of **Catai'a** or Cathay, the ancient name of China; a boaster, a liar. Page, speaking of Falstaff, says—

I will not believe such a Cataian, though the priest of the town commended him for a true man [*i.e. truthful man*].—*Merry Wives of Windsor*, act ii. sc. 1 (1602).

Catenola'ni, called *Catieuchla'ni* by Ptolemy, and *Cassii* by Richard of Cirencester. They occupied Buckinghamshire, Bedfordshire, and Hertfordshire. Drayton refers to them in his *Polyolbion*, xvi.

Catgut (*Dr.*), a caricature of Dr. Arne in *The Commissary*, by Sam. Foote (1765).

Catharick (*Anne*), "the Woman in White," in Wilkie Collins's novel (1860).

Cath'arine, queen-consort of Charles II.; introduced by sir W. Scott in *Peveril of the Peak*. (See CATHERINE, and also under the letter K.)

Catharine (*St.*) of Alexandria (fourth century), patron saint of girls and virgins generally. Her real name was Dorothea; but St. Jerome says she was called Catharine from the Syriac word *Kethar* or *Kathar*, "a crown," because she won the triple crown of martyrdom, virginity, and wisdom. She was fastened to a wheel, but was beheaded November 25, which is her *fête* day.

To braid St. Catharine's hair means "to live a virgin."

Thou art too fair to be left to braid St. Catharine's tresses.
Longfellow: Evangeline (1848).

Cathay', China or rather Tartary, a corruption of the Tartar word *Khitai'*, "the country of the Khitai'ans or Khitans.' The capital was Albracca, according to Ariosto (*Orlando Furioso*).

. . . the ship
From Ceylon, Ind, or fair Cathay unloads.
Byron: Don Juan, xii. 9 (1821).

Cath'ba, son of Torman, beloved by Morna, daughter of Cormac king of Ireland. He was killed out of jealousy by Duchô'mar, and when Duchômar told Morna and asked her to marry him, she replied, "Thou art dark to me, Duchômar; cruel is thine arm to Morna. Give me that sword, my foe;" and when he gave it, she "pierced his manly breast," and he died.

Cathba, young son of Torman, thou art of the love of Morna. Thou art a sunbeam in the day of the gloomy storm.—*Ossian: Fingal*, i.

CATHERINE, wife of Mathis, in *The Polish Jew*, by J. R. Ware.

Catherine [HAYES], by Ikey Solomon (a pseudonym of Thackeray), 1839–1840. The object of the novel was to discountenance the popular fictions of highwaymen, freebooters, pirates, and burglars.

. Catherine Hayes was burnt to death at Tyburn, in 1720, for the murder of her husband.

Catherine (*The countess*), usually called "The Countess," falls in love with Huon, a serf, her secretary and tutor. Her pride revolts at the match, but her love is masterful. When the duke her father is told of it, he insists on Huon's

marrying Catherine, a freed serf, on pain of death. Huon refuses to do so till the countess herself entreats him to comply. He then rushes to the wars, where he greatly distinguishes himself, is created prince, and learns that his bride is not Catherine the quondam serf, but Catherine the duke's daughter.—*Knowles: Love* (1840).

Cath'erine of Newport, the wife of Julian Avenel (2 *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth). (See CATHARINE, and under K.)

Cath'leen, one of the attendants on Flora M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Cath'lin of Clu'tha, daughter of Cathmol. Duth-Carmor of Cluba had slain Cathmol in battle, and carried off Cathlin by force, but she contrived to make her escape and craved aid of Fingal. Ossian and Oscar were selected to espouse her cause, and when they reached Rathcol (where Duth-Carmor lived), Ossian resigned the command of the battle to his son Oscar. Oscar and Duth-Carmor met in combat, and the latter fell. The victor carried the mail and helmet of Duth-Carmor to Cathlin, and Cathlin said, "Take the mail and place it high in Selma's hall, that you may remember the helpless in a distant land."—*Ossian: Cathlin of Clutha.*

Cath-Lo'da. The tale is this: Fingal in his youth, making a voyage to the Orkneys, was driven by stress of weather to Denmark. The king Starno invited him to a feast, but Fingal, in distrust, declined the invitation. Starno then proposed to his son Swaran to surprise Fingal in his sleep; but Swaran replied, "I shall not slay in shades. I move forth in light;" and Starno himself resolved to attack the sleeper. He came to the place where Fingal lay, but Fingal, hearing the step, started up and succeeded in binding Starno to an oak. At daybreak he discovered it to be the king, and loosing him from his bonds he said, "I have spared thy life for the sake of thy daughter, who once warned me of an ambuscade."—*Ossian: Cath-Loda* (in three duans).

Cath'mor, younger brother of Cair'bar ("lord of Atha"), but totally unlike him. Cairbar was treacherous and malignant; Cathmor high-minded and hospitable. Cairbar murdered Cormac king of Ireland, and having inveigled Oscar, (son of Ossian) to a feast, vamped up a quarrel, in which both fell. Cathmor scorned such treachery. Cathmor is the second hero of the poem called *Tem'ora*, and falls by the hand of Fingal (bk. viii.).

Cathmor, the friend of strangers, the brother of red-haired Caibar. Their souls were not the same. The light of heaven was in the bosom of Cathmor. His towers rose on the banks of Atha; seven paths led to his halls; seven chiefs stood on the paths and called strangers to the feast. But Cathmor dwelt in the wood, to shun the voice of praise.—*Ossian: Temora*, I.

Catholic (*The*).

Alfonso I. of Asturias, called by Gregory III. *His Catholic Majesty* (693, 739-757).

Ferdinand II. of Ar'agon, husband of Isabella. Also called *Rusé*, "the wily" (1452, 1474-1516).

Isabella wife of Ferdinand II. of Aragon, so called for her zeal in establishing the Inquisition (1450, 1474-1504).

Catholic Majesty [*Catholica Magestad*], the special title of the kings of Spain. It was first given to king Recared (590) in the third Council of Toledo, for his zeal in rooting out the "Arian heresy."

Cui a Deo æternum meritum nisi vero Catholico Recaredo regi? Cui a Deo æterna corona nisi vero orthodoxo Recaredo regi?—*Gregory the Great: Magna Moralia*, 127 and 128.

But it was not then settled as a fixed title to the kings of Spain. In 1500 Alexander VI. gave the title to Ferdinand V. king of Aragon and Castile, and from that time it became annexed to the Spanish crown.

Ab Alexandro pontifice Ferdinandus "Catholici" cognomentum accepit in posteros cum regno transfusum stabili possessione. Honorum titulos principibus dividere pontificibus Romanis datur.—*Mariana: De Rebus Hesp.*, xxvi. 12; see also vii. 4.

Ca'thos, cousin of Madelon, brought up by her uncle Gor'gibus, a plain citizen in the middle rank of life. These two silly girls have had their heads turned by novels, and thinking their names commonplace, Cathos calls herself Aminta, and her cousin adopts the name of Polix'ena. Two gentlemen wish to marry them, but the girls consider their manners too unaffected and easy to be "good style," so the gentlemen send their valets to represent the "marquis of Mascarille" and the "viscount of Jodelet." The girls are delighted with these "distinguished noblemen;" but when the game has gone far enough, the masters enter, and lay bare the trick. The girls are taught a useful lesson, without being involved in any fatal ill consequences.—*Molière: Les Précieuses Ridicules* (1659).

Cathul'la, king of Inistore (*the Orkneys*) and brother of Coma'la (*q.v.*). Fingal, on coming in sight of the palace, observed a beacon-flame on its top as signal of distress, for Frothal king of Sora had besieged it. Fingal attacked Frothal, engaged him in single combat, defeated him, and made him prisoner.—*Ossian: Carrick-Thura.*

Cat'iline (3 *syl.*), a Roman patrician, who headed a conspiracy to overthrow the Government, and obtain for himself and his followers all places of power and trust. The conspiracy was discovered by Cicero. Catiline escaped and put himself at the head of his army, but fell in battle after fighting with desperate daring (B.C. 62). Voltaire, in his *Rome Sauvée*, has introduced the conspiracy and death of Catiline (1752).

*** Cicero has four orations *In Catilinam.*

Catilines and Cethegi (*The*), a synonym for conspirators who hope to mend their fortunes by rebellion.

The intrigues of a few impoverished Catilines and Cethegi.—*Motley: The Dutch Republic.*

Catiline's Conspiracy, a long tedious tragedy by Ben Jonson (1611). Full of wearisome speeches.

*** Gosson wrote a tragedy with the same title in the sixteenth century. Croly, in 1822, wrote a tragedy called *Catiline.*

Catius, in Pope's *Moral Essays* (Epistle 1), is meant for Charles Dartineuf, called by Warburton "a glutton." Hence the lines—

He prefers, no doubt,
A rogue with venison to a rogue without.
Pope.

Ca'to, the hero and title of a tragedy by J. Addison (1713). Disgusted with Cæsar, Cato retired to U'tica (in Africa), where he had a small republic and mimic senate; but Cæsar resolved to reduce Utica as he had done the rest of Africa; and Cato, finding resistance hopeless, fell on his own sword.

Tho' stern and awful to the foes of Rome,
He is all goodness, Lucia, always mild,
Compassionate, and gentle to his friends;
Filled with domestic tenderness.
Act v. 2.

When Barton Booth [1713] first appeared as "Cato," Bolingbroke called him into his box and gave him fifty guineas for defending the cause of liberty so well against a perpetual dictator.—*Life of Addison.*

*** In his *De Senectute*, Cicero introduces Cato as the chief speaker.

He is a Cato, a man of simple habits, severe morals, strict justice, and blunt speech,—but of undoubted integrity and patriotism; like the Roman censor of that name, grandfather of the Cato of Utica, who resembled him in character and manners.

Cato and Hortens'ius. Cato of Utica's second wife was Martia daughter of Philip. He allowed her to live with his friend Hortensius, and after the death of Hortensius took her back again.

[*Sultans*] don't agree at all with the wise Roman,
Heroic, stoic Cato, the sententious,
Who lent his lady to his friend Hortensius.
Byron: Don Juan, vi. 7 (1821).

Catul'lus. Lord Byron calls Thomas Moore the "British Catullus," referring to a volume of amatory poems published in 1808, under the pseudonym of "Thomas Little."

'Tis little! Young Catullus of his day,
As sweet, but as immoral in his lay.
Byron: English Bards and Scotch Reviewers (1809).

The Oriental Catullus, Saadi or Sadi, a Persian poet. He married a rich merchant's daughter, but the marriage was an unhappy one. His chief works are *The Gulistan* (or "garden of roses"), and *The Bostan* (or "garden of fruits"), (1176–1291).

Cau'dine Forks, a narrow pass in the mountains near Capua, now called "the Valley of Arpaia." Here a Roman army under the consuls T. Vetu'rius Calvi'nus and Sp. Postu'mius fell into the hands of the Sam'nites (2 *syl.*), and were made to "pass under the yoke."

Cau'dle (*Mrs. Margaret*), a curtain lecturer, who between eleven o'clock at night and seven the next morning, delivered for thirty years a curtain lecture to her husband Job Caudle, generally a most gentle listener; if he replied, she pronounced him insufferably rude, and if he did not, he was insufferably sulky.—*Douglas Jerrold: Punch* ("The Caudle Papers").

Cau'line (*Sir*), a knight who served the wine to the king of Ireland. He fell in love with Christabelle (3 *syl.*), the king's daughter, and she became his troth-plight wife, without her father's knowledge. When the king knew of it, he banished sir Cauline (2 *syl.*). After a time the soldain asked the lady in marriage, but sir Cauline challenged his rival and slew him. He himself, however, died of the wounds he had received, and the lady Christabelle, out of grief, "burst her gentle hearte in twayne."—*Percy: Reliques,* I. i. 4.

Cau'rus, the stormy west-north-west wind; called in Greek, *Argestês.*

The ground by piercing Caurus seared.
Thomson: Castle of Indolence, ii. (1748).

Caustic, of the *Despatch* newspaper, was the signature of Mr. Serle.

Christopher Caustic, the pseudonym of Thomas 'Green Fessenden, author of *Terrible Tractoration,* a Hudibrastic poem (1771–1837).

Caustic (*Colonel*), a fine gentleman of the last century, very severe on the degeneracy of the present race.—*Henry Mackenzie,* in *The Lounger.*

Ca'va, or *Florida,* daughter of St. Julian. It was the violation of Cava by Roderick that brought about the war between the Goths and the Moors, in which Roderick was slain (A.D. 711).

Cavalier (*The*), Eon de Beaumont, called by the French *Le Chevalier d'Eon* (1728–1810). Charles Breydel, the Flemish landscape painter (1677–1744). Francisco Cairo, the historian, called *El Chevaliere del Cairo* (1598–1674). Jean le Clerc, *Le Chevalier* (1587–1633). J. Bapt. Marini, the Italian poet, called *Il Cavaliere* (1569–1625). Andrew Michael Ramsay (1686–1743).

(James Francis Edward Stuart, the "Old Pretender," was styled *Le Chevalier de St. George* (1688–1765). Charles Edward, the "Young Pretender," was styled *The Bonnie Chevalier* or *The Young Cavalier,* 1720–1788.)

Cavalier (*The History of a*), a tale by Defoe (1723). So true to life that lord Chatham thought it was "a true biography."

Cavalier Serventè, called in Spanish *corte'go* and in Italian *cicisbeo.* A young gentleman who plays the gallant to a married woman, escorts her to places of public amusement, calls her coach, hands her to supper, buys her bouquets and opera tickets, etc.

> He may resume his amatory care
> As cavalier servente.
> *Byron: Don Juan,* iii. 84 (1820).

Cavall', "king Arthur's hound of deepest mouth."—*Tennyson: Idylls of the King* ("Enid").

Cave of Adul'lam, a cave in which David took refuge when he fled from king Saul; and thither resorted to him "every one that was in distress, and every one that was in debt, and every one that was discontented" (1 *Sam.* xxii. 1, 2). Mr. John Bright called the seceders of the reform party Adull'amites (4 *syl.*), and said that Lowe and Horsman, like David in the cave of Adullam, gathered together all the discontented, and all that were politically distressed.

Cave of Makkedah, in which the five kings who fought against Joshua hid themselves, but were slain by Joshua.—*Josh.* x.

Cave of Mammon, the abode of the god of wealth. The money-god first appears as a miser, then becomes a worker of metals, and ultimately the god of all the treasures of the world. All men bow down to his daughter Ambition.—*Spenser: Faërie Queene,* ii. 7 (1590).

Cave of Montesi'nos, about sixty feet in depth, in the heart of La Mancha. So called because Montesinos retired thither when he quitted the French court on account of some insult offered to him. Cervantês visited the cave, and it is now often resorted to by shepherds as a shelter from the cold or rain.

Cav'endish, author of *Principles of Whist,* and numerous guide-books on games, as *Bèzique, Picquet, Écarté, Billiards,* etc. Henry Jones, editor of "Pastimes" in *The Field* and *The Queen* newspapers (1831–).

Cavendish Square (London), so called from Henrietta Cavendish, wife of Edward second earl of Oxford and Mortimer (built 1718).

Cawther (*Al*), the lake of paradise, the waters of which are sweet as honey, cold as snow, and clear as crystal. He who once tastes thereof shall never thirst again.—*Al Korân,* cviii.

> The righteous, having surmounted the difficulties of life, and having passed the sharp bridge *[al Sirât]*, will be refreshed by drinking at the pond of their prophet, the waters of which are supplied from al Cawther. . . . This is the first taste which the blessed will have of their future but near-approaching felicity.—*Sale: Al Korân* ("The Preliminary Discourse," iv.).

Cax'on (*Old Jacob*), hairdresser of Jonathan Oldbuck ("the antiquary") of Monkbarns.

Jenny Caxon, a milliner; daughter of Old Jacob.—*Sir W. Scott: The Antiquary* (time, George III.).

Caxton (*Pisistrătus*), the hypothetical author of *My Novel* (1853); *The Caxtons;* and the essays called *Caxtonia.*

Caxton Society (*The*), (1845–1854), for the publication of the chronicles, etc., of the Middle Ages.

Caxtonia, a series of essays supposed to be written by Pisistratus Caxton, Edward lord Lytton (1863).

Caxtons (*The*), a domestic novel by Edward lord Lytton (1849). Supposed to be written by Pisistratus Caxton.

Ceca to Mecca (*From*), from pillar to post. *To saunter* or *ramble from Ceca to Mecca* is a Spanish proverb, meaning to roam about purposelessly or idly. *Ceca* and *Mecca* are two places visited by Mohammedan pilgrims.

"Let us return home," said Sancho, "nor longer ramble from Ceca to Mecca."—*Cervantes: Don Quixote*, I. iii. 4 (1605).

Cecil, or *The Adventures of a Coxcomb*, the hero of a novel so called by Mrs. Gore (1841).

Cecil (*Davenant*), the pseudonym adopted by Coleridge in his contributions to the *Quarterly Magazine*.

Cecil's Fast, an Act of Parliament by W. Cecil, lord Burleigh, to enjoin the eating of fish on certain days. The object of this Act was to restore the fish trade, which had been almost ruined by the Reformation. Papists eat fish on fast-days, and at the Reformation, the eating of fish being looked on as a badge of bad faith, no one was willing to lie under the suspicion of being a papist, and no one would buy fish.

Cecilia (*St.*), the patroness of musicians and "inventor of the organ." The legend says that an angel fell in love with Cecilia for her musical skill, and nightly brought her roses from paradise. Her husband saw the angel-visitant, who gave to both a crown of martyrdom.

Thou seem'st to me like the angel
That brought the immortal roses
To St. Cecilia's bridal chamber.
Longfellow: The Golden Legend.

Ce'dric, a thane of Rotherwood, and surnamed "the Saxon."—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Cel'adon and Ame'lia. (See AMELIA, p. 35.)

(Celadon, like Chloe, Celia, Lesbia, Daphnê, etc., may be employed to signify a lady-love generally.)

Celandine (3 *syl.*), a shepherd of "various natural gifts," in love with Marina, a neighbouring shepherdess, of enchanting beauty. Finding his "suite was quickly got, as moved," he waxed cold and indifferent.—*W. Browne: Britannia's Pastorals* (1613).

Cele'no or Celæ'no, chief of the harpies.

There on a craggy stone
Celeno hung, and made his direful moan
(Giles Fletcher.) *Christ's Triumph (on Earth)* (1610).

Celes'tial City (*The*). Heaven is so called by John Bunyan, in his *Pilgrim's Progress* (1678). Pekin, in China, is so called also.

Celes'tial Empire, China, so called because the first emperors were all "celestial deities:" as Puon-Ku ("highest eternity"), Tiĕn-Hoâng ("emperor of heaven"), Ti-Hoâng ("emperor of earth"), Gine-Hoâng ("emperor of men"), etc., embracing a period of 300,000 years previous to To-hi, whose reign is placed B.C. 2953-2838.

CE'LIA, daughter of Frederick the usurping duke, and cousin of Ros'alind daughter of the banished duke. When Rosalind was driven from her uncle's court, Celia determined to go with her to the forest of Arden to seek out the banished duke, and for security sake, Rosalind dressed in boy's clothes and called herself "Gan'imed," while Celia dressed as a peasant-girl and called herself "Aliĕna." When they reached Arden they lodged for a time in a shepherd's hut, and Oliver de Boys was sent to tell them that his brother Orlando was hurt and could not come to the hut as usual. Oliver and Celia fell in love with each other, and their wedding day was fixed. Ganimed resumed the dress of Rosalind, and the two brothers married at the same time.—*Shakespeare: As You Like It* (1598).

Arden is an hypothetical place.

Ce'lia, a girl of 16, in Whitehead's comedy of *The School for Lovers*. It was written expressly for Mrs. Cibber, daughter of Dr. Arne.

Mrs. Cibber was at the time more than 50 years old, but the uncommon symmetry and exact proportion in her form, with her singular vivacity, enabled her to represent the character of "Celia" with all the juvenile appearance marked by the author.—*Percy: Anecdotes.*

Ce'lia, a poetical name for any lady-love: as "Would you know my Celia's charms . . . ?" Not unfrequently Streph'on is the wooer when Celia is the wooed. Thomas Carew calls his "sweet sweeting" Celia; her real name is not known.

Ce'lia (*Dame*), mother of Faith, Hope, and Charity. She lived in the hospice called Holiness. (Celia is from the Latin, *cælum*, "heaven.")—*Spenser: Faërie Queene*, i. 10 (1590).

Cel'idon, the scene of one of Arthur's twelve battles, also called "Celidon-the-Forest," and said to be Tweeddale,

Celyddon was a common term for a British forest. (See CELADON, p. 191.)

Célimène (3 *syl.*), a coquette courted by Alceste (2 *syl.*) the "misanthrope" (a really good man, both upright and manly, but blunt in behaviour, rude in speech, and unconventional). Alceste wants Célimène to forsake society and live with him in seclusion; this she refuses to do, and he replies, as you cannot find, "tout en moi, comme moi tout en vous, allez, je vous refuse." He then proposes to her cousin Eliante (3 *syl.*), but Eliante tells him she is already engaged to his friend Philinte (2 *syl.*), and so the plays ends.—*Molière: Le Misanthrope* (1666).

("Célimène" in Molière's *Les Précieuses Ridicules* is a mere dummy. She is brought on the stage occasionally towards the end of the play, but never utters one word, and seems a supernumerary of no importance at all.)

Celin'da, the victim of count Fathom's seduction.—*Smollett: Count Fathom* (1754).

The count placed an Eolian harp in her bedroom, and "the strings no sooner felt the impression of the wind than they began to pour forth a stream of melody more ravishingly delightful than the song of Philomel, the warbling brook, and all the concert of the wood."—*Smollett: Count Fathom.*

Cel'lide (2 *syl.*), beloved by Valentine and his son Francisco. The lady naturally prefers the younger man.—*Fletcher: Mons. Thomas* (1619). Beaumont died 1616.

Celt. Tennyson calls the irritability of the Irish and Welsh

The blind hysterics of the Celt.
In Memoriam, clx.

Celtic and Ibe'rian Fields (*The*), France and Spain.

Roving the Celtic and Iberian fields.
Milton: Comus, 60 (1634).

Celtic Homer (*The*), Ossian, said to be of the third century.

If Ossian lived at the introduction of Christianity, as by all appearances he did, his epoch will be the latter end of the third and beginning of the fourth century.

The "Caracul" of Fingal, who is no other than Caracalla) son of Seve'rus, emperor of Rome), and the battle fought against Caros or Carausius, . . . fix the epoch of Fingal to the third century, and Irish historians place his death in the year 283. Ossian was Fingal's son.—*Era of Ossian.*

Celtic Languages. (See KELTIC.)

Cenci. Francesco Cenci was a most profligate Roman noble, who had four sons and one daughter, all of whom he treated with abominable cruelty. It is said that he assassinated his two elder sons and debauched his daughter Beatrice. Beatrice and her two surviving brothers, with Lucretia (their mother), conspired against Francesco and accomplished his death; but all except the youngest brother perished on the scaffold, September 11, 1599. (See *Quarterly Review,* February, 1879.)

It has been doubted whether the famous portrait in the Barberini palace of Rome is that of Beatrice Cenci, and even whether Guido was the painter thereof.

Percy B. Shelley wrote a tragedy called *The Cenci* (1819).

Cenimag'ni, the inhabitants of Norfolk, Suffolk, and Cambridge.—*Cæsar: Commentaries.*

Cennini, the jeweller in *Romola,* a novel by "George Eliot" (Mrs. Lewis or J. W. Crosse), (1863).

Centaur (*The Blue*), a human form from the waist upwards, and a goat covered with blue shag from the waist downwards. Like the ogri, he fed on human flesh.

"Shepherds," said he, "I am the Blue Centaur. If you will give me every third year a young child, I promise to bring a hundred of my kinsmen and drive the Ogri away." . . . He [*the Blue Centaur*] used to appear on the top of a rock, with his club in one hand . . . and with a terrible voice cry out to the shepherds, "Leave me my prey, and be off with you!"—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Carpillona," 1682).

Centaurs (*The*), of classic mythology, were half men and half horses. They fought with the Lapithæ at the marriage feast of Pirithous, were expelled from their country, and took refuge on Mount Pindus. Chiron was the most famous of the Centaurs.

Cen'tury White, John White, the nonconformist lawyer. So called from his chief work, entitled *The First Century of Scandalous, Malignant Priests, etc.* (1590-1645).

Ce'phal (Greek, *Kephalê*), the Head personified, the "acropolis" of *The Purple Island,* fully described in canto v. of that poem, by Phineas Fletcher (1633).

Ceph'alus (in Greek, *Kephalos*). One day, overcome with heat, Cephalus threw himself on the grass, and cried aloud, "Come, gentle Aura, and this heat allay!" The words were told to his young wife Procris, who, supposing Aura to be some rival, became furiously jealous. Resolved to discover her rival, she stole next day to a covert, and soon saw her husband come and throw himself on the bank, crying aloud, "Come, gentle Zephyr; come, Aura, come, this heat allay!" Her mistake was evident, and she was about to throw herself into the arms of her husband, when the young man, aroused by the rustling, shot an

arrow into the covert, supposing some wild beast was about to spring on him. Procris was shot, told her tale, and died. —*Ovid: Art of Love*, iii.

Cephalus loves Procris, *i.e.* "the sun kisses the dew. Procris is killed by Cephalus, *i.e.* "the dew is destroyed by the rays of the sun."

Ceras'tes (3 *syl.*), the horned snake (Greek, *keras*, "a horn"). Milton uses the word in *Paradise Lost*, x. 525 (1665).

Cerberus, a dog with three heads, which keeps guard in hell. Dantê places it in the third circle.

Cerberus, cruel monster, fierce and strange,
Through his wide threefold throat barks as a dog . . .
His eyes glare crimson, black its unctuous beard,
His belly large, and clawed the hands with which
He tears the spirits, flays them, and their limbs
Piecemeal disparts.
Dante: Hell, vi. (1300, Cary's translation).

Cer'don, the boldest of the rabble leaders in the encounter with Hu'dibras at the bear-baiting. The original of this character was Hewson, a one-eyed cobbler and preacher, who was also a colonel in the Rump army.—*S. Butler: Hudibras*, i. 2 (1663).

Ce'res (2 *syl.*), the Fruits of Harvest personified. In classic mythology Cerês means "Mother Earth," the protectress of agriculture and fruits.

Ceres, the planet, is so called because it was discovered from the observatory of Palermo, and Cerês is the tutelar goddess of Sicily.

Ceret'tick Shore (*The*), **the Cardigan coast.**

. . . the other floods from the Ceretticke shore
To the Virginian sea [*q.v.*], contributing their store.
Drayton: Polyolbion, vi. (1612).

Cer'imon, a physician of Ephesus, who restored to animation Thaisa, the wife of Per'iclês prince of Tyre, supposed to be dead.—*Shakespeare: Pericles Prince of Tyre* (1608).

Certa'men Catholicum cum Calvinistis, of Hamconius, is a poem in which every word begins with C.

N.B.—In the *Materia more Magistrâlis* every word begins with M; and in the *Pugna Porcôrum per P. Porcum poëtam* every word begins with P.

Chab'ot (*Philippe de*), admiral of France, governor of Bourgoyne and Normandy under François I. Montmorency and the cardinal de Lorraine, out of jealousy, accused him of malversation, his faithful servant Allegre was put to the rack to force evidence against the accused, and Chabot was sent to prison because he was unable to pay the fine levied upon him. His innocence, however, was established by the confession of his enemies, and he was released; but disgrace had made so deep an impression on his mind that he sickened and died. This is the subject of a tragedy entitled *The Tragedy of Philip Chabot, etc.*, by Chapman and Shirley (1639).

Chad'band (*The Rev. Mr.*), type of a canting hypocrite "in the ministry." He calls himself "a vessel," is much admired by his dupes, and pretends to despise the "carnal world," but nevertheless loves dearly its "good things," and is most self-indulgent.—*C. Dickens: Bleak House* (1853).

Chaffington (*Mr. Percy*), M.P., a stock-broker.—*Morton: If I had a Thousand a Year.*

Chalbrook, a giant, the root of the race of giants, including Polypheme (3 *syl.*), Goliath, the Titans, Fierabras, Gargantua, and closing with Pantag'ruel. He was born in the year known for its "week of three Thursdays."—*Rabelais: Pantagruel*, ii. (1533).

Chal'ybes (3 *syl.*), a people on the south shore of the Black Sea, who occupied themselves in working iron.

On the left hand dwe
The iron-workers called the Chalybês,
Of whom beware.
Mrs. Browning: Prometheus Bound (1850).

Cham, the pseudonym of comte Amédée de Noé, a peer of France, a great wit, and the political caricaturist of *Charivari* (the French *Punch*). The count was one of the founders of the French Republic in 1875. As Cham or Ham was the second son and scapegrace of Noah, so Amédée was the second son and scapegrace of the comte de Noé [*Noah*].

Cham [*Kam*], the sovereign prince of Tartary, now written *Khan*.

The Great Cham of Literature. Dr. Johnson (1709-1784) was so called by Smollett.

Cham of Tartary, a corruption of Chan or Khan, *i.e.* "lord or prince," as Hoccota Chan. "Ulu Chan" means "great lord," "ulu" being equal to the Latin *magnus*, and "chan" to *dominus* or *imperâtor*. Sometimes the word is joined to the name, as Chan-balu, Carachan, etc. The Turks have also had their "Sultan Murad chan bin Sultan Sélim chan," *i.e. Sultan Murad prince,*

son of Sultan Selim prince.—Selden: Titles of Honour, vi. 66 (1672).

Cham'berlain (*Matthew*), a tapster, the successor of Old Roger Raine (1 *syl.*). —*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Chambers's Journal, a weekly serial by William and Robert Chambers, begun in 1832.

Chamont, brother of Monimia "the orphan," and the troth-plight husband of Seri'na (daughter of lord Acasto). He is a soldier, so proud and susceptible that he is for ever taking offence, and setting himself up as censor or champion. He fancies his sister Monim'ia has lost her honour, and calls her to task, but finds he is mistaken. He fancies her guardian, old Acasto, has not been sufficiently watchful over her, and draws upon him in his anger, but sees his folly just in time to prevent mischief. He fancies Castalio, his sister's husband, has ill-treated her, and threatens to kill him, but his suspicions are again altogether erroneous. In fact, his presence in the house was like that of a madman with fire-brands in a stack-yard.—*Otway: The Orphan* (1680).

> There are characters in which he [*C. M. Young*] is unrivalled and almost perfect. His "Pierre" [*Venice Preserved*, Otway] is more soldierly than Kemble's; his "Chamont" is full of brotherly pride, noble impetuosity, and heroic scorn.—*New Monthly Magazine* (1822).

Champagne (*Henry earl of*), a crusader.—*Sir W. Scott: The Talisman* (time, Richard I.).

Cham'pernel', a lame old gentleman, the husband of Lami'ra, and son-in-law of judge Vertaigne (2 *syl.*).—(?) *Beaumont and Fletcher: The Little French Lawyer* (printed 1647).

Champion and Severall. A "champion" is a common, or land in allotments without enclosures. A "severall" is a private farm, or land enclosed for individual use. A "champion" also means one who holds an open allotment or "champion."

> More profit is quieter found
> (Where pastures in severall be)
> Of one seely acre of ground,
> Than champion maketh of three.
> Again what a joy it is known
> When men may be bold of their own!
> *Tusser: Five Hundred Points of Good Husbandry*, liii. 22.

Again—

> The *champion* differs from *severall* much
> For want of partition, closter, and such.
> *Tusser* (Introduction), (1557).

Champion of the Virgin. St. Cyril of Alexandria is so called from his defence of the "Incarnation" or doctrine of the "hypostatic union," in the long and stormy dispute with Nesto'rius bishop of Constantinople.

Champneys (*Sir Geoffry*), a fossilized old country gentleman, who believes in "blue blood" and the "British peerage." Father of Talbot, and neighbour of Perkyn Middlewick, a retired butterman. The sons of these two magnates are fast friends, but are turned adrift by their fathers for marrying in opposition to their wishes. When reduced to abject poverty, the old men go to visit their sons, relent, and all ends happily.

Talbot Champneys, a swell with few brains and no energy. His name, which was his passport into society, would not find him in salt in the battle of life. He marries Mary Melrose, a girl without a penny, but his father wanted him to marry Violet the heiress.

Miss Champneys, sir Geoffry's sister, proud and aristocratic, but quite willing to sacrifice both on the altar of Mr. Perkyn Middlewick, the butterman, if the wealthy plebeian would make her his wife, and allow her to spend his money. —*H. J. Byron: Our Boys* (1875).

Chandos House (Cavendish Square, London), so called from being the residence of James Brydges, duke of Chandos, generally called "The Princely Chandos."

Chandos Street. (See CARIBEE ISLANDS, p. 179.)

Chanounes Yemenes Tale (*The*), that is, a yemen's tale about a chanoun. (A "yemen" is a bailiff.) This is a tale in ridicule of alchemy. A chanoun humbugged a priest by pretending to convert rubbish into gold. With a film of wax he concealed in a stick a small lot of thin gold. The priest stirred the boiling water with the stick, and the thin pieces of gold, as the wax melted, dropped into the pot. The priest gave the chanoun £40 for the recipe; and the crafty alchemist was never seen by him afterwards.

Chan'ticleer (3 *syl.*), the cock, in the beast-epic of *Reynard the Fox* (1498), and also in "The Nonne Prestes Tale," told in *The Canterbury Tales*, by Chaucer (1388).

Chaon'ian Bird (*The*), the dove; so called because doves delivered the oracles of Dodōna or Chaon'ia.

But the mild swallow none with toils infest,
And none the soft Chaonian bird molest.
Ovid: Art of Love, II.

Chaonian Food, acorns; so called from the oak trees of Dodōna, which gave out the oracles by means of bells hung among the branches. Beech mast is so called also, because beech trees abounded in the forest of Dodōna.

Chapelle Aventureuse, the place where Launcelot had his second vision of the "Beatific Cup." His first was during his fit of madness.

Slumbering, he saw the vision high,
He might not view with waking eye.
Sir W. Scott. Marmion (1808).

Characters of Vathek's Sabres. "Like the characters of Vathek's sabres, they never remained two days alike." These sabres would deal blows without being wielded by man, obedient to his wish only.—*Beckford: Vathek* (1784).

Charalois, son of the marshal of Burgundy. When he was 28 years old, his father died in prison at Dijon, for debts contracted by him for the service of the State in the wars. According to the law which then prevailed in France, the body of the marshal was seized by his creditors, and refused burial. The son of Charalois redeemed his father's body by his own, which was shut up in prison in lieu of the marshal.—*Massinger: The Fatal Dowry* (1632).

¶ It will be remembered that Milti'adês, the Athenian general, died in prison for debt, and the creditors claimed the body, which they would not suffer to be buried till his son Cimon gave up himself as a hostage.

Char'egite (3 *syl.*). The Charegite assassin, in the disguise of a Turkish marabout or enthusiast, comes and dances before the tent of Richard Cœur de Lion, and suddenly darting forward, is about to stab the king, when a Nubian seizes his arm, and the king kills the assassin on the spot.—*Sir W. Scott: The Talisman* (time, Richard I.).

Charge of the Light Brigade, or "The Death Charge of the 600 at Balaclava," Sept. 20, 1854. The brigade consisted of the 13th Light Dragoons, the 17th Lancers, the 11th Hussars commanded by lord Cardigan, the 8th Hussars, and the 4th Light Dragoons. The Russians were advancing in great strength to intercept the Turkish and British forces, when lord Raglan (commander-in-chief) sent an order to lord Lucan to advance, and lord Lucan (not understanding what was intended) applied to captain Nolan, who brought the message, for information. Nolan replied, "There, my lord, is your enemy." Lucan then gave orders to lord Cardigan to attack, and the 600 rode forward into the jaws of death. In 20 minutes, 12 officers were slain, and 4 others wounded; 147 men were slain, and 110 wounded. The blunder must be shared by lord Lucan, general Airey, and captain Nolan. However, never was victory more glorious to the devoted men than this useless and deadly charge. It "was magnificent, but it was not war," and when lord Cardigan rallied the scattered remains, he said, "My men, some one has blundered." They replied, "Never mind, my lord, we are ready to charge again if it is your lordship's command." Tennyson wrote a poem on the fatal charge.

N.B.—*Coincidences.* The names of the four persons concerned all end in *-an;* Raglan told Nolan, Nolan told Lucan, and Lucan told Cardigan. The initials of these names make R a C-L a N, very near the name R a G-L a N.

Charicle'ia, the *fiancée* of Theag'enês, in the Greek romance called *The Loves of Theagenês and Charicleia,* by Heliodo'ros bishop of Trikka (fourth century).

Chari'no, father of Angelina. Charino wishes Angelina to marry Clodio, a young coxcomb; but the lady prefers his elder brother Carlos, a young bookworm. Love changes the character of the diffident Carlos, and Charino at last accepts him for his son-in-law. Charino is a testy, obstinate old man, who wants to rule the whole world in his own way.—*Cibber. Love Makes a Man* (1694).

Chariva'ri. In the Middle Ages a "charivari" consisted of an assemblage of ragamuffins, who, armed with tin pots and pans, fire-shovels, and kettles, gathered in the dark outside the house of any obnoxious person, making the night hideous by striking the pots against the pans, and howling "Haro! haro!" or (in the south) "Hari! hari!" In 1563 the Council of Trent took the matter up, and solemnly interdicted "charivaries" under pain of excommunication; nevertheless, the practice long continued in some of the French villages, notably in La Ruscade.

¶ In East Lavant, near Chichester, between 1869 and 1872, I witnessed three

such visitations made to different houses. In two cases the husband had bullied his wife; and in one the wife had injured her husband with a broomstick. The visitation in all cases was made for three successive nights; and the villagers assured me confidently that the "law had no power to suppress these demonstrations."

Charlemagne and his Paladins. This series of romances is of French origin; as the Arthurian is Welsh or British. It began with the legendary chronicle in verse, called *Historia de Vita Caroli Magni et Rolandi*, erroneously attributed to Turpin archbishop of Rheims (a contemporary of Charlemagne). Probably they were written 200 or 300 years later. The chief of the series are *Huon of Bordeaux*, *Guerin de Monglave*, *Gaylen Rhetoré* (in which Charlemagne and his paladins proceed in mufti to the Holy Land), *Miles and Ames*, *Jairdain de Blaves*, *Doolin de Mayence*, *Ogier le Danois*, and *Maugis the Enchanter*.

Charlemagne was buried at Aix-la-Chapelle in 814.

Charlemagne's Stature. We are told that Charlemagne was "eight feet high," and so strong that he could "straighten with his hands alone three horse-shoes at once." His diet and his dress were both as simple as possible.

Charlemagne's Nine Wives: (1) Hamiltrude, a poor Frenchwoman, who bore him several children. (2) Desiderata, who was divorced. (3) Hildegarde. (4) Fastrade, daughter of count Rodolph the Saxon. (5) Luitgarde the German. (The last three died before him.) (6) Maltegarde. (7) Gersuinde the Saxon. (8) Regina. (9) Adalinda.

Charlemagne's Sword, La Joyeuse.

Charlemagne and the Ring. Pasquier says that Charles le Grand fell in love with a peasant-girl [Agatha], in whose society he seemed bewitched, insomuch that all matters of State were neglected by him; but the girl died, to the great joy of all. What, however, was the astonishment of the court to find that the king seemed no less bewitched with the dead body than he had been with the living, and spent all day and night with it, even when its smell was quite offensive. Archbishop Turpin felt convinced there was sorcery in this strange infatuation; and on examining the body, found a ring under the tongue, which he removed. Charlemagne now lost all regard for the dead body; but followed Turpin, with whom he seemed infatuated. The archbishop now bethought him of the ring, which he threw into a pool at Aix, where Charlemagne built a palace and monastery; and no spot in the world had such attractions for him as Aix-la-Chapelle, where "the ring" was buried.—*Recherches de la France*, vi. 33.

Charlemagne not dead. According to legend, Charlemagne waits crowned and armed in Odenberg (*Hesse*) or Untersberg, near Saltzburg, till the time of antichrist, when he will wake up and deliver Christendom. (See BARBAROSSA, p. 88.)

Charlemagne and Years of Plenty. According to German legend, Charlemagne appears in seasons of plenty. He crosses the Rhine on a golden bridge, and blesses the corn-fields and vineyards.

> Thou standest, like imperial Charlemagne,
> Upon thy bridge of gold.
> *Longfellow: Autumn.*

CHARLES I. (See APPENDIX II.)

Charles II. of England, introduced by sir W. Scott in two novels, viz. *Peveril of the Peak* and *Woodstock*. In this latter he appears first as a gipsy-woman, and afterwards under the name of Louis Kerneguy (Albert Lee's page).

Charles XII. of Sweden. Determined to brave the seasons, as he had done his enemies, Charles XII. ventured to make long marches during the cold of the memorable winter of 1709. In one of these marches 2000 of his men died from the cold.

> Or learn the fate that Mesding thousands bore,
> Marched by their Charles to Dnieper's swampy shore;
> Faint in his wounds, and shivering in the blast,
> The Swedish soldier sank, and groaned his last.
> *Campbell: The Pleasures of Hope*, ii. (1799).

(Planché has an historical drama, in two acts, called *Charles XII.*; and the *Life of Charles XII.*, by Voltaire, is considered to be one of the best-written historical works in the French language.)

Charles "the Bold," duke of Burgundy, introduced by sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein*. The latter contains an account of the battle of Nancy (*Nahn-see'*) where Charles was slain.

Charles, prince of Wales (called "Babie Charles"), son of James I., introduced by sir W. Scott in *The Fortunes of Nigel*.

Charles "the Good," earl of Flanders. In 1127 he passed a law that whoever married a serf should become a serf: thus if a prince married a serf, the prince

would become a serf. This absurd law caused his death, and the death of the best blood in Bruges.—*S. Knowles: The Provost of Bruges* (1836).

Charles Edward [Stuart], called "The Chevalier Prince Charles Edward, the Young Pretender," introduced by sir W. Scott in *Redgauntlet* (time, George III.), first as "father Buonaventura," and afterwards as "Pretender to the British crown." He is again introduced in *Waverley* (time, George II.).

Charles Emmanuel, son of Victor Amade'us (4 *syl.*) king of Sardinia. In 1730 his father abdicated, but somewhat later wanted his son to restore the crown again. This the son refused to do; and when Victor plotted against him, D'Orme'a was sent to arrest the old man, and he died. Charles was brave, patient, single-minded, and truthful.—*R. Browning: King Victor and King Charles, etc.*

Charles's Wain, the constellation called *The Great Bear*. A corruption of the Old English *ceorles wæn* ("the churl's or farmer's waggon"); sometimes still further corrupted into "king Charles's wain."

Heugh ho! An 't be not four by the day, I'll be hanged. Charles' wain is over the new chimney.—*Shakespeare: 1 Henry IV.* act ii. sc. 1 (1597).

Could he not beg the loan of Charles's wain?
Byron Don Juan, iii. 99. (1820).

Charley (*A*), an imperial, or tuft of hair on the chin.

A tuft of hair on his chin, termed grandiloquently an "imperial," but familiarly a "Charley."—*R. M. Jephson: The Girl He left behind Him*, i. 5

Charley, plu. *Charleys*, an old watchman or "night guardian," before the introduction of the police force by sir Robert Peel, in 1829. So called from Charles I., who extended and improved the police system.

Charlot, a messenger from Liége (*Lee-aje*) to Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

CHARLOTTE, the faithful sweetheart of young Wilmot, supposed to have perished at sea.—*Lillo: Fatal Curiosity* (1736).

Charlotte, the dumb girl, in love with Leander; but her father, sir Jasper, wants her to marry Mr. Dapper. In order to avoid this hateful alliance, Charlotte pretends to be dumb, and only answers, "Han, hi, han, hon." The "mock doctor" employs Leander as his apothecary, and the young lady is soon cured by "pills matrimonial." The jokes in act ii. 6 are verbally copied from the French.—*Fielding: The Mock Doctor* (1733).

In Molière's *Le Médecin Malgré Lui*, Charlotte is called "Lucinde" (2 *syl.*).

Charlotte, daughter of sir John Lambert, in *The Hypocrite*, by Bickerstaff (1768); in love with Darnley. She is a giddy girl, fond of tormenting Darnley; but being promised in marriage to Dr. Cantwell, who is 59, and whom she utterly detests, she becomes somewhat sobered down, and promises Darnley to become his loving wife. Her constant exclamation is "Lud!" In Molière's comedy of *Tartuffe*, Charlotte is called "Mariane," and Darnley is "Valère."

Charlotte, in Goethe's novel. (See LOTTE, p. 627.)

Charlotte, the pert maidservant of the countess Wintersen. Her father was "state coachman." Charlotte is jealous of Mrs. Haller, and behaves rudely to her (see act ii. 3).—*B. Thomson: The Stranger* (1797).

Charlotte, servant to Sowerberry. A dishonest, rough servant-girl, who ill treats Oliver Twist, and robs her master.—*Dickens: Oliver Twist* (1837).

Charlotte, daughter of George IV. Her mother's name was Caroline; her husband was prince Coburg; she was married at Carlton House; her town residence was Camelford House; her country residence was Claremont, afterwards the property of lord Clive. Princess Charlotte died in childbirth, and the name of her accoucheur was Croft.

Charlotte, daughter of general Baynes. She marries Philip Firmin, the hero of Thackeray's novel *The Adventures of Philip* (1860).

Charlotte (*Lady*), the servant of a lady so called. She assumes the airs with the name and address of her mistress. The servants of her own and other households address her as "Your ladyship," or "lady Charlotte;" but though so mighty grand, she is "noted for a plaguy pair of thick legs."—*Rev. James Townley: High Life Below Stairs* (1759).

Charlotte Elizabeth, whose surname was Phelan, afterwards Tonna, author of numerous books for children, tales, etc. (1825–1862).

Charlotte Goodchild, a merchant's

orphan daughter of large fortune. She is pestered by many lovers, and her guardian gives out that she has lost all her money by the bankruptcy of his house. On this all her suitors but one fall off, and that one is sir Callaghan O'Brallaghan. Sir Callaghan declares he loves her now as an equal, and one whom he can serve; but before he loved her "with fear and trembling, like a man that loves to be a soldier, yet is afraid of a gun."—*Macklin: Love à-la-Mode* (1779).

Char'mian, a kind-hearted, simple-minded attendant on Cleopat'ra. After the queen's death, she applied one of the asps to her own arm; and when the Roman soldiers entered the room, fell down dead.—*Shakespeare: Antony and Cleopatra* (1608); and *Dryden: All for Love* (1678).

Char'teris (*Sir Patrick*) of Kinfauns, provost of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Chartist Clergyman (*The*), Rev. Charles Kingsley (1809-1877).

Chartre (*Le billet qu' a la*), the promise of a candidate to those he canvasses. The promise of a minister or prince, which he makes from politeness, and forgets as soon. *Ah, le bon billet qu' a la Chartre.—Ninon de Lenclos.*

Charyllis, in Spenser's pastoral *Colin Clout's Come Home Again*, is lady Compton. Her name was Anne, and she was the fifth of the six daughters of sir John Spenser of Althorpe, ancestor of the noble houses of Spenser and Marlborough. Edmund Spenser dedicated to her his satirical fable called *Mother Hubbard's Tale* (1591). Charyllis was thrice married; her first husband was lord Monteagle, and her third was Robert lord Buckhurst (son of the poet Sackville), who succeeded his father in 1608 as earl of Dorset.

> No less praiseworthy are the sisters three,
> The honour of the noble family
> Of which I meanest boast myself to be, . . .
> Phyllis, Charyllis, and sweet Amaryllis:
> Phyllis the fair is eldest of the three,
> The next to her is bountiful Charyllis.
> *Colin Clout's Come Home Again* (1594).

Chase (*The*), a poem in four books, by Somerville (1735), in blank verse. The subject is thus indicated—

> The chase I sing, hounds and their various breed,
> And no less various use.

Chaste (*The*), Alfonso II. of Asturias and Leon (758, 791-835 abdicated, died 842).

Chastelard, a tragedy of Swinburne (1865). A gentleman of Dauphiny, who fell in love with Mary queen of Scots. He is discovered in the queen's bedroom.

Chastity (*Tests of*): Alasnam's mirror, Arthur's drinking-horn, the boy's mantle, cutting the brawn's head, Florimel's girdle, the horn of fidelity, la coupe enchantée, the mantle of fidelity, the grotto of Ephesus, etc. (See CARADOC, p. 177, and each article named.)

Château en Espagne. (See CASTLE IN THE AIR, p. 180.)

Chatookee, an Indian bird that never drinks at a stream, but catches the rain-drops in falling.—*Period. Account of the Baptist Missionaries*, ii. 309.

> Less pure than these is that strange Indian bird,
> Who never dips in earthly stream her bill,
> But, when the sound of coming showers is heard,
> Looks up, and from the clouds receives her fill.
> *Southey: Curse of Kehama*, xxi. 6 (1809).

Chat'tanach (*M'Gillie*), chief of the clan Chattan.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Chat'terley (*Rev. Simon*), "the man of religion" at the Spa, one of the managing committee.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Chaubert (*Mons.*), Master Chiffinch's cook.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Chaucer of France, Clément Marot (1484-1544).

Chau'nus. Arrogance personified in *The Purple Island*, by Phineas Fletcher (1633). "Fondly himself with praising he dispraised." Fully described in canto viii. (Greek, *chaunos*, "vain.")

Chau'vinism, a blind idolatry of Napoleon I. Now it is applied to a blind idolatry of France and Frenchmen. A *chauvin* is the person who idolizes. The word is taken from "Chauvin" in Scribe's *Soldat Laboureur*, a veteran soldier of the first empire, whose admiration of Napoleon was unbounded, and who honoured even "the shadow of his shoe-tie."

> Such is the theme on which French chauvinism is inexhaustible.—*Times*, 1871.

Cheap as the Sardin'ians (*Latin*). The reference is to the vast crowds of Sardinian prisoners and slaves brought to Rome by Tiberius Gracchus.

Cheap Jack means *market* Jack or

Jack the chapman. (Anglo-Saxon, *chepe*, "a market," hence *Cheap-side*.)

Cheat'ly (2 *syl.*), a lewd, imprudent debauchee of Alsatia (Whitefriars). He dares not leave the "refuge" by reason of debt; but in the precincts he fleeces young heirs of entail, helps them to money, and becomes bound for them.—*Shadwell: Squire of Alsatia* (1688).

Che'bar, the tutelar angel of Mary sister of Martha and Lazarus of Bethany. —*Klopstock: The Messiah*, xii. (1771).

Ched'eraza'de (5 *syl.*), mother of Hem'junah and wife of Zebenc'zer sultan of Cassimir'. Her daughter having run away to prevent a forced marriage with the prince of Georgia, whom she had never seen, the sultana pined away and died.—*Sir C. Morell* [J. Ridley]: *Tales of the Genii* ("Princess of Cassimir," tale vii., 1751).

Cheder'les (3 *syl.*), a Moslem hero, who, like St. George, saved a virgin exposed to the tender mercies of a huge dragon. He also drank of the waters of immortality, and still lives to render aid in war to any who invoke him.

> When Chederlês comes
> To aid the Moslem on his deathless horse,
> . . . as [he] had newly quaffed
> The hidden waters of eternal youth.
> *Southey: Joan of Arc*, vi. 302, etc. (1837).

Cheerly' (Mrs.), daughter of colonel Woodley. After being married three years, she was left a widow, young, handsome, rich, lively, and gay. She came to London, and was seen in the opera by Frank Heartall, an open-hearted, impulsive young merchant, who fell in love with her, and followed her to her lodging. Ferret, the villain of the story, misinterpreted all the kind actions of Frank, attributing his gifts to hush-money; but his character was amply vindicated, and "the soldier's daughter" became his blooming wife.—*Cherry: The Soldier's Daughter* (1804).

> Miss O'Neill, at the age of 19, made her *début* at the Theatre Royal, Crow Street, in 1811, as "The Widow Cheerly."—*W. Donaldson.*

Cheeryble Brothers (*The*), brother Ned and brother Charles, the incarnations of all that is warm-hearted, generous, benevolent, and kind. They were once homeless boys running about the streets barefooted; and, when they grew to be wealthy London merchants, were ever ready to stretch forth a helping hand to those struggling against the buffets of fortune.

Frank Cheeryble, nephew of the brothers Cheeryble. He married Kate Nickleby. —*Dickens: Nicholas Nickleby* (1838).

Cheese. The "ten topping guests." (See CISLEY, p. 211.)

Cheese (*Dr.*), an English translation of the Latin *Dr. Caseus*, that is, Dr. John Chase, a noted quack, who was born in the reign of Charles II., and died in that of queen Anne.

Cheese-Cakes. Sir W. Scott, alluding to the story of "Nour'eddin' Ali and Bed'reddin' Hassan," in the *Arabian Nights' Entertainments*, makes in four or five lines as many blunders. The quotation is from *The Heart of Midlothian*.

> She, *i.e.* Effie Deans, amused herself with visiting the dairy . . . and was near discovering herself to Mary Hetley by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedreddin Hassan, whom the *vizier his father-in-law* discovered by his superlative skill in composing *cream-tarts* with *pepper in them*.

(1) It was not "cream-tarts" but cheese-cakes. (2) The charge was that he made cheese-cakes *without* putting pepper in them, and not "cream-tarts *with* pepper." (3) It was not "the vizier his father-in-law," but the widow of Noureddin Ali and the mother of Bedreddin, who made the discovery. She declared that she herself had given the receipt to her son, and it was known to no one else.

Chemistry (*The Father of*), Arnaud de Villeneuve (1238-1314).

Che'mos (*ch* = *k*), god of the Moabites; also called Baal-Pe'ôr; the Pria'pus or idol of turpitude and obscenity. Solomon built a temple to this obscene idol "in the hill that is before Jerusalem" (1 *Kings* xi. 7). In the hierarchy of hell Milton gives Chemos the fourth rank: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos.

> Next Chemos, the ob'scene dread of Moab's sons . . .
> Peôr his other name.
> *Milton: Paradise Lost*, 406, 412 (1665).

Cheq'uers, a public-house sign; the arms of Fitz-Warren, the head of which house, in the days of the Plantagenets, was invested with the power of licensing vintners and publicans.

The Chequers of Abingdon Street, Westminster, the bearings of the earls of Arundel, at one time empowered to grant licences to public-houses.

Cheron'an (*The*) or **The Cheron'ean Sage** (*ch* = *k*), Plutarch, who was

born at Chærone'a, in Bœo'tia (A.D. 46–120).

This praise, O Cheronean sage, is thine!
Beattie: Minstrel (1773).

Cher'ry, the lively daughter of Boniface, landlord of the inn at Lichfield.—*Farquhar: The Beaux' Stratagem* (1707). (See below, CHERY.)

Cherry (*Andrew*), comic actor and dramatist (1762–1812), author of *The Soldier's Daughter, All for Fame, Two Strings to your Bow, The Village, Spanish Dollars*, etc. He was specially noted for his excellent wigs.

Shall sapient managers new scenes produce
From Cherry, Skeffington, and *Mother Goose*?
Byron: English Bards and Scotch Reviewers (1809).

(*Mother Goose* is a pantomime by C. Dibdin.)

Cher'sett (Anglo-Saxon, *chirch-sett*, or "church-seed," *ecclesiæ semen*), a certain quota of wheat annually made to the Church on St. Martin's Day.

All that measure of wheat called chersett.—*Deed of Gift to Boxgrove Priory* (near Chichester).

Cher'ubim (*Don*), the "bachelor of Salamanca," who is placed in a vast number of different situations of life, and made to associate with all classes of society, that the authors may sprinkle his satire and wit in every direction.—*Lesage: The Bachelor of Salamanca* (1737).

Cher'y, the son of Brunetta (who was the wife of a king's brother), married his cousin Fairstar, daughter of the king. He obtained for his cousin the three wonderful things: *The dancing water*, which had the power of imparting beauty; *the singing apple*, which had the power of imparting wit; and *the little green bird*, which had the power of telling secrets.—*Comtesse D'Aulnoy: Fairy Tales* ("The Princess Fairstar," 1682).

Chesse (*The Game and Play of*), the first book printed by William Caxton, at the Westminster Press (1474). The art of printing by movable type was known at Mayence, Strasburg, and Haarlem some 20 years before Caxton set up his press in England.

Ches'ter (*Sir John*), a plausible, foppish villain, the sworn enemy of Geoffrey Haredale, by whom he is killed in a duel. Sir John is the father of Hugh, the gigantic servant at the Maypole inn.

Edward Chester, son of sir John, and the lover of Emma Haredale.—*Dickens: Barnaby Rudge* (1841).

Chester Mysteries, certain miracle plays performed at Chester in the fifteenth century, and printed in 1843 for the Shakespeare Society, under the care of Thomas Wright. (See TOWNLEY MYSTERIES.)

N.B.—There were 24 dramas, one for each city company. Nine were performed on Whit-Monday, nine on Whit-Tuesday, and the other six on Wednesday. The "Fraternity of the Passion" was licensed in France, in 1402.

∴ Several manuscript copies of the Chester Miracle Plays exist. That of the duke of Devonshire is dated 1581; those in the British Museum are dated 1600 and 1607.

Chesterfield (*Charles*), a young man of genius, the hero and title of a novel by Mrs. Trollope (1841). The object of this novel is to satirize the state of literature in England, and to hold up to censure authors, editors, and publishers, as profligate, selfish, and corrupt.

Chesterfield House (London), built by Isaac Ware for Philip fourth earl of Chesterfield, author of *Chesterfield's Letters to his Son* (1694–1773).

Chesterton (*Paul*), nephew to Mr. Percy Chaffington, stock-broker and M.P.—*Morton: If I had a Thousand a Year* (1764 1838).

Chevalier Malfet (*Le*). So sir Launcelot calls himself after he was cured of his madness. The meaning of the phrase is "The knight who has done ill, or "The knight who has trespassed."—*Sir T. Malory: History of Prince Arthur*, iii. 20 (1470).

Cheveril (*Hans*), the ward of Mordent, just come of age. Impulsive, generous, hot-blooded. He resolves to be a rake, but scorns to be a villain. However, be accidentally meets with Joanna "the deserted daughter," and falls in love with her. He rescues her from the clutches of Mrs. Enfield the crimp, and marries her.—*Holcroft: The Deserted Daughter* (altered into *The Steward*), (1785).

The part that placed me [*Walter Lacy*] in the position of a light comedian was "Cheveril," in *The Steward*, altered from Holcroft's *Deserted Daughter*.—*W. Lacy: Letter to C. W. Russell.*

Chevy Chase is not the battle of Otterburn, although the two are mixed up together in the ballad so called. Chevy Chase is the chase of the earl of Douglas among "the Chyviat Hyls" after Percy of Northumberland, who had vowed "he

could hunt there three days without asking the warden's consent."

> The Persé owt of Northombarlande,
> And a vowe to God mayd he
> That he wolde hunte in the mountayns
> Off Chyviat within dayes thre,
> In mauger of doughté Dogles
> And all that with him be.
> *Percy: Reliques*, I. i. 2.

Chibia'bos, the Harmony of Nature personified; a musician, the friend of Hiawatha, and ruler in the land of spirits. When he played on his pipe, the "brooks ceased to murmur, the wood-birds to sing, the squirrel to chatter, and the rabbit sat upright to look and listen." He was drowned in lake Superior by the breaking of the ice.

> Most beloved by Hiawatha
> Was the gentle Chibiabos;
> He the best of all musicians,
> He the sweetest of all singers.
> *Longfellow. Hiawatha*, vi. and xv.

Chicaneau [*She'-ka-no'*], a litigious tradesman, in *Les Plaideurs*, by Racine (1668).

Chich'i-Vache (3 *syl.*), a monster that fed only on good women. The word means the "sorry cow." It was all skin and bone, because its food was so extremely scarce. (See BYCORN, p. 163.)

> O noble wyvés, full of heigh prudence,
> Let noon humilitie your tongés nayle . . .
> Lest Chich-Vache you swolwe in her entralle.
> *Chaucer: Canterbury Tales* ("Merchant's Tale," 1388).

Chick (*Mr.*), brother-in-law of Mr. Dombey; a stout gentleman, with a tendency to whistle and hum airs at inopportune moments. Mr. Chick is somewhat hen-pecked; but in the matrimonial squalls, though apparently beaten, he not unfrequently rises up the superior, and gets his own way.

Louisa Chick, Mr. Dombey's married sister. She is of a snappish temper, but dresses in the most juvenile style; and is persuaded that anything can be accomplished if persons will only "make an effort."—*Dickens: Dombey and Son* (1846).

Chicken (*The*), Michael Angelo Taylor, barrister. So called because in his maiden speech, 1785, he said, "I deliver this opinion with great deference, being but a chicken in the profession of the law."

Chicken (*The Game*), a low fellow, to be heard of at the bar of the Black Badger. Mr. Toots selects this man as his instructor in fencing, betting, and self-defence. The Chicken has short hair, a low forehead, a broken nose, and "a considerable tract of bare and sterile country behind each ear."—*Dickens: Dombey and Son* (1846).

Chickens and the Augurs. When the augurs told Publius Claudius Pulcher, the Roman consul, who was about to engage the Carthaginian fleet, that the sacred chickens would not eat, he replied, "Then toss them into the sea, that they may drink."

Chick'enstalker (*Mrs.*), a stout, bonny, kind-hearted woman, who keeps a general shop. Toby Veck, in his dream, imagines her married to Tugby, the porter of sir Joseph Bowley.—*Dickens: The Chimes* (1844).

Chick'weed (*Conkey, i.e. Nosey*), the man who robbed himself. He was a licensed victualler on the point of failing, and gave out that he had been robbed of 327 guineas "by a tall man with a black patch over his eye." He was much pitied, and numerous subscriptions were made on his behalf. A detective was sent to examine into the "robbery," and Chickweed would cry out, "There he is!" and run after the "hypothetical thief" for a considerable distance, and then lose sight of him. This occurred over and over again, and at last the detective said to him, "I've found out who done this here robbery." "Have you?" said Chickweed. "Yes,' says Spyers, "you done it yourself." And so he had.—*Dickens: Oliver Twist*, xxxi. (1837).

Chiffinch (*Master Thomas*), *alias* Will Smith, a friend of Richard Gaulesse (2 *syl.*). The private emissary of Charles II. He was employed by the duke of Buckingham to carry off Alice Bridgenorth to Whitehall, but the captive escaped and married Julian Peveril.

Kate Chiffinch, mistress of Thomas Chiffinch.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Chignon [*Shin-yông*], the French valet of Miss Alscrip "the heiress." A silly, affected, typical French valet-de-chambre.—*Burgoyne: The Heiress* (1718).

Chi'lax, a merry old soldier, lieutenant to general Memnon, in Paphos.—*John Fletcher: The Mad Lover* (1617).

Beaumont died 1616.

CHILD or **Childe,** a title given to a knight. It is given by Spenser to prince Arthur. We have *Childe Rolande*, Byron's *Childe Harold*, *Childe Waters*, Childe Tristram, Childe Childers, etc. The Spanish *infante* means a "prince."

Child. The notes of this bank bear a *marigold*, because this flower was the trade-mark of "Blanchard and Child." The original "marigold" is still to be seen in the front office, with the motto, *Ainsi mon ame.*—See *First London Directory* (1677).

Child (*The*), Bettina, daughter of Maximiliane Brentano. So called from the title of her book, *Goethe's Correspondence with a Child.*

Child of Elle (1 *syl.*), a ballad of considerable antiquity. The Child of Elle loved the fair Emmeline, but the two families being severed by a feud, the lady's father promised her to another. The Child of Elle told Emmeline's page that he would set her free that very night, but when he came up, the lady's damselle betrayed her to her father, who went in pursuit with his "merrie men all." The Child of Elle slew the first who came up, and Emmeline, kneeling at her father's feet, obtained her forgiveness and leave to marry her true love. He said to the knight—

> And as thou love her, and hold her deare,
> Heaven prosper thee and thine;
> And now my blessing wend wi' thee,
> My lovely Emmeline.

Child of Nature (*The*), a play by Mrs. Inchbald. Amantis is the "child of Nature." She was the daughter of Alberto, banished "by an unjust sentence," and during his exile he left his daughter under the charge of the marquis Almanza. Amantis was brought up in total ignorance of the world and the passion-principles which sway it, but felt grateful to her guardian, and soon discovered that what she called "gratitude" the world calls "love." Her father returned home rich, his sentence cancelled and his innocence allowed, just in time to give his daughter in marriage to his friend Almanza.

Child of the Cord. So the defendant was called by the judges of the Vehm-gericht, in Westphalia; because every one condemned by the tribunal was hanged to the branch of a tree.

Child-King. Shakespeare says, "Woe to that land that's governed by a child!" (*Richard III.* act ii. sc. 3).

> Woe to thee, O land, when thy king is a child!—*Eccles.* x. 16.

Childe Harold, a man sated with the world, who roams from place to place, to kill time and escape from himself. The "childe" is, in fact, lord Byron himself, who was only 21 when he began the poem, which was completed in seven years. In canto i. the "childe" visits Portugal and Spain (1809); in canto ii., Turkey in Europe (1810); in canto iii., Belgium and Switzerland (1816); and in canto iv., Venice, Rome, and Florence (1817).

Childe Waters. The fair Ellen was *enceinte* of Childe Waters, and, when he went on his travels, besought that she might be his foot-page. She followed him in this capacity barefoot through "mosse and myre." They came to a river, and the knight pushed her in, but "our Ladye bare upp her chinne," and she came safe ashore. Having treated her with other gross indignities, she was taken with the throes of childbirth while on the knight's steed. The child was born, and then Childe Waters relented, and married the much-wronged mother.—*Percy: Reliques* (Third Series, No. 9).

Chil'ders (*E. W. B.*), one of the riders in Sleary's circus, noted for his vaulting and reckless riding in the character of the "Wild Huntsman of the Prairies." This compound of groom and actor marries Josephine, Sleary's daughter.

Kidderminster Childers, son of the above, known in the profession as "Cupid." He is a diminutive boy, with an old face and facetious manner wholly beyond his years.—*Dickens: Hard Times* (1854).

Children (*The Henneberg*). It is said that the countess of Henneberg railed at a beggar for having twins; and the beggar, turning on the countess, who was 42 years old, said, "May you have as many children as there are days in a year!" Sure enough on Good Friday, 1276, the countess brought forth 365 at one birth; all the males were christened *John*, and all the females *Elisabeth*. They were buried at a village near La Hague, and the jug is still shown in which they were baptized.

¶ A similar story is told of lady Scarsdale, who reproved a gipsy-woman who applied for alms at Kedleston Hall, because she was about to become a mother. The beggar, turning on her moralizer, said, "When next you are in my condition, may you have as many children at a birth as there are days in the week!" It is said that ere long the lady actually was delivered of seven children at a birth,

and that "the fact" is set forth in Latin in Kedleston Church.

Children in the Wood, the little son (three years old) and younger daughter (Jane), left by a Norfolk gentleman on his death-bed to the care of his deceased wife's brother. The boy was to have £300 a year on coming of age, and the girl £500 as a wedding portion; but if the children died in their minority the money was to go to the uncle. The uncle, in order to secure the property, hired two ruffians to murder the children, but one of them relented and killed his companion; then, instead of murdering the babes, left them in Wayland (Wailing) Wood, where they gathered blackberries, but died at night with cold and terror. All things went ill with the uncle, who perished in gaol, and the ruffian, after a lapse of seven years, confessed the whole villainy.—*Percy: Reliques*, III. ii. 18.

Children of the Mist, one of the branches of the MacGregors, a wild race of Scotch Highlanders, who had a skirmish with the soldiers in pursuit of Dalgetty and M'Eagh among the rocks (ch. 14).—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Chillip (*Dr.*), a physician who attended Mrs. Copperfield at the birth of David.

He was the meekest of his set, the mildest of little men.—*Dickens: David Copperfield*, I. (1849).

Chillon' (*Prisoner of*), François de Bonnivard, of Lunes, the Genevise patriot (1496–1570) who opposed the enterprises of Charles III. (the duke-bishop of Savoy) against the independence of Geneva, and was cast by him into the prison of Chillon, where he was confined for six years. Lord Byron makes him one of six brothers, all of whom were victims of the duke-bishop; one was burnt at the stake, and three were imprisoned at Chillon. Two of the prisoners died, but François was set at liberty by the people of Berne.—*Byron: Prisoner of Chillon* (1816).

Chil'minar', the city of "forty pillars," built by the genii for a lurking-place to hide themselves in. Balbec was also built by the genii.

Chimène (*La Belle*) or Xime'na, daughter of count Lozano de Gormaz, wife of the Cid. After the Cid's death she defended Valentia from the Moors with great bravery, but without success. Corneille and Guilhem de Cantro have introduced her in their tragedies, but the *rôle* they represent her to have taken is wholly imaginary.

Chimes (*The*), a Christmas story by Dickens (1844). It is about some bells which rang the old year out and the new year in. Trotty Veck is a little old London ticket-porter and messenger. He hears the Christmas chimes, and receives from them both comfort and encouragement.

China, a corruption of *Tsina*, the territory of Tsin. The dynasty of Tsin (B.C. 256–202) takes the same position in Chinese history as that of the Normans (founded by William the Conqueror) does in English history. The founder of the Tsin dynasty built the Great Wall, divided the empire into thirty-six provinces, and made roads or canals in every direction, so that virtually the empire begins with this dynasty.

Chinaman (*John*), a man of China.

Chindasuin'tho (4 *syl.*), king of Spain, father of Theod'ofred, and grandfather of Roderick last of the Gothic kings.—*Southey: Roderick, etc.* (1814).

Chinese Philosopher (*A*). Oliver Goldsmith, in the *Citizen of the World*, calls his book "Letters from a Chinese Philosopher residing in London to his friends in the East" (1759).

Chinese Tales, translated into French prose by Gueulette, in 1723. The French tales have been translated into English.

Chingachcook, the Indian chief, called in French *Le Gros Serpent*. Fenimore Cooper has introduced this chief in four of his novels, *The Last of the Mohicans*, *The Pathfinder*, *The Deerslayer*, and *The Pioneer*.

Chints (*Mary*), Miss Bloomfield's maid, the bespoke of Jem Miller.—*C. Selby: The Unfinished Gentleman*.

Chi'os (*The Man of*), Homer, who lived at Chios [*Ki'-os*]. At least Chios was one of the seven cities which laid claim to the bard, according to the Latin hexameter verse—

Smyrna, Rhodos, Colóphon, Salámis, Chios, Argos, Athènæ. *Varro.*

Our national feelings are in unison with the bard of Chios, and his heroes who live in his verse.—*Sir W. Scott: The Monastery* (introduction).

Chirn'side (*Luckie*), poulterer at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Chi'ron, a centaur, renowned for his skill in hunting, medicine, music, gymnastics, and prophecy. He numbered among his pupils, Achilles, Peleus, Diomede, and indeed all the most noted heroes of Grecian story. Jupiter took him to heaven, and made him the constellation *Sagittarius*.

> . . . as Chiron erst had done
> To that proud bane of Troy, her god-resembling son [*Achilles*]
> *Drayton: Polyolbion*, v. (1612).

Chitling (*Tom*), one of the associates of Fagin the Jew. Tom Chitling was always most deferential to the "Artful Dodger."—*Dickens: Oliver Twist* (1837).

Chivalry (*The Flower of*), William Douglas, lord of Liddesdale (fourteenth century).

Chlo'e [*Klo'-i*], the shepherdess beloved by Daphnis, in the pastoral romance called *Daphnis and Chloë*, by Longus. St. Pierre's tale of *Paul and Virginia* is based on this pastoral.

Chloe, in Pope's *Moral Essay* (epistle II), is meant for lady Suffolk, mistress of George II. "Placid, good-natured, and kind-hearted, but very deaf and of mean intelligence."

> Virtue she finds too painful an endeavour,
> Content to dwell on decencies for ever.

Chlo'e or rather *Cloe*. So Prior calls Mrs. Centlivre (1661-1723).

Chloe or Cloe is a stock name in pastoral poetry. The male name is generally Stephon.

Chlo'ris, the ancient Greek name of Flora.

> Around your haunts
> The laughing Chloris with profusest hand
> Throws wide her blooms and odours.
> *Akenside: Hymn to the Naiads.*

Choas'pes (3 *syl.*), a river of Susia'na, noted for the excellency of its water. The Persian kings used to carry a sufficient quantity of it with them when journeying, so that recourse to other water might not be required.

> There Susa, by Choaspes' amber stream,
> The drink of none but kings.
> *Milton: Paradise Regained*, iii. 288 (1661).

Cho'reas (*ch=k*), the lover of Callirrhoé, in the Greek romance called *The Loves of Chæreas and Callirrhoë*, by Char'iton (eighth century).

Choice (*The*), a poem in ten-syllabic rhymes, by John Pomfret (1699). **His** *beau-ideal* is a rural literary life.

Choke (*General*), a lank North American gentleman, "one of the most remarkable men in the century." He was editor of *The Watertoast Gazette*, and a member of "The Eden Land Corporation." It was general Choke who induced Martin Chuzzlewit to stake his all in the egregious Eden swindle.—*Dickens: Martin Chuzzlewit* (1844).

Cholmondeley [*Chum'-ly*], of Vale Royal, a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Cholmondeley, in Ainsworth's *Tower of London* (1843), is the squire of lord Guildford Dudley.

Cholula (*Pyramid of*), the great Mexican pyramid, west of Puebla, erected in the reign of Montezuma emperor of Mexico (1466-1520). Its base is 1423 feet each side, or double that of the largest Egyptian pyramid, but its height does not exceed 164 feet.

Choppard (*Pierre*), one of the gang of thieves, called "The Ugly Mug." When asked a disagreeable question, he always answered, "I'll ask my wife, my memory's so slippery."—*Stirling: The Courier of Lyons* (1852).

Choruses. The following are druidical, and of course Keltic in origin:—"Down, down, derry down!" (for *dun / dun / daragon, dun /*), that is, "To the hill! to the hill! to the oak, to the hill!" "Fal, lal, la!" (for *fallà là*), that is, "The circle of day!" The day or sun has completed its circle. "Faí, lero, loo!" (for *fallà lear lu* [*aidh*]), that is, "The circle of the sun praise!" "Hey, nonnie, nonnie!" that is, "Hail to the noon!" "High trolollie, lollie lol" (for *ai* [or *aibhe*], *trah là*, "Hail, early day!" *trah là*, "early day," *là lee* [or *là lô*], "bright day!"). "Lilli burlëro" (for *Li, li beur, Lear-a / buille na là*), that is, "Light, light on the sea, beyond the promontory! 'Tis the stroke of day!"—*All the Year Round*, 316-320, August, 1873.

Chrestien de Troyes. The chevalier au Lion, chevalier de l'Epée, was the Lancelot du Lac of mediæval French romance (twelfth century).

Chriemhil'da. (See under K.)

Chrisom Child (*A*), a child that dies within a month of its birth. So called

because it is buried in the white cloth anointed with *chrism* (oil and balm), worn at its baptism.

He's in Arthur's [*Abraham's*] bosom, if ever man went to Arthur's bosom. 'A made a finer end, and went away, an it had been any christom [*chrisom*] child. 'A parted just . . . at turning o' the tide. (Quickly's description of the death of Falstaff.)—*Shakespeare: Henry V.* act ii. sc. 3 (1599).

Why, Mike's a child to him . . . a chrism child.
Ingelow: Brothers and a Sermon.

Christ and His Apostles. Dupuis maintained that Christ and His apostles, like Hercules and his labours, should be considered a mere allegory of the sun and the twelve signs of the zodiac.

Christ's Victory and Triumphs. a poem in four parts, by Giles Fletcher (1610): Part i. "Christ's Victory in Heaven," when He reconciled Justice with Mercy, by taking on Himself a body of human flesh; part ii. "Christ's Triumph on Earth," when He was led up into the wilderness, and was tempted by Presumption, Avarice, and Ambition; part iii. "Christ's Triumph over Death," when He died on the cross; part iv. "Christ's Triumph after Death," in His resurrection and ascension. (See PARADISE REGAINED.)

Chris'tabel (*ch* = *k*), the heroine of a fragmentary poem of the same title by Coleridge (1816).

Christabel, the heroine of an ancient romance entitled *Sir Eglamour of Artois.*

Christabelle [*Krist'-ta-bel*], daughter of "a bonnie king of Ireland," beloved by sir Cauline (2 *syl.*). When the king knew of their loves, he banished sir Cauline from the kingdom. Then, as Christabelle drooped, the king held a tournament for her amusement, every prize of which was carried off by an unknown knight in black. On the last day came a giant with two "goggling eyes, and mouthe from ear to ear," called the Soldain, and defied all comers. No one would accept his challenge save the knight in black, who succeeded in killing his adversary, but died himself of the wounds he had received. When it was discovered that the knight was sir Cauline, the lady "fette a sighe, that burst her gentle hearte in twayne."—*Percy: Reliques* ("Sir Cauline," I. i. 4).

CHRISTIAN, a follower of Christ. So called first at Antioch.—*Acts* xi. 26.

Christian, the hero of Bunyan's allegory called *The Pilgrim's Progress.* He flees from the City of Destruction and journeys to the Celestial City. At starting he has a heavy pack upon his shoulders, which falls off immediately he reaches the foot of the cross. (The pack, of course, is the bundle of sin, which is removed by the blood of the cross. 1678.)

Christian, captain of the patrol in a small German town in which Mathis is burgomaster. He marries Annette, the burgomaster's daughter.—*J. R. Ware: The Polish Jew.*

Christian, synonym of "*Peasant*" in Russia. This has arisen from the abundant legislation under czar Alexis and czar Peter the Great to prevent Christian serfs from entering the service of Mohammedan masters. No Christian is allowed to belong to a Mohammedan master, and no Mohammedan master is allowed to employ a Christian on his estate.

Christian II. (or *Christiern*), king of Norway, Sweden, and Denmark. When the Dalecarlians rose in rebellion against him and chose Gustavus Vasa for their leader, a great battle was fought, in which the Swedes were victorious; but Gustavus allowed the Danes to return to their country. Christian then abdicated, and Sweden became an independent kingdom. —*H. Brooke: Gustavus Vasa* (1730).

Christian (*Edward*), a conspirator. He has two *aliases*, "Richard Gan'lesse" (2 *syl.*) and "Simon Can'ter."

Colonel William Christian, **Edward's** brother. Shot for insurrection.

Fenella, alias *Zarah Christian,* daughter of Edward Christian.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Christian (*Fletcher*), mate of the *Bounty,* under the command of captain Bligh, and leader of the mutineers. After setting the captain and some others adrift, Christian took command of the ship, and, according to lord Byron, the mutineers took refuge in the island of Toobouai (one of the Society Islands). Here Torquil, one of the mutineers, married Neuha, a native. After a time, a ship was sent to capture the mutineers. Torquil and Neuha escaped, and lay concealed in a cave; but Christian, Ben Bunting, and Skyscrape were shot. This is not according to fact, for Christian merely touched at Toobouai, and then, with eighteen of the natives and nine of the mutineers, sailed for Tahiti, where all soon died except Alexander Smith, who changed his name to John Adams, and became a model patriarch.—*Byron: The Island.*

Christian Doctor (*Most*), John Charlier de Gerson (1363–1429).

Christian Eloquence (*The Founder of*), Louis Bourdaloue (1632–1704).

Christian King (*Most*). So the kings of France were styled. Pepin *le Bref* was so styled by pope Stephen III. (714–768). Charles II. *le Chauve* was so styled by the Council of Savonnières (823, 840–877). Louis XI. was so styled by Paul II. (1423, 1461–1483)!!

Christian Sen'eca (*The*), J. Hall, bishop of Norwich, poet and satirist (1574–1656).

Christian Year (*The*), "Thoughts in verse for every Sunday and Holiday throughout the Year," by John Keble (1827).

Christian'a (*ch* = *k*), the wife of Christian, who started with her children and Mercy from the City of Destruction long after her husband's flight. She was under the guidance of Mr. Greatheart, and went, therefore, with silver slippers along the thorny road. This forms the second part of Bunyan's *Pilgrim's Progress* (1684).

Chris'tie (2 *syl.*) of the Clint Hill, one of the retainers of Julian Avenel (2 *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Christie (*John*), ship-chandler at Paul's Wharf.

Dame Nelly Christie, his pretty wife, carried off by lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Christi'na, daughter of Christian II. king of Denmark, Sweden, and Norway. She is sought in marriage by prince Arvi'da and by Gustavus Vasa; but the prince abandons his claim in favour of his friend. After the great battle, in which Christian is defeated by Gustavus, Christina clings to her father, and pleads with Gustavus on his behalf. He is sent back to Denmark, with all his men, without ransom, but abdicates, and Sweden is erected into a separate kingdom.—*H. Brooke: Gustavus Vasa* (1730).

Chris'tine (2 *syl.*), a pretty, saucy young woman, in the service of the countess Marie, to whom she is devotedly attached. After the recapture of Ernest ("the prisoner of State"), she goes boldly to king Frederick II., from whom she obtains his pardon. Being set at liberty, Ernest marries the countess.—*Stirling: The Prisoner of State* (1847).

Christmas Carol (*A*), a Christmas story in prose by Dickens (1843). The subject is the conversion of Scrooge, "a grasping old sinner," to generous good temper, by a series of dreams. Scrooge's clerk is Bob Cratchit. The moral influence of this story was excellent. It is an admirable Christmas tale.

Christmas Day, called "the day of new clothes," from an old French custom of giving those who belonged to the court new cloaks on that day.

> On Christmas Eve, 1245, the king [*Louis IX.*] bade all his court be present at early morning mass. At the chapel door each man received his new cloak, put it on, and went in . . . As the day rose, each man saw on his neighbour's shoulder betokened "the crusading vow."—*Kitchin: History of France*, i. 328.

Chris'topher (*St.*), a saint of the Roman and Greek Churches, said to have lived in the third century. His pagan name was Offĕrus, his body was twelve ells in height, and he lived in the land of Canaan. Offerus made a vow to serve only the mightiest; so, thinking the emperor was "the mightiest," he entered his service. But one day the emperor crossed himself for fear of the devil, and the giant perceived that there was one mightier than his present master, so he quitted his service for that of the devil. After a while, Offerus discovered that the devil was afraid of the cross, whereupon he enlisted under Christ, employing himself in carrying pilgrims across a deep stream. One day, a very small child was carried across by him, but proved so heavy that Offerus, though a huge giant, was well-nigh borne down by the weight. This child was Jesus, who changed the giant's name to *Christoferus*, "bearer of Christ." He died three days afterwards, and was canonized.

> Like the great giant Christopher, it stands
> Upon the brink of the tempestuous waves.
> *Longfellow: The Lighthouse.*

Christopher, the head-waiter in *Somebody's Luggage*, a tale by Dickens (1864).

Chronicle (*The*), a relation, in eight-syllable verse, of the poet's various sweethearts.—*Cowley* (1618–1667).

Chronicle (*The Saxon*), an historical prose work in Anglo-Saxon, down to the reign of Henry II., A.D. 1154.

Chroniclers (*Anglo-Norman*), a series of writers on British history, in verse, of very early date. Geffroy Gaimar

wrote his Anglo-Norman chronicle before 1146. It is a history, in verse, of the Anglo-Saxon kings. Robert Wace wrote the *Brut d'Angleterre* [*i.e. Chronicle of England*], in eight-syllable verse, and presented his work to Henry II. It was begun in 1160, and finished in 1170.

Latin Chroniclers, historical writers of the eleventh and twelfth centuries.

Rhyming Chroniclers, a series of writers on English history from the thirteenth century. The most noted are: Layamon (called "the English Ennius") bishop of Ernleye-upon-Severn (1216). Robert of Gloucester, who wrote a narrative of British history, from the landing of Brute to the close of the reign of Henry III. (* to 1272). No date is assigned to the coming of Brute, but he was the son of Silvius Æne'as (the third generation from Æneas who escaped from Troy, B.C. 1183), so that the date may be assumed to be B.C. 1028, thus giving a scope of 2300 years to the chronicle. (The verse of this chronicle is eight and six syllables displayed together, so as to form lines of fourteen syllables each.) Robert de Brunne, whose chronicle is in two parts. The first ends with the death of Cadwallader, and the second with the death of Edward I. The earlier parts are similar to the Anglo-Norman chronicle of Wace. (The verse is octo-syllabic.) John Harding wrote a chronicle, in rhyme, down to the reign of Edward IV. (1470); it was edited by sir Henry Ellis, in 1812.

Chronicles. Two books of the Old Testament bear this title. The *first* book contains the history of David from the death of Saul, and corresponds to *the Second Book of Samuel*. The *second* book devotes the first nine chapters to a biography of Solomon, and the rest to an epitome of kings of Judah to the time of the Captivity.

The first nine chapters correspond to 1 *Kings* iii.–xi.

Chronicles of Canongate, certain stories supposed to have been written by Mrs. Martha Bethune Baliol, a lady of quality and fortune, who lived, when in Edinburgh, at Baliol Lodging, in the Canongate. These tales were written at the request of her cousin, Mr. Croftangry, by whom, at her death, they were published. The first series contains *The Highland Widow*, *The Two Drovers*, and [*The Surgeon's Daughter*, afterwards removed from this series]. The second series contains *The Fair Maid of Perth.*—*Sir W. Scott:* "Chronicles of Canongate" (introduction of *The Highland Widow*).

Chronology (*The Father of*), J. J. Scaliger (1540–1609).

Chronon-Hoton-Thol'ogos (*King*). He strikes Bombardin'ean, general of his forces, for giving him hashed pork, and saying, "Kings as great as Chrononhotonthologos have made a hearty meal on worse." The king calls his general a traitor. "Traitor in thy teeth!" retorts the general. They fight, and the king dies.—*Carey: Chrononhotonthologos* (a burlesque, 1734).

Chrysale (2 *syl.*), a simple-minded, hen-pecked French tradesman, whose wife Philaminte (3 *syl.*) neglects her house for the learned languages, women's rights, and the aristocracy of mind. He is himself a plain practical man, who has no sympathy with the *pas blue* movement. Chrysale has two daughters, Armande (2 *syl.*) and Henriette, both of whom love Clitandre; but Armande, who is a "blue-stocking," loves him platonically; while Henriette, who is a "thorough woman," loves him with woman's love. Chrysale sides with his daughter Henriette, and when he falls into money difficulties through the "learned proclivities" of his wife, Clitandre comes forward like a man, and obtains the consent of both parents to his marriage with Henriette.—*Molière: Les Femmes Savantes* (1672).

Chrysa'or (*ch* = *k*), the sword of sir Ar'tegal, which "exceeded all other swords." It once belonged to Jove, and was used by him against the Titans, but it had been laid aside till Astræa gave it to the Knight of Justice.

> Of most perfect metal it was made,
> Tempered with adamant . . . no substance was so . . . hard
> But it would pierce or cleave whereso it came.
> *Spenser: Fatrie Queene*, v. (1596).

N.B.—The poet tells us it was broken to pieces by Radigund queen of the Amazons (bk. v. 7), yet it reappears whole and sound (canto 12), when it is used with good service against Grantorto (*the spirit of rebellion*). Spenser says it was called Chrysaor because "the blade was garnished all with gold."

Chrysa'or, son of Neptune and Medu'sa. He married Callir'rhoë (4 *syl.*), one of the sea-nymphs.

> Chrysaor rising out of the sea,
> Showed thus glorious and thus sumptuous,
> Leaving the arms of Callirrhoë.
> *Longfellow: The Evening Star.*

Chryseis [*Kri-see'-iss*], daughter of Chrysês priest of Apollo. She was famed for her beauty and her embroidery. During the Trojan war Chryseis was taken captive and allotted to Agamemnon king of Argos, but her father came to ransom her. The king would not accept the offered ransom, and Chrysês prayed that a plague might fall on the Grecian camp. His prayer was answered; and in order to avert the plague Agamemnon sent the lady back to her father, not only without ransom, but laden with costly gifts.—*Homer: Iliad*, i.

Chrysos, a rich Athenian, who called himself "a patron of art," but measured art as a draper measures tape.—*Gilbert: Pygmalion and Galatea* (1871). (See CRITIC, p.244.)

Chrysostom, a famous scholar, who died for love of Marcella, "rich William's daughter."

Unrivalled in learning and wit, he was sincere in disposition, generous and magnificent without ostentation, prudent and sedate without affectation, modest and complaisant without meanness. In a word, one of the foremost in goodness of heart, and second to none in misfortunes.—*Cervantes: Don Quixote*, I. ii. 5 (1605).

N.B.—The saint (317-407) was called Chrysostom, *Golden-mouth*, for his great eloquence. His name was John. (Greek, *chrusos*, "gold;" *stŏma*, "mouth.")

Chucks, the boatswain under captain Savage.—*Marryat: Peter Simple* (1833).

Chuffey, Anthony Chuzzlewit's old clerk, almost in his dotage, but master and man love each other with sincerest affection.

Chuffey fell back into a dark corner on one side of the fire-place, where he always spent his evenings, and was neither seen nor heard . . . save once, when a cup of tea was given him, in which he was seen to soak his bread mechanically. . . . He remained, as it were, frozen up, if any term expressive of such a vigorous process can be applied to him.—*Dickens: Martin Chuzzlewit*, xl. (1843).

Chunée (*Ă la*), very huge and bulky. Chunée was the largest elephant ever brought to England. Henry Harris, manager of Covent Garden, bought it for £900 to appear in the pantomime of *Harlequin Padmenaba*, in 1810. It was subsequently sold to Cross, the proprietor of Exeter 'Change. Chunée at length became mad, and was shot by a detachment of the Guards, receiving 152 wounds. The skeleton is preserved in the museum of the College of Surgeons. It is 12 feet 4 inches high.

Church. *I go to church to hear God praised, not the king.* This was the wise but severe rebuke of George III. to Dr. Wilson, of St. Margaret's Church, London.

Church built by Voltaire. Voltaire the atheist built at Ferney a Christian church, and had this inscription affixed to it, "*Deo erexit Voltaire.*" Campbell, in the life of Cowper (vol. vii. 358), says "he knows not to whom Cowper alludes in these lines"—

Nor his who for the bane of thousands born,
Built God a church, and laughed His Word to scorn.
Cowper: Retirement (1782).

Church-of-Englandism. This word was the coinage of Jeremy Bentham (1748-1832).

Churchill (*Ethel*), a novel by L. E. L. (Letitia E. Landon), 1837. Walpole and other contemporaries of George I. are introduced.

Chuz'zlewit (*Anthony*), cousin of Martin Chuzzlewit the grandfather. Anthony is an avaricious old hunks, proud of having brought up his son Jonas to be as mean and grasping as himself. His two redeeming points are his affection for his old servant Chuffey, and his forgiveness of Jonas after his attempt to poison him.

The old-established firm of Anthony Chuzzlewit and Son, Manchester warehousemen . . . had its place of business in a very narrow street somewhere behind the Post-Office. . . . A dim, dirty, smoky, tumble-down, rotten old house it was . . . but here the firm . . . transacted their business . . . and neither the young man nor the old one had any other residence.—Chap. xl.

Jonas Chuzzlewit, son of Anthony, of the "firm of Anthony Chuzzlewit and Son, Manchester warehousemen." A consummate villain of mean brutality and small tyranny. He attempts to poison his old father, and murders Montague Tigg, who knows his secret. Jonas marries Mercy Pecksniff, his cousin, and leads her a life of utter misery. His education had been conducted on money-grubbing principles; the first word he was taught to spell was *gain*, and the second *money*. He poisons himself to save his neck from the gallows.

This fine young man had all the inclination of a profligate of the first water, and only lacked the one good trait in the common catalogue of debauched vices—open-handedness—to be a notable vagabond. But there his griping and penurious habits stepped in.—Chap. xl.

Martin Chuzzlewit, sen., grandfather to the hero of the same name. A stern old man, whose kind heart has been turned to gall by the dire selfishness of his relations. Being resolved to expose Pecksniff, he goes to live in his house, and pretends to be weak in intellect, but

keeps his eyes sharp open, and is able to expose the canting scoundrel in all his deformity.

Martin Chuzzlewit, jun., the hero of the tale called *Martin Chuzzlewit*, grandson to old Martin. His nature has been warped by bad training, and at first he is both selfish and exacting; but the troubles and hardships he undergoes in "Eden" completely transform him, and he becomes worthy of Mary Graham, whom he marries.—*Dickens: Martin Chuzzlewit* (1844).

Chyndo'nax, a chief druid, whose tomb (with a Greek inscription) was discovered near Dijon, in 1598.

Ciacco' (2 *syl.*), a glutton, spoken to by Dante, in the third circle of hell, the place to which gluttons are consigned to endless woe. The word means "a pig," and is not a proper name, but only a symbolical one.—*Dante: Hell*, vi. (1300).

Ciacco, thy dire affliction grieves me much.
Hell, vi.

Cicero. When the great Roman orator was given up by Augustus to the revenge of Antony, it was a cobbler who conducted the sicarii to Formiæ, whither Cicero had fled in a litter, intending to put to sea. His bearers would have fought, but Cicero forbade them, and one Herennius has the unenviable notoriety of being his murderer.

It was a cobbler that set the murderers on Cicero.—*Ovidii: Ariadné*, i. 6.

(Some say that Publius Lænas gave the fatal blow.)

Cicero of the British Senate, George Canning (1770–1827).

Cicero of France, Jean Baptiste Massillon (1663–1742).

Cicero of Germany, John elector of Brandenberg (1455, 1486–1499).

Cicero's Mouth, Philippe Pot, prime minister of Louis XI. (1428–1494).

The British Cicero, William Pitt, earl of Chatham (1708–1778).

The Christian Cicero, Lucius Cœlius Lactantius (died 330).

The German Cicero, Johann Sturm, printer and scholar (1507–1589).

Cicle'nius. So Chaucer calls Mercury. He was named *Cylle'nius* from mount Cylle'nê, in Peloponnesus, where he was born.

Clclenius riding in his chirachea.
Chaucer: Compl. of Mars and Venus (1391).

Cid (*The*) = Seid or Signior, also called **Campeador** [*Cam-pa'-dor*] or "Camp hero." Rodrigue Diaz de Bivar was surnamed "the Cid." The great hero of Castille was born at Burgos 1030 and died 1099. He signalized himself by his exploits in the reigns of Ferdinand, Sancho II., and Alphonso VI. of Leon and Castille. In the wars between Sancho II. and his brother (Alphonso VI.), he sided with the former; and on the assassination of Sancho, was disgraced, and quitted the court. The Cid then assembled his vassals, and marched against the Moors, whom he conquered in several battles, so that Alphonso was necessitated to recall him.

The Spanish chronicle of the Cid belongs to the thirteenth century, and was first printed in 1544; another version was by Medina del Campo, in 1552.

The Spanish *poem* of the Cid dates from 1207; and 102 ballads of the Cid in Spanish were published in 1615.

Southey published an excellent English *Chronicle of the Cid* in 1808; Lockhart translated into English verse 8 of the ballads; George Dennis rendered into prose and verse a connected tale of the great Spanish hero in 1845.

Corneille and Guilhem de Cantro have admirable tragedies on the subject; Ross Neil has an English drama called *The Cid*; Sanchez, in 1775, wrote a long poem of 1128 verses called *Poema del Cid Campeador*. (And it was the tragedy of *The Cid* which gained for Corneille (in 1636) the title of *Le grand Corneille*.)

N B.—The Cid, in Spanish romance, occupies the same position as Arthur does in English story, Charlemagne in French, and Theodorick in German romance.

The Cid's Father, don Diego Lainez.

The Cid's Mother, doña Teresa Nuñez.

The Cid's Wife, Xime'na, daughter of count Lozano de Gormaz. The French call her *La Belle Chimène*, but the *rôle* ascribed to her by Corneille is wholly imaginary.

Never more to thine own castle
Wilt thou turn Babieca's rein [3 *syl.*];
Never will thy loved Ximena
See thee at her side again.
The Cid.

The Cid's Children. His two daughters were Elvi'ra and Sol; his son Diego Rodriquez died young.

The Cid's Horse was Babieca [either *Bab-i-ĕ'-keh* or *Ba-bee'-keh*]. It survived its master two years and a half, but no one was allowed to mount it. Babieca was buried before the monastery gates of Valencia, and two elms were planted to mark the spot.

Troth it goodly was and pleasant
To behold him at their head,
All in mail on Babieca [4 *syl.*],
And to list the words he said.
The Cid.

The Cid's Swords, Cola'da and Tiso'na ("terror of the world"). The latter was taken by him from king Buscar.

The Portuguese Cid, Nunez Alva'rez Perei'ra (1360–1431).

Cid Hamet Benengeli, the hypothetical author of *Don Quixote.* (See BENENGELI, p. 111.)

Spanish commentators have discovered this pseudonym to be only an Arabian version of *Signior Cervantes. Cid, i.e.* "signior;" *Hamet,* a Moorish prefix; and *Ben-en-geli,* meaning "son of a stag." So *cervato* ("a young stag") is the basis of the name Cervantes.

Cider, a poem by John Philips (1708), in imitation of the *Georgics* of Virgil.

Cid'li, the daughter of Jairus, restored to life by Jesus. She was beloved by Sem'ida, the young man of Nain, also raised by Jesus from the dead.—*Klopstock: The Messiah,* iv. (1771).

Cil'laros, the horse of Castor or Pollux, so named from Cylla, in Troas.

Cimmerian Darkness. Homer places the Cimmerians beyond Ocēănus, in a land of never-ending gloom; and immediately after Cimmeria he places the empire of Hādēs. Pliny (*Historia Naturalis,* vi. 14) places Cimmeria near the lake Avernus, in Italy, where "the sun never penetrates." Cimmeria is now called *Kertch,* but the Cossacks call it *Prekla* (*Hell*).

There under ebon shades and low-browed necks . . .
In dark Cimmerian deserts ever dwell.
Milton: L'Allegro (1638).

Ye spectre-doubts that roll
Cimmerian darkness on the parting soul.
Campbell: Pleasures of Hope, ii. (1799).

Cincinna'tus of the Americans, George Washington (1732–1799).

Cinderel'la, the heroine of a fairy tale. She was the drudge of the house, "put upon" by her two elder sisters. While the elder sisters were at a ball, a fairy came, and having arrayed the "little cinder-girl" in ball costume, sent her in a magnificent coach to the palace where the ball was given. The prince fell in love with her, but knew not who she was. This, however, he discovered by means of a "glass slipper" which she dropped, and which fitted no foot but her own.

¶ This tale is substantially the same as that of *Rhodopis and Psammitichus* in Ælian (*Var. Hist.,* xiii. 32). A similar one is also told in Strabo (*Georg.* xvii.). It is known all over Italy.

(The *glass* slipper should be the *fur* slipper, *pantoufle en vair,* not *en verre;* our version being taken from the *Contes de Fees* of C. Perrault, 1697.)

Thou wilt find
My fortunes all as fair as hers who lay
Among the ashes, and wedded a king's son.
Tennyson: Gareth and Lynette, p. 76.

¶ The variant of this tale as told of Rhodope (3 *syl.*), about B.C. 670, is this: Rhodopê was bathing, when an eagle pounced on one of her slippers and carried it off, but dropped it at Memphis, where king Psammetĭcus was, at the time, holding a court of justice. Struck with the beauty and diminutive size of the shoe, he sent forth a proclamation for the owner. In due time Rhodopê was discovered, and, being brought before the king, he married her.—*Strabo and Ælian.*

Cinna, a tragedy by Pierre Corneille (1637). Mdlle. Rachel, in 1838, took the chief female character, and produced a great sensation in Paris.

Cinq-Mars (*H. Coiffier de Ruze, marquis de*), favourite of Louis XIII. and *protégé* of Richelieu (1620–1642). Irritated by the cardinal's opposition to his marriage with Marie de Gonzague, Cinq-Mars tried to overthrow or to assassinate him. Gaston, the king's brother, sided with the conspirator, but Richelieu discovered the plot; and Cinq-Mars, being arrested, was condemned to death. Alfred de Vigny published, in 1826, a novel (in imitation of Scott's historical novels) on the subject, under the title of *Cinq-Mars.*

Cinquecento (4 *syl.*), the *five-hundred* epoch of Italian notables. They were Ariosto (1474–1533), Tasso (1544–1595), and Giovanni Rucellai (1475–1526), *poets;* Raphael (1483–1520), Titian (1480–1576), and Michael Angelo (1474–1564), *painters.* These, with Machiavelli, Luigi Alamanni, Bernardo Baldi, etc., make up what is termed the "Cinquecentesti." The word means the worthies of the '500 epoch, and it will be observed that they all flourished between 1500 and the close of that century. (See SEICENTA.)

Ouidà writes in winter mornings at a Venetian writing-table of cinquecento work that would enrapture the souls of the virtuosi who haunt Christie's.—*E. Yates: Celebrities,* xix.

Cipan'go or **Zipango,** a marvellous island described in the *Voyages* of Marco Polo, the Venetian traveller. He described it as lying some 1500 miles from land. This island was an object of diligent search with Columbus and other early navigators; but it belongs to that wonderful chart which contains the *El Dorado* of sir Walter Raleigh, the *Utopia*

of sir Thomas More, the *Atlantis* of lord Bacon, the *Laputa* of dean Swift, and other places better known in story than in geography.

Cipher. The Rev. R. Egerton Warburton, being asked for his cipher by a lady, in 1845, wrote back—

A 0 u 0 I 0 thee.
Oh I 0 no 0 but 0 me;
Yet thy 0 my 0 one 0 go,
Till u d 0 the 0 u 0 so.

A cipher you sigh-for, I sigh-for thee.
Oh I sigh-for no cipher, but sigh-for me;
Yet thy sigh-for my cipher one ci-for go [on-ce I for-go],
Till you de-cipher the cipher you sigh-for so.

(Erroneously ascribed to Dr. Whewell.)

Dr. Whewell's cipher is as follows:—

A headless man had a letter [0] to write;
He who read it [*naught*] had lost his sight;
The dumb repeated it [*naught*] word for word;
And deaf was the man who listened and heard [*naught*].

*** Not equal to the above is the Epitaph on a Fifer—

Hic Jacet	1	5	4	(one small Fifer)
0	4	1	8	(hate)
0	4	1	2	0 (sigh for)
0	2	8	0	8
0	2	4	5	4

Circe (2 *syl.*), a sorceress who metamorphosed the companions of Ulysses into swine. Ulysses resisted the enchantment by means of the herb *môly*, given him by Mercury.

Who knows not Circe,
The daughter of the sun, whose charmèd cup
Whoever tasted lost his upright shape,
And downward fell into a grovelling swine?
Milton: Comus (1634).

Circuit (*Serjeant*), in Foote's farce called *The Lame Lover* (1770).

Circumlocution Office, a term applied by Dickens, in *Little Dorrit* (1855), to our public offices, where the duty is so divided and subdivided that the simplest process has to pass through a whole series of officials. The following, from baron Stockmar, will illustrate the absurdity:—

In the English palace the lord steward *finds the fuel* and *lays the fire*, but the lord chamberlain *lights* it. The baron says he was once sent by the queen [*Victoria*] to sir Frederick Watson (master of the household), to complain that the drawing-room was always cold. Sir Frederick replied, "You see, it is not *my* fault, for the lord steward only *lays* the fire, it is the lord chamberlain who *lights* it."

Again he says—

The lord chamberlain provides the lamps, but the lord steward has to see that they are trimmed and lighted.

Here, therefore, the duty is reversed. Again—

If a pane of glass or the door of a cupboard in the kitchen needs mending, the process is as follows: (1) A requisition must be prepared and signed by the chief cook. (2) This must be countersigned by the clerk of the kitchen. (3) It is then taken to the master of the household. (4) It must next be authorized at the lord chamberlain's office. (5) Being thus authorized, it is laid before the clerk of the works under the office of Woods and Forests. So that it would take months before the pane of glass or cupboard could be mended. —*Memoirs*, ii. 121, 122.

(Some of this foolery has been recently abolished.)

Cirrha, one of the summits of Parnassus, sacred to Apollo. That of Nysa, another eminence in the same mountain, was dedicated to Bacchus.

My vows I send, my homage, to the seats
Of rocky Cirrha.
Akenside: Hymn to the Naiads (1767).

Cisley or **Ciss,** any dairy-maid. Tusser frequently speaks of the "dairy-maid Cisley," and in *April Husbandry* tells Ciss she must carefully keep these ten guests from her cheeses: Geha'zi, Lot's wife, Argus, Tom Piper, Crispin, Lazarus, Esau, Mary Maudlin, Gentiles, and bishops. (1) Gehazi, because a cheese should never be a dead white, like Gehazi the leper. (2) Lot's wife, because a cheese should not be too salt, like Lot's wife. (3) Argus, because a cheese should not be full of eyes, like Argus. (4) Tom Piper, because a cheese should not be "hoven and puffed," like the cheeks of a piper. (5) Crispin, because a cheese should not be leathery, as if for a cobbler's use. (6) Lazarus, because a cheese should not be poor, like the beggar Lazarus. (7) Esau, because a cheese should not be hairy, like Esau. (8) Mary Maudlin, because a cheese should not be full of whey, as Mary Maudlin was full of tears. (9) Gentiles, because a cheese should not be full of maggots or gentils. (10) Bishops, because a cheese should not be made of burnt milk, or milk "banned by a bishop."—*Tusser: Five Hundred Points of Good Husbandry* ("April," 1557).

Citizen (*The*), a farce by Arthur Murphy. George Philpot is destined to be the husband of Maria Wilding. But as Maria Wilding is in love with Beaufort, she behaves so sillily to her betrothed that he refuses to marry her; whereupon she gives her hand to Beaufort (1757).

Citizen King (*The*), Louis Philippe, the first elective king of France (1773, 1830–1849, abdicated and died 1850).

CITY, plu. **Cities.**

City of Churches (*The*), Brooklyn, New York, which has an unusual number of churches.

City of David (*The*), Jerusalem.—2 *Sam.* v. 7, 9.

City of Destruction (*The*), this world, or rather the worldly state of the unconverted. Bunyan makes "Christian" flee

from the City of Destruction and journey to the Celestial City. By which he allegorizes the "walk of a Christian" from conversion to death (1678).

City of Enchantments, a magical city described in the story of "Beder Prince of Persia."—*Arabian Nights' Entertainments.*

City of God (*The*), the Church, or whole body of believers. The phrase is used by St. Augustine.

City of Lanterns (*The*), an imaginary cloud-city somewhere beyond the zodiac. —*Lucian: Veræ Historiæ.*

City of Legions, Caerleon-on-Usk. Newport is the port of this ancient city (Monmouthshire and Glamorganshire). It was in the City of Legions that Arthur held his court. It contained two cathedrals, viz. St. Julius and St. Aaron, built in honour of two martyrs who suffered death here in the reign of Diocletian.

City of Masts (*The*), London.

City of Monuments (*The*), Baltimore, in Maryland. One of its streets is called Monument Street.

City of Palaces (*The*). Three cities are so called: (1) Rome from the reign of Augustus. Agrippa converted "a city of brick huts into a city of marble palaces." (2) Calcutta. (3) St. Petersburg is so called, from its numerous Imperial and Government edifices.

City of Refuge (*The*), Medi'na, in Arabia, where Mahomet took refuge when driven by conspirators from Mecca. He entered the city, not as a fugitive, but in triumph (A.D. 622).

Cities of Refuge, Bezer, Ramoth, and Golan (*east* of Jordan); Hebron, Shechem, and Kedesh (*west* of that river). —*Deut.* iv. 43; *Josh.* xx. 1–8.

City of the Great King (*The*), Jerusalem.—*Psalm* xlviii. 2; *Matt.* v. 35.

Cities of the Plain (*The*), Sodom and Gomorrah.—*Gen.* xiii. 12.

City of the Prophet, Medi'na, in Arabia, where Mahomet was protected when he fled from Mecca (July 16, A.D. 622).

City of the Sun (*The*), Balbec, called in Greek, *Heliop'olis* ("sun-city").

(In Campanella's romance the "City of the Sun" is an ideal republic, constructed on the model of Plato's republic. It is an hypothetical perfect society or theocratic communism. Sir T. More in his *Utopia*, and lord Bacon in his *Atlantis*, devised similar cities.)

City of the Tribes, Galway, in Ireland, "the residence of thirteen tribes," which settled there in 1235.

City of the West, Glasgow, in Scotland, situate on the Clyde, the principal river on the west coast.

The Cleanest City in the World (*The*), Broek, in Holland, which is "painfully neat and clean."

The Seven Cities, Thebes (in Egypt), Jerusalem, Babylon, Athens, Rome, Constantinople, and London (for commerce) or Paris (for beauty).

(In the Seven Wonders of the World, the last of the wonders is doubtful, some giving the Pharos of Egypt, and others the Palace of Cyrus; so again in the Seven Sages of Greece, the seventh is either Periander, Myson, or Epimen'idês.)

City Madam (*The*), a comedy by Philip Massinger (1633). The City madam was the daughter of farmer Goodman Humble, and married sir John Frugal, a merchant, who became immensely wealthy, and retired from business. By a deed of gift he transferred his wealth to his brother Luke, whereby madam and her daughter were both made dependent on him. During her days of wealth the extravagance of lady Frugal was unbounded, and her dress costly beyond conception; but Luke reduced her state to that of a farmer's daughter. Luke says to her—

> You were served in plate;
> Stirred not a foot without a coach, and going
> To church, not for devotion, but to show
> Your pomp.

The City Madam is an extraordinarily spirited picture of actual life, idealized into a semi-comic strain of poetry. —*Professor Spalding.*

City Mouse and Country Mouse (*The*), a fable by Prior (1689), in ridicule of Dryden's *Hind and Panther*. A city mouse invited a country mouse to supper, and set before his guest all sorts of delicacies; but, in the midst of the feast, a cat rushed in and broke up the banquet. Whereupon the country mouse exclaimed that she preferred a more frugal fare with liberty.

Civil Wars of England.

> There Dutton Dutton kills; a Done doth kill a Done;
> A Booth a Booth, and Leigh by Leigh is overthrown;
> A Venables against a Venables doth stand;
> A Troutbeck fighteth with a Troutbeck hand to hand;
> There Molineux doth make a Molineux to die,
> And Egerton the strength of Egerton doth try.
> *Drayton: Polyolbion*, xxii. (1622).

(S. Daniel, in 1609, published a rhyming chronicle of these wars, in eight books.)

Civi'lis, the great Batavian hero, swore to leave his beard and hair uncut till he had driven out the Romans (A.C. 69).

¶ Lumeq (count de la Marck), a descendant of "The Wild Boar of Ardennes."

swore to do the same till he had liberated his country from the Spaniards.—*Motley: Dutch Republic*, part iii. 4. (See ISABELLA.)

Clack-Dish, a dish or platter with a lid, used at one time by beggars, who clacked the lid when persons drew near, to arrest attention and thus solicit alms.

Your beggar of fifty; and his use was to put a ducat in her clack-dish.—*Shakespeare: Measure for Measure*, act iii. sc. 2 (1603).

Cladpole (*Tim*), Richard Lower, of Chiddingly, author of *Tom Cladpole's Journey to Lunnun* (1831); *Jan Cladpole's Trip to 'Merricur* (1844), etc.

Claimant (*The*). William Knollys, in *The Great Banbury Case*, claimed the baronetcy, but was non-suited. This suit lasted 150 years (1660–1811).

¶ Douglas *v.* Hamilton, in *The Great Douglas Case*, was settled in favour of the claimant, who was at once raised to the peerage under the name and title of baron Douglas of Douglas Castle; but was not restored to the title of duke (1767–1769).

¶ Tom Provis, a schoolmaster of ill repute, who had married a servant of sir Hugh Smithes of Ashton Hall, near Bristol, claimed the baronetcy and estates. He was non-suited and condemned to imprisonment for twenty-one years (1853).

¶ Arthur Orton, who claimed to be sir Roger Tichborne (drowned at sea). He was non-suited and sentenced to fourteen years' imprisonment for perjury (1871–1872).

Clamades (3 *syl.*), son of king Crampart, who mounted his father's wooden horse, and was conveyed through the air at the rate of 100 miles an hour.—*Alkman: Reynard the Fox* (1498).

Clandestine Marriage (*The*). Fanny Sterling, the younger daughter of Mr. Sterling, a rich city merchant, is clandestinely married to Mr. Lovewell, an apprentice in the house, of good family; and sir John Melvil is engaged to Miss Sterling, the elder sister. Lord Ogleby is a guest in the merchant's house. Sir John prefers Fanny to her elder sister, and not knowing of her marriage, proposes to her, but is rejected. Fanny appeals to lord Ogleby, who, being a vain old fop, fancies she is in love with him, and tells Sterling he means to make her a countess. Matters being thus involved, Lovewell goes to consult with Fanny about declaring their marriage, and the sister, convinced that sir John is shut up in her sister's room, rouses the house with a cry of "Thieves!" Fanny and Lovewell now make their appearance. All parties are scandalized. But Fanny declares they have been married four months, and lord Ogleby takes their part. So all ends well.—*Colman and Garrick* (1766).

(This comedy is a *réchauffé* of *The False Concord*, by Rev. James Townley, many of the characters and much of the dialogue being preserved.)

Clang of Shields. To strike the shield with the blunt end of a spear was in Ossianic times an indication of war to the death. A bard, when the shield was thus struck, raised the mort-song.

Cairbar rises in his arms. Darkness gathers on his brow. The hundred harps cease at once. The clang of shields is heard. Far distant on the heath Olla raised the song of woe.—*Ossian: Temora*, i.

Clapham Academy (*Ode on the Distant Prospect of*), by T. Hood (1847), a parody on Gray's *Distant Prospect of Eton College* (1742).

CLARA, in Otway's comedy called *The Cheats of Scapin*, an English version of *Les Fourberies de Scapin*, by Molière, represents the French character called "Hyacinthe." Her father is called by Otway "Gripe," and by Molière "Géronte" (2 *syl.*); her brother is "Leander," in French "Leandre;" and her sweetheart "Octavian" son of "Thrifty," in French "Octave" son of "Argante." The sum of money wrung from Gripe is £200, but that squeezed out of Géronte is 1500 livres.

Clara [d'Almanza], daughter of don Guzman of Seville; beloved by don Ferdinand, but destined by her mother for a cloister. She loves Ferdinand; but repulses him from shyness and modesty, quits home, and takes refuge in St. Catherine's Convent. Ferdinand discovers her retreat; and, after a few necessary blunders, they are married.—*Sheridan: The Duenna* (1773).

Clara (*Donna*), the troth-plight wife of Octavio. Her affianced husband, having killed don Felix in a duel, was obliged to lie *perdu* for a time, and Clara, assuming her brother's clothes and name, went in search of him. Both came to Salamanca, both set up at the Eagle, both hired the same servant Lazarillo, and ere long they met, recognized each other, and became man and wife.—*Jephson: Two Strings to your Bow* (1792).

Clara [DOUGLAS], a lovely girl of artless mind, feeling heart, great modesty, and well accomplished. She loved Alfred

Evelyn, but refused to marry him because they were both too poor to support a house. Evelyn was left an immense fortune, and proposed to Georgina Vesey, but Georgina gave her hand to sir Frederick Blount. Being thus disentangled, Evelyn again proposed to Clara, and was joyfully accepted.—*Lord Lytton: Money* (1840).

Clarchen [*Klar'-kn*], a female character in Goethe's *Egmont*, noted for her constancy and devotion.

Clare (*Ada*), cousin of Richard Carstone, both of whom are orphans and wards in Chancery. They marry each other, but Richard dies young, blighted by the law's delay in the great Chancery suit of "Jarndyce *v.* Jarndyce."—*C. Dickens: Bleak House* (1853).

Clarence (*George duke of*), introduced by sir W. Scott in *Anne of Geierstein* (time, Edward IV.).

Clarence and the Malmsey-Butt. According to tradition, George duke of Clarence, having joined Warwick to replace Henry VI. on the throne, was put to death; and the choice of the mode of death being offered him, he was drowned in a butt of malmsey wine (1473).

> 'Twere better sure to die so, than be shut
> With maudlin Clarence in his malmsey-butt.
> *Byron: Don Juan*, i. 166 (1819).

Clarendon (*The earl of*), lord chancellor to Charles II. Introduced by sir W. Scott in *Woodstock* (time, Commonwealth).

Claribel (*Sir*), surnamed "The Lewd." One of the six knights who contended for the false Florimel.—*Spenser: Faërie Queene*, iv. 9 (1596).

Claribel, the pseudonym of Mrs. Barnard, author of numerous popular songs (from 1865 to).

Clarice (3 *syl.*), wife of Rinaldo, and sister of Huon of Bordeaux. Introduced in the romances of Bojardo, Ariosto, Tasso, etc.

Clarin or **Clarin'da**, the confidential maid of Radigund queen of the Am'azons. When the queen had got sir Ar'tegal into her power, and made him change his armour for an apron, and his sword for a distaff, she fell in love with the captive, and sent Clarin to win him over by fair promises and indulgences. Clarin performed the appointed mission, but fell in love herself with the knight, and told the queen that sir Artegal was obstinate, and rejected her advances with scorn.—*Spenser: Faërie Queene*, v. 5 (1596).

Clarinda, the heroine of Mrs. Centlivre's drama *The Beau's Duel* (1703).

> Nothing could be more captivating than Mrs. Pritchard [1711–1768] in "lady Macbeth," "The Queen" in *Hamlet*, "Clarinda," "Estifania;" in short, every species of strong nature received from her a polish and perfection than which nothing could be more truly captivating.—*Dibdin: History of the Stage.*

("Estifania," in *Rule a Wife and have a Wife*, by Fletcher (1624).)

Clarinda, a merry, good-humoured, high-spirited lady, in love with Charles Frankly. The madcap Ranger is her cousin.—*Dr. Hoadly: The Suspicious Husband* (1747).

Clarinda of Robert Burns was Mrs. Maclehose, who was alive in 1833.

Clar'ion, the son and heir of Muscarol. He was the fairest and most prosperous of all the race of flies. Aragnol, the son of Arachnê (the spider), entertained a deep and secret hatred of the young prince, and set himself to destroy him; so, weaving a most curious net, Clarion was soon caught, and Aragnol gave him his death-wound by piercing him under the left wing.—*Spenser: Muiopotmos, or The Butterfly's Fate* (1590).

Claris'sa, wife of Gripe the scrivener. A lazy, lackadaisical, fine city lady, who thinks "a woman must be of mechanic mould who is either troubled or pleased with anything her husband can do" (act i. 3). She has "wit and beauty, with a fool to her husband," but though "fool," a hard, grasping, mean old hunks.

> "I have more subjects for spleen than one. Is it not a most horrible thing that I should be a scrivener's wife! . . . Don't you think nature designed me for something *plus elevé*? Why, I dare abuse nobody. I'm afraid to affront people, . . . or to ruin their reputations. . . . I dare not raise the lie of a man, though he neglects to make love to me; nor report a woman to be a fool, though she is handsomer than I. In short, I dare not so much as bid my footman kick people out of doors, though they come to dun me for what I owe them."—*Sir J. Vanbrugh: The Confederacy*, i. 3 (1695).

Clarissa, sister of Beverley, plighted to George Bellmont.—*Murphy: All in the Wrong* (1761).

Clarissa Harlowe. (See HARLOWE.)

Clarke (*The Rev. T.*), the pseudonym of John Gall, the novelist (1779–1839).

Clarke (*The Rev. C. C.*), one of the many pseudonyms of sir Richard Phillips, author of *The Hundred Wonders of the World* (1818), *Readings in Natural Philosophy*, etc.

Cla'tho, the last wife of Fingal and mother of Fillan, Fingal's youngest son.

Claude (*The English*), Richard Wilson (1714-1782).

Clau'dine (2 *syl.*), wife of the porter of the hotel Harancour, and old nurse of Julio "the deaf and dumb" count. She recognises the lad, who had been rescued by De l'Epée from the streets of Paris, and brought up by him under the name of Theodore. Ultimately, the guardian Darlemont confesses that he had sent him adrift under the hope of getting rid of him; but being proved to be the count, he is restored to his rank and property. —*Holcroft: The Deaf and Dumb* (1785).

Claudio (*Lord*) of Florence, a friend of don Pedro prince of Aragon, and engaged to Hero (daughter of Leonato governor of Messina).—*Shakespeare: Much Ado about Nothing* (1600).

Claudio, brother of Isabella and the suitor of Juliet. He is imprisoned by lord Angelo for the seduction of Juliet, and his sister Isabella pleads for his release. —*Shakespeare: Measure for Measure* (1603).

Clau'dius, king of Denmark, who poisoned his brother, married the widow, and usurped the throne. Claudius induced Laertês to challenge Hamlet to play with foils, but persuaded him to poison his weapon. In the combat the foils got changed, and Hamlet wounded Laertês with the poisoned weapon. In order still further to secure the death of Hamlet, Claudius had a cup of poisoned wine prepared, which he intended to give Hamlet when he grew thirsty with playing. The queen, drinking of this cup, died of poison; and Hamlet, rushing on Claudius, stabbed him and cried alond, "Here, thou incestuous, murderous Dane, . . . Follow my mother!"—*Shakespeare: Hamlet* (1596).

(In the *History of Hamblet*, Claudius is called "Fengon," a far better name for a Dane.)

Claudius, the instrument of Appius the decemvir for entrapping Virginia. He pretended that Virginia was his slave, who had been stolen from him and sold to Virginius.—*Knowles: Virginius* (1820).

Claudius (*Mathias*), a German poet born at Rheinfeld, and author of the famous song called *Rheinweinlied* ("Rhenish wine-song"), sung at all convivial feasts of the Germans.

Claudius, though he sang of flagons,
And huge tankards filled with Rhenish,
From the fiery blood of dragons
Never would his own replenish.
Longfellow: Drinking Song.

Claus (*Peter*). (See under K.)

Claus or **Klaus** (*Santa*), a familiar name for St. Nicholas, the patron saint of children. On Christmas Eve German children have presents stowed away in their socks and shoes while they are asleep, and the little credulous ones suppose that Santa Claus or Klaus placed them there.

St. Nicholas is said to have supplied three destitute maidens with marriage portions by secretly leaving money with their widowed mother; and as his day occurs just before Christmas, he was selected for the gift-giver on Christmas Eve.—*Yonge.*

Claverhouse (3 *syl.*), John Graham of Claverhouse (viscount Dundee), a relentless Jacobite, so rapacious and profane, so violent in temper and obdurate of heart, that every Scotchman hates the name. He hunted the covenanters with real vindictiveness, and is almost a byword for barbarity and cruelty (1650-1689).

Claverhouse, or the marquis of Argyll, a kinsman of Ravenswood, introduced by sir W. Scott in *The Bride of Lammermoor* (time, William III.).

Clavijo (*Don*), a cavalier who "could touch the guitar to admiration, write poetry, dance divinely, and had a fine genius for making bird-cages." He married the princess Antonomasia of Candaya, and was metamorphosed by Malambru'no into a crocodile of some unknown metal. Don Quixote disenchanted him "by simply attempting the adventure."—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

Clavile'no, the wooden horse on which don Quixote got astride in order to disenchant the infanta Antonoma'sia, her husband, and the countess Trifaldi (called the "Dolori'da dueña"). It was "the very horse on which Peter of Provence carried off the fair Magalona, and was constructed by Merlin." This horse was called Clavileno or Wooden Peg, because it was governed by a wooden pin in the forehead.—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

There is one peculiar advantage attending this horse; he neither eats, drinks, sleeps, nor wants shoeing. His name is not Pegasus, nor Bucephalus; nor is it Bellladoro, the name of the steed of Orlando Furioso; neither is it Bayarte, which belonged to Reynaldo de Montalbon; nor Bootes, nor Perifos, the horses of the sun; but his name is Clavileno the Winged.—*Chap.* 4.

Claypole (*Noah*), *alias* "Morris Bolter," an ill-conditioned charity-boy, who takes down the shutters of Sowerberry's shop and receives broken meats from Charlotte (Sowerberry's servant), whom he afterwards marries.—*Dickens: Oliver Twist* (1837).

Cleante (2 *syl.*), brother-in-law of Orgon. He is distinguished for his genuine piety, and is both high-minded and compassionate.—*Molière: La Tartuffe* (1664).

Cleante (2 *syl.*), son of Har'pagon the miser, in love with Mariane (3 *syl.*). Harpagon, though 60 years old, wished to marry the same young lady, but Cléante solved the difficulty thus: He dug up a casket of gold from the garden, hidden under a tree by the miser, and while Harpagon was raving about the loss of his gold, Cléante told him he might take his choice between Mariane and the gold. The miser preferred the casket, which was restored to him, and Cléante married Mariane. — *Molière: L'Avare* (1667).

Cleante (2 *syl.*), the lover of Angelique daughter of Argan the *malade imaginaire*. As Argan had promised Angelique in marriage to Thomas Diafoirus a young surgeon, Cléante carries on his love as a music-master, and though Argan is present, the lovers sing to each other their plans under the guise of an interlude called "Tircis and Philis." Ultimately, Argan assents to the marriage of his daughter with Cléante.—*Molière: Le Malade Imaginaire* (1673).

Clean'the (2 *syl.*), sister of Siphax of Paphos.—*Beaumont* (?) *and Fletcher: The Mad Lover* (1617).

Beaumont died 1616.

Cleanthe (3 *syl.*), the lady beloved by Ion.—*Talfourd: Ion* (1835).

Clean'thes (3 *syl.*), son of Leon'idês and husband of Hippolita, noted for his filial piety. The duke of Epire made a law that all men who had attained the age of 80 should be put to death as useless incumbrances of the commonwealth. Simonidês, a young libertine, admired the law, but Cleanthês looked on it with horror, and determined to save his father from its operation. Accordingly, he gave out that his father was dead, and an ostentatious funeral took place; but Cleanthês retired to a wood, where he concealed Leon'idês, while he and his wife waited on him and administered to his wants. —*The Old Law* (a comedy of Philip Massinger, T. Middleton, and W. Rowley, 1620).

Clegg (*Holdfast*), a puritan millwright. —*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Cleish'botham (*Jededi'ah*), schoolmaster and parish clerk of Gandercleuch, who employed his assistant teacher to arrange and edit the tales told by the landlord of the Wallace inn of the same parish. These tales the editor disposed in three series, called by the general title of *The Tales of My Landlord* (*q.v.*). (See introduction of *The Black Dwarf.*) Of course the real author is sir Walter Scott (1771–1832).

Mrs. Dorothea Cleishbotham, wife of the schoolmaster, a perfect Xantippê, and "sworn sister of the Eumen'idês."

Cle'lia or **Clœ'lia**, a Roman maiden, one of the hostages given to Por'sina. She made her escape from the Etruscan camp by swimming across the Tiber. Being sent back by the Romans, Porsina not only set her at liberty for her gallant deed, but allowed her to take with her a part of the hostages. Mdlle. Scudéri has a novel on the subject, entitled *Clélie, Histoire Romaine.*

> Our statues—not of those that men desire—
> Sleek odalisques [*Turkish slaves*] . . . but
> The Carian Artemisia . . . [See p. 63.]
> Clelia, Cornelia . . . and the Roman brows
> Of Agrippina.
>
> *Tennyson: The Princess*, ii.

Clelia, a vain, frivolous female butterfly, with a smattering of everything. In youth she was a coquette; and when youth was passed, tried sundry means to earn a living, but without success.—*Crabbe: The Borough* (1810).

Clélie (2 *syl.*), the heroine of a novel so called by Mdlle. Scudéri. (See CLELIA.)

Clemanthe, the heroine of Talfourd's tragedy of *Ion* (1835).

Clement, one of the attendants of sir Reginal Front de Bœuf (a follower of prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Clem'ent (*Justice*), a man quite able to discern between fun and crime. Although he had the weakness "of justices' justice," he had not the weakness of ignorant vulgarity.

> *Knowell.* They say he will commit a man for taking the wall of his horse.
> *Wellbred.* Ay, or for wearing his cloak on one shoulder, or serving God. Everything, indeed, if it comes in the way of his humour.—*Ben Jonson: Every Man in His Humour*, iii. 2 (1598).

Clementi'na (*The lady*), an amiable, delicate, beautiful, accomplished, but unfortunate woman, deeply in love with sir Charles Grandison. Sir Charles married Harriet Biron.—*Richardson: The History of Sir Charles Grandison* (1753).

Those scenes relating to the history of Clementina contain passages of deep pathos.—*Encyclopædia Britannica* (article "Fielding").

Shakespeare himself has scarcely drawn a more affecting or harrowing picture of high-souled suffering and blighting calamity than the madness of Clementina.—*Chambers; English Literature*, ii. 161.

Cle'ofas (*Don*), the hero of a novel by Lesage, entitled *Le Diable Boiteux* (*The Devil on Two Sticks*). A fiery young Spaniard, proud, high-spirited, and revengeful; noted for gallantry, but not without generous sentiments. Asmode'us (4 *syl.*) shows him what is going on in private families by unroofing the houses (1707).

Cleom'brotus or Ambracio'ta of Ambrac'ia (in Epirus). Having read Plato's book on the soul's immortality and happiness in another life, he was so ravished with the description that he leaped into the sea that he might die and enjoy Plato's elysium.

He who to enjoy
Plato's elysium leaped into the sea,
Cleombrotus.
Milton; Paradise Lost, iii. 471, etc. (1665).

Cleom'enes (4 *syl.*), the hero and title of a drama by Dryden (1692).

As Dryden came out of the theatre a young fop of fashion said to him, "If I had been left alone with a young beauty, I would not have spent my time like your Spartan hero." "Perhaps not," said the poet, "but you are not my hero."—*W. C. Russell; Representative Actors.*

Cleom'enes (4 *syl.*). "The Venus of Cleomenês" is now called "The Venus di Medici."

Such a mere moist lump was once . . . the Venus of Cleomenês.—*Ouida: Ariadné*, i. 8.

Cle'on, governor of Tarsus, burnt to death with his wife Dionys'ia by the enraged citizens, to revenge the supposed murder of Mari'na, daughter of Per'iclês prince of Tyre.—*Shakespeare: Pericles Prince of Tyre* (1608).

Cleon, the personification of glory.—*Spenser: Faërie Queene.*

Cleopatra, queen of Egypt, wife of Ptolemy Dionysius her brother. She was driven from her throne, but re-established by Julius Cæsar, B.C. 47. Antony, captivated by her, repudiated his wife, Octavia, to live with the fascinating Egyptian. After the loss of the battle of Actium, Cleopatra killed herself by an asp.

N.B.—Shakespeare calls the word Cleopa'tra or Cleopat'ra. Witness the following quotations from his play of *Antony and Cleopatra*:—

Had gone to gaze on Cleopatra, too. ii. 2.
Next Cleopatra does confess thy greatness. iii. 12.
Bear me, good friends, where Cleopatra bides. iv. 14.

The Greek word is Κλεοπατρα. Yet many persons call the word Cleop'atra.

¶ The tales of Cleopatra and Sophonisba are very much alike in many points. Both were young and fascinating; both were married; both held their conqueror in the bonds of love; both killed themselves to prevent being made Roman captives; and both are subjects of more tragedies than any other woman.

(E. Jodelle wrote in French a tragedy called *Cléopâtre Captive* (1550); Jean Mairet one called *Cléopâtre* (1630); Isaac de Benserade (1670), J. F. Marmontel (1750), Alfieri (1773), and Mde. de Girardin (1847) wrote tragedies in French on the same subject. S. Daniel (1599) wrote a tragedy in English called *Cleopatra*, in imitation of the Greek tragedies, with a chorus between each act; Shakespeare one called *Antony and Cleopatra* (1608); and Dryden one on the same subject called *All for Love or The World Well Lost* (1682).)

(Mrs. Oldfield (1683-1730) and Peg [Margaret] Woffington (1718-1760) were unrivalled in Cleopatra.)

Cleopatra and the Pearl. The tale is that Cleopatra made a sumptuous banquet, which excited the surprise of Antony; whereupon the queen took a pearl ear-drop, dissolved it in a strong acid, and drank the liquor to the health of the triumvir, saying, "My draught to Antony shall exceed in value the whole banquet."

¶ When queen Elizabeth visited the Exchange, sir Thomas Gresham pledged her health in a cup of wine containing a precious stone crushed to atoms, and worth £15,000.

Here £15,000 at one clap goes
Instead of sugar; Gresham drinks the pearl
Unto his queen and mistress. Pledge it, lords.
Heywood: If You Know not Me, You Know Nobody.

¶ A similar tale is referred to by Horace (2 Satires, iii. 239-241). Clodius, son of Æsop the tragedian, melted a pearl of great value in a strong acid, and drank the draught off in compliment to Cæcilia Metella. Horace adds it would have been wiser if he had tossed it into the sewer.

This is referred to by Valerius Maximus, ix. 1; by Macrobius, iii. 14; and by Pliny, ix. 35.

Cleopatra in Hades. Cleopatra, says

Rabelais, is "a crier of onions" in the shades below. The Latin for a pearl and onion is *unio*, and the pun refers to Cleopatra giving her *pearl* (or *onion*) to Antony in a draught of wine, or, as some say, drinking it herself in toasting her lover. —*Rabelais: Pantagruel*, ii. 30 (1533).

Cleopatra, queen of Syria, daughter of Ptolemy Philome'ter king of Egypt. She first married Alexander Bala, the usurper (B.C. 149); next Deme'trius Nica'nor. Demetrius, being taken prisoner by the Parthians, married Rodogune (3 *syl.*), daughter of Phraa'tes (3 *syl.*) the Parthian king, and Cleopatra married Antiochus Side'tês, brother of Demetrius. She slew her son Seleucus (by Demetrius) for treason, and, as this produced a revolt, abdicated in favour of her second son, Anti'ochus VIII., who compelled her to drink poison which she had prepared for himself. P. Corneille has made this the subject of his tragedy called *Rodogune* (1646).

N.B.—This is not the Cleopatra of Shakespeare's and Dryden's tragedies.

Clere'mont (2 *syl.*), a merry gentleman, the friend of Dinant'.—*Beaumont and Fletcher: The Little French Lawyer* (posthumous, 1647).

Cleriker, head of the agency firm in which Herbert Pocket was a partner. Herbert introduced Pip, when he lost his property, as a clerk; and after eleven years' service he also became a partner.—*Dickens: Great Expectations* (1861).

Cler'imond, niece of the Green Knight, sister of Fer'ragus the giant, and bride of Valentine the brave.—*Valentine and Orson.*

Clerk's Tale (*The*), in Chaucer's *Canterbury Tales.* (See GRISSILDA.)

Clerks (*St. Nicholas's*), thieves, also called "St. Nicholas's Clergymen," in allusion to the tradition of "St. Nicholas and the thieves." Probably a play on the words *Nich-olas* and *Old Nick* may be designed.—See Shakespeare, 1 *Henry IV.* act ii. sc. 1 (1597).

Clessammor, son of Thaddu and brother of Morna (Fingal's mother). He married Moina, daughter of Reuthamir (the principal man of Balclutha, on the Clyde). It so happened that Moina was beloved by a Briton named Reuda, who came with an army to carry her off. Reuda was slain by Clessammor; but Clessammor, being closely pressed by the Britons, fled, and never again saw his bride. In due time a son was born, called Carthon; but the mother died. While Carthon was still an infant, Fingal's father attacked Balclutha, and slew Reuthama (Carthon's grandfather). When the boy grew to manhood, he determined on vengeance; accordingly he invaded Morven, the kingdom of Fingal, where Clessammor, not knowing who he was, engaged him in single combat, and slew him. When he discovered that it was his son, three days he mourned for him, and on the fourth he died.—*Ossian: Carthon.*

Cleve'land (*Barbara Villiers, duchess of*), one of the mistresses of Charles II., introduced by sir W. Scott in *Peveril of the Peak.*

Cleve'land (*Captain Clement*), *alias* VAUGHAN [*Vawn*], "the pirate," son of Norna of the Fitful Head. He is in love with Minna Troil (daughter of Magnus Troil, the udaller of Zetland).—*Sir W. Scott: The Pirate* (time, William III.).

Clever, the man-servant of Hero Sutton "the city maiden." When Hero assumed the guise of a quaker, Clever called himself Obadiah, and pretended to be a rigid quaker also. His constant exclamation was "Umph!"—*Knowles: Woman's Wit, etc.* (1838).

CLIFFORD (*Mr.*), the heir of sir William Charlton in right of his mother, and in love with lady Emily Gayville. The scrivener Alscrip had fraudulently got possession of the deeds of the Charlton estates, which he had given to his daughter called "the heiress," and which amounted to £2000 a year; but Rightly, the lawyer, discovered the fraud, and "the heiress" was compelled to relinquish this part of her fortune. Clifford then proposed to lady Emily, and was accepted.—*General Burgoyne: The Heiress* (1781).

Clifford (*Henry lord*), a general in the English army.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Clifford (*Paul*), a highwayman, reformed by the power of love.—*Lord Lytton: Paul Clifford*, a novel (1830).

∴ This novel is on similar lines to *Jonathan Wild*, by Fielding (1754). Ainsworth's *Jack Sheppard* (1839) is another novel of similar character.

Clifford (*Rosamond*), usually called "The Fair Rosamond," the favourite mistress of Henry II.; daughter of Walter lord Clifford. She is introduced by sir W. Scott in two novels, *The Talisman* and *Woodstock.* Dryden says—

Jane Clifford was her name, as books aver,
"Fair Rosamond" was but her *nom de guerre*.
Epilogue to Henry II.

Clifford (*Sir Thomas*), betrothed to Julia (daughter of Master Walter "the hunchback"). He is wise, honest, truthful, and well-favoured, kind, valiant, and prudent.—*Knowles: The Hunchback* (1831).

Clifford Street (London), so named from Elizabeth Clifford, daughter of the last earl of Cumberland, who married Richard Boyle, earl of Burlington. (See SAVILE ROW.)

Clifton (*Harry*), lieutenant of H.M. ship *Tiger*. A daring, dashing, care-for-nobody young English sailor, delighting in adventure, and loving a good scrape. He and his companion Mat Mizen take the side of El Hyder, and help to re-establish the Chereddin, prince of Delhi, who had been dethroned by Hamet Abdulerim.—*Barrymore: El Hyder, Chief of the Ghaut Mountains.*

Clim of the Clough. (See CLYM.)

Clincher (*Beau*). (See BEAU, p. 99.)

Clink (*Jem*), the turnkey at Newgate.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Clinker (*Humphry*), a poor workhouse lad, put out by the parish as apprentice to a blacksmith, and afterwards employed as an ostler's assistant and extra postilion. Being dismissed from the stables, he enters the service of Mr. Bramble, a fretful, grumpy, but kind-hearted and generous old gentleman, greatly troubled with gout. Here he falls in love with Winifred Jenkins, Miss Tabitha Bramble's maid, and turns out to be a natural son of Mr. Bramble.—*Smollett: The Expedition of Humphry Clinker* (1771).

(Probably this novel suggested to Dickens his *Adventures of Oliver Twist*.)

Clio, an anagram of **C**[helsea], **L**[ondon], **I**[slington], **O**[ffice], the places from which Addison despatched his papers for the *Spectator*. The papers signed by any of these letters are by Addison; hence called "Clio."

When panting virtue her last efforts made,
You brought your *Clio* to the virgin's aid.
Somerville.

Clip'purse (*Lawyer*), the lawyer employed by sir Everard Waverley to make his will.—*Sir W. Scott: Waverley* (time, George II.).

Cliquot [*Klee'ko*], a nickname given by *Punch* to Frederick William IV. of Prussia, from his love of champagne of the "Cliquot brand" (1795, 1840-1861).

Clitandre, a wealthy bourgeois, in love with Henriette, "the thorough woman," by whom he is beloved with fervent affection. Her elder sister Armande (2 *syl.*) also loves him, but her love is of the Platonic hue, and Clitandre prefers in a wife the warmth of woman's love to the marble of philosophic ideality.—*Molière: Les Femmes Savantes* (1672).

Cloaci'na, the presiding personification of city sewers. (Latin, *cloăca*, "a sewer.")

. . . Cloacina, goddess of the tide
Whose sable streams beneath the city glide.
Gay: Trivia, ii. (1712).

Clod'dipole (3 *syl.*), "the wisest lout of all the neighbouring plain." Appointed to decide the contention between Cuddy and Lobbin Clout.

From Cloddipole we learn to read the skies,
To know when hail will fall, or winds arise.
He taught us erst the heifer's tail to view,
When struck aloft that showers would straight ensue.
He first that useful secret did explain,
That pricking corns foretell the gathering rain;
When swallows fleet soar high and sport in air,
He told us that the welkin would be clear.
Gay: Pastoral, I. (1714).

(Cloddipole is the "Palæmon" of Virgil's *Bucolic* iii.)

Clo'dio (*Count*), a dishonourable pursuer of Zeno'cia, the chaste troth-plight wife of Arnoldo.—*Fletcher: The Custom of the Country* (1647).

Clodio, the younger son of don Antonio, a coxcomb and braggart. Always boasting of his great acquaintances, his conquests, and his duels. His snuff-box he thinks more of than his lady-love, he interlards his speech with French, and exclaims "Split me!" by way of oath. Clodio was to have married Angelina, but the lady preferred his elder brother Carlos, a bookworm, and Clodio engaged himself to Elvira of Lisbon.—*Cibber: Love Makes a Man* (1694).

Clodpole. Ploughshare and Clodpole are two adventurers whose absurdities, in their "Journey to London," are described in *Bumkin's Disaster* by J. Strutt (1808).

Clo'e, in love with the shepherd Thenot, but Thenot rejects her suit out of admiration of the constancy of Clorinda for her dead lover. Cloe is wanton, coarse, and immodest, the very reverse of Clorinda, who is a virtuous, chaste, and

faithful shepherdess. ("Thenot," the final *t* is sounded.)—*John Fletcher: The Faithful Shepherdess* (1610). (See CHLOE).

Clo'ra, sister to Fabrit'io the merry soldier, and the sprightly companion of Frances (sister to Frederick).—*Beaumont and Fletcher: The Captain* (1613).

Clorida'no, a humble Moorish youth, who joined Medo'ro in seeking the body of king Dardinello to bury it. Medoro being wounded, Cloridano rushed madly into the ranks of the enemy and was slain.—*Ariosto: Orlando Furioso* (1516).

Clorin'da, daughter of Sena'pus of Ethiopia (a Christian). Being born white, her mother changed her for a black child. The eunuch Arse'tes (3 *syl.*) was entrusted with the infant Clorinda, and as he was going through a forest, saw a tiger, dropped the child, and sought safety in a tree. The tiger took the babe and suckled it, after which the eunuch carried the child to Egypt. In the siege of Jerusalem by the crusaders, Clorinda was a leader of the pagan forces. Tancred fell in love with her, but slew her unknowingly in a night attack. Before she expired she received Christian baptism at the hands of Tancred, who greatly mourned her death.—*Tasso: Jerusalem Delivered,* xii. (1675).

(The story of Clorinda is borrowed from the *Theag'anês and Charicle'a* of Heliodōrus bishop of Trikka.)

Clorinda, "the faithful shepherdess," called "The Virgin of the Grove," faithful to her buried love. From this beautiful character, Milton has drawn his "lady" in *Comus*. Compare the words of the "First Brother" about chastity, in Milton's *Comus*, with these lines of Clorinda—

> Yet I have heard (my mother told it me),
> And now I do believe it, if I keep
> My virgin flower uncropt, pure, chaste, and fair,
> No goblin, wood-god, fairy, elf, or fiend,
> Satyr, or other power that haunts the groves
> Shall hurt my body, or by vain illusion
> Draw me to wander after idle fires,
> Or voices calling me in dead of night
> To make me follow, and so tole me on
> Through mire and standing pools, to find my ruin.
> . . . Sure there's a power
> In that great name of Virgin that binds fast
> All rude, uncivil bloods. . . . Then strong Chastity,
> Be thou my strongest guard.
> *J. Fletcher: The Faithful Shepherdess* (1610).

Cloris, the damsel beloved by prince Prettyman.—*Duke of Buckingham: The Rehearsal* (1671).

Clotaire (2 *syl.*). The king of France exclaimed on his death-bed, "Oh how great must be the King of Heaven, if He can kill so mighty a monarch as I am!"—*Gregory of Tours,* iv. 21.

Cloten or **Cloton,** king of Cornwall, one of the five kings of Britain after the extinction of the line of Brute (1 *syl.*).—*Geoffrey: British History,* ii. 17 (1142).

Cloten, a vindictive lout, son of the second wife of Cymbeline by a former husband. He is noted for "his unmeaning frown, his shuffling gait, his burst of voice, his bustling insignificance, his fever-and-ague fits of valour, his froward tetchiness, his unprincipled malice, and occasional gleams of good sense." Cloten is the rejected lover of Imogen (the daughter of his father-in-law by his first wife), and is slain in a duel by Guiderius.—*Shakespeare: Cymbeline* (1605).

Clotha'rius or CLOTHAIRE, leader of the Franks after the death of Hugo. He is shot with an arrow by Clorinda.—*Tasso: Jerusalem Delivered,* xi. (1675).

Cloud. A dark spot on the forehead of a horse between the eyes. It gives the creature a sour look indicative of ill temper, and is therefore regarded as a blemish.

> *Agrippa.* He [*Antony*] has a cloud in his face.
> *Enobarbus.* He were the worse for that were he a horse.
> *Shakespeare: Antony and Cleopatra,* act III. sc. 2 (1608).

Cloud (*St.*), patron saint of nail-smiths. A play on the French word *clou* ("a nail").

Cloudes'ley (*William of*), a famous North-country archer, the companion of Adam Bell and Clym of the Clough, whose feats of robbery were chiefly carried on in Englewood Forest, near Carlisle. William Cloudesley was taken prisoner at Carlisle, and was about to be hanged, but was rescued by his two companions. The three then went to London to ask pardon of the king, which at the queen's intercession was granted. The king begged to see specimens of their skill in archery, and was so delighted therewith, that he made William a "gentleman of fe," and the other two "yemen of his chambre." The feat of William Cloudesley was very similar to that of William Tell (*q.v.*).—*Percy: Reliques,* I. ii. 1.

Clout (*Colin*), a shepherd loved by Marian "the parson's maid," but for whom Colin (who loved Cicely) felt no affection. (See COLIN CLOUT.)

> Young Colin Clout, a lad of peerless meed,
> Full well could dance, and deftly tune the reed;
> In every wood his carols sweet were known,
> At every wake his nimble feats were shown.
> *Gay: Pastorals,* 4 [eyed].

Clout (*Lobbin*), a shepherd, in love with Blouzelinda. He challenged Cuddy to a contest of song in praise of their respective sweethearts, and Cloddipole was appointed umpire. Cloddipole was unable to award the prize, for each merited "an oaken staff for his pains." "Have done, however, for the herds are weary of the songs, and so am I."—*Gay: Pastoral*, i. (1714).

(An imitation of Virgil's *Bucolic* iii.)

N.B.—"Colin Clout" is the name under which Spenser describes himself in *The Shepherd's Calendar*. (See COLIN CLOUT.)

Club-Bearer (*The*), Periphe'tês, the robber of Ar'golis, who murdered his victims with an iron club.—*Greek Fable.*

Clumsy (*Sir Tunbelly*), father of Miss Hoyden. A mean, ill-mannered squire and justice of the peace, living near Scarborough. Most cringing to the aristocracy, whom he toadies and courts. Sir Tunbelly promised to give his daughter in marriage to lord Foppington, but Tom Fashion, his lordship's younger brother, pretends to be lord Foppington, gains admission to the family, and marries her. When the real lord Foppington arrived, he was treated as an impostor, but Tom confessed the ruse. His lordship treated the knight with such ineffable contempt, that sir Tunbelly's temper was aroused, and Tom received into high favour.—*Sheridan: A Trip to Scarborough* (1777).

(This character appears in Vanbrugh's *Relapse*, of which comedy the *Trip to Scarborough* is an abridgment and adaptation.)

Clumsy, Belgrade's dog. (See DOG.)

Cluppins (*Mrs.*), in *The Pickwick Papers* by Dickens. She is the leading witness for the plaintiff (Mrs. Bardell) in the suit of "Bardell *v.* Pickwick."

Clu'ricaune (3 *syl.*), an Irish elf of evil disposition, especially noted for his knowledge of hid treasure. He generally assumes the appearance of a wrinkled old man.

Clu'tha, the Clyde.

> I came in my bounding ship to Balclutha's walls of towers. The winds had roared behind my sails, and Clutha's stream received my dark-bosomed ship.—*Ossian: Carthon.*

Clutterbuck (*Captain*), the hypothetical editor of some of sir Walter Scott's novels, as *The Monastery* and *The Fortunes of Nigel*. Captain Clutterbuck is a retired officer, who employs himself in antiquarian researches and literary idleness. *The Abbot* is dedicated by the "author of *Waverley*" to "captain Clutterbuck," late of his majesty's —— infantry regiment.

Clym of the Clough ("*Clement of the Cliff*"), a noted outlaw, associated with Adam Bell and William of Cloudesley, in Englewood Forest, near Carlisle. When William was taken prisoner at Carlisle, and was about to be hanged, Adam and Clym shot the magistrates, and rescued their companion. The mayor with his *posse* went out against them, but they shot the mayor, as they had done the sheriff, and fought their way out of the town. They then hastened to London to beg pardon of the king, which was granted them at the queen's intercession. The king, wishing to see a specimen of their shooting, was so delighted at their skill that he made William a "gentleman of fe," and the other two "yemen of his chambre."—*Percy: Reliques* ("Adam Bell," etc.), I. ii. 1.

Cly'tie, a water-nymph, in love with Apollo. Meeting with no return, she was changed into a sunflower, or rather a *tournesol*, which still turns to the sun, following him through his daily course.

N.B.—The sunflower does not turn to the sun. On the same stem may be seen flowers in every direction, and not one of them shifts the direction in which it has first opened. T. Moore (1814) says—

> The sunflower turns on her god when he sets
> The same look which she turned when he rose.

(This may do in poetry, but it is not correct. The sunflower is so called simply because the flower resembles a picture sun.)

N.B.—Lord Thurlow (1821) adopted Tom Moore's error, and enlarged it—

> Behold, my dear, this lofty flower
> That now the golden sun receives;
> No other deity has power,
> But only Phœbus, on her leaves;
> As he in radiant glory burns,
> From east to west her visage turns.
> *The Sunflower.*

Clytus, an old officer in the army of Philip of Macedon, and subsequently in that of Alexander. At a banquet, when both were heated with wine, Clytus said to Alexander, "Philip fought men, but Alexander women," and after some other insults, Alexander in his rage stabbed the old soldier; but instantly repented and said—

> What has my vengeance done?
> Who is it thou hast slain? Clytus? What was he!
> The faithfullest subject, worthiest counsellor,
> The bravest soldier. He who saved my life.

Fighting bare-headed at the river Granic.
For a rash word, spoke in the heat of wine,
The poor, the honest Clytus thou hast slain,—
Clytus, thy friend, thy guardian, thy preserver!
Lee: Alexander the Great, iv. 2 (1678).

Cne'us, the Roman officer in command of the guard set to watch the tomb of Jesus, lest the disciples should steal the body, and then declare that it had risen from the dead.—*Klopstock: The Messiah*, xiii. (1771).

Coaches, says Stow, in his *Chronicle*, were introduced by Fitz-Allen, earl of Arundel, in 1580.

Before the costly coach and silken stock came in.
Drayton: Polyolbion, xvi. (1613).

Coal Hole (*The*), subsequently called "The Cyder Cellars," Fountain Court, Strand (London), was founded by John Rhodes, a burly fellow with a bass voice, for the coal-heavers and coal-whippers of the adjacent Thames wharves. Rhodes died in 1847, and the last manager, before the house was demolished, was Charles Wilmot. The entertainment was some trial which was licentiously perverted.

Coals. *To carry coals*, to put up with affronts. The boy says in *Henry V.* (act iii. sc. 2), "I knew . . . the men would carry coals." So in *Romeo and Juliet* (act i. sc. 1), "Gregory, o' my word, we'll not carry coals." Ben Jonson, in *Every Man out of His Humour*, says, "Here comes one that will carry coals, *ergo*, will hold my dog."

The time hath been when I would 'a scorned to carry coals.—*Troubles of Queene Elizabeth* (1639).

(*To carry corn* is to bear wealth, to be rich. *He does not carry corn well*, "He does not deport himself well in his prosperity.")

Co'an (*The*), Hippocrates, the "Father of Medicine" (B.C. 460–357).

. . . the great Coan, him whom Nature made
To serve the costliest creature of her tribe [*man*].
Dante: Purgatory, xxix. (1308).

Co'anocot'zin (5 *syl.*), king of the Az'tecas. Slain in battle by Madoc.—*Southey: Madoc* (1805).

Co'atel, daughter of Acul'hua, a priest of the Az'tecas, and wife of Lincoya. Lincoya, being doomed for sacrifice, fled for refuge to Madoc, the Welsh prince, who had recently landed on the North American coast, and was kindly treated by him. This gave Coatel a sympathetic interest in the White strangers, and she was not backward in showing it. Thus, when young Hoel was kidnapped, and confined in a cavern to starve to death, Coatel visited him and took him food. Again, when prince Madoc was entrapped, she contrived to release him, and assisted the prince to carry off young Hoel. After the defeat of the Az'tecas by the White strangers, the chief priest declared that some one had proved a traitor, and resolved to discover who it was by handing round a cup, which he said would be harmless to the innocent, but death to the guilty. When it was handed to Coatel, she was so frightened that she dropped down dead. Her father stabbed himself, and "fell upon his child," and when Lincoya heard thereof, he flung himself down from a steep precipice on to the rocks below.—*Southey: Madoc* (1805).

Cob (*Oliver*), a great admirer of Bobadil (*q.v.*) in Ben Jonson's *Every Man in His Humour* (1596).

Cobb (*Ephraim*), in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Cobb, the "Boots" in the story of *The Holly-tree Inn*, by Dickens (1855). He tells the story of a boy, eight years old, eloping to Gretna Green with a girl of seven.

Cobb (*Tom*), one of "The Quadrilateral," in the novel of *Barnaby Rudge*, by Dickens (1841). The other three were Willet (senior), Phil. Parkes, and Solomon Daisy.

Cobbler-Poet (*The*), Hans Sachs of Nuremberg. (See TWELVE WISE MASTERS.)

Cobham (*Eleanor*), wife of Humphrey duke of Gloucester, and aunt of king Henry VI., compelled to do penance bare-foot in a sheet in London, and after that to live in the Isle of Man in banishment, for "sorcery." In *2 Henry VI.* Shakespeare makes queen Margaret "box her ears;" but this could not be, as Eleanor was banished three years before Margaret came to England.

Stand forth, dame Eleanor Cobham, Gloster's wife . . .
You, madam . . . despoiled of your honour . . .
Shall, after three days' open penance done,
Live in your country here in banishment,
With sir John Stanley, in the Isle of Man.
Shakespeare: 2 Henry VI. act ii. sc. 3 (1591).

Cocagne (*The Land of*), a poem full of life and animation, by Hans Sachs, the cobbler, called "The prince of meistersingers" (1494–1574). (See COCKAIGNE.)

Cock and Pie. Douce explains thus—

In the days of chivalry it was the practice to make solemn vows for the performance of any considerable enterprise. This was usually done at some festival, when a roasted peacock, being served up in a dish of gold or silver, was presented to the knight, who then made his vow with great solemnity.

Cock of Westminster (*The*). Castell, a shoemaker, was so called from his very early hours. He was one of the benefactors of Christ's Hospital (London).

Cockade.

The Black Cockade. Badge of the house of Hanover, worn at first only by the servants of the royal household, the diplomatic corps, the army, and navy; but now worn by the servants of justices, deputy-lieutenants, and officers both of the militia and volunteers.

The White Cockade. (1) Badge of the Stuarts, and hence of the Jacobites. (2) Badge of the Bourbons, and hence of the royalists of France.

The White and Green Cockade. Badge worn by the French in the "Seven Years War" (1756).

The Blue and Red Cockade. Badge of the city of Paris from 1789.

The Tricolour was the union of the *white Bourbon* and *blue and red* of the city of Paris. It was adopted by Louis XVI. at the Hôtel de Ville, July 17, 1789, and has ever since been recognized as the national symbol, except during the brief "restoration," when the Bourbon white was for the time restored.

Royal Cockades are large and circular, half the disc projects above the top of the hat.

Naval Cockades have no fan-shaped appendage, and do not project above the top of the hat.

(All other cockades worn for livery are fan-shaped.)

Cockaigne (*The Land of*), an imaginary land of pleasure, wealth, luxury, and idleness. London is so called. Boileau applies the word to Paris. *The Land of Cokayne* is the subject of a burlesque, which, Warton says, "was evidently written soon after the Conquest, at least before the reign of Henry II."—*History of English Poetry*, i. 12.

> The houses were made of barley-sugar and cakes, the streets were paved with pastry, and the shops supplied goods without requiring money in payment. —*The Land of Cockaigne* (an old French poem, thirteenth century). (See COCAGNE.)

(This satirical poem is printed at length by Ellis, in his *Specimens of Early English Poets*, i. 83–95.)

Cocker (*Edward*) published a useful treatise on arithmetic in the reign of Charles II., which had a prodigious success, and has given rise to the proverb, "According to Cocker" (1632–1675).

Cockle (*Sir John*), the miller of Mansfield, and keeper of Sherwood Forest. Hearing a gun fired one night, he went into the forest, expecting to find poachers, and seized the king (Henry VIII.), who had been hunting and had got separated from his courtiers. When the miller discovered that his captive was not a poacher, he offered him a night's lodging. Next day the courtiers were brought to Cockle's house by under-keepers, to be examined as poachers, and it was then discovered that the miller's guest was the king. The "merry monarch" knighted the miller, and settled on him 1000 marks a year.—*Dodsley: The King and the Miller of Mansfield* (1737).

Cockle of Rebellion (*The*), that is the *weed* called the cockle, not the crustacean.

> We nourish 'gainst our senate
> The cockle of rebellion.
> *Shakespeare: Coriolanus*, act iii. sc. 1 (1609).

Cockney (*Nicholas*), a rich City grocer, brother of Barnacle. Priscilla Tomboy, of the West Indies, is placed under his charge for her education.

Walter Cockney, son of the grocer, in the shop. A conceited young prig, not yet out of the quarrelsome age. He makes boy-love to Priscilla Tomboy and Miss La Blond; but says he will "tell papa" if they cross him.

Penelope Cockney, sister of Walter.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Cockney School (*The*), a name given to a coteric of London authors, such as Shelley, Keats, Leigh Hunt, Hazlitt, and some others.

Cockpit of Europe. Belgium is so called because it has been the site of more European battles than any other: *e.g.* Oudenarde, Ramillies, Fontenoy, Fleurus, Jemmapes, Ligny, Quatre Bras, Waterloo, etc.

Cocles [*Coc-lees*] defended the Sublician Bridge, with two comrades, against the whole Etruscan army led on by Por'sena, till the Romans had broken down the bridge. He then sent away his two comrades, and when the bridge had fallen in, he plunged into the river and swam safely to the opposite bank.

¶ In the battle of Cerignola, the chevalier Bayard (with one other knight) guarded the bridge of Tormaino against 200 Spaniards. He sent his companion to bring up reinforcements, and he himself guarded the bridge alone till 200

men-at-arms arrived and came to his assistance.

Cocqcigrues (*The Coming of the*), that golden period when all mysteries will be cleared up.

"That is one of the seven things" said the fairy . . . "I am forbidden to tell till the coming of the Cocqcigrues."—*C. Kingsley: The Water-Babies*, chap. vi.

Cocy'tus [*ko-ky'-tus*], one of the five rivers of hell. The word means the "river of weeping" (Greek, *kōkuo*, "I lament"), because "into this river fall the tears of the wicked." The other four rivers are Styx, Ach'eron, Phleg'ethon, and Le'thē. (See STYX.)

Cocytus, named of lamentation loud,
Heard on the rueful stream.
Milton: Paradise Lost, ii. 579 (1665).

Cœlebs' Wife, a bachelor's ideal of a model wife. Cœlebs is the hero of a novel by Mrs. Hannah More, entitled *Cœlebs in Search of a Wife* (1809).

In short she was a walking calculation,
Miss Edgeworth's novels stepping from their covers,
Or Mrs. Trimmer's books on education,
Or "Cœlebs' wife" set out in quest of lovers.
Byron: Don Juan, i. 16 (1819).

Coffin (*Long Tom*), the best sailor character ever drawn. He is introduced in *The Pilot*, a novel by J. Fenimore Cooper, of New York. Cooper's novel has been dramatized by E. Fitzball, under the same name, and Long Tom Coffin preserves in the burletta his reckless daring, his unswerving fidelity, his simple-minded affection, and his love for the sea (1823).

Cogia Houssain, the captain of forty thieves, outwitted by Morgiana, the slave. When, in the guise of a merchant, he was entertained by Ali Baba, and refused to eat any salt, the suspicions of Morgiana were aroused, and she soon detected him to be the captain of the forty thieves. After supper she amused her master and his guest with dancing; then playing with Cogia's dagger for a time, she plunged it suddenly into his heart and killed him.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

Coi'la (2 *syl.*), Kyle, in Ayrshire. So called from Coilus, a Pictish monarch. Sometimes all Scotland is so called, as—

Farewell, old Coila's hills and dales,
Her heathy moors and winding vales.
Burns.

Coincidences. The fall of Robespierre was in 1794. The sum of this date =21, which added to the date makes 1815 (the fall of Napoleon). Again, the sum of 1815 = 15, which added to the date comes to 1830, the fall of Charles IX.

∴ The next would be 1902. There are some remarkable coincidences in the history of Napoleon. (See *Dictionary of Phrase and Fable*, p. 877, col. 2.)

Cola'da, the sword taken by the Cid from Ramon Ber'enger, count of Barcelo'na. This sword had two hilts of solid gold.

Col'ax, Flattery personified in *The Purple Island* (1633), by Phineas Fletcher. Colax "all his words with sugar spices . . . lets his tongue to sin, and takes rent of shame . . . His art [*was*] to hide and not to heal a sore." Fully described in canto viii. (Greek, *kólax*, "a flatterer or fawner.")

Colbrand or **Colebrond** (2 *syl.*), the Danish giant, slain in the presence of king Athelstan, by sir Guy of Warwick, just returned from a pilgrimage, still "in homely russet clad," and in his hand "a hermit's staff." The combat is described at length by Drayton, in his *Polyolbion*, xii.

One could scarcely bear his axe . . .
Whose squares were laid with plates, and riveted with steel
And armed down along with pikes, whose hardened points
. . . had power to tear the joints
Of cuirass or of mail.
Drayton: Polyolbion, xii. (1613).

Colchos, part of Asiatic Scythia, now called Mingrelia. The region to which the Argonauts directed their course.

Cold Harbour House, the original Heralds' College, founded by Richard II., in Poultney Lane. Henry VII. turned the heralds out, and gave the house to bishop Tunstal.

Coldstream (*Sir Charles*), the chief character in Charles Mathew's play called *Used Up*. He is wholly *ennuyé*, sees nothing to admire in anything; but is a living personification of mental inanity and physical imbecility (1845).

Cole (1 *syl.*), a legendary British king, described as "a merry old soul," fond of his pipe, fond of his glass, and fond of his "fiddlers three." There were two kings so called—Cole (or Coil I.) was the predecessor of Porrex; but Coil II. was succeeded by Lucius, "the first British king who embraced the Christian religion." Which of these two mythical kings the song refers to is not evident.

Cole (*Mrs.*). This character is designed for Mother Douglas, who kept a

"gentlemen's magazine of frail beauties" in a superbly furnished house at the north-east corner of Covent Garden. She died 1761.—*Foote: The Minor* (1760).

Colein (*2 syl.*), the great dragon slain by sir Bevis of Southampton.—*Drayton: Polyolbion*, ii. (1612).

Colemi'ra (*3 syl.*), a poetical name for a cook. The word is compounded of *coal* and *mire*.

"Could I," he cried, "express how bright a grace
Adorns thy morning hands and well-washed face,
Thou wouldst, Colemira, grant what I implore,
And yield me love, or wash thy face no more."
Shenstone: Colemira (an eclogue).

Cole'pepper (*Captain*) or CAPTAIN PEPPERCULL, the Alsatian bully.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Colin, or in Scotch **Cailen**, *Green Colin*, the laird of Dunstaffnage, so called from the green colour which prevailed in his tartan.

Colin and Lucy, a ballad by Tickell (1720). Gray calls it "the prettiest ballad in the world." Lucy, being deserted by her sweetheart for another, died of a broken heart, and was buried on the very day her quondam sweetheart married his new love.

She died. Her corpse was borne
The bridegroom blithe to meet,—
He in his wedding trim so gay,
She in her winding-sheet.

Colin and Rosalinde, in *The Shepheardes Calendar* (1579), by Spenser. Rosalinde is the maiden vainly beloved by Colin Clout, as her choice was already fixed on the shepherd Menalcas. Rosalinde is an anagram of "Rose Danil," a lady beloved by Spenser (*Colin Clout*), but Rose Danil had already fixed her affections on John Florio the Resolute, whom she subsequently married.

And I to thee will be as kind
As Colin was to Rosalinde,
Of courtesie the flower.
Drayton: Dowsabel (1599).

Colin Clout, the pastoral name assumed by the poet Spenser, in *The Shepheardes Calendar*, *The Ruins of Time*, *Daphnaiaa*, and in the pastoral poem called *Colin Clout's Come Home Again* (from his visit to sir Walter Raleigh). *Eclogues* i. and xii. are soliloquies of Colin, being lamentations that Rosalinde will not return his love. *Eclogue* vi. is a dialogue between Hobbinol and Colin, in which the former tries to comfort the disappointed lover. *Eclogue* xi. is a dialogue between Thenot and Colin. Thenot begs Colin to sing some joyous lay; but Colin pleads grief for the death of the shepherdess Dido, and then sings a monody on the great shepherdess deceased. In *Eclogue* vi. we are told that Rosalinde has betrothed herself to the shepherd Menalcas (1579).

N.B.—In the last book of the *Faërie Queene*, we have a reference to "Colin and his lassie" (Spenser and his wife), supposed to be Elizabeth, and elsewhere called "Mirabella." (See CLOUT, etc.)

Witness our Colin, whom tho' all the Graces
And all the Muses nursed . . .
Yet all his hopes were crossed, all suits denied;
Discouraged, scorned, his writings vilified,
Poorly, poor man, he lived; poorly, poor man, he died.
Phineas Fletcher: The Purple Island, i. 2 (1633).

Colin Clout and his Lassie (1596). (See above.)

Colin Clout's Come Home Again. "Colin Clout" is Spenser, who had been to London on a visit to "the Shepherd of the Ocean" (sir Walter Raleigh), in 1589. On his return to Kilcolman, in Ireland, he wrote this poem. "Hobbinol" his friend (Gabriel Harvey, LL.D.) tells him how all the shepherds have missed him, and begs him to relate to him and them his adventures while abroad. The pastoral contains a eulogy of British contemporary poets, and of the court beauties of queen Elizabeth (1591). (See COLYN.)

Colin Tampon, the nickname of a Swiss, as John Bull is of an Englishman, etc. (See CRAPAUD, p. 242.)

Colkitto (*Young*), or "Vich Alister More," or "Alister M'Donnell," a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Collean (*May*), the heroine of a Scotch ballad, which relates how "fause sir John" carried her to a rock for the purpose of throwing her down into the sea; but May outwitted him, and subjected him to the same fate as he had designed for her.

Colleen', *i.e.* "girl;" Colleen bawn ("the blond girl"); Colleen rhue ("the red-haired girl"), etc.

(Dion Boucicault has a drama entitled *The Colleen Bawn*, 1860.)

Collier (*Jew*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Collingbourne's Rhyme. The rhyme for which Collingbourne was executed was—

A cat, a rat, and Lovel the dog,
Rule all England under the hog.

For where I meant the king [*Richard III.*] by name of hog,
I only alluded to the badge he bore [*a boar*];
To Lovel's name I added more—our dog—
Because most dogs have borne that name of yore.
These metaphors I used with other more,
As cat and rat, the half-names [*Catesbye, Ratcliffe*] of the rest,
To hide the sense that they so wrongly wrest.
Sackville: A Mirrour for Magistraytes
("Complaynt of Collingbourne").

Collingwood and the Acorns. Collingwood never saw a vacant place in his estate, but he took an acorn out of his pocket and popped it in.—*Thackeray: Vanity Fair* (1848).

Colmal, daughter of Dunthalmo. (See CALTHON, p. 170.)

Colmar, brother of Calthon. (See CALTHON.)

Colmes-kill, now called Icolmkill, the famous Iona, one of the Western islands. It is I-colm-kill; "I" = *island*, "colm" = *Columb* (*St.*), and "kill" = *burying-place* ("the burying-ground in St. Columb's Isle").

Rosse. Where is Duncan's body?
Macduff. Carried to Colmes-kill;
The sacred storehouse of his predecessors,
And guardian of their bones.
Shakespeare: Macbeth, act ii. sc. 4 (1606).

Colna-Dona ["*love of heroes*"], daughter of king Car'ul. Fingal sent Ossian and Toscar to raise a memorial on the banks of the Crona, to perpetuate the memory of a victory he had obtained there. Carul invited the two young men to his hall, and Toscar fell in love with Colna-Dona. The passion being mutual, the father consented to their espousals.—*Ossian: Colna-Dona.*

Cologne (*The three kings of*), the three Magi, called Gaspar, Melchior, and Baltha'zar. Gasper means "the white one;" Melchior, "king of light;" Balthazar, "lord of treasures." Klopstock, in *The Messiah*, says there were six Magi, whom he calls Hadad, Sel'ima, Zimri, Mirja, Beled, and Sunith.

*** The "three" Magi are variously named; thus one tradition gives them as Apellius, Amerus, and Damascus; another calls them Magalath, Galgalath, and Sarasin; a third says they were Ator, Sator, and Perat'oras. They are furthermore said to be descendants of Balaam the Mesopotamian prophet.

Colon, one of the rabble leaders in *Hudibras*, is meant for Noel Perryan or Ned Perry, an ostler. He was a rigid puritan "of low morals," and very fond of bear-baiting (seventeenth century).

Colonna (*The marquis of*), a high-minded, incorruptible noble of Naples. He tells the young king bluntly that his oily courtiers are vipers who would suck his life's blood, and that Ludov'ico, his chief minister and favourite, is a traitor. Of course he is not believed, and Ludovico marks him out for vengeance. His scheme is to get Colonna, of his own free will, to murder his sister's lover and the king. With this view he artfully persuades Vicentio, the lover, that Evadne (the sister of Colonna) is the king's wanton. Vicentio indignantly discards Evadne, is challenged to fight by Colonna, and is supposed to be killed. Colonna, to revenge his wrongs on the king, invites him to a banquet with intent to murder him, when the whole scheme of villainy is exposed. Ludovico is slain, and Vicentio marries Evadne.—*Shiel: Evadne, or the Statue* (1820).

Colonna, the most southern cape of Attica. Falconer makes it the site of his "shipwreck" (canto iii.); and Byron says the isles of Greece—

. . . seen from far Colonna's height,
Make glad the heart that hails the sight,
And lend to loneliness delight.
Byron: The Giaour (1813).

Col'ophon, the end clause of a book, containing the names of the printer and publisher, and the place where the book was printed; in former times the date and the edition were added also. Colophon was a city of Iona, the inhabitants of which were such excellent horsemen that they could turn the scale of battle; hence the Greek proverb to *add a colophon* meant to "put a finishing stroke to an affair."

Colossians (*The Epistle to the*), written by "Paul the apostle" to the people of Colossæ, in Asia Minor, during his imprisonment at Rome. The first two chapters are doctrinal, and the latter two practical.

It resembles *the Epistle to the Ephesians.*

Colossos (Latin, *Colossus*), a gigantic brazen statue 126 feet high, executed by Charès for the Rhodians. Blaise de Vigenère says it was a striding figure; but comte de Caylus proves that it was not so, and did not even stand at the mouth of the Rhodian port. Philo tells us that it *stood on a block of white marble;* and Lucius Ampellius asserts that it *stood in a car.* Tickell makes out the statue to be so enormous in size that—

While at one foot the thronging gallys ride,
A whole hour's sail scarce reached the further side;
Between the brawny thighs, in loose array,
Ten thousand streamers on the billows play.
Tickell: On the Prospect of Peace.

Colours.

	Symbol of	*Heraldic name.*		
Black:	Prudence	Sable	Diamond	Saturne
Blood colour:	Fortitude	Sanguine	Sardonyx	Dragon's tail
Blue:	Loyalty	Azure	Sapphire	Jupiter
Green:	Love	Vert	Emerald	Venus
Purple:	Temperance	Purpure	Amethyst	Mercury
Red:	Magnanimity	Gules	Ruby	Mars [head
Tenney:	Joy	Tenney	Jacinth	Dragon's
White:	Innocence	Argent	Pearl	Luna
Yellow:	Faith	Or	Topaz	Sol

Col'thred (*Benjamin*) or "Little Benjie," a spy employed by Nixon (Edward Redgauntlet's agent).—*Sir W. Scott: Redgauntlet* (time, George III.).

Columb (*St.*) or *St. Columba* was of the family of the kings of Ulster; and with twelve followers founded amongst the Picts and Scots 300 Christian establishments of presbyterian character; that in Io'na was founded in 563.

> The Pictish men by St. Columb taught.
> *Campbell: Reullura.*

Columbus. His three ships were the *Santa Maria*, the *Pinta*, and the *Nina*.—*W. Irving: History of the Life, etc., of Columbus*, 183.

The Voyage of Columbus. In twelve short cantos of rhyming ten-syllable verse by Rogers (1812). Columbus obtains three ships and starts on his voyage of discoveries. As he approaches "Columbia," he is stopped by a mass of vegetation, but continues his voyage. In the mean time the deities of the "New World" meet in council, and resolve to impede his approach. The chief spirit, in the form of a condor, stirs up a mutiny; but Columbus quells it, and lands on the New World, where the crew is hospitably received. After a time, an angel tells Columbus to return, and tells him that the cross of Christ planted by him will make America glorious.

Colyn Clout (*The Boke of*), a rhyming six-syllable tirade against the clergy, by John Skelton, poet-laureate (1460-1529).

Comal and Galbi'na. Comal was the son of Albion, "chief of a hundred hills." He loved Galbi'na (daughter of Conlech), who was beloved by Grumal also. One day, tired out by the chase, Comal and Galbina rested in the cave of Ronan; but ere long a deer appeared, and Comal went forth to shoot it. During his absence, Galbina dressed herself in armour "to try his love," and "strode from the cave." Comal thought it was Grumal, let fly an arrow, and she fell. The chief too late discovered his mistake, rushed to battle, and was slain.—*Ossian: Fingal*, ii.

Com'ala, daughter of Sarno king of Inistore (*the Orkneys*). She fell in love with Fingal at a feast to which Sarno had invited him after his return from Denmark or Lochlin (*Fingal*, iii.). Disguised as a youth, Comala followed him, and begged to be employed in his wars; but was detected by Hidallan, son of Lamor, whose love she had slighted. Fingal was about to marry her, when he was called to oppose Caracul, who had invaded Caledonia. Comala witnessed the battle from a hill, thought she saw Fingal slain, and, though he returned victorious, the shock on her nerves was so great that she died.—*Ossian: Comala.*

Comb (*Reynard's Wonderful*), said to be made of Pan'thera's bone, the perfume of which was so fragrant that no one could resist following it; and the wearer of the comb was always of a merry heart. This comb existed only in the brain of Master Fox.—*Reynard the Fox*, xii. (1498).

Co'me (*St.*), a physician, and patron-saint of medical practitioners.

> "By St. Come!" said the surgeon, "here's a pretty adventure."—*Lesage: Gil Blas*, vii. 1 (1735).

Come and Take Them. The reply of Leon'idas, king of Sparta, to the messengers of Xerxês, when commanded by the invader to deliver up his arms.

Com'edy (*The Father of*), Aristoph'anês the Athenian (B.C. 444-380).

The Prince of Ancient Comedy, Aristoph'anês (B.C. 444-380).

The Prince of New Comedy, Menander (B.C. 342-291).

Comedy of Errors, by Shakespeare (1593). Æmilia wife of Ægeon had two sons at a birth, and named both of them Antipholus. When grown to manhood, each of these sons had a slave named Dromio, also twin-brothers. The brothers Antipholus had been shipwrecked in infancy, and, being picked up by different vessels, were carried one to Syracuse and the other to Ephesus. The play supposes that Antipholus of Syracuse goes in search of his brother, and coming to Ephesus with his slave Dromio, a series of mistakes arises from the extraordinary likeness of the two brothers and their two slaves. Andriana, the wife of the Ephesian, mistakes the Syracusian for her husband; but he behaves so strangely that her jealousy is aroused, and when

her true husband arrives he is arrested as a mad man. Soon after, the Syracusian brother being seen, the wife, supposing it to be her mad husband broken loose, sends to capture him; but he flees into a convent. Andriana now lays her complaint before the duke, and the lady abbess comes into court. So both brothers face each other, the mistakes are explained, and the abbess turns out to be Æmilia the mother of the twin-brothers. Now, it so happened that Ægeon, searching for his son, also came to Ephesus, and was condemned to pay a fine or suffer death, because he, a Syracusian, had set foot in Ephesus. The duke, however, hearing the story, pardoned him. Thus Ægeon found his wife in the abbess, the parents their twin-sons, and each son his long-lost brother.

*** The plot of this comedy is copied from the *Menæchmi* of Plautus.

Comhal or **Combal,** son of Trathal, and father of Fingal. His queen was Morna, daughter of Thaddu. Comhal was slain in battle, fighting against the tribe of Morni, the very day that Fingal was born.—*Ossian.*

Fingal said to Aldo, "I was born in the midst of battle."—*Ossian: The Battle of Lora.*

Comic Annual (*The*), from 1830 to 1842, Hood.

Comic Blackstone, by Gilbert à Beckett (1846). In 1847–8 he published a *Comic History of England;* and in 1849–50 a *Comic History of Rome.*

Comines [*Cûm'-in*]. Philip des Comines, the favourite minister of Charles "the Bold," duke of Burgundy, is introduced by sir W. Scott in *Quentin Durward* (time, Edward IV.).

Coming Race (*The*), a work of fiction by lord Lytton (1871). It is the supposed manners and customs of a race several ages hence, and is a sort of *Utopia,* where the present evils will be redressed.

Com'leach (2 *syl.*), a mountain in Ulster. The Lubar flows between Comleach and Cromal.—*Ossian.*

Commander of the Faithful [*Emir al Mumenin*], a title assumed by Omar I., and retained by his successors in the caliphate (581, 634–644).

Commandment (*The Eleventh*), Thou shalt not be found out.

After all, that Eleventh Commandment is the only one that it is vitally important to keep in these days.—*B. H. Buxton: Jennie of the Prince's,* iii., 314.

Committee (*The*), a comedy by the hon. sir R. Howard. Mr. Day, a Cromwellite, is the head of a Committee of Sequestration, and is a dishonest, canting rascal, under the thumb of his wife. He gets into his hands the deeds of two heiresses, Anne and Arbella. The former he calls Ruth, and passes her off as his own daughter; the latter he wants to marry to his booby son Abel. Ruth falls in love with colonel Careless, and Arbella with colonel Blunt. Ruth contrives to get into her hands the deeds, which she delivers over to the two colonels, and when Mr. Day arrives, quiets him by reminding him that she knows of certain deeds which would prove his ruin if divulged (1670).

T. Knight reproduced this comedy as a farce under the title of *The Honest Thieves.*

Common (*Dol*), an ally of Subtle the alchemist.—*Ben Jonson: The Alchemist* (1610).

Commoner (*The Great*), sir John Barnard, who in 1737 proposed to reduce the interest of the national debt from 4 per cent. to 3 per cent., any creditor being at liberty to receive his principal in full if he preferred it. William Pitt, the statesman, is so called also (1759–1806). Mr. Goschen in 1888 reduced the interest to 2¾ per cent.

Comne'nus (*Alexius*), emperor of Greece, introduced by sir W. Scott in *Count Robert of Paris* (time, Rufus).

Anna Comne'na, his daughter.

Compeyson, a would-be gentleman and a forger. He duped Abel Magwitch and ruined him, keeping him completely under his influence. He also jilted Miss Havisham. He was drowned near Greenwich in attempting to arrest Magwitch (*q.v.*).—*Dickens: Great Expectations* (1861).

Complaint (*The*), or *Night Thoughts.* Nine poems, called "Nights," in blank verse, by Edward Young (1742–1745).

Compleat Angler (*The*), by Izaac Walton (1653).

Com'rade (2 *syl.*), the horse given by a fairy to Fortunio.

He has many rare qualities . . . first he eats but once in eight days; and then he knows what's past, present, and to come (and speaks with the voice of a man).—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Comus, the god of revelry. In Milton's "masque" so called. The "lady"

a lady Alice Egerton, the younger brother is Mr. Thomas Egerton, and the elder brother is lord viscount Brackley (eldest son of John earl of Bridgewater, president of Wales). The lady, weary with long walking, is left in a wood by her two brothers, while they go to gather "cooling fruit" for her. She sings to let them know her whereabouts, and Comus, coming up, promises to conduct her to a cottage till her brothers could be found. The brothers, hearing a noise of revelry, become alarmed about their sister, when her guardian spirit informs them that she has fallen into the hands of Comus. They run to her rescue, and arrive just as the god is offering his captive a potion; the brothers seize the cup and dash it on the ground, while the spirit invokes Sabri'na, who breaks the spell and releases the lady (1634).

Co'na or Coe, a river in Scotland, falling into Lochleven. It is distinguished for the sublimity of its scenery. Glen-coe is the glen held by the M'Donalds (the chief of the clan being called MacIan). In "Ossian," the bard Ossian (son of Fingal) is called "The voice of Cona."—*Ossian: Songs of Selma.*

They praised the voice of Cona, first among a thousand bards.—*Ossian: Songs of Selma.*

Comach'ar, the Highland apprentice of Simon Glover, the old glover of Perth. Conachar is in love with his master's daughter, Catharine, called "the fair maid of Perth;" but Catharine loves and ultimately marries Henry Smith, the armourer. Conachar is at a later period Ian Eachin [*Hector*] M'Ian, chief of the clan Quhele.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Conar, son of Trenmor, and first "king of Ireland." When the Fir-bolg (or Belgæ from Britain settled in the *south* of Ireland) had reduced the Cael (or colony of Caledonians settled in the *north* of Ireland) to the last extremity by war, the Cael sent to Scotland for aid. Trathel (grandfather of Fingal) accordingly sent over Conar with an army to their aid; and Conar, having reduced the Fir-bolg to submission, assumed the title of "king of Ireland." Conar was succeeded by his son Cormac I.; Cormac I. by his son Cairbre; Cairbre by his son Artho; Artho by his son Cormac II. (a minor); and Cormac (after a slight interregnum) by Ferad-Artho (restored by Fingal).—*Ossian.*

Confessio Amantis, by Gower (1393), above 30,000 verses, in eight books. It is a dialogue between a lover and his confessor, a priest of Venus named Genius. As every vice is *unamiable*, a lover must be free from vice in order to be amiable, *i.e.* beloved; consequently, Genius examines the lover on every vice before he will grant him absolution. Tale after tale is introduced by the confessor, to show the evil effects of particular vices, and the lover is taught science, and "the Aristotelian philosophy," the better to equip him to win the love of his choice. The end is very strange: The lover does not complain that the lady is obdurate or faithless, but that he himself has grown old.

(Gower is indebted a good deal to Eusebius's Greek romance of *Ismênê* and *Ismenias*, translated by Viterbo. Shakespeare drew his *Pericles Prince of Tyre* from the same romance.)

Confession. The emperor Wenceslas ordered John of Nep'omuc to be cast from the Moldau bridge, for refusing to reveal the confession of the empress. The martyr was canonized as St. John Nepomu'cen, and his day is May 14 (1330-1383).

Confessions of an English Opium-Eater, by Thomas De Quincey (1821). It describes the mental and physical effects of opium-eating.

Congreve (*The Modern*), R. B. Sheridan (1751-1816).

The *School for Scandal* crowned the reputation of the modern Congreve in 1777.—*Craik: Literature and Learning in England*, v. 7.

Coningsby, or *The New Generation*, a novel by Disraeli (lord Beaconsfield), (1844). Coningsby is Young England personified, in whom is delineated the beginning and growth of perfect statesmen.

The characters are supposed to be as follows:—*Croker* is Rigby; *Monmouth* is lord Howard; *Eskdale*, Lowther; *Ormsby*, Irving; *Lucretia* is Mde. Zichy; the countess *Colonna* is lady Strachan; *Sidonia* is baron A. de Rothschild; *Henry Sidney* is lord John Manners; *Belvoir*, the duke of Rutland.—*Notes and Queries*, March 6, 1875.

Conkey Chickweed, the man who robbed himself of 327 guineas, in order to make his fortune by exciting the sympathy of his neighbours and others. The tale is told by detective Blathers.—*Dickens: Oliver Twist* (1837).

Con'lath, youngest son of Morni, and brother of the famous Gaul (*a man's name*). Conlath was betrothed to Cutho'na, daughter of Rumn, but before the

espousals Toscar came from Ireland to Mora, and was hospitably received by Morni. Seeing Cuthona out hunting, Toscar carried her off in his skiff by force, and being overtaken by Conlath, they both fell in fight. Three days afterwards Cuthona died of grief.—*Ossian: Conlath and Cuthona.*

Connal, son of Colgar petty king of Togorma, and intimate friend of Cuthullin general of the Irish tribes. He is a kind of Ulysses, who counsels and comforts Cuthullin in his distress; and is the very opposite of the rash, presumptuous, though generous Calmar. — *Ossian: Fingal.*

Con'nell (*Father*), an aged catholic priest, full of gentle affectionate feelings. He is the patron of a poor vagrant boy called Neddy Fennel, whose adventures furnish the incidents of Banim's novel called *Father Connell* (1842).

Father Connell is not unworthy of association with the protestant *Vicar of Wakefield.*—*R. Chambers: English Literature*, ii. 612.

Conqueror (*The*).

Alexander the Great, *The Conqueror of the World* (B.C. 356, 336-323).
Alfonso of Portugal (1094, 1137-1185).
Aurungzebe the Great, called *Alemgir* (1618, 1659-1707).
James of Aragon (1206, 1213-1276).
Othman or Osman I., founder of the Turkish empire (1259, 1299-1326).
Francisco Pizarro, called *Conquistador*, because he conquered Peru (1475-1541).
William duke of Normandy, who obtained England by conquest (1027, 1066-1087).

Conquest of Grana'da (*The*), a tragedy by Dryden (1672).

Con'rad (*Lord*), the corsair, afterwards called Lara. A proud, ascetic, but successful pirate. Hearing that the sultan Seyd [*Seed*] was about to attack the pirates, he entered the palace in the disguise of a dervise, but being found out was seized and imprisoned. He was released by Gulnare (2 *syl.*), the sultan's favourite concubine, and fled with her to the Pirates' Isle; but finding his Medo'ra dead, he left the island with Gulnare, returned to his native land, headed a rebellion, and was shot.—*Byron: The Corsair*, continued in *Lara* (1814).

Conrad, a monk of Murpurg, and the pope's commissioner for the suppression of heresy.—*Kingsley: The Saint's Tragedy* (a dramatic poem, 1846).

Con'rade (2 *syl.*), a follower of don John (bastard brother of don Pedro prince of Aragon).—*Shakespeare: Much Ado about Nothing* (1600).

Conrade (2 *syl.*), marquis of Montserrat, who with the Grand-Master of the Templars conspired against Richard Cœur de Lion. He was unhorsed in combat, and murdered in his tent by the Templar.—*Sir W. Scott: The Talisman* (time, Richard I.).

Consenting Stars, stars forming certain configurations for good or evil. Thus we read in the book of *Judges* v. 20, "The stars in their courses fought against Sisera," *i.e.* formed configurations which were unlucky or malignant.

> . . . scourge the bad revolving stars,
> That have consented unto Henry's death!
> King Henry the Fifth, too famous to live long!
> *Shakespeare: 1 Henry VI.* act i. sc. 1 (1589).

Constance, mother of prince Arthur and widow of Geoffrey Plantagenet.—*Shakespeare: King John* (1598).

Mrs. Bartley's "lady Macbeth," "Constance," and "queen Katherine" [*Henry VIII.*], were powerful embodiments, and I question if they have ever since been so finely portrayed (1785-1850).—*J. Adolphus: Recollections.*

Constance, daughter of sir William Fondlove, and courted by Wildrake, a country squire, fond of field sports. "Her beauty rich, richer her grace, her mind yet richer still, though richest all." She was "the mould express of woman, stature, feature, body, limb;" she danced well, sang well, harped well. Wildrake was her childhood's playmate, and became her husband.—*Knowles: The Love Chase* (1837).

Constance, daughter of Bertulphe provost of Bruges, and bride of Bouchard, a knight of Flanders. She had "beauty to shame young love's most fervent dream, virtue to form a saint, with just enough of earth to keep her woman." By an absurd law of Charles "the Good," earl of Flanders, made in 1127, this young lady, brought up in the lap of luxury, was reduced to serfdom, because her grandfather was a serf; her aristocratic husband was also a serf because he married her (a serf). She went mad at the reverse of fortune, and died.—*Knowles: The Provost of Bruges* (1836).

Constance of Beverley, in sir W. Scott's *Marmion*, is a Benedictine nun, who fell in love with Marmion, and, escaping from the convent, lived with him as a page. But Marmion proved faithless; and Constance, falling into the hands of the Benedictines, was tried for violating her vows. At the same time a monk (who had undertaken to remove her rival Clara) was tried also. Both were condemned,

and both were immured in niches in the convent wall, which were then filled up with "hewn stones and cement."—Canto ii.

Constans, a mythical king of Britain. He was the eldest of the three sons of Constantine, his two brothers being Aurelius Ambrosius and Uther Pendragon. Constans was a monk, but at the death of his father he laid aside the cowl for the crown. Vortigern caused him to be assassinated, and usurped the crown. Aurelius Ambrosius succeeded Vortigern, and was himself succeeded by his younger brother, Uther Pendragon, father of king Arthur. Hence it will appear that Constans was Arthur's uncle.

Constant (*Ned*), the former lover of lady Brute, with whom he intrigued after her marriage with the surly knight.—*Vanbrugh: The Provoked Wife* (1697).

Constant (*Sir Bashful*), a younger brother of middle life, who tumbles into an estate and title by the death of his elder brother. He marries a woman of quality. But, finding it *comme il faut* not to let his love be known, treats her with indifference and politeness; and, though he dotes on her, tries to make her believe he loves her not. He is very soft, carried away by the opinions of others, and is an example of the truth of what Dr. Young said, "What is mere good nature but a fool?"

Lady Constant, wife of sir Bashful, a woman of spirit, taste, sense, wit, and beauty. She loves her husband, and repels with scorn an attempt to shake her fidelity because he treats her with cold indifference.—*Murphy: The Way to Keep Him* (1760).

Constant Couple (*The*), a comedy by Farquhar (1700).

Constan'tia, sister of Petruccio governor of Bologna, and mistress of the duke of Ferrara.—*Fletcher: The Chances* (1620).

Constantia, a *protégée* of lady McSycophant. An amiable girl, in love with Egerton McSycophant, by whom her love is amply returned.—*Macklin: The Man of the World* (1764).

Con'stantine (3 *syl.*), a king of Scotland, who (in 937) joined Anlaf (a Danish king) against Athelstan. The allied kings were defeated at Brunanburh, in Northumberland; and Constantine was made prisoner.

> Our English Athelstan . . .
> Made all the isle his own . . .
> And Constantine, the king, a prisoner hither brought.
> *Drayton: Polyolbion*, xii. 3 (1634).

Constantinople (*Little*). Kertch was so called by the Genoese from its extent and its prosperity. Demosthenês calls it "the granary of Athens."

Consuelo (4 *syl.*), the impersonation of moral purity in the midst of temptations. Consuelo is the heroine of a novel so called by George Sand (*i.e.* Mde. Dudevant).

Consul Bib'ulus (*A*), a cipher in office, one joined with others in office but without the slightest influence. Bibulus was joint consul with Julius Cæsar, but so insignificant that the wits of Rome called it the consulship of Julius and Cæsar, not of Bibulus and Cæsar (B.C. 59).

Contemporaneous Discoverers. Göethe and Vicq d'Azyrs discovered at the same time the intermaxillary bone. Göethe and Von Baer discovered at the same time Morphology. Göethe and Oken discovered at the same time the vertebral system. The *Penny Cyclopædia* and *Chambers's Journal* were started nearly at the same time. The invention of printing is claimed by several contemporaries. The process called Talbotype and Daguerreotype were nearly simultaneous discoveries. Leverrier and Adams discovered at the same time the plane Neptune.

(This list may be extended to a very great length.)

Contemporary Review (*The*), a monthly review started in 1866.

Contes de Fées, by Claude Perrault (1697). Fairy tales in French prose. They have been translated into English.

Contest (*Sir Adam*). Having lost his first wife by shipwreck, he married again after the lapse of some twelve or fourteen years. His second wife was a girl of 18, to whom he held up his first wife as a pattern and the very paragon of women. On the wedding day this first wife made her appearance. She had been saved from the wreck; but sir Adam wished her in heaven most sincerely.

Lady Contest, the bride of sir Adam, "young, extremely lively, and prodigiously beautiful." She had been brought up in the country, and treated as a child, so her *naïveté* was quite captivating. When she quitted the bridegroom's house, she said, "Good-bye, sir Adam, good-bye. I did love you a little,

upon my word, and should be really unhappy if I did not know that your happiness will be infinitely greater with your first wife."

Mr. Contest, the grown-up son of sir Adam by his first wife.—*Mrs. Inchbald: The Wedding Day* (1790).

Continence.

ALEXANDER THE GREAT having gained the battle of Issus (B.C. 333), the family of king Darius fell into his hands; but he treated the ladies as queens, and observed the greatest decorum towards them. A eunuch, having escaped, told Darius that his wife remained unspotted, for Alexander had shown himself the most continent and generous of men.—*Arrian: Anabasis of Alexander*, iv. 20.

¶ SCIPIO AFRICANUS, after the conquest of Spain, refused to touch a beautiful princess who had fallen into his hands, "lest he should be tempted to forget his principles." It is, moreover, said that he sent her back to her parents with presents, that she might marry the man to whom she was betrothed. A silver shield, on which this incident was depicted, was found in the river Rhone by some fishermen in the seventeenth century.

> E'en Scipio, or a victor yet more cold,
> Might have forgot his virtue at her sight.
> *Rowe: Tamerlane*, iii. 3 (1702).

¶ ANSON, when he took the *Senhora Theresa de Jesus*, refused even to see the three Spanish ladies who formed part of the prize, because he was resolved to prevent private scandal. The three ladies consisted of a mother and her two daughters, the younger of whom was "of surpassing beauty."

Contractions. The following is probably the most remarkable:—"Utacamund" is by the English called Ooty (India). "Cholmondeley," contracted into Chumly, is another remarkable example.

Conven'tual Friars are those who live in *convents*, contrary to the rule of St. Francis, who enjoined absolute poverty, without land, books, chapel, or house. Those who conform to the rule of the founder are called "Observant Friars."

Conversation Sharp, Richard Sharp, the critic (1759–1835).

Cook who Killed Himself (*The*). Vatel killed himself in 1671, because the lobster for his turbot sauce did not arrive in time to be served up at the banquet at Chantilly, given by the prince de Condé to the king.

Cook's Oracle (*The*), by Dr. Kitchener (1821).

Cook's Tale (*The*), in Chaucer's *Canterbury Tales*. (See GAMELYN.)

Cooks (*Wages received by*). In Rome as much as £800 a year was given to a *chef de cuisine;* but Carême received £1000 a year.

Cooks of Modern Times. Carême, called "The Regenerator of Cookery" (1784–1833); Vatel, cook to the great Condé; Ude, the most learned of all cooks, at Crockford's during the regency; Weltje, cook to the prince regent; Charles Elmé Francatelli, who succeeded Ude at Crockford's, then in the Royal Household, and lastly at the Reform Club (1805–1876); Gouffé; and Alexis Soyer, who died in 1858, and whose epitaph is *Soyer tranquille.* (See TRIMALCHI.)

Ude, the most learned of cooks, was author of the *Science de Gueule.* It was he who said, "Cooks must be born cooks, not made." Another of his sayings is, "Music, dancing, fencing, painting, and mechanics possess professors under 20 years of age; but preeminence in cookery is never to be obtained under 30." He was chef to Louis XVI., then to lord Sefton, then to the duke of York, then to Crockford's Club. He left lord Sefton's service because on one occasion a guest added more pepper to his soup. Francatelli succeeded Ude at Crockford's.

Cooper (*Anthony Ashly*), earl of Shaftesbury, introduced by sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Cooper (*Do you want a*)? that is, "Do you want to taste the wines?" This question is addressed to those who have an order to visit the London docks. The "cooper" bores the casks, and gives the visitor the wine to taste.

Cooper's Hill, a descriptive poem by sir John Denham (1642). He says of the Thames—

> Though deep, yet clear; though gentle, yet not dull;
> Strong without rage; without o'erflowing full.

Copheˈtua or **Copetˈhua,** a mythical king of Africa, of great wealth, who fell in love with a beggar-girl, and married her. Her name was Penelˈophon, but Shakespeare writes it Zenelˈophon in *Love's Labour's Lost*, act iv. sc. 1. Tennyson has versified the tale in *The Beggar-Maid.—Percy: Reliques*, I. ii. 6.

Copˈley (*Sir Thomas*), in attendance on the earl of Leicester at Woodstock.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Copper Captain (*A*), Michael Perez, a captain without money, but with a plentiful stock of pretence, who seeks to make a market of his person and commission by marrying an heiress. He is caught in his own trap, for he marries Estifania, a woman of intrigue, fancying her to be the heiress Margaritta. The captain gives the lady "pearls," but they are only whitings' eyes. His wife says to him—

> Here's a goodly jewel . . .
> Did you not win this at Goletta, captain? . . .
> See how it sparkles, like an old lady's eyes . . .
> And here's a chain of whitings' eyes for pearls . . .
> Your clothes are parallels to these, all counterfeits.
> Put these and them on, you're a man of copper,
> A copper . . . copper captain.
> *Fletcher: Rule a Wife and Have a Wife* (1624).

(W. Lewis (1748–1811) was famous in this character; but Robert Wilks (1670–1732) was wholly unrivalled.)

> The old stage critics delighted in the "Copper Captain;" it was the test for every comedian. It could be worked on like a picture, and new readings given. Here it must be admitted that Wilks had no rival.—*Fitzgerald.*

Copperfield (*David*), the hero of a novel so called, by C. Dickens. David is Dickens himself, and Micawber is Dickens's father. According to the tale, David's mother was nursery governess in a family where Mr. Copperfield visited. At the death of Mr. Copperfield, the widow married Edward Murdstone, a hard, tyrannical man, who made the home of David a dread and terror to the boy. When his mother died, Murdstone sent David to lodge with the Micawbers, and bound him apprentice to Messrs. Murdstone and Grinby, by whom he was put into the warehouse, and set to paste labels upon wine and spirit bottles. David soon became tired of this dreary work, and ran away to Dover, where he was kindly received by his [great]-aunt Betsey Trotwood, who clothed him, and sent him as day-boy to Dr. Strong; but placed him to board with Mr. Wickfield, a lawyer, father of Agnes, between whom and David a mutual attachment sprang up. David's first wife was Dora Spenlow; but at the death of this pretty little "child-wife," he married Agnes Wickfield.—*Dickens: David Copperfield* (1849).

Copperheads, members of a faction in the north, during the civil war in the United States. The copperhead is a poisonous serpent, that gives no warning of its approach, and hence is a type of a concealed or secret foe (the *Trigonocephalus contortrix*).

Coppernose (3 *syl.*). Henry VIII. was so called, because he mixed so much copper with the silver coin that it showed after a little wear in the parts most pronounced, as the nose. Hence the sobriquets "Coppernosed Harry," "Old Coppernose," etc.

Copple, the hen killed by Reynard, in the beast-epic called *Reynard the Fox* (1498).

Cora, the gentle, loving wife of Alonzo, and the kind friend of Rolla general of the Peruvian army.—*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Co'rah, in Dryden's satire of *Absalom and Achitophel* (1681), is meant for Dr. Titus Oates. As Corah was the political calumniator of Moses and Aaron, so Titus Oates was the political calumniator of the pope and English papists. As Corah was punished by "going down alive into the pit," so Oates was "condemned to imprisonment for life," after being publicly whipped and exposed in the pillory. North describes Titus Oates as a very short man, and says, "If his mouth were taken for the centre of a circle, his chin, forehead, and cheekbones would fall in the circumference."

> Sunk were his eyes, his voice was harsh and loud,
> Sure signs he neither choleric was, nor proud;
> His long chin proved his wit; his saint-like grace,
> A Church vermilion, and a Moses' face;
> His memory miraculously great
> Could plots, exceeding man's belief, repeat . . .
> *Dryden: Absalom and Achitophel*, part i. 647–652.

Corbac'cio (*Signior*), the dupe of Mosca the knavish confederate of Vol'pone (2 *syl.*). He is an old man, with "seeing and hearing faint, and understanding dulled to childishness," yet he wishes to live on, and

> Feels not his gout nor palsy; feigns himself
> Younger by scores of years; flatters his age
> With confident belying it; hopes he may
> With charms, like Æson, have his youth restored.
> *Ben Jonson: Volpone, or the Fox* (1605).

> Benjamin Johnson [1665–1742] . . . seemed to be proud to wear the poet's double name, and was particularly great in all that author's plays that were usually performed, viz. "Wasp," in *Bartholomew Fair;* "Corbaccio;" "Morose," in *The Silent Woman;* and "Ananias," in *The Alchemist.*—*Chetwood.*

C. Dibdin says none who ever saw W. Parsons (1736–1795) in "Corbaccio" could forget his effective mode of exclaiming, "Has he made his will? What has he given me?" but Parsons himself says, "Ah! to see 'Corbaccio' acted to perfection, you should have seen Shuter. The public are pleased to think that I act that part well, but his acting was as far superior to mine as mount Vesuvius is to a rushlight."

Cor'bant, the rook, in the beast-epic of *Reynard the Fox* (1498). (French, *corbeau*, "a rook.")

Corbrech'tan or **Corybrechtan,** a whirlpool on the west coast of Scotland, near the isle of Jura. Its name signifies "Whirlpool of the prince of Denmark," from the tradition that a Danish prince once wagered to cast anchor in it, but perished in his foolhardiness. In calm weather the sound of the vortex is like that of innumerable chariots driven with speed.

The distant isles that hear the loud Corbrechtan roar.
Campbell: Gertrude of Wyoming, i. 5 (1809).

Corce'ca (3 *syl.*), mother of Abessa. The word means "blindness of heart," or Romanism. Una sought shelter under her hut, but Corceca shut the door against her; whereupon the lion which accompanied Una broke down the door. The "lion" means *England*, "Corceca" *popery*, "Una" *protestantism*, and "breaking down the door" *the Reformation.*—*Spenser: Faërie Queene*, i. 3 (1590).

Corde'lia, youngest daughter of king Lear. She was disinherited by her royal father, because her protestations of love were less violent than those of her sisters. Cordelia married the king of France, and when her two elder sisters refused to entertain the old king with his suite, she brought an army over to dethrone them. She was, however, taken captive, thrown into prison, and died there.

Her voice was ever soft,
Gentle, and low; an excellent thing in woman.
Shakespeare: King Lear, act v. sc. 3 (1605).

Corflam'bo, the personification of sensuality, a giant killed by Arthur. Corflambo had a daughter named Pæa'na, who married Placidas, and proved a good wife to him. —*Spenser: Faërie Queene*, iv. 8 (1596).

Coriat (*Thomas*), CORIATE, CORYAT, CORYATE. (See CORYAT'S CRUDITIES.)

Besides, 'tis known he could speak Greek,
As naturally as pigs do squeak.
Cranfield: Panegyric Verses on T. Coriat.

But if the meaning were as far to seek
As Coriat's horse was of his master's Greek,
When in that tongue he made a speech at length,
To show the beast the greatness of his strength.
Wither: Abuses Stript and Whipt (1613).

Corin, "the faithful shepherdess," who, having lost her true love by death, retired from the busy world, remained a virgin for the rest of her life, and was called "The Virgin of the Grove." The shepherd Thenot (final *t* pronounced) fell in love with her for her "fidelity," and to cure him of his attachment she pretended to love him in return. This broke the charm, and Thenot no longer felt that reverence of love he before entertained. Corin was skilled "in the dark, hidden virtuous use of herbs," and says—

Of all green wounds I know the remedies
In men and cattle, be they stung by snakes,
Or charmed with powerful words of wicked art,
Or be they love-sick.
J. Fletcher: The Faithful Shepherdess, i. 1 (1610).

Corin, "strongest of mortal men," and one of the suite of Brute (the first mythical king of Britain). (See CORINEUS.)

From Corin came it first? [*i.e. the Cornish hug in wrestling.*]
Drayton: Polyolbion, i. (1612).

Corineus. Southey calls the word *Cor'-i-nuse*; Spenser sometimes *Co-rin'-nuse*, and sometimes *Co-rin'-e-us* (4 *syl.*); Drayton calls the word *Cor'-i-ne'-us.* Corineus was one of the suite of Brute. He overthrew the giant Goëm'-agot, for which achievement he was rewarded with the whole western horn of England, hence called Corin'ea, and the inhabitants Corin'eans. (See CORIN.)

Corineus challenged the giant to wrestle with him. At the beginning of the encounter, Corineus and the giant standing front to front held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasping Corineus with all his might broke three of his ribs, two on his right side and one on his left. At which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighbouring shore, and getting on to the top of a high rock, hurled the monster into the sea. . . . The place where he fell is called Lam Goëmagot or Goëmagot's Leap to this day.—*Geoffrey: British History*, i. 16 (1142).

When father Brute and Cor'ineus set foot
On the White Island first.
Southey: Madoc, vi. (1805).

Corin'eus had that province utmost west
To him assigned.
Spenser: Faërie Queene, ii. 10 (1590).

N.B.—Drayton makes the name a word of four syllables, and throws the accent on the last but one.

Which to their general then great Corine'us had.
Drayton: Polyolbion, i. (1612).

Corinna, a Greek poetess of Bœotia, who gained a victory over Pindar at the public games (fl. B.C. 490).

. . . they raised
A tent of satin, elaborately wrought
With fair Corinna's triumph.
Tennyson: The Princess, iii.

Corinna, daughter of Gripe the scrivener. She marries Dick Amlet.—*Vanbrugh: The Confederacy* (1695).

See lively Pope advance in jig and trip
"Corinna," "Cherry," "Honeycomb," and "Snip";
Not without art, but yet to nature true,
She charms the town with humour just yet new.
Churchill: Rosciad (1761).

Corinne' (*2 syl.*), the heroine and title of a novel by Mde. de Staël. Her lover proved false, and the maiden gradually pined away.

Corinth. *'Tis not every one who can afford to go to Corinth,* "'Tis not every one who can afford to indulge in very expensive licentiousness." Aristophanês speaks of the unheard-of sums (amounting to £200 or more) demanded by the harlots of Corinth.—*Plutarch: Parallel Lives*, i. 2.

Non cuivis hominum contingit adire Corinthum.
Horace: I. Epistles, xvii. 36.

Corinthian (*A*), a rake, a "fast man." Prince Henry says (*1 Henry IV.* act ii. sc. 4), "[*They*] tell me I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle."

Corinthianism, harlotry.

To Corinthianise, to live an idle, dissipated life.

To act the Corinthian, to become a *fille publique*. Corinth was called the nursery of harlots, in consequence of the temple of Venus, which was a vast and magnificent brothel. Strabo says (*Georgics*, vii.), "There were no fewer than a thousand harlots in Corinth."

Corinthians (*Epistles to the*). Two epistles written by Paul (the apostle) to the Corinthians. The *first* may be divided into three parts: chaps. i.–xiv., in which the writer reproves the Corinthians for their ill practices; chap. xv. treats of the resurrection; and the rest of the epistle contains practical instructions.

The *second* epistle was written from Macedonia, and, like the *first*, may be divided into three parts: chaps. i.–vii., in which the writer justifies the charges made in the former epistle; chaps. viii. ix., in which he exhorts the Corinthians to make a liberal collection for the poor of Jerusalem; the rest being mainly a narrative of what he has suffered for Christ's sake.

Corin'thian Brass, a mixture of gold, silver, and brass, which forms the best of all mixed metals. When Mummius set fire to Corinth, the heat of the conflagration was so great that it melted the metal, which ran down the streets in streams. The three mentioned above ran together, and obtained the name of Corinthian brass."

I think it may be of "Corinthian brass,"
Which was a mixture of all metals, but
The brazen uppermost.
Byron: Don Juan, vi. 56 (1821).

Corinthian Tom, "a fast man," the sporting rake in Pierce Egan's *Life in London*. The companion of Tom was Jerry [Hawthorne] (1824).

Coriola'nus (*Caius Marcius*), called Coriolanus from his victory at Cori'oli. His mother was Vetu'ria (not *Volumnia*), and his wife Volumnia (not *Virgilia*). Shakespeare has a drama so called. La Harpe has also a drama entitled *Coriolan*, produced in 1781.—*Livy, Annals*, ii. 40.

(Malone places Shakespeare's play of *Coriolanus* under the year 1610. The first folio was printed in 1623.)

I remember her [*Mrs. Siddons*] coming down the stage in the triumphal entry of her son Coriolanus, when her dumb-show drew plaudits that shook the house. She came alone, marching and beating time to the music, rolling . . . from side to side, swelling with the triumph of her son. Such was the intoxication of joy which flashed from her eye and lit up her whole face, that the effect was irresistible.—*C. M. Young.*

Corisande (*Lady*), who by her charms wins over a young nobleman from popery to become a member of the Church of England.—*Disraeli* (lord Beaconsfield) (1871).

Corita'ni, the people of Lincolnshire, Nottinghamshire, Derbyshire, Leicestershire, Rutlandshire, and Northamptonshire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Cork Street (London). So called from the Boyles, earls of Burlington and Cork. (See CLIFFORD STREET, p. 219.)

Cormac I., son of Conar. (See CONAR, p. 229.)

Cormac II. (a minor), king of Ireland. On his succeeding his father Artho on the throne, Swaran king of Lochlin [*Scandinavia*] invaded Ireland, and defeated the army under the command of Cuthullin. Fingal's arrival turned the tide of events, for next day Swaran was routed and returned to Lochlin. In the third year of his reign Torlath rebelled, but was utterly discomfited at lake Lego by Cuthullin, who, however, was himself mortally wounded by a random arrow during the pursuit. Not long after this Cairbar rose in insurrection, murdered the young king, and usurped the government. His success, however, was only of short duration, for having invited Oscar to a feast, he treacherously slew him, and was himself slain at the same time. His brother Cathmor succeeded for a few days, when he also was slain in battle by Fingal, and the Conar dynasty restored. Conar (first king of Ireland, a

Caledonian) was succeeded by his son Cormac I.; Cormac I. was succeeded by **his son Cairbre**; Cairbre by his son Artho; Artho by his son Cormac II.; and Cormac II. (after a short interregnum) by his cousin Ferad-Artho.—*Ossian: Fingal, Dar-Thula,* and *Temora.*

Cor'mack (*Donald*), a Highland robber-chief.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Cor'malo, a "chief of ten thousand spears," who lived near the waters of Lano (a Scandinavian lake). He went to Inis-Thona (an island of Scandinavia), to the court of king Annir, and "sought the honour of the spear" (*i.e.* a tournament). Argon, the elder son of Annir, tilted with him and overthrew him. This vexed Cormalo greatly, and during a hunting expedition he drew his bow in secret and shot both Argon and his brother Ruro. Their father wondered they did not return, when their dog Runa came bounding into the hall, howling so as to attract attention. Annir followed the hound, and found his sons both dead. In the mean time his daughter was carried off by Cormalo. When Oscar, son of Ossian, heard thereof, he vowed vengeance, went with an army to Lano, encountered Cormalo, and slew him. Then rescuing the daughter, he took her back to Inis-Thona, and delivered her to her father.—*Ossian: The War of Inis-Thona.*

Cor'moran' (*The Giant*), a Cornish giant slain by Jack the Giant-killer. This was his first exploit, accomplished when he was a mere boy. Jack dug a deep pit, and so artfully filmed it over atop, that the giant fell into it, whereupon Jack knocked him on the head and killed him.

> The Persian trick of "Ameen and the Ghool" recurs in the Scandinavian visit of Thor to Loki, which has come down to Germany in *The Brave Little Tailor*, and to us in *Jack the Giant-killer.*—*Yonge.*
>
> This is the valiant Cornish man
> Who killed the giant Cormoran.
> *Jack the Giant-killer* (nursery tale).

Cornavii, the inhabitants of Cheshire, Shropshire, Staffordshire, Warwickshire, and Worcestershire. Drayton refers to them in his *Polyolbion,* xvi. (1613).

Corneille du Boulevard, Guilbert de Pixérécourt (1773-1844).

Corne'lia, wife of Titus Sempronius Gracchus, and mother of the two tribunes Tiberius and Caius. She was almost idolised by the Romans, who erected a statue in her honour, with this inscription: CORNELIA, MOTHER OF THE GRACCHI.

> Clelia, Cornelia, . . . and the Roman brows
> Of Agrippina.
> *Tennyson: The Princess,* ii.

Corner (*The*). So Tattersall's used to be called.

> I saw advertised a splendid park hack, and . . . immediately proceeded to the Corner.—*Lord W. Lennox: Celebrities, etc.,* ii. 15.

Cornet, a waiting-woman on lady Fanciful. She caused great offence because she did not flatter her ladyship. She actually said to her, "Your ladyship looks very ill this morning," which the French waiting-woman contradicted by saying, "My opinion be, matam, dat your latyship never look so well in all your life." Lady Fanciful said to Cornet, "Get out of the room; I can't endure you;" and then turning to Mdlle. she added, "This wench is insufferably ugly. . . . Oh, by-the-by, Mdlle., you can take these two pair of gloves. The French are certainly well-mannered, and never flatter."—*Vanbrugh: The Provoked Wife* (1697).

¶ This is of a piece with the archbishop of Grana'da and his secretary Gil Blas. (See ARCHBISHOP OF GRANADA, p. 55.)

Corney (*Mrs.*), matron of the workhouse where Oliver Twist was born. She is a well-to-do widow, who marries Bumble, and reduces the pompous beadle to a hen-pecked husband.—*Dickens: Oliver Twist,* xxxvii. (1837).

Cornflower (*Henry*), a farmer, who "beneath a rough outside possessed a heart which would have done honour to a prince."

Mrs. Cornflower (by birth Emma Belton), the farmer's wife, abducted by sir Charles Courtly.—*Dibdin: The Farmer's Wife* (1780).

Cornhill Magazine (*The*), started in 1860, Thackeray being its editor.

Cornhill to Grand Cairo (*From*), by Thackeray (1845). The "journey was from Lisbon to Athens, Constantinople, and Jerusalem, in the "Peninsular and Oriental Company."

Cornio'le (4 *syl.*), the cognomen given to Giovanni Bernardi, the great cornelian engraver, in the time of Lorenzo di Medici. He was called "Giovanni delle Corniole" (1495-1555).

Corn-Law Rhymer (*The*), Ebenezer Elliot (1781-1849).

Cornu'bia, Cornwall. The rivers of Cornwall are more or less tinged with the metals which abound in those parts.

Then from the largest stream unto the lesser brook . . .
They curl their ivory fronts, . . . and breed such courage . . .
As drew down many a nymph [*river*] from the Cornubian shore,
That paint their goodly breasts [*water*] with sundry sorts of oar.
Drayton: Polyolbion, iv. (1612).

Cornu'bian Shore (*The*), Cornwall, famous for its tin-mines. Merchants of ancient Tyre and Sidon used to export from Cornwall its tin in large quantities.

. . . from the bleak Cornubian shore,
Dispense the mineral treasure, which of old
Sidonian pilots sought.
Akenside: Hymn to the Naiads.

Cornwall (*Barry*), an imperfect anagram of Bryan Waller Proctor, author of *English Songs* (1788–1874).

Corombona (*Vittoria*), the White Devil, the chief character in a drama by John Webster, entitled *The White Devil, or Vittoria Corombona* (1612).

Coro'nis, daughter of Phorōneus (3 *syl.*) king of Pho'cis, metamorphosed by Minerva into a crow.

Corporal (*The Little*). General Bonaparte was so called after the battle of Lodi (1796).

Corrector (*Alexander the*). (See ALEXANDER, p. 22.)

Corriv'reckin, an intermittent whirlpool in the Southern Hebridēs, so called from a Danish prince of that name, who perished there.

Corronge' (2 *syl.*), the sword of sir Otuel, a presumptuous Saracen, nephew of Farracute (3 *syl.*). Otuel was in the end converted to Christianity.

Corsair (*The*), a poem in three cantos (heroic couplets) by lord Byron (1814). The corsair was lord Conrad, afterwards called Lara. Hearing that the sultan Seyd [*Seed*] was about to attack the pirates, he assumed the disguise of a dervise and entered the palace, while his crew set fire to the sultan's fleet. Conrad was apprehended and cast into a dungeon, and being released by Gulnare (queen of the harem), he fled with her to the Pirates' Isle. Here he found that Medo'ra (his heart's darling) had died during his absence, so he left the island with Gulnare, returned to his native land, headed a rebellion, and was shot.

(This tale is based on the adventures of Lafitte, the notorious buccaneer. Lafitte was pardoned by general Jackson for services rendered to the States in 1815, during the attack of the British on New Orleans.)

Cor'sand, a magistrate at the examination of Dirk Hatteraick at Kipplestringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Corsican Brothers (*The*), a drama by Boucicault (1848), an adaptation of Dumas's novel. The name of the brothers is Dei Franchi.

Corsican General (*The*), Napoleon I., who was born in Corsica (1769–1821).

Cor'sina, wife of the corsair who found Fairstar and Chery in the boat as it drifted on the sea. Being made very rich by her foster-children, Corsina brought them up as princes.—*Comtesse D'Aulnoy: Fairy Tales* ("The Princess Fairstar," 1682).

Corte'jo, a cavalier servente, who as Byron says in *Beppo*—

Coach, servants, gondola, must go to call,
And carries fan and tippet, gloves and shawl.
Was it for this that no cortejo ere
I yet have chosen from the youth of Sev'ille?
Byron: Don Juan, i. 148 (1823).

Corti'na [*a cauldron*]. It stood on three feet. The tripod of the Pythoness was so called, because she sat in a kind of basin standing on three feet. When not in use, it was covered with a lid, and the basin then looked like a large metal ball.

Cor'via or **Cor'vina,** a valuable stone, which will cause the possessor to be both rich and honoured. It is obtained thus: Take the eggs from a crow's nest, and boil them hard, then replace them in the nest, and the mother will go in search of the stone, in order to revivify her eggs. —*Mirror of Stones.*

Corvi'no (*Signior*), a Venetian merchant, duped by Mosca into believing that he is Vol'pone's heir.—*Ben Jonson: Volpone, or the Fox* (1605).

Coryat's Crudities, a book of travels by Thomas Coryat, who called himself the "Odcombian Legstretcher." He was the son of the rector of Odcombe (1577–1617). (See CORIAT, p. 234.)

Coryc'ian Cave (*The*), on mount Parnassus, so called from the nymph Coryc'ia. Sometimes the Muses are called *Coryc'ides* (4 *syl.*).

The immortal Muse
To your calm habitations, to the cave
Corycian, or the Delphic mount will guide
His footsteps.
Akenside: Hymn to the Naiads

Corycian Nymphs (*The*), the Muses, so called from the cave of Corycĭa on Lycorēa, one of the two chief summits of mount Parnassus, in Greece.

Cor'ydon, a common name for a shepherd. It occurs in the *Idylls* of Theocritos; the *Eclogues* of Virgil; *The Cantata*, v., of Hughes, etc.

Cor'ydon, the shepherd who languished for the fair Pastorella (canto 9). Sir Calidore, the successful rival, treated him most courteously, and when he married the fair shepherdess, gave Corydon both flocks and herds to mitigate his disappointment (canto 11).—*Spenser: Faërie Queene*, vi. (1596).

Cor'ydon, the shoemaker, a citizen.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Coryphæus of German Literature (*The*), Göethe.

The Polish poet called upon . . . the great Coryphæus of German literature.—*W. R. Morfill: Notes and Queries*, April 27, 1878.

Coryphe'us (4 *syl.*), a model man or leader, from the Koruphaios or leader of the chorus in the Greek drama. Aristarchos is called *The Corypheus of Grammarians.*

I was in love with honour, and reflected with pleasure that I should pass for the Corypheus of all domestics.—*Lesage: Gil Blas*, iv. 7 (1724).

Cosme (*St.*), patron of surgeons, born in Arabia. He practised medicine in Cilicia with his brother St. Damien, and both suffered martyrdom under Dioletian in 303 or 310. Their fête day is December 27. In the twelfth century there was a medical society called *Saint Cosme.*

Cos'miel (3 *syl.*), the genius of the world. He gave to Theodidactus a boat of asbestos, in which he sailed to the sun and planets.—*Kircher: Ecstatic Journey to Heaven.*

Cosmos, the personification of "the world" as the enemy of man. Phineas Fletcher calls him "the first son to the Dragon red" (*the devil*). "Mistake," he says, "points all his darts;" or, as the Preacher says, "Vanity, vanity, all is vanity." Fully described in *The Purple Island*, viii. (1633). (Greek, *kosmos*, "the world.")

Cos'tard, a clown who apes the court wits of queen Elizabeth's time. He uses the word "honorificabilitudinitatibus," and some of his blunders are very ridiculous, as "ad dunghill, at the fingers' ends, as they say" (act v. 1).—*Shakespeare: Love's Labour's Lost* (1594).

Costigan (*Captain*), the father of Miss Fotheringay, in Thackeray's *Pendennis* (1850).

Costin (*Lord*), disguised as a beggar, in *The Beggar's Bush*, a drama by Fletcher (1622). Folio ed. 1647.

Cote Male-tailé (*Sir*), meaning the "knight with the villainous coat." The nickname given by sir Kay (the seneschal of king Arthur) to sir Brewnor le Noyre, a young knight who wore his father's coat with all its sword-cuts, to keep him in remembrance of the vengeance due to his father. His first achievement was to kill a lion that "had broken loose from a tower, and came hurling after the queen." He married a damsel called Maledisaunt (3 *syl.*), who loved him, but always chided him. After her marriage she was called Beauvinant.—*Sir T. Malory: History of Prince Arthur*, ii. 42–50 (1740).

Cotta, in Pope's *Moral Essays* (epistle ii.), is said to be intended for the duke of Newcastle, who died 1711.

Cotter's Saturday Night (*The*), a poem by Burns, Spenserian metre (1787).

Cotyt'to, goddess of the Edŏni of Thrace. Her orgies resembled those of the Thracian Cybelê (3 *syl.*).

Hail, goddess of nocturnal sport,
Dark-veiled Cotytto, to whom the secret flame
Of midnight torches burns!
Milton: Comus, 139, etc. (1634).

Cougar, the American tiger.

Nor foeman then, nor cougar's crouch I feared,
For I was strong as mountain cataract.
Campbell: Gertrude of Wyoming, iii. 14 (1809).

Coulin, a British giant pursued by Debon till he came to a chasm 132 feet across, which he leaped; but slipping on the opposite side, he fell backwards into the pit and was killed.

And eke that ample pit yet far renowned
For the great leap which Debon did compell
Coulin to make, being eight lugs of grownd,
Into the which retourning back he fell.
Spenser: Faërie Queene, ii. 10 (1590).

Councils (*Œcumenical*). Only six are recognized by the Church of England, viz.: (1) Nice, 325; (2) Constantinople, 381; (3) Ephesus, 431; (4) Chalce'don, 451; (5) Constantinople, 553; (6) ditto, 680.

Count not your Chickens before they are Hatched. Generally ascribed to Lafontaine, from his fable of the milk-maid Perrette. But the substance of this fable is very old. For example—

¶ In A.D. 550 Barzûyeh translated for the king of Persia a collection of Indian fables called the *Panka Tantra* ("five books"), and one of the stories is that of a Brahmin who collected rice by begging; but it occurred to him there might be a famine, in which case he could sell his rice for 100 rupees, and buy two goats. The goats would multiply, and he would then buy cows; the cows would calve, and he would buy a farm; with the savings of his farm he would buy a mansion; then marry some one with a rich dowry; there would be a son in due time, who should be named Somo Sala, whom he would dandle on his knees. If the child ran into danger he would cry to the mother, "Take up the baby! take up the baby!" In his excitement the castle-dreamer kicked over his packet of rice, and all his swans took wing. From this fable the Persians say of a castle-dreamer, "He is like the father of Somo Sala."

¶ Another version of the story is given in "The History of the Barber's Fifth Brother," whose name was Alnaschar (*q.v.*).—*Arabian Nights' Entertainments.*

¶ Rabelais has introduced a similar story, called "The Shoemaker and a Ha'poth of Milk," told by Echephron, in *Pantag'ruel.* (See ECHEPHRON.)

Count of Narbonne, a tragedy by Robert Jephson (1782). His father, count Raymond, having poisoned Alphonso, forged a will barring Godfrey's right, and naming Raymond as successor. Theodore fell in love with Adelaide, the count's daughter, but was reduced to this dilemma: if he married Adelaide, he could not challenge the count and obtain the possessions he had a right to as grandson of Alphonso; if, on the other hand, he obtained his rights and killed the count in combat, he could not expect that Adelaide would marry him. At the end the count killed Adelaide, and then himself. This drama is copied from *Walpole: Castle of Otranto.*

Count Robert of Paris, a novel by sir W. Scott, after the wreck of his fortune and repeated strokes of paralysis (1831). The critic can afford to be indulgent, and those who read this story must remember that the sun of the great wizard was hastening to its set. The time of the novel is the reign of Rufus.

Counties. "The clownish blazon of each county" (from Drayton's *Polyolbion*, xxiii., towards the close).

BEDFORDSHIRE: Malthorses.
BERKSHIRE: Let's toy, and toss the ball.
BERWICK (to the Ouse): Snaffle, spur, and spear.
BUCKINGHAMSHIRE:
Bread and beef,
Where if you beat the bush, 'tis odds you start a thief.
CAMBRIDGESHIRE: Hold nets, and let us win.
CHESHIRE: Chief of men.
CORNWALL: } We'll wrestle for a fall.
DEVONSHIRE: }
DERBYSHIRE: Wool and lead.
DORSETSHIRE: Dorsers.
ESSEX: Calves and stiles.
GLOUCESTERSHIRE: Weigh thy wood.
HANTS: Hampshire hogs.
HEREFORDSHIRE: Give me woof and warp.
HERTS:
The club and clouted shoon,
I'll rise betimes, and sleep again at noon.
HUNTINGDONSHIRE: With stilts we'll stalk through thick and thin.
KENT: Long tails and liberty.
LANCASHIRE: Witches *or* Fair maids.
LEICESTERSHIRE: Bean-bellies.
LINCOLNSHIRE: Bags and bagpipes.
MIDDLESEX:
Up to London let us go,
And when our market's done, let's have a pot or two.
NORFOLK: Many wiles.
NORTHANTS: Love below the girdle, but little else above.
NOTTINGHAMSHIRE: Ale and bread.
OXFORDSHIRE:
The scholars have been here,
And little though they paid, yet have they had good cheer.
RUTLANDSHIRE: Raddlemen.
SHROPSHIRE:
Shins be ever sharp;
Lay wood upon the fire, reach hither me the harp,
And whilst the black bowl walks, we merrily will carp.
SOMERSETSHIRE: Set the bandog on the bull.
STAFFORDSHIRE:
Stay, and I will beet [*sic*] the fire,
And nothing will I ask but goodwill for my hire.
SUFFOLK: Maids and milk.
SURREY: } Then let us lead home logs.
SUSSEX: }
WARWICKSHIRE: I'll bind the sturdy bear.
WILTSHIRE: Get home and pay for all.
WORCESTERSHIRE: And I will squirt the peas.
YORKSHIRE: I'se Yorkshire *and* Stingo.

Country (*Father of his*). Cicero was so called by the Roman senate (B.C. 106–43). Julius Cæsar was so called after quelling the insurrection in Spain (B.C. 100–43). Augustus Cæsar was called *Pater atque Princeps* (B.C. 63, 31–14). Cosmo de Med'ici (1389–1464), G. Washington, defender and paternal counsellor of the American States (1732–1799). Andrea Dorĕa is so called on the base of his statue in Gen'oa (1468–1560). Andronicus Palæol'ogus II. assumed the title (1260–1332). (See 1 *Chron.* iv. 14.)

Country Girl (*The*), a comedy by Garrick, altered from Wycherly. The "country girl" is Peggy Thrift, the orphan daughter of sir Thomas Thrift,

and ward of Moody, who brings her up in the country in perfect seclusion. When Moody is 50 and Peggy is 19, he wants to marry her, but she outwits him and marries Belville, a young man of suitable age and position.

Country Parson (*A*), the name under which Dr. Boyd (minister of St. Andrew's, Scotland) wrote several books.

Country Pastor (*A*). So archbishop Whately signed his *Lectures on Scripture Revelations* (1825).

Country Wife (*The*), a comedy by William Wycherly (1675).

Pope was proud to receive notice from the author of *The Country Wife*.—*R. Chambers: English Literature*, i. 393.

Coupee, the dancing-master, who says "if it were not for dancing-masters, men might as well walk on their heads as heels." He courts Lucy by promising to teach her dancing.—*Fielding: The Virgin Unmasked.*

Courland Weather, wintry weather with pitiless snow-storms. So called from the Russian province of that name.

Course of Time (*The*), an epic poem in blank verse (six books) by Pollok (1827).

Course of True Love never did run Smooth (*The*), a tale by C. Reade (1857).

(T. B. Aldrich wrote a story in verse with the same title in 1858. It recounts the ups and downs of two lovers, whom the caliph tried to keep apart.)

Court Holy Water, flummery; the meaningless compliments of politesse, called in French *Eau benite de cour.*

To flatter, to claw, to give one court holie-water.—*Florio: Italian Dictionary*, art. "Mantellizare."

Cour'tain, one of the swords of Ogier the Dane, made by Munifican. His other sword was Sauvagine.

But Ogier gazed upon it [*the sea*] doubtfully
One moment, and then, sheathing Courtain, said,
"What tales are these!"
Morris: The Earthly Paradise ("August").

Courtall, a fop and consummate libertine, for ever boasting of his love-conquests over ladies of the *haut monde.* He tries to corrupt lady Frances Touchwood, but is foiled by Saville.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Courtenay (*Peregrine*), the pseudonym of Praed (1802-1839).

Courtly (*Sir Charles*), a young libertine, who abducted the beautiful wife of farmer Cornflower.—*Dibdin: The Farmer's Wife* (1780).

Courtship of Miles Standish (*The*), a poem in English hexameters by Longfellow (1858).

Cousin Michel or MICHAEL, the nickname of a German, as John Bull is of an Englishman, Brother Jonathan of an American, Colin Tampon a Swiss, John Chinaman a Chinese, etc.

Cousins (*The*), a novel by Mrs. Trollope (1847).

Couvade' (*2 syl.*), a man who takes the place of his wife when she is in child-bed. In these cases the man lies a-bed, and the woman does the household duties. The people called "Gold Tooth," in the confines of Burmah, are *couvades.* M. Francisque Michel tells us the custom still exists in Biscay; and colonel Yule assures us that it is common in Yunnan and among the Miris in Upper Assam. Mr. Tylor has observed the same custom among the Caribs of the West Indies, the Abipones of Central South America, the aborigines of California, in Guiana, in West Africa, and in the Indian Archipelago. Diodōrus speaks of it as existing at one time in Corsica; Strabo says the custom prevailed in the north of Spain; and Apollonius Rhodius that the Tabarenes on the Euxine Sea observed the same—

In the Tabarenian land,
When some good woman bears her lord a babe,
'Tis *he* is swathed, and groaning put to bed;
While she arising tends his bath and serves
Nice possets for her husband in the straw.
Apollonius Rhodius: Argonautic Exp.

Coventry, a corruption of *Cune-tre* ("the town on the Cune").

Cune, whence Coventry her name doth take.
Drayton: Polyolbion, xiii. (1613).

Coventry Mysteries, certain miracle-plays acted at Coventry till 1591. They were published in 1841 for the Shakespeare Society, under the care of J. O. Halliwell. (See CHESTER MYSTERIES, p. 200.)

Cov'erley (*Sir Roger de*), a member of an hypothetical club, noted for his modesty, generosity, hospitality, and eccentric whims; most courteous to his neighbours, most affectionate to his family, most amiable to his domestics. Sir Roger, who figures in thirty papers of the *Spectator*, is the very beau-ideal of an amiable country gentleman of queen Anne's time.

What would Sir Roger de Coverley be without his follies and his charming little brain-cracks? If the good

knight did not call out to the people sleeping in church and say "Amen" with such delightful pomposity; if he did not mistake Mde. Doll Tearsheet for a lady of quality in Temple Garden; if he were wiser than he is, . . . of what worth were he to us? We love him for his vanities as much as for his virtues.—*Thackeray.*

Covert-baron, a wife, so called because she is under the covert or protection of her baron or lord.

Cow and Calf, Lewesdon Hill and Pillesdon Pen, in Dorsetshire.

Cowards and BULLIES. In Shakespeare we have Parollês and Pistol; in Ben Jonson, Bob'adil; in Beaumont and Fletcher, Bessus and Mons. Lapet, the very prince of cowards; in the French drama, Le Capitan, Metamore, and Scaramouch. (See also BASILISCO, CAPTAIN NOLL BLUFF, BOROUGHCLIFF, CAPTAIN BRAZEN, SIR PETRONEL FLASH, SACRIPANT, VINCENT DE LA ROSE, etc.)

Cowper, called "Author of *The Task*," from his principal poem (1731–1800).

Cowper's Grave, a poem by R. Browning (1812–1889).

Cowper-Temple Clause, the clause (xiv.) in the Elementary Education Act of 1870, which runs thus: "*No religious catechism or religious formulary which is distinctive of any particular denomination shall be taught in* [*board schools*]."

Cox's Diary, a comic story by Thackeray.

Coxcomb, an empty-headed, conceited fop, like an ancient jester, who wore on the top of his cap a piece of red cloth resembling a cock's comb.

The Prince of Coxcombs, Charles Joseph prince de Ligne (1535–1614).

Richard II. of England (1366, 1377–1400).

Henri III. of France, *Le Mignon* (1551, 1574–1589).

Coxe (*Captain*), one of the masques at Kenilworth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Crabshaw (*Timothy*), the servant of sir Launcelot Greaves's squire.—*Smollett: Adventures of Sir Launcelot Greaves* (1760).

Crab'tree, in Smollett's novel called *The Adventures of Peregrine Pickle* (1751).

Crab'tree, uncle of sir Benjamin Backbite, in Sheridan's comedy, *The School for Scandal* (1777).

Crab'tree, a gardener at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Craca, one of the Shetland Isles.—*Ossian: Fingal.*

Crack'enthorp (*Father*), a publican. *Dolly Crackenthorp,* daughter of the publican.—*Sir W. Scott: Redgauntlet* (time, George III.).

Crackit (*Flash Toby*), one of the villains in the attempted burglary in which Bill Sikes and his associates were concerned.—*C. Dickens: Oliver Twist* (1837).

Cra'dlemont, king of Wales, subdued by Arthur, fighting for Leod'ogran king of Cam'eliard (3 *syl.*).—*Tennyson. Coming of Arthur.*

Cradock (*Sir*), the only knight who could carve the boar's head which no cuckold could cut; or drink from a bowl which no cuckold could quaff without spilling the liquor. His lady was the only one in king Arthur's court who could wear the mantle of chastity brought thither by a boy during Christmas-tide.—*Percy: Reliques, etc.,* III. iii. 18.

Craigdal'lie (*Adam*), the senior baillie of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Craig'engelt (*Captain*), an adventurer and companion of Bucklaw.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Cramp (*Corporal*), under captain Thornton.—*Sir W. Scott: Rob Roy* (time, George I.).

Crampart (*King*), the king who made a wooden horse which would go 100 miles an hour.—*Alkmaar: Reynard the Fox* (1498).

Cran'bourne (*Sir Jasper*), a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Crane (*Dame Alison*), mistress of the Crane inn, at Marlborough.

Gaffer Crane, the dame's husband.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Crane (*Ichabod*), a credulous Yankee schoolmaster. He is described as "tall, exceedingly lank, and narrow-shouldered; his arms, legs, and neck unusually long; his hands dangle a mile out of his sleeves; his feet might serve for shovels; and his whole frame is very loosely hung together."—*W. Irving: Sketch-Book.*

The head of Ichabod Crane was small and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew.—*Irving: Sketch-Book* ("Legend of Sleepy Hollow").

Cranes (1 *syl.*). Milton, referring to the wars of the pygmies and the cranes, calls the former

> That small infantry
> Warred on by cranes.
> *Paradise Lost*, i. 575 (1665).

Cranion, queen Mab's charioteer.

> Four nimble gnats the horses were,
> Their harnesses of gossamere,
> Fly Cranion, her charioteer.
> *Drayton: Nymphidia* (1563–1631).

Crank (*Dame*), the papist laundress at Marlborough.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Cranmer, Latimer, and Ridley. The following bill for their burning is in the British Museum:—

For 3 loads wood faggots, 12*s.*; item, one load furze faggots, 3*s.* 4*d.*; item, for carriage, 2*s.* 6*d.*; item, a post, 2*s.* 4*d.*; item, 2 chains, 3*s.* 4*d.*; item, 2 tables, 6*d.*; item, labourers, 2*s.* 8*d.*; total, £1 6*s.* 8*d.*

Cra'paud (*Johnnie*), a Frenchman, as John Bull is an Englishman, Cousin Michael a German, Colin Tampon a Swiss, Brother Jonathan a North American, etc. Called Crapaud from the device of the ancient kings of France, "three toads erect, saltant." Nostradāmus, in the sixteenth century, called the French *crapauds* in the well-known line—

Les anciens crapauds prendront Sara.

("Sara" is Aras backwards, a city taken from the Spaniards under Louis XIV.).

Cratchit (*Bob* or *Robert*), clerk of Ebenezer Scrooge, stock-broker. Though Bob Cratchit has to maintain nine persons on 15*s.* a week, he has a happier home and spends a merrier Christmas than his master, with all his wealth and selfishness.

Tiny Tim Cratchit, the little lame son of Bob Cratchit, the Benjamin of the family, the most helpless and most beloved of all. Tim does not die, but Ebenezer Scrooge, after his change of character, makes him his special care.—*C. Dickens: A Christmas Carol* (in five staves, 1843).

Craw'ford (*Lindsay earl of*), the young earl-marshal of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Craw'ford (*Lord*), captain of the Scottish guard at Plessis lès Tours, in the pay of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Crawley (*Sir Pitt*), of Great Gaunt Street, and of Queen's Crawley, Hants. A sharp, miserly, litigious, vulgar, ignorant baronet, very rich, desperately mean, "a philosopher with a taste for low life," and intoxicated every night. Becky Sharp was engaged by him to teach his two daughters. On the death of his second wife, sir Pitt asked her to become lady Crawley, but Becky had already married his son, captain Rawdon Crawley. This "aristocrat" spoke of "brass fardens," and was unable to spell the simplest words, as the following specimen will show:—"Sir Pitt Crawley begs Miss Sharp and baggidge may be hear on Tuseday, as I leaf . . . to-morrow erly." "The whole baronetage, peerage, and commonage of England did not contain a more cunning, mean, foolish, disreputable old rogue than sir Pitt Crawley." He died at the age of fourscore, "lamented and beloved, regretted and honoured," if we can believe his monumental tablet.

Lady Crawley. Sir Pitt's first wife was "a confounded, quarrelsome, high-bred jade." So he chose for his second wife the daughter of Mr. Dawson, ironmonger, of Mudbury, who gave up her sweetheart, Peter Butt, for the gilded vanity of Crawleyism. This ironmonger's daughter had "pink cheeks and a white skin, but no distinctive character, no opinions, no occupation, no amusements, no vigour of mind, no temper; she was a mere female machine." Being a "blonde, she wore draggled sea-green or slatternly sky-blue dresses," went about slip-shod and in curl-papers all day till dinner-time. She died and left sir Pitt for the second time a widower, "to-morrow to fresh woods and pastures new."

Mr. Pitt Crawley, eldest son of sir Pitt, and at the death of his father inheritor of the title and estates. Mr. Pitt was a most proper gentleman. He would rather starve than dine without a dress-coat and white neckcloth. The whole house bowed down to him; even sir Pitt himself threw off his muddy gaiters in his son's presence. Mr. Pitt always addressed his mother-in-law with "most powerful respect," and strongly impressed her with his high aristocratic breeding. At Eton he was called "Miss Crawley." His religious opinions were offensively aggressive and of the "evangelical type." He even built a meeting-house close by his

uncle's church. Mr. Pitt Crawley came into the large fortune of his aunt, Miss Crawley, married lady Jane Sheepshanks, daughter of the countess of Southdown, became an M.P., grew money-loving and mean, but less and less "evangelical" as he grew great and wealthy.

Captain Rawdon Crawley, younger brother of Mr. Pitt Crawley. He was in the Dragoon Guards, a "blood about town," and an adept in boxing, rat-hunting, the fives-court, and four-in-hand driving. He was a young dandy, six feet high, with a great voice, but few brains. He could swear a great deal, but could not spell. He ordered about the servants, who nevertheless adored him; was generous, but did not pay his tradesmen; a Lothario, free and easy. His style of talk was, "Aw, aw; Jave-aw; Gad-aw; it's a confounded fine segaw-aw—confounded as I ever smoked. Gad-aw." This military exquisite was the adopted heir of Miss Crawley; but as he chose to marry Becky Sharp, was set aside for his brother Pitt. For a time Becky enabled him to live in splendour "upon nothing a year." But a great scandal got wind of gross improprieties between lord Steyne and Becky; so that Rawdon separated from his wife, and was given the governorship of Coventry Isle by lord Steyne. "His excellency colonel Rawdon Crawley died in his island of yellow fever, most deeply beloved and deplored," and his son Rawdon inherited his uncle's title and the family estates.

The Rev. Bute Crawley, brother of sir Pitt. He was a "tall, stately, jolly, shovel-hatted rector." "He pulled stroke-oar in the Christ Church boat, and had thrashed the best bruisers of the *town*. The Rev. Bute loved boxing-matches, races, hunting, coursing, balls, elections, regattas, and good dinners; had a fine singing voice, and was very popular." His wife wrote his sermons for him.

Mrs. Bute Crawley, the rector's wife, was a smart little lady, domestic, politic, but apt to overdo her "policy." She gave her husband full liberty to do as he liked, was prudent and thrifty.—*Thackeray: Vanity Fair* (1848).

Cray'on (*Le Sieur de*), one of the officers of Charles "the Bold," duke of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Cray'on (*Geoffrey*), *Esq.*, a pseudonym of Washington Irving, author of *The Sketch-Book* (1820).

Crea'kle, a hard, vulgar schoolmaster, to whose charge David Copperfield was entrusted, and where he first made the acquaintance of Steerforth.

> The circumstance about him which impressed me most was that he had no voice, but spoke in a whisper.
> —*Dickens: David Copperfield*, vi. (1849).

Creation, a poem by Richard Blackmore, M.D. (1711). Dr. Johnson thought well of it. An oratorio by Haydn (1798); *La Première Semaine*, by Du Bartas (about 1570); a French epic, translated into English verse by Joshua Sylvester, in 1605. Milton, in his *Paradise Lost*, was under obligation to Du Bartas.

Credat Judæus Apella, non ego (Horace, 1 *Satires*, v. 100). Of "Apella" nothing whatever is known. In general the name is omitted, and the word "Judæus" stands for any Jew. "A disbelieving Jew would give credit to the statement sooner than I should."

Creed (*An Exposition of the*) by Pearson (1659). When I was at College, "Pearson on the Creed" and Paley's "Evidences" were standard books.

Cre'kenpit, a fictitious river near Husterloe, according to the hypothetical geography of Master Reynard, who calls on the hare to attest the fact.—*Reynard the Fox* (1498).

Crescent City, New Orleans [*Or-leens*], in Louisiana, U.S.

Cres'sida, in Chaucer **Cresseide** (2 *syl.*), a beautiful, sparkling, and accomplished woman, who has become a by-word for infidelity. She was the daughter of Calchas, a Trojan priest, who took part with the Greeks. Cressida is not a character of classic story, but a mediæval creation. Pope says her story was the invention of Lollius the Lombard, historiographer of Urbino, in Italy. Cressida betroths herself to Troïlus, a son of Priam, and vows eternal fidelity. Troïlus gives the maiden a *sleeve*, and she gives her Adonis a *glove*, as love-knots. Soon after this betrothal an exchange of prisoners is made, when Cressida falls to the lot of Diomed, to whom she very soon yields her love, and even gives him the very sleeve which Troïlus had given her as a love-token.

*** In Shakespeare's *Troilus and Cressida*, she is a mere giddy jilt, who might be wooed and won by any one.

> As false
> As air, as water, wind, or sandy earth . . .
> Yea, let [*men*] say to stick the heart of falsehood,
> "As false as Cressid."
> *Shakespeare: Troilus and Cressida*, act iii. sc. 2 (1602).

Cresswell (*Madame*), a woman of infamous character, who bequeathed £10 for a funeral sermon, in which nothing ill should be said of her. The duke of Buckingham wrote the sermon, which was as follows:—"All I shall say of her is this: she was born *well*, she married *well*, lived *well*, and died *well*; for she was born at Shad-well, married Cresswell, lived at Clerken-well, and died in Bride-well."—*Sir W. Scott: Peveril of the Peak*, chap. xliv.

Crete (*Hound of*), a blood-hound.—See *Midsummer Night's Dream*, act iii. sc. 2.

> Coupe le gorge, that's the word; I thee defy again,
> O hound of Crete!
> *Shakespeare: Henry V.* act ii. sc. 1 (1599).

The Infamy of Crete, the Minotaur.

> [*There*] lay stretched
> The infamy of Crete, detested brood
> Of the feigned heifer.
> *Dante: Hell*, xii. (1300, Cary's translation).

Crèvecour (2 *syl.*). The count Philip de Crèvecour is the envoy sent by Charles "the Bold," duke of Burgundy, with a defiance to Louis XI. king of France.

The countess of Crèvecour, wife of the count.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Crib (*Tom*), Thomas Moore, author of *Tom Crib's Memorial to Congress*, in verse (1819).

Crichton (*The Admirable*), James Crichton, a Scotchman (1560–1583). He was killed at Mantua in a duel with his pupil, Vincenzo di Gonzao, at the age of twenty-three.

The Irish Crichton, John Henderson (1757–1788).

Cricket on the Hearth (*The*), a Christmas fairy tale, by Dickens (1845). (See PEERYBINGLE.)

Crillon. The following story is told of this brave but simple-minded officer. Henri IV., after the battle of Arques, wrote to him thus—

> Prends-toi, brave Crillon, nous avons vaincu à Arques, et tu n'y étais pas.

The first and last part of this letter have become proverbial in France.

When Crillon heard the story of the Crucifixion read at church, he grew so excited that he cried out in an audible voice, *Où étais tu, Crillon?* ("What were you about, Crillon, to permit of such atrocity?")

¶ When Clovis was told of the Crucifixion, he exclaimed, "Had I and my Franks been by, we would have avenged the wrong, I warrant."

Crime—Blunder. Talleyrand said of the execution of the duc d'Enghien by Napoleon I., that it was "not merely a crime, it was a blunder." The words have been attributed to Fouché also.

Crimo'ra and Connal. Crimora, daughter of Rinval, was in love with Connal of the race of Fingal, who was defied by Dargo. He begs his "sweeting" to lend him her father's shield; but she says it is ill-fated, for her father fell by the spear of Gormar. Connal went against his foe, and Crimora, disguised in armour, went also, but unknown to him. She saw her lover in fight with Dargo, and discharged an arrow at the foe, but it missed its aim and shot Connal. She ran in agony to his succour. It was too late. He died, Crimora died also, and both were buried in one grave. — *Ossian: Carric-Thura.*

Crim-Tartary, now called the Crime'a.

Cringle's Log (*Tom*), a sea story by Michael Scott (1789–1835).

Crispin (*St.*). Crispinos and Crispiănus were two brothers, born at Rome, from which place they travelled to Soissons, in France (about A.D. 303), to propagate the gospel. They worked as shoemakers, that they might not be chargeable to any one. The governor of the town ordered them to be beheaded the very year of their arrival; and they were made the tutelary saints of the "gentle craft." St. Crispin's Day is October 25.

> This day is called the feast of Crispian . . .
> And Crispin Crispian shall ne'er go by,
> From this day to the ending of the world,
> But we in it shall be remembered.
> *Shakespeare: Henry V.* act iv. sc. 3 (1599).

Crispi'nus, in Ben Jonson's play of *The Poetaster*, is meant for Maston, the dramatist (1661).

Critic (*A Bossu*), one who criticises the "getting up" of a book more than its literary worth; a captious, carping critic. Réne le Bossu was a French critic (1631–1680).

> The epic poem your lordship bade me look at, upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's, 'tis out, my lord, in every one of its dimensions. A admirable connoisseur!—*Satyrs.*

(The scale referred to was that of Bossut the mathematician.) (v. CRITICS, p. 208.)

Critic (*The*), by R. B. Sheridan, suggested by *The Rehearsal* (1779).

(*The Rehearsal* is by the duke of Buckingham, 1671.)

Criticism (*An Essay on*), by Pope (1709). It contains 724 lines in heroic couplets. It is full of household lines and phrases.

∴ Lord Kames published, in 1762, a book called *The Elements of Criticism.*

Critics (*The Prince of*), Aristarchos of Byzantium, who compiled, in the second century B.C., the rhapsodies of Homer.

N.B.—Ritson was both an insolent and a malignant critic. (See RITSONISM.)

Croaker, guardian to Miss Richland. Never so happy as when he imagines himself a martyr. He loves a funeral better than a festival, and delights to think that the world is going to rack and ruin. His favourite phrase is "May be not."

A poor, fretful soul, that has a new distress for every hour of the four and twenty.—Act I. 2.

Mrs. Croaker, the very reverse of her grumbling, atrabilious husband. She is mirthful, light-hearted, and cheerful as a lark.

The very reverse of each other. She all laugh and no joke, he always complaining and never sorrowful.—Act I. 2.

Leontine Croaker, son of Mr. Croaker. Being sent to Paris to fetch his sister, he falls in love with Olivia Woodville, whom he brings home instead, introduces her to Croaker as his daughter, and ultimately marries her. — *Goldsmith: The Good-natured Man* (1768).

Crocodile (*King*). The people of Isna, in Upper Egypt, affirm that there is a king crocodile as there is a queen bee. The king crocodile has ears but no tail, and has no power of doing harm. Southey says that though the king crocodile has no tail, he has teeth to devour his people with.—*Browne: Travels.*

Crocodile (*Lady Kitty*), meant for the duchess of Kingston.—*Foote: A Trip to Calais* (1777).

Crocodile's Tears, deceitful show of grief; hypocritical sorrow.

It is written that the crocodile will weep over a man's head when he hath devoured the body, and then he will eat up the head too. Wherefore in Latin there is a proverb: *Crocodili lachrymæ* ("crocodile's tears"), to signify such tears as are fained and spent only with intent to deceive or doe harm.—*Bullokar: English Expositor* (1616).

Cæsar will weep, the crocodile will weep.
Dryden: All for Love (1682).

Cro'cus, a young man enamoured of the nymph Smilax, who did not return his love. The gods changed him into the crocus flower, to signify *unrequited love.*

Crœsus, king of Lydia, deceived by an oracle, was conquered by Cyrus king of Persia. Cyrus commanded a huge funeral pile to be erected, upon which Crœsus and fourteen Lydian youths were to be chained and burnt alive. When on the pyre, the discrowned king called on the name of Solon, and Cyrus asked why he did so. "Because he told me to call no one happy till death." Cyrus, struck with the remark, ordered the fire of the pile to be put out, but this could not be done. Crœsus then called on Apollo, who sent a shower which extinguished the flames, and he and his Lydians came from the pile unharmed.

¶ The resemblance of this legend to the Bible account of the Jewish youths condemned by Nebuchadnezzar to be cast into the fiery furnace, from which they came forth uninjured, will recur to the reader.—*Daniel* iii.

Crœsus's Dream. Crœsus dreamt that his son Atys would be slain by an iron instrument, and used every precaution to prevent it, but to no purpose; for one day Atys went to chase the wild boar, and Adrastus, his friend, threw a dart at the boar to rescue Atys from danger; the dart, however, struck the prince and killed him. The tale is told by William Morris, in his *Earthly Paradise* ("July").

Croftangry (*Mr. Chrystal*), a gentleman fallen to decay, cousin of Mrs. Martha Bethune Baliol, to whom, at death, he left the MS. of two novels, one *The Highland Widow*, and the other *The Fair Maid of Perth*, called the *First* and *Second Series* of the "Chronicles of Canongate" (*q.v.*). The history of Mr. Chrystal Croftangry is given in the introductory chapters of *The Highland Widow*, and continued in the introduction of *The Fair Maid of Perth.*

(Lockhart tells us that Mr. Croftangry is meant for sir Walter Scott's father, and that "the fretful patient at the death-bed" is a living picture.)

Crofts (*Master*), the person killed in a duel by sir Geoffrey Hudson, the famous dwarf.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Croker's Mare. In the proverb *As coy as Croker's mare.* This means "as chary as a mare that carries crockery."

She was to them as coy as a croker's mare.
Heywood: Dialogue, II. 1 (1546).

Crokers. Potatoes are so called, because they were first planted in C'oker's field, at Youghal, in Ireland.—*Planché: Recollections*, etc., ii. 119.

Croma, Ulster, in Ireland.—*Ossian.*

Cromla, a hill in the neighbourhood of the castle Tura, in Ulster.—*Ossian: Fingal.*

Crommal, a mountain in Ulster; the Lubar flows between Crommal and Cromleach.—*Ossian.*

Crom'well (*Oliver*), introduced by sir W. Scott in *Woodstock.*

Cromwell's daughter Elizabeth, who married John Claypole. Seeing her father greatly agitated by a portrait of Charles I., she gently and lovingly led him away out of the room.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Cromwell is called by the preacher Burroughs "the archangel who did battle with the devil."

Cromwell's Likeness. That by Lely is the most celebrated.

Cromwell's Lucky Day. The 3rd September was considered by Oliver Cromwell to be his red-letter day. On 3rd September, 1650, he won the battle of Dunbar; on 3rd September, 1651, he won the battle of Worcester; and on 3rd September, 1658, he died. It was not, however, true that he was born on 3rd September, as many affirm, for his birthday was 25th April, 1599.

Cromwell's Dead Body Insulted. Cromwell's dead body was, by the sanction if not by the express order of Charles II., taken from its grave, exposed on a gibbet, and finally buried under the gallows.

¶ Similarly, the tomb of Am'asis king of Egypt was broken open by Camby'ses; the body was then scourged and insulted in various ways, and finally burnt, which was abhorrent to the Egyptians, who used every possible method to preserve dead bodies in their integrity.

¶ The dead body of admiral Coligny [*Co.leen.ye*] was similarly insulted by Charles IX., Catherine de Medicis, and all the court of France, who spattered blood and dirt on the half-burnt blackened mass. The king had the bad taste to say over it—

> Fragrance sweeter than a rose
> Rises from our slaughtered foes.

It will be remembered that Coligny was the guest of Charles, his only crime being that he was a huguenot.

Crona ["*murmuring*"], a small stream running into the Carron.—*Ossian.*

Cro'nian Sea (*The*), the Arctic Ocean. Pliny (in his *Nat. Hist.* iv. 16) says, "A Thulê unius diei navigatione mare concretum a nonnullis *cronium* appellatur."

> As when two polar winds blowing adverse
> Upon the Cronian sea.
> *Milton: Paradise Lost*, x. 290 (1665).

Crook-fingered Jack, one of Macheath's gang of thieves. In eighteen months' service he brought to the general stock four fine gold watches and seven silver ones, sixteen snuff-boxes (five of which were gold), six dozen handkerchiefs, four silver-hilted swords, six shirts, three periwigs, and a "piece" of broadcloth. Pea'chum calls him "a mighty clean-handed fellow," and adds—

> "Considering these are only the fruits of his leisure hours, I don't know a prettier fellow, for no man alive hath a more engaging presence of mind upon the road."
> —*Gay: The Beggar's Opera*, i. 1 (1727).

Crop (*George*), an honest, hearty farmer, who has married a second wife, named Dorothy, between whom there are endless quarrels. Two especially are noteworthy. Crop tells his wife he hopes that better times are coming, and when the law-suit is over "we will have roast pork for dinner every Sunday." The wife replies, "It shall be lamb." "But I say it shall be pork." "I hate pork, I'll have lamb." "Pork, I tell you." "I say lamb." "It shan't be lamb, I will have pork." The other quarrel arises from Crop's having left the door open, which he civilly asks his wife to shut. She refuses, he commands; she turns obstinate, he turns angry; at length they agree that the person who first speaks shall shut the door. Dorothy speaks first, and Crop gains the victory.—*P. Hoare: No Song no Supper* (1790).

Cropland (*Sir Charles*), an extravagant, heartless libertine and man of fashion, who hates the country except for hunting, and looks on his estates and tenants only as the means of supplying money for his personal indulgence. Knowing that Emily Worthington was the daughter of a "poor gentleman," he offers her "a house in town, the run of his estate in the country, a chariot, two footmen, and £600 a year;" but the lieutenant's daughter rejects with scorn such "splendid infamy." At the end sir Charles is made to see his own baseness, and offers the most ample apologies to all whom he has offended.—*G. Colman: The Poor Gentleman* (1802).

Croquemitaine [*Croak.mit.tain*], the bogie raised by fear. Somewhere near Saragossa was a terrible castle called Fear Fortress, which appeared quite impregnable; but as the bold approached it, the difficulties of access gradually gave way, and even the fortress itself vanished into thin air.

Croquemitaine is a romance in three parts: the first part is a tournament between the knights of Marsillus, a Moorish king, and the paladins of Charlemagne; the second part is the siege of Saragossa by Charlemagne; and the third part is the allegory of Fear Fortress. Mitaine is the godchild of Charlemagne, who goes in search of Fear Fortress.

Croquis (*Alfred*), Daniel Maclise, R.A. This pseudonym was attached to a series of character-portraits in *Frazer's Magazine* between the years 1830 and 1838. Maclise was born 1811, and died 1870.

Crosbie (*William*), provost of Dumfries, a friend of Mr. Fairford the lawyer.

Mrs. Crosbie, wife of the provost, and a cousin of Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Crosbite (*2 syl.*), a barrister.—*Sir W. Scott: Redgauntlet* (time, George III.).

Cross. (1) A favourite legend used to be that the Cross was made of three different trees, and that these trees sprang from three seeds taken from the "Tree of Life" and planted in Adam's mouth at death. They were given to Adam's son Seth by the angel who guarded paradise, and the angel told Seth that when these seeds became trees, Adam would be free from the power of death.

(This is rather an allegory than a legend. For other Christian traditions, see *Dictionary of Phrase and Fable*, p. 250.)

(2) Another tradition is that the Cross was made of four different woods, because Jesus was crucified for all the four quarters of the world.

Ligna crucis palma, cedrus, cupressus, oliva.

(This also is more allegorical than historic.)

(3) It is said by some that it was made of aspen wood, which has never since ceased trembling.

Ah! tremble, tremble, aspen tree,
We need not ask thee why thou shakest,
For if, as holy legend saith,
On thee the Saviour bled to death,
No wonder, aspen, that thou quakest!
And, till in judgment all assemble,
Thy leaves accursed shall shake and tremble.
E. C. B.

(4) Another tradition is that the Cross was made of mistletoe wood, which before then grew an independent tree, and was then accursed into a parasite. On the top of its berry are five specks to perpetuate the memorial of the five wounds of Jesus.

(See ELDER TREE for other legends.)

Cross-legged Host (*Dining with our*), going without dinner. Lawyers at one time gave interviews to their clients in the Round Church, famous for its effigies of knights lying cross-legged.

Or walk the Round [*Church*] with knights o' the posts,
About the cross-legged knights, their hosts.
S. Butler: Hudibras, iii. 3 (1678).

Cross Purposes, a farce by O'Brien. (See BEVIL, p. 118.)

Cross Questions and Crooked Answers. An Irish recruit about to be inspected by Frederick the Great, was told he would be asked these questions: (1) How old are you? (2) How long have you been in the service? (3) Are you content with your pay and rations? So he prepared his answers accordingly. But it so happened that the king began with the second question: "How long have you been in the service?" Paddy glibly replied, "Twenty years." "Why," said the king, "how old are you?" "Six months." "Six months!" rejoined the king; "surely either you or I must be mad!" "Yes, both, your majesty."

¶ Some Highlanders, coming to England for employ, conceived they would be asked (1) Who are you? (2) Why do you come here? and that the questioner might then say, "No, I don't want your service." Scarcely had they crossed the border than they came to the body of a man who had been murdered. They stopped to look at it, when a constable came up and said, "Who did this?" "We three Highlanders," was the prepared answer. "Why did you do it?" said the constable. "For the money and the silver," was the answer they had prepared. "You scoundrels!" said the constable, "I shall hang you for this." "If you don't, another will," said the men, and were preparing to go away, when they were marched off to jail.

¶ Another story of the same kind is told of three Sclavonians who went to Hungary, and "were taught the language in three days." Their *répertoire* was, however, limited to "We, three," "Cheese," and "That's the truth." Coming to a dead body lying on the road, the forest-

keeper asked them, "Who has murdered the man?" "We three," was the ready answer. "What for?" was the next question, and "Cheese" was the reply. "Then," said the keeper, "you will all be hanged;" "That's the truth," responded the strangers, and were about to be handcuffed when the supposed dead man jumped up with a "Ho, ho, ho!" overjoyed at his practical joke.

Cross'myloof, a lawyer.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Crothar, "lord of Atha," in Connaught (then called Alnec'ma). He was the first and most powerful chief of the Fir-bolg ("bowmen") or Belgæ from Britain who colonized the *southern* parts of Ireland. Crothar carried off Conla'ma, daughter of Cathmin a chief of the Cael or Caledonians who had colonized the *northern* parts of Ireland and held their court in Ulster. As Conlama was betrothed to Turloch a Cael, he made an irruption into Connaught, slew Cormul, but was himself slain by Crothar, Cormul's brother. The feud now became general, "Blood poured on blood, and Erin's clouds were hung with ghosts." The Cael being reduced to the last extremity, Trathel (the grandfather of Fingal) sent Conar (son of Trenmor) to their relief. Conar, on his arrival in Ulster, was chosen king, and the Fir-bolg being subdued, he called himself "the king of Ireland."—*Ossian: Temora,* ii.

Crothar, vassal king of Croma (in Ireland), held under Artho over-lord of all Ireland. Crothar, being blind with age, was attacked by Rothmar chief of Tromlo, who resolved to annex Croma to his own dominion. Crothar sent to Fingal for aid, and Fingal sent his son Ossian with an army; but before he could arrive Fovar-Gormo, a son of Crothar, attacked the invader, but was defeated and slain. When Ossian reached Ulster, he attacked the victorious Rothmar, and both routed the army and slew the chief. —*Ossian: Croma.*

Croto'na's Sage, Pythagoras, so called because his first and chief school of philosophy was established at Crotōna (fl. B.C. 540).

Crouch'mas, from the invention of the Cross to St. Helen's Day, *i.e.* from May 3 to August 18. Halliwell, in his *Archaic Dictionary,* says it means "Christmas," but this is wholly impossible, as Tusser, in his "May Remembrances," says, "From bull cow fast, til Crouchminas be past, *i.e.* St. Helen's Day." The word means "Cross-mas."

Crow. *As the crow flies,* that is, straight from the point of starting to the point to be reached, without being turned from the path by houses, rivers, hills, or other obstacles, which do not divert the crow from its flight. The Americans call it "The Bee-line."

Crowde'ro, one of the rabble leaders encountered by Hudibras at a bear-baiting. The academy figure of this character was Jackson or Jephson, a milliner in the New Exchange, Strand, London. He lost a leg in the service of the roundheads, and was reduced to the necessity of earning a living by playing on the *crowd* or *crouth* from ale-house to ale-house.—*S. Butler: Hudibras,* i. 2 (1664).

(The *crouth* was a long box-shaped instrument, with six or more strings, supported by a bridge. It was played with a bow. The last noted performer on this instrument was John Morgan, a Welshman, who died 1720.)

Crowe (*Captain*), the attendant of sir Launcelot Greaves (1 *syl.*), in his peregrinations to reform society. Sir Launcelot is a modern don Quixote, and captain Crowe is his Sancho Panza.

> Captain Crowe had commanded a merchant-ship in the Mediterranean trade for many years, and saved some money by dint of frugality and traffic. He was an excellent seaman, brave, active, friendly in his way, and scrupulously honest, but as little acquainted with the world as a sucking child; whimsical, impatient, and so impetuous that he could not help breaking in upon the conversation, whatever it might be, with repeated interruptions. . . . When he himself attempted to speak, he never finished his period.—*Smollett: The Adventures of Sir Launcelot Greaves* (1760).

Crowfield (*Christopher*), a pseudonym of Mrs. Harriet Beecher Stowe (1814-1896).

Crown. Godfrey, when made the over-lord of Jerusalem, or "Baron of the Holy Sepulchre," refused to wear a crown of gold where his Saviour had only worn a crown of thorns.

¶ Canute, after the rebuke he gave to his flatterers, refused to wear thenceforth any symbol of royalty at all.

> Canute (truth worthy to be known)
> From that time forth did for his brows disown
> The ostentatious symbol of a crown,
> Esteeming earthly royalty
> Presumptuous and vain.

Crown of the East, Antioch, also called "Antioch the Beautiful."

Crown of Ionia, Smyrna, the largest city of Asia Minor.

Crowns. Byron, in *Don Juan*, says the sultan is "master of thirty kingdoms" (canto vi. 90). The czar of Russia is proclaimed as sovereign of seventeen crowns.

(Of course the sultan is no longer master of thirty kingdoms, 1897.)

Crowned after Death. Inez de Castro was exhumed six years after her assassination, and crowned queen of Portugal by her husband, don Pedro. (See INEZ DE CASTRO.)

Crowquill (*Alfred*), Alfred Henry Forrester, author of *Leaves from my Memorandum-Book* (1859), one of the artists of *Punch* (1805-1872.)

Croye (*Isabelle countess of*), a ward of Charles "the Bold," duke of Burgundy. She first appears at the turret window in Plessis lés Tours, disguised as Jacqueline; and her marriage with Quentin Durward concludes the novel.

The countess Hameline of Croye, aunt to countess Isabelle. First disguised as Dame Perotte (2 *syl.*) at Plessis lés Tours; afterwards married to William de la Marck.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Croye (*Monseigneur de la*), an officer of Charles "the Bold," duke of Burgundy. —*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Croyse'do (*The Great*), general lord Fairfax (1611-1671).—*S. Butler: Hudibras.*

Crucifixion (*The*). When Clovis was told the story of the Crucifixion, he exclaimed, "Had I and my Franks been there, we would soon have avenged the wrong."

¶ When Crillon "the Brave" heard the tale, he grew so excited that he could not contain himself, and starting up in the church, he cried aloud, *Où étais tu, Crillon?* ("What were you about, Crillon, to allow of such deeds as these?")

Crudor (*Sir*). (See BRIANA, p. 147.)

Cruel (*The*), Pedro king of Castile (1334, 1350-1369).

Cruik'shanks (*Ebenezer*), landlord of the Golden Candlestick inn.—*Sir W. Scott: Waverley* (time, George II.).

Cruise of the Midge (*The*), a naval story by Michael Scott.

Crum'mles (*Mr. Vincent*), the eccentric but kind-hearted manager of the Portsmouth Theatre.

It was necessary that the writer should, like Mr. Crummles, dramatist, construct his piece in the interest of "the pump and washing-tubs."—*R. Fitzgerald.*

Mrs. Crummles, wife of Mr. Vincent Crummles, a stout, ponderous, tragedy-queen sort of a lady. She walks or rather stalks like lady Macbeth, and always speaks theatrically. Like her husband, she is full of kindness, and always willing to help the needy.

Miss Ninetta Crummles, daughter of the manager, and called in the play-bills "the infant phenomenon."—*Dickens: Nicholas Nickleby* (1838).

Crumthormo, one of the Orkney or Shetland Islands.—*Ossian: Cath-Loda.*

Cruncher (*Jerry*), an odd-job man in Tellson's bank. His wife was continually saying her prayers, which Jerry termed "flopping." He was a "resurrection man."—*Dickens: A Tale of Two Cities* (1859).

Crupp (*Mrs.*), a typical humbug, who let chambers in Buckingham Street for young gentlemen. David Copperfield lodged with her.—*Dickens: David Copperfield* (1849).

Crushed by Ornaments. Tarpeia, daughter of the governor of the Roman citadel on the Saturnian Hill, was tempted by the gold on the Sabine bracelets and collars to open a gate of the fortress to the besiegers, on condition that they would give her the ornaments which they wore on their arms. Tarpeia opened the gate, and the Sabines as they passed threw on her their shields, saying, "These are the ornaments worn by the Sabines on their arms," and the maid was crushed to death. G. Gilfillan, alluding to Longfellow, has this erroneous allusion—

His ornaments, unlike those of the Sabine [*sic*] maid, have not crushed him.—*Introductory Essay to Longfellow.*

Crusoe (*Robinson*), the hero and title of a novel by Daniel Defoe. Robinson Crusoe is a shipwrecked sailor, who leads a solitary life for many years on a desert island, and relieves the tedium of life by ingenious contrivances (1719).

[The story is based on the adventures of Alexander Selkirk, a Scotch sailor, who in 1704 was left by captain Stradding on the uninhabited island of Juan Fernandez. Here he remained for four years

and four months, when he was rescued by captain Woods Rogers and brought to England.)

Was there ever anything written by mere man that the reader wished longer except *Robinson Crusoe*, *Don Quixote*, and *The Pilgrim's Progress*?—*Dr. Johnson.*

Cruth-Loda, the war-god of the ancient Gaels.

On thy top, U-thorno, dwells the misty Loda: the house of the spirits of men. In the end of his cloudy hall bends forward Cruth-Loda of swords. His form is dimly seen amid the wavy mists, his right hand is on his shield.—*Ossian: Cath-Loda.*

Crystal'line (*The*). According to the theory of Ptolemy, the crystalline sphere comes after and beyond the firmament or sphere of the fixed stars. It has a shimmering motion, which somewhat interferes with that of the stars.

They pass the planets seven, and pass the "fixed," And that crystalline sphere whose balance weighs The trepidation talked of.
Milton: Paradise Lost, iii. (1665).

Cuckold King (*The*), sir Mark of Cornwall, whose wife Ysolde [*E.sold*] intrigued with sir Tristram (his nephew), one of the knights of the Round Table.

Cuckoo. Pliny (*Nat. Hist.* x. 9) says, "Cuckoos lay always in other birds' nests."

But, since the cuckoo builds not for himself, Remain in't as thou mayst.
Shakespeare: Antony and Cleopatra, act ii. sc. 6 (1608).

N.B.—The Bohemians say the festivals of the Virgin used to be held sacred even by dumb animals; and that on these sacred days all the birds of the air ceased building their nests except the cuckoo, which was therefore doomed to wander without having a nest of its own.

Cud'die or CUTHBERT HEADRIGG, a ploughman, in the service of lady Bellenden of the Tower of Tillietudlem. —*Sir W. Scott: Old Mortality* (time, Charles II.).

Cuddy, a herdsman, in Spenser's *Shepheardе's Calendar*, in three eclogues of which Cuddy is introduced—

Ecl. ii. is a dialogue between Thenot and Cuddy, in which Cuddy is a lad who complains of the cold, and Thenot laments the degeneracy of pastoral life. At one time shepherds and herdsmen were hardy, frugal, and contented; but nowadays, he says, "they are effeminate, luxurious, and ambitious." He then tells Cuddy the fable of "The Oak and the Bramble." (See THENOT.)

Ecl. viii. Cuddy is a full-grown man, appointed umpire to decide a contention in song between the two shepherds, Willy and Perigot. He pronounced each to be worthy of the prize, and then sings to them the "Lament of Colin for Rosalind."

Ecl. x. is between Piers and Cuddy, the subject being "divine poetry." Cuddy declares no poet would be equal to Colin if his mind were not unhappily unhinged by disappointed love.—*Spenser: The Shepheardе's Calendar* (1579).

Cuddy, a shepherd, who boasts that the charms of his Buxo'ma far exceed those of Blouzelinda. Lobbin, who is Blouzelinda's swain, repels the boast, and the two shepherds agree to sing the praises of their respective shepherdesses, and to make Clod'dipole arbiter of their contention. Cloddipole listens to their alternate verses, pronounces that "both merit an oaken staff;" but, says he, "the herds are weary of the songs, and so am I."—*Gay: Pastoral*, i. (1714).

(These eclogues are in imitation of Virgil's *Bucolic* iii.)

Cui Bono? "Of what practical use is it?" (See *Cicero: Pro Milone*, xii. 32.)

Cato, that great and grave philosopher, did commonly demand, when any new project was propounded unto him, "Cui bono?" What good would ensue in case the same were effected?—*Fuller: Worthies* ("The Design, etc.," i.).

Culdees [*i.e. sequestered persons*], the primitive clergy of presbyterian character, established in Io'na or Icolmkill [*I-columb-kill*] by St. Columb and twelve of his followers in 563. They also founded similar church establishments at Abernethy, Dunkeld, Kirkcaldy [*Kirk-Culdee*], etc., and at Lindesfarne, in England. Some say as many as 300 churches were founded by them, Augustine, a bishop of Waterford, began against them, in 1176, a war of extermination; when those who could escape sought refuge in Iona, the original cradle of the sect, and were not driven thence till 1203.

Peace to their shades! the pure Culdees
Were Albyn's [*Scotland's*] earliest priests of God,
Ere yet an island of her seas
By foot of Saxon monk was trod.
Campbell: Reullura.

Culloch (*Sawney*), a pedlar.—*Sir W. Scott: Guy Mannering* (time, George II.).

Cumberland (*John of*). "The devil and John of Cumberland" is a blunder for "The devil and John-a-Cumber." John-a-Cumber was a famous Scotch magician.

He post to Scotland for brave John-a-Cumber,
The only man extended for magick skill:
Oft have I heard he once beguiled the devil.
Munday: John-a-Kent and John-a-Cumber 1594.

Cumberland (*William Augustus duke of*), commander-in-chief of the army of George II., whose son he was. The duke was especially celebrated for his victory of Cullod'en (1746); but he was called "The Butcher" from the great severity with which he stamped out the clan system of the Scottish Highlanders. He was wounded in the leg at the battle of Dettingen (1743). Sir W. Scott has introduced him in *Waverley* (time, George II.).

Proud Cumberland prances, insulting the slain,
And their hoof-beaten bosoms are trod to the plain.
Campbell: Locheil's Warning.

Cumberland Poet (*The*), William Wordsworth, born at Cockermouth (1770–1850).

Cum'bria. It included Cumberland, Dumbarton, Renfrew, Ayr, Lanark, Peebles, Selkirk, Roxburgh, and Dumfries.

Cumnor Hall, a ballad by Mickle, the lament of Amy Robsart, who had been won and thrown away by the earl of Leicester. She says if roses and lilies grow in courts, why did he pluck the primrose of the field, which some country swain might have won and valued? Thus sore and sad the lady grieved in Cumnor Hall, and ere dawn the death-bell rang, and never more was that countess seen.

(Sir W. Scott took this for the groundwork of his *Kenilworth*, which he called *Cumnor Hall*, but Constable, his publisher, requested him to change the name.)

Cunègonde [*Ku'.na.gond*], the mistress of Candide (2 *syl.*), in Voltaire's novel called *Candide*. Sterne spells it "Cunëgund."

Cun'ningham (*Archie*), one of the archers of the Scotch Guards at Plessis lés Tours, in the pay of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Cu'no, the ranger, father of Agatha. —*Weber: Der Freischütz* (1822).

Cunob'eline, a king of the Sil'urês, son of Tasciov'anus and father of Caractacus. Coins still exist bearing the name of "Cunobeline," and the word "Camalodunum" [*Colchester*], the capital of his kingdom. The Roman general between A.D. 43 and 47 was Aulus Plautius, but in 47 Ostorius Scaptila took Caractacus prisoner.

Some think Cunobeline is Shakespeare's "Cymbeline," who reigned from B.C. 8 to A.D. 27; but Cymbeline's father was Tenantius or Tenuantius, his sons Guide'rius and Arvir'agus, and the Roman general was Caius Lucius.

. . . the courageous sons of our Cunobelin
Sank under Plautius' sword.
Drayton: Polyolbion, viii. (1612).

Cunstance or **Constance.** (See CUSTANCE, p. 252.)

Cupar Justice, hang first, and try afterwards. (Same as "Jedbury Justice.")

Cupid and Campaspe (3 *syl.*). A song of Lyly in his play of *Alexander and Campaspe* (1586).

When Cupid and Campaspe played
At cards for kisses, Cupid paid.
Lily.

Cupid and Psyche [*Sī'ky*], an episode in *The Golden Ass* of Apuleius (books iv., v., vi.). The allegory represents Cupid in love with Psychê. He visited her every evening, and left at sunrise, but strictly enjoined her not to attempt to discover who he was. One night curiosity overcame her prudence, and going to look upon her lover a drop of hot oil fell on his shoulder, awoke him, and he fled. Psychê now wandered in search of the lost one, but was persecuted by Venus with relentless cruelty. Having suffered almost to the death, Cupid at length married her, and she became immortal.

*** Woman's ideal of love must not be subjected to too strong a light, or it will flee away, and the woman will suffer long years of torment. At length truth will correct her exaggerated notions, and love will reside with her for the rest of her life.

(This exquisite allegory has been translated into English verse by Lockman, in 1744; by Taylor, in 1795; by H. Gurney, in 1799. Mrs. Tighe has a poem on the subject; Wm. Morris has poetized the same in his *Earthly Paradise* ("May"); Lafontaine has a poem called *Psyché*, in imitation of the episode of Apuleius; and Molière has dramatized the subject.)

Cupid's Jack-o'-Lantern, the object of an affair of gallantry. Bob Acres says—

"Sir, I have followed Cupid's Jack-o'-lantern, and find myself in a quagmire at last."—*Sheridan: The Rivals*, iii. 4 (1775).

Cu'pidon (*Jeune*). Count d'Orsay was so called by lord Byron (1798–1852).

The count's father was styled *Le Beau d'Orsay.*

Cur'an, a courtier in Shakespeare's tragedy of *King Lear* (1605).

Curé de Meudon, Rabelais, who was first a monk, then a leech, then prebendary of St. Maur, and last curé of Meudon (1483–1553).

Cure for the Heart-ache, a comedy by Thomas Morton (1811). Noted for the line, "Approbation from sir Hubert Stanley is praise indeed."—Act v. 2.

Cu'rio, a gentleman attending on the duke of Illyria.—*Shakespeare: Twelfth Night* (1614).

Curio. So Akenside calls Mr. Pulteney, and styles him "the betrayer of his country," alluding to the great statesman's change of politics. Curio was a young Roman senator, at one time the avowed enemy of Cæsar; but subsequently of Cæsar's party, and one of the victims of the civil war.

> Is this the man in freedom's cause approved,
> The man so great, so honoured, so beloved . . .
> This Curio, hated now and scorned by all,
> Who fell himself to work his country's fall?
> *Akenside: Epistle to Curio.*

Curious Impertinent (*The*), a tale introduced by Cervantês in his *Don Quixote.* The "impertinent" is an Italian gentleman who is silly enough to make trial of his wife's fidelity by persuading a friend to storm it if he could. Of course his friend "takes the fort," and the fool is left to bewail his own folly.—Pt. I. iv. 5 (1605).

Currer Bell, the pen-name of Charlotte Brontê, author of *Jane Eyre* [*Air*] (1816–1855).

Curtain Lectures. (See CAUDLE, p. 189.)

Curtain Painted. Parrhasius painted a curtain so wonderfully well that even Zeuxis, the rival artist, thought it was real, and bade him draw his drapery aside and show his picture. The painting of Zeuxis was a bunch of grapes so true to nature that the birds came to peck at the fruit. The "curtain," however, gained the prize; for though the grapes deceived the *birds,* the curtain deceived Zeuxis.

> A curious mistake occurred in my own house. I had new scarlet curtains hung in the drawing-room, and a lady calling said to me, "Why, doctor, do you have painted curtains, and not real ones?"

Curta'na, the sword of Edward the Confessor, which had no point, and was therefore the emblem of mercy. Till the reign of Henry III. the royal sword of England was so called.

> But when Curtana will not do the deed,
> You lay the pointless clergy-weapon by,
> And to the laws, your sword of justice, fly.
> *Dryden: The Hind and the Panther,* ii. (1687).

Curta'na or **Courtain,** the sword of Ogier the Dane.

> He [*Ogier*] drew Courtain his sword out of its sheath.
> *W. Morris: Earthly Paradise,* 634.

Curt-Hose (*a syl.*), Robert II. duc de Normandie (1087–1134).

Curt-Mantle, Henry II. of England (1133, 1154–1189). So called because he wore the Anjou mantle, which was shorter than the robe worn by his predecessors.

Curtis, one of Petruchio's servants. —*Shakespeare: Taming of the Shrew* (1594).

Curtise, the hound in the beast-epic of *Reynard the Fox,* by Heinrich von Alkmaar (1498).

Cur'zon Street (London). So named after the ground-landlord, George Augustus Curzon, third viscount Howe.

Cushla Machree (Irish), "My heart's delight."

Custance, daughter of the emperor of Rome, affianced to the sultan of Syria, who abjured his faith and consented to be baptized in order to marry her. His mother hated this apostasy, and at the wedding breakfast slew all the apostates except the bride. Her she embarked in a ship, which was set adrift, and in due time reached the British shores. Here Custance was rescued by the lord-constable of Northumberland, who took her home, and placed her under the care of his wife Hermegild. Custance converted both the constable and his wife. A young knight wished to marry her, but she declined his suit; whereupon he murdered Hermegild, and then laid the bloody knife beside Custance, to make her suspected of the crime. King Alla examined the case, and soon discovered the real facts; whereupon the knight was executed, and the king married Custance. The queen-mother highly disapproved of the match; and, during the absence of her son in Scotland, embarked Custance and her infant boy in a ship, which was turned adrift. After floating about for five years, it was taken in tow by a Roman fleet on its return from Syria, and Custance with her son Maurice became

the guests of a Roman senator. It so happeued that Alla at this same time was at Rome on a pilgrimage, and encountered his wife, who returned with him to Northumberland, and lived in peace and happiness the rest of her life.—*Chaucer: Canterbury Tales* ("The Man of Law's Tale," 1388).

Custance, a gay rich widow, whom Ralph Roister Doister wishes to marry but he is wholly baffled in his scheme.—*N. Udall: Ralph Roister Doister* (first English comedy, 1534).

Cute (*Alderman*), a "practical philosopher," resolved to put down everything. In his opinion "everything must be put down." Starvation must be put down, and so must suicide, sick mothers, babies, and poverty. — *Dickens: The Chimes* (1844).

∴ Said to be meant for sir Peter Laurie.

Cuthal, same as Uthal, one of the Orkneys.

Cuthbert (*St.*), a Scotch monk of the sixth century.

St. Cuthbert's Beads, joints of the articulated stems of encrinites, used for rosaries. So called from the legend that St. Cuthbert sits at night on the rock in Holy Island, forging these "beads." The opposite rock serves him for anvil.

> On a rock of Lindisfarn
> St. Cuthbert sits, and toils to frame
> The sea-born beads that bear his name.
> *Sir W. Scott: Marmion* (1808).

St. Cuthbert's Stane, a granite rock in Cumberland.

St. Cuthbert's Well, a spring of water close by St. Cuthbert's Stane.

Cuthbert Bede, the Rev. Edw. Bradley, author of *Verdant Green* (1857). (Born 1827, died 1889.)

Cutho'na, daughter of Rumar, was betrothed to Conlath, youngest son of Morni, of Mora. Not long before the espousals were to be celebrated, Toscar came from Ireland, and was hospitably entertained by Morni. On the fourth day, he saw Cuthona out hunting, and carried her off by force. Being pursued by Conlath, a fight ensued, in which both the young men fell; and Cuthona, after languishing for three days, died also.—*Ossian: Conlath and Cuthona.*

Cuthullin, son of Semo, commander of the Irish army, and regent during the minority of Cormac. His wife was Brag'ela, daughter of Sorglan. In the poem called *Fingal*, Cuthullin was defeated by Swaran king of Lochlin [*Scandinavia*], and being ashamed to meet Fingal, retired from the field gloomy and sad. Fingal, having utterly defeated Swaran, invited Cuthullin to the banquet, and partially restored his depressed spirits. In the third year of Cormac's reign, Torlath, son of Can'tela, rebelled. Cuthullin gained a complete victory over him at the lake Lego, but was mortally wounded in the pursuit by a random arrow. Cuthullin was succeeded by Nathos; but the young king was soon dethroned by the rebel Cairbar, and murdered.—*Ossian: Fingal* and *The Death of Cuthullin.*

Cutler (*Sir John*), a royalist, who died 1699, reduced to the utmost poverty.

> Cutler saw tenants break, and houses fall,
> For very want he could not build a wall.
> His only daughter in a stranger's power,
> For very want he could not pay a dower.
> A few grey hairs his reverend temples crowned,
> 'Twas very want that sold them for two pound. . . .
> Cutler and Brutus, dying, both exclaim,
> "Virtue and Wealth, what are ye but a name!"
> *Pope: Moral Essays*, iii. (1709).

Cutpurse (*Moll*), Mary Frith, the heroine of Middleton's comedy called *The Roaring Girl* (1611), She was a woman of masculine vigour, who not unfrequently assumed man's attire. This notorious cut-purse once attacked general Fairfax on Hounslow Heath, but was arrested and sent to Newgate. She escaped, however, by bribing the turnkey, and died of dropsy at the age of 75. Nathaniel Field introduces her in his drama called *Amends for Ladies* (1618).

Cuttle (*Captain Edward*), a great friend of Solomon Gills, ship's instrument maker. Captain Cuttle had been a skipper, had a hook instead of a right hand, and always wore a very hard glazed hat. He was in the habit of quoting, and desiring those to whom he spoke "to overhaul the catechism till they found it;" but, he added, "when found, make a note of." The kind-hearted seaman was very fond of Florence Dombey, and of Walter Gay, whom he called "Wal'r." When Florence left her father's roof, captain Cuttle sheltered her at the Wooden Midshipman. One of his favourite sentiments was "May we never want a friend, or a bottle to give him!"—*Dickens: Dombey and Son* (1846).

("When found, make a note of" is the motto of *Notes and Queries.*)

Cyan'ean Rocks, the Symple'gădês (which see), so called from their deep greenish-blue colour.

Here are those hard rocks of trap of a greenish-blue coloured with copper, and hence called the Cyanean. —*Olivier.*

Cyc'lades (3 *syl.*), some twenty islands, so called from the classic legend that they *circled round* Dêlos when that island was rendered stationary by the birth of Diana and Apollo.

Cyc'lic Poets, a series of epic poets, who wrote continuations or additions to Homer's *Iliad* and *Odyssey;* they were called "Cylic" because they confined themselves to the *cycle* of the Trojan war.

AG'IAS wrote an epic on "the return of the Greeks from Troy" (B.C. 740).

ARCTI'NOS wrote a continuation of the *Iliad,* describing the taking of Troy by the "Wooden Horse," and its conflagration. Virgil has copied from this poet (B.C. 776).

EU'GAMON wrote a continuation of the *Odyssey.* It contains the adventures of Teleg'onos in search of his father Ulysses. When he reached Ith'aca, Ulysses and Telemachos went against him, and Telegonos killed Ulysses with a spear which his mother Circê had given him (B.C. 568).

LES'CHÊS, author of *Little Iliad,* in four books, containing the fate of Ajax, the exploits of Philoctêtês, Neoptol'emos, and Ulysses, and the final capture of Troy (B.C. 708).

STASI'NOS, "son-in-law" of Homer. He wrote an introduction to the *Iliad.*

Cyclops. Their names are Brontês, Steröpês, and Argês. (See SINBAD, voy. 3.)

Cyclops (*The Holy*). So Dryden, in the *Masque of Albion and Albanius,* calls Richard Rumbold, an Englishman, the chief conspirator in the "Ryehouse Plot." He had lost one eye, and was executed.

Cydip'pe (3 *syl.*), a lady courted by Acontius of Cea. Being unable to obtain her, Acontius wrote on an apple, "I swear by Diana that Acontius shall be my husband." This apple was presented to the maiden, and being persuaded that she had written the words, though inadvertently, she consented to marry Acontius for "the oath's sake."

Cydippe by a letter was betrayed,
Writ on an apple to th' unwary maid.
Ovid: Art of Love, i.

Cyl'laros, the horse of Pollux according to Virgil (*Georgic* iii. 90); but of Castor according to Ovid (*Metamorphoses* xii. 408). It was coal-black, with white legs and tail.

Cylle'nius, Mercury; so called from mount Cyllênê, in Arcadia, where he was born.

Cym'beline (3 *syl.*), mythical king of Britain for thirty-five years. He began to reign in the nineteenth year of Augustus Cæsar. His father was Tenantius, who refused to pay the tribute to the Romans exacted of Cassibelan after his defeat by Julius Cæsar. Cymbeline married twice. By his first wife he had a daughter named Imogen, who married Posthumus Leonātus. His second wife had a son named Cloten by a former husband.—*Shakespeare: Cymbeline* (1609).

Cymochles [*Si-mŏk'-lees*], brother of Pyroch'lês, son of Acrātês, and husband of Acras'ia the enchantress. He sets out against sir Guyon, but being ferried over Idle Lake, abandons himself to self-indulgence, and is slain by king Arthur (canto 8).—*Spenser: Faërie Queene,* ii. 5, etc. (1590).

Cymod'oce (4 *syl.*). The mother of Mar'inel is so called in bk. iv. 12 of the *Faërie Queene,* but in bk. iii. 4 she is spoken of as Cymo'ent "daughter of Nereus" (2 *syl.*) by an earth-born father, "the famous Dumarin."

The Garden of Cymodoce, Sark. Swinburne, in 1881, published a poem bearing this title.

Cymoent. (See CYMODOCE.)

Cym'ry, the Welsh.

The Welsh always called themselves "Cymry," the literal meaning of which is "aborigines." . . . It is the same word as "Cimbri." . . . They call their language "Cymraeg," *i.e.* "the primitive tongue."—*E. Williams.*

Cynægi'ros, brother of the poet Æschylos. When the Persians, after the battle of Marathon, were pushing off from shore, Cynægiros seized one of their ships with his right hand; which being lopped off, he grasped it with his left hand; this being cut off, he seized it with his teeth, and lost his life.

¶ ADMIRAL BENBOW, in an engagement with the French, near St. Martha, in 1701, had his legs and thighs shivered into splinters by chain-shot; but (supported on a wooden frame) he remained on deck till Du Casse sheered off.

¶ ALMEYDA, the Portuguese governor of India, had his legs and thighs shattered in a similar way, and caused himself to be bound to the ship's mast, that he might

wave his sword to cheer on the combatants.

¶ JAAFER, at the battle of Muta, carried the sacred banner of the prophet. One hand being lopped off, he held it with the other; this also being cut off, he held it with his two stumps, and when at last his head was cut off, he contrived to fall dead on the banner, which was thus detained till Abdallah had time to rescue it and hand it to Khaled.

Cyne'tha (3 *syl.*), eldest son of Cadwallon (king of North Wales). He was an orphan, brought up by his uncle Owen. During his minority, Owen and Cynĕtha loved each other dearly; but when the orphan came of age and claimed his inheritance, his uncle burnt his eyes out by exposing them to plates of hot brass. Cynetha and his son Cadwallon accompanied Madoc to North America, where the blind old man died, while Madoc was in Wales preparing for his second voyage. —*Southey: Madoc*, i. 3 (1805).

Cadwallonis erat primævus jure Cynĕtha:
Proh pudor! hunc oculis patruus privavit Oenus.
The Pantarchia.

Cynic Tub (*The*), Diog'enês, who lived in a tub, and was a cynic philosopher.

[*They*] fetch their doctrines from the Cynic tub.
Milton: Comus, 708 (1634).

Cynisca, wife of Pygmalion, very beautiful, and his model in statuary.—*Gilbert: Pygmalion and Galatea* (1871).

Cy'nosure (3 *syl.*), the pole-star. The word means "the dog's tail," and is used to signify a guiding genius, or the observed of all observers. Cynosu'ra was an Idæan nymph, one of the nurses of Zeus (1 *syl.*).

Some gentle taper,
Tho' a rush candle, from the wicker hole
Of some clay habitation, visit us
With thy long levelled rule of streaming light,
And thou shalt be our star of Arcady,
Or Tyrian cynosure.
Milton: Comus (1634).

Where perhaps some beauty lies,
The cynosure of neighbouring eyes.
Milton: L'Allegro.

Cyn'thia, the moon or Diana, who was born on mount Cynthus, in Dêlos. Apollo is called "Cynthius."

. . . watching, in the night,
Beneath pale Cynthia's melancholy light.
Falconer: The Shipwreck, iii. 2 (1756).

Cyn'thia. So Spenser, in *Colin Clout's Come Home Again*, calls queen Elizabeth, "whose angel's eye" was his life's sole bliss, his heart's eternal treasure. Ph. Fletcher, in *The Purple Island*, iii., also calls queen Elizabeth "Cynthia."

Her words were like a stream of honey fleeting . . .
Her deeds were like great clusters of ripe grapes . . .
Her looks were like beams of the morning sun
Forth looking thro' the windows of the east . . .
Her thoughts were like the fumes of frankincense
Which from a golden censer forth doth rise.
Spenser: Colin Clout's Come Home Again (1591).

Cynthia, daughter of sir Paul Pliant, the daughter-in-law of lady Pliant. She is in love with Melle'font (2 *syl.*). Sir Paul calls her "Thy."—*Congreve: The Double Dealer* (1694).

Cyp'rian (*A*), a woman of loose morals; so called from the island Cyprus, a chief seat of the worship of Venus or Cyp'ria.

Cyp'rian (*Brother*), a Dominican monk at the monastery of Holyrood.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Cyrena'ic Shell (*The*), the lyre or strain of Callim'achos, a Greek poet of Alexandria, in Egypt. Six of his hymns in hexameter verse are still extant.

For you the Cyrenaic shell
Behold I touch revering.
Akenside: Hymn to the Naiads.

Cyr'ic (*St.*), the saint to whom sailors address themselves. The St. Elmo of the Welsh.

The weary mariners
Called on St. Cyric's aid.
Southey: Madoc, i. 4 (1805).

Cyrus and Tom'yris. Cyrus, after subduing the eastern parts of Asia, was defeated by Tomyris queen of the Massage'tæ, in Scythia. Tomyris cut off his head, and threw it into a vessel filled with human blood, saying, as she did so, "There, drink thy fill." Dante refers to this incident in his *Purgatory*, xii.

Consyder Cyrus . . .
He whose huge power no man might overthrowe.
Tomy'ris queen with great despite hath slowe,
His head dismembered from his mangled corps,
Herself she cast into a vessel fraught
With clotted blood of them that felt her force,
And with these words a just reward she taught—
"Drynke now thy fyll of thy desired draught."
Sackville: A Mirrour for Magistraytes ("The Complaynt," 1587).

Cythere'a, Venus; so called from Cythē'ra (now *Cerigo*), a mountainous island of Laco'nia, noted for the worship of Aphrodite (or Venus). The tale is that Venus and Mars, having formed an illicit affection for each other, were caught in a delicate net made by Vulcan, and exposed to the ridicule of the court of Olympus.

Ha the fate [*way sing*]
Of naked Mars with Cytherea chained.
Akenside: Hymn to the Naiads.

Cythna. (See REVOLT OF ISLAM.)

Cyze'nis, the infamous daughter of Diomed, who killed every one that fell into her clutches; and compelled fathers to eat their own children.

Czar (Cæsar), a title first assumed in Russia by Ivan III., who, in 1472, married a princess of the imperial Byzantine line. He also introduced the double-headed black eagle of Byzantium as the national symbol. The official style of the Russian autocrat is *Samoderjets.*

D.

Dactyle (*Will*). "That smallest of pedants."—*Steele: The Tatler.*

D'Acunha (*Teresa*), waiting-woman to the countess of Glenallan.—*Sir W. Scott: Antiquary* (time, George III.).

Daffodil. When Perseph'onê, the daughter of Deme'ter (3 *syl.*), was a little maiden, she wandered about the meadows of Enna, in Sicily, to gather *white* daffodils to wreathe into her hair; and being tired, she fell asleep. Pluto, the god of the infernal regions, carried her off to become his wife, and his touch turned the white flowers to a golden yellow. Some remained in her tresses till she reached the meadows of Achĕron; and falling off there grew into the asphodel, with which the meadows thenceforth abounded.

> She stepped upon Sicilian grass,
> Demeter's daughter, fresh and fair,
> A child of light, a radiant lass,
> And gamesome as the morning air.
> The daffodils were fair to see,
> They nodded lightly on the lea;
> Persephonê! Persephonê!
> *Jean Ingelow: Persephona.*

Dagon, sixth in order of the hierarchy of hell: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos, (5) Thammuz, (6) Dagon. Dagon was half man and half fish. He was worshipped in Ashdod, Gath, Ascalon, Ekron, and Gaza (the five chief cities of the Philistines). When the "ark" was placed in his temple, Dagon fell, and the palms of his hands were broken off. (See DERCETO.)

> Next came . . .
> Dagon . . . sea-monster, upward man
> And downward fish.
> *Milton: Paradise Lost,* i. 457, etc. (1665).

Dag'onet (*Sir*), king Arthur's fool. One day sir Dagonet, with two squires, came to Cornwall, and as they drew near a well sir Tristram soused them all three in; and dripping wet made them mount their horses and ride off, amid the jeers of the spectators (pt. ii. 60). Introduced by Tennyson in his *Idylls* ("The Last Tournament").

> King Arthur loved sir Dagonet passing well, and made him knight with his own hands; and at every tournament he made king Arthur laugh.—*Sir T. Malory: History of Prince Arthur,* ii. 97 (1470).

(Justice Shallow brags that he once personated sir Dagonet, while he was a student at Clement's Inn.—*Shakespeare: 2 Henry IV.* act ii. sc. 2, 1598.)

*** Tennyson deviates in this, as he does in so many other instances, from the old romance. The *History* says that king Arthur made Dagonet knight "with his own hands," because he "loved him passing well;" but Tennyson says that sir Gawain made him "a mock-knight of the Round Table."—*The Last Tournament,* 1.

Dagonet is also a pen-name of Mr. G. R. Sims.

Daily News (*The*), a London newspaper; first appeared on January 21, 1846.

Daily Telegraph (*The*), a London newspaper; first appeared on June 29, 1855.

Dairy (*Solomon*), one of the "quadrilateral" in Dickens's novel of *Barnaby Rudge.* The other three are *Tom Cobb, Phil Parkes,* and *Matt, senior.*

Dal'dah, Mahomet's favourite white mule.

Dale (*Parson*), a clergyman in *My Novel,* by Lord Lytton. Not unlike Goldsmith's parson in the *Deserted Village,* or George Herbert.

Dalga, a Lombard harlot, who tries to seduce young Goltho, but Goltho is saved by his friend Ulfinore.—*Davenant: Gondibert* (died 1668).

Dalgarno (*Lord Malcolm of*), a profligate young nobleman, son of the earl of Huntinglen (an old Scotch noble family). Nigel strikes Dalgarno with his sword, and is obliged to seek refuge in "Alsatia." Lord Dalgarno's villainy to the lady Hermionê excites the displeasure of king James, and he would have been banished if he had not married her. After this, lord Dalgarno carries off the wife of John Christie, the ship-owner, and is shot by captain Colepepper, the Alsatian bully.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Dalgetty (*Dugald*), of Drumthwacket, the union of the soldado with the pedantic student of Mareschal College. As a soldier of fortune, he is retained in the service of the earl of Monteith. The marquis of Argyll (leader of the parliamentary army) tried to tamper with him in prison, but Dugald seized him, threw him down, and then made his escape; locking the marquis in the dungeon. After the battle, captain Dalgetty was knighted. This "Rittmaster" is a pedant, very conceited, full of vulgar assurance, with a good stock of worldly knowledge, a student of divinity, and a soldier who lets his sword out to the highest bidder. The character is original and well drawn.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

It was an old fortalice, but is now reduced to the dimensions of a "sconce" that would have delighted the strategic soul of Dugald Dalgetty, of Drumthwacket.—*Yates: Celebrities, etc.*, 45.

*** The original of this character was Munro, who wrote an account of the campaigns of that band of Scotch and English auxiliaries in the island of Swinemünde, in 1630. Munro was himself one of the band. Dugald Dalgetty is one of the best of Scott's characters.

Dalton (*Mrs.*), housekeeper to the Rev. Mr. Staunton, of Willingham Rectory.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Dalton (*Reginald*), the hero of a novel so called, by J. G. Lockhart (1832). The heroine is Helen Hesketh.

Dalzell (*General Thomas*), in the royal army of Charles II.—*Sir W. Scott: Old Mortality* (1816).

Damascus of the North. Bosna-Serai, capital of Bosnia, is so called from its garden-like aspect, trees being everywhere mingled with the houses.

Dame du Lac, Vivienne le Fay. The lake was "en la marche de la petite Bretaigne;" "en ce lieu . . . avoit la dame moult de belles maisons et moult riches."

Dame du Lac, Sebille (2 *syl.*). Her castle was surrounded by a river on which rested so thick a fog that no eye could see across it. Alexander the Great abode a fortnight with this fay, to be cured of his wounds, and king Arthur was the result of their amour. (This is not in accordance with the general legends of this noted hero. See ARTHUR, p. 64.)—*Percefforest*, i. 42.

Dam'ian, a squire attending on the Grand-Master of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Damiens (*Robert François*) in 1757 attempted to assassinate Louis XV., and was torn to pieces by wild horses. He was first fastened to a scaffold with iron gyves, while his flesh was torn off by pincers (for one hour and a half). He was also tortured by molten lead. Two of the closing lines of Goldsmith's *Traveller* are—

The uplifted axe, the agonizing wheel,
Luke's iron crown, and Damiens' bed of steel.
(1765.)

(Damiens was born in 1715, in a village in Artois. His sobriquet was *Robert le Diable.* See IRON CROWN.)

Being conducted to the conciergerie, an iron bed (which likewise served for a chair) was prepared for him, and to this he was fastened with chains. The torture was again applied, and a physician was ordered to attend to see what degree of pain he could support.—*Smollett: History of England*, vol. v. chap. xii. p. 39 (1811).

Damiot'ti (*Dr. Baptisti*), a Paduan quack, who exhibits "the enchanted mirror" to lady Forester and lady Bothwell. They see therein the clandestine marriage and infidelity of sir Philip Forester.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Damis [*Dăh-me*], son of Orgon and Elmire (2 *syl.*), impetuous and self-willed.—*Molière: Tartuffe* (1664).

Damno'nii, the people of Damno'nium, that is, Cornwall, Devon, Dorsetshire, and part of Somersetshire. This region, says Richard of Cirencester (*Hist.* vi. 18), was much frequented by the Phœnician, Greek, and Gallic merchants, for the metals with which it abounded, and particularly for its tin.

Wherein our Devonshire now and farthest Cornwal are,
The old Danmonii [*sic*] dwelt.
Drayton: Polyolbion, xii. (1613).

Dam'ocles (3 *syl.*), a sycophant, in the court of Dionys'ius *the Elder*, of Syracuse. After extolling the felicity of princes, Dionysius told him he would give him experimental proof thereof. Accordingly he had the courtier arrayed in royal robes and seated at a sumptuous banquet; but overhead was a sword suspended by a single horsehair, and Damocles was afraid to stir, lest the hair should break and the sword fall on him. Dionysius thus intimated that the lives of kings are threatened every hour of the day.—*Cicero.*

Let us who have not our names in the Red Book console ourselves by thinking comfortably how miserable our betters may be; and that Damocles, who ate

on satin cushions, and is served on gold plate, has an awful sword hanging over his head, in the shape of a bailiff, or hereditary disease, or family secret.—*Thackeray: Vanity Fair*, xlvii. (1848).

Damœ'tas, a herdsman. Theocritos and Virgil use the name in their pastorals.

> And old Damœtas loved to hear our song.
> *Milton: Lycidas* (1638).

Da'mon, a goat-herd in Virgil's third *Bucolic*. Walsh introduces the same name in his *Eclogues* also. Any rustic, swain, or herdsman.

Damon and De'lia. Damon asks Delia why she looks so coldly on him. She replies because of his attentions to Belvidēra. He says he paid these attentions at her own request, "to hide the secret of their mutual love." Delia confesses that his prudence is commendable, but his acting is too earnest. To this he rejoins that she alone holds his heart; and Delia replies—

> Tho' well I might your truth mistrust,
> My foolish heart believes you just;
> Reason this faith may disapprove,
> But I believe, because I love.
> *Lord Lyttleton.*

Damon and Musido'ra, two lovers who misunderstood each other. Musidora was coy, and Damon thought her shyness indicated indifference; but one day he saw her bathing, and his delicacy on the occasion so charmed the maiden that she at once accepted his proffered love.—*Thomson: The Seasons* ("Summer," 1727).

Da'mon and Pyth'ias. Damon, a senator of Syracuse, was by nature hot-mettled, but was schooled by Pythagore'an philosophy into a Stoic coldness and slowness of speech. He was a fast friend of the republic; and when Dionysius was made "king" by a vote of the senate, Damon upbraided the betrayers of his country, and pronounced Dionysius a "tyrant." For this he was seized, and as he tried to stab Dionysius, he was condemned to instant death. Damon now craved respite for four hours to bid farewell to his wife and child, but the request was denied him. On his way to execution, his friend Pythias encountered him, and obtained permission of Dionysius to become his surety, and to die in his stead, if within four hours Damon did not return. Dionysius not only accepted the bail, but extended the leave to six hours. When Damon reached his country villa, Lucullus killed his horse to prevent his return; but Damon, seizing the horse of a chance traveller, reached Syracuse just as the executioner was preparing to put Pythias to death. Dionysius so admired this proof of fidelity that he forgave Damon, and requested to be taken into his friendship.

(This subject was dramatized (in rhyme) in 1571 by Richard Edwards, and again in 1825 by John Banim.)

The classic name of *Pythias* is "Phintias." (See *Gesta Romanorum*, Tale cviii.)

Damsel or **Damoiseau** (in Italian, *donzel*, in Latin, *domisellus*), one of the gallant youths domiciled in the *maison du roi*. These youths were always sons of the greater vassals. Louis VII. (*le Jeune*) was called "The Royal Damsel;" and at one time the royal body-guard was called "The King's Damsels."

Damsel of Brittany, Eleanor, daughter of Geoffrey (second son of Henry II. of England). After the death of Arthur, his sister Eleanor was next in succession to the crown, but John, who had caused Arthur's death, confined Eleanor in Bristol Castle, where she remained till her death, in 1241.

D'Amville (2 *syl.*), "the atheist," with the assistance of Borachio, murdered Montferrers, his brother, for his estates.—*C. Tourneur: The Atheist's Tragedy* (seventeenth century).

Dam'yan (3 *syl.*), the lover of May (the youthful bride of January a Lombard knight, 60 years of age).—*Chaucer: Canterbury Tales* ("The Merchant's Tale," 1388).

Dan of the Howlet Hirst, the dragon of the revels at Kennaquhair Abbey.—*Sir W. Scott: The Abbot* and *The Monastery* (time, Elizabeth).

Dan'ae (3 *syl.*), an Argive princess, visited by Zeus [Jupiter] in the form of a shower of gold, while she was confined in an inaccessible tower.

Danaid (*syl.*). Dan'aus had fifty daughters, called the Danaïds or Dana'ides. These fifty women married the fifty sons of Ægyptus, and (with one exception) murdered their husbands on the night of their espousals. For this crime they were doomed in hadēs to pour water everlastingly into sieves.

> Let not your prudence, dearest, drowse, or prove
> The Danaïd of a leaky vase.
> *Tennyson: The Princess*, ii.

The one who spared her husband was Hypermnestra, whose husband's name was Lynceus [*Lin'.suse*].

Dan'aw, the German word for the Dan'ube, used by Milton in his *Paradise Lost*, i. 353 (1665).

Dancing Chancellor (*The*), sir Christopher Hatton, who attracted the attention of queen Elizabeth by his graceful dancing at a masque. She took him into favour, and made him both chancellor and knight of the Garter (died 1591).

¶ Mons. de Lauzun, the favourite of Louis XIV., owed his fortune to his grace in dancing in the king's quadrille.

Many more than one nobleman owed the favour he enjoyed at court to the way he pointed his toe or moved his leg.—*Dumas: Taking the Bastille.*

Dancing Water (*The*), from the Burning Forest. This water had the power of imparting youthful beauty to those who used it. Prince Chery, aided by a dove, obtained it for Fairstar.

The dancing water is the eighth wonder of the world. It beautifies ladies, makes them young again, and even enriches them.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Dandie Dinmont. (See DINMONT.)

Dandies (*The Prince of*), Beau Brummel (1778-1840).

Dandin (*George*), a rich French tradesman, who marries Ang'elique, the daughter of Mons. le baron de Sotenville; and has the "privilege" of paying off the family debts, maintaining his wife's noble parents, and being snubbed on all occasions to his heart's content. He constantly said to himself, in self-rebuke, *Vous l'avez voulu, vous l'avez voulu, George Dandin!* ("You have no one to blame but yourself! you brought it on yourself, George Dandin!")

Vous l'avez voulu, vous l'avez voulu, George Dandin! vous l'avez voulu! . . . vous avez justement ce que vous méritez.—*Molière: George Dandin*, i. 9 (1668).

"Well, *tu l'as voulu*, George Dandin," she said, with a smile, "you were determined on it, and must bear the consequences."—*P. Fitzgerald: The Parvenu Family*, ii. 262.

N.B.—There is no such phrase in the comedy as *Tu l'as voulu*, it is always *Vous l'avez voulu.*

Dan'dolo (*Signor*), a friend to **Fasio** in prosperity, but who turns from him when in disgrace. He says—

> Signor, I am paramount
> In all affairs of boot and spur and hose;
> In matters of the robe and cap supreme;
> In ruff disputes, my lord, there's no appeal
> From my irrefragibility.
> *Dean Milman: Fasio*, ii. 1 (1815).

Dane'lagh (2 *syl.*), the fifteen counties in which the Danes settled in England, viz. Essex, Middlesex, Suffolk, Norfolk, Herts, Cambs., Hants, Lincoln, Notts., Derbys, Northampton, Leicestershire Bucks., Beds., and the vast territory called Northumbria.—*Bromton Chronicle* (printed 1652).

Dangeau (*Jouer à la*), to play as good a hand at cards as Philippe de Courcillon, marquis de Dangeau (1638-1720).

Dan'gerfield (*Captain*), a hired witness in the "Popish Plot."—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dangle, a gentleman bitten with the theatrical mania, who annoys a manager with impertinent flattery and advice. It is said that Thomas Vaughan, a playwright of small reputation, was the original of this character.—*Sheridan: The Critic* (see act i. 1), (1779).

The latter portion of the sentence is intelligible . . . but the rest reminds us of Mr Dangle's remark, that the interpreter appears the harder to be understood of the two.—*Encyclopædia Britannica* (article "Romance").

Dan'hasch, one of the genii who did not "acknowledge the great Solomon." When the princess Badoura in her sleep was carried to the bed of prince Camaral'zaman that she might see him, Danhasch changed himself into a flea, and bit her lip, at which Badoura awoke, saw the prince sleeping by her side, and afterwards became his wife.—*Arabian Nights* ("Camaralzaman and Badoura").

Daniel (*The Book of*), in the Old Testament, may be divided into two parts, the first of which (ch. i.-iv.) is historical, and the rest a series of visions.

Daniel, son of Widow Lackitt; a wealthy Indian planter. A noodle, whom Lucy Weldon marries for his money.—*Southern: Oroonoko* (1696).

Dan'nischemend, the Persian sorcerer, mentioned in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Dante (See DIVINA COMMEDIA.)

Dante (*The Prophecy of*), a poem by lord Byron, in the Italian measure. Written in 1821.

Dante and Beatrice. Some say that Beatrice, in Dante's *Divina Commedia*, merely personifies faith; others think it a real character, and say she was the daughter of an illustrious family of Portinari, for whom the poet entertained a purely platonic affection. She meets

the poet after he has been dragged through the river Lethê (*Purgatory*, xxxi.), and conducts him through paradise. Beatrice Portina'ri married Simon de Bardi, and died at the age of **24**; Dantê was a few months older.

> Some persons say that Dante meant Theology
> By Beatrice, and not a mistress; I . . .
> Deem this a commentator's phantasy.
> *Byron: Don Juan*, iii. 11 (1820).

N.B.—The poet married Gemma, of the powerful house of Donati. (See LOVES.)

Dantê's Beard. All the pictures of Dantê which I have seen represent him without any beard or hair on his face at all; but in *Purgatory*, xxxi., Beatrice says to him, "Raise thou thy beard, and lo! what sight shall do?" *i.e.* lift up your face and look about you; and he adds, "No sooner lifted I mine aspect up . . . than mine eyes [*encountered*] Beatrice."

Danton of the Cevennes, Pierre Seguier, prophet and preacher of Magistavols, in France. He was a leader amongst the Camisards.

Danvers (*Charles*), an embryo barrister of the Middle Temple.—*C. Selby: The Unfinished Gentleman* (1841).

Daphnaida, an elegy by Spenser, on the daughter of lord Howard, an heiress (1591).

Daph'ne (*2 syl.*), daughter of Silēno and Mysis, and sister of Nysa. The favourite of Apollo while sojourning on earth in the character of a shepherd-lad named "Pol."—*Kane O'Hara: Midas* (a burletta, 1764).

(In classic mythology Daphnê fled from the amorous god, and escaped by being changed into a laurel.)

Daphne, the vulgar proud wife of Chrysos the art patron.—*Gilbert: Pygmalion and Galatea* (1871).

Daph'nis, a beautiful Sicilian shepherd, the inventor of bucolic poetry. He was a son of Mercury, and friend both of Pan and of Apollo.

Daph'nis, the modest shepherd.

> This is that modest shepherd, he
> That only dare salute, but ne'er could be
> Brought to kiss any, hold discourse or sing,
> Whisper, or boldly ask.
> *J. Fletcher: The Faithful Shepherdess*, i. 3 (1610).

Daph'nis and Chlo'e, a prose-pastoral love story in Greek, by Longos (a Byzantine), not unlike the tale of *The Gentle Shepherd*, by Allan Ramsay. Gessner has also imitated the Greek romance in his idyll called *Daphnis*. In this love story Longos says he was hunting in Lesbos, and saw in a grove consecrated to the nymphs a beautiful picture of children exposed, lovers plighting their faith, and the incursions of pirates, which he now expresses and dedicates to Pan, Cupid, and the nymphs. Daphnis, of course, is the lover of Chloê.

(Probably this Greek pastoral story suggested to St. Pierre his story of *Paul and Virginia*. Gay has a poem entitled *Daphnis and Chloe.*)

Daphnis and Lycidas, a pastoral, by W. Browne (1727).

Daphnis and Lityerses. Daphnis was a Sicilian shepherd, who went in search of his lady-love, Piplea, who had been carried off by Lityerses king of Phrygia. When he reached the place, Lityerses made him contend with him in a corn-reaping match. Hercules came to the shepherd's aid and slew the king.

> Thou [*his deceased friend*] hear'st the immortal song of old!
> Putting his sickle to the perilous grain
> In the hot corn-field of the Phrygian king,
> For thee the Lityerses-song again
> Young Daphnis with his silver voice doth sing!
> *Matthew Arnold: Thyrsis.*

Dapper, a lawyer's clerk, who went to Subtle "the alchemist," to be supplied with "a familiar" to make him win in horse-racing, cards, and all games of chance. Dapper is told to prepare himself for an interview with the fairy queen by taking "three drops of vinegar in at the nose, two at the mouth, and one at either ear," "to cry *hum* thrice and *buzz* as often."—*Ben Jonson: The Alchemist* (1610).

Dapple, the donkey ridden by Sancho Panza, in Cervantês' romance of *Don Quixote* (1605–1615).

Darby and Joan. This ballad, called *The Happy Old Couple*, is printed in the *Gentleman's Magazine*, v. 153 (March, 1735). It is also in Plumptre's *Collection of Songs*, 152 (Camb. 1805), with the music.

Darby and Joan are an old-fashioned, loving couple, wholly averse to change of any sort. It is generally said that Henry Woodfall was the author of the ballad, and that the originals were John Darby (printer, of Bartholomew Close, who died 1730) and his wife Joan. Woodfall served his apprenticeship with John Darby.

> "You may be a Darby [*Mr. Hardcastle*], but I'll be no Joan, I promise you."—*Goldsmith: She Stoops to Conquer*, i. 1 (1773).

Dardu-Le'na, the daughter of Foldath general of the Fir-bolg or Belgæ settled in the south of Ireland. When Foldath fell in battle—

His soul rushed to the vale of Mona, to Dardu-Lena's dream, by Dalrutho's stream, where she slept, returning from the chase of hinds. Her bow is near the maid, unstrung. . . . Clothed in the beauty of youth, the love of heroes lay. Dark-bending from . . . the wood her wounded father seemed to come. He appeared at times, then hid himself in mist. Bursting into tears, she arose. She knew that the chief was low. . . . Thou wert the last of his race, O blue-eyed Dardu-Lena!—*Ossian: Temora*, v.

Dare. *Humani nihil a me alienum esse puto.—Terence.*

I dare do all that may become a man,
Who dares do more is none.
Shakespeare: Macbeth, act i. sc. 7 (1606).

Dargo, the spear of Ossian son of Fingal.—*Ossian: Calthon and Colmal.*

Dar'gonet "the Tall," son of Astolpho, and brother of Paradine. In the fight provoked by Oswald against duke Gondibert, which was decided by four combatants against four, Dargonet was slain by Hugo the Little. Dargonet and his brother were rivals for the love of Laura.—*Davenant: Gondibert*, i. (died 1668).

Dari'us and his Horse. The seven candidates for the throne of Persia agreed that he should be king whose horse neighed first. As the horse of Darius was the first to neigh, Darius was proclaimed king.

That brave Scythian,
Who found more sweetness in his horse's neighing
Than all the Phrygian, Dorian, Lydian playing.
Lord Brooke.

(All the south of Russia and west of Asia was called Scythia.)

Darkness (*Prince of*). Satan is so called by Shakespeare, Milton, and Scott; but Spenser applies the name to Gorgon.

Great Gorgon, prince of darkness and dead night.
Faëris Queene, bk. i.

Darlemont, guardian and maternal uncle of Julio of Harancour; formerly a merchant. He took possession of the inheritance of his ward by foul means; but was proud as Lucifer, suspicious, exacting, and tyrannical. Every one feared him; no one loved him.—*Holcroft: Deaf and Dumb* (1785).

Darling (*Grace*), daughter of William Darling, lighthouse-keeper on Longstone, one of the Farne Islands. On the morning of September 7, 1838, Grace and her father saved nine of the crew of the *Forfarshire* steamer, wrecked among the Farne Islands opposite Bamborough Castle (1815-1842).

Darling of Mankind (*The*), an English translation of *deliciæ generis humani*, applied to Titus by Suetonius (tit. i.). Both Vespasian and Titus are called *orbis deliciæ* in one of the Monumenta Romana.

Darnay (*Charles*), the lover and afterwards the husband of Lucie Manette. He bore a strong likeness to Sydney Carton, and was a noble character worthy of Lucie. His real name was Evre'monde.—*Dickens: A Tale of Two Cities* (1859).

Darnel (*Aurelia*), a character in Smollett's novel: *The Adventures of Sir Launcelot Greaves* (1760).

Darnley, the *amant* of Charlotte [Lambert], in *The Hypocrite*, by Isaac Bickerstaff. In Molière's comedy of *Tartuffe*, Charlotte is called "Mariane," and Darnley is "Valère."

Dar'-Thula, daughter of Colla, and "fairest of Erin's maideps." She fell in love with Nathos, one of the three sons of Usnoth lord of Etha (in Argyllshire). Cairbar, the rebel, was also in love with her, but his suit was rejected. Nathos was made commander of king Cormac's army at the death of Cuthullin, and for a time upheld the tottering throne. But the rebel grew stronger and stronger, and at length found means to murder the young king; whereupon, the army under Nathos deserted. Nathos was now obliged to quit Ireland, and Dar-Thula fled with him. A storm drove the vessel back to Ulster, where Cairbar was encamped, and Nathos, with his two brothers, being overpowered by numbers, fell. Dar-Thula was arrayed as a young warrior; but when her lover was slain "her shield fell from her arm; her breast of snow appeared, but it was stained with blood. An arrow was fixed in her side," and her dying blood was mingled with that of the three brothers.—*Ossian: Dar-Thula* (founded on the story of "Deirdi," i. *Trans. of the Gaelic Society*).

Dar'tle (*Rosa*), companion of Mrs. Steerforth. She loved Mrs. Steerforth's son, but her love was not reciprocated. Miss Dartle is a vindictive woman, noted for a scar on her lip, which told tales when her temper was aroused. This scar was from a wound given by young Steerforth, who struck her on the lip when a boy.—*Dickens: David Copperfield* (1849).

Darwin's Missing Link, the link

between the monkey and man. According to Darwin, the present host of animal life began from a few elemental forms, which developed, and by natural selection propagated certain types of animals; while others less suited to the battle of life died out. Thus, beginning with the larvæ of ascidians (a marine mollusc), we get by development to fish lowly organized (as the lancelet), then to ganoids and other fish, then to amphibians; from amphibians we get to birds and reptiles, and thence to mammals, among which comes the monkey, between which and man is a MISSING LINK.

Dashall (*The Hon. Tom*), cousin of Tally-ho. The rambles and adventures of these two blades are related by Pierce Egan, in his *Life in London* (1822).

Dashwood, a sneerwell in Murphy's comedy of *Know your own Mind* (1777).

D'Asumar (*Count*), an old Nestor, who fancied nothing was so good as when he was a young man.

"Alas! I see no men nowadays comparable to those I knew heretofore; and the tournaments are not performed with half the magnificence as when I was a young man. . . ." Seeing some fine peaches served up, he observed, "In my time, the peaches were much larger than they are at present; nature degenerates every day." "At that rate," said his companion, smiling, "the peaches of Adam's time must have been wonderfully large."—*Lesage: Gil Blas*, iv. 7 (1724).

Daughter (*The*), a drama by S. Knowles (1836). Marian, "daughter" of Robert, once a wrecker, was betrothed to Edward, a sailor, who went on his last voyage, and intended then to marry her. During his absence a storm at sea arose, a body was washed ashore, and Robert went down to plunder it. Marian went to look for her father and prevent his robbing those washed ashore by the waves, when she saw in the dusk some one stab a wrecked body. It was Black Norris, but she thought it was her father. Robert being taken up, Marian gave witness against him, and he was condemned to death. Norris said he would save her father if she would marry him, and to this she consented; but on the wedding day Edward returned. Norris was taken up for murder, and Marian was saved.

Daughter with her Murdered Father's Head. Margaret Roper, daughter of sir Thomas More, obtained privately the head of her father, which had been exposed on London Bridge, enclosed it in a casket, and at death was buried with the casket in her arms. Tennyson says—

Morn broadened on the borders of the dark
Ere I saw her who clasped in her last trance
Her murdered father's head.

¶ The head of the young earl of Derwentwater was exposed on Temple Bar in 1716. His wife drove in a cart under the arch, and a man, hired for the purpose, threw the young earl's head into the cart, that it might be decently buried. —*Sir Bernard Burke.*

¶ Mdlle. de Sombreuil, daughter of the comte de Sombreuil, insisted on sharing her father's prison during the "Reign of Terror," and in accompanying him to the guillotine.

Dauphin (*Le Grand*), Louis duc de Bourgogne, eldest son of Louis XIV., for whom was published the *Delphin Classics* (1661–1711).

Dauphin (*Le Petit*), son of the "Grand Dauphin" (1682–1712).

Daura, daughter of Armin. She was betrothed to Armar, son of Armart, Erath a rival lover having been rejected by her. One day, disguised as an old grey-beard, Erath told Daura that he was sent to conduct her to Armar, who was waiting for her. Without the slightest suspicion, she followed her guide, who took her to a rock in the midst of the sea, and there left her. Her brother Arindal, returning from the chase, saw Erath on the shore, and bound him to an oak; then pushing off the boat, went to fetch back his sister. At this crisis Armar came up, and discharged his arrow at Erath; but the arrow struck Arindal, and killed him. "The boat broke in twain," and when Armar plunged into the sea to rescue his betrothed, a "sudden blast from the hills struck him, and he sank to rise no more." Daura was rescued by her father, but she haunted the shore all night in a drenching rain. Next day "her voice grew very feeble; it died away; and, spent with grief, she expired."—*Ossian: Songs of Selma.*

Davenant (*Lord*), a bigamist. One wife was Marianne Dormer, whom he forsook in three months. It was given out that he was dead, and Marianne in time married lord Davenant's son. His other wife was Louisa Travers, who was engaged to captain Dormer, but was told that the captain was faithless and had married another. When the villainy of his lordship could be no longer concealed, he destroyed himself.

Lady Davenant, one of the two wives

of lord Davenant. She was a "faultless wife," with beauty to attract affection, and every womanly grace.

Charles Davenant, a son of lord Davenant, who married Marianne Dormer, his father's wife.—*Cumberland: The Mysterious Husband* (1783).

Davenant (*Will*), a supposed descendant from Shakespeare, and Wildrake's friend.—*Sir W. Scott: Woodstock* (time, the Commonwealth).

DAVID, in Dryden's satire of *Absalom and Achitophel*, is meant for Charles II. As David's beloved son Absalom rebelled against him, so the duke of Monmouth rebelled against his father Charles II. As Achitophel was a traitorous counsellor to David, so was the earl of Shaftesbury to Charles II. As Hushai outwitted Achitophel, so Hyde (duke of Rochester) outwitted the earl of Shaftesbury, etc.

> Auspicious prince,
> Thy longing country's darling and desire,
> Their cloudy pillar, and their guardian fire . . .
> The people's prayer, the glad diviner's theme,
> The young men's vision, and the old men's dream.
> *Dryden. Absalom and Achitophel*, i. 231–240 (1681).

David, king of North Wales, eldest son of Owen, by his second wife. Owen died in 1169. David married Emma Plantagenet, a Saxon princess. He slew his brother Hoel and his half-brother Yorwerth (son of Owen by his first wife), who had been set aside from the succession in consequence of a blemish in the face. He also imprisoned his brother Rodri, and drove others into exile. Madoc, one of his brothers, went to America, and established there a Welsh colony.—*Southey: Madoc* (1805).

David (*St.*), son of Xantus prince of Cereticu (*Cardiganshire*) and the nun Melearla. He was the uncle of king Arthur. St. David first embraced the ascetic life in the Isle of Wight, but subsequently removed to Menevia, in Pembrokeshire, where he founded twelve convents. In 577 the archbishop of Caërleon resigned his see to him, and St. David removed the seat of it to Menevia, which was subsequently called St. David's, and became the metropolis of Wales. He died at the age of 146, in the year 642. The waters of Bath "owe their warmth and salutary qualities to the benediction of this saint." Drayton says he lived in the valley of Ewias (2 *syl.*), between the hills of Hatterill, in Monmouthshire.

> Here, in an aged cell with moss and ivy grown,
> In which not to this day the sun hath ever shone,
> That reverend British saint in zealous ages past,
> To contemplation lived.
> *Drayton: Polyolbion*, iv. (13th).

St. David's Day, March 1. The leek worn by Welshmen on this day is in memory of a complete victory obtained by them over the Saxons (March 1, 640). This victory is ascribed "to the prayers of St. David," and his judicious adoption of a leek in the cap, that the Britons might readily recognize each other. The Saxons, having no badge, not unfrequently turned their swords against their own supporters.

David and Goliath (1 *Sam.* xvii.). Goliath, who defied the Hebrews and was slain by the stripling David, was descended from Arapha. Drayton published, in 1630, a poem so called.

¶ A parallel tale is told in Russian history. In the reign of Vladimir the Great, during one of his wars with the Petcheneguans, was a man of colossal stature, athletic and muscular Proud of his great height and strength, he paced along the bank of the river Troubeje (which separated the opposing forces), loading the Russians with insult, provoking them with threats, and ridiculing their timidity. This imposing air was successful. The soldiers of Vladimir, awed by the gigantic figure of their adversary, submitted to his bravados; and, when the day of combat arrived, they were constrained to supplicate for a postponement. At length an old man approached Vladimir, and said, "My prince, I have five sons, four of whom are in the army. Valiant as they are, none of them is equal to the youngest, who possesses prodigious strength." The young man was sent for, and being set before the grand-duke, asked permission to make trial of his strength. A vigorous bull was irritated with red-hot irons, but the young man stopped it in its full career, threw it on the ground, and tore off its skin. This proof of strength inspired the greatest confidence. The hour of battle arrived. The two champions advanced between the camps, and the Petcheneguan could not restrain a contemptuous smile when he observed the diminutive stature of his adversary, who indeed was yet without a beard. Being, however, attacked with great impetuosity, the giant gave ground, was seized by the young Russian, and crushed to death. The Petcheneguans took to flight, were pursued, and utterly routed. The conqueror, who was only a carrier, was laden with honours, raised with his father to the rank of the high nobility,

and the place of combat was made the site of the city Pereislave, which soon rose to eminence in the government of Vladimir. N.B.—The young conqueror's name was Ivan Usmovitched, but was changed by Vladimir into Pereislave.—*Duncan: Russia*, vol. ii. pp. 201, 202 (Pereislave means "one who wins the victory"). (See FIERABRAS.)

David and Jonathan, inseparable friends. The allusion is to David the psalmist and Jonathan the son of Saul. David's lamentation at the death of Jonathan was never surpassed in pathos and beauty.—2 *Sam.* i. 19–27.

David Copperfield. (See COPPERFIELD, p. 233.)

Davideis, the chief poem of Cowley (1635). It is in four books. The quotation following is well known, and the last line is very felicitous:—

Begin, be bold, and venture to be wise;
He who defies this work from day to day
Does on a river's bank expectant stay,
Till the old stream that stopped him shall be gone,
Which runs, and as it runs, for ever shall run on.

Davie Debet, debt.

So ofte thy neighbours banquet in thy hall,
Till Davie Debet in thy parler stand,
And bids the[e] welcome to thine own decay.
Gascoigne: Magnum Vectigal, etc. (died 1775).

Davie of Stenhouse, a friend of Hobbie Elliott.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Davies (*John*), an old fisherman employed by Joshua Geddes the quaker. —*Sir W. Scott: Redgauntlet* (time, George III.).

Da'vus, a plain, uncouth servitor. A common name for a slave in Greek and Roman plays, as in the *Andria* of Terence.

His face made of brass, like a vice in a game,
His gesture like Davus, whom Terence doth name.
Tusser: Five Hundred Points of Good Husbandry, lix. (1557).

Davus sum, non Œdipus. I am a homely man, and do not understand hints, innuendoes, and riddles, like Œdipus. Œdipus was the Theban who expounded the riddle of the Sphinx, that puzzled all his countrymen. Davus was the stock name of a servant or slave in Latin comedies. The proverb is used by Terence, *Andria*, 1, 2, 23.

Davy, the varlet of justice Shallow, who so identifies himself with his master that he considers himself half host, half varlet. Thus when he seats Bardolph and Page at table, he tells them they must take "his" good will for their assurance of welcome.—*Shakespeare: 2 Henry IV.* (1598).

Daw (*Sir David*), a rich, dunder-headed baronet of Monmouthshire, without wit, words, or worth; but believing himself somebody, and fancying himself a sharp fellow, because his servants laugh at his good sayings, and his mother calls him a wag. Sir David pays his suit to Miss [Emily] Tempest; but as the affections of the young lady are fixed on Henry Woodville, the baron goes to the wall.—*Cumberland: The Wheel of Fortune* (1779).

Dawfyd, "the one-eyed" freebooter chief.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Dawkins (*Jack*), known by the sobriquet of the "Artful Dodger." He is one of Fagin's tools. Jack Dawkins is a young scamp of unmitigated villainy, and full of artifices; but of a cheery, buoyant temper.—*C. Dickens: Oliver Twist*, viii. (1837).

Dawson (*Bully*), a London sharper, bully, and debauchee of the seventeenth century. (See *Spectator*, No. 2.)

Bully Dawson kicked by half the town, and half the town kicked by Bully Dawson.—*C. Lamb.*

Dawson (*Jemmy*). Captain James Dawson was one of the eight officers belonging to the Manchester volunteers in the service of Charles Edward, the young pretender. He was a very amiable young man, engaged to a young lady of family and fortune, who went in her carriage to witness his execution for treason. When the body was drawn, *i.e.* embowelled, and the heart thrown into the fire, she exclaimed, "James Dawson!" and expired. Shenstone has made this the subject of a tragic ballad.

Young Dawson was a gallant youth,
A brighter never trod the plain;
And well he loved one charming maid,
And dearly was he loved again.
Shenstone: Jemmy Dawson (1745).

Dawson (*Phœbe*), "the pride of Lammas Fair," courted by all the smartest young men of the village, but caught "by the sparkling eyes" and ardent words of a tailor. Phœbe had by him a child before marriage, and after marriage he turned a "captious tyrant and a noisy sot." Poor Phœbe drooped, "pinched were her looks, as one who pined for bread," and in want and sickness she sank into an early tomb.

(This sketch is one of the best in Crabbe's *Parish Register*, 1807.)

Day (*Justice*), a pitiable hen-pecked husband, who always addresses his wife as "duck" or "duckie."

Mrs. Day, wife of the "justice," full of vulgar dignity, overbearing, and loud. She was formerly the kitchen-maid of her husband's father; but being raised from the kitchen to the parlour, became my lady paramount.

(In the comedy from which this farce is taken, "Mrs. Day" was the kitchen-maid in the family of colonel Careless, and went by the name of Gillian. In her exalted state she insisted on being addressed as "Your honour" or "Your ladyship.")

Margaret Woffington [1718-1760], in "Mrs. Day," made no scruple to disguise her beautiful face by drawing on it the lines of deformity, and to put on the tawdry habiliments and vulgar manners of an old hypocritical city vixen.—*Thomas Davies.*

Day (*Abel*), a puritanical prig, who can do nothing without Obadiah. This "downright ass" (act i. 1) aspires to the hand of the heiress Arabella.—*Knight: The Honest Thieves.*

(This farce is a mere *réchauffé* of *The Committee*, a comedy by the Hon. sir R. Howard (1670). The names of "Day," "Obadiah," and "Arabella" are the same.)

Day (*Ferquhard*), the absentee from the clan Chattan ranks at the conflict.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Day of the Barricades, May 12, 1588, when Henri de Guise returned to Paris in defiance of the king's order. The king sent for his Swiss guards; but the Parisians tore up the pavements, threw chains across the streets, and piled up barrels filled with earth and stones, behind which they shot down the Swiss as they paraded the streets. The king begged the duke to put an end to the conflict, and fled.

Another *Journée des Barricades* was August 27, 1688, the commencement of the Fronde war.

Another was June 27, 1830, the first day of the *grand semain* which drove Charles X. from the throne.

Another was February 24, 1848, when Affre, archbishop of Paris, was shot in his attempt to quell the insurrection.

Another was December 2, 1851, the day of the *coup d'état*, when Louis Napoleon made his appeal to the people for re-election to the presidency for ten years.

Day of the Cornsacks [*Journée des Farines*], January 3, 1591, when some of the partisans of Henri IV., disguised as millers, attempted to get possession of the barrier de St. Honoré (Paris), with the view of making themselves masters of the city. In this they failed.

Day of the Dupes, November 11, 1630. The dupes were Marie de Medicis, Anne of Austria, and Gaston duc d'Orléans, who were outwitted by cardinal Richelieu. The plotters had induced Louis XIII. to dismiss his obnoxious minister, whereupon the cardinal went at once to resign the seals of office; the king repented, re-established the cardinal, and he became more powerful than ever.

Days Recurrent in the Lives of Great Men.

BECKET. Tuesday was Becket's day. He was born on a Tuesday, and on a Tuesday was assassinated. He was baptized on a Tuesday, took his flight from Northampton on a Tuesday, withdrew to France on a Tuesday, had his vision of martyrdom on a Tuesday, returned to England on a Tuesday, his body was removed from the crypt to the shrine on a Tuesday, and on Tuesday (April 13, 1875) cardinal Manning consecrated the new church dedicated to St. Thomas à Becket.

CROMWELL'S day was September 3. On September 3, 1650, he won the battle of Dunbar; on September 3, 1651, he won the battle of Worcester; on September 3, 1658, he died.

DICKENS. His fatal day was June 9. He was in the terrible railway accident of June 9, 1861 (at Staplehurst), from which he never recovered; and he died June 9, 1870.

HAROLD'S day was October 14. It was his birthday, and also the day of his death. William the Conqueror was born on the same day, and, on October 14, 1066, won England by conquest.

HENRY VII. always regarded Saturday as his lucky day.

NAPOLEON'S day was August 15, his birthday; but his "lucky" day, like that of his nephew, Napoleon III., was the 2nd of the month. He was made consul for life on August 2, 1802; was crowned December 2, 1804; won his greatest battle, that of Austerlitz, for which he obtained the title of "Great," December 2, 1805; married the archduchess of Austria April 2, 1810; etc.

NAPOLEON III. The *coup d'état* was

December 2, 1851. Louis Napoleon was made emperor December 2, 1852; he opened, at Saarbrück, the Franco-German war August 2, 1870; and surrendered his sword to William of Prussia, September 2, 1870.

Dazzle, in *London Assurance*, by D. Boucicault (1841).

"Dazzle" and "lady Gay Spanker" "act themselves," and will never be dropped out of the list of acting plays.—*Percy Fitzgerald.*

De Bourgo (*William*), brother of the earl of Ulster and commander of the English forces that defeated Felim O'Connor (1315) at Athunree, in Connaught.

Why tho' fallen her brothers kerne [*Irish infantry*]
Beneath De Bourgo's battle stern.
Campbell: O'Connor's Child.

De Courcy, in a romance called *Women*, by the Rev. C. R. Maturin. An Irishman, made up of contradictions and improbabilities. He is in love with Zaira, a brilliant Italian, and also with her unknown daughter, called Eva Wentworth, a model of purity. Both women are blighted by his inconstancy. Eva dies, but Zaira lives to see De Courcy perish of remorse (1822).

De Gard, a noble, staid gentleman, newly lighted from his travels; brother of Oria'na, who "chases" Mi'rabel "the wild goose," and catches him.—*Fletcher: The Wild-Goose Chase* (1619).

De l'Epée (*Abbé*). Seeing a deaf-and-dumb lad abandoned in the streets of Paris, he rescued him, and brought him up under the name of Theodore. The foundling turned out to be Julio count of Harancour.

"In your opinion who is the greatest genius that France has ever produced?" "Science would decide for D'Alembert, and Nature [*would*] say Buffon; Wit and Taste [*would*] present Voltaire; and Sentiment plead for Rousseau; but Genius and Humanity cry out for De l'Epée, and him I call the best and greatest of human creatures."—*Holcroft: The Deaf and Dumb*, iii. 2 (1785).

De Profundis ("*out of the depths* . . ."), the first two words of *Psalm* cxxx. in the Roman Catholic Liturgy; sung when the dead are committed to the grave.

At eve, instead of bridal verse,
The *De Profundis* filled the air.
Longfellow: The Blind Girl.

De Valmont (*Count*), father of Florian and uncle of Geraldine. During his absence in the wars, he left his kinsman, the baron Longueville, guardian of his castle; but under the hope of coming into the property, the baron set fire to the castle, intending thereby to kill the wife and her infant boy. When De Valmont returned and knew his losses, he became a wayward recluse, querulous, despondent, frantic at times, and at times most melancholy. He adopted an infant "found in a forest," who turned out to be his son. His wife was ultimately found, and the villainy of Longueville was brought to light.—*W. Dimond: The Foundling of the Forest.*

Many "De Valmonts" I have witnessed in fifty-four years, but have never seen the equal of Joseph George Holman [1764–1817].—*Donaldson.*

Dead Pan, a poem by Mrs. Browning (1844), founded on the tradition that at the Crucifixion, when Jesus cried, "It is finished!" the oracles ceased, and a murmur was heard by mariners, "Great Pan is dead!"

Deaf and Dumb (*The*), a comedy by Thomas Holcroft. "The deaf and dumb" boy is Julio count of Harancour, a ward of M. Darlemont, who, in order to get possession of his ward's property, abandoned him when very young in the streets of Paris. Here he was rescued by the abbé De l'Epée, who brought him up under the name of Theodore. The boy being recognized by his old nurse and others, Darlemont confessed his crime, and Julio was restored to his rank and inheritance.—*Holcroft: The Deaf and Dumb* (1785).

Dean of St. Patrick (*The*), Jonathan Swift, who was appointed to the deanery in 1713, and retained it till his death (1667–1745).

Deans (*Douce Davie*), the cowherd at Edinburgh, noted for his religious peculiarities, his magnanimity in affection, and his eccentricities.

Mistress Rebecca Deans, Douce Davie's second wife.

Jeanie Deans, daughter of Douce Davie Deans, by his first wife. She marries Reuben Butler, the presbyterian minister. Jeanie Deans is a model of good sense, strong affection, resolution, disinterestedness. Her journey from Edinburgh to London is as interesting as that of *Elizabeth* from Siberia to Moscow.

Effie [*Euphemia*] *Deans*, daughter of Douce Davie Deans, by his second wife. She is betrayed by George [afterwards sir George] Staunton (called *Geordie Robertson*), and imprisoned for child-murder. Jeanie goes to the queen and sues for pardon, which is vouchsafed to her, and Staunton does what he can to

repair the mischief he had done by marrying Effie, who thus becomes lady Staunton. Soon after this sir George is shot by a gipsy-boy, who proves to be his own son, and Effie retires to a convent on the Continent. — *Sir W. Scott: Heart of Midlothian* (time, George II.).

(J. E. Millais has a picture of Effie Deans keeping tryst with George Staunton.)

*** The prototype of Jeanie Deans was Helen Walker, to whose memory sir W. Scott erected a tombstone in Irongray Churchyard (Kirkcudbright).

DEATH or **Mors.** So Tennyson calls sir Ironside the Red Knight of the Red Lands, who kept Lyonors (or Lionês) captive in Castle Perilous. The name "Mors," which is Latin, is very inconsistent with a purely British tale, and of course does not appear in the original story.—*Tennyson: Idylls* ("Gareth and Lynette"); *Sir T. Malory: History of Prince Arthur*, i. 134-137 (1470).

Death (*The Ferry of*). The ferry of the Irtish, leading to Siberia, is so called because it leads the Russian exile to political and almost certain physical death. To be "laid on the shelf" is to *cross the ferry of the Irtish.*

Death and Dr. Hornbook. A satirical poem by Burns. Death tells Burns that Dr. Hornbook, the apothecary, kills so many with his physic, that he has quite ruined his trade. He recites several instances, and then says—

> "That's just a swatch o' Hornbook's way;
> Thus goes he on from day to day;
> Thus does he poison, kill, an' slay,
> An's weel paid for 't.

*** Hornbook was John Wilson, who was obliged to leave the county, migrated to Glasgow, and died in 1839.

Death and Music. Leopold I. of Germany (1650-1705), on his death-bed requested that the court musicians might be sent for, that he might die to the sounds of sweet music.

¶ Mirabeau's last words were, "Let me fall asleep to the sounds of delicious music."

N.B.—Sometimes the dying seem to hear sweet music. This, of course, is simply physical.

> Hark! they whisper, angels say,
> "Sister spirit, come away."

Death from Strange Causes.

ÆSCHYLUS was killed by the fall of a tortoise on his head from the claws of an eagle in the air.—*Pliny: Hist.* vii. 7.

AGATH'OCLES (4 *syl.*), tyrant of Sicily, was killed by a tooth-pick, at the age of 95.

ANACREON was choked by a grape-stone.—*Pliny: Hist.* vii. 7.

BASSUS (*Q. Lecanius*) died from the prick of a fine needle in his left thumb.

CHALCHAS, the soothsayer, died of laughter at the thought of his having outlived the time predicted for his death.

CHARLES VIII., conducting his queen into a tennis-court, struck his head against the lintel, and it caused his death.

FABIUS, the Roman prætor, was choked by a single goat-hair in the milk which he was drinking.—*Pliny: Hist.* vii. 7.

FREDERICK LEWIS, prince of Wales, died from the blow of a cricket-ball.

ITADACH died of thirst in the harvest-field, because (in observance of the rule of St. Patrick) he refused to drink a drop of anything.

LOUIS VI. met with his death from a pig running under his horse, and causing it to stumble.

MARGUTTE died of laughter on seeing a monkey trying to pull on a pair of his boots.

OTWAY, the poet, in a starving condition had a guinea given him; bought a loaf of bread, and died swallowing the first mouthful.

PHILOM'ENES (4 *syl.*) died of laughter at seeing an ass eating the figs provided for his own dessert.—*Valerius Maximus.*

PLACUT (*Phillipot*) dropped down dead while in the act of paying a bill.—*Bacaberry the Elder.*

QUENELAULT, a Norman physician of Montpellier, died from a slight wound made in his hand in the extraction of a splinter.

SAUFEIUS (*Spurius*) was choked supping up the albumen of a soft-boiled egg.

ZEUXIS, the painter, died of laughter at sight of a hag which he had just depicted.

Death Proof of Guilt. When combats and ordeals were appealed to, in the belief that "God would defend the right," the death of either party was considered a sure proof of guilt.

> Take hence that traitor from our sight,
> For, by his death, we do perceive his guilt.
> *Shakespeare: 2 Henry VI.* act iii. sc. 3 (1591).

Death Ride (*The*), the charge of the Light Brigade at Balaclava. (See under CHARGE, p. 195.)

Debatable Land (*The*), a tract of land between the Esk and the Sark. It

seems properly to belong to Scotland, but having been claimed by both crowns, was styled *The Debatable Land*. Sir Richard Graham bought of James I. of England a lease of this tract, and got it united to the county of Cumberland. As James ruled over both kingdoms, he was supremely indifferent to which the plot was annexed.

Deb'on, one of the companions of Brute. According to British fable, Devonshire is a corruption of "Debon's-share," or the share of country assigned to Debon.

Deborah Debbitch, governante at lady Peveril's.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dec'adi, plu. *dec'adis*, the holiday every tenth day, in substitution of the Sunday or sabbath, in the first French Revolution.

All décadi he labours in the corner of the Augustin cloister, and he calls that his holiday.—*The Atelier du Lys*, ii.

Dec'adists. Those who conformed to the dec'ade system of time introduced by Fabre d'Eglantine in 1793. So called because the year was divided into ten months, the week into ten days, and the month into thrice-ten days. Dec'ade is from the Greek word *deka*, ten.

There were 360 days in Mons. D'Eglantine's year, but there are 365 days in a solar year; so Mons. D'Eglantine called the five odd days *sans-culottides*, or holidays—a most clumsy contrivance. In fact, the decimal system may be useful perhaps in many calculations, but will not work in the laws of Nature.

Decameron (*The*), by Boccaccio (1350), a collection of tales (in Italian prose) supposed to be told by *ten* persons, seven gentlemen and three ladies who had retired to a pleasant retreat during a plague. Several of these tales have been a hunting-ground of poets and novelists; Chaucer, Shakespeare, Keats, Tennyson, and many others are indebted to them. G. Standfast and many others have published English versions, and one forms a volume of Bohn's *Library*.

Decem Scriptores, a collection of ten ancient chronicles on English history, edited by Twysden and John Selden. The names of the chroniclers are Simeon of Durham, John of Hexham, Richard of Hexham, Ailred of Rieval, Ralph de Diceto, John Brompton of Jorval, Gervase of Canterbury, Thomas Stubbs, William Thorn of Canterbury and Henry Knighton of Leicester.

Nearly 300 columns are occupied by the *Abbreviationes Chronicorum* of Ralph de Diceto, whose chronicles extend from 589 to 1148; and another chronicle brings the narrative down to 1199.

De'cius, friend of Antin'ous (4 *syl.*).—*Beaumont and Fletcher: Laws of Candy* (printed 1647).

Decline and Fall of the Roman Empire (*The*), by Gibbon (1776).

Decree of Fontainebleau, an edict of Napoleon I., ordering the destruction by fire of all English goods (dated October 18, 1810, from Fontainebleau).

Dec'uman Gate, one of the four gates in a Roman camp. It was the gate opposite the prætorian, and furthest from the enemy. Called *decuman* because the *tenth* legion was always posted near it. The other two gates (the *porta principālis dextra* and the *porta principālis sinistra*) were on the other sides of the square. If the *prætorian gate* was at the top of this page, the *decuman gate* would be at the bottom, the *porta dextra* on the right hand, and the *porta sinistra* on the left.

Dedlock (*Sir Leicester*), *bart.*, who has a general opinion that the world might get on without hills, but would be "totally done up" without Dedlocks. He loves lady Dedlock, and believes in her implicitly. Sir Leicester is honourable and truthful, but intensely prejudiced, immovably obstinate, and proud as "county" can make a man; but his pride has a most dreadful fall when the guilt of lady Dedlock becomes known.

Lady Dedlock, wife of sir Leicester, beautiful, cold, and apparently heartless; but she is weighed down with this terrible secret, that before marriage she had had a daughter by captain Hawdon. This daughter's name is Esther [Summerson], the heroine of the novel.

Volumnia Dedlock, cousin of sir Leicester. A "young" lady of 60, given to rouge, pearl-powder, and cosmetics. She has a habit of prying into the concerns of others.—*C. Dickens: Bleak House* (1853).

Dee's Spec'ulum, a mirror, which Dr. John Dee asserted was brought to him by the angels Raphael and Gabriel. At the death of the doctor it passed into the possession of the earl of Peterborough, at Drayton; then to lady Betty Germaine, by whom it was given to John last duke of Argyll. The duke's grandson (lord Frederick Campbell) gave it to Horace Walpole; and in 1842 it was sold, at the dispersion of the curiosities of Strawberry Hill, and bought by Mr. Smythe Pigott. At the sale of Mr.

Pigott's library, in 1853, it passed into the possession of the late lord Londesborough. A writer in *Notes and Queries* (p. 376, November 7, 1874) says, it "has now been for many years in the British Museum," where he saw it "some eighteen years ago."

(This magic speculum is a flat *polished mineral, like cannel coal*, of a circular form, fitted with a handle.)

Deerslayer (*The*), the title of a novel by J. F. Cooper, and the nickname of its hero (Natty Bumppo), a model uncivilized man, honourable, truthful, and brave, pure of heart and without reproach. He is introduced in five of Cooper's novels: *The Deerslayer*, *The Pathfinder*, *The Last of the Mohicans*, *The Pioneers*, and *The Prairie*. He is called "Hawk-eye" in *The Last of the Mohicans;* "Leather-stocking" in *The Pioneers;* and "The Trapper" in *The Prairie*, in which he dies.

The Delawares call me "Deerslayer;" but it is not so much because I am pretty fatal with the venison, as because that, while I kill so many bucks and does, I have never yet taken the life of a fellow-creature (chap. ii.).

N.B.—Deerslayer was first called "Straight-tongue," for his truthfulness; then "Pigeon," for his kindness of heart; then "Lap-ear," for his hound-like sagacity; then "Deerslayer," for his skill in tracking and slaying deer (chap. iv.). "Hawk-eye," so called by a dying red man or Mingo (chap. vii.).

Defarge (*Mons.*), keeper of a wine-shop in the Faubourge St. Antoine, in Paris. He is a bull-necked, good-humoured, but implacable-looking man.

Mde. Defarge, his wife. A dangerous woman, with great force of character; everlastingly knitting.

Mde. Defarge had a watchful eye, that seldom seemed to look at anything.—*C. Dickens: A Tale of Two Cities*, i. 5 (1859).

Defender of the Faith, the title first given to Henry VIII. by pope Leo X., for a volume against Luther, in defence of pardons, the papacy, and the seven sacraments. The original volume is in the Vatican, and contains this inscription in the king's handwriting: *Anglorum rex Henricus, Leoni X. mittit hoc opus et fidei testem et amicitiæ;* whereupon the pope (in the twelfth year of his reign) conferred upon Henry, by bull, the title "Fidei Defensor," and commanded all Christians so to address him. The original bull was preserved by sir Robert Cotton, and is signed by the pope, four bishop-cardinals, fifteen priest-cardinals, and eight deacon-cardinals. A complete copy of the bull, with its seals and signatures, may be seen in Selden's *Titles of Honour*, v. 53–57 (1672)

Defensatas, Devonshire.

Defoe writes *The History of the Plague of London* as if he had been a personal spectator, but he was only three years old at the time (1663–1731).

Deformed Transformed (*The*), a drama in two parts by lord Byron (1824).

Deggial, antichrist. The Mohammedan writers say he has but one eye and one eyebrow, and on his forehead is written CAFER ("infidel").

Chilled with terror, we concluded that the Deggial, with his exterminating angels, had sent forth their plagues on the earth.—*Beckford: Vathek* (1784).

Dehenbarth, South Wales.—*Spenser: Faërie Queene*, iii. 2 (1590).

Dei Franchi, the brothers in Boucicault's drama, *The Corsican Brothers* (1848). One brother is a peaceful, amorous resident in a city; and the other is a stern, warlike huntsman of the mountains.

Deird'ri, an ancient Irish story similar to the *Dar-Thula* of Ossian. Conor king of Ulster puts to death by treachery the three sons of Usnach. This leads to a desolating war against Ulster, which terminates in the total destruction of Eman. This is one of the three tragic stories of the Irish, which are: (1) The death of the children of Touran (regarding Tuatha de Danans); (2) the death of the children of Lear or Lir, turned into swans by Aoife; (3) the death of the children of Usnach (a "Milesian" story).

Dei'ri (3 *syl.*), separated from Bernicia by Soemil, the sixth in descent from Woden. Deiri and Bernicia together constituted Northumbria.

Diera [*sic*] beareth thro' the spacious Yorkish hounds,
From Durham down along to the Lancastrian sounds...
And did the greater part of Cumberland contain.
Drayton: Polyolbion, xvi. (1613).

Dek'abrist, a Decembrist, from *Dekaber*, the Russian for December. It denotes those persons who suffered death or captivity for the part they took in the military conspiracy which broke out in St. Petersburg in December, 1825, on the accession of czar Nicholas to the throne.

Dela'da, the tooth of Buddha, preserved in the Malegawa temple at Kandy. The natives guard it with the greatest jealousy, from a belief that whoever possesses it acquires the right to govern Ceylon. When the English (in 1815) obtained possession of this palladium, the natives submitted without resistance.

Delaserre (*Captain Philip*), a friend of Harry Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Delec'table Mountains. A range of hills from the summits of which the Celestial City could be seen. These mountains were beautiful with woods, vineyards, fruits of all sorts, flowers, springs and fountains, etc.

> Now there were on the tops of these mountains shepherds feeding their flocks. The pilgrims, therefore, went to them, and leaning on their staffs . . . they asked, "Whose delectable mountains are these, and whose be the sheep that feed upon them?" The shepherds answered, "These mountains are Emmanuel's land . . . and the sheep are His, and He laid down His life for them."—*Bunyan: Pilgrim's Progress*, i. (1678).

DE'LIA, Diana; so called from the island Delos, where she was born. Similarly, Apollo was called *Delius*. Milton says that Eve e'en

> Delia's self
> In gait surpassed and goddess-like deport,
> Though not as she with bow and quiver armed.
> *Paradise Lost*, ix. 338, etc. (1665).

De'lia, any female sweetheart. One of Virgil's shepherdesses. The lady-love of Tibullus. The Delia of Pope's *Satires* (i. 81) is the second lady Doloraine of Ledwell Park.

> Slander or poison dread from Delia's rage;
> Hard words or hanging, if your judge be Page.

*** That is, judge Page of Middle Ashton.

De'lia, the lady-love of James Hammond's elegies, was Miss Dashwood, who died in 1779. She rejected his suit, and died unmarried. In one of the elegies the poet imagines himself married to her, and that they were living happily together till death, when pitying maids would tell of their wondrous loves.

Delia is the unknown somebody to whom Shenstone addressed his love-odes and *Pastoral Ballad*.

Delian King (*The*). Apollo or the sun is so called in the Orphic hymn.

> Oft as the Delian king with Sirius holds
> The central heavens.
> *Akenside: Hymn to the Naiads* (1767).

Delight of Mankind (*The*), Titus the Roman emperor (A. D. 40, 79–81).

> Titus indeed gave one short evening gleam,
> More cordial felt, as in the midst it spread
> Of storm and horror: "The Delight of Men.
> *Thomson: Liberty*, iii. (1735).

Della Crusca School, originally applied in 1582 to a society in Florence, established to purify the national language and sift from it all its impurities; but applied in England to a brotherhood of poets (in the last quarter of the eighteenth century) under the leadership of Mrs. Piozzi. This school was conspicuous for affectation and high-flown panegyrics on each other. It was stamped out by Giffard, in *The Baviad*, in 1794, and *The Mæviad*, in 1796. Robert Merry, who signed himself *Della Crusca*, James Cobb a farce-writer, James Boswell (biographer of Dr. Johnson), O'Keefe, Morton, Reynolds, Holcroft, Sheridan, Colman the younger, Mrs. H. Cowley, and Mrs. Robinson were its best exponents.

Delphin Classics (*The*), a set of Latin classics edited in France for the use of the grand dauphin (son of Louis XIV.). Huet was chief editor, assisted by Montausier and Bossuet. They had thirty-nine scholars working under them. The indexes of these classics are very valuable.

Del'phine (2 *syl.*), the heroine and title of a novel by Mde. de Staël. Delphine is a charming character, who has a faithless lover, and dies of a broken heart. This novel, like *Corinne*, was written during her banishment from France by Napoleon I., when she travelled in Switzerland and Italy. It is generally thought that "Delphine" was meant for the authoress herself (1802).

Delta [Δ] of *Blackwood* is D. M. Moir (1798–1815). B. Disraeli (lord Beaconsfield) also assumed this signature in 1837 and 1839.

Del'ville (2 *syl.*), one of the guardians of Cecilia. He is a man of wealth and great ostentation, with a haughty humility and condescending pride, especially in his intercourse with his social inferiors. —*Miss Burney: Cecilia* (1782).

Demands. *In full of all demands, as his lordship says.* His "lordship" is the marquis of Blandford; and the allusion is to Mr. Benson, the jeweller, who sent in a claim to the marquis for *interest* to a bill which had run more than twelve months. His lordship sent a cheque for the bill itself, and wrote on it, "In full of all demands." Mr. Benson accepted the bill, and sued for the interest, but was non-suited (1871).

Deme'tia, South Wales; the inhabitants are called Demetians.

> Denevoir, the seat of the Demetian king.
> *Drayton: Polyolbion*, v. (1612).

DEME'TRIUS, a young Athenian, to whom Egeus (3 *syl.*) promised his daughter Hermia in marriage. As Hermia loved Lysander, she refused to marry Demetrius, and fled from Athens

with Lysander. Demetrius went in quest of her, and was followed by Hel'ena, who doted on him. All four fell asleep, and "dreamed a dream" about the fairies. On waking, Demetrius became more reasonable. When Egēus found out how the case stood, he consented to the union of his daughter with Lysander.—*Shakespeare: Midsummer Night's Dream* (1592).

Deme'trius, in *The Poetaster*, by Ben Jonson, is meant for John Marston, who died 1633.

Deme'trius (4 *syl.*), son of king Antig'onus, in love with Celia, *alias* Enan'thē.—*Beaumont and Fletcher: The Humorous Lieutenant* (printed 1647).

Deme'trius, a citizen of Greece during the reign of Alexius Comnēnus.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Demiurgus, that mysterious agent which, according to Plato, made the world and all that it contains. The Logos of St. John's Gospel (ch. i. 1).

Democ'ritos (in Latin *Democritus*), the laughing or scoffing philosopher; the friar Bacon of his age. To "dine with Democritos" is to go without dinner.

People think that we [*authors*] often dine with Democritos, but there they are mistaken. There is not one of the fraternity who is not welcome to some good table.—*Lesage: Gil Blas*, xii. 7 (1735).

Democritus Junior, Robert Burton, author of *The Anatomy of Melancholy* (1621).

Demod'ocos (in Latin *Demodocus*), bard of Alcin'ous (4 *syl.*) king of the Phæa'cians.

> Such as the wise Demodicos once told
> In solemn songs at king Alcinous' feast,
> While sad Ulysses' soul and all the rest
> Are held, with his melodious harmony,
> In willing chains and sweet captivity.
> *Milton: Vacation Exercise* (1627).

Dem'ogor'gon, tyrant of the elves and fays, whose very name inspired terror; hence Milton speaks of "the dreaded name of Demogorgon" (*Paradise Lost*, ii. 965). Spenser says he "dwells in the deep abyss where the three fatal sisters dwell" (*Faërie Queene*, iv. 2); but Ariosto says he inhabited a splendid palace on the Himalaya Mountains. Mentioned by Statius in the *Thebaid*, iv. 516. Shelley so calls eternity in *Prometheus Unbound*.

He's the first-begotten of Beëlzebub, with a face as terrible as Demogorgon.—*Dryden: The Spanish Friar*, v. 2 (1680).

Demonology and Witchcraft (*Letters on*), by sir Walter Scott (1830).

Demoph'oon (4 *syl.*) was brought up by Demēter, who anointed him with ambrosia and plunged him every night into the fire. One day, his mother, out of curiosity, watched the proceeding, and was horror-struck; whereupon Demēter told her that her foolish curiosity had robbed her son of immortal youth.

¶ This story is also told of Isis.—*Plutarch: De Isid. et Osirid.*, xvi. 357.

¶ A similar story is told of Achillēs. His mother Thet'is was taking similar precautions to render him immortal, when his father Pe'leus (2 *syl.*) interfered.—*Apollonius Rhodius: Argonautic Exp.*, iv. 866.

Demosthenes (*Son of*). (See RULERS OF THE WORLD.)

The High-born Demosthenes, William the Silent, prince of Orange (born 1533, assassinated 1584).

The high-born Demosthenes electrified large assemblies by his indignant invectives against the Spanish Philip (1560).—*Motley: The Dutch Republic*, part iii. 2.

Demosthenes of the Pulpit. Dr. T. Rennell, dean of Westminster, was so called by William Pitt (1753-1840).

Dendin (*Peter*), an old man, who had settled more disputes than all the magistrates of Poitiers, though he was no judge. His plan was to wait till the litigants were thoroughly sick of their contention, and longed to end their disputes; then would he interpose, and his judgment could not fail to be acceptable.

Tenot Dendin, son of the above, but, unlike his father, he always tried to crush quarrels in the bud; consequently, he never succeeded in settling a single dispute submitted to his judgment.—*Rabelais: Pantagruel*, iii. 41 (1545).

(Racine has introduced the same name in his comedy called *Les Plaideurs* (1669), and Lafontaine in his *Fables*, 1668.)

Dennet (*Father*), an old peasant at the Lists of St. George.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Dennis the hangman, one of the ringleaders of the "No Popery riots;" the other two were Hugh servant of the Maypole inn, and the half-witted Barnaby Rudge. Dennis was cheerful enough when he "turned off" others; but when he himself ascended the gibbet he showed a most grovelling and craven spirit.—*Dickens: Barnaby Rudge* (1841).

Dennis (*John*), "the best abused man in English literature." Swift lampooned

him; Pope assailed him in the *Essay on Criticism;* and finally, he was "damned to everlasting fame" in the *Dunciad.* He is called "Zo'ilus" (1657–1735).

Dennison (*Jenny*), attendant on Miss Edith Bellenden. She marries Cuddie Headrigg.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Dent de Lait (*Une*), a prejudice. After M. Béralde has been running down Dr. Purgon as a humbug, Argan replies, "C'est que vous avez, mon frère, une dent de lait contre lui."—*Molière: Le Malade Imaginaire,* iii. 3 (1673).

D'Éon de Beaumont (*Le chevalier*), a person notorious for the ambiguity of his sex; said to be the son of an advocate. His face was pretty, without beard, moustache, or whiskers. Louis XV. sent him as a woman to Russia on a secret mission, and he presented himself to the czarina as a woman (1756). In the Seven Years' War he was appointed captain of dragoons. In 1777 he assumed the dress of a woman again, which he maintained till death (1728–1810).

Derbend (*The Iron Gates of*), called the "Albanicæ Portæ," or the "Caspian's Gate." Iron gates, which closed the defile of Derbend. There is still *débris* of a great wall, which once ran from the Black Sea to the Caspian. It is said that Alexander founded Derbend on the west coast of the Caspian, and that Khosru *the Great* fortified it. Haroun-al-Raschid often resided there. Its ancient name was Albāna, and hence the province Schirvan was called Albania.

N.B.—The gates called *Albaniæ Pylæ* were not the "Caspian's Gate," but "Trajan's Gate" or "Kopula Derbend."

Derby (*Earl of*), third son of the earl of Lancaster, and near kinsman of Edward III. His name was Henry Plantagenet, and he died 1362. Henry Plantagenet, earl of Derby, was sent to protect Guienne, and was noted for his humanity no less than for his bravery. He defeated the comte de l'Isle at Bergerac, reduced Perigord, took the castle of Auberoche, in Gascony, overthrew 10,000 French with only 1000, taking prisoners nine earls and nearly all the barons, knights, and squires (1345). Next year he took the fortresses of Monsegur, Monsepat, Villefranche, Miremont, Tennins, Damassen, Aiguilon, and Reole.

> That most deserving earl of Derby, we prefer
> Henry's third valiant son, the earl of Lancaster,
> That only Mars of men.
> *Drayton: Polyolbion,* xviii. (1613).

Derby (*Countess of*), Charlotte de la Tremouille, countess of Derby and queen of Man.

Philip earl of Derby, king of Man, son of the countess.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Derce'to, Derce'tis, or **Derce** (*2 syl.*), a deity adored at Ascălon. She was a beautiful woman, who had a natural daughter, and was so ashamed that she threw herself into a lake and was metamorphosed in the lower parts into a fish; hence the Syrians of Ascalon abstained from fish as a food. Her infant became the famous Semirămis, who registered her mother among the deities. She is sometimes confounded with the god Dagon.—*Diodōrus Siculus: Bibliothēkē; Lucian: Dialogues, etc.,* 2; *Pliny,* ix. 13.

Dermat O'Dyna [OF THE BRIGHT FACE], one of the bravest of Fingal's heroes. He figures in most of the chief events of that mythical period. The princess Grania, daughter of king Cormac Mac Art, to whom Fingal was to be betrothed, fell in love with him and persuaded him to elope with her. Fingal's "pursuit" of the runaways, and the series of adventures which befell the parties, form one of the best and weirdest of old Celtic romances. Numerous dolmens and other remains still exist in Ireland bearing the names of these two lovers. (See DIARMID.)—*Old Celtic Romances,* translated by P. W. Joyce (1879).

Deronda (*Daniel*), a novel by "George Eliot" (Mrs. J. W. Cross, *née* Marian Evans), (1876).

Der'rick, hangman in the first half of the seventeenth century. The crane for hoisting goods is called a derrick, from this hangman.

Derrick (*Tom*), quarter-master of the pirate's vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Derry-Down Triangle (*The*), lord Castlereagh; afterwards marquis of Londonderry; so called by William Hone. The first word is a pun on the title, the second refers to his lordship's oratory, a triangle being the most feeble, monotonous, and unmusical of all musical instruments. Tom Moore compares the

oratory of lord Castlereagh to "water spouting from a pump."

Q. Why is a pump like viscount Castlereagh?
A. Because it is a slender thing of wood,
That up and down its awkward arm doth sway,
And coolly spout, and spout, and spout away,
In one weak, washy, everlasting flood.
Thomas Moore.

Dervise ["*a poor man*"], a sort of religious friar or mendicant among the Mohammedans.

Desborough (*Colonel*), one of the parliamentary commissioners.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Desdemo'na, daughter of Brabantio a Venetian senator, in love with Othello the Moor (general of the Venetian army). The Moor loves her intensely, and marries her; but Iago, by artful villainy, induces him to believe that she loves Cassio too well. After a violent conflict between love and jealousy, Othello smothers her with a bolster, and then stabs himself.—*Shakespeare: Othello* (1611).

The soft simplicity of Desdemona, confident of merit and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are proofs of Shakespeare's skill in human nature.—*Dr. Johnson.*

Desert Fairy (*The*). This fairy was guarded by two lions, which could be pacified only by a cake made of millet, sugar-candy, and crocodiles' eggs. The Desert Fairy said to Allfair, "I swear by my coif you shall marry the Yellow Dwarf, or I will burn my crutch."—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Deserted Daughter (*The*), a comedy by Holcroft. Joanna was the daughter of Mordent; but her mother died, and Mordent married lady Anne. In order to do so he ignored his daughter and had her brought up by strangers, intending to apprentice her to some trade. Item, a money-lender, acting on the advice of Mordent, lodges the girl with Mrs. Enfield, a crimp, where Lennox is introduced to her, and obtains Mordent's consent to run away with her. In the interim Cheveril sees her, falls in love with her, and determines to marry her. Mordent repents, takes the girl home, acknowledges her to be his daughter, and she becomes the wife of the gallant young Cheveril (1784).

(This comedy has been recast, and called *The Steward.*)

Deserted Village (*The*), a descriptive poem in heroic verse, with rhymes, by Goldsmith (1770). The poet has his eye chiefly on Lissoy, in Kilkenny West (Ireland), its landscapes and characters. Here his father was pastor. He calls the village Auburn, but tells us it was the seat of his youth, every spot of which was dear and familiar to him. He describes the pastor, the schoolmaster, the ale-house; then tells us that luxury has killed all the simple pleasures of village life, but asks the friends of truth to judge how wide the limits "between a splendid and a happy land." Now the man of wealth and pride

Takes up a space that many poor supplied:
Space for his lake, his parks' extended bounds,
Space for his horses, equipage, and hounds.
Goldsmith (1770).

Some think Springfield, in Essex, is the place referred to.

A traveller, whom Washington Irving accepts as an authority, identified Lissoy's ale-house, with the sign of the Three Pigeons swinging over the door-way, as "that house where nutbrown draughts inspired," and "where once the signpost caught the passing eye."—*Redway, in Notes and Queries,* October 12, 1878.

Dr. Goldsmith composed his *Deserted Village* whilst residing at a farm-house nearly opposite the church here [*i.e. Springfield*]. Joseph Strutt, the engraver and antiquary, was born here in 1749, and died 1802.—*Lewis: Topographical Dictionary of England* (article "Springfield," 1831).

Deserter (*The*), a musical drama by Dibdin (1770). Henry, a soldier, is engaged to Louisa, but during his absence some rumours of gallantry to his disadvantage reach the village; and, to test his love, Louisa in pretence goes with Simkin as if to be married. Henry sees the procession, is told it is Louisa's wedding-day, and in a fit of desperation gives himself up as a deserter, and is condemned to death. Louisa goes to the king, explains the whole affair, and returns with his pardon as the muffled drums begin to beat.

Desmas or **Dismas.** The repentant thief is called Desmas in *The Story of Joseph of Arimathea;* but Dismas in the apocryphal *Gospel of Nicodemus.* Longfellow, in *The Golden Legend,* calls him Dumachus. The impenitent thief is called Gesmas, but Longfellow calls him Titus.

Imparibus meritis pendent tria corpora ramis:
Dismas et *Gesmas,* media est Divina Potestas;
Alta petit Dismas, infelix infima Gesmas:
Nos et res nostras conservet Summa Potestas.

Of differing merits from three trees incline
Dismas and Gesmas and the Power Divine;
Dismas repents, Gesmas no pardon craves,
The Power Divine by death the sinner saves.

Desmonds of Kilmallock (Limerick). The legend is that the last powerful head of this family, who perished in the reign of queen Elizabeth, still keeps his state under the waters of

lough Gur; that every seventh year he reappears fully armed, rides round the lake early in the morning, and will ultimately return in the flesh to claim his own again. (See BARBAROSSA, p. 88.)—*Sir W. Scott: Fortunes of Nigel.*

Despair (*Giant*) lived in Doubting Castle. He took Christian and Hopeful captives for sleeping on his grounds, and locked them in a dark dungeon from Wednesday to Saturday, without "one bit of bread, or drop of drink, or ray of light." By the advice of his wife, Diffidence, the giant beat them soundly "with a crab-tree cudgel." On Saturday night Christian remembered he had a key in his bosom, called "Promise," which would open any lock in Doubting Castle. So he opened the dungeon door, and they both made their escape with speed.—*Bunyan: Pilgrim's Progress*, i. (1678).

Despairing Shepherd (*The*), a ballad by Rowe, in ridicule of the courtship of Addison with the countess dowager of Warwick. Addison married the lady, but it was a grand mistake.

Deucal'idon, the sea which washes the north coast of Scotland.

Till thro' the sleepy main to Thuly I have gone,
And seen the frozen isles, the cold Deucalidon.
Drayton: Polyolbion, i. (1612).

Deucalidon'ian Ocean, the sea which washes the northern side of Ireland.—*Richard of Cirencester: Hist.*, i. 8 (1762).

Deuce is in Him (*The*), a farce by George Colman, senior. The person referred to is colonel Tamper, under which name the plot of the farce is given (1762).

Deuga'la, says Ossian, "was covered with the light of beauty, but her heart was the house of pride."

Deuteronomy, the Greek name of the fifth book of the Old Testament. The word means, "the Law repeated." And the book is so called because "Moses" therein summarizes the principal laws which he had already given.

The Jews call it *The Book of the Words*, or *These be the Words* (see ch. i. 1).

Devereux, a novel by lord Lytton (1820).

DEVIL (*The*), Olivier Ledain, the tool of Louis XI., and once the king's barber. He was called *Le Diable* because he was as much feared as the prince of evil, was as fond of making mischief, and was far more disliked. Olivier was executed in 1484.

Devil (*The*). The noted public-house so called was No. 2, Fleet Street. In 1788 it was purchased by the bank firm and formed part of "Child's Place." The original "Apollo" (of the Apollo Club, held here under the presidency of Ben Jonson) is still preserved in Child's bank.

N.B.—When the lawyers in the neighbourhood went to dinner, they hung a notice on their doors, "Gone to the Devil," that those who wanted them might know where to find them.

Dined to-day with Dr. Garth and Mr. Addison at the Devil tavern, near Temple Bar, and Garth treated.—*Swift. Letter to Stella.*

The Chief of the Devils in Dr. Faust, part i., are these nine: Lucifer, Beelzebub, Astaroth, Zathanas, Anubis, Dithgranus, Drachus, Belial, and Ketele.

According to Dante, they are Scarmiglione (or *hair-tugger*), Alichino (*the deceiver*), Calcobrina (*grace-scoffer*), Cagnazzo (*the evil one*), Barbarccia (*choleric*), Libicocco (*unbridled desire*), Dragnignazzo (*dragon's venom*), Ciriato Sannuto (*boar-armed*), Grafficane (*scratch-dog*), Farfarello (*prater*), and Rubicante (*furious*).

Milton calls them Satan, Moloch, Belial, Mammon, Peor or Chemos, Baalim, Astoreth or Astarte (3 *syl.*), Thammuz, Dagon, Rimmon, Osiris, Iris, and Orus.—*Paradise Lost*, bk. i. 376-490.

The French Devil, Jean Bart, an intrepid French sailor, born at Dunkirk (1650-1702).

The White Devil. George Castriot, surnamed "Scanderbeg," was called by the Turks "The White Devil of Wallachia" (1404-1467).

Devil (*The Printer's*). Aldus Manutius, a printer in Venice to the holy Church and the doge, employed a negro boy to help him in his office. This little black boy was believed to be an imp of Satan, and went by the name of the "printer's devil." In order to protect him from persecution, and confute a foolish superstition, Manutius made a public exhibition of the boy; and announced that "any one who doubted him to be flesh and blood might come forward and pinch him."

Devil (*Robert the*), of Normandy; so called because his father was said to have been an incubus or fiend in the disguise of a knight (1028-1035).

¶ Robert François Damiens is also called *Robert le Diable*, for his attempt to assassinate Louis XV. (1714–1757).

Devil (*Son of the*), Ezzeli'no, chief of the Gibelins, governor of Vicenza. He was so called for his infamous cruelties (1215-12-9).

Devil Dick, Richard Porson, the critic (1759-1808).

Devil Outwitted (*The*). (See PATRICK AND THE SERPENT.)

Devil upon Two Sticks (*The*), by W. Coombe (1790). An English version of *Le Diable Boiteux*, by Lesage (1707). The plot of this humorous satirical tale is borrowed from the Spanish *El Diabolo Cojuelo* by Gueva'ra (1635). Asmode'us (*le diable boiteux*) perches don Cle'ofas on the steeple of St. Salvador', and stretching out his hand, the roofs of all the houses open, and expose to him what is being done privately in every dwelling.

Devil on Two Sticks (*The*), a farce by S. Foote; a satire on the medical profession.

Devil to Pay (*The*), a farce by C. Coffey. Sir John Loverule has a termagant wife—and Zackel Jobson a patient Grissel. Two spirits named Nadir and Ab'ishog transform these two wives for a time, so that the termagant is given to Jobson, and the patient wife to sir John. When my lady tries her tricks on Jobson, he takes his strap to her and soon reduces her to obedience. After she is well reformed, the two are restored to their original husbands, and the shrew becomes an obedient, modest wife (died 1745).

The Devil to Pay was long a favourite, chiefly for the character of "Nell" [*the cobbler's wife*], which made the fortunes of several actresses.—*Chambers: English Literature*, ii. 151.

Devil's Age (*The*). A wealthy man once promised to give a poor gentleman and his wife a large sum of money if at a given time they could tell him the devil's age. When the time came, the gentleman, at his wife's suggestion, plunged first into a barrel of honey and then into a barrel of feathers, and walked on all-fours. Presently, up came his Satanic majesty, and said, "*X and x* years have I lived," naming the exact number, "yet never saw I an animal like this." The gentleman had heard enough, and was able to answer the question without difficulty. — *Rev. W. Webster: Basque Legends*, 58 (1877).

Devil's Arrows, three remarkable "druidical" stones, near Boroughbridge, in Yorkshire. Probably these stones simply mark the boundary of some property or jurisdiction.

Devil's Bridge (*The*), mentioned by Longfellow, in the *Golden Legend*, is the bridge over the falls of the Reuss, in the canton of the Uri, in Switzerland.

Devil's Chalice (*The*). A wealthy man gave a poor farmer a large sum of money on this condition: at the end of a twelvemonth he was either to say "of what the devil made his chalice," or else give his head to the devil. The poor farmer, as the time came round, hid himself in the cross-roads, and presently the witches assembled from all sides. Said one witch to another, "You know that Farmer So-and-so has sold his head to the devil, for he will never know of what the devil makes his chalice. In fact, I don't know myself." "Don't you?" said the other; "why, of the parings of finger-nails trimmed on Sundays." The farmer was overjoyed, and when the time came round was quite ready with his answer.—*Rev. W. Webster: Basque Legends*, 71 (1877).

Devil's Current (*The*). Part of the current of the Bosphŏrus is so called from its great rapidity.

Devil's Den, a cromlech in Preschute, near Marlborough.

Devil's Dyke (*The*). The most celebrated is the enormous rampart thrown up by Probus on the bank of the Rhine, with a vain hope of warding off the Alamanni. The dyke a little later was utilized by the Alamanni as a wall of defence.

Dyke is used to signify a rampart and also an excavation. (See DEVIL'S DYKE, BRIGHTON.)

Devil's Dyke (*The*), otherwise called Grim's Dyke. This Dyke ran from Newmarket into Lincolnshire, and was designed to separate Mercia from the East Angles. Part of the southern boundary of Mercia (from Hampshire to the mouth of the Severn) was called "Woden's Dyke," the present Wan's Dyke.

Because my depth and breadth so strangely doth exceed
Men's low and wretched thoughts, they constantly decreed
That by the devil's help I needs must raisèd be,
Wherefore the "Devil's Ditch" they basely named me.
Drayton: Polyolbion, xxii. (1622).

Devil's Dyke, Brighton (*The*). One day, as St. Cuthman was walking over the South Downs, and thinking to himself how completely he had rescued the

whole country from paganism, he was accosted by his sable majesty in person. "Ha, ha!" said the prince of darkness; "so you think by these churches and convents to put me and mine to your ban; do you? Poor fool! why, this very night will I swamp the whole land with the sea." "Forewarned is forearmed," thought St. Cuthman, and hied him to sister Cecilia, superior of a convent which then stood on the spot of the present Dyke House. "Sister," said the saint, "I love you well. This night, for the grace of God, keep lights burning at the convent windows from midnight to day-break, and let masses be said by the holy sisterhood." At sundown came the devil with pickaxe and spade, mattock and shovel, and set to work in right good earnest to dig a dyke which should let the waters of the sea into the downs. "Fire and brimstone!" he exclaimed, as a sound of voices rose and fell in sacred song—"Fire and brimstone! What's the matter with me?" Shoulders, feet, wrists, loins, all seemed paralyzed. Down went mattock and spade, pickaxe and shovel, and just at that moment the lights at the convent windows burst forth, and the cock, mistaking the blaze for daybreak, began to crow most lustily. Off flew the devil, and never again returned to complete his work. The small digging he effected still remains in witness of the truth of this legend of the "Devil's Dyke."

Devil's Frying-Pan (*The*), a Cornish mine worked by the ancient Romans. According to a very primitive notion, precious stones are produced from condensed dew hardened by the sun. This mine was the frying-pan where the dew was thus converted and hardened.

Devil's Kettle (*The*), one of the Icelandic geysers, about fifty paces from the great geyser. It is provoked by throwing into the opening clods of grass, when it belches forth a magnificent column of boiling water, very dangerous to bystanders.

Devil's Parliament (*The*), the parliament assembled by Henry VI. at Coventry, in 1459. So called because it passed attainders on the duke of York and his chief supporters.

Devil's Throat (*The*). Cromer Bay is so called, because it is so dangerous to navigation.

Devil's Wall (*The*), the wall separating England from Scotland. So called from its great durability.

Devon.

On Granby's Cheek might bid new glories rise,
And point a purer beam from Devon's eyes.
Sheridan's "Portrait"—addressed to Mrs. Crewe.

Mary Isabella marchioness of Granby, and Georgina duchess of Devonshire, two reigning beauties of their time. Of the latter the anecdote is told of a dustman, who cried out, "Lord love you, my lady! let me light my pipe at your eyes." Sheridan refers to the brilliancy of her eyes.

Devonshire, according to historic fable, is a corruption of "Debon's-share." This Debon was one of the companions of Bute, a descendant of Æne'as. He chased the giant Coulin till he came to a pit eight leagues across. Trying to leap this chasm, the giant fell backwards and lost his life.

. . . that ample pit, yet far renowned
For the great leap which Debon did compel
Coulin to make, being eight lugs of ground,
Into the which retourning back he fell . . .
And Debon's share was that is Devonshire.
Spenser: Faërie Queene, ii. 10 (1590).

De'vorgoil (*Lady Jane*), a friend of the Hazelwood family.—*Sir W. Scott: Guy Mannering* (time, George II.).

Dewlap (*Dick*), an anecdote-teller, whose success depended more upon his physiognomy than his wit. His chin and his paunch were his most telling points.

I found that the merit of his wit was founded upon the shaking of a fat paunch, and the tossing up of a pair of rosy jowls.—*R. Steele.*

Dhu (*Evan*), of Lochiel, a Highland chief, in the army of Montrose.

Mhich-Connel Dhu, or M'Ilduy, a Highland chief, in the army of Montrose. —*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Dhu'ldul, the famous horse of Ali, son-in-law of Mahomet.

Dhu'l Karnein [*the knotty point*], the forty-seventh proposition of the first book of Euclid, ascribed by some to Pythagoras.

∴ We are also told that Dhu'l Karnein was a mysterious some-one of whom the Jews required information respecting Mahomet. (See "Cow," Sale's *Korân*, note.)

Dhu'l Karnein ("*the two-horned*"), a true believer according to the Mohammedan legend, who built the wall to prevent the incursions of Gog and Magog.—*Al Korân*, xviii.

Commentators say the wall was built in this manner: The workmen dug till they found water; and having

laid the foundation of stone and melted brass, they built the superstructure of large pieces of iron, between which they packed wood and coal, till the whole equalled the height of the mountains [*of Armenia*]. Then, setting fire to the combustibles, and by the use of bellows, they made the iron red hot, and poured molten brass over to fill up the interstices.—*Sale: Al Kordn.*

Dhu'lnun, the surname of Jonah; so called because he was *swallowed by a fish.*

Remember Dhu'lnun, when he departed in wrath, and thought that we could not exercise our power over him.—*Al Kordn*, xxi.

Diable Boiteux (*Le*), by Lesage, a tale in French prose (1707). W. Coombe published, in 1790, an English version called *The Devil upon Two Sticks* (*q.v.*).

Diafoirus (*Thomas*), son of Dr. Diafoirus. He is a young medical milksop, to whom Argan has promised his daughter Angelique in marriage. Diafoirus pays his compliments in cut-and-dried speeches, and on one occasion, being interrupted in his remarks, says, "Madame, vous m'avez interrompu dans le milieu de ma période, et cela m'a troublé la mémoire." His father says, "Thomas, réservez cela pour une autre fois." Angelique loves Cléante (2 *syl.*), and Thomas Diafoirus goes to the wall.

Il n'a jamais eu l'imagination bien vive, ni ce feu d'esprit qu'on remarque dans quelques uns, . . . Lorsqu'il était petit, il n'a jamais été ce qu'on appelle mièvre et éveillé; on le voyait toujours doux, paisible, et taciturne, ne disant jamais mot, et ne jouant jamais à tous ces petits jeux que l'on nomme enfantins.—*Molière: Malade Imaginaire*, fi. 6 (1673).

Dialogues of the Dead, by George lord Lyttelton (1760-1765).

Diamond, one of three brothers, sons of the fairy Agapê. Though very strong, he was slain in single fight by Cam'balo. His brothers were Pri'amond and Tri'amond.—*Spenser: Faërie Queené*, iv. (1596).

Diamond and Newton. (See NEWTON AND HIS DOG.)

Diamond Jousts, nine jousts instituted by Arthur, and so called because a diamond was the prize. These nine diamonds were all won by sir Launcelot, who presented them to the queen; but Guinevere, in a tiff, flung them into the river which ran by the palace.—*Tennyson: Idylls of the King* ("Elaine").

Diamond Sword, a magic sword given by the god Syren to the king of the Gold Mines.

She gave him a sword made of one entire diamond, that shone as great lustre as the sun.—*Comtesse de* ("The Yellow Dwarf," 1682).

Diamonds. The largest in the world—

Carats (uncut).	*(cut).*	*Name*	*Possessor.*
1680	*	Braganza	King of Portugal
—	367	——	Rajah of Mattan (Borneo)
—	254	Star of the South	——
—	194	Orloff	Czar of Russia
—	139½	Florentine	Emp. of Austria
—	138½	——	King of Portugal
410	136½	Pitt	King of Prussia
793½	106 7/16	Koh-i-noor	Queen of England
—	86	Shah	Czar of Russia
—	82½	Pigott	Messrs. Rundell and Bridge
—	78	Nassac	Lord Westminster
112	67½	Blue	——
—	53	Sancy	Czar of Russia
88½	44½	Dudley	Earl of Dudley
—	40	Pacha of Egypt	Khedive of Egypt

*** For particulars, see each under its name. (See also STEWART DIAMOND.)

DIANA, heroine and title of a pastoral by Montemayor, imitated from the *Daphnis and Chloe* of Longos (fourth century).

Dian'a, daughter of the widow of Florence with whom Hel'ena lodged on her way to the shrine of St. Jacques le Grand. Count Bertram wantonly loved her; but the modest girl made this attachment the means of bringing about a reconciliation between Bertram and his wife Helena.—*Shakespeare: All's Well that Ends Well* (1598).

Diana Vernon, beloved by Francis Osbaldistone.—*Sir W. Scott: Rob Roy* (1818).

Dian'a de Lascours, daughter of Ralph and Louise de Lascours, and sister of Martha, *alias* Ogaril'a. Diana was betrothed to Horace de Brienne, whom she resigns to Martha.—*Stirling: The Orphan of the Frozen Sea* (1856).

Dian'a the Inexorable. (1) She slew Ori'on with one of her arrows, for daring to make love to her. (2) She changed Actæon into a stag and set her own dogs on him to worry him to death; because he chanced to look upon her while bathing. (3) She shot with her arrows the six sons and six daughters of Niobê; because the fond mother said she was happier than Latôna, who had only two children.

Dianæ non movenda numina.
Horace: Epode, xvii.

Diana the Second of Salmantin, a pastoral romance by Gil Polo.

"We will preserve that book," said the curé, "as carefully as if Apollo himself had been its author."—*Cervantes: Don Quichotte*, I. i. 6 (1605).

Diana of the Stage, Mrs. Anne Bracegirdle (1663-1748).

Dian'a's Foresters, "minions of the moon," "Diana's knights," etc., highwaymen.

Marry, then, sweet wag, when thou art king, let not us that are "squires of the night's body," be called *thieves* . . . let us be "Diana's foresters," "Gentlemen of the shade," "minions of the moon."—*Shakespeare: 1 Henry IV.* act i. sc. 2 (1597).

Diana's Livery (*To wear*), to be a virgin.

One twelve-moons more she'll wear Diana's livery;
This . . . hath she vowed.
Shakespeare: Pericles Prince of Tyre, act ii. sc. 5 (1608).

Diana's Power and Functions.

Terrat, lustrat, agit, Proserpina, Luna, Diana,
Ima, Suprema, feras, sceptro, fulgore, sagitta.

Diano'ra, wife of Gilberto of Friu'li, but amorously loved by Ansaldo. In order to rid herself of his importunities, she vowed never to yield to his suit till he could "make her garden at midwinter as gay with flowers as it was in summer" (meaning *never*). Ansaldo, by the aid of a magician, accomplished the appointed task; but when the lady told him her husband insisted on her keeping her promise, Ansaldo, not to be outdone in generosity, declined to take advantage of his claim, and from that day forth was the firm and honourable friend of Gilberto.—*Boccaccio: Decameron*, x. 5.

¶ The *Franklin's Tale* of Chaucer is substantially the same story. (See DORIGEN, p. 294.)

Diarmaid, noted for his "beauty spot," which he covered up with his cap; for if any woman chanced to see it, she would instantly fall in love with him.—*Campbell: Tales of the West Highlands* ("Diarmaid and Grainne").

Diaries. A diary is a register of daily occurrences. Of printed diaries the following are celebrated: The *Diary and Letters* of Mde. D'Arblay, which contains some good sketches of the manners and customs of her own time, with notices of George III., Dr. Johnson, Burke, Reynolds, and others, published posthumously.

The Diary and Correspondence of John Evelyn, published posthumously in 1818. It contains an excellent account of the Great Fire of London, in 1666, and much most interesting gossip about the manners, customs, dress, and court of Charles II.

Sam. Pepys's Diary, written in shorthand, and being deciphered by the Rev. John Smith, was published in 1825. Pepys lived 1632–1703; and his diary is quaint, domestic, and most interesting.

The Diary and Correspondence of Henry Crabb Robinson, who lived 1775–1867. Published posthumously 1869.

Diav'olo (*Fra*), Michele Pozza, insurgent of Calabria (1760–1806).—*Auber: Fra Diavolo* (libretto by Scribe, 1836).

Dibble (*Davie*), gardener at Monkbarns.—*Sir W. Scott: The Antiquary* (time, George III.).

Dibu'tades (4 *syl.*), a potter of Sicyon, whose daughter traced on the wall her lover's shadow, cast there by the light of a lamp. This, it is said, is the origin of portrait-painting. The father applied the same process to his pottery, and this, it is said, is the origin of sculpture in relief.

Will the arts ever have a lovelier origin than that fair daughter of Dibutades tracing the beloved shadow on the wall?—*Ouida: Ariadne*, i. 6.

Dicæ'a, daughter of Jove, the "accusing angel" of classic mythology.

Forth stepped the Just Dicæa, full of rage.
Phineas Fletcher: The Purple Island, vi. (1633).

Diccon the Bedlamite, a half-mad mendicant, both knave and thief. A specimen of the metre and spelling will be seen by part of Diccon's speech—

Many a myle have I walked, divers and sundry wales,
And many a good man's house have I bin at in my dais:
Many a gossip's cup in my tyme have I tasted,
And many a broche and spyt have I both turned and basted . . .
When I saw it booted nit, out at doores I hyed mee,
And caught a slyp of bacon when I saw none spyed mee,
Which I intend not far hence, unless my purpose fayle,
Shall serve for a shoing horne to draw on two pots of ale.
Diccon the Bedlamite (1552).

Dicil'la, one of Logistilla's handmaids, noted for her chastity.—*Ariosto: Orlando Furioso* (1516).

Dick, ostler at the Seven Stars inn, York.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Dick, called "The Devil's Dick of Hellgarth;" a falconer and follower of the earl of Douglas.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Dick (*Mr.*), an amiable, half-witted man, devoted to David's "aunt," Miss Betsey Trotwood, who thinks him a prodigious genius. Mr. Dick is especially mad on the subject of Charles I.—*Dickens: David Copperfield* (1849).

Dick Amlet, the son of Mrs. Amlet, a rich, vulgar tradeswoman. Dick assumes the airs of a fine gentleman, and calls himself colonel Shapely, in which character he gets introduced to Corinna, the daughter of Gripe, a rich scrivener. Just as he is about to elope, his mother makes her appearance, and the deceit is

laid bare; but Mrs. Amlet promises to give her son £10,000, and so the wedding is adjusted. Dick is a regular scamp, and wholly without principle; but being a dashing young blade, with a handsome person, he is admired by the ladies.—*Vanbrugh: The Confederacy* (1695).

John Palmer was the "Dick Amlet," and John Bannister the roguish servant, "Brass."—*James Smith* (1790).

Dick Shakebag, a highwayman in the gang of captain Colepepper (the Alsatian bully).—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Dickens. Shakespeare, in *The Merry Wives of Windsor*, says, "I cannot tell what the dickens his name is" (act iii. sc. 2).

A man accidentally caught hold of a hot horse-shoe, and in exclamation named three celebrated British authors: "Dickens, Howit[t] Burns!"

Dickson (*Thomas*), farmer at Douglasdale.

Charles Dickson, son of the above, killed in the church.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Dictator of Letters, François Marie Arouet de Voltaire, called the "Great Pan" (1694-1778).

Dictionary (*A Living*). Wilhelm Leibnitz (1646-1716) was so called by George I.

¶ Longinus was called "The Living Cyclopædia" (213-273).

¶ Daniel Huet, chief editor of the *Delphine Classics*, was called a *Porcus Literarum* for his unlimited knowledge (1630-1721).

Diddler (*Jeremy*), an artful swindler; a clever, seedy vagabond, who borrows money or obtains credit by his songs, witticisms, or other expedients.—*Kenney: Raising the Wind.*

Diderick, the German form of Theodorick, king of the Goths. As Arthur is the centre of British romance and Charlemagne of French romance, so Diderick is the central figure of the German minnesingers.

Didier (*Henri*), the lover of Julie Lesurques (2 *syl.*); a gentleman in feeling and conduct, who remains loyal to his *fiancée* through all her troubles.—*Stirling: The Courier of Lyons* (1852).

Dido, queen of Carthage, fell in love with Æneas, who (fleeing from Troy) was stranded on the Carthaginian coast. After a time Minerva insisted that the fugitive should leave Carthage, and found a city in Latium. Dido, vexed and slighted, kills herself with a sword given her by Æneas. According to Virgil, she destroyed herself on a funeral pile. (See ÆNEAS.)

*** Ovid, in his *Heroïdes* (4 *syl.*), has a letter supposed to be written by Dido to Æneas, reminding him of all she had done for him, and imploring him to remain. As this is in Latin verse, of course it was not the composition of Dido.

(There are English tragedies on queen Dido, as *Dido Queen of Carthage*, by Nash and Marlowe (1594); *Dido and Æneas*, by D'Urfey (1721); the opera of *Dido and Æneas*, by Purcell (1657). There are also *Dido*, an opera, by Marmontel (1703); *Didon Abbandonata*, by Metastasio (1724).)

*** For Porson's pun on Dido, see *Dictionary of Phrase and Fable*, p. 392.

Die Young (*Whom the Gods love*).—*Byron: Don Juan*, iv. 12 (1824).

ὃν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος.
Menander: Fragments, 48 ("Meineka").

And what excelleth but what dieth young?
Drummond (1585-1649).

The ripest fruit first falls.
Shakespeare: Richard II. act ii. sc. 1.

Die'go, the sexton to Lopez the "Spanish curate."—*Fletcher: The Spanish Curate* (1622).

Die'go (*Don*), a man of 60, who saw a country maiden named Leonora, whom he liked, and intended to marry if her temper was as amiable as her face was pretty. He obtained leave of her parents to bring her home and place her under a duenna for three months, and then either return her to them spotless, or to make her his wife. At the expiration of the time, he went to settle the marriage contract; and, to make all things sure, locked up the house, giving the keys to Ursula; but to the outer door he attached a huge padlock, and put the key in his pocket. Leander, being in love with Leonora, laughed at locksmiths and duennas, and Diego (2 *syl.*) found them about to elope. Being a wise man, he not only consented to their union, but gave Leonora a handsome marriage portion.—*Bickerstaff: The Padlock* (1768).

Diet of Performers.

BRAHAM sang on *bottled porter*
CATLEY (*Miss*) took *linseed tea and madeira.*
COOKE (*G. F.*) drank everything.
HENDERSON, *gum arabic and sherry.*
INCLEDON sang on *madeira.*

JORDAN (*Mrs.*) drank *calves'-foot jelly and sherry.*

KEAN (*C.*) took *beef-tea* for breakfast, and preferred a *rump-steak* for dinner.

KEAN (*Edm.*), EMERY, and REEVE drank *cold brandy-and-water.*

KEMBLE (*John*) took *opium.*

LEWIS, *mulled wine* and *oysters.*

MACREADY used to eat the *lean of mutton-chops* when he acted, and subsequently lived almost wholly on a vegetable diet.

OXBERRY drank *tea.*

RUSSELL (*Henry*) took a *boiled egg.*

SMITH (*W.*) drank *coffee.*

WOOD (*Mrs.*) sang on *draught porter.*

WRENCH and HARLEY took *no* refreshment during a performance.—*W. C. Russell: Representative Actors*, 272.

Gladstone, an egg beaten up in sherry

Die'trich (2 *syl.*). So Theod'oric *the Great* is called by the German minnesingers. In the terrible broil stirred up by queen Kriemhild in the banquet-hall of Etzel, Dietrich interfered, and succeeded in capturing Hagan and the Burgundian king Gunther. These he handed over to the queen, who cut off both their heads with her own hands.—*The Nibelungen Lied* (thirteenth century).

Dietrich (*John*), a labourer's son of Pomerania. He spent twelve years under ground, where he met Elizabeth Krabbin, daughter of the minister of his own village, Rambin. One day, walking together, they heard a cock crow, and an irresistible desire came over both of them to visit the upper earth. John so frightened the elves by a toad, that they yielded to his wish, and gave him hoards of wealth, with part of which he bought half the island of Rügen. He married Elizabeth, and became the founder of a very powerful family.—*Keightley: Fairy Mythology.* (See TANNHÄUSER.)

Dieu et Mon Droit, the parole of Richard I. at the battle of Gisors (1198).

Diggery, one of the house-servants at Strawberry Hall. Being stage-struck, he inoculates his fellow-servants (Cymon and Wat) with the same taste. In the same house is an heiress named Kitty Sprightly (a ward of sir Gilbert Pumpkin), also stage-struck. Diggery's favourite character was "Alexander the Great," the son of "Almon." One day, playing *Romeo and Juliet*, he turned the oven into the balcony, but, being rung for, the girl acting "Juliet" was nearly roasted alive. (See DIGGORY.)—*Jackman: All the World's a Stage* (1777).

Digges (*Miss Maria*), a friend of lady Penfeather; a visitor at the Spa.—*Sir W. Scott: St. Ronan's Well* (time, George III.). "Digges" (1 *syl.*).

Diggon [Davie], a shepherd in the *Shepheardes Calendar*, by Spenser. He tells Hobbinol that he drove his sheep into foreign lands, hoping to find better pasture; but he was amazed at the luxury and profligacy of the shepherds whom he saw there, and the wretched condition of the flocks. He refers to the Roman Catholic clergy, and their abandoned mode of life. Diggon also tells Hobbinol a long story about Roffin (*the bishop of Rochester*) and his watchful dog Lauder catching a wolf in sheep's clothing in the fold.—*Ecl.* ix. (September, 1578 or 1578).

Diggory, a barn labourer, employed on state occasions for butler and footman by Mr. and Mrs. Hardcastle. He is both awkward and familiar, laughs at his master's jokes and talks to his master's guests while serving. (See DIGGERY.)—*Goldsmith: She Stoops to Conquer* (1773).

Diggory (*Father*), one of the monks of St. Botolph's Priory.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Dimanche (*Mons.*), a dun. **Mons.** Dimanche (2 *syl.*), a tradesman, applies to don Juan for money. Don Juan treats him with all imaginable courtesy; but every time he attempts to revert to business interrupts him with some such question as, *Comment se porte madame Dimanche?* or *Et votre petite fille Claudine, comment se porte-t-elle?* or *Le petit Colin, fait-il toujours bien du bruit avec son tambour?* or *Et votre petit chien Brusquet, gronde-t-il toujours aussi fort . . .?* and, after a time, he says he is very sorry, but he must say good-bye for the present; and he leaves Mons. without his once stating the object of his call. (See SHUFFLETON.)—*Molière: Don Juan, etc.* (1665).

Din (*The*), the practical part of Islam, containing the ritual and moral laws.

DINAH [Friendly], daughter of sir Thomas Friendly. She loves Edward Blushington, "the bashful man," and becomes engaged to him.—*Moncrieff: The Bashful Man.*

Dinah, daughter of Sandle Lawson, landlord of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Dinah (*Aunt*) leaves her nephew, Walter Shandy, £1000. This sum of money, in Walter's eye, will suffice to carry out all the wild schemes and extravagant fancies that enter into his head. —*Sterne: Tristram Shandy* (1759).

Dinah, in *Uncle Tom's Cabin,* by Mrs. Beecher Stowe (1850). She is the cook in St. Clair's household.

Dinant', a gentleman who once loved and still pretends to love Lamîra, the wife of Champernel.—*Beaumont and Fletcher: The Little French Lawyer* (printed 1647).

Dinarza'de (4 *syl.*), sister of Scheherazadê sultana of Persia. Dinarzadê was instructed by her sister to wake her every morning an hour before daybreak, and say, "Sister, relate to me one of those delightful stories you know," or "Finish before daybreak the story you began yesterday." The sultan got interested in these tales, and revoked the cruel determination he had made of strangling at daybreak the wife he had married the preceding night.

Dinas Emrys or "Fort of Ambrose" (*i.e.* Merlin), on the Brith, a part of Snowdon. When Vortigern built this fort, whatever was constructed during the day was swallowed up in the earth during the night. Merlin (then called Ambrose or Embres-Guletic) discovered the cause to be "two serpents at the bottom of a pool below the foundation of the works." These serpents were incessantly struggling with each other; one was white, and the other red. The white serpent at first prevailed, but ultimately the red one chased the other out of the pool. The red serpent, he said, meant the Britons, and the white one the Saxons. At first the Saxons (or *white serpent*) prevailed, but in the end "our people" (*the red serpent*) "shall chase the Saxon race beyond the sea."—*Nennius: History of the Britons* (842).

And from the top of Brith, so high and wondrous steep,
Where Dinas Emris stood, showed where the serpents fought
The white that tore the red, for whence the prophet taught
The Britons' sad decay.
Drayton: Polyolbion, 2. (1622).

Dine with Democritos (*To*), to be choused out of your dinner.

¶ A "Barmecide feast" is no feast at all. The allusion is to Barmecide, who invited Schacăbac to dine with him, and set before him only empty plates and dishes, pretending that the "viands" were most excellent. (See p. 90.)

Dine with duke Humphrey (*To*), to have no dinner to go to. The duke referred to was the son of Henry IV., murdered at St. Edmundsbury, and buried at St. Alban's. It was generally thought that he was buried in the nave of St. Paul's Cathedral; but the monument supposed to be erected to the duke was in reality that of John Beauchamp. Loungers, who were asked if they were not going home to dinner, and those who tarried in St. Paul's after the general crowd had left, were supposed to be so busy looking for the duke's monument that they disregarded the dinner hour.

Dine with Mahomet (*To*), to die. Similar to the classic phrase, "To sup with Pluto."

Dine (or **Sup**) **with sir Thomas Gresham,** to have no dinner or supper to go to. At one time the Royal Exchange was the common lounging-place of idlers and vagabonds.

Tho' little coin thy purseless pockets line,
Yet with great company thou'rt taken up;
For often with duke Humphrey thou dost dine,
And often with sir Thomas Gresham sup.
Hayman: Epigram on a Loafer (1628).

Dine with the Cross-Legged Knights (*To*), to have no dinner to go to. Lawyers at one time made appointments with their clients at the Round Church, and here a host of dinnerless vagabonds loitered about all day, in the hope of picking up a few pence for little services.

Diner-Out of the First Water, the Rev. Sidney Smith; so called by the *Quarterly Review* (1769–1845).

Din'evawr (3 *syl.*) or DINAS VAWR ["*great palace*"], the residence of the king of South Wales, built by Rhodri Mawr.

I was the guest of Rhy's at Dinevawr,
And there the tidings found me, that our sire
Was gathered to his fathers.
Southey: Madoc, l. 3 (1805).

Dingle (*Old Dick of the*), friend of Hobbie Elliott of the Heugh-foot Farm.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Dingley Dell, the home of old Wardle, etc., and the scene of Tupman's love-advances with the "fair Miss

Rachel."—*Dickens: The Pickwick Papers* (1836).

Dingwall (*Davie*), the attorney at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Dinias and Dercyllis (*The Wanderings, Adventures, and Loves of*), an old Greek novel, the basis of the romance of Antonius Diog'enês, in twenty-four books and entitled *Incredible Things beyond Thule* [*Ta Huper Thoulen Apista*], a store-house from which subsequent writers have borrowed largely. The work is not extant, but Photius gives an outline of its contents.

Dinmont (*Dandie, i.e.* Andrew), an eccentric and humorous store farmer at Charlie's Hope. He is called "The Fighting Dinmont of Liddesdale."

Ailie Dinmont, wife of Dandie Dinmont.—*Sir W. Scott: Guy Mannering* (time, George II.).

(This novel has been dramatized by Daniel Terry.)

Dinner Bell (*The*). Burke was so called from his custom of speaking so long as to interfere with the dinner of the members (1729–1797).

Dinnerless (*The*) are said to sit at a "Barmecide feast;" to "dine with duke Humphrey;" "to dine with sir Thomas Gresham;" to "dine with Democritos." Their *hosts* are said to be *cross-legged knights*. (See each article.)

Diocle'tian, the king and father of Erastus, who was placed under the charge of the "seven wise masters" (*Italian version*).

In the *French* version, the father is called "Dolop'athos."

Diog'enes (4 *syl.*), the negro slave of the cynic philosopher Michael Agelastês (4 *syl.*).—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Diogenes' Lanthorne, a satire in verse on London life by S. Rowlands, in 1607.

> I'll search the city, where, if I can see
> An honest man, he shall gae with me.

Di'omede (3 *syl.*) fed his horses on human flesh, and he was himself eaten by his horse, being thrown to it by Hercules.

Dion (*Lord*), father of Euphra'sia. Euphrasia is in love with Philaster, heir to the crown of Messi'na. Disguised as a page, Euphrasia assumes the name of Bellario and enters the service of Philaster. —*Fletcher: Philaster*, or *Love Lies a-bleeding* (1620).

¶ There is considerable resemblance between "Euphrasia" and "Viola," in Shakespeare's *Twelfth Night* (1614).

Dionæ'an Cæsar, Julius Cæsar, who claimed descent from Venus, called Diône from her mother. Æne'as was son of *Venus* and Anchisês.

> Ecce, Dionæi processit Cæsaris astrum.
> *Virgil: Eclogues*, lx. 47.

Dio'ne (3 *syl.*), mother of Aphroditê (*Venus*), Zeus or Jove being the father. Venus herself is sometimes called Diône.

> Oh bear . . . thy treasures to the green recess,
> Where young Dionê strays; with sweetest airs
> Entice her forth to lend her angel form
> For Beauty's honoured image.
> *Akenside: Pleasures of Imagination*, i. (1744).

Dionys'ia, wife of Cleon governor of Tarsus. Periclês prince of Tyre commits to her charge his infant daughter Mari'na, supposed to be motherless. When 14 years old, Dionysia, out of jealousy, employs a man to murder her foster-child, and the people of Tarsus, hearing thereof, set fire to her house, and both Dionysia and Cleon are burnt to death in the flames.—*Shakespeare: Pericles Prince of Tyre* (1608).

Dionys'ius, tyrant of Syracuse, dethroned Evander, and imprisoned him in a dungeon deep in a huge rock, intending to starve him to death. But Euphrasia, having gained access to him, fed him from her own breast. Timoleon invaded Syracuse, and Dionysius, seeking safety in a tomb, saw there Evander the deposed king, and was about to kill him, when Euphrasia rushed forward, struck the tyrant to the heart, and he fell dead at her feet.—*Murphy: The Grecian Daughter* (1772).

N.B.—In this tragedy there are several gross historical errors. In act i. the author tells us it was Dionysius the Elder who was dethroned, and went in exile to Corinth; but the elder Dionysius died in Syracuse, at the age of 63, and it was the *younger* Dionysius who was dethroned by Timoleon, and went to Corinth. In act v. he makes Euphrasia kill the tyrant in Syracuse, whereas he was allowed to leave Sicily, and retired to Corinth, where he spent his time in riotous living, etc.

Dionys'ius [THE ELDER] was appointed sole general of the Syracusian

army, and then king by the voice of the senate. Damon "the Pythagore'an" opposed the appointment, and even tried to stab "the tyrant," but was arrested and condemned to death. The incidents whereby he was saved are to be found under the article DA'MON, p. 258.

(*Damon and Pythias*, a drama by R. Edwards (1571), and another by John Banim, in 1825.)

Dionys'ius [THE YOUNGER], being banished from Syracuse, went to Corinth and turned schoolmaster.

> Corinth's pedagogue hath now
> Transferred his by-word (*tyrant*) to thy brow.
> *Byron: Ode t Napoleon.*

Dionysius the Areop'agite (5 *syl.*) was one of the judges of the Areopagite when St. Paul appeared before this tribunal. Certain writings, fabricated by the neo-platonicians in the fifth century, were falsely ascribed to him. The *Isodo'rian Decretals* is a somewhat similar forgery by Mentz, who lived in the ninth century, or three hundred years after Isidore.

> The error of those doctrines so vicious
> Of the old Areopagite Dionysius.
> *Longfellow: The Golden Legend.*

Dionysius's Ear, a cave in a rock, 72 feet high, 27 feet broad, and 219 feet deep, the entrance of which "resembled the shape of an ear." It was used as a guard-room or prison; and the sentinel could hear the slightest whisper of the prisoners within.

Dioscu'ri [*sons of Zeus*], Castor and Pollux. Generally, but incorrectly, accented on the second syllable.

Dioti'ma, the priestess of Mantineia in Plato's *Symposium*, the teacher of Soc'ratês. Her opinions on life, its nature, origin, end, and aim, form the nucleus of the dialogue. Socratês died of hemlock.

> Beneath an emerald plane
> Sits Diotima, teaching him that died
> Of hemlock.
> *Tennyson: The Princess*, iii.

Diplomatists (*Prince of*), Charles Maurice Talleyrand de Périgord (1754-1838).

Dipsas, a serpent, so called because those bitten by it suffered from intolerable thirst. (Greek, *dipsa*, "thirst.") Milton refers to it in *Paradise Lost*, x. 526 (1665).

Dipsodes (3 *syl.*), the people of Dipsody, ruled over by king Anarchus, and subjugated by prince Pantag'ruel (bk. ii. 28). Pantagruel afterwards colonized their country with nine thousand million men from Utopia (or to speak more exactly, 9,876,543,210 men), besides women, children, workmen, professors, and peasant labourers (bk. iii. 1).—*Rabelais: Pantag'ruel* (1545).

Dip'sody, the country of the Dipsodes (2 *syl.*), *q.v.*

Dircæ'an Swan, Pindar; so called from Dircê, a fountain in the neighbourhood of Thebes, the poet's birthplace (B.C. 518-442).

Dirge in Cymbeline, a beautiful ode by Collins. It begins thus—

> To fair Fidele's grassy tombs.

Dirk Hatteraick. (See HATTERAICK.)

Dirlos or **D'Yrlos** (*Count*), a paladin, the embodiment of valour, generosity, and truth. He was sent by Charlemagne to the East, where he conquered Aliar'dê, a Moorish prince. On his return, he found his young wife betrothed to Celi'nos (another of Charlemagne's peers). The matter was put right by the king, who gave a grand feast on the occasion.

Dirt. "If dirt were trumps, what a capital hand you would hold!" said by Sydney Smith to an untidy card-player. Sometimes, but erroneously, ascribed to C. Lamb.

¶ We are told that it was said to J. Wolff, the missionary, and that he made answer, "Dirt, dirt! call you this dirt? What would you say if you saw my feet?"

Dirt is sometimes defined as "matter in the wrong place;" but this is absurd. A jewel may be dropped in a field or street, and is "matter in the wrong place," but certainly not *dirt*.

Dirty Lane, now called Abingdon Street, Westminster.

Dirty Linen. Napoleon I. said, "Il faut laver sa linge en famille."

Disastrous Peace (*The*), the peace signed at Cateau-Cambrésis, by which Henri II. renounced all claim to Gen'oa, Naples, Mil'an, and Corsica (1559).

Dis'mas, the penitent thief; Gesmas, the impenitent one. (See DESMAS, p. 273.)

> Impariibus meritis pendent tria corpora ramis:
> Dismas et Gesmas, media est Divina Potestas;
> Alta petit Dismas, infelix infima Gesmas;
> Nos et res nostras conservet Summa Potestas.
> Hos versus dicas, ne tu furto tua perdas.
> *A Latin Charm.*

Disney Professor, a chair in the University of Cambridge, founded by John Disney, Esq., of The Hyde, Ingatestone, for Archæology (1851).

Disowned (*The*), a novel by lord Lytton (1828).

Dispensary (*The*), a poem in six cantos by sir S. Garth (1690). In defence of an edict passed by the College of Physicians in 1687, requiring medical men to give their services gratuitously to the poor.

Distaffi'na, the troth-plight wife of General Bombastês; but Artaxaminous, king of Utopia, promised her "half a crown" if she would forsake the general for himself—a temptation too great to be resisted. When the general found himself jilted, he retired from the world, hung up his boots on the branch of a tree, and dared any one to remove them. The king cut the boots down, and the general cut the king down. Fusbos, coming up at this crisis, laid the general prostrate. At the close of the burlesque all the dead men jump up and join the dance, promising "to die again to-morrow," if the audience desires it.—*Rhodes: Bombastes Furioso* (1790).

Falling on one knee, he put both hands on his heart and rolled up his eyes, much after the manner of Bombastes Furioso making love to Distaffina.—*Sargent.*

Distaff's Day (*St.*), January 7; so called because the Christmas festivities terminate on "Twelfth Day," and on the day following the women used to return to their distaffs or daily occupations.

*** Also called *Rock Day*, "rock" being another name for a distaff.

Distressed Mother (*The*), a tragedy by Ambrose Philips (1712). The "distressed mother" is Androm'achê, Hector's wife. (See ANDROMACHE, p. 43.)

Ditchley (*Gaffer*), one of the miners employed by sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dithyrambic Poetry (*Father of*), Arion of Lesbos (fl. B.C. 625).

Ditton (*Thomas*), footman of the Rev. Mr. Staunton, of Willingham Rectory.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Divan (*The*), the supreme council and court of justice of the caliphs. The abbassides (3 *syl.*) always sat in person in this court to aid in the redress of wrongs. It was called a "divan" from the benches covered with cushions on which the members sat.—*D'Herbelot: Bibliothèque Orientale*, 298.

Dive [*deev*], a demon in Persian mythology. In the mogul's palace at Lahore, there used to be several pictures of these dives (1 *syl.*), with long horns, staring eyes, shaggy hair, great fangs, ugly paws, long tails, and other horrible deformities. I remember seeing them exhibited at King's College in one of the *soirées* given there after the Indian Mutiny.

Diver (*Colonel*), editor of the *New York Rowdy Journal*, in America. His air was that of a man oppressed by a sense of his own greatness, and his physiognomy was a map of cunning and conceit.—*Dickens: Martin Chuzzlewit* (1844).

Diversions of Purley (*The*), ἐπεα πτεροεντα (pronounced *epe-ap'tero-en'ta*) by J. Horne Tooke (1786, 1805). Called Purley from William Tooke, who lived at Purley (Reading), a great benefactor of the author. The idea developed in this treatise is that all words were originally objective. Thus to *harrow* (to torment) is from the farmer's harrow, which is the Greek word ἀρόω and Latin *aro*. Many are on'omat'o-poet'ic, *i.e.* words expressive of natural sounds, as *roar*, *hiss*, etc.

Di'ves (2 *syl.*), the name popularly given to the "rich man" in our Lord's parable of the rich man and Lazarus; in Latin, *Divês et Lazarus.*—*Luke* xvi.

Divide and Govern, a maxim of Machiavelli of Florence (1469–1527).

Divi'na Comme'dia, the first poem of note ever written in the Italian language. It is an epic by Danté Alighie'ri, and is divided into three parts: Inferno (1300), Purgatory (1308), and Paradise (1311). Danté called it a *comedy*, because the ending is happy; and his countrymen added the word *divine* from admiration of the poem. The poet depicts a vision, in which he is conducted, first by Virgil (*human reason*) through hell and purgatory; and then by Beatrice (*revelation*) and finally by St. Bernard through the several heavens, where he beholds the Triune God.

"Hell" is represented as a funnel-shaped hollow, formed of gradually contracting circles, the lowest and smallest

of which is the earth's centre. (See INFERNO.)

"Purgatory" is a mountain rising solitarily from the ocean on that side of the earth which is opposite to us. It is divided into terraces, and its top is the terrestrial paradise. (See PURGATORY.)

From this "top" the poet ascends through the seven planetary heavens, the fixed stars, and the "primum mobilé," to the empyre'an or seat of God. (See PARADISE.)

English translations, in verse, of Dante's famous epics: Boyd, 1785; Caley (in tertiary rhymes, like the original), 1851-53; Carey (blank verse, *good*), 1814; Dayman, 1865; Ford, 1851; Longfellow, 1870; George Musgrave, *The Inferno* (in Spenserian verse, *good*), 1893; Mrs. Oliphant, 1877; Pollock (blank verse), 1854; Rossetti (*The Inferno*), 1865; Wright (triple rhyme, *good*), 1833, etc. *Dr. John Carlyle translated into prose the "Inferno," with excellent notes.*

Divine. Raphael, the painter, was called *Il Divino* (1483-1520).

Luis Moralês, a Spanish painter, was called *El Divino* (1509-1586).

Ferdinand de Herre'ra, a Spanish poet (1516-1595).

Divine (*John the*), supposed to be John the evangelist.

One great objection is this: In the Fourth Gospel the author does not name himself; in the Revelation he does so several times.

Another objection is that the vocabulary and swing of sentences in the Greek of the two books are very different This would be felt especially if a person were to read them both in one and the same day.

Divine Doctor (*The*), Jean de Ruysbroek, the mystic (1294-1381).

Divine Emblems, the chief work of Francis Quarles, once immensely popular. He wrote several sacred poems.

Divine Legation (*The*), by bishop Warburton (1738). To prove that the Pentateuch must have been inspired and revealed, "because (unlike other religious systems) it is silent on the subject of a future state."

Divine Right of Kings. The dogma that *Kings can do no wrong* is based on a dictim of Hincmar archbishop of Rheims, viz. that "kings are subject to no man so long as they rule by God's law."—*Hincmar's Works*, i. 693.

Divine Speaker (*The*). Tyr'tamos, usually known as Theophrastos ("divine speaker"), was so called by Aristotle (B.C. 370-287).

Divining Rod, a forked branch of hazel, suspended between the balls of the thumbs. The inclination of this rod indicates the presence of water-springs and precious metals.

Now to rivulets from the mountains
Point the rods of fortune-tellers.
Longfellow: Drinking Song.

*** Jacques Aymar of Crôle was the most famous of all diviners. He lived in the latter half of the seventeenth century and the beginning of the eighteenth. His marvellous faculty attracted the attention of Europe. M. Chauvin, M.D., and M. Garnier, M.D., published carefully written accounts of his wonderful powers, and both were eye-witnesses thereof. (See S. Baring-Gould's *Myths of the Middle Ages.*)

Divinity. There are four professors of divinity at Cambridge, and three at Oxford. Those at *Cambridge* are the Hul'sean, the Margaret, the Norrisian, and the Regius. Those at *Oxford* are the Margaret, the Regius, and one for Ecclesiastical History.

Divi'no Lodov'ico, Ariosto, author of *Orlando Furioso* (1474-1533).

Dix'ie's Land, the land of milk and honey to American niggers. Dixie was a slave-holder of Manhattan Island, who removed his slaves to the Southern States, where they had to work harder and fare worse; so that they were always sighing for their old home, which they called "Dixie's Land." Imagination and distance soon advanced this island into a sort of Delectable Country or Land of Beulah.

Dixon, servant to Mr. Richard Vere (1 *syl.*).—*Sir W. Scott: The Black Dwarf* (time, Anne).

Dizzy, a nickname of Benjamin Disraeli, earl of Beaconsfield (1805-1881).

Dja'bal, son of Youssof, a sheikh, saved by Maä'ni in the great massacre of the sheikhs by the Knights Hospitallers in the Spo'radês. (See DRUSES, p. 302.)

Djin'nestan', the realm of the djinn or genii of Oriental mythology.

Dobbin (*Captain* afterwards *Colonel*), son of sir William Dobbin, a London tradesman. Uncouth, awkward, and tall, with huge feet; but faithful and loving, with a large heart and most delicate appreciation. He is a prince of a fellow, is proud, fond of captain George Osborne from boyhood to death, and adores Amelia, George's wife. When she has been a widow for some ten years, he marries her.—*Thackeray: Vanity Fair* (1848).

Dobbins (*Humphrey*), the confidential servant of sir Robert Bramble of Blackberry Hall, in the county of Kent. A blunt old retainer, most devoted to his master. Under a rough exterior he concealed a heart brimful of kindness, and so tender that a word would melt it.—*Colman, Jun.: The Poor Gentleman* (1802).

Dobu'ni, called *Bodu'ni* by Dio; the people of Gloucestershire and Oxfordshire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Doctor (*The*), a romance by Southey. The doctor's name is Dove, and his horse "Nobbs."

Doctor (*The Admirable*), Roger Bacon (1214–1292).

The Angelic Doctor, Thomas Aqui'nas (1224–1274), "fifth doctor of the Church."

The Authentic Doctor, Gregory of Rimini (*–1357).

The Divine Doctor, Jean Ruysbroek (1294–1381).

The Dulciſluous Doctor, Antonio Andreas (*–1320).

The Ecstatic Doctor, Jean Ruysbroek (1294–1381).

The Eloquent Doctor, Peter Aureolus, archbishop of Aix (fourteenth century).

The Evangelical Doctor, J. Wycliffe (1324–1384).

The Illuminated Doctor, Raymond Lully (1235–1315), or *Most Enlightened Doctor*.

The Invincible Doctor, William Occam (1276–1347).

The Irrefragable Doctor, Alexander Hales (*–1245).

The Melliſluous Doctor, St. Bernard (1091–1153).

The Most Christian Doctor, Jean de Gerson (1363–1429).

The Most Methodical Doctor, John Bassol (*–1347).

The Most Profound Doctor, Ægidius de Colonna (1247–1316).

The Most Resolute Doctor, Durand de St. Pourçain (1267–1332).

The Perspicuous Doctor, Walter Burley (fourteenth century).

The Profound Doctor, Thomas Bradwardine (*–1349).

The Scholastic Doctor, Anselm of Laon (1050–1117).

The Seraphic Doctor, St. Bonaventura (1221–1274).

The Singular Doctor, William Occam (1276–1347).

The Solemn Doctor, Henry Goethals (1227–1293).

The Solid Doctor, Richard Middleton (*–1304).

The Subtle Doctor, Duns Scotus (1265–1308), or *Most Subtle Doctor*.

The Thorough Doctor, William Varro (thirteenth century).

The Universal Doctor, Alain de Lille (1114–1203); and Thomas Aquinas (1224–1274).

The Venerable Doctor, William de Champeaux (*–1126).

The Well-founded Doctor, Ægidius Romanus (1247–1316).

The Wise Doctor, John Herman Wessel (1409–1489).

The Wonderful Doctor, Roger Bacon (1214–1292).

Dr. Slop. (See SLOP.)

Dr. Squintum. (See SQUINTUM.)

Doctor's Tale (*The*), in Chaucer's *Canterbury Tales*, is the Roman story of Virginius given by Livy. This story is told in French in the *Roman de la Rose*, ii. 74, and by Gower in his *Confessio Amantis*, vii. It has furnished the subject of a host of tragedies: for example, in *French*, Mairét (1628); Leclerc (1645); Campestron (1683); Chabanon (1769); Laharpe (1786); Leblanc de Guillet (1786); Guiraud (1827); Latour St. Ybars (1845). In *Italian*, Alfieri (1784); in *German*, Lessing (1775); and in *English*, Knowles (1829).

Doctor's Wife (*The*), a novel by Miss Braddon, adapted from *Madame Bovary*, a French novel.

Doctors of the Church. The *Greek* Church recognizes four doctors, viz. St. Athanāsius, St. Basil, St. Gregory of Nyssa, and St. John Chrysostom. The *Latin* Church recognizes St. Augustin, St. Jerome, St. Ambrose, and St. Gregory *the Great*.

(For all other doctors, see under the proper name or nickname.)

Dodger (*The Artful*), the sobriquet of Jack Dawkins, an artful, thievish young scamp, in the boy crew of Fagin the Jew villain.—*Dickens: Oliver Twist*, viii. (1837).

Dodgson, a voluble and crafty lawyer, who tries to bring up a second candidate in the interest of the "Blue Lambs," the rival faction of the "Green Lions."—*Tom Taylor: The Contested Election* (1866).

Dodington, whom Thomson invokes in his *Summer*, is George Bubb Dodington, lord Melcomb-Regis, a British statesman. Churchill and Pope ridiculed him, while Hogarth introduced him in his picture called the "Orders of Periwigs."

Dod'ipoll (*Dr.*), any man of weak intellect, a dotard. Hence the proverb, *Wise as Dr. Dodipoll*, meaning "not wise at all."

Dodman or **Doddiman.** A snail is so called in Norfolk and Suffolk.

"I'm a regular dodman, I am," said Mr. Peggotty—by which he meant "snail."—*Dickens: David Copperfield*, vii. (1849).

Doddiman, doddiman, put out your horns,
For here comes a thief to steal your corns.
Common Popular Rhyme in Norfolk.

Dodon or rather **Dodoens** (*Rembert*), a Dutch botanist (1517-1585), physician to the emperors Maximilian II. and Randolph II. His works are *Frumentorum et Leguminum Historia; Florum Historia; Purgantium Radicum et Herbarum Historia; Stirpium Historia;* all included under the general title of "The History of Plants."

Of these most helpful herbs yet tell we but a few,
To those unnumbered sorts, of simples here that grew,
Which justly to set down e'en Dodon short doth fall.
Drayton: Polyolbion, xiii. (1613).

Dodo'na (in Epiros), famous for the most ancient oracle in Greece. The responses were made by an old woman called a *pigeon*, because the Greek word *peliæ* means either "old women" or "pigeons." According to fable, Zeus gave his daughter Thēbē two black pigeons endowed with the gift of human speech: one flew into Libya, and gave the responses in the temple of Amnon; the other into Epiros, where it gave the responses in Dodo'na.

N.B.—We are told that the priestess of Dodona derived her answers from the cooing of the sacred doves, the rustling of the sacred trees, the bubbling of the sacred fountain, and the tinkling of bells or pieces of metal suspended among the branches of the trees.

And Dodona's oak swang lonely
Henceforth to the tempest only.
Mrs. Browning: Dead Pan, 17.

Dods (*Meg*), landlady of the Clachan, or Mowbery Arms inn at St. Ronan's Old Town. The inn was once the manse, and Meg Dods reigned there despotically, but her wines were good and her cuisine excellent. This is one of the best low comic characters in the whole range of fiction.

She had hair of a brindled colour, betwixt black and grey, which was apt to escape in elf-locks from under her mutch when she was thrown into violent agitation; long skinny hands terminated by stout talons, grey eyes, thin lips, a robust person, a broad though fat chest, capital wind, and a voice that could match a choir of fishwomen.—*Sir W. Scott: St. Ronan's Well*, i. (time, George III.).

N.B.—So good a housewife was this eccentric landlady, that a cookery-book has been published bearing her name; the authoress is Mrs. Johnstone, a Scotchwoman.

Dodson, a young farmer, called upon by Death on his wedding-day. Death told him he must quit his Susan, and go with him. "With you!" the hapless husband cried; "young as I am, and unprepared?" Death then told him he would not disturb him yet, but would call again after giving him three warnings. When he was 80 years of age, Death called again. "So soon returned?" old Dodson cried. "You know you promised me three warnings." Death then told him that as he was "lame and deaf and blind," he had received his three warnings.—*Mrs. Thrale* [Piozzi]: *The Three Warnings.*

Dodson and Fogg (*Messrs.*), two unprincipled lawyers, who undertake on speculation to bring an action against Mr. Pickwick for "breach of promise," and file accordingly the famous suit of "Bardell *v.* Pickwick."—*Dickens: The Pickwick Papers* (1836).

Doe (*John*) and *Richard Roe*, substitutional names for plaintiff and defendant in an action of ejectment. Abolished in 1852.

Doeg, Saul's herdsman, who told him that the priest Abim'elech had supplied David with food; whereupon the king sent him to kill Abimelech, and Doeg slew priests to the number of four score and five (1 *Samuel* xxii. 18). In pt. ii. of the satire called *Absalom and Achitophel* (1682), Elkanch Settle is called Doeg, because he "fell upon" Dryden with his pen, but was only a "herdsman or driver of asses."

Doeg, tho' without knowing how or why,
Made still a blundering kind of melody . . .
Let him rail on . . .
[But] if he fumbles to one line of sense,
Indict him of a capital offence.
Tate: Absalom and Achitophel, ii. 411-449.

Dog (*Agrippa's*). Cornelius Agrippa had a dog which was generally suspected of being a spirit incarnate.

Arthur's Dog, "Cavall."

Dog of Belgrade, the camp-suttler, was named "Clumsey."

Of Bloomfield's *Farmer's Boy*, "Trowneer."

Lord Byron's Dog, "Boatswain." It was buried in the garden of Newstead Abbey.

Dog of Catherine de Medicis, "Phœbê," a lap-dog.

Of Chaucer's *Nun's Priest's Tale*, "Colle," "Gerland," and "Talbot."

Cuthullin's Dog was named "Luath," a swift-footed hound.

In *Don Quixote*, "Barcino," "Buton," and "Towzer."

Dora's Dog, "Jip."—*Dickens: David Copperfield.*

Douglas's Dog, "Luffra."—*Sir W. Scott: Lady of the Lake.*

Of *Elisabeth queen of Bohemia*, "Apollon."

Erigonê's Dog was "Mœra." Erigonê is the constellation *Virgo*, and Mœra the star called *Canis*.

Eurytion's Dog (herdsman of Geryon), "Orthros." It had two heads.

Fingal's Dog was named "Bran."

Geryon's Dogs. One was "Gargittos" and the other "Orthros." The latter was brother of Cerbĕros, but it had only two heads. Herculês killed both of them.

Hogarth's Pug, "Trump."

Landseer's Dog, "Brutus." Introduced by the great animal-painter in his picture called "The Invader of the Larder."

Llewellyn's Dog was named "Gelert;" it was a greyhound. (See GELERT.)

Lord Lurgan's Dog was named "Master M'Grath," from an orphan boy who reared it. This dog won three Waterloo cups, and was presented at court by the express desire of queen Victoria, the very year it died. It was a sporting greyhound (1866–1871, died Christmas Day).

Maria's Dog, "Silvio."—*Sterne: Sentimental Journey.*

Marlow's, "Bungey."

Newton's (*Sir Isaac*), "Diamond." (See NEWTON AND HIS DOG.)

Dog of Montargis. This was a dog named "Dragon," belonging to Aubri de Montdidier, a captain in the French army. Aubri was murdered in the forest of Bondy by his friend, lieutenant Macaire, in the same regiment. After its master's death, the dog showed such a strange aversion to Macaire, that suspicion was aroused against him. Some say he was pitted against the dog, and confessed the crime. Others say a sash was found on him, and the sword-knot was recognized by Ursula as her own work and gift to Aubri. This Macaire then confessed the crime, and his accomplice, lieutenant Landry, trying to escape, was seized by the dog and bitten to death. This story was dramatized in French by Pixérécourt (1814), and rendered into English.

¶ Hesiod, the Greek poet, was murdered by the sons of Ganictor, and the body thrown into the sea. When washed ashore, the poet's dog discovered the murderers, and they were put to death.

Orion's Dogs; one was named "Arctoph'onos" and the other "Pto-ophagos."

Pope's Dog was called "Bounce."

Punch's Dog, "Toby."

Richard II.'s greyhound, "Mathe,' forsook Richard, and attached itself to Bolingbroke.—*Shakespeare: Henry IV.*

Roderick the Goth's Dog was called "Theron."

Prince Rupert's Dog was called "Boy." He was killed in the battle of Marston Moor.

Sir W. Scott's Dogs. His deer-hound was "Maida." His jet-black greyhound was "Hamlet." He had also two Dandy Dinmont terriers.

Dog of the Seven Sleepers, "Katmîr." It spoke with a human voice,

In *Sleary's circus*, the performing dog is called "Merryleys."—*Dickens: Hard Times.*

Tristan's Dog was called "Leon."

(For Actæon's fifty dogs, see *Dictionary of Phrase and Fable*, p. 364.)

Dog. The famous *mount St. Bernard* dog which saved forty human beings, was named "Barry." The stuffed skin of this noble creature is preserved in the museum at Berne.

Dog (*The*), Diogĕnês the cynic (B.C. 412–323). When Alexander encountered him, the young Macedonian king introduced himself with the words, "I am Alexander, surnamed 'the Great.'" To which the philosopher replied, "And I am Diogĕnês, surnamed 'the Dog.'" The Athenians raised to his memory a pillar of Parian marble, surmounted with a dog, and bearing the following inscription:—

"Say, dog, what guard you in that tomb?"
A dog. "His name?" Diogenês. "From far?"
Sinôpê. "He who made a tub his home?"
The same; now dead, among the stars a star. E.C.B.

The Thracian Dog, Zo'îlus the grammarian; so called for his snarling, captious criticisms on Homer, Plato, and Iso'cratês. Contemporary with Philip of Macedon.

Dog at Kew. Pope gave a dog to Frederick prince of Wales, and had two lines engraved on the collar—

I am his Highness' dog at Kew;
Pray tell me, sir, whose dog are you?

Dog enclosed in a Nutshell (*The*) was named "Tonton."

Dog's Nose, gin and beer.

"He is not certain whether he did not twice a week, for 20 years, taste *dog's nose*, which your committee find, upon inquiry, to be compounded of warm porter, moist sugar, gin, and nutmeg."—*Dickens: Pickwick*, ch. xxxiii.

Cold as a dog's nose.

There sprung a leak in Noah's ark,
Which made the dog begin to bark;
Noah took his nose to stop the hole,
And hence his nose is always cold.
Notes and Queries, February 4, 1871.

Dogs were supposed by the ancient Gaels to be sensible of their masters' death, however far they might be separated.

The mother of Culmin remains in the hall . . . his dogs are howling in their place. . . . "Art thou fallen, my fair-headed son, in Erin's dismal war?"—*Ossian: Temora*, v.

Dogs. The two sisters of Zobeïdê (3 *syl.*) were turned into little black dogs for casting Zobeidê and "the prince" into the sea. (See ZOBEIDE.)

Dogs mentioned by Authors.

In *Auton's Ballads*, "Hector" (young Bekie).

In the *Odyssey* of Homer mention is made of the dog "Argus."

Shakespeare names several dogs: Thus we have, in the Induction of *Taming of the Shrew*, mention made of "Belman," "Clowder," "Echo," and "Merryman." In *The Tempest*, of "Fury," "Mountain," "Silver," and "Tyrant." In the *Two Gentlemen of Verona*, of the dog "Crab."

The dog Tray, i.e. Trag = runner (*British*).

Non sibi, sed domino venătur ver-tragus acer
Illæsum leporem qui tibi dente feret.
Martial.

("Ver-tragus," *i.e. ver-tray*, "very swift." And many others.)

Dogs of War, Famine, Sword, and Fire.

Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leashed in like hounds, should Famine, Sword, and Fire
Crouch for employment.
Shakespeare: King Henry V. 1 chorus (1599).

Dog-headed Tribes (of India), mentioned in the Italian romance of *Gueri'no Meschi'no.*

Dog-rose (Greek, *kuno-rodon*). So called because it was supposed to cure the bite of mad dogs.

A morsu vero [*i.e. of a mad dog*] unicum remedium osculo quodam nuper repertum, radix sylvestris rosæ quæ[*nunc*]*cynorrhodos* appellatur.—*Pliny: Hist. Nat.*, viii. 83; see also xxv. 6.

Dogberry and Verges, two ignorant conceited constables, who greatly confound their words. Dogberry calls "assembly" *dissembly*; "treason" he calls *perjury*; "calumny" he calls *burglary*; "condemnation," *redemption*; "respect," *suspect*. When Conrade says, "Away! you are an ass;" Dogberry tells the town clerk to write him down "an ass." "Masters," he says to the officials, "remember I am an ass." "Oh that I had been writ down an ass!" (act iv. sc. 2). —*Shakespeare: Much Ado about Nothing* (1600).

Dogget, wardour at the castle of Garde Doloureuse.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Dogget's Coat and Badge, the great prize in the Thames rowing-match, given on the 1st of August every year. So called from Thomas Dogget, an actor of Drury Lane, who signalized the accession of George I. to the throne by giving annually a waterman's coat and badge to the winner of the race. The Fishmongers' Company add a guinea to the prize.

Doiley (*Abraham*), a citizen and retired slop-seller. He was a charity boy, wholly without education, but made £80,000 in trade, and was determined to have "a larned skollard for his son-in-law." He speaks of *jomtry* [geometry], *joklate, jogrify, Al Mater, pinny-forty*, and *antikary doctors*; talks of *Scratchi* [Gracchi], *Horsi* [Horatii], a *study of horses*, and so on. Being resolved to judge between the rival scholarship of an Oxford pedant and a captain in the army, he gets both to speak Greek before him. Gradus, the scholar, quotes two lines of Greek, in which the word *panta* occurs four times. "Pantry!" cries the old slop-seller; "you can't impose upon me. I know *pantry* is not Greek." The captain tries English fustian, and when Gradus maintains that the words are English, "Out upon you for a jackanapes!" cries the old man; "as if I di'n't know my own mother-tongue!" and gives his verdict in favour of the captain.

Elizabeth Doiley, daughter of the old slop-seller, in love with captain Granger. She and her cousin Charlotte induce the Oxford scholar to dress like a *beau* to please the ladies. By so doing he disgusts the old man, who exclaims, "Oh that I should ever have been such a dolt as to take thee for a man of larnen'!" So the captain wins the race at a canter.—*Mrs. Cowley: Who's the Dupe?*

Dolabella, a friend of Mark Antony, in love with Cleopatra. Handsome, valiant, young, and "looked as he were laid for nature's bait to catch weak woman's eyes."—*Dryden: All for Love,* iv. 1 (1670).

Doll Common, a young woman in league with Subtle the alchemist, and with Face his ally.—*Ben Jonson: The Alchemist* (1610).

Mrs. Pritchard [1711-1768] could pass from "lady Macbeth" to "Doll Common."—*Leigh Hunt.*

Doll Tearsheet, a "bona-roba." This virago is cast into prison with Dame Quickly (hostess of a tavern in East-cheap), for the death of a man that they and Pistol had beaten.—*Shakespeare: 2 Henry IV.* (1598).

Dollallolla (*Queen*), wife of king Arthur, very fond of stiff punch, but scorning "vulgar sips of brandy, gin, and rum." She is the enemy of Tom Thumb, and opposes his marriage with her daughter Huncamunca; but when Noodle announces that the red cow has devoured the pigmy giant-queller, she kills the messenger for his ill tidings, and is herself killed by Frizaletta. Queen Dollallolla is jealous of the giantess Glundalca, at whom his majesty casts "sheep's eyes."—*Tom Thumb,* by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Dolla Murrey, a character in Crabbe's *Borough.* She died playing cards.

"A vole! a vole!" she cried; "'tis fairly won."
This said, she gently with a single sigh
Died.
Crabbe: Borough (1810).

Dolly of the Chop-house (Queen's Head Passage, Paternoster Row and Newgate Street, London). Her celebrity arose from the excellency of her provisions, attendance, accommodation, and service. The name is that of the old cook of the establishment.

The broth reviving, and the bread was fair,
The small beer grateful and as pepper strong,
The beef-steaks tender, and the pot-herbs young.

Dolly Trull. Captain Macheath says she was "so taken up with stealing hearts, she left herself no time to steal anything else."—*Gay: The Beggar's Opera,* ii. 1 (1727).

Dolly Varden, daughter of Gabriel Varden, locksmith. She was loved to distraction by Joe Willet, Hugh of the Maypole inn, and Simon Tappertit. Dolly dressed in the Watteau style, and was lively, pretty, and bewitching.—*Dickens: Barnaby Rudge* (1841).

Dolman, a light-blue loose-fitting jacket, braided across the front with black silk frogs, and embroidered from the cuffs almost to the shoulders with gold lace of three rows interwoven. It is used as the summer jacket of the Algerian native troops. The winter jacket is called a "pelisse."

Dol'on, "a man of subtle wit and wicked mind," father of Guizor (groom of Pollentê the Saracen, lord of "Parlous Bridge"). Sir Ar'tegal, with scant ceremony, knocks the life out of Guizor, for demanding of him "passage-penny" for crossing the bridge. Soon afterwards, Brit'omart and Talus rest in Dolon's castle for the night, and Dolon, mistaking Britomart for sir Artegal, sets upon her in the middle of the night, but is overmastered. He now runs with his two surviving sons to the bridge, to prevent the passage of Britomart and Talus; but Britomart runs one of them through with her spear, and knocks the other into the river.—*Spenser: Faërie Queene,* v. 6 (1596).

Dol'on and Ulysses. Dolon undertook to enter the Greek camp and bring back to Hector an exact account of everything. Accordingly he put on a wolf's skin and prowled about the camp on all-fours. Ulysses saw through the disguise, and said to Diomed, "Yonder man is from the host . . . we'll let him pass a few paces, and then pounce on him unexpectedly." They soon caught the fellow, and having "pumped" out of him all about the Trojan plans, and the arrival of Rhesus, Diomed smote him with his falchion on the mid-neck and slew him. This is the subject of bk. x. of the *Iliad,* and therefore this book is called "Dolonia" ("the deeds of Dolon") or "Dŏlophon'ia" ("Dolon's murder").

Full of cunning, like Ulysses' whisle
When he allured poor Dolon.
Byron: Don Juan, xiii. 105 (1824).

Dolopa'tos, the Sicilian king, who placed his son Lucien under the charge of "seven wise masters." When grown to man's estate, Lucien's stepmother made improper advances to him, which he repulsed; and she accused him to the king of insulting her. By astrology the prince discovered that if he could tide over seven days his life would be saved; so the wise masters amused the king with

seven tales, and the king relented. The prince himself then told a tale which embodied his own history; the eyes of the king were opened, and the queen was condemned to death.—*Sandabar's Parables* (French version).

Dombey (*Mr.*), a purse-proud, self-contained London merchant, living in Portland Place, Bryanstone Square, with offices in the City. His god was wealth; and his one ambition was to have a son, that the firm might be known as "Dombey and Son." When Paul was born, his ambition was attained, his whole heart was in the boy, and the loss of the mother was but a small matter. The boy's death turned his heart to stone, and he treated his daughter Florence not only with utter indifference, but as an actual interloper. Mr. Dombey married a second time; but his wife eloped with his manager, James Carker, and the proud spirit of the merchant was brought low.

Paul Dombey, son of Mr. Dombey; a delicate, sensitive little boy, quite unequal to the great things expected of him. He was sent to Dr. Blimber's school, but soon gave way under the strain of school discipline. In his short life he won the love of all who knew him, and his sister Florence was especially attached to him. His death is beautifully told. During his last days he was haunted by the sea, and was always wondering what the wild waves were saying.

Florence Dombey, Mr. Dombey's daughter; a pretty, amiable, motherless child, who incurred her father's hatred because she lived and thrived while her younger brother, Paul, dwindled and died. Florence hungered to be loved, but her father had no love to bestow on her. She married Walter Gay, and when Mr. Dombey was broken in spirit by the elopement of his second wife, his grandchildren were the solace of his old age.—*Dickens: Dombey and Son* (1846).

Dom-Daniel originally meant a public school for magic, established at Tunis; but what is generally understood by the word is that immense establishment, near Tunis, under the "roots of the ocean," established by Haf-il-Mau'graby, and completed by his son. There were four entrances to it, each of which had a staircase of 4000 steps; and magicians, gnomes, and sorcerers of every sort were expected to do homage there at least once a year to Zatanai [Satan]. Dom-Daniel was utterly destroyed by prince Habed-il-Rouman, son of the caliph of Syria. — *Continuation of the Arabian Nights* ("History of Maugraby").

Southey has made the destruction of Dom-Daniel the subject of his *Thalaba*—in fact, Thalaba takes the office of Habed-il-Rouman; but the general incidents of the two tales have no other resemblance to each other.

Domestic Poet (*The*), William Cowper (1731-1800).

Domestic Poultry, in Dryden's *Hind and Panther*, mean the Roman Catholic clergy; so called from an establishment of priests in the private chapel of Whitehall. The nuns are termed "sister partlet with the hooded head" (1687).

Dom'ine Stekan (corruption of *Dominus tecum*, "the Lord be with thee"). A witch, being asked how she contrived to kill all the children of a certain family in infancy, replied, "Easily enough. When the infant sneezes, nobody says, 'Domine stekan,' and then I become mistress of the child."—*Rev. W. Webster: Basque Legends*, 73 (1877).

Dominick, the "Spanish fryar," a kind of ecclesiastical Falstaff. A most immoral, licentious Dominican, who for money would prostitute even the Church and Holy Scriptures. Dominick helped Lorenzo in his amour with Elvi'ra the wife of Gomez.

> He is a huge, fat, religious gentleman . . . big enough to be a pope. His gills are as rosy as a turkey-cock's. His big belly walks in state before him, like a harbinger; and his gouty legs come limping after it. Never was such a tun of devotion seen.—*Dryden: The Spanish Fryar*, ii. 3 (1680).

Dominie Sampson; his Christian name is Abel. He is the tutor at Ellangowan House, very poor, very modest, and crammed with Latin quotations. His constant exclamation is "Prodigious!"

> Dominie Sampson is a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life.—*Sir W. Scott: Guy Mannering* (time, George II.).

Dom'inique (3 *syl.*), the gossiping old footman of the Franvals, who fancies himself quite fit to keep a secret. He is, however, a really faithful retainer of the family.—*Holcroft: The Deaf and Dumb* (1785).

Domitian a Marksman. The emperor Domitian was so cunning a marksman, that if a boy at a good distance off held up his hand and

spread out his fingers, he could shoot through the spaces without touching the boy's hand or any one of his fingers. (See TELL, for many similar marksmen.) —*Peacham: Complete Gentleman* (1627).

Domizia, a noble lady of Florence, greatly embittered against the republic for its base ingratitude to her two brothers, Porzio and Berto, whose death she hoped to revenge.

I am a daughter of the Traversari,
Sister of Porzio and Berto both . . .
I knew that Florence, that could doubt their faith,
Must needs mistrust a stranger's; holding back
Reward from them, must hold back his reward.
R. Browning: Luria, iii.

Don Alphonso, son of a rich banker. In love with Victoria, the daughter of don Scipio; but Victoria marries don Fernando. Lorenzo, who went by the name of Victoria for a time, and is the person don Alphonso meant to marry, espouses don Cæsar.—*O'Keefe: Castle of Andalusia* (1798).

Don Juan. (See JUAN.)

Don Quixote, a satirical romance, in ridicule of the tales of chivalry, by Cervantes (3 *syl.*), a Spaniard. Part i. in 1605; part ii. in 1615.

English translations: Duffield, 1881; Jarvis (*good*), 1742; Motteux, 1719; Skelton (the first, *good*), 1612–1620; Smollett, 1755; Wilmot, 1774; etc.
Dramatized, in 1696, by Durfey, and in 1716 by Fielding. Converted into an opera by Macfarren in 1846.

Don Sebastian. (See SEBASTIAN.)

For other "dons," see the proper name.

Donacha dhu na Dunaigh, the Highland robber near Roseneath.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Donald, the Scotch steward of Mr. Mordent. Honest, plain-spoken, faithful, and unflinching in his duty.—*Holcroft: The Deserted Daughter* (1785, altered into *The Steward*).

Donald, an old domestic of MacAulay, the Highland chief.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Donald of the Hammer, son of the laird of Invernahyle of the West Highlands of Scotland. When Green Colin assassinated the laird and his household, the infant Donald was saved by his foster-nurse, and afterwards brought up by her husband, a blacksmith. He became so strong that he could work for hours with two fore-hammers, one in each hand, and was therefore called *Donuil nan Ord.* When he was 21 he marched with a few adherents against Green Colin, and slew him; by which means he recovered his paternal inheritance.

Donald of the smithy, the "son of the hammer,"
Filled the banks of Lochawe with mourning and clamour.
Quoted by sir Walter Scott, in *Tales of a Grandfather*, i. 39.

Donar, same as **Thor** (*q.v.*), the god of thunder among the ancient Teutons.

Donation of Pepin. When Pepin conquered Ataulf (Adolphus), the exarchate of Ravenna fell into his hands. Pepin gave the pope both the ex-archate and the republic of Rome; and this munificent gift is the world-famous "Donation of Pepin," on which rested the whole fabric of the temporal power of the popes (A.D. 755). Victor Emmanuel, king of Italy, dispossessed the pope of his temporal sovereignty, and added the papal states to the united kingdom of Italy, over which he reigned (1870).

Dondasch', an Oriental giant, contemporary with Seth, to whose service he was attached. He needed no weapons, because he could destroy anything by his muscular force.

Don'egild (3 *syl.*), the wicked mother of Alla king of Northumberland. Hating Custance because she was a Christian, Donegild set her adrift with her infant son. When Alla returned from Scotland, and discovered this act of cruelty, he put his mother to death; then going to Rome on a pilgrimage, met his wife and child, who had been brought there a little time previously.—*Chaucer: Canterbury Tales* ("The Man of Law's Tale," 1388).

Don'et, the first grammar put into the hands of scholars. It was that of Dona'tus the grammarian, who taught in Rome in the fourth century, and was the preceptor of St. Jerome. When "Graunde Amour" was sent to study under lady Gramer, she taught him, as he says—

First my donet, and then my accedence.
Hawes: The Pastime of Pleasure, v. (time, Henry VII.).

Doni'ca, only child of the lord of Ar'kinlow (an elderly man). Young Eb'erhard loved her, and the Finnish maiden was betrothed to him. Walking one evening by the lake, Donica heard the sound of the death-spectre, and fell lifeless in the arms of her lover. Presently the dead maiden received a supernatural vitality, but her cheeks were

wan, her lips livid, her eyes lustreless, and her lap-dog howled when it saw her. Eberhard still resolved to marry her, and to church they went. But when he took Donica's hand into his own it was cold and clammy; the demon fled from her, and the body dropped a corpse at the feet of the bridegroom.—*Southey: Donica* (a Finnish ballad).

Donnerhu'gel (*Rudolph*), one of the Swiss deputies to Charles "the Bold," duke of Burgundy. He was cousin of the sons of Arnold Biederman the landamman of Unterwalden (*alias* count Arnold of Geierstein).

Theodore Donnerhugel, uncle of Rudolph. He was page to the former baron of Arnheim [*Arn hime*].—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Donnithorne (*Arthur*), in love with Hetty Sorrel. In George Eliot's novel of *Adam Bede* (1859).

Donovan, lord Rosebery's celebrated horse, was named from "Donovan," the hero of Edna Lyall's novel so called.

Do'ny, Florimel's dwarf.—*Spenser: Faërie Queene*, iii. 5 and iv. 2 (1590, 1596).

Donzel del Fe'bo (*El*), *the Knight of the Sun*, a Spanish romance in *The Mirror of Knighthood*. He was "most excellently fair," and a "great wanderer;" hence he is alluded to as "that wandering knight so fair."

Doo'lin of Mayence (2 *syl.*), the hero and title of an old French romance of chivalry. He was ancestor of Ogier the Dane. His sword was called *Merveilleuse* ("wonderful").

Doomsday Sedgwick, William Sedgwick, a fanatical "prophet" during the Commonwealth. He pretended that the time of doomsday had been revealed to him in a vision. And, going into the garden of sir Francis Russell, he denounced a party of gentlemen playing at bowls; and bade them prepare for the day of doom, which was at hand.

Doorm, an earl who tried to make Enid his handmaid; and "smote her on the cheek" because she would not welcome him. Whereupon her husband, count Geraint, started up and slew the "russet-bearded earl."—*Tennyson: Idylls of the King* ("Enid").

Door-Opener (*The*), Cratês, the Theban; so called because he used to go round Athens early of a morning, and rebuke the people for their late rising.

Dora [Spenlow], a pretty, warm-hearted little doll of a woman, with no practical views of the duties of life or the value of money. She was the "child-wife" of David Copperfield; and loved to sit by him and hold his pens while he wrote. She died, and David then married Agnes Wickfield. Dora's great pet was a dog called "Jip," which died at the same time as its mistress.—*Dickens: David Copperfield* (1849).

(One of the *Idylls* of lord Tennyson, published in 1842, is called "Dora.")

Dora'do (*El*), a land of exhaustless wealth; a golden illusion. Orella'na, lieutenant of Pizarro, asserted that he had discovered a "gold country" between the Orino'co and the Am'azon, in South America. Sir Walter Raleigh twice visited Guia'na as the spot indicated, and published highly coloured accounts of its enormous wealth. (See EL DORADO, p. 318.)

Dorali'ce (4 *syl.*), a lady beloved by Rodomont, but who married Mandricardo—*Ariosto: Orlando Furioso* (1516).

Dor'alis, the lady-love of Rodomont king of Sarza and Algiers. She eloped with Mandricardo king of Tartary.—*Bojardo: Orlando Innamorato* (1495); and *Ariosto: Orlando Furioso* (1516).

Dorante (2 *syl.*), a name introduced into three of Molière's comedies. In *Les Fâcheux* he is a courtier devoted to the chase (1661). In *La Critique l'école des Femmes* he is a chevalier (1662). In *Le Bourgeois Gentilhomme* he is a count in love with the marchioness Dorimène (3 *syl.*) (1670).

Doras'tus and Faunia, the hero and heroine of a popular romance by Robert Greene, published in 1588, under the title of *Pandosto and the Triumph of Time*. On this "history" Shakespeare founded his *Winter's Tale*.

Why, sir William, it is a romance, a novel, a pleasanter history by half than the loves of Dorastus and Faunia.—*Bickerstaff: Love in a Village*, iii. 1.

Dorax, the assumed name of don Alonzo of Alcazar, when he deserted Sebastian king of Portugal, turned renegade, and joined the emperor of Barbary. The cause of his desertion was because Sebastian gave to Henri'quez the lady Violante (4 *syl.*), betrothed to himself. The quarrel between Sebastian and Dorax is a masterly imitation of the quarrel and

reconciliation of Brutus and Cassius in Shakespeare's *Julius Cæsar.*—*Dryden: Don Sebastian* (1690).

Like "Dorax" in the play, I submitted, "tho' with swelling heart."—*Sir W. Scott.*

N.B.—This quotation is not exact. It occurs in the "quarrel." Sebastian says to Dorax, "Confess, proud spirit, that better he [*Henriques*] deserved my love than thou." To this Dorax replies—

I must grant,
Yes, I must grant, but with a swelling soul,
Henriques had your love with more desert;
For you he fought and died; I fought against you.
Drayton: Don Sebastian (1690).

Dorcas, servant to squire Ingoldsby.—*Sir W. Scott: Redgauntlet* (time, George III.).

Dorcas, an old domestic at Cumnore Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Dorcas Society, a society for supplying the poor with clothing; so called from Dorcas, who "made clothes for the poor," mentioned in *Acts* ix. 39.

Doric Land, Greece, of which Doris was a part.

Thro' all the bounds
Of Doric land.
Milton: Paradise Lost, i. 519 (1665).

Doric Reed, pastoral poetry, simple and unornamented poetry; so called because everything Doric was remarkable for its chaste simplicity.

Doricourt, the *fiancé* of Letitia Hardy. A man of the world and the rage of the London season; he is, however, both a gentleman and a man of honour. He had made the "grand tour," and considered English beauties insipid.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Montague Talbot [1778–1851].
He reigns o'er comedy supreme . . .
None show for light and airy sport,
So exquisite as Doricourt.
Croftón Croker.

*** *Doricourt* is one of the *dramatis personæ* of *The Way of the World,* by Congreve (1700).

Do'ridon, a lovely swain, nature's "chiefest work," more beautiful than Narcissus, Ganimede, or Adonis.—*Browne.: Britannia's Pastorals* (1613).

Do'rigen, a lady of high family, who married Arvir'agus out of pity. (See ARVIRAGUS, p. 66.)

Dor'imant, a genteel, witty libertine. The original of this character was the earl of Rochester.—*Etherege: The Man of Mode* or *Sir Fopling Flutter* (1676).

The Dorimants and the lady Touchwoods, in their own sphere, do not offend my moral sense; in fact, they do not appeal to it at all.—*C. Lamb.*

(The "lady Touchwood" in Congreve's *Double Dealer,* not the "lady Frances Touchwood" in Mrs. Cowley's *Belle's Stratagem,* which is quite another character.)

Dor'imène (3 *syl.*), daughter of Alcantor, beloved by Sganarelle (3 *syl.*) and Lycaste (2 *syl.*). She loved "le jeu, les visites, les assemblés, les cadeaux, et les promenades, en un mot toutes le choses de plaisir," and wished to marry to get free from the trammels of her home. She says to Sganarelle (a man of 63), whom she promises to marry, "Nous n'aurons jamais aucun démêlé ensemble; et je ne vous contraindrai point dans vos actions, comme j'espère que vous ne me contraindrez point dans les mienne."—*Molière: Le Mariage Forcé* (1664).

(She had been introduced previously as the wife of Sganarelle, in the comedy of *Le Cocu Imaginaire,* 1660.)

Dorimène, the marchioness, in the *Bourgeois Gentilhomme,* by Molière (1670).

Dorin'da, the charming daughter of lady Bountiful; in love with Aimwell. She is sprightly and light-hearted, but good and virtuous also.—*Farquhar. The Beaux' Stratagem* (1707).

Dorine' (2 *syl.*), attendant of Mariane (daughter of Orgon). She ridicules the folly of the family, but serves it faithfully.—*Molière: Le Tartuffe* (1664).

D'Orme'o, prime minister of Victor Amade'us (4 *syl.*), and also of his son and successor Charles Emmanuel king of Sardinia. He took his colour from the king he served; hence under the tortuous, deceitful Victor, his policy was marked with crude rascality and duplicity; but under the truthful, single-minded Charles Emmanuel, he became straightforward and honest.—*R. Browning: King Victor and King Charles, etc.*

Dormer (*Captain*), benevolent, truthful, and courageous, candid and warm-hearted. He was engaged to Louisa Travers; but the lady was told that he was false and had married another, so she gave her hand to lord Davenant.

Marianne Dormer, sister of the captain. She married lord Davenant, who called himself Mr. Brooke; but he forsook her in three months, giving out that he was dead. Marianne, supposing herself to be a widow, married his lordship's

ton.—*Cumberland: The Mysterious Husband* (1783).

Dormer (*Caroline*), the orphan daughter of a London merchant, who was once very wealthy; but he became bankrupt and died, leaving his daughter £200 a year. This annuity, however, she loses through the knavery of her man of business. When reduced to penury, her old lover, Henry Morland (supposed to have perished at sea), makes his appearance and marries her, by which she becomes the lady Duberly.—*Colman: The Heir-at-Law* (1797).

Dornton (*Mr.*), a great banker, who adores his son Harry. He tries to be stern with him when he sees him going the road to ruin, but is melted by a kind word.

Joseph Munden [1758-1832] was the original representative of "Old Dornton" and a host of other characters.—*Memoir* (1832).

Harry Dornton, son of the above. A noble-hearted fellow, spoilt by over-indulgence. He becomes a regular rake, loses money at Newmarket, and goes post-speed on the road to ruin, led astray by Jack Milford. So great is his extravagance, that his father becomes a bankrupt; but Sulky (his partner in the bank) comes to the rescue. Harry marries Sophia Freelove, and both father and son are saved from ruin.—*Holcroft: The Road to Ruin* (1792).

Dorober'nia, Canterbury.

DOROTHE'A, of Andalusi'a, daughter of Cleonardo (an opulent vassal of the duke Ricardo). She was married to don Fernando, the duke's younger son, who deserted her for Lucinda (the daughter of an opulent gentleman), engaged to Cardenio, her equal in rank and fortune. When the wedding day arrived, Lucinda fell into a swoon, a letter informed the bridegroom that she was already married to Cardenio, and next day she took refuge in a convent. Dorothea also left her home, dressed in boy's clothes, and concealed herself in the Sierra Morena or Brown Mountain. Now, it so happened that Dorothea, Cardenio, and don Quixote's party happened to be staying at the Crescent inn, and don Fernando, who had abducted Lucinda from the convent, halted at the same place. Here he found his wife Dorothea, and Lucinda her husband Cardenio. All these misfortunes thus came to an end, and the parties mated with their respective spouses.—*Cervantes: Don Quixote,* I. iv. (1605).

Dorothe'a, sister of Mons. Thomas.—*Fletcher: Mons. Thomas* (1619).

Dorothe'a, the "virgin martyr," attended by Angelo, an angel in the semblance of a page, first presented to Dorothea as a beggar-boy, to whom she gave alms.—*Massinger: The Virgin Martyr* (1622).

Dorothe'a, the heroine of Goethe's poem entitled *Hermann and Dorothea* (1797).

Dorothea Brooke, the heroine of *Middlemarch*, a novel by "George Eliot" (Mrs. J. W. Cross, 1872).

Dor'otheus (3 *syl.*), the man who spent all his life in endeavouring to elucidate the meaning of one single word in Homer.

Dor'othy (*Old*), the housekeeper of Simon Glover and his daughter "the fair maid of Perth."—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Dor'othy, charwoman of Old Trapbois the miser and his daughter Martha.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Dorriforth, a young handsome catholic priest (afterwards lord Elmwood). He was the gardener of Miss Milner, the heroine of the novel, who falls in love with Dorriforth. Miss Milner has a quick tongue and warm heart, but is for ever on the verge of wrong-doing; Dorriforth is grave and inexorable.—*Mrs. Inchbald: A Simple Story* (1791).

Dorrillon (*Sir William*), a rich Indian merchant and a widower. He had one daughter, placed under the care of Mr. and Miss Norberry. When this daughter (Maria) was grown to womanhood, sir William returned to England, and, wishing to learn the character of Maria, presented himself under the assumed name of Mr. Mandred. He found his daughter a fashionable young lady, fond of pleasure, dress, and play, but affectionate and good-hearted. He was enabled to extricate her from some money difficulties, won her heart, revealed himself as her father, and reclaimed her.

Miss [Maria] Dorrillon, daughter of sir William; gay, fashionable, light-hearted, highly accomplished, and very beautiful. "Brought up without a

mother's care or father's caution," she had some excuse for her waywardness and frivolity. Sir George Evelyn was her admirer, whom for a time she teased to the very top of her bent; then she married, loved, and reformed.—*Mrs. Inchbald: Wives as they Were and Maids as they Are* (1797).

D'Osborn (*Count*), governor of the Giant's Mount Fortress. The countess Marie consented to marry him, because he promised to obtain the acquittal of Ernest de Fridberg ("the State prisoner"); but he never kept his promise. It was by this man's treachery that Ernest was a prisoner, for he kept back the evidence of general Bavois, declaring him innocent. He next employed persons to strangle him, but this attempt was thwarted. His villainy being brought to light, he was ordered by the king to execution.—*Stirling: The State Prisoner* (1847).

Do'son, a promise-maker and promise-breaker. Antig'onos (grandson of Demetrios *the besieger*) was so called.

Dot. (See PEERYBINGLE.)

Do-the-boys Hall, a Yorkshire school, where boys were taken-in and done-for by Mr. Squeers, an arrogant, conceited, puffing, overbearing, and ignorant schoolmaster, who fleeced, beat, and starved the boys, but taught them nothing.—*Dickens: Nicholas Nickleby* (1838).

The original of Dotheboys Hall is still in existence at Bowes, some five miles from Barnard Castle. The King's Head inn at Barnard Castle is spoken of in *Nicholas Nickleby* by Newman Noggs.—*Notes and Queries*, April 2, 1875.

Doto, Nysê, and Neri'nê, the three nereids who guarded the fleet of Vasco da Gama. When the treacherous pilot had run the ship in which Vasco was sailing on a sunken rock, these sea-nymphs lifted up the prow and turned it round.—*Camoens: Lusiad*, ii. (1569).

Douban, the physician, cured a Greek king of leprosy by some drug concealed in a racket-handle. The king gave Douban such great rewards that the envy of his nobles was excited, and his vizier suggested that a man like Douban was very dangerous to be near the throne. The fears of the weak king being aroused, he ordered Douban to be put to death. When the physician saw there was no remedy, he gave the king a book, saying, "On the sixth leaf the king will find something affecting his life." The king, finding the leaves stick, moistened his finger with his mouth, and by so doing poisoned himself. "Tyrant!" exclaimed Douban, "those who abuse their power merit death."—*Arabian Nights* ("The Greek King and the Physician").

Douban, physician of the emperor Alexius.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Double Dealer (*The*). "The double dealer" is Maskwell, who pretends love to lady Touchwood and professes friendship to Mellefont (*2 syl.*), in order to betray them both. The other characters of the comedy also deal doubly: Thus lady Froth pretends to love her husband, but coquets with Mr. Brisk; and lady Pliant pretends to be chaste as Diana, but has a liaison with Careless. On the other hand, Brisk pretends to entertain friendship for lord Froth, but makes love to his wife; and Ned Careless pretends to respect and honour lord Pliant, but bamboozles him in a similar way.—*Congreve* (1700).

Double-headed Mount (*The*), Parnassus, in Greece; so called from its two chief summits, Tithŏrĕo and Lycorĕa.

Double Lines (in Lloyd's books), a technical word for losses and accidents.

One morning the subscribers were reading the "double lines," and among the losses was the total wreck of this identical ship.—*Old and New London*, i. 513.

Doublefee (*Old Jacob*), a money-lender, who accommodates the duke of Buckingham with loans.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Doubting Castle, the castle of giant Despair, into which Christian and Hopeful were thrust; but from which they escaped by means of the key called "Promise."—*Bunyan: Pilgrim's Progress*, i. (1678).

Dougal, turn-key at Glasgow Tolbooth. He is an adherent of Rob Roy.—*Sir W. Scott: Rob Roy* (time, George I.).

DOUGLAS, divided into *The Black Douglases* and *The Red Douglases.*

I. THE BLACK DOUGLASES (or senior branch). Each of these is called "The Black Douglas."

The Hardy, William de Douglas, defender of Berwick (died 1302).

The Good sir James, eldest son of "The Hardy." Friend of Bruce. Killed by the Moors in Spain, 1330.

England's Scourge and Scotland's Bulwark, William Douglas, knight of Liddesdale. Taken at Neville's Cross, and

killed by William first earl of Douglas, in 1353.

The Flower of Chivalry, William de Douglas, natural son of "The Good sir James" (died 1384).

James second earl of Douglas overthrew Hotspur. Died at Otterburn, 1388. This is the Douglas of the old ballad of *Chevy Chase.*

Archibald the Grim, Archibald Douglas, natural son of "The Good sir James" (died *).

The Black Douglas, William lord of Nithsdale (murdered by the earl of Clifford, 1390).

Tineman (the loser), Archibald fourth earl, who lost the battles of Homildon, Shrewsbury, and Verneuil, in the last of which he was killed (1424).

William Douglas, eighth earl, stabbed by James II., and then despatched with a battle-axe by sir Patrick Gray, at Stirling February 13, 1452. Sir Walter Scott alludes to this in *The Lady of the Lake.*

James Douglas, ninth and last earl (died 1488). With him the senior branch closes.

II. THE RED DOUGLASES, a collateral branch.

Bell-the-Cat, the great earl of Angus. He is introduced by Scott in *Marmion.* His two sons fell in the battle of Flodden Field. He died in a monastery, 1514.

Archibald Douglas, sixth earl of Angus, and grandson of "Bell-the-Cat." James Bothwell, one of the family, forms the most interesting part of Scott's *Lady of the Lake.* He was the grandfather of Darnley, husband of Mary queen of Scots. He died 1560.

James Douglas, earl of Morton, younger brother of the seventh earl of Angus. He took part in the murder of Rizzio, and was executed by the instrument called "the maiden" (1530–1581).

The "Black Douglas," introduced by sir W. Scott in *Castle Dangerous*, is "The Gud schyr James." This was also the Douglas which was such a terror to the English that the women used to frighten their unruly children by saying they would "make the Black Douglas take them." He first appears in *Castle Dangerous* as "Knight of the Tomb." The following nursery rhyme refers to him:—

> Hush ye, hush ye, little pet ye;
> Hush ye, hush ye, do not fret ye;
> The Black Douglas shall not get thee.
> *Sir W. Scott: Tales of a Grandfather*, i. 6.

Douglas, a tragedy by J. Home (1757). Young Norval, having saved the life of lord Randolph, is given a commission in the army. Lady Randolph hears of the exploit, and discovers that the youth is her own son by her first husband, lord Douglas. Glenalvon, who hates the new favourite, persuades lord Randolph that his wife is too intimate with the young upstart, and the two surprise them in familiar intercourse in a wood. The youth, being attacked, slays Glenalvon; but is in turn slain by lord Randolph, who then learns that the young man was lady Randolph's son. Lady Randolph, in distraction, rushes up a precipice and throws herself down headlong, and lord Randolph goes to the war then raging between Scotland and Denmark.

Home was a Scotch minister, but the publication of a drama so offended the Presbytery, that he found it expedient to leave the ministry.

Douglas (*Archibald earl of*), father-in-law of prince Robert, eldest son of Robert III. of Scotland.

Margery of Douglas, the earl's daughter, and wife of prince Robert duke of Rothsay. The duke was betrothed to Elizabeth daughter of the earl of March, but the engagement was broken off by intrigue.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Douglas (*Clara*), the heroine of lord Lytton's comedy called *Money* (1840).

Douglas (*George*), nephew of the regent Murray of Scotland, and grandson of the lady of Lochleven. George Douglas was devoted to Mary queen of Scots. —*Sir W. Scott: The Abbot* (time, Elizabeth).

Douglas and the Bloody Heart. The heart of Bruce was entrusted to Douglas to carry to Jerusalem. Landing in Spain, he stopped to aid the Castilians against the Moors, and in the heat of battle cast the "heart," enshrined in a golden coffer, into the very thickest of the foe, saying, "The heart or death!" On he dashed, fearless of danger, to regain the coffer, but perished in the attempt. The family thenceforth adopted the "bloody heart" as their armorial device.

Douglas Larder (*The*). When the "Good sir James" Douglas, in 1306, took his castle by a *coup de main* from the English, he caused all the barrels containing flour, meal, wheat, and malt, to be knocked in pieces and their contents to be thrown on the floor; he then staved in all the hogsheads of wine and ale upon

this mass. To this he flung the dead bodies slain and some dead horses. The English called this disgusting mess "The Douglas Larder." He then set fire to the castle and took refuge in the hills, for he said "he loved far better to hear the lark sing than the mouse cheep."

¶ *Wallace's Larder* is a similar phrase. In the dungeon of Ardrossan, Ayrshire (surprised by him in the reign of Edward I.), he had the dead bodies of the garrison thrown together in a heap.

Douglas Tragedy (*The*), a ballad printed in Scott's *Border Minstrelsy*. Lord William elopes with Margaret Douglas; but being pursued by her father and brothers, they fight, and the two are left dead on the road. William, wounded, just reaches home to die, and during the night Margaret does also.

Douloureuse Garde (*La*), a castle in Berwick-upon-Tweed, won by sir Launcelot du Lac, in one of the most terrific adventures related in romance. In memory of this event, the name of the castle was changed into *La Joyeuse Garde* or *La Garde Joyeuse*.

Dousterswivel (*Herman*), a German schemer, who obtains money under the promise of finding hidden wealth by a divining-rod.—*Sir W. Scott: The Antiquary* (time, George III.).

The incident of looking for treasure in the church is copied from one which Lilly mentions, who went with David Ramsay to search for hid treasure in Westminster Abbey.—See *Old and New London*, i. 129.

Dove (*Dr.*), the hero of Southey's novel called *The Doctor* (1834).

Dove (*Sir Benjamin*), of Cropley Castle, Cornwall. A little, peaking, puling creature, desperately hen-pecked by a second wife; but madam overshot the mark, and the knight was roused to assert and maintain the mastery.

That very clever actor Cherry [1769–1812] appeared in "sir Benjamin Dove," and showed himself a master of his profession.—*Boaden*.

Lady Dove, twice married, first to Mr. Searcher, king's messenger, and next to sir Benjamin Dove. She had a *tendresse* for Mr. Paterson. Lady Dove was a terrible termagant, and, when scolding failed, used to lament for "poor dear dead Searcher, who——," etc., etc. She pulled her bow somewhat too tight, and sir Benjamin asserted his independence.

Sophia Dove, daughter of sir Benjamin. She loved Robert Belfield, but was engaged to marry the elder brother Andrew. When, however, the wedding day arrived, Andrew was found to be a married man, and the younger brother became the bridegroom.—*Cumberland: The Brothers* (1769).

Dowlas (*Daniel*), a chandler of Gosport, who trades in "coals, cloth, herrings, linen, candles, eggs, sugar, treacle, tea, and brickdust." This vulgar and illiterate petty shopkeeper is raised to the peerage under the title of "The right hon. Daniel Dowlas, baron Duberly." But scarcely has he entered on his honours, when the "heir-at-law," supposed to have been lost at sea, makes his appearance in the person of Henry Morland. The "heir" settles on Daniel Dowlas an annuity.

Deborah Dowlas, wife of Daniel, and for a short time lady Duberly. She assumes quite the airs and *ton* of gentility, and tells her husband "as he is a pear, he ought to behave as sich."

Dick Dowlas, the son, apprenticed to an attorney at Castleton. A wild young scamp, who can "shoot wild ducks, fling a bar, play at cricket, make punch, catch gudgeons, and dance." His mother says, "he is the sweetest-tempered youth when he has everything his own way." He comes into a fortune of £15,000 a year, and gives Dr. Pangloss £300 a year to tutorize him. Dick Dowlas falls in love with Cicely Homespun, and marries her.—*Colman: Heir-at-Law* (1797).

Miss Pope asked me about the dress. I answered, "It should be black bombazeen . . ." I proved to her that not only "Deborah Dowlas," but all the rest of the *dramatis personæ* ought to be in mourning. . . . The three "Dowlases" as relatives of the deceased lord Duberly; "Henry Morland" as the heir-at-law; "Dr. Pangloss" as a clergyman; "Caroline Dormer" for the loss of her father; and "Kenrick" as a servant of the Dormer family.—*James Smith*.

Dowlas (*Old Dame*), housekeeper to the duke of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dowling (*Captain*), a great drunkard, who dies in his cups.—*Crabbe: Borough*, xvi. (1810).

Downer (*Billy*), an occasional porter and shoeblack, a diffuser of knowledge, a philosopher, a citizen of the world, and an "unfinished gentleman."—*Selby: The Unfinished Gentleman* (1841).

Downing Professor, in the University of Cambridge. So called from sir George Downing, bart., who founded the law professorship in 1800.

Dowsabel, daughter of Cassamen

(3 *syl.*), a knight of Arden; a ballad by M. Drayton (1593).

> Old Chaucer doth of Topaz tell,
> Mad Rabelais of Pantagruel,
> A later third of Dowsabel.
> *Drayton: Nymphidia.*

Drac, a sort of fairy in human form, whose abode is the caverns of rivers. Sometimes these dracs will float like golden cups along a stream to entice bathers; but when the bather attempts to catch at them, the drac draws him under water.—*South of France Mythology.*

Dra'chenfels ("*dragon rocks*"), so called from the dragon killed there by Siegfried, the hero of the *Nibelungen Lied.*

Dragon (*A*), the device on the royal banner of the old British kings. The leader was called the *pendragon.* Geoffrey of Monmouth says, "When Aure'lius was king, there appeared a star at Winchester of wonderful magnitude and brightness, darting forth a ray, at the end of which was a flame in form of a dragon." Uther ordered two golden dragons to be made, one of which he presented to Winchester, and the other he carried with him as a royal standard. Tennyson says that Arthur's helmet had for crest a golden dragon.

> . . . they saw
> The dragon of the great pendragonship,
> That crowned the state pavilion of the king.
> *Tennyson: Guinevere.*

Dragon (*The*), one of the masques at Kennaquhair Abbey.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Dragon (*The Red*), the personification of "the devil," as the enemy of man.—*P. Fletcher: The Purple Island,* ix. (1633).

Dragon of Wantley (*i.e.* Warncliff, in Yorkshire), a skit on the old metrical romances, especially on the old rhyming legend of sir Bevis. The ballad describes the dragon, its outrages, the flight of the inhabitants, the knight choosing his armour, the damsel, the fight, and the victory. The hero is called "More, of More Hall" (*q.v.*).—*Percy: Reliques,* III. iii. 13.

(H. Carey has a burlesque called *The Dragon of Wantley.* and calls the hero "Moore, of Moore Hall," 1697–1743.)

Dragon's Hill (Berkshire). The legend says it is here that St. George killed the dragon; but the place assigned for this achievement in the ballad given in Percy's *Reliques* is "Sylênê, in Libya." Another legend gives Berytus (*Beyrut*) as the place of this encounter.

(In regard to Dragon Hill, according to Saxon annals, it was here that Cedric (founder of the West Saxons) slew Naud the pendragon, with 5000 men.)

Dragon's Teeth. The tale of Jason and Æêtês is a repetition of that of Cadmus.

In the tale of CADMUS, we are told the fountain of Arei'a (3 *syl.*) was guarded by a fierce dragon. Cadmus killed the dragon, and sowed its teeth in the earth. From these teeth sprang up armed men called "Sparti," among whom he flung stones; and the armed men fell foul of each other, till all were slain excepting five.

∴ In the tale of JASON, we are told that, having slain the dragon which kept watch over the golden fleece, he sowed its teeth in the ground, and armed men sprang up. Jason cast a stone into the midst of them; whereupon, the men attacked each other, and were all slain.

Dragons.

AHRIMAN, the dragon slain by Mithra.—*Persian Mythology.*

COLEIN. (See p. 225.)

DAHAK, the three-headed dragon slain by Thraetana-Vaçna.—*Persian.*

FAFNIS, the dragon slain by Sigurd.

GRENDEL, the dragon slain by Beowulf, the Anglo-Saxon hero.

LA GARGOUILLE, the dragon which ravaged the Seine, slain by St. Romain of Rouen.

PYTHON, the dragon slain by Apollo.—*Greek Mythology.*

TARASQUE (2 *syl.*), the dragon slain at Aix-la-Chapelle by St. Martha.

ZOHAK, the dragon slain by Feridun.

N.B.—Numerous dragons have no special name. Many are denoted Red, White, Black, Great, etc.

Drama. The earliest European drama since the fall of the Western empire appeared in the middle of the fifteenth century. It is called *La Celestina,* and is divided into twenty-one acts. The first act, which runs through fifty pages, was composed by Rodrigo Cota; the other twenty are ascribed to Fernando de Rojas. The whole was published in 1510.

The earliest English drama is entitled *Ralph Roister Doister,* a comedy by Nicholas Udal (before 1551, because mentioned by T. Wilson, in his *Rule of Reason,* which appeared in 1551).

The second English drama was *Gammer*

Gurton's Needle, by Mr. S., Master of Arts. Warton, in his *History of English Poetry* (iv. 32), gives 1551 as the date of this comedy; and Wright, in his *Historia Histrionica*, says it appeared in the reign of Edward VI., who died 1553. It is generally ascribed to bishop Still, but he was only eight years old in 1551.

Father of the French Drama, Etienne Jodelle (1532–1573).

Father of the Modern German Drama, Andrēos Greif (1616–1664).

Father of the Greek Drama, Thespis (sixth century B.C.).

Father of the Spanish Drama, Lopê de Vega (1562–1635).

Drama of Exiles (*The*), a poem by Mrs. Browning (1844). The "exiles" are Adam and Eve from Paradise, and the poem depicts the anguish of Eve when driven into the wilderness, "And must I leave thee, Paradise?"

Drap, one of queen Mab's maids of honour.—*Drayton: Nymphidia.*

Dra'pier's Letters, a series of letters written by dean Swift, and signed "M. D. Drapier," advising the Irish not to take the copper money coined by William Wood, to whom George I. had given a patent. These letters (1724) stamped out this infamous job, and caused the patent to be cancelled. The patent was obtained by the duchess of Kendal (mistress of the king), who was to share the profits.

> Can we the Drapier then forget?
> Is not our nation in his debt?
> 'Twas he that writ the "Drapier's Letters."
> *Dean Swift: Verses on his own death.*

Drawcan'sir, a bragging, blustering bully, who took part in a battle, and killed every one on both sides, "sparing neither friend nor foe."—*Villiers duke of Buckingham: The Rehearsal* (1671).

> Juan, who was a little superficial,
> And not in literature a great Drawcansir.
> *Byron: Don Juan*, xi. 51 (1824).

At length my enemy appeared, and I went forward some yards like a Drawcansir, but found myself seized with a panic as Paris was when he presented himself to fight with Menelaus.—*Lesage: Gil Blas*, vii. 1 (1735).

Dream Authorship. It is said that Coleridge wrote his *Kubla Khan* from his recollection of a dream.

¶ Condillac (says Cabanis) concluded in his dreams the reasonings left incomplete at bed-time.

Dreams. Amongst the ancient Gaels the leader of the army was often determined by dreams or visions in the night. The different candidates retired "each to his hill of ghosts," to pass the night, and he to whom a vision appeared was appointed the leader.

Selma's king [*Fingal*] looked around. In his presence we rose in arms. But who should lift the shield—for all had claimed the war? The night came down. We strode in silence, each to his hill of ghosts, that spirits might descend in our dreams to mark us for the field. We struck the shield of the dead. We raised the hum of songs. We called thrice the ghosts of our fathers. We laid us down for dreams.—*Ossian: Cathlin of Clutha.*

Dreams. The Indians believe all dreams to be revelations, sometimes made by the familiar genius, and sometimes by the "inner or divine soul." An Indian, having dreamt that his finger was cut off, had it really cut off the next day—*Charlevoix: Journal of a Voyage to North America.*

Dream'er (*The Immortal*), John Bunyan, whose *Pilgrim's Progress* is said by him to be a dream (1628–1688).

¶ The pretence of a dream was one of the most common devices of mediæval romance, as, for example, the *Romance of the Rose* and *Piers Plowman*, both in the fourteenth century.

Dreary (*Wat*), *alias* BROWN WILL, one of Macheath's gang of thieves. He is described by Peachum as "an irregular dog, with an underhand way of disposing of his goods" (act i. sc. 1).—*Gay: The Beggar's Opera* (1727).

Drink used by actors, orators, etc.—
BRAHAM, bottled porter.
CATLEY (*Miss*), linseed tea and madeira.
COOKE (*G. F.*), everything drinkable.
EMERY, brandy-and-water (cold).
GLADSTONE (*W. E.*), an egg beaten up in sherry.
HENDERSON, gum arabic and sherry.
INCLEDON, madeira.
JORDAN (*Mrs.*), calves'-foot jelly dissolved in warm sherry.
KEAN (*Edmund*), beef-tea for breakfast, cold brandy.
LEWIS, mulled wine (with oysters).
OXBERRY, tea.
SMITH (*William*), coffee.
WOOD (*Mrs.*), draught porter.
∴ J. Kemble took opium.

Drink. "*I drink the air*," says Ariel, meaning "I will fly with great speed."

In *Henry IV.* we have "devour the way," meaning the same thing.

"*Drink to me only with thine eyes*," one of Ben Jonson's *fifteen lyrics* (1616). (See FOREST, *The.*)

Dri'ver, clerk to Mr. Pleydell, advocate, Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

Driver of Europe. The duc de Choiseul, minister of Louis XV., was so called by the empress of Russia, because he had spies all over Europe, and ruled by them all the political cabals.

Dro'gio, probably Nova Scotia and Newfoundland. A Venetian voyager named Antonio Zeno (fourteenth century) so called a country which he discovered. It was said to lie south-west of Estotiland (*Labrador*), but neither Estotiland nor Drogio are recognized by modern geographers, and both are supposed to be wholly, or in a great measure, hypothetical.

Dro'mio (*The Brothers*), two brothers, twins, so much alike that even their nearest friends and masters knew not one from the other. They were the servants of two masters, also twins and the exact facsimiles of each other. The masters were Antiph'olus of Ephesus and Antipholus of Syracuse.—*Shakespeare: Comedy of Errors* (1593).

(The *Comedy of Errors* is borrowed from the *Menæchmi* of Plautus.)

Dronsdaughter (*Tronda*), the old serving-woman of the Yellowleys.—*Sir W. Scott: The Pirate* (time, William III.).

Drood (*Edwin*), the hero of a novel called *The Mystery of Edwin Drood*, by Dickens. Only eight numbers appeared, which were published in 1870, the year of the author's death.

Drop Serene (*Gutta Serêna*). It was once thought that this sort of blindness was an incurable extinction of vision by a transparent watery humour distilling on the optic nerve. It caused total blindness, but made no visible change in the eye. It is now known that this sort of blindness arises from obstruction in the capillary nerve-vessels, and in some cases at least is curable. Milton, speaking of his own blindness, expresses a doubt whether it arose from the *Gutta Serena* or the *suffusion of a cataract.*

So thick a "drop serene" hath quenched their orbs,
Or dim "suffusion" veiled.
Milton: Paradise Lost, iii. 25 (1665).

Dropping Well, near the Nyde, Yorkshire.

. . . men "Dropping Well" it call,
Because out of a rock it still in drops doth fall;
Near to the foot whereof it makes a little pon [*depository*],
Which is as little space converteth wood to stone.
Drayton: Polyolbion, xxviii. (1622).

Drudgeit (*Peter*), clerk to lord Bladderskate.—*Sir W. Scott: Redgauntlet* (time, George III.).

Drugger (*Abel*), a seller of tobacco; artless and gullible in the extreme. He was building a new house, and came to Subtle "the alchemist," to know on which side to set the shop-door, how to dispose the shelves so as to ensure most luck, on what days he might trust his customers, and when it would be unlucky for him so to do.—*Ben Jonson: The Alchemist* (1610).

Thomas Weston was "Abel Drugger" himself [1727-1776], but David Garrick was fond of the part also [1716-1779].—*Dibdin: History of the Stage.*

(*The Alchemist* was cut down into a two-act farce, called *The Tobacconist*, by Francis Gentleman, in 1780.)

Drugget, a rich London haberdasher, who has married one of his daughters to sir Charles Racket. Drugget is "very fond of his garden," but his taste goes no further than a suburban tea-garden, with leaden images, cockney fountains, trees cut into the shapes of animals, and other similar abominations. He is very headstrong, very passionate, and very fond of flattery.

Mrs. Drugget, wife of the above. She knows her husband's foibles, and, like a wise woman, never rubs the hair the wrong way.—*Murphy: Three Weeks after Marriage* (1776).

Druid (*The*), the pseudonym of Henry Dixon, sportsman and sporting writer. One of his books, called *Steeplechasing*, appeared in the *Gentleman's Magazine.* His last work was called *The Saddle and Surloin.*

*** Collins calls James Thomson (author of *The Seasons*) a druid, meaning a pastoral British poet or "Nature's High Priest."

In yonder grave a Druid lies.
Collins (1746).

Druid (*Dr.*), a man of North Wales, 65 years of age, the travelling tutor of lord Abberville, who was only 23. The ductor is a pedant and antiquary, choleric in temper, and immensely bigoted, wholly without any knowledge of the human heart, or indeed any practical knowledge at all.

"Money and trade, I scorn 'em both; . . . I have traced the Oxus and the Po, traversed the Riphæan Mountains, and pierced into the inmost tesarts of Kilmuc Tartary. . . . I have followed the savages of Kouli Chan with rapturous delight. There is a land of wonders; finely depopulated; gloriously laid waste; fields without a hoof to tread 'em; fruits without a hand to gather 'em: with such a catalogue of pats,

pestles, serpents, scorpions, caterpillars, toads, and putterfiles! Oh, 'tis a recreating contremplation indeed to a philosophic mind!"—*Cumberland: The Fashionable Lover* (1780).

Druid Money, a promise to pay on the Greek Kalends. Patricius says, "Druidæ pecuniam mutuo accipiebant in posteriore vita reddituri."

Like money by the Druids borrowed,
In th' other world to be restored.
S. Butler: Hudibras, iii. 1 (1678).

¶ Purchas tells us of certain priests of Pekin, "who barter with the people upon bills of exchange, to be paid in heaven a hundredfold."—*Pilgrims*, iii. 2.

Drum (*Jack*). *Jack Drum's entertainment* is giving a guest the cold shoulder. Shakespeare calls it "John Drum's entertainment" (*All's Well, etc.*, act iii. sc. 6); and Holinshed speaks of "Tom Drum his entertaynement, which is to hale a man in by the heade, and thrust him out by both the shoulders."

In faith, good gentlemen, I think we shall be forced to give you right John Drum's entertainment.—Introduction to *Jack Drum's Entertainment* (1601).

Drummle (*Bentley*) **and Startop**, two young men who read with Mr. Pocket. Drummle was a surly, ill-conditioned fellow, who married Estella, Miss Havisham's adopted daughter, wasted all her money, and left her a penniless widow.—*Dickens: Great Expectations* (1860).

Drunk. The seven phases of drunkenness are: (1) Ape-drunk, when men make fools of themselves in their cups; (2) Lion-drunk, when men want to fight with every one; (3) Swine-drunk, when men puke, etc.; (4) Sleep-drunk, when men get heavy and sleepy in their cups; (5) Martin-drunk, when men become boastful in their cups; (6) Goat-drunk, when men become amorous; (7) Fox-drunk, when men become crafty in their cups.

Drunken Parliament, a Scotch parliament assembled at Edinburgh, January 1, 1661.

It was a mad, warring time, full of extravagance; and no wonder it was so, when the men of affairs were almost perpetually drunk.—*Burnet: His Own Time* (1723-34).

Druon "the Stern," one of the four knights who attacked Britomart and sir Scudamore (3 *syl.*).

The warlike dame [*Britomart*] was on her part assaid
By Claribel and Blandamour at one;
While Paridel and Druon fiercely laid
On Scudamore, both his professed fone [*foes*].
Spenser: Faerie Queene, iv. 9 (1596).

Dru'ry Lane (London), takes its name from the Drury family. Drury House stood on the site of the present Olympic Theatre.

Druses (*Return of the*). The Druses, a semi-Mohammedan sect of Syria, being attacked by Osman, take refuge in one of the Spor'adês, and place themselves under the protection of the knights of Rhodes. These knights slay their sheiks and oppress the fugitives. In the sheik massacre, Dja'bal is saved by Maä'ni, and entertains the idea of revenging his people and leading them back to Syria. To this end he gives out that he is Hakeem, the incarnate god, returned to earth, and soon becomes the leader of the exiled Druses. A plot is formed to murder the prefect of the isle, and to betray the island to Venice, if Venice will supply a convoy for their return. An'eal (2 *syl.*), a young woman, stabs the prefect, and dies of bitter disappointment when she discovers that Djabal is a mere impostor. Djabal stabs himself when his imposition is made public, but Loys (2 *syl.*), a Breton count, leads the exiles back to Lebanon.—*R. Browning: The Return of the Druses.*

N.B.—Historically, the Druses, to the number of 160,000 or 200,000, settled in Syria, between Djebail and Saïde, but their original seat was Egypt. They quitted Egypt from persecution, led by Dâra'zi or Durzi, from whom the name Druse (1 *syl.*) is derived. The founder of the sect was the hakêm B'amr-ellah (eleventh century), believed to be incarnate deity, and the last prophet who communicated between God and man. From this founder the head of the sect was called the *hakêm*, his residence being Deir-el-Kamar. During the thirteenth or fourteenth century the Druses were banished from Syria, and lived in exile in some of the Sporidês, but were led back to Syria early in the fifteenth century by count Loys de Deux, a new convert. Since 1588 they have been tributaries of the sultan.

What say you does this wizard style himself—
Hakeem Biamrallah, the Third Fatimite?
What is this jargon? He the insane prophet,
Dead near three hundred years?
R. Browning: The Return of the Druses.

Dryas or DRYAD, a wood-nymph, whose life was bound up with that of her tree. (Greek, δρυάς, δρυάδος.)

"The quickening power of the soul, like Martha, "is busy about many things," or like a Dryas living in a tree."—*Sir J. Davies: Immortality of the Soul*, xii.

Dry-as-Dust (*The Rev. Doctor*), an

hypothetical person whom sir W. Scott makes use of to introduce some of his novels by means of prefatory letters. The word is a synonym for a dull, prosy, plodding historian, with great show of learning, but very little attractive grace.

Dryden of Germany (*The*), Martin Opitz, sometimes called "The Father of German Poetry" (1597-1639).

Dryeesdale (*Jasper*), the old steward at Lochleven Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Dry'ope (3 *syl.*), daughter of king Dryops, beloved by Apollo. Apollo, having changed himself into a tortoise, was taken by Dryopê into her lap, and became the father of Amphis'sos. Ovid says that Dryopê was changed into a lotus (*Met.*, x. 331).

Duar'te (3 *syl.*), the vainglorious son of Guiomar.—*Beaumont and Fletcher: The Custom of the Country* (printed 1647).

Dubosc, the great thief, who robs the night-mail from Lyons, and murders the courier. He bears such a strong likeness to Joseph Lesurques (act i. sc. 1) that their identity is mistaken.—*Stirling: The Courier of Lyons* (1852).

Dubourg (*Mons.*), a merchant at Bordeaux, and agent there of Osbaldistone of London.

Clement Dubourg, son of the Bordeaux merchant, one of the clerks of Osbaldistone, merchant.—*Sir W. Scott: Rob Roy* (time, George I.).

Dubric (*St.*) or St. Dubricius, archbishop of the City of Legions (*Caerleon-upon-Usk*; Newport is the only part left). He set the crown on the head of Arthur, when only 15 years of age. Geoffrey says (*British History*, ix. 12), "This prelate, who was primate of Britain, was so eminent for his piety, that he could cure any sick person by his prayers." St. Dubric abdicated and lived a hermit, leaving David his successor. Tennyson introduces him in his *Coming of Arthur*, *Enid*, etc.

St. Dubric, whose report old Carleon yet doth carry.
Drayton: Polyolbion, xxiv. (1622).

To whom arrived, by Dubric the high saint,
Chief of the Church in Britain, and before
The stateliest of her altar-shrines; the king
That morn was married.
Tennyson: The Coming of Arthur.

Duchess May (*The Rhyme of the*), a poem by Mrs. Browning (1841). "Full of passion and incident."

Duchess Street (Portman Square). So called from Margaret duchess of Portland. (See DUKE STREET.)

Duchesse de la Valière, a tragedy by lord Lyton (1830).

Ducho'mar was in love with Morna, daughter of Cormac king of Ireland. Out of jealousy, he slew Cathba, his more successful rival, went to announce his death to Morna, and then asked her to marry him. She replied she had no love for him, and asked him for his sword. "He gave the sword to her tears," and she stabbed him to the heart. Duchômar begged the maiden to pluck the sword from his breast that he might die; and when she approached him for the purpose, "he seized the sword from her, and slew her."

"Duchômar, most gloomy of men; dark are thy brows and terrible; red are thy rolling eyes . . . I love thee not," said Morna; "hard is thy heart of rock, and dark is thy terrible brow."—*Ossian: Fingal*, i.

Duchran (*The laird of*), a friend of baron Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Ducking-Pond Row (London), now called "Grafton Street."

Duck Lane (London), a row near Smithfield, once famous for second-hand books. It has given way to city improvements.

Scotists and Thomists now in peace remain,
Amidst their kindred cobwebs in Duck Lane.
Pope: Essay on Criticism (1711).

Du Croisy and his friend La Grange are desirous to marry two young ladies whose heads are turned by novels. The silly girls fancy the manners of these gentlemen too unaffected and easy to be aristocratic; so the gentlemen send to them their valets, as "the viscount de Jodelet," and "the marquis of Mascarille." The girls are delighted with their titled visitors; but when the game has gone far enough, the masters enter and unmask the trick. By this means the girls are taught a useful lesson, without being subjected to any fatal consequences.—*Molière: Les Précieuses Ridicules* (1659).

Dudley, a young artist; a disguise assumed by Harry Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Dudley (*Captain*), a poor English officer, of strict honour, good family, and many accomplishments. He has served his country for thirty years, but can scarcely provide bread for his family.

Charles Dudley, son of captain Dudley.

High-minded, virtuous, generous, poor, and proud. He falls in love with his cousin Charlotte Rusport, but forbears proposing to her, because he is poor and she is rich. His grandfather's will is in time brought to light, by which he becomes the heir of a noble fortune, and he then marries his cousin.

Louisa Dudley, daughter of captain Dudley. Young, fair, tall, fresh, and lovely. She is courted by Belcour the rich West Indian, to whom ultimately she is married.—*Cumberland: The West Indian* (1771).

Dudley Diamond (*The*). In 1868 a black shepherd named Swartzboy brought to his master, Nie Kirk, this diamond, and received for it £400, with which he drank himself to death. Nie Kirk sold it for £12,000; and the earl of Dudley gave Messrs. Hunt and Roskell £30,000 for it. It weighed in the rough 88½ carats, but cut into a heart shape it weighs 44½ carats. It is triangular in shape, and of great brilliancy.

*** This magnificent diamond, that called the "Stewart" (*q.v.*), and the "Twin," have all been discovered in Africa since 1868.

Dudu, one of the three beauties of the harem, into which Juan, by the sultana's order, had been admitted in female attire. Next day, the sultana, out of jealousy, ordered that both Dudù and Juan should be stitched in a sack and cast into the sea; but, by the connivance of Baba, the chief eunuch, they effected their escape.—*Byron: Don Juan.*

> A kind of sleeping Venus seemed Dudù . . .
> But she was pensive more than melancholy . . .
> The strangest thing was, beauteous, she was holy,
> Unconscious, albeit turned of quick seventeen.
> *Don Juan*: canto vi. 42-44 (1824).

Duenna (*The*), a comic opera by Sheridan (1773). Margaret, the duenna, is placed in charge of Louisa, the daughter of don Jerome. Louisa is in love with don Antonio, a poor nobleman of Seville; but her father resolves to give her in marriage to Isaac Mendoza, a rich Portuguese Jew. As Louisa will not consent to her father's arrangement, he locks her up in her chamber and turns the duenna out of doors; but in his impetuous rage he in reality turns his daughter out, and locks up the duenna. Isaac arrives, is introduced to the lady, elopes with her, and is duly married. Louisa flees to the convent of St. Catharine, and writes to her father for his consent to her marriage to the man of her choice; and don Jerome, supposing she means the Jew, gives it freely, and she marries Antonio. When they meet at breakfast at the old man's house, he finds that Isaac has married the duenna, Louisa has married Antonio, and his son has married Clara; but the old man is reconciled, and says, "I am an obstinate old fellow, when I'm in the wrong, but you shall all find me steady in the right."

Duessa [*false faith*] is the personification of the papacy. She meets the Red Cross Knight in the society of Sansfoy [*infidelity*], and when the knight slays Sansfoy, she turns to flight. Being overtaken, she says her name is Fidessa (*true faith*), deceives the knight, and conducts him to the palace of Lucif'era, where he encounters Sansjoy (canto 2). Duessa dresses the wounds of the Red Cross Knight, but places Sansjoy under the care of Escula'pius in the infernal regions (canto 4). The Red Cross Knight leaves the palace of Lucifera, and Duessa induces him to drink of the "Enervating Fountain;" Orgoglio then attacks him, and would have slain him if Duessa had not promised to be his bride. Having cast the Red Cross Knight into a dungeon, Orgoglio dresses his bride in most gorgeous array, puts on her head "a triple crown" (*the tiara of the pope*), and sets her on a monster beast with "seven heads" (*the seven hills of Rome*). Una (*truth*) sends Arthur (*England*) to rescue the captive knight, and Arthur slays Orgoglio, wounds the beast, releases the knight, and strips Duessa of her finery (*the Reformation*); whereupon she flies into the wilderness to conceal her shame (canto 7). —*Spenser: Faërie Queene*, i. (1590).

Duessa, in bk. v., allegorizes Mary queen of Scots. She is arraigned by Zeal before queen Mercilla (*Elizabeth*), and charged with high treason. Zeal says he shall pass by for the present "her counsels false conspired" with Blandamour (*earl of Northumberland*), and Paridel (*earl of Westmoreland*, leaders of the insurrection of 1569), as that wicked plot came to naught, and the false Duessa was now "an untitled queen." When Zeal had finished, an old sage named the Kingdom's Care (*lord Burghley*) spoke, and opinions were divided. Authority, Law of Nations, and Religion thought Duessa guilty; but Pity, Danger, Nobility of Birth, and Grief pleaded in her behalf.

Zeal then charges the prisoner with murder, sedition, adultery, and lewd impiety; whereupon the sentence of the court was given against her. Queen Mercilla, being called on to pass sentence, was so overwhelmed with grief that she rose and left the court.—*Spenser: Faërie Queene*, v. 9 (1596).

Dufarge (*Jacques*) and Madame Dufarge (*2 syl.*), in *A Tale of Two Cities*, by Dickens (1859). They are the presiding spirits of the Faubourg St. Antoine, and instigators of many of the crimes of the Red Republicans.

Duff (*Jamie*), the idiot boy attending Mrs. Bertram's funeral.—*Sir W. Scott: Guy Mannering* (time, George II.).

Duglas, the scene of four Arthurian battles. The Duglas is said to fall into the estuary of the Ribble. The Paris MS. and Henry of Huntingdon says, "Duglas qui est in regione Inniis." But where is "*Inniis*"? There is a township called "Ince," a mile south-west of Wigan, and Mr. Whitaker says, "six cwt. of horse-shoes were taken up from a space of ground near that spot during the formation of a canal;" so that this "Ince" is supposed to be the place referred to.

Duke (*My lord*), a duke's servant, who assumes the airs and title of his master, and is addressed as "Your grace," or "My lord duke." He was first a country cowboy, then a wig-maker's apprentice, and then a duke's servant. He could neither write nor read, but was a great coxcomb, and set up for a tip-top fine gentleman.—*Rev. J. Townley: High Life Below Stairs* (1763).

Duke (*The Iron*), the duke of Wellington, also called "The Great Duke" (1769–1852).

Duke and Duchess, in pt. II. of *Don Quixote*, who play so many sportive tricks on "the Knight of the Woeful Countenance," were don Carlos de Borja count of Ficallo and donna Maria of Aragon duchess of Villaher'mora his wife, in whose right the count held extensive estates on the banks of the Ebro, among others a country seat called Buena'via, the place referred to by Cervantes (1615).

Duke of Mil'an, a tragedy by Massinger (1622). A play evidently in imitation of Shakespeare's *Othello*, "Sforza" is Othello; "Francesco," Iago; "Marcelia," Desdemona; and "Eugenia," Emilia. Sforza "the More" [*sic*] doted on Marcelia his young bride, who amply returned his love. Francesco, Sforza's favourite, being left lord protector of Milan during a temporary absence of the duke, tried to corrupt Marcelia; but failing in this, accused her of wantonness. The duke, believing his favourite, slew his beautiful young bride. The cause of Francesco's villainy was that the duke had seduced his sister Eugenia.

*** Shakespeare's play was produced in 1611, about eleven years before Massinger's tragedy. In act v. 1 we have, "Men's injuries we write in brass," which brings to mind Shakespeare's line, "Men's evil manners live in brass, their virtues we write in water."

(Cumberland reproduced this drama, with some alterations, in 1780.)

Duke Coombe, William Coombe, author of *Dr. Syntax*, and translator of *The Devil on Two Sticks*, from *Le Diable Boiteux* of Lesage. He was called *duke* from the splendour of his dress, the profusion of his table, and the magnificence of his deportment. The last fifteen years of his life were spent in the King's Bench (1741–1823).

Duke Street (Portman Square, London). So called from William Bentinck, second duke of Portland. (See DUCHESS STREET, p. 303.)

Duke Street (Strand, London). So named from George Villiers, duke of Buckingham.

(For other dukes, see the surname or titular name.)

Duke's, a fashionable theatre in the reign of Charles II. It was in Portugal Street, Lincoln's Inn Fields. So named in compliment to James duke of York (James II.), its great patron.

Dulcama'ra (*Dr.*), an itinerant physician, noted for his pomposity; very boastful, and a thorough charlatan.—*Donizetti: L'Elisire d'Amore* (1832).

Dulcarnon, at my wit's end, completely puzzled. The word is used by Chaucer in his *Troylus and Cryseyde*, bk. iii. 126, 127. (See DHU'L KARNEIN, p. 276.)

Dulcifluous Doctor, Anthony Andreas, a Spanish minorite of the Duns Scotus school (*–1320).

Dulcin'ea del Tobo'so, the lady of don Quixote's devotion. She was a fresh-coloured country wench, of an

adjacent village, with whom the don was once in love. Her real name was Aldonza Lorenzo. Her father was Lorenzo Corchuelo, and her mother Aldonza Nogalês. Sancho Panza describes her in pt. I. iii. 11.—*Cervantes: Don Quixote*, I. i. 1 (1605).

"Her flowing hair," says the knight, "is of gold, her forehead the Elysian fields, her eyebrows two celestial arches, her eyes a pair of glorious suns, her cheeks two beds of roses, her lips two coral portals that guard her teeth of Oriental pearl, her neck is alabaster, her hands are polished ivory, and her bosom whiter than the new-fallen snow.

"She is not a descendant of the ancient Cali, Curtil, and Scipios of Rome; nor of the modern Colonas and Orsini; nor of the Moncadas and Requesenes of Catalonia; nor of the Rebillas and Villanovas of Valencia; neither is she a descendant of the Palafoxes, Newcas, Rocabertis, Corellas, Lunas, Alagenes, Ureas, Foyes, and Gurreas of Aragon; neither does the lady Dulcinea descend from the Cerdas, Manriquez, Mendozas, and Guzmans of Castille; nor from the Alencastros, Pallas, and Menezes of Portugal; but she derives her origin from the family of Toboso de la Mancha, most illustrious of all."—*Cervantes: Don Quixote*, I. ii. 5 (1605).

> Ask you for whom my tears do flow so?
> 'Tis for Dulcinea del Toboso.
> *Don Quixote*, I. iii. 11 (1605).

Dull, a constable. — *Shakespeare: Love's Labour's Lost* (1594).

Du'machus. The impenitent thief is so called in Longfellow's *Golden Legend*, and the penitent thief is called Titus.

In the apocryphal *Gospel of Nicodemus*, the impenitent thief is called Gestas, and the penitent one Dysmas.

In the story of *Joseph of Arimathea*, the impenitent thief is called Gesmas, and the penitent one Dismas.

> Alta petit Dismas, infelix infima Gesmas.
> *A Monkish Charm to Scare away Thieves.*
>
> Dismas in paradise would dwell,
> But Gesmas chose his lot in hell.
> *B.C.B.*

Dumain, a French lord in attendance on Ferdinand king of Navarre. He agreed to spend three years with the king in study, during which time no woman was to approach the court. Of course, the compact was broken as soon as made, and Dumain fell in love with Katharine. When, however, he proposed marriage, Katharine deferred her answer for twelve months and a day, hoping by that time "his face would be more bearded," for she said, "I'll mark no words that smooth-faced wooers say."

> The young Dumain, a well-accomplished youth,
> Of all that virtue love for virtue loved;
> Most power to do most harm, least knowing ill;
> For he hath wit to make an ill shape good,
> And shape to win grace, tho' he had no wit.
> *Shakespeare: Love's Labour's Lost*, act ii. sc. 1 (1594).

Du'marin, the husband of Cym'oent, and father of Marinel.—*Spenser: Faërie Queene*, iii. 4 (1590).

Dumas (*Alexandre D.*), in 1845, published sixty volumes.

> The most skilful copyist, writing 12 hours a day, can with difficulty do 3900 letters in an hour, which gives him 46,800 per diem, or 60 pages of a romance. Thus he could copy 5 volumes octavo per month and 60 in a year, supposing that he did not lose one second of time, but worked without ceasing 12 hours every day throughout the entire year.—*De Mirecourt: Dumas Père* (1867).

Dumb Ox (*The*). St. Thomas Aqui'nas was so called by his fellow-students at Cologne, from his taciturnity and dreaminess. Sometimes called "The Great Dumb Ox of Sicily." He was large-bodied, fat, with a brown complexion, and a large head partly bald.

> Of a truth, it almost makes me laugh
> To see men leaving the golden grain,
> To gather in piles the pitiful chaff
> That old Peter Lombard threshed with his brain,
> To have it caught up and tossed again
> On the horns of the Dumb Ox of Cologne.
> *Longfellow: The Golden Legend.*

(Thomas Aquinas was subsequently called "The Angelic Doctor," and the "Angel of the Schools," 1224-1274.)

Dumbiedikes (*The old laird of*), an exacting landlord, taciturn and obstinate.

> The laird of Dumbiedikes had hitherto been moderate in his exactions . . . but when a stout, active young fellow appeared . . . he began to think so broad a pair of shoulders might bear an additional burden. He regulated, indeed, his management of his dependents as carters do their horses, never failing to clap an additional brace of hundred-weights on a new and willing horse.—*Heart of Midlothian*, chap. 8 (1818).

The young laird of Dumbiedikes (3 *syl.*), a bashful young laird, in love with Jeanie Deans, but Jeanie marries the presbyterian minister, Reuben Butler.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Dum'merar (*The Rev. Dr.*), a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Dummy or SUPERNUMERARY. "Celiméne," in the *Précieuses Ridicules*, does not utter a single word, although she enters with other characters on the stage.

Dumtous'tie (*Mr. Daniel*), a young barrister, and nephew of lord Bladderskate.—*Sir W. Scott: Redgauntlet* (time, George III.).

Dun (*Squire*), the hangman who came between Richard Brandon and Jack Ketch.

> And presently a halter got,
> Made of the best strong hempen tow,
> And ere a cat could lick his ear,
> Had tied him up with as much art
> As Dun himself could do for's heart.
> *Cotton: Virgil Travestied*, iv. (1677).

Dun Cow (*The*), slain by sir Guy of Warwick on Dunsmore Heath, was the

cow kept by a giant in Mitchel Fold [*middle-fold*], Shropshire. Its milk was inexhaustible. One day an old woman, who had filled her pail, wanted to fill her sieve also with its milk; but this so enraged the cow that it broke away, and wandered to Dunsmore, where it was killed.

N.B.—A huge tusk, probably an elephant's, is still shown at Warwick Castle as one of the horns of this wonderful cow.

Dunbar and March (*George earl of*), who deserted to Henry IV. of England, because the betrothal of his daughter Elizabeth to the king's eldest son was broken off by court intrigue.

Elizabeth Dunbar, daughter of the earl of Dunbar and March, betrothed to prince Robert duke of Rothsay, eldest son of Robert III. of Scotland. The earl of Douglas contrived to set aside this betrothal in favour of his own daughter Elizabeth, who married the prince, and became duchess of Rothsay.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Duncan "the Meek," king of Scotland, was son of Crynin, and grandson of Malcolm II., whom he succeeded on the throne. Macbeth was the son of the younger sister of Duncan's mother, and hence Macbeth and Duncan were first cousins. Sueno king of Norway having invaded Scotland, the command of the army was entrusted to Macbeth and Banquo, and so great was their success that only ten men of the invading army were left alive. After the battle, king Duncan paid a visit to Macbeth in his castle of Inverness, and was there murdered by his host. The successor to the throne was Duncan's son Malcolm, but Macbeth usurped the crown.—*Shakespeare: Macbeth* (1606).

Duncan (*Captain*), of Knockdunder, agent at Roseneath to the duke of Buckingham.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Duncan (*Duroch*), a follower of Donald Bean Lean.—*Sir W. Scott: Waverley* (time, George II.).

Dunce, wittily or wilfully derived from Duns, surnamed "Scotus."

In the Gaelic, *donas* [*means*] "bad luck," or in contempt, "a poor ignorant creature." The Lowland Scotch has *donsie*, "unfortunate, stupid."—*Notes and Queries*, 2nd S. September 21, 1878.

Dun'ciad ["*the dunce-epic*"], a satire in heroic verse, by Alexander Pope, in which he gibbets his critics and foes. The plot is this: Eusden the poet-laureate being dead, the goddess of Dulness elects Colley Cibber as his successor. The installation is celebrated by games, the most important being the "reading of two voluminous works, one in verse and the other in prose, without nodding." King Cibber is then taken to the temple of Dulness, and lulled to sleep on the lap of the goddess. In his dream he sees the triumphs of the empire. Finally, the goddess having established the kingdom on a firm basis, Night and Chaos are restored, and the poem ends (1728-42).

Dundas (*Starvation*), Henry Dundas, first lord Melville. So called because he introduced into the language the word *starvation*, in a speech on American affairs (1775).

Dunder (*Sir David*), of Dunder Hall, near Dover. A hospitable, conceited, whimsical old gentleman, who for ever interrupts a speaker with "Yes, yes, I know it," or "Be quiet, I know it." He rarely finishes a sentence, but runs on in this style: "Dover is an odd sort of a—eh?" "It is a dingy kind of a—humph!" "The ladies will be happy to—eh?" He is the father of two daughters, Harriet and Kitty, whom he accidentally detects in the act of eloping with two guests. To prevent a scandal, he sanctions the marriages, and discovers that the two lovers, both in family and fortune, are suitable sons-in-law.

Lady Dunder, fat, fair, and forty if not more. A country lady, more fond of making jams and pastry than doing the fine lady. She prefers cooking to croquet, and making the kettle sing to singing herself. (See HARRIET and KITTY.) —*Colman: Ways and Means* (1788).

William Dowton [1764-1851] played "sir Anthony Absolute," "sir Peter Teazle," "sir David Dunder," and "sir John Falstaff," and looked the very characters he represented.—*Donaldson: Recollections.*

("Sir Anthony Absolute," in *The Rivals* (Sheridan); "sir Peter Teazle," in *The School for Scandal* by Sheridan.)

Dundrear'y (*Lord*), a good-natured, indolent, blundering, empty-headed swell; the chief character in Tom Taylor's dramatic piece entitled *Our American Cousin*. He is greatly characterized by his admiration of "Brother Sam," for his incapacity to follow out the sequence of any train of thought, and for supposing all are insane who differ from him.

(Mr. Sothern of the Haymarket created

this character by his power of conception and the genius of his acting. 1858.)

Duned'in (3 *syl.*), Edinburgh.

On her firm-set rock
Dunedin's castle felt a secret shock.
Byron: English Bards and Scotch Reviewers (1809).

Dunlathmon, the family seat of Nuäth, father of Oith'ona (*q.v.*).—*Ossian: Oithona.*

Dunmow Flitch (*The*), given to any married couple who, at the close of the first year of their marriage, can take their oath they have never once wished themselves unmarried again. Dr. Short sent a gammon to the princess Charlotte and her consort, prince Leopold, while they were at Claremont House.

¶ A similar custom is observed at the manor of Wichenor, in Staffordshire, where corn as well as bacon is given to the "happy pair."

(For a list of those who have received the flitch from its establishment, see *Dictionary of Phrase and Fable*, p. 391.)

Dunois (*The count de*), in sir W. Scott's novel of *Quentin Durward* (time, Edward IV.).

Dunois the Brave, hero of the famous French song, set to music by queen Hortense, mother of Napoleon III., and called *Partant pour la Syrie.* His prayer to the Virgin, when he left for Syria, was—

Que j'aime la plus belle,
Et sois le plus vaillant.

He behaved with great valour, and the count whom he followed gave him his daughter to wife. The guests, on the bridal day, all cried aloud—

Amour à la plus belle!
Honneur au plus vaillant!
Words by *M. de Laborde* (1809).

Dun'over, a poor gentleman introduced by sir W. Scott in the introduction of *The Heart of Midlothian* (time, George II.).

Dunrommath, lord of Uthal, one of the Orkneys. He carried off Oith'ona, daughter of Nuäth (who was engaged to be married to Gaul, son of Morni), and was slain by Gaul in fight.

Gaul advanced in his arms; Dunrommath shrunk behind his people. But the spear of Gaul pierced the gloomy chief: his sword lopped off his head, as it bended in death.—*Ossian: Oithona.*

Duns Scotus, called "The Subtle Doctor," said to have been born at Dunse, in Berwickshire, or Dunstance, in Northumberland (1265-1308).

N.B.—John Scotus, called *Erigena* ("Erin-born"), is quite another person (*-886). Erigena is sometimes called "Scotus the Wise," and lived four centuries before "The Subtle Doctor."

Dun-Shunner (*Augustus*), a pen-name of professor William Edmonstoune Aytoun, in *Blackwood's Magazine* (1813-1865).

Dunsmore Cross or *High Cross,* the centre of England.

Hence, Muse, divert thy course to Dunsmore, by that cross
Where those two mighty ways, the Watling and the Foss,
Our centre seem to cut.
Drayton: Polyolbion, xiii. (1613).

Dunstable (*Downright*), plain speaking; blunt honesty of speech; calling a spade a spade, without euphemism. Other similar phrases are *Plain Dunstable; Dunstable way,* etc., in allusion to the proverb, "As plain as Dunstable highway."—*Howell: Epist. Howel.*, 2; Florio, *Dict.*, 17, 85.

That's flat, sir, as you may say, "downright Dunstable."—*Mrs. Oliphant: Phœbe, Jun.*, ii. 3.

Duns'tan (*St.*), patron saint of goldsmiths and jewellers. He was a smith, and worked up all sorts of metals in his cell near Glastonbury Church. It was in this cell that, according to legend, Satan had a gossip with the saint, and Dunstan caught his sable majesty by the nose with a pair of red-hot forceps.

Dunthal'mo, lord of Teutha (*the Tweed*). He went "in his pride against Rathmor" chief of Clutha (*the Clyde*), but being overcome, "his rage arose," and he went "by night with his warriors" and slew Rathmor in his banquet-hall.—*Ossian: Calthon and Colmal.*

*** For the rest of the tale, see CALTHON, p. 170.

Dupely (*Sir Charles*), a man who prided himself on his discernment of character, and defied any woman to entangle him in matrimony; but he mistook lady Bab Lardoon, a votary of fashion, for an unsophisticated country maiden, and proposed marriage to her.

"I should like to see the woman," he says, "that could entangle me. . . . Shew me a woman . . . and at the first glance I will discover the whole extent of her artifice."—*Burgeyne: The Maid of the Oaks*, i. 2.

Dupré [*Du-pray'*], a servant of M. Darlemont, who assists his master in abandoning Julio count of Harancour (his ward) in the streets of Paris, for the sake of becoming possessor of his ward's property. Dupré repents and confesses the crime.—*Holcroft: The Deaf and Dumb* (1785).

Duran'dal, the sword of Orlando, the workmanship of fairies. So admirable was its temper that it would "cleave the Pyrenees at a blow."—*Ariosto: Orlando Furioso* (1516).

Durandar'te (4 *syl.*), a knight who fell at Roncesvallês (4 *syl.*). Durandartê loved Belerma, whom he served for seven years, and was then slain; but in dying he requested his cousin Montesi'nos to take his heart to Belerma.

> Sweet in manners, fair in favour,
> Mild in temper, fierce in fight.
>
> *Lewis.*

Dur'den (*Dame*), a notable country gentlewoman, who kept five men-servants "to use the spade and flail," and five women-servants "to carry the milken-pail." The five men loved the five maids. Their names were—

> Moll and Bet, and Doll and Kate, and Dorothy Draggle-tail;
> John and Dick, and Joe and Jack, and Humphrey with his flail.
>
> *A Well-known Glee.*

(In *Bleak House*, by C. Dickens, Esther Summerson is playfully called "Dame Durden.")

Duretete (*Captain*), a rather heavy gentleman, who takes lessons of gallantry from his friend, young Mirabel. Very bashful with ladies, and for ever sparring with Bisarre, who teases him unmercifully [*Dure-tait, Be-zar'*].—*Farquhar: The Inconstant* (1702).

Durinda'na, Orlando's sword, given him by his cousin Malagi'gi. This sword and the horn Olifant were buried at the feet of the hero.

¶ Charlemagne's sword "Joyeuse" was also buried with him, and "Tiz'ona" was buried with the Cid.

Durotri'ges. Below the Hedui (those of Somersetshire) came the Durotigês, sometimes called Mŏr'ĭni. Their capital was Du'rĭnum (*Dorchester*), and their territory extended to Vindel'ia (*Portland Isle*).—*Richard of Cirencester: Ancient State of Britain*, vi. 15.

> The Durotiges on the Dorsetian sand.
> *Drayton: Polyolbion*, xvi. (1613).

Durward (*Quentin*), hero and title of a novel by sir W Scott. Quentin Durward is a nephew of Ludovic Lesly (surnamed *Le Balafre*). He enrolls himself in the Scottish guard, a company of archers in the pay of Louis XI. at Plessis lés Tours, and saves the king in a boar-hunt. When Liège is assaulted by insurgents, Quentin Durward and the countess Isabelle de Croye escape on horseback. The countess publicly refuses to marry the duc d'Orleans, and ultimately marries the young Scotchman.

Dusronnal, one of the two steeds of Cuthullin general of the Irish tribes. The other was "Sulin-Sifadda" (*q.v.*).

> Before the left side of the car is seen the snorting horse! The thin-maned, high-headed, strong-hoofed, fleet bounding son of the hill: His name is Dusronnal, among the stormy sons of the sword! . . . the [*two*] steeds like wreaths of mist fly over the streamy vales! The wildness of deer is in their course, the strength of eagles descending on the prey.—*Ossian: Fingal*, i.

Dutch School of painting, noted for its exactness of detail and truthfulness.

For *portraits:* Rembrandt, Bol, Flinck, Hals, and Vanderhelst.

For *conversation pieces:* Gerhard Douw, Terburg, Metzu, Mieris, and Netscher.

For *low life:* Ostade, Brouwer or Brauwer, and Jan Steen.

For *landscapes:* Ruysdael, Hobbîmer, Cuyp, Vandermeer (*moonlight scenes*), Berghem, and Both (brothers).

For *battle scenes:* Wouvermans and Huchtenburg.

For *marine pieces:* Vandervelde (father and son) and Bakhuysen.

For *still life and flowers:* Kale, A. van Utrecht, Van Huysum, and Van Heem.

Dutton (*Mrs. Dolly*), dairy-maid to the duke of Argyll.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Duty of Man (*The Complete*), by H. Venn (1764).—*The Whole Duty of Man*, author unknown (1659).

*** Venn's book is a supplement to *The Whole Duty of Man*.

DWARF. The following are celebrated dwarfs of real life:—

ALLEN (*Thomas*). Height 39 inches at the age of 35. Exhibited with "lady Morgan" in 1781.

ANDROMEDA, 2 feet 4 inches. One of Julia's free maids.

ARIS'TRATOS, the poet. "So small," says Athenæos, "that no one could see him."

BÉBÉ (*2 syl.*), 2 feet 9 inches. The dwarf of Stanislas king of Poland (died 1764, aged 23). Real name Nicholas Ferry.

BORUWLASKI (*Count Joseph*), 2 feet 4 inches. Died aged 98 (1739-1837). He had a brother and a sister both dwarfs.

PUCKINGER (*Matthew*), who had no arms or legs, but *fins* from the shoulders. He could draw, write, thread needles, and play the hautboy. Facsimiles of his writing are preserved among the Harleian MSS. (born 1674-6).

CHE-MAH, the Chinese, 25 inches, weight 32 lbs. Exhibited in London, 1880, at the age of 40.

COLO'BRI (*Prince*), of Sleswig, 25 inches, weight 25 lbs. (1851).

CONOPAS, 2 feet 4 inches. One of the dwarfs of Julia, niece of Augustus.

COPPERNIN, the dwarf of the princess of Wales, mother of George III. The last court-dwarf in England.

CRACHAMI (*Caroline*), a Sicilian, born at Palermo

30 inches Her skeleton is preserved in Hunter's Museum (1814–1824).

DAVIT. (See below, STRASSE.)

DECKER or DUCKER (*John*), 2 feet 6 inches. An Englishman (1610).

DESSEASAU (*Chevalier*), noted for his inordinate vanity. He died in 1775, at the age of 70.

FAIRY QUEEN (*The*). Exhibited at the Cosmorama Rooms, Regent Street, in 1850. Height 16 inches, length of foot 2 inches, weight 4 lbs., at the age of 16 months. Seated beside a man's hat, she did not reach to the brim.

FARREL (*Owen*), 3 feet 9 inches. Born at Cavan. He was of enormous strength (died 1742).

FERRY (*Nicholas*). (See above, FERREL.)

GIBSON (*Richard*) and his wife Anne Shepherd. Neither of them 4 feet. Gibson was a noted portrait-painter, and a page of the back-stairs in the court of Charles I. The king honoured the wedding with his presence; and they had nine children (1615–1690).

> Design or chance makes others wive,
> But Nature did this match contrive.
> *Waller* (1642).

HAUPMAN (*John*). Height 36 inches. Exhibited with Nannette Stocker, in 1815.

HUDSON (*Sir Geoffrey*), 18 inches. He was born at Oakham, in Rutlandshire (1619–1678). Dwarf of queen Henrietta Maria.

JARVIS (*John*). Height 24 inches. Page of honour to Queen Mary. Died 1560, at the age of 57.

LOLKES (*Wybrand*). Height 27 inches, weight 56 lbs. Exhibited at Astley's in 1790.

LUCIUS, 2 feet, weight 17 lbs. The dwarf of the emperor Augustus.

MIDGETS (*The*). Exhibited in London, 1881. Lucia Zarate, height 20 inches, weight 4½ lbs, age 18, general Mite, height 21 inches, weight 9 lbs, age 17.

MORGAN (*Lady*), the celebrated Windsor fairy. Height 36 inches at the age of 40. Introduced to George III. in 1781.

PAAP (*Simon*), the Dutch dwarf. Height 28 inches, weight 27 lbs. Exhibited in England in 1815.

PHILE'TAS, a poet so thin that "he wore leaden shoes to prevent being blown away by the wind" (died B.C. 280).

PHILIPS (*Calvin*) weighed less than 2 lbs. His thighs were not thicker than a man's thumb. He was born at Bridgewater, Massachusetts, in 1791.

RITCHIE (*David*), 3 feet 6 inches. Native of Tweeddale.

STOCKER (*Nannette*). Height 33 inches. Exhibited in London in 1815.

SOUVRAY (*Therese*), described by Virey.

STÖBERIN (*C. H.*) of Nuremberg was less than 3 feet at the age of 20. His father, mother, brothers, and sisters were all under the medium height.

STRASSE DAVIT FAMILY (*The*). Man 20 inches high, woman 18 inches, child (at 17 years of age) only 6 inches. Embalmed in the chemical library of Rastadt.

TERESIA (*Mdle.*), a Corsican. Height 34 inches, weight 27 lbs. Exhibited in London in 1773.

THUMB (*General Tom*). His real name was Charles S. Stratton; 25 inches, weight 25 lbs. at the age of 25. Born at Bridgeport, Connecticut, United States, in 1838. Exhibited in London in 1844. He died in Massachusetts in 1883, aged 45. He married little Betty Bump, who was exhibited under the name of Lavinia Warren. She was left a widow in 1883, and in 1885 married count Primo Magri, who was 32 inches in height.

THUMB (*Tom*), 2 feet 4 inches. A Dutch dwarf, master of four languages.

WANMER (*Lucy*). Height 30 inches, weight 45 lbs. at the age of 53. Exhibited in 1801.

WORMBERG (*John*). Height 31 inches at the age of 36. In the Hanoverian period.

XIT, the royal dwarf of Edward VI.

N.B.—Nicephorus Callistus tells us of an Egyptian dwarf "not bigger than a partridge."

Dwarf (*The*) of lady Clerimond was named Pac'olet. He had a winged horse, which carried off Valentine, Orson, and Clerimond from the dungeon of Ferrăgus to the palace of king Pepin; and subsequently carried Valentine to the palace of Alexander, his father, emperor of Constantinople. — *Valentine and Orson* (fifteenth century).

Dwarf (*The Black*), a fairy of malignant propensities, and considered the author of all the mischief of the neighbourhood. In sir Walter Scott's novel so called, this imp is introduced under various *aliases*, as sir Edward Manley, Elshander the Recluse, Cannie Elshie, and the Wise Wight of Micklestane Moor.

Dwarf Alberich, the guardian of the Nibelungen hoard. He is twice vanquished by Siegfried, who gets possession of his cloak of invisibility, and makes himself master of the hoard. — *The Nibelungen Lied* (twelfth century).

Dwarf Peter, an allegorical romance by Ludwig Tieck. The dwarf is a castle spectre, who advises and aids the family; but all his advice turns out evil, and all his aid is productive of trouble. The dwarf is meant for "the law in our members, which wars against the law of our minds, and brings us into captivity to the law of sin."

Dwining (*Henbane*), a pottingar or apothecary.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

"Dying Christian to his Soul (*The*)," an ode by Pope (1712). In some measure suggested by Hadrian's famous Latin verses—

> Animula, vagula, blandula,
> Hospes comesque corpŏris,
> Quæ nunc abibis in loca,
> Pallida, rigida, nudula.
>
> Brief-living, blithe-little, fluttering spright,
> Comrade and guest in this body of clay,
> Whither, ah! whither departing in flight,
> Rigid, half-naked, pale minion away?
> *E.C.B.*

Dying Sayings (real or traditional). (See *Dictionary of Phrase and Fable*, pp. 395–398.)

Dyot Street (Bloomsbury Square, London), now called George Street, St. Giles. The famous song, "My Lodging is in Heather Lane," is in *Bombastes Furioso*, by T. B. Rhodes (1790).

> My lodging is in Heather Lane,
> In a parlour that's next to the sky, etc.

Dys'colus, Moroseness personified in *The Purple Island*, by Phineas Fletcher (1633). "He nothing liked or praised." Fully described in canto viii. (Greek, *duskolos*, "fretful.")

Dysmas, Dismas, or **Demas**, the penitent thief crucified with our Lord.

The impenitent thief is called Gesmas or Gestas.

Alta petit Dismas, infelix infima Gesmas.
Part of a Charm.

To paradise thief Dismas went,
But Gesmas died impenitent.
E.C.B.

E.

Eadburgh, daughter of Edward the Elder, king of England, and Eadgifu his wife. When three years old, her father placed on the child some rings and bracelets, and showed her a chalice and a book of the Gospels, asking which she would have. The child chose the chalice and book, and Edward was pleased that "the child would be a daughter of God." She became a nun, and lived and died in Winchester.

Eagle (*The*), ensign of the Roman legion. Before the Cimbrian war, the wolf, the horse, and the boar were also borne as ensigns; but Marius abolished these, and retained the eagle only, hence called emphatically "The Roman Bird."

Eagle (*The Theban*), Pindar, a native of Thebes (B.C. 518-442).

Eagle of Brittany, Bertrand Dugueselin, constable of France (1320-1380).

Eagle of Divines, Thomas Aquinas (1224-1274).

Eagle of Meaux [*Mo*], Jacques Bénigne Bossuet, bishop of Meaux (1627-1704).

Eagle of the Doctors of France, Pierre d'Ailly, a great astrologer, who maintained that the stars foretold the great flood (1350-1425).

Earnscliff (*Patrick*), the young laird of Earnscliff.—*Sir W. Scott The Black Dwarf* (time, Anne).

Earthly Paradise (*The*), a poem by William Morris (1868). In imitation of Chaucer's *Canterbury Tales.* Certain Norwegians, having heard of the earthly paradise, set sail to discover it, and beguile the time by telling mythological tales. The tales are in various metres. There are also short odes on the months.

East Lynne, a novel by Mrs. Henry Wood (1861).

East Saxons or **Essex,** capital Colchester, founded by Erchinwin. Sebert began to reign in Essex in 604. According to tradition, where Westminster Abbey now stands was a heathen temple to Apollo, which Sebert either converted into a church called St. Peter's, or pulled down and erected a church so called on the same site.

. . . from the loins of Erchinwin (who raised
Th' East Saxons' kingdom first) brave Sebert may be praised,
[*Who*] began the goodly church of Westminster to rear.
Drayton: Polyolbion, xi. (1613).

Eastbury House (Barking), said to be the place where the conspirators concerned in the Gunpowder Plot held their meetings; and where they hoped, from a high tower, to see the result of their plot. It is also said that lord Monteagle resided there when he received the letter advising him not to attend the parliament which God and man would hold accursed.

Eastward Hoe, a comedy by Chapman, Marston, and Ben Jonson. For this drama the three authors were imprisoned "for disrespect to their sovereign lord king James I." (1605). (See WESTWARD HOE.)

Easy (*Sir Charles*), a man who hated trouble; "so lazy, even in his pleasures, that he would rather lose the woman of his pursuit, than go through any trouble in securing or keeping her." He says he is resolved in future to "follow no pleasure that rises above the degree of amusement." "When once a woman comes to reproach me with vows, and usage, and such stuff, I would as soon hear her talk of bills, bonds, and ejectments; her passion becomes as troublesome as a law-suit, and I would as soon converse with my solicitor" (act iii.).

Lady Easy, wife of sir Charles, who dearly loves him, and knows all his "naughty ways," but never shows the slightest indication of ill temper or jealousy. At last she wholly reclaims him.—*Cibber: The Careless Husband* (1704).

Eatanswill Gazette, the persistent opponent of the *Eatanswill Independent.*—*Dickens: Pickwick Papers* (1836).

Eberson (*Earl*), the young son of William de la Marck "The Wild Boar of Ardennes."—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Eblis, monarch of the spirits of evil. Once an angel of light, but, refusing to worship Adam, he lost his high estate

Before his fall he was called Aza'zel. The *Korân* says, "When We [*God*] said unto the angels, 'Worship Adam,' they all worshipped except Eblis, who refused . . . and became of the number of unbelievers" (ch. ii.).

His person was that of a young man, whose noble and regular features seemed to have been tarnished by malignant vapours. In his large eyes appeared both pride and despair. His flowing hair retained some resemblance to that of an angel of light. In his hand (which thunder had blasted) he swayed the iron sceptre that causes the afrits and all the powers of the abyss to tremble.—*Beckford: Vathek* (1784).

Ebon Spear (*Knight of the*), Britomart, daughter of king Ryence of Wales. —*Spenser: Faërie Queene*, iii. (1590).

Ebony, a punning appellation given by James Hogg to William Blackwood, publisher of *Blackwood's Magazine.*

And I looked, and behold a man clothed in plain apparel stood in the door of his house; and I saw his name . . . and his name as it had been the colour of ebony.—*J. Hogg: The Chaldee MS.* (1817).

Ebrauc, son of Mempric (son of Guendôlen and Madden) mythical king of England. He built Kaer-brauc [*York*], about the time that David reigned in Judæa.—*Geoffrey: British History*, ii. 7 (1142).

By Ebrauk's powerful hand
York lifts her towers aloft.
Drayton: Polyolbion, viii. (1612).

Ebu'dæ, the Hebrides.

Ecce Homo, a theological work attributed to professor Seeley, the object being to show the humanity of Jesus (1865).

Ecclesiastes (*The Book of*), one of the poetical books of the Old Testament, the object of which is to show that only holiness and submission to the will of God will secure happiness.

Wisdom and pleasure will not ensure happiness (chs. i., ii.); nor will industry and the performance of one's duties (chs. iii., iv.); nor yet riches and prosperity (chs. v., vi.).

Ecclesiastical History (*The Father of*), Eusebius of Cæsarea (264-340).

∴ His *Historia Ecclesiastica*, in ten books, begins with the birth of Christ and concludes with the defeat of Licinius by Constantine, A.D. 324.

Ecclesiastical Politie (*The Laws of*), by Richard Hooper, in four books (1594). Four other books were subsequently added.

Ecclesiasticus, one of the books of the "Apocrypha."

Echeph'ron, an old soldier, who rebuked the advisers of king Picrochole (3 *syl.*), by relating to them the fable of *The Man and his Ha'p'orth of Milk.* The fable is as follows:—

A shoemaker bought a ha'p'orth of milk; with this he was going to make butter; the butter was to buy a cow; the cow was to have a calf; the calf was to be changed for a colt; and the man was to become a nabob; only he cracked his jug, spilt his milk, and went supperless to bed.—*Rabelais: Pantagruel*, i. 33 (1533).

¶ This fable is told in the *Arabian Nights* ("The Barber's Fifth Brother, Alnaschar"). Lafontaine has put it into verse, *Perrette et le Pot au Lait.* Dodsley has the same, *The Milk-maid and her Pail of Milk.*

Echo, in classic poetry, is a female, and in English also; but in Ossian echo is called "the son of the rock."—*Songs of Selma.*

Echo Verses on Juan of Austria. Juan was brought up by Louis Quixada of the imperial household, and till the age of 14 was supposed to be his son; but Philip II. said to the lad, "You have the same father that I have, the emperor Charles (V.)." Barbara Blomberg, a washer-woman of Ratisbon, was said to have been his mother; but Barbara told him it was a great mistake to suppose that Charles (V.) was his father.

Sed ad Austriacum nostrum redeāmus:
Echo *eámus;*
Hunc Cæsāris filium esse satis est notum;
Echo *Nothum;*●
Multi tamen de ejus patre † dubitavēre,
Echo *vere,*
Cujus ergo filium eum dicunt Itali,
Echo *Itali.* ‡
Verum mater satis est nota in nostra republica;
Echo *publica;*
Imo hactenus egit in Brabantia ter vovere,
Echo *hoere,*
Crimen est ni frui amplaxu Cæsaris tam generōsi,
Echo *osi,*
Pluribus ergo usa in vita est;
Echo *ita est;*
Sed post Cæsaris congressum nos vere anta,
Echo *anta,*
Tace garrula, ne late quippiam loquāre,
Echo *quare?*
Nescis qua pœna afficiendum dixerit Belgium insigne?
Echo *igne?*
Vers Satiriques contra Don Jean d'Autriche (MS. Bibl. de Bourg., 17, 524).

● "Nothum" of Barbara Blomberg.
† "Patre," Charles V.
‡ "Itali" [and] a mechanic of Ratisbon.

To the mere English reader the following will give an idea of what Echo said:—

But let us to our hero now return:
Echo *return:*
Some have maintained he was of Cæsar's race born,
Echo *base born,*
And if not Cæsar's self, yet of his family.
Echo *a lie.*
Etc. etc. etc.

Eck'hart (*The Faithful*), a good servant, who perishes to save his master's children from the mountain fiends.—*Louis Tieck.*

(Carlyle has translated this tale into English.)

Eclecta, the "Elect" personified in *The Purple Island*, by Phineas Fletcher. She is the daughter of Intellect and Violetta (*free-will*); and ultimately becomes the bride of Jesus Christ, "the bridegroom" (canto xii., 1633).

> But let the Kentish lad [*Phineas Fletcher*] . . . that sung and crowned
> Eclecta's hymen with ten thousand flowers
> Of choicest praise . . . be the sweet pipe.
> *G. Fletcher: Christ's Triumph, etc.* (1610).

Eclipses Utilized. Thales (2 *syl.*) brought about peace between the Medes and Lydians by his knowledge of eclipses.

¶ Columbus procured provisions from the people of Jamaica by his foreknowledge of an eclipse.

Ecne'phia, a hurricane, similar to the typhoon.

> The circling Typhon, whirled from point to point . . .
> And dire Ecnephia reign.
> *Thomson: The Seasons* ("Summer," 1727).

École des Femmes, a comedy of Molière, the plot of which is borrowed from the novelletti of *Ser Giovanni* (1378).

Ector (*Sir*), "lord of many parts of England and Wales, and foster-father of prince Arthur." His son, sir Key or Kay, was seneschal or steward of Arthur when he became king.—*Sir T. Malory: History of Prince Arthur*, i. 3 (1470).

N.B.—Sir Ector and sir Ector de Maris are two distinct persons.

Ector de Maris (*Sir*), brother "of sir Launcelot" of Benwick, *i.e.* Brittany.

> Then sir Ector threw his shield, his sword, and his helm from him, and . . . he fell down in a swoon; and when he awaked, it were hard for any tongue to tell the doleful complaints [*lamentations*] that he made for his brother. "Ah, sir Launcelot," said he, "head of all Christian knights!" . . . etc.—*Sir T. Malory: History of Prince Arthur*, iii. 176 (1470).

Eden (*The Garden of*). There is a region of Bavaria so called, because, like Eden, it is watered by four streams, viz. the White Maine, the Eger, the Saale, and the Naab.

∴ In the *Korân* the word *Eden* means "everlasting abode." Thus in ch. ix. we read, "God promiseth to true believers gardens of perpetual abode," literally, "gardens of Eden."

Eden, in America. A dismal swamp, the climate of which generally proved fatal to the poor dupes who were induced to settle there through the swindling transactions of general Scadder and general Choke. So dismal and dangerous was the place, that even Mark Tapley was satisfied to have found at last a place where he could "come out jolly with credit."—*Dickens: Martin Chuzzlewit* (1844).

Eden of Germany (*Das Eden Deutschlands*). Baden is so called on account of its mountain scenery, its extensive woods, its numerous streams, its mild climate, and its fertile soil. The valley of Treisam, in the grandduchy, is locally called "Hell Valley" (*Höllenthall*). Between this and the lake Constance lies what is called "The Kingdom of Heaven."

Edenhall (*The Luck of*), an old painted goblet, left by the fairies on St. Cuthbert's Well in the garden of Edenhall. The superstition is that if ever this goblet is lost or broken, there will be no more luck in the family. The goblet came into the possession of sir Christopher Musgrave, bart., Edenhall, Cumberland.

(Longfellow has a poem on *The Luck of Edenhall*, translated from Uhland.)

EDGAR (959–975), "king of all the English," was not crowned till he had reigned thirteen years (A.D. 973). Then the ceremony was performed at Bath. After this he sailed to Chester, and eight of his vassal kings came with their fleets to pay him homage, and swear fealty to him by land and sea. The eight are Kenneth (*king of Scots*), Malcolm (*of Cumberland*), Maccus (*of the Isles*), and five Welsh princes, whose names were Dufnal, Siferth, Huwal, Jacob, and Juchil. The eight kings rowed Edgar in a boat (while he acted as steersman) from Chester to St. John's, where they offered prayer, and then returned.

> At Chester, while he [*Edgar*] lived, at more than kingly charge,
> Eight tributary kings there rowed him in his barge.
> *Drayton: Polyolbion*, xii. (1613).

Edgar, son of Gloucester, and his lawful heir. He was disinherited by Edmund, natural son of the earl.—*Shakespeare: King Lear* (1605).

∴ This was one of the characters of Robert Wilks (1670–1732), and also of Charles Kemble (1774–1854).

Edgar, master of Ravenswood, son of Allan of Ravenswood (a decayed Scotch nobleman). Lucy Ashton, being attacked by a wild bull, was saved by Edgar, who shot it; and the two, falling in love with each other, plighted their mutual troth, and exchanged love-tokens at the "Mermaid's Fountain." While Edgar was absent in France on State affairs, sir William Ashton, being deprived of his office as lord keeper, was induced to promise his daughter Lucy in marriage to Frank Hayston,

laird of Bucklaw, and they were married; but next morning, Bucklaw was found wounded, and the bride hidden in the chimney-corner, insane. Lucy died in convulsions, but Bucklaw recovered and went abroad. Edgar was lost in the quicksands at Kelpies Flow, in accordance with an ancient prophecy.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

*** In the opera, Edgar is made to stab himself.

Edgar, an attendant on prince Robert of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Edgardo, master of Ravenswood, in love with Lucia di Lammermoor [*Lucy Ashton*]. While absent in France on State affairs, the lady is led to believe him faithless, and consents to marry the laird of Bucklaw; but she stabs him on the bridal night, goes mad, and dies. Edgardo also stabs himself.—*Donizetti: Lucia di Lammermoor* (1835).

N.B.—In the novel called *The Bride of Lammermoor*, by sir W. Scott, Edgar is lost in the quicksands at Kelpies Flow, in accordance with an ancient prophecy.

Edgeworth (*L'Abbé*), who attended Louis XVI. to the scaffold, was called "Mons. de Firmount," a corruption of Fairymount, in Longford (Ireland), where the Edgeworths had extensive domains.

Edging (*Mistress*), a prying, mischief-making waiting-woman, in *The Careless Husband*, by Colley Cibber (1704).

Edi'na, a poetical form of the word *Edinburgh*. It was first employed by Buchanan (1506–1582).

> And pale Edina shuddered at the sound.
> *Byron: English Bards and Scotch Reviewers* (1809).

Edinburgh, a corruption of Edwinsburg, the fort built by Edwin king of Northumbria (616–633).

*** Dun-Edin or Dunedin is a mere translation of Edinburgh. Dun = berg = hill. Edwinstowe, or Edwin's seat.

Edinburgh Review (*The*), started in 1802 by Francis Jeffrey (afterwards lord Jeffrey) and others.

EDITH, daughter of Baldwin the tutor of Rollo and Otto dukes of Normandy.—*Beaumont: The Bloody Brother* (published 1639).

Edith, the "maid of Lorn" (*Argyllshire*), was on the point of being married to lord Ronald, when Robert, Edward, and Isabel Bruce sought shelter at the castle. Edith's brother recognized Robert Bruce, and, being in the English interest, a quarrel ensued. The abbot refused to marry the bridal pair amidst such discord. Edith fled, and in the character of a page had many adventures; but at the restoration of peace after the battle of Bannockburn, she was duly married to lord Ronald.—*Sir W. Scott: Lord of the Isles* (1815).

Edith (*The lady*), mother of Athelstane "the Unready" (thane of Coningsburgh).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Edith GRANGER, daughter of the hon. Mrs. Skewton, married at the age of 18 to colonel Granger of "Ours," who died within two years, when Edith and her mother lived as adventuresses. Edith became Mr. Dombey's second wife; but the marriage was altogether an unhappy one, and she eloped with Mr. Carker to Dijon, where she left him, having taken this foolish step merely to annoy her husband for the slights to which he had subjected her. On leaving Carker, Edith went to live with her cousin Feenix, in the south of England.—*Dickens: Dombey and Son* (1846).

Edith Plantagenet (*The lady*), called "The Fair Maid of Anjou," a kinswoman of Richard I., and attendant on queen Berenga'ria. She married David earl of Huntingdon (prince royal of Scotland), and is introduced by sir W. Scott in *The Talisman* (1825).

Edmund, natural son of the earl of Gloucester. Both Goneril and Regan (daughters of king Lear) were in love with him. Regan, on the death of her husband, designed to marry Edmund, but Goneril, out of jealousy, poisoned her sister Regan.—*Shakespeare: King Lear* (1605).

Edo'nian Band (*The*), the priestesses and other ministers of Bacchus; so called from Edo'nus, a mountain of Thrace, where the rites of the wine-god were celebrated.

> Accept the rites your bounty well may claim,
> Nor heed the scoffings of th' Edonian band.
> *Akenside: Hymn to the Naiads* (1767).

Edrio, a domestic at Hereward's barracks.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

EDWARD, brother of Hereward (3 *syl.*) the Varangian guard. He was slain in battle.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Edward (*Sir*). He commits a murder, and keeps a narrative of the transaction in an iron chest. Wilford, a young man who acts as his secretary, was one day caught prying into this chest, and sir Edward's first impulse was to kill him; but on second thoughts he swore the young man to secrecy, and told him the story of the murder. Wilford, unable to live under the suspicious eye of his master, ran away; but was hunted down by sir Edward, and accused of robbery. The whole transaction now became public, and Wilford was acquitted.—*Colman: The Iron Chest* (1796).

(This drama is based on Goodwin's novel of *Caleb Williams*. "Williams" is called *Wilford* in the drama, and "Falkland" *sir Edward Mortimer*.)

Sowerby, whose mind was always in a ferment, was wont to commit the most ridiculous mistakes. Thus when "sir Edward" says to "Wilford," "You may have noticed in my library a chest," he transposed the words thus: "You may have noticed in my chest a library," and the house was convulsed with laughter.—*Russell: Representative Actors* (appendix).

Edward II., a tragedy by C. Marlowe (1592), imitated by Shakespeare in his *Richard II.* (1597). Probably most readers would prefer Marlowe's noble tragedy to Shakespeare's.

Edward IV. of England, introduced by sir W. Scott in his novel entitled *Anne of Geierstein* (1829).

Edward the Black Prince, a tragedy by W. Shirley (1640). The subject of this drama is the victory of Poitiers.

Yes, Philip lost the battle [*Cressy*], with the odds
Of three to one. In this [*Poitiers*] . . .
They have our numbers more than twelve times told,
If we can trust report.
Act III. sc. 2.

Edward Street (Cavendish Square, London) is so called from Edward second earl of Oxford and Mortimer. (See HENRIETTA STREET.)

Ed'widge, wife of William Tell.—*Rossini: Guglielmo Tell* (1829).

Edwin "the minstrel," a youth living in romantic seclusion, with a great thirst for knowledge. He lived in Gothic days in the north countrie, and fed his flocks on Scotia's mountains.

And yet poor Edwin was no vulgar boy,
Deep thought oft seemed to fix his infant eye.
Dainties he heeded not, nor gaude, nor toy,
Save one short pipe of rudest minstrelsy;
Silent when glad, affectionate, yet shy; . . .
And now he laughed aloud, yet none knew why.
The neighbours stared and sighed, yet blessed the lad;
Some deemed him wondrous wise, and some believed him mad.
Beattie: The Minstrel, I. (1737).

Edwin and Angeli'na. Angelina was the daughter of a wealthy lord "beside the Tyne." Her hand was sought in marriage by many suitors, amongst whom was Edwin, "who had neither wealth nor power, but he had both wisdom and worth." Angelina loved him, but "trifled with him," and Edwin, in despair, left her, and retired from the world. One day, Angelina, in boy's clothes, asked hospitality at a hermit's cell; she was kindly entertained, told her tale, and the hermit proved to be Edwin. From that hour they never parted more.—*Goldsmith: The Hermit.*

A correspondent accuses me of having taken this ballad from *The Friar of Orders Gray* . . . but if there is any resemblance between the two, Mr. Percy's ballad is taken from mine. I read my ballad to Mr. Percy, and he told me afterwards that he had taken my plan to form the fragments of Shakespeare into a ballad of his own.—Signed, *O. Goldsmith* (1767).

Two familiar lines are from this ballad—

Man wants but little here below,
Nor wants that little long.

Edwin and Emma. Emma was a rustic beauty of Stanemore, who loved Edwin "the pride of swains;" but Edwin's sister, out of envy, induced his father, "a sordid man," to forbid any intercourse between Edwin and the cottage. Edwin pined away, and being on the point of death, requested he might be allowed to see Emma. She came and said to him, "My Edwin, live for me;" but on her way home she heard the death-bell toll. She just contrived to reach her cottage door, cried to her mother, "He's gone!" and fell down dead at her feet.—*Mallet: Edwin and Emma* (a ballad).

Ed'yrn, son of Nudd. He ousted the earl of Yn'iol from his earldom, and tried to win E'nid the earl's daughter; but failing in this, he became the evil genius of the gentle earl. Ultimately, being sent to the court of king Arthur, he became quite a changed man—from a malicious "sparrow-hawk" he was converted into a courteous gentleman. — *Tennyson: Idylls of the King* ("Enid").

Eel. The best in the world are those of Ancum, a river in that division of Lincolnshire called Lindsey (the highest part). The best *pike* are from the Witham, in the division of Lincolnshire called Kesteven (in the west).

As Kesteven doth boast her Wytham, so have I
My Ancum . . . whose fame as far doth fly
For fat and dainty eels, as her's doth for her pike.
Drayton: Polyolbion, xxv. (1622).

Ef'eso (*St.*), a saint honoured in Pisa. He was a Roman officer [*Ephesus*] in the

service of Diocletian, whose reign was marked by a great persecution of the Christians. This Efeso or Ephesus was appointed to see the decree of the emperor against the obnoxious sect carried out in the island of Sardinia; but being warned in a dream not to persecute the servants of the Lord, both he and his friend Potito embraced Christianity, and received a standard from Michael the archangel himself. On one occasion, being taken captive, St. Efeso was cast into a furnace of fire, but received no injury; whereas those who cast him in were consumed by the flames. Ultimately, both Efeso and Potito suffered martyrdom, and were buried in the island of Sardinia. When, however, that island was conquered by Pisa in the eleventh century, the relics of the two martyrs were carried off and interred in the duomo of Pisa, and the banner of St. Efeso was thenceforth adopted as the national ensign of Pisa.

Egalité (*Philippe*), the duc d'Orléans, father of Louis Philippe king of the French. He himself assumed this "title" when he joined the revolutionary party, whose motto was "Liberty, Fraternity, and Egalité" (born 1747, guillotined 1793).

Egerton (*Audley*), a statesman, the rival of Henry l'Estrange for the love of Nora Avenel.—*Lord Lytton: My Novel* (1853).

Ege'us (3 *syl.*), father of Her'mia. He summoned her before The'seus (2 *syl.*) duke of Athens, because she refused to marry Demetrius, to whom he had promised her in marriage; and he requested that she might either be compelled to marry him or else be dealt with "according to the law," *i.e.* "either to die the death," or else to "endure the livery of a nun, and live a barren sister all her life." Hermia refused to submit to an "unwished yoke," and fled from Athens with Lysander. Demetrius, seeing that Hermia disliked him but that Hel'ena doted on him, consented to abandon the one and wed the other. When Egeus was informed thereof, he withdrew his summons, and gave his consent to the union of his daughter with Lysander.—*Shakespeare: Midsummer Night's Dream* (1592).

*** S. Knowles, in *The Wife*, makes the plot turn on a similar "law of marriage" (1833).

E'gil, brother of Weland; a great archer. One day, king Nidung commanded him to shoot at an apple placed on the head of his own son. Egil selected two arrows, and being asked why he wanted two, replied, "One to shoot thee with, O tyrant, if I fail."

(This is one of the many stories similar to that of *William Tell, q.v.*)

Egilo'na, the wife of Roderick last of the Gothic kings of Spain. She was very beautiful, but cold-hearted, vain, and fond of pomp. After the fall of Roderick Egilona married Abdal-Aziz, the Moorish governor of Spain; and when Abdal-Aziz was killed by the Moorish rebels, Egilona fell also.

> The popular rage
> Fell on them both; and they to whom her name
> Had been a mark for mockery and reproach,
> Shuddered with human horror at her fate.
> *Southey: Roderick, etc.*, xxii. (1814).

Eg'la, a female Moor, servant to Amaranta (wife of Bar'tolus, the covetous lawyer).—*Fletcher: The Spanish Curate* (1622). Beaumont died 1616.

Eg'lamour (*Sir*) or SIR EGLAMORE of Artoys, a knight of Arthurian romance. Sir Eglamour and sir Pleindamour have no French original, although the names themselves are French.

Eg'lamour, the person who aids Silvia, daughter of the duke of Milan, in her escape.—*Shakespeare: The Two Gentlemen of Verona* (1594).

Eg'lantine (3 *syl.*), daughter of king Pepin, and bride of her cousin Valentine (brother of Orson). She soon died.—*Valentine and Orson* (fifteenth century).

Eglantine (*Madame*), the prioress; good-natured, wholly ignorant of the world, vain of her delicacy of manner at table, and fond of lap-dogs. Her dainty oath was "By Seint Eloy!" She "entuned the service swetely in her nose," and spoke French "after the scole of Stratford-atte-Bowe."—*Chaucer: Canterbury Tales* (1388).

Egypt. The head-gear of the king of Upper Egypt was a high conical *white* cap, terminating in a knob at the top. That of the king of Lower Egypt was *red*. If a king ruled over both countries, he wore both caps, but that of Lower Egypt was placed outside. This composite head-dress was called the *pschent*.

Egypt, in Dryden's satire of *Absalom and Achitophel*, means France.

> Proud Egypt would dissembling friendship bring,
> Foment the war but not support the king.
> Part I. lines 285, 286 (1682).

Egyptian Disposition (*An*), a thievish propensity, "gipsy" being a contracted form of *Egyptian*.

"I no sooner saw it was money . . . than my Egyptian disposition prevailed, and I was seized with a desire of stealing it.—*Lesage: Gil Blas*, x. 10 (1735).

Egyptian Thief (*The*), Thyămis, a native of Memphis. Knowing he must die, he slew Chariclea, the woman he loved.

Why should I not, had I the heart to do it,
Like to th' Egyptian thief at point of death,
Kill what I love?
Shakespeare: Twelfth Night, act v. sc. 1 (1614).

Eighth Wonder (*The*). When Gil Blas reached Pennaflor, a parasite entered his room in the inn, hugged him with great energy, and called him "the eighth wonder." When Gil Blas replied that he did not know his name had spread so far, the parasite exclaimed, "How! we keep a register of all the celebrated names within twenty leagues, and have no doubt Spain will one day be as proud of you as Greece was of the seven sages." After this, Gil Blas could do no less than ask the man to sup with him. Omelet after omelet was despatched, trout was called for, bottle followed bottle, and when the parasite was gorged to satiety, he rose and said, "Signor Gil Blas, don't believe yourself to be the eighth wonder of the world because a hungry man would feast by flattering your vanity." So saying, he stalked away with a laugh.—*Lesage: Gil Blas*, i. 2 (1715).

(This incident is copied from Aleman's romance of *Guzman d'Alfarache, q.v.*)

Eikon Basil'ike (4 *syl.*), the portraiture of a king (*i.e.* Charles I.), once attributed to king Charles himself; but now admitted to be the production of Dr. John Gauden, who (after the restoration) was first created bishop of Exeter, and then of Worcester (1605-1662).

In the *Eikon Basilikê* a strain of majestic melancholy is kept up, but the personated sovereign is rather too theatrical for real nature, the language is too rhetorical and amplified, the periods too artificially elaborated.—*Hallam: Literature of Europe*, iii. 66a.

(Milton wrote his *Eikonoclastês* in answer to Dr. Gauden's *Eikon Basilikê*.)

Einer'iar, the hall of Odin, and asylum of warriors slain in battle. It had 540 gates, each sufficiently wide to admit eight men abreast to pass through.—*Scandinavian Mythology*.

Einion (*Father*), chaplain to Gwenwyn prince of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Eivir, a Danish maid, who assumes boy's clothing, and waits on Harold "the Dauntless," as his page. Subsequently, her sex is discovered, and Harold marries her.—*Sir W. Scott: Harold the Dauntless* (1817).

Elain, sister of king Arthur by the same mother. She married sir Nentres of Carlot, and was by king Arthur the mother of Mordred. (See ELEIN, p. 318.)—*Sir T. Malory: History of Prince Arthur*, i. (1470).

N.B.—In some of the romances there is great confusion between Elain (the sister) and Morgause (the half-sister) of Arthur. Both are called the mother of Mordred, and both are also called the wife of Lot. This, however, is a mistake. Elain was the wife of sir Nentres, and Morgause of Lot; and if Gawain, Agrawain, Gareth, and Gahĕris were [half-]brothers of Mordred, as we are told over and over again, then Morgause and not Elain was his mother. Tennyson makes Bellicent the wife of Lot, but this is not in accordance with any of the legends collected by sir T. Malory.

Elaine (*Dame*), daughter of king Pelles (2 *syl.*) "of the foragn country," and the unwedded mother of sir Galahad by sir Launcelot du Lac.—*Sir T. Malory: History of Prince Arthur*, iii. 2 (1470).

Elaine, daughter of king Brandeg'oris, by whom sir Bors de Ganis had a child.

For all women was sir Bors a virgin, save for one, the daughter of king Brandegoris, on whom he had a child, hight Elaine; save for her, sir Bors was a clean maid.—*Sir T. Malory: History of Prince Arthur*, iii. 4 (1470).

*** It is by no means clear from the history whether Elaine was the daughter of king Brandegoris, or the daughter of sir Bors and granddaughter of king Brandegoris.

Elaine' (2 *syl.*), the strong contrast of Guinevere. Guinevere's love for Launcelot was gross and sensual, Elaine's was platonic and pure as that of a child; but both were masterful in their strength. Elaine is called "the lily maid of As'tolat" (*Guildford*), and knowing that Launcelot was pledged to celibacy, she pined and died. According to her dying request, her dead body was placed on a bed in a barge, and was thus conveyed by a dumb servitor to the palace of king Arthur. A letter was handed to the king, telling the tale of Elaine's love, and he ordered her story to be blazoned on her tomb.—*Sir T. Malory: History of Prince Arthur*, iii. 123 (1470).

(One of Tennyson's *Idylls* is "Elaine.")

El'amites (3 *syl.*), Persians. So called from Elam, son of Shem.—*Acts* ii. 9.

El'berich, the most famous dwarf of German romance.—*The Heldenbuch.*

El'bow, a well-meaning but loutish constable.—*Shakespeare: Measure for Measure* (1603).

Elden Hole, in Derbyshire Peak, said to be fathomless.

Elder Brother (*The*), a comedy by John Fletcher (1637). Charles is supposed to be wholly absorbed in books, but, at the first sight of Angelina, falls over head and ears in love.

Elder Tree (*The*). There are several legends connected with this tree: (1) It is said that the cross was made of elder wood; (2) it is also said that Judas hanged himself on this tree. The two legends are closely linked together. If Judas hanged himself on an elder tree, no doubt the *cross* was the remote cause of his death. So, again, if the cross was of elder wood, it certainly brought about the death of Judas. Thus the accursed tree of Jesus was in reality the accursed tree of the traitor also.

*** Shakespeare, in *Love's Labour's Lost*, says, "Judas was hanged on an elder."

Probably both are poetic symbols. Elder may be called the *heartless* wood. It was a heartless deed to crucify Jesus. And Judas was a heartless man to betray so good a Master.

El Dora'do, the "golden city." So the Spaniards called Man'hoa of Guia'na. (See DORADO, EL, p. 293.)

> Guiana, whose great city Geryon's sons
> Call "El Dorado."
> *Milton: Paradise Lost*, xi. 411 (1665).

El'eanor, queen-consort of Henry II., alluded to by the presbyterian minister in *Woodstock*, x. (1826).

"Believe me, young man, thy servant was more likely to see visions than to dream idle dreams in that apartment; for I have always heard that next to Rosamond's Bower, in which . . . she played the wanton, and was afterwards poisoned by queen Eleanor, Victor Lee's chamber was the place . . . peculiarly the haunt of evil spirits."—*Sir W. Scott: Woodstock* (time, Commonwealth).

Eleanor Crosses, twelve or fourteen crosses erected by Edward I. in the various towns where the body of his queen rested, when it was conveyed from Herdelie, near Lincoln, to Westminster. The three that still remain are Geddington, Northampton, and Waltham.

(In front of the South-Eastern Railway station, Strand, London, is a model of the Charing Cross, of the original dimensions.)

*** There is a tradition that Eleanor sucked the poison of a poisoned arrow from a wound of Edward I.

Eleazar the Moor, insolent, bloodthirsty, lustful, and vindictive.—*Marlowe: Lust's Dominion*, or *The Lascivious Queen* (1588).

Eleazar, a famous mathematician, who cast out devils by tying to the nose of the possessed a mystical ring, which the demon no sooner smelled than he abandoned the victim. He performed before the emperor Vespasian; and to prove that something came out of the possessed, he commanded the demon in making off to upset a pitcher of water, which it did.

I imagine if Eleazar's ring had been put under their noses, we should have seen devils issue with their breath, so loud were these disputants.—*Lesage: Gil Blas*, v. 12 (1724).

Elector (*The Great*), Frederick William of Brandenburg (1620-1688).

Elegy to an Unfortunate Lady, by Pope. The lady was Elizabeth, eldest daughter of Joseph Gage, and wife of John Weston of Sutton. They were separated; and Pope's interest in the lady gave birth to considerable scandal.

Elegy written in a Country Church Yard, by Gray (1750). The "Church yard" was that of Stoke Pogis, near Eton.

(Many English poets have written elegies: as Michael Bruce (1770); Drayton (1593); John Scot (1782); Shenstone (1743-1746); and others.)

Elein, wife of king Ban of Benwick (*Brittany*), and mother of sir Launcelot and sir Lionell. (See ELAIN, p. 317.)—*Sir T. Malory: History of Prince Arthur*, i. 60 (1470).

Elephant in the Moon (*The*), by S. Butler (1654), a satire in verse on the Royal Society. It supposes that an insect crawling over the object-glass of a telescope was mistaken by the telescopist for an elephant in the moon.

Eleven Thousand Virgins (*The*), the virgins who followed St. Ursula in her flight towards Rome. They were all massacred at Cologne by a party of Huns, and even to the present hour "their bones" are exhibited to visitors through windows in the wall.

A calendar in the Freisingen codex notices them as "SS. M. XI. VIRGINUM," that is, eleven virgin martyrs; but "M" (martyrs) being taken for 1000, we get 11,000. It is furthermore

remarkable that the number of names known of these virgins is eleven: (1) Ursula, (2) Sencia, (3) Gregoria, (4) Pinnosa, (5) Martha, (6) Saula, (7) Brittola, (8) Saturnina, (9) Rabacia or Sabatia, (10) Saturia or Saturnia, and (11) Palladia.

Elfenreigen [*el.f'n-ri'gn*] (4 *syl.*) or Alpleich, that weird music with which Bunting, the pied piper of Hamelin, led forth the rats into the river Weser, and the children into a cave in the mountain Koppenberg. The song of the sirens is so called. (*Reigen*, a dance and the music thereof.)

El'feta, wife of Cambuscan' king of Tartary.

El'flida or ÆTHELFLÆDA, daughter of king Alfred, and wife of Æthelred chief of that part of Mercia not claimed by the Danes. She was a woman of enormous energy and masculine mind. At the death of her husband, Elflida ruled over Mercia, and proceeded to fortify Bridgenorth, Tamworth, Warwick, Hertford, Witham, and other cities. Then, attacking the Danes, she drove them from place to place, and kept them from molesting her.

When Elflida up-grew . . .
The puissant Danish powers victoriously pursued,
And resolutely here thro' their thick squadrons hewed
Her way into the north.
Drayton: Polyolbion, xii. (1613).

Elf'thryth or **Ælf'thryth,** daughter of Ordgar, noted for her great beauty. King Edgar sent Æthelwald, his friend, to ascertain if she were really as beautiful as report made her out to be. When Æthelwald saw her he fell in love with her, and then, returning to the king, said she was not handsome enough for the king, but was rich enough to make a very eligible wife for himself. The king assented to the match, and became godfather to the first child, who was called Edgar. One day the king told his friend he intended to pay him a visit, and Æthelwald revealed to his wife the story of his deceit, imploring her at the same time to conceal her beauty. But Elfthryth, extremely indignant, did all she could to set forth her charms. The king fell in love with her, slew Æthelwald, and married the widow.

¶ A similar story is told by Herodotus —Prêxaspês being the lady's name, and Kambysês the king's.

Elgin Marbles, certain statues and bas-reliefs collected by lord Elgin, and purchased of him by the British Government for £35,000, to be placed in the British Museum. Chiefly fragments of the Parthĕnon of Athens.

El'githa, a female attendant at Rotherwood on the lady Rowe'na.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

E'lia, the assumed name of Charles Lamb, author of the *Essays of Elia*, contributed to the *London Magazine* between 1820 and 1825.

Eli'ab, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is Henry Bennet, earl of Arlington. As Eliab befriended David (1 *Chron.* xii. 9), so the earl befriended Charles II.

Hard the task to do Eliab right:
Long with the royal wanderer he roved,
And firm in all the turns of fortune proved.
Absalom and Achitophel, ii. 986–988 (1682).

Eliakim, in Pordage's satire of *Azariah and Hushai*, was intended for James duke of York (James II.).

Elian God (*The*), Bacchus. An error for 'Eleuan, *i.e.* "the god Elĕleus" (3 *syl.*). Bacchus was called *El'eleus* from the Bacchic cry, *Elĕleu!*

As when with crownèd cups unto the Elian god
Those priests high orgies held.
Drayton: Polyolbion, vi. (1612).

El'idure (3 *syl.*), surnamed "the Pious," brother of Gorbonian, and one of the five sons of Morvi'dus (*q.v.*). He resigned the crown to his brother Arthgallo, who had been deposed. Ten years afterwards, Arthgallo died, and Elidure was again advanced to the throne, but was deposed and imprisoned by his two younger brothers. At the death of these two brothers, Elidure was taken from prison, and mounted the British throne for the third time.—*Geoffrey: British History*, iii. 17, 18 (1470).

Then Elidure again, crowned with applaudive praise,
As he a brother raised, by brothers was deposed
And put into the Tower . . . but, the usurpers dead,
Thrice was the British crown set on his reverend head.
Drayton: Polyolbion, viii. (1612).

(Wordsworth has a poem on this subject.)

Elijah fed by Ravens. While Elijah was at the brook Cherith, in concealment, ravens brought him food every morning and evening.—1 *Kings* xvii. 6.

¶ A strange parallel is recorded of Wyatt, in the reign of queen Mary. The queen cast him into prison, and when he was nearly starved to death, a cat appeared at the window-grating, and dropped into his hand a pigeon, which the warder cooked for him. This was repeated daily.

In the *Dictionary of Miracles* are numerous parallels.

E'lim, the guardian angel of Lebbæus (3 *syl.*) the apostle. Lebbeus, the softest and most tender of the twelve, at the death of Jesus "sank under the burden of his grief."—*Klopstock: The Messiah*, iii. (1748).

El'ion, consort of Beruth, and father of Ghe.—*Sanchoniathon.*

Eliot (*George*), a name assumed by Marian Evans, afterwards Mrs. J. W. Cross, author of *Adam Bede* (1858), *The Mill on the Floss* (1860), *Silas Marner* (1861), *Romola* (1863), *Middlemarch* (1872), etc.

Elisa, often written **Eliza** in English, Dido queen of Carthage.

> . . . nec me meminisse pigebit Elisæ,
> Dum memor ipse mei, dum spiritus hos reget artus.
> *Virgil: Æneid*, iv. 335, 336.

> So to Eliza dawned that cruel day
> Which tore Æneas from her sight away,
> That saw him parting, never to return,
> Herself in funeral flames decreed to burn.
> *Falconer: The Shipwreck*, iii. 4 (1756).

Elis'abat, a famous surgeon, who attended queen Madasi'ma in all her solitary wanderings, and was her sole companion.—*Amadis of Gaul* (fifteenth century).

Élisabeth ou Les Exiles de Sibérie, a tale by S. R. dame Cottin (1773-1807). The family being exiled for some political offence, Elizabeth walked all the way from Siberia to Russia, to crave pardon of the czar. She obtained her prayer and the family returned. (See DEANS, *Effie*, p. 266.)

Elise (2 *syl.*), the motherless child of Harpagon the miser. She was affianced to Valère, by whom she had been "rescued from the waves." Valère turns out to be the son of don Thomas d'Alburci, a wealthy nobleman of Naples.—*Molière: L'Avare* (1667).

Elis'sa, step-sister of Medi'na and Perissa. They could never agree upon any subject.—*Spenser: Faërie Queene*, ii. 2 (1590).

"Medina" (*the golden mean*), "Elissa" and "Perissa" (*the two extremes*).

Elixir Vitæ, a drug which it was once thought would ensure perpetual life and health.

> He that has once the "Flower of the Sun"
> The perfect Ruby which we call *elixir*,
> . . . by its virtue
> Can confer honour, love, respect, long life,
> Give safety, valour, yea and victory,
> To whom he will. In eight and twenty days
> He'll make an old man of fourscore a child.
> *Ben Jonson: The Alchemist*, ii. (1610).

Eliza (*Letters to*), ten letters addressed to Mrs. Draper, wife of a counsellor of Bombay, and published 1775.

Elizabeth (*The queen*), haughty, imperious, but devoted to her people. She loved the earl of Essex, and, when she heard that he was married to the countess of Rutland, exclaimed that she never "knew sorrow before." The queen gave Essex a ring after his rebellion, saying, "Here, from my finger take this ring, a pledge of mercy; and whensoe'er you send it back, I swear that I will grant whatever boon you ask." After his condemnation, Essex sent the ring to the queen by the countess of Nottingham, craving that her most gracious majesty would spare the life of lord Southampton; but the countess, from jealousy, did not give it to the queen. However, the queen sent a reprieve for Essex, but Burleigh took care that it came too late, and the earl was beheaded as a traitor.—*H. Jones: The Earl of Essex* (1745).

Elizabeth (*Queen*), introduced by sir W. Scott in his novel called *Kenilworth*.

Elizabeth of Hungary (*St.*), patron saint of queens, being herself a queen. Her day is July 9 (1207-1231).

(C. Kingsley wrote a dramatic poem on Elizabeth of Hungary, called *The Saint's Tragedy* (1846).)

Ella, in Chaucer's *Man of Law's Tale*, was a king of Northumberland, who married Cunstance or Custance (*q.v.*, p. 252).—*Canterbury Tales* (1383).

Ellen (*Burd*), a ballad which tells how Burd Ellen followed her lord as his page, and gave birth to a son in a stable.—*Percy: Reliques* ("Childe Waters," series iii.).

(The ballad is called *Lady Margaret* by Kinloch, and *Burd Ellen* by Jamieson.)

Ellesmere (*Mistress*), the head domestic of lady Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Elliot (*Hobbie, i.e.* Halbert), farmer at the Heugh-foot. His bride-elect is Grace Armstrong.

Mrs. Elliot, Hobbie's grandmother.

John and *Harry*, Hobbie's brothers.

Lilias, *Jean*, and *Arnot*, Hobbie's sisters.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Elmo (*St.*). *The fire of St. Elmo* (*Feu de Saint Elme*), a corposant. If only one appears on a ship-mast, foul weather is at hand; but if two or more,

they indicate that stormy weather is about to cease. By the Italians those corposants are called the "fires of St. Peter and St. Nicholas." In Latin the single fire is called "Helen," but the two "Castor and Pollux." Horace says (1 *Odes*, xii. 27)—

> Quorum simul alba nautis stella refulsit,
> Defluit saxis agitatus humor,
> Concidunt venti, fugiuntque nubes, etc.

But Longfellow makes the *stella* indicative of foul weather—

> Last night I saw St. Elmo's stars,
> With their gliminering lanterns all at play . . .
> And I knew we should have foul weather to-day.
> *Longfellow: The Golden Legend.*

N.B.—St. Adelelm, also called St. Elesmo or Elmo, bishop of Burgos (1100, etc.), started one dark and stormy night on a visit to Ranes bishop of Auvergne. In order to see his way, he lighted a candle, which he gave to a companion to carry, and bade him go first. The candle was not enclosed in a lantern, nor was it in any wise protected from the storm, but it burnt brightly and steadily. From this "miracle" corposants were called "St. Elmo lights."—*Bollandistes: Vita Sanctorum* (January 30).

Elo'a, the first of seraphs. His name with God is "The Chosen One," but the angels call him Eloa. Eloa and Gabriel were angel-friends.

> Eloa, fairest spirit of heaven. His thoughts are past understanding to the mind of man. His looks more lovely than the day-spring, more beaming than the stars of heaven when they first flew into being at the voice of the Creator.—*Klopstock: The Messiah*, I. (1748).

Eloi (*St.*), that is, St. Louis. The kings of France were called Loys up to the time of Louis XIII. Probably the "delicate oath" of Chaucer's prioress, who was a French scholar "after the scole of Stratford-atte-Bowe," was St. Loy, *i.e.* St. Louis, and not St. Eloi the patron saint of smiths and artists. St. Eloi was bishop of Noyon in the reign of Dagobert, and a noted craftsman in gold and silver.

> Ther was also a nonne, a prioresse,
> That of hire smiling was full simp' and coy,
> Hire greatest othe n'as but by Seint Eloy!
> *Chaucer: Canterbury Tales* (1388).

*** "Seint Eloy," query "Seinte Loy"?

Eloi'sa (4 *syl.*) **to Abelard** (*Epistle from*), by Pope (1717). Eloisa was a pupil of Abelard, and bore him a child; but she refused to marry him, lest it should injure his prospects in the Church.

El'ops. There was a fish so called, but Milton uses the word (*Paradise Lost*, x. 525) for the dumb serpent or serpent which gives no warning of its approach by hissing or otherwise. (Greek, *ellops*, "mute or dumb.")

Eloquence (*The Four Monarchs of*): (1) Demosthĕnēs, the Greek orator (B.C. 385–322); (2) Cicero, the Roman orator (B.C. 106–43); (3) Sadi, the Persian (1184–1263); (4) Zoroaster (B.C. 589–513).

Eloquent (*That Old Man*), Isoc'ratēs, the Greek orator. When he heard that the battle of Chærone'a was lost, and that Greece was no longer free, he died of grief.

> That dishonest victory
> At Chæronea, fatal to liberty,
> Killed with report that Old Man Eloquent.
> *Milton: Sonnet*, ix.

(This victory was gained by Philip of Macĕdon. Called "dishonest" because bribery and corruption were employed.)

Eloquent Doctor (*The*), Peter Aureŏlus, archbishop of Aix (fourteenth century).

Elpi'nus, Hope personified. He was "clad in sky-like blue," and the motto of his shield was "I hold by being held." He went attended by Pollic'ita (*promise*). Fully described in canto ix. (Greek, *elpis*, "hope.")—*Phineas Fletcher: The Purple Island* (1633).

Elshender the Recluse, called "The Canny Elshie" or "The Wise Wight of Mucklestane Moor." This is "the black dwarf," or sir Edward Mauley, the hero of the novel.—*Sir W. Scott: The Black Dwarf* (1816; time, Anne).

Elsie, the daughter of Gottlieb, a cottage farmer of Bavaria. Prince Henry of Hoheneck, being struck with leprosy, was told he would never be cured till a maiden chaste and spotless offered to give her life in sacrifice for him. Elsie volunteered to die for the prince, and he accompanied her to Salerno; but either the exercise, the excitement, or some charm, no matter what, had quite cured the prince, and when he entered the cathedral with Elsie, it was to make her lady Alicia, his bride.—*Hartmann von der Aue: Poor Henry* (twelfth century); *Longfellow: Golden Legend.*

¶ Alcestis, daughter of Pelias and wife of Admētos, died instead of her husband, but was brought back by Herculēs from the shades below, and restored to Admetos.

Elspeth (*Auld*), the old servant of Dandie Dinmont the store-farmer at Charlie's Hope.—*Sir W. Scott: Guy Mannering* (time, George II.).

Elspeth (*Old*) of the Craigburnfoot, the mother of Saunders Mucklebacket (the old fisherman at Musselcrag), and formerly servant to the countess of Glenallan.—*Sir W. Scott: The Antiquary* (time, George III.).

Elvi'no, a wealthy farmer, in love with Ami'na the somnambulist. (For the tale, see SONNAMBULA.)—*Bellini: La Sonnambula* (an opera, 1831).

ELVI'RA, sister of don Duart, and niece of the governor of Lisbon. She marries Clodio, the coxcomb son of don Antonio.—*Cibber: Love Makes a Man.*

Elvi'ra, the young wife of Gomez, a rich old banker. She carries on a liaison with colonel Lorenzo, by the aid of her father-confessor Dominick, but is always checkmated; and it turns out that Lorenzo is her brother. — *Dryden: The Spanish Fryar* (1680).

Elvi'ra, a noble lady, who gives up everything to become the mistress of Pizarro. She tries to soften his rude and cruel nature, and to lead him into more generous ways. Her love being changed to hate, she engages Rolla to slay Pizarro in his tent; but the noble Peruvian spares his enemy, and makes him a friend. Ultimately, Pizarro is slain in a fight with Alonzo, and Elvira retires to a convent.—*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Elvi'ra (*Donna*), a lady deceived by don Giovanni, who basely deluded her into an amour with his valet Leporello.—Mozart's opera, *Don Giovanni* (1787).

Elvi'ra "the puritan," daughter of lord Walton, betrothed to Arturo (*lord Arthur Talbot*), a cavalier. On the day of espousals the young man aids Enrichetta (*Henrietta, widow of Charles I.*) to escape, and Elvira, thinking he has eloped with a rival, temporarily loses her reason. Cromwell's soldiers arrest Arturo for treason, but he is subsequently pardoned, and marries Elvira.—*Bellini: I Puritani* (an opera, 1834).

Elvi'ra, a lady in love with Erna'ni the robber-captain and head of a league against don Carlos (afterwards Charles V. of Spain). Ernani was just on the point of marrying Elvira, when he was summoned to death by Gomez de Silva, and stabbed himself.—*Verdi: Ernani* (an opera, 1841).

Elvi'ra, betrothed to Alfonso (son of the duke d'Arcos). No sooner is the marriage completed than she learns that Alfonso has seduced Fenella, a dumb girl, sister of Masaniello the fisherman. Masaniello, to revenge his wrongs, heads an insurrection, and Alfonso with Elvira run for safety to the fisherman's hut, where they find Fenella, who promises to protect them. Masaniello, being made chief magistrate of Por'tico, is killed by the mob; Fenella throws herself into the crater of Vesuvius; and Alfonso is left to live in peace with Elvira.—*Auber: Masaniello* (an opera, 1831).

Elvire (*2 syl.*), the wife of don Juan, whom he abandons. She enters a convent, and tries to reclaim her profligate husband, but without success.—*Molière: Don Juan* (1665).

Ely (*Bishop of*), introduced by sir W. Scott in the *Talisman* (time, Richard I.).

Elysium [*the Elysian fields*], the land of the blest, to which the favoured of the gods passed without dying. The Elysian Fields lie in one of the "Fortunate Islands." (*Canaries*).

> Fancy dreams
> Of sacred fountains, and Elysian groves,
> And vales of bliss.
> *Akenside: Pleasures of Imagination*, I. (1744).

Emath'ian Conqueror (*The Great*), Alexander the Great. Emathia is Macedonia and Thessaly. Emathion, a son of Titan and Aurora, reigned in Macedonia. Pliny tells us that Alexander, when he besieged Thebes, spared the house in which Pindar the poet was born, out of reverence to his great abilities.

> Lift not thy spear against the Muses' bower.
> The great Emathian conqueror bid spare
> The house of Pindarus, when temple and tower
> Went to the ground.
> *Milton: Sonnet*, viii.

Embla, the woman Eve of Scandinavian mythology. Eve or Embla was made of elm; but Ask or Adam was made of ash.

Em'elie or EMELYE, sister-in-law of duke Theseus (*2 syl.*), beloved by both Pal'amon and Ar'cyte (*2 syl.*); but the former had her to wife.

> Emelie that fairer was to scene
> Than is the lilie on hire stalkes grene,
> And fresscher than the May with flowres newe.
> *Chaucer: Canterbury Tales* ("The Knight's Tale," 1385).

Em'erald Isle (*The*), Ireland; so called first by Dr. W. Drennan, in his poem entitled *Erin* (1754–1820).

Emeral'der, an Irishman, a native of the Emerald Isle.

Emer'ita (*St.*), sister of king Lucius. When her brother abdicated the British crown, she accompanied him to Switzerland, and shared with him there a martyr's death.

Emerita the next, king Lucius' sister dear,
Who in Helvetia with her martyr brother died.
Drayton: Polyolbion, xxiv. (1622).

Emile (2 *syl.*), the chief character of a philosophical romance on education by Jean Jacques Rousseau (1762). Emile is the author's ideal of a young man perfectly educated, every bias but that of nature having been carefully withheld.

N.B.—Emile is the French form of Emilius.

His body is inured to fatigue, as Rousseau advises in his *Emilius.—Continuation of the Arabian Nights*, iv. 69.

Emil'ia, beloved by both Palamon and Arcite. (For the tale, see PALAMON, etc.)—*Chaucer: Canterbury Tales* ("The Knight's Tale," 1383).

Emil'ia, wife of Iago, the ancient of Othello in the Venetian army. She is induced by Iago to purloin a certain handkerchief given by Othello to Desdemona. Iago then prevails on Othello to ask his wife to show him the handkerchief; but she cannot find it, and Iago tells the Moor she has given it to Cassio as a love-token. At the death of Desdemona, Emilia (who till then never suspected the real state of the case) reveals the truth of the matter, and Iago rushes on her and kills her.—*Shakespeare: Othello* (1611).

The virtue of Emilia is such as we often find, worn loosely, but not cast off; easy to commit small crimes, but quickened and alarmed at atrocious villainies.—*Dr. Johnson.*

Emil'ia. Shakespeare, *The Winter's Tale.* Also the lady-love of Peregrine Pickle, in *The Adventures of Peregrine Pickle*, by Smollett (1751).

Emilie (*The Divine*), to whom Voltaire wrote verses, was Mde. Châtelet, with whom he lived at Cirey for ten years. Her palfrey was called "Rossignol."

Emily, the *fiancée* of colonel Tamper. Duty called away the colonel to Havannah. On his return he pretended to have lost one eye and one leg in the war, in order to see if Emily would love him still. Emily was greatly shocked, and Mr. Prattle the medical practitioner was sent for. Amongst other gossip, Mr. Prattle told his patient he had seen the colonel, who looked remarkably well, and most certainly was maimed neither in his legs nor in his eyes. Emily now saw through the trick, and resolved to turn the tables on the colonel. To this end she induced Mdlle. Florival to appear *en militaire*, under the assumed name of captain Johnson, and to make desperate love to her. When the colonel had been thoroughly roasted, and was about to quit the house for ever, his friend major Belford entered and recognized Mdlle. as his *fiancée*; the trick was discovered, and all ended happily.—*Colman, sen.: The Deuce is in Him* (1762).

Emir or **Ameer**, a title given to lieutenants of provinces and other officers of the sultan; and occasionally assumed by the sultan himself. The sultan is not unfrequently called "The Great Ameer," and the Ottoman empire is sometimes spoken of as "the country of the Great Ameer." What Matthew Paris and other monks call "ammirals" is the same word. Milton speaks of the "mast of some tall ammiral" (*Paradise Lost*, i. 294).

N.B.—The difference between *xariff* or *sariff* and *amir* is this: the former is given to the *blood* successors of Mahomet, and the latter to those who maintain his religious faith.—*Selden: Titles of Honour*, vi. 73-4 (1672).

Em'ly (*Little*), daughter of Tom, the brother-in-law of Dan'el Peggotty, a Yarmouth fisherman, by whom the orphan child was brought up. While engaged to Ham Peggotty (Dan'el's nephew), Little Em'ly runs away with Steerforth, a handsome but unprincipled gentleman. Being subsequently reclaimed, she emigrates to Australia with Dan'el Peggotty and old Mrs. Gummidge.—*Dickens: David Copperfield* (1849).

Emma "the Saxon" or Emma Plantagenet, the beautiful, gentle, and loving wife of David king of North Wales (twelfth century).—*Southey: Madoc* (1805).

Emped'ocles, one of Pythagoras's scholars, who threw himself secretly into the crater of Etna, that people might suppose the gods had carried him to heaven; but alas! one of his iron pattens was cast out with the larva, and recognized.

He who to be deemed
A god, leaped fondly into Etna flames,
Empedocles.
Milton: Paradise Lost, iii. 469, etc. (1669).

'.' Matthew Arnold published a dramatic poem called *Empedocles on Etna* (1853).

Emperor for my People. Hadrian used to say, "I am emperor not for myself but for my people" (76, 117–138).

Emperor of Believers (*The*), Omar I., father-in-law of Mahomet (581–644).

Emperor of the Mountains (*The*), Peter the Calabrian, a famous robber-chief (1812).

Empson (*Master*), flageolet-player to Charles II.—*Sir W. Scott: Peveril of the Peak* (1823).

Enan'the (3 *syl.*), daughter of Seleucus, and mistress of prince Deme'trius (son of king Antig'onus). She appears under the name of Celia.—*Beaumont and Fletcher: The Humorous Lieutenant* (published 1647).

Encel'ados (Longfellow, *Enceldus*), the most powerful of all the giants who conspired against Jupiter. He was struck with a thunderbolt, and covered with the heap of earth now called mount Etna. The smoke of the volcano is the breath of the buried giant; and when he shifts his side it is an earthquake.

Fama est, Enceladi semiustum fulmine corpus
Urgueri mole hac, ingentemque insuper Ætnam
Impositam, ruptis flammam exspirare canalis;
Et, fessum quoties mutet latus, intremere omnem
Murmure Trinacriam, et cœlum subtexere fumo.
Virgil: Æneid, iii. 578–582.

Where the burning cinders, blown
From the lips of the o'erthrown
Enceladus, fill the air.
Longfellow: Enceladus.

Enchiridion, a collection of maxims, by Francis Quarles (author of *Emblems*) (1652).

En'crates (3 *syl.*), Temperance personified, the husband of Agnei'a (*wifely chastity*). When his wife's sister Parthen'ia (*maidenly chastity*) was wounded in the battle of Mansoul, by False Delight, he and his wife ran to her assistance, and soon routed the foes who were hounding her. Continence (her lover) went also, and poured a balm into her wounds, which healed them. (Greek, *egkrátês*, "continent, temperate.")

So have I often seen a purple flower,
Fainting thro' heat, hang down her drooping head;
But, soon refreshèd with a welcome shower,
Begins again her lively beauties spread,
And with new pride her silken leaves display.
P. Fletcher: The Purple Island, xi. (1633).

Endell (*Martha*), a poor fallen girl, to whom Em'ly goes when Steerforth deserts her. She emigrates with Dan'el Peggot'ty, and marries a young farmer in Australia.—*Dickens: David Copperfield* (1849).

Endermay, *i.e.* Andermatt or Urseren, a town and valley in the Uri of Switzerland.

Soft as the happy swain's enchanting lay,
That pipes among the shades of Endermay.
Falconer: The Shipwreck, iii. 3 (1756).

Endiga, in *Charles XII.*, by J. R. Planché (1826).

Endless, the rascally lawyer in *No Song No Supper*, by P. Hoare (1790).

Endym'ion, a noted astronomer who, from mount Latmus, in Caria, discovered the course of the moon. Hence it is fabled that the moon sleeps with Endymion. Strictly speaking, Endymion is the setting sun.

So Latmus by the wise Endymion is renowned;
That hill on whose high top he was the first that found
Pale Phœbé's wandering course; so skilful in her sphere,
As some stick not to say that he enjoyed her there.
Drayton: Polyolbion, vi. (1612).

On such a tranquil night as this,
She woke Endymion with a kiss.
Longfellow: Endymion.

To sleep like Endymion, to sleep long and soundly. Endymion requested of Jove permission to sleep as long as he felt inclined. Hence the proverb, *Endymionis somnum dormire.* Jean Ogier de Gombaud wrote in French a romance or prose poem called *Endymion* (1624), and one of the best paintings of A. L. Girodet is "Endymion." Cowley, referring to Gombaud's romance, says—

While there is a people or a sun,
Endymion's story with the moon shall run.

(John Keats, in 1818, published his *Endymion* (a poetic romance), and the criticism of the *Quarterly Review* is said to have caused his death. Lord Beaconsfield published a novel called *Endymion* (1880); and Longfellow has a poem so called.)

Endymion. So Wm. Browne calls sir Walter Raleigh, who was for a time in disgrace with queen Elizabeth, whom he calls "Cyn'thia."

The first note that I heard I soon was wonne
To think the sighes of faire Endymion,
The subject of whose mournfull heavy lay,
Was his declining with faire Cynthia.
Browne: Britannia's Pastorals, iv. (1613).

Endymion; or, *The Man in the Moon*, a drama by J. Lyly (1592).

Enfants de Dieu, the Camisards.

The royal troops outnumbered the *Enfants de Dieu*, and a not inglorious fight took place.—*E. Gilliat: Asylum Christi*, iii.

Enfield (*Mrs.*), the keeper of a house of intrigue, or "gentlemen's magazine" of frail beauties.—*Holcroft: The Deserted Daughter* (1784).

Engaddi (*Theodorick, hermit of*), an enthusiast. He was Aberick of Mortemar, an exiled noble.—*Sir W. Scott: The Talisman* (time, Richard I.).

Engaddi, one of the towns of Judah, forty miles from Jerusalem, famous for its palm trees.

Anchorites beneath Engaddi's palms,
Pacing the Dead Sea beach.
Longfellow: Sand of the Desert.

Engel'brecht, one of the Varangian guards.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

En'gelred, squire of sir Reginald Front de Bœuf (follower of prince John of Anjou, the brother of Richard I.).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

England and the English (*Sketches of*), by lord Lytton (1833).

English Bards and Scotch Reviewers, a satire by lord Byron (1809), occasioned by an attack in the *Edinburgh Review* on a volume of poetry called *Hours of Idleness.* The English bards referred to are Amos Cottle, Fitzgerald, Gifford, Jeffrey, Moore, Scott, Southey, Henry K. White, Wordsworth, and some others less known. He says—

Fools are my theme, let satire be my song.

En'guerraud, brother of the marquis of Montserrat, a crusader.—*Sir W. Scott: The Talisman* (time, Richard I.).

E'nid, the personification of spotless purity. She was the daughter of Yn'iol, and wife of Geraint. The tale of Geraint and Enid allegorizes the contagion of distrust and jealousy, commencing with Guinever's infidelity, and spreading downwards among the Arthurian knights. In order to save Enid from this taint, sir Geraint removed from the court to Devon; but overhearing part of a sentence uttered by Enid, he fancied that she was unfaithful, and treated her for a time with great harshness. In an illness, Enid nursed him with such wifely devotion that he felt convinced of his error. A perfect reconciliation took place, and they "crowned a happy life with a fair death."—*Tennyson: Idylls of the King* ("Geraint and Enid").

Enna, a city of Sicily, remarkable for its beautiful plains, fruitful soil, and numerous springs. Proserpine was carried off by Pluto while gathering flowers in the adjacent meadow.

She moved
Like Proserpine in Enna, gathering flowers.
Tennyson: Edwin Morris.

Ennius (*The English*), Lay'amon, who wrote a translation in Saxon of *The Brut* of Wace (thirteenth century).

The French Ennius, Jehan de Meung, who wrote a continuation of the *Roman de la Rose* (1260–1320).

∴ Guillaume di Lorris, author of the *Romance of the Rose,* is more justly so called (1235–1265).

The Spanish Ennius, Juan de Mena of Cordŏva (1412–1456).

Enrique' (2 *syl.*), brother-in-law of Chrysalde (2 *syl.*). He married secretly Chrysalde's sister, Angelique, by whom he had a daughter, Agnes, who was left in charge of a peasant while Enrique was absent in America. Having made his fortune in the New World, Enrique returned and found Agnes in love with Horace, the son of his friend Oronte (2 *syl.*). Their union, after the usual quota of misunderstanding and cross purposes, was consummated to the delight of all parties.—*Molière: L'École des Femmes* (1662).

Entel'echy, the kingdom of queen Quintessence. Pantag'ruel' and his companions went to this kingdom in search of the "holy bottle."—*Rabelais: Pantagruel,* v. 19 (1545).

(This kingdom of "speculative science" gave the hint to Swift for his island of Lapu'ta.)

Envelope (*The Mulready Envelope,* 1840) was designed for the Penny Envelopes. It was an allegorical picture of the British Empire and its colonies, wholly unsuitable for the purpose intended, and very soon withdrawn from circulation. I well remember using and "abusing" them.

¶ The design of the lord mayor of London's card of invitation to his dinner on November 9, 1896, was a somewhat similar allegorical picture. Both these were in bad taste.

Eothen, by A. W. Kinglake (1844). Sketches, etc., of the East, through which the author travelled.

Ephe'sian, a toper, a dissolute sot, a jovial companion. When Page (2 *Henry IV.* act ii. sc. 2) tells prince Henry that a company of men were about to sup with Falstaff, in Eastcheap, and calls

them "Ephesians," he probably meant soldiers called *félthas* ("foot-soldiers"), and hence topers. Malone suggests that the word is a pun on *pheese* ("to chastise or pay one tit for tat"), and means "quarrelsome fellows."

Ephe'sian Poet (*The*), Hippo'nax, born at Ephesus (sixth century B.C.).

Ephesus (*Letters of*), bribes. "Ephesiæ literæ" were magical notes or writings, which ensured those who employed them success in any undertaking they chose to adventure on.

Silver keys were used in old Rome, where every petty officer who knew no other spelling could decipher a "letter of Ephesus." Oh for the purity of honest John Bull! No "letters of Ephesus" will tempt the integrity of our British bumbledom.—*Cassell's Magazine*, February, 1877.

Epic (*The Great Puritan*), *Paradise Lost*, by Milton (1665).

Epic of Hades (2 *syl.*), by sir Lewis Morris (1876, 1877).

Epic Poetry (*The Father of*), Homer (about 950 B.C.).

Epic Poets. The most famous are—

Greece: Homer, who wrote the *Iliad* and *Odyssey*.

Latin: Virgil, who wrote the *Æneid*.

Portuguese: Camoëns, who wrote *The Lusiad*.

English: Milton, who wrote *Paradise Lost*.

There are a host of Historical Poems of an epic character, like the *Henriade* of Voltaire, the *Pharsalia* of Lucan, etc., and a number of poetic romances like *Orlando Furioso*, Southey's *Thalaba*, and so on; but these are not *epic* poems. Tasso's *Jerusalem Delivered* stands well.

Ep'icene (3 *syl.*) or *The Silent Woman*, one of the three great comedies of Ben Jonson (1609).

The other two are *Volpone* (2 *syl.*) (1605), and *The Alchemist* (1610).

Epicure'an (*The*), a prose romance by Thomas Moore. The hero is Alciphron (1827).

Epicurus. The *aimée de cœur* of this philosopher was Leontium. (See LOVERS.)

Epicurus of China, Tao-tse, who commenced the search for "the elixir of perpetual youth and health" (B.C. 540).

(Lucretius the Roman poet, in his *De Rerum Natura*, is an exponent of the Epicurean doctrines.)

Epidaurus (*That God in*), Æscula'pius, son of Apollo, who was worshipped in Epidaurus, a city of Peloponne'sus. Being sent for to Rome during a plague, he assumed the form of a serpent.—*Livy. Nat. Hist.*, xi.; *Ovid: Metaph.*, xv.

> Never since of serpent kind
> Lovelier, not those that in Illyria changed
> Hermionè and Cadmus, or the god
> In Epidaurus.
> *Milton: Paradise Lost*, ix. 507 (1665).

(Cadmus and his wife Harmonia [*Hermione*] left Thebes and migrated into Illyria, where they were changed into serpents because they happened to kill a serpent belonging to Mars.)

Ephial'tes (4 *syl.*), one of the giants who made war upon the gods. He was deprived of his left eye by Apollo, and of his right eye by Hercules.

Epig'oni, seven youthful warriors, sons of the seven chiefs who laid siege to Thebes. All the seven chiefs (except Adrastos) perished in the siege; but the seven sons, ten years later, took the city and razed it to the ground. The chiefs and sons were: (1) Adrastos, whose son was Ægi'aleus (4 *syl.*); (2) Polynikês, whose son was Thersan'der; (3) Amphiar'aos (5 *syl.*), whose son was Alkmæon (*the chief*); (4) Ty'deus (2 *syl.*), whose son was Diomē'dês; (5) Kapaneus (3 *syl.*), whose son was Sthen'ĕlos; (6) Parthenopæ'os, whose son was Promachos; (7) Mekis'theus (3 *syl.*), whose son was Eury'alos.

(Æschylos has a tragedy on *The Seven Chiefs against Thebes*. There are also two epics, one *The Thebaïd* of Statius, and *The Epigoni*, probably by one of the Cyclic poets of Greece.)

Epigon'iad (*The*), called "the Scotch *Iliad*," by William Wilkie (1757). This is the tale of the Epig'oni or seven sons of the seven chieftains who laid siege to Thebes. The tale is this: When Œ'dipus abdicated, his two sons agreed to reign alternate years; but at the expiration of the first year, the elder son (Etĕ'oclês) refused to give up the throne. Whereupon the younger brother (Polynikês) interested six Grecian chiefs to espouse his cause, and the allied armies laid siege to Thebes, without success. Subsequently, the seven sons of the old chiefs went against the city to avenge the deaths of their fathers, who had fallen in the former siege. They succeeded in taking the city, and in placing Thersander on the throne. (For the names of the sons, see above, EPIGONI.) The hero of the *Epigoniad* is Diomed, the heroine Cassandra, and the tale runs through nine books.

Epimen'ides (5 *syl.*) of Crete, sometimes reckoned one of the "seven wise men of Greece" in the place of Periander. He slept for fifty-seven years in a cave, and, on waking, found everything so changed that he could recognize nothing. Epimenidês lived 289 years, and was adored by the Cretans as one of their "Curētês" or priests of Jove. He was contemporary with Solon.

(Goethe has a poem called *Des Epimenides Erwachen.* See Heinrich's *Epimenides.*)

Epimenides's Drug. A nymph who loved Epimenides gave him a draught in a bull's horn, one single drop of which would not only cure any ailment, but would also serve for a hearty meal.

Le Nouveau Épimenède is a man who lives in a dream in a kind of "Castle of Spain," where he deems himself a king, and does not wish to be disillusioned. The song is by Jacinthe Leclère, one of the members of the "Societé de Momus" of Paris.

Epinogris (*Sir*), son of the king of Northumberland. He loved an earl's daughter, but slew the earl in a knightly combat. Next day, a knight challenged him to fight, and the lady was to be the prize of the victor. Sir Epinogris, being overthrown, lost the lady; but when sir Palomidês heard the tale, he promised to recover her. Accordingly, he challenged the victorious knight, who turned out to be his brother. The point of dispute was then amicably arranged by giving up the lady to sir Epinogris.—*Sir T. Malory: History of Prince Arthur*, ii. 169 (1470).

Eppie, one of the servants of the Rev. Josiah Cargill. In the same novel is Eppie Anderson, one of the servants at the Mowbray Arms, Old St. Ronan's, held by Meg Dods.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Eppie, the adopted child of Silas Marner. She is the daughter of Godfrey Cass and Molly. Eppie ultimately marries Aaron.—*George Eliot* (Mrs. J. W. Cross): *Silas Marner* (1861).

Epps, cook of Saunders Fairford a lawyer.—*Sir W. Scott: Redgauntlet* (time, George III.).

Equity (*Father of*), Heneage Finch, earl of Nottingham (1621–1682). In *Absalom and Achitophel* (by Dryden and Tate) he is called "Amri."

> Sincere was Amri, and not only knew,
> But Israel's sanctions into practice drew:
> Our laws, that did a boundless ocean seem,
> Were coasted all, and fathomed all by him . . .
> To him the double blessing doth belong,
> With Moses' inspiration, Aaron's tongue.
> *Absalom and Achitophel*, ii. 1017–1025 (1682a).

Equivokes, from ambiguous words, puns, and stops.

1. *From ambiguous words—*

(1) AHAB, king of Israel, asked Micaiah if he went to battle with the king of Syria, whether he would become master of Ramoth-Gilead or not? The prophet made answer, "Go, for the Lord will deliver the city into the hands of the king;" but to which king he did not say; and the result was, Ahab was slain, and Ramoth-Gilead was delivered into the hands of the king of Syria.—*1 Kings* xxii. 15, 35.

(2) CRŒSUS: When Crœsus demanded what would be the issue of the battle against the Persians, headed by Cyrus, the answer was, he "should behold a mighty empire overthrown;" but whether that empire was his own or that of Cyrus, only the issue of the fight could determine.

(3) MAXENTIUS AND THE SIBYLLINE BOOKS: When Maxentius was about to encounter Constantine, he consulted the guardians of the Sibylline Books respecting the fate of the battle, and they told him, "Illo die hostem Romanorum esse peritūrum" ("On that day the enemy of the Romans will perish"); but whether Maxentius or Constantine was "the enemy" was left undetermined.

(4) PHILIP OF MACEDON: Similarly, when Philip of Macedon sent to Delphi to inquire if his Persian expedition would prove successful, he received for reply, "The ready victim crowned for sacrifice stands before the altar." Philip took it for granted that the "ready victim" was the king of Persia, but it was he himself.

(5) PYRRHUS AND THE ROMANS: When Pyrrhus consulted the Delphic oracle respecting his war with the Romans, he received for answer: "Credo te, Æacide, Romanos vincĕre posse" (*i.e.* "The Romans, I believe, you will conquer"); which may mean either "you will conquer them" or "they will conquer you."

(6) SALAMIS (*The battle of*): When the allied Greeks demanded of the Delphic oracle what would be the issue of the battle of Salamis, they received for answer—

> Seed-time and harvest, weeping sires shall tell
> How thousands fought at Salamis and fell;

but whether the oracle referred to the Greeks or Persians who were to fall by "thousands," was not stated.

2. *From puns on proper names—*

(1) CAMBYSES AND ECBAT'ANA: Cambyses, son of Cyrus, was told that he should die in Ecbatana, which he supposed meant the capital of Media. Being wounded accidentally in Syria, he asked the name of the place; and being told it was Ecbatana, he replied, "Here, then, I am destined to end my life."

(2) EDWARD IV. AND THE LETTER G.: A wizard told Edward IV. that "after him G. would reign." The king thought the person meant was his brother George, but the duke of Gloucester was the person pointed at.—*Holinshed: Chronicles; Shakespeare: Richard III.* act i. sc. 1.

(3) HENRY IV. AND JERUSALEM: Henry IV. was told that "he should die in Jerusalem," which he supposed meant the Holy Land; but he died in the Jerusalem Chamber, London, which is the chapter-house of Westminster Abbey.

Pope Sylvester and Jerusalem: Similarly, Pope Sylvester was told that he should die at Jerusalem, and he died while saying mass in a church so called at Rome.

(4) SOMERSET AND THE CASTLE: Jourdain, the wizard, told the duke of Somerset, if he wished to live, to "avoid where castles mounted stand." The duke died in an ale-house called the Castle, in St. Albans.—*Shakespeare: 2 Henry VI.* act v. sc. 2.

(5) WOLSEY AND KINGSTON: In early life, Wolsey was cautioned to "Beware of Kingston." In consequence of this warning he would never enter the town of Kingston-on-Thames. When, in old age, he was incarcerated by Henry VIII., a blare of trumpets

announced the approach of armed officials, and sir Edward Kingston entered. The warning of his youth flashed across his mind; he knew his hour was come, and he uttered those memorable words: "If I had served my God as faithfully as I have served my king, He would not have forsaken me in my grey hairs."

3. *From puns on words*—

(1) APER AND A BOAR: Diocletian was told he would become emperor if he slew a *boar*. On the death of Carinus by his brother Numerian, Arrius Aper (præfect of the prætorian guard) slew Numerian, but Diocletian slew Aper [Latin for a *boar*], and was elected emperor by the legions.

(2) CONSTANTINE AND CYGNO, OR SIGNO: It is said that Constantine, marching against Maxentius, saw in the skies a cross, and the Christians in his army cried aloud, "In hoc *signo* vinces." But the constellation *Cygnus* was visible at the time, the upper star being in the zenith, and the lower one towards the horizon. To the ear the words would be "In hoc signo" or "In hoc cygno," and the priests would make capital of the pun—"There is the Cross, in Cygnus," an omen of victory.

(3) DOG AND THE DOG BRUTUS: Tarquin sent to Delphi to learn the fate of his struggle with the Romans for the recovery of his throne, and was told: "Tarquin will never fall till a dog speaks with the voice of a man." The "dog" was Junius Brutus, who was called a dog by way of contempt.

(4) GOAT AND FIG TREE: A Messenian seer, being sent to consult the Delphic oracle respecting the issue of the Messenian war, then raging, received for reply—

> When a goat stoops to drink of the Neda, O seer,
> From Messenia flee, for its ruin is near.

In order to avert this calamity, all goats were diligently chased from the banks of the Neda. One day, Theoclos observed a *fig tree* growing on the river-side, and its branches dipped into the stream. The interpretation of the oracle flashed across his mind, for he remembered that *goat* and *fig tree*, in the Messenian dialect, were the same word.

∴ The pun would be clearer to an English reader if "a stork" were substituted for *the goat:* "When a stork stoops to drink of the Neda;" and the "stalk" of the fig tree dipping into the stream.

(5) MOTHER AND MOTHER EARTH: When the oracle was asked by a deputation of Romans who would succeed Tarquin, it replied, "He who shall first kiss his mother." Whereupon Junius Brutus fell to the earth, and exclaimed, "Thus, then, I kiss thee, O mother earth!"

(6) RELEASED: When, in 1560, the countess Egmont presented herself to the duke of Alva, and implored him to release her husband, the duke calmly assured her "that her husband would be released on the morrow." The countess retired with delight, but on the morrow her husband was "released" by death. —*Motley: The Dutch Republic*, pt. iii. 2 (1856).

4. *From puns on stops*—

(1) IBIS REDIBIS: An excellent equivoke from the want of a stop is the following: "Ibis redibis nunquam per bella peribis" ("You will go you will return never by war will you perish"). If the stop is after *redibis*, the reading would be, "You will go and return, never in war will you perish;" but if the stop is after *nunquam*, the reading would be, "You will go and return never, in the war you will perish." Which may be rendered into English thus—

> Go! You will return again
> Never by the foeman slain.

If the stop is after "again," *he will survive. If it is after* "never," *he will be slain.*

(2) ORLETON AND THE DEATH OF EDWARD II.: Adam Orleton, bishop of Hereford, sent to the keeper of Berkeley Castle this ambiguous message: "Edwardum occidere nolite timere bonum est" (that is, "To kill Edward fear not a good deed it would be"); which, by shifting the point, may be, "To kill Edward fear,—a good deed it would not be," or "To kill Edward fear not,—a good deed it would be."

Eraclius (*The emperor*) condemned a knight to death on the supposition of murder; but, the man supposed to be murdered making his appearance, the condemned man was taken back, under the expectation that he would be instantly acquitted. But no, Eraclius ordered all three to be put to death: the knight, because the emperor had ordered it; the man who brought him back, because he had not obeyed the emperor's command; and the man supposed to be murdered, because he was virtually the cause of death to the other two.

(This tale is told in the *Gesta Romanorum*, and Chaucer has put it into the mouth of his sumpnor. It is also told by Seneca, in his *De Ira;* but he ascribes it to Cornelius Piso, and not to Eraclius.)

Éraste (2 *syl.*), hero of *Les Fâcheux*, by Molière. He is in love with Orphise (2 *syl.*), whose tutor is Damis (1661).

Er'celdoun (*Thomas of*), also called "Thomas the Rhymer," introduced by sir W. Scott in his novel called *Castle Dangerous* (time, Henry I.).

It is said that Thomas of Erceldoun is not dead, but that he is sleeping beneath the Eildon Hills, in Scotland. One day, he met with a lady of elfin race beneath the Eildon tree, and she led him to an under-ground region, where he remained for seven years. He then revisited the earth, but bound himself to return when summoned. One day, when he was making merry with his friends, he was told that a hart and hind were parading the street; and he knew it was his summons, so he immediately went to the Eildon tree, and has never since been heard of.—*Sir W. Scott: Minstrelsy of the Scottish Border.*

(This tale is substantially the same as the German one of *Tanhäuser, q.v.*)

Erco'co or ERQUICO, on the Red Sea, marks the north-east boundary of the negus of Abyssinia.

> The empire of Negus to his utmost port,
> Ercoco.
>
> *Milton: Paradise Lost*, xi. 397 (1665).

Ereck, a knight of the Round Table. He marries the beautiful Enite (2 *syl.*), daughter of a poor knight, and falls into a state of idleness and effeminacy, till Enite rouses him to action. He then goes forth on an expedition of adventures; and after combating with brigands, giants, and dwarfs, returns to the court of king Arthur, where he remains till the death of his father. He then enters on his inheritance, and lives peaceably the rest of his life.—*Hartmann von der Aue: Ereck* (thirteenth century).

Ereen'ia (3 *syl.*), a glendoveer or good spirit, the beloved son of Cas'yapa (3 *syl.*) father of the immortals. Ereenia took pity on Kail'yal (2 *syl.*), daughter of Ladur'lad, and carried her to his Bower of Bliss in paradise (canto vii.). Here Kailyal could not stay, because she was still a living daughter of earth. On

her return to earth, she was chosen for the bride of Jagan-naut, and Ar'valan came to dishonour her; but she set fire to the pagoda, and Ereenia came to her rescue. Ereenia was set upon by the witch Lor'rimite (3 *syl.*), and carried to the submerged city of Baly, whence he was delivered by Ladurlad. The glendoveer now craved Seeva for vengeance, but the god sent him to Yamen (*i.e.* Pluto), and Yamen said the measure of iniquity was now full. So Arvalan and his father Kehama were both made inmates of the city of everlasting woe; while Ereenia carried Kailyal, who had quaffed the waters of immortality, to his Bower of Bliss, to dwell with him in everlasting joy.—*Southey: Curse of Kehama* (1809).

Eret'rian Bull (*The*). Menede'mos of Eretria, in Eubœ'a, was called "Bull" from the bull-like breadth and gravity of his face. He founded the Eretrian school (fourth century B.C.). (See DUMB OX, p. 306.)

Eric, "Windy-cap," king of Sweden. He could make the wind blow from any quarter merely by turning his cap. Hence the phrase, "a capful of wind."

Eric. Amongst the ancient inhabitants of Erin the eric was a fine which might be accepted as compensation for murder or homicide.

Erichtho [*E.rik'.tho*], the famous Thessalian consulted by Pompey.—*Lucan: Pharsalia*, vi.

Erickson (*Sweyn*), a fisherman at Jarlshof.—*Sir W. Scott: The Pirate* (time, William III.).

Eric'tho, the witch in John Marston's tragedy called *The Wonder of Women, or Sophonisba* (1605).

Er'idan, the river Po, in Italy; so called from Eridan or (Phaëton), who fell into the stream when he overthrew the sun-car.

So down the silver streams of Eridan,
On either side bankt with a lily wall
Whiter than both, rides the triumphant swan,
And sings his dirge, and prophesies his fall.
G. Fletcher: Christ's Triumph [over Death] (1610).

Erig'ena (*John Scotus*), called "Scotus the Wise." He must not be confounded with Duns Scotus, "the Subtle Doctor," who lived some four centuries later. Erigĕna died in 875, and Duns Scotus in 1308.

Erig'one (4 *syl.*), the constellation *Virgo*. She was the daughter of Icarios, an Athenian, who was murdered by some drunken peasants. Erigonê discovered the dead body by the aid of her father's dog Mœra, who became the star called *Canis*.

. . . that virgin, frail Erigonê,
Who by compassion got prehemineence [*sic*].
Lord Brooke: Of Nobility.

Erill'yab (3 *syl.*), the widowed and deposed queen of the Hoamen (2 *syl.*), an Indian tribe settled on a south branch of the Missouri. Her husband was king Tepol'loni, and her son Amal'ahta. Madoc, when he reached America, espoused her cause, and succeeded in restoring her to her throne.—*Southey: Madoc* (1805).

Erin, from *ear* or *iar* ("west") and *in* ("island"), the Western Island, Ireland.

Eriphy'le (4 *syl.*), the wife of Amphiarā'os. Being bribed by a golden necklace, she betrayed to Polyni'cēs where her husband had concealed himself that he might not go to the siege of Thebes, where he knew that he should be killed. Congreve calls the word Eriph'yle.

When Eriphylê broke her plighted faith,
And for a bribe procured her husband's death.
Ovid: Art of Love, iii.

Er'iri or **Er'eri,** Snowdon, in Caernarvonshire. The word means "Eagle rocks."

In this region [*Ordovicia*] is the stupendous mountain Eriri.—*Richard of Cirencester: On the Ancient State of Britain*, i. 6, 25 (fourteenth century).

Erisich'thon (should be *Erysichthon*), a Thessalian, whose appetite was insatiable. Having spent all his estate in the purchase of food, nothing was left but his daughter Metra, and her he sold to buy food for his voracious appetite; but Metra had the power of transforming herself into any shape she chose; so as often as her father sold her, she changed her form and returned to him. After a time, Erisichthon was reduced to feed upon himself.—*Ovid: Metaph.*, viii. 2 (740 to end). An allegory of Death.

N.B.—Drayton says when the Wyre saw her goodly oak trees sold for firewood, she bethought her of Erisichthon's end, who, "when nor sea, nor land, sufficient were," ate his own flesh.—*Polyolbion*, vii.

So Erisicthon, once fired (as men say)
With hungry rage, fed never, ever feeding;
Ten thousand dishes served every day,
Yet in ten thousand thousand dishes needing.
In vain his daughter hundred shapes assumed;
A whole camp's meat he in his gorge inhumed;
And all consumed, his hunger yet was unconsumed.
Phineas Fletcher: The Purple Island (1633).

Erland, father of Norna "of the Fitful Head."—*Sir W. Scott: The Pirate* (time, William III.).

Erl-King, a spirit of mischief, which haunts the Black Forest of Thuringia.

Goethe has a ballad called the *Erl-könig*, and Herder has translated the Danish ballad of *Sir Olaf and the Erl-king's Daughter.*

Ermangarde of Baldringham (*The Lady*), aunt of the Lady Eveline Berenger "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Er'meline (*Dame*), the wife of Reynard, in the beast-epic called *Reynard the Fox* (1498).

Ermetick's Treasure (*King*), an incalculable mass of wealth, purely imaginative.—*Reynard the Fox*, chap. xi. (1498).

Ermin'ia, the heroine of *Jerusalem Delivered.* She fell in love with Tancred, and when the Christian army besieged Jerusalem, arrayed herself in Clorinda's armour to go to him. After certain adventures, she found him wounded, and nursed him tenderly; but the poet has not told us what was the ultimate lot of this fair Syrian.—*Tasso: Jerusalem Delivered* (1575).

Erna'ni, the robber-captain, duke of Segor'bia and Cardo'na, lord of Aragon, and count of Ernani. He is in love with Elvi'ra, the betrothed of don Ruy Gomez de Silva, an old Spanish grandee, whom she detests. Charles V. falls in love with her, and Ruy Gomez joins Ernani in a league against their common rival. During this league Ernani gives Ruy Gomez a horn, saying, "Sound but this horn, and at that moment Ernani will cease to live." Just as he is about to espouse Elvira, the horn is sounded, and Ernani stabs himself.—*Verdi: Ernani* (an opera, 1841).

Ernest (*Duke*), son-in-law of kaiser Konrad II. He murders his feudal lord, and goes on a pilgrimage to the Holy Land, to expiate his crime. The poem so called is a mixture of Homeric legends, Oriental myths, and pilgrims' tales. We have pygmies and cyclopses, genii and enchanters, fairies and dwarfs, monks and devotees. After a world of hair-breadth escapes, the duke reaches the Holy Sepulchre, pays his vows, returns to Germany, and is pardoned.—*Heinrich von Veldig* (minnesinger): *Duke Ernest* (twelfth century).

Ernest de Fridberg, "the prisoner of State." He was imprisoned in the dungeon of the Giant's Mount fortress for fifteen years on a false charge of treason. Ulrica (his natural daughter by the countess Marie), dressed in the clothes of Herman, the deaf and dumb jailer-boy, gets access to the dungeon and contrives his escape; but he is retaken, and led back to the dungeon. Being subsequently set at liberty, he marries the countess Marie (the mother of Ulrica).—*Stirling: The Prisoner of State* (1847).

Eros, the manumitted slave of Antony the triumvir. Antony made Eros swear that he would kill him if commanded by him so to do. When in Egypt, Antony (after the battle of Actium), fearing lest he should fall into the hands of Octavius Cæsar, ordered Eros to keep his promise, Eros drew his sword, but thrust it into his own side, and fell dead at the feet of Antony. "O noble Eros," cried Antony, "I thank thee for teaching me how to die!"—*Plutarch.*

** Eros is introduced in Shakespeare's *Antony and Cleopatra*, and in *Dryden's All for Love, or the World Well Lost.*

(Eros is the Greek name of Cupid, and hence amorous poetry is called Erotic.)

Eros'tratos (in Latin EROSTRATUS), the incendiary who set fire to the temple of Diana of Ephesus, that his name might be perpetuated. An edict was published, prohibiting any mention of the name, but the edict was wholly ineffective.

¶ Charles V., wishing to be shown over the Pantheon [*All Saints*] of Rome, was taken to the top by a Roman knight. At parting, the knight told the emperor that he felt an almost irresistible desire to push his majesty down from the top of the building, "in order to immortalize his name." Unlike Erostratos, the name of this knight has not transpired.

Ero'ta, a very beautiful but most imperious princess, passionately beloved by Philander prince of Cyprus.—*Beaumont and Fletcher: The Laws of Candy* (published 1647).

Erra-Pater, an almanac, an almanac-maker, an astrologer. Samuel Butler calls Lilly, the almanac-maker, an Erra-Pater, which we are told was the name of a famous Jewish astrologer.

> His only Bible was an Erra-Pater.
> *F. Fletcher: The Purple Island*, vii. (1633).
>
> What's here? Erra-Pater or a bearded sibyl [*the person was Foresight*].
> *Congreve: Love for Love*, iv. 1695.

Erragon, king of Lora (in Scandinavia). Aldo, a Caledonian chief, offered him his services, and obtained several important victories; but Lorma, the king's wife, falling in love with him, the guilty pair escaped to Morven. Erragon invaded the country, and slew Aldo in single combat, but was himself slain in battle by Gaul, son of Morni. As for Lorma, she died of grief.—*Ossian: The Battle of Lora.*

Errant Damsel (*The*), Una.—*Spenser: Faërie Queene*, iii. 1 (1590).

Errol (*Gilbert earl of*), lord high constable of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Error, a monster who lived in a den in "Wandering Wood," and with whom the Red Cross Knight had his first adventure. She had a brood of 1000 young ones of sundry shapes, and these cubs crept into their mother's mouth when alarmed, as young kangaroos creep into their mother's pouch. The knight was nearly killed by the stench which issued from the foul fiend, but he succeeded in "rafting" her head off. Whereupon the brood lapped up the blood, and burst with satiety.

> Half like a serpent horribly displayed,
> But th' other half did woman's shape retain . . .
> And as she lay upon the dirty ground,
> Her huge long tail her den all overspread,
> Yet was in knots and many boughts [*folds*] upwound,
> Pointed with mortal sting.
>
> *Spenser: Faërie Queene*, i. 1 (1590).

Errors of Artists. (See ANACHRONISMS, p. 40.)

(1) ANGELO (*Michel*), in his great picture of the "Last Judgment," has introduced Charon's bark.

(2) BRENGHELI, the Dutch painter, in a picture of the "Wise Men of the East" making their offerings to the infant Jesus, has represented one of them dressed in a large white surplice, booted and spurred, offering the model of a Dutch seventy-four to the infant.

(3) ETTY has placed by the bedside of Holofernes a helmet of the period of the seventeenth century.

(4) MAZZOCHI (*Paulo*), in his "Symbolical Painting of the Four Elements," represents the sea by *fishes*, the earth by *moles*, fire by a *salamander*, and air by a *camel!* Evidently he mistook the cameleon (which traditionally lives on air) for a camel.

(5) REYNOLDS (*Sir Joshua*) has given one of his men *two hats*. In the early life of this great artist it was customary to paint the man with one hand in the waistcoat and a *chapeau bras* under one of the arms. A gentleman requested that Reynolds would paint him with his hat on his head. When the picture was sent home, lo! there were two hats; one sure enough was on the head, according to request, but there was another under the man's arm.

(6) TINTORET, in a picture which represents the "Israelites Gathering Manna in the Wilderness," has armed the men with guns.

(7) VANDYKE. In Vandyke's celebrated picture of Charles I. in armour, both the gauntlets are for the right hand.

(8) VERONESE (*Paul*), in his "Marriage Feast of Cana of Galilee," has introduced among the guests several Benedictines.

(9) WEST, president of the Royal Academy, has represented Paris the Phrygian in Roman costume.

(10) WESTMINSTER HALL is full of absurdities. Witness the following as specimens:—

Sir Cloudesley Shovel is dressed in a Roman cuirass and sandals, but on his head is a full-bottomed wig of the eighteenth century.

The duke of Buckingham is arrayed in the costume of a Roman emperor, and his duchess in the court dress of George I. period.

(11) WILKIE has painted a horse, without a bit, foaming at the mouth.

Errors of Authors. (See ANACHRONISMS, p. 39.)

(1) ASH. "Esoteric, an incorrect spelling for exoteric." "Gawain, sister of Arthur."—*Dictionary.*

(2) ALLISON (*Sir Archibald*) says, "*Sir Peregrine Pickle* was one of the pall-bearers of the duke of Wellington."—*Life of Lord Castlereagh.*

(He meant Sir Peregrine Maitland.)

¶ In his *History of Europe*, the phrase *droit de timbre* ("stamp duty") he translates "timber duties."

¶ Of a piece with this translation is Archdall's rendering of "cloche." Among the relics destroyed by the Danes in Ireland in the tenth century was a pastoral staff of the patron saint of Slane, and (says Archdall) "the best clock [*cloche*] in Ireland." Of course *cloche* means a *bell.*—*Monasticon Hibernicon.*

(3) ARNOLD (*Matthew*), in his *Philomela*, makes Procnê the "dumb sister;" but it was the tongue of Philomela that Tereus (2 *syl.*) cut out, to prevent her telling his wife Procnê of his licentious violence.

Dost thou again peruse
With hot cheeks and scared eyes
The too clear web and thy dear sister's shame?

These words might be addressed to his wife Procnê, but could not possibly be addressed to Philomel.

(4) ARTICLES OF WAR FOR THE ARMY. It is ordered "that every recruit shall have the 40th and 46th of the articles read to him" (art. iii.). The 46th relates to *chaplains;* the 41st is meant, which is about mutiny.

51 Edward III. assumes there are 40,000 parishes in England, instead of 8600.

(5) BARNES, in his *History of Edward III.*, tells us that the earl of Leicester, "who was almost blind with age," flung up his cap for joy when he heard of the arrest of Mortimer, in 1330. "Old Leicester," however, was only 43 at the time.

(6) BROWNE (*William*). *Apellês' Curtain.* W. Browne says—

If . . . I set my pencil to Apellês tabl [*painting*],
Or dare to *draw his curtain.*
Britannia's Pastorals, ii. 2.

This curtain was not drawn by Apelles, but by Parrhasios, who lived a full century before Apelles. The contest was between Zeuxis and Parrhasios. The former exhibited a bunch of grapes which deceived the birds, and the latter a curtain which deceived Zeuxis.

(7) BRUYSSEL (*E. von*) says, "According to Homer, Achillês had a vulnerable heel." It is a vulgar error to attribute this myth to Homer. The blind old bard nowhere says a word about it. The story of dipping Achillês in the river Styx is altogether post-Homeric.

(8) BUFFON says the flowers of America are beautiful, but without perfume; and the birds gay in plumage, but without song. Captain Mayne Reid, in his *War-trail*, xlv., says of Buffon, "You could never have approached within 200 yards of a *Stanhopia*, of the *Epidendrum odorâtum*, of the *Dictura grandiflora*, with its mantle of snow-white blossoms. You could never have passed near the *pothos* plant, the *serbereæ* and *tabernamontaneæ*, the *cullas*, *eugenias*, *ocotas*, and *nitiginas*. You could never have ridden through a chapparal of *acacias* and *mimosas*, or among *orchids*, whose presence fills whole forests with fragrance."

¶ Then, in regard to singing birds, Captain Mayne Reid speaks of "the incomparable melody of the *mock-bird*, the full, charming notes of the blue *song-thrush*, the sweet warbling voice of the *silvias*, *finches*, *tanagas*, which not only adorn the American woods with their gorgeous colours, but make them vocal with never-ending song."

(9) BYRON. *Xerxes' Ships.* Byron says that Xerxes looked on his "ships by thousands" off the coast of Sal'amis. The entire number of sails was 1200; of these 400 were wrecked before the battle off the coast of Sêpias, so that even supposing the whole of the rest were engaged, the number could not exceed 800. —*Isles of Greece.*

¶ *The Isle Teos.* In the same poem he refers to "Teos" as one of the isles of Greece, but Teos is a maritime town on the coast of Ionia, in Asia Minor.

(10) CAMPBELL speaks of the aloes and palm trees of Wyoming, neither of which trees grows there.

He also calls the people a "gentle people," but the mutual hatred between the farmers rendered the place a hell rather than a paradise. Families were so divided that the fire of contention burnt ragingly; but Campbell speaks of it as a "seat of social happiness."—*Howitt: History of England* (George III., p. 218).

(11) CERVANTES. *Dorothea's Father.* Dorothea represents herself as queen of Micomicon, because both her father and mother were *dead*, but don Quixote speaks of her father to her as *alive.*—Pt. I. iv. 8.

¶ *Mambrino's Helmet.* In pt. I. iii. 8 we are told that the galley-slaves set free by don Quixote assaulted him with stones, and "snatching the basin from his head, *broke it to pieces.*" In bk. iv. 15 we find this basin quite whole and sound, the subject of a judicial inquiry, the question being whether it was a helmet or a barber's basin. Sancho (ch. 11) says he "picked it up, bruised and battered, intending to get it mended;" but he says, "I broke it to pieces," or, according to one translator, "broke it into a thousand pieces." In bk. iv. 8 we are told that don Quixote "came from his chamber armed *cap-à-pie*, with the barber's basin on his head."

¶ *Sancho's Ass.* We are told (pt. I. iii. 9) that Gines de Passamonte "stole Sancho's ass." Sancho laments the loss with true pathos, and the knight condoles with him. But soon afterwards Cervantes says, "He [*Sancho*] jogged on leisurely upon his ass after his master."

¶ *Sancho's Great-coat.* Sancho Panza, we are told, left his wallet behind in the

Crescent Moon tavern, where he was tossed in a blanket, and put the provisions left by the priests in his great-coat (ch. 5). The galley-slaves robbed him of "his *great-coat*, leaving only his doublet" (ch. 8), but in the next chapter (9) we find "the victuals had not been touched," though the rascals "searched diligently for booty." Now, if the food was in the great-coat, and the great-coat was stolen, how is it that the victuals remained in Sancho's possession untouched?

¶ *Sancho's Wallet.* We are told that Sancho left his wallet by mistake at the tavern where he was blanket-tossed (ch. 5), but in ch. 9, when he found the portmanteau, "he crammed the gold and linen into his wallet."—Pt. I. iii.

To make these oversights more striking, the author says, when Sancho found the portmanteau, "he entirely forgot the loss of his *wallet*, his *great-coat*, and of his faithful companion and servant Dapple" (*the ass*).

¶ *Supper.* Cervantes makes the party at the Crescent tavern eat two suppers in one evening. In ch. 5 the curate orders in supper, and "after supper" they read the story of "Fatal Curiosity." In ch. 12 we are told "the cloth was laid [*again*] for supper," and the company sat down to it, quite forgetting that they had already supped.—Pt. I. iv.

(12) CHAMBERS'S ENCYCLOPÆDIA states that "the fame of Beaumarchais rests on his two operas, *Le Barbier de Seville* (1755) and *Le Mariage de Figaro.*" Every one knows that Mozart composed the opera of *Figaro* (1786), and that Casti wrote the libretto. The opera of *Le Barbier de Seville*, or rather *Il Barbiere di Siviglia*, was composed by Rossini, in 1816. What Beaumarchais wrote was two comedies, one in four acts and the other in five.—Art. "Beaumarchais."

(13) CHAMBERS'S JOURNAL. We are told, in a paper entitled "Coincidences," that "Thursday has proved a fatal day with the Tudors, for on that day died Henry VIII., Edward VI., queen Mary, and queen Elizabeth." This is not correct in regard to Henry VIII., who died January 28, 1546–7, according to the best authority, Rymer's *Fœdera*, vol. xv., and that day was a Friday (Old Style), and not a Thursday.

¶ In the same paper we are told that *Saturday* has been fatal to the present dynasty, "for William IV. and every one of the Georges died on a Saturday." This is not correct in regard to George I., who died *Sunday*, June 11, 1727, and William IV., who died *Tuesday*, June 20, 1837. The other three Georges died on a *Saturday*, viz. George II., October 25, 1760; George III., January 29, 1820; and George IV., June 26, 1830.

(14) CHAUCER says, "The throstle-cock sings so sweet a tune that Tubal himself, the first musician, could not equal it."—*The Court of Love.* Of course he means Jubal.

¶ In his *House of Fame*, he mistakes the giant Orion for Arion the musician.

(15) CIBBER (*Colley*), in his *Love Makes a Man*, i., makes Carlos the student say, "For the cure of herds [*Virgil's*] *bucolicks* are a master-piece; but when his art describes the commonwealth of bees . . . I'm ravished." He means the *Georgics*, the *Bucolics* are eclogues, and never touch upon either of these subjects. The diseases and cures of cattle are in *Georgic* iii., and the habits, etc., of bees, *Georgic* iv.

(16) CID (*The*). When Alfonso succeeded his brother Sancho and banished the Cid, Rodrigo is made to say—

> Prithee say where were these gallants
> (Bold enough when far from blows)
> Where were they when I, unaided,
> Rescued thee from thirteen foes?

The historic fact is, not that Rodrigo rescued Alfonso from thirteen foes, but that the Cid rescued Sancho from thirteen of Alfonso's foes. Eleven he slew, and two he put to flight.—*The Cid*, xvi. 78.

(17) COLMAN. Job Thornberry says to Peregrine, who offers to assist him in his difficulties, "Desist, young man, in time." But Peregrine was at least 45 years old when so addressed. He was 15 when Job first knew him, and had been absent thirty years in Calcutta. Job Thornberry himself was not above five or six years older.

(18) COWPER calls the rose "the glory of April and May," but June is the great rose month. In the south of England they begin to bloom in the latter half of May, and go on to the middle of July. April roses would be horticultural curiosities.

¶ In his *Invitation to Newton* he speaks of the hibernation of swallows—

> The swallows, in their torpid state,
> Compose their useless wing;
> And bees in hives as idly wait
> The call of early spring.

(N.B.—Swallows do not hibernate; and bees in a hive are not idle in winter-time.)

¶ In his *Yearly Distress* he mistakes *hoggets* (young sheep) for pigs or hogs.

> The pigs [*hoggets*] that he had lost
> By maggots in their tail.

Young lambs are very subject to these parasites, but "pigs" are not. Strange that a man living in the country, and not without observation, should blunder so often on natural history.

(19) CRITICS at fault. The licentiate tells don Quixote that some critics found fault with him for defective memory, and instanced it in this: "We are told that Sancho's ass is stolen, but the author has forgotten to mention who the thief was." This is not the case, as we are distinctly informed that it was stolen by Gines de Passamonte, one of the galley-slaves.—*Don Quixote*, II. i. 3.

(20) CUNNINGHAM (*Allan*) wrote the well-known line, "a wet sheet and a flowing sail." Now, *sheet* in nautical language means a *rope*, and a "wet rope" cannot have been his meaning. In a sailing-boat there are four ropes, called the painter, the halyard, the sheet, and the tack. The *painter* is to tie the boat to the moorings; the *halyard* is to haul up the sail; the *sheet* is put near the end of the boom; and the *tack* is to fasten the sail to the bottom of the mast.

Nuttall, in his dictionary, erroneously gives "sheet," a *sail*, which it never means.

(21) DICKENS, in *Edwin Drood*, puts "rooks and rooks' nests" (instead of daws) "in the towers of Cloisterham."

¶ In his *Child's History of England* Dickens refers to Edmund earl of Kent as "the poor old lord," but he was only 28 years of age at the time referred to.

¶ In *Little Dorrit* (ch. xxxiii.) Tattycoram is supposed to enter "with an iron box two feet square under her arm." She must have been a pretty strong girl, with very long arms.

¶ In *Nicholas Nickleby* he represents Mr. Squeers as setting his boys "to hoe turnips" in midwinter.

¶ In *The Tale of Two Cities* (iii. 4) he says, "The name of the strong man of Old Scripture descended to the chief functionary who worked the guillotine." But the name of this functionary was Sanson, not Samson.

(22) FROISSART tells us that the elder Despenser was 90 years old at death. As he was born in March, 1261, and died in October, 1326, he was 65, not 90.

(23) GALEN says that man has seven bones in the sternum (instead of three); and Sylvius, in reply to Vesalius, contends that "in days of yore the robust chests of heroes had more bones than men now have."

(24) GOLDSMITH, in *The Traveller* (last line but two), speaks of "Luke's iron crown, and Damien's bed of steel." This line contains three blunders: (1) It was not Luke but *George* Dosa, the Hungarian, who, in 1514, was put to death by a red-hot crown on his head. (2) The name of the regicide who attempted the life of Louis XV. was not Damien but Damiens, although it is true he is called 'Damien' in the *Gentleman's Magazine*, 1757 (vol. xxvii. pp. 87, 157). (3) Damiens was not tortured to death on a "bed of steel," but was first flayed alive by pincers, and huge morsels of flesh were plucked from his bones, after which he was torn limb from limb by six wild horses. (See *Foster's Life*, bk. iii. 10.)

(25) GREENE (*Robert*) speaks of Delphos as an *island*; but Delphos, or rather Delphi, was a city of Phocis, and no island. "Six noblemen were sent to the isle of Delphos."—*Donastus and Faunia*. Probably he confounded the city of Delphi with the isle of Delos.

(26) HALLIWELL, in his *Archaic Dictionary*, says, "Crouchmas means Christmas," and adds that Tusser is his authority. But this is altogether a mistake. Tusser, in his "*May* Remembrances," says: "From bull cow fast, till Crouchmas be past," *i.e.* St. Helen's Day. Tusser evidently means from May 3 (the invention of the Cross) to August 18 (St. Helen's Day or the Cross-mas), not Christmas.

(27) HATTON (*Joseph*), in his *Three Recruits*, etc. (1880), speaks of Jacob as the patriarch who offered up his son in sacrifice to God. Of course he meant Abraham.

(28) HIGGONS (*Bevil*) says—

> The Cyprian queen, drawn by Apellês' hand,
> Of perfect beauty did the pattern stand!
> But then bright nymphs from every part of Greece
> Did all contribute to adorn the piece.
> *To Sir Godfrey Kneller* (1780).

Tradition says that Apellês' model was either Phrynê, or Campaspê afterwards his wife. Campbell has borrowed these lines, but ascribes the painting to Protog'enês the Rhodian—

> When first the Rhodian's mimic art arrayed
> The Queen of Beauty in her Cyprian shade,
> The happy master mingled in the piece
> Each look that charmed him in the fair of Greece.
> *Pleasures of Hope*, ii.

(29) HOGG the Ettrick shepherd, speaks of "Evening Mass," and sir Walter Scott says, "On Christmas Eve the Mass was sung."

> The supper-bell at court had rung,
> The Mass was said, the Vespers sung.
> *The Queen's Wake.*

(30) HOWITT, in his *History of England*

(George III., p. 241), describing the attack of the Gordon rioters on the Bank of England, says, "They [the rioters] found a mine of wealth guarded by 'Arimaspians' in the shape of infantry, who had orders to fire, and did it without scruple." Now, the Arimaspians were the rioters, and the infantry were the "Griffins" who guarded the gold.

> The tale is this: The Griffins guarded the gold of the north, but the Arimaspians, a one-eyed race, mounted on horseback, attempted to steal the gold, and hence arose the hostility between the griffin and the horse.

(31) HUME (*Fergus*). In *The Mystery of a Hansom Cab* (ch. ix. p. 56) we are told that the clock was too *slow*. At p. 131 (ch. xix.) Albert Pendy, the clock-and watchmaker, on being sworn, deposed that "it was ten minutes too *fast*," and he adds, "I put it right." Careton, addressing the jury (p. 135), says it was too slow.

(32) JOHNSON (*Dr.*) makes Addison speak of Steele as "Little Dicky," whereas the person so called by Addison was a dwarfish actor who played "Gomez" in Dryden's *Spanish Fryar*. He defines "Pastern, the knee of a horse" in his *Dictionary*.

(33) KINGSLEY (*Charles*). In *Westward Ho!* (ch. xx.) John Brumblecombe reads before the sea-fight the prayer for "all conditions of men;" but in the time of queen Elizabeth there was no such prayer in the Prayer-book.

(34) LAMB (*Charles*) speaks of pheasants being served up at table on the second of September. Partridges might, but pheasants are not eaten before October. He says, in his *Essays of Elia*, "Shrove Tuesday was helping the second of September to . . . the delicate thigh of a hen pheasant."—*Rejoicings upon the New Year's Coming of Age*.

(35) LONDON NEWSPAPER (*A*), one of the leading journals of the day, has spoken three times within two years of "passing *under* the Caudine Forks," evidently supposing them to be a "yoke," instead of a valley or mountain pass.

(36) LONGFELLOW calls Erig'ena a *Scotchman*, whereas the very word means an Irishman.

> Done into Latin by that Scottish beast,
> Erigena Johannes.
>
> *Golden Legend.*

Without doubt, the poet mistook John Duns [*Scottus*], who died in 1308, for John Scottus [*Erigena*], who died in 875. Erigena translated into Latin *St. Dionysius*. He was latitudinarian in his views, and anything but "a Scottish beast" or Calvinist.

¶ *The Two Angels.* Longfellow crowns the *death-angel* with amaranth, with which Milton says, "the spirits elect bind their resplendent locks;" and his angel of *life* he crowns with asphodels, the flowers of Pluto or the grave.

(37) MILTON. *Colkitto and Macdonnel.* In *Sonnet* x. Milton speaks of Colkitto and M'Donnel as two distinct families, but they are really one and the same. The M'Donnels of Antrim were called *Colkittok* because they were descended from the lame Colin.

¶ In *Comus* (ver. 880) he makes the siren Ligea "sleek her hair with a golden comb," as if she were a Scandinavian mermaid.

(38) MOORE (*Thom.*) says—

> The sunflower turns on her god, when he sets,
> The same look which she turned when he rose.
> *Irish Melodies*, ii. ("Believe Me if all those Endearing Young Charms").

The sunflower does not turn to either the rising or setting sun. It receives its name solely because it resembles a picture sun. It is not a turn-sun or heliotrope at all.

(39) MORRIS says—

> She the saffron gown will never wear,
> And in no flower-strewn couch shall she be laid;

i.e. she will never be a bride. Milton also, in *L'Allegro*, says—

> There let Hymen oft appear
> In saffron robe.

Brides wore a white robe, but were wholly enveloped in crocus-coloured veils or *flammeum*. "Lutea demiosos velarunt flammea vultus."—*Lucan*, ii. 361. (See also *Pliny, Natural History*, xxi. 22.)

(40) MURPHY, in the *Grecian Daughter*, says (act i. 1)—

> Have you forgot the elder Dionysius,
> Surnamed the Tyrant? . . . Evander came from Greece,
> And sent the tyrant to his humble rank,
> Once more reduced to roam for vile subsistence,
> A wandering sophist thro' the realms of Greece.

It was not Dionysius the *Elder*, but Dionysius the *Younger*, who was the "wandering sophist;" and it was not Evander, but Timoleon, who dethroned him. The elder Dionysius was not dethroned at all, nor ever reduced "to humble rank." He reigned thirty-eight years without interruption, and died a king, in the plenitude of his glory, at the age of 63.

¶ In the same play (act iv. 1) Euphrasia says to Dionysius the Younger—

> Think of thy father's fate at Corinth, Dionysius.

It was not the father, but the son (Dionysius the Younger), who lived in exile at Corinth.

¶ In the same play he makes Timoleon

victorious over the Syracusians (that is historically correct); and he makes Euphrasia stab Dionysius the Younger, whereas he retreated to Corinth, and spent his time in debauchery, but supported himself by keeping a school. Of his death nothing is known, but certainly he was not stabbed to death by Euphrasia. (See Plutarch.)

(41) PHILLIPS informs us that "a quaver is a measure of time in music, being the half of a crotchet, as a crotchet is half a quaver." (He means half a minim.)

(42) POPE, in his fable *The Mouse and the Weasel*, makes the weasel eat corn.

(43) RICHARDSON'S DICTIONARY, under the word "taper," a wax candle, gives as an illustration of the meaning—

> And in the night she listeth best tapere (*i.e.* to appear).

(44) PRINTER'S ERROR (*A curious*). *The Annual Register*, 1879, p. 373, speaks of the monument of Byron, and a statue done by Thomas Walden, meaning Thorwaldsen.

(45) RYMER, in his *Fœdera*, ascribes to Henry I. (who died in 1135) a preaching expedition for the restoration of Rochester Church, injured by fire in 1177 (vol. I. i. 9).

¶ In the previous page Rymer ascribes to Henry I. a deed of gift from "Henry king of England and *lord of Ireland*;" but every one knows that Ireland was conquered by Henry II., and the deed referred to was the act of Henry III.

¶ On p. 71 of the same vol. Odo is made, in 1298, to swear "in no wise to confederate with Richard I.;" whereas Richard I. died in 1199.

(46) SABINE MAID (*The*). G. Gilfillan, in his introductory essay to Longfellow, says, "His ornaments, unlike those of the Sabine maid, have not crushed him." Tarpeia, who opened the gates of Rome to the Sabines, and was crushed to death by their shields, was not a *Sabine* maid but a Roman.

(47) SCOTT (*Sir Walter*). In the *Heart of Midlothian* we read—

> She [*Effie Deans*] amused herself with visiting the dairy . . . and was near discovering herself to Mary Hetley by betraying her acquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedreddin Hassan, whom the vizier his father-in-law discovered by his superlative skill in composing cream-tarts with pepper in them.

In these few lines are several gross errors: (1) "cream-tarts" should be *cheese-cakes*; (2) the charge was "that he made cheese-cakes *without* putting pepper in them," and not that he made "cream-tarts *with* pepper;" (3) it was not the vizier his father-in-law and uncle, but his mother, the widow of Noureddin, who made the discovery, and why? for the best of all reasons—because she herself had taught her son the receipt. The party were at Damascus at the time.—*Arabian Nights* ("Noureddin Ali," etc.). (See p. 338, "Thackeray.")

> "What!" said Bedreddin, "was everything in my house to be broken and destroyed . . . only because I did not put pepper in a cheese-cake?"—*Arabian Nights* ("Noureddin Ali," etc.).

¶ In *The Fortunes of Nigel* (chap. xxxii.) lord Dalgarno speaks of that happy period "which begins with 'Dearly beloved,' and ends with 'amazement;'" but in the time of James I. the Marriage Service did not end with the word "amazement."

¶ In his *Antiquary* (chap. x.) he speaks of "the philosopher who appealed from Philip inflamed with wine to Philip in his hours of sobriety." This "philosopher" was a poor old woman.

¶ In *The Betrothed* (time, Henry II.) he speaks of the "bishop of Gloucester;" but there was no such bishop till 1541, which was in the reign of Henry VIII.

¶ In *Ivanhoe* (chap. xxvii.) he makes Wamba the jester say, "I am a poor brother of St. Francis;" but that Order was founded in 1206, and Wamba lived in the reign of Richard I. (1189–1199).

§ Again, in *Ivanhoe*, the "monk of Croydon" should be the "monk of Croyland."

§ In chap. vii. the Christian name of Malvoisin is *Richard*, elsewhere it is *Philip*.

(48) SHAKESPEARE. *Althæa and the Fire-brand.* Shakespeare says (2 *Henry IV.* act ii. sc. 2) that Althæa dreamt she was delivered of a fire-brand." It was not Althæa but Hecŭba who dreamed, a little before Paris was born, that her offspring was a brand that consumed the kingdom. The tale of Althæa is that the Fates laid a log of wood on a fire, and told her that her son would live till that log was consumed; whereupon she snatched up the log and kept it from the fire, till one day her son Melea'ger offended her, when she flung the log on the fire, and her son died, as the Fates predicted.

¶ *Bohemia's Coast.* In the *Winter's Tale* the vessel bearing the infant Perdĭta is "driven by storm on the coast of Bohemia;" but Bohemia has no seaboard at all.

¶ In *Coriolanus* Shakespeare makes

Volumnia the mother, and Virgilia the wife, of Coriolanus; but his *wife* was Volumnia, and his *mother* Veturia.

§ *Delphi an Island.* In the same drama (act iii. sc. 1) Delphi is spoken of as an island; but Delphi is a city of Phocis, containing a temple to Apollo. It is no island at all.

¶ *Elsinore.* Shakespeare speaks of the "beetling cliff of Elsinore," whereas Elsinore has no cliffs at all.

> What if it [*the ghost*] tempts you to the flood . . .
> Or to the dreadful summit of the cliff
> That beetles o'er its base into the sea?
> *Hamlet*, act i. sc. 4.

§ *The Ghost*, in *Hamlet*, is evidently a Roman Catholic: he talks of purgatory, absolution, and other catholic dogmas; but the Danes at the time were pagans.

¶ *St. Louis.* Shakespeare, in *Henry V.* act i. sc. 2, calls Louis X. "St. Louis," but "St. Louis" was Louis IX. It was Louis IX. whose "grandmother was Isabel," issue of Charles de Lorraine, the last of the Carlovingians. Louis X. was the son of Philippe IV. (*le Bel*), and grandson of Philippe III. and "Isabel of Aragon," not Isabel "heir of Capet, of the line of Charles the duke of Lorain."

¶ *Macbeth* was no tyrant, as Shakespeare makes him out to be, but a firm and equitable prince, whose title to the throne was better than that of Duncan.

§ *Duncan's Murder.* Macbeth did not murder Duncan in the castle of Inverness, as stated in the play, but at "the smith's house," near Elgin (1039).

§ Again, Macbeth was not slain by Macduff at Dunsin'ane, but made his escape from the battle, and was slain, in 1056, at Lumphanan.—*Lardner: Cabinet Cyc.*, 17–19.

¶ In *The Winter's Tale*, act v. sc. 2, one of the gentlemen refers to Julio Romano, the Italian artist and architect (1492–1546), certainly some 800 years or more before Romano was born.

¶ In *Twelfth Night*, the Illyrian clown speaks of St. Bennet's Church, London. "The triplex, sir, is a good tripping measure, or the bells of St. Bennet's sure may put you in mind: one, two, three" (act v. sc. 1); as if the duke was a Londoner!

(49) SPENSER. *Bacchus* or *Saturn?* In the *Faërie Queene*, iii. 11, Britomart saw in the castle of Bu'sirane (3 *syl.*) a picture descriptive of the love of Saturn, who had changed himself into a centaur out of love for Erig'onê. It was not Saturn but Bacchus who loved Erigonê, and he was not transformed to a centaur, but to a horse.

¶ *Benonê* or *Œnonê?* In bk. vi. 9 (*Faërie Queene*) the lady-love of Paris is called Benônê, which ought to be Œnônê. The poet says that Paris was "by Plexippus' brook" when the golden apple was brought to him; but no such brook is mentioned by any classic author.

¶ *Critias* and *Socrates.* In bk. ii. 7 (*Faërie Queene*) Spenser says, "The wise Socrátês . . . poured out his life . . . to the dear Critias; his dearest bel-amie." It was not Socratês but Theram'enês, one of the thirty tyrants, who, in quaffing the poison-cup, said smiling, "This I drink to the health of fair Critias."—*Cicero: Tusculan Questions.*

¶ *Critias* or *Crito?* In the *Faërie Queene*, iv. (introduction) Spenser says that Socratês often discoursed of love to his friend Critias; but it was Crito, or rather Criton, that the poet means.

¶ *Cyprus* and *Paphos.* Spenser makes sir Scudamore speak of a temple of Venus, far more beautiful than "that in Paphos or that in Cyprus;" but Paphos was merely a town in the island of Cyprus, and the "two" are but one and the same temple.—*Faërie Queene*, iv. 10.

¶ *Hippomanês.* Spenser calls him "the Eubœan young man" (ii. 7), but he was a Bœotian. In cant. II. ix. 29, he says, "More whott [hot] than Ætn' or flaming Mongiball," but the latter is the Arabic name of Ætna; thus making Etna and Mongibello two distinct mountains; whereas the former is called by the Arabs *Jabêl* or *Aj-jabâl*, that is, "Mount Jabal," or Mon-giball.

(50) TENNYSON, in the *Last Tournament*, says (ver. 1), Dagonet was knighted in mockery by sir Gaw'ain; but in the *History of Prince Arthur* we are distinctly told that king Arthur knighted him "with his own hands" (pt. ii. 91).

¶ In *Gareth and Lynette* the same poet says that Gareth was the son of Lot and Bellicent; but we are told a score times and more in the *History of Prince Arthur* that he was the son of Margawse (Arthur's sister and Lot's wife, pt. i. 36).

> King Lot . . . wedded Margawse; Nentres . . . wedded Elain.—*Sir T. Malory: History of Prince Arthur*, i. 2, 35, 36.

§ In the same *Idyll* Tennyson has changed Lionês to Lyonors; but, according to the collection of romances edited by sir T. Malory, these were quite different persons. Lionês, daughter of sir Persaunt,

and sister of Linet of Castle Perilous, married *sir* Gareth (pt. i. 153); but Lyonors was the daughter of earl Sanam, and was the unwed mother of sir Borre by king Arthur (pt. i. 15).

§ Again, Tennyson makes Gareth marry Lynette, and leaves the true heroine, Lyonors, in the cold; but the *History* makes Gareth marry Lionês (*Lyonors*), and Gaheris his brother marries Linet.

Thus ended the history of sir Gareth, that wedded Dame Lionês of the Castle Perilous; and also of sir Gahêris, who wedded her sister Dame Linet.—*Sir T. Malory: History of Prince Arthur* (end of pt. i.).

§ Again, in *Gareth and Lynette*, by erroneously beginning day with sunrise instead of the previous eve, Tennyson reverses the order of the knights, and makes the *fresh green morn* represent the decline of day, or, as he calls it, "Hesperus" the "Evening Star;" and the blue star of evening he makes "Phosphorus" the "Morning Star."

§ Once more, in *Gareth and Lynette* the late poet-laureate makes the combat between Gareth and Death finished at a single blow, but in the *History* Gareth fights from dawn to dewy eve. In fact, the allegory is ruined, unless man's battle of life is made to last till he dies.

Thus they fought [*from sunrise*] till it was past noon, and would not stint, till at last both lacked wind, and then stood they wagging, staggering, panting, blowing, and bleeding . . . and when they had rested them awhile, they went to battle again, trasing, rasing, and foyning, as two boars. Thus they endured till evening-song time.—*Sir T. Malory: History of Prince Arthur*, I. 136.

¶ In the *Last Tournament* Tennyson makes sir Tristram stabbed to death by sir Mark in Tintag'il Castle, Cornwall, while toying with his aunt, Isolt *the Fair;* but in the *History* he is in bed in Brittany, severely wounded, and dies of a shock, because his wife tells him the ship in which he expected his aunt to come was sailing into port with a *black* sail instead of a white one.

The poet-laureate has deviated so often from the collection of tales edited by sir Thomas Malory, that it would occupy too much space to point out his deviations even in the briefest manner.

(51) THACKERAY, in *Vanity Fair*, has taken from sir Walter Scott his allusion to Bedreddin, and not from the *Arabian Nights*. He has, therefore, fallen into the same error, and added three more. He says, "I ought to have remembered the pepper which the princess of Persia puts into the cream-tarts in India, sir" (ch. iii.). The charge was that Bedreddin made his *cheese*-cakes *without* putting pepper into them. But Thackeray has committed in this allusion other blunders. It was not a "princess" at all, but Bedreddin Hassan, who for the nonce had become a confectioner. He learned the art of making cheese-cakes from his mother (a widow). Again, it was not a "princess of Persia," for Bedreddin's mother was the widow of the vizier of Balsora, at that time quite independent of Persia. Nor did it happen in India.

¶ In *The Newcomes* (ch. xlix.) he speaks of "pea-green Payne." It was Hayne (who sued Miss Foote, in 1824, for breach of promise), not *Payne*, who was nicknamed "pea-green."

He was dressed in pea-green, with a pin and a chain,
And I think I heard somebody call him Squire Hayne.
Ingoldsby Legends ("The Black Mousquetaire").

¶ In *Esmond* he calls a *bar* sinister "the mark of bastardy." He meant a *bend* sinister.

(52) TURNER (*Sharon*), in his *History of England* (p. 63) says that William the Conqueror, after the battle of Hastings, "When he encamped the following day his health became affected, and his friends were alarmed;" and on p. 91 he says, "When a dangerous illness attacked him, he solemnly appointed his son Robert his heir;" but on p. 99 he says, "Such was his health, that he had experienced no illness to the last."

(53) VICTOR HUGO, in *Les Travailleurs de la Mer*, renders "the frith of Forth" by the phrase *Premier des quartre*, mistaking "frith" for *first*, and "Forth" for *fourth* or four. In his *Marie Tudor* he refers to the "*History and Annals of Henry VII.*, par Franc Baronum," meaning "*Historia, etc., Henrici Septimi*, per Franciscum Baconum." He calls *Barkyll Fedro* a common British patronymic.

(54) VIRGIL has placed Ænēas in a harbour which did not exist at the time, "Portusque require Velinos" (*Æneid*, vi. 366). It was Curius Dentātus who cut a gorge through the rocks to let the waters of the Velinus into the Nar. Before this was done, the Velinus was merely a number of stagnant lakes, and the blunder is about the same as if a modern poet were to make Columbus pass through the Suez Canal.

§ In *Ænēid*, iii. 171, Virgil makes Ænēas speak of "Ausonia;" but as Italy was so called from Auson, son of Ulysses and Calypso, of course Æneas could not have known his name.

§ Again, in *Ænēid*, ix. 571, he represents Chorinæus as slain by Asy'las;

but in bk. xii. 298 he is alive again. Thus—

> Chorinæum sternit Asylas.
> Bk. ix. 571.

Then—

> Obvius ambustum torrem Chorinæus ab ara
> Corripit, et venienti Ebuso plagamque ferenti
> Occupat os flammis, etc.
> Bk. xii. 298, etc.

§ Again, in bk. ix. Numa is slain by Nisus (ver. 554); but in bk. x. 562 Numa is alive, and Æneas kills him.

(55) WEBSTER, *Dictionary* (an early edition).

> WICKET-KEEPER, the player in cricket who stands with a bat to protect the wicket from the ball.
> LONG-STOP. (*Cricket.*) One who is set to stop balls sent a long distance.
> LEG. (*Cricket.*) To strike in the leg.
> BOWLER. One who plays bowls, or rolls in cricket.

⁂ Of course, every intelligent reader will be able to add to this long list; but no more space can be allowed for the subject in this dictionary.

Er'rua ("*the mad-cap*"), a young man whose wit defeated the strength of the giant Tartaro (a sort of one-eyed Polypheme). Thus the first competition was in throwing a stone. The giant threw his stone, but Errua threw a *bird*, which the giant supposed to be a stone, and as it flew out of sight, Errua won the wager. The next wager was to throw a bar of iron. After the giant had thrown, Errua said, "From here to Salamanca;" whereupon the giant bade him not to throw, lest the bar of iron should kill his father and mother, who lived there; so the giant lost the second wager. The third was to pull a tree up by the roots; and the giant gave in because Errua had run a cord round a host of trees, and said, "You pull up one, but I pull up all these." The next exploit was at bed-time: Errua was to sleep in a certain bed; but he placed a dead man in the bed, while he himself got under it. At midnight Tartaro took his club and belaboured the dead body most unmercifully. When Errua stood before Tartaro next morning, the giant was dumfounded. He asked Errua how he had slept. "Excellently well," said Errua, "but somewhat troubled by fleas." Other trials were made, but always in favour of Errua. At length a race was proposed, and Errua sewed into a bag the bowels of a pig. When he started, he cut the bag, strewing the bowels on the road. When Tartaro was told that his rival had done this to make himself more fleet, he cut his belly, and of course killed himself.—*Rev. W. Webster: Basque Legends* (1877).

(The reader will readily trace the resemblance between this legend and the exploits of *Jack the Giant-killer*. See also Campbell's *Popular Tales of the West Highlands*, ii. 327, and Grimm's *Valiant Little Tailor*.)

Erse (1 *syl.*), the native language of the West Highlanders of Scotland. Gaelic is a better word.

⁂ Erse is a corruption of Irish, from the supposition that these Highlanders were a colony from Ireland; but whether the Irish came from Scotland or the Scotch from Ireland, is one of those knotty points on which the two nations will never agree (See FIR-BOLG.)

Ers'kine (*The Rev. Dr.*), minister of Greyfriar's Church, Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

Er'tanax, a fish common in the Euphratês, the bones of which were believed to impart courage and strength.

> A fish . . . haunteth the flood of Eufratês . . . it is called an ertanax, and his bones be of such a manner of kind that whoso handleth them he shall have so much courage that he shall never be weary, and he shall not think on joy nor sorrow that he hath had, but only on the thing he beholdeth before him.—*Sir T. Malory: History of Prince Arthur*, iii. 84 (1470).

Erudite (*Most*). Marcus Terentius Varro is called "the most erudite of the Romans" (B.C. 116–27).

Erysichthon [*Erri-sik'-thon*], a grandson of Neptune, who was punished by Cerês with insatiable hunger, for cutting down some trees in a grove sacred to that goddess. (See ERISICHTHON.)

Erythræ'an Main (*The*), the Red Sea. The "Erythræum Marê" included the whole expanse of sea between Arabia and Africa, including the Red Sea and the Persian Gulf.

> The ruddy waves he cleft in twain
> Of the Erythræan main.
> *Milton: Psalm* CXXXVI. (1623).

Er'ythre, Modesty personified, the virgin page of Parthen'ia or maiden chastity, in *The Purple Island*, by Phineas Fletcher (1633). Fully described in canto x. (Greek, *eruthros*, "red," from *eruthriao*, "to blush.")

Es'calus, an ancient, kind-hearted lord in the deputation of the duke of Vienna.—*Shakespeare: Measure for Measure* (1603).

Es'calus, prince of Vero'na.—*Shakespeare: Romeo and Juliet* (1598).

Es'canes (3 *syl.*), one of the lords of Tyre.—*Shakespeare: Pericles Prince of Tyre* (1608).

Escobar y Mendoza, a Spanish casuist, who said, "Good intentions justify crime," whence the verb *escobarder*, "to play the fox," "to play fast and loose."

The French have a capital name for the fox, namely, M. L'Escobar, which may be translated the "shuffler," or more freely "sly boots."—*Daily News*, March 25, 1878.

Escotillo [*i.e. Little Michael Scott*], considered by the common people as a magician, because he possessed more knowledge of natural and experimental philosophy than his contemporaries.

Es'dale (*Mr.*), a surgeon at Madras. —*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Esil or **Eisel,** vinegar. John Skelton, referring to the Crucifixion, when the soldiers gave Christ "vinegar mingled with gall," says—

Christ by crueltie Was nayled to a tree . . .
He dranke eisel and gall, To redeme vs withal.
Skelton: Colyn Clout (time, Henry VIII.).

Es'ings, the kings of Kent. So called from Eisc, the father of Hengist, as the Tuscans receive their name from Tuscus, the Romans from Romulus, the Cecrop'idæ from Cecrops, the Britons from Brutus, and so on.—*Ethelwerd: Chron.*, ii.

Eskdale (*lord*), in Disraeli's novel of *Coningsby* (1844), is said to be designed for lord Lonsdale.

Esmeralda, a beautiful gipsy-girl, who, with tambourine and goat, dances in the *place* before Notre Dame de Paris, and is looked on as a witch. Qassimodo conceals her for a time in the church, but after various adventures she is gibbeted.—*Victor Hugo: Notre Dame de Paris.*

Esmond (*Henry*), a chivalrous cavalier in the reign of queen Anne; the hero of Thackeray's novel called *Esmond* (1852; time, queen Anne).

Esplan'dian, son of Am'adis and Oria'na. Montalvo has made him the subject of a fifth book to the four original books of *Amadis of Gaul* (1460).

The description of the most furious battles, carried on with all the bloody-mindedness of an Esplandian or a Bobadil [*Ben Jonson: Every Man in His Humour*]. —*Encyc. Brit.*, art. "Romance."

Espriella (*Manuel Alvares*), the apocryphal name of Robert Southey. The poet-laureate pretends that certain "letters from England," written by this Spaniard, were translated by him from the original Spanish (three vols., 1807).

Essay on Criticism, by Pope. A poem running to 724 lines in heroic couplets. It abounds with well-known lines and happy expressions.

Essay on Man, a poem by Pope, in heroic couplets, and divided into four books or epistles. Like the *Essay on Criticism*, it is full of lines familiar to every educated Englishman (1732–1734).

Essays and Reviews, by six clergy, men and one layman of the Church of England, published in 1860. The writers were Dr. Temple, Dr. Rowland Williams, professor Baden Powell, professor Jowett, Wilson, Patteson, and Goodwin. The book was condemned by the bishops in Convocation, 1864.

∴ The Oxford Tract Movement began in 1833.

Essex (*The earl of*), a tragedy by Henry Jones (1745). Lord Burleigh and sir Walter Raleigh entertained a mortal hatred to the earl of Essex, and accused him to the queen of treason. Elizabeth disbelieved the charge; but at this juncture the earl left Ireland, whither the queen had sent him, and presented himself before her. Being very angry, she struck him, and Essex rushed into open rebellion, was taken, and condemned to death. The queen had given him a ring before the trial, telling him whatever petition he asked should be granted, if he sent to her this ring. When the time of execution drew nigh, the queen sent the countess of Nottingham to the Tower, to ask Essex if he had any plea to make, and the earl entreated her to present the ring to her majesty, and petition her to spare the life of his friend Southampton. The countess purposely neglected this charge, and Essex was executed. The queen, it is true, sent a reprieve, but lord Burleigh took care it should arrive too late. The poet says that Essex had recently married the countess of Rutland, that both the queen and the countess of Nottingham were jealous, and that this jealousy was the chief cause of the earl's death.

The abbé Boyer, La Calprenède, and Corneille have tragedies on the same subject.

¶ The general history and character of Essex was marvellously reproduced in Biron, the French conspirator in the reign of Henri IV.

Earl of Essex (1569–1601); duc de Biron (1562–1602).

Essex (*The earl of*), lord high constable of England, introduced by sir W. Scott in his novel called *Ivanhoe* (time, Richard I.).

Estel'la, a haughty beauty, adopted by Miss Havisham. She was affianced by her wish to Pip, but married Bentley Drummle. She was the natural child of Magwitch the convict and Molly the housekeeper of Jaggers, Miss Havisham's lawyer, who introduced the child at three years old to Miss Havisham. —*Dickens: Great Expectations* (1860).

Esther, housekeeper to Muhldenau, minister of Mariendorpt. She loves Hans, a servant to the minister, but Hans is shy, and Esther has to teach him how to woo and win her. Esther and Hans are similar to Helen and Modus, only in a lower social grade.—*Knowles: The Maid of Mariendorpt* (1838).

Esther (*The book of*), one of the historical books of the Old Testament, containing an account of queen Esther, who broke up a plot of Haman for the extirpation of the Jews in Persia.

The feast of Purim (*i.e. lots*) was established to commemorate this deliverance; and it was so called because the day of slaughter was fixed by "lots" (*Ezra* ix. 14).

Esther Hawdon, better known through the tale as Esther Summerson, natural daughter of captain Hawdon and lady Dedlock (before her marriage with sir Leicester Dedlock). Esther is a most lovable, gentle creature, called by those who know her and love her, "Dame Durden" or "Dame Trot." She is the heroine of the tale, and a ward in Chancery. Eventually she marries Allan Woodcourt, a surgeon.—*Dickens: Bleak House* (1852).

Esther Lyon, daughter of Rufus Lyon, in George Eliot's novel of *Felix Holt.* She eventually marries Felix (1866).

Estifa'nia, an intriguing woman, servant of donna Margaritta the Spanish heiress. She palms herself off on don Michael Perez (the copper captain) as an heiress, and the mistress of Margaritta's mansion. The captain marries her, and finds out that all her swans are only geese.—*Fletcher: Rule a Wife and Have a Wife* (1640).

Mrs. Pritchard was excellent in "The Queen" in *Hamlet* [Shakespeare], "Clarinda" [*The Beau's Duel,* Cenalvre], "Estifania," "Doll Common" [*The Alchemist,* B. Jonson].—*Dibdin.*

Est-il-Possible? a nickname given to George of Denmark (queen Anne's husband), because his general remark to the most startling announcement was, *Est-il possible?* With this exclamation he exhausted the vials of his wrath. It was James II. who gave him the sobriquet.

Est'mere (2 *syl.*), king of England. He went with his younger brother Adler to the court of king Adlands, to crave his daughter in marriage; but king Adlands replied that Bremor, the sowdan or sultan of Spain, had forestalled him. However, the lady, being consulted, gave her voice in favour of the king of England. While Estmere and his brother went to make preparations for the wedding, the "sowdan" arrived, and demanded the lady for his wife. A messenger was immediately despatched to inform Estmere, and the two brothers returned, disguised as a *harper and his boy.* They gained entrance into the palace, and Adler sang, saying, "O ladye, this is thy owne true love; no harper, but a king;" and then drawing his sword, he slew the "sowdan," Estmere at the same time chasing from the hall the "kempery men." Being now master of the position, Estmere took "the ladye faire," made her his wife, and brought her home to England.—*Percy: Reliques,* I. i. 5.

Estoti'iland, a vast tract of land in the north of America. Said to have been discovered by John Scalvê, a Pole, in 1477.

> The snow
> From cold Estotiland.
> *Milton: Paradise Lost,* x. 685 (1665).

Estrildis or **Elstred,** daughter of the emperor of Germany. She was taken captive in war by Locrin (king of Britain), by whom she became the mother of Sabrin or Sabre. Gwendolen, the wife of Locrin, feeling insulted by this liaison, slew her husband, and had Estrildis and her daughter thrown into a river, since called the Sabri'na or Severn.—*Geoffrey: British History,* ii. 2, etc.

> Their corses were dissolved into that crystal stream,
> Their curls to curled waves.
> *Drayton: Polyolbion,* vi. (1612).

Etarre, a female character in the *Idylls of the King,* by Tennyson.

Ete'ocles and Polyni'ces, the two sons of Œ'dipos. After the expulsion of their father, these two young princes agreed to reign alternate years in Thebes. Eteoclês, being the elder, took the first turn, but at the close of the year refused to resign the sceptre to his brother; whereupon Polynicês, aided by six other chiefs, laid siege to the city. The two

brothers met in combat, and each was slain by the other's hand.

¶ A similar fratricidal struggle is told of don Pedro of Castile and his half-brother don Henry. When don Pedro had estranged the Castilians by his cruelty, don Henry invaded Castile with a body of French auxiliaries, and took his brother prisoner. Don Henry visited him in prison, and the two brothers fell on each other like lions. Henry wounded Pedro in the face, but fell over a bench, when Pedro seized him. At that moment a Frenchman seized Pedro by the leg, tossed him over, and Henry slew him.—*Menard: History of Du Guesclin.*

(This is the subject of one of Lockhart's Spanish ballads.)

Eth'elbert, king of Kent, and the first of the Anglo-Saxon kings who was a Christian. He persuaded Gregory to send over Augustine to convert the English to "the true faith" (596), and built St. Paul's, London.—*Ethelwerd: Chronicle,* ii.

Good Ethelbert of Kent, first christened English king,
To preach the faith of Christ was first did hither bring
Wise Augustine the monk, from holy Gregory sent . . .
That mighty fane to Paul in London did erect.
Drayton: Polyolbion, xi. (1613).

Eth'erington (*The late earl of*), father of Tyrrel and Bulmer.

The titular earl of Etherington, his successor to the title and estates.

Marie de Martigny (*La comtesse*), wife of the titular earl of Etherington.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Ethio'pian Wood, ebony.

The seats were made of Ethiopian wood,
The polished ebony.
Davenant: Gondibert, ii. 6 (died 1668).

Ethiopians, the same as Abassinians. The Arabians call these people El-habasen or Al-habasen, whence our Abassins; but they call themselves Ithiopians or Ethiopians.—*Selden: Titles of Honour,* vi. 64.

Where the Abassin kings their issue guard,
Mount Amara
Milton: Paradise Lost, iv. 280 (1665).

Ethiop's Queen, referred to by Milton in his *Il Penseroso,* was Cassiope'a, wife of Ce'pheus (2 *syl.*) king of Ethiopia. She had a daughter named Androm'eda, whose beauty she affirmed exceeded that of the sea-nymphs. Nereus (2 *syl.*) complained of this insult to Neptune, and old father Earth-Shaker sent a huge sea-monster to ravage the kingdom of Ethiopia. At death Cassiopēa was made a constellation of thirteen stars.

. . . that starred Ethiop queen that strove
To set her beauty's praise above
The sea-nymphs, and their powers offended.
Milton: Il Penseroso, 19 (1638).

Ethnick Plot. The "Popish Plot" is so called in Dryden's satire of *Absalom and Achitophel.* As Dryden calls the royalists "Jews," and calls Charles II. "David king of the Jews," the papists were "Gentiles" (or *Ethnoi*), whence the "Ethnic Plot" means the plot of the Ethnoi against the people of God.

. . . well versed of old
In godly faction, and in treason bold . . .
Saw with disdain an Ethnick plot begun,
And scorned by Jebusites [*Catholics*] to be outdone.
Part i., lines 513-518 (1682).

Etiquette (*Madame*), the duchesse de Noailles, grand-mistress of the ceremonies in the court of Marie Antoinette. So called from her rigid enforcement of all the formalities and ceremonies of the *ancien régime.*

Et'na. Zeus buried under this mountain Enkel'ados, one of the hundred-handed giants.

The whole land weighed him down, as Etna does
The giant of mythology.
Tennyson: The Golden Supper.

Etteilla, the pseudonym of Alliette (spelt backwards), a perruquier and diviner of the eighteenth century. He became a professed cabalist, and was visited in his studio in the Hôtel de Crillon (Rue de la Verrerie) by all those who desired to unroll the Book of Fate. In 1783 he published *Manière de se Récréer avec le Jeu de Cartes, nommées Tarots.* In the British Museum are some divination cards published in Paris in the first half of the nineteenth century, called *Grand Etteilla* and *Petit Etteilla,* each pack being accompanied with a book of explication and instruction.

Ettercap, an ill-tempered person, who mars sociability. The ettercap is the poison-spider, and should be spelt "attercop." (Anglo-Saxon, *atter-cop,* "poison-spider.")

O sirs, was sic difference seen
As 'twixt wee Will and Tam?
The ane's a perfect ettercap,
The ither's just a lamb.
W. Miller: Nursery Songs.

Ettrick Shepherd (*The*), James Hogg, the poet, who was born in the forest of Ettrick, in Selkirkshire, and in early life was a shepherd (1772–1835).

Etty's Nine Pictures, "the Combat," the three "Judith" pictures, "Benaiah," "Ulysses and the Syrens," and the three pictures of "Joan of Arc."

"My aim," says Etty, "in all my great pictures has been to paint some great moral on the heart. 'The

Combat represents *the beauty of mercy*; the three 'Judith pictures, *patriotism* [1, *self-devotion to God*; 2, *self-devotion to man*; 3, *self-devotion to country*]; 'Benaiah, David's chief captain,' represents *valour*; 'Ulysses and the Syrens,' *sensual delights* or *the wages of sin is death*; and the three pictures of 'Joan of Arc' depict *religion*, *loyalty*, and *patriotism*. In all, nine in number, as it was my desire to paint three times three."—*W. Etty*, of York (1787–1849).

Et'zel or **Es'zel** [*i.e. Attila*], king of the Huns, in the songs of the German minnesingers. A ruler over three kingdoms and thirty principalities. His second wife was Kriemhild, the widow of Siegfried. In pt. ii. of the *Nibelungen Lied* he sees his sons and liegemen struck down without making the least effort to save them; and is as unlike the Attila of history as a "hector" is to the noble Trojan "the protector of mankind."

Eubo'nia, Isle of Man.

He reigned over Britain and its three islands.—*Nennius: History of the Britons.*

(The three islands are Isle of Wight, Eubonia, and Orkney.)

Eu'charis, one of the nymphs of Calypso, with whom Telemachos was deeply smitten. Mentor, knowing his love was sensual love, hurried him away from the island. He afterwards fell in love with Anti'opê, and Mentor approved his choice.—*Fénelon: Télémaque*, vii. (1700).

He [*Paul*] fancied he had found in Virginia the wisdom of Antiopê, with the misfortunes and the tenderness of Eucharis.—*Bernardin de St. Pierre: Paul and Virginia* (1788).

(Eucharis is meant for Mdlle. de Fontange, maid of honour to Mde. de Montespan. For a few months she was a favourite with Louis XIV., but losing her good looks she was discarded, and died at the age of 20. She used to dress her hair with streaming ribbons, and hence this style of head-gear was called *à la Fontange*.)

Eu'clio, a penurious old hunks.—*Plautus: Aulularia.*

Now you must explain all this to me, unless you would have me use you as ill as Euclio does Staphy'la.—*Sir W. Scott.*

Eu'crates (3 *syl.*), the miller, and one of the archons of Athens. A shuffling fellow, always evading his duty and breaking his promise; hence the Latin proverb—

Vias novit, quibus effugiat Eucrates ("He has more shifts than Eucrates").

Eudo'cia (4 *syl.*), daughter of Eu'menês governor of Damascus. Pho'cyas, general of the Syrian forces, being in love with her, asks the consent of Eumenês, and is refused. In revenge, he goes over to the Arabs, who are besieging Damascus. Eudocia is taken captive, but refuses to wed a traitor. At the end, Pho'cyas dies, and Eudocia retires into a nunnery.—*Hughes: The Siege of Damascus* (1720).

Eudon (*Count*) of Cantabria. A baron favourable to the Moor, "too weak-minded to be independent." When the Spaniards rose up against the Moors, the first order of the Moorish chief was this: "Strike off count Eudon's head; the fear which brought him to our camp will bring him else in arms against us now" (ch. xxv.).—*Southey: Roderick, etc.*, xiii. (1814).

Eudox'ia, wife of the emperor Valentin'ian. Petro'nius Max'imus "poisoned" the emperor, and the empress killed Maximus.—*Beaumont and Fletcher: Valentinian* (1617).

Eugene Aram. (See ARAM, p. 54.)

Euge'nia, called "Silence" and the "Unknown." She was wife of count de Valmont, and mother of Florian, "the foundling of the forest." In order to come into the property, baron Longueville used every endeavour to kill Eugenia and Florian, but all his attempts were abortive, and his villainy at length was brought to light.—*Dimond: The Foundling of the Forest.*

Eugenio, a young gentleman who turned goat-herd, because Leandra jilted him and eloped with a heartless adventurer, named Vincent de la Rosa.—*Cervantes: Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

Euge'nius, the friend and wise counsellor of Yorick. John Hall Stevenson was the original of this character.—*Sterne: Tristram Shandy* (1759).

Euhe'meros, a Sicilian Greek, who wrote a *Sacred History* to explain the historical or allegorical character of the Greek and Latin mythologies.

One could wish Euhêmêrus had never been born. It was he who spoilt [*the old myths*] first.—*Ouida: Ariadne*, i. 1.

Eulenspiegel (*Thyl*), *i.e.* "Thy Owlglass," of Brunswick. A man who runs through the world as charlatan, fool, lansquenet, domestic servant, artist, and Jack-of-all-trades. He undertakes anything, but rejoices in cheating those who employ him; he parodies proverbs, rejoices in mischief, and is brimful of pranks and drolleries.—*Dr. Murner: Thyl Eulenspiegel* (1543).

An English version, entitled *The Merrye Jeste of a Man called Howleglass, and of the many Marvellous Thinges and Jestes that he did in his Lyfe in Eastland*, was printed by William Copland. Another by K. R. H. Mackenzie, in 1860.

To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel. Now, after five centuries, his native village is pointed out with pride to the traveller.—*Carlyle.*

Eumæos (in Latin, *Eumæus*), the slave and swine-herd of Ulysses, hence any swine-herd.

Eu'menes (3 *syl.*), governor of Damascus, and father of Eudo'cia.—*Hughes: Siege of Damascus* (1720).

Eumnes'tes, Memory personified. Spenser says he is an old man, decrepit and half blind. He was waited on by a boy named Anamnestês. (Greek, *eumnêstis*, "good memory;" *anamnêstis*, "research.")—*Faërie Queene*, ii. 9 (1590).

He [*Fancy*] straight commits them to his treasury
Which old Eumnestes keeps, father of memory—
Eumnestes old, who in his living screen
(His living breast) the rolls and records bears
Of all the deeds and men which he hath seen,
And keeps locked up in faithful registers.
P. Fletcher: The Purple Island, vi. (1633).

Eu'noe (3 *syl.*), a river of purgatory, a draught of which makes the mind recall all the good deeds and good offices of life. It is a little beyond Lethê or the river of forgetfulness.

Lo! where Eunoe flows,
Lead thither; and, as thou art wont, revive
His fainting virtue.
Dante: Purgatory, xxxiii. (1308).

Euphra'sia, daughter of lord Dian, a character resembling "Viola" in Shakespeare's *Twelfth Night*. Being in love with prince Philaster, she assumes boy's attire, calls herself "Bellario," and enters the prince's service. Philaster transfers Bellario to the princess Arethusa, and then grows jealous of the lady's love for her tender page. The sex of Bellario being discovered, shows the groundlessness of this jealousy.—*Beaumont and Fletcher: Philaster* or *Love Lies a-bleeding* (1608).

Euphra'sia, "the Grecian daughter," was daughter of Evander, the old king of Syracuse (dethroned by Dionysius, and kept prisoner in a dungeon on the summit of a rock). She was the wife of Phocion, who had fled from Syracuse to save their infant son. Euphrasia, having gained admission to the dungeon where her aged father was dying from starvation, "fostered him at her breast by the milk designed for her own babe, and thus the father found a parent in the child." When Timoleon took Syracuse, Dionysius was about to stab Evander, but Euphrasia, rushing forward, struck the tyrant dead upon the spot.—*Murphy: The Grecian Daughter* (1772).

¶ The same tale is told of Xantippê (not the wife of Socratês), who preserved the life of her father Cimo'nos in prison. The guard, astonished that the old man held out so long, set a watch and discovered the secret.

There is a dungeon, in whose dim drear light
What do I gaze on? . . .
An old man, and a female young and fair,
Fresh as a nursing mother, in whose veins
The blood is nectar . . .
Here youth offers to old age the food,
The milk of his own gift . . . It is her sire,
To whom she renders back the debt of blood.
Byron: Childe Harold, iv. 148 (1817).

Eu'phrasy, the herb eye-bright; so called because it was once supposed to be efficacious in clearing the organs of sight. Hence the archangel Michael purged the eyes of Adam with it, to enable him to see into the distant future. See *Milton: Paradise Lost*, xi. 414-421 (1665).

Eu'phues (3 *syl.*), the chief character in John Lilly's *Euphuês or The Anatomy of Wit* (1581), and *Euphuês and his England* (1582). He is an Athenian gentleman, distinguished for his elegance, wit, love-making, and roving habits. Shakespeare borrowed his "government of the bees" (*Henry V.* act i. sc. 2) from Lilly. Euphuês was designed to exhibit the style affected by the gallants of England in the reign of queen Elizabeth. Thomas Lodge wrote a novel in a similar style, called *Euphuês' Golden Legacy* (1590).

(*Euphues and Lucilla*, published in 1716, is by some supposed to be a posthumous work of John Lilly.)

N. B.—Lilly's *Euphues* have given to the language the words *euphuism* (stilted fine writing) and *euphuist* (one who imitates the style of Euphues). This sort of affectation in writing pervaded many of our novels more or less even to the early part of the nineteenth century.

(Foster's Essays, 1805, 1819, were every bit as bad for their bad taste and grandiloquence, and elaborate fustian.)

"The commonwealth of your bees," replied Euphuês, "did so delight me that I was not a little sorry that either their estates have not been longer, or your leisure more; for, in my simple judgment, there was such an orderly government that men may not be ashamed to imitate it."—*Lilly: Euphuest* (1581).

(The romances of Calprenède and Scudéri bear the same relation to the jargon of Louis XIV. as the *Euphues* of Lilly to that of queen Elizabeth.)

Eure'ka I or rather HEURE'KA I ["I have discovered it!"]. The exclamation of Archime'dês, the Syracusian philosopher, when he found out how to test the purity of Hi'ero's crown.

The tale is, that Hiero suspected that a craftsman to whom he had given a certain weight of gold to make into a crown had alloyed the metal, and he asked Archimedês to ascertain if his suspicion was well founded. The philosopher, getting into his bath, observed that the water ran over, and it flashed into his mind that his body displaced its own bulk of water. Now, suppose Hiero gave the goldsmith 1 lb. of gold, and the crown weighed 1 lb., it is manifest that if the crown was pure gold, both ought to displace the same quantity of water; but they did not do so, and therefore the gold had been tampered with. Archimedês next immersed in water 1 lb. of silver, and the difference of water displaced soon gave the clue to the amount of alloy introduced by the artificer.

Vitruvius says, "When the idea occurred to the philosopher, he jumped out of his bath, and without waiting to put on his clothes, he ran home, exclaiming, '*Heurika! heurika!*'"

Eurip'ides (4 *syl.*). When Alcestidês (4 *syl.*) chaffed Euripidês for having composed only three verses in three days, whereas he (Alcestidês) had composed 300, Euripidês made answer, "But my three will outlast 300 years, while your 300 will not outlive three days."

¶ Haydn made a similar remark when urged to hasten his composition of *The Creation*, on which he had been working nearly two years; he replied, "No! I intend it to last a long time."

Euro'pa. *The Fight at Dame Europa's School*, written by the Rev. H. W. Pullen, minor canon of Salisbury Cathedral. A skit on the Franco-Prussian War (1870-1871).

Europe's Liberator. So Wellington was called after the overthrow of Bonaparte (1769-1852).

Oh Wellington ... called "Saviour of the Nations" ... And "Europe's Liberator."
Byron: Don Juan, ix. 5 (1824).

Eu'rus, the east wind; Zephyr, the west wind; No'tus, the south wind; Bo'reas, the north wind. Eurus, in Italian, is called the Lev'ant ("rising of the sun"), and Zephyr is called Po'nent ("setting of the sun").

Forth rush the Levant and the Ponent winds—
Eurus and Zephyr,
Milton: Paradise Lost, x. 705 (1665).

Euryd'ice (4 *syl.*), the wife of Orpheus (2 *syl.*), killed by a serpent on her wedding night. Orpheus went down to hadês to crave for her restoration to life, and Pluto said she should follow him to earth provided he did not look back. When the poet was stepping on the confines of our earth, he turned to see if Eurydicê was following, and just caught a glance of her as she was snatched back into the shades below.

(Pope tells the tale in his Pindaric poem called *Ode on St. Cecilia's Day*, 1709.)

Euryt'ion, the herdsman of Ger'yon. He never slept day nor night, but walked unceasingly among his herds with his two-headed dog Orthros. "Herculês them all did overcome."—*Spenser: Faërie Queene*, v. 10 (1596).

EUSTACE, one of the attendants of sir Reginald Front de Bœuf (a follower of prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Eustace (*Father*), or "father Eustatius," the superior and afterwards abbot of St. Mary's. He was formerly William Allan, and the friend of Henry Warden (afterwards the protestant preacher).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Eustace (*Charles*), a pupil of Ignatius Polyglot. He had been clandestinely married for four years, and had a little son named Frederick. Charles Eustace confided his scrape to Polyglot, and concealed his young wife in the tutor's private room. Polyglot was thought to be a libertine, but the truth came out, and all parties were reconciled.—*Poole: The Scapegoat.*

Eustace (*Jack*), the lover of Lucinda, and "a very worthy young fellow," of good character and family. As justice Woodcock was averse to the marriage, Jack introduced himself as a music-master, and sir William Meadows, who recognized him, persuaded the justice to consent to the marriage of the young couple. This he was the more ready to do as his sister Deborah said positively he "should not do it."—*Bickerstaff: Love in a Village* (1762).

Euthana'sia, an easy, happy death. The word occurs in the *Dunciad*, and Byron has a poem so called. Euthanasia generally means a harbour of rest and peace after the storms of life: "Inveni portum; spes et fortuna valete," *i.e.* "I have found my Euthanasia, farewell to the battle of life." (Greek, *eu thanatos*, "a happy death.")

"I think there is a great deal to be said in favour of euthanasia," said Phœbe, "but then it ought to be with the consent of the victims."—*Mrs. Oliphant: Phœbe, Jun.*, iii. 6.

A happy rural retreat . . . the Euthanasia of a life of carefulness and toil?—*Encyclopædia Britannica*, article, "Romance." The reference is to *Gil Blas*.

Eva, daughter of Torquil of the Oak. She is betrothed to Ferquhard Day.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

∴ There is an Eva in *Uncle Tom's Cabin*, by Mrs. Beecher Stowe (1850).

Evad'ne (3 *syl.*), wife of Kap'aneus (3 *syl.*). She threw herself on the funeral pile of her husband, and was consumed with him.

Evad'ne (3 *syl.*), sister of Melantius. Amintor was compelled by the king to marry her, although he was betrothed to Aspasia (the "maid" whose death forms the tragical event of the drama).—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

The purity of female virtue in Aspasia is well contrasted with the guilty boldness of Evadnê, and the rough soldierlike bearing and manly feeling of Melantius render the selfish sensuality of the king more hateful and disgusting.—*R. Chambers: English Literature*, i. 204.

Evad'ne or THE STATUE, a drama by Sheil (1820). Ludov'ico, the chief minister of Naples, heads a conspiracy to murder the king and seize the crown; his great stumbling-block is the marquis of Colonna, a high-minded nobleman, who cannot be corrupted. The sister of the marquis is Evadnê (3 *syl.*), plighted to Vicentio. Ludovico's scheme is to get Colonna to murder Vicentio and the king, and then to debauch Evadnê. With this in view, he persuades Vicentio that Evadnê is the king's *fille d'amour*, and that she marries him merely as a flimsy cloak, but he adds, "Never mind, it will make your fortune." The proud Neapolitan is disgusted, and flings off Evadnê as a viper. Her brother is indignant, challenges the troth-plight lover to a duel, and Vicentio falls. Ludovico now irritates Colonna by talking of the king's amour, and induces him to invite the king to a banquet and then murder him. The king goes to the banquet, and Evadnê shows him the statues of the Colonna family, and amongst them one of her own father, who at the battle of Milan had saved the king's life by his own. The king is struck with remorse, but at this moment Ludovico enters, and the king conceals himself behind the statue. Colonna tells the traitor minister the deed is done, and Ludovico orders his instant arrest, gibes him as his dupe, and exclaims, "Now I am king indeed!" At this moment the king comes forward, releases Colonna, and orders Ludovico to be arrested. The traitor draws his sword, and Colonna kills him. Vicentio now enters, tells how his ear has been abused, and marries Evadnê.

Evan Dhu of Lochiel, a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Evan Dhu M'Combich, the foster-brother of M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Evandale (*The Right Hon. W. Maxwell, lord*), in the royal army under the duke of Monmouth. He is a suitor of Edith Bellenden, the granddaughter of lady Margaret Bellenden, of the Tower of Tillietudlem.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Evan'der, the "good old king of Syracuse," dethroned by Dionysius the Younger. Evander had dethroned the elder Dionysius "and sent him for vile subsistence, a wandering sophist through the realms of Greece." He was the father of Euphrasia, and was kept in a dungeon on the top of a rock, where he would have been starved to death, if Euphrasia had not nourished him with "the milk designed for her own babe." When Syracuse was taken by Timoleon, Dionysius by accident came upon Evander, and would have killed him, but Euphrasia rushed forward and stabbed the tyrant to the heart.—*Murphy: The Grecian Daughter* (1772). (See ERRORS OF AUTHORS (40), "Dionysius," p. 335.)

Mr. Bentley, May 4, 1796, took leave of the stage in the character of "Evander."—*W. C. Russell: Representative Actors*, 496.

Evangelic Doctor (*The*), John Wycliffe, "the Morning Star of the Reformation" (1324-1384).

Evangeline, the heroine and title

of a tale in hexameter verse by Longfellow, in two parts. Evangeline was the daughter of Benedict Bellefontaine, the richest farmer of Acadia (now *Nova Scotia*). At the age of 17 she was legally betrothed by the notary-public to Gabriel son of Basil the blacksmith, but next day all the colony was exiled by the order of George II., and their houses, cattle, and lands were confiscated. Gabriel and Evangeline were parted, and now began the troubles of her life. She wandered from place to place to find her betrothed. Basil had settled at Louisiana, but when Evangeline reached the place Gabriel had just left; she then went to the prairies, to Michigan, and so on, but at every place she was just too late to catch him. At length, grown old in this hopeless search, she went to Pennsylvania and became a sister of mercy. The plague broke out in the city, and as she visited the almshouse she saw an old man smitten down with the pestilence. It was Gabriel. He tried to whisper her name, but death closed his lips. He was buried, and Evangeline lies beside him in the grave.

(Longfellow's *Evangeline* (1849) has many points of close similitude with Campbell's tale of *Gertrude of Wyoming*, 1809.)

Evangelist, the personification of an effectual preacher in Bunyan's *Pilgrim's Progress* (1678).

Evans (*Sir Hugh*), a pedantic Welsh parson and schoolmaster of extraordinary simplicity and native shrewdness.—*Shakespeare: The Merry Wives of Windsor* (1601).

The reader may cry out with honest sir Hugh Evans, "I like not when a 'ooman has a great peard."—*Macaulay.*

Henderson says, "I have seen John Edwin, in 'sir Hugh Evans,' when preparing for the duel, keep the house in an ecstasy of merriment for many minutes together without speaking a word." (1750–1790).

Evans (*William*), the giant porter of Charles I. He carried sir Geoffrey Hudson about in his pocket. Evans was eight feet in height, and Hudson only eighteen inches. Fuller mentions this giant amongst his *Worthies.*—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Evans (*Marian*), the maiden name of Mrs. J. W. Cross, who assumed the name of *George Eliot*, and was the writer of numerous novels (1820–1880).

Evan'the (3 *syl.*), sister of Sora'no, the wicked instrument of Frederick duke of Naples, and the chaste wife of **Valerio.** The duke tried to seduce her, but failing in this scandalous attempt, he offered to give her to any one "for a month," at the end of which time the libertine was to suffer death. No one would accept the offer, and ultimately Evanthê was restored to her husband.—*Fletcher: A Wife for a Month* (1624).

E.V.B., the Hon. Mrs. Boyle, an amateur artist of the nineteenth century.

Eve (1 *syl.*) or Havah, the "mother of all living" (*Gen.* iii. 20). Before the expulsion from paradise her name was Ishah, because she was taken out of *ish*, *i.e.* "man" (*Gen.* ii. 23).

Eve was of such gigantic stature that when she laid her head on one hill near Mecca, her knees rested on two other hills in the plain, about two gun-shots asunder. Adam was as tall as a palm tree.—*Moncony: Voyage*, i. 372, etc.

Ev'eli'na (4 *syl.*), the heroine of a novel so called by Miss Burney (afterwards Mde. D'Arblay). Evelina marries lord Orville (1778). It gives a picture of the manners of the time.

Evelyn (*Alfred*), the secretary and relative of sir John Vesey. He made sir John's speeches, wrote his pamphlets, got together his facts, mended his pens, and received no salary. Evelyn loved Clara Douglas, a dependent of lady Franklin's, but she was poor also, and declined to marry him. Scarcely had she refused him, when he was left an immense fortune and proposed to Georgina Vesey. What little heart Georgina had was given to sir Frederick Blount, but the great fortune of Evelyn made her waver; however, being told that Evelyn's property was insecure, she married Frederick, and left Evelyn free to marry Clara.—*Lord Lytton: Money* (1840).

Evelyn (*Sir George*), a man of fortune, family, and character, in love with Dorrillon, whom he marries.—*Mrs. Inchbald: Wives as they Were and Maids as they Are* (1795).

Even Numbers are reckoned unlucky; but "there's luck in odd numbers."

The . . . crow . . . cried twice; this *even*, sir, is no good number.—*S.S.: The Honest Lawyer* (1616).

Among the Chinese, *heaven* is odd, and *earth* even. The numbers 1, 3, 5, 7, 9, belong to *yang* or heaven; but 2, 4, 6, 8, 10, belong to *yin* or earth.—*Editor.*

*** Shakespeare says "there is divinity in odd numbers" (*Merry Wives of Wind-*

sor, act v. sc. 1, 1596). "There's luck in odd numbers" is a common proverb.

See *Dictionary of Phrase and Fable*, ODD NUMBERS, pp. 907, 908.

Evening Hymn (*The*) by Ken, bishop of Bath and Wells ("All praise to Thee, my God, this night," etc.). He also wrote *The Morning Hymn* ("Awake, my soul, and with the sun," etc.) (1721).

Evenings at Home by John Aikin and his sister Mrs. Barbauld, published between 1792 and 1795.

Ever Loyal City (*The*). Oxford was so called for its unflinching loyalty to Charles I. during the parliamentary wars.

Everard (*Colonel Markham*), of the Commonwealth party.

Master Everard, the colonel's father.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Ev'erett (*Master*), a hired witness of the "Popish Plot."—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Every Man in His Humour, a comedy by Ben Jonson (1598). The original play was altered by David Garrick. The persons to whom the title of the drama apply are: "captain Bobadil," whose humour is bragging of his brave deeds and military courage—he is thrashed as a coward by Downright; "Kitely," whose humour is jealousy of his wife—he is befooled and cured by a trick played on him by Brainworm; "Stephen," whose humour is verdant stupidity—he is played on by every one; "Kno'well," whose humour is suspicion of his son Edward, which turns out to be all moonshine; "Dame Kitely," whose humour is jealousy of her husband, but she (like her husband) is cured by a trick devised by Brainworm. Every man in his humour is liable to be duped thereby, for his humour is the "Achilles' heel" of his character.

Every Man out of His Humour, a comedy by Ben Jonson (1599).

Every One has His Fault, a comedy by Mrs. Inchbald (1794). By the fault of rigid pride, lord Norland discarded his daughter, lady Eleanor, because she married against his consent. By the fault of gallantry and defect of due courtesy to his wife, sir Robert Ramble drove lady Ramble into a divorce. By the fault of irresolution, "Shall I marry or shall I not?" Solus remained a miserable bachelor, pining for a wife and domestic joys. By the fault of deficient spirit and manliness, Mr. Placid was a hen-pecked husband. By the fault of marrying without the consent of his wife's friends, Mr. Irwin was reduced to poverty and even crime. Harmony healed these faults: lord Norland received his daughter into favour; sir Robert Ramble took back his wife; Solus married Miss Spinster; Mr. Placid assumed the rights of the head of the family; and Mr. Irwin, being accepted as the son-in-law of lord Norland, was raised from indigence to domestic comfort.

Evidences of Christianity, by Dr. Paley (1794), once a standard book in the University of Cambridge, and indispensable for the Junior students.

Evil May-Day, May 1, 1517, when the apprentices committed great excesses, especially against foreigners; and the constable of the Tower discharged his cannons on the populace. The tumult began in Cheapside (time, Henry VIII.).

Eviot, page to sir John Ramorny (master of the horse to prince Robert of Scotland).—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Evir-Allen, the white-armed daughter of Branno an Irishman. "A thousand heroes sought the maid; she refused her love to a thousand. The sons of the sword were despised, for graceful in her eyes was Ossian." This Evir-Allen was the mother of Oscar, Fingal's grandson; but she was not alive when Fingal went to Ireland to assist Cormac against the invading Norsemen, which forms the subject of the poem called *Fingal*, in six books.—*Ossian: Fingal*, iv.

Ew'ain (*Sir*), son of king Vrience and Morgan le Fay (Arthur's half-sister).—*Sir T. Malory: History of Prince Arthur*, I. 72 (1470).

Ewan of Brigglands, a horse-soldier in the army of Montrose.—*Sir W. Scott: Rob Roy* (time, George I.).

Ewart (*Nanty, i.e.* Anthony), captain of the smuggler's brig.—*Sir W. Scott: Redgauntlet* (time, George III.).

Ew-bughts, pens into which cows were driven to be milked. In Percy's *Reliques* (series iii. book i. 12) is a very pretty Scotch sonnet which begins—

> Will ye gae to the ew-bught, Marion . . .
> I fain wad marrie Marion,
> Gin Marion wad marrie me.
>
> (Date unknown.)

Excal'ibur, king Arthur's famous swords. There seems to have been two of his swords so called. One was the sword sheathed in stone, which no one could draw thence, save he who was to be king of the land. Above 200 knights tried to release it, but failed; Arthur alone could draw it, and this he did with ease, proving thereby his right of succession (pt. i. 3). In ch. 7 this sword is called Excalibur, and is said to have been so bright "that it gave light like thirty torches." After his fight with Pellinore, the king said to Merlin he had no sword, and Merlin took him to a lake, and Arthur saw an arm "clothed in white samite, that held a fair sword in the hand." Presently the Lady of the Lake appeared, and Arthur begged that he might have the sword, and the lady told him to go and fetch it. When he came to it he took it, "and the arm and hand went under the water again." This is the sword generally called Excalibur. When about to die, king Arthur sent an attendant to cast the sword back again into the lake, and again the hand "clothed in white samite" appeared, caught it, and disappeared (ch. 23).—*Sir T. Malory: History of Prince Arthur*, i. 3, 23 (1470).

> King Arthur's sword, Excalibur,
> Wrought by the lonely maiden of the lake;
> Nine years she wrought it, sitting in the deeps,
> Upon the hidden bases of the hills.
> *Tennyson: Mort d'Arthur.*

Excalibur's Sheath. "Sir," said Merlin, "look that ye keep well the scabbard of Excalibur, for ye shall lose no blood as long as ye have the scabbard upon you, though ye have never so many wounds."—*Sir T. Malory: History of Prince Arthur*, i. 36 (1470).

Excelsior, a poem by Longfellow (1842).

Excursion (*The*), a poem in blank verse, divided into nine books, by Wordsworth (1814). Wordsworth is sometimes called "the poet (or bard) of The Excursion." Byron calls it—

> A drowsy frowsy poem, my aversion.
> *Don Juan.*

Executioner (*No*). When Francis viscount d'Aspremont, governor of Bayonne, was commanded by Charles IX. of France to massacre the huguenots, he replied, "Sire, there are many under my government devoted to your majesty, but not a single executioner."

Exeter Book (*The*), a collection of very early poems presented by the bishop of Exeter to the library of the cathedral.

Exeter Domesday (*The*), a supplement to the famous Domesday Book compiled in the reign of William the Conqueror. It extends the Domesday Book to Cornwall, Devonshire, Dorsetshire, Somersetshire, and Wiltshire.

Exhausted Worlds . . . Dr. Johnson, in the prologue spoken by Garrick at the opening of Drury Lane, in 1747, says of Shakespeare—

> Each change of many-coloured life he drew,
> Exhausted worlds, and then imagined new.

Exile of Erin (*The*), a poem by Campbell (1801). Better known perhaps by its refrain of "Erin go bragh!" or "Erin, mavournin; Erin go bragh!" (Ireland, my darling; Ireland for ever!).

Exodus, the Greek title of the second book of the Old Testament, meaning "departure;" being so called because it tells us about the "departure" of the Israelites from the land of Egypt. In the original the book is a continuation of the book of *Genesis*, and has no name, but is referred to by the first words *Now these are the names*, as we refer to the canticles *Te Deum* and *Nunc dimittis*. The book may be divided into five parts—

1. The great increase of the Israelites in Egypt (ch. i.).
2. The birth of Moses (chs. ii.).
3. The "call of Moses" to lead the people out of the land of bondage (chs. iii.–xiv.).
4. The march of people till they came to Sinai in the wilderness (chs. xv.–xix.).
5. The laws and ordinances to be observed for the future (ch. xx.–xl.).

Exta (*That's*). *That's Exta, as the woman said when she saw Kerton (a Devonshire saying)*, that is, "I thought my work was done, but there are more last words." "Exta" is a popular pronunciation of *Exeter*, and "Kerton" is *Crediton*. The woman was walking to Exeter for the first time, and when she reached the grand old church of Kerton or Crediton, supposed it to be Exeter Cathedral. "That's Exeter Cathedral," she said, "and the end of my journey." But it was only Kerton Church, and she had still eight more miles to walk before she got to Exeter.

Exterminator (*The*), Montbars, chief of a set of filibusters in the seventeenth century. He was a native of Languedoc, and conceived an intense hatred against the Spaniards on reading of their cruelties in the New World. Embarking

at Havre, in 1667, Montbars attacked the Spaniards in the Antilles and in Honduras, taking Vera Cruz and Carthagēna, and slew them most mercilessly wherever he encountered them (1645-1707).

Eye. *Terrible as the eye of Vathek.* One of the eyes of this caliph was so terrible in anger that those died who ventured to look thereon, and, had he given way to his wrath, he would have depopulated his whole dominion.—*Beckford: Vathek* (1784).

Eye-bright or Euphra'sia ["*joy-giving*"]. So called from its reputed power in restoring impaired vision.

[*The hermit*] fumitory gets and eye-bright for the eye.
Drayton: Polyolbion, xiii. (1613).

Eye of the Baltic (*The*), Gottland or Gothland, an island in the Baltic.

Eye of Greece (*The*), Athens.

Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits.
Milton.

∴ Sometimes Sparta is called "The Eye of Greece" also.

Eyes (*Grey*). With the Arabs, grey eyes are synonymous with sin and enmity. Hence in the *Kordn*, xx., we read, "On that day the trumpet shall be sounded, and we will gather the wicked together, even those having grey eyes." Al Beidâwi explains this as referring to the Greeks, whom the Arabs detest, and he calls "red whiskers and grey eyes" an idiomatic phrase for "a foe."

Eyed (*One-*) people. The Arimaspians of Scythia were a one-eyed people.

N.B.—The Cyclops were giants with only one eye, and that in the middle of the forehead.

Tartaro, in Basque legends, was a one-eyed giant. Sinbad the sailor, in his third voyage, was cast on an island inhabited by one-eyed giants.

Eyre (*Jane*), a governess, who stoutly copes with adverse circumstances, and ultimately marries a used-up man of fortune, in whom the germs of good feeling and sound sense were only exhausted, not destroyed.—*C. Brontë: Jane Eyre* (1847).

Ezra (*The book of*), one of the historic books of the Old Testament, which contains Ezra's account of the return of the Jews from the Babylonish captivity.

Ez'zelin (*Sir*), the gentleman who recognizes Lara at the table of lord Otho, and charges him with being Conrad the corsair. A duel ensues, and Ezzelin is never heard of more. A serf used to say that he saw a huntsman one evening cast a dead body into the river which divides the lands of Otho and Lara, and that there was a star of knighthood on the breast of the corpse.—*Byron: Lara* (1814).

F.

F's (*The Three*): Fixed tenure, Fair rent, Free sale.—Irish Land League (1880-81).

Faa (*Gabriel*), nephew of Meg Merrilies. One of the huntsmen at Liddesdale.—*Sir W. Scott: Guy Mannering* (time, George II.).

Fabian, servant to Olivia.—*Shakespeare: Twelfth Night* (1602).

Fabii of Rome (*The*), and the *Justiniāni of Venice* had many points of resemblance: both gave all to their country; in both cases all perished for their country except one survivor; the surviving Roman was a boy too young to carry arms,—the surviving Venetian was a monk, who, early in the twelfth century, was absolved from his vows for a time by the pope, and from him the phœnix name revived again to great lustre, the elder branch only becoming extinct in 1889, in the person of the contessa Michiel-Giustinian, who died at Venice in that year.

Fab'ila, a king devoted to the chase. One day he encountered a wild boar, and commanded those who rode with him not to interfere, but the boar overthrew him and gored him to death.—*Chronica Antiqua de España*, 121.

Fa'bius (*The American*), George Washington (1732-1799).

Fa'bius (*The French*), Anne duc de Montmorency, grand-constable of France (1493-1567).

Fables by Æsop, in Greek (about B.C. 570); in French verse by Lafontaine (1668); in English verse by Gay (fifty in pt. i., 1727; sixteen in pt. ii., 1738).

Fables for the Holy Alliance, six metrical and political satires. (1) *The Dissolution of the Holy Alliance*, at no time more to be depended on than queen Anne's palace of ice. (2) *The Looking-glasses*, in which kings and princes saw they were just like other men. (3) *The Fly and the Bullock*; the Fly is royalty and the Bullock sacrificed to it, the

people. (4) *The Church and State.* The table is that Royalty and Divinity changed cloaks, whereby the former mounted "divine rights" and the latter was secularized. (5) *The Little Cama,* who when three years old became so naughty that he was whipped, and ever since then the Camas have been better behaved. (6) *The Extinguishers,* that is, journals which were expurgated to keep out the light, but caught fire and thus greatly increased it.

Fabricius [*Fa-brish'-e-us*], an old Roman, like Cincinnatus and Curius Dentātus, a type of the rigid purity, frugality, and honesty of the "good old times." Pyrrhos used every effort to corrupt him by bribes, or to terrify him, but in vain. "Excellent Fabricius," cried the Greek, "one might hope to turn the sun from its course as soon as turn Fabricius from the path of duty."

Fabricius, an author, whose composition was so obscure that Gil Blas could not comprehend the meaning of a single line of his writings. His poetry was verbose fustian, and his prose a maze of far-fetched expressions and perplexed phrases.

"If not intelligible," said Fabricius, "so much the better. The natural and simple won't do for sonnets, odes, and the sublime. The merit of these is their obscurity, and it is quite sufficient if the author himself thinks he understands them. . . . There are five or six of us who have undertaken to introduce a thorough change, and we will do so, in spite of Lopê de Vega, Cervantes, and all the fine geniuses who cavil at us."—*Lesage: Gil Blas,* v. 12 (1724).

Fabrit'io, a merry soldier, the friend of captain Jac'omo the woman-hater.—*Beaumont and Fletcher: The Captain* (1613).

Face (1 *syl.*), *alias* "Jeremy," house-servant of Lovewit. During the absence of his master, Face leagues with Subtle (the alchemist) and Dol Common to turn a penny by alchemy, fortune-telling, and magic. Subtle (a beggar who knew something about alchemy) was discovered by Face near Pye Corner. Assuming the philosopher's garb and wand, he called himself "doctor;" Face, arrogating the title of "captain," touted for dupes; while Dol Common kept the house, and aided the other two in their general scheme of deception. On the unexpected return of Lovewit, the whole thing blew up; but Face was forgiven and continued in his place as house-servant.—*Ben Jonson: The Alchemist* (1610).

Facto'tum (*Johannes*), one employed to do all sorts of work for another; one in whom another confides for all the odds and ends of his household management or business.

He is an absolute Johannes Factotum, at least in his own conceit.—*Greene: Groat's-worth of Wit* (1592).

Faddle (*William*), a "fellow made up of knavery and noise, with scandal for wit and impudence for raillery. He was so needy that the very devil might have bought him for a guinea." Sir Charles Raymond says to him—

"Thy life is a disgrace to humanity. A foolish prodigality makes thee needy; need makes thee vicious; and both make thee contemptible. Thy wit is prostituted to slander and buffoonery; and thy judgment, if thou hast any, to meanness and villainy. Thy betters, that laugh with thee, laugh at thee; and all the varieties of thy life are but pitiful rewards and painful abuses."—*E. Moore: The Foundling,* iv. 2 (1748).

Fa'dha (*Al*), Mahomet's silver cuirass.

Fad'ladeen, the great nazir' or chamberlain of Aurungze'bê's harem. He criticizes the tales told by a young poet to Lalla Rookh on her way to Delhi, and great was his mortification to find that the poet was the young king his master.

Fadladeen was a judge of everything, from the pencilling of a Circassian's eyelids to the deepest questions of science and literature; from the mixture of a conserve of rose leaves to the composition of an epic poem.—*T. Moore: Lalla Rookh* (1817).

Fadladin'ida, wife of king Chrononhotonthologos. While the king is alive she falls in love with the captive king of the Antip'odês, and at the death of the king, when two suitors arise, she says, "Well, gentlemen, to make matters easy, I'll take you both."—*Carey: Chrononhotonthologos* (a burlesque).

Faerie Queene, a metrical romance, in six books, of twelve cantos each, by Edmund Spenser (*incomplete*).

Book I. The Red Cross Knight, *the spirit of Christianity,* or the victory of holiness over sin (1590).

II. The Legend of Sir Guyon, *the golden mean* (1590).

III. The Legend of Britomartis, *chaste love.* Britomartis is Diana or queen Elizabeth (1590).

IV. Cambel and Triamond, *fidelity* (1596).

V. The Legend of Sir Ar'tegal, *justice* (1596).

VI. The Legend of Sir Calidore, *courtesy* (1596).

. Sometimes bk. vii., called *Mutability,* is added; but only fragments of this book exist.

Fafnis, the dragon with which Sigurd

fights.—*Sigurd the Horny* (a German romance based on a Norse legend).

Fag, the lying servant of captain Absolute. He "wears his master's wit, as he does his lace, at second hand." He "scruples not to tell a lie at his master's command, but it pains his conscience to be found out."—*Sheridan: The Rivals* (1775).

Faggot (*Nicholas*), clerk to Matthew Foxley, the magistrate who examined Darsie Latimer (*i.e.* sir Arthur Darsie Redgauntlet) after he had been attacked by rioters.—*Sir W. Scott: Redgauntlet* (time, George III.).

Faggots and Faggots (*Ily a fagots et fagots*), all things of the same sort are not equal in quality. In Molière's *Le Médecin Malgré Lui*, Sganarelle wants to show that his faggots are better than those of other persons, and cries out "Ay! but those faggots are not equal to mine."

Il est vrai, messieurs, que je suis le premier homme du monde pour faire des fagots . . . Je n'y épargne aucune chose, et les fais d'une façon qu'il n'y a rien à dire. . . . Il y a fagots et fagots.—Act i. sc. 6 (1666)

Fagin, an old Jew, who employs a gang of thieves, chiefly boys. These boys he teaches to pick pockets and pilfer adroitly. Fagin assumes a most suave and fawning manner, but is malicious, grasping, and full of cruelty. He is ultimately arrested, tried, and condemned to death.—*Dickens: Oliver Twist* (1837).

Fainall, cousin by marriage to sir Wilfrid Witwould. He married a young, wealthy, and handsome widow, but the two were cat and dog to each other. The great aim of Fainall was to get into his possession the estates of his wife (settled on herself "in trust to Edward Mirabell"), but in this he failed. In outward semblance, Fainall was plausible enough, but he was a goodly apple rotten at the core, false to his friends, faithless to his wife, overreaching, and deceitful.

Mrs. Fainall. Her first husband was Languish, son of lady Wishfort. Her second husband she both despised and detested.—*Congreve: The Way of the World* (1700).

Thomas Davies (1720–1785), after a silence of fifteen years, performed the part of "Fainall." His expression was Garrick's, with all its fire quenched.—*Boaden.*

Fainasso'lis, daughter of Craca's king (*the Shetland Isles*). When Fingal was quite a young man, she fled to him for protection against Sora, but scarcely had he promised to take up her cause, when Sora landed, drew the bow, and she fell. Fingal said to Sora, "Unerring is thy hand, O Sora, but feeble was the foe." He then attacked the invader, and Sora fell.—*Ossian: Fingal*, iii.

Faint Heart never Won Fair Lady, a line in a ballad written to the "Berkshire Lady," a Miss Frances Kendrick, daughter of sir William Kendrick, second baronet. Sir William's father was created baronet by Charles II. The wooer was a Mr. Child, son of a brewer at Abingdon, to whom the lady sent a challenge.

Having read this strange relation,
He was in a consternation;
But, advising with a friend,
He persuades him to attend:
"Be of courage and make ready,
Faint heart never won fair lady."
Quarterly Review, cvl. 205–245.

Faint Heart never Won Fair Lady, name of a *petit comédie* brought out by Mde. Vestris at the Olympic. Mde. Vestris herself performed the part of the "fair lady."

Fair Maid of Anjou, Edith Plantagenet (see p. 314).

Fair Maid of Perth (*The*), a novel by sir W. Scott (1828). The "fair maid" is Catharine Glover (daughter of a glover of Perth), who kisses Henry Smith (the armourer) in his sleep on St. Valentine's Day. Smith proposes marriage, but Catharine refuses; however, at the close of the novel she becomes his wife. The concurrent plot is the amour of prince James (son of Robert III.) and Louise the Glee-maiden. The prince quarrels with his father, and puts the Glee-maiden under the charge of Smith, whom Bonthron is employed to murder. By mistake he kills Oliver the bonnet-maker instead. Certain persons suspected of the murder are appointed to touch the bier of the dead-body as a test of guilt, but the ceremony is changed for the Ordeal of Battle. Smith, in the combat, defeats the murderer, who confesses his guilt, but declares that he was instigated by the prince. The prince, being arrested, is put under the charge of Bonthron, and is secretly murdered. This leads to the execution of several persons, and then to a battle in which Smith is the victorious hero. He is offered knighthood, but refuses. The Glee-maiden casts herself down from a high precipice, and Smith marries Catharine, the glover's daughter (time, Henry IV. of England, and Robert III. of Scotland).

Fair Penitent (*The*), a tragedy by Rowe (1703). Calista was daughter of lord Sciol'to (3 *syl.*), and bride of lord Al'tamont. It was discovered on the wedding day that she had been seduced by Lotha'rio. This led to a duel between the bridegroom and the libertine, in which Lothario was killed; a street riot ensued, in which Sciolto received his death-wound; and Calista, "the fair penitent," stabbed herself. This drama is a mere *réchauffé* of Massinger's *Fatal Dowry*.

*** For *Fair Maids* and *Fair* ——, see the proper name or titular name.

Fairbrother (*Mr.*), counsel of Effie Deans at the trial.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Fairfax (*Thomas lord*), father of the duchess of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Fairfield, the miller, and father of Patty "the maid of the mill." An honest, straightforward man, grateful and modest.—*Bickerstaff: The Maid of the Mill* (1765).

Fairfield (*Leonard*), in *My Novel*, by lord Lytton (1853); a bookseller's hack who becomes an eminent author.

Fairford (*Mr. Alexander* or *Saunders*), a lawyer.

Allan Fairford, a young barrister, son of Saunders, and a friend of Darsie Latimer. He marries Lilias Redgauntlet, sister of sir Arthur Darsie Redgauntlet, called "Darsie Latimer."

Peter Fairford, Allan's cousin.—*Sir W. Scott: Redgauntlet* (time, George III.).

Fairleigh (*Frank*), the pseudonym of F. E. Smedley, editor of Sharpe's *London Magazine* (1848, 1849). It was in this magazine that Smedley's two novels, *Frank Fairleigh* and *Lewis Arundel*, were first published.

Fairlimb, sister of Bitelas, and daughter of Rukenaw the ape, in the beast-epic called *Reynard the Fox* (1498).

Fair'scrieve (2 *syl.*), clerk of Mr. James Middleburgh, a magistrate of Edinburgh.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Fairservice (*Mr.*), a magistrate's clerk.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Fairservice (*Andrew*), the humorous Scotch gardener of sir Hildebrand Osbaldistone, of Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Overflowing with a humour as peculiar in its way as the humours of Andrew Fairservice.—*London Athenæum.*

Fairstar (*Princess*), daughter of queen Blon'dina (who had at one birth two boys and a girl, all "with stars on their foreheads, and a chain of gold about their necks"). On the same day, Blondina's sister Brunetta (wife of the king's brother) had a son, afterwards called Chery. The queen-mother, wishing to destroy these four children, ordered Fein'tisa to strangle them, but Feintisa sent them adrift in a boat, and told the queen-mother they were gone. It so happened that the boat was seen by a corsair, who brought the children to his wife Cor'sina to bring up. The corsair soon grew immensely rich, because every time the hair of these children was combed, jewels fell from their heads. When grown up, these castaways went to the land of their royal father and his brother, but Chery was for a while employed in getting for Fairstar (1) *The dancing water*, which had the gift of imparting beauty; (2) *The singing apple*, which had the gift of imparting wit; and (3) *The green bird*, which could reveal all secrets. By this bird the story of their birth was made known, and Fairstar married her cousin Chery.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

*** This tale is borrowed from the fairy tales of Straparola, the Milanese (1550).

Fairy Queen (*The*). (See FAËRIE QUEENE, p. 351.)

Fairy Tales, in French: *Contes de Fées*, by Perrault (1697); by *la comtesse D'Aulnoy* (1682).

(Keightley, in 1850, published an enlarged edition of his *Fairy Mythology*.)

Faithful, a companion of Christian in his walk to the Celestial City. Both were seized at Vanity Fair, and Faithful, being burnt to death, was taken to heaven in a chariot of fire.—*Bunyan: Pilgrim's Progress*, i. (1678).

Faithful (*Jacob*), the title and hero of a sea tale, by captain Marryat (1835).

Faithful (*Father of the*), Abraham.—*Rom.* iv.; *Gal.* iii. 6–9.

Faithful Shepherdess (*The*), a pastoral drama by John Fletcher (1610). The "faithful shepherdess" is Cor'in, whose lover was dead. Faithful to his memory, Corin retired from the busy

world, employing her time in works of humanity, such as healing the sick, exorcizing the bewitched, and comforting the afflicted.

(A part of Milton's *Comus* is almost a verbal transcript of this pastoral.)

Fakar (*Dhu'l*), Mahomet's scimitar.

Fakenham Ghost (*The*). An old woman, walking to Fakenham, had to cross the churchyard after night-fall. She heard a short, quick step behind, and looking round saw what she fancied to be a four-footed monster. On she ran, faster and faster, and on came the pattering footfalls behind. She gained the churchyard gate and pushed it open, but, ah! "the monster" also passed through. Every moment she expected it would leap upon her back. She reached her cottage door and fainted. Out came her husband with a lantern, saw the "sprite," which was no other than the foal of a donkey that had strayed into the park and followed the ancient dame to her cottage door.

> And many a laugh went through the vale,
> And some conviction, too;
> Each thought some other goblin tale
> Perhaps was just as true.
> *Bloomfield: The Fakenham Ghost* (a fact).

Fakreddin's Valley. Over the several portals of bronze were these inscriptions: (1) THE ASYLUM OF PILGRIMS; (2) THE TRAVELLER'S REFUGE; (3) THE DEPOSITORY OF THE SECRETS OF ALL THE WORLD.

Falcon. Wm. Morris tells us that whoso watched a certain falcon for seven days and seven nights without sleeping, should have his first wish granted by a fay. A certain king accomplished the watching, and wished to have the fay's love. His wish was granted, but it proved his ruin.—*The Earthly Paradise* ("July").

Falconer (*Mr.*), laird of Balmawhapple, a friend of the old baron of Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Falconer (*Major*), brother of lady Bothwell.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Falconer (*Edmund*), the assumed name of Edmund O'Rourke, author of *Extremes, or Men of the Day* (a comedy, 1859).

Falernum or FALERGUS AGER, a district in the north of Campania, extending from the Massic Hills to the river Vultur'nus (in Italy). This district was noted for its wines, called "Massic" or "Falernian," the best of which was "Faustianum."

> Then with water fill the pitcher
> Wreathed about with classic fables;
> Ne'er Falernian threw a richer
> Light upon Lucullus' tables.
> *Longfellow: Drinking Song.*

Falie'ro (*Marino*), the doge of Venice. (See MARINO.)—*Byron: Marino Faliero.*

Falkland, an aristocratic gentleman, of a noble, loving nature, but the victim of false honour and morbid refinement of feeling. Under great provocation, he was goaded on to commit murder, but being tried was honourably acquitted, and another person was executed for the crime. Caleb Williams, a lad in Falkland's service, accidentally became acquainted with these secret facts, but, unable to live in the house under the suspicious eyes of Falkland, he ran away. Falkland tracked him from place to place, like a blood-hound, and at length arrested him for robbery. The true statement now came out, and Falkland died of shame and a broken spirit.—*Godwin: Caleb Williams* (1794). (See FAULKLAND, p. 359.)

(This tale has been dramatized by G. Colman, under the title of *The Iron Chest*, in which Falkland is called "sir Edward Mortimer," and Caleb Williams is called "Wilford.")

Falkland, a model stage lover; jealous, generous, and gentlemanly. The lover of Julia.—*Sheridan: The Rivals* (1775).

Falkland, the hero and title of lord Lytton's first novel (1827).

Fall of Jerusalem (*The*), a dramatic poem by dean Milman (1820).

Fallacies (*Popular*), Charles Lamb, in his *Essays of Elia* (last series, 1833). He controverts sixteen, the first of which is that "a bully is always a coward," and the last is that "a sulky temper is a misfortune."

False One (*The*), a tragedy by Beaumont and Fletcher (1619). The subject is the amours of Julius Cæsar and Cleopat'ra.

Falsetto (*Signor*), a man who fawns on Fazio in prosperity, and turns his back on him when fallen into disgrace.—*Dean Milman: Fazio* (1815).

Falstaff (*Sir John*), in *The Merry Wives of Windsor*, and in the two parts of *Henry IV.*, by Shakespeare. In *Henry V.* his death is described by Mrs. Quickly, hostess of an inn in Eastcheap. In the comedy, sir John is represented as making love to Mrs. Page, who "fools him to the top of her bent." In the historic plays, he is represented as a soldier and a wit, the boon companion of "Mad-cap Hal" (the prince of Wales). In both cases, he is a mountain of fat, sensual, mendacious, boastful, and fond of practical jokes.

In the king's army, "sir John" was captain, "Peto" lieutenant, "Pistol" ancient [ensign], and "Bardolph" corporal.

C. R. Leslie says, "Quin's 'Falstaff' must have been glorious. Since Garrick's time there have been more than one 'Richard,' 'Hamlet,' 'Romeo,' 'Macbeth,' and 'Lear;' but since Quin [1693-1766] only one 'Falstaff,' John Henderson [1747-1786]."

(Robert William Elliston (1774-1831) was the best of all "Falstaffs." His was a wonderful combination of wit, humour, sensuality, and philosophy, but he was always the gentleman.)

Falstaff, unimitated, inimitable Falstaff, how shall I describe thee? Thou compound of sense and vice: of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested. "Falstaff" is a character loaded with faults, and with those faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak and prey upon the poor, to terrify the timorous and insult the defenceless. At once obsequious and malignant, yet the man thus corrupt, thus despicable, makes himself necessary to the prince by perpetual gaiety, and by unfailing power of exciting laughter.—*Dr. Johnson.*

Famous. "I woke one morning and found myself famous." So said Byron, after the publication of cantos i. and ii. of his *Childe Harold* (1812).

Fan (*The*), a semi-mythological poem in three books, by John Gay (1713).

Fanciful (*Lady*), a vain, conceited beauty, who calls herself "nice, strangely nice," and says she was formed "to make the whole creation uneasy." She loves Heartfree, a railer against woman, and when he proposes marriage to Belinda, a rival beauty, spreads a most impudent scandal, which, however, reflects only on herself. Heartfree, who at one time was partly in love with her, says to her—

"Nature made you handsome, gave you beauty to a miracle, a shape without a fault, wit enough to make them relish . . . but art has made you become the pity of our sex, and the jest of your own. There's not a feature in your face but you have found the way to teach it some affected convulsion. Your feet, your hands, your very finger-ends, are directed never to move without some ridiculous air, and your language is a suitable trumpet to draw people's eyes upon the raree-show" (act ii. sc. 1).—*Vanbrugh: The Provoked Wife* (1697).

Fan-Fan, *alias* **Phelin O'Tug**, "a lolly-pop maker, and manufacturer of maids of honour to the court." This merry, shy, and blundering elf, concealed in a bear-skin, makes love to Christine, the faithful attendant on the countess Marie. Phelin O'Tug says his mother was too bashful ever to let him know her, and his father always kept in the background.—*Stirling: The Prisoner of State* (1847).

Fang, a sheriff's officer in 2 *Henry IV.*, *Shakespeare* (1598).

Fang, a bullying, insolent magistrate, who would have sent Oliver Twist to prison, on suspicion of theft, if Mr. Brownlow had not interposed on the boy's behalf.—*Dickens: Oliver Twist* (1837).

The original of this ill-tempered, bullying magistrate was Mr. Laing, of Hatton Garden, removed from the bench by the home secretary.—*Foster: Life of Dickens*, iii. 4.

Fang and Snare, two sheriff's officers.—*Shakespeare:* 2 *Henry IV.* (1598).

Fanny (*Lord*). So John lord Hervey was usually called by the wits of the time, in consequence of his effeminate habits. His appearance was that of a "half wit, half fool, half man, half beau." He used rouge, drank ass's milk, and took Scotch pills (1694-1743).

Consult lord Fanny, and confide in Curll [*publisher*]. *Byron: English Bards and Scotch Reviewers* (1809).

Fanny (*Miss*), younger daughter of Mr. Sterling, a rich City merchant. She was clandestinely married to Lovewell. "Gentle-looking, soft-speaking, sweet-smiling, and affable," wanting "nothing but a crook in her hand and a lamb under her arm to be a perfect picture of innocence and simplicity." Every one loved her, and as her marriage was a secret, sir John Melvil and lord Ogleby both proposed to her. Her marriage with Lovewell being ultimately made known, her dilemma was removed.—*Colman and Garrick: The Clandestine Marriage* (1766).

Fan'teries (3 *syl.*), foot-soldiers, infantry.

Five other bandes of English fanteries.
Gascoigne: The Fruites of Warre, 152 (died 1557).

Faquir', a religious anchorite, whose life is spent in the severest austerities and mortification.

He diverted himself, however, . . . especially with the Brahmins, faquirs, and other enthusiasts who had travelled from the heart of India, and halted on their way with the emir.—*Beckford: Vathek* (1786).

Farina'ta [DEGLI UBERTI], a noble Florentine, leader of the Ghibelline faction, and driven from his country in 1250 by the Guelfes (1 *syl.*). Some ten years later, by the aid of Mainfroi of Naples, he defeated the Guelfes, and took all the towns of Tuscany and Florence. Dantê conversed with him in the city of Dis, and represents him as lying in a fiery tomb yet open, and not to be closed till the last judgment day. When the council agreed to raze Florence to the ground, Farinata opposed the measure, and saved the city. Dantê refers to this—

> Lo! Farinata . . . his brow
> Somewhat uplifted, cried . . .
> "In that affray [i.e. *at Montaperto, near the river Arbia*]
> I stood not singly . . .
> But singly there I stood, when by consent
> Of all, Florence had to the ground been razed,—
> The one who openly forbade the deed."
> *Dante: Inferno*, x. (1300).
>
> Like Farinata from his fiery tomb.
> *Longfellow: Dante.*

Farintosh (*Beau*), in Robertson's comedy of *School* (1869).

Farm-house (*The*). Modely and Heartwell, two gentlemen of fashion, come into the country and receive hospitality from old Farmer Freehold. Here they make love to his daughter Aura and his niece Flora. The girls, being high-principled, convert the flirtation of the two guests into love, and Heartwell marries the niece, while Modely proposes to Aura, who accepts him, provided he will wait two months and remain constant to her.—*J. P. Kemble.*

Farmer George, George III.; so called because he was like a farmer in dress, manners, and tastes (1738–1820). Also called "The Farmer-King."

Farmer's Boy (*The*), a rural poem by R. Bloomfield (1798), who was himself a "farmer's boy" for eleven years.

Farmer's Wife (*The*), a musical drama by C. Dibdin (1780). Cornflower, a benevolent, high-minded farmer, having saved Emma Belton from the flames of a house on fire, married her, and they lived together in love and peace till sir Charles Courtly took a fancy to Mrs. Cornflower, and abducted her. She was soon tracked, and as it was evident that she was no *particeps criminis*, she was restored to her husband, and sir Charles gave his sister to Mrs. Cornflower's brother in marriage as a peace offering.

Farnese Bull [*Far-nay'-se*], a colossal group of sculpture, attributed to Apollônius and Tauriscus of Trallês, in Asia Minor. The group represents Dircê bound by Zethus and Amphi'on to the horns of a bull, for ill-using her mother. It was restored by Bianchi, in 1546, and placed in the Farnesê palace, in Italy.

Farnese Her'cules [*Far-nay'-se*], a name given to Glykon's copy of the famous statue by Lysippos (a Greek sculptor in the time of Alexander "the Great"). It represents Herculês leaning on his club, with one hand on his back. The Farnesê family became extinct in 1731.

(A copy of this statue is in the Champs Elysées, Paris.)

Fashion (*Sir Brilliant*), a man of the world, who "dresses fashionably, lives fashionably, wins your money fashionably, loses his own fashionably, and does everything fashionably." His fashionable asseverations are, "Let me perish, if . . . !" "May fortune eternally frown on me, if . . . !" "May I never hold four by honours, if . . . !" "May the first woman I meet strike me with a supercilious eyebrow, if . . . !" and so on.—*Murphy: The Way to Keep Him* (1760).

Fashion (*Tom*) or "Young Fashion," younger brother of lord Foppington. As his elder brother did not behave well to him, Tom resolved to outwit him, and to this end introduced himself to sir Tunbelly Clumsy and his daughter, Miss Hoyden, as lord Foppington, between whom and the knight a negotiation of marriage had been carried on. Being established in the house, Tom married the heiress, and when the veritable lord appeared, he was treated as an impostor. Tom, however, explained his ruse, and as his lordship treated the knight with great contempt and quitted the house, a reconciliation was easily effected.—*Sheridan: A Trip to Scarborough* (1777).

Fashionable Lover (*The*). Lord Abberville, a young man 23 years of age, promises marriage to Lucinda Bridgemore, the vulgar, spiteful, purse-proud daughter of a London merchant, living in Fish Street Hill. At the house of this merchant lord Abberville sees a Miss Aubrey, a handsome, modest, lady-like girl, with whom he is greatly smitten. He first tries to corrupt her, and then promises marriage; but Miss Aubrey is already engaged to a Mr. Tyrrel. The vulgarity and ill-nature of Lucinda being quite insurmountable, "the fashionable lover" abandons her. The chief object

of the drama is to root out the prejudice which Englishmen at one time entertained against the Scotch, and the chief character is in reality Colin or Cawdie Macleod, a Scotch servant of lord Abberville.—*Cumberland* (1780).

With similar chivalry he wrote *The Jew* (1795), to avert the prejudice against the Jewish race.

Fastolfe (*Sir John*), in 1 *Henry VI.* This is not the "sir John Falstaff" of huge proportions and facetious wit, but the lieutenant-general of the duke of Bedford, and a knight of the Garter.

> Here had the conquest fully been sealed up
> If sir John Fastolfe had not played the coward;
> He being in the vanward . . .
> Cowardly fled, not having struck one stroke.
> *Shakespeare: 1 Henry VI.* act I. sc. 1 (1589).

From this battell [*of Pataie, in France*] departed without anie stroke stricken, sir John Fastolfe. . . . The duke of Bedford tooke from him the image of St. George and his garter.—*Holinshed*, ii. 601.

Fastra'da or FASTRADE, daughter of count Rodolph and Luitgarde. She was one of the nine wives of Charlemagne.

> Those same soft bells at even-tide
> Rang in the ears of Charlemagne,
> As seated by Fastrada's side,
> At Ingelheim, in all his pride,
> He heard their sound with secret pain.
> *Longfellow: Golden Legend*, vi.

Fat (*The*). Alfonzo II. of Portugal (1185, 1212-1223). Charles II. (*le Gros*) of France (832-888). Louis VI. (*le Gros*) of France (1078, 1108-1137).

Edward Bright of Essex weighed 44 stone (616 lbs.) at death (1720-1750). David Lambert of Leicester weighed above 52 stone (739 lbs.) at death (1770-1809).

Fat Boy (*The*), Joseph or Joe, a lad of astounding obesity, whose employment consisted of alternate eating and sleeping. Joe was in the service of Mr. Wardle. He was once known to "burst into a horse-laugh," and was once known to defer eating to say to Mary, "How nice you do look!"

This was said in an admiring manner, and was so far gratifying: but still there was enough of the cannibal in the young gentleman's eyes to render the compliment doubtful.—*Dickens: Pickwick Papers*, liv. (1836).

Fata Alci'na, sister of Fata Morga'na. She carried off Astolfo on the back of a whale to her isle, but turned him into a myrtle tree when she tired of him.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Fata della Fonti, an enchantress, from whom Mandricardo obtained the arms of Hector.—*Bojardo: Orlando Innamorato* (1495).

Fata Morga'na, sister of Arthur and pupil of Merlin. She lived at the bottom of a lake, and dispensed her treasures to whom she willed. This fairy is introduced by Bojardo in his *Orlando Innamorato*, first as "lady Fortune," and afterwards as an enchantress. In Tasso her three daughters (Morganetta, Nivetta, and Carvilia) are introduced.

∴ "Fata Morgana" is the name given to a sort of mirage occasionally seen in the straits of Messi'na.

Fata Nera and Fata Bianca, protectresses of Guido'nè and Aquilantè.—*Bojardo: Orlando Innamorato* (1495).

Fata Silvanella, an enchantress in *Orlando Innamorato*, by Bojardo (1495).

Fatal Curiosity, an epilogue in *Don Quixote* (pt. I. iv. 5, 6). The subject of this tale is the trial of a wife's fidelity. Anselmo, a Florentine gentleman, had married Camilla, and, wishing to rejoice over her incorruptible fidelity, induced his friend Lothario to put it to the test. The lady was not trial-proof, but eloped with Lothario. The end was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent (1605).

Fatal Curiosity, by George Lillo. Young Wilmot, supposed to have perished at sea, goes to India, and, having made his fortune, returns to England. He instantly visits Charlotte, whom he finds still faithful and devotedly attached to him. He then in disguise visits his parents, with whom he deposits a casket. Agnes Wilmot, out of curiosity, opens the casket, and when she discovers that it contains jewels, she and her husband resolve to murder the owner, and secure the contents of the casket. Scarcely have they committed the fatal deed, when Charlotte enters, and tells them it is their own son whom they have killed, whereupon old Wilmot first stabs his wife and then himself. Thus was the "curiosity" of Agnes fatal to her husband, herself, and her son (1736).

¶ For a parallel case, see *Notes and Queries* (January 14, 1882, p. 21).

Fatal Dowry (*The*), a tragedy by Philip Massinger (1632). Rowe has borrowed much of his *Fair Penitent* from this drama.

Fatal Marriage (*The*), a tragedy by Thomas Southerne (1692). Isabella a nun marries Biron eldest son of count Baldwin. The count disinherits his son

for this marriage, and Biron, entering the army, is sent to the siege of Candy, where he is seen to fall, and is reported dead. Isabella, reduced to the utmost poverty, after seven years of "widowhood," prays count Baldwin to help her and do something for her child, but he turns her out of doors. Villeroy (*a syl.*) proposes marriage to her, and her acceptance of him was "the fatal marriage," for the very next day Biron returns, and is set upon by ruffians in the pay of his brother Carlos, who assassinate him. Carlos accuses Villeroy of the murder, but one of the ruffians impeaches, and Carlos is apprehended. As for Isabella, she stabs herself and dies.

Fates. *The Three Fatal Sisters* were Clo'tho, Lachesis [*Lak'-e-sis*], and At'ropos. They dwelt in the deep abyss of Demogorgon, "with unwearied fingers drawing out the threads of life." Clotho held the spindle or distaff; Lachesis drew out the thread; and Atropos cut it off.

> Sad Clotho held the rock, the whiles the thread
> By grisly Lachesis was spun with pain,
> That cruel Atropos eftsoon undid,
> With cursèd knife cutting the twist in twain.
> *Spenser: Faërie Queene*, iv. 2 (1596).

Father—Son. It is a common observation that a father above the common rate of men has usually a son below it. Witness king Johh son of Henry II.; Edward II. son of Edward I.; Richard II. son of the Black Prince; Henry VI. son of Henry V.; Lord Chesterfield's son, etc. So in French history: Louis VIII. was the son of Philippe *Auguste*; Charles *the Idiot* was the son of Charles *le Sage*; Henri II. of François I. Again, in German history: Heinrich VI. was the son of Barbarossa; Albrecht I. of Rudolf; and so on, in all directions. *Heroum filii noxæ* is a Latin proverb.

> My trust,
> Like a good parent, did beget of him
> A falsehood, in its contrary as great
> As my trust was.
> *Shakespeare: The Tempest*, act i. sc. 2 (1609).

*** Yet have we the proverb, "Like father, like son," which holds good in common life.

Father Suckled by His own Daughter. Euphrasia, called "the Grecian Daughter," thus preserved the life of her father Evander in prison. (See EUPHRASIA, p. 344.)

Xantippé thus preserved the life of her father Cimonos in prison.

Father of Angling (*The*), Isaac Walton, author of *The Compleat Angler* (1593-1683).

Father of English Prose (*The*), Roger Ascham, instructor of queen Elizabeth (1515-1568).

Father of Jests (*The*), Joe Miller (1684-1738).

Father Prout. (See PROUT.)

Father of His Country.

CICERO, who broke up the Catiline conspiracy (B.C. 106-43).

*** The Romans offered the same title to Marius after his annihilation of the Teutŏnês and Cimbri, but he would not accept it.

JULIUS CÆSAR, after he had quelled the Spanish insurrection (B.C. 100-44).

AUGUSTUS, *Pater atque Princeps* (B.C. 63-31 to A.D. 14).

COSMO DE MEDICI (1389-1464).

ANDRIA DOREA; called so on his statue at Genoa (1468-1560).

ANDRONI'CUS PALÆOL'OGUS assumed the title (1260-1332).

GEORGE WASHINGTON, "Defender and Paternal Counseller of the American States" (1732-1799).

Father of the People.

LOUIS XII. of France (1462, 1498-1515).

HENRI IV. of France, "The Father and Friend of the People" (1553, 1589-1610).

LOUIS XVIII. of France (1755, 1814-1824).

GABRIEL DU PINEAU, a French lawyer (1573-1644).

CHRISTIAN III. of Denmark (1502, 1534-1559).

*** For other "Fathers," see under the specific name or vocation, as BOTANY, LITERATURE, and so on.

Father's Head Nursed by a Daughter after Death. Margaret Roper "clasped in her last trance her murdered father's head." (See DAUGHTER.)

Fathers (*Last of the*), St. Bernard (1091-1153).

*** The "Fathers of the Church" were followed by "the Schoolmen."

Fatherless. Merlin never had a father; his mother was a nun, the daughter of the king of Dimetia.

N.B.—Melchisedec, king of Salem, was "without father, without mother, having neither beginning of days, nor end of years" (*Heb.* vii. 3). Probably the meaning is, the priests of the Levites had a regular genealogy, both on the father's and mother's side, and not only was their

birth kept on record, but also the date of their consecration, the years they lived, and the time of their death; but in regard to Melchisedec, none of these things were known, because he was not a Levite, though he was a priest.

Fathom (*Ferdinand count*), a villain who robs his benefactors, pillages any one, but is finally forgiven and assisted. —*Smollett: The Adventures of Ferdinand count Fathom* (1754).

(The gang being absent, an old beldame conveys the count to a rude apartment to sleep in. Here he found the dead body of a man lately stabbed and concealed in some straw; and the account of his sensations during the night, the horrid device by which he saved his life (by lifting the corpse into his own bed), and his escape guided by the hag, is terrifically tragic.)

The robber-scene in the old woman's hut, in *Count Fathom*, though often imitated since, still remains one of the most impressive and agitating night pieces of its kind.—*Encyclopædia Britannica* (article "Romance").

*** There is a "Fathom" in *The Hunchback*, a play by Knowles (1831).

FAT'IMA, daughter of Mahomet, and one of the four perfect women. The other three are Khadîjah, the prophet's first wife; Mary, daughter of Imrân: and Asia, wife of that Pharaoh who was drowned in the Red Sea.

Fat'ima, a holy woman of China, who lived a hermit's life. There was "no one affected with headache whom she did not cure by simply laying her hands on them." An African magician induced this devotee to lend him her clothes and stick, and to make him the facsimile of herself. He then murdered her, and got introduced into the palace of Aladdin. Aladdin, being informed of the trick, pretended to have a bad headache, and when the false Fatima approached under the pretence of curing it, he plunged a dagger into the heart of the magician and killed him.—*Arabian Nights* ("Aladdin, or the Wonderful Lamp").

Fat'ima, the mother of prince Camaral'zaman. Her husband was Schah'zaman sultan of the "Isle of the Children of Khal'edan, some twenty days' sail from the coast of Persia, in the open sea."—*Arabian Nights* ("Camaralzaman and Badoura").

Fat'ima, the last of Bluebeard's wives. She was saved from death by the timely arrival of her brothers with a party of friends.—*Perrault: Contes de Fées* (1697).

Fat'imite (3 *syl.*). *The Third Fatimite*, the caliph Hakem B'amr-ellah, who professed to be incarnate deity, and the last prophet who had communication between God and man. He was the founder of the Druses (*q.v.*).

What say you does this wizard style himself—
Hakeem Biamrallah, the Third Fatimite?
R. Browning: The Return of the Druses, v.

Faulconbridge (*Philip*), called "the Bastard," natural son of king Richard I. and lady Robert Faulconbridge. An admirable admixture of greatness and levity, daring and recklessness. He was generous and open-hearted, but hated foreigners like a true-born islander.—*Shakespeare: King John* (1596).

Faulconrie (*The Booke of*), by George Turberville (1575).

Faulkland, the over-anxious lover of Julia [*Melville*], always fretting and tormenting himself about her whims, spirit, health, life. Every feature in the sky, every shift of the wind, was a source of anxiety to him. If she was gay, he fretted that she should care so little for his absence; if she was low-spirited, he feared she was going to die; if she danced with another, he was jealous; if she didn't, she was out of sorts.—*Sheridan: The Rivals* (1775). (See FALKLAND, p. 354.)

Fault-bag. A fable says that every man has a bag hanging *before* him in which he puts his neighbours' faults, and another *behind* him in which he stows his own.

Oh that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good selves!—*Shakespeare: Coriolanus*, act ii. sc. 1 (1609).

Faultless Painter (*The*), Andrea del Sarto (1488-1530).—*R. Browning: Andrea del Sarto.*

Faun. Tennyson uses this sylvan deity of the classics as the symbol of a drunkard.

Arise and fly
The reeling Faun, the sensual feast.
Tennyson: In Memoriam, cxviii.

Faust, a famous magician of the sixteenth century, a native of Suabia. A rich uncle having left him a fortune, Faust ran to every excess; and when his fortune was exhausted, he made a pact with the devil (who assumed the name of Mephistoph'elês, and the appearance of a little grey monk) that if he might indulge his propensities freely for twenty-four years, he would at the end of that period consign to the devil both body and soul.

The compact terminated in 1550, when Faust disappeared. His sweetheart was Margheri'ta [*Margaret*], whom he seduced, and his faithful servant was Wagner.

(Bayle Bernard made an English version; Goethê has a dramatic poem entitled *Faust* (1798); Gounod an opera called *Faust e Margherita* (1859). See FAUSTUS.)

Faustus (*Dr.*), the same as Faust; but Marlowe, in his admirable tragedy, makes the doctor sell himself to Lucifer and Mephistophilis.

When Faustus stands on the brink of everlasting ruin, waiting for the fatal moment . . . a scene of enchanting interest, fervid passion, and overwhelming pathos, carries captive the sternest heart, and proclaims the first triumph of the tragic poet.—*R. Chambers: English Literature*, i. 171.

(W. Bayle Bernard, of Boston, U.S. America, has a tragedy on the same subject.)

Favori'ta (*La*), Leonora de Guzman, "favourite" of Alfonzo XI. of Castile. Ferdinando fell in love with her; and the king, to save himself from excommunication, sanctioned the marriage. But when Ferdinando learned that Leonora was the king's mistress, he rejected the alliance with indignation, and became a monk. Leonora also became a novice in the same monastery, saw Ferdinando, obtained his forgiveness, and died.—*Donizetti: La Favorita* (an opera, 1842).

Faw (*Tibbie*), the ostler's wife, in Wandering Willie's tale.—*Sir W. Scott: Redgauntlet* (time, George III.).

Faw'nia, the lady beloved by Dorastus.—*R. Greene: Pandosto, the Triumph of Time* (1588).

*** Shakespeare founded his *Winter's Tale* on Greene's romance.

Fazio, a Florentine, who first tried to make a fortune by alchemy, but being present when Bartoldo died, he buried the body secretly, and stole the miser's money-bags. Being now rich, he passed his time with the marchioness Aldabella in licentious pleasure, and his wife Bianca, out of jealousy, accused him to the duke of being privy to Bartoldo's death. For this offence Fazio was condemned to die; and Bianca, having tried in vain to save him, went mad with grief, and died of a broken heart.—*Dean Milman: Fazio* (1815).

Fea (*Euphane*), the old housekeeper of the old udaller at Burgh-Westra.—*Sir W. Scott: The Pirate* (time, William III.).

*** A "udaller" is one who holds land by allodial tenure.

Fear Fortress, near Saragossa. An allegorical bogie fort, conjured up by fear, which vanishes as it is courageously approached and boldly besieged.

If a child disappeared, or any cattle were carried off, the frightened peasants said, "The lord of Fear Fortress has taken them." If a fire broke out anywhere, it was the lord of Fear Fortress who must have lit it. The origin of all accidents, mishaps, and disasters was traced to the mysterious owner of this invisible castle.—*L'Epine: Croquemitaine*, iii. 1.

Fearless (*The*), Jean duc de Bourgoigne, called *Sans Peur* (1371–1419).

Feast—Death. "Let us eat and drink, for to-morrow we die" (1 *Cor.* xv. 32), in allusion to the words spoken in certain Egyptian feasts, when a mummy or the semblance of a dead body was drawn in a litter round the room before the assembled guests, while a herald cried aloud, "Gaze here, and drink, and be merry; for when you die, such will you be." (See REMEMBER YOU ARE MORTAL.)

(E. Long (Academician) exhibited a painting (12 feet by 6 feet) of this custom, in the Royal Academy exhibition, 1877.)

Featherhead (*John*), Esq., an opponent of sir Thomas Kittlecourt, M.P.—*Sir W. Scott: Guy Mannering* (time, George II.).

Featherstonehaugh (*The Death of*), a ballad by Robert Surtees, palmed off by him on sir W. Scott as mediæval Sir Walter quotes it in his *Marmion*. (See FORGERS AND FORGERIES.)

Fedalma, beloved by Don Silva. The heroine and hero of *The Spanish Gypsy*, a dramatic poem by *George Eliot* (Mrs. J. W. Cross) (1868).

Fee and **Fairy.** Fee is the more general term, including the latter. The *Arabian Nights* are not all fairy tales, but they are all fee tales or *contes des fées*. So, again, the Ossianic tales, Campbell's *Tales of the West Highlands*, the mythological tales of the Basques, Irish, Scandinavians, Germans, French, etc., may all be ranged under fee tales.

Feeble (*Francis*), a woman's tailor, and one of the recruits of sir John Falstaff. Although a thin, starveling yard-wand of a man, he expresses great willingness to be drawn. Sir John compliments him as "courageous Feeble,"

and says to him, "Thou wilt be as valiant as the wrathful dove, or most magnanimous mouse . . . most forcible Feeble."—*Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Feeder (*Mr.*), B.A., usher in the school of Dr. Blimber of Brighton. He was "a kind of human barrel-organ, which played only one tune." Mr. Feeder was in the habit of shaving his head to keep it cool. He married Miss Blimber, the doctor's daughter, and succeeded to the school.—*Dickens: Dombey and Son* (1846).

Feenix, nephew of the Hon. Mrs. Skewton (mother of Edith, Mr. Dombey's second wife). Feenix was a very old gentleman, patched up to look as much like a young fop as possible.

Cousin Feenix was a man about town forty years ago; but he is still so juvenile in figure and manner that strangers are amazed when they discover latent wrinkles in his lordship's face, and crows' feet in his eyes. But cousin Feenix getting up at half-past seven, is quite another thing from cousin Feenix got up.—*Dickens: Dombey and Son*, xxxi. (1846).

Feignwell (*Colonel*), the suitor of Anne Lovely, an heiress. Anne Lovely had to obtain the consent of her four guardians before she could marry. One was an old beau, another a virtuoso, a third a broker on 'Change, and the fourth a canting quaker. The colonel made himself agreeable to all, and carried off his prize.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Andrew Cherry (1769–1812). His first character was "colonel Feignwell," an arduous task for a boy of 17; but he obtained great applause, and the manager of the sharing company, after passing many encomiums on his exertions, presented him with tenpence half-penny, as his dividend of the profits of the night's performance.—*Percy: Anecdotes.*

Feinaigle (*Gregory de*), a German mnemonist (1765–1820). He obtained some success by his aids to memory, but in Paris he was an object of ridicule.

Her memory was a mine . . .
For her Feinaigle's was a useless art.
Byron: Don Juan, i. 11 (1819).

Felice or **Phelis,** wife of sir Guy earl of Warwick, said to have "the same high forehead as Venus."

Felic'ian (*Father*), the catholic priest and schoolmaster of Grand Pré, in Acadia (now called *Nova Scotia*). He accompanied Evangeline in part of her wanderings to find Gabriel her affianced husband.—*Longfellow: Evangeline* (1849).

Felicians (*The*), the happy nation. The Felicians live under a free sovereignty, where the laws are absolute. Felicia is the French "Utopia."—*Mercier de la Rivière: L'Heureuse Nation* (1767).

Feliciano de Sylva, don Quixote's favourite author. The two following extracts were in his opinion unsurpassed and unsurpassable:—

The reason, most adored one, of your unreasonable unreasonableness hath so unreasonably unseated my reason, that I have no reasonable reason for reasoning against such unreasonableness.

The bright heaven of your divinity that lifts you to the stars, most celestial of women, renders you deserving of every desert which your charms so deservedly deserve.—*Cervantes: Don Quixote*, I. i. 8 (1605).

Felix, a monk who listened to the singing of a milk-white bird for a hundred years; which length of time seemed to him "but a single hour," so enchanted was he with the song.—*Longfellow: The Golden Legend.* (See Hildesheim.)

Felix (*Don*), son of don Lopez. He was a Portuguese nobleman, in love with Violante; but Violante's father, don Pedro, intended to make her a nun. Donna Isabella, having fled from home to avoid a marriage disagreeable to her, took refuge with Violante; and when colonel Briton called at the house to see Isabella, her brother don Felix was jealous, believing that Violante was the object of his visits. Violante kept "her friend's secret," even at the risk of losing her lover; but ultimately the mystery was cleared up, and a double marriage took place.—*Mrs. Centlivre: The Wonder* (1714).

Felix (*St.*), of Burgundy, who converted Sigbert (Sigebert or Sabert) king of the East Saxons (A.D. 604).—*Ethelweard: Chronicles,* v.

So Burgundy to us three men most reverend bare . . .
Of which was Felix first, who in th' East Saxon reign
Converted to the faith king Sigbert. Him again
Ensueth Anselm . . . and Hugh . . . [*bishop of Lincoln*].
Drayton: Polyolbion, xxiv. (1622).

Felix Holt, the Radical, a novel by George Eliot (Mrs. J. W. Cross) (1866).

Felixmar'te (4 *syl.*) of Hyrcania, son of Flo'risan and Martedi'na, the hero of a Spanish romance of chivalry. The curate in *Don Quixote* condemned this work to the flames.—*Melchior de Ortega: Caballero de Ubeda* (1566).

Fell (*Dr.*). Tom Brown, being in disgrace, was set by Dr. Fell, dean of Christ Church (1625–1686), to translate the thirty-third epigram of Martial—

Non amo te, Zabidi, nec possum dicere quare,
Hoc tantum possum dicere, non amo te.

Which he rendered thus—

I do not like thee, Dr. Fell—
The reason why I cannot tell;
But this I know, and know full well
I do not like thee, Dr. Fell.

In French—

Je ne vous aime pas, Hylas,
Je n'en saurois dire la cause;
Je sais seulement une chose—
C'est que je ne vous aime pas.
Roger Bussy (1693).

Feltham (*Black*), a highwayman with captain Colepepper or Peppercull (the Alsatian bully).—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Female Quixote (*The*), a novel by Charlotte Lennox (1752). She has her head turned by romances, but is at last converted to common sense.

Female Soldier (*A.*). Mrs. Christian Davies, commonly called Mother Ross, served as a foot-soldier and dragoon under William III. and Marlborough.

Hannah Snell of Worcester, who went by the name of James Grey.

Gildippe, wife of Edward, the English baron, fought side by side with her husband, and they were both slain by Soliman.—*Tasso: Jerusalem Delivered* (1575).

Clorinda plays the part of a pagan Amazon in the same poem.

*** A much longer list will be found in *Notes and Queries* (Feb. 19, 1881, p. 144).

Femmes Savantes (*Les*), women who go in for women's rights, science, and philosophy, to the neglect of domestic duties and wifely amenities. The "blue-stockings" are (1) Philaminte (3 *syl.*) the mother of Henriette, who discharges one of her servants because she speaks bad grammar; (2) Armande (2 *syl.*) sister of Henriette, who advocates platonic love and science; and (3) Bélise sister of Philaminte, who sides with her in all things, but imagines that every one is in love with her. Henriette, who has no sympathy with these "lofty flights," is in love with Clitandre, but Philaminte wants her to marry Trissotin, a *bel esprit*. However, the father loses his property through the "savant" proclivities of his wife, Trissotin retires, and Clitandre marries Henriette the "perfect" or thorough woman.—*Molière: Les Femmes Savantes* (1672).

Fenella, *alias* **Zarah** (daughter of Edward Christian), a pretended deaf-and-dumb fairy-like attendant on the countess of Derby. The character seems to have been suggested by that of Mignon, the Italian girl in Goethe's *Wilhelm Meister's Apprenticeship.*—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Let it be *ambiguous utterance*, and I will appear as "Fenella."—*P. Fitzgerald: Parvenu Family*, iii. 224.

Fenella, a deaf-and-dumb girl, sister of Masaniello the fisherman. She was seduced by Alfonso, son of the duke of Arcos; and Masaniello resolved to kill him. He accordingly headed an insurrection, and met with such great success that the mob made him chief magistrate of Portici, but afterwards shot him. Fenella, on hearing of her brother's death, threw herself into the crater of Vesuvius. —*Auber: Masaniello* (an opera, 1831).

Fénelon of Germany, Lavater (1741-1801).

Fénelon of the Reformation, J. Arnd of Germany (1555-1621).

Fenris, the demon wolf of Niflheim. When he gapes one jaw touches the earth and the other heaven. This monster will swallow up Odin at the day of doom. (Often but incorrectly written FENRIR.)—*Scandinavian Mythology.*

Fenton, the lover of Anne Page, daughter of Mr. and Mrs. Page, gentlefolks living at Windsor. Fenton is of good birth, and seeks to marry a fortune to "heal his poverty." In "sweet Anne Page" he soon discovers that which makes him love her for herself more than for her money.—*Shakespeare: Merry Wives of Windsor*, act iii. sc. 4 (1601).

Ferad-Artho, son of Cairbre, and only surviving descendant of the line of Conar (the first king of Ireland). On the death of Cathmor (brother of the rebel Cairbar) in battle, Ferad-Artho became "king of Ireland."—*Ossian: Temora*, vii. (See CONAR, p. 229.)

Fer'amorz, the young Cashmerian poet who relates poetical tales to Lalla Rookh on her journey from Delhi to Lesser Bucharia. Lalla is going to be married to the young sultan, but falls in love with the poet. On the wedding morn she is led to her bridegroom, and finds with unspeakable joy that the poet is the sultan himself.—*T. Moore: Lalla Rookh* (1817).

Ferda, son of Damman, chief of a hundred hills in Albion. Ferda was the friend of Cuthullin general of the Irish forces in the time of king Cormac I. Deuga'la (spouse of Cairbar) loved the youth, and told her husband if he would not divide the herd she would no longer live with him. Cuthullin, being appointed to make the division, enraged the lady by assigning a snow-white bull to the husband, whereupon Deugala induced her

lover to challenge Cuthullin to mortal combat. Most unwillingly the two friends fought, and Ferda fell. "The sunbeam of battle fell—the first of Cuthullin's friends. Unhappy [*unlucky*] is the hand of Cuthullin since the hero fell."—*Ossian: Fingal*, ii.

FERDINAND, king of Navarre. He agreed with three young lords to spend three years in severe study, during which time no woman was to approach his court; but no sooner was the agreement made than he fell in love with the princess of France. In consequence of the death of her father, the lady deferred the marriage for twelve months and a day.

> . . . the sole inheritor
> Of all perfections that a man may owe [*own*],
> Matchless Navarre.
> *Shakespeare: Love's Labour's Lost* (1594).

Ferdinand, son of Alonso king of Naples. He falls in love with Miranda, daughter of Prospero the exiled duke of Milan.—*Shakespeare: The Tempest* (1609).

> Haply so
> Miranda's hope had pictured Ferdinand
> Long ere the gaunt wave tossed him on the shore.
> *Lowell.*

Ferdinand, a fiery young Spaniard, in love with Leonora.—*Jephson: Two Strings to your Bow* (1792).

Ferdinand (*Don*), the son of don Jerome of Seville, in love with Clara d'Almanza, daughter of don Guzman.—*Sheridan: The Duenna* (1773).

Ferdinan'do, a brave soldier, who, having won the battle of Tari'fa, in 1340, was created count of Zamo'ra and marquis of Montreal. (See FAVORITA for the sequel.)—*Donizetti: La Favori'ta* (1842).

Fergus, fourth son of Fingal, and the only one that had issue at the death of his father. Ossian, the eldest brother, had a son named Oscar, but Oscar was slain at a feast by Cairbar "lord of Atha;" and of the other two brothers, Fillan was slain before he had married, and Ryno, though married, died without issue.

According to tradition, Fergus (son of Fingal) was the father of Congal; Congal of Arcath; and Arcath of Fergus II., with whom begins the real history of the Scots.—*Ossian.*

Fergus, son of Rossa, a brave hero in the army of Cuthullin general of the Irish tribes.

> Fergus, first in our joy at the feast; son of Rossa; arm of death.—*Ossian: Fingal*, i.

N.B.—*Fer'gus* is another form of Ferrăgus or Ferracute (*q.v.*).

Fern (*Fanny*), the pseudonym of Sarah Payson Willis, *afterwards* Eldredge, *afterwards* Farmington, *afterwards* Parton, sister of N. P. Willis, an American (1811–1872).

Fern (*Will*), a poor fellow, who takes charge of his brother's child, and is both honest and kind; but, alas! he dared to fall asleep in a shed, an offence which, alderman Cute maintained, must be "put down."—*Dickens: The Chimes*, third quarter (1844).

FERNANDO, son of John of Procida, and husband of Isoline (3 *syl.*) daughter of the French governor of Messi'na. The butchery of the Sicilian Vespers occurred the night after their espousals. Fernando was among the slain, and Isoline died of a broken heart.—*Knowles: John of Procida* (1840).

Fernando (*Don*), youngest son of the duke Ricardo. Gay, handsome, generous, and polite; but faithless to his friend Cardenio, for, contrary to the lady's inclination, and in violation of every principle of honour, he prevailed on Lucinda's father to break off the betrothal between his daughter and Cardenio, and to bestow the lady on himself. (For the rest, see CARDENIO.)—*Cervantes: Don Quixote*, I. iv. (1605).

Fernando, a Venetian captain, servant to Annophel (daughter of the governor of Candy).—*Beaumont and Fletcher: The Laws of Candy* (1647).

Fernando [FLORESTAN], a State prisoner of Seville, married to Leonora, who (in boy's attire and under the name of Fidēlio) became the servant of Rocco the jailer. Pizarro, governor of the jail, conceived a hatred to the State prisoner, and resolved to murder him, so Rocco and Leonora were sent to dig his grave. The arrival of the minister of state put an end to the infamous design, and Fernando was set at liberty.—*Beethoven: Fidelio* (1791).

Fernando, to whom Alfonzo XI. promised Leonora in marriage. (See LEONORA.)—*Donizetti: La Favorita* (1842).

Ferney (*The Patriarch of*), Voltaire; so called because he lived in retirement at Ferney, near Geneva (1694–1778).

Ferquhard Day, the absentee from

the clan Chattan at the combat.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Fer'racute, a giant who had the strength of forty men, and was thirty-six feet high. He was slain by Orlando, who wounded him in the navel, his only vulnerable part.—*Turpin: Chronicle of Charlemagne.* (See FERRAU.)

∴ Ferracute is the prototype of Pulci's "Morgante," in his heroi-comic poem entitled *Morgante Maggiore* (1494).

Fer'ragus, the Portuguese giant, who took Bellisant under his care after her divorce from Alexander emperor of Constantinople.—*Valentine and Orson* (fifteenth century).

> My sire's tall form might grace the part
> Of Ferragus or Ascapart.
> *Sir W. Scott.*

Ferrand de Vaudemont (*Count*), duc de Lorraine, son of René king of Provence. He first appears disguised as Laurence Neipperg.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Ferrardo [GONZAGA], reigning duke of Mantua in the absence of his cousin Leonardo. He was a villain, and tried to prove Mariana (the bride of Leonardo) guilty of adultery. His scheme was this: He made Julian St. Pierre drunk with drugged wine, and in his sleep conveyed him to the duke's bed, throwing his scarf under the bed of the duchess, which was in an adjoining chamber. He then revealed these proofs of guilt to his cousin Leonardo, but Leonardo refused to believe in his wife's guilt, and Julian St. Pierre exposed the whole scheme of villainy, amply vindicating the innocence of Mariana, who turned out to be Julian's sister.—*Knowles: The Wife* (1833).

Ferrau, a Saracen, son of Landfu'sa. Having dropped his helmet in a river, he vowed never to wear another till he won that worn by Orlando. Orlando slew him by a wound in the navel, his only vulnerable part.—*Ariosto: Orlando Furioso* (1516). (See FERRACUTE.)

Ferraugh (*Sir*), introduced in bk. iii. 8, but without a name, as carrying off the false Florimel from Braggadoccio. In bk. iv. 2 the name is given. He is there overthrown by sir Blandamour, who takes away with him the false Florimel, the lady of snow and wax.—*Spenser: Faërie Queene* (1590, 1596).

Ferret, an avaricious, mean-spirited slanderer, who blasts by innuendoes, and blights by hints and cautions. He hates young Heartall, and misinterprets all his generous acts, attributing his benevolence to hush-money. The rascal is at last found out and foiled.—*Cherry: The Soldier's Daughter* (1804).

Ferrex, eldest son of Gorboduc a legendary king of Britain. Being driven by his brother Porrex from the kingdom, he returned with a large army, but was defeated and slain by Porrex.—*Gorboduc,* a tragedy by Thom. Norton and Thom. Sackville (1561).

Ferumbras (*Sir*). (See FIERABRAS.)

Festus, a long dramatic poem, by Philip J. Bailey (1839). In the *Times* the scope of the poem was given as "The exhibition of a soul gifted, tried, buffeted, beguiled; stricken, purified, redeemed, pardoned, and triumphant."

Fetnab ["*tormentor of hearts*"], a female favourite of the caliph Haroun-al-Raschid. While the caliph was absent in his wars, Zobeidê (3 *syl.*), his wife, out of jealousy, ordered Fetnab to be buried alive. Ganem happened accidentally to see the interment, rescued her, and took her home to his own private lodgings in Bagdad. The caliph, on his return, mourned for Fetnab as dead; but receiving from her a letter of explanation, he became jealous of Ganem, and ordered him to be put to death. Ganem, however, contrived to escape. When the fit of jealousy was over, the caliph heard the facts plainly stated, whereupon he released Fetnab, gave her in marriage to Ganem, and appointed the young man to a very lucrative post about the court.—*Arabian Nights* ("Ganem, the Slave of Love").

Fe'zon, daughter of Savary duke of Aquitaine. The Green Knight, who was a pagan, demanded her in marriage, but Orson (brother of Valentine), called "The Wild Man of the Forest," overthrew the pagan and married Fezon.—*Valentine and Orson* (fifteenth century).

Fiammetta, a lady beloved by Boccaccio, supposed to be Maria, daughter of Robert king of Naples. (See LOVERS.) (Italian, *fiamma,* "a little flame.")

Fib, an attendant on queen Mab.—*Drayton: Nymphidia.*

Fiction. *Father of Modern Prose Fiction,* Daniel Defoe (1663-1731).

Fiddler (*Oliver's*). Sir Roger l'Estrange was so called, because at one time he was playing a fiddle or viole in the house of John Hingston, where Cromwell was one of the guests (1616-1704).

Fiddler Joss, Mr. Joseph Poole, a reformed drunkard, who subsequently turned preacher in London, but retained his former sobriquet.

Fiddler's Green, the Elysium of sailors; a land flowing with rum and limejuice; a land of perpetual music, mirth, dancing, drinking, and tobacco; a sort of Dixie's Land or land of the leal.

Fide'le (3 *syl.*), the name assumed by Imogen, when, attired in boy's clothes, she started for Milford Haven to meet her husband Posthŭmus.—*Shakespeare: Cymbeline* (1605).

(Colins has a beautiful elegy on "Fidele.")

Fidelia, "the foundling." She is in reality Harriet, the daughter of sir Charles Raymond, but her mother dying in child-birth, she was committed to the charge of a governante. The governante sold the child, at the age of 12, to one Villiard, and then wrote to sir Charles to say that she was dead. One night, Charles Belmont, passing by, heard cries of distress, and going to the rescue took the girl home as a companion to his sister. He fell in love with her; the governante, on her death-bed, told the story of her infamy; and Charles married the foundling.—*E. Moore: The Foundling* (1748).

Fidel'lo. Leono'ra, wife of Fernando Florestan, assumed this name, and dressed in male attire (when her husband was a State prisoner) that she might enter the service of Rocco the jailer, and hold intercourse with her husband.—*Beethoven: Fidelio* (1791).

Fidès (2 *syl.*), mother of John of Leyden. Believing that the prophet-ruler of Westphalia had caused her son's death, she went to Munster to curse him. Seeing the ruler pass, she recognized in him her own son; but the son pretended not to know his mother, and Fidès, to save him annoyance, professed to have made a mistake. She was put into a dungeon, where John visited her; and when he set fire to his palace, Fidès rushed into the flames, and both perished together.—*Meyerbeer: La Prophète* (1849).

Fidessa, the companion of Sansfoy; but when the Red Cross Knight slew that "faithless Saracen," Fidessa told him she was the only daughter of an emperor of Italy; that she was betrothed to a rich and wise king; and that her betrothed being slain, she had set forth to find the body, in order that she might decently inter it. She said that in her wanderings Sansfoy had met her and compelled her to be his companion; but she thanked the knight for having come to her rescue. The Red Cross Knight, wholly deluded by this plausible tale, assured Fidessa of his sympathy and protection; but she turned out to be Duessa, the daughter of Falsehood and Shame. The sequel must be sought under the word DUESSA.—*Spenser: Faërie Queene*, i. 2 (1590).

Fi'do, Faith personified, the foster-son of Acŏë ("hearing," *Rom.* x. 17); his foster-sister is Meditation. Fully described in canto ix. of *The Purple Island* (1633), by Phineas Fletcher. (Latin, *fidēs*, "faith.")

Field of Blood, Aceldama, the plot of land purchased with the thirty pieces of silver which Judas had received of the high priest, and which he threw down in the temple when he saw that Jesus was condemned to death.—*Matt.* xxvii. 5.

Field of Blood, the battle-field of Cannæ, where Hannibal, B.C. 216, defeated the Romans with very great slaughter.

Field of Mourning, a battle-field near the city of Aragon. The battle was fought July 17, 1134, between the Christians and the Moors.

Field of Peterloo, the site of an attack made by the military upon a reform meeting held in St. Peter's Field, Manchester, August 16, 1819. As many as 60,000 persons were wounded in this absurd attack. The word is a burlesque on *Waterloo.*

Battles and bloodshed, September massacres, bridges of Lodi, retreats of Moscow, Waterloos, Peterloos, ten-pound franchises, tar-barrels, and guillotines.—*Carlyle.*

Field of the Cloth of Gold, a large plain between Ardres and Guisnes [*Gheen*], where François I. interviewed Henry VIII. in 1520.

They differ, as a May-day procession of chimney-sweepers differs from The Field of the Cloth of Gold.—*Macaulay.*

Field of the Forty Footsteps, at the back of the British Museum, once called Southampton Fields. The tradition is that two brothers, in the Monmouth rebellion, took different sides, and

engaged each other in fight. Both were killed, and forty impressions of their feet were traceable in the field for years afterwards.

(Jane and Anna Maria Porter wrote a novel called *The Field of the Forty Footsteps*, and the Messrs. Mayhew took the same subject for a melodrama.)

Field Sports, a poem in blank verse by Somerville (1742).

Fielding (*Mrs.*), a little querulous old lady with a peevish face, who, in consequence of once having been better off, or of labouring under the impression that she might have been if something in the indigo trade had happened differently, was very genteel and patronizing indeed. When she dressed for a party, she wore gloves, and a cap of state "almost as tall and quite as stiff as a mitre."

May Fielding, her daughter, very pretty and innocent. She was engaged to Edward Plummer, but heard that he had died in South America, and consented to marry Tackleton the toy merchant. A few days before the day fixed for the wedding, Edward Plummer returned, and May Fielding married him. Tackleton gave them as a present the cake he had ordered for his own wedding feast.—*Dickens: The Cricket on the Hearth* (1845).

Fielding of the Drama, George Farquhar, author of *The Beaux' Stratagem*, etc. (1678–1707).

Fielding's Proverbs. These were in reality compiled by W. Henry Ireland, the Shakespeare impostor, who published *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, 1796, folio, £4 4s. The whole a barefaced forgery.

Fierabras (*Sir*) [*Re-á'-ra-brak*], a Saracen of Spain, who made himself master of Rome, and carried away the crown of thorns and the balsam with which the Lord had been embalmed. His chief exploit was to slay the giant who guarded the bridge of Mantible, which had thirty arches, all of black marble. Ba'land of Spain assumed the name of sir Fierabras.

Balsam of Fierabras, the balsam used in embalming the body of Christ, stolen by sir Fierabras. It possessed such virtues that one single drop, taken internally, sufficed to heal the most malignant wound. (See BALSAM, p. 85.)

Fierabras of Alexandria, the giant son of admiral Baland of Spain. He possessed all Babylon, even to the Red Sea, was seigneur of Russia, lord of Cologne, master of Jerusalem, and of the Holy Sepulchre. This huge giant ended his days in the odour of sanctity, "meek as a lamb, and humble as he was meek."

Fierce (*The*), Alexander I. of Scotland. So called from the impetuosity of his temper (*, 1107–1124).

Fiesco, the chief character of Schiller's tragedy so called. The poet makes Fiesco killed by the hand of Verri'na the republican; but history says his death was the result of a stumble from a plank (1783).

Fig Sunday, Palm Sunday. So called from the custom of eating figs on this day, as snapdragons on Christmas Eve, plum-pudding on Christmas Day, oranges and barley sugar on St. Valentine's Eve, pancakes on Shrove Tuesday, salt cod-fish on Ash Wednesday, frumenty on Mothering Sunday (Mid-lent), cross-buns on Good Friday, gooseberry-tart on Whit Sunday, goose on Michaelmas Day, nuts on All-Hallows, and so on.

Figs of Holvan. Holvan is a stream of Persia, and the Persians say its figs are not to be equalled in the whole world.

> Luscious as the figs of Holvan.
> *Saadi: Gulistan* (thirteenth century).

Fig'aro, a barber of extraordinary cunning, dexterity, and intrigue.—*Beaumarchais: Barbier de Séville* (1775).

Fig'aro, a valet, who outwits every one by his dexterity and cunning.—*Beaumarchais: Mariage de Figaro* (1784).

*** Several operas have been founded on these two comedies: *e.g.* Mozart's *Nozze di Figaro* (1785); Paisiello's *Il Barbiere di Siviglia* (1810); Rossini's *Il Barbiere di Siviglia* (1816).

Fig'aro, the sweetheart of Susan (favourite waiting-woman of the countess Almaviva). Figaro is never so happy as when he has two or three plots in hand. —*Holcroft: The Follies of a Day* (1745–1809).

Fights and Runs Away (*He that*).

> He that fights and runs away
> May live to fight another day
> But he that is in battle slain
> Can never rise to fight again.
> *Sir John Mennis: Musarum Deliciæ* (1656).

¶ Demosthenes, being reproached for running away from the battle of Chæronea, replied, [illegible]

φεύγων ("A man who runs away may fight again").

Those that fly may fight again,
Which he can never do that's slain.
S. Butler: Hudibras, III. 3 (1678).

Fighting Prelate (*The*), Henry Spencer, bishop of Norwich. He opposed the rebels under Wat Tyler with the temporal sword, absolved them, and then sent them to the gibbet. In 1383 he went to assist the burghers of Ghent in their contest with the count of Flanders.

The bishop of Norwich, the famous "Fighting Prelate," had led an army into Flanders.—*Lord Campbell.*

Filch, a lad brought up as a pick-pocket. Mrs. Peachum says, "He hath as fine a hand at picking a pocket as a woman, and is as nimble-fingered as a juggler. If an unlucky session does not cut the rope of thy life, I pronounce, boy, thou wilt be a great man in history" (act i. 1).—*Gay: The Beggar's Opera* (1727).

Filer, a lean, churlish man, who takes poor Toby Veck's tripe, and delivers him a homily on the sinfulness of luxury and self-indulgence.—*Dickens: The Chimes* (1844).

Filia Doloro'sa, the duchesse d'Angoulême, daughter of Louis XVI. Also called "The Modern Antig'onê" (1778–1851).

Filio-que. The following is the knotty point of theological controversy between the Eastern and Western Churches: Does the Holy Ghost proceed from the Father *and the Son* (filio-que), or from the Father only? Of course, in the Nicene Creed in the *Book of Common Prayer*, the question is settled so far as the Church of England is concerned.

Fillan, son of Fingal and Clatho, the most highly finished character in the poem of *Temora*. Fillan was younger than his nephew Oscar, and does not appear on the scene till after Oscar's death. He is rash and fiery, eager for military glory, and brave as a lion. When Fingal appointed Gaul to command for the day, Fillan had hoped his father's choice might have fallen to his own lot. "On his spear stood the son of Clatho . . . thrice he raised his eyes to Fingal; his voice thrice failed him as he spoke. . . . He strode away; bent over a distant stream . . . the tear hung in his eye. He struck at times the thistle's head with his inverted spear." Yet showed he no jealousy, for when Gaul was in danger, he risked his own life to save him. Next day was Fillan's turn to lead, and his deeds were unrivalled in dash and brilliancy. He slew Foldath, the general of the opposing army, but when Cathmor "lord of Atha," the commander-in-chief, came against him, Fillan fell. His modesty was then as prominent as his bravery. "Lay me," he said to Ossian, "in that hollow rock. Raise no stone above me. . . . I am fallen in the first of my fields, fallen without renown." Every incident of Fillan's life is beautiful in the extreme. —*Ossian: Temora*, v.

Fillpot (*Toby*), a thirsty old soul, who "among jolly topers bore off the bell." It chanced as in dog days he sat boosing in his arbour, that he died "full as big as a Dorchester butt." His body turned to clay, and out of the clay a brown jug was made, sacred to friendship, mirth, and mild ale.

His body, when long in the ground it had lain,
And time into clay had resolved it again,
A potter found out in its covert so snug,
And with part of fat Toby he formed this brown jug,
Now sacred to friendship, to mirth, and mild ale.
So here's to my lovely sweet Nan of the vale.
Rev. F. Fawkes (1721–1777).

N.B.—The two best drinking-songs in the language were both by clergymen. The other is, *I Cannot Eat but Little Meat*, by John Still, bishop of Bath and Wells (1543–1607).

Filome'na (*Santa*). At Pisa the church of San Francisco contains a chapel lately dedicated to Santa Filomena. Over the altar is a picture by Sabatelli, which represents Filomena as a nymph-like figure floating down from heaven, attended by two angels bearing the lily, the palm, and a javelin. In the foreground are the sick and maimed, healed by her intercession.

Nor ever shall be wanting here
The palm, the lily, and the spear:
The symbols that of yore
St. Filomena bore.
Longfellow: Sta. Filomena.

*** Longfellow calls Florence Nightingale "St. Filomena" (born at Florence, 1820).

Finality John, lord John Russell (afterwards "earl Russell"), who maintained that the Reform Bill of 1832 was a *finality* (1792–1878).

Finch (*Margaret*), queen of the gipsies, who died aged 109, A.D. 1740. She was born at Sutton, in Kent, and was buried at Beckenham, in the same county.

Fine-ear, one of the seven attendants of Fortunio. He could hear the grass grow, and even the wool on a sheep's back.—*Comtesse D'Aulnoy's Fairy Tales* ("Fortunio," 168a).

*** In Grimm's *Goblins* is the same fairy tale ("Fortunio").

Fin'etor, a necromancer, father of the Enchantress Damsel.—*Vasco de Lobeira: Amadis de Gaul* (thirteenth century).

Finetta, "the cinder girl," a fairy tale by the comtesse D'Aulnoy (1682). This is merely the old tale of Cinderella slightly altered. Finetta was the youngest of three princesses, despised by them, and put to all sorts of menial work. The two sisters went to balls, and left Finetta at home in charge of the house. One day she found a gold key, which opened a wardrobe full of most excellent dresses; so, arraying herself in one, she followed her sisters to the ball, but she was so fine that they knew her not, and she ran home before them. This occurred two or three times, but at last, in running home, she lost one of her slippers. The young prince resolved to marry her alone whose foot fitted the slipper, and Finetta became his wife. Finetta was also called Auricula or "Fine-ear."

Fingal (or *Fion na Gael*).

His *father* was Comhal or Combal, and his *mother* Morna.

(Comhal was the son of Trathal king of Morven, and Morna was the daughter of Thaddu.)

His first *wife* was Roscrana, mother of Ossian. His second was Clatho, mother of Fillan, etc.

(Roscrana was the daughter of Cormac I. third king of Ireland.)

His *daughter* was Bosmi'na, and his *sons* Ossian, Fillan, Ryno, and Fergus. (The son of Ossian was Oscar.)

(Fillan was younger than his nephew Oscar, and both, together with Ryno, were slain in battle before Fingal died.)

His *bard* and *herald* was Ullin. His *sword* Luno, so called from its maker, Luno of Lochlin (*Denmark*). His *dog* was named "Bran."

His *kingdom* was Morven (*the north-west ceast of Scotland*); his *capital* Semo; his *subjects* were Caledonians or Gaels.

The old Celtic romances picture him not so much a king as the warrior to whom and his heroes all Erin looked for deliverance from their foreign foes. His standing army were a kind of militia called *Fenni*, and it is from them the *Fenians* derive their name.

After the restoration of Ferad-Artho to the throne of Ireland, Fingal "resigned his spear to Ossian," and he died A.D. 283.

Fingal, an epic in six books, by Ossian. The subject is the invasion of Ireland by Swaran king of Lochlin (*Denmark*) during the reign of Cormac II. (a minor), and its deliverance by the aid of Fingal king of Morven (*north-west coast of Scotland*). The poem opens with the overthrow of Cuthullin general of the Irish forces, and concludes with the return of Swaran to his own land.

Finger. "Little finger, tell me true." When M. Argan wishes to pump his little daughter Louison, respecting a young gentleman who pays attentions to her elder sister, he says to the child, "Prenez-y bien garde au moins; car voilà un petit doigt, qui sait tout, qui me dira si vous mentez." When the child has told him all she knows, he puts his little finger to his ear and says, "Voilà mon petit doigt pourtant qui gronde quelque chose. Attendez. Hé! Ah, ah! Oui? Oh, oh! voilà mon petit doigt, qui me dit quelque chose que vous avez vu et que vous ne m'avez pas dit." To which the child replies, "Ah! mon papa, votre petit doigt est un menteur."—*Molière. Le Malade Imaginaire*, ii. 11 (1673).

Fingers. In chiromancy we give the *thumb* to Venus, the *fore-finger* to Jove, the *middle finger* to Saturn, the *ring finger* to Sol, and the *little finger* to Mercury.—*Ben Jonson: The Alchemist*, i. 2 (1610).

Finis Poloniæ. These words are attributed (but without sufficient authority) to Kosciusko the Pole, when he lay wounded by the balls of Suwaroff's troops on the field of Maciejowieze (October 10, 1794).

Percé de coups, Kosciusko s'écria en tombant "Finis Poloniæ."—*Michaud: Biographie Universelle.*

Finlayson (*Luckie*), landlady of the lodgings in the Canongate of Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

Fin'niston (*Duncan*), a tenant of the laird of Gudgeonford.

Luckie Finniston, wife of Duncan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Fion (son of Comnal), an enormous giant, who could place one foot on mount Cromleach, in Ulster, and the other on mount Crommal close by, and then dip his hand in the river Lubar, which ran between.

With one foot on the Crotmal set and one on mount Cromleach,
The waters of the Lubar stream his giant hand could reach.

Translation of the Gaelic.

Fiona, a series of traditionary old Irish poems on the subject of Fion (Finn or Fingal) M'Comnal and the heroes connected with him.

Fionnua'la, daughter of Lir. Being transformed into a swan, she was doomed to wander over certain lakes and rivers of Ireland till the Irish became Christians, but the sound of the first mass-bell in the island was to be the signal of her release. (See LIR.)

Silent, O Moyle, be the roar of thy water [*County Tyrone*] . . .
While murmuring mournfully Lir's lonely daughter
Tells to the night-star her tale of woes.
When shall the "swan," her death-note singing,
Sleep, with wings in darkness furl'd?
When will heaven, its sweet "bell" ringing,
Call my spirit from this stormy world?
Moore: Irish Melodies, iv. ("The Song of Fionnuala").

Fips, a mysterious person living at Austin Friars (London). He is employed by old Martin Chuzzlewit to engage Tom Pinch at a weekly salary as librarian to the Temple Library.—*Dickens: Martin Chuzzlewit* (1844).

Fir-bolg [*i.e. bowmen*, from *bolg*, "a quiver"], a colony of Belgæ from Britain, led by Larthon to Ireland and settled in the southern parts of the island. Their chief was called "lord of Atha" (a country of Connaught), and thence Ireland was called Bolga. Somewhat later a colony of Caledonians from the western coast of Scotland settled in the northern parts of Ireland, and made Ulster their head-quarters. When Crotha was "lord of Atha," he carried off Conlama (daughter of the Cael chief) by force, and a general war between the two races ensued. The Cael was reduced to the last extremity, and sent to Trathal (grandfather of Fingal) for aid. Trathal accordingly sent over Conar with an army, and on his reaching Ulster he was made "king of the Cael" by acclamation. He utterly subdued the Fir-bolg, and became "king of Ireland;" but the Fir-bolg often rose in insurrection, and made many attempts to expel the race of Conar.—*Ossian.*

Fire a Good Servant, but Bad Master.

For fire and people doe in this agree,
They both good servants, both ill masters be.
Brooke: Inquisition upon Fame, etc. (1554-1608).

Fire-Brand of France (*The*), John Duke of Bedford, regent of France (1389-1435).

John duke of Bedford, styled "The Fire-brand of France."
Drayton: Polyolbion, xviii. (1613).

Fire-drake, a fire which flies in the night, like a dragon. Metaphorically, it means a spitfire, an irritable, passionate person.

Common people think the fire-drake to be a spirit that keepeth some hid treasure, but philosophers affirm it to be a great unequal exhalation inflamed between two clouds, the one hot and the other cold, which is the reason that it smoketh. The middle part . . . being greater than the rest, maketh it seeme like a bellie, and the two ends are like unto a head and talle.
—*Bullokar: Expositor* (1616).

Fire-new, *i.e.* bran-new (*brennan*, "to burn," *brene*, "shining").

Your fire-new stamp of honour is scarce current.
Shakespeare: Richard III. act i. sc. 3 (1597).

Fire-Worshippers (*The*), the third tale told by Feramorz to Lalla Rookh. It is in eight-syllable rhymes; and divided into four parts, each of which is about 500 lines. The tale (a very sad one) is as follows: Hafed (a fire-worshipper), seeking to kill Al Hassan (emir of Arabia), who had come to Persia to extirpate the Ghebers, accidentally meets Hinda the emir's daughter, and they mutually fall in love with each other. Hafed visits Hinda for several evenings in her bower, and then tells her they must part, for her father would never consent to their marriage. He then drops quietly from her bower, and joins his companions in the Ghebers' glen. Hinda, hearing that her father is preparing an expedition against the Ghebers, falls in a swoon, and her father, ignorant of the cause, sends her to her Arabian home; but the vessel in which she sails is attacked by strangers, and Hinda, blindfolded, is taken to the Ghebers' glen. Here she discovers that her lover is Hafed, and she tells him that Al Hassan is about to enter the glen with a large army, utterly to extirpate the whole race of fire-worshippers. Hafed sends Hinda away, intending that she should be restored to her father, and then prepares for the attack. Thousands of the Moslems fall, all the Ghebers are slain, and Hafed, mounting the fire-pile, dies. Hinda (by a kind of presentiment) feels assured of his death, and, falling in a swoon into the water, is drowned.—*T. Moore: Lalla Rookh* (1817).

Firouz Schah, son and heir of the king of Persia. One New Year's Day an Indian brought to the king an enchanted horse, which would convey the rider almost instantaneously anywhere he might wish to go to; and asked, as the price thereof, the king's daughter for his wife. Prince Firouz, mounting the horse to try it, was carried to Bengal, and there

fell in love with the princess, who accompanied him back to Persia on the horse. When the king saw his son arrive safe and sound, he dismissed the Indian discourteously; but the Indian caught up the princess, and, mounting the horse, conveyed her to Cashmere. She was rescued by the sultan of Cashmere, who cut off the Indian's head, and proposed marriage himself to the princess. To avoid this alliance, the princess pretended to be mad. The sultan sent for his physicians, but they could suggest no cure. At length came one who promised to cure the lady; it was prince Firouz in disguise. He told the sultan that the princess had contracted enchantment from the horse, and must be set on it to disenchant her. Accordingly, she was set on the horse, and while Firouz caused a thick cloud of smoke to arise, he mounted with the lady through the air, saying as he did so, "Sultan of Cashmere, when you would espouse a princess who craves your protection, first learn to obtain her consent." —*Arabian Nights* ("The Enchanted Horse").

First Gentleman of Europe, George IV. (1762, 1820–1830). (See FUM.)

Louis d'Artois of France was so called also.

The "First Gentleman of Europe" had not yet quite lost his once elegant figure.—*E. Yates: Celebrities*, xvii.

First Grenadier of France. Latour d'Auverge was so called by Napoleon (1743–1800).

First Love, a comedy by Richard Cumberland (1796). Frederick Mowbray's first love, being dowerless, marries the wealthy lord Ruby, who soon dies, leaving all his fortune to his widow. In the mean time, Frederick goes abroad, and at Padua falls in with Sabina Rosny, who nurses him through a severe sickness, for which he thinks he is bound in honour to marry her. She comes with him to England, and is placed under the charge of lady Ruby. Sabina tells lady Ruby she cannot marry Frederick, because she is married already to lord Sensitive, and even if it were not so, she could not marry him, for all his affections are with lady Ruby; this she discovered in the delirium of the young man, when his whole talk was about her ladyship. In the end, lord Sensitive avows himself the husband of Sabina, and Frederick marries his first love.

Fish (*One-eyed*), in the mere of Snowdonia or the Snowdon group.

Snowdon . . . his proper mere did note . . .
That pool in which . . . the one-eyed fish are found.
Drayton: Polyolbion, ix. (1612).

He eats no fish, that is, "he is no papist," "he is an honest man, or one to be trusted." In the reign of queen Elizabeth papists were, generally speaking, the enemies of the Government, and hence one who did not eat fish, like a papist on fast days, was considered a protestant, and friend to the Government.

I do profess . . . to serve him truly that will put me in trust . . . and to eat no fish.—*Shakespeare: King Lear*, act i. sc. 4 (1605).

Fish and the Ring.

(1) Polycrătês, being too fortunate, was advised to cast away something he most highly prized, and threw into the sea an engraved gem of great value. A few days afterwards a fish came to his table, and in it was this very gem.—*Herodotus*, iii. 40.

(2) A certain queen, having formed an illicit attachment to a soldier, gave him a ring which had been the present of her husband. The king, being apprized thereof, got possession of the ring while the soldier was asleep, threw it into the sea, and then asked his queen to bring it him. In great alarm, she went to St. Kentigern and told him everything. The saint went to the Clyde, caught a salmon with the ring in its mouth, and gave it to the queen, who thus saved her character and her husband. This legend is told about the Glasgow arms.

(3) The arms of dame Rebecca Berry, wife of sir Thomas Elton, Stratford-le-Bow, to be seen at St. Dunstan's Church, Stepney. The tale is that a knight, hearing the cries of a woman in labour, knew that the infant was destined to become his wife. He tried to elude his destiny, and, when the infant had grown to womanhood, threw a *ring* into the sea, commanding the damsel never to see his face again till she could produce the ring which he had cast away. In a few days a *cod-fish* was caught, and the ring was found in its mouth. The young woman producing the ring, the marriage was duly consummated. —*Romance of London.*

(4) Solomon's signet-ring. (See SAKHAR.)

Fisher (*Ralph*), assistant of Roland Græme, at Avenel Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Fitz-Boodle (*George*), a name assumed by Thackeray in a series of articles

called "Fitz-Boodle Papers," contributed to *Fraser's Magazine* (1842).

Fitzborn, in *Vivian Grey*, by Disraeli (lord Beaconsfield), is said to be meant for sir Robert Peel (1826–27).

Fitz-Fulke (*Hebe duchess of*), a "gracious, graceful, graceless grace" (canto xvi. 49), staying with lord and lady Amundeville (4 *syl.*), while don Juan "the Russian envoy" was their guest. Don Juan fancied he saw in the night the apparition of a monk, which produced such an effect on his looks and behaviour as to excite attention. When the cause of his perturbation was known, lady Adeline sang to him a tale purporting to explain the apparition; but "her frolic grace" at night personated the ghost to carry on the joke. She was, however, discovered by don Juan, who was resolved to penetrate the mystery, but what followed his discovery is not recorded; and thus the sixteenth and last book of *Don Juan* ends.—*Byron: Don Juan* (1824).

Fitzurse (*Lord Waldemar*) a baron in the suite of prince John of Anjou (brother of Richard Cœur de Lion).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Five, says Pythagoras, "has peculiar force in expiations. It is everything. It stops the power of poisons, and is redoubted by evil spirits. Unity or the *monad* is deity, or the first cause of all things—the *good* principle. Two or the *dyad* is the symbol of diversity—the *evil* principle. Three or the *triad* contains the mystery of mysteries, for everything is composed of three substances. It represents God, the soul of the world, and the spirit of man. Five is 2 + 3, or the combination of the first of the equals and the first of the unequals, hence also the combination of the good and evil powers of nature."—*Pythagoras: On the Pentad.*

Five Kings of France, the five directors (1795).

Five Points of Doctrine (*The*): (1) Predestination or particular election; (2) Irresistible grace; (3) Original sin or the total depravity of the natural man; (4) Particular redemption; and (5) The final perseverance of the saints. The Calvinists believe the affirmative of all these.

Five-pound Note. De Quincy tried in vain to raise the loan of half a crown on the security of a five-pound note. I myself had a similar difficulty in a restaurant in London.

Five Sisters (*The*). Window in the north transept of York Minster, so called because it has five tall lancets.

Five Wits (*The*): common wit, imagination, fantasy, estimation, and memory.

1. *Common wit* is that inward sense which judges what the five senses simply discern: thus the eye sees, the nose smells, the ear hears, and so on, but it is "common wit" that informs the brain and passes judgment on the goodness or badness of these external matters.

2. *Imagination* works on the mind, causing it to realize what has been presented to it.

3. *Fantasy* energizes the mind to act in accordance with the judgment thus pronounced.

4. *Estimation* decides on all matters pertaining to time, space, locality, relation, and so on.

5. *Memory* enables the mind to retain the recollection of what has been imparted.

> These are the five witts remowying inwardly—
> First "Common Witte," and then "Ymagination,"
> "Fantasy" and "Estimation" truely,
> And "Memory."
> *Hawes: The Passe-tyme of Plesure*, xxiv. (1515).

Flaccus. Horace the Roman poet, whose full name was Quintus Horātius Flaccus (B.C. 65–8).

Fladdock (*General*), a friend of the Norris family in America, and, like them, devoted to titles and aristocracy.—*Dickens: Martin Chuzzlewit* (1844).

Flags.

BANNERS of saints and images are smaller than standards, and not slit at the extremity.

Royal Banners contain the royal coat of arms.

BANNEROLS, banners of great width; they represent alliances and descent.

PENNONS, smaller than standards. They are rounded at the extremity and charged with arms.

PENSILS, small flags shaped like the vanes which surmount pinnacles.

STANDARDS, much larger and longer than banners.

∴ *The Royal British Standard* has two quarters of red with the leopards of England, a quarter of yellow on which is the red lion of Scotland, and the fourth quarter a blue field on which is the harp of Ireland.

The Union Jack is a blue flag with

three united crosses extending to the extreme edges: (1) St. George's cross (*red* on *white*) for England; (2) St. Andrew's cross (*white* on *blue*) for Scotland; (3) St. Patrick's cross (*red* on *white*) for Ireland. In all other flags containing the "Union Jack," the Jack is confined to the first quarter or a part thereof.

Flam'berge (2 *syl.*), the sword which Maugis took from Anthe'nor the Saracen admiral, when he attacked the castle of Oriande la Fée. The sword was made by Weyland, the Scandinavian Vulcan.—*Romance of Maugis d'Aygremont et de Vivian son Frère.*

Flamborough (*Solomon*), farmer. A talkative neighbour of Dr. Primrose, vicar of Wakefield. Moses Primrose marries one of his daughters.

The Misses Flamborough, daughters of the farmer. Their homeliness contrasts well with the flashy pretenders to fashion introduced by squire Thornhill.—*Goldsmith: Vicar of Wakefield* (1766).

Flame (*Lord*), Samuel Johnson the jester, author of *Hurlo-Thrumbo*, an extravaganza (1729). He dressed "in black velvet, with a white flowing periwig, and spoke sometimes in one key, and sometimes in another; danced sometimes, sometimes fiddled, and sometimes walked on stilts."

This is not Dr. Johnson, though his contemporary. The dramatist lived 1705-1773; the lexicographer lived 1709-1784.

Flammer (*The Hon. Mr. Frisk*), a Cantab, nephew to lord Totterly. He is a young gentleman with a vivid imagination, small income, and large debts.—*Selby: The Unfinished Gentleman.*

Flammock (*Wilkin*), a Flemish soldier and burgess at the castle of Garde Doloureuse.

Rose or *Roschen Flammock*, daughter of Wilkin Flammock, and attendant on lady Eveline.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Flanders (*Moll*), a woman of extraordinary beauty, born in Old Bailey. She was twelve years a harlot, five years a wife, twelve years a thief, and eight years a convict in Virginia; but ultimately she became rich, lived honestly, and died a penitent in the reign of Charles II. — *Defoe: The Fortunes of Moll Flanders* (1721).

Flanders Mare (*A*), Anne of Cleves, one of the wives of Henry VIII. She died at Chelsea in 1557.

Flash (*Captain*), a blustering, cowardly braggart, "always talking of fighting and wars." In the Flanders war he pretended to be shot, sneaked off into a ditch, and thence to England. When captain Loveit met him paying court to Miss Biddy Bellaw, he commanded the blustering coward to "deliver up his sword," and added—

"Leave this house, change the colour of your clothes and fierceness of your looks; appear from top to toe the wretch, the very wretch thou art!"—*Garrick: Miss in Her Teens* (1753).

Henry Woodward [1717-1777] was the best "Copper Captain," "captain Flash," and "Bobadil" of his day —*Leslie: Life of Reynolds.*

("Copper Captain," in *Rule a Wife and Have a Wife*, by Fletcher; "Bobadil," in *Every Man in His Humour*, by Ben Jonson.)

Flatterer. The Romans called a flatterer "a Vitellius," from Vitellius president of Syria, who worshipped Jehovah in Jerusalem, and Calig'ula in Rome. Tacitus says of him, "Exemplar apud posteros adulatorii habetur" (*Annals*, vi. 32).

Idem [*Vitellius*] miri in adulando ingenii; primus C. Cæsarem adorari ut deum instituit.—*Suetonius* (5 *syl.*): *Vitel.*, ii.

Fla'vius, the faithful, honest steward of Timon the man-hater.—*Shakespeare: Timon of Athens* (1600).

Fle'ance (2 *syl.*), son of Banquo. After the assassination of his father, he escaped to Wales, where he married the daughter of the reigning prince, and had a son named Walter. This Walter afterwards became lord high steward of Scotland, and called himself Walter the Steward. From him proceeded in a direct line the Stuarts of Scotland, a royal line which gave James VI. of Scotland and I. of England. — *Shakespeare: Macbeth* (1606).

(Of course, this must not be looked on as history. Historically, there was no such person as Banquo, and therefore this descent from Fleance is mere fable.)

Flecknoe (*Richard*), poet-laureate to Charles II., author of dramas, poems, and other works. As a poet, his name stands on a level with Bavius and Mævius. Dryden says of him—

> . . . he reigned without dispute
> Thro' all the realms of nonsense absolute.
> *Dryden: M'Flecnoe* (1682)

(It was not Flecknoe but Shadwell that Dryden wished to castigate in this satire. The offence was that Dryden was removed from the post of laureate, and

Shadwell appointed in his place. The angry ex-laureate says, with more point than truth, that "Shadwell never deviates into sense.")

Fledge'by (*2 syl.*), an over-reaching, cowardly sneak, who conceals his dirty bill-broking under the trade-name of Pubsey and Co. He is soundly thrashed by Alfred Lammle, and quietly pockets the affront. — *Dickens: Our Mutual Friend* (1864).

Fleece (*The*), a poem in blank verse, divided into three books, on the subject of wool, by John Dyer (1757).

Fleece of Gold (*Order of the*), instituted, in 1430, by Philippe de Bourgogne, surnamed *Le Bon*.

Stately dames, like queens attended, knights who bore the Fleece of Gold.
Longfellow: Belfry of Bruges.

Fleecebum'pkin (*3 syl.*), bailiff of Mr. Ireby, the country squire.—*Sir W. Scott: The Two Drovers* (time, George III.).

Fleece'em (*Mrs.*), meant for Mrs. Rudd, a smuggler, thief, milliner, match-maker, and procuress. — *Foote: The Cozeners.*

Fleetwood, or *The New Man of Feeling*, the hero of a novel so named by W. Godwin (1805).

FLEM'ING (*Archdeacon*), the clergyman to whom old Meg Murdochson made her confession.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Flem'ing (*Sir Malcolm*), a former suitor of lady Margaret de Hautlieu.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Fleming (*Lady Mary*), one of the maids of honour to Mary queen of Scots. —*Sir W. Scott: The Abbot* (time, Elizabeth).

Fleming (*Rose*), niece of Mrs. Maylie. Rose marries her cousin Harry Maylie.

She was past 17. Cast in so slight and exquisite a mould, so mild and gentle, so pure and beautiful, that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eye . . . seemed scarcely . . . of the world, and yet the changing expression of sweetness and good-humour, the thousand lights that played about the face . . . above all the smile, the cheerful, happy smile, were made for home and fireside peace and happiness.—*Dickens: Oliver Twist*, xxix. (1837).

Flemish School (*The*), a school of painting commencing in the fifteenth century, with the brothers Van Eyck. The chief *early* masters were Memling, Weyden, Matsys, Mabuse, and More. The chief of the *second* period were Rubens, Rembrandt, Paul Potter, Cuyp, Vandyck, Snyders, Jordaens, Kaspar de Crayer, and the younger Teniers.

Fleshly School (*The*), a class of British poets of which Swinburne, Rossetti, Morris, etc., are exponents. So called from the sensuous character of their poetry.

(It was Thomas Maitland [*i.e.* R. W. Buchanan] who first gave them this appellation in the *Contemporary Review.*)

Fleta, a Latin treatise on English law. Author uncertain.

Fletcher (*Dick*), one of the crew of the pirate vessel. — *Sir W. Scott: The Pirate* (time, William III.).

Fleur de Marie, the betrothed of captain Phœbus — *Victor Hugo: Notre Dame de Paris* (1831).

Fleurant, an apothecary. He flies into a rage because Béralde (*2 syl.*) says to his brother, "Remettez cela à une fois, et demeurez un peu en repos." The apothecary flares out, "De quoi vous mêlez vous de vous opposer aux ordonnances de la médecine . . . je vais dire à Monsieur Purgon comme on m'a empêche d'executer ses ordres . . . Vous verrez, vous verrez."—*Molière: Le Malade Imaginaire* (1673).

Flib'bertigib'bet, the fiend that gives man the squint eye and hare-lip, sends mildews and blight, etc.

This is the foul fiend Flibbertigibbet . . . he gives the web and the pin [*disease of the eye*], squints [*of*] the eye, and makes the hare-lip; [*he*] mildews the white wheat, and hurts the poor creature of earth.—*King Lear*, act iii. sc. 4 (1605).

*** Shakespeare got this name from bishop Harsnett's *Declaration of Popish Impostures*, where Flibberdigibet is one of the fiends which the Jesuits cast out of Edmund Peckham.

Flibbertigibbet or "Dickie Sludge," the dwarf grandson of Gammer Sludge (landlady of Erasmus Holiday, the schoolmaster in the vale of Whitehorse). In the entertainment given by the earl of Leicester to queen Elizabeth, Dickon Sludge acts the part of an imp.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Flim-Flams, or *The Life and Errors of my Uncle, and the Amours of my Aunt,* by Isaac Disraeli (1805).

Flint (*Lord*), chief minister of state to one of the sultans of India. He had the

enviable faculty of a very short memory when he did not choose to recollect. "My people know, no doubt, but I cannot recollect," was his stock phrase.—*Mrs. Inchbald: Such Things Are* (1786).

Flint, jailer in *The Deserter*, a musical drama by Dibdin (1770).

Flint (*Sir Clement*), a very kind-hearted, generous old bachelor, who "trusts no one," and though he professes his undoubted belief to be "that self is the predominant principle of the human mind," is never so happy as when doing an unselfish and generous act. He settles £2000 a year on the young lord Gayville, his nephew, that he may marry Miss Alton, the lady of his choice; and says, "To reward the deserving, and make those we love happy, is self-interest in the extreme."—*Burgoyne: The Heiress* (1781).

Flint Jack, Edward Simpson, who used to tramp the kingdom, vending spurious flint arrow-heads, celts, and other imitation antiquities. In 1867 he was imprisoned for theft.

Flippan'ta, an intriguing lady s-maid, daughter of Mrs. Cloggit. She is in the service of Clarissa, and aids her in all her follies. — *Vanbrugh: The Confederacy* (1695). (See LISSARDO.)

I saw Miss Pope for the second time in the year 1790, in the character of "Flippanta."—*James Smith.*

Flite (*Miss*), a poor crazed, good-hearted woman, who has lost her wits through the "law's delay." She is always haunting the Courts of Chancery with "her documents," hoping against hope that she will receive a judgment. —*Dickens: Bleak House*, iv. (1852).

Flock'hart (*Widow*), landlady of the lodgings in the Canongate where Waverley and M'Ivor dine with the baron of Bradwardine (3 *syl.*).—*Sir W. Scott: Waverley* (time, George II.).

Flodden Field. This battle was fought September 9, 1513, and it was there that the earl of Surrey defeated the Scots. The ballad so called was written in 1664, author unknown.

Flogged by Deputy. The marquis de Leganez forbade the tutor of his son to use rigour or corporal punishment of any kind, so the tutor hit upon this device to intimidate the boy: he flogged a lad named Raphael, brought up with young Leganez as a playmate, whenever that young nobleman deserved punishment. This produced an excellent effect; but Raphael did not see its justice, and ran away.—*Lesage: Gil Blas*, v. i. (1724).

¶ When Henri IV. abjured the protestant faith, and was received into the Catholic Church, two ambassadors were sent to Rome as his representatives. They knelt in the portico of St. Peter's, sang the *Miserere* (4 *syl.*), and at each verse were struck with a switch on the naked shoulders. This was, by a fiction, supposed to be the penance suffered by the king for having been a protestant.

Flollo or **Flollio,** a Roman tribune, who held the province of Gaul under the emperor Leo. When king Arthur invaded Gaul, the tribune fled to Paris, which Arthur besieged, and Flollo proposed to decide the quarrel by single combat. To this Arthur agreed, and cleft with his sword Caliburn both the helmet and head of his adversary. Having made himself master of all Gaul, king Arthur held his court at Paris.—*Geoffrey: British History*, ix. 11 (1142).

And after these . . .
At Paris in the lists [*Arthur*] with Flollio fought;
The emperor Leon's power to raise his siege that brought.
Drayton: Polyolbion, iv. (1612).

Flood (*Noah's*). (See RAVEN.)

Flopson, Mrs. Matthew Pocket's principal nurse.—*Dickens: Great Expectations* (1858).

Flor and Blancheflor, the title of a minnesong by Conrad Fleck, at one time immensely popular. It is the story of two children who fall in love with each other. There is a good deal of grace and tenderness in the tale, with an abundance of trash. Flor, the son of Feinix, a pagan king, is brought up with Blancheflor (an *enfant volé*). The two children love each other, but Feinix sells Blancheflor to some Eastern merchants. Flor goes in quest of Blancheflor, whom he finds in Babylon, in the palace of the sultan, who is a sorcerer. He gains access to the palace, hidden in a basket of roses; but the sultan discovers him, and is about to cast both into the flames, when, touched with human gentleness and love, he sets them free. They then return to Spain, find Feinix dead, and marry (fourteenth century).

Flo'ra, goddess of flowers. In natural history all the flowers and vegetable productions of a country or locality are called its *flora*; and all its animal productions its *fauna*.

Flora, the waiting-woman of donna Violante. In love with Lissado, the valet of don Felix.—*Mrs. Centlivre: The Wonder* (1714).

Mrs. Mattocks's was the most affecting theatrical leave-taking we ever witnessed. The part she chose was "Flora," to Cook's "don Felix," which she played with all the freshness and spirit of a woman in her prime.—*The New Monthly* (1826).

Flora, the niece of old Farmer Freehold. She is a great beauty, and captivates Heartwell, who marries her. The two are so well assorted that their "best love is after their espousals."—*J. P. Kemble: The Farm-house.*

Florac (*Comte de*), a French emigrant, courteous, extravagant, light-hearted, and vain.—*Thackeray: The Newcomes* (1855).

Floranthe (*Donna*), a lady beloved by Octavian. Octavian goes mad because he fancies Floranthe (3 *syl.*) is untrue to him, but Roque, a blunt, kind-hearted servitor, assures him he is mistaken, and persuades him to return home.—*G. Colman: Octavian* (1824).

Flor'delice (3 *syl.*), the mistress of Bran'dimart (king of the Distant Islands). —*Ariosto: Orlando Furioso* (1516).

Flordespi'na, daughter of Marsiglio. —*Ariosto: Orlando Furioso* (1516).

Florence. Mrs. Spencer Smith, daughter of baron Herbert the Austrian ambassador in England. She was born at Constantinople, during her father's residence in that city. Byron made her acquaintance in Malta, but Thomas Moore thinks his devotion was more imaginary than real. In a letter to his mother, his lordship says he "finds her [*Florence*] very pretty, very accomplished, and extremely eccentric."

Thou mayst find a new Calypso there.
Sweet Florence, could another ever share
This wayward, loveless heart, it would be thine.
Byron: Childe Harold, ii. 30 (1810).

Florence (*The German*), Dresden, also called "The Florence of the North."

Florence Dombey. (See DOMBEY.)

Florent or *Florentius*, a knight who promises to wed a hag if she will teach him to expound a riddle, and thus save his life.—*Gower: Confessio Amantis*, bk. i. (1393).

Be she foul as was Florentius' lover.
Shakspeare: Taming of the Shrew, act i. sc. v (1594).

¶ "The Wife of Bath's Tale," in Chaucer's *Canterbury Tales*, is the same story. The ugly old hag becomes converted into a beautiful young princess, and "Florent" is called "one of Arthur's knights" (1388).

⁂ Love beautifies the plainest face.

Florentine Diamond (*The*), the fourth largest cut diamond in the world. It weighs 139½ carats, and was the largest diamond belonging to "Charles the Bold," duke of Burgundy. It was picked up by a Swiss peasant, who sold it to a priest for half a crown. The priest sold it for £200, to Bartholomew May of Berne. It subsequently came into the hands of pope Julius II., and the pope gave it to the emperor of Austria. (See DIAMONDS.)

Florentius. (See FLORENT.)

Flores or ISLE OF FLOWERS, one of the Azores (2 *syl.*). It was discovered in 1439 by Vanderberg, and is especially celebrated because it was near this isle that sir Richard Grenville, in the reign of queen Elizabeth, fought his famous sea-fight. He had only one ship with a hundred men, and was opposed by the Spanish fleet of fifty-three men-of-war. For some hours victory was doubtful, and when sir Richard was severely wounded, he wanted to sink the ship; but the Spaniards boarded it, complimented him on his heroic conduct, and he died. As the ship (the *Revenge*) was on its way to Spain, it was wrecked, and went to the bottom, so it never reached Spain after all. Tennyson has a poem on the subject (1878).

Flores (2 *syl.*), the lover of Blanchefleur.—*Boccaccio: Il Filocopo* (1340).

⁂ Boccaccio has repeated the tale in his *Decameron*, x. 5 (1352), in which Flores is called "Ansaldo," and Blanchefleur "Diano'ra." Flores and Blanchefleur, before Boccaccio's time, were noted lovers, and are mentioned as early as 1188 by Matfres Eymengau de Bezers, in his *Breviari d'Amor*.

Chaucer has taken the same story as the basis of the *Frankelein's Tale*, and Bojardo has introduced it as an episode in his *Orlando Innamorato*, where the lover is "Prasildo" and the lady "Tisbina." (See PRASILDO.)

The chroniclers of Charlemagne,
Of Merlin, and the Mort d'Arthure,
Mingled together in his brain,
With tales of Flores and Blanchefleur
Longfellow.

Flores'ki (*Count*), a Pole, in love with princess Lodois'ka (4 *syl.*). At the opening of the play he is travelling with his servant Varbel to discover where the

princess has been placed by her father during the war. He falls in with the Tartar chief Kera Khan, whom he overpowers in fight, but spares his life, and thus makes him his friend. Floreski finds the princess in the castle of baron Lovinski, who keeps her a virtual prisoner; but the castle being stormed by the Tartars, the baron is slain, and the princess marries the count.—*J. P. Kemble: Lodoiska.*

Flo'rez, son of Gerrard king of the beggars. He assumes the name of Goswin, and becomes, in Bruges, a wealthy merchant. His mistress is Bertha, the supposed daughter of Vandunke the burgomaster.—*Fletcher: The Beggars' Bush* (1622).

Flor'ian, "the foundling of the forest," discovered in infancy by the count De Valmont, and adopted as his own son. Florian is light-hearted and volatile, but with deep affection, very brave, and the delight of all who know him. He is betrothed to his cousin, lady Geraldine, a ward of count De Valmont.—*Dimond: The Foundling of the Forest.*

Flor'imel "the Fair," courted by sir Sat'yrane, sir Per'idure, and sir Cal'idore (each 3 *syl.*), but she herself "loved none but Mar'inel," who cared not for her. When Marinel was overthrown by Britomart, and was reported to be dead, Florimel resolved to search into the truth of this rumour. In her wanderings, she came weary to the hut of a hag, but when she left the hut the hag sent a savage monster to bring her back. Florimel, however, jumped into a boat and escaped; but she fell into the hands of Proteus (2 *syl.*), who kept her in a dungeon "deep in the bottom of a huge great rock." One day, Marinel and his mother went to a banquet given by Proteus to the sea-gods; and as Marinel was loitering about, he heard the captive bemoaning her hard fate, and all "for love of Marinel." His heart was touched; he resolved to release the prisoner, and obtained from his mother a warrant of release, signed by Neptune himself. Proteus did not dare to disobey; so the lady was released, and became the happy bride of her liberator.—*Spenser: Faërie Queene,* iii. 4, 8, and iv. 11, 12 (1590, 1596).

(The name Florimel means "honey-flower.")

Florimel (*The False*), made by a witch of Riphæ'an snow and virgin wax, with an infusion of vermilion. Two burning lamps in silver sockets served for eyes, fine gold wire for locks, and for soul "a sprite that had fallen from heaven." Braggadoccio, seeing this false Florimel, carried "her" off as the veritable Florimel; but when she was stripped of her borrowed plumes, this waxen Florimel vanished into thin air, leaving nothing behind except the "golden girdle that was about her waist."—*Spenser: Faërie Queene,* iii. 8 and v. 3 (1590, 1596).

Florimel's Girdle, a girdle which gave to those who wore it "the virtue of chaste love and wifehood true;" if any woman not chaste or faithful put it on, it immediately "loosed or tore asunder." It was once the cestus of Venus; but when that queen of beauty wantoned with Mars, it fell off and was left on the "Acidalian mount."—*Spenser: Faërie Queene,* iv. 2 (1596).

¶ One day, sir Cambel, sir Triamond, sir Paridel, sir Blandamour, and sir Ferramont agreed to give Florimel's girdle to the most beautiful lady; when the previous question was moved, "Who was the most beautiful?" Of course, each knight, as in duty bound, adjudged his own lady to be the paragon of women, till the witch's image of snow and wax, made to represent Florimel, was produced, when all agreed that it was without peer, and so the girdle was handed to "the false Florimel." On trying it on, however, it would in no wise fit her; and when by dint of pains it was at length fastened, it instantly loosened and fell to the ground. It would fit Amoret exactly, and of course Florimel, but not the witch's thing of snow and wax.—*Spenser: Faërie Queene,* iv. 5 (1596).

¶ Morgan la Fée sent king Arthur a *horn*, out of which no lady could drink "who was not to herself or to her husband true." Ariosto's *enchanted cup* possessed a similar spell.

¶ A boy showed king Arthur a *mantle* which no wife not leal could wear. If any unchaste wife or maiden put it on, it would either go to shreds or refuse to drape her decorously.

¶ At Ephesus was a *grotto* containing a statue of Diana. If a chaste wife or maiden entered, a reed there (presented by Pan) gave forth most melodious sounds; but if the unfaithful or unchaste entered, its sounds were harsh and discordant.

¶ Alasnam's *mirror* remained unsullied when it reflected the unsullied; but be-

came dull when the unchaste stood before it. (See CARADOC, p. 177.)

Florin'da, daughter of count Julian one of the high lords in the Gothic court of Spain. She was violated by king Roderick; and the count, in his indignation, renounced the Christian religion and called over the Moors, who came to Spain in large numbers and drove Roderick from the throne. Orpas, the renegade archbishop of Sev'ille, asked Florinda to become his bride, but she shuddered at the thought. Roderick, in the guise of a priest, reclaimed count Julian as he was dying, and as Florinda rose from the dead body—

> Her cheek was flushed, and in her eyes there beamed
> A wilder brightness. On the Goth [*Roderick*] she gazed,
> While underneath the emotions of that hour
> Exhausted life gave way. . . . Round his neck she threw
> Her arms, and cried, "My Roderick; mine in heaven!"
> Groaning, he clasp't her close, and in that act
> And agony her happy spirit fled.
> *Southey: Roderick, etc.*, xxiv. (1814).

Flo'ripes (3 *syl.*), sister of sir Fierabras [*Fe-a'-ra-brah*], daughter of Laban, and wife of Guy the nephew of Charlemagne.

Florisan'do (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, or those pertaining to Am'adis of Gaul. This part (from bk. vi. to xiv.) was added by Paez de Ribëra.

Florise (*The lady*), attendant on queen Berengaria.—*Sir W. Scott: The Talisman* (time, Richard I.).

Flor'isel of Nice'a (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, pertaining to Am'adis of Gaul. This part was added by Felicino de Silva.

Flor'ismart, one of Charlemagne's paladins, and the bosom friend of Roland.

Florival (*Mdlle.*), daughter of a French physician in Belleisle. She fell in love with major Belford, while nursing him in her father's house during a period of sickness. (The tale is given under EMILY, p. 323.)—*Colman: The Deuce is in Him* (1762).

Flor'izel, son of Polixenês king of Bohemia. In a hunting expedition, he saw Perdîta (the supposed daughter of a shephed), fell in love with her, and courted her under the assumed name of Dor'iclês. The king tracked his son to the shepherd's house, and told Perdita that if she gave countenance to this foolery he would order her and the shepherd to be put to death. Florizel and Perdita then fled from Bohemia, and took refuge in Sicily. Being brought to the court of king Leontês, it soon became manifest that Perdita was the king's daughter. Polixenês, in the mean time, had tracked his son to Sicily, but when he was informed that Perdita was the king's daughter, his objection to the marriage ceased, and Perdita became the happy bride of prince Florizel.—*Shakespeare: The Winter's Tale* (1604).

Florizel, the name assumed by George IV. in his correspondence with Mrs. Robinson (actress and poetess), generally known as Per'dita, that being the character in which she first attracted his attention when prince of Wales.

*** George IV. was nicknamed "prince Florizel." "Prince Florizel" in lord Beaconsfield's *Endymion* (1880) is meant for Napoleon III.

Flower of Chivalry, sir William Douglas, knight of Liddesdale (*–1353). Sir Philip Sidney, statesman, poet, and soldier, was also called "The Flower of Chivalry" (1554–1586). So was the Chevalier de Bayard, *le Chevalier sans Peur et sans Reproche* (1476–1524).

Flower of Kings. Arthur is so called by John of Exeter (sixth century).

Flower of Poets, Geoffrey Chaucer (1328–1400).

Flower of the Lev'ant. Zantê is so called from its great beauty and fertility.

> Zante! Zante! flor di Levanti.

Flower of Yarrow (*The*), Mary Scott, daughter of sir William Scott of Harden.

Flowers (*Lovers'*) are stated by Spenser, in his *Shepheardes Calendar*, to be "the purple columbine, gilliflowers, carnations, and sops in wine" ("April").

In the "language of flowers," *columbine* signifies "folly," *gilliflowers* "bonds of love," *carnations* "pure love," and *sops of wine* (one of the carnation family) "woman's love."

> Bring hither the pinks, and purple columbine,
> With gilliflowers;
> Bring coronations, and sops in wine,
> Worne of paramours.
> *Spenser: The Shepheardes Calendar* ("April," 1579).

Flower Sermon, a sermon preached every Whit Monday in St. Catherine Cree. On this occasion each of the congregation carries a bunch of flowers, and

a bunch of flowers is also laid on the pulpit cushion. The Flower Sermon is not now limited to St. Catherine Cree, other churches have adopted the custom.

Flowerdale (*Sir John*), father of Clarissa, and the neighbour of colonel Oldboy.—*Bickerstaff: Lionel and Clarissa.*

Flowered Robes. In ancient Greece to say "a woman wore flowered robes" was the same as to say she was a *fille publique*. Solon made t a law that virtuous women should appear in simple and modest apparel, but that harlots should always dress in gay and flowered robes.

As fugitive slaves are known by their stigmata, so flowered garments indicate one of the demi-monde [μοιχαλίδα].—*Clemens of Alexandria.*

Flowery Kingdom (*The*), China. The Chinese call their kingdom *Hwa Kwoh*, which means "The Flowery Kingdom," *i.e.* the flower of kingdoms.

Fluel'len, a Welsh captain and great pedant, who, amongst other learned quidities, drew this parallel between Henry V. and Alexander the Great: "One was born in Monmouth and the other in Macedon, both which places begin with M, and in both a river flowed."—*Shakespeare: Henry V.* act iv. sc. 7 (1599).

Flur, the bride of Cassivelaun, "for whose love the Roman Cæsar first invaded Britain."—*Tennyson: Idylls of the King* ("Enid").

Flute, the bellows-mender, who in the travestie of *Piramus and Thisby* had to take the part of Thisbe.

Flute: What is Thisbe? a wandering knight?
Quince: It is the lady Pyramus must love.
Flute: Nay, faith, let not me play a woman; I have a beard coming.—*Shakespeare: Midsummer Night's Dream*, act i. sc. 1 (1592).

Flute (*The Magic*), a flute which has the power of inspiring love. When given by the powers of darkness, the love it inspires is sensual love; but when bestowed by the powers of light, it becomes subservient to the very holiest ends. In the opera called *Die Zauberflöte*, Tamī'no and Pamī'na are guided by it through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis).—*Mozart: Die Zauberflöte* (1791).

Flutter, a gossip, fond of telling a good story, but, unhappily, unable to do so without a blunder. "A good-natured, insignificant creature, admitted everywhere, but cared for nowhere" (act i. sc. 3).—*Mrs. Cowley: The Belle's Stratagem* (1780).

Flutter (*Sir Fopling*), the hero in Etheridge's comedy of *The Man of Mode* (1676).

Fly Painted (*A*). The quondam shepherd lad Giotto had not been long under his master Cimabue, when he painted a fly on the nose of a head so true to nature that Cimabue tried to brush it off. (See BEE PAINTED. See also ZEUXIS AND PARRHASIOS.)

Fly-gods, Beelzebub, a god of the Philistines, supposed to ward off flies. Achor was worshipped by the Cyrēneans for a similar object. Zeus Apomy'ios was the fly-god of the Greeks.

On the east side of your shop, aloft,
Write Mathlai, Tarmael, and Baraḥ'orat;
Upon the north part, Rael, Velel, Thiel.
They are the names of those mercurial spirites
That do fright flies from boxes.
Ben Jonson: The Alchemist, i. (1610).

Flying Dutchman (*The*), a phantom ship, seen in stormy weather off the Cape of Good Hope, and thought to forebode ill luck. The legend is that it was a vessel laden with precious metal, but a horrible murder having been committed on board, the plague broke out among the crew, and no port would allow the ship to enter, so it was doomed to float about like a ghost, and never to enjoy rest.—*Sir W. Scott.*

∴ Another legend is that a Dutch captain, homeward bound, met with long-continued head winds off the Cape; but swore he would double the Cape and not put back, if he strove till the day of doom. He was taken at his word, and there he still beats, but never succeeds in rounding the point.

(Captain Marryat has a novel founded on this legend, called *The Phantom Ship*, 1836.)

Flying Highwayman, William Harrow, who leaped his horse over turnpike gates as if it had been furnished with wings. He was executed in 1763.

Flyter (*Mrs.*), landlady of the lodgings occupied by Frank Osbaldistone in Glasgow.—*Sir W. Scott: Rob Roy* (time, George I.).

Fœdera (*The*), the public acts between the kings of England and other royal personages. It also contains the Magna Charta, numerous benefactions, and other documents. Dr. Adam Clarke

was employed to carry the original work back to the Conquest. Rymer was the compiler of fifteen folio volumes (1638–1714). Robert Sanderson added five more. The Hague edition was published in ten volumes folio, and Stephen Whatley translated it into English in 1731.

Foible, the intriguing lady's-maid of lady Wishfort, and married to Waitwell (lackey of Edward Mirabell). She interlards her remarks with "says he," "he says says he," "she says says she," etc.—*Congreve: The Way of the World* (1700).

Fol'gard (*Father*), one of a gang of thieves. He pretends to be a French priest, but "his French shows him to be English, and his English shows him to be Irish."—*Farquhar: The Beaux' Stratagem* (1705).

Foker (*Henry*), son of lady Foker. He marries Blanche Amory.—*Thackeray: Pendennis* (1850).

Folair' (*2 syl.*), a pantomimist at the Portsmouth Theatre, under the management of Mr. Vincent Crummles.—*Dickens: Nicholas Nickleby* (1838).

Foldath, general of the Fir-bolg or Belgæ in the south of Ireland. In the epic called *Tem'ora*, Cathmor is the "lord of Atha," and Foldath is his general. He is a good specimen of the savage chieftain: bold and daring, but presumptuous, overbearing, and cruel. "His stride is haughty, and his red eye rolls in wrath." Foldath looks with scorn on Hidalla, a humane and gentle officer in the same army, for his delight is strife, and he exults over the fallen. In counsel Foldath is imperious, and contemptuous to those who differ from him. Unrelenting in revenge; and even when he falls with his death-wound, dealt by Fillan the son of Fingal, he feels a sort of pleasure that his ghost would hover in the blast, and exult over the graves of his enemies. Foldath had one child, a daughter, the blue-eyed Dardu-Le'na, the last of the race.—*Ossian: Temora.*

Folio (*Tom*), Thomas Rawlinson, a bibliopolist, who flourished about 1681–1725.—*The Tatler.*

Fon'dlewife, an uxorious banker.—*Congreve: The Old Bachelor* (1693).

When Mrs. Jefferson [1733–1776] was asked in what characters she excelled the most, she innocently replied, "In old men, like 'Fondlewife' and 'sir Jealous Traffic.'"—*T. Davies.*

("Sir Jealous Traffic" is in *The Busy Body*, by Mrs. Centlivre.)

Fondlove (*Sir William*), a vain old baronet of 60, who fancies himself a schoolboy, capable of playing boyish games, dancing, or doing anything that young men do. "How marvellously I wear! What signs of age have I? I'm certainly a wonder for my age. I walk as well as ever. Do I stoop? Observe the hollow of my back. As now I stand, so stood I when a child, a rosy, chubby boy. My arm is firm as 'twas at 20. Oak, oak, isn't it? Think you my leg is shrunk?—not in the calf a little? When others waste, 'tis growing-time with me. Vigour, sir, vigour, in every joint. Could run, could leap. Why shouldn't I marry?" So thought sir William of sir William, and he married the Widow Green, a buxom dame of 40 summers.—*Knowles: The Love-Chase* (1837).

Fontainebleau (*Decree of*), an edict passed by Napoleon I., ordering all English goods wherever found to be ruthlessly burnt (October 18, 1810).

Fontara'bia, now called Fuenterabia (in Latin *Fons rapidus*), near the gulf of Gascony. Here Charlemagne and all his chivalry fell by the sword of the "Spanish Saracens."—*Mariana.*

*** Mezeray says that the rear of the king's army being cut off, Charlemagne returned and obtained a brilliant revenge.

Fool (*A Royal*). James I. of Great Britain was called by Sully of France "The Most Learned Fool in Christendom" (1566–1625).

Fool (*The*), in Shakespeare's *King Lear*, a wise counsellor in disguised idiotcy.

Fool (*The*), in the ancient morris-dance, represented the court jester. He carried in his hand a yellow bauble, and wore on his head a hood with ass's ears, the top of the hood rising into the form of a cock's neck and head, with a belt at the extreme end. The hood was blue edged with yellow and scalloped, the doublet red edged with yellow, the girdle yellow, the hose of one leg yellow and of the other blue, shoes red. (See MORRIS-DANCE.)

Fool of Quality (*The*), a novel by Henry Brooke (1766).

Fools. *Pays de Fous.* Ghent, in

Belgium, is so called, because it has been for many years the Bedlam of Belgium.

Battersea is also a *pays de fous*, from a pun. Simples used to be grown there largely for the London apothecaries, and hence the expression, *You must go to Battersea to get your simples cut.*

*** Bœotia was considered by the Athenians the *pays de fous* of Greece. Arcadia was also a folly-land; hence *Arcades ambo* ("both noodles alike").

Fools, Jesters, and Mirthmen.

In the following list, those in italics were mirthmen, but not licensed fools or jesters.

ADELSBURN (*Burkard Kaspar*), jester to George I. He was not only a fun-maker, but also a ghostly adviser of the Hanoverian.

AKSAKOFF, the fool of czarina Elizabeth of Russia (mother of Peter II.). He was a stolid brute, fond of practical jokes.

ANGELY (*L.*), jester to Louis XIV., and last of the licensed fools of France. He is mentioned by Boileau in *Satires* i. and viii.

AOPI (*Monsignore*), who succeeded Soglia as the merryman of Pope Gregory XVI.

ARMSTRONG (*Archie*), jester in the courts of James I. and Charles I. One of the characters in Scott's novel *The Fortunes of Nigel*. Being condemned to death by king James for sheep-stealing, Archie implored that he might live till he had read his Bible through for his soul's weal. This was granted, and Archie rejoined, with a sly look, "Then de'il tak' me 'gin I ever read a word on't!"

BERDIC, "joculator" to William the Conqueror. Three towns and five caracutes in Gloucestershire were given him by the king.

BLURT D'ARBERES (seventeenth century), fool to the duke of Mantua. During a pestilence, he conceived the idea of offering his life as a ransom for his countrymen, and actually starved himself to death to stay the plague.

BONNY (*Patrick*), jester to the regent Morton.

Borde (*Andrew*), usually called "Merry Andrew," physician to Henry VIII. (1500–1549).

BRUSQUET. Of this court fool Brantôme says, "He never had his equal in repartee" (1518–1569).

Caillet (*Guillaume*), who flourished about 1490. His likeness is given in the frontispiece of the *Ship of Fools* (1497).

CHICOT, jester of Henri III. and Henri IV. Alexandre Dumas has a novel called *Chicot the Jester* (1553–1591).

COLQUHOUN (*Jemmy*), predecessor of James Geddes, jester in the court of Mary queen of Scots.

Coryat, "prince of non-official jesters and coxcombs." Kept by prince Henry, brother of Charles I.

COULON, doctor and jester to Louis XVIII. He was the very prince of mimics. He sat for the portraits of Thiers, Molé, and comte Joseph de Villèle (died 1858).

DA'GONET (*Sir*), jester to king Arthur. He was knighted by the king himself.

DERRIE, a court jester to James I. Contemporary with Thom.

DUFRESNOY, poet, playwright, actor, gardener, glass-manufacturer, spendthrift, wit, and honorary fool to Louis XIV. His jests are the "Joe Millers" of France.

GEDDES (*James*), jester in the court of Mary queen of Scots. He was daft, and followed Jemmy Colquhoun in the motley.

GLORIEUX (*Le*), jester of Charles *le Hardi*, of Burgundy.

GONELLA, domestic jester of the duke of Ferrara. His jests are in print. Gonella used to ride a horse all skin and bone, which is spoken of in *Don Quixote*.

HAFOD (*Jack*), a retainer in the house of Mr. Bartlett, of Castlemorton, Worcestershire. He died at the close of the eighteenth century, and has given birth to the expression, "As big a fool as Jack Hafod." He was the *ultimus scurrarum* in Great Britain.

HEYWOOD (*John*), author of numerous dramatic works (1499–1595).

Jean (*Seigni*), or "Old John;" so called to distinguish him from Jean or Johan, called *Le Fol de Madame* (fl. 1380).

JOHAN, *Le Fol de Madame*, mentioned by Marot in his epitaphs.

Johnson (*S.*), familiarly known as "lord Flame," the character he played in his own extravaganza *Hurlo-Thrumbo* (1729).

Kyaw (*General*), a Saxon general, famous for his broad jests.

KILLIGREW (*Thomas*), called "king Charles's jester" (1611–1682).

LONGELY, jester to Louis XIII.

NARR (*Klaus*), jester to Frederick "the Wise," elector of Prussia.

PACE.

PATCH, court fool of Elizabeth wife of Henry VII.

PATCHE, cardinal Wolsey's jester. The cardinal made Henry VIII. a present of this "wise fool," and the king returned word that "the gift was a most acceptable one."

PATISON, licensed jester to sir Thomas More. He is introduced by Hans Holbein in his famous picture of the lord chancellor.

Paul (*Jacob*), baron Gundling. This merryman was laden with titles in ridicule by Frederick William I. of Prussia.

PEARCE (*Dickie*), fool of the earl of Suffolk. Dean Swift wrote an epitaph on him.

RAYERE, court jester to Henry I. of England.

ROSEN (*Kuno von der*), a private jester to the emperor Maximilian I.

SCOGAN, court jester to Edward IV.

SOGLIA (*Cardinal*), the fun-maker of pope Gregory XVI. He was succeeded by Aopi.

SOMERS (*Will*), court jester to Henry VIII. The effigy of this jester is at Hampton Court. And in Old Fish Street was once a public-house called Will Somers's tavern (1490–1560).

STEHLIN (*Professor*), in the household of czarina Elizabeth of Russia. He was teacher of mathematics and history to the grand-duke (Peter II.), and was also his licensed buffoon.

Tarleton (*Richard*), the famous clown and jester in the reign of queen Elizabeth, but not attached either to the court or to any nobleman (1530–1588).

THOM, one of the court jesters of James I. Contemporary with Derrie.

TRIBOULET, court jester to Louis XII. and François I. (1487–1536). Licinio the rival of Titian, took his likeness, which is still extant.

WALLETT (*W. F.*), court jester to queen Victoria. He styles himself "the queen's jester," but doubtlessly has no warrant for the title from the lord chamberlain.

WALTER, jester to queen Elizabeth.

WILL, "my lord of Leicester's jesting player;" but who this "Will" was is not known. It might be Will Johnson, Will Sly, Will Kimp, or even Will Shakespeare.

YORICK, jester in the court of Denmark. Referred to by Shakespeare in his *Hamlet*, act v. sc. 1.

(Dr. Doran published *The History of Court Fools*, in 1858.)

Fools' Paradise, unlawful pleasure; illicit love; vain hopes; the *limbus fatuorum* or paradise of idiots and fools.

> If ye should lead her into a fools' paradise, it were a gross . . . behaviour.—*Shakespeare: Romeo and Juliet*, act ii. sc. 4 (1597).

Foot. The foot of an Arab is noted for its arch, and hence Tennyson speaks of the "delicate Arab arch of [*Maud's*] feet."—*Maud*, xvi. 1.

Foot-breadth, the sword of Thorulf Skolinson "the Strong" of Norway.

Quern-biter of Hakon the Good,
Wherewith at a stroke he hewed
The millstone thro' and thro';
And Foot-breadth of Thoralf "the Strong!"—
Were not so broad, nor yet so long,
Nor was their edge so true.
Longfellow.

Fopling Flutter (*Sir*), "the man of mode," the chief character of a comedy by sir George Etherege, entitled *The Man of Mode, or Sir Fopling Flutter* (1676).

Foppery. Vespasian the Roman emperor had a contempt for foppery. When certain young noblemen came to him smelling of perfumes, he said to them, "You would have pleased me more if you had smelt of garlic."

¶ Charlemagne had a similar contempt of foppery. One day, when he was hunting, the rain poured down in torrents, and the fine furs and silks of his suite were utterly spoilt. The king took this occasion to rebuke the court beaux for their vanity in dress, and advised them in future to adopt garments more simple and more serviceable.

Foppington (*Lord*), an empty-headed coxcomb, intent only on dress and fashion. His favourite oaths, which he brings out with a drawl, are: "Strike me dumb!" "Split my windpipe!" and so on. When he loses his mistress, he consoles himself with this reflection: "Now, for my part, I think the wisest thing a man can do with an aching heart is to put on a serene countenance; for a philosophical air is the most becoming thing in the world to the face of a person of quality."—*Vanbrugh: The Relapse* (1697).

The shoemaker in *The Relapse* tells lord Foppington that his lordship is mistaken in supposing that his shoe pinches.—*Macaulay.*

Foppington (*Lord*), elder brother of Tom Fashion. A selfish coxcomb, engaged to be married to Miss Hoyden, daughter of sir Tunbelly Clumsy, to whom he is personally unknown. His favourite oaths are: "Strike me dumb!" "Strike me ugly!" "Stap my vitals!" "Split my windpipe!" "Rat me!" etc.; and, in speaking, his affectation is to change the vowel *o* into *a*, as *rat, naw, resalve, waurld, ardered, mauth, paund, maunth, lang, philasapher, tarture*, and so on. (See CLUMSY, p. 221.)—*Sheridan: A Trip to Scarborough* (1777).

(This comedy is *The Relapse*, slightly altered and curtailed.)

Foppington (*Lord*), a young married man about town, most intent upon dress and fashion, whose whole life is consumed in the follies of play and seduction. His favourite oaths are: "Sun, burn me!" "Curse, catch me!" "Stap my breath!" "Let me blood!" "Run me through!" "Strike me stupid!" "Knock me down!" He is reckoned the king of all court fops.—*Colley Cibber: The Careless Husband* (1704).

Macklin says, "Nature formed Colley Cibber for a coxcomb . . . and his predominant tendency was to be considered among men as a leader of fashion, and among women as a *beau garçon*. Hence . . . his 'lord Foppington' was a model for dress, and that hauteur and nonchalance which distinguished the superior coxcombs of that day."—*Percy: Anecdotes.*

Fops' Alley. The passage between the benches right and left of the old opera-house.

Ford, a gentleman of fortune living at Windsor. He assumes the name of Brook, and being introduced to sir John Falstaff, the knight informs him "of his whole course of wooing," and how at one time he eluded Mrs. Ford's jealous husband by being carried out before his eyes in a buck-basket of dirty linen.—*Merry Wives of Windsor*, act iii. sc. 5.

Mrs. Ford, wife of Mr. Ford. Sir John Falstaff pays court to her, and she pretends to accept his protestations of love, in order to expose and punish him. Her husband assumes for the nonce the name of Brook, and sir John tells him from time to time the progress of his suit, and how he succeeds in duping her fool of a husband.—*Shakespeare: Merry Wives of Windsor* (1596).

For'delis (3 *syl.*), wife of Bran'dimart (Orlando's intimate friend). When Brandimart was slain, Fordelis dwelt for a time in his sepulchre in Sicily, and died broken-hearted. (See FOURDELIS.)—*Ariosto: Orlando Furioso*, bk. xii. (1516).

Forehead. A high forehead was at one time deemed a mark of beauty in women; hence Felice, the wife of Guy of Warwick, is described as having "the same high forehead as Venus."—*History of Guy of Warwick.*

Fore'sight (2 *syl.*), a mad, superstitious old man, who "consulted the stars, and believed in omens, portents, and predictions." He referred "man's goatish disposition to the charge of a star," and says he himself was "born when the Crab was ascending, so that all his affairs in life have gone backwards."

I know the signs, and the planets, and their houses; can judge of motions, direct and retrograde, of nextiles, quadrates, trines, and oppositions, fiery trigons and

aquatic trigons. Know whether life shall be long or short, happy or unhappy; whether diseases are curable or incurable; if journeys shall be prosperous, undertakings successful, or stolen goods recovered.—*Congreve: Love for Love*, ii. (1695).

Forest (*The*), fifteen lyrics by Ben Jonson (1616). It contains the celebrated one—

Drink to me only with thine eyes.

Forester (*Sir Philip*), a libertine knight. He goes in disguise to lady Bothwell's ball on his return from the Continent, but, being recognized, decamps.

Lady Jemima Forester, wife of sir Philip, who goes with her sister lady Bothwell to consult "the enchanted mirror," in which they discover the clandestine marriage and infidelity of sir Philip.—*Sir W. Scott: Aunt Margaret's Mirror* (time, William III.).

Forgers and Forgeries (*Literary*).

(1) *Acta Pilâta*. An apocryphal report of the Crucifixion, said to have been sent by Pontius Pilate to Tiberius the Roman emperor.

AMBER WITCH (*The*). (See under REINHOLD.)

(2) *Annals of Tacitus* (*The*). Said to be a forgery of Poggio Bracciolini, apostolic to eight popes (1381-1459). It is said that Cosmo de Medici agreed to pay him 500 gold sequins (about £160) for his trouble. We are further told that Poggio's MS. is still in the library of Florence, and that it was published in 1460. Johannes de Spire produced the last six books, but the work is still incomplete. In confirmation of this tale it is added "that no writer has quoted from the *Annals* before the close of the sixteenth century." The title "Annals of Tacitus" was given to Poggio's book by Beatus Rhenanus in 1553.

Whether these assertions are true or not, it is very generally admitted that the famous quotation paraded by Paley in his *Evidences* (chap. ii.) is not genuine. It speaks of Christ being crucified by Pilate, and the persecutions of the early Christians (*Annals*, xv. 44).

(3) ANNIUS of Viterbo (or Giovanni Nanni) (1432-1502). His *Antiquitâtum Variorum Volumina*, xvii. (1498) professes to be selections from Berosius, Manêtho, Megasthenes (4 *syl.*), Archilocus, Myrsiles (3 *syl.*), Fabius Pictor, Sempronius, Cato, etc.; but the pretended selections are fabrications.

(4) *Apocryphal Scriptures*. These are very numerous, but the best known are "The Revelation of Peter," the "Epistle of Barnabas," the "Institutions of the Apostles," the "Gospel according to the Hebrews," the "Gospel of Peter" (said to be of the second century), the "Gospel" and the "Acts of Thomas," the "Acts of the Apostles by Andrew," the "Acts of the Apostles by John," the "Gnostic Scriptures," etc.

Irenæus (bk. I. 17) tells us that the Gnostics the second century, had an innumerable number of spurious books; and that in the following age the number greatly increased. In the fourth century there were at least eighty Gospels.

(5) *Apostolic Constitutions* (*The*). A collection of ecclesiastical laws attributed to St. Clemens, a disciple of St. Peter, but pronounced to be forgeries by the Council of Constantinople in 690.

(6) BERTRAM (*Dr. Charles Julius*), professor of English at Copenhagen. He gave out that he had discovered, in 1747, in the library of that city, a book entitled *De Situ Britanniæ*, with the "Diaphragmata" (or Itinerary), by Richardus Corinensis. He published this with two other treatises (one by Gildas Badon'icus, and the other by Nennius Banchorensis), in 1757. The forgery was exposed by the Rev. J. E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale*.

It is said that the style and Latinity of Bertram's book are inconsistent with the time of Richard of Cirencester. He may possibly have based his forgeries on some chronicles and itineraries; but he has mutilated them, and falsified them by variations and additions of his own.

(7) BOECE (*Hector*), in his *Scotorum Historia* (1520), has forged the names of forty-five Scottish kings, with which he interpolated the Irish list of the Dalriadic rulers (that is, the kings of Argyllshire).

(8) CAGLIOSTRO (*Count of*). Alexandro de Cagliostro was certainly the most unblushing literary impostor that ever lived (1745-1795). He stole the novels of John Potocki, a Polish count, and published them as his own. The *National* ferreted out this and all his other impositions. His name has become a by-word of literary quacks.

(9) CHASLES FORGERIES (*The*). M. Chasles, a member of the French Academy of Sciences, gave out that he had purchased 27,000 MSS. for £5000; but he refused to tell where he bought them, lest (as he said) "others might go and spoil the market." Amongst these MSS. were: "A correspondence between

Alexander the Great and Aristides" (4 *syl.*); several "letters of Attila" (king of the Huns); a letter from the "widow of Martin Luther;" several letters from "Judas Iscariot to Mary Magdalene;" others from "Lazarus to St. Peter." In regard to England, he produced a faded yellow MS. which purported to be letters from Pascal to sir Isaac Newton, to prove that Newton had pilfered his system of gravitation. This MS. he asserted belonged to the abbey of Tours, came into the possession of comte de Boisjourdain, who in 1791 was wrecked on his passage to America. The MS. was sold, and the buyer gave it to M. Chasles. Another letter was from Galileo, and stated that the law of gravitation was known and taught by him. A committee examined into these matters, when it was discovered that the whole was the forgery of a poor tool named Vrain Lucas.

(10) *Christian Forgeries* (*The*) of Brahmanic writings, printed in French at Yoerdun, in 1778, imposed even on Voltaire. A Carmelite missionary justifies the forgery, as the object is laudable.

*** Similarly, the manifest forgeries in the *Acta Sanctorum* of the Bollandistes are justified. Probably many of these were invented by the "readers" appointed to distract the attention of their fraternity at meal-times.

(11) CHURCH FORGERIES. Mosheim says, "Acts of councils, records, epistles, and whole books were forged by zealous monks, in order the more easily to rob and plunder the credulous on whom they imposed their glaring absurdities." Certainly some of the things told by the Bollandistes amply justify this startling indictment. Witness that of the "pilgrims of Compostella," told in the *Acta Sanctorum*, repeated by Mgr. Guerin, the pope's chaplain, in 1880, by Udal, in his *Tour through Spain and Portugal*, by Patrick, in his *Parables of the Pilgrims* (vol. xxxvii. 430, 431), and by many others. The short and long of the tale is that two roast chickens, a cock and a hen, were served at an alcaid's table, and, in order to testify to the truth of a statement told to him, jumped up alive, and all their feathers flew into the room and covered them with plumage. The two fowls were sent to Compostella, where every year they generated exactly two fowls, a cock and a hen, and then died. Pilgrims still go to Compostella to see these wonderful fowls, and, no matter how many pilgrims, each receives a feather, but the tale of feathers is not diminished. Marineus Siculus says, "Hæc Ego testor, propterea vide et interfui" (*Scriptores*, vol. ii. p. 805); and in allusion to this extravaganza St. Dominic of Calzada, in 1169, was represented with a cock and hen in his right hand. The axiom was, the more improbable the tale, the greater the miracle.

(12) CHATTERTON (*Thomas*), in 1777, published certain poems, which he affirmed were written in the fifteenth century by Thomas Rowley, a monk. The poets Gray and Mason exposed the forgery.

His other literary forgeries were: (1) *The Pedigree of Burgum* (a Bristol pewterer), professed to have been discovered in the muniment-room of St. Mary's Church, Redcliffe. He accordingly printed a history of the "De Bergham" family, with a poem called *The Romaunt of the Cnyghte*, by John de Bergham (fourteenth century). (2) A forged account of the opening of the old bridge, signed "Dunhelmus Bristolensis," and professing to have been copied from an old MS. (3) *An Account of Bristol*, by Turgotus, "translated out of Saxon into English, by T. Rowley." This forgery was made for the use of Mr. Catcott, who was writing a history of Bristol.

(13) *Clementi'na*. A spurious account of the journeys of Clemens Romānus with the apostle Peter. The *Apostolic Canons and Constitutions* attributed to him are also spurious. Clemens is said to have died in 102.

(14) *Clementines* (*The*). Nineteen discourses preceded by two letters. One of the letters is from St. Peter to St. James (bishop of Jerusalem), the other is from Clemens to the same. The "discourses" are spurious Christian stories. On these forgeries rest the main evidence that the apostle Peter was bishop of Rome.

What is generally understood by *Clementines* (3 *syl.*), is the third part of the *Decretals of Raimond de Pennafort*, with the *rescript of Boniface VIII.*, undertaken by order of pope Clement V. The *Clementines of Clement* are apocryphal homilies.

(15) *Codex Diplomaticus*. (See under VELLA.)

(16) *Croyland Abbey*. The *Historia Monasterii Croylandensis* was at one time supposed to be written by Ingulph abbot of Croyland, in Lincolnshire (born 1030–1109); but sir Francis Palgrave, in the *Quarterly Review* of 1826, proved that the said *history* was a pure romance, composed by some monk in the thirteenth or fourteenth century.

(17) *Decretals* (*False*) (A.D. 835–845). A shameless forgery, purporting to be fifty-nine rescripts of bishops in the first four centuries, signed by such names as St. Anaclētus (who died 78), St. Alexander (who died 109), St. Fabian (who died 236), Julius (who died 837), and St.

Athanasius (who died 373). The object of these false Decretals is to diminish the authority of metropolitans over their suffragans, by establishing an appellant jurisdiction of the Roman see in all causes; and by forbidding national councils to be held without its consent. Every bishop is made amenable only to the tribunal of the pope. Every accused person might appeal to the pope from any civil sentence; the pope only could make new sees, or translate from one to another. Upon these spurious Decretals has been built up the great fabric of papal supremacy. Knoch says that these false Decretals "produced enormous changes in the Roman hierarchy, doctrine, and discipline; and that they have raised the authority of the pope to an incalculable extent."

They were proved to be forgeries by Nicolas Cusanus, in 1452; by Laurentius Valla in 1457; by Cusanus in 1586; and by Blondel in 1628. At length pope Pius VI., in 1789, had the honesty and courage to pronounce the author *Impostor nequissimus*, and the Decretals infamous forgeries. But they had served their purpose.

The author was either Isidore Mercator or Precator (a Cenobite), Benedict Levita of Mentz, or Riculfe (archbishop of Mentz). As they were called "Isidorian Decretals," probably Isidore Mercator was the author, and he wished his name "Isidore" to be mistaken for St. Isidore of Seville, who lived 570–636, *i.e.* about 200 years previously.

(18) *Eikon Basilikè* [*I-kon Bă-sil-i-ke*], published 1649. At one time attributed to Charles I. But John Gauden, writing to the bishop of Exeter, says the "book is wholly and solely my own invention." It contains a minute account of the king's trial. (See an article on the subject in the *Nineteenth Century*, February, 1891, p. 327.)

(19) *English Mercurie* (*The*), (1588). Once considered to be the oldest English newspaper; but in 1839 Thomas Watts, of the British Museum, published a pamphlet demonstrating it to be an impudent forgery, as the paper on which it is printed bears the Hanoverian arms with the initials G. R. (*George Rex*).

See an article on the subject in the *Nineteenth Century*, February, 1891, p. 334.

(20) *Ignatian Controversy* (*The*). The question is whether the works attributed to Ignatius, bishop of Antioch and martyr (115), are genuine and authentic or not. Daille, Semler, Hermann, Ernesti, Neander, and several other great scholars tell us "that much is spurious, and the rest has been greatly tampered with."

It is a very sad thing, but undoubtedly true, that no history or church literature which passed through the hands of the monk can be relied on.

(21) ILIVE (*Jacob*), in 1751, published the *Book of Jasher*, which the *Monthly Review*, in December the same year, proved to be a forgery.

The *Book of Jasher* is twice referred to in the Old Testament: in *Josh.* x. 13 and in 2 *Sam.* i. 18.

(22) IRELAND (*S. W. H.*) published, in folio, 1796, *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, £4 4*s.* He actually produced MSS. which he had forged, and which he pretended were originals. (Strange as it may seem, Dr. Parr, Dr. Valpy, James Boswell, Herbert Croft, and the poet-laureate Pye Smith, signed a document, certifying their opinion that these forgeries were genuine. Where their ears could have been is a mystery, as Mrs. Siddons detected the forgery immediately.)

On April 2, 1796, the play of *Vortigern and Rowena*, "from the pen of Shakespeare," was announced for representation. It drew a most crowded house; but the fraud was detected by Malone, and Ireland made a public declaration of his impositions, from beginning to end.

(23) *Isiac Table* (*The*). A flat rectangular bronze plate, about four feet eight inches long, containing three rows of figures of Egyptian emblems and deities. It was sold by a soldier to a locksmith, who sold it to cardinal Bembo in 1527. It is now at Turin; but it is a general opinion that the table is spurious.

(24) *Jasher* (*Book of*). (See under ILIVE.)

(25) LAUDER (*William*) published, in 1751, false quotations from Masenius a Jesuit of Cologne, Taubmann a German, Staphorstius a learned Dutchman, and others, to "prove Milton a gross plagiarist." Dr. Douglas demonstrated that the citations were incorrect, and that often several lines had been foisted in to make the parallels. Lauder confessed the fact afterwards (1754).

The title of his book is an *Essay on Milton's Use and Imitation of the Moderns*.

(26) *Letter of St. Peter to Pepin*, forged by pope Stephen III. rendered desperate by the siege of Rome by Astolph the Lombard king. (See Milman, *Latin Christianity*, vol. iii. book iv. chap. xi. pp. 21–23.)

(27) *Letters of Ganganelli* (pope Clement XIV.), though spurious, are very interesting. They are generally attributed to Caraccioli, but Caraccioli died protesting that he was only the translator of them.

Ganganelli was born 1705, became pope in 1769, and died 1774.

(28) LETTERS OF PHAL'ARIS (*The*). Phalaris was tyrant of Agregentum, in Sicily, especially noted for his judgment on Perillos, inventor of the "brazen bull." Certain letters ascribed to him were published at Oxford in 1695, by Charles Boyle (earl of Orrery), who maintained their authenticity; but Richard Bentley, in the same year, published his *Dissertation* to prove that they are apocryphal, and no doubt Bentley was right. These letters, on philosophical subjects, profess to have been written six centuries before the Christian era, but Bentley has proved, by internal historical evidence, that they could not have been written for at least eight centuries later.

Bentley's *Dissertation* introduced a new era of criticism, and probably suggested to Dr. Murray the idea of an English Dictionary on the same lines.

(29) *Letters of Shelley* (*Percy Bysshe*), published in 1852, proved to be forgeries by the *Athenæum* in the same year. The letters profess to have been a correspondence with his friends Byron and Keats.

Percy Bysshe Shelley lived 1792–1822.

(30) *Moabite Stone* (*The*), said to have been discovered near the Dead Sea by Klein, in 1868, and broken up by Bedouins in 1869. Mr. Löwy, in 1887, pronounced it to be a forgery, one of his arguments being that the *stone* was more worn than the *letters*, in other words, that the stone was old, but the inscription modern.

(31) *Mormon* (*Book of*). *The Golden Bible*, the pretended work of Mormon, "the last of the Hebrew prophets." It was said to be written on golden plates about the thickness of tin. In reality it was a fiction written by the Rev. Solomon Spalding, who died in 1816. Joseph Smith gave out that the book was revealed to him by the angel Mormon, who also supplied a Urim and Thummim which would enable him to decipher the book. (See KORAN.)

(32) *Orphica*. An immense mass of literature which, in the third and fourth centuries, grew out of the old Orphic myths and songs; somewhat like the *Ossian* of Macpherson, based, it may be, on older literature. Not only the Hellenists, but also the Church Fathers appealed to these forgeries as primitive sources of the religion of ancient Greece, from which they took it for granted that Pythag'oras, Heraclitus, and Plato had drawn their theological philosophy. Wesseling and Lobeck demonstrated that these Orphica were forgeries of the third and fourth centuries; and that, so far from being the source of Greek mythology, the truth lies in the contrary direction, and the Orphica were deduced from Hesiod and Homer.

(33) PEREIRA (*Colonel*). (See under SANCHONI'ATHON.)

(34) *Phalaris*. (See under LETTERS OF PHAL'ARIS.)

(35) *Phœnician Stone* (*The*). In 1824 the learned Raoul Rochette, professor of archæology, and keeper of the cabinet of antiquities, Paris, received from Malta (for the French Academy) a stone with a bilingual inscription in Greek and what professed to be Phœnician. The stone was dated the 85th Olympiad (B.C. 436). Rochette gave the inscription credit for the antiquity it laid claim to, and sent a copy of the inscription to every noted *savant* in Europe for decipherment and translation. The great scholar Gesenius of Halle and the hardly less learned Hamaker of Leyden agreed with Rochette, and published comments on the stone. Yet after all it turned out to be an impudent hoax and modern forgery.

(36) *Pilate's despatch to the emperor Tiberius*. (See *Acta Pilati*.)

(37) *Porphyry's Oracles of Phylosophy* were proved by Dr. Lardner to be a forgery.

(38) *Protevangelium* (*The*). A gospel falsely ascribed to James the Less, first bishop of Jerusalem. It is noted for its minute details of the Virgin and of Jesus. Some ascribe it to Carinus, who died 362a.

> First of all we shall rehearse . . .
> The nativity of our Lord
> As written in the old record
> Of the protevangelium.
>
> *Longfellow.*

(39) PSALMANAZAR (*George*), who pretended to be a Japanese, published, in 1704, an *Historical and Geographical Description of Formosa, an Island belonging to the Empire of Japan*. He was an Englishman, born in London, name unknown (died 1763).

(40) MEINHOLD (*Dr.*). *The Amber Witch*, a "story of the olden times." When this story first appeared, the scholars of Germany applied to it severe tests of historical and philological criticism, to ascertain whether or not it was a relic of antiquity. Even those acute neologists, the Tübingen Reviewers, declared it to be "hoary with the lapse of centuries." When the wise ones had fully committed themselves, Dr. Meinhold

came forward, and proved beyond a doubt that he was himself the author.

(41) RICHARD OF CIRENCESTER'S *Diaphragmata*, introduced by Dr. Stukeley as a genuine work, has been demonstrated by professor Mayor to be a forgery by Bertram.

(42) RICULFE, archbishop of Mentz or Mayence, who lived in the ninth century, published fifty-nine decretals, which he ascribed to Isidore of Seville, who died in the sixth century. The object of these letters was either to exalt the papacy, or to enforce some law assuming such exaltation. Among them is the decretal of St. Fabian, instituting the rite of the chrism, with the decretals of St. Anaclētus, St. Alexander, St. Athanasius, and so on. They have all been proved to be barefaced forgeries. (See *Decretals*, p. 383.)

(43) SANCHONI'ATHON. At Bremen, in 1837, were printed nine books of SANCHONI'ATHON, and it was said that the MSS. had been discovered in the convent of St. Maria de Merinhão, by a colonel Pereira in the Portuguese army; but it was ascertained that there was no such convent, nor any such colonel, and that the paper of this "ancient" MS. bore the water-mark of Osnabrück paper-mills.

(44) *Scriptures.* (See under *Apocryphal.*)

(45) *Sibylline Prophecies*, twelve in number, manifestly a clumsy forgery of the sixteenth century. There are twelve prophecies as there were twelve apostles, and twelve sybils are conjured up, and twelve emblems.

It would be too long to give all the details; but those curious on such a matter may see them in *The Historic Note-Book*, p. 823, and on p. 824 will be seen "Sibylline Verses."

(46) SIMONIDES (*Constantine L. P.*) (1824–1863). He palmed off numerous forgeries: one was a MS. of Homer on serpent's skin; another was a palimpsest MS. of the kings of Egypt in Greek, professed to be by Uranius of Alexandria. The Academy pronounced it to be genuine, and the Minister of Public Instruction was deputed to buy it for 5000 thalers (about £750). Professor Dindorf gave this MS. to the University of Oxford; but it was soon discovered that it was a forgery, in fact, a translation in bad Greek of extracts from Bunsen and Lepsius, and Tischendorf pronounced the palimpsest of Uranius to be a gross forgery. Simonides was imprisoned at Berlin, but was acquitted on a point of law.

(47) SMITH (*Joseph*). (See under MORMON.) Smith was murdered in Carthage Gaol, in 1844.

(48) SURTEES (*Forgeries of*). Robert Surtees, in 1806, palmed off on sir Walter Scott certain ballads of his own composition as ancient ballads discovered by him, and sir W. Scott inserted them as genuine in his *Border Minstrelsy*. One was *The Raid of Featherstonehaugh*, arising out of a feud between the Ridleys and the Featherstones, said to be taken down from the mouth of an old woman on Alston Moor. Another was a ballad called *Lord Eusrie*, which he asserted he took down from an old woman named Rose Smith of Bishop Middleham (aged 91). A third was *Barthram's Dirge*, obtained (as he said) from Ann Douglas, "a withered old crone who weeded in his garden." A whole series of legends were professedly obtained from Mrs. Brown of Falkland; and another series from Mrs. Arnut of Arbroath. (See CHATTERTON.)

It is a very common device for poets and romancers to pretend that they are recounting somebody else's words. Sir W. Scott himself has indulged freely in this device, and the line of demarcation between sir Walter's inventions and those of Robert Surtees is very fine indeed; but no one is deceived, and no mischief done to literature and history by a Mr. Dryasdust, but great mischief to both is done by the fabrications of Robert Surtees, unless the forgeries are exposed.

(49) *Theodosian Code* (*The*), said to have been compiled by command of Theodosius the Younger, emperor of the East (401, 402–450). The reputed date of the code is 438. Hallam says—

Another edict . . . annexed to the Theodosian Code extended the jurisdiction of bishops to all causes which either party chose to refer to it, even where they had already commenced in a secular court; and (the edict) declared the bishop's sentence not subject to appeal. This edict has already been proved to be a forgery. —*Middle Ages*, vol. ii. p. 211.

(50) *Turpin's Chronicle* or *Chronique de l'archevêque Turpin*. Turpin was archbishop of Reims, contemporary with Charlemagne. The "Chronicle" referred to is, in fact, an historic romance, having Charlemagne for its hero, and is full of marvels, such as enchanted castles, winged horses, magic horns, incantations, and so on. As a history it is worthless, but has been misleading. It is probably two or three centuries later than the era of Charlemagne, and, of course, the archbishop had no hand in it. Woodhead, the queen's librarian, tells us that pope Callixtus II. declared it to be authentic, but no scholar now believes it to be so.

(51) VELLA (*Giuseppe*), a literary impostor, who confessed his frauds and was sentenced to fifteen years' imprisonment

in 1796. His forgery was the *Codex Diplomaticus Siciliæ* (1793). He died 1814.

This list, though long, is by no means exhaustive, and takes no notice of travellers' tales, like those of sir John Mandeville.

Forget-me-nots of the Angels. So Longfellow calls the stars; but "forgĕt-mē-nŏts" won't scan.

Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the "forget-me-nots" of the angels.
Longfellow: Evangeline (1849).

Forgive, Blest Shade . . . This celebrated epitaph in Brading Churchyard, Isle of Wight, is an altered version, by the Rev. John Gill (curate of Newchurch), of one originally composed by Mrs. Anne Steele, daughter of a Baptist minister at Bristol, on the death of Mr. Hervey.

Forks, the gallows. (Latin, *furca*.) Cicero (*De Div.*, I. 26) says, "Ferens furcam ductus est" ("he was led forth, bearing his gallows"). "Furcifer" was a slave made to carry a *furca* for punishment.

Forked Cap, a bishop's mitre. John Skelton, speaking of the clergy, says—

They graspe and they gape,
Al to haue promocion; There's their whole deuocion,
With money, if it will hap, To catch the forked cap.
Colyn Clout (time, Henry VIII.).

Formosa. The island said by Psalmanazar to be subject to the emperor of Japan. (See FORGERS AND FORGERIES.)

Fornari'na (*La*), the baker's daughter, of whom Raphael was devotedly fond, and whose likeness appears in several of his pictures. Her name was Margherita.

Forrest (*George*), Esq., M.A., the assumed name of the Rev. J. G. Wood, author of *Every Boy's Book* (1855), etc.

For'tinbras, prince of Norway.—*Shakespeare: Hamlet* (1596).

Fortuna'tus, a man on the brink of starvation, on whom Fortune offers to bestow either wisdom, strength, riches, health, beauty, or long life. He chooses riches, and she gives him an inexhaustible purse. (See the next two articles.) His gifts prove the ruin of himself and his sons.

*** This is one of the Italian tales called *Nights*, by Straparo'la. There is a German version, and a French one, as far back as 1535. The story was dramatized in 1553 by Hans Sachs (*Sax*); and in 1600 by Thomas Dekker, under the title of *The Pleasant Comedie of Old Fortunatus*. Ludwig Tieck, in 1816, poetized the tale under the title of *Phantasus*.

The purse of Fortunatus could not supply you.—*Holcroft: The Road to Ruin*, I. 3 (1792).

Fortunatus's Purse, a purse which was inexhaustible. It was given to Fortunatus by Fortune herself. (See SERPENT STONE.)

Fortunatus's Wishing-cap, a cap given by the sultan to Fortunatus. He had only to put it on his head and wish, when he would find himself transported to any spot he liked.

*** Dekker wrote a comedy so called, based on the old romance (1600).

Fortune of Love, in ten books, by Antonio Lofrasco, a Sardinian poet.

"By my holy office," cried the curé, "since Apollo was Apollo, and the Muses were the offspring of Jove, there never was a better or more delightful volume. He who has never read it has missed a fund of entertainment. Give it me, Mr. Nicholas; I would rather have that book than a cassock of the very best Florence silk."—*Cervantes: Don Quixote*, I. 1. 6 (1605).

Fortune's Frolic, a farce by Allingham (1800). Lord Lackwit died suddenly, and the heir of his title and estates was Robin Roughhead, a poor labourer, engaged to Dolly, a cottager's daughter. The object of the farce is to show the pleasure of doing good, and the blessings which a little liberality can dispense. Robin was not spoilt by his good fortune, but married Dolly, and became the good genius of the cottage tenantry.

Fortunes of Nigel, a novel by sir W. Scott (1822). This story gives an excellent picture of the times of James I., and the account of Alsatia is wholly unrivalled. The character of king James, poor, proud, and pedantic, is a masterly historic sketch.

The tale is as follows:—

The estates of lord Nigel are very heavily mortgaged, and James I. gives his sign-manual for their release. This being promised, the tale runs thus: Lord Dalgarno, a profligate young nobleman, takes Nigel to a gambling-house, but soon afterwards, being in the company of prince Charles, he pretends not to know him. Nigel, indignant at this insult, strikes him with his sword, and flees to Alsatia for refuge. Here he is lodged in the room of an old miser, who steals from Nigel's trunk the king's sign-manual. The old miser is murdered, and his treasures pass into the hands of Moniplies, a quondam serving-man of lord Nigel. Margaret Ramsay, the watchmaker's daughter, who is in love with Nigel, induces lady Hermione (a syl.),

the unhappy wife of lord Dalgarno, to interfere on Nigel's behalf, and she gives him money to aid his escape. He flees to Greenwich, where he meets the king, who sends him to the Tower for treason. Moniplies pays off the "mortgage" with the miser's money; Nigel, being set at liberty, marries Margaret, and Moniplies marries Martha, the miser's daughter. (Time, James I.)

Fortunio, one of the three daughters of an old lord, who at the age of four score was called out to join the army levied against the emperor of Matapa'. Fortunio put on military costume, and went in place of her father. On her way, a fairy gave her a horse named Comrade, not only of incredible swiftness, but all-knowing, and endowed with human speech; she also gave her an inexhaustible Turkey-leather trunk, full of money, jewels, and fine clothes. By the advice of Comrade, she hired seven gifted servants, named Strongback, Lightfoot, Marksman, Fine-ear, Boisterer, Trinquet, and Grugeon. After performing several marvellous feats by the aid of her horse and servants, Fortunio married Alfurite (3 *syl.*) the king of her country.—*Comtesse D'Aulnoy: Fairy Tales* (1682).

Fortunio's Horse, Comrade, which not only possessed incredible speed, but knew all things, and was gifted with human speech.

Fortunio's Attendants.

Trinquet drank up the lakes and ponds, and thus caught for his master the most delicate fish. Lightfoot hunted down venison, and caught hares by the ears. As for Marksman, he gave neither partridge nor pheasant any quarter; and whatever game Marksman shot, Strongback would carry without inconvenience.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Fortunio's Sisters. Whatever gifts Fortunio sent her sisters, their touch rendered them immediately worthless. Thus the coffers of jewels and gold, "became only cut glass and false pistoles" the momen the jealous sisters touched them.

Fortunio's Turkey-leather Trunk, full of suits of all sorts swords, jewels, and gold. The fairy told Fortunio "she needed but to stamp with her foot, and call for the Turkey-leather trunk, and it would always come to her, full of money and jewels, fine linen and laces."—*Comtesse D'Aulnoy: Fairy Tales* (1682).

Forty Thieves, also called the tale of "Ali Baba." These thieves lived in a vast cave, the door of which opened and shut at the words, "Open, Sesamê!" "Shut, Sesamê!" One day, Ali Baba, a wood-monger, accidentally discovered the secret, and made himself rich by carrying off gold from the stolen hoards. The captain tried several schemes to discover the thief, but was always outwitted by Morgia'na, the wood-cutter's female slave, who, with boiling oil, killed the whole band, and at length stabbed the captain himself with his own dagger.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

¶ A marvellous parallel is the following story: In the reign of Heinrich IV. of Germany, count Adalbert plundered the bishop of Treves and carried off the spoil to his stronghold. Tycho, one of the bishop's vassals, promised to avenge the affront; and, knocking at the chieftain's door, craved a draught of water. The porter brought him a cup of wine, and Tycho said to the man, "Thank thy lord for his charity, and tell him he shall meet with his reward." Returning home, he provided thirty large wine-butts, into each of which he stowed a retainer, and weapons for two others. Each cask was carried by two men to the count's stronghold, and when the door was opened, Tycho said to the porter, "See, I am come to redeem my promise." So saying, the sixty bearers carried in the thirty casks. When count Adalbert went to look at the "magnificent present," at a signal given by Tycho, the tops of the casks flew off, and the ninety armed men set on the count and slew him with his whole band of brigands. After which, they burnt the castle to the ground.

Forty-five (*No.* 45), the celebrated number of Wilkes's *North Britain*, in which the ministers were accused of "putting a lie into the king's mouth."

Forwards (*Marshal*). Blucher is so called for his dash and readiness to attack in the campaign of 1813 (1742–1819).

Fos'cari (*Francis*), doge of Venice for thirty-five years. He saw three of his sons die, and the fourth, named Jac'opo, was banished by the Council of Ten for taking bribes from his country's enemies. The old doge also was deposed at the age of 84. As he was descending the "Giant Staircase" to take leave of his son, he heard the bell announce the election of his successor, and he dropped down dead.

Jac'opo Fos'cari, the fourth and only surviving son of Francis Foscari the doge of Venice. He was banished for taking

bribes of foreign princes. Jacopo had been several times tortured, and died soon after his banishment to Candia.—*Byron: The Two Foscari* (1820).

(Verdi has taken this subject for an opera.)

Foss (*Corporal*), a disabled soldier, who served many years under lieutenant Worthington, and remained his ordinary when the lieutenant retired from the service. Corporal Foss loved his master and Miss Emily the lieutenant's daughter, and he gloried in his profession. Though brusque in manner, he was tender-hearted as a child.—*Colman: The Poor Gentleman* (1802).

(Corporal Foss is modelled from "corporal Trim," in Sterne's *Tristram Shandy*, 1759.)

Foss-way, the longest of the Roman roads, from Mount Michael, in Cornwall, to Caithness (the furthest north of Scotland). Drayton says the Foss-way, Watling Street, and Icknield Street were constructed by Mulmutius, son of Cloten king of Cornwall, who gained the sceptre of Britain after the period of anarchy which followed the murder of Porrex by his mother (about B.C. 700).

The Foss exceeds me [*Watling Street*] many a mile.
That holds from shore to shore thel engthe of all the isle,
From where rich Cornwall points to the Iberian seas,
Till colder Caithness tells the scattered Orcades.
Drayton: Polyolbion, xvi. (1613).

FOSTER (*Captain*), on guard at Tully Veolan ruin.—*Sir W. Scott: Waverley* (time, George II.).

Foster, the English champion.—*Sir W. Scott: The Laird's Jock* (time, Elizabeth).

Foster (*Anthony*), or "Tony-fire-the-Faggot," agent of the earl of Leicester at Cumnor Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Foster (*Sir John*), the English warden.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Foster (*Dr. James*), a dissenting minister, who preached on Sunday evenings for above twenty years (from 1728–1749), in Old Jewry (died 1753).

Let modest Foster, if he will, excel
Ten metropolitans in preaching well.
Pope.

Fotheringay (*Miss*), an actress whose real name is Costigan.—*Thackeray: Pendennis* (1850).

Foul-weather Jack, commodore Byron (1723–1786).

Foundling (*The*). Harriet Raymond, whose mother died in child-birth, was committed to the charge of a *gouvernante*, who announced to her father (sir Charles Raymond) that the child was dead. This, however, was not true, for the *gouvernante* changed the child's name to Fidelia, and sold her at the age of 12 to one Villiard. One night, Charles Belmont, passing Villiard's house, heard the cries of a girl for help; he rescued her and took her to his own home, where he gave her in charge to his sister Rosetta. The two girls became companions and friends, and Charles fell in love with the "foundling." The *gouvernante*, on her death-bed, revealed the secret to sir Charles Raymond, the mystery was cleared up, and Fidelia became the wife of Charles Belmont. Rosetta gave her hand to Fidelia's brother, colonel Raymond.—*Edward Moore: The Foundling* (1748).

Foundling of the Forest (*The*). (See FLORIAN, p. 376.)

Fountain, Bellamore, and Hare'brain, suitors to lady Hartwell, a widow. They are the chums of Valentine the gallant, who would not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1639).

Fountain of Life, Alexander Hales, "the Irrefragible Doctor" (?–1245).

Fountain of Youth, a marvellous fountain in the island of Bim'ini (one of the Baha'ma group). It had the virtue of restoring the aged to youth again. In the Middle Ages it was really believed to exist, and Juan Ponce de Leon, among other Spanish navigators, sailed to Florida in search of it.

∴ The German writers tell us, "the water was to be drawn before sunrise—down stream, silently, and usually on Easter Sunday."—*Grimm: Teutonic Mythology*, p. 586.

Referunt in Borucca insula, quæ ab Hispaniola orbis novi MCC. passuum millibus distat, fontem in vertice montis esse qui senes restituat, non tamen canos mutet, nec tollat jam contractas rugas. Cujus rei præter perseverantum famam locuples testis Petrus Martyr Angerius Mediolanensis, a secretis Regis olim Hispaniarum, in suis decadibus orbis nuper inventi. Cardanus, *De Subtilitate*, lib. De Elementis.—Beyerlinck, *Lit. F.*, 658 B.

∴ Sir John Mandeville asserted that he had himself drunk of the fountain; but, if so, it certainly did not confer on him "perpetual youth."

¶ Virgil says that Venus "breathed" on Æneas the rosy blush of youth.

. . . simulque juventæ
Purpureum et lætos oculis adflarat honores.
Æneid, bk. i.

Four Kings (*The*) of a pack of cards are Charlemagne (*the Franco-German king*), David (*the Jewish king*), Alexander (*the Macedonian king*), and Cæsar (*the Roman king*). These four kings are representatives of the four great monarchies.

Four Masters (*The*). (1) Michael O'Clerighe; (2) Cucoirighe O'Clerighe; (3) Maurice Conry; (4) Fearfeafa Conry. These four masters were the authors of the *Annals of Donegal*.

(O'Clerighe is sometimes Anglicized into *Clerkson*, and Cucoirighe into *Peregrine*.)

Four Stones marked the extent of a tumulus. With the body of a hero was buried his sword and the heads of twelve arrows; while on the surface of the tumulus was placed the horn of a deer.

Four stones rise on the grave of Cáthba, . . . Cáthba, son of Torman, thou wert a sunbeam in Erin.—*Ossian: Fingal*, i.

Fourberies de Scapin (*Les*), by Molière (1671). Scapin is the valet of Léandre, son of seignior Géronte (2 *syl.*), who falls in love with Zerbinette, supposed to be a gipsy, but in reality the daughter of seignior Argante (2 *syl.*), stolen by the gipsies in early childhood. Her brother Octave (2 *syl.*) falls in love with Hyacinthe, whom he supposes to be Hyacinthe Pandolphe of Tarentum, but turns out to be Hyacinthe Géronte, the sister of Léandre. Now, the gipsies demand £1500 as the ransom of Zerbinette, and Octave requires £80 for his marriage with Hyacinthe. Scapin obtains both these sums from the fathers under false pretences, and at the end of the comedy is brought in on a litter, with his head bound as if on the point of death. He begs forgiveness, which he readily obtains; whereupon the "sick man" jumps from the litter to join the banqueters. (See SCAPIN.)

Fourde'lis, personification of France, called the true love of Burbon (*Henri IV.*), but enticed away from him by Grantorto (*rebellion*). Talus (*power* or *might*) rescues her, but when Burbon catches her by her "ragged weeds," she starts back in disdain. However, the knight lifts her on his steed, and rides off with her.—*Spenser: Faërie Queene*, v. 2 (1596).

Fou'rierism, a communistic system; so called from Charles Fourier of Besançon (1772–1837).

Fourolle (2 *syl.*), a Will-o'-the-wisp, supposed to have the power of charming sinful human beings into the same form. The charm lasted for a term of years only, unless it chanced that some good catholic, wishing to extinguish the wandering flame, made to it the sign of the cross, in which case the sinful creature became a fourolle every night, by way of penance.

She does not know the way; she is not honest, Mons. Do you not know—I am afraid to say it aloud. . . . she is—a fourolle?—*Temple Bar* ("Beside the Rille," i.).

Fourteen, the name of a young man who could do the work of fourteen men, but had also the appetite of fourteen men. Like Christoph'erus, he carried our Lord across a stream, for which service the Saviour gave him a sack, saying, "Whatever you wish for will come into this sack, if you only say, 'Artchila murtchila!'" (*i.e.* "come (*or* go) into my sack"). Fourteen's last achievement was this: He went to paradise, and being refused admission, poked his sack through the keyhole of the door; then crying out, "Artchila murtchila!" ("Get into the sack"), he found himself on the other side of the door, and, of course, in paradise.—*Webster: Basque Legends*, 195 (1877).

Fourteen. This number plays a very conspicuous part in French history, especially in the reigns of Henri IV. and Louis XIV. For example—

14th May, 1029, the *first* Henri was consecrated, and 14th May, 1610, the *last* Henri was assassinated.

14 letters compose the name of *Henri de Bourbon*, the 14th king of France and Navarre.

14th December, 1553 (14 *centuries*, 14 *decades*, and 14 *years from the birth of Christ*), Henri IV. was born, and 1553 added together = 14.

14th May, 1554, Henri II. ordered the enlargement of the Rue de la Ferronnerie. This order was carried out, and 4 times 14 years later Henri IV. was assassinated there.

14th May, 1559, was the birth of Margaret de Valois, first wife of Henri IV.

14th May, 1588, the Parisians revolted against Henri III., under the leadership of Henri de Guise.

14th March, 1590, Henri IV. gained the battle of Ivry.

14th May, 1590, Henri IV. was repulsed from the faubourgs of Paris.

14th November, 1590, "The Sixteen" took oath to die rather than serve the huguenot king Henri IV.

14th November, 1592, the Paris *parlement* registered the papal bull which excluded Henri IV. from reigning.

14th December, 1599, the duke of Savoy was reconciled to Henri IV.

14th September, 1606, the dauphin (Louis III.), son of Henri IV., was baptized.

14th May, 1610, Ravaillac murdered Henri IV. in the Rue de la Ferronnerie. Henri IV. lived 4 times 14 years 14 weeks, and 4 times 14 days, *i.e.* 56 years and 5 months.

14th May, 1643, died Louis XIII., son of Henri IV. (the same day and month as his father). And 1643 added together = 14; just as 1553 (*the birth of Henri IV.*) = 14.

Louis XIV. mounted the throne 1643, which added together = 14.

Louis XIV. died 1715, which added together = 14.

Louis XIV. lived 77 years, which added together = 14.
Louis XV. mounted the throne 1715, which added together = 14.
Louis XV. died 1774 (the two extremes are 14, and the two means 77 = 14.
Louis XVI. published the edict for the convocation of the states-general in the 14th year of his reign (September 27, 1788).
Louis XVIII. was restored to the throne, Napoleon abdicated, the "Peace of Paris" was signed, and the "Congress of Vienna" met in 1814; and these figures added together = 14.
In 1892 = 14 was the death of the duc de Reichstadt (only son of Napoleon I.).
1814 = 14. Louis XVIII. was restored to the throne of France.
In 1841 = 14 the law was passed for the fortification of Paris.
1805 = 14. Napoleon I. made king of Italy.
1850 = 14. Louis Philippe died.

It may be noted in our own Royal Family, that on 14th December, 1861, the prince consort died; 14th December, 1878, princess Alice died; 14th January, 1892, the duke of Clarence died.

Fourteen Hundred! the cry on 'Change when a stranger enters the sacred precincts. The question is then asked, "Will you purchase my new navy five per cents., sir?" after which the stranger is hustled out without mercy.

Fox (*That*), Herod Antipas (B.C. 4 to A.D. 39).

Go ye, and tell that fox, Behold, I cast out devils.—*Luke* xiii. 32.

Fox (*The Old*), marshal Soult (1769-1851).

Foxchase (*Sir Harry*), candidate with squire Tankard, opposed by lord Place and colonel Promise.—*Fielding: Pasquin* (1736).

Foxley (*Squire Matthew*), a magistrate who examined Darsie Latimer [*i.e.* sir Arthur Darsie Redgauntlet], after he had been attacked by the rioters.—*Sir W. Scott: Redgauntlet* (time, George III.).

Fracasse (*Capitaine*), the French Bombastes Furioso.—*Theophile Gautier.*

Fra Diavolo, the sobriquet of Michel Pozza, a Calabrian insurgent and brigand chief. In 1799 cardinal Ruffo made him a colonel in the Neapolitan army; but in 1806 he was captured by the French, and hanged at Naples. Auber has a comic opera so entitled, the libretto of which was written by Scribe, but nothing of the true character of the brigand chief appears in the opera.

Fradubio [*i.e. brother Doubt*]. In his youth he loved Fraelissa, but riding with her one day they encountered a knight, accompanied by Duessa (*false faith*), and fought to decide which lady was the fairer. The stranger knight fell, and both ladies being saddled on the victor, Duessa changed her rival into a tree. One day Fradubio saw Duessa bathing, and was so shocked at her deformity that he determined to abandon her, but the witch anointed him during sleep with herbs to produce insensibility, and then planted him as a tree beside Fraelissa. The Red Cross Knight plucked a bough from this tree, and seeing with horror that blood dripped from the rift, was told this tale of the metamorphosis.—*Spenser: Faërie Queene*, i. 2 (1590).

Frail (*Lady*), whose real name was lady Vane. Her adventures are related by Smollett, in his *Peregrine Pickle* (1751).

Frail (*Mrs.*), a demirep. Scandal said that she is a mixture of "pride, folly, affectation, wantonness, inconstancy, covetousness, dissimulation, malice, and ignorance, but a celebrated beauty" (act i.). She was entrapped into marriage with Tattle.—*Congreve: Love for Love* (1695).

Francatelli, a *chef de cuisine* at Windsor Castle, Crockford's, and at the Freemasons' Tavern. He succeeded Ude at Crockford's. (See Cooks, p. 232.)

Frances, daughter of Vandunke (2 *syl.*) burgomaster of Bruges.—*Fletcher: The Beggars' Bush* (1622).

Francesca, daughter of Guido da Polenta (lord of Ravenna). She was given by her father in marriage to Lanciotto, son of Malatesta lord of Rimini, who was deformed. His brother Paolo, who was a handsome man, won the affections of Francesca; but being caught in adultery, both of them were put to death by Lanciotto. Francesca told Dante that the tale of Lancelot and Guinever caused her fall. The tale forms the close of Dante's *Hell*, v., and is alluded to by Petrarch in his *Triumph of Love*, iii.

(Leigh Hunt has a poem on the subject, and Silvio Pellico has made it the subject of a tragedy.)

Francesca, a Venetian maiden, daughter of old Minotti governor of Corinth. Alp, the Venetian commander of the Turkish army in the siege of Corinth, loved her; but she refused to marry a renegade. Alp was shot in the siege, and Francesca died of a broken heart.—*Byron: Siege of Corinth* (1816).

Medora, Neuha, Leila, Francesca, and Theresa, it has been alleged, are but children of one family, with differences resulting from climate and circumstances.—*Finden: Byron Beauties.*

("Medora," in *The Corsair*; "Neu-

ha," in *The Island;* "Leila," in *The Giaour;* and "Theresa," in *Maxeppa.*)

Franceschini Case, a celebrated *cause célèbre* of Italian history (1698). (See RING AND THE BOOK.)

Francesco, the "Iago" of Massinger's *Duke of Milan;* the duke Sforza "the More" being "Othello;" and the cause of hatred being that Sforza had seduced "Eugenia," Francesco's sister. As Iago was Othello's favourite and ancient, so Francesco was Sforza's favourite and chief minister. During Sforza's absence with the camp, Franceso tried to corrupt the duke's beautiful young bride Marcelia, and, being repulsed, accused her to the duke of wishing to play the wanton with him. The duke believed his favourite minister, and in his mad jealousy ran upon Marcelia and slew her. He was then poisoned by Eugenia, whom he had seduced.—*Massinger: The Duke of Milan* (1622). (See FRANCISCO.)

Franchi (*Antonio*), the pseudonym of Francesco Bonavino, the Italian philosopher (1634-1709). In biographical dictionaries he is best known as Antony Franchi.

Francis, the faithful, devoted servant of "the stranger." Quite impenetrable to all idle curiosity.—*B. Thompson: The Stranger* (1797).

Francis (*Father*), a Dominican monk, confessor of Simon Glover.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Francis (*Father*), a monk of the convent at Namur.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Franciscans, a religious order; so called from St. Francis of Assisi, the founder, in 1208. The Franciscans were called "Min'orites" (or *Inferiors*), from their professed humility; "Gray Friars," from the colour of their coarse clothing; "Mendicants," because they obtained their daily food by begging; "Observants," because they observed the rule of poverty. Those who lived in convents were called "Conventual Friars."

Franciscan Sisters were called "Clares," "Poor Clares," "Minoresses," "Mendicants," and "Urbanites" (3 *syl.*).

Francis'co, the son of Valentine. Both father and son were in love with Cellide (2 *syl.*); but the lady naturally prefers the son.—*Fletcher: Mons. Thomas* (1619).

Francisco, a musician, Antonio's boy in *The Chances,* a comedy by Fletcher (1620).

Francisco, younger brother of Valentine (the gentleman who will not be persuaded to keep his estate). (See FRANCESCO.)—*Fletcher: Wit without Money* (1639).

Franco'ni (*King*), Joachim Mura; so called because his dress was so exceedingly showy that he reminded one of the fine dresses of Franconi the mountebank (1767-1815).

Franguestan, famous for enamel.

Of complexion more fair than the enamel of Franguestan.—*Beckford: Vathek* (1784).

Frank, sister to Frederick; passionately in love with captain Jac'omo the woman-hater.—*Beaumont and Fletcher: The Captain* (1613).

Beaumont died 1616.

Frank Mildmay, or *The Naval Officer,* a novel by captain Marryat (1829).

*** It is said that Frank Mildmay is the author himself.

Frankenstein (3 *syl.*), a student, who constructed, out of the fragments of bodies picked from churchyards and dissecting-rooms, a human form without a soul. The monster had muscular strength, animal passions, and active life, but "no breath of divinity." It longed for animal love and animal sympathy, but was shunned by all. It was most powerful for evil, and, being fully conscious of its own defects and deformities, sought with presistency to inflict retribution on the young student who had called it into being. The monster feels that he is unlike other human beings, and in revenge murders the friend, the brother, and the bride of his creator. He tries to murder Frankenstein, but he escapes. The monster hides himself from the eye of man, in the Ultima Thule of the habitable globe, and slays Frankenstein on his way home.—*Mrs. Shelley: Frankenstein* (1817).

*** It is a great pity that Mrs. Shelley has not given the monster a name. This anonimity has caused it to be called "Frankenstein," which, of course, is quite wrong.

In the summer of 1816, lord Byron and Mr. and Mrs. Shelley resided on the banks of the lake of Geneva . . . and the Shelleys often passed their evenings with Byron, at his house at Diodati. During a week of rain, having amused themselves with reading German ghost stories, they agreed to write something in imitation of them. "You and I," said lord Byron to Mrs Shelley, "will publish ours together." He then began his tale of the *Vampire* . . . but the most memorable part of

this story-telling compact was Mrs. Shelley's wild and powerful romance of *Frankenstein.*—*T. Moore: Life of Byron.*

Frankford (*Mr.* and *Mrs.*). Mrs. Frankford proved unfaithful to her marriage vow, and Mr. Frankford sent her to reside on one of his estates. She died of grief; but on her death-bed her husband went to see her, and forgave her.—*Heywood: A Woman Killed by Kindness* (1576–1645).

Franklin (*Lady*), the half-sister of sir John Vesey, and a young widow. Lady Franklin had an angelic temper, which nothing disturbed, and she really believed that "whatever is, is right." She could bear with unruffled feathers even the failure of a new cap or the disappointment of a new gown. This paragon of women loved and married Mr. Graves, a dolorous widower, for ever sighing over the superlative excellences of his "sainted Maria," his first wife.—*Lord Lytton: Money* (1840).

The Polish Franklin, Thaddeus Czacki (1765–1813).

Franklin of Theology (*The*), Andrew Fuller (1754–1815).

Franklin's Tale (*The*), in Chaucer's *Canterbury Tales*, is that of "Dorigen and Arvir'agus." (For the tale, see ARVIRAGUS, p. 66.)

Frankly (*Charles*), a light-hearted, joyous, enthusiastic young man, in love with Clarinda, whom he marries.—*Dr. Hoadly: The Suspicious Husband* (1747).

Franval (*Madame*), born of a noble family, is proud as the proudest of the old French *noblesse*. Captain St. Alme, the son of a merchant, loves her daughter; but the haughty aristocrat looks with disdain on such an alliance. However, her daughter Marianne is of another way of thinking, and loves the merchant's son. Her brother intercedes in her behalf, and madame makes a virtue of necessity, with as much grace as possible.—*Holcroft: The Deaf and Dumb* (1785).

Fraser's Magazine started in 1830.

Fra'teret'to, a fiend, who told Edgar that Nero was an angler in the Lake of Darkness.—*Shakespeare: King Lear* (1605).

Fraud, seen by Dantê between the sixth and seventh circles of the Inferno.

His head and upper part exposed on land,
But laid not on the shore his bestial train.
His face the semblance of a just man's wore
(So kind and gracious was its outward cheer),
The rest was serpent all. Two shaggy claws
Reached to the armpits, and the back and breast
And either side were painted o'er with nodes
And orbits.
Dante: Hell, xvii. (1300).

Freckles Cured. "The entrails of crocodiles," says Ovid, "are excellent to take freckles or spots from the face and to whiten the skin." As Pharos, an island in the mouth of the Nile, abounded in crocodiles, the poet advises those who are swarthy and freckled to use the Pharian wash.

If swarthy, to the Pharian varnish fly.
Ovid: Art of Love, iii. (B.C. 8).

Fred or Frederick Lewis prince of Wales, father of George III., was struck by a cricket-ball in front of Cliefden House, in the autumn of 1750, and died the following spring. It was of this prince that it was written, by way of epitaph—

. . . And as it is only Fred,
Who was alive, and is dead,
Why, there's no more to be said.

Frederick, the usurping duke, father of Celia and uncle of Rosalind. He was about to make war upon his banished brother, when a hermit encountered him, and so completely changed him that he not only restored his brother to his dukedom, but he retired to a religious house, and passed the rest of his life in penitence and acts of devotion.—*Shakespeare: As You Like It* (1598).

Frederick, the unnatural and licentious brother of Alphonso king of Naples, whose kingdom he usurped. He tried in vain to seduce Evanthê (3 *syl.*), the wife of Valerio. (For the sequel, see EVANTHE, p. 347.)—*Fletcher: A Wife for a Month* (1624).

Frederick (*Don*), a Portuguese merchant, the friend of don Felix.—*Mrs. Centlivre: The Wonder* (1714).

Frederick the Great in Flight. In 1741 was the battle of Molwitz, in which the Prussians carried the day, and the Austrians fled; but Frederick, who commanded the cavalry, was put to flight early in the action, and thinking that all was lost, fled with his staff many miles from the scene of action.

Frederick the Great from Molwitz deigned to run.
Byron: Don Juan, viii. 22 (1824).

Freeborn John, John Lilburne, the republican (1613–1657).

Freehold, a grumpy, rusty, but soft-hearted old gentleman farmer, who hates all new-fangled notions, and detests

"men of fashion." He lives in his farm-house with his niece and daughter.

Aura Freehold, daughter of Freehold. A pretty, courageous, high-spirited lass, who wins the heart of Modely, a man of the world and a libertine.—*J. P. Kemble: The Farm-house.*

Freelove (*Lady*), aunt to Harriot [Russet]. A woman of the world, "as mischievous as a monkey, and as cunning too" (act i. sc. 1).—*Colman: The Jealous Wife* (1761).

Free'man (*Charles*), the friend of Lovel, whom he assists in exposing the extravagance of his servants.—*Townley: High Life Below Stairs* (1759).

Free'man (*Sir Charles*), brother of Mrs. Sullen and friend of Aimwell.—*Farquhar: The Beaux' Stratagem* (1705).

Free'man (*Mrs.*), a name assumed by the duchess of Marlborough in her correspondence with queen Anne, who called herself "Mrs. Morley."

Freemason (*The lady*), the Hon. Miss Elizabeth St. Leger (afterwards Mrs. Aldworth), daughter of Arthur lord Doneraile. In order to witness the proceedings of a lodge held in her father's house, she hid herself in an empty clock-case; but, being discovered, she was compelled to become a member of the craft.

Freemasons' Buildings. St. Paul's Cathedral, London, in 604, and St. Peter's, Westminster, in 605, were both built by freemasons. Gundulph bishop of Rochester, who built White Tower, was a grand-master; so was Peter of Colechurch, architect of Old London Bridge. Henry VII.'s Chapel, Westminster, is the work of a master mason. Sir Thomas Gresham, who planned the Royal Exchange, was also a master mason; so were Inigo Jones and sir Christopher Wren. Covent Garden Theatre was founded, in 1808, by the prince of Wales, in his capacity of grand-master.

Free'port (*Sir Andrew*), a London merchant, industrious, generous, and of sound good sense. He was one of the members of the hypothetical club under whose auspices the *Spectator* was enterprised.

Freiherr von Güttingen, having collected the poor of his neighbourhood in a great barn, burnt them to death, and mocked their cries of agony. Being invaded by a swarm of mice, he shut himself up in his castle of Güttingen, in the lake of Constance; but the vermin pursued him, and devoured him alive. The castle then sank in the lake, and "if not gone, may still be seen there." (See HATTO.)

Freischütz (*Der*), a legendary German archer, in league with the devil. The devil gave him seven balls, six of which were to hit with a certainty any mark he aimed at; but the seventh was to be directed according to the will of the giver.—*Weber: Der Freischütz* (1822).

(The libretto is by F. Kind, taken from Apel's *Gespensterbuch* (or ghost-book), where the legend appeared in a poetic form in 1810.)

French Revolution (*The*), a history in three parts, by Carlyle (1837).

Frere. (See FRIARS.)

Freron (*Jean*), the person bitten by a mad dog, referred to by Goldsmith in the lines—

> The man recovered of the bite;
> The dog it was that died.
>
> *Elegy on a Mad Dog.*

> Un serpent mordit Jean Freron, eh bien!
> Le serpent en mourut

Gibbon: Decline and Fall, etc., vii. 4 (Milman's notes).

Preston, the enchanter who bore don Quixote especial ill-will. When the knight's library was destroyed, he was told that some enchanter had carried off the books and the cupboard which contained them. The niece thought the enchanter's name was Munaton; but the don corrected her, and said, "You mean Freston." "Yes, yes," said the niece, "I know the name ended in *ton*."

"That Freston," said the knight, "is doing me all the mischief his malevolence can invent; but I regard him not."—Ch. 7.

"That cursed Freston," said the knight, "who stole my closet and books, has transformed the giants into windmills" (ch. 8).—*Cervantes: Don Quixote*, I. i. (1605).

Friar of Orders Gray (*The*), a ballad.

Percy, in his *Reliques* (bk. ii. 18), says, "Dispersed through Shakespeare's plays are innumerable little fragments of ancient ballads . . . The editor (of the *Reliques*) was tempted to select some of them, and with a few supplementary stanzas to connect them together. . . . One small fragment was taken from Beaumont and Fletcher.

N.B.—The *Hermit*, by Goldsmith (1765), was published before Percy's *Friar of Orders Gray*. The two are very much alike. (See EDWIN AND ANGELINA, p. 315.)

Friars. The four great religious orders were Dominicans, Franciscans, Augustines, and Carmelites (3 *syl.*).

Dominicans are called *black* friars, Franciscans *gray* friars, and the other two *white* friars. A fifth order was the Trinitarians or Crutched friars, a later foundation. The Dominicans were furthermore called *Fratres Majores*, and the Franciscans *Fratres Minores*.

(For friars famed in fable and story, see under each respective name or pseudonym.)

Friar's Tale (*The*), by Chaucer, in *The Canterbury Tales* (1388). An archdeacon employed a sumpnour as his secret spy to find out offenders, with the view of exacting fines from them. In order to accomplish this more effectually, the sumpnour entered into a compact with the devil disguised as a yeoman. Those who imprecated the devil were to be dealt with by the yeoman-devil, and those who imprecated God were to be the sumpnour's share. They came in time to an old woman "of whom they knew no wrong," and demanded twelve pence "for cursing." She pleaded poverty, when the sumpnour exclaimed, "The foul fiend fetch me if I excuse thee!" and immediately the foul fiend at his side did seize him, and made off with him.

Fribble, a contemptible molly-coddle, troubled with weak nerves. He "speaks like a lady for all the world, and never swears. . . . He wears nice white gloves, and tells his lady-love what ribbons become her complexion, where to stick her patches, who is the best milliner, where they sell the best tea, what is the best wash for the face, and the best paste for the hands. He is always playing with his lady's fan, and showing his teeth." He says when he is married—

> All the domestic business will be taken from my wife's hands. I shall make the tea, comb the dogs, and dress the children myself."—*Garrick: Miss in Her Teens*, ii. (1753).

Friday (*My Man*), a young Indian, whom Robinson Crusoe saved from death on a Friday, and kept as his servant and companion on the desert island.—*Defoe: Robinson Crusoe* (1709).

Friday Street (London). So called because it was the street of fishmongers, who served the Friday markets.—*Stow.*

Friday Tree (*A*), a trial, misfortune, or cross; so called from the "accursed tree" on which the Saviour was crucified on a Friday.

Friend (*The Poor Man's*), Nell Gwynne (1642–1691).

Friend of Man (*The*), the marquis de Mirabeau; so called from one of his books, entitled *L'Ami des Hommes* (1715–1789).

Friends.

Frenchmen: Montaigne and Etienne de la Boëtie.

Germans: Goethe and Schiller. (See *Carlyle's Schiller*, p. 108.)

Greeks: Achillês and Patroc'los; Diomêdês and Sthen'alos; Epaminondas and Pelop'idas; Harmo'dios and Aristogi'ton; Herculês and Iola'os; Idomeneus (4 *syl.*) and Merion; Pyl'adês and Ores'tês; Septim'ios and Alcander; Theseus (2 *syl.*) and Pirith'oos.

Jews: David and Jonathan; Christ and the beloved disciple.

Syracusians: Damon and Pythias; Sacharissa and Amôret.

Trojans: Nisus and Eury'alus.

Of *Feudal History:* Amys and Amyllion.

Miscellaneous: Braccio (sometimes called Fra Bartolomeo) and Mariotto, artists; Basil and Gregory; Burke and Dr. Johnson; Hadrian and Antinous (4 *syl.*); F. D. Maurice and C. Kingsley; William of Orange and Bentinck. (See *Macaulay's History*, vol. i. 411, two-vol. edit.)

Friendly (*Sir Thomas*), a gouty baronet living at Friendly Hall.

Lady Friendly, wife of sir Thomas.

Frank Friendly, son of sir Thomas and fellow-collegian with Ned Blushington.

Dinah Friendly, daughter of sir Thomas. She marries Edward Blushington "the bashful man."—*Moncrieff: The Bashful Man.*

Friendships Broken.

Queen Elizabeth and the earl of Essex.
Henry II. and Thomas Becket.
Henry VIII. and Wolsey.
J. H. Newman and Whately.
Pope Innocent III. and Otho IV.
(See *Milman's Latin Christianity*, v. 234.)

Friendships (*Romantic*). The most striking are those of Pyladês and Orestês, and of Damon and Pythias.

Frithiof [*Frit-yof*], a hero of Icelandic story. He married Ingeborg [*In-ge-boy'e*], daughter of a petty Norwegian king, and the widow of Hring. His adventures are recorded in an ancient Icelandic saga of the thirteenth century.

. Bishop Tegner has made this story the groundwork of his poem entitled *The Frithiof's Saga.*

Frithiof's Sword, Angurva'del.

. *Frithiof* means "peacemaker," and *Angurvadel* means "stream of anguish."

Fritz (*Old*), Frederick II. "the Great," king of Prussia (1712, 1740–1786).

Fritz, a gardener, passionately fond of flowers, the only subject he can talk about.—*Stirling: The Prisoner of State* (1847).

Frog (*Nic.*), the linen-draper. The Dutch are so called in Arbuthnot's *History of John Bull* (1712).

Nic. Frog was a cunning, sly rogue, quite the reverse of John [*Bull*] in many particulars; covetous, frugal; minded domestic affairs, would pinch his belly to save his pocket; never lost a farthing by careless servants or bad debts. He did not care much for any sort of diversions, except tricks of high German artists and legerdemain; no man exceeded Nic. in these. Yet it must be owned that Nic. was a fair dealer, and in that way acquired immense riches.—*Dr. Arbuthnot: History of John Bull*, v. (1712).

. "Frogs" are called *Dutch nightingales.*

It is a mistake to suppose the French are intended by this sobriquet.

Frolicsome Duke (*The*), a ballad in Percy's *Reliques* (bk. ii. 17). A duke, wanting diversion, went out one night and saw a tinker, dead drunk, fast asleep on a bench. He told his servants to take him to the mansion, put him to bed, and next morning to treat him as a duke. The tinker was amazed; but at night, after being well swilled with potent liquor, he fell asleep, and being clad in his own clothes, was carried to the bench again. He thought the whole had been a dream; and the last delusion was as diverting as the first.

¶ This trick is an incident in the "Induction" of Shakespeare's *Taming of the Shrew;* is told in Burton's *Anatomy of Melancholy* (pt. ii. 2); and was played by Philip the Good, duke of Burgundy.

Frollo (*Claude*), an archdeacon, absorbed by a search after the philosopher's stone. He has a great reputation for sanctity, but entertains a base passion for Esmeralda, the beautiful gipsy girl. Quasimodo flings him into the air from the top of Notre Dame, and dashes him to death.—*Victor Hugo: Notre Dame de Paris* (1831).

Fronde War (*The*), a political squabble during the ministry of Maz'arin in the minority of Louis XIV. (1648–1653).

Frondeur, a "Mrs. Candour," a backbiter, a railer, a scandal-monger; any one who flings stones at another. (French, *frondeur*, "a slinger," *fronde*, "a sling.")

"And what about Diebitsch?" began another frondeur.—*Véra*, 200.

Frondeurs, the malcontents in the Fronde war.

They were like schoolboys who sling stones about the streets. When no eye is upon them they are bold as bullies; but the moment a "policeman" approaches, off they scamper to any ditch for concealment.—*Montglat.*

Front de Bœuf (*Sir Reginald*), a follower of prince John of Anjou, and one of the knight's challengers. He tries to extort money from Isaac the Jew, and bids two slaves to chain him to the bars of a slow fire, but they are disturbed in this diabolical plot by the bugle's sound.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Frontaletto, the name of Sa'cripant's horse. The word means "Little head."—*Ariosto: Orlando Furioso* (1516).

Fronti'no, the horse of Bradaman'te (4 *syl.*). Roge'ro's horse bore the same name. The word means "Little head."—*Ariosto: Orlando Furioso* (1516).

The renowned Frontino, which Bradamanté purchased at so high a price, could never be thought thy equal [i.e. *Rosinante's equal*].—*Cervantes: Don Quixote* (1605).

Frost (*Jack*), Frost personified.

Jack Frost looked forth one still, clear night,
And he said, "Now I shall be out of sight,
So over the valley and over the height
In silence I'll take my way."

Miss Gould.

Froth (*Master*), a foolish gentleman. Too shallow for a great crime and too light for virtue.—*Shakespeare: Measure for Measure* (1603).

Froth (*Lord*), a good boon companion; but he vows that "he laughs at nobody's jests but his own or a lady's." He says, "Nothing is more unbecoming a man of quality than a laugh; 'tis such a vulgar expression of the passion; every one can laugh." To lady Froth he is most gallant and obsequious, though her fidelity to her liege lord is by no means immaculate.

Lady Froth, a lady of letters, who writes songs, elegies, satires, lampoons, plays, and so on. She thinks her lord the most polished of all men, and his bow the pattern of grace and elegance. Lady Froth writes an heroic poem called *The Syllabub*, the subject of which is lord Froth's love to herself. In this poem she calls her lord "Spumoso" (*Froth*), and herself "Biddy" (her own name). Her conduct with Mr. Brisk is most blamable.—*Congreve: The Double Dealer* (1700).

Frothal, king of Sora, and son of Annir. Being driven by tempest to Sarno, one of the Orkney Islands, he is hospitably entertained by the king, and falls in love with Coma'la, daughter of Starno king of Inistore or the Orkneys. He would have carried Comala off by violence, but her brother Cathulla interfered, bound him, and, after keeping him in bonds for three days, sent him out of the island. When Starno was gathered to his fathers, Frothal returned and laid siege to the palace of Cathulla; but Fingal, happening to arrive at the island, met Frothal in single combat, overthrew him, and would have slain him, if Utha his betrothed (disguised in armour) had not interposed. When Fingal knew that Utha was Frothal's sweetheart, he not only spared the foe, but invited both Frothal and Utha to his palace, where they passed the night in banquet and song.—*Ossian: Carric-Thura.*

Fruit at a Call. In the tale of "The White Cat," one of the fairies, in order to supply a certain queen with ripe fruit, put her fingers in her mouth, blew three times, and then cried—

"Apricots, peaches, nectarines, plums, cherries, pears, melons, grapes, apples, oranges, citrons, gooseberries, currants, strawberries, raspberries, and all sorts of fruit; come at my call!" . . . And they came rolling in without injury.—*Comtesse D'Aulnoy, Fairy Tales* ("The White Cat," 1688).

Fuar'fed (3 *syl.*), an island of Scandinavia.

Fudge Family (*The*), a family supposed by T. Moore to be visiting Paris after the peace. It consists of Phil Fudge, Esq., his son Robert, his daughter Biddy, and a poor relation named Phelim Connor (an ardent Bonapartist and Irish patriot) acting as bear-leader to Bob. These four write letters to their friends in England. The skit is meant to satirize the *parvenu* English abroad.

Phil Fudge, Esq., father of Bob and Biddy Fudge; a hack writer devoted to legitimacy and the Bourbons. He is a secret agent of lord Castlereagh [*Kar'sl-ray*], to whom he addresses letters ii. and ix. He points out to his lordship that Robert Fudge will be very glad to receive a snug Government appointment, and hopes that his lordship will not fail to bear him in mind. Letter vi. he addresses to his brother, showing how the Fudge family is prospering, and ending thus—

Should we but still enjoy the sway
Of Sidmouth and of Castlereagh,
I hope ere long to see the day
When England's wisest statesmen, judges,
Lawyers, peers, will all be—FUDGES.

Miss Biddy Fudge, a sentimental girl of 18, in love with "romances, high bonnets, and Mde le Roy." She writes letters i., v., x., and xii., describing to her friend Dolly or Dorothy the sights of Paris, and especially how she becomes acquainted with a gentleman whom she believes to be the king of Prussia in disguise; but afterwards she discovers that her disguised king calls himself "colonel Calicot." Going with her brother to buy some handkerchiefs, her visions of glory are sadly dashed when "the hero she fondly had fancied a king" turns out to be a common linendraper. "There stood the vile treacherous thing, with the yard-measure in his hand." "One tear of compassion for your poor heart-broken friend. P.S.—You will be delighted to know we are going to hear Brunel to-night, and have obtained the governor's box; we shall all enjoy a hearty good laugh, I am sure."

Bob or *Robert Fudge*, son of Phil Fudge, Esq., a young exquisite of the first water, writes letters iii. and viii. to his friend Richard. These letters describe how French dandies dress, eat, and kill time. —*T. Moore* (1818).

(A sequel, called *The Fudge Family in England*, was published.)

Fulgentio, a kinsman of Roberto (king of the Two Sicilies). He was the most rising and most insolent man in the court. Cami'ola calls him "a suit-broker," and says he had the worst report among all good men for bribery and extortion. This canker obtained the king's leave for his marriage with Camiola, and he pleaded his suit as a right, not a favour; but the lady rejected him with scorn, and Adoni killed the arrogant "sprig of nobility" in a duel.—*Massinger: The Maid of Honour* (1637).

Fulmer, a man with many shifts, none of which succeeded. He says—

"I have been through every quarter of the compass . . . I have blustered for prerogative; I have bellowed for freedom; I have offered to serve my country; I have engaged to betray it . . . I have talked treason, writ treason . . . And here I set up as a bookseller, but men leave off reading; and if I were to turn butcher, I believe . . . they'd leave off eating."—*Cumberland: The West Indian*, act ii. sc. 1 (1771).

Patty Fulmer, an unprincipled, flashy woman, living with Fulmer, with the brevet rank of wife. She is a swindler, a scandal-monger, anything, in short, to turn a penny by; but her villainy brings her to grief.—*Cumberland: ditto.*

Fum, George IV. The Chinese *fum* is a mixture of goose, stag, and snake,

with the beak of a cock; a combination of folly, cowardice, malice, and conceit,

> And where is Fum the Fourth, our royal bird?
> *Byron: Don Juan*, xi. 78 (1824).

Fum-Hoam, the mandarin who restored Malek-al-Salem king of Georgia to his throne, and related to the king's daughter Gulchenraz [Gundogdi] his numerous metamorphoses: He was first Piurash, who murdered Siamek the usurper; then a flea; then a little dog; then an Indian maiden named Massouma; then a bee; then a cricket; then a mouse; then Abzenderoud the imaum'; then the daughter of a rich Indian merchant, the jezdad of Iolcos, the greatest beauty of Greece; then a foundling found by a dyer in a box; then Dugmê queen of Persia; then a young woman named Hengu; then an ape; then a midwife's daughter of Tartary; then the only son of the sultan of Agra; then an Arabian physician; then a wild man named Kolao; then a slave; then the son of a cadi of Erzerûm; then a dervise; then an Indian prince; and lastly Fum-Hoam.—*T. S. Gueulette: Chinese Tales* (1723).

Fum-Houm, first president of the ceremonial academy of Pekin.—*Goldsmith: Citizen of the World* (1764)

Fumitory ("*earth-smoke*"), once thought to be beneficial for dimness of sight.

> [*The hermit*] fumitory gets and eye-bright for the eye
> *Drayton: Polyolbion*, xiii. (1613).

Fungo'so, a character in Ben Jonson's drama, *Every Man in His Humour* (1598).

> Unlucky as Fungoso in the play.
> *Pope: Essay on Criticism*, 328 (1711).

Furini (*Francis*), a Florentine painter (1600), who at the age of 40 became a priest.—*Browning: Parleyings with Certain People.*

Furor [*intemperate anger*], a mad man of great strength, the son of Occasion. Sir Guyon, the "Knight of Temperance," overcomes both Furor and his mother, and rescues Phaon from their clutches.—*Spenser: Faërie Queene*, ii. 4 (1590).

Fusber'ta, the sword of Rinaldo.—*Ariosto: Orlando Furiso* (1516).

Fus'bos, minister of state to Artaxam'inous king of Uto'pia. When the king cuts down the boots which Bombastês has hung defiantly on a tree, the general engages the king in single combat, and slays him. Fusbos, then coming up, kills Bombastês, "who conquered all but Fusbos, Fusbos him." At the close of the farce, the slain ones rise one after the other and join the dance, promising "to die again to-morrow," if the audience desires it.—*Rhodes: Bombastês Furioso.*

Fusbos, a name assumed by Henry Plunkett, an early contributor to *Punch*.

Fy'rapel (*Sir*), the leopard, the nearest kinsman of king Lion, in the beast-epic of *Reynard the Fox*, by Heinrich von Alkmann (1498).

G.

Gabble Retchet, a cry like that of hounds, heard at night, foreboding trouble. Said to be the souls of unbaptized children wandering through the air till the day of judgment.

Gabor, an Hungarian who aided Ulric in saving count Stral'enheim from the Oder, and was unjustly suspected of being his murderer.—*Byron: Werner* (1822).

Ga'briel (2 or 3 *syl.*), according to Milton, is called "chief of the angelic guards" (*Paradise Lost*, iv. 549); but in bk. vi. 44, etc., Michael is said to be "of celestial armies prince," and Gabriel "in military prowess next."

> Go, Michael, of celestial armies prince:
> And thou in military prowess next,
> Gabriel; lead forth to battle these my sons
> Invincible.
> *Milton: Paradise Lost*, vi. 44, etc. (1665).

*** Gabriel is also called "The Messenger of the Messiah," because he was sent by the Messiah to execute His orders on the earth. He is referred to in *Dan.* viii. 16; ix. 21; and in *Luke* i. 19, 26.

Gabriel (according to the *Korân* and Sale's notes)—

1. It is from this angel that Mahomet professes to have received the *Korân*; and he acts the part of the Holy Ghost in causing believers to receive the divine revelation.—Ch. ii.

2. It was the angel Gabriel that won the battle of Bedr. Mahomet's forces were 319, and the enemy's a *thousand*; but Gabriel (1) told Mahomet to throw a handful of dust in the air, and on so doing the eyes of the enemy were "confounded;" (2) he caused the army of Mahomet to appear twice as many as

the army opposed to it; (3) he brought from heaven 3000 angels, and, mounted on his horse Haïzûm, led them against the foe.—Ch. iii.

3. Gabriel appeared twice to Mahomet in his angelic form: first "in the highest part of the horizon," and next "by the lote tree" on the right hand of the throne of God.—Ch. liv.

4. Gabriel's horse is called Haïzûm, and, when the golden calf was made, a little of the dust from under this horse's feet being thrown into its mouth, the calf began to low, and received life.—Ch. ii.

Gabriel (according to other legends)—

The Persians call Gabriel "the angel of revelations," because he is so frequently employed by God to carry His messages to man.

The Jews call Gabriel their enemy, and the messenger of wrath; but Michael they call their friend, and the messenger of all good tidings.

In mediæval romance, Gabriel is the second of the seven spirits which stand before the throne of God, and he is frequently employed to carry the prayers of man to heaven, or bring the messages of God to man.

Longfellow, in the *Golden Legend*, makes Gabriel "the angel of the moon," and says that he "brings to man the gift of hope."

Gabriel Lajeunnesse, son of Basil the blacksmith of Grand Pré, in Acadia (now *Nova Scotia*). He was legally plighted to Evangeline, daughter of Benedict Bellefontaine (the richest farmer of the village); but next day all the inhabitants were exiled by order of George II., and their property confiscated. Gabriel was parted from his troth-plight wife, and Evangeline spent her whole life in trying to find him. After many wanderings, she went to Pennsylvania, and became a sister of mercy. The plague visited this city, and in the almshouse the sister saw an old man stricken down by the pestilence. It was Gabriel. He tried to whisper her name, but died in the attempt. He was buried, and Evangeline lies beside him in the grave.—*Longfellow: Evangeline* (1849).

Gabrielle (*Charmante*), or *La Belle Gabrielle*, daughter of Antoine d'Estrées (grand-master of artillery and governor of the Ile de France). Henri IV. (1590) happened to stay for the night at the château de Cœuvres, and fell in love with Gabrielle, then 19 years old. To throw a veil over his intrigue, he gave her in marriage to Damerval de Liancourt, created her duchess of Beaufort, and took her to live with him at court.

(The song beginning "Charmante Gabrielle . . ." is ascribed to Henri IV.)

Gabri'na, wife of Arge'o baron of Servia, tried to seduce Philander, a Dutch knight; but Philander fled from the house, where he was a guest. She then accused him to her husband of a wanton insult; and Argeo, having apprehended him, confined him in a dungeon. One day, Gabrina visited him there, and implored him to save her from a knight who sought to dishonour her. Philander willingly espoused her cause, and slew the knight, who proved to be her husband. Gabrina then told her champion that if he refused to marry her, she would accuse him of murder to the magistrates. On this threat he married her, but ere long was killed by poison. Gabrina now wandered about the country as an old hag, and being fastened on Odori'co, was hung by him to the branch of an elm.—*Ariosto: Orlando Furioso* (1516).

Gabriolet'ta, governess of Brittany, rescued by Am'adis de Gaul from the hands of Balan ("the bravest and strongest of all giants").—*Vasco de Lobeira: Amadis de Gaul*, iv. 129 (fourteenth century).

Gadshill, a companion of sir John Falstaff. This thief receives his name from a place called Gadshill, on the Kentish road, notorious for the many robberies committed there.—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

(Charles Dickens resided at Gadshill for several years.)

Ga'heris (*Sir*), son of Lot (king of Orkney) and Morgause (king Arthur's sister). Being taken captive by sir Turquine, he was liberated by sir Launcelot du Lac. One night, sir Gaheris caught his mother in adultery with sir Lamorake, and, holding her by the hair, struck off her head.

"Alas! said sir Lamorake, "why have you slain your own mother? With more right should ye have slain me." . . . And when it was known that sir Gaheris had slain his mother, king Arthur was passing wroth, and commanded him to leave his court.—*Sir T. Malory: History of Prince Arthur*, ii. 109 (1470).

Gaiour [*Djow'r*], emperor of China, and father of Badour'a (the "most beautiful woman ever seen upon earth"). Badoura married Camaral'zaman, the most beautiful of men.—*Arabian Nights*

("Camaralzaman and Badoura"). (See GIAOUR.)

Gal'ahad (*Sir*), the chaste son of sir Launcelot and the fair Elaine (king Pellês's daughter, pt. iii. 2), and thus was fulfilled a prophecy that she should become the mother of the noblest knight that was ever born. Queen Guenever says that sir Launcelot "came of the eighth degree from our Saviour, and sir Galahad is of the ninth . . . and, therefore, be they the greatest gentlemen of all the world" (pt. iii. 35). His sword was that which sir Balin released from the maiden's scabbard (see BALIN), and his shield belonged to king Euelake (*Evelake*), who received it from Joseph of Arimathy. It was a snow-white shield, on which Joseph had made a cross with his blood (pt. iii. 39). After divers adventures, sir Galahad came to Sarras, where he was made king, was shown the sangraal by Joseph of Arimathy, and even "took the Lord's body between his hands," and died. Then suddenly "a great multitude of angels did bear his soul up to heaven," and "sithence was never no man that could say he had seen the sangreal" (pt. iii. 103).

*** Sir Galahad was the only knight who could sit in the "Siege Perilous," a seat in the Round Table reserved for the knight destined to achieve the quest of the holy graal, and no other person could sit in it without peril of his life (pt. iii. 32). He also drew from the iron and marble rock the sword which no other knight could release (pt. iii. 33). His great achievement was that of the holy graal. Whatever other persons may say of this mysterious subject, it is quite certain that the Arthurian legends mean that sir Galahad saw with his bodily eyes and touched with his hands "the incarnate Saviour," reproduced by the consecration of the elements of bread and wine. Other persons see the transformation by the eye of faith only, but sir Galahad saw it bodily with his eyes.

> Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire; and he smote himself into that bread; so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again . . . then [*the bishop*] took the holy vessel and came to sir Galahad as he kneeled down, and there he received his Saviour . . . then went he and kissed sir Bors . . . and kneeled at the table and made his prayers; and suddenly his soul departed . . . and a great multitude of angels bear his soul to heaven.—*Sir T. Malory: History of Prince Arthur*, iii. 101–103 (1470).

N.B.—Sir Galahalt the son of sir Brewnor, must not be confounded with sir Galahad the son of sir Launcelot.

Galahalt (*Sir*), called "The Haut Prince," son of sir Brewnor. He was one of the knights of the Round Table.

N.B.—This knight must not be confounded with sir Galahad the son of sir Launcelot and Elaine (daughter of king Pellês).

Gal'antyne (3 *syl.*), the steed given to Graunde Amoure by king Melyzyus.

> And I myselfe shall give you a worthy stede,
> Called Galantyne, to help you in your nede.
> *Hawes: The Passe-tyme of Pleasure*, xxviii. (1515).

Ga'laor (*Don*), brother of Am'adis of Gaul. A *desultor amoris*, who, as don Quixote says, "made love to every pretty girl he met." His adventures form a strong contrast to those of his more serious brother.—*Amadis of Gaul* (fourteenth century).

> A barber in the village insisted that none equalled "The Knight of the Sun" [i.e. *Amadis*], except don Galaor his brother.—*Cervantes: Don Quixote*, I. i. 1 (1605).

Gal'apas, a giant of "marvellous height" in the army of Lucius king of Rome. He was slain by king Arthur.

> [*King Arthur*] slew a great giant named Galapas . . . He shortened him by smiting off both his legs at the knees, saying, "Now art thou better of a size to deal with than thou wert." And after, he smote off his head.—*Sir T. Malory: History of Prince Arthur*, i. 115 (1470).

Galaph'ron or GALLAPHRONE (3 *syl.*), a king of Cathay, father of Angelica.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

> When Agrican . . . besieged Albracca . . .
> The city of Gallaphrone, whence to win
> The fairest of her sex, Angelica.
> *Milton: Paradise Regained*, iii. (1671).

Galasp, or rather George Gillespie, mentioned by Milton in *Sonnet*, x., was a Scottish writer against the independents, and one of the "Assembly of Divines" (1583–1648).

Galate'a, a sea-nymph, beloved by Polypheme (3 *syl.*). She herself had a heartache for Acis. The jealous giant crushed his rival under a huge rock, and Galatea, inconsolable at the loss of her lover, was changed into a fountain. The word Galatea is used poetically for any rustic maiden.

(Handel has an opera called *Acis and Galatea*, 1710.)

Galatēa. A statue made by Pygmalion, which became animated, caused much mischief by her want of worldly knowledge, and returned to her original state. (See FRANKENSTEIN, p. 392.)—*Gilbert: Pygmalion and Galatea* (1871).

Galate'a, a wise and modest lady attending on the princess in the drama of *Philaster*, or *Love Lies a-bleeding*, by Beaumont and Fletcher (1608).

Galathe'a and Phillida, two girls who meet in fancy costume, and fall in love with each other.—*Lily: Galathea* (1592).

Gal'atine (3 *syl.*), the sword of sir Gaw'ain, king Arthur's nephew.—*Sir T. Malory: History of Prince Arthur*, i. 93 (1470).

Galbraith (*Major Duncan*), of Garschattachin, a militia officer.—*Sir W. Scott: Rob Roy* (time, George I.).

Ga'len, an apothecary, a medical man (in disparagement). Galen was the most celebrated physician of ancient Greece, and had a greater influence on medical science than any other man before or since (A.D. 130–200).

> Unawed, young Galen bears the hostile brunt,
> Pills in his rear, and Cullen in his front.
> *W. Falconer: The Midshipman.*

(Dr. William Cullen, of Hamilton, Lanarkshire, author of *Nosology*, 1712–1790.)

Galen'ical Medicines, herbs and drugs in general, in contradistinction to minerals recommended by Paracel'sus.

Gal'enist, a herb doctor.

> The Galênist and Paracelsian.
> *S. Butler: Hudibras*, iii. 3 (1678).

Galeopsis, from two Greek words, *galê opsis*, "a cat's face;" so called because the flowers resemble the picture of a cat's face.

Galeotti Martivalle (*Martius*), astrologer of Louis XI. Being asked by the superstitious king if he knew the day of his own death, the crafty astrologer replied that he could not name the exact day, but he had learnt thus much by his art—that it would occur just twenty-four hours before the decease of his majesty (ch. xxix.).—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

¶ Thrasullus the soothsayer made precisely the same answer to Tibe'rius emperor of Rome.

Galera'na is called by Ariosto the wife of Charlemagne; but the nine wives of that emperor are usually given as Hamiltrude (3 *syl.*), Desidera'ta, Hil'degarde (3 *syl.*), Fastrade (2 *syl.*), Luitgarde, Maltegarde, Gersuinde, Regi'na, and Adalin'da.—*Ariosto: Orlando Furioso*, xxi. (1516).

Galère (2 *syl.*). *Que diable allait-il faire dans cette galère?* Scapin wants to get from Géronte (a miserly old hunks) £30, to help Leandre, the old man's son, out of a money difficulty. So Scapin vamps up a cock-and-bull story about Leandre being invited by a Turk on board his galley, where he was treated to a most sumptuous repast; but when the young man was about to quit the galley, the Turk told him he was a prisoner, and demanded £30 for his ransom within two hours' time. When Géronte hears this, he exclaims, "Que diable allait-il faire dans cette galère?" and he swears he will arrest the Turk for extortion. Being shown the impossibility of so doing, he again exclaims, "Que diable allait-il faire dans cette galère?" and it flashes into his mind that Scapin should give himself up as surety for the payment of the ransom. This, of course, Scapin objects to. The old man again exclaims, "Que diable allait-il faire dans cette galère?" and commands Scapin to go and tell the Turk that £30 is not to be picked off a hedge. Scapin says the Turk does not care a straw about that, and insists on the ransom. "Mais, que diable allait-il faire dans cette galère?" cries the old hunks; and tells Scapin to go and pawn certain goods. Scapin replies there is no time, the two hours are nearly exhausted. "Que diable," cries the old man again, "allait-il faire dans cette galère?" and when at last he gives the money, he repeats the same words, "Mais, que diable allait-il faire dans cette galère?" —*Molière: Les Fourberies de Scapin*, ii. 11 (1671).

(*Vogue la galère* means "come what may," "let what will happen.")

Gale'sian Wool, the best and finest wool, taken from sheep pastured on the meadows of Galêsus.

> Dulce pellitis ovibus Galesi flumen.
> *Horace: Carm.* ii. 6. 10.

Gal'gacus, chief of the Caledonians, who resisted Agricŏla with great valour. In A.D. 84 he was defeated, and died on the field. Tacitus puts into his mouth a noble speech, made to his army before the battle.

> Galgacus, their guide,
> Amongst his murthered troops there resolutely died.
> *Drayton: Polyolbion*, viii. (1612).

Galia'na, a Moorish princess, daughter of Gadalfe king of Tolêdo. Her father built for her a palace on the Tagus, so splendid that "a palace of Galiana" has become a proverb in Spain.

Galien Restored, a mediæval romance of chivalry. Galien was the

son of Jaqueline (daughter of Hugh king of Constantinople). His father was count Oliver of Vienne. Two fairies interested themselves in Jaqueline's infant son: one, named Galienne, had the child named Galien, after her own name; but the other insisted that he should be called "Restored," for that the boy would *restore* the chivalry of Charlemagne.—Author unknown.

Galilæan. Jesus was called a Galilæan, probably meaning that he was a native of that province. Julian said when dying, "Thou hast conquered, O Galilæan!"

> Thou hast conquered, O pale Galilæan!
> *Swinburne: Hymn to Proserpine.* (Poems and Ballads, 1st series, 1866.)

Galile'o [GALILEI], born at Pisa, but lived chiefly in Florence. In 1633 he published his work on the Copernican system, showing that "the earth moved and the sun stood still." For this he was denounced by the Inquisition of Rome, and accused of contradicting the Bible. At the age of 70 he was obliged to abjure his system, in order to gain his liberty. After pronouncing his abjuration, he said, in a stage whisper, *E pur si muove* ("It does move, though"). This is said to be a romance (1564–1642).

Galinthia, daughter of Prœtus king of Argos. She was changed by the Fates into a cat, and in that shape was made by Hecate her high priestess.—*Antonius Liberalis: Metam.*, xxix.

Galis, in Arthurian romance, means "Wales," as sir Lamorake de Galis, *i.e.* sir Lamorake the Welshman.

Gallegos [*Gal'-le-gose*], the people of Galicia (once a province of Spain).

Gal'lia, France. "Gauls," the inhabitants of Gallia.

Gallice'næ, priestesses of Gallic mythology, who had power over the winds and waves. There were nine of them, all virgins.

Galligan'tus, the giant who lived with Hocus-Pocus the conjurer. When Jack the Giant-killer blew the magic horn, both the giant and conjurer were overthrown.—*Jack the Giant-killer.*

Gallo-Bel'gicus, an annual register in Latin, first published in 1598.

> It is believed . . .
> As if 'twere writ in Gallo-Belgicus.
> *T. May: The Heir* (1623).

Gallo-ma'nia, a *furor* for everything French. Generally applied to that vile imitation of French literature and customs which prevailed in Germany in the time of Frederick II. of Prussia. It is very conspicuous in the writings of Wieland (1733–1813).

Galloping Dick, Richard Ferguson the highwayman, executed in 1800.

Gal'loway (*A*), a small nag of the breed which originally came from Galloway, in Scotland.

Galloway (*The Fair Maid of*), Margaret, only daughter of Archibald fifth earl of Douglas. She married her cousin William, to whom the earldom passed in 1443. After the death of her first husband, she married his brother James (the last earl of Douglas).

Gal'lowglasses, heavy-armed Irish foot-soldiers; their chief weapon was the pole-axe. They were "grim of countenance, tall of stature, big of limb, lusty of body, and strongly built." The light-armed foot-soldiers were called "Kerns" or "Kernes" (1 *syl.*).

> The multiplying villainies of nature
> Do swarm upon him: from the western isles
> Of Kernes and Gallowglasses [*he's*] supplied.
> *Shakespeare: Macbeth*, act I. sc. 2 (1606).

Gallu'ra's Bird, the cock, which was the cognizance of Gallura.

> For her so fair a burial will not make
> The viper [*the Milanese, whose ensign was a viper*]
> As had been made by shrill Gallura's bird.
> *Dante: Purgatory*, viii. (1308).

Gal'way Jury, an independent jury, neither to be brow-beaten nor led by the nose. In 1635, certain trials were held in Ireland, respecting the right of the Crown to the counties of Ireland. Leitrim, Roscommon, Sligo, and Mayo gave judgment in favour of the Crown, but Galway stood out, whereupon each of the jury was fined £4000.

Ga'ma (*Vasco da*), the hero of Camoëns's *Lusiad*. Sagacious, intrepid, tender-hearted, pious, and patriotic. He was the first European navigator who doubled the Cape of Good Hope (1497).

> Gama, captain of the venturous band,
> Of bold emprise, and born for high command,
> Whose martial fires, with prudence close allied,
> Ensured the smiles of fortune on his side.
> *Camoëns: Lusiad*, I. (1569).

*** Gama is also the hero of Meyerbeer's posthumous opera called *L'Africane* (1865).

Game and Playe of Chesse (*The*), by Caxton. The first book printed in England (1471).

Gam'elyn (3 *syl.*), youngest of the three sons of sir Johan di Boundys, who, on his death-bed, left "five plowes of land" to each of his two elder sons,

and the residue of his property to the youngest. The eldest son took charge of Gamelyn, but entreated him shamefully. On one occasion he said to him, "Stand still, gadelyng, and bold thy peace." To which the proud boy retorted, "I am no gadelyng, but the lawful son of a lady and true knight." On this, the elder brother sent his servants to chastise him, but he drove them off "with a pestel." Not long after, Gamelyn asked his brother to lend him a horse that he might attend a wrestling-match. This he did, and "bysought Jhesu Crist that Gamelyn might breke his nekke." At the wrestling-match young Gamelyn threw the champion, and carried off the prize ram; and on his return home in triumph, he invited his followers to a banquet, which lasted seven days. When the guests were gone, Johan, by treachery, had Gamelyn bound to a tree, and kept him without food for two days, when Adam the spenser (*i.e.* the man who had charge of the buttery) secretly unbound him and gave him food; and Gamelyn fell upon a party of ecclesiastics, who had come to dine with his brother, and "sprinkled holy water on them with a stout oaken cudgel." The sheriff sent to apprehend the young spitfire, but he fled with Adam into the woods, and came upon a party of foresters sitting at meat. The captain gave him welcome, and Gamelyn in time became "king of the outlaws." Johan, being sheriff, had him arrested and sent to prison, but Ote, the other brother, bailed him out, and at the assize, Johan was executed, Ote was made sheriff in his brother's place, and Gamelyn became the king's chief ranger, and married "a wif both good and feyr."—*Chaucer: Coke's Tale of Gamelyn.*

*** Lodge has made this tale the basis of his romance entitled *Rosalynd* or *Euphues Golden Legacie* (1590); and from Lodge's novel Shakespeare has borrowed the plot, with some of the characters and dialogue, of *As You Like It.*

Gamelyn de Guar'dover (*Sir*), an ancestor of sir Arthur Wardour.—*Sir W. Scott: Antiquary* (time, George III.).

Gamester (*The*), a tragedy by Ed. Moore (1753). The name of the gamester is Beverley, and the object of the play is to show the great evils of gambling, ending in despair and suicide.

Gamester (*The*), by Mrs. Centlivre (1705). The hero is Valere, to whom Angelica gives a picture, which she enjoins him not to lose on pain of forfeiting her hand. Valere loses it in play, and Angelica, in disguise, is the winner. After much tribulation, Valere is cured of his vice, the picture is restored, and the two are happily united in marriage.

Gammer Gurton's Needle, by Mr. S. Master of Arts. It was in existence, says Warton, in 1551 (*English Poetry*, iv. 32). Sir Walter Scott says, "It was the supposed composition of John Still, M.A., afterwards bishop of Bath and Wells;" but in 1551 John Still was a boy not nine years old. The fun of this comedy turns on the loss and recovery of a *needle*, with which Gammer Gurton was repairing the breeches of her man Hodge. The comedy contains the famous drinking-song, *I Cannot Eat but Little Meat.*

Gammer Gurton's Needle is a great curiosity. The popular characters, such as "The Sturdy Beggar," "The Clown," "The Country Vicar," and "The Shrew," of the sixteenth century, are drawn in colours taken from the life . . . The place is the open square of the village before Gammer Gurton's door: the action, the loss of the needle; and this, followed by the search for it, and its final recovery, is intermixed with no other thwarting or subordinate interest.—*Sir W. Scott: The Drama.*

Gamp (*Sarah*), a monthly nurse, residing in Kingsgate Street, High Holborn. Sarah was noted for her gouty umbrella, and for her perpetual reference to an hypothetical Mrs. Harris, whose opinions were a confirmation of her own. She was fond of strong tea and strong stimulants. "Don't ask me," she said, "whether I won't take none, or whether I will, but leave the bottle on the chimley-piece, and let me put my lips to it when I am so disposed." When Mrs. Prig, "her pardner," stretched out her hand to the teapot [*filled with gin*], Mrs. Gamp stopped the hand and said with great feeling, "No, Betsey! drink fair, wotever you do." (See HARRIS.)—*Dickens: Martin Chuzzlewit*, xlix. (1843).

*** A big, pawky umbrella is called a *Mrs. Gamp*, and in France *un Robinson*, from Robinson Crusoe's umbrella.

*** Mrs. Gamp and Mrs. Harris have Parisian sisters in Mde. Pochet and Mde. Gibou, creations of Henri Monnier.

Gan. (See GANELON.)

Gan'abim, the island of thieves. (Hebrew, *gannab*, "a thief.")—*Rabelais: Pantag'ruel*, iv. 66 (1545).

Gan'dalin, earl of the Firm Island, and 'squire of Am'adis de Gaul.

Gandalin, though an earl, never spoke to his master but cap in hand, his head bowing all the time, and his body bent after the Turkish manner.—*Cervantes: Don Quixote*, I. iii. 6 (1605).

Ganden, a dandy. So called from the Boulevard de Gand, now called the Boulevard des Italiens (Paris), the walk where the dandies disported themselves.

Gander-Cleugh ["*folly-cliff*"], that mysterious place where a person makes a goose of himself. Jededi'ah Cleishbotham, the hypothetical editor of *The Tales of My Landlord*, lived at Gandercleugh.—*Sir W. Scott.*

Gan'elon (2 *syl.*), count of Mayence, the "Judas" of Charlemagne's paladins. His castle was built on the Blocksberg, the loftiest peak of the Hartz Mountains. Charlemagne was always trusting this base knight, and was as often betrayed by him. Although the very business of the paladins was the upholding of Christianity, sir Ganelon was constantly intriguing for its overthrow. No doubt, jealousy of sir Roland made him a traitor, and he basely planned with Marsillus (the Moorish king) the attack of Roncesvalles. The character of sir Ganelon was marked with spite, dissimulation, and intrigue, but he was patient, obstinate, and enduring. He was six feet and a half in height, had large glaring eyes, and fiery red hair. He loved solitude, was very taciturn, disbelieved in the existence of moral good, and has become a by-word for a false and faithless friend. Dante has placed him in his "Inferno." (Sometimes called GAN.)

> The most faithless spy since the days of Ganelon.—*Sir W. Scott: The Abbot*, xxiv. (1820).

Ganem, "the Slave of Love." The hero and title of one of the *Arabian Nights* tales. Ganem was the son of a rich merchant of Damascus, named Abou Aibou. On the death of his father he went to Bagdad, to dispose of the merchandize left, and accidentally saw three slaves secretly burying a chest in the earth. Curiosity induced him to disinter the chest, when, lo! it contained a beautiful woman, sleeping from the effects of a narcotic drug. He took her to his lodgings, and discovered that the victim was Fetnab, the caliph's favourite, who had been buried alive by order of the sultana, out of jealousy. When the caliph heard thereof, he was extremely jealous of the young merchant, and ordered him to be put to death; but he made good his escape in the guise of a waiter, and lay concealed till the angry fit of the caliph had subsided. When Haroun-al-Raschid (the caliph) came to himself, and heard the unvarnished facts of the case, he pardoned Ganem, gave to him Fetnab for a wife, and appointed him to a lucrative post about the court.

Gan'esa, goddess of wisdom, in Hindû mythology.

> Then Camdeo [*Love*] bright and Ganesa sublime
> Shall bless with joy their own propitious clime.
> *Campbell: Pleasures of Hope*, i. (1799).

Gan'ges. Pliny tells us of men living on the odour emitted by the water of this river.—*Nat. Hist.*, xii.

> By Ganges' bank, as wild traditions tell,
> Of old the tribes lived healthful by the smell;
> No food they knew, such fragrant vapours rose
> Rich from the flowery lawn where Ganges flows.
> *Camoëns: Lusiad*, vii. (1569).

Ganlesse (*Richard*), *alias* SIMON CANTER, *alias* EDWARD CHRISTIAN, one of the conspirators.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Ganna, the Celtic prophetess, who succeeded Velle'da. She went to Rome, and was received by Domitian with great honour.—*Tacitus: Annals*, 55.

Ganor, Gano'ra, Geneura, Ginevra, Genievre, Guinevere, Guenever, are different ways of spelling the name of Arthur's wife; callled by Geoffrey of Monmouth, Guanhuma'ra or Guan'humar; but Tennyson has made Guenevere the popular English form.

Gan'ymede (3 *syl.*), a beautiful Phrygean boy, who was carried up to Olympos on the back of an eagle, to become cup-bearer to the gods instead of Hebê. At the time of his capture he was playing a flute while tending his father's sheep.

> There fell a flute when Ganymede went up—
> The flute that he was wont to play upon
> *Jean Ingelow: Honours*, ii.

(Jupiter compensated the boy's father for the loss of his son, by a pair of horses.)

⁂ Tennyson, speaking of a great reverse of fortune from the highest glory to the lowest shame, says—

> They mounted *Ganymede*
> To tumble *Vulcans* on the second morn.
> *The Princess*, iii.

The Birds of Ganymede, eagles. Ganymede is represented as sitting on an eagle, or attended by that bird.

> To see upon her shores her fowl and conies feed,
> And wantonly to hatch the birds of Ganymede.
> *Drayton: Polyolbion*, iv. (1612).

⁂ Ganymede is the constellation *Aquarius.*

Garagan'tua, a giant, who swallowed five pilgrims with their staves in a salad.—*The History of Garagantua* (1594). (See GARGANTUA.)

> You must borrow me Garagantua's mouth before I can utter so long a word.—*Shakespeare: As You Like It*, act iii. sc. 2 (1600).

Gar'cias. *The soul of Peter Garcias*, money. Two scholars, journeying to Salamanca, came to a fountain, which bore this inscription: "Here is buried the soul of the licentiate Peter Garcias." One scholar went away laughing at the notion of a buried *soul*, but the other, cutting with his knife, loosened a stone, and found a purse containing 100 ducats. —*Lesage: Gil Blas* (to the reader, 1715).

Garcilas'o, surnamed "the Inca," descended on the mother's side from the royal family of Peru (1530–1568). He was the son of Sebastian Garcilaso, a lieutenant of Alvarado and Pizarro. Author of *Commentaries on the Origin of the Incas, their Laws and Government.*

It was from poetical traditions that Garcilasso [*sic*] composed his account of the Yncas of Peru . . . It was from ancient poems which his mother (a princess of the blood of the Yncas) taught him in his youth, that he collected the materials of his history.—*Dissertation on the Era of Ossian.*

Garcilaso [DE LA VEGA], called "The Petrarch of Spain," born at Toledo (1530–1568) His poems are eclogues, odes, and elegies of great *naïveté*, grace, and harmony.

Sometimes he turned to pass upon his book,
Boscan or Garcilasso [*sic*].
Byron Don Juan, I. 95 (1819).

Gar'dari'ke (4 *syl.*). So Russia is called in the *Eddas.*

Garden *of the Argentine*, Turcuman, a province of Buenos Ayres.

Garden of England. Worcestershire and Kent are both so called.

Garden of Erin, Carlow, in Leinster.

Garden of Europe. Italy and Belgium are both so called.

Garden of France, Amboise, in the department of Indre-et-Loire.

Garden of India, Oude.

Garden of Italy, Sicily.

Garden of South Wales, southern division of Glamorganshire.

Garden of Spain, Andaluci'a.

Garden of the West. Illinois and Kansas are both so called.

Garden of the World, the region of the Mississippi.

Garden (*The*), Covent Garden Theatre. The "Lane," that is, Drury Lane.

He managed the Garden, and afterwards the Lane.—*W. C. Macready. Temple Bar*, 76, 1875.

Gardens of the Sun, the East Indian or Malayan Archipelago.

Gardening (*Father of Landscape*), Lenotre (1613–1700).

Gar'diner (*Richard*), porter to Miss Seraphine Arthuret and her sister Angelica.—*Sir W. Scott: Redgauntlet* (time, George III.).

Gardiner (*Colonel*), colonel of Waverley's regiment.—*Sir W. Scott's Waverley* (time, George II.).

Gareth (*Sir*) according to ancient romance, was the youngest son of Lot king of Orkney and Morgawse Arthur's [half]-sister. His mother, to deter him from entering Arthur's court, said, jestingly, she would consent to his so doing if he concealed his name and went as a scullion for twelve months. To this he agreed, and sir Kay, the king's steward, nicknamed him "Beaumains," because his hands were unusually large. At the end of the year he was knighted, and obtained the quest of Linet', who craved the aid of some knight to liberate her sister Lionês, who was held prisoner by sir Ironside in Castle Perilous. Linet treated sir Gareth with great contumely, calling him a washer of dishes and a kitchen knave; but he overthrew the five knights and liberated the lady, whom he married. The knights were—first, the Black Knight of the Black Lands *or* sir Pere'ad (2 *syl.*), the Green Knight *or* sir Pertolope, the Red Knight *or* sir Perimo'nês, the Blue Knight *or* sir Persaunt of India (four brothers), and lastly the Red Knight of the Red Lands *or* sir Ironside.—*Sir T. Malory: History of Prince Arthur*, i. 120–123 (1470).

** According to Tennyson, sir Gareth was "the last and tallest son of Lot king of Orkney and of Bellicent his wife." He served as a kitchen knave in king Arthur's hall a twelvemonth and a day, and was nicknamed "Beaumains." At the end of twelve months he was knighted, and obtained leave to accompany Lynette to the liberation of her sister Lyonors, who was held captive in Castle Perilous by a knight called Death or Mors. The passages to the castle were kept by four brothers, called by Tennyson Morning Star *or* Phos'phorus, Noonday Sun *or* Meridies, Evening Star *or* Hespĕrus, and Night *or* Nox, all of whom he overthrew. At length Death leapt from the cleft skull of Night, and prayed the knight not to kill him, seeing that what he did his brothers had made him do. At starting, Lynette treated Gareth with great contumely, but softened to him more and more after each victory, and at last married him.

He that told the tale in olden times
Says that sir Gareth wedded Lyonors;
But he that told it later says Lynette.
Tennyson: Idylls of the King ("Gareth and Lynette").

Gareth and Linet is in reality an allegory, a sort of Bunyan's *Pilgrim's Progress*, describing the warfare of a Christian from birth to his entrance into glory. The "Bride" lived in Castle Perilous, and was named Lionês; Linet' represents the "carnal world," which, like the inhabitants of the City of Destruction, jest and jeer at everything the Christian does. Sir Gareth fought with four knights, keepers of the roads to "Zion" or Castle Perilous, viz. Night, Dawn, Midday, and Evening, meaning the temptations of the four ages of man. Having conquered in all these, he had to encounter the last enemy, which is Death, and then the bride was won—the bride who lived in Castle Perilous or Mount Zion.

*** Tennyson, in his version of this beautiful allegory, has fallen into several grave errors, the worst of which is his making Gareth marry Lynette (as he spells the name), instead of the true bride. This is like landing his Pilgrim in the City of Destruction, after having finished his journey and passed the flood. Gareth's *brother* was wedded to the world (*i.e.* Linet), but Gareth himself was married to the "true Bride," who dwelt in Castle Perilous. Another grave error is making Death crave of Gareth not to kill him, as what he did he was compelled to do by his elder brothers. I must confess that this to me is quite past understanding. (See *Notes and Queries*, January 19, February 16, March 16, 1878.)

Gar'gamelle (3 *syl.*), wife of Grangousier and daughter of the king of the Parpaillons. On the day that she gave birth to Gargantua she ate 16 qrs. 2 bush. 3 pecks and a pipkin of dirt, the mere remains left in the tripe which she had for supper, although the tripe had been cleaned with the utmost care.—*Rabelais: Gargantua*, i. 4 (1533).

(Gargamelle is an allegorical skit on the extravagance of queens, and the dirt is their pin-money.)

Gargan'tua, son of Grangousier and Gargamelle. It needed 17,913 cows to supply the babe with milk. Like Garagantua (*q.v.*), he ate in his salad lettuces as big as walnut trees, in which were lurking six pilgrims from Sebastian. He founded and endowed the abbey of Theleme (2 *syl.*), in remembrance of his victory over Picrochole (3 *syl.*).—*Rabelais: Gargantua*, i. 7 (1533).

(Of course, Gargantua is an allegorical skit on the allowance accorded to princes for their maintenance. The name was familiar in fable before Rabelais appropriated it. When Shakespeare refers to it in *As You Like It*, he probably refers to one of the older stories, and not to Rabelais.)

Gargantua, by Rabelais, in French (1533). The English version by Urquhart and Motteux (1653).

Gargantua's Mare. This mare was as big as six elephants, and had feet with fingers. On one occasion, going to school, the "boy" hung the bells of Notre Dame de Paris on his mare's neck, as jingles; but when the Parisians promised to feed his beast for nothing, he restored the peal. This mare had a terrible tail, "every whit as big as the steeple of St. Mark's," and on one occasion, being annoyed by wasps, she switched it about so vigorously that she knocked down all the trees in the vicinity. Gargantua roared with laughter, and cried, "Je trouve beau ce!" whereupon the locality was called "Beauce."—*Rabelais: Gargantua*, i. 16 (1533).

(Of course, this "mare" is an allegorical skit on the extravagance of court mistresses, and the "tail" is the suite in attendance on them.)

Gargan'tuan Curriculum, a course of studies including all languages, all sciences, all the fine arts, with all athletic sports and calisthenic exercises. Grangousier wrote to his son, saying—

"There should not be a river in the world, no matter how small, thou dost not know the name of, with the nature and habits of all fishes, all fowls of the air, all shrubs and trees, all metals, minerals, gems, and precious stones. I would, furthermore, have thee study the Talmudists and Cabalists, and get a perfect knowledge of man, together with every language, ancient and modern, living or dead."—*Rabelais: Pantagruel*, ii. 8 (1533).

Gargery. (See JOE GARGERY.)—*Dickens: Great Expectations* (1860).

Gargouille (2 *syl.*), the great dragon that lived in the Seine, ravaged Rouen, and was slain by St. Roma'nus in the seventh century.

Garland of Howth (Ireland), the book of the four Gospels preserved in the abbey of Howth, remains of which still exist.

Garlic, the old English *gar-leac* (the spear-[shaped] leek); the leaves are spear-shaped.

Garlic. The purveyor of the sultan of Casgar says he knew a man who lost his thumbs and great toes from eating garlic. The facts were these: A young man was married to the favourite of Zobeidê, and partook of a dish containing garlic; when he went to his bride, she ordered him to

be bound, and cut off his two thumbs and two great toes, for presuming to appear before her without having purified his fingers. Ever after this he washed his hands 120 times with alkali and soap after partaking of garlic in a ragout.—*Arabian Nights* ("The Purveyor's Story").

Gar'ratt (*The mayor of*). Garratt is a village between Wandsworth and Tooting. In 1780 the inhabitants associated themselves together to resist any further encroachments on their common, and the chairman was called the *Mayor*. The first "mayor" happened to be chosen on a general election, and so it was decreed that a new mayor should be appointed at each general election. This made excellent capital for electioneering squibs, and some of the greatest wits of the day have ventilated political grievances, gibbeted political characters, and sprinkled holy water with good stout oaken cudgels under the mask of "addresses by the mayors of Garratt."

(S. Foote has a farce entitled *The Mayor of Garratt*, 1763.)

Garraway's, a coffee-house in Exchange Alley, which existed for 216 years, but is now pulled down. Here tea was sold in 1657 for sums varying from 16*s.* to 50*s.* per lb.

Garter. According to legend, Joan countess of Salisbury accidentally slipped her garter at a court ball. It was picked up by her royal partner, Edward III., who gallantly diverted the attention of the guests from the lady by binding the blue band round his own knee, saying, as he did so, "Honi soit qui mal y pense."

> The earl's greatest of all grandmothers
> Was grander daughter still to that fair dame
> Whose garter slipped down at the famous ball.
> *R. Browning: A Blot on the 'Scutcheon*, I. 3.

*** John Anstis, Garter King-at-Arms, published, in 1724, the *Register of the Most Noble Order of the Garter*, called "The Black Book."

Garth (*Mary*), in *Middlemarch*, ultimately marries Fred Vincy. The heroine is Dorothea, who marries Cassaubon.—*George Eliot* (Mrs. J. W. Cross) (1872).

Gartha, sister of prince Oswald of Vero'na. When Oswald was slain in single combat by Gondibert (a combat provoked by his own treachery), Gartha used all her efforts to stir up civil war; but Hermegild, a man of great prudence, who loved her, was the author of wiser counsel, and diverted the anger of the camp by a funeral pageant of unusual splendour. As the tale is not finished, the ultimate lot of Gartha is unknown.—*Davenant: Gondibert* (died 1668).

Gas (*Charlatan*), in *Vivian Grey*, a novel by Disraeli (lord Beaconsfield) (1827).

Gas'abal, the squire of don Galaor.

> Gasabal was a man of such silence that the author names him only once in the course of his voluminous history.—*Cervantes: Don Quixote*, I. iii. 6 (1605).

Gascoigne (*Sir William*). Shakespeare says that prince Henry "struck the chief justice in the open court;" but it does not appear from history that any blow was given. The fact is this—

> One of the gay companions of the prince being committed for felony, the prince demanded his release; but sir William told him the only way of obtaining a release would be to get from the king a free pardon. Prince Henry now tried to rescue the prisoner by force, when the judge ordered him out of court. In a towering fury, the prince flew to the judgment-seat, and all thought he was about to slay the judge: but sir William said very firmly and quietly, "Syr, remember yourselfe. I kepe here the place of the kynge, your sovereigne lorde and father, to whom you owe double obedience; wherefore I charge you in his name to desyste of your wylfulnes. . . . And nowe for your contempte goo you to the prysona of the Kynges Benche, whereunto I commytte you, and remayne ye there prisoner untyll the pleasure of the kynge be further known." With which words, the prince being abashed, the noble prisoner departed and went to the King's Bench.—*Sir T. Elyot: The Governour* (1531).

Gashford, secretary to lord George Gordon. A detestable, cruel sneak, who dupes his half-mad master, and leads him to imagine he is upholding a noble cause in plotting against the English catholics. To wreak vengeance on Geoffrey Haredale, he incites the rioters to burn "The Warren," where Haredale resided. Gashford commits suicide.—*Dickens: Barnaby Rudge* (1841).

Gaspar or Caspar ["*the white one*"], one of the three Magi or kings of Cologne. His offering to the infant Jesus was *frankincense*, in token of divinity.

(The other two were Melchior ("king of light"), who offered *gold*, symbolical of royalty; and Balthazar ("lord of treasures"), who offered *myrrh*, to denote that Christ would die. Klopstock, in his *Messiah*, makes the number of the Magi *six*, not one of which names agrees with those of Cologne Cathedral. See COLOGNE, p. 226.)

Gaspard, the steward of count De Valmont, in whose service he had been for twenty years, and to whom he was most devotedly attached.—*Dimond: The Foundling of the Forest.*

Gas'pero, secretary of state, in the drama called *The Laws of Candy*, by Beaumont and Fletcher (1647). (Beaumont died 1616.)

Gaster (*Master*), the ruler of an island which appears rugged and barren, but is really fertile and pleasant. He is the first master of arts in the world.—*Rabelais: Pantag'ruel*, bk. iv. (1545).

Gastrolaters, inhabitants of the island Gaster. Probably the monks.—*Rabelais: Pantag'ruel*, bk. iv. (1545).

Gate of France (*Iron*), Longwy, a strong military position.

Gate of Italy, that part of the valley of the Adigê which is in the vicinity of Trent and Roverêdo. It is a narrow gorge between two mountain ridges.

Gate of Tears [*Babelmandeb*], the passage into the Red Sea.

> Like some ill-destined bark that steers
> In silence through the Gate of Tears.
>
> *Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Gates (*Iron*) or *Demir Kara*, a celebrated pass of the Teuthras, through which all caravans between Smyrna and Brusa must needs pass.

Gates of Cilicia [*pylæ Ciliciæ*], a defile connecting Cappadocia and Cilicia. Now called the Pass of Gölek Bógház.

Gates of Syria [*pylæ Syriæ*], a Beilan pass. Near this pass was the battle-field of Issus (B.C. November, 333).

Gates of the Caspian [*pylæ Caspiæ*], a rent in the high mountain-wall south of the Caspian, in the neighbourhood of the modern Persian capital.

Gates of the Occult Sciences (*The*), forty, or as some say forty-eight, books on magic, in Arabic. The first twelve teach the art of sorcery and enchantment, the thirteenth teaches how to disenchant and restore bodies to their native shapes again. A complete set was always kept in the Dom-Daniel or school for magic in Tunis.—*Continuation of the Arabian Nights* ("History of Mau'graby").

Gath, Brussels, where Charles II. resided in his exile.—*Absalom and Achitophel*, by *Dryden and Tate.*

> Give not insulting Askalon to know,
> Nor let Gath's daughter triumph in our woe.
>
> Pt. ii., 66 lines from the end.

Gath'eral (*Old*), steward to the duke of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Gath'erill (*Old*), bailiff to sir Geoffrey Peveril of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Gauden'tio di Lucca, the hero and title of a romance by Simon Berington. He makes a journey to Mezzoramia, an imaginary country in the interior of Africa.

Gaudi'osa (*Lady*), wife of Pelayo; a wise and faithful counsellor, high-minded, brave in danger, and a real help-mate.—*Southey: Roderick, Last of the Goths* (1814).

Gaul, son of Morni of Strumon. He was betrothed to Oith'ona daughter of Nuäth, but before the day of marriage he was called away by Fingal to attend him on an expedition against the Britons. At the same time Nuäth was at war, and sent for his son Lathmon; so Oithona was left unprotected in her home. Dunrommath lord of Uthal (or Cuthal) seized this opportunity to carry her off, and concealed her in a cave in the desert island of Trom'athon. When Gaul returned to claim his betrothed, he found she was gone, and was told by a vision in the night where she was hidden. Next day, with three followers, Gaul went to Tromathon, and the ravisher coming up, he slew him and cut off his head. Oithona, armed as a combatant, mingled with the fighters and was wounded. Gaul saw what he thought a youth dying, and went to offer assistance, but found it was Oithona, who forthwith expired. Disconsolate, he returned to Dunlathmon, and thence to Morven.—*Ossian: Oithona.*

> His voice was like many streams.—*Ossian: Fingal*, iii.

(Homer makes a loud voice a thing to be much commended in a warrior.)

Gaul (*A*) generally means a Frenchman; and Gallia means France, the country of the Celtæ or Keltai, called by the Greeks "Gallatai," and shortened into "Galli." Wales is also called Gallia, Galis, and Gaul, especially in mediæval romance: hence, Amadis of Gaul is not Amadis of France, but Amadis of Wales; sir Lamorake de Galis is sir Lamorake of Wales. Gaul in France is Armorica or Little Britain (*Brittany*).

Gaunt'grim, the wolf, in lord Lytton's *Pilgrims of the Rhine* (1834).

> Bruin is always in the sulks, and Gauntgrim always in a passion.—Ch. xii.

Gautier et Garguille, "all the world and his wife."

> Se moquer de Gautier et Garguille ("To make game of every one").—*A French Proverb.*

Gava'ni, the pseudonym of Sulpice Paul Chevalier, the great caricaturist of the French *Charivari* (1803-1866).

Gavroche (*a pl.*), type of the Parisian street arab.—*Victor Hugo: Les Misérables* (1862).

Gawain [*Gaw'n*], son of king Lot and Morgause (Arthur's sister). His brothers were Agravain, Ga'heris, and Ga'reth. The traitor Mordred was his half-brother, being the adulterous offspring of Morgause and prince Arthur. Lot was king of Orkney. Gawain was the second of the fifty knights created by king Arthur; Tor was the first, and was dubbed the same day (pt. i. 48). When the adulterous passion of sir Launcelot for queen Guenever came to the knowledge of the king, sir Gawain insisted that the king's honour should be upheld. Accordingly, king Arthur went in battle array to Benwicke (*Brittany*), the "realm of sir Launcelot," and proclaimed war. Here sir Gawain fell, according to the prophecy of Merlin, "With this sword shall Launcelot slay the man that in this world he loved best" (pt. i. 44). In this same battle the king was told that his bastard son Mordred had usurped his throne, so he hastened back with all speed, and in the great battle of the West received his mortal wound (pt. iii. 160–167).—*Sir T. Malory: History of Prince Arthur* (1470).

(Of Arthurian knights, Gawain is called the "Courteous," sir Kay the "Rude and Boastful," Mordred the "Treacherous," Launcelot the "Chivalrous," Galahad the "Chaste," Mark the "Dastard," sir Palomides (3 *syl.*) the "Saracen" *i.e.* unbaptized, etc.)

Gawky (*Lord*), Richard Grenville (1711–1770).

Gaw'rey, a flying woman, whose wings served the double purpose of flying and dress.—*Pultock: Peter Wilkins* (1750).

Gay (*Lucien*), in lord Beaconsfield's *Coningsby*, said to be meant for Theodore Hook (1844).

Gay (*Walter*), in the firm of Dombey and Son. An honest, frank, ingenuous youth, who loved Florence Dombey, and comforted her in her early troubles. Walter Gay was sent in the merchantman called *The Son and Heir*, as junior partner, to Barbadoes, and survived a shipwreck. After his return from Barbadoes, he married Florence.—*Dickens: Dombey and Son* (1846).

Gayless (*Charles*), the pennyless suitor of Melissa. His valet is Sharp.—*Garrick: The Lying Valet* (1741).

Gay'ville (*Lord*), the affianced husband of Miss Alscrip "the heiress," whom he detests; but he ardently loves Miss Alton, her companion. The former is conceited, overbearing, and vulgar, but very rich; the latter is modest, retiring, and lady-like, but very poor. It turns out that £2000 a year of "the heiress's" property was entailed on sir William Charlton's heirs, and therefore descended to Mr. Clifford in right of his mother. This money Mr. Clifford settles on his sister, Miss Alton (whose real name is Clifford). Sir Clement Flint tears the conveyance, whereby Clifford retains the £2000 a year, and sir Clement settles the same amount on lord Gayville, who marries Miss Alton *alias* Miss Clifford.

Lady Emily Gayville, sister of lord Gayville. A bright, vivacious, and witty lady, who loves Mr. Clifford. Clifford also greatly loves lady Emily, but is deterred from proposing to her, because he is poor and unequal to her in a social position. It turns out that he comes into £2000 a year in right of his mother, lady Charlton; and is thus enabled to offer himself to the lady, by whom he is accepted.—*Burgoyne: The Heiress* (1781).

Gaz'ban, the black slave of the old fire-worshipper, employed to sacrifice the Mussulmans to be offered on the "mountain of fire."—*Arabian Nights* ("Amgiad and Assad").

Gazette (*Sir Gregory*), a man who delights in news, without having the slightest comprehension of politics.—*Foote: The Knights* (1754).

Gazingi (*Miss*), of the Portsmouth Theatre.—*Dickens: Nicholas Nickleby* (1838).

Gaz'nivides (3 *syl.*), a Persian dynasty, which gave four kings and lasted fifty years. It was founded by Mahmoud Gazni (999–1049).

Ge'ber, an Arabian alchemist, born at Thous, in Persia (eighth century). He wrote several treatises on the "art of making gold," in the usual mystical jargon of the period; and hence our word *gibberish* ("senseless jargon").

> This art the Arabian Geber taught,
> The Elixir of Perpetual Youth.
> *Longfellow: The Golden Legend.*

Geddes (*Joshua*), the quaker.

Rachel Geddes (1 *syl.*), sister of Joshua.

Philip Geddes, grandfather of Joshua and Rachel Geddes.—*Sir W. Scott: Redgauntlet* (time, George III.).

Geese save the Capitol. The following are fair parallel cases:—

When the French forces under Coligny (Jan. 6, 1557) had arranged a night attack on the city of Douay, while all men slept, an old woman accidentally observed the movement of the French forces, and ran shrieking through the streets. Her clamour roused the guards, and the city was saved.—*Motley: The Dutch Republic*, pt. i. 2.

¶ The protestants besieged in Beziers (France) owed their safety to a drunken drummer, who, in reeling to his quarters at midnight, rang the alarm-bell of the town, not knowing what he did. And just at that moment the enemy, about to make an assault, alarmed by the bell, precipitately retreated, and the town was saved.—*Flavel.*

¶ I remember reading of a mouse scampering over a drum-head, and rousing the guard.

Gehen'na, the place of everlasting torment. Strictly speaking, it means the Valley of Hinnom (*Ge Hinnom*), where sacrifices to Moloch were offered, and where refuse of all sorts was subsequently cast, for the consumption of which fires were kept constantly burning. There was also a sort of *aqua tofana*, called *liquor Gehennæ*.

> Holy water it may be to many,
> But to me the veriest liquor Gehennas.
> *Longfellow: The Golden Legend.*
>
> And black Gehenna called, the type of hell.
> *Milton: Paradise Lost*, i. 405 (1665).

Geierstein [*Gī'-er-stine*], Arnold count of.

Count Albert of Geierstein, brother of Arnold Biederman, disguised (1) as the black priest of St. Paul's; (2) as president of the secret tribunal; (3) as monk at Mont St. Victoire.

Anne of Geierstein, called "The Maiden of the Mist," daughter of count Albert, and baroness of Arnheim.

Count Heinrich of Geierstein, grandfather of count Arnold.

Count Willienald of Geierstein, father of count Arnold.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

N.B.—For sketch of the tale, see ANNE OF GEIERSTEIN, p. 46.

Geisaser (*Peterkin*), one of the insurgents at Liège [*Le-aje*].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Geith (*George*), a model of untiring industry, perseverance, and moral courage. Undaunted by difficulties, he pursued his onward way, and worked as long as breath was left him.—*Mrs. Trafford* [*Riddell*]: *George Geith.*

Gelert, Llewellyn's favourite hound. One day, Llewellyn returned from hunting, when Gêlert met him smeared with gore. The chieftain felt alarmed, and instantly went to look for his baby son. He found the cradle overturned, and all around was sprinkled with gore and blood. He called his child, but no voice replied, and, thinking the hound had eaten it, he stabbed the animal to the heart. The tumult awoke the baby boy, and on searching more carefully, a huge wolf was found under the bed, quite dead. Gêlert had slain the wolf and saved the child.

> And now a gallant tomb they raise,
> With costly sculpture decked;
> And marbles, storied with his praise,
> Poor Gêlert's bones protect.
> *Hon. W. R. Spencer: Beth-Gelert* ("Gêlert's Grave").

¶ This tale, with a slight difference, is common to all parts of the world. It is told in the *Gesta Romanorum* of Folliculus, a knight; but the wolf is a "serpent," and Folliculus, in repentance, makes a pilgrimage to the Holy Land. In the Sanskrit version, given in the *Pantschatantra* (A.D. 540), the tale is told of the brahmin Devasaman, an "ichneumon" and "black snake" taking the places of the dog and the wolf. In the Arabic version by Nasr-Allah (twelfth century), a "weasel" is substituted for the dog; in the Mongolian *Uligerun* a "polecat;" in the Persion *Sindibadnâmch*, a "cat;" and in the *Hitopadesa* (iv. 3). an "otter." In the Chinese *Forest of Pearls from the Garden of the Law*, the dog is an "ichneumon," as in the Indian version (A.D. 668). In Sandabar, and also in the Hebrew version, the tale is told of a dog. A similar tale is told of czar Piras of Russia; and another occurs in the *Seven Wise Masters.*

Gel'latly (*Davie*), idiot servant of the baron of Bradwardine (3 *syl.*).

Old Janet Gellatly, the idiot's mother.—*Sir W. Scott: Waverley* (time, George II.).

(In some editions the word is spelt "Gellatley.")

Geloi'os, Silly Laughter personified. Geloios is slain by Encra'tês (*temperance*) in the battle of Mansoul. (Greek, *gêloios*, "facetious.")

> Geloios next ensued, a merry Greek,
> Whose life was laughter vain, and mirth misplaced;
> His speeches broad, to shame the modest cheek;
> Nor cared he whom, or when, or how disgraced.
> *P. Fletcher: The Purple Island*, viii., st. [illegible]

Gem Alphabet.

Transparent.	*Opaque.*
Amethyst	Agate
Beryl	Basalt
Chrysoberyl	Cacholong
Diamond	Diaspore
Emerald	Egyptian pebble
Felspar	Fire-stone
Garnet	Granite
Hyacinth	Heliotrope
Idocrase	Jasper
Kyanite	Krokidolite
Lynx-sapphire	Lapis-lazuli
Milk-opal	Malachite
Natrolite	Nephrite
Opal	Onyx
Pyrope	Porphyry
Quartz	Quartz-agate
Ruby	Rose-quartz
Sapphir	Sardonyx
Topaz	Turquoise
Uranite	Ultra-marine
Vesuvianite	Verd-antique
Water-sapphire	Wood-opal
Xanthite	Xylotile
Zirco	Zurlite

Gem of Normandy, Emma, daughter of Richard "the Fearless," duke of Normandy. She first married Ethelred II. of England, and then Canute, but survived both, and died in 1052.

There is a story told that Emma was once brought to trial on various charges of public and private misconduct, but that she cleared herself by the ordeal of walking blindfold over red-hot ploughshares without being hurt.—*E. A. Freeman: Old English History*, 265.

Gem of the Ocean. Ireland is called by T. Moore "first gem of the ocean, first pearl of the sea."

Gems Emblems of the Twelve Apostles.

ANDREW, the bright blue *sapphire*, emblematic of his heavenly faith.

BARTHOLOMEW, the red *carnelian*, emblematic of his martyrdom.

JAMES, the white *chalcedony*, emblematic of his purity.

JAMES THE LESS, the *topas*, emblematic of delicacy.

JOHN, the *emerald*, emblematic of his youth and gentleness.

MATTHEW, the *amethyst*, emblematic of sobriety. Matthew was once a "publican," but was "sobered" by the leaven of Christianity.

MATTHIAS, the *chrysolite*, pure as sunshine.

PETER, the *jasper*, hard and solid as the rock of the Church.

PHILIP, the friendly *sardonyx*.

SIMEON of Cana, the pink *hyacinth*, emblematic of sweet temper.

THADDEUS, the *chrysoprase*, emblematic of serenity and trustfulness.

THOMAS, the *beryl*, indefinite in lustre, emblematic of his doubting faith.

Gems symbolic of the Months.

January, the jacinth or hyacinth, symbolizing constancy and fidelity.

February, the amethyst, symbolizing peace of mind and sobriety.

March, the blood-stone or jasper, symbolizing courage and success in dangerous enterprise.

April, the sapphire and diamond, symbolizing repentance and innocence.

May, the emerald, symbolizing success in love.

June, the agate, symbolizing long life and health.

July, the carnelian, symbolizing cure of evils resulting from forgetfulness.

August, the sardonyx or onyx, symbolizing conjugal felicity.

September, the chrysolite, symbolizing preservation from folly, or its cure.

October, the aqua-marine, opal, or beryl, symbolizing hope.

November, the topaz, symbolizing fidelity and friendship.

December, the turquoise or ruby, symbolizing brilliant success.

*** Some doubt exists between May and June, July and August. Thus some give the *agate* to May, and the *emerald* to June; the *carnelian* to August, and the *onyx* to July.

Gembok or **Gemsboc,** a sort of stag, a native of South Africa. It is a heavy, stout animal, which makes such use of its horns as even to beat off the lion.

Far into the heat among the sands,
The gembok nations, snuffing up the wind
Drawn by the scent of water; and the bands
Of tawny-bearded lions pacing, blind
With the sun-dazzle . . . and spiritless for lack of rest.
Jean Ingelow: The Four Bridges.

Gem'ini ["*the twins*"]. Castor and Pollux are the two principal stars of this constellation; the former has a bluish tinge, and the latter a damask red.

As heaven's high twins, whereof in Tyrian blue
The one revelveth; through his course immense
Might love his fellow of the damask hue.
Jean Ingelow: Honours, i.

Gemini. Mrs. Browning makes Eve view in the constellation *Gemini* a symbol of the increase of the human race, and she loved to gaze on it.—*A Drama of Exile* (1850).

Genesis. The Greek name for the first book of the Old Testament. The Jews call it "In the beginning," from the first words (chap. i. 1). The Greek word means "Origin," and the book is so called because it tells us the "origin" of all created things. It carries down the history of the world for 2369 years.

Its main subjects are the history of Adam and Eve till their expulsion from paradise; the Flood; and the dispersion of the human race.

It contains also a brief account of Cain and Abel, two sons of Adam; of Noah and his three sons; of the patriarchs Abraham, Isaac, and Jacob; and a pretty full account of Joseph, a romance of life more romantic than any fiction ever written.

Geneu'ra. (See GINEURA, p. 424.) (Queen Guinever or Guenever is sometimes called "Geneura" or "Genevra.")

Gene'va Bull (*The*). Stephen Marshall, a Calvinistic preacher.

Geneviève (*St.*), the patron saint of Paris, born at Nanterre. She was a shepherdess, but went to Paris when her parents died, and was there during Attila's invasion (A.D. 451). She told the citizens that God would spare the city, and "her prediction came true." At another time she procured food for the Parisians suffering from famine. At her request, Clovis built the church of St. Pierre et St. Paul, afterwards called Ste. Geneviève (3 *syl.*). Her day is January 3. Her relics are deposited in the Panthéon now called by her name (419-512).

Genii or **Ginn**, an intermediate race between angels and men. They ruled on earth before the creation of Adam.—*D'Herbelot: Bibliothèque Orientale*, 357 (1697).

∴ Solomon is supposed to preside over the whole race of genii. This seems to have arisen from a mere confusion of words of somewhat similar sound. The chief of the genii was called a suleyman, which got corrupted into a proper name.

Genii (*Tales of the*), translated from the Persian by sir Charles Morell (1765).

Charles Morell is the pseudonym of the Rev. James Ridley.

Genius and Common Sense. T. Moore says that Common Sense and Genius once went out together on a ramble by moonlight. Common Sense went prosing on his way, arrived home in good time, and went to bed; but Genius, while gazing at the stars, stumbled into a river and was drowned.

¶ This story is told of Thalês the philosopher by Plato. Chaucer has also an allusion thereto in his *Miller's Tale*.

So ferde another clerk with 'stronomye:
He walkèd in the feeldès for to prye
Upon the sterrès, what ther should 'befall,
Til he was in a marlé pit I-fall.
Chaucer: Canterbury Tales, 3457, etc. (1388).

Geona'ro, the natural son of Lucrezia di Borgia (daughter of pope Alexander VI.) before her marriage with Alfonso duke of Ferra'ra. He was brought up by a Neapolitan fisherman. In early manhood he went to Venice, heard of the scandalous cruelty of Lucrezia, and, with the heedless petulance of youth, mutilated the duke's escutcheon by striking out the B, thus converting Borgia into Orgia (*orgies*). (For the rest of the tale, see BORGIA, p. 138.)—*Donizetti: Lucrezia di Borgia* (1834).

Gennil (*Ralph*), a veteran in the troop of sir Hugo de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Genove'fa, wife of Siegfried count palatine of Brabant. Being suspected of infidelity, she was driven into the forest of Ardennes, where she gave birth to a son, who was suckled by a white doe. After a time, Siegfried discovered his error, and both mother and child were restored to their proper home.—*German Popular Stories.*

Tieck and Müller have popularized the tradition, and Raupach has made it the subject of a drama.

Gentle Shepherd (*The*), George Grenville. In one of his speeches, he exclaimed in the House, "Tell me where!" when Pitt hummed the line of a popular song, "Gentle Shepherd, tell me where!" and the House was convulsed with laughter (1712-1770).

Gentle Shepherd (*The*), the title and chief character of Allan Ramsay's pastoral drama (1725).

Gentleman of Europe (*The First*), George IV. (1762, 1820-1830).

It was the "first gentleman in Europe" in whose high presence Mrs. Rawdon passed her examination, and took her degree in reputation; so it must be flat disloyalty to doubt her virtue. What a noble appreciation of character must there not have been in Vanity Fair when that august sovereign was invested with the title of *Premier Gentilhomme* of all Europe!—*Thackeray: Vanity Fair* (1848).

The First Gentleman of Europe, Louis d'Artois.

Gentleman Painter (*The*). Rubens is spoken of by Charles Beane as *le gentilhomme de la peinture* (1577-1640).

Gentleman Smith, William Smith, actor, noted for his gentlemanly deportment on the stage (1730-1790).

Geoffrey, archbishop of York.—*Sir W. Scott: The Talisman* (time, Richard I.).

Geoffrey, the old ostler of John Mengs (innkeeper at Kirchhoff).—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Geoffrey Crayon, the hypothecal name of the author of the *Sketch-Book*, by Washington Irving of New York (1818–1820).

GEORGE (*Honest*). General Monk, George duke of Albemarle, was so called by the votaries of Cromwell (1608–1670).

George (*Mr.*), a stalwart, handsome, simple-hearted fellow, son of Mrs. Rouncewell the housekeeper at Chesney Wold. He was very wild as a lad, and ran away from his mother to enlist as a soldier; but on his return to England he opened a shooting-gallery in Leicester Square, London. When sir Leicester Dedlock, in his old age, fell into trouble, George became his faithful attendant.—. *Dickens: Bleak House* (1852).

George (*St.*), the patron saint of England. He was born at Lydda, but brought up in Cappadocia, and suffered martyrdom in the reign of Diocletian, April 23, A.D. 303. Mr. Hogg tells us of a Greek inscription at Ezra, in Syria, dated 346, in which the martyrdom of St. George is referred to. At this date was living George bishop of Alexandria, with whom Gibbon, in his *Decline and Fall*, has confounded the patron saint of England; but the bishop died in 362, or fifty-nine years after the prince of Cappadocia. (See RED CROSS KNIGHT.)

(Mussulmans revere St. George under the name of "Gherghis.")

St. George's Bones were taken to the church in the city of Constantine.

St. George's Head. One of his heads was preserved at Rome. Long forgotten, it was rediscovered in 751, and was given in 1600 to the church of Ferrara. Another of his heads was preserved in the church of Mares-Moutier, in Picardy.

St. George's Limbs. One of his arms fell from heaven upon the altar of Pantaleon, at Cologne. Another was preserved in a religious house of Barala, and was transferred thence in the ninth century to Cambray. Part of an arm was presented by Robert Flanders to the city of Toulouse; another part was given to the abbey of Auchin, and another to the countess Matilda.

George and the Dragon (*St.*). St. George, son of lord Albert of Coventry, was stolen in infancy by "the weird lady of the woods," who brought the lad up to deeds of arms. His body had three marks: a dragon on the breast, a garter round one of the legs, and a blood-red cross on the right arm. When he grew to manhood, he fought against the Saracens. In Libya he heard of a huge dragon, to which a damsel was daily given for food, and it so happened that when he arrived the victim was Sabra, the king's daughter. She was already tied to the stake when St. George came up. On came the dragon; but the knight, thrusting his lance into the monster's mouth, killed it on the spot. Sabra, being brought to England, became the wife of her deliverer, and they lived happily in Coventry till death.—*Percy: Reliques*, III. iii. 2.

This is a mere skit by John Grubb, and has no pretension to an historical fact.

St. George and the Dragon, on old guinea-pieces, was the design of Pistrucci. It was an adaptation of a didrachm of Tarentum, B.C. 250.

*** The encounter between George and the dragon took place at Berytus (*Beyrut*).

(The tale of St. George and the dragon is told in the *Golden Legends* of Jacques de Voragine. See S. Baring-Gould's *Curious Myths of the Middle Ages.*)

George I. and the duchess of Kendal (1719). The duchess was a German, whose name was Erangard Melrose de Schulemberg. She was created duchess of Munster, in Ireland, baroness Glastonbury, countess of Feversham, and duchess of Kendal (died 1743).

George II. His favourite was Mary Howard, duchess of Suffolk.

*** George II., when angry, vented his displeasure by kicking his hat about the room. We are told that Xerxes vented his displeasure at the loss of his bridges by ordering the Hellespont to be fettered, lashed with 300 stripes, and insulted.

*** The nickname of the prince of Wales, eldest son of George II., was "prince Titi," from a pseudonym which he adopted in the memoirs which he wrote. The name was suggested by a fairy tale by St. Hyacinthe, called *The History of Prince Titi.*

George III. and the Fair Quakeress. When George III. was

about 20 years of age, he fell in love with Hannah Lightfoot, daughter of a linen-draper in Market Street, St. James's. He married her in Kew Church, 1759, but of course the marriage was not recognised. (See LOVERS.)

N.B.—The following year (September, 1760) he married the princess Charlotte of Mecklenburg-Strelitz. Hannah Lightfoot married a Mr. Axford, and passed out of public notice.

(The nickname of George III. was "Farmer George," or "The Farmer King.")

George IV. and Mrs. Mary Robinson, generally called Perdita. Mary Darby, at the age of 15, married Mr. Robinson, who lived a few months on credit, and was then imprisoned for debt. Mrs. Robinson sought a livelihood on the stage, and George IV., then prince of Wales and a mere lad, saw her as "Perdita," fell in love with her, corresponded with her under the assumed name of "Florizel," and gave her a bond for £20,000, subsequently cancelled for an annuity of £500 (1758–1800).

*** George IV. was born in 1762, and was only 16 in 1778, when he fell in love with Mrs. Robinson. The young prince suddenly abandoned her, and after two other love affairs, privately married, at Carlton House (in 1785), Mrs. Fitzherbert, a lady of good family, and a widow, seven years his senior. The marriage being contrary to the law, he married the princess Caroline of Brunswick, in 1795; but still retained his connection with Mrs. Fitzherbert, and added a new favourite, the countess of Jersey.

(The nicknames of George IV. were "The First Gentleman of Europe," "Fum the Fourth," "Prince Florizel," "The Adonis of 50," or "The Fat Adonis of 50.")

George [DE LAVAL], a friend of Horace de Brienne (*q. vl.*). Having committed forgery, Carlos (*alias* marquis d'Antas), being cognizant of it, had him in his power; but Ogarita (*alias* Martha) obtained the document, and returned it to George.—*Stirling: Orphan of the Frozen Sea* (1856).

George-a-Greene, the pinner or pound-keeper of Wakefield, one of the chosen favourites of Robin Hood.

> Veni Wakefield peramœnum,
> Ubi quærens Georgium Greenum,
> Non inveni, sed in lignum,
> Fixum reperi Georgii signum,
> Ubi altam bibi feram,
> Donec Georgio fortior eram.
> *Drunken Barnaby* (1648).

> Once in Wakefield town, so pleasant,
> Sought I George-a-Green, the peasant;
> Found him not, but spied instead, sir,
> On a sign, "The George's Head," sir;
> Valiant grown with ale like nectar.
> What cared I for George or Hector?—*B. C. B.*

(Robert Greene has a comedy entitled *George-a-Greene, the Pinner of Wakefield* (1589). There is also an old prose romance recounting his contests with Robin Hood and Little John.)

George Barnwell. (See BARNWELL, p. 91.)

George Street (Strand, London), one of a series of streets named after the second duke of Buckingham. The series consists of George Street, Villiers Street, Duke Street, and Buckingham Street.

Georges (*The Four*), lectures by Thackeray on the kings and customs of the times referred to, with satire, epigram, and humour (1856–7).

Georgian Women (*The*). Allah, wishing to stock his celestial harem, commissioned an imaum to select for him forty of the loveliest women he could find. The imaum journeyed into Frankistan, and from the country of the Inglis carried off the king's daughter. From Germany he selected other maidens; but when he arrived at Gori (north-west of Tiflis) he fell in love with one of the beauties, and tarried there. Allah punished him by death, but the maidens remained in Gori, and became the mothers of the most beautiful race of mortals in the whole earth.—*A Legend.*

Georgina [Vesey], daughter of sir John Vesey. Pretty, but vain and frivolous. She loved, as much as her heart was susceptible of such a passion, sir Frederick Blount; but wavered between her liking and the policy of marrying Alfred Evelyn, a man of great wealth. When she thought the property of Evelyn was insecure, she at once gave her hand to sir Frederick.—*Lord Lytton: Money* (1840).

Geraint' (*Sir*), of Devon, one of the knights of the Round Table. He was married to E'nid, only child of Yn'iol. Fearing lest Enid should be tainted by the queen, sir Geraint left the court, and retired to Devon. Half sleeping and half waking, he overheard part of Enid's words, and fancying her to be unfaithful to him, treated her for a time with great harshness; but when he was wounded Enid nursed him with such wifely tenderness that he could no longer doubt her fealty,

and a complete understanding being established, "they crowned a happy life with a fair death."—*Tennyson: Idylls of the King* ("Geraint and Enid").

Ger'aldin (*Lord*), son of the earl of Glenallan. He appears first as William Lovell, and afterwards as major Neville. He marries Isabella Wardour (daughter of sir Arthur Wardour).

Sir Aymer de Geraldin, an ancestor of lord Geraldin.—*Sir W. Scott: The Antiquary* (time, George III.).

Ger'aldine (3 *syl.*), a young man, who comes home from his travels to find his playfellow (that should have been his wife) married to old Wincott, who receives him hospitably as a friend of his father's, takes delight in hearing tales of his travels, and treats him most kindly. Geraldine and the wife mutually agree not in any wise to wrong so noble and confiding an old gentleman.—*Heywood: The English Traveller* (1576–1645).

Geraldine (*Lady*), an orphan, the ward of her uncle count de Valmont. She is betrothed to Florian "the foundling of the forest," and the adopted son of the count. This foundling turns out to be his real son, who had been rescued by his mother and carried into the forest to save him from the hands of Longueville, a desperate villain.—*Dimond: The Foundling of the Forest.*

Geraldine (*The Fair*), the lady whose praises are sung by Henry Howard earl of Surrey. Supposed to be lady Elizabeth Fitzgerald, daughter of Gerald Fitzgerald ninth earl of Kildare. She married the earl of Lincoln.

> That favoured strain was Surrey's raptured line;
> The fair and lovely form, the lady Geraldine.
> *Sir W. Scott: Lay of the Last Minstrel* (1805).

Geraldine's Courtship (*Lady*), a poem by Mrs. Browning (1844). The lady falls in love with a peasant-poet, whom she marries.

Gerard (*John*), an English botanist (1545–1607), who compiled the *Catalogus Arborum, Fruticum, et Plantorum, tam Indigenarum quam Exoticarum, in Horto Johanis Gerardi.* Also author of the *Herbal or General History of Plants* (1597).

> Of these most helpful herbs yet tell we but a few,
> To those unnumbered sorts of simples here that grew...
> Not skilful Gerard yet shall ever find them all.
> *Drayton: Polyolbion*, xiii. (1613).

Gerard, attendant of sir Patrick Charteris (provost of Perth).—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Gerhard the Good, a merchant of Cologne, who exchanges his rich friegh for a cargo of Christian slaves, that he might give them their liberty. He retains only one, who is the wife of William king of England. She is about to marry the merchant's son, when the king suddenly appears, disguised as a pilgrim. Gerhard restores the wife, ships both off to England, refuses all recompense, and remains a merchant as before.—*Rudolf of Ems* (a minnesinger): *Gerhard the Good* (thirteenth century).

Ger'ion. So William Browne, in his *Britannia's Pastorals* (fifth song), calls Philip of Spain. The allusion is to Geryon of Gadês (*Cadis*), a monster with three bodies (or, in other words, a king over three kingdoms) slain by Hercules.

*** The three kingdoms over which Philip reigned were Spain, Germany, and the Netherlands.

Gerlinda or **Girlint,** the mother of Hartmuth king of Norway. When Hartmuth carried off Gudrun the daughter of Hettel (*Attila*), and she refused to marry him, Gerlinda put her to the most menial work, such as washing the dirty linen. But her lover, Herwig king of Heligoland, invaded Norway, and having gained a complete victory, put Gerlinda to death.—*An Anglo-Saxon Poem* (thirteenth century).

German Literature (*Father of*), Gotthold Ephraim Lessing (1729-1781).

Germany, formerly called Tongres. The name was changed according to fable) in compliment to Ger'mana, sister of Julius Cæsar, and wife of Salvius Brabon duke of Brabant.—*Jehan de Maire: Illustrations de Gaule*, iii. 20–23.

*** Geoffrey of Monmouth says that Ebraucus, one of the descendants of Brute king of Britain, had twenty sons, all of whom, except the eldest, settled in Tongres, which was then called Germany, because it was the land of the *germans* or brothers.

> These germans did subdue all Germany,
> Of whom it hight.
> *Spenser: Faërie Queene*, ii. 10 (1590).

Geron'imo, the friend of Sganarelle (3 *syl.*). Sganarelle asks him if he would advise his marrying. "How old are you?" asks Geronimo; and being told that he is 63, and the girl under 20, says, "No." Sganarelle, greatly displeased at his advice, declares he is hale and strong, that he loves the girl, and has promised

to marry her. "Then do as you like," says Geronimo.—*Molière: Le Mariage Forcé* (1664).

¶ This joke is borrowed from Rabelais. Panurge asks Pantag'ruel whether he advises him to marry. "Yes," says the prince; whereupon Panurge states several objections. "Then don't," says the prince. "But I wish to marry," says Panurge. "Then do it by all means," says the prince. Every time the prince advises him to marry, Panurge objects; and every time the prince advises the contrary, the advice is equally unacceptable. The oracle of the Holy Bottle, being consulted, made answer, "Do as you like."—*Pantag'ruel*, iii. 9 (1545)

Géronte' (2 *syl.*), father of Léandre and Hyacinthe; a miserly old hunks. He has to pay Scapin £30 for the "ransom" of Léandre, and after having exhausted every evasion, draws out his purse to pay the money, saying, "The Turk is a villain!" "Yes," says Scapin. "A rascal!" "Yes," says Scapin. "A thief!" "Yes," says Scapin. "He would wring from me £30! would he?" "Yes," says Scapin. "Oh, if I catch him, won't I pay him out?" "Yes," says Scapin. Then, putting his purse back into his pocket, he walks off, saying, "Pay the ransom, and bring back the boy." "But the money; where's the money?" says Scapin. "Oh, didn't I give it you?" "No," says Scapin. "I forgot," says Géronte, and he pays the money (act ii. sc. 11).—*Molière: Les Fourberies de Scapin* (1671).

(In the English version, called *The Cheats of Scapin*, by Otway, Géronte is called "Gripe," Hyacinthe is called "Clara," Léandre is Angelicized into "Leander," and the sum of money borrowed is £200, instead of 500 écus.)

Géronte (2 *syl.*), the father of Lucinde (2 *syl.*). He wanted his daughter to marry Horace, but as she loved Léandre, in order to avoid a marriage she detested, she pretended to have lost the power of articulate speech, and only answered, "Han, hi, hon!" "Han, hi, hon, han!" Sganarelle, "le médecin malgré lui," seeing that this jargon was put on, and ascertaining that Léandre was her lover, introduced him as an apothecary, and the young man soon effected a perfect cure with "pills matrimoniac."—*Molière: Le Médecin Malgré Lui* (1666).

Ger'rard, king of the beggars, disguised under the name of Clause. He is the father of Flores the rich merchant of Bruges.—*Fletcher: The Beggars' Bush* (1622).

Ger'trude (2 *syl.*), Hamlet's mother. On the death of her husband, who was king of Denmark, she married Claudius, the late king's brother. Gertrude was accessory to the murder of her first husband, and Claudius was principal. Claudius prepared poisoned wine, which he intended for Hamlet; but the queen, not knowing it was poisoned, drank it and died. Hamlet, seeing his mother fall dead, rushed on the king and killed him.—*Shakespeare: Hamlet* (1596).

(In the *Historie of Hamblett*, Gertrude is called "Geruth.")

Gertrude of Wy'oming, daughter of the patriarch Albert. One day, an Indian brought to Albert a lad (nine years old) named Henry Waldegrave (2 *syl.*), and told the patriarch he had promised the boy's mother, at her death, to place her son under his care. The lad remained at Wyoming for three years, and was then sent to his friends. When grown to manhood, Henry Waldegrave returned to Wyoming, and married Gertrude; but three months afterwards, Brandt, at the head of a mixed army of British and Indians, attacked the settlement, and both Albert and Gertrude were shot. Henry Waldegrave then joined the army of Washington, which was fighting for American independence.—*Campbell: Gertrude of Wyoming* (1809).

N.B.—Campbell accents Wyoming on the first syllable, but it is more usual to throw the accent on the second.

Gerundio (*Fray*), *i.e.* Friar Gerund, the hero and title of a Spanish romance, by the jesuit De l'Isla. It is a satire on the absurdities and bad taste of the popular preachers of the time. It is full of quips and cranks, tricks of acting, and startling sentimentality.—*Joseph Isla: Life of Friar Gerund* (1758).

Ge'ryon's Sons, the Spaniards; so called from Geryon, an ancient king of Spain, whose oxen were driven off by Her'culês. This task was one of the hero's "twelve labours." Milton uses the expression in *Paradise Lost*, xi. 410 (1665).

Geryon'eo, a human monster with three bodies. He was of the race of giants, "being the son of Geryon, the tyrant who gave all strangers" as food to

his kine, the fairest and the fiercest kine alive." Geryoneo promised to take the young widow Belgê (2 *syl.*) under his protection; but it was like the wolf protecting the lamb, for "he gave her children to a dreadful monster to devour." In her despair, she applied to king Arthur for help, and the British king, espousing her cause, soon sent Geryoneo "down to the house of dole."—*Spenser: Faërie Queene*, v. 10, 11 (1596).

*** "Geryoneo" is the house of Austria, and Philip of Spain in particular. "King Arthur" is England, and the earl of Leicester in particular. The "Widow Belgê" is the Netherlands; and the monster that devoured her children the inquisition, introduced by the duke of Alva. "Geryoneo" had three bodies, for Philip ruled over three kingdoms—Spain, Germany, and the Netherlands. The earl of Leicester, sent in 1585 to the aid of the Netherlands, broke off the yoke of Philip.

Gesa, solemn vows, injunctions, and prohibitions. In old Celtic romances, to place a person under gesa bonds was to adjure him so solemnly that he dare not disobey without loss of honour and reputation. Sometimes the gesa were imposed with spells, so as to draw down ill luck as well as loss of honour on the persons who disregarded the injunction.

Gesmas, the impenitent thief crucified with our Lord. In the apocryphal *Gospel of Nicodemus*, he is called Gestas. The penitent thief was Dismas, Dysmas, Demas, or Dumacus.

> Three bodies on three crosses hang supine:
> Dismas and Gesmas and the Power Divine.
> Dismas seeks heaven, Gesmas his own damnation,
> The Mid-one seeks our ransom and salvation.
> *E. C. B.: Translation of a Latin Charm.*

Gessler (*Albrecht*), the brutal and tyrannical governor of Switzerland appointed by Austria over the three forest cantons. When the people rose in rebellion, Gessler insulted them by hoisting his cap on a pole, and threatening death to any one who refused to bow down to it in reverence. William Tell refused to do so, and was compelled to shoot at an apple placed on the head of his own son. Having dropped an arrow by accident, Gessler demanded why he had brought a second. "To shoot you," said the intrepid mountaineer, "if I fail in my task." Gessler then ordered him to be cast into Kusnacht Castle, "a prey to the reptiles that lodged there." Gessler went in the boat to see the order executed, and as the boat neared land, Tell leapt on shore, pushed back the boat, shot Gessler, and freed his country from Austrian domination.—*Rossini: Guglielmo Tell* (1829). (See EGIL, p. 316.)

Gesta Romano'rum, first published in 1473. The book is divided into 152 chapters, and is made up of old chronicles, lives of saints, Oriental apologies, and romantic inventions. The author is said to have been Helinandus. (See Hazlitt's *English Poetry*, vol. i.)

Geta, according to sir Walter Scott, the representative of a stock slave and rogue in the new comedy of Greece and Rome (? *Getês*).

> The principal character, upon whose devices and ingenuity the whole plot usually turns, is the *Geta* of the piece—a witty, roguish, insinuating, and malignant slave, the confidant of a wild and extravagant son, whom he aids in his pious endeavours to cheat a suspicious, severe, and griping father.—*Sir W. Scott: The Drama.*

Ghengis Khan, a title assumed by Tamerlane or Timour the Tartar (1336–1405).

Ghilan, a district of Persia, notoriously unhealthy, and rife with fever, ague, cholera, and plague. Hence the Persian proverb—

> "Let him who is tired of life retire to Ghilan."

Ghost (*The*), so graphically described by Defoe, was the apparition of Mrs. Veal, and the place referred to is Botathen, in Little Petherick, Cornwall.

¶ The ghost of Mr. Dingley of Launceston, Cornwall, was described by [Dr.] John Ruddle or Ruddell (seventeenth century).

Giaffir [*Djaf-fir*], pacha of Aby'dos, and father of Zuleika [*Zu-lee-kah*]. He tells his daughter he intends her to marry the governor of Magne'sia, but Zuleika has given her plight to her cousin Selim. The lovers take to flight; Giaffir pursues and shoots Selim; Zuleika dies of grief and the father lives on, a broken-hearted old man, calling to the winds, "Where is my daughter?" and echo answers, "Where?"—*Byron: Bride of Abydos* (1813).

Giam'schid [*Jam-shid*], a suleyman of the Peris. Having reigned seven hundred years, he thought himself immortal; but God, in punishment, gave him a human form, and sent him to live on earth, where he became a great conqueror, and ruled over both the East and West. The bulwark of the Peris' abode was composed of green chrysolite, the reflection

of which gives to the sky its deep blue-green hue.

> Soul beamed forth in every spark
> That darted from beneath the lid,
> Bright as the jewel of Giamschid.
> *Byron: The Giaour* (1813).

She only wished the amorous monarch had shown more ardour for the carbuncle of Giamschid.—*Beckford: Vathek* (1786).

Giants of Mythology and Fable.

Strabo makes mention of the skeleton of a giant 60 cubits in height. Pliny tells us of another 46 cubits. Boccaccio describes the body of a giant from bones discovered in a cave near Trapani, in Sicily, 200 cubits in length. One tooth of this "giant" weighed 200 ounces; but Kircher says the tooth and bones were those of a mastodon.

(1) AC'AMAS, one of the Cyclops.—*Greek Fable.*

(2) ADAMASTOR, the giant Spirit of the Cape. His lips were black, teeth blue, eyes shot with livid fire, and voice louder than thunder.—*Camoëns: Lusiad*, v.

(3) ÆGÆON, the hundred-handed giant. One of the Titans.—*Greek Fable.*

(4) AG'RIOS, one of the giants called Titans. He was killed by the Parcæ.—*Greek Fable.*

(5) ALCYONEUS [*Al'-si-ō-nuce*] or AL'CION, brother of Porphyrion. He stole some of the Sun's oxen, and Jupiter sent Hercules against him, but he was unable to prevail, for immediately the giant touched the earth he received fresh vigour. Pallas, seizing him, carried him beyond the moon, and he died. His seven daughters were turned into halcyons or kingfishers.—*Apollonius Rhodius: Argonautic Expedition*, i. 6.

(6) AL'GEBAR'. The giant Orion is so called by the Arabs.

(7) ALIFANFARON or ALIPHARNON, emperor of Trapoban.—*Don Quixote.*

(8) ALOE'OS (4 *syl.*), son of Titan and Terra.—*Greek Fable.*

(9) ALOI'DES (4 *syl.*), sons of Alœ'us (4 *syl.*), named Otos and Ephialtês (*q.v.*).

(10) AM'ERANT, a cruel giant, slain by Guy of Warwick.—*Percy: Reliques.*

(11) ANGOLAFFER, the Saracen giant. He was 21 cubits high, his face measured 3 feet in breadth, his nose was 9 inches long, his arms and legs 6 feet. He had the strength of thirty men, and his mace was the solid trunk of an oak tree, 300 years old. The tower of Pisa lost its perpendicularity by the weight of this giant leaning against it to rest himself. He was slain in single combat by Roland, at Fronsac.—*L'Epine: Conquemistaine.*

(12) ANTÆOS, 60 cubits (85 feet) in height.—*Plutarch.*

(13) ARGES (2 *syl.*), one of the Cyclops.—*Greek Fable.*

(14) ASCAPART, a giant 30 feet high, and with 12 inches between his eyes. Slain by sir Bevis of Southampton.—*British Fable.*

(15) ATLAS, the giant of the Atlas Mountains, who carries the world on his back. A book of maps is called an "atlas" from this giant.—*Greek Fable.*

(16) BALAN, "bravest and strongest of the giant race."—*Amadis of Gaul.*

(17) BELLE, famous for his three leaps, which gave names to the places called Wanlip, Burstall, and Belle-grave.—*British Fable.*

(18) BELLE'RUS, the giant from whom Cornwall derived its name "Bellerium."—*British Fable.*

(19) BLUNDERBORE (3 *syl.*), the giant who was drowned because Jack scuttled his boat.—*Jack the Giant-killer.*

(20) BRIARE'OS (4 *syl.*), a giant with a hundred hands. One of the Titans.—*Greek Fable.*

(21) BROBDINGNAG, a country of giants, to whom an ordinary-sized man was "not half so big as the round little worm pricked from the lazy finger of a maid."—*Swift: Gulliver's Travels.*

(22) BRONTES (2 *syl.*), one of the Cyclops.—*Greek Fable.*

(23) BURLONG, a giant mentioned in the romance of *Sir Tryamour.*

(24) CACUS, of mount Aventine, who dragged the oxen of Hercules into his cave tail foremost.—*Greek Fable.*

(25) CALIG'ORANT, the Egyptian giant, who entrapped travellers with an invisible net.—*Ariosto.*

(26) CARACULIAMBO, the giant that don Quixote intended should kneel at the foot of Dulcin'ea.—*Cervantes: Don Quixote.*

(27) CŒUS or CŒUS, son of Heaven and Earth. He married Phœbê, and was the father of Latôna.—*Greek Fable.*

(28) CHALBROTH, the stem of all the giant race.—*Rabelais: Pantagruel.*

(29) CHRISTOPHERUS or ST. CHRISTOPHER, the giant who carried Christ across a ford, and was well-nigh borne down with the "child's" ever-increasing weight.—*Christian Legend.*

(30) CLYTIOS, one of the giants who made war upon the gods. Vulcan killed him with a red-hot iron mace.—*Greek Fable.*

(31) COLBRAND, the Danish giant slain by Guy of Warwick.—*British Fable.*

(32) CORFLAMBO, a giant who was always attended by a dwarf.—*Spenser: Faërie Queene*, iv. 8.

(33) CORI'NEUS (3 *syl.*). (See GOGMAGOG.)

(34) CORMORAN', the Cornish giant who fell into a pit 20 feet deep, dug by Jack and filmed over with a thin layer of grass and gravel.—*Jack the Giant-killer.*

(35) CORMORANT, a giant discomfited by sir Brian.—*Spenser: Faërie Queene*, vi. 4.[2]

(36) COTTOS, one of the three-hundred-headed giants, son of Heaven and Earth. His two brothers were Briareus (3 *syl.*) and Gyges.

(37) COULIN, the British giant pursued by Debon, and killed by falling into a deep chasm.—*British Fable.*

(38) CYCLOPS, giants with only one eye, and that in the middle of the forehead. They lived in Sicily, and were blacksmiths.—*Greek Fable.*

(39) DESPAIR, of Doubting Castle, who found Christian and Hopeful asleep on his grounds, and thrust them into a dungeon. He evilly entreated them, but they made their escape by the key "Promise."—*Bunyan: Pilgrim's Progress*, i.

(40) DONDASCH, a giant contemporary with Seth. "There were giants in the earth in those days."—*Oriental Fable.*

(41) ENCEL'ADOS, "most powerful of the giant race." Overwhelmed under mount Etna.—*Greek Fable.*

(42) EPHIALTES (4 *syl.*), a giant who grew 4 inches every month.—*Greek Fable.*

(43) ERIX, son of Goliath [*sic*] and grandson of Atlas. He invented legerdemain.—*Duchat: Œuvres de Rabelais* (1711).

(44) EU'RYTOS, one of the giants who made war with the gods. Bacchus killed him with his thyrsus.—*Greek Fable.*

(45) FERRACUTE, a giant 36 feet in height, with the strength of forty men.—*Turpin's Chronicle.*

(46) FERRAGUS, a Portuguese giant.—*Valentine and Orson.*

(47) FIERABRAS, of Alexandria, "the greatest giant that ever walked the earth."—*Mediæval Romance.*

(48) FION, son of Comnal, an enormous giant, who could place his feet on two mountains, and then stoop and drink from a stream in the valley between.—*Gaelic Legend.*

(49) FIORGWYN, the gigantic father of Brigra.—*Scandinavian Mythology.*

(50) FRACASSUS, father of Perrigus, and son of Morganta.

> Primus erat quidam Fracassus prole gigantis,
> Cujus stirps olim Morganto venit ab illo,
> Qui bacchiconcm campense ferre solebat,
> Cum que mille hominum colpos fracasset in una.
> *Merlin Cocaius* [*i.e. Theophile Folengo*]
> *Histoire Macaronique* (1606).

(51) GABBARA, father of Goliah [*sic*] of Segundilla, and inventor of the custom of drinking healths.—*Duchat: Œuvres de Rabelais* (1711).

(52) GILAPAS, the giant slain by king Arthur.—*Sir T. Malory: History of Prince Arthur.*

(53) GALLIGANTUA, the giant who lived with Mahomet the conqueror.—*Jack the Giant-killer.*

(54) GARAGANTUA, same as Gargantua (*q.v.*).

(55) GARGANTUA, a giant so large that it required 900 ells of linen for the *body* of his shirt, and 200 more for the *gussets*; 406 ells of velvet for his shoes, and 1100 cow-hides for their soles. His toothpick was an elephant's tusk, and 17,913 cows were required to give him milk. This was the giant who swallowed five pilgrims, with their staves, in a salad.—*Rabelais: Gargantua.*

(56) GEMMAGOG, son of the giant Oromëdon, and inventor of Poulan shoes, *i.e.* shoes with a spur behind, and turned-up toes fastened to the knees. These shoes were forbidden by Charles V. of France, in 1365, but the fashion revived again.—*Duchat; Œuvres de Rabelais* (1711).

(57) GERYON'EO, a giant with three bodies [*Philip II. of Spain*].—*Spenser: Faërie Queene*, v. 11.

(58) GIRALDA, the giantess. A statue of victory on the top of an old Moorish tower in Seville.

(59) GODMER, son of Albion, a British giant slain by Canu'tus, one of the companions of Brute.—*Spenser: Faërie Queene*, ii. 10.

(60) GOEM'AGOT, the Cornish giant who wrestled with Cori'neus (3 *syl.*), and was hurled over a rock into the sea. The place where he fell was called "Lam Goëmagot."—*Geoffrey: British History.*

(61) GOGMAGOG, king of the giant race of Albion when Brute colonized the island. He was slain by Cori'neus (3 *syl.*). The two statues of Guildhall represent Gogmagog and Corineus. The giant carries a pole-axe and spiked balls. This is the same as Goëmagot.

(62) GRANGOUSIA, the giant king of Utopia.—*Rabelais: Pantagruel.*

(63) GRANTORTO, the giant who withheld the inheritance of Irena.—*Spenser: Faërie Queene*, v.

(64) GRIM, the giant slain by Greatheart, because he tried to stop pilgrims on their way to the Celestial City.—*Bunyan: Pilgrim's Progress*, ii.

(65) GRUM'BO, the giant up whose sleeve Tom Thumb crept. The giant, thinking some insect had crawled up his sleeve, gave it a shake, and Tom fell into the sea, when a fish swallowed him.—*Tom Thumb.*

(66) GYGES, who had fifty heads and a hundred hands. He was one of the Titans.—*Greek Fable.*

(67) HAPMOUCHE, the giant "fly-catcher." He invented the drying and smoking of neats' tongues.—*Duchat: Œuvres de Rabelais* (1711).

(68) HIPPOL'YTOS, one of the giants who made war with the gods. He was killed by Hermës.—*Greek Fable.*

(69) HRASVELG, the giant who keeps watch over the Tree of Life, and devours the dead.—*Scandinavian Mythology.*

(70) HURTALI, a giant in the time of the Flood. He was too large of stature to get into the ark, and therefore rode straddle-legs on the roof. He perpetuated the giant race. Atlas was his grandson.

(71) INDRACITTRAN, a famous giant of Indian mythology.

(72) JOTUN, the giant of Jötunheim or Giant-land, in Scandinavian story.

(73) JULIANCE, a giant of Arthurian romance.

(74) KIFFI, the giant of atheism and infidelity.

(75) KOTTOS, a giant with a hundred hands. One of the Titans.—*Greek Fable.*

(76) MALAMBRU'NO, the giant who shut up Antonoma'sia and her husband in the tomb of the deceased queen of Candaya.—*Cervantes: Don Quixote*, II. iii. 45.

(77) MARGUTTE (3 *syl.*), a giant 20 feet high, who died of laughter when he saw a monkey pulling on his boots.—*Pulci: Morgante Maggiore.*

(78) MAUGYS, the giant warder with whom sir Lybius did battle.—*Libeaus.*

(79) MAUL, the giant of sophistry, killed by Greatheart, who pierced him under the fifth rib.—*Bunyan: Pilgrim's Progress*, ii.

(80) MONT-ROGNON, one of Charlemagne's paladins.

(81) MORGANTE (3 *syl.*), a ferocious giant, who died by the bite of a crab.—*Pulci: Morgante Maggiore.*

(82) MUGILLO, a giant famous for his mace with six balls.

(83) OFFERUS, the pagan name of St. Christopher, whose body was 12 ells in height.—*Christian Legend.*

(84) OGIAS, an antediluvian giant, mentioned in the apocrypha condemned by pope Gelasius I. (492–496).

(85) ORGOGLIO, a giant thrice the height of an ordinary man. He took captive the Red Cross Knight, but was slain by king Arthur.—*Spenser: Faërie Queene*, I.

(86) ORI'ON, a giant hunter, noted for his beauty. He was slain by Diana, and made a constellation.—*Greek Fable.*

(87) OTOS, a giant, brother of Ephialtës. They both grew 9 inches every month. According to Pliny, he was 46 cubits (66 feet) in height.—*Greek Fable.*

(88) PALLAS, one of the giants called Titans. Minerva flayed him, and used his skin for armour; hence she was called Pallas Minerva.—*Greek Fable.*

(89) PANTAG'RUEL, son of Gargantua, and last of the race of giants.—*Rabelais.*

(90) POLYBO'TES (4 *syl.*), one of the giants who fought against the gods. The sea-god pursued him to the island of Cos, and, tearing away a part of the island, threw it on him and buried him beneath the mass.—*Greek Fable.*

(91) POLYPHE'MOS, king of the Cyclops. His skeleton was found at Trapa'ni, in Sicily, in the fourteenth century, by which it is calculated that his height was 300 feet.—*Greek Fable.*

(92) PORPHYR'ION, one of the giants who made war with the gods. He hurled the island of Delos against Zeus; but Zeus, with the aid of Hercules, overcame him.—*Greek Fable.*

(93) PYRAC'MON, one of the Cyclops.—*Greek Fable.*

(94) RITHO, the giant who commanded king Arthur to send his beard to complete the lining of a robe.—*Arthurian Romance.*

(95) SLAY-GOOD, a giant slain by Great-heart.—*Bunyan: Pilgrim's Progress*, ii.

(96) STER'OPES (3 *syl.*), one of the Cyclops.—*Greek Fable.*

(97) TARTARO, the Cyclops of Basque legendary lore.

(98) TRUTOBOCHUS, a king, whose remains were discovered in 1613, near the river Rhone. His tomb was 30 feet long.—*Mazurier: Histoire Véritable du Géant Teutobochus* (1618).

(99) THAON, one of the giants who made war with the gods. He was killed by the Parcæ.—*Hesiod: Theogony.*

(100) TITANS, a race of giants.—*Greek Fable.*

(101) TIT'YOS, a giant whose body covered nine acres of land. He tried to defile Latona; but Apollo cast him into Tartarus, where a vulture fed on his liver, which grew again as fast as it was devoured.—*Greek Fable.*

(102) TYPHŒUS, a giant with a hundred heads, fearful eyes, and most terrible voice. He was the father of the Harpies. Zeus [Jupiter] killed him with a thunderbolt, and he lies buried under mount Etna.—*Hesiod: Theogony.*

(103) TYPHON, son of Typhœus, a giant with a hundred heads. He was so tall that his heads touched heaven. His offspring were Gorgon, Geryon, Cerberos, and the hydra of Lernë. Typhon lies buried under mount Etna.—*Homer: Hymns.*

(104) WIDE-NOSTRILS, a huge giant, who lived on windmills, and died from eating a lump of fresh butter.—*Rabelais: Pantagruel*, iv. 13.

(105) YOHAK, the giant guardian of the caves of Babylon.—*Southey: Thalaba*, v.

¶ The tallest giant was in the army of Dandolo, the doge of Venice, said to have been 18 yards (54 feet) high. He wore a casque on his head as high as a turreted city.—*History of Venice* (published by Murray, 1831), vol. i. p. 152.

*** Those who wish to pursue this subject further should consult the notes of Duchat, bk. ii. 1 of his *Œuvres de Rabelais* (1650–1735).

Giants in Real Life.

(*a*) AMANAT, 7 feet 9 inches. A Greek

(*aa*) ANAK, father of the Anakim. The Hebrew spies said they themselves were mere grasshoppers in comparison to these giants.—*Josh.* xv. 14; *Judg.* i. 20; *Numb.* xiii. 33.

(*b*) ANAK, 7 feet 8 inches at the age of 16. Exhibited in London, 1880–3. Born at Ramonchamp, in the Vosges (1 *syl.*), 1840. His real name was Joseph Boltz.

(*c*) ANDRON'ICUS II., 10 feet. Grandson of Alexius Comnēnus. Nicetas asserts that he had seen him.

(*cc*) BAMFIELD, 7 feet 1 inch. The Staffordshire giant; last century.

(*d*) BAMFORD (*Edward*), 7 feet 4 inches. Died in 1768, and was buried in St. Dunstan's Churchyard.

(*e*) BATES (*Captain*), and his wife, of Kentucky. Exhibited in London, 1869 and 1871. Captain Bates was 8 feet, and weighed 478 lbs. (nearly 30 stone). Mrs. Bates was 7 feet 11 inches, and weighed 413 lbs.; and her stillborn child weighed 15 lbs. (*1872*).

(*f*) BITHIN, the Belgian giant, died July 30, 1843. He played at one of the minor London theatres, as "The Giant of Palestine."

(*g*) BLACKER (*Henry*), 7 feet 4 inches, and most symmetrical. Born at Cuckfield, Sussex, in 1724. Generally called "The British Giant." Exhibited in London, 1751.

(*h*) BRADLEY, 7 feet 9 inches at death, and weighed 27 stone. Born at Market Wheaton, in Yorkshire. Length of his foot was 15½ inches, and the girt of his wrist 11 inches. His right hand is preserved in the museum of the College of Surgeons (1797–1820). His baptism is duly registered in Market Weighton Church.

(*i*) BRICE (*Joseph*), 7 feet 8 inches. His hand could span 15½ inches. (See ANAK.)

(*j*) BUSBY (*John*), 7 feet 9 inches; of Darfield. His brother was about the same height.

(*k*) BYRNE (*Charles*), 7 feet 7 inches. He died at Cockspur Street, aged 22.

(*l*) CHANG-WOO-GOO, 8 feet 6 inches; of Fychou. The Chinese giant. Exhibited in London, 1865–6, and in 1880; died 1893.

(*m*) CHARLEMAGNE, 8 feet nearly. He could squeeze together three horse-shoes at once with his hands.

(*n*) COTTER (*Patrick*), 8 feet 7½ inches. The Irish giant. A cast of his hand is preserved in the museum of the College of Surgeons (died 1802).

(*o*) DANIEL, Oliver Cromwell's porter, was a giant.

(*p*) ELBA'ZER, 7 cubits (= 10 feet 6 inches). The Jewish giant mentioned by Josephus. He lived in the reign of Vitellius.

(*q*) ELRICEGUI (*Joachim*), 7 feet 10 inches. The Spanish giant. Exhibited in London.

(*r*) EVANS (*William*), 8 feet at death. Porter of Charles I. (died 1632).

(*s*) FRANK (*Big*), 7 feet 8 inches; weight, 22 stone; girth round the chest, 58 inches. He was an Irishman, whose name was Francis Sheridan (died 1870).

(*t*) FRANZ (*Louis*), 7 feet 0 inches. The French giant.

(*u*) GABARA, 9 feet 9 inches. An Arabian giant. Pliny says he was the tallest man seen in the days of Claudius.

(*v*) GILLY, 8 feet. A Swede; exhibited in the early part of the nineteenth century.

(*w*) GOLI'ATH, 6 cubits and a span (= 9 feet 4 inches). —1 *Sam.* xvii. 4, etc. His "brother" was also a giant. —2 *Sam.* xxi. 19; 1 *Chron.* xx. 5. But if the cubit was 22 inches, and a span 9 inches, then 6 cubits and a span would amount to 11½ feet.

(*x*) GORDON (*Alice*), 7 feet. An Essex giantess (died 1737).

(*y*) HALES (*Robert*), 7 feet 6 inches; born at Somerton. Generally called "The Norfolk Giant" (1820–1862).

(*z*) HAR'DRADA (*Harold*), "5 ells of Norway in height" (nearly 8 feet). The Norway giant.

(*aa*) HOLMES (*Benjamin*), of Northumberland, 7 feet 6 inches, died 1892, aged 60. He was sword-bearer of the Corporation of Worcester.

(*ab*) JENKINS, 7 feet 6 inches. Clerk in the Bank of England. Buried in the garden, to save the corpse from resurrectionists. The Bank garden was the original churchyard of St. Christopher.

(*ac*) LA PIERRE, 7 feet 1 inch; of Stratgard, in Denmark.

(*ad*) LOUIS, 7 feet 6 inches. The French giant. The same as Louis Franz (*t*), who was also called "Mons. Louis." His left hand is preserved in the museum of the College of Surgeons.

(*ae*) LOUSHKIN, 8 feet 5 inches. The Russian giant, and drum-major of the Imperial Guards.

(*af*) M'DONALD (*James*), 7 feet 6 inches; of Cork (died 1760).

(*ag*) M'DONALD (*Samuel*), 6 feet 10 inches. A Scotchman; usually called "Big Sam" (died 1820). Prince of Wales's footman.

(*ah*) MAGRATH (*Cornelius*), 7 feet 8 inches. He was an orphan, reared by bishop Berkley, and died at the age of 60 (1737–1760).

(*ai*) MARIAN, 8 feet 2 inches. Played in *Babil and Bijou* about 14 years ago; died in Germany at the age of 17.

(*aj*) MAXIMI'NUS, 8 feet 6 inches. The Roman emperor (235–238).

(*ak*) MELLON (*Edmund*), 7 feet 6 inches—Born at Port Leicester, Ireland (1665–1684).

(*al*) MIDDLETON (*John*), 9 feet 3 inches. "His hand was 17 inches long, and 8½ inches broad." He was born at Hale, in Lancashire, in the reign of James I.—*Dr. Plott: History of Staffordshire.*

(*am*) MULLER (*Maximilian Christopher*), 8 feet. His hand measured 12 inches, and his fore-finger was 9 inches long. The Saxon giant. Died in London (1674–1734).

(*an*) MURPHY, 8 feet 10 inches. An Irish giant, contemporary with O'Brien. Died at Marseilles.

(*ao*) O'BRIEN (*Charles*), 8 feet 2 inches. An Irish giant; no relation of Patrick. Born 1761; died 1783.

(*ap*) O'BRIEN (*Patrick*), the Irish giant, was 8 feet 7 inches in height. His skeleton is preserved in the museum of the College of Surgeons. Born 1760; died August 3, 1807, aged 47.

(*aq*) OG, king of Bashan. "His bed was 9 cubits by 4 cubits" (= 13½ feet by 6 feet).—*Deut.* iii. 11.

N.B.—The Great Bed of Ware was 12 feet by 12 feet; but in 1895 it was shortened by 3 feet. It is now (1897) at Rye House.

(*ar*) OSEN (*Heinrich*), 7 feet 6 inches; weight, 300 lbs. or 37½ stone. Born in Norway.

(*as*) PARSONS (*Walter*), 9 feet 6 inches. Gate porter to James I. and Charles II.

(*at*) PORUS, an Indian king who fought against Alexander near the river Hydaspēs (B.C. 327). He was a giant "5 cubits in height" (7½ feet), with strength in proportion.—*Quintus Curtius: De Rebus gestis Alexandri Magni.*

(*au*) RIECHART (*F. H.*), 8 feet 3 inches, of Friedberg. His father and mother were both giants.

(*av*) SALMERON (*Martin*), 7 feet 4 inches. A Mexican.

(*aw*) SAM (*Big*), 6 feet 10 inches. (See M'DONALD.)

(*ax*) SHERIDAN (*Francis*), 7 feet 8 inches. (See FRANK.)

(*ay*) SWAN (*Miss Anne Hansen*), 7 feet; of Nova Scotia.

(*az*) TOLLER (*J.*), 8 feet. Born 1795; died 1819, aged 24.

(*aa*) VON BRUSTED, of Norway, 8 feet. Exhibited in London, 1881.

*** In 1682, a giant 7 feet 7 inches was exhibited in Dublin. A Swede 8 feet 6 inches was in the body-guard of a king of Prussia. A human skeleton 8 feet 6 inches is preserved in the museum of Trinity College, Dublin.

Becanus says he had seen a man nearly 10 feet high, and a woman fully 10 feet. Gasper Bauhin speaks of a Swiss 8 feet in height. Del Rio says he saw a Piedmontese in 1572 more than 9 feet in stature. C. S. F. Warren, M.A., says (in *Notes and Queries*, August 14, 1875) that his father knew a lady 9 feet high; "her head touched the ceiling of a good-sized room." Vanderbrook says he saw a black man, at Congo, 9 feet high.

*** It will be seen that the tallest man was ELRAZER who was 10½ feet. Andronicus was 10 feet.

Giant of Literature, Dr. Samuel Johnson (1709–1783).

Giant's Causeway, a basaltic mole in Ireland, said to be the commencement of a causeway from Ireland to Scotland.

Giant's Dance (The), Stonehenge,

(See Geoffrey's *British History*, viii. 10–12.)

Giant's Grave (*The*), a height on the Adriatic shore of the Bosphorus, much frequented by holiday parties.

'Tis a grand sight from off "The Giant's Grave
To watch the progress of those rolling seas
Between the Bosphorus, as they lash and lave
Europe and Asia.

Byron: Don Juan, v. 5 (1820).

Giant's Leap (*Lam Goëmagot*) or "Goëmagot's Leap." Now called Haw, near Plymouth. The legend is that Corineus (3 *syl.*) wrestled with Goëmagot king of the Albion giants, raised the monster on his shoulder, and, carrying him to the top of a high rock, heaved him into the sea.

At the beginning of the encounter, Corineus and the giant standing front to front held each other strongly in their arms, and panted aloud for breath, but Goëmagot presently grasping Corineus with all his might, broke three of his ribs, two on his right side and one on his left. At which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighbouring cliff, and heaved him into the sea. . . . The place where he fell is called Lam Goëmagot or Goëmagot's Leap to this day.—*Geoffrey: British History*, l. 16 (1142).

Giants' War (*The*). There are two wars with the celestials in Greek mythology, viz. that waged by the Titans, and that waged by the giants. The former lasted ten years, and was a war between Kronos (a Titan) and Zeus (1 *syl.*) for "universal empire." In this war Zeus was victorious, and he hurled the followers of Kronos into Tartăros.

The latter war was from a revolt of the twenty-four giants against Zeus. The revolters were overcome by the aid of the other gods and the assistance of Hercules.

Giaour [*djow'-er*]. Byron's tale called *The Giaour* is supposed to be told by a Turkish fisherman who had been employed all the day in the gulf of Ægi'na, and landed his boat at nightfall on the Piræ'us, now called the harbour of Port Leonê. He was eye-witness of all the incidents, and in one of them a principal agent (see line 352, "I hear the sound of coming feet . . .").

*** The tale is this: Leilah, the beautiful concubine of the caliph Hassan, falls in love with a giaour, flees from the seraglio, is overtaken, put to death, and cast into the sea. The Giaour cleaves Hassan's skull, flees for his life, and becomes a monk. Six years afterwards he tells his history to his father confessor on his death-bed, and prays him to "lay his body with the humblest dead, and not even to inscribe his name on his tomb." Accordingly, he is called "the Giaour," and is known by no other name (1813).

"He who hath bent him o'er the dead," etc., is in this poem.

A *giaour* is an unbeliever, one who disbelieves the Mohammedan faith.

Giauha're (4 *syl.*), daughter of the king of Saman'dal, the mightiest of the under-sea empires. When her father was made captive by king Saleh, she emerged for safety to a desert island, where she met Bed'er the young king of Persia, who proposed to make her his wife; but Giauharê "spat on him," and changed him "into a white bird with red beak and red legs." The bird was sold to a certain king, and, being disenchanted, resumed the human form. After several marvellous adventures, Beder again met the under-sea princess, proposed to her again, and she became his wife and queen of Persia.—*Arabian Nights* ("Beder and Giauharê"). (See BEDER, p. 101.)

Gibbet, a foot-pad and a convict, who "left his country for his country's good." He piqued himself on being "the best-behaved man on the road."

'Twas for the good of my country I should be abroad.—*Farquhar: The Beaux' Stratagem*, iii. 3 (1707).

I thought it rather odd . . . and said to myself, as Gibbet said when he heard that Almwell had gone to church, "That looks suspicious."—*James Smith.*

Gibbet (*Master*), secretary to Martin Joshua Bletson (parliamentary commissioner).—*Sir W. Scott: Woodstock* (time, Commonwealth).

Gib'bie (*Guse*), a half-witted lad in the service of lady Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Like Goose Gibbie of famous memory, he first kept the turkeys, and then, as his years advanced, was promoted to the more important office of minding the cows.—*Kingsley.*

Gibby, a Scotch Highlander in attendance on colonel Briton. He marries Inis, the waiting-woman of Isabella.—*Mrs. Centlivre: The Wonder* (1714).

Gibou (*Madame*), a type of feminine vulgarity. A hard-headed, keen-witted, coarsely clever, and pragmatical *maîtress femme*, who believes in nothing but a good digestion and money in the Funds.—*Henri Monnier: Scenes Populaires* (1852).

Mde. Pochet and Mde. Gibou are the French "Mrs. Gamp and Mrs. Harris."

Gibraltar of America, Quebec.

Gibraltar of Greece, a precipitous rock 700 feet above the sea.

Gibraltar of the New World, Cape Diamond, in the province of Quebec.

Gibson (*Janet*), a young dependent on Mrs. Margaret Bertram of Singleside. —*Sir W. Scott: Guy Mannering* (time, George II.).

Gideon's Stratagem (*Judg.* vii. 16–20).

¶ A parallel case is recorded in Venetian history. When Anco'na was besieged by the Venetians, in 1174, Aldruda count of Bertinoro sent a small army to their aid. When it reached the summit of Falcognesa, in sight of Ancona, Marcheselli ordered every man to bind to the head of his lance several lighted torches, and to spread themselves out as wide as possible. It was night-time, and the men marched slowly down the mountain. Christian was dismayed, thought the relief party ten times more numerous than it really was, decamped, and the siege was raised.

Gifford (*John*). This pseudonym has been adopted by three authors: (1) John Richards Green, *Blackstone's Commentaries Abridged* (1823); (2) Edward Foss, *An Abridgment of Blackstone's Commentaries* (1821); (3) Alexander Whellier, *The English Lawyer*.

Gifford (*William*), author of *The Baviad*, a poetical satire, which annihilated the Della Crusea school of poets (1794). In 1796 Gifford published *The Maeviad*, to expose the low state of dramatic authorship.

He was a man with whom I had no literary sympathies. . . . He had, however, a heart full of kindness for all living creatures except authors; *them* he regarded as a fishmonger regards eels, or as Izaak Walton did worms.—*Southey*.

Giggleswick Fountain ebbs and flows eight times a day. The tale is that Giggleswick was once a nymph living with the Oreads on mount Craven. A satyr chanced to see her, and resolved to win her; but Giggleswick fled to escape her pursuer, and praying to the "topic gods" (the local genii), was converted into a fountain, which still pants with fear. The tale is told by Drayton, in his *Polyolbion*, xxviii. (1622).

Gil Blas, son of Blas of Santilla'ne 'squire or "escudero" to a lady, and brought up by his uncle, canon Gil Perès. Gil Blas went to Dr. Godines's school, of Oviedo [*Ov-e-a'-do*], and obtained the reputation of being a great scholar. He had fair abilities, a kind heart, and good inclinations, but was easily led astray by his vanity. Full of wit and humour, but lax in his morals. Duped by others at first, he afterwards played the same devices on those less experienced. As he grew in years, however, his conduct improved, and when his fortune was made he became an honest, steady man.—*Lesage: Gil Blas* (1715).

Gil Blas, by Lesage, bks. i.–iii., published in French in 1715; bks. iv.–vi., in 1724; bks. vii.–xii. in 1735. English versions: by Smollett (1761); by Procter (1774); by Smart (1861); etc.

*** Lesage borrowed largely from the romance of Espinel, called *Vida del Escudero Marcos de Obregon* (1618), from which he has taken his prologue, the adventure of the parasite (bk. i. 2), the dispersion of the company of Cacabelos by the muleteer (bk. i. 3), the incident of the robber's cave (bk. i. 4, 5), the surprise by the corsairs, the contributions levied by don Raphael and Ambrose (bk. i. 15, 16), the service with the duke of Lerma, the character of Sangrado (called by Espinel *Sagredo*), and even the reply of don Matthias de Silva when asked to fight a duel early in the morning, "As I never rise before one, even for a party of pleasure, it is unreasonable to expect that I should rise at six to have my throat cut" (bk. iii. 8).

Gil Morrice. "Gil" is a variant of *childe* = don. (See MORRICE.)

Gilbert, butler to sir Patrick Charteris, provost of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Gilbert (*Sir*), noted for the sanative virtue of his sword and cere-cloth. Sir Launcelot touched the wounds of sir Meliot with sir Gilbert's sword and wiped them with the cere-cloth, and "anon a wholer man was he never in all his life." —*Sir T. Malory: History of Prince Arthur*, i. 110 (1470).

Gilbert with the White Hand, one of the companions of Robin Hood, mentioned often in *The Lyttell Geste of Robyn Hode* (fytte v. and vii.).

Thair saw I Maitlaind upon auld Beird Gray,
Robene Hude, and Gilbert "with the quhite hand,"
Quhom Hay of Nauchton slew in Madin-land.
Scottish Poems, i. 122.

Gilbertsclough, cousin to lady Margaret Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Gildas (*The Wise*), author of the chronicle *De Excidio Britanniæ*, first printed in 1525, utterly worthless as a history, extremely dull, meagre, and obscure. His book may be divided into two periods: (1) from the invasion of Britain by the Romans; and (2) from the revolt of Maximus to his own time. (He lived 493–570.)

Gildas de Ruys (*St.*), near Vannes, in France. This monastery was founded in the sixth century by St. Gildas "the Wise." Birth and death dates uncertain.

> For some of us knew a thing or two
> In the abbey of St. Gildas de Ruys.
> *Longfellow: The Golden Legend.*

Gil'deroy, a famous robber. There were two of the name, both handsome Scotchmen, both robbers, and both were hanged. One lived in the seventeenth century, and "had the honour" of robbing cardinal Richelieu and Oliver Cromwell. The other was born in Roslin, in the eighteenth century, and was executed in Edinburgh for "stealing sheep, horses, and oxen." In the Percy *Reliques*, I. iii. 12 is the lament of Gilderoy's widow at the execution of her "handsome" and "winsome" Gilderoy; and Campbell has a ballad on the same subject. Both are entitled *Gilderoy*, and refer to the latter robber; but in Thomson's *Orpheus Caledonius*, ii. is a copy of the older ballad.

*** Thomson's ballad places Gilderoy in the reign of Mary "queen of Scots," but this is not consistent with the tradition of his robbing Richelieu and Cromwell. We want a third Gilderoy for the reign of queen Mary—one living in the sixteenth century.

Higher than Gilderoy's Kite. According to ancient custom, the greater the crime, the higher the gallows. Hence Haman was hanged on a very high gibbet. The gallows of Montrose was 30 feet high; and the ballad says of Gilderoy—

> Of Gilderoy sae frald they were,
> They bound him mickle strong,
> Tull Edenburrow they led him thair,
> And on a gallows hung;
> They hung him high above the rest
> He was so trim a boy. . . .

"Higher than Gilderoy's kite." Gilderoy was raised so high that he was like a kite in the air.

Gilding a Boy. Leo XII. killed the boy Mortara by gilding him all over to adorn a pageant.

Gildip'pe (3 *syl.*), wife of Edward an English baron, who accompanied her husband to Jerusalem, and performed prodigies of valour in the war (bk. ix.). Both she and her husband were slain by Solyman (bk. xx.).—*Tasso: Jerusalem Delivered* (1575).

GILES, a farmer in love with Patty, "the maid of the mill," who was promised to him by her father; but Patty refuses to marry him. Ultimately, the "maid of the mill" marries lord Aimworth. Giles is a blunt, well-meaning, working farmer, of no education, no refinement, no notion of the amenities of social life.—*Bickerstaff: The Maid of the Mill* (1765).

Giles (1 *syl.*), serving-boy to Claud Halcro.—*Sir W. Scott: The Pirate* (time, William III.).

Giles (1 *syl.*), warder of the Tower.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Giles (2 *syl.*), jailer of sir Reginald Front de Bœuf.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Giles (*Will*), apprentice of Gibbie Girder the cooper at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Giles, the "farmer's boy," "meek, fatherless, and poor," the hero of Robert Bloomfield's principal poem, which is divided into "Spring," "Summer," "Autumn," and "Winter" (1798).

Giles of Antwerp, Giles Coignet, the painter (1530–1600).

Gilfillan (*Habakkuk*), called "Gifted Gilfillan," a Camero'nian officer and enthusiast.—*Sir W. Scott: Waverley* (time, George II.).

Gill (*Harry*), a farmer, who forbade old Goody Blake to carry home a few sticks, which she had picked up from his land, to light a wee-bit fire to warm herself by. Old Goody Blake cursed him for his meanness, saying he should never from that moment cease from shivering with cold; and sure enough, from that hour, a-bed or up, summer or winter, at home or abroad, his teeth went "chatter, chatter, chatter still." Clothing was of no use, fires of no avail, for, spite of all, he muttered, "Poor Harry Gill is very cold."—*Wordsworth: Goody Blake and Harry Gill* (1798).

> No word to any man he utters,
> A-bed or up, to young or old;
> But ever to himself he mutters,
> "Poor Harry Gill is very cold."

Gilla Dacker and his Horse (*The Pursuit of the*). This is one of the old Celtic romances, and has been described as "a marvellous and very beautiful creation." It is a humorous story of a trick, and a very serious practical joke, which was played by Avarta, a Dedannan enchanter, on sixteen of the Feni (Fingal's heroes), whom he carried off on his horse from Erin to "The Land of Promise," and of the adventures of Finn (Fingal), Dermat O'Dyna (*q.v.*), and the others in their pursuit of Avarta, who had taken

the shape of the Gilla Dacker (Lazy Fellow), to recover their companions.

Gil'lamore (3 *syl.*) or **Guillamur,** king of Ireland, being slain in battle by Arthur, Ireland was added by the conqueror to his own dominions.

How Gillamore again to Ireland he pursued . . .
And having slain the king, the country waste he laid.
Drayton: Polyolbion, iv. (1612).

Gil'lian, landlady of don John and don Frederic.—*Fletcher: The Chances* (1620).

Gil'lian (*Dame*), tirewoman to lady Eveline, and wife of Raoul the huntsman.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Gills (*Solomon*), ship's instrument maker. A slow, thoughtful old man, uncle of Walter Gay, who was in the house of Mr. Dombey, merchant. Gills was very proud of his stock-in-trade, but never seemed to sell anything.—*Dickens: Dombey and Son* (1846).

Gillyflower, from the French *giroflée*, from *giroffe* ("a clove," called by Chaucer "gilofre"). The common stock, the wallflower, rocket, clove pink, are so called. (See *Dictionary of Phrase and Fable*, p. 519.)

Gillyflowers. A nosegay of these flowers was given by the fairy Amazo'na to Carpil'lona in her flight. The virtue of this nosegay was, that so long as the princess had it about her person, those who knew her before would not recognize her.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Carpillona," 1682).

Gilpin (*John*), a linen-draper and train-band captain, living in London. His wife said to him, "Though we have been married twenty years, we have taken no holiday;" and at her advice the well-to-do linen-draper agreed to make a family party, and dine at the Bell, at Edmonton. Mrs. Gilpin, her sister, and four children went in the chaise, and Gilpin promised to follow on horseback. As madam had left the wine behind, Gilpin girded it in two stone bottles to his belt, and started on his way. The horse, being fresh, began to trot, and then to gallop; and John, being a bad rider, grasped the mane with both his hands. On went the horse, off flew John Gilpin's cloak, together with his hat and wig. The dogs barked, the children screamed, the turnpike-men (thinking he was riding for a wager) flung open their gates. He flew through Edmonton, and never stopped till he reached Ware, when his friend the calender gave him welcome, and asked him to dismount. Gilpin, however, declined, saying his wife would be expecting him. So the calender furnished him with another hat and wig, and Gilpin harked back again, when similar disasters occurred, till the horse stopped at his house in London.—*Cowper: John Gilpin* (1782).

(John Gilpin was a Mr. Beyer, of Paternoster Row, who died in 1791, and it was lady Austin who told the anecdote to the poet. The marriage adventure of commodore Trunnion, in *Peregrine Pickle*, is a similar adventure.)

Giltspur Street, a street in West Smithfield, built on the route taken by the knights (who wore gilt spurs) on their way to Smithfield, where the tournaments were held.

Gines de Passamonte, one of the galley-slaves set free by don Quixote. Gines had written a history of his life and adventures. After being liberated, the slaves set upon the knight; they assulted him with stones, robbed him and Sancho of everything they valued, broke to pieces "Mambrino's helmet," and then made off with all possible speed, taking Sancho's ass with them. After a time the ass was recovered (pt. I. iv. 3).

"Hark ye, friend," said the galley-slave, "Gines is my name, and Passamonté the title of my family."—*Cervantes: Don Quixote*, I. iii. 8 (1605).

*** This Gines reappears in pt. II. li. 7 as "Peter the showman," who exhibits the story of "Melisendra and don Gayferos." The helmet also is presented whole and sound at the inn, where it becomes a matter of dispute whether it is a basin or a helmet.

Gineura, the troth-plight bride of Ariodantês, falsely accused of infidelity, and doomed to die unless she found within a month a champion to do battle for her honour. The duke who accused her felt confident that no champion would appear, but on the day appointed Ariodantês himself entered the lists. The duke was slain, the lady vindicated, and the champion became Gineura's husband.—*Ariosto: Orlando Furioso* (1516). Also GENEURA.

¶ Shakespeare, in *Much Ado about Nothing*, makes Hero falsely accused of infidelity, through the malice of don John, who induces Margaret (the lady's attendant) to give Borachio a rendezvous at the lady's chamber window. While this was going on, Claudio, the betrothed lover of Hero, was brought to a spot

where he might witness the scene, and, believing Margaret to be Hero, was so indignant, that next day at the altar he denounced Hero as unworthy of his love. Benedict challenged Claudio for slander, but the combat was prevented by the arrest and confession of Borachio. Don John, finding his villainy exposed, fled to Messina.

¶ Spenser has introduced a similar story in his *Faërie Queene*, v. 11 (the tale of "Irena," *q.v.*).

Gin'evra, the young Italian bride who, playing hide-and-seek, hid herself in a large trunk. The lid accidentally fell down, and was held fast by a spring-lock. Many years afterwards the trunk was sold and the skeleton discovered.—*Rogers: Italy* (1822).

¶ T. Haynes Bayley wrote a ballad called *The Mistletoe Bough*, on the same tradition. He calls the bridegroom "young Lovel."

¶ A similar narrative is given by Collet, in his *Causes Célèbres*.

¶ Marwell Old Hall, once the residence of the Seymours, and subsequently of the Dacre family, has a similar tradition attached to it, and "the very chest is now the property of the Rev. J. Haygarth, rector of Upham."—*Post-Office Directory*.

¶ Bramshall, Hampshire, has a similar tale and chest.

¶ The same tale is also told of the great house at Malsanger, near Basingstoke.

Gingerbread (*Giles*), the hero of an English nursery tale.

Jack the Giant-killer, Giles Gingerbread, and *Tom Thumb* will flourish in wide-spreading and never-ceasing popularity.—*Washington Irving*.

Ginn or **Jân** (singular *masculine* Jinnee, *feminine* Jinniyeh), a species of beings created long before Adam. They were formed of "smokeless fire" or fire of the simoom, and were governed by monarchs named suleyman, the last of whom was Jân-ibn-Jân or Gian-ben-Gian, who "built the pyramids of Egypt." Prophets were sent to convert them, but on their persistent disobedience an army of angels drove them from the earth. Among the ginn was one named Aza'zel. When Adam was created, and God commanded the angels to worship him, Azazel refused, saying, "Why should the spirits of fire worship a creature made of earth?" Whereupon God changed him into a devil, and called him Iblis or Eblis ("despair").

Ginnistan, the country of the Ginn.—*Persian Mythology*.

Gi'ona, a leader of the anabaptists, once a servant of comte d'Oberthal, but discharged from his service for theft. He joined the rebellion of the anabaptists, but, with the rest of the conspirators, betrayed the "prophet-king," John of Leyden, when the emperor arrived with his army.—*Meyerbeer: Le Prophète* (1849).

Giovan'ni (*Don*), a Spanish libertine of the aristocratic class. His valet, Leporello, says, "He had 700 mistresses in Italy, 800 in Germany, 91 in France and Turkey, and 1003 in Spain." When the measure of his iniquity was full, a legion of foul fiends carried him off to the devouring gulf.—*Mozart: Don Giovanni* (1787).

(The libretto of this opera is by Lorenzo da Pontê.)

*** The original of this character was don Juan Teno'rio, of Seville, who lived in the fourteenth century. The traditions concerning him were dramatized by Tirso de Mo'lina; thence passed into Italy and France. Glück has a musical ballet called *Don Juan* (1765); Molière, a comedy on the same subject (1665); and Thomas Corneille (brother of the *Grand Corneille*) brought out, in 1673, a comedy on the same subject, called *Le Feston de Pierre*, which is the second title of Molière's *Don Juan*. Goldoni, called "The Italian Molière," has also a comedy on the same favourite hero.

Gipsey, the favourite greyhound of Charles I.

One evening, his [*Charles I.*] dog scraping at the door, he commanded me [*sir Philip Warwick*] to let in Gipsey.—*Memoirs*, 329.

Gipsey Ring, a flat gold ring, with stones *let into it*, at given distances. So called because the stones were originally Egyptian pebbles—*i.e.* agate and jasper.

Gipsey-wort, botanical name Lycopus, from two Greek words *luk(ou) pous* ("wolf's foot"). Threlkeld says, "Gypsies do die themselves of a blackish hue with the juice of this plant."

Gipsies' Head-quarters, Yetholm, Roxburgh.

Head-quarters of the gipsies here.
Double Acrostic ("Queen").

*** The tale is that the gipsies are wanderers because they refused to shelter the Virgin and Child in their flight into Egypt.—*Aventinus: Annales Boiorum*, viii.

Giralda of Seville, called by the Knight of the Mirrors a giantess, whose body was of brass, and who, without ever shifting her place, was the most unsteady and changeable female in the world. In fact, this Giralda was no other than the brazen statue on a steeple in Seville, serving for a weathercock.

"I fixed the changeable Giralda . . . I obliged her to stand still; for during the space of a whole week no wind blew but from the north."—*Cervantes: Don Quixote*, II. i. 14 (1615).

Giraldus Cambrensis, the literary name of Girald de Barri. He was author of the *Itinerarium Cambriæ*, the *Descriptio Cambriæ;* and his work on Ireland was criticized by John Lynch, who called his book *Cambrensis Eversus.* Giraldus was born in Pembroke, and lived 1146–1222 (that is, about the time of Henry II.).

Girder (*Gibbie, i.e.* Gilbert), the cooper at Wolf's Hope village.

Jean Girder, wife of the cooper.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Girdle (*Armi'da's*), a cestus worn by Armi'da, which, like that of Venus, possessed the magical charm of provoking irresistible love.—*Tasso: Jerusalem Delivered* (1575).

Flor'imel's Girdle, the prize of a grand tournament, in which sir Sat'yrane (3 *syl.*), sir Brianor, sir Sanglier, sir Artegal, sir Cambel, sir Tri'amond, Brit'omart, and others took part. It was accidentally dropped by Florimel in her flight (bk. iii. 7, 31), picked up by sir Satyrane, and employed by him for binding the monster which frightened Florimel to flight; afterwards it came again into sir Satyrane's possession, when he placed it for safety in a golden coffer. It was a gorgeous girdle, made by Vulcan for Venus, and embossed with pearls and precious stones; but its chief merit was

> It gave the virtue of chaste love
> And wifehood true to all that it did bear;
> But whosoever contrary doth prove,
> Might not the same about her middle wear,
> But it would loose, or else asunder tear.
> *Spenser: Fairie Queene*, iii. 7 (1590).

¶ Other tests of chastity were: "Arthur's drinking-horn," mentioned in the *Morte d'Arthur.* The "court mantel," mentioned in the ballad called "The Boy and the Mantel," in Percy's *Reliques.* The "enchanted cup," mentioned in *Orlando Furioso*, ii., etc. (See CHASTITY, p. 198.)

Venus's Girdle, a girdle on which was embroidered the passions, desires, joys, and pains of love. It was usually called a cestus, which means "embroidered," and was worn lower down than the cin'gulum or matron's girdle, but higher up than the zone or maiden's girdle. It was said to possess the magical power of exciting love. Homer describes it thus—

> In this was every art, and every charm,
> To win the wisest, and the coolest warm;
> Fond love, the gentle vow, the gay desire,
> The kind deceit, the still reviving fire,
> Persuasive speech, and more persuasive sighs,
> Silence that spoke, and eloquence of eyes.
> *Pope: Iliad*, xiv.

Girdle of Opakka, foresight and prudence.

"The girdle of Opakka, with which Kifri the enchanter is endued, what is it," said Shemshelnar, "but foresight and prudence—the best 'girdle' for the sultans of the earth!"—*Sir G. Morell* (*i.e. J. Ridley*), *Tales of the Genii* ("History of Mahoud," tale vii., 1751).

Girdles, impressed with mystical characters, were bound with certain ceremonies round women in gestation, to accelerate the birth and alleviate the pains of labour. It was a Druid custom, observed by the Gaels, and continued in practice till quite modern times.

Aldo offered to give Erragon, "a hundred steeds, children of the rein; a hundred hawks with fluttering wing, . . . and a hundred girdles to bind high-bosomed maids, friends of the births of heroes."—*Ossian: The Battle of Lora.*

Girnington (*The laird of*), previously Frank Hayston, laird of Bucklaw, the bridegroom of Lucy Ashton. He is found wounded by his bride on the wedding night, recovers, and leaves the country; but the bride goes mad and dies.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Gjallar, Heimdall's horn, which he blows to give the gods notice when any one approaches the bridge Bifröst.—*Scandinavian Mythology.*

Gladiator (*The dying*), more correct, as some think, *Galatian.* This famous statue, found at Nettuno (the ancient *Antium*), was the work of Agasias, a sculptor of Ephesus.

Glads'moor (*Mr.*), almoner of the earl of Glenallan, at Glenallan House.—*Sir W. Scott: The Antiquary* (time, George III.).

Glamorgan, according to British fable, is *gla* or *glyn* Morgan (valley or glen of Morgan). Cundah and Morgan (says Spenser) were sons of Gonorill and Regan, the two elder daughters of king Leyr. Cundah chased Morgan into Wales, and slew him in the glen which perpetuates his name.

Then gan the bloody brethren both to raise
But fierce Cundah gan shortly to envy
His brother Morgan . . .
Raisd warre, and him in batteill overthrew;
Whence as he to those woody hilles did fly,
Which hight of him Gla-morgan, there him slew.
Spenser: Faërie Queene, ii. 10, 33 (1590).

This is not quite in accordance with Geoffrey's account—

Some restless spirits . . . inspired Margan with vain conceits, . . . who marched with an army through Cunedagius's country, and began to burn all before him; but he was met by Cunedagius, with all his forces, who attacked Margan, . . . and, putting him to flight, . . . killed him in a town of Kambria, which since his death has been called Margan to this day.—*British History*, ii. 15 (1142).

Glasgow (*The bishop of*).—*Sir W. Scott: Castle Dangerous*, xix. (time, Henry I.).

Glasgow Arms, an oak tree with a bird above it, and a bell hanging from one of the branches; at the foot of the tree a salmon with a ring in its mouth. The legend is that St. Kentigern built the city and hung a bell in an oak tree to summon the men to work. This accounts for the "oak and bell." Now for the rest: A Scottish queen having formed an illicit attachment to a soldier, presented her paramour with a ring, the gift of her royal husband. This coming to the knowledge of the king, he contrived to abstract it from the soldier while he was asleep, threw it into the Clyde, and then asked his queen to show it him. The queen, in great alarm, ran to St. Kentigern, and confessed her crime. The father confessor went to the Clyde, drew out a salmon with the ring in its mouth, handed it to the queen, and by this means both prevented a scandal and reformed the repentant lady.

¶ In 1688 James II., in his escape, threw the Great Seal (*Clavis regni*) into the Thames, as he was on his way to Sheerness to meet the vessel which was to take him to the continent. But the Seal was found by a fisherman in his net, and delivered to the prince of Orange.

¶ There are several stories somewhat similar. One is told of Dame Rebecca Berry, wife of Thomas Elton of Stratford Bow, and relict of sir John Berry (1696), the heroine of the ballad called *The Cruel Knight*. The story runs thus: A knight, passing by a cottage, heard the cries of a woman in labour. By his knowledge of the occult sciences, he knew that the infant was doomed to be his future wife; but he determined to elude his destiny. When the child was of a marriageable age, he took her to the seaside, intending to drown her, but relented, and, throwing a ring into the sea, commanded her never to see his face again, upon pain of death, till she brought back that ring with her. The damsel now went as cook to a noble family, and one day, as she was preparing a cod-fish for dinner, she found the ring in the fish, took it to the knight, and thus became the bride of sir John Berry. The Berry arms show a fish, and in the dexter chief a ring.

¶ In Bewdley church, near Ribbesford manor, on the door north of the aisle, is the effigy of a young huntsman shooting a buck, and a salmon. The legend is as follows: The daughter of lord Ribbesford was in love with a young huntsman named John de Horsell, to whom she gave a valuable ring. When her father asked her what had become of her ring, she told him she had lost it while bathing. Lord Ribbesford promised, if any one found it and brought it to the manor, he might claim in reward his daughter in marriage. While John de Horsell was hunting, a salmon leaped out of a stream and was accidentally shot by an arrow aimed at a buck. The young lover inserted the ring in the salmon's mouth, and sent the fish as a present to his lordship, who, in compliance with his word, gave him his daughter for his bride.

Glass (*Mrs.*), a tobacconist, in London, who befriended Jeanie Deans while she sojourned in town, whither she had come to crave pardon from the queen for Effie Deans, her half-sister, lying under sentence of death for the murder of her infant born before wedlock.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Glass Armour. When Chery went to encounter the dragon that guarded the singing apple, he arrayed himself in glass armour, which reflected objects like a mirror. Consequently, when the monster came against him, seeing its reflection in every part of the armour, it fancied hundreds of dragons were coming against it, and ran away in alarm into a cave, which Chery instantly closed up, and thus became master of the situation.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Glass Slipper. Cinderella's "glass" slipper (*souliers de verre*) is probably a blunder for "fur" slippers (*souliers de vair*). At least so Littré thinks—

C'est parcequ'on n'a pas compris ce mot, maintenant par usité, qu'on a imprimé dans plusieurs editions du conte de Cendrillon *souliers de verre* (ce qui est absurde) au lieu de *souliers de vair*, c. à d. souliers fourrés de vair.—*Littré*.

. All the earliest editions, however, have *pantoufles en verre*, not *vair*. (See *Notes and Queries*, October 24, 1896, p. 331.)

Glasse (*Mrs.*), author of a cookery-book, immortalized by the saying, "First catch [*skin*] your hare, then cook it." Mrs. Glasse is the assumed name of Dr. John Hill (1716–1775).

A great variety of learned dainties which Mrs. Glasse herself would not disdain to add to her high-flavoured catalogue.—*Edinburgh Review.*

I know it all, from a lark to a loin of beef; and in the economy of the table, would-n't hold a candle to Hannah Glasse herself.—*Cumberland: First Love*, ii. 1 (1796).

Glas'tonbury, in Arthurian romance, was the burial-place of king Arthur. Selden, in his *Illustrations of Drayton*, gives an account of Arthur's tomb "betwixt two pillars," and says that "Henry II. gave command to Henry de Bois (then abbot of Glastonbury) to make great search for the body of the British king, which was found in a wooden coffin some 16 foote deepe, and afterwards they found a stone on whose lower side was fixed a leaden cross with the name inscribed."

Glastonbury Thorn. The legend is that Joseph of Arimathēa stuck his staff into the ground in "the sacred isle of Glastonbury," and that this thorn blossoms "on Christmas Day" every year. St. Joseph was buried at Glastonbury.

Not great Arthur's tomb, nor holy Joseph's grave,
From sacrilege had power their sacred bones to save . . .
[*Here*] trees in winter bloom and bear their summer's green.
Drayton: Polyolbion, iii. (1612).

Glatisant, the questing beast. It had the head of a serpent, the body of a libbard, buttocks of a lion, foot of a hart, and in its body "there was a noise like that of thirty couple of hounds questing" (*i.e.* in full cry). Sir Palomi'dēs the Saracen was for ever following this beast. —*Sir T. Malory: History of Prince Arthur*, ii. 52, 53, 149 (1470).

Glau'ce (2 *syl.*), nurse of the princess Brit'omart. She tried by charms to "undo" her lady's love for sir Artegal, "but love that is in gentle heart begun, no idle charm can remove." Finding her sorcery useless, she took the princess to consult Merlin, and Merlin told her that by marrying Artegal she would found a race of kings from which would arise "a royal virgin that shall shake the power of Spain." The two now started in quest of the knight, but in time got separated. Glaucē became "the 'squire" of sir Scu'damore, but reappears (bk. iii. 12) after the combat between Britomart and Artegal, reconciles the combatants, and the princess consents "to be the love of Artegal, and to take him for her lord" (bk. iv. 5, 6).—*Spenser: Faërie Queene* (1590, 1596).

GLAUCUS, a fisherman of Bœo'tia. He observed that all the fish which he laid on the grass received fresh vigour, and immediately leaped into the sea. This grass had been planted by Kronos, and when Glaucus tasted it, he also leaped into the sea, and became a prophetic marine deity. Once a year he visited all the coasts of Greece, to utter his predictions. Glaucus is the sailors' patron deity.

[*By*] old soothsaying Glaucus' spell.
Milton: Comus, 874 (1634).

As Glaucus, when he tasted of the herb
That made him peer among the ocean gods.
Dante: Paradise, i. (1311).

Glaucus, son of Hippolytus. Being smothered in a tub of honey, he was restored to life by [a] dragon given him by Escula'pios (probably a medicine so called).—*Apollodorus: Bibliotheca*, 23.

Glaucus, in lord Lytton's *Last Days of Pompeii* (1834).

Glaucus, of Chios, inventor of the art of soldering metal.—*Pausanias: Itinerary of Greece.*

Glaucus (*A Second*), one who ruins himself by horses. This refers to Glaucus, son of Sis'yphos, who was killed by his horses. Some say he was trampled to death by them, and some that he was eaten by them.

Glaucus, or *The Wonders of the Shore.* The natural history of the beach, by C. Kingsley (1855).

Glaucus's Swop, *Glauci et Diomēdis permutatio*, a very foolish exchange. Homer (*Iliad*, vi.) tells us that Glaucus changed his golden armour for the iron one of Diomēdēs. The French say, *C'est le troc de Glaucus et de Diomede.* This Glaucus was the grandson of Bellerophon. (In Greek, "Glaukos.")

Glee-maiden (*The*), Louise, who has a love-passage with the son of Robert III. of Scotland. After the death of the prince, she casts herself down a steep precipice, and is never heard of more.—*Sir W. Scott: The Fair Maid of Perth* (1828) (time, Henry IV.).

Glem, the scene of Arthur's battle, is in Northumberland.

> The fight that all day long
> Rang by the white mouth of the violent Glem.
> *Tennyson.*

Glenallan (*Joscelind dowager countess of*), whose funeral takes place by torchlight in the Catholic chapel.

The earl of Glenallan, son of the dowager countess.—*Sir W. Scott: The Antiquary* (time, George III.).

Glenalvon, heir of lord Randolph. When young Norval, the son of lady Randolph, makes his unexpected appearance, Glenalvon sees in him a rival, whom he hates. He insinuates to lord Randolph that the young man is a suitor of lady Randolph's, and, having excited the passion of jealousy, contrives to bring his lordship to a place where he witnesses their endearments. A fight ensues, in which Norval slays Glenalvon, but is himself slain by lord Randolph, who then discovers too late that the supposed suitor was his wife's son.—*Home: Douglas* (1757).

Glenarvon, a novel by lady Caroline Lamb (1816). Its object is to represent the dangers arising from a devotion to fashion. The hero is said to be meant for lord Byron.

Glencoe (2 *syl.*), the scene of the massacre of M'Ian and thirty-eight of his glenmen, in 1692. All Jacobites were commanded to submit to William III. by the end of December, 1691. M'Ian was detained by a heavy fall of snow, and sir John Dalrymple, the master of Stair, sent captain Campbell to make an example of "the rebel."

(Talfourd has a drama entitled *Glencoe, or the Fall of the M'Donalds.*)

Glendale (*Sir Richard*), a papist conspirator with Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Glendin'ning (*Elspeth*) or ELSPETH BRYDONE (2 *syl.*), widow of Simon Glendinning of the Tower of Glendearg.

Halbert and *Edward Glendinning*, sons of Elspeth Glendinning.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Glendinning (*Sir Halbert*), the knight of Avenel, husband of lady Mary of Avenel (2 *syl.*).—*Sir W. Scott: The Abbot* (time, Elizabeth).

Glendoveer', plu. *Glendoveers*, the most beautiful of the good spirits of Hindû mythology.

> . . . the glendoveers,
> The loveliest of all of heavenly birth.
> *Southey: Curse of Kehama*, vi. 2 (1809).

Glendow'er (*Owen*), a Welsh nobleman, descended from Llewellyn (last of the Welsh kings). Sir Edmund Mortimer married one of his daughters. Shakespeare makes him a wizard, but very highly accomplished.—*Shakespeare: 1 Henry IV.* (1597).

Glengar'ry. So M'Donald of Glengarry (who gave in his adhesion to William III.) is generally called. (See GLENCOE.)

Glenpro'sing (*The old lady*), a neighbour of old Jasper Yellowley.—*Sir W. Scott: The Pirate* (time, William III.).

Glenthorn (*Lord*), the hero of Miss Edgeworth's novel called *Ennui*. Spoiled by indolence and bad education, he succeeds, by a course of self-discipline, in curing his mental and moral faults, and in becoming a useful member of society (1809).

> The history of lord Glenthorn affords a striking picture of *ennui*, and contains some excellent delineations of character.—*Chambers: English Literature*, ii. 569.

Glenvar'loch (*Lord*), or Nigel Olifaunt, the hero of Scott's novel called *The Fortunes of Nigel* (time, James I.).

Glinter, the palace of Foresti "the peace-maker," son of Balder. It stood on pillars of gold, and had a silver roof.

Globe of Glass (*Reynard's*). Reynard declared it would reveal what was being done, no matter how far off; and that it would give information about anything it was consulted on. This famous globe, according to Reynard, was set in a wooden frame which no one could injure. Reynard asserted that he had sent this valuable treasure to the queen as a present; but it never reached her majesty, as it had no existence but in the cunning brain of Master Fox.—*Heinrich von Alkmann: Reynard the Fox* (1498).

Gloria'na, "the greatest glorious queen of Faëry-land."

> By Gloriana I mean [*true*] Glory in my general intention, but in my particular I conceive the most excellent and glorious person of our sovereign the queen [*Elizabeth*], and her kingdom in Faerye-land.—*Spenser: Introduction to the Faërie Queene* (1590).

Glorious John, John Dryden (1631–1701).

Glorious Preacher (*The*), St. John Chrysostom (i.e. *John Goldenmouth*, 354–407).

Glory (*Old*), sir Francis Burdett (1770–1844).

Glory Hole, a cupboard, ottoman, box, or other receptacle, where anything may be thrown for the nonce to get it out of sight rapidly. A cupboard at the head of a staircase for brooms, etc., is so called.

Glosiovellir, the Scandinavian paradise.

Glossin (*Gilbert*), a knavish lawyer, who purchases the Ellangowan estate, and is convicted by counsellor Pleydell of kidnapping Henry Bertrand the heir. Both Glossin and Dirk Hatteraick, his accomplice, are sent to prison; and in the night Hatteraick first strangles the lawyer and then hangs himself.—*Sir W. Scott: Guy Mannering* (time, George II.).

GLOUCESTER (*The duke of*), brother of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Gloucester (*Richard duke of*), in the court of king Edward IV.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Gloucester (*Robert of*) wrote a History of England in rhyme, from the age of Brute or Brutus to about 1300. It is Geoffrey's *Chronicle* in bad verse. He lived in the reign of Henry III.

Gloucester (*The earl of*), in the court of king Henry II.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Glover (*Simon*), the old glover of Perth, and father of the "fair maid."

Catherine Glover, "the fair maid of Perth," daughter of Simon the glover, and subsequently bride of Henry Smith the armourer.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Glover (*Heins*), the betrothed of Trudchen [i.e. *Gertrude*] Pavilion, daughter of the syndic's wife.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Glowrowrum (*The old lady*), a friend of Magnus Troil.—*Sir W. Scott: The Pirate* (time, William III.).

Glubdub'drib, the land of sorcerers and magicians, where Gulliver was shown many of the great men of antiquity.—*Swift: Gulliver's Travels* (1726).

Glück, a German musical composer, greatly patronized by Mary Antoinette. Young France set up against him the Italian Piccini. Between 1774 and 1780 every street, coffee-house, school, and drawing-room of Paris canvassed the merits of these two composers, not on the score of their respective talents, but as the representatives of the German and Italian schools of music. The partisans of the German school were called Glückists, and those of the Italian school Piccinists.

> Est-ce Glück, est-ce Puccini,
> Que doit couronner Polymnie?
> Donc entre Glück et Puccini
> Tout le Parnasse est désuni.
> L'un soutient ce que l'autre nie,
> Et Clio veut battre Uranie.
> Pour moi, qui crains tout manie,
> Plus irrésolu que Baboue
> N'épousant Piccini ni Glück,
> Je n'y connais rien: ergo Glück.

¶ A similar contest raged in England between the Bononcinists and Handelists. The prince of Wales was the leader of the Handel or German party, and the duke of Marlborough of the Bononcini or Italian school. (See TWEEDLEDUM.)

Glumdalca, queen of the giants, captive in the court of king Arthur. The king cast love-glances at her, and made queen Dollallolla jealous; but the giantess loved lord Grizzle, and lord Grizzle loved the princess Huncamunca, and Huncamunca loved the valiant Tom Thumb.—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Glum-dal'clitch, a girl nine years old "and only forty feet high." Being such a "little thing," the charge of Gulliver was committed to her during his sojourn in Brobdingnag.—*Swift: Gulliver's Travels.*

> Soon as Glumdalclitch missed her pleasing care,
> She wept, she blubbered, and she tore her hair.
> *Pope.*

Glumms, the male population of the imaginary country Nosmnbdsgrsutt, visited by Peter Wilkins. The glumms, like the females, called gawreys (*q.v.*), had wings, which served both for flying and dress.—*Pultock: Peter Wilkins* (1750).

Glutton (*The*), Vitellius the Roman emperor (born A.D. 15, began to reign A.D. 69, and died the same year). Visiting the field after the battle of Bedriac, in Gaul, he exclaimed, "The body of a dead enemy is a delightful perfume."

¶ Charles IX. of France, when he went in grand procession to visit the gibbet on which admiral Coligny was hanging, had the wretched heartlessness to exclaim, in doggerel verse—

> Fragrance sweeter than the rose
> Rises from our slaughtered foes.

Glutton (*The*), Gabius Apicius, who lived during the reign of Tiberius. He spent £800,000 on the luxuries of the table, and when only £80,000 of his large fortune remained, he hanged himself, thinking death preferable to "starvation on such a miserable pittance." (See LUCULLUS.)

Gna, the messenger of Frigga.—*Scandinavian Mythology.*

Goats. The *Pleiades* are called in Spain *The Seven Little Goats.*

So it happened that we passed close to the Seven Little Goats.—*Cervantes: Don Quixote,* II. iii. 5 (1615).

∴ Sancho Panza affirmed that two of the goats were of a green colour, two carnation, two blue, and one motley; "but," he adds, "no he-goat or cuckold ever passes beyond the horns of the moon.

Goatsnose, a prophet, born deaf and dumb, who uttered his predictions by signs.—*Rabelais: Pantag'ruel,* iii. 20 (1545).

Gobbo (*Old*), the father of Launcelot. He was stone blind.

Launcelot Gobbo, son of Old Gobbo. He left the service of Shylock the Jew for that of Bassa'nio a Christian. Launcelot Gobbo is one of the famous clowns of Shakespeare.—*Shakespeare: Merchant of Venice* (1698).

Gob'ilyve (*Godfrey*), the assumed name of False Report. He is described as a dwarf, with great head, large brows, hollow eyes, crooked nose, hairy cheeks, a pied beard, hanging lips, and black teeth. His neck was short, his shoulders awry, his breast fat, his arms long, his legs "kewed," and he rode "brigge-a-bragge on a little nag." He told sir Graunde Amoure he was wandering over the world to find a virtuous wife, but hitherto without success. Lady Correction met the party, and commanded Gobilyve (3 *syl.*) to be severely beaten for a lying varlet.—*Hawes: The Passetyme of Plesure,* xxix., xxxi., xxxii. (1515).

Goblin Stories, by the brothers Grimm, in German prose (1812). They have been translated into English.

God. *Full of the god,* full of wine, partly intoxicated.

God made the country, and man made the town.—Cowper's *Task* ("The Sofa"). Varro, in his *De Re Rustica,* has, "Divina Natura agros dedit, ars humana ædificavit urbes."

God sides with the strongest. Napoleon I. said, "Le bon Dieu est toujours du coté des gros bataillons." Julius Cæsar made the same remark.

God Save the King. (See 2 *Kings* xi. 12; 1 *Sam.* x. 24.) To avoid the wretched rhyme of "laws" and "voice" in our National Anthem, I would suggest the following triplet:—

May she our laws defend,
Long live the nation's friend,
And make all discord end:
God save the Queen.

God's Acre, a churchyard or cemetery.

I like that ancient Saxon phrase which calls
The burial-ground God's Acre!
Longfellow: God's Acre.

God's Table. The *Korân* informs us that God has written down, in what is called "The Preserved Table," every event, past, present, and to come, from the beginning to the end of time. The most minute are not omitted (ch. vi.).

God's Token, a peculiar eruption on the skin; a certain indication of death in those afflicted with the plague.

A Will and a Tolling bell are as present death as God's token.—*Two Wise Men and all the rest Fools* (1619).

Godam, a nickname applied by the French to the English, in allusion to a once popular oath.

Godfrey [DE BOUILLON], the chosen chief of the allied crusaders, who went to wrest Jerusalem from the hands of the Saracens. Calm, circumspect, prudent, and brave, he despised "worldly empire, wealth, and fame."—*Tasso: Jerusalem Delivered* (1575).

Godfrey (*Sir Edmondbury*), a magistrate killed by the papists. He was very active in laying bare their nefarious schemes, and his body was found pierced with his own sword, in 1678.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

∴ Dryden calls sir Edmondbury "Agag," and Dr. Titus Oates he calls "Corah."

Corah might for Agag's murder call,
In terms as coarse as Samuel used to Saul.
Absalom and Achitophel, i. 677, 678 (1681).

Godfrey (*Miss*), an heiress, daughter of an Indian governor.—*Foote: The Liar* (1761).

Godfrey Case, in George Eliot's (Mrs. J. W. Cross) novel of *Silas Marner,* marries Nancy Lammeter (1861).

God'inez (*Doctor*), a schoolmaster, "the most expert flogger in Oviedo" (*Ov-e-a'-do*). He taught Gil Blas, and "in six years his worthy pupil understood a little Greek, and was a tolerable Latin scholar."—*Lesage: Gil Blas*, i. (1715).

Godi'va or **Godgifu**, wife of earl Leofric earl of Mercia. The tale is that she persistently begged her husband to remit a certain tax which oppressed the people of Coventry. Leofric, annoyed at her importunity, told her he would do so when she had ridden on horseback naked through the city at midday (meaning never); but the countess took him at his word, gave orders that all people should shut up their windows and doors, and she actually rode naked through the town, and delivered the people from the tax. The tale further says that all the people did as the lady bade them except Peeping Tom, who looked out, and was struck blind.

The tale is told by Dugdale, and is supposed to have occurred somewhere about 1057.

⁂ Rapin says that the countess commanded all persons to keep within doors, and away from windows during her ride. One man, named Tom of Coventry, took a peep at the lady as she passed by, but it cost him his life.

⁂ This legend is told at length by Drayton, in his *Polyolbion*, xiii. (1613).

Tennyson, in his *Godiva*, has reproduced this story (1842).

N.B.—Matthew of Westminster (1307) is the first to record the story of lady Godiva, but the addition of Peeping Tom dates from the reign of Charles II. In Smithfield Wall is a grotesque figure of the inquisitive Tom, "in flowing wig and Stuart cravat."

¶ In regard to the terms granted by Leofric to lady Godiva, it may be mentioned that Rudder, in his *History of Gloucester*, informs us that "the privilege of cutting wood in the Herdŭoles was granted to the parishioners of St. Briavel's Castle, in Gloucestershire, on precisely similar terms by the earl of Hereford, who was, at the time, lord of Dean Forest."

Godless Florins, English two-shilling pieces issued by Shiel when master of the mint. He was a Roman Catholic, and left out F.D. (*defender of the faith*) from the legend. They were issued and called in the same year (1849).

I have one of these florins before me. Both F.D. and D.G. are omitted. Hence they were both *Godless* and also *Graceless* Florins.

Godmanchester Hogs and Huntingdon Sturgeon.

During a very high flood in the meadows between Huntingdon and Godmanchester, something was seen floating, which the Godmanchester people thought was a black hog, and the Huntingdon folk declared was a sturgeon. When rescued from the water, it proved to be a young donkey.—*Lord Brayebrooke* (Pepys, *Diary*, May 22, 1667).

Godmer, a British giant, son of Albion, slain by Canu'tus one of the companions of Brute.

> Those three monstrous stones . . .
> Which that huge son of hideous Albion,
> Great Godmer, threw in fierce contention
> At bold Canutus; but of him was slain.
> *Spenser: Faërie Queene*, ii. 10 (1590).

Godolphin, a novel by lord Lytton (1833).

Goëmagot's Leap, or "Lam Goëmagot," now called Haw, near Plymouth; the place where the giant fell when Corin'eus (3 *syl.*) tossed him down the craggy rocks, by which he was mangled to pieces.—*Geoffrey: British History*, i. 16 (1142).

⁂ Southey calls the word *Lan-gamagog*. (See GOGMAGOG.)

Goëmot or **Goëmagot**, a British giant, twelve cubits high, and of such prodigious strength that he could pull up a full-grown oak at one tug. Same as Gogmagog (*q.v.*).

> On a certain day, when Brutus was holding a solemn festival to the gods, . . . this giant, with twenty more of his companions, came in upon the Britons, among whom he made a dreadful slaughter; but the Britons at last . . . killed them every one but Goëmagot . . . him Brutus preserved alive, out of a desire to see a combat between the giant and Corineus, who took delight in such encounters. . . . Corineus carried him to the top of a high rock, and tossed him into the sea. —*Geoffrey: British History*, i. 16 (1142).

Goer'vyl, sister of prince Madoc, and daughter of Owen late king of North Wales. She accompanied her brother to America, and formed one of the colony of Caer-madoc, south of the Missouri (twelfth century). — *Southey: Madoc* (1805).

Goethe, a German novelist, poet, etc. (1749–1832), published—

The Achilliad, about 1800.
Farbenlehre, 1810.
Hermann and Dorothea (a poem), 1797.
Metamorphosis of Plants (an essay), 1790
Werther (a romance), 1774.
Wilhelm Meister (a romance), pt. i. in 1794-96; pt. ii., 1821.

⁂ For dramatic works, see *Faust*, etc. APPENDIX II.

Goetz von Berlichingen, or *Gottfried of the Iron Hand*, a famous

German burgrave, who lost his right hand at the siege of Landshut. The iron hand which replaced the one he had lost is still shown at Juxthausen, the place of his birth. Gottfried took a prominent part in the wars of independence against the electors of Brandenberg and Bavaria, in the sixteenth century (1480–1562). (See SILVER HAND.)

(Goethe has made this the title and subject of an historical drama.)

Goffe (*Captain*), captain of the pirate vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Gog, according to *Ezek.* xxxviii., xxxix., was "prince of Magog" (a country or people). Calmet says Camby'sês king of Persia is meant; but others think Antiochus Epiph'anês is alluded to.

Gog, in *Rev.* xx. 7–9, means Antichrist. Gog and Magog, in conjunction, mean all princes of the earth who are enemies of the Christian Church.

(Sale says Gog is a Turkish tribe.—*Al Korân*, xviii. note.)

Gog and Magog. Prester John, in his letter to Manuel Comnênus, emperor of Constantinople, speaks of Gog and Magog as two separate nations tributary to him. These, with thirteen others, he says, are now shut up behind inaccessible mountains, but at the end of the world they will be let loose, and will overrun the whole earth.—*Albericus* (Trium Fontium): *Chronicles* (1242).

¶ Sale tells us that Gog and Magog are called by the Arabs "Yajûj" and "Majûj," which are two nations or tribes descended from Japhet, son of Noah. Gog, according to some authorities, is a Turkish tribe; and Magog is the tribe called "Gilân" by Ptolemy, and "Geli" or "Galæ" by Strabo.—*Al Korân*, xviii. note.

¶ Respecting the re-appearance of Gog and Magog, the *Korân* says, "They [*the dead*] shall not return . . . till Gog and Magog have a passage opened for them, and they [*the dead*] shall hasten from every high hill," *i.e.* the resurrection (ch. xxi.).

Gog and Magog in London. The two statues of Guildhall so called are in reality the statues of Gogmagog or Goëmagot and Corineus (3 *syl.*), referred to in the next article. (See also CORINEUS.) The Albion giant is known by his pole-axe and spiked ball. Two statues so called stood on the same spot in the reign of Henry V.; but those now seen were made by Richard Saunders, in 1708, and are fourteen feet in height.

> In Hone's time, children and country visitors were told that every day, when the giants heard the clock strike twelve, they came down to dinner.—*Old and New London*, i. 387.

Another tale was that they then fell foul of each other in angry combat.

Gog'magog, king of the Albion giants, eighteen feet in height, killed by Corin in a wrestling-match, and flung by him over the Hoe or Haw of Plymouth. For this achievement, Brute gave his follower *all* that *horn* of land now called Cornwall, Cor'n[w]all, a contraction of Corinall. The contest is described by Drayton in his *Polyolbion*, i. (1612).

> H'en thus unmoved
> Stood Corineus, the sire of Guendolen,
> When, grappling with his monstrous enemy,
> He the brute vastness held aloft, and bore,
> And headlong hurled, all shattered to the sea,
> Down from the rock's high summit, since that day
> Called Lan-'gæma'gog.
> *Southey: Joan of Arc*, viii. 395.

¶ Spenser throws the accent of Corineus on the second syllable, Southey on the first, while Drayton makes it a word of four syllables, and accents the third.

Gog'magog Hill, the higher of the two hills some three miles south-east of Cambridge. It once belonged to the Balsham Hills, but "being rude and bearish, regarding neither God nor man," it was named in reproach Gogmagog. The legend is that this Gogmagog Hill was once a huge giant, who fell in love with the nymph Granta, and, meeting her alone, told her all his heart, saying—

> "Sweeting mine, if thou mine own wilt be,
> I've many a pretty gaud I keep in store for thee:
> A nest of broad-faced owls, and goodly urchins too
> (Nay, nymph, take heed of me, when I begin to woo)
> And better far than that, a bulchin two years old,
> A curled-pate calf it is, and oft could have been sold:
> And yet besides all this, I've goodly bear-whelps tway,
> Full dainty for my joy when she's disposed to play;
> And twenty sows of lead to make our wedding ring;"

but the saucy nymph only mocked the giant, and told his love-story to the Muses, and all made him their jest and sport and laughter.—*Drayton: Polyolbion*, xxi. (1622).

Goitre.

> When we were boys,
> Who would believe that there were mountaineers
> Dew-lapp'd like bulls, whose throats had hanging at 'em
> Wallets of flesh?
> *Shakespeare: The Tempest*, act iii. sc. 3 (1609).

Gold Hair, a true story of Pornic. A young girl died there in the odour of sanctity, and was buried near the high altar of the church of St. Gilles. Years after, the pavement was taken up over her grave, and thirty double louis were found,

which had been buried in her gold hair at her own request.—*Browning: Poems* (1864).

Gold of Nibelungen (*The*), unlucky wealth. "To have the gold of Nibelungen" is to have a possession which seems to bring a curse with it. The uncle who murdered "the babes in the wood" for their estates and money, got the "gold of Nibelungen;" nothing from that moment went well with him—his cattle died, his crops failed, his barns were destroyed by fire or tempest, and he was reduced to utter ruin. (See NIBELUNGEN.)—*Icelandic Edda.*

Gold of Tolo'sa (*The*), ill gains, which never prosper. The reference is to Cæpio the Roman consul, who, on his march to Gallia Narbonensis, stole from Tolosa (*Toulouse*) the gold and silver consecrated by the Cimbrian Druids to their gods. He was utterly defeated by the Cimbrians, and some 112,000 Romans were left dead on the field of battle (B.C. 106). (See HARMONIA'S NECKLACE.)

Gold Poured down the Throat. Marcus Licin'ius Crassus, surnamed "The Rich," one of the first Roman triumvirate, tried to make himself master of Parthia, but being defeated and brought captive to Oro'dês king of Parthia, he was put to death by having molten gold poured down his throat. "Sate thy greed with this," said Orodês.

¶ Manlius Nepos Aquilius tried to restore the kings of Bithynia and Cappado'cia, dethroned by Mithridatês; but being unsuccessful and made prisoner, he was put to death by Mithridatês by molten gold poured down his throat.

¶ In hell, the avaricious are punished in the same way, according to the *Shepheardes Calendar.*

> And ladles full of melted gold
> Were poured adown their throats.
> *The Dead Man's Song* (1579).

Gol'demar (*King*), a house-spirit, sometimes called king Vollmar. He lived three years with Neveling von Hardenberg, on the Hardenstein at the Ruhr, and the chamber in which he lived is still called Vollmar's chamber. This house-spirit, though sensible to the touch, was invisible. It played beautifully on the harp, talked freely, revealed secrets, and played dice. One day, a person determined to discover its whereabouts, but Goldemar cut him to pieces and cooked the different parts. Never after this was there any trace of the spirit. The roasted fragments disappeared in the Lorrain war in 1651, but the pot in which the man's head was boiled was built into the kitchen wall of Neveling von Hardenberg, where it remains to this day.—*Steinen: German Mythology*, 477.

Golden Ass (*The*), a romance in Latin by Apule'ius (5 *syl.*), in eleven books. It is the adventures of Lucian, a young man who had been transformed into an ass but still retained his human consciousness. It tells us the miseries which he suffered at the hands of robbers, eunuchs, magistrates, and so on, till the time came for him to resume his proper form. It is full of wit, racy humour, and rich fancy; and contains the exquisite episode of Cupid and Psy'chê (bks. iv., v., vi.).

(This very famous satire, together with the *Asinus* of Lucian, was founded on a satire of the same name by Lucius of Patræ, and has been imitated in modern times by Niccolo Machiavelli. T. Taylor, in 1822, published a translation of the *Aureus Asinus*; and sir G. Head, in 1851. Lafontaine has an imitation of the episode; and Mrs. Tighe turned it into Spenserian verse in 1805.)

(Boccaccio has borrowed largely from *The Golden Ass*, and the incidents of the robbers in *Gil Blas* are taken from it.)

Golden Dragon of Bruges (*The*). The golden dragon was taken in one of the crusades from the church of St. Sophia at Constantinople, and placed on the belfry of Bruges; but Philip van Artevelde (2 *syl.*) transported it to Ghent, where it still adorns the belfry.

> Saw great Artevelde victorious scale the Golden Dragon's nest.
> *Longfellow: The Belfry of Bruges.*

Golden Fleece (*The*), the fleece of the ram which transported Phryxos to Colchis. When Phryxos arrived there, he sacrificed the ram and gave the fleece to king Æëtês, who hung it on a sacred oak. It was stolen by Jason, in his "Argonautic expedition."

The Golden Fleece of the North. Fur and peltry of Siberia are so called.

Golden Fountain (*The*), a fountain which in twenty-four hours would convert any metal or mineral into gold.—*R. Johnson: The Seven Champions of Christendom*, ii. 4 (1617).

Golden Gate of Constantinople, added by Theodosius to Constantine's wall. It consists of a triumphal arch,

surmounted with a bronze statue of Victory. The gate is amply decorated with gilt ornaments and inscriptions. (See *Count Robert of Paris*, ii., by sir W. Scott.)

Golden Horn (*The*), the inlet of the Bosphŏrus on which Constantinople stands; so called from its shape and beauty.

Golden Legends (*The*), a collection of hagiology, made in the thirteenth century by James de Voragine, a Dominican. The legends consist of 177 sections, each of which is devoted to a particular saint or festival, arranged in the order of the calendar. Longfellow wrote a dramatic poem so called (1851).

Golden Mouth, St. Chrysostom (347-407). The name is the Greek *chrusos stŏma*, "gold mouth."

Golden State (*The*), California, in North America.

Golden Stream (*The*). Joannes Damascēnus (died 750).

Golden-tongued (*The*), St. Peter of Ravenna (433-450). Our equivalent is a free translation of the Greek *chrysol'ogos* (*chrusos logos*, "gold discourse").

Golden Valley (*The*), the eastern portion of Limerick; so called from its great fertility.

Golden Water (*The*). One drop of this water in the basin of a fountain would fill it, and then throw up a *jet d'eau* of exquisite device. It was called "golden" because the water looked like liquid gold. —*Arabian Nights* ("The Two Sisters," the last tale).

(In *Chery and Fairstar*, by the comtesse D'Aulnoy, the "golden water" is called the "dancing water.")

Goldfinch (*Charles*), a vulgar, horsy fellow, impudent and insolent in manner, who flirts with Widow Warren, and conspires with her and the Jew Silky to destroy Mr. Warren's will. By this will the widow was left £600 a year, but the bulk of the property went to Jack Milford his natural son, and Sophia Freelove the daughter of Widow Warren by a former marriage. (See BEAGLE, p. 98.)

Father was a sugar-baker, grandfather a slop-seller, I'm a gentleman.—*Holcroft: The Road to Ruin*, ii. 1 (1792).

Goldiebirds (*Messrs.*), creditors of sir Arthur Wardour.—*Sir W. Scott: The Antiquary* (time, George III.).

Gold-mine (*The*) or **Miller of Grenoble,** a drama by E. Stirling (1854). (For the plot, see SIMON.)

Gold-mine of Europe (*The*). Transylvania was once so called; but the supply of gold obtained therefrom has now very greatly diminished.

Gold-mines (*King of the*), a powerful, handsome prince, who was just about to marry the princess All-Fair, when Yellow Dwarf claimed her as his betrothed, and carried her to Steel Castle on a Spanish cat. (For the rest of the tale, see ALL-FAIR, p. 28.)—*Comtesse d'Aulnoy: The Yellow Dwarf* (1682).

Gold-purse of Spain, Andalu'cia, from which city Spain derives its chief wealth.

Goldsmith (*Oliver*).

Here lies Nolly Goldsmith, for shortness called Noll,
Who wrote like an angel, and talked like poor poll.
David Garrick.

Goldsmith (*Rev. J.*), one of the many pseudonyms adopted by sir Richard Phillips, in a series of school books. Some other of his false names were the Rev. David Blair, James Adair, Rev. C. Clarke, etc., with noted French names for educational French books.

Goldsmith's Monument, in Westminster Abbey, is by Nollekens.

Gold'thred (*Lawrence*), mercer, near Cumnor Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Gold'y. Oliver Goldsmith was so called by Dr. Johnson (1728-1774).

Gol'gotha ["*the place of a skull*"], a small elevated spot north-west of Jerusalem, where criminals used to be executed. In modern poetry it stands for a battle-field or place of great slaughter.

Except they meant to bathe in reeking wounds,
Or memorize another Golgotha.
Shakespeare: Macbeth, act i. sc. 2 (1606).

*** In the University of Cambridge, the dons' gallery in Great St. Mary's is called "Golgotha," because the *heads* of the colleges sit there.

Gol'gotha (*The City*). Temple Bar, London, used to be so called because the heads of traitors, etc., were at one time exposed there after decapitation. This was not done from any notion of punishment, but simply to advertise the fact as a warning to evil-doers. Temple Bar was removed from the Strand in 1878.

Goliards (*The*), clerical buffoons, jongleurs, and minstrels. The *Confessio Golias*, attributed to Walter Mapes, is the

supposed confession of a Goliard. His three sins were a love of dice, wine, and women.

Golightly (*Mr.*), the fellow who wants to borrow 5*s.* in *Lend Me Five Shillings*, a farce by J. M. Morton.

Goltho, the friend of Ul'finore (3 *syl.*). He was in love with Birtha, daughter of lord As'tragon the sage; but Birtha loved the duke Gondibert. The tale being unfinished, the sequel is not known.—*Davenant: Gondibert* (died 1668).

Gomer or **Godmer**, a British giant, slain by Canu'tus one of the companions of Brute. (See GOEMOT, p. 432.)

Since Gomer's giant brood inhabited this isle.
Drayton: Polyolbion, xiv. (1613).

Gomez, a rich banker, 60 years of age, married to Elvi'ra, a young wife. He is mean, covetous, and jealous. Elvi'ra has a liaison with colonel Lorenzo, which Dominick, her father-confessor, aids and abets; but the amour is constantly thwarted, and it turns out that Lorenzo and Elvira are brother and sister. —*Dryden: The Spanish Fryar* (1680).

Gon'dibert (*Duke*), of the royal line of Lombardy. Prince Oswald of Verona, out of jealousy, stirs up a faction fight against him, which is limited by agreement to four combatants on each side. Oswald is slain by Gondibert, and Gondibert is cured of his wounds by lord As'tragon, a philosopher and sage. Rhodalind, the only child of Aribert king of Lombardy, is in love with the duke, but the duke is betrothed to Birtha. One day, while Gondibert was walking with his affianced Birtha, a messenger from the king came post haste to tell him that Aribert had publicly proclaimed him his heir, and that Rhodalind was to be his bride. Gondibert still told Birtha he would remain true to her, and gave her an emerald ring, which would turn pale if his love declined. As the tale was never finished, the sequel cannot be given.—*Davenant: Gondibert* (died 1668).

Gon'eril, eldest daughter of king Lear, and wife of the duke of Albany. She treated her aged father with such scant courtesy, that he could not live under her roof; and she induced her sister Regan to follow her example. Subsequently, both the sisters fell in love with Edmund, natural son of the earl of Gloucester, whom Regan designed to marry when she became a widow. Goneril, out of jealousy, now poisoned her sister, and "after slew herself." Her name is proverbial for "filial ingratitude."—*Shakespeare: King Lear* (1605).

Gonin, a buffoon of the sixteenth century, who acquired great renown for his clever tricks, and gave rise to the French phrase, *Un tour de maître Gonin* ("a trick of Master Gonin's").

Gonnella, domestic jester to the margrave Nicolo d'Este, and to his son Borso duke of Ferrara. The horse he rode on was *ossa atque pellis totus*, and, like Rosinantê, has become proverbial. Gonnella's jests were printed in 1506.

Gonsales [*Gon-salley*], Fernan Gonsalez or Gonsalvo, a Spanish hero of the tenth century, whose life was twice saved by his wife Sancha. His adventures have given birth to a host of ballads.

(There was a Hernandez Gonsalvo of Cordôva, called "The Great Captain" (1443-1515), to whom some of the ballads refer, and this is the hero of Florian's historical novel entitled *Gonsalve de Cordoue* (1791), borrowed from the Spanish romance called *The Civil Wars of Granada*, by Gines Perez de la Hita.)

Gonza'lo, an honest old counsellor of Alonso king of Naples.—*Shakespeare. The Tempest* (1609).

Gonza'lo, an ambitious but politic lord of Venice.—*Fletcher: The Laws of Candy* (1647).

Good Earl (*The*), Archibald eighth earl of Angus, who died in 1588.

Good Even, Good Robin Hood! civility extorted by fear, as "Good Mr. Highwayman, good gentlemen!" of Mrs. Hardcastle in her terror.

Clapping his rod on the borde,
No man dare utter a word . . .
He [*Wolsey*] said, "How say ye, my lordes?" . . .
Good even, good Robin Hood.
Skelton: Why Come ye not to Court? (died 1529).

Good Hope (*Cape of*). When Bartholomew Diaz first discovered this cape, in 1497, he called it "The Cape of Storms" (*Cabo Tormentoso*); but John II. king of Portugal changed the name to that of "Good Hope."

¶ The Euxine Sea (*i.e.* "the hospitable sea") was first called "The Axine Sea" ("the inhospitable"), from the terror with which it was viewed by the early Greeks; but it was subsequently called by the more courteous name. However, the older name is the one which now generally prevails; thus we call it in English "The Black Sea," and

the Turks, Greeks, and Russians call it *inhospitable*, and not hospitable.

Good Man (*A*). Count Cassel says, "In Italy a good man means a religious one, in France a cheerful one, in Spain a wise one, and in England a rich one."—*Inchbald: Lovers' Vows*, ii. 2 (1800).

Good Regent (*The*), James Stuart, earl of Murray, regent of Scotland after the imprisonment of queen Mary. (Born 1533, regent 1567, assassinated 1570.)

Goodenough (*Dr.*), a physician in Thackeray's novel, the *Adventures of Philip* (1860).

Goodfellow (*Robin*), son of king Oberon. When six years old, he was so mischievous that his mother threatened to whip him, and he ran away; but falling asleep, his father told him he should have anything he wished for, with power to turn himself into any shape, so long as he did harm to none but knaves and queans.

His first exploit was to turn himself into a horse, to punish a churl, whom he conveyed into a great plash of water and left there, laughing, as he flew off, "Ho, ho, ho!" He afterwards goes to a farm-house, and, taking a fancy to the maid, does her work during the night. The maid, watching him, and observing him rather bare of clothes, provides him with garments, which he puts out, laughing "Ho, ho, ho!" He next changes himself into a Will-o'-the-wisp, to mislead a party of merry-makers, and having misled them all night, he left them at daybreak, with a "Ho, ho, ho!" At another time, seeing a fellow ill-using a maiden, he changed himself into a hare, ran between his legs, and then growing into a horse, tossed him into a hedge, laughing "Ho, ho, ho!"—*The Mad Pranks and Merry Jests of Robin Goodfellow* (1580), (Percy Society, 1841).

Goodfellow (*Robin*), a general name for any domestic spirit, as imp, urchin, elve, hag, fay, Kit-wi'-the-can'stick, spoorn, man-i'-the-oak, Puck, hobgoblin, Tom-tumbler, bug, bogie, Jack-o'-lantern, Friar's lantern, Will-o'-the-wisp, Ariel, nixie, kelpie, etc., etc.

A bigger kind than these German kobolds is that called with us Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of drudgery work. . . . These have several names . . . but we commonly call them Pucks.—*Burton: Anatomy of Melancholy*, 47 (1602).

Robin Goodfellow, "a shrewd, knavish spirit" in Shakespeare's *Midsummer Night's Dream* (1594).

N.B.—The Goodfellows, being very numerous, can hardly be the same as Robin son of Oberon, but seem to obtain the name because their character was similar, and, indeed, Oberon's son must be included in the generic name.

Goodman of Ballengeich, the assumed name of James V. of Scotland when he made his disguised visits through the districts round Edinburgh and Stirling.

¶ Haroun-al-Raschid, Louis XI., Peter "the Great," etc., made similar visits in disguise, for the sake of obtaining information by personal inspection.

Good'man Grist, the miller, a friend of the smugglers.—*Sir W. Scott: Redgauntlet* (time, George III.).

Goodman's Fields, Whitechapel, London. So called from a large farmer of the name of Goodman.

At this farm I myself in my youth have fetched many a ha'p'orth of milk, and never had less than three ale-pints in summer and one in winter, always hot from the kine, and strained. One Trolop and afterward Goodman was the farmer there, and had thirty or forty kine to the pail.—*Stow: Survey of London* (1598).

Goodricke (*Mr.*), a Catholic priest at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Goodsire (*Johnnie*), a weaver, near Charles's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Goodwill, a man who had acquired £10,000 by trade, and wished to give his daughter Lucy in marriage to one of his relations, in order to keep the money in the family; but Lucy would not have any one of the boobies, and made choice instead of a strapping footman. Goodwill had the good sense to approve of the choice.—*Fielding: The Virgin Unmasked.*

Goody Blake, a poor old woman detected by Harry Gill picking up sticks from his farm-land. (See GILL, *Harry*.)

Goody Palsgrave, a name of contempt given to Frederick V. elector palatine. He is also called the "Snow King" and the "Winter King," because the protestants made him king of Bohemia in the autumn of 1619, and he was set aside in the autumn of 1620.

Goody Two-shoes, a nursery tale by Oliver Goldsmith, written in 1765 for Newbery, St. Paul's Churchyard. The second title is *Mrs. Margery Two-shoes.*

Goose Gibbie, a half-witted lad, first entrusted to "keep the turkeys," but afterwards "advanced to the more important office of minding the cows."—*Sir W. Scott: Old Mortality* (time Charles II.).

Gooseberry Pie, a mock pindaric ode by Southey (1799).

O Jane, with truth I praise thy pie,
And will not you in just reply
Praise my pindaric ode?

Goosey Goderich, Frederick Robinson, created viscount Goderich in 1827. So called by Cobbett, for his incapacity as a statesman (premier 1827–1828).

Gor'boduc, GORBODUG, or GORBOGUD, a mythical British king, who had two sons (Ferrex and Porrex). Ferrex was driven by his brother out of the kingdom, and on attempting to return with a large army, was defeated by him and slain. Soon afterwards, Porrex himself was murdered in his bed by his own mother, who loved Ferrex the better.—*Geoffrey: British History*, ii. 16 (1142).

> And Gorbogud, till far in years he grew;
> When his ambitious sonnes unto them twayne
> Arraught the rule, and from their father drew:
> Stout Ferrex and stout Porrex him in prison threw.
>
> But oh! the greedy thirst of royall crowne . . .
> Stird Porrex up to put his brother downe;
> Who unto him assembling forreigne might,
> Made warre on him, and fell himself in fight;
> Whose death t' avenge, his mother, mercilesse
> (Most mercilesse of women, Wyden hight),
> Her other sonne fast sleeping did oppresse,
> And with most cruell hand him murdred pitilesse.
> *Spenser: Faërie Queene*, ii. 10, 34, 35 (1590).

Gor'boduc, the first historical play in the language. The first three acts by Thomas Norton, and the last two by Thomas Sackville afterwards lord Buckhurst (1562). It is further remarkable as being the father of iambic ten-syllable blank verse.

> Those who last did tug
> In worse than civil war, the sons of Gorbodug.
> *Drayton: Polyolbion*, viii. (1612).

Gor'brias, lord-protector of Ibe'ria, and father of king Arba'ces (3 *syl.*).—*Beaumont and Fletcher: A King or No King* (1611).

Gor'dius, a Phrygian peasant, chosen by the Phrygians for their king. He consecrated to Jupiter his wagon, and tied the yoke to the draught-tree so artfully that the ends of the cord could not be discovered. A rumour spread abroad that he who untied this knot would be king of Asia, and when Alexander the Great was shown it, he cut it with his sword, saying, "It is thus we loose our knots."

Gordon (*The Rev. Mr.*), chaplain in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Gordon (*Lord George*), leader of the "No Popery riots" of 1779. Half mad, but really well-intentioned, he countenanced the most revolting deeds, urged on by his secretary Gashford. Lord George Gordon died in jail, 1793.—*Dickens: Barnaby Rudge* (1841).

Gordo'nius or **Gordon** (*Bernard*), a noted physician of the thirteenth century in the Rouergue (France), author of *Lilium Medicinæ, de Morborum prope Omnium Curatione, septem Particulis Distributum* (Naples, 1480).

> And has Gordonius "the divine,"
> In his famous *Lily of Medicine* . . .
> No remedy potent enough to restore you?
> *Longfellow: The Golden Legend.*

Gor'gibus, an honest, simple-minded citizen of middle life, father of Madelon and uncle of Cathos. The two girls have had their heads turned by novels, but are taught by a harmless trick to discern between the easy manners of a gentleman and the vulgar pretensions of a lackey.—*Molière: Les Précieuses Ridicules* (1659).

Gorgibus, father of Célie. He is a headstrong, unreasonable old man, who tells his daughter that she is for ever reading novels, and filling her mind with ridiculous notions about love. "Vous parlez de Dieu bien moins que de Lélie," he says, and insists on her giving up Lélie for Valère, saying, "S'il ne l'est amant, il le sera mari," and adds, "L'amour est souvent un fruit du mariage."

> Jetez-moi dans le feu tous ces méchants écrit [*sic romances*]
> Qui gâtent tous les jours tant de jeunes esprits;
> Lisez moi, comme il faut, au lieu de ces sornettes,
> *Les Quatrains* de Pibrac, et les doctes *Tablettes*
> Du conseiller Matthieu; l'ouvrage est de valeur,
> Et pein de beaux dictons à réciter par cœur.
> *Molière: Sganarelle* (1660).

Gor'lois (3 *syl.*), said by some to be the father of king Arthur. He was lord of Tintag'el Castle, in Cornwall; his wife was Igrayne (3 *syl.*) or Igerna, and one of his daughters (Bellicent) was, according to some authorities, the wife of Lot king of Orkney.

*** Gorlois was not the father of Arthur, although his wife (Igerna or Igrayne) was his mother.

> Then all the kings asked Merlin, "For what cause is that beardless boy Arthur made king?" "Sirs, said Merlin, "because he is king Uther's son, born in wedlock. . . . More than three hours after the death of Gorlois did the king wed the fair Igrayne."—*Malory: History of Prince Arthur*, I. 2, 6 (1470).
>
> [*Uther*] was sorry for the death of Gorlois, but rejoiced that Igerna was now at liberty to marry again . . . they continued to live together with much affection and had a son and daughter, whose names were Arthur and Anne.—*Geoffrey: British History*, iii. 20 (1148).

*** It is quite impossible to reconcile the contradictory accounts of Arthur's sister and Lot's wife. Tennyson says Bellicent, but the tales compiled by sir T. Malory all give Margause. Thus in *La Mort d'Arthur*, I. 2, we read, "King Lot of Lothan and of Orkeney wedded

Margawse [*Arthur's sister*]" (pt. I. 36), "whose sons were Gawaine, Agravaine, Gahĕris, and Gareth;" but Tennyson says Gareth was "the last tall son of Lot and Bellicent."

Gor'mal, the mountain range of Sevo.

Her arm was white like Gormal's snow; her bosom whiter than the foam of the main when roll the waves beneath the wrath of winds.—*Fragment of a Norse Tale.*

Gosh, the Right Hon. Charles Arbuthnot, the most confidential friend of the duke of Wellington, with whom he lived.

Gosling (*Giles*), landlord of the Black Bear inn, near Cumnor Place.

Cicely Gosling, daughter of Giles.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Gospel Doctor (*The*), John Wycliffe (1324-1384).

Gospel of the Golden Rule, "Do as you would be done by," or "As ye would that men should do to you, do ye also to them."—*Luke* vi. 31.

He preached to all men everywhere
The Gospel of the Golden Rule.
Longfellow: The Wayside Inn (prelude).

Gospeller (*The Hot*), Dr. R. Barnes, burnt at Smithfield, 1540.

Gos'samer (*i.e.* God's seam or thread). The legend is that gossamer is the ravellings of the Virgin Mary's winding-sheet, which fell away on her ascension into heaven.

Gossips (*Prince of*), Samuel Pepys, noted for his gossiping *Diary*, commencing January 1, 1659, and continued for nine years (1632-1703).

Goswin, a rich merchant of Bruges, who is in reality Florez, son of Gerrard king of the beggars. His mistress, Bertha, the supposed daughter of Vandunke the burgomaster of Bruges, is in reality the daughter of the duke of Brabant.—*Fletcher: The Beggars' Bush* (1622).

Gotham (*Merry Tales of the Men of*), supposed to have been compiled in the reign of Henry VIII. by Andrew Borde. The legend is that king John, on his way to Lynn Regis, intended to pass through Gotham, in Nottinghamshire, with his army, and sent heralds to prepare his way. The men of Gotham were resolved, if possible, to prevent this expense and depredation, so they resolved to play the fool. Some raked the moon out of the pond, some made a ring to hedge in a bird, some did other equally foolish things, and the heralds told the king that the Gothamites were utter fools, and advised the king to go another way. So the king and his heralds were befooled, and the men of Gotham saved their bacon. But "wise as the men of Gotham" grew into a proverb to indicate a fool.

¶ The tale about the Gothamites trying to hedge in a cuckoo by joining hands in a circle is told of several places. We are told that the inhabitants of Towednack, in Cornwall, raised a *hedge* round a cuckoo, which escaped, just clearing the top of the enclosure, when one of the labourers exclaimed, "What a pity we did not raise it a little higher!" Similar tales are told of the people of Coggeshall, in Essex. In fact, nearly every county has its Gotham, whose inhabitants are credited with actions equally wise. (See *Dictionary of Phrase and Fable*, p. 541.)

Goths (*The last of the*), Roderick, the thirty-fourth of the Visigothic line of kings in Spain. He was the son of Cordova, who had his eyes put out by Vitiza the king of the Visigoths, whereupon Roderick rose against Vitiza and dethroned him; but the sons and adherents of Vitiza applied to the Moors, who sent over Tarik with 90,000 men, and Roderick was slain at the battle of Xerres, A.D. 711.

∴ Southey has an historic poem called *Roderick, the Last of the Goths.* He makes "Rusilla" to be the mother of Roderick.

Gothland or **Gottland,** an island called "The eye of the Baltic." Geoffrey of Monmouth says that when king Arthur had added Ireland to his dominions, he sailed to Iceland, which he subdued, and then both "Doldavius king of Gothland and Gunfasius king of the Orkneys voluntarily became his tributaries."—*British History*, ix. 10 (1142).

To Gothland how again this conqueror maketh forth... Where Iceland first he won, and Orkney after got.
Drayton: Polyolbion, iv. (1612).

Gottlieb [*Got'-leeb*], a cottage farmer, with whom prince Henry of Hoheneck went to live after he was struck with leprosy. The cottager's daughter Elsie volunteered to sacrifice her life for the cure of the prince, and was ultimately married to him.—*Hartmann von der Aue: Poor Henry* (twelfth century). (See Longfellow's *Golden Legend.*)

Gourlay (*Ailshie*), a privileged fool or jester.—*Sir W. Scott: The Antiquary* (time, George III.).

Gourlay (*Ailsie*), an old sibyl at the death of Alice Gray.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Gourmas (*Don*), a national portrait of the Spanish nobility.—*Corneille: The Cid* (1636).

The character of don Gormaz, for its very excellence, drew down the censure of the French Academy.—*Sir W. Scott: The Drama.*

Gow (*Old Neill*), the fiddler.

Nathaniel Gow, son of the fiddler.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Gow (*Henry*) or HENRY SMITH, also called "Gow Chrom" and "Hal of the Wynd," the armourer. Suitor of Catharine Glover "the fair maid of Perth," whom he marries.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Gower (*The Moral*), an epithet bestowed by Chaucer on John Gower, the poet (1320–1402).

Gowk Storm, a short storm, such as occurs in spring, when the gowk or cuckoo comes.

He trusted the present [*disturbance*] would prove but a gowk storm.—*Sir W. Scott: Tales of a Grandfather*, i. 49.

Gowk-thrapple (*Maister*), a covenanting preacher.—*Sir W. Scott: Waverley* (time, George II.).

A man of coarse, mechanical, perhaps rather intrinsically feeble intellect, with the vehemence of some pulpit-drumming Gowk-thrapple.—*Carlyle.*

Gowry, the owner of Nightmare Abbey, who thinks it most *comme il faut* to be melancholy.

Scythrop Gowry, his son, in love with two young ladies at the same time (Miss Marionetta O'Carroll and Miss Celinda Toobad). This is a skit on Percy Bysshe Shelley, who courted at the same time Mary Godwin and Harriett Westbrook, and told his father he intended to commit suicide. Shelley saw the allusion and took it in good part.—*Peacock's* novel of *Nightmare Abbey* (1818).

Graaf (*Count*), a great speculator in corn. One year a sad famine prevailed, and he expected, like Pharaoh king of Egypt, to make an enormous fortune by his speculation, but an army of rats, pressed by hunger, invaded his barns, and then, swarming into the castle, fell on the old baron, worried him to death, and devoured him. (See HATTO.)

Graal (*Saint*) or ST. GREAL is generally said to be the chalice used by Christ at the last supper, in which Joseph of Arimathēa caught the blood of the crucified Christ. In all descriptions of the graal in Arthurian romances, it is simply the visible "presence" of Christ, into which the elements are converted after consecration. When sir Galahad "achieved the quest of the holy graal," all that is meant is that he saw with his bodily eyes the visible Saviour into which the holy wafer had been transmuted.

Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire, and he smote himself into that bread: so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again . . . then [*the bishop*] took the holy vessel and came to sir Galahad as he kneeled down, and there he received his Saviour.—*Sir T. Malory: History of Prince Arthur*, pt. iii. 101, rev.

¶ King Pelles and sir Launcelot caught a sight of the St. Graal; but did not "achieve it," like Galahad.

When they went into the castle to take their repast . . . there came a dove to the window, and in its bill was a little censer of gold, and there withall was such a savor as if all the spicery of the world had been there . . . and a damsel, passing fair, bare a vessel of gold between her hands, and thereto the king kneeled devoutly and said his prayers. . . . "Oh mercy!" said sir Launcelot, "what may this mean?" . . . "This," said the king, "is the holy Sancgreall which ye have seen."—Pt. iii. 2

¶ When sir Bors de Ganis went to Corbin, and saw Galahad the son of sir Launcelot, he prayed that the boy might prove as good a knight as his father, and instantly the white dove came with the golden censer, and the damsel bearing the sancgraal, and told sir Bors that Galahad would prove a better knight than his father, and would "achieve the Sancgreall;" then both dove and damsel vanished.—*Sir T. Malory: History of Prince Arthur*, pt. iii. 4.

¶ Sir Percival, the son of sir Pellinore king of Wales, after his combat with sir Ector de Maris (brother of sir Launcelot), caught sight of the holy graal, and both sir Percival and sir Ector were cured of their wounds thereby. Like sir Bors, he (sir Percival) was with sir Galahad when the quest was achieved (pt. iii. 14). Sir Launcelot was also miraculously cured in the same way.—*Sir T. Malory*, pt. iii. 18.

¶ King Arthur, the queen, and all the 150 knights saw the holy graal as they sat at supper when Galahad was received into the fellowship of the Round Table—

First they heard a crackling and crying of thunder . . and in the midst of the hall entered a sun-beam more clear by seven times than ever they saw day, and all were lighted of the grace of the Holy Ghost . . . then there entered the hall the holy graal [*covered with*

brand), covered with white samite; but none might see it, nor who bare it . . . and when the holy greal had been borne thro' the hall, the vessel suddenly departed. —*Sir T. Malory: History of Prince Arthur*, iii. 35 (1490).

(The chief romances of the St. Graal are: The *Holy Graal*, in verse (1100), by the old German minnesingers. *Titurel* or the *Guardian of the Holy Graal*, by Wolfram a minnesinger. *The Romance of Parsival*, by Wolfram, translated into French by Chrêtien de Troyes, in verse (1170); it contains 4018 eight-syllable lines. *Roman des diverses Quêtes des St. Graal*, by Walter Mapes, in prose; this is a continuation of the *Roman de Tristan*. The *Life of Joseph of Arimathêa*, in prose, by Robert de Borron. The *Holy Graal*, by Tennyson.)

Helinandus says, "In French they give the name *gradal* or *graal* to a large deepish vessel in which rich meats with their gravy are served to the wealthy."—*Vincentius Bellovacensis: Speculum Hist.*, xxvi. 147.

*** We find, in the churchwardens' account of Wing (Bucks.), 1527, "Three Graylls," *i.e.* three *gradales*, called by the Roman Catholics *cantatoria*. In the *Athenæum* (June 25, 1870) we read, "The Saxons called a graal a 'graduale' *ad te levavi*, from the first three words of the (introït First Sunday in Advent), with which the codex begins."

Graal-burg, a magnificent temple, surrounded with towers raised on brazen pillars, and containing the holy graal. It was founded by king Titurel, on mount Salvage, in Spain, and was a marvel of magnificence, glittering with gold and precious stones.—*Wolfram of Eschenbach* (minnesinger): *Parsival* (thirteenth century).

Grace (*Lady*), sister of lady Townly, and the engaged wife of Mr. Manly. The very opposite of a lady of fashion. She says—

"In summer I could pass my leisure hours in reading, walking, . . . or sitting under a green tree; in dressing, dining, chatting with an agreeable friend; perhaps hearing a little music, taking a dish of tea, or a game at cards, managing my family, looking into its accounts, playing with my children . . . or in a thousand other innocent amusements."—*Vanbrugh and Cibber: The Provoked Husband*, iii. (1728).

"No person," says George Colman, "has ever more successfully performed the elegant levities of 'lady Townley' upon the stage, or more happily practised the amiable virtues of 'lady Grace' in the circles of society, than Miss Farren (the countess of Derby, 1759–1829)."

Grace-be-here Humgudgeon, a corporal in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Grace de Dieu. (See HARRY, *the Great.*)

Grace'church, London, means the *græs* or *grass* church. It was built on the site of the old grass-market.

Graceless Florins. (See GODLESS FLORINS, p. 432.)

Gracio'sa, a lovely princess, who is the object of a step-mother's most implacable hatred. The step-mother's name is Grognon, and the tale shows how all her malicious plots are thwarted by Percinet, a fairy prince, in love with Graciosa.—*Percinet and Graciosa* (a fairy tale).

Gracio'so, the licensed fool of Spanish drama. He has his coxcomb and truncheon, and mingles with the actors without aiding or abetting the plot. Sometimes he transfers his gibes from the actors to the audience, like our circus clowns.

Gradas'so, king of Serica'na, "bravest of the pagan knights." He went against Charlemagne, with 100,000 vassals in his train, "all discrowned kings," who never addressed him but on their knees.—*Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

Grad'grind (*Thomas*), a man of facts and realities. Everything about him is square; his forehead is square, and so is his fore-finger, with which he emphasizes all he says. Formerly he was in the wholesale hardware line. In his greatness he becomes M.P. for Coketown, and he lives at Stone Lodge, a mile or so from town. He prides himself on being eminently practical; and, though not a bad man at heart, he blights his children by his hard, practical way of bringing them up.

Mrs. Gradgrind, wife of Thomas Gradgrind. A little thin woman, always taking physic, without receiving from it any benefit. She looks like an indifferently executed transparency without light enough behind the figure. She is always complaining, always peevish, and dies soon after the marriage of her daughter Louisa.

Tom Gradgrind, son of the above, a sullen young man, much loved by his sister, and holding an office in the bank of his brother-in-law, Josiah Bounderby. Tom robs the bank, and throws suspicion on Stephen Blackpool, one of the hands in Bounderby's factory. When found out, Tom takes refuge in the circus of the town, disguised as a black servant, till he effects his escape from England.

clēa painted grapes so admirably that birds flew to them and tried to eat them. (See HORSE PAINTED.)

Therefore the bee did suck the painted flower,
And birds of grapes the cunning semblance pecked.
Sir J. Davies: Immortality of the Soul, ii. (1622).

Grass (*Cronos*), a grass which gives those who taste it an irresistible desire for the sea. (See under GLAUCUS.)

Grass (*To give*), to acknowledge yourself vanquished. A Latin phrase, *Herbam dare* aut *porrigĕre.—Pliny: Nat. Hist.*, xxii. 4.

Grasshopper (*A*). What animal is that which avoids every one, is a compound of seven animals, and lives in desolate places?

Damaké answered, "It is a grasshopper, which has the head of a horse, the neck of an ox, the wings of a dragon, the feet of a camel, the tail of a serpent, the horns of a stag, and the body of a scorpion."—*Count Caylus: Oriental Tales* ("The Four Talismans," 1743).

Grasshopper. (See GRESHAM, p. 449.)

Grass-market (Edinburgh), at one time the place of public executions.

Mitchel, being asked why he had made so wicked an attempt on the person of the archbishop [*Sharpe*], replied that he did it "for the glory of God." . . . The duke said then, "Let Mitchel glorify God in the Grass-market."—*Higgins: Remarks on Burnet*, ii. 231.

Gra'tian (*Father*), the begging friar at John Mengs's inn at Kirchhoff.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Gratia'no, one of Anthonio's friends. He "talked an infinite deal of nothing, more than any man in all Venice." Gratiano married Nerissa, the waiting-gentlewoman of Portia.—*Shakespeare: Merchant of Venice* (1598).

Gratia'no, brother of Brabantio, and uncle of Desdemona. — *Shakespeare: Othello* (1611).

Graunde Amoure (*Sir*), walking in a meadow, was told by Fame of a beautiful lady named La belle Pucell, who resided in the Tower of Musyke. He was then conducted by Gouvernance and Grace to the Tower of Doctrine, where he received instruction from the seven Sciences:—Gramer, Logyke, Retborike, Arismetricke, Musyke, Geometry, and Astronomy. In the Tower of Musyke he met La belle Pucell, with whom he fell in love, but they parted for a time. Graunde Amoure went to the Tower of Chivalry to perfect himself in the arts of knighthood, and there he received his degree from king Melyz'yus. He then started on his adventures, and soon encountered False Report, who joined him and told him many a lying tale; but lady Correction, coming up, had False Report soundly beaten, and the knight was entertained at her castle. Next day he left, and came to a wall where hung a shield and horn. On blowing the horn, a three-headed monster came forth, with whom he fought, and cut off the three heads, called Falsehood, Imagination, and Perjury. He passed the night in the house of lady Comfort, who attended to his wounds; and next day he slew a giant fifteen feet high and with seven heads. Lastly, he slew the monster Malyce, made by enchantment of seven metals. His achievements over, he married La belle Pucell, and lived happily till he was arrested by Age, having for companions Policye and Avarice. Death came at last to carry him off, and Remembrance wrote his epitaph. — *S. Hawes: The Passe-tyme of Plesure* (1515).

Graunde Amoure's Steed, Galantyse, the gift of king Melyz'yus when he conferred on him the degree of knighthood.

I myselfe shall give you a worthy stede,
Called Galantyse, to helpe you in your nede.
Hawes: The Passe-tyme of Plesure, xxviii. (1515).

Graunde Amoure's Sword, Clare Prudence.

Drawing my swerde, that was both faire and bright,
I clipped Clare Prudence.
Hawes: The Passe-tyme of Plesure, xxxiii. (1515).

Grave (*The*), a poem in blank verse by Blair (1743). It runs to 767 lines.

The grave, dread thing,
Men shiver when thou'rt named. Nature, appalled,
Shakes off her wonted firmness.

*** Mrs. Clive, in 1872, published nine poems, one of which was entitled *The Grave*.

Grave'airs (*Lady*), a lady of very dubious virtue, in *The Careless Husband*, by Colley Cibber (1704).

Mrs. Hamilton (1730–1788), upon her entrance, was saluted with a storm of hisses, and advancing to the footlights said, "Gemmen and ladies, I s'pose as how you hiss me because I wouldn't play 'lady Graveairs' last night at Mrs. Bellamy's benefit. I would have done so, but she said as how my audience stunk, and were all tripe people." The pit roared with laughter, and the whole house shouted, "Well said, Mrs. Tripe!" a title which the fair speechifier retained ever after.—*Memoir of Mrs. Hamilton* (1803).

GRAY, the hero of J. Fenimore Cooper's novel called *The Pilot* (1823).

Gray (*Old Alice*), a former tenant of the Ravenswood family.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Gray (*Dr. Gideon*), the surgeon at Middlemas.

Mrs. Gray, the surgeon's wife.

Menie Gray, the "surgeon's daughter," taken to India and given to Tippoo Saib as an addition to his harem; but, being rescued by Hyder Ali, she was restored to Hartley, and returned to her country.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Gray (*Duncan*) wooed a young lass called Maggie, but she "coost her head fu' high, looked asklent" (away), and bade him behave himself. "Duncan fleeched, and Duncan prayed," but Meg was deaf to his pleadings; so Duncan took himself off in dudgeon. This was more than Maggie meant, so she fell sick and like to die. As Duncan "could na be her death," he came forward manfully again, and then "they were crouse [*merry*] and canty bath. Ha, ha! the wooing o't!"—*Burns: Duncan Gray* (1792).

Gray (*Mary*), daughter of a country gentleman of Perth. When the plague broke out in 1666, Mary Gray and her friend Bessy Bell retired to an unfrequented spot called Burn Braes, where they lived in a secluded cottage, and saw no one. A young gentleman brought them food, but he caught the plague, communicated it to the two ladies, and all three died.—*Allan Ramsay: Bessy Bell and Mary Gray.*

Gray (*Auld Robin*). Jennie, a Scotch lass, was loved by young Jamie; "but saving a crown, he had naething else besides." To make that crown a pound, young Jamie went to sea, and both were to be for Jennie. He had not been gone many days when Jennie's mother fell sick, her father broke his arm, and their cow was stolen; then auld Robin came forward and maintained them both. Auld Robin loved the lass, and "wi' tears in his ee," said, "Jennie, for their sakes, oh, marry me!" Jennie's heart said "nay," for she looked for Jamie back; but her father urged her, and the mother pleaded with her eye, and so she consented. They had not been married above a month when Jamie returned. They met; she gave him one kiss, and, though she "gang like a ghaist," she made up her mind, like a brave, good lassie, to be a gude wife, for auld Robin was very kind to her (1772).

*** This ballad was composed by lady Anne Lindsay, daughter of the earl of Balcarres (afterwards lady Barnard). It was written to an old Scotch tune called *The Bridegroom Grat when the Sun went Down*. Auld Robin Gray was her father's herdsman. When lady Anne was writing the ballad, and was piling distress on Jennie, she told her sister that she had sent Jamie to sea, made the mother sick, and broken the father's arm, but wanted a fourth calamity. "Steal the cow, sister Anne," said the little Elizabeth; and so "the cow was stolen awa';" and the song completed.

Gray's Monument, in Westminster Abbey, was by Bacon.

Graysteel, the sword of Kol, fatal to its owner. It passed into several hands, and always brought ill-luck with it.—*Icelandic Edda.*

Great Captain (*The*), Gonsalvo de Cor'dova, *el Gran Capitan* (1453-1515).

Manuel I. [Comnēnus] emperor of Trebizond, is so called also (1120, 1143-1180).

Great Cham of Literature, Dr. Samuel Johnson (1709-1784).

Great Commoner (*The*), William Pitt (1759-1806).

Great Dauphin (*The*), Louis the son of Louis XIV. (1661-1711).

(The "Little Dauphin" was the duke of Bourgogne, son of the Great or Grand Dauphin. Both died before Louis XIV.)

Great Duke (*The*), the duke of Wellington (1769-1852).

> Bury the Great Duke
> With an empire's lamentation;
> Let us bury the Great Duke
> To the noise of the mourning of a great nation.
> *Tennyson.*

Great Expectations, the autobiography of "Pip," a novel in three series, by Dickens (1860). Pip was the nephew of Joe Gargery, a village blacksmith, by whom he was brought up. When only seven years old he was encountered in the village churchyard by Magwitch, a runaway convict, who frightened the child into bringing him a file (to file off one of his fetters) and some food to eat. These Pip purloined from home, and carried to the convict very early next morning. Miss Havisham, the daughter of a very rich brewer, living in Satis House, being in want of a little boy to play with Estella, a child she had adopted, was persuaded to take Pip for the purpose. The boy lived at home, but went backwards and forwards to play with Estella. After a

time, Miss Havisham bound Pip apprentice to his uncle Gargery; but when about half his time had expired, Mr. Jaggers, an Old Bailey lawyer, informed him that a person (whose name he was forbidden to reveal) had provided money for his education, and that he was to be brought up as a gentleman of "great expectations." His indentures were accordingly cancelled, and he was sent as a private pupil to Mr. Matthew Pocket (of Harrow and Cambridge). Pip supposed that his "unknowed patron" was Miss Havisham, but it was Magwitch the convict, who had gone to New South Wales, where he had acquired great wealth as a sheep-farmer. When Pip was twenty-three years old, Magwitch clandestinely returned to England to see Pip, and give him a large fortune; but he was arrested as a returned convict, condemned to death, and all his property confiscated. He died at Newgate, and Pip was left penniless. He now entered the service of Cleriker and Co. as a clerk, and in eleven years he was taken into the firm as a junior partner. His love affair was a similar "great expectation." He fell in love with Estella, the adopted daughter of the rich Miss Havisham, but in reality the child of Magwitch. But Estella married Bentley Drummle, who ill-treated her, spent all her money, and left her a penniless widow. She and Pip met again after this, apparently on most friendly terms, but the novel breaks off here, and leaves the sequel to the reader's imagination. (See JOE GARGERY.)

Great Harry (*The*). (See HARRY.)

Great-Head or CANMORE, Malcolm III. of Scotland (*, 1057-1093).

Great-heart (*Mr.*), the guide of Christiana and her family to the Celestial City.—*Bunyan: Pilgrim's Progess*, ii. (1684).

Great Magician (*The*) or *The Great Magician of the North*, sir Walter Scott. So called first by professor John Wilson (1771-1832).

Great Marquis (*The*), James Graham, marquis of Montrose (1612-1650).

> I've told thee how we swept Dundee,
> And tamed the Lindsays' pride;
> But never have I told thee yet
> How the Great Marquis died.
>
> *Aytoun.*

The Great Marquis, dom Sebastiano Jose de Carvalho, marquis de Pombal, greatest of all the Portuguese statesmen (1699-1782).

Great Moralist (*The*), Dr. Samuel Johnson (1709-1784).

Great Sea (*The*). The Mediterranean Sea was so called by the ancients.

Great Unknown (*The*), sir Walter Scott, who published his *Waverley Novels* anonymously (1771-1832).

Great Unwashed (*The*). The artisan class were first so called by Burke, but sir W. Scott popularized the phrase.

Greaves (*Sir Launcelot*), a well-bred young English squire of the George II. period; handsome, virtuous, and enlightened, but crack-brained. He sets out, attended by an old sea-captain, to detect fraud and treason, abase insolence, mortify pride, discourage slander, disgrace immodesty, and punish ingratitude. Sir Launcelot, in fact, is a modern don Quixote, and captain Crow is his Sancho Panza.—*Smollett: The Adventures of Sir Launcelot Greaves* (1760).

Smollett became editor of the *Critical Review*, and an attack in that journal on admiral Knowles led to a trial for libel. The author was sentenced to pay a fine of £100, and suffer three months' imprisonment. He consoled himself in prison by writing his novel of *Launcelot Greaves*.—*Chambers: English Literature*, ii. 65.

Grecian Daughter (*The*), Euphrasia, daughter of Evander a Greek, who dethroned Dionysius the Elder, and became king of Syracuse. In his old age he was himself dethroned by Dionysius the Younger, and confined in a dungeon in a rock, where he was saved from starvation by his daughter, who fed him with "the milk designed for her own babe." Timoleon having made himself master of Syracuse, Dionysius accidentally encountered Evander his prisoner, and was about to kill him, when Euphrasia rushed forwards and stabbed the tyrant to the heart.—*Murphy: The Grecian Daughter* (1772).

N.B.—As an historical drama this plot is much the same as if the writer had said that James I. (of England) abdicated and retired to St. Germain, and when his son James II. succeeded to the crown, he was beheaded at White Hall; for Murphy makes Dionysius the Elder to have been dethroned, and going to Corinth to live (act I.), and Dionysius the Younger to have been slain by the dagger of Euphrasia; whereas Dionysius the Elder never was dethroned, but died in Syracuse at the age of 63; and Dionysius the Younger was not slain in Syracuse, but, being dethroned, went to Corinth, where

he lived and died in exile. (See ROMAN DAUGHTER.)

∴ **The same story is told of Xantippê (a** *xyl.*) daughter of Cimonos.

This, of course, is not Xantippe the wife of Socratês (See *Childe Harold*, v. 148; and *Little Dorrit*, xix.)

Greece (*The two eyes of*), Athens and Sparta.

Greedy (*Justice*), thin as a thread-paper, always eating and always hungry. He says to sir Giles Overreach (act iii. 1), "Oh, I do much honour a chine of beef! Oh, I do reverence a loin of veal!" As a justice, he is most venial—the promise of a turkey will buy him, but the promise of a haunch of venison will out-buy him. —*Massinger: A New Way to Pay Old Debts* (1628).

Greek (*A*), a pander; *a merry Greek*, *a foolish Greek*, *a Corinthian*, etc., all mean either pander or harlot. Frequently used by Shakespeare in *Timon of Athens* (1678) and in *Henry IV.* (1597-9).

Greek Church (*Fathers of the*) Eusebius, Athana'sius, Basil "the Great," Gregory Nazianze'nus, Gregory of Nyssa, Cyril of Jerusalem, Chrys'ostom, Epipha'nius, Cyril of Alexandria, and Ephraim deacon of Edessa.

Greek Kalends, never. There were no kalends in the Greek system of reckoning the months. Hence Suetonius says it shall be transferred *ad Græcas calendas*, or, in parliamentary phrase, "to this day six months."

> They and their bills . . . are left
> To the Greek Kalends.
> *Byron: Don Juan*, xiii. 45 (1824).

Greeks (*Last of the*), Philopœ'men of Megalop'olis, whose great object was to infuse into the Achæans a military spirit, and establish their independence (B.C. 252-183).

When Greeks joined Greeks. Clytus said to Alexander that Philip was the greater warrior—

> I have seen him march,
> And fought beneath his dreadful banner, where
> The boldest at this table would have trembled.
> Nay, frown not, sir, you cannot look me dead;
> When Greeks joined Greeks, then was the tug of war.
> *Lee: Alexander the Great*, iv. 2 (1678).

(Slightly altered into *When Greek joins Greek, then is the tug of war*, this line has become a household phrase.)

To play the Greek, to act like a harlot. When Cressid says of Helen, "Then she's a merry Greek indeed," she means that Helen is no better than a *fille publique*. Probably Shakespeare had his eye upon "fair Hiren," in Peel's play called *The Turkish Mahomet and Hyren the Fair Greek*. "A fair Greek" was at one time a euphemism for a courtezan.

Green (*Mr. Paddington*), a clerk at Somerset House.

Mrs. Paddington Green, his wife.—*Morton: If I had a Thousand a Year.*

Green (*Verdant*), a young man of infinite simplicity, who goes to college, and is played upon by all the practical jokers of *alma mater*. After he has bought his knowledge by experience, the butt becomes the "butter" of juveniles greener than himself. Verdant Green wore spectacles, which won for him the nickname of "Gig-lamps."—*Cuthbert Bede* [Rev. Edw. Bradley]: *Verdant Green* (1860).

Green (*Widow*), a rich, buxom dame of 40, who married first for money, and intended to choose her second husband "to please her vanity." She fancied Waller loved her, and meant to make her his wife, but sir William Fondlove was her adorer. When the politic widow discovered that Waller had fixed his love on another, she gave her hand to the old beau, sir William; for if the news got wind of her love for Waller, she would become the laughing-stock of all her friends. —*Knowles: The Love-Chase* (1837).

Green-Bag Inquiry (*The*). A green bag full of documents, said to be seditious, was laid before parliament by lord Sidmouth, in 1817. An "inquiry" was made into these documents, and it was deemed advisable to suspend the Habeas Corpus Act, and forbid all sorts of political meetings likely to be of a seditious character.

Green Bird. Martyrs, after death, partake of the delights of bliss in the crops of green birds, which feed on the fruits of paradise.—*Jalallo'ddin.*

Green Bird (*The*), a bird that told one everything it was asked. An oracular bird, obtained by Fairstar after the failure of Chery and her two brothers. It was this bird who revealed to the king that Fairstar was his daughter and Chery his nephew.—*Comtesse D'Aulnoy: Fairy Tales* ("Fairstar and Prince Chery," 1682).

Green Flag Army (*The*), a Chinese militia, scattered through various provinces, and containing a million men. (See *Nineteenth Century*, March, 1894, p. 389.)

Green Horse (*The*), the 5th Dragoon Guards (*not* the 5th Dragoons). So called from their green velvet facings.

Green Howards (*The*), the 19th Foot. So called from the Hon. Charles Howard, their colonel from 1738 to 1748.

Green Isle (*The*) or THE EMERALD ISLE, Ireland.

A pugnacity characteristic of the Green Isle.—*Sir W. Scott.*

Green Knight (*The*), sir Pertolope (3 *syl.*), called by Tennyson "Evening Star" or "Hesperus." He was one of the four brothers who kept the passages of Castle Perilous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur*, i. 127 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

N.B.—It is evidently a blunder of Tennyson to call the *Green* Knight "Evening Star," and the *Blue* Knight "Morning Star." In the old romance the combat with the "Green Knight" was at *dawn*, and with the "Blue Knight" at *sunset*. (See *Notes and Queries*, February 16, 1878.)

Green Knight (*The*), a pagan knight, who demanded Fezon in marriage, but, being overcome by Orson, was obliged to resign his claim.—*Valentine and Orson* (fifteenth century).

Green Lettuce Lane [St. Lawrence, Poultney], a corruption of "Green Lattice;" so called from the green lattice gate which used to open into Cannon Street.

Green Linnets, the 39th Foot, now the Dorsetshire Regiment. In point of fact, the line battalions have white facings and scarlet uniforms; the volunteer battalion has a green uniform with scarlet facings; and the Cadet Corps (Sherborne School) has the same uniform and facings as the line battalions, scarlet and white.

Green Man (*The*). The man who used to let off fireworks was so called in the reign of James I.

Have you any squibs, any green man in your shows?—*John Kirke* [*R. Johnson*]: *The Seven Champions of Christendom* (1617).

Green Man (*The*), a gentleman's gamekeeper, at one time clad in green.

But the green man shall I pass by unsung? . . .
A squire's attendant clad in keeper's green.
Crabbe: Borough (1810).

Greenhalgh, messenger of the earl of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Greenhorn (*Mr. Gilbert*), an attorney, in partnership with Mr. Gabriel Grinderson.

Mr. Gervase Greenhorn, father of Mr. Gilbert.—*Sir W. Scott: The Antiquary* (time, George III.).

Greenland, a poem in heroic verse, in rhymes, by James Montgomery (1819). It contains four cantos.

Greenleaf (*Gilbert*), the old archer at Douglas Castle.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Gregory, a faggot-maker of good education, first at a charity school, then as waiter on an Oxford student, and then as the fag of a travelling physician. When compelled to act the doctor, he says the disease of his patient arises from "propria quæ maribus tribuuntur mascula dicas, ut sunt divorum, Mars, Bacchus, Apollo, virorum." And when sir Jasper says, "I always thought till now that the heart is on the left side, and the liver on the right," he replies, "Ay, sir, so they were formerly, but we have changed all that." In Molière's comedy, *Le Médecin Malgré Lui*, Gregory is called "Sganarelle," and all these jokes are in act ii. sc. 6.—*Fielding: The Mock Doctor.*

Gregory, father and son, hangmen in the seventeenth century. In the time of the Gregorys, hangmen were termed "esquires." In France, executioners were termed "monsieur," even to the breaking out of the Revolution.

Gregory's Day (*St.*), March 12.

Sow runcivals timely, and all that is gray;
But sow not the white [*peas, etc.*] till St. Gregory's Day.
Tusser: Five Hundred Points of Good Husbandry, xxxv. 3 (1557).

Gregson (*Widow*), Darsie Latimer's landlady at Shepherd's Bush.—*Sir W. Scott: Redgauntlet* (time, George III.).

Gregson (*Gilbert*), the messenger of father Buonaventura.—*Sir W. Scott: Redgauntlet* (time, George III.).

Gre'mio, an old man who wishes to marry Bianca, but the lady prefers Lucentio, a young man.—*Shakespeare: Taming of the Shrew* (1594).

Grendel, the monster from which Beowulf delivered Hrothgar king of Denmark. It was half monster, half man, whose haunt was the marshes among "a monster race." Night after night it crept stealthily into the palace called Heorot, and slew sometimes as many as thirty of the inmates. At length Beowulf, at the head of a mixed band of warriors, went against it and slew it.—*Beowulf*, an Anglo-Saxon epic (sixth century).

Grenville (*Sir Richard*), the commander of the *Revenge*, in the reign of queen Elizabeth. Out of his crew, ninety were sick on shore, and only a hundred able-bodied men remained on board. The *Revenge* was one of the six ships under the command of lord Thomas Howard. While cruising near the Azores, a Spanish fleet of fifty-three ships made towards the English, and lord Howard sheered off, saying, "My ships are out of gear, and how can six ships-of-the-line fight with fifty-three?" Sir Richard Grenville, however, resolved to stay and encounter the foe, and "ship after ship the whole night long drew back with her dead; some were sunk, more were shattered;" and the brave hundred still fought on. Sir Richard was wounded and his ship riddled, but his cry was still "Fight on!" When resistance was no longer possible, he cried, "Sink the ship, master gunner! sink her! Split her in twain, nor let her fall into the hands of the foe!" But the Spaniards boarded her, and praised sir Richard for his heroic daring. "I have done my duty for my queen and faith," he said, and died. The Spaniards sent the prize home, but a tempest came on, and the *Revenge*, shot-shattered, "went down, to be lost evermore in the main." — *Tennyson: The Revenge*, a ballad of the fleet (1878).

(Froude has an essay on the subject. Canon Kingsley, in *Westward Ho!* has drawn sir Richard Grenville, and alludes to the fight. Lord Bacon says the fight "was memorable even beyond credit [credibility], and to the height of heroic fable." Arber published three small volumes on sir Richard's noble exploit. Gervase Markham has a long poem on the subject. Sir Walter Raleigh says, "If lord Howard had stood to his guns, the Spanish fleet would have been annihilated." Browning's *Hervé Riel* (*q.v.*) forms a splendid contrast to Tennyson's poem *The Revenge*.)

Gresham and the Pearl. When queen Elizabeth visited the Exchange, sir Thomas Gresham pledged her health in a cup of wine containing a precious stone crushed to atoms, and worth £15,000.

> Here £15,000 at one clap goes
> Instead of sugar: Gresham drinks the pearl
> Unto his queen and mistress. Pledge it, lords.
> *Heywood: If You Know not Me, You Know Nobody.*

*** It is devoutly to be hoped that sir Thomas was above such absurd vanity, very well for queen Cleopatra, but more than ridiculous in such an imitation.

Gresham and the Grasshopper. There is a vulgar tradition that sir Thomas Gresham was a foundling, and that the old beldame who brought him up was attracted to the spot where she found him, by the loud chirping of a grasshopper.

(This tale arose from the grasshopper, which forms the crest of sir Thomas.)

To sup with sir Thomas Gresham, to have no supper. Similarly, "to dine with duke Humphrey" is to have nowhere to dine. The Royal Exchange was at one time a common lounging-place for idlers. (See DINE, p. 281.)

> Tho' little coin thy purseless pockets line,
> Yet with great company thou'rt taken up;
> For often with duke Humphrey thou dost dine,
> And often with sir Thomas Gresham sup.
> *Hayman: Quodlibet* (Epigram on a Loafer, 1628).

Gretchen, a German diminutive of Margaret; the heroine of Goethe's *Faust*. Faust meets her on her return from church, falls in love with her, and at last seduces her. Overcome with shame, Gretchen destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her; and, gaining admission to the dungeon, finds her huddled on a bed of straw, singing wild snatches of ballads, quite insane. He tries to induce her to flee with him, but in vain. At daybreak Faust is taken away, and Gretchen, who dies, joins the heavenly choir of penitents.

*** Gretchen is a perfect union of homeliness and simplicity; though her love is strong as death, yet she is a human woman throughout, and never a mere abstraction. No character ever drawn takes so strong a hold on the heart, and, with all her faults, who does not love and pity her?

Greth'el (*Gammer*), the hypothetical narrator of the tales edited by the brothers Grimm.

(Said to be Frau Viehmänin, wife of a peasant in the suburbs of Hessê Cassel, from whose mouth the brothers transcribed the tales.)

Gretna Green Marriages. Gretna Green is in Dumfriesshire, on the border of England and Scotland. According to Scotch law, any man and woman taking each other for husband and wife before witnesses are legally married, and ordination is not needful in the celebrant, but as a rule one individual assumed the monopoly, married the couples in his own house, using a form of service, and keeping a register of the names

The first known officiating person was named Scott, in the middle of the eighteenth century; and Harry Smith, a Berwick billiard-maker, still officiates, succeeding William Laing (1897), in whose family the "priesthood" had long been. The average number of marriages used to be above seven hundred a year, but since lord Brougham's Act of 1856, which requires the residence of one of the parties for twenty-one days, Gretna Green marriages have well-nigh died out. Robert Elliott between, 1811 and 1855, celebrated 3782 marriages at Gretna Green.

Grey (*Lady Jane*), a tragedy by N. Rowe (1715). Another by Ross Neil; and one by Tennyson (1876).

(In *French*, Laplace (1745), Mde. de Staël (1800), Ch. Brifaut (1812), and Alexandre Soumet (1844), produced tragedies on the same subject. Paul Delaroche has a fine picture called "Le Supplice de Jane Grey," 1835.)

Grey (*Vivian*), a novel by Disraeli (lord Beaconsfield), said to be meant for the author himself, and Mr. Grey for the author's father (1826–7). This was the author's first novel.

Gribouille, the wiseacre who threw himself into a river that his clothes might not get wetted by the rain.—*A French Proverbial Saying.*

Gride (*Arthur*), a mean old usurer, who wished to marry Madeline Bray; but Madeline loved Nicholas Nickleby, and married him. Gride was murdered. —*Dickens: Nicholas Nickleby* (1838).

Grieux (*Le chevalier des*), the hero of a French novel by the abbé Prévost, called *Manon Lescaut*, translated into English by Charlotte Smith. A discreditable connection existed between des Grieux and Manon, and they lived together a disreputable life. After many vicissitudes, Manon was transported to New Orleans, and des Grieux accompanied her in the transport. She fled the colony to escape the governor's son, who made love to her and died of privation in the wilderness. The chevalier returned to France (1697–1763).

Grieve (*Jockie*), landlord of an alehouse near Charlie's Hope.—*Sir W. Scott: Guy Mannering* (time, George II.).

Griffin (*Allan*), landlord of the Griffin inn, at Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Griffin-feet, the mark by which the Desert Fairy was known in all her metamorphoses.—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Griffiths (*Old*), steward of the earl of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Griffiths (*Samuel*), London agent of sir Arthur Darsie Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Griflet (*Sir*), knighted by king Arthur at the request of Merlin, who told the king that sir Griflet would prove "one of the best knights of the world, and the strongest man of arms."—*Sir T. Malory: History of Prince Arthur*, i. 20 (1470).

Grildrig, a mannikin.

She gave me the name "Grildrig," which the family took up, and afterwards the whole kingdom. The word imports what the Latin calls *nanunculus*, the Italian *homuncletion*, and the English *mannikin*.—*Dean Swift: Gulliver's Travels* ("Voyage to Brobdingnag," 1726).

Grim. (See HAVELOCK.)

Grim (*Giant*), a huge giant, who tried to stop pilgrims on their way to the Celestial City. He was slain by Mr. Greatheart.—*Bunyan: Pilgrim's Progress*, ii. (1684)

Grimalkin, a cat, the spirit of a witch. Any witch was permitted to assume the body of a cat nine times. When the "first Witch" (in *Macbeth*) hears a cat mew, she says, "I come, Grimalkin" (act i. sc. 1).—*Shakespeare.*

Grimbard, the brock, in the beast-epic of *Reynard the Fox*, by Heinrich von Alkmann (1498).

Grime, the partner of Item the usurer. It is to Grime that Item appeals when he wants to fudge his clients. The question, "Can we do so, Mr. Grime?" always brings the stock answer, "Quite impossible, Mr. Item."—*Holcroft: The Deserted Daughter* (1784), altered into *The Steward.*

Grimes (*Peter*), the drunken, thievish son of a steady fisherman. He had a boy, whom he killed by ill usage, and two others he made away with; but escaped conviction through defect of evidence. As no one would live with him, he turned mad, was lodged in the parish poor-house, confessed his crimes in delirium, and died.—*Crabbe: Borough*, xxii. (1810).

Grimesby (*Gaffer*), an old farmer at Marlborough.—*Sir W. Scott: Kenilworth* (time Elizabeth).

Grimwig, an irascible old gentleman, who hid a very kind heart under a rough exterior. He was Mr. Brownlow's great friend, and was always declaring himself ready to "eat his head" if he was mistaken on any point on which he passed an opinion.—*Dickens: Oliver Twist* (1837).

Grinderson (*Mr. Gabriel*), partner of Mr. Greenborn. They are the attorneys who press sir Arthur Wardour for the payment of debts.—*Sir W. Scott: The Antiquary* (time, George III.).

Grip, the clever raven of Barnaby Rudge. During the Gordon riots it learnt the cry of "No Popery!" Other of its phrases were: "I'm a devil!" "Never say die!" "Polly, put the kettle on!" etc.—*Dickens: Barnaby Rudge* (1841).

Gripe (1 *syl.*), a scrivener, husband of Clarissa, but with a *tendre* for Araminta the wife of his friend Moneytrap. He is a miserly, money-loving, pig-headed hunks, but is duped out of £250 by his foolish liking for his neighbour's wife. — *Vanbrugh: The Confederacy* (1695).

Gripe (1 *syl.*), the English name of Géronte, in Otway's version of Molière's comedy of *Les Fourberies de Scapin* (1671). His daughter, called in French Hyacinthe, is called "Clara," and his son Leandre is Anglicized into "Leander."—*Otway: The Cheats of Scapin.*

Gripe (*Sir Francis*), a man of 64, guardian of Miranda an heiress, and father of Charles. He wants to marry his ward for the sake of her money, and as she cannot obtain her property without his consent to her marriage, she pretends to be in love with him, and even fixes the day of espousals. "Gardy," quite secure that he is the man of her choice, gives his consent to her marriage, and she marries sir George Airy, a man of 24. The old man laughs at sir George, whom he fancies he is duping, but he is himself the dupe all through.—*Mrs. Centlivre: The Busy Body* (1709).

December 2, 1790. Mundon made his bow to the Covent Garden audience as "sir Francis Gripe."—*Memoirs of J. S. Mundon* (1892).

Gripus, a stupid, venal judge, uncle of Alcmena, and the betrothed of Phædra (Alcmena's waiting-maid), in Dryden's comedy of *Amphitryon* (1690). Neither Gripus nor Phædra is among the *dramatis personæ* of Molière's comedy of *Amphitryon* (1668).

Grisilda or **Griselda,** the model of patience and submission, meant to allegorize the submission of a holy mind to the will of God. Grisilda was the daughter of a charcoal-burner, but became the wife of Walter marquis of Saluzzo. Her husband tried her, as God tried Job, and with the same result: (1) He took away her infant daughter, and secretly conveyed it to the queen of Pa'via to be brought up, while the mother was made to believe that it was murdered. (2) Four years later she had a son, which was also taken from her, and was sent to be brought up with his sister. (3) Eight years later, Grisilda was divorced, and sent back to her native cottage, because her husband, as she was told, intended to marry another. When, however, lord Walter saw no indication of murmuring or jealousy, he told Grisilda that the supposed rival was her own daughter, and her patience and submission met with their full reward.—*Chaucer: Canterbury Tales* ("The Clerk's Tale," 1388).

*** The tale of Grisilda is the last in Boccaccio's *Decameron*. Petrarch rendered it into a Latin romance, entitled *De Obedentia et Fide Uxoria Mythologia*. In the middle of the sixteenth century appeared a ballad and also a prose version of *Patient Grissel*. Miss Edgeworth has a domestic novel entitled *The Modern Griselda* (1804). The tale of Grisilda is an allegory on the text, "The Lord gave, and the Lord hath taken away; blessed be the Name of the Lord."

Dryden says, "The tale of Grizild was the invention of Petrarch, and was sent by him to Boccace, from whom it came to Chaucer."—*Preface to Fables.*

Griskinis'sa, wife of Artaxaminous king of Utopia. The king felt in doubt, and asked his minister of state this knotty question—

> Shall I my Griskinissa's charms forego,
> Compel her to give up the royal chair,
> And place the rosy Distaffina there?

The minister reminds the king that Distaffina is betrothed to his general.

> And would a king his general supplant?
> I can't advise, upon my soul I can't.
> *Rhodes: Bombastes Furioso* (1790).

Grissel or **Grisel.** Octavia, the wife of Mark Antony, and sister of Augustus, is called the "patient Grisel of Roman story."

> For patience she will prove a second Grissel.
> *Shakespeare: Taming of the Shrew,* act ii. sc. 1 (1594).

Griz'el Dal'mahoy (*Miss*), the seamstress.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Griz'zie, maidservant to Mrs. Saddletree.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Griz'zie, one of the servants of the Rev. Josiah Cargill.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Griz'zle, chambermaid at the Golden Arms inn, at Kippletringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Grizzle (*Lord*), the first peer of the realm in the court of king Arthur. He is in love with the princess Huncamunca, and as the lady is promised in marriage to the valiant Tom Thumb, he turns traitor, and "leads his rebel rout to the palace gate." Here Tom Thumb encounters the rebels, and Glumdalca, the giantess, thrusts at the traitor, but misses him. Then the "pigmy giant-killer" runs him through the body. The black cart comes up to drag him off, but the dead man tells the carter he need not trouble himself, as he intends "to bear himself off," and so he does.—*Tom Thumb*, by Fielding the novelist (1730), altered by Kane O'Hara (1778).

Groat'settar (*Miss Clara*), niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.

Miss Maddie Groatsettar, also niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.—*Sir W. Scott: The Pirate* (time, William III.).

Groffar'ius, king of Aquitania, who resisted Brute the mythical great-grandson of Ænēas, who landed there on his way to Britain.—*Drayton: Polyolbion*, i. (1612).

Grongar Hill, a descriptive poem in eight-syllable verse, containing pictures of scenes on the banks of the Wye (1726).

Gronovius, father and son, critics and humanists (father, 1611–1671; son, 1645–1716).

I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius. I had rather possess your approbation than that of the elder Scaliger.—*Mrs. Cowley: Who's the Dupe?* i. 3.

(Scaliger, father (1484–1558), son (1540–1609), critics and humanists.)

Groom (*Squire*), "a downright, English, Newmarket, stable-bred gentleman-jockey, who, having ruined his finances by dogs, grooms, cocks, and horses, . . . thinks to retrieve his affairs by a matrimonial alliance with a City fortune" (canto i. 1). He is one of the suitors of Charlotte Goodchild; but, supposing the report to be true that she has lost her money, he says to her guardian—

"Hark ye! sir Theodore; I always make my match according to the weight my thing can carry. When I offered to take her into my stable, she was sound and in good case; but I hear her wind is touched. If so, I would not back her for a shilling. Matrimony is a long course, . . . and it won't do."—*Macklin: Love à la Mode*, ii. 1 (1779).

This was Lee Lewes's great part (1740–1803). One morning at rehearsal, Lewes said something not in the play. "Hoy, hoy!" cried Macklin; "what's that? what's that?" "Oh," replied Lewes, "'tis only a bit of my nonsense." "But," said Macklin, gravely, "I like my nonsense, Mr. Lewes, better than yours."—*O'Keefe.*

Grosvenor [*Grove'-nr*] **Square,** London. So called because it is built on the property of sir Richard Grosvenor, who died 1732.

Grotto of Eph'esus. Near Ephesus was a grotto containing a statue of Diana attached to a reed presented by Pan. If a young woman, charged with dishonour, entered this grotto, and the reed gave forth *musical* sounds, she was declared to be a pure virgin; but if it gave forth *hideous noises*, she was denounced and never seen more. Corinna put the grotto to the test, at the desire of Glaucon of Lesbos, and was never seen again by the eye of man.—*Lord Lytton: Tales of Milētus*, iii. (See CHASTITY, p. 198, for other tests.)

Grouse's Day (*Saint*), the 12th of August.

They were collected with guns and dogs to do honour to . . . St. Grouse's day.—*London Society* ("Patty's Revenge").

Groveby (*Old*), of Gloomstock Hall, aged 65. He is the uncle of sir Harry Groveby. Brusque, hasty, self-willed, but kind-hearted.

Sir Harry Groveby, nephew of old Groveby, engaged to Maria "the maid of the Oaks."—*Burgoyne: The Maid of the Oaks.*

Groves (*Jem*), landlord of the Valiant Soldier, to which was attached "a good dry skittle-ground."—*Dickens: The Old Curiosity Shop*, xxix. (1840).

Grub (*Jonathan*), a stock-broker, weighted with the three plagues of life—a wife, a handsome marriageable daughter, and £100,000 in the Funds, "any one of which is enough to drive a man mad; but all three to be attended to at once is too much."

Mrs. Grub, a wealthy City woman, who has moved from the east to the fashionable west quarter of London, and has abandoned merchants and tradespeople for the gentry.

Emily Grub, called *Milly*, the handsome daughter of Jonathan. She marries captain Bevil of the Guards.—*O'Brien: Cross Purposes* (1842).

Grub Street, near Moorfields, London, once famous for literary hacks and inferior literary publications. It is now called Milton Street—no compliment to our great epic poet. (See *Dunciad*, i. 38.)

> I'd sooner ballads write and Grub Street lays.
> *Gay.*

N.B.—The connection between Grub Street literature and Milton is not apparent. However, as Pindar, Hesiod, Plutarch, etc., were Bœo'tians, so Foxe the martyrologist, and Speed the historian, resided in Grub Street.

Grub'binol, a shepherd who sings with Bumkinet a dirge on the death of Blouzelinda.

> Thus wailed the louts in melancholy strain,
> Till bonny Susan sped across the plain;
> They seized the lass, in apron clean arrayed,
> And to the ale-house forced the willing maid;
> In ale and kisses they forgot their cares,
> And Susan Blouzelinda's loss repairs.
> *Gay Pastoral*, v. (1714).

(An imitation of Virgil's *Eclogue*, v., "Daphnis.")

Gru'dar and Bras'solis. Cairbar and Grudar both strove for a spotted bull "that lowed on Golbun Heath," in Ulster. Each claimed it as his own, and at length fought, when Grudar fell. Cairbar took the shield of Grudar to Brassolis, and said to her, "Fix it on high within my hall; 'tis the armour of my foe;" but the maiden, "distracted, flew to the spot, where she found the youth in his blood," and died.

> Fair was Brassolis on the plain. Stately was Grudar on the hill.—*Ossian: Fingal*, i.

Grudden (*Mrs.*), of the Portsmouth Theatre. She took the money, dressed the ladies, acted any part on an emergency, and made herself generally useful.—*Dickens: Nicholas Nickleby* (1838).

Gruoby (*John*), servant to lord George Gordon. An honest fellow, who remained faithful to his master to the bitter end. He twice saved Haredale's life; and, although living under lord Gordon and loving him, detested the crimes into which his master was betrayed by bad advice and false zeal.—*Dickens: Barnaby Rudge* (1841).

Grugeon, one of Fortunio's seven attendants. His gift was that he could eat any amount of food without satiety. When Fortunio first saw him, he was eating 60,000 loaves for his breakfast.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Grum'ball (*The Rev. Dr.*), from Oxford, a papist conspirator with Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Grumbo, a giant in the tale of *Tom Thumb*. A raven, having picked up Tom Thumb, dropped him on the flat roof of the giant's castle. When old Grumbo went there to sniff the air, Tom crept up his sleeve; the giant, feeling tickled, shook his sleeve, and Tom fell into the sea below. Here he was swallowed by a fish, and the fish, being caught, was sold for king Arthur's table. It was thus that Tom got introduced to the great king, by whom he was knighted.

Grumio, one of the servants of Petruchio.—*Shakespeare: Taming of the Shrew* (1594).

Grundy (*Mrs.*). Dame Ashfield, a farmer's wife, is jealous of a neighbouring farmer named Grundy. She tells her husband that Farmer Grundy got five shillings a quarter more for his wheat than they did; that the sun seemed to shine on purpose for Farmer Grundy; that Dame Grundy's butter was the crack butter of the market. She then goes into her day-dreams, and says, "If our Nelly were to marry a great baronet, I wonder what Mrs. Grundy would say?" Her husband makes answer—

> "Why dan't thee letten Mrs. Grundy alone? I do verily think when thee goest to t'other world, the vurst question thee'll ax 'ill be, if Mrs. Grundy's there?"—*Morton: Speed the Plough*, i. 1 (1798).

N.B.—The original Mrs. Grundy was the wife of the Hon. Felix Grundy, of Tennessee, who ruled aristocratic society in Washington with a rod of iron. Her edicts were law, her presence was essential to the success of a fashionable gathering, and such an authority she became on social topics that the phrase, "Mrs. Grundy says [or said] so-and-so," long outlived her.

Gryll, one of those changed by Acrasia into a hog. He abused sir Guyon for disenchanting him; whereupon the palmer said to the knight, "Let Gryll be Gryll, and have his

hoggish mind."—*Spenser: Faërie Queene*, ii. 12 (1590).

Only a target light upon his arm
He careless bore, on which old Gryll was drawn,
Transformed into a hog.
[*P. Fletcher: The Purple Island*, vii. (1633).

Gryphon, a fabulous monster, having the upper part like a vulture or eagle, and the lower part like a lion. Gryphons were the supposed guardians of gold-mines, and were in perpetual strife with the Arimas'pians, a people of Scythia, who rifled the mines for the adornment of their hair.

As when a gryphon thro' the wilderness,
With winged course, o'er hill or moory dale,
Pursues the Arimaspian, who, by stealth,
Had from his wakeful custody purloined
The guarded gold.
Milton: Paradise Lost, ii. 943, etc. (1665).

The Gryphon, symbolic of the divine and human union of Jesus Christ. The fore part of the gryphon is an eagle, and the hinder part a lion. Thus Dantê saw in purgatory the car of the Church drawn by a gryphon.—*Dante: Purgatory*, xxix. (1308).

Guadia'na, the 'squire of Durandartê, changed into a river of the same name. He was so grieved at leaving his master that he plunged instantaneously under ground, and when obliged to appear "where he might be seen, he glided in sullen state to Portugal."—*Cervantes: Don Quixote*, II. ii. 6 (1615).

Gualber'to (*St.*), heir of Valdespe'sa, and brought up with the feudal notion that he was to be the avenger of blood. Anselmo was the murderer he was to lie in wait for, and he was to make it the duty of his life to have blood for blood. One day as he was lying in ambush for Anselmo, the vesper bell rang, and Gualberto (3 *syl.*) fell in prayer, but somehow could not pray. The thought struck him that if Christ died to forgive sin, it could not be right in man to hold it beyond forgiveness. At this moment Anselmo came up, was attacked, and cried for mercy. Gualberto cast away his dagger, ran to the neighbouring convent, thanked God he had been saved from blood-guiltiness, and became a hermit noted for his holiness of life.—*Southey: St. Gualberto.*

Guards of the Pole, the two stars β and γ of the *Great Bear*, and not the star Arctoph'ylax, which, Steevens says, "literally signifies the guard of the Bear," *i.e.* Bootês (not the Polar Guards). Shakespeare refers to these two "guards" in *Othello*, act ii. sc. 1, where he says the surge seems to "quench the guards of the ever-fixed pole." Hood says they are so called "from the Spanish word *guardare*, which is 'to behold,' because they are diligently to be looked unto in regard of the singular use which they have in navigation."—*Use of the Celestial Globe* (1590).

How to knowe the houre of the night by the [*Polar*] Gards, by knowing on what point of the compass they shall be at midnight every fifteenth day throughout the whole year.—*Norman: Safegard of Sailers* (1587).

Gua'rini (*Philip*), the 'squire of sir Hugo de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Guari'nos (*Admiral*), one of Charlemagne's paladins, taken captive at Roncesvallês. He fell to the lot of Marlo'tês, a Moslem, who offered him his daughter in marriage if he would become a disciple of the Arabian prophet. Guarinos refused, and was kept in a dungeon for seven years, when he was liberated, that he might take part in a joust. The admiral then stabbed the Moor to his heart, and, vaulting on his grey horse Treb'ozond, escaped to France.

Gu'drun, a lady married to Sigurd by the magical arts of her mother; and on the death of Sigurd to Atli (*Attila*), whom she hated for his fierce cruelty, and murdered. She then cast herself into the sea, and the waves bore her to the castle of king Jonakun, who became her third husband.—*Edda* of Sæmund Sigfusson (1130).

Gu'drun, a model of heroic fortitude and pious resignation. She was the daughter of king Hettel (*Attila*), and the betrothed of Herwig king of Heligoland, but was carried off by Harmuth king of Norway, who killed Hettel. As she refused to marry Harmuth, he put her to all sorts of menial work. One day, Herwig appeared with an army, and having gained a decisive victory, married Gudrun, and at her intercession pardoned Harmuth the cause of her great misery.—*A North-Saxon Poem* (thirteenth century).

Gud'yill (*Old John*), butler to lady Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Guel'pho (3 *syl.*), son of Actius IV. marquis d'Este and of Cunigunda (a German). Guelpho was the uncle of Rinaldo, and next in command to Godfrey. He led an army of 5000 men from

Carynthia, in Germany, to the siege of Jerusalem, but most of them were cut off by the Persians. Guelpho was noted for his broad shoulders and ample chest. —*Tasso: Jerusalem Delivered*, iii. (1575).

Guen'dolen (3 *syl.*), a fairy whose mother was a human being. King Arthur fell in love with her, and she became the mother of Gyneth. When Arthur deserted the frail fair one, she offered him a parting cup; but as he took it in his hand, a drop of the liquor fell on his horse and burnt it so severely that it "leapt twenty feet high," ran mad, and died. Arthur dashed the cup on the ground, whereupon it set fire to the grass and consumed the fairy palace. As for Guendolen, she was never seen afterwards.—*Sir W. Scott: The Bridal of Triermain*, i. 2 ("Lyulph's Tale," 1813).

Guendolœ'na, wife of Locrin (eldest son of Brute, whom he succeeded), and daughter of Cori'neus (3 *syl.*). Being divorced, she retired to Cornwall, and collected an army, which marched against Locrin, who "was killed by the shot of an arrow." Guendolœna now assumed the reins of government, and her first act was to throw Estrildis (her rival) and her daughter Sabre into the Severn, which was called Sabri'na or Sabren from that day.—*Geoffrey: British History*, ii. 4, 5 (1142).

Guenever or **Guinever**, a corrupt form of *Guanhuma'ra* (4 *syl.*), daughter of king Leodegrance of the land of Camelyard. She was the most beautiful of women, was the wife of king Arthur, but entertained a criminal attachment to sir Launcelot du Lac. Respecting the latter part of the queen's history, the greatest diversity occurs. Thus Geoffrey says—

> King Arthur was on his way to Rome . . . when news was brought him that his nephew Modred, to whose care he had entrusted Britain, had . . . set the crown upon his own head; and that the queen Guanhumara . . . had wickedly married him. . . . When king Arthur returned and put Modred and his army to flight . . . the queen fled from York to the City of Legions [*Newport, in South Wales*], where she received to lead a chaste life among the nuns of Julius the martyr.—*British History*, xi. 1 (1142).

*** Another version is that Arthur, being informed of the adulterous conduct of Launcelot, went with an army to Berwick (*Brittany*), to punish him. That Mordred (his son by his own sister), left as regent, usurped the crown, proclaimed that Arthur was dead, and tried to marry Guenever the queen; but she shut herself up in the Tower of London, resolved to die rather than marry the usurper. When she heard of the death of Arthur, she "stole away" to Almesbury, "and there she let make herself a nun, and wore white cloaths and black." And there lived she "in fasting, prayers, and almsdeeds, that all marvelled at her virtuous life."—*Sir T. Malory: History of Prince Arthur*, iii. 161–170 (1470).

(For Tennyson's account, see GUINEVERE.)

Guene'vra (3 *syl.*), wife of Nectaba'nus the dwarf, at the cell of the hermit of Engaddi.—*Sir W. Scott: The Talisman* (time, Richard I.).

Guer'in or **Gueri'no**, son of Millon king of Alba'nia. On the day of his birth his father was dethroned, but the child was rescued by a Greek slave, who brought it up and surnamed it *Meschi'no*, or "The Wretched." When grown to man's estate, Guerin fell in love with the princess Elizēna, sister of the Greek emperor, who held his court at Constantinople.—*An Italian Romance.*

Guesclin's Dust a Talisman. Guesclin, or rather Du Guesclin, constable of France, laid siege to Châteauneuf-de-Randan, in Auvergne. After several assaults, the town promised to surrender if not relieved within fifteen days. Du Guesclin died in this interval, but the governor of the town came and laid the keys of the city on the dead man's body, saying he resigned the place to the hero's ashes (1380).

> France . . . demands his bones [*Napoleon's*]
> To carry onward, in the battle's van,
> To form, like Guesclin's dust, her talisman.
> *Byron: Age of Bronze*, iv. (1823).

Gugner, Odin's spear, which never failed to hit. It was made by the dwarf Eitri.—*The Eddas.*

Guide'rius, elder son of Cym'beline (3 *syl.*) king of Britain, and brother of Arvir'agus. They were kidnapped in infancy by Belarius, out of revenge for being unjustly banished, and were brought up by him in a cave. When grown to manhood, Belarius introduced them to the king, and told their story; whereupon Cymbeline received them as his sons, and Guiderius succeeded him on the throne.—*Shakespeare: Cymbeline* (1605).

*** Geoffrey calls Cymbeline "Kymbelinus son of Tenuantius;" says that he was brought up by Augustus Cæsar, and adds, "In his days was born our Lord Jesus Christ." Kymbeline reigned ten

years, when he was succeeded by Guiderius. The historian says that Kymbeline *paid* the tribute to the Romans, and that it was Guiderius who refused to do so, "for which reason Claudius the emperor marched against him, and he was killed by Hamo."—*British History*, iv. 11, 12, 13 (1142).

Guido "the Savage," son of Amon and Constantia. He was the younger brother of Rinaldo. Being wrecked on the coast of the Am'azons, he was compelled to fight their ten male companions, and, having slain them all, to marry ten of the Amazons. From this thraldom Guido made his escape, and joined the army of Charlemagne.—*Ariosto: Orlando Furioso* (1516).

Guido [FRANCESCHINI], a reduced nobleman, who tried to repair his fortune by marrying Pompilia, the putative child of Pietro and Violante. When the marriage was consummated, and the money secure, Guido ill-treated the putative parents; and Violante, in revenge, declared that Pompilia was not their child at all, but the offspring of a Roman wanton. Having made this declaration, she next applied to the law-courts for the recovery of the money. When Guido heard this tale, he was furious, and so ill-treated his child-wife that she ran away, under the protection of a young canon. Guido pursued the fugitives, overtook them, and had them arrested; whereupon the canon was suspended for three years, and Pompilia sent to a convent. Here her health gave way, and as the birth of a child was expected, she was permitted to leave the convent and live with her putative parents. Guido, having gained admission, murdered all three, and was himself executed for the crime.—*R. Browning: The Ring and the Book.*

Guil'denstern, one of Hamlet's companions, employed by the king and queen to divert him, if possible, from his strange and wayward ways.—*Shakespeare: Hamlet* (1596).

Rosencrantz and Guildenstern are favourite samples of the thorough-paced time-serving court knave . . . ticketed and to be hired for any hard or dirty work.—*Crowden Clarke.*

Guillotière (4 *syl.*), the scum of Lyons. La Guillotière is the low quarter, where the *bouches inutiles* find refuge.

Guillotine (3 *syl.*). So named from Joseph Ignace Guillotin, a French physician, who proposed its adoption, to prevent unnecessary pain. Dr. Guillotin did not invent the guillotine, but he improved the Italian machine (1791). In 1792 Antoine Louis introduced further improvements, and hence the instrument is sometimes called *Louisette* or *Louison*. The original Italian machine was called *mannaja*; it was a clumsy affair, first employed to decapitate Beatrice Cenci in Rome, A.D. 1600.

It was the popular theme for jests. It was [called *La mère Guillotine*] the "sharp female," the "best cure for headache." It "infallibly prevented the hair from turning grey." It "imparted a peculiar delicacy to the complexion." It was the "national razor" which shaved close. Those "who kissed the guillotine, looked through the little window and sneezed into the sack." It was the sign of "the regeneration of the human race." It "superseded the cross." Models were worn [*as ornaments*].—*Dickens: A Tale of Two Cities*, iii. 4 (1859).

Guinart (*Roque*), whose true name was Pedro Rocha Guinarda, chief of a band of robbers who levied black-mail in the mountainous districts of Catalonia. He is introduced by Cervantes in his tale of *Don Quixote.*

Guinea (*Adventures of a*), a novel by Charles Johnstone (1761). A guinea, as it passes into different hands, is the historian of the follies and vices of its master for the time being; and thus a series of scenes and personages are made to pass before the reader, somewhat in the same manner as in *The Devil upon Two Sticks* and in *The Chinese Tales.*

Guinea-hen, a *fille de joie*, a word of contempt and indignity for a woman.

Ere I would . . . drown myself for the love of a guinea-hen, I would change my humanity with a baboon.—*Shakespeare: Othello*, act i. sc. 3 (1611).

Guinea-pig (*A*), a gentleman of sufficient name to form a bait, who allows himself to be put on a directors' list for the guinea and lunch which the board provides.—*City Slang.*

Guin'evere (3 *syl.*). So Tennyson spells the name of Arthur's queen in his *Idylls.* He tells us of the liaison between her and "sir Lancelot," and says that Modred, having discovered this familiarity, "brought his creatures to the basement of the tower for testimony." Sir Lancelot flung the fellow to the ground, and instantly took to horse; while Guinevere fled to the nunnery at Almesbury. Here the king took leave of her; and when the abbess died, the queen was appointed her successor, and remained head of the establishment for three years, when she also died.

⁂ It will be seen that Tennyson

departs from the *British History* by Geoffrey, and the *History of Prince Arthur* as edited by sir T. Malory. (See GUENEVER.)

Tennyson accents the name *Guin-ē'-ver*—

> Leodogran . . .
> Had one fair daughter, and none other child, . . .
> Guinēvere, and in her his one delight.
> *Coming of Arthur.*

Guiomar, mother of the vain-glorious Duar'te.—*Fletcher: The Custom of the Country* (1647).

Guiscardo, the 'squire, but previously the page, of Tancred king of Salerno. Sigismunda, the king's daughter, loved him, and clandestinely married him. When Tancred discovered it, he ordered the young man to be waylaid and strangled. He then went to his daughter's chamber, and reproved her for loving a base-born "slave." Sigismunda boldly defended her choice, but next day received a human heart in a golden casket. It needed no prophet to tell her what had happened, and she drank a draught of poison. Her father entered just in time to hear her dying request that she and Guiscardo might be buried in the same tomb. The royal father

> Too late repented of his cruel deed,
> One common sepulchre for both decreed;
> Intombed the wretched pair in royal state,
> And on their monument inscribed their fate.
> *Dryden: Sigismunda and Guiscardo* (from Boccaccio).

Guise (*Henri de Lorraine, duc de*) commenced the Massacre of Bartholomew by the assassination of admiral Coligny [*Co-leen'-e*]. Being forbidden to enter Paris by order of Henri III., he disobeyed the injunction, and was murdered (1550–1588).

(Henri de Guise has furnished the subject of several tragedies. In *English* we have *Guise or the Massacre of France*, by John Webster (1620); *The Duke of Guise*, by Dryden and Lee. In *French* we have *Etats de Blois* (*the Death of Guise*), by François Raynouard, 1814.)

Guisla (2 *syl.*), sister of Pelayo, in love with Numac'ian a renegade. "She inherited her mother's leprous taint." Brought back to her brother's house by Adosinda, she returned to the Moor, "cursing the meddling spirit that interfered with her most shameless love."—*Southey: Roderick, Last of the Goths* (1814).

Gui'sor (2 *syl.*), groom of the Saracen Pollenté. His "scalp was bare, betraying his state of bondage." His office was to keep the bridge on Pollenté's territory, and to allow no one to pass without paying "the passage-penny." This bridge was full of trap-doors, through which travellers were apt to fall into the river below. When Guizor demanded toll of sir Artēgal, the knight gave him a "stunning blow, saying, 'Lo! there's my hire;'" and the villain dropped down dead.—*Spenser: Faërie Queene*, v. 2 (1596).

*** Upon conjectures that "Guizor" is intended for the duc de Guise, and his master "Pollenté" for Charles IX. of France, notorious both for the St. Bartholomew Massacre.

Gulbey'az, the sultana. Having seen Juan amongst Lambro's captives, "passing on his way to sale," she caused him to be purchased, and introduced into the harem in female attire. On discovering that he preferred Dudù, one of the attendant beauties, to herself, she commanded both to be stitched up in a sack, and cast into the Bosphorus. They contrived, however, to make their escape.—*Byron: Don Juan*, vi. (1824).

Gul'chenraz, surnamed "Gundogdi" ("morning"), daughter of Malek-al-salem king of Georgia, to whom Fum-Hoam the mandarin relates his numerous and extraordinary transformations or rather metempsychoses.—*Guevlette: Chinese Tales* (1723).

Gul'chenrous, son of Ali Hassan (brother of the emir' Fakreddin); the "most delicate and lovely youth in the whole world." He could "write with precision, paint on vellum, sing to the lute, write poetry, and dance to perfection; but could neither hurl the lance nor curb the steed." Gulchenrous was betrothed to his cousin Nouron'ihar, who loved "even his faults;" but they never married, for Nouronihar became the wife of the caliph Vathek.—*Beckford: Vathek* (1784).

Gulistan' ["*the rose garden*"], a collection of tales and apophthegms in prose and verse by Saadi, a native of Shiraz, Persia (thirteenth century). It has been translated into English by Gladwin.

> Even beggars, in soliciting alms, will give utterance to some appropriate passage from the *Gulistan*.—*J. J. Grandville.*

Gul'liver (*Lemuel*), first a surgeon, then a sea-captain of several ships. He gets wrecked on the coast of Lilliput, a country of pygmies. Subsequently he is

thrown among the people of Brobdingnag, giants of tremendous size. In his next voyage he is driven to Lapu'ta, an empire of quack pretenders to science and knavish projectors. And in his fourth voyage he visits the Houyhnhnms [*Whin'-nms*], where horses were the dominant powers. —*Dean Swift: Travels in Several Remote Nations . . . by Lemuel Gulliver* (1726).

Gulna'rê (3 *syl.*), daughter of Faras'chê (3 *syl.*) whose husband was king of an under-sea empire. A usurper drove the king her father from his throne, and Gulnarê sought safety in the Island of the Moon. Here she was captured, made a slave, sold to the king of Persia, and became his favourite, but preserved a most obstinate and speechless silence for twelve months. Then the king made her his wife, and she told him her history. In due time a son was born, whom they called Beder ("the full moon").

⁂ Gulnarê says that the under-sea folk are never wetted by the water, that they can see as well as we can, that they speak the language "of Solomon's seal," and can transport themselves instantaneously from place to place.—*Arabian Nights* ("Beder and Giauharê").

Gulnare (2 *syl.*), queen of the harem, and the most beautiful of all the slaves of Seyd [*Seed*]. She was rescued by Conrad the corsair from the flames of the palace; and, when Conrad was imprisoned, she went to his dungeon, confessed her love, and proposed that he should murder the sultan and flee. As Conrad refused to assassinate Seyd, she herself did it, and then fled with Conrad to the "Pirate's Isle." The rest of the tale is continued in *Lara*, in which Gulnare assumes the name of Kaled, and appears as a page.—*Byron: The Corsair* (1814).

Gulvi'gar ["*weigher of gold*"], the Plutus of Scandinavian mythology. He introduced among men the love of gain.

Gum'midge (*Mrs.*), the widow of Dan'el Peggotty's partner. She kept house for Dan'el, who was a bachelor. Old Mrs. Gummidge had a craze that she was neglected and uncared for, a waif in the wide world, of no use to any one. She was always talking of herself as the "lone lorn cre'tur." When about to sail for Australia, one of the sailors asked her to marry him, when "she ups with a pail of water and flings it at his head."—*Dickens: David Copperfield* (1849).

Gundofo'rus, an Indian king for whom the apostle Thomas built a palace of sethym wood, the roof of which was ebony. He made the gates of the horn of the "horned snake," that no one with poison might be able to pass through.

Gunpowder. The composition of gunpowder is expressly mentioned by Roger Bacon, in his treatise *De Nullitate Magiæ*, published 1216.

> . . . earth and air were sadly shaken
> By thy humane discovery, friar Bacon.
> *Byron: Don Juan*, viii. 33 (1823).

Günther, king of Burgundy and brother of Kriemhild (2 *syl.*). He resolved to wed Brunhild, the martial queen of Issland, and won her by the aid of Siegfried; but the bride behaved so obstreperously that the bridegroom had again to apply to his friend for assistance. Siegfried contrived to get possession of her ring and girdle, after which she became a submissive wife. Günther, with base ingratitude, was privy to the murder of his friend, and was himself slain in the dungeon of Etzel by his sister Kriemhild.—*The Nibelungen Lied.*

(In history, Günther is called "Güntacher," and Etzel "Attila.")

Gup'py (*Mr.*), clerk in the office of Kenge and Carboy. A weak, commonplace youth, who has the conceit to propose to Esther Summerson, the ward in Chancery.—*Dickens: Bleak House* (1852).

Gurgus'tus, according to Drayton, son of Belinus. This is a mistake, as Gurgustus, or rather Gurgustius, was son of Rivallo; and the son of Belinus was Gurgiunt Brabtruc. The names given by Geoffrey, in his *British History*, run thus: Leir (*Lear*), Cunedag his grandson, Rivallo his son, Gurgustius his son, Sisillius his son, Jago nephew of Gurgustius, Kinmarc son of Sisillius, then Gorbogud. Here the line is broken, and the new dynasty begins with Molmutius of Cornwall, then his son Belinus, who was succeeded by his son Gurgiunt Brabtruc, whose son and successor was Guithelin, called by Drayton "Guynteline."—*Geoffrey: British History*, ii., iii. (1142).

> In greatness next succeeds Belinus' worthy son
> Gurgustus, who soon left what his great father won
> To Guynteline his heir.
> *Drayton: Polyolbion*, viii. (1612).

Gurney (*Gilbert*), the hero and title of a novel by Theodore Hook. This novel is a spiced autobiography of the author himself (1835).

Gurney (*Thomas*), shorthand writer, and author of a work on the subject, called *Brachygraphy* (1705–1770).

> If you would like to see the whole proceedings . . .
> The best is that in shorthand ta'en by Gurney,
> Who to Madrid on purpose made a journey.
> *Byron: Don Juan*, i. 189 (1819).

Gurth, the swine-herd and thrall of Cedric of Rotherwood.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Gurton (*Gammer*), the heroine of an old English comedy. The plot turns upon the loss of a needle by Gammer Gurton, and its subsequent discovery sticking in the breeches of her man Hodge.—*Mr. J. S. Master of Arts* (1561).

Gushington (*Angelina*), the pseudonym of lady Dufferin.

Gustavus III. used to say there were two things he held in equal abhorrence—the German language and tobacco.

Gusta'vus Vasa (1496–1560), having made his escape from Denmark, where he had been treacherously carried captive, worked as a common labourer for a time in the copper-mines of Dalecarlia [*Da'-lekarl'-ya*]; but the tyranny of Christian II. of Denmark induced the Dalecarlians to revolt, and Gustavus was chosen their leader. The rebels made themselves masters of Stockholm; Christian abdicated, and Sweden henceforth became an independent kingdom.—*Brooke: Gustavus Vasa* (1730).

Gus'ter, the Snagsbys' maid-of-all-work. A poor, overworked drudge, subject to fits.—*Dickens: Bleak House* (1852).

Gusto Picaresco ["*the love of roguery*"]. In romances of this class the Spaniards especially excel, as don Diego de Mondo'za's *Lasarillo de Tormes* (1553); Mateo Aleman's *Guzman d'Alfarachè* (1599); Quevedo's *Gran Tacano;* etc.

Guthrie (*John*), one of the archers of the Scottish guard in the employ of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Gutter Lane, London, a corruption of Guthurun Lane; so called from a Mr. Guthurun or Guthrum, who "possessed the chief property therein."—*Stow: Survey of London* (1598).

Guy (*Thomas*), the miser and philanthropist. He amassed an immense fortune in 1720 by speculations in South Sea stock, and, besides devoting large sums of money to other charitable objects, gave £238,292 to found and endow Guy's Hospital (1644–1724).

Guy earl of Warwick, an English knight. He proposed marriage to Phelis, or Phillis, or Felice, who refused to listen to his suit till he had distinguished himself by knightly deeds. He first rescued Blanch daughter of the emperor of Germany, then fought against the Saracens, and slew the doughty Coldran, Elmage king of Tyre, and the Soldan himself. Then, returning to England, he was accepted by Phelis and married her. In forty days he returned to the Holy Land, when he redeemed earl Jonas out of prison, slew the giant Am'erant, and performed many other noble exploits. Again he returned to England, just in time to encounter the Danish giant Colebrond (*a syl.*) or Colbrand, which combat is minutely described by Drayton, in his *Polyolbion*, xii. At Windsor he slew a boar "of passing might." On Dunsmore Heath he slew the dun cow of Dunsmore, a wild and cruel monster. In Northumberland he slew a winged dragon, "black as any cole," with the paws of a lion, and a hide which no sword could pierce (*Polyolbion*, xiii.). After this he turned hermit, and went daily to crave bread of his wife Phelis, who knew him not. On his death-bed he sent her a ring, and she closed his dying eyes (890–958).—*Drayton: Polyolbion.*

Guy Fawkes, the conspirator, went under the name of John Johnstone, and pretended to be the servant of Mr. Percy (1577–1606).

Guy Mannering, the second of Scott's historical novels, published in 1815, just seven months after *Waverley*. The interest of the tale is well sustained; but the love-scenes, female characters, and Guy Mannering himself are quite worthless. Not so the character of Dandy Dinmont, the shrewd and witty counsellor Pleydell, the desperate sea-beaten villainy of Hatteraick, the uncouth devotion of that gentlest of all pedants poor Dominie Sampson, and the savage crazed superstition of the gipsy-dweller in Derncleugh (time, George II.).

> *Guy Mannering* was the work of six weeks about Christmas-time, and marks of haste are visible both in the plot and in its development.—*Chambers: English Literature*, ii. 586.

The tale of Guy Mannering is as follows: The hero is Harry Bertram; and the other main characters are his

sister Lucy, with Guy Mannering and his daughter Julia. Bertram's father (laird of Ellangowan) is made a magistrate, and tries relentlessly to drive away the gipsies, who, in consequence, vow vengeance. Soon after this his wife dies in child-birth, the laird himself dies of paralysis, and their young son Harry is kidnapped by Glossin, a lawyer, who purchases the estate. Lucy Bertram is obliged to leave her home, and goes first to live with her guardian, but afterwards is hospitably entertained by Guy Mannering and his daughter Julia. She takes with her Dominie Sampson, who is delighted to be employed in arranging the colonel's library. Meg Merrilies, a gipsy, befriends Harry Bertram, aids his escape, and afterwards tells him he is the rightful heir of the Ellangowan estate. Glossin is sent to prison, enters the cell of Dirk Hatteraick, a Dutch smuggler, and is strangled by him. Harry Bertram marries Julia (Guy Mannering's daughter), and Lucy Bertram marries Charles Hazlewood (son of sir Robert Hazlewood of Hazlewood).

Guyn'teline or **Guith'elin**, according to Geoffrey, was son of Gurgiunt Brabtruc (*British History*, iii. 11, 12, 13); but, according to Drayton, he was the son of Gurgustus an early British king. (See GURGUSTUS.) His queen was Martia, who codified what are called the Martian Laws, translated into Anglo-Saxon by king Alfred. (See MARTIAN LAWS.)

> Gurgustus . . . left what his great father won
> To Guynteline his heir, whose queen . . .
> To wise Mulmutius' laws her Martian first did frame.
> *Drayton: Polyolbion*, viii. (1612).

Guyon (*Sir*), the personification of "temperance." The victory of temperance over intemperance is the subject of bk. ii. of the *Faërie Queene*. Sir Guyon first lights on Amavia (intemperance of *grief*), a woman who kills herself out of grief for her husband; and he takes her infant boy and commits it to the care of Medi'na. He next meets Braggadoccio (intemperance of the *tongue*), who is stripped bare of everything. He then encounters Furor (intemperance of *anger*), and delivers Phaon from his hands. Intemperance of *desire* is discomfited in the persons of Pyr'oclês and Cym'oclês; then intemperance of *pleasure*, or wantonness, in the person of Phædria. After his victory over wantonness, he sees Mammon (intemperance of *worldly wealth and honour*); but he rejects all his offers, and Mammon is foiled. His last and great achievement is the destruction of the "Bower of Bliss," and the binding in chains of adamant the enchantress Acrasia (or *intemperance* generally). This enchantress was fearless against Force; but Wisdom and Temperance prevailed against her.—*Spenser: Faërie Queene*, ii. 12 (1590).

Guyot (*Bertrand*), one of the archers in the Scottish guard attached to Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Guzman d'Alfara'chê (4 *syl.*), hero of a Spanish romance of roguery. He begins by being a dupe, but soon becomes a knave in the character of stable-boy, beggar, swindler, pander, student, merchant, and so on.—*Mateo Aleman* (1599).

(Probably *The Life of Guzman Alfarachê* suggested to Lesage *The Life of Gil Blas*. It is certain that Lesage borrowed from it the incident of the parasite who obtained a capital supper out of the greenhorn by terming him the eighth wonder, *q.v.*)

Gwenhid'wy, a mermaid. The white foamy waves are called her sheep, and the ninth wave her ram.

> Take shelter when you see Gwenhidwy driving her flock ashore.—*Welsh Proverb*
>
> . . . they watched the great sea fall,
> Wave after wave, each mightier than the last;
> Till last, a ninth one, gathering half the deep,
> And full of voices, slowly rose and plunged,
> Roaring, and all the wave was in a flame.
> *Tennyson: The Holy Grail.*

Gwent, Monmouthshire.

> Not a brook of Morgany [*Glamorganshire*] nor Gwent.
> *Drayton: Polyolbion*, iv. (1612)

Gwineth'ia (4 *syl.*), North Wales.

> Which thro' Gwinethia be so famous everywhere.
> *Drayton Polyolbion*, ix. (1612).

Gwynedd or GWYNETH, North Wales. Rhodri Mawr, in 873, moved to Aber'frow the seat of government, previously fixed at Dyganwy.

> Among the hills of Gwyneth, and its wilds
> And mountain glens.
> *Southey: Madoc*, i. 22 (1805).

Gwynne (*Nell*), one of the favourites of Charles II. She was an actress, but in her palmy days was noted for her many works of benevolence and kindness of heart. The last words of king Charles were, "Don't let poor Nelly starve!"—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

N. B.—The real name of Nell (Eleanor) Gwynne was Margaret Lymcott. The dukes of St. Albans are the descendants of this mistress of Charles II.

Gyas and Cloan'thus, two companions of Æne'as, generally mentioned together as "fortis Gyas fortisque Cloanthus." The phrase has become proverbial for two very similar characters.—*Virgil: Æneid.*

The "strong Gyas" and the "strong Cloanthus" are less distinguished by the poet than the strong Percival and the strong Osbaldistones were by outward appearance.—*Sir W. Scott.*

Gyges (2 *syl.*), one of the Titans. He had fifty heads and a hundred hands.

Gyges, a king of Lydia, of whom Apollo said he deemed the poor Arcadian Ag'laos more happy than the king Gyges, who was proverbial for his wealth.

Gyges (2 *syl.*), who dethroned Candaulês (3 *syl.*) king of Lydia, and married Nyssia the young widow. Herodotos says that Candaulês showed Gyges the queen in her bath, and the queen, indignant at this impropriety, induced Gyges to kill the king and marry her (bk. i. 8). He reigned B.C. 716–678.

Gyges's Ring rendered the wearer invisible. Plato says that Gyges found the ring in the flanks of a brazen horse, and was enabled by this talisman to enter the king's chamber unseen, and murder him.

Why did you think that you had Gyges' ring,
Or the herb [*fern seed*] that gives invisibility?
Fletcher: Fair Maid of the Inn, i. 1 (1647).

Gynec'ium, the apartment in which the Anglo-Saxon women lived.—*Fosbroke: Antiquities*, ii. 570 (1824).

Gyneth, natural daughter of Guendolen and king Arthur. The king promised to give her in marriage to the bravest knight in a tournament in which the warder was given to her to drop when she pleased. The haughty beauty saw twenty knights fall, among whom was Vanoc, son of Merlin. Immediately Vanoc fell, Merlin rose, put an end to the jousts, and caused Gyneth to fall into a trance, from which she was never to wake till her hand was claimed in marriage by some knight as brave as those who had fallen in the tournament. After the lapse of 500 years, De Vaux undertook to break the spell, and had to overcome four temptations, viz. fear, avarice, pleasure, and ambition. Having succeeded in these encounters, Gyneth awoke and became his bride.—*Sir W. Scott: Bridal of Triermain* (1813).

Gyp, the college servant of Blushington, who stole his tea and sugar, candles, and so on. After Blushington came into his fortune, he made Gyp his chief domestic and private secretary.—*Moncrieff: The Bashful Man.*

Gyptian (*Saint*), a vagrant.

Percase [*perchance*] sometimes St. Gyptian's pil grymage
Did cane me a month (yea, sometimes more)
To brake the bowres [*to reject the food provided*],
Bicause they had no better cheere in store.
Gascoigne: The Fruites of Warre, 100 (died 1559).

H.

H. B., the initials adopted by Mr. Doyle, father of Richard Doyle, in his *Reform Caricatures* (1830).

H. U. (*hard up*), an H. U. member of society.

Hackburn (*Simon of*), a friend of Hobbie Elliot, farmer at the Heugh-foot.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Hackum (*Captain*), a thick-headed bully of Alsatia, once a sergeant in Flanders. He deserted his colours, fled to England, took refuge in Alsatia, and assumed the title of captain.—*Shadwell: Squire of Alsatia* (1688).

Hadad, one of the six Wise Men of the East led by the guiding star to Jesus. He left his beloved consort, fairest of the daughters of Bethu'rim. At his decease she shed no tear, yet was her love exceeding that of mortals.—*Klopstock: The Messiah*, v. (1771).

Had'away (*Jack*), a former neighbour of Nanty Ewart the smuggler-captain.—*Sir W. Scott: Redgauntlet* (time, George III.).

Ha'des (2 *syl.*), the god of the unseen world; also applied to the grave, or the abode of departed spirits.

N.B.—In the *Apostles' Creed*, the phrase "descended into hell" is equivalent to "descended into hadês."

Hadgi (*Abdallah el*), the soldan's envoy.—*Sir W. Scott: The Talisman* (time, Richard I.).

Hadoway (*Mrs.*), Lovel's landlady at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Hadramaut, a province containing the pit where the souls of infidels dwell

after death. The word means "Chambers of death."—*Al Korân.*

Hæ'mony, a most potent counter-charm, more powerful even than mō'ly (*q.v.*). So called from Hæmonia, *i.e.* Thessaly, the land of magic.

> . . . a small, unsightly root,
> But of divine effect . . .
> The leaf was darkish and had prickles on it;
> But in another country
> Bore a bright golden flower; but not in this soil.
> Unknown and like esteemed, and the dull swain
> Treads on it daily with his clouted shoon;
> And yet more med'cinal is it than Mōly
> That Hermes once to wise Ulysses gave.
> He [*the shepherd*] called it Hæmony, and gave it me,
> And bade me keep it, as of sovereign use
> 'Gainst all enchantments, mildew, blast, or damp,
> Or ghastly furies' apparition.
>
> *Milton. Comus* (1634).

Hæmos, in Latin HÆMUS, a chain of mountains forming the northern boundary of Thrace. Very celebrated by poets as "the cool Hæmus."

> And Hæmus' hills with snows eternal crowned.
>
> *Pope: Iliad,* ii. 49 (1715).

Hafed, a gheber, or fire-worshipper, in love with Hinda the emir's daughter. He was the leader of a band sworn to free their country or die in the attempt. His rendezvous was betrayed, but when the Moslem came to arrest him, he threw himself into the sacred fire and was burnt to death.—*Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Hafiz, the pseudonym of Mr. Stott in the *Morning Press.* Byron calls him "grovelling Stott," and adds, "What would be the sentiment of the Persian Anacreon . . . if he could behold his name assumed by one Stott of Dormore, the most impudent and execrable of literary poachers?"—*English Bards and Scotch Reviewers* (1809).

Hafod. *As big a fool as Jack Hafod.* Jack Hafod was a retainer of Mr. Bartlett of Castlemorton, Worcestershire, and the *ultimus scurrarum* of Great Britain. He died at the close of the eighteenth century.

Hagan, son of a mortal and a sea-goblin, the Achillês of German romance. He stabbed Siegfried while drinking from a brook, and laid the body at the door of Kriemhild, that she might suppose he had been killed by assassins. Hagan, having killed Siegfried, then seized the "Nibelung hoard," and buried it in the Rhine, intending to appropriate it. Kriemhild, after her marriage with Etzel king of the Huns, invited him to the court of her husband, and cut off his head. He is described as "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly grey, of terrible visage, and of lordly gait" (stanza 1789). — *The Nibelungen Lied* (1210).

Ha'garenes (3 *syl.*), the descendants of Hagar. The Arabs and the Spanish Moors are so called.

> Often he [*St. James*] hath been seen conquering and destroying the Hagarenes.—*Cervantes: Don Quixote,* II. iv. 6 (1615).

Hagenbach (*Sir Archibald von*), governor of La Ferette.—*Sir W. Scott: Anne of Geiersteen* (time, Edward IV.).

Hague (1 *syl.*). This word means "meadow," and is called in the Dutch, S' Gravenhagen ("the count's hague or meadow").

Haiatal'nefous (5 *syl.*), daughter and only child of Ar'manos king of the "Isle of Ebony." She and Badoura were the two wives of prince Camaral'zaman, and gave birth at the same time to two princes. Badoura called her son Amgiad ("the most glorious") and Haiatalnefous called hers Assad ("the most happy").—*Arabian Nights* ("Camaralzaman and Badoura").

Haidee', "the beauty of the Cyclades," was the daughter of Lambro a Greek pirate, living in one of the Cycladês. Her mother was a Moorish maiden of Fez, who died when Haidee was a mere child. Being brought up in utter loneliness, she was wholly Nature's child. One day, don Juan was cast on the shore, the only one saved from a shipwrecked crew, tossed about for many days in the long-boat. Haidee lighted on the lad, and, having nursed him in a cave, fell in love with him. A report being heard that Lambro was dead, don Juan gave a banquet, but in the midst of the revelry, the old pirate returned, and ordered don Juan to be seized and sold as a slave. Haidee broke a blood-vessel from grief and fright, and, refusing to take any nourishment, died.—*Byron: Don Juan,* ii. 118; iii., iv. (1819, 1821).

> Lord Byron appears to have worked up no part of his poem with so much beauty and life of description as that which narrates the loves of Juan and Haidee.—*Sir Egerton Brydges.*

> Don Juan is dashed on the shore of the Cycladês, where he is found by a beautiful and innocent girl, the daughter of an old Greek pirate. There is a very superior kind of poetry in the conception of this incident: the desolate isle—the utter loneliness of the maiden, who is ignorant as she is innocent—the helpless condition of the youth,—everything conspires to render it a true romance.—*Blackwood's Magazine.*

Haimon (*The Four Sons of*), the title of a minnesong in the degeneracy

of that poetic school which rose in Germany with the house of Hohenstaufen, and went out in the middle of the thirteenth century.

Hair. Every three days, when Cor'sina combed the hair of Fairstar and her two brothers, "a great many valuable jewels were combed out, which she sold at the nearest town."—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

"I suspected," said Corsina, "that Chery is not the brother of Fairstar, for he has neither a star nor collar of gold as Fairstar and her brothers have." "That's true," rejoined her husband; "but jewels fall out of his hair, as well as out of the others'."—*Princess Fairstar.*

Hair (*Long*). Mrs. Astley, an actress of the last century, wife of "Old Astley," could stand up and cover her feet with her flaxen hair.

She had such luxuriant hair that she could stand upright and it covered her to her feet like a veil. She was very proud of these flaxen locks; and a slight accident by fire having befallen them, she resolved ever after to play in a wig. She used, therefore, to wind this immense quantity of hair round her head, and put over it a capacious caxon, the consequence of which was that her head bore about the same proportion to the rest of her figure that a whale's skull does to its body.—*Philip Astley* (1742–1814).

Mdlle. Bois de Chêne, exhibited in London in 1852–3, had a most profuse head of hair, and also a strong black beard, large whiskers, and thick hair on her arms and legs.

Charles XII. had in his army a woman whose beard was a yard and a half long. She was taken prisoner at the battle of Pultowa, and presented to the czar in 1724.

Johann Mayo, the German painter, had a beard which touched the ground when he stood up.

Master George Killingworthe, in the court of Ivan "the Terrible" of Russia, had a beard five feet two inches long. It was thick, broad, and of a yellowish hue. —*Hakluyt* (1589).

Hair Cut Off. It was said by the Greeks and Romans that life would not quit the body of a devoted victim till a lock of hair had first been cut from the head of the victim and given to Proserpine. Thus, when Alcestis was about to die as a voluntary sacrifice for the life of her husband, Than'atos first cut off a lock of her hair for the queen of the infernals. When Dido slew herself, she could not die till Iris had cut off one of her yellow locks for the same purpose.—*Virgil: Æneid*, iv. 693–705.

Iris cut the yellow hair of unhappy Dido, and broke the charm.—*Holmes: Autocrat of the Breakfast Table.*

Hair Sign of Rank.

The Parthians and ancient Persians of high rank wore long flowing hair.

Homer speaks of "the long-haired Greeks" by way of honourable distinction. Subsequently the Athenian cavalry wore long hair, and all Lacedæmonian soldiers did the same.

The Gauls considered long hair a notable honour, for which reason Julius Cæsar obliged them to cut off their hair in token of submission.

The Franks and ancient Germans considered long hair a mark of noble birth. Hence Clodion the Frank was called "The Long-Haired," and his successors are spoken of as *les rois chevelures.*

The Goths looked on long hair as a mark of honour, and short hair as a mark of thraldom.

For many centuries long hair was in France the distinctive mark of kings and nobles.

Haïz'um (3 *syl.*), the horse on which the archangel Gabriel rode when he led a squadron of 3000 angels against the Koreishites (3 *syl.*) in the famous battle of Bedr.

Hakem' or **Hakeem,** chief of the Druses, who resides at Deir-el-Kamar. The first hakem was the third Fatimite caliph, called B'amr-ellah, who professed to be incarnate deity and the last prophet who had personal communication between God and man. He was slain on mount Mokattam, near Cario (Egypt).

Hakem the khalif vanished erst,
In what seemed death to uninstructed eyes,
On red Mokattam's verge.
R. Browning: The Return of the Druses, I.

Hakim (*Adonbec el*), Saladin in the disguise of a physician. He visited Richard Cœur de Lion in sickness; gave him a medicine in which the "talisman" had been dipped, and the sick king recovered from his fever.—*Sir W. Scott: The Talisman* (time, Richard I.).

Hakluyt Society (*The*), "for the publication of rare and valuable voyages, travels, and geographical records." Instituted in 1846.

Halcro (*Claud*), the old bard of Magnus Troil the udaller of Zetland.—*Sir W. Scott: The Pirate* (time, William III.).

(A udaller is one who holds his land by allodial tenure.)

Halcyon a Weathercock. It is said that if the kingfisher or halcyon is

hung, it will show which way the wind blows by veering about.

> How now stands the wind?
> Into what corner peers my halcyon's bill?
> *Marlowe: Jew of Malta* (1586).

Or as a halcyon with her turning brest,
Demonstrates wind from wind and east from west.
Shoar: Life and Death of Thom. Wolsey, Card. (1599).

Halden or **Halfdene** (*2 syl.*), a Danish king, who with Basrig or Bagseeg, another Scandinavian king, made (in 871) a descent upon Wessex, and in that one year nine pitched battles were fought with the islanders. The first was Englefield, in Berkshire, in which the Danes were beaten; the second was Reading, in which the Danes were victorious; the third was the famous battle of Æscesdun or Ashdune, in which the Danes were defeated with great loss, and king Bagseeg was slain. In 909 Halfdene was slain in the battle of Wodnesfield (Staffordshire).

Reading ye regained . . .
Where Basrig ye outbraved, and Halden sword to sword.
Drayton: Polyolbion, xii. (1613).

Hal'dimund (*Sir Ewes*), a friend of lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Halifax is *halig-fax, i.e.* "holy-hair." It was previously called Horton. The tradition is that a certain clerk of Horton, having been jilted, murdered his quondam sweetheart and cut off her head, which he hung on a tree. The head was looked on with reverence, and came to be regarded as a holy relic. In time it rotted away, leaving little filaments spread out between the bark and body of the tree, like fine threads, and regarded as the fax or hair of the holy relic.

Halkit (*Mr.*), a young lawyer in the introduction of sir W. Scott's *Heart of Midlothian* (1818).

Hall (*Sir Christopher*), an officer in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Hallam's Greek. Henry Hallam reviewed, in *The Edinburgh*, Payne Knight's book entitled *An Analytical Inquiry into the Principles of Taste*, and lashed most unmercifully some Greek verses therein. It was not discovered that the lines were PINDAR'S till it was too late to cancel the critique.—*Crabb Robinson: Diary*, i. 277.

Classic Hallam, much renowned for Greek.
Byron: English Bards and Scotch Reviewers (1809).

Hallelujah Lass (*A*), a young woman member of the "Salvation Army" organized by "General" Booth.

One of the best of these short *feuilletons* is called *La Petite Lieutenante*. It is an account of a young girl, a "Hallelujah Lass" of the Swiss Salvation Army.—*Notes and Queries*, September 1, 1894, p. 181, col. 2.

Hallelujah Psalms, the last five psalms, each of which begins with the words, "Praise ye the Lord."

Haller (*Mrs.*). At the age of 16 Adelaide [Mrs. Haller] married the count Waldbourg, from whom she eloped. The count then led a roving life, and was known as "the stranger." The countess, repenting of her folly, assumed (for three years) the name of Mrs. Haller, and took service under the countess of Wintersen, whose affection she won by her amiability and sweetness of temper. Baron Steinfort fell in love with her, but, hearing her tale, interested himself in bringing about a reconciliation between Mrs. Haller and "the stranger," who happened, at the time, to be living in the same neighbourhood. They met and bade adieu, but when their children were brought forth they relented, and rushed into each other's arms.—*B. Thompson: The Stranger* (1797), adapted from Kotzebue.

In "Mrs. Haller," the powers of Miss O'Neill, aided by her beauty, shone forth in the highest perfection, and when she appeared in that character, with John Kemble as "The Stranger," a spectacle was exhibited such as no one ever saw before, or will ever see again.—*Sir A. Alison.*

Halliday (*Tom*), a private in the royal army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Hamako, an inspired madman. Theodorick, the hermit of Engaddi, is so called in the *Talisman*, a novel by sir W. Scott (time, Richard I.).

Hamako, fool, unloose me . . . or I will use my dagger!—Chap. iii.

Hamarti'a, Sin personified, offspring of the red dragon and Eve. "A foul, deformed" monster, "more foul, deformed, the sun yet never saw." "A woman seemed she in the upper part," but "the rest was in serpent form," though out of sight. Fully described in canto xii. of *The Purple Island* (1633), by Phineas Fletcher. (Greek, *hamartia*, "sin.")

Hamet, son of Mandâné and Zamti (a Chinese mandarin). When the infant prince Zaphimri, called "the orphan of China," was committed to the care of Zamti, Hamet was sent to Corea, and placed under the charge of Morat; but when grown to manhood, he led a band of

insurgents against Ti'murkan' the Tartar, who had usurped the throne of China. He was seized and condemned to death, under the conviction that he was Zaphimri the prince. Etan (who was the real Zaphimri) now came forward to acknowledge his rank, and Timurkan, unable to ascertain which was the true prince, ordered them both to execution. At this juncture a party of insurgents arrived, Hamet and Zaphimri were set at liberty, Timurkan was slain, and Zaphimri was raised to the throne of his forefathers.—*Murphy: The Orphan of China* (1759).

Hamet, one of the black slaves of sir Brian de Bois Guilbert preceptor of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hamet (*The Cid*) or THE CID HAMET BENENGEL'I, the hypothetical Moorish chronicler who is fabled by Cervantes to have written the adventures of "don Quixote."

O Nature's noblest gift, my gray goose quill! . . .
Our task complete, like Hamet's, shall be free.
Byron: English Bards and Scotch Reviewers (1809).

The shrewd Cid Hamet, addressing himself to his pen, says, "And now, my slender quill, whether skilfully cut or otherwise, here from this rack, suspended by a wire, shalt thou peacefully live to distant times, unless the hand of some rash historian disturb thy repose by taking thee down and profaning thee."—*Cervantes: Don Quixote*, last chap. (1615).

Hamet, the ox, in the beast-epic of *Reynard the Fox*, by Heinrich von Alkmann (1498).

Hamilton (*Lady Emily*), sister of lord Evandale.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Hamiltrude (3 *syl.*), a poor Frenchwoman, the first of Charlemagne's nine wives. She bore him several children.

Her neck was tinged with a delicate rose. . . . Her locks were bound about her temples with gold and purple bands. Her dress was looped up with ruby clasps. Her coronet and her purple robes gave her an air of surpassing majesty.—*L'Epine: Croquemitaine*, iii.

Hamlet, prince of Denmark, a man of mind but not of action; nephew of Claudius the reigning king, who had married the widowed queen. Hamlet loved Ophelia, daughter of Polo'nius the lord chamberlain; but feeling it to be his duty to revenge his father's murder, he abandoned the idea of marriage, and treated Ophelia so strangely, that she went mad, and, gathering flowers from a brook, fell into the water and was drowned. While wasting his energy in speculation, Hamlet accepted a challenge from Laertês of a friendly contest with foils; but Laertês used a poisoned rapier, with which he stabbed the young prince. A scuffle ensued, in which the combatants changed weapons, and Laertês being stabbed, both died.—*Shakespeare: Hamlet* (1596).

"The whole play," says Schlegel, "is intended to show that calculating consideration exhausts . . . the power of action." Goethe is of the same opinion, and says that "Hamlet is a noble nature, without the strength of nerve which forms a hero. He sinks beneath a burden which he cannot bear, and cannot [*make up his mind to*] cast aside."

∴ The best actors of "Hamlet" have been Thomas Betterton (1635–1710), Robert Wilks (1670–1732), Garrick (1716–1779), John Henderson (1747–1785), J. P. Kemble (1757–1823), and W. H. Betty (1792–1874). Next to these, C. Kemble (1775–1854), C. M. Young (1777–1856), Edmund Kean (1787–1833), Henry Irving (1840–), etc.

(In the *History of Hamblet*, Hamlet's father is called "Horvendille.")

Hammer (*The*), Judas Asamonæus, surnamed *Maccabæus*, "the hammer" (B.C. 166–136).

Charles Martel (689–741). (See MARTEL.)

On prétend qu'on lui donna le surnom de *Martel* parcequ'il avait écrasé comme avec un marteau les Sarrasins qui, sous la conduite d'Abdérame, avaient envahi la France.—*Bouillet.*

∴ "Asmodêus" (*q.v.*) is quite another person.

Hammer and Scourge of England, sir William Wallace (1270–1305).

Hammer of Heretics.

1. PIERRE D'AILLY, president of the council which condemned John Huss (1350–1425).

2. ST. AUGUSTINE, "the pillar of truth and hammer of heresies" (395–430).—*Hakewill.*

3. JOHN FABER. So called from the title of one of his works, *Malleus Heresticorum* (1470–1541).

Hammer of Scotland, Edward I. His son inscribed on his tomb: "Edwardus Longus Scotorum Malleus hic est" (1239, 1272–1307).

Hammerlein (*Claus*), the smith, one of the insurgents at Liège.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Hamond, captain of the guard of Rollo ("the bloody brother" of Otto, and duke of Normandy). He stabs the duke,

and Rollo stabs the captain; so that they kill each other.—*Fletcher: The Bloody Brother* (1639).

Hampden (*John*) was born in London, but after his marriage lived as a country squire. He was imprisoned in the gate-house for refusing to pay a tax called ship-money, imposed without the authority of parliament. The case was tried in the Exchequer Chamber, in 1637, and given against him. He threw himself heart and soul into the business of the Long Parliament, and commanded a troop in the parliamentary army. In 1643 he fell in an encounter with prince Rupert; but he has ever been honoured as a patriot, and the defender of the rights of the people (1594–1643).

[*Shall*] Hampden no more, when suffering Freedom calls,
Encounter Fate, and triumph as he falls?
Campbell: Pleasures of Hope, I. (1799).

Some village Hampden, that with dauntless breast,
The little tyrant of his fields withstood.
Gray: Elegy (1749).

Hamzu-ben-Ahmud, who, on the death of hakeem B'amr-ellah (called the incarnate deity and last prophet), was the most zealous propagator of the new faith, out of which the semi-Mohammedan sect called Druses subsequently arose.

N.B.—They were not called "Druses" till the eleventh century, when one of their "apostles," called Durzi, led them from Egypt to Syria, and the sect was called by his name.

Han (*Sons of*), the Chinese; so called from Hân, the village in which Lieou-pang was chief. Lieou-pang conquered all who opposed him, seized the supreme power, assumed the name of Kao-hoâng-tee, and the dynasty, which lasted 422 years, was "the fifth imperial dynasty, or that of Hân." It gave thirty emperors, and the seat of government was Yn. With this dynasty the modern history of China begins (B.C. 202 to A.D. 220).

Hand over Fist, very fast.

He's making money hand over fist.—*Boldrewood: Robbery under Arms*, ch. xxviii.

Hands are said to be of five classes.

1. *Idealistic*, delicate, with long and pointed fingers.
2. *Realistic*, with short square fingers.
3. *Energetic*, with spatulated fingers.
4. *Philosophic*, with rough fingers, knotted at the points.
5. *Mixed*, with the characteristics mixed.

Both hands are inspected in cheiromancy.
The ball of the thumb is called the Mount of Venus.
The hollow of the palm is the Plain of Mars.

Hand-sale, shaking hands to bind a contract or bargain.

Handel's Monument, in Westminster Abbey, is by Roubiliac. It was the last work executed by this sculptor.

Handjar, a Turkish poniard.

Handsome Englishman (*The*). The French used to call John Churchill, duke of Marlborough, *Le Bel Anglais* (1650–1722).

Handsome Swordsman (*The*). Joachim Murat was popularly called *Le Beau Sabreur* (1767–1815).

Handy (*Sir Abel*), a great contriver of inventions which would not work, and of retrograde improvements. Thus "his infallible axletree" gave way when it was used, and the carriage was "smashed to pieces." His substitute for gunpowder exploded, endangered his life, and set fire to the castle. His "extinguishing powder" might have reduced the flames, but it was not mixed, nor were his patent fire-engines in workable order. He said to Farmer Ashfield—

"I have obtained patents for tweezers, tooth-picks, and tinder-boxes . . . and have now on hand two inventions, . . . one for converting saw-dust into deal boards, and the other for cleaning rooms by steam-engines."—Act I. sc. 2.

Lady Nelly Handy (his wife), formerly a servant in the house of Farmer Ashfield. She was full of affectations, overbearing, and dogmatical. Lady Nelly tried to "forget the dunghill whence she grew, and thought herself the Lord knows who." Her extravagance was so great that sir Abel said his "best coal-pit would not find her in white muslin, nor his India bonds in shawls and otto of roses." It turned out that her first husband Gerald, who had been absent twenty years, reappeared and claimed her. Sir Abel willingly resigned his claim, and gave Gerald £5000 to take her off his hands.

Robert Handy (always called *Bob*), son of sir Abel by his first wife. He fancied he could do everything better than any one else. He taught the post-boy to drive, but broke the horse's knees. He taught Farmer Ashfield how to box, but got knocked down by him at the first blow. He told Dame Ashfield he had learnt lace-making at Mechlin, and that she did not make it in the right way; but he spoilt her cushion in showing her how to do it. He told lady Handy (his father's bride) she did not know how to use the

fan, and showed her; he told her she did not know how to curtsey, and showed her. Being pestered by this popinjay beyond endurance, she implored her husband to protect her from further insults. Though light-hearted, Bob was "warm, steady, and sincere." He married Susan, the daughter of Farmer Ashfield.—*Morton: Speed the Plough* (1798).

Handy Andy, a novel by S. Lover (1842).

Hang up his Fiddle (*To*), to give a thing up as hopeless or as a bad job; to decamp; to discontinue.

When a man loses his temper, and ain't cool, he might as well hang up his fiddle.—*Sam Slick.*

If a man at 40 is not in a fair way to get his share of the world's spoils, he might as well hang up his fiddle, and be content to dig his way through life as best he may.—*Dow: Sermons*, p. 78.

Hang up his Fiddle with his Hat (*To*), to lose all cheerfulness on return home; to be merry abroad and morose at home.

Mr. N. can be very agreeable when I am absent, and anywhere but at home. I always say, he hangs his fiddle up with his hat.—*Theodore Hook: Gilbert Guerney.*

The Provençals have a proverb, *Gau de carriers, doulou d'oustan* ("Joy abroad, grief at home"). (See Daudet's novel *Numa Roumestan*. The gist of the story turns on this proverb.)

Hanging Judge (*The*), sir Francis Page (1718–1741).

The earl of Norbury, chief justice of the Common Pleas in Ireland from 1820 to 1827, was also stigmatized with the same unenviable title.

Hank. *I have him at a hank. Je le tiens dans mes filets.* Here *hank* means the quantity of thread, etc., tied into one skein or hank.

Hank for Hank, on perfect equality, neither being able to outrun the other. In sea phrase it means the situation of two vessels which run the same road, and are *par le travers l'un de l'autre.*

The *Dolphin* and *Cerberus* turned up the river hank for hank, neither being able to get the windward of the other.

*** Hanks are rings used instead of grommets to confine the staysails.

Hannah, housekeeper to Mr. Fairford the lawyer.—*Sir W. Scott: Redgauntlet* (time, George III.).

Hannah, the heroine of Mrs. Inchbald's story of *Nature and Art* (1796).

Hannibal ad Portas! or *Attila ad portas!* a cry of alarm at the near approach of a formidable enemy, especially an army of invaders. Attila and Hannibal were to the Romans the "scourges of the gods."

Hanno, a slave, chiefly famous for the description of his death.—*Dr. John Moore: Zeluco* (a novel, 1789).

Hanover Rat. The Jacobites used to affirm that the rat was brought over by the Hanoverians when they succeeded to the crown.

Curse me the British vermin, the rat,—
I know not whether he came in the Hanover ship.
Tennyson: Maud, II. v. 6.

Hans, a simple-minded boy of five and twenty, in love with Esther, but too shy to ask her in marriage. He is a "Modus" in a lower social grade; Esther is a "cousin Helen," who laughs at him, loves him, and teaches him how to make love to her and win her.—*Knowles: The Maid of Mariendorpt* (1838).

Hans, the pious ferryman on the banks of the Rhine.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Hans (*Adrian*), a Dutch merchant, killed at Boston.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Hans of Iceland, a novel by Victor Hugo (1824). Hans is a stern, savage, Northern monster, ghastly and fascinating.

Hans von Rippach [*Rip-pak*], *i.e.* Jack of Rippach. Rippach is a village near Leipsic. This Hans von Rippach is a "Mons. Nong-tong-pas," that is, a person asked for, who does not exist. The "joke" is to ring a house up at some unseasonable hour, and ask for Herr Hans von Rippach or Mons. Nong-tong-pas.

Hanson (*Neil*), a soldier in the castle of Garde Doloureuse.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Hanswurst, the "Jack Pudding" of old German comedy, but almost annihilated by Gottsched, in the middle of the eighteenth century. He was clumsy, huge in person, an immense gourmand, and fond of vulgar practical jokes.

N.B.—The French "Jean Potage," the Italian "Macaroni," and the Dutch "Pickel Herringe," were similar characters.

Hapmouche (2 *syl.*), *i.e.* "fly-catcher," the giant who first hit upon the plan of smoking pork and neats' tongues. —*Rabelais: Pantag'ruel*, ii. 1 (1533).

Happer or **Hob**, the miller who supplies St. Mary's Convent.

Mysie Happer, the miller's daughter. Afterwards, in disguise, she acts as the page of sir Piercie Shafton, whom she marries.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Happuck, a magician, brother of Ulin the enchantress. He was the instigator of rebellion, and intended to kill the sultan Misnar at a review, but Misnar had given orders to a body of archers to shoot the man who was left standing when the rest of the soldiers fell prostrate in adoration. Misner went to the review, and commanded the army to give thanks to Allah for their victory, when all fell prostrate except Rappuck, who was thus detected, and instantly despatched.—*Sir C. Morell* [*James Ridley*]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Have we prevailed against Ulin and Happuck, Ollemand and Tasnar, Akabuck and Desra, and shall we fear the contrivance of a poor vizier?—*Tales of the Genii*, vii. (1751).

Happy Old Couple (*The*), a ballad which tells the tale of *Darby and Joan* (*q.v.*).

Happy Valley (*The*), in the kingdom of Amhara. It was here the royal princes and princesses of Abyssinia lived. It was surrounded by high mountains, and was accessible only by one spot under a cave. This spot was concealed by woods and closed by iron gates.—*Dr. Johnson: Rasselas* (1759).

Har'apha, a descendant of Anak the giant of Gath. He went to mock Samson in prison, but durst not venture within his reach.—*Milton: Samson Agonistes* (1632).

Har'bothel (*Master Fabian*), the squire of sir Aymer de Valence.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Hard Times, a novel by C. Dickens (1854), dramatized in 1867, and called *Under the Earth*, or *The Sons of Toil*. Bounderby, a street arab, raised himself to banker and cotton prince. When 55 years of age, he proposed marriage to Louisa, daughter of Thomas Gradgrind, Esq., J.P., and was accepted. One night the bank was robbed of £150, and Bounderby believed Stephen Blackpool to be the thief, because he had dismissed him, being obnoxious to the mill hands; but the culprit was Tom Gradgrind, the banker's brother-in-law, who lay *perdu* for a while, and then escaped out of the country. In the dramatized version, the bank was not robbed at all, but Tom merely removed the money to another drawer for safe custody.

Hardcastle (*Squire*), a jovial, prosy, but hospitable country gentleman of the old school. He loves to tell his long-winded stories about prince Eugene and the duke of Marlborough. He says, "I love everything that's old—old friends, old times, old manners, old books, old wine" (act i. 1), and he might have added, "old stories."

Mrs. Hardcastle, a very "genteel" lady indeed. Mr. Hardcastle is her second husband, and Tony Lumpkin her son by her former husband. She is fond of "genteel" society, and the last fashions. Mrs. Hardcastle says, "There's nothing in the world I love to talk of so much as London and the fashions, though I was never there myself" (act ii. 1). Her mistaking her husband for a highwayman, and imploring him on her knees to take their watches, money, all they have got, but to spare their lives: "Here, good gentleman, whet your rage upon me, take my money, my life, but spare my child!" is infinitely comic (act iv. sc. 1).

The princess, like Mrs. Hardcastle, was jolted to a jelly.—*Lord Lennox: Celebrities*, i. 1.

Miss Hardcastle, the pretty, bright-eyed, lively daughter of squire Hardcastle. She is in love with young Marlow, and "stoops" to a pardonable deceit "to conquer" his bashfulness and win him.—*Goldsmith: She Stoops to Conquer* (1773).

Har'die (*Mr.*), a young lawyer, in the introduction of sir W. Scott's *Heart of Midlothian* (1818).

Hardouin (2 *syl.*). Jean Hardouin, the jesuit, was librarian to Louis XIV. He doubted the truth of all received history; denied that the *Æne'id* was the work of Virgil, or the *Odes* of Horace the production of that poet. He placed no credence in medals and coins; regarded all councils before that of Trent as chimerical; and looked on all Jansenists as infidels (1646–1729).

Hardy (*Mr.*), father of Letitia. A worthy little fellow enough, but with the unfortunate gift of "foreseeing" everything (act v. sc. 4).

Letitia Hardy, his daughter, the *fiancée* of Dor'icourt. A girl of great spirit and ingenuity, beautiful and clever. Dorlcourt dislikes her without knowing her, simply because he has been betrothed to

her by his parents; but she wins him by stratagem. She first assumes the airs and manners of a raw country hoyden, and disgusts the fastidious man of fashion. She then appears at a masquerade, and wins him by her many attractions. The marriage is performed at midnight, and, till the ceremony is over, Doricourt has no suspicion that the fair masquerader is his affianced Miss Hardy. —*Mrs. Cowley: The Belle's Stratagem* (1780).

Hare's Bread, *Pain de lièvre*, supposed to be a bread-food with hares. This plant is the arum or cuckoo-pint, from which arrowroot is often made.

Harebell. The harebell of England is the wild hyacinth, but the Scottish harebell is a campanula, generally called the "bluebell of Scotland." *Hare* meaning "wild," or "heath," enters into several flower-names, as "hare's blossom," "hare's foot," "hare's tail" (a grass), "hare's bread," etc.; some of which are also called *heath*, as "heath bell," the bluebell of Scotland, etc.

Hare'dale (*Geoffrey*), brother of Reuben the uncle of Emma Haredale. He was a papist, and incurred the malignant hatred of Gashford (lord George Gordon's secretary) by exposing him in Westminster Hall. Geoffrey Haredale killed sir John Chester in a duel, but made good his escape, and ended his days in a monastery.

Reuben Haredale (*2 syl.*), brother of Geoffrey, and father of Emma Haredale. He was murdered.

Emma Haredale, daughter of Reuben, and niece of Geoffrey with whom she lived at "The Warren." Edward Chester loved Emma Haredale.—*Dickens: Barnaby Rudge* (1841).

Harefoot (*Harold*). So Harold I. was called, because he was swift of foot as a hare (1035-1040).

Hargrave, a man of fashion. The hero and title of a novel by Mrs. Trollope (1843).

Harlequin. Menage derives the word from Achille de Harley, a comedian of Paris (1536-1616).

Sous le règne de Henri III., une troupe de comédiens Italiens vint donner des representations à Paris. L'un de ces comédiens, celui qui avait le talent de plaire le plus au public, fut très bien accueilli par la famille de Harlay, qui complait alors parmi ses membres le celèbre président de ce nom. Les camarades lui donnèrent, à cause de l'amitié que lui avait témoignée cette famille, le surnom d'Harlequino (petit Harlay); d'Harlequin les Parisiens firent *Arlequin*, et c'est ainsi que le nom de l'un de nos plus grands magistrats est devenu en francisant, celui du bouffon le plus trivial des théâtres de foire.—*Revue de Deux Mondes.*

Harley, "the man of feeling." A man of the finest sensibilities and unbounded benevolence, but bashful as a maiden.—*Mackenzie: The Man of Feeling* (1771).

The principal object of Mackenzie is . . . to reach and sustain a tone of moral pathos by representing the effect of incidents . . . upon the human mind . . . especially those which are just, honourable, and intelligent.—*Sir W. Scott.*

Harlot (*The Infamous Northern*), Elizabeth Petrowna empress of Russia (1709-1761).

Har'lowe (*Clarissa*), a young lady, who, to avoid a marriage to which her heart cannot consent, but to which she is urged by her parents, casts herself on the protection of a lover, who most scandalously abuses the confidence reposed in him. He afterwards proposes marriage; but she rejects his proposal, and retires to a solitary dwelling, where she pines to death with grief and shame. —*Richardson: The History of Clarissa Harlowe* (1749).

The dignity of Clarissa under her disgrace . . . reminds us of the saying of the ancient poet, that a good man struggling with the tide of adversity and surmounting it, is a sight upon which the immortal gods might look down with pleasure.—*Sir W. Scott.*

The moral elevation of this heroine, the saintly purity which she preserves amidst scenes of the deepest depravity and the most seductive gaiety, and the never-failing sweetness and benevolence of her temper, render Clarissa one of the brightest triumphs of the whole range of imaginative literature.—*Chambers: English Literature*, ii. 161.

Harl'weston Fountains, near St. Neot's, in Huntingdon. There are two, one salt and the other fresh. The salt fountain is said to cure dimness of sight, and the sweet fountain to cure the itch and leprosy. Drayton tells the legend of these two fountains at the beginning of song xxii. of his *Polyolbion* (1622).

Harm set, Harm get.

On est souvent près dans son propre piège. (See HOIST.)

In German—

Wer einem eine Grube gräbt
Fällt oft selbst hinein.

Har'machis (*-kis*), the hypothetical writer of Rider Haggard's *Cleopatra*. Harmachis is supposed to be a model of manly strength and beauty, and, being the direct descendant of the Pharaohs of Egypt, was crowned king by the revolters against the Macedonian Cleopatra. He entered the court with intent to kill Cleopatra, but fell in love with her, and Cleopatra, to serve her ends, encouraged his suit till Antony came on the scene.

Charmion, the favourite of Cleopatra, being in love with Harmachis, was jealous of the queen, and plotted with him to compass her death and the downfall of the triumvir. They succeed. Charmion kills herself, and Harmachis ends his life in captivity.—*H. Rider Haggard: Cleopatra* (1889).

Harmon (*John*), *alias* JOHN ROKESMITH, Mr. Boffin's secretary. He lodged with the Wilfers, and ultimately married Bella Wilfer. He is described as "a dark gentleman, 30 at the utmost, with an expressive, one might say, a handsome face."—*Dickens: Our Mutual Friend* (1864).

∴ For explanation of the mystery, see vol. I. ii. 13.

Harmo'nia's Necklace or **Bracelet**, an unlucky possession, something which brings evil to its possessor. Harmonia was the daughter of Mars and Venus. On the day of her marriage with king Cadmos, she received a necklace made by Vulcan for Venus. This unlucky ornament afterwards passed to Sem'elê, then to Jocasta, then to Argîa (wife of Polynices), then Eriphy'lê, but was equally fatal in every case. Finally it was hung in the temple of Apollo at Delphos. It was made by the Cyclops, of emeralds and cut diamonds. (See UNLUCKY.)—*Ovid: Metaph.*, iv. 5; *Statius: Thebaid*, ii.

"Harmon'ia," also called *Hermion'ea*, is frequently confounded with Hermîonê (called in English Her-mī'-o-ne) daughter of Menelaos and Helen, quite another person; but many persons talk of "Hermionê's Necklace." (See HERMIONE; GOLD OF NIBELUNGEN; and GOLD OF TOLOSA.)

Harmonious Blacksmith (*The*). The tale is that one day, while Handel was walking through Edgware, he sought shelter from a shower in a smithy, where the blacksmith was singing, and accompanied himself with the strokes of his hammer on the anvil; and this furnished Handel with the score of his famous "Harmonious Blacksmith." In Whitchurch, Middlesex, there is a tombstone to William Powell, buried February 27, 1780, commemorating the event, erected by subscription in 1868. The blacksmith Powell was parish clerk at the time. (See *Schoelcher: Life of Handel*, 65.)

The truth of this very plausible tale is denied by a correspondent in *Notes and Queries*, March 21, 1868, p. 230. At any rate, the name of Powell seems to be incorrect.

¶ A similar tale is told of Pythagoras.

Intently considering whether it would be possible to devise a certain instrumental aid to the hearing, . . . he one day passed near a stithy, and was struck by the sound produced as the hammers beat out a piece of iron on an anvil. . . . He recognized in these sounds the diapason, the diapente, and the diatessaron harmony. . . . Going then into the stithy, he discovered that the difference of sound arose from the different sizes of the hammers, and not from the difference of force employed in giving the strokes, nor yet from any difference in the shape of the hammers. . . . From this hint he constructed his musical scale.—*Iamblichus: Life of Pythagoras*, xxvi.

¶ The same tale is also told of Tubalcain.

Tuball hadde greete lykynge to here the hamers sowne, and he fonde proporcions and acorde of melodye by weyght of the hamers; and so he used them moche in the acorde of melodye, but he was not fynder of the Instrumentes of musyke.—*Higden: Polycronycon.*

Harmony (*Mr.*), a general peacemaker. When he found persons at variance, he went to them separately, and told them how highly the other spoke and thought of him or her. If it were man and wife, he would tell the wife how highly her husband esteemed her, and would apply the "oiled feather" in a similar way to the husband. "We all have our faults," he would say, "and So-and-so knows it, and grieves at his infirmity of temper; but though he contends with you, he praised you to me this morning in the highest terms." By this means he succeeded in smoothing many a ruffled mind.—*Inchbald: Every One has His Fault* (1794).

Harness Prize, a prize competed for triennially, on some Shakespearian subject. The prize consists of three years' accumulated interest of £500. It was founded by the Rev. Mr. Harness, and accepted by the University of Cambridge. The first prize was awarded in 1874.

Harold "the Dauntless," son of Witikind the Dane. "He was rocked on a buckler, and fed from a blade." Harold married Eivir, a Danish maid, who had waited on him as a page.—*Sir W. Scott: Harold the Dauntless* (1817).

Harold (*Childe*), a man of good birth, lofty bearing, and peerless intellect, who has exhausted by dissipation the pleasures of youth, and travels. Sir Walter Scott calls him "lord Byron in a fancy dress." In canto i. the childe visits Portugal and Spain (1809); in canto ii., Turkey in Europe (1810); in canto iii., Belgium and Switzerland (1816); in canto iv., Venice, Rome, and Florence (1817).

(Lord Byron was only 21 when he began *Childe Harold*, and 28 when he finished it.)

Harold, an historical romance containing an account of the battle of Hastings, where this last of the Saxon kings was slain, and William the Norman succeeded to the crown of England.—*Lord Lytton* (1850).

Tennyson wrote a dramatic poem on the same subject (1876).

Harold Transome (2 *syl.*), son of Mrs. Transome and Matthew Jermyn the lawyer; he was in love with Esther Lyon, but his love was not reciprocated.—*George Eliot* (Mrs. J. W. Cross): *Felix Holt, the Radical* (1866).

Haroun-al-Raschid, caliph, of the Abbasside race, contemporary with Charlemagne, and, like him, a patron of literature and the arts. The court of this caliph was most splendid, and under him the caliphate attained its greatest degree of prosperity (765–809).

*** Many of the tales in the *Arabian Nights* are placed in the caliphate of Haroun-al-Raschid, as the histories of "Am'inê," "Sinbad the Sailor," "Aboulhasson and Sheinselnihar," "Noureddin," "Codadad and his Brothers," "Sleeper Awakened," and "Cogia Hassan." In the third of these the caliph is a principal actor.

Har'pagon, the miser, father of Cléante (2 *syl.*) and Elise (2 *syl.*). Both Harpagon and his son desire to marry Mariane (3 *syl.*); but the father, having lost a casket of money, is asked which he prefers—his casket or Mariane, and as the miser prefers the money, Cléante marries the lady. Harpagon imagines that every one is going to rob him, and when he loses his casket, seizes his own arm in the frenzy of passion. He proposes to give his daughter in marriage to an old man named Anselme, because no "dot" will be required; and when Valère (who is Elise's lover) urges reason after reason against the unnatural alliance, the miser makes but one reply, "sans dot." "Ah," says Valère, "il est vrai, cela ferme la bouche à tout, *sans dot.*" Harpagon, at another time, solicits Jacques (1 *syl.*) to tell him what folks say of him; and when Jacques replies he cannot do so, as it would make him angry, the miser answers, "Point de tout, au contraire, c'est me faire plaisir." But when told that he is called a miser and a skinflint, he towers with rage, and beats Jacques in his uncontrolled passion.

"Le seigneur Harpagon est de tous les humains l'humain le moins humain, le mortel de tous les mortels le plus dur et le plus serré" (ii. 5). Jacques says to him, "Jamais on ne parle de vous que sous les noms d'avare, de ladre, de vilain, et de fesse-Matthieu" (iii. 5).—*Molière: L'Avare* (1667).

Har'palus, in Spenser's *Colin Clout's Come Home Again*, is said to be meant for the earl of Dorset (1595).

Harpax, centurion of the "Immortal Guard."—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Harpê (2 *syl.*), the cutlass with which Mercury killed Argus, and with which Perseus (2 *syl.*) subsequently cut off the head of Medusa.

Harpier, a familiar spirit of mediæval demonology.

Harpier cries, "'Tis time, 'tis time!"
Shakespeare: Macbeth, act iv. sc. 1 (1606).

Harpoc'rates (4 *syl.*), the god of silence. Cupid bribed him with a rose not to divulge the amours of Venus. Harpocratês is generally represented with his second finger on his mouth.

He also symbolized the sun at the end of winter, and is represented with a cornucopia in one hand and a lotus in the other. The lotus is dedicated to the sun, because it opens at sunrise and closes at sunset.

I assured my mistress she might make herself quite easy on that score [i.e. *my making mention of what was told me*], for I was the Harpocrates of trusty valets.—*Lesage: Gil Blas*, iv. 2 (1724).

Harriet, the elder daughter of sir David and lady Dunder, of Dunder Hall. She was in love with Scruple, whom she accidentally met at Calais; but her parents arranged that she should marry lord Snolts, a stumpy, "gummy" old nobleman of five and forty. To prevent this hateful marriage, Harriet consented to elope with Scruple; but the flight was intercepted by sir David, who, to prevent a scandal, consented to the marriage, and discovered that Scruple, both in family and fortune, was a suitable son-in-law.—*Colman: Ways and Means* (1788).

Harriet [Mowbray], the daughter of colonel Mowbray, an orphan without fortune, without friends, without a protector. She marries clandestinely Charles Eustace.—*J. Poole: The Scapegoat.*

Harrington, a novel by Maria Edgeworth (1811).

Harriot [Russet], the simple, unsophisticated daughter of Mr. Russet. She loves Mr. Oakly, and marries him, but becomes a "jealous wife," watching

her husband like a lynx, to find out some proof of infidelity, and distorting every casual remark as evidence thereof. Her aunt, lady Freelove, tries to make her a woman of fashion, but without success. Ultimately, she is cured of her idiosyncrasy. — *Colman: The Jealous Wife* (1761).

Harris (*Mrs.*), a purely imaginary character, existing only in the brain of Mrs. Sarah Gamp, and brought forth on all occasions to corroborate the opinions and trumpet the praises of Mrs. Gamp the monthly nurse.

"'Mrs. Harris,' I says to her, . . . 'If I could afford to lay out all my fellow-creeturs for nothink, I would gladly do it; sich is the love I bears 'em.'" Again: "What!" said Mrs. Gamp, "you bage creetur! Have I know'd Mrs. Harris five and thirty year, to be told at last that there an't no sich a person livin'? Have I stood her friend in all her troubles, great and small, for it to come to sich a end as this, with her own sweet picter hanging up afore you all the time, to shame your Bragian words? Go along with you!"—*Dickens: Martin Chuzzlewit*, xlix. (1843).

Mrs. Harris is the "Mde. Benolton" of French comedy.—*The Times.*

*** Mrs. Gamp and Mrs. Harris have Parisian sisters in Mde. Pochet and Mde. Gibou, by Henri Monnier (1805-1877).

Harris. (See SLAWKEN-BERGIUS.)

Harrison (*Dr.*), the model of benevolence, who nevertheless takes in execution the goods and person of his friend Booth, because Booth, while pleading poverty, was buying expensive and needless jewellery.—*Fielding: Amelia* (1751).

Harrison (*Major-General*), one of the parliamentary commissioners.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Harrison, the old steward of lady Bellenden, of the Tower of Tillietudlem. —*Sir W. Scott: Old Mortality* (time, Charles II.).

Har'rowby (*John*), of Stocks Green, a homely, kind-hearted, honest Kentish farmer, with whom lieutenant Worthington and his daughter Emily take lodgings. Though most desirous of showing his lodger kindness, he is constantly wounding his susceptibilities from blunt honesty and want of tact.

Dame Harrowby, wife of Farmer Harrowby.

Stephen Harrowby, son of Farmer Harrowby, who has a mania for soldiering, and calls himself "a perspiring young hero."

Mary Harrowby, daughter of Farmer Harrowby.—*Colman: The Poor Gentleman* (1802).

HARRY (*Sir*), the servant of a baronet. He assumed the airs and title of his master, and was addressed as "Baronet," or "sir Harry." He even quotes a bit of Latin: "O tempora! O Moses!"—*Rev. J. Townley: High Life Below Stairs* (1759).

Harry (*Blind*), a British minstrel, who wrote in ten-syllable couplets the romance of *Wallace* (about 1400).

Harry (*Blind*), the minstrel, friend of Henry Smith.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Harry (*The Great*), a man-of-war built in the reign of Henry VII. It was destroyed by fire in 1553.

Towered the *Great Harry*, crank and tall.
Longfellow. The Building of the Ship.

N.B.—*Henri Grâce de Dieu* was quite another vessel. It was built by Henry VIII., and was 1000 tons burthen.

Harry Paddington, a highwayman in the gang of captain Macheath. Peachum calls him "a poor, petty-larceny rascal, without the least genius;" and says, "even if the fellow were to live six months, he would never come to the gallows with credit."—*Gay: The Beggar's Opera* (1727).

Hart Royal (*A*). A stag not less than six years old is a hart, and if it had been hunted by the king and escaped alive it was called a hart royal. If in the hunt a hart wandered out of the forest, the king issued a proclamation that no one should hurt it, and when it was brought back to the forest it was called a "hart royal proclaimed." Every hart royal has its antlers.

Hart'house (2 *syl.*), a young man who begins life as a cornet of dragoons, but, being bored with everything, coaches himself up in statistics, and comes to Coketown to study facts. He falls in love with Louisa [*née* Gradgrind], wife of Josiah Bounderby, banker and mill-owner, but, failing to induce the young wife to elope with him, he leaves the place.—*Dickens: Hard Times* (1854).

Hartley (*Adam*), afterwards Dr. Hartley. Apprentice to Dr. Gray.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Hartwell (*Lady*), a widow, courted by Fountain, Bellamore, and Harebrain. —*Fletcher: Wit without Money* (1639).

Harût and Marût, two angels sent by Allah to administer justice upon earth, because there was no righteous judgment among men. They acted well till Zoha'ra, a beautiful woman, applied to them, and then they both fell in love with her. She asked them to tell her the secret name of God, and immediately she uttered it, she was borne upwards into heaven, where she became the planet Venus. As for the two angels, they were imprisoned in a cave near Babylon.—Sale's *Korân*, ii.

> Allah bade
> That two untempted spirits should descend,
> Judges on earth Harûth and Marûth went,
> The chosen sentencers. They fairly heard
> The appeals of men. . . . At length
> A woman came before them; beautiful
> Zohara was, etc.
> *Southey: Thalaba the Destroyer*, iv. (1797).

Harvest Bells, the *Gentiana pneumonthe*, the flowers of which are bell-shaped, intensely blue, in pride about September.

HASSAN, caliph of the Ottoman empire, noted for his splendour and hospitality. In his seraglio was a beautiful young slave named Leila (2 *syl.*), who had formed an attachment to "the Giaour" (2 *syl.*). Leila is put to death by the emir, and Hassan is slain near mount Parnassus by the giaour [*djow'-er*].—*Byron: The Giaour* (1813).

Hassan, the story-teller, in the retinue of the Arabian physician.—*Sir W. Scott: The Talisman* (time, Richard I.).

Hassan (*Al*), the Arabian emir of Persia, father of Hinda. He won the battle of Cadessia, and thus became master of Persia.—*Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Hassan, surnamed *Al Habbal* ("the ropemaker"), and subsequently *Cogia* ("merchant"); his full name was then Cogia Hassan Alhabbal. Two friends, named Saad and Saadi, tried an experiment on him. Saadi gave him 200 pieces of gold, in order to see if it would raise him from extreme poverty to affluence. Hassan took ten pieces for immediate use, and sewed the rest in his turban; but a kite pounced on his turban and carried it away. The two friends, after a time, visited Hassan again, but found him in the same state of poverty; and, having heard his tale, Saadi gave him another 200 pieces of gold. Again he took out ten pieces, and, wrapping the rest in a linen rag, hid it in a jar of bran. While Hassan was at work, his wife exchanged this jar of bran for fuller's earth, and again the condition of the man was not bettered by the gift. Saad now gave the ropemaker a small piece of lead, and this made his fortune thus: A fisherman wanted a piece of lead for his nets, and promised to give Hassan for Saad's piece whatever he caught in his first draught. This was a large fish, and in it the wife found a splendid diamond, which was sold for 100,000 pieces of gold. Hassan now became very rich, and when the two friends visited him again, they found him a man of consequence. He asked them to stay with him, and took them to his country house, when one of his sons showed him a curious nest, made out of a turban. This was the very turban which the kite had carried off, and the money was found in the lining. As they returned to the city, they stopped and purchased a jar of bran. This happened to be the very jar which the wife had given in exchange, and the money was discovered wrapped in linen at the bottom. Hassan was delighted, and gave the 380 pieces to the poor.—*Arabian Nights* ("Cogia Hassan Alhabbal").

Hassan (*Abou*), the son of a rich merchant of Bagdad, and the hero of the tale called "The Sleeper Awakened" (*q.v.*).—*Arabian Nights.*

Hassan Aga, an infamous renegade, who reigned in Algiers, and was the sovereign there when Cervantes (author of *Don Quixote*) was taken captive by a Barbary corsair in 1574. Subsequently, Hassan bought the captive for 500 ducats, and he remained a slave till he was redeemed by a friar for 1000 ducats.

> Every day this Hassan Aga was hanging one, impaling another, cutting off the ears or breaking the limbs of a third . . . out of mere wantonness.—*Cervantes* (1605).

Hassan ben Sabah, the old man of the mountain, founder of the sect called the Assassins.

Dr. Adam Clark has supplemented Rymer's *Fœdera* with two letters by this sheik. This is not the place to point out the want of judgment in these addenda.

Hastie (*Robin*), the smuggler and publican at Annan.—*Sir W. Scott: Redgauntlet* (time, George III.).

Hastings, the friend of young

Marlow, who entered with him the house of squire Hardcastle, which they mistook for an inn. Here the two young men met Miss Hardcastle and Miss Neville. Marlow became the husband of the former; and Hastings, by the aid of Tony Lumpkin, won the latter.—*Goldsmith: She Stoops to Conquer* (1773).

Hastings, one of the court of king Edward IV.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Haswell, the benevolent physician who visited the Indian prisons, and for his moderation, benevolence, and judgment, received the sultan's signet, which gave him unlimited power.—*Mrs. Inchbald: Such Things Are* (1786).

Hat (*A White*) used to be a mark of radical proclivities, because orator Hunt, the great demagogue, used to wear a white hat during the Wellington and Peel administration.

Hat worn in the Royal Presence. Lord Kingsale acquired the right of wearing his hat in the presence of royalty by a grant from king John. Lord Forester is possessed of the same right, from a grant confirmed by Henry VIII.

N.B.—All Spanish grandees had, at one time, the privilege of being covered in the presence of the monarch. Hence, when the duke of Alva presented himself before Margaret duchess of Parma, she bade him to remain covered.—*Motley: The Dutch Republic,* part iii.

Hats and Caps, two political factions of Sweden in the eighteenth century. The "Hats" were partisans in the French interest, and were so called because they wore French *chapeaux.* The "Caps" were partisans in the Russian interest, and were so called because they wore the Russian caps as a badge of their party.

Hatchet, a harlot. (See *Rabelais: Pantag'ruel,* bk. iv. prologue.)

Hatchway (*Lieutenant Jack*), a retired naval officer on half-pay, living with commodore Trunnion as a companion.—*Smollett: The Adventures of Peregrine Pickle* (1751).

Who can read the calamities of Trunnion and Hatchway, when run away with by their mettled steeds . . . without a good hearty burst of honest laughter!—*Sir W. Scott.*

Hatef [*i.e. the deadly*], one of Mahomet's swords, confiscated from the Jews when they were exiled from Medina.

Hater. Dr. Johnson said, "Sir, I like a good hater." This is not altogether out of character with the words, "Thou art neither cold nor hot: I would thou wert cold or hot" (*Rev.* iii. 15).

Rough Johnson, the great moralist, professed
Right honestly he "liked an honest hater."
Byron: Don Juan, xiii. 7 (1821).

Hatim (*Generous as*), an Arabian expression. Hatim was a Bedouin chief, famous for his warlike deeds and boundless generosity. His son was contemporary with Mahomet the prophet.

Hatter. *Mad as a hatter,* or mad as a viper. *Atter* is Anglo-Saxon for "adder" or "viper," so called from its venomous character; *dter,* "poison;" *atter-drink* or *dttor-drink,* "a poisonous drink;" *dttor-like,* "snake-like."

Hatteraick (*Dirk*), *alias* JANS JANSON, a Dutch smuggler-captain, and accomplice of lawyer Glossin in kidnapping Henry Bertrand. Meg Merrilies conducts young Hazlewood and others to the smuggler's cave, when Hatteraick shoots her, is seized, and imprisoned. Lawyer Glossin visits the villain in prison, when a quarrel ensues, in which Hatteraick strangles the lawyer, and then hangs himself.—*Sir W. Scott: Guy Mannering* (time. George II.).

Hatto, archbishop of Mentz, was devoured by mice in the Mouse-tower, situate in a little green island in the midst of the Rhine, near the town of Bing'en. Some say he was eaten by rats, and Southey, in his ballad called *God's Judgment on a Wicked Bishop,* has adopted the latter tradition.

This Hatto, in the time of the great famine of 914, when he saw the poor exceedingly oppressed by famine, assembled a great company of them together into a barne at Kaub, and burnt them . . . because he thought the famine would sooner cease if those poor folks were despatched out of the world, for, like mice, they only devour food, and are of no good whatsoever. . . . But God . . . sent against him a plague of mice, . . . and the prelate retreated to a tower in the Rhine as a sanctuary; . . . but the mice chased him continually, . . . and at last he was most miserably devoured by those sillie creatures.—*Coryat: Crudities,* 571, 572.

(Giraldus Cambrensis, in his *Itinerary,* xi. 2, says, "the larger sort of mice are called *rati.*" This may account for the substitution of rats for mice in the legend.)

¶ The legend of Hatto is very common, as the following stories will prove:—

(1) *Widerolf,* bishop of Strasburg (997), was devoured by mice in the seventeenth year of his episcopate, because he sup-

pressed the convent of Seltzen on the Rhine.

(2) *Bishop Adolf*, of Cologne, was devoured by mice or rats in 1112.

(3) *Freiherr von Güttingen* collected the poor in a great barn, and burnt them to death, mocking their cries of agony. He, like Hatto, was invaded by mice, ran to his castle of Güttingen, in the lake of Constance, whither the vermin pursued him, and ate him alive. The Swiss legend says the castle sank in the lake, and may still be seen. Freiherr von Güttingen had three castles, one of which was Moosburg.

(4) *Count Graaf*, in order to enrich himself, bought up all the corn. One year a sad famine prevailed, and the count expected to reap a rich harvest by his speculation; but an army of rats, pressed by hunger, invaded his barns, and, swarming into his Rhine tower, fell on the old baron, worried him to death, and then devoured him.—*Legends of the Rhine.*

(5) A similar story is told by William of Malmesbury, *History*, ii. 313 (Bohn's edit.).

(Some of the legends state that the "mice" were in reality "the souls of the murdered people.")

Mauth, in German, means a toll or custom-house, and probably gave rise to these traditions, for a toll on corn was always unpopular. Mauth tower, Maus tower, and Moose tower are quite near enough to be interchangeable.

Hatton (*Sir Christopher*), "the dancing chancellor." He first attracted the attention of queen Elizabeth by his graceful dancing at a masque. He was made by her chancellor and knight of the Garter.

¶ M. De Lauzun, the favourite of Louis XIV., owed his fortune also to the manner in which he danced in the king's quadrille.

You'll know sir Christopher by his turning out his toes,—famous, you know, for his dancing.—*Sheridan: The Critic*, ii. 1 (1779).

Haud passibus æquis ("not with equal strides"), a rival, but not an equal. *Impar congressus Achilli.*

Haunted Man (*The*), Redlaw, in the Christmas tale so called by Dickens (1847).

Hautlieu (*Sir Artevan de*), in the introduction of sir W. Scott's *Count Robert of Paris* (time, Rufus).

Hautlieu (*The lady Margaret de*), first disguised as sister Ursula, and afterwards affianced to sir Malcolm Fleming.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Hautlieu = *Ho-la.*

Havelok (2 *syl.*) or **Hablok**, the orphan son of Birkabegn king of Denmark, was exposed at sea through the treachery of his guardians. The raft drifted to the coast of Lincolnshire, where it was discovered by Grim, a fisherman, who reared the young foundling as his own son. It happened that some twenty years later certain English nobles usurped the dominions of an English princess, and, to prevent her gaining any access of power by a noble alliance, resolved to marry her to a peasant. Young Havelok was selected as the bridegroom, but having discovered the story of his birth, he applied to his father Birkabegn for aid in recovering his wife's possessions. The king afforded him the aid required, and the young foundling became in due time both king of Denmark and king of that part of England which belonged to him in right of his wife.—*Haveloc the Dane* (by the trouveurs).

The ancient seal of the town of Grimsby contained the names of "Gryme and Havloc."

Havisham (*Miss*), an old spinster who lived in Satis House, the daughter of a rich brewer. She was engaged to be married to Compeyson, who threw her over on the wedding morn. From this moment she became fossilized, always wore her wedding-dress, with a lace veil from head to foot, white satin shoes, bridal flowers in her hair, jewels round her neck and on her fingers. She adopted a little girl, three years old, who married and left her. She somehow set fire to herself, and, though Pip succeeded in saving her, she died soon after from the shock; and Satis House was pulled down.

Estella Havisham, the adopted child of Miss Havisham, by whom she was brought up. She was proud, handsome, and self-possessed. Pip loved her, and probably she reciprocated his love, but she married Bentley Drummle, who ill-treated her, and died, leaving her a young widow. The tale ends with these words—

I [*Pip*] took her hand in mine, and we went out of the ruined place. As the morning mists had risen . . . when I first left the forge, so the evening were rising now; and . . . I saw no shadow of another parting from her.—*Dickens: Great Expectations* (1860).

N.B.—Estella was the natural daughter of Magwitch (the convict) and Molly

the housekeper of Mr. Jaggers the lawyer. It was Jaggers who introduced the child at the age of three to Miss Havisham to adopt.

Havre, in France, is a contraction of *Le havre de notre dame de Grace.*

Haw'cubite (3 *syl.*), a street bully. After the Restoration, we had a succession of these disturbers of the peace: first came the Muns, then followed the Tityre Tūs, the Hectors, the Scourers, the Nickers, the Hawcubites, and after them the Mohawks, the most dreaded of all.

Hawk (*Sir Mulberry*), the bear-leader of lord Frederick Verisopht. He is a most unprincipled *roué*, who sponges on his lordship, snubs him, and despises him. "Sir Mulberry was remarkable for his tact in ruining young gentlemen of fortune."

With all the boldness of an original genius, sir Mulberry had struck out an entirely new course of treatment, quite opposed to the usual method, his custom being . . . to keep down those he took in hand, and to give them their own way . . . Thus he made them his butts in a double sense, for he emptied them with good address, and made them the laughing-stocks of society. —*Dickens: Nicholas Nickleby*, xix. (1838).

Hawk. *To know a hawk from a handsaw*, a corruption of "from a hernshaw" (*i.e. a heron*), meaning that one is so ignorant that he does not know a hawk from a heron—the bird of prey from the game flown at. The Latin proverb is, *Ignorat quid distent æra lupinis* ("He does not know sterling money from counters"). Counters used in games were by the Romans called "lupins."

Hawkeye. So Deerslayer (*Natty Bumppo*) is called by the red man, or Mingo.—*Fenimore Cooper: The Deerslayer*, chap. vii. (1841).

Hawkins, boatswain of the pirate vessel.—*Sir W. Scott: The Pirate* (time, William III.).

Hawthorn, a jolly, generous old fellow, of jovial spirit, and ready to do any one a kindness; consequently, everybody loves him. He is one of those rare, unselfish beings, who "loves his neighbour better than himself."—*Bickerstaff: Love in a Village* (1762).

Dignum [1765-1827], in such parts as "Hawthorn," was superior to every actor since the days of Beard.—*Dictionary of Musicians.*

Hay (*Colonel*), in the king's army.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Hay (*John*), fisherman near Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Haydn could never compose a single bar of music unless he could see on his finger the diamond ring given him by Frederick II.

Haysel or **Haysele,** means the hay-*time* or *season*; as *barksel* is the season for stripping the oak bark for tanning. (Anglo-Saxon, *sæl*, "season," "time.") In East Anglia these terms are still in use—men give each other "the *sæl* of the day;" and speaking of a scapegrace's irregularities, he is said to come in "at all meals and *sæls*."

Hayston (*Frank*), laird of Bucklaw and afterwards of Girnington. In order to retrieve a broken fortune, a marriage was arranged between Hayston and Lucy Ashton. Lucy, being told that her plighted lover (Edgar master of Ravenswood) was unfaithful, assented to the family arrangement, but stabbed her husband on the wedding night, went mad, and died. Frank Hayston recovered from his wound and went abroad.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

(In Donizetti's opera, Hayston is called "Arturio.")

Hazlewood (*Sir Robert*), the old baronet of Hazlewood.

Charles Hazlewood, son of sir Robert. In love with Lucy Bertram, whom he marries.—*Sir W. Scott: Guy Mannering* (time, George II.).

Headed. *Soft-headed.* To have one's upper rooms unfurnished. In French, *Avoir bien des chambres à louer dans sa tête.*

Headings of a Chapter (*The*), a brief summary of the contents. The *heads* of a sermon are its main divisions; the heads of a speech, the items dwelt on.

Head'rigg (*Cuddie*), a ploughman in lady Bellenden's service. (Cuddie = Cuthbert.)—*Sir W. Scott: Old Mortality* (time, Charles II.).

Headstone (*Bradley*), a schoolmaster, of very determinate character and violent passion. He loves Lizzie Hexham with an irresistible mad love, and tries to kill Eugene Wrayburn out of jealousy. Grappling with Rogue Riderhood on Plashwood Bridge, Riderhood fell backwards into the smooth pit, and Headstone over him. Both of them perished in the grasp of a death-struggle. — *Dickens: Our Mutual Friend* (1864).

Heart of England (*The*), Warwickshire, the middle county.

That shire which we "The Heart of England" call.
Drayton: Polyolbion, xiii. (1613).

Heart of Midlothian, the old jail or tolbooth of Edinburgh, taken down in 1817.

Sir Walter Scott has a novel so called (1818), the plot of which is as follows:—Effie Deans, the daughter of a Scotch cow-feeder, is seduced by George Staunton, son of the rector of Willingham; and Jeanie is cited as a witness on the trial which ensues, by which Effie is sentenced to death for child-murder. Jeanie promises to go to London and ask the king to pardon her half-sister, and, after various perils, arrives at her destination. She lays her case before the duke of Argyll, who takes her in his carriage to Richmond, and obtains for her an interview with the queen, who promises to intercede with his majesty (George II.) on her sister's behalf. In due time the royal pardon is sent to Edinburgh, Effie is released, and marries her seducer, now sir George Staunton; but soon after the marriage sir George is shot by a gipsy boy, who is in reality his illegitimate son. On the death of her husband, lady Staunton retires to a convent on the Continent. Jeanie marries Reuben Butler the presbyterian minister. The novel opens with the Porteous riots.

Heartall (*Governor*), an old bachelor, peppery in temper, but with a generous heart and unbounded benevolence. He is as simple-minded as a child, and loves his young nephew almost to adoration.

Frank Heartall, the governor's nephew; impulsive, free-handed, and free-hearted, benevolent and frank. He falls in love with the Widow Cheerly, the daughter of colonel Woodley, whom he sees first at the opera. Ferret, a calumniating rascal, tries to do mischief, but is utterly foiled. —*Cherry: The Soldier's Daughter* (1804).

Heartfree (*Jack*), a railer against women and against marriage. He falls half in love with lady Fanciful, on whom he rails, and marries Belinda.—*Vanbrugh: The Provoked Wife* (1693).

Hearth Tax (*The*), 1662, a tax of two shillings for every stove and fire-hearth, payable on the feast of St. Michael and the feast of "the Blessed Virgin Mary" (13, 14 Car. II. cap. 20). Repealed in 1689 by William III.

Heartwell, Modely's friend. He falls in love with Flora, a niece of old Farmer Freehold. They marry, and are happy.—*J. P. Kemble: The Farm-house.*

Heathen Chinee (*The*), a humorous poem by Bret Harte, an American humourist. It begins thus—

Which I wish to remark,—
And my language is plain,—
That for ways that are dark,
And for tricks that are vain,
The heathen Chinee is peculiar.
Which the same I would rise to explain.
Bret Harte. The Heathen Chinee (1870).

Heatherblutter (*John*), gamekeeper of the baron of Bradwardine (3 *syl.*) at Tully Veolan.—*Sir W. Scott: Waverley* (time, George II.).

Heaven, according to Dantê, begins from the top of mount Purgatory, and rises upwards through the seven planetary spheres, the sphere of the fixed stars, the primum mobilê, and terminates with the empyrêum, which is the seat of God. (See PARADISE.) Milton preserves the same divisions. He says, "they who to be sure of paradise, dying put on the garb of monks"—

. . . pass the planets seven, and pass the "rixt,
And that crystallin sphere whose balance weighs
The trepidation talked, and that first moved . . . and now
At foot of heaven's ascent they lift their feet, when lo! A violent cross wind . . . blows them . . . awry
Into the devious air.
Milton: Paradise Lost, iii. 481, etc. (1665).

Heaven and Earth (*A Mystery*), a dramatic poem by lord Byron (1822), founded on the text—

And it came to pass . . . that the sons of God saw the daughters of men, that they were fair; and they took them wives of all whom they chose.—*Gen.* vi. 2.

Heaven-sent Minister (*The*), William Pitt (1759–1806).

Hebe (2 *syl.*), goddess of youth, and cup-bearer of the immortals before Ganymede superseded her. She was the wife of Herculês, and had the power of making the aged young again. (See PLOUSINA.)

Hebê are they to hand ambrosia, mix
The nectar.
Tennyson: The Princess, iii.

Hebreo'rum Contuber'nium, the Ghetto of Rome; so called because it was the quarter assigned to the Jews. It was guarded by Roman halberdiers, who opened the five massive gates at sunrise to let the Jews into the city, and closed them at sunset. In London the Jews' quarter was Jewry.

Hebrew Melodies, a series of twenty-three poems, by lord Byron: the last but one is that exquisite poem, *The Destruction of* [the army of] *Sennacherib.*

Heb'ron, in the first part of *Absalom and Achitophel*, by Dryden, stands for Holland; but in the second part, by Tate, it stands for Scotland. Hebronite similarly means in one case a Hollander, and in the other a Scotchman.

Hec'ate (*2 syl.*), called in classic mythology *Hec'-a-te* (*3 syl.*); a triple deity, being *Luna* in heaven, *Dian'a* on earth, and *Proserpine* (*3 syl.*) in hell. Hecate presided over magic and enchantments, and was generally represented as having the head of a horse, dog, or boar, though sometimes she is represented with three bodies, and three heads looking different ways. Shakespeare introduces her in his tragedy of *Macbeth* (act iii. sc. 5), as queen of the witches; but the witches of Macbeth have been largely borrowed from a drama called *The Witch*, by Thom. Middleton (died 1626). The following is a specimen of this indebtedness:—

Hecate. Black spirits and white, red spirits and grey,
Mingle, mingle, mingle, you that mingle may . . .
1st Witch. Here's the blood of a bat.
Hecate. Put in that, oh put in that.
2nd Witch. Here's libbard's bane.
Hecate. Put in again, etc., etc.
Middleton: The Witch.

And yonder pale-faced Hecate there, the moon,
Doth give consent to that is done in darkness.
Kyd: The Spanish Tragedy (1597).

Hector, one of the sons of Priam king of Troy. This bravest and ablest of all the Trojan chiefs was generalissimo of the allied armies, and was slain in the last year of the war by Achillês, who, with barbarous fury, dragged the dead body insultingly thrice round the tomb of Patroclos and the walls of the beleagured city.—*Homer: Iliad.*

Hector de Mares (*1 syl.*), or **Marys,** a knight of the Round Table, brother of sir Launcelot du Lac.

The gentle Gaw'ain's courteous love,
Hector de Mares, and Pellinore.
Sir W. Scott: Bridal of Triermain, ii. 13 (1813).

Hector of Germany, Joachim II. elector of Brandenburg (1514–1571).

Hector of the Mist, an outlaw, killed by Allan M'Aulay.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Hectors, street bullies. Since the Restoration, we have had a succession of street brawlers, as the Muns, the Tityre Tûs, the Hectors, the Scourers, the Nickers, the Hawcubites, and, lastly, the Mohawks, worst of them all.

Hedge-hog, *i.e.* the edge-hog—the "hog" with spines or sharp points.

Hedging, in the language of the turf, is so betting *pro* and *con.* that, whether the race is won or lost, the better is the gainer.

Heels (*Out at*). *Out at heels.* In French, *Il a des bas troués*, or *Les bas ont des trous aux talons.*

Heeltap (*Crispin*), a cobbler, and one of the corporation of Garratt, of which Jerry Sneak is chosen mayor.—*Foote: The Mayor of Garratt* (1763).

Heep (*Uri'ah*), a detestable sneak, who is everlastingly forcing on one's attention that he is so *'umble.* Uriah is Mr. Wickfield's clerk, and, with all his ostentatious 'umility, is most designing, malignant, and intermeddling. His infamy is dragged to light by Mr. Micawber.

"I am well aware that I am the 'umblest person going, let the other be who he may. My mother is likewise a very 'umble person. We live in an 'umble abode, Master Copperfield, but have much to be thankful for. My father's former calling was 'umble—he was a sexton."—*Dickens: David Copperfield*, xvi. (1849).

Heidelberg (*Mrs.*), the widow of a wealthy Dutch merchant, who kept her brother's house (Mr. Sterling, a City merchant). She was very vulgar, and, "knowing the strength of her purse, domineered on the credit of it." Mrs. Heidelberg had most exalted notions "of the qualaty," and a "perfect contempt for everything that did not smack of high life." Her English was certainly faulty, as the following specimens will show:—*farden, wulgar, spurrit, pertest, Swish, kivers, purliteness*, etc. She spoke of a *pictur by Raphael-Angelo*, a *po-shay, dish-abille, parfet naturals* [idiots], *most genteelest*, and so on. When thwarted in her overbearing ways, she threatened to leave the house and go to Holland to live with her husband's cousin, Mr. Vanderspracken.—*Colman and Garrick: The Clandestine Marriage* (1766).

Heimdall (*2 syl.*), in Celtic mythology, was the son of nine virgin sisters. He dwelt in the celestial fort Himinsbiorg, under the extremity of the rainbow. His ear was so acute that he could hear "the wool grow on the sheep's back, and the grass in the meadows." Heimdall was the watch or sentinel of Asgard (*Olympus*), and even in his sleep was able to see everything that transpired. (See FINE-EAR, p. 367.)

Heimdall's Horn. At the end of the world, Heimdall will wake the gods with his horn, when they will be attacked by

Muspell, Lok!, the wolf Fenris, and the serpent Jormungandar.

> And much he talked of . . .
> And Heimdal's horn and the day of doom.
> *Longfellow: The Wayside Inn* (interlude, 1863).

Heinrich (*Poor*) or "Poor Henry," the hero and title of a minnesong, by Hartmann von der Aue [*Our*]. Heinrich was a rich nobleman, struck with leprosy, and was told he would never recover till some virgin of spotless purity volunteered to die on his behalf. As Heinrich neither hoped nor even wished for such a sacrifice, he gave the main part of his possessions to the poor, and went to live with a poor tenant farmer, who was one of his vassals. The daughter of this farmer heard by accident on what the cure of the leper depended, and went to Salerno to offer herself as the victim. No sooner was the offer made than the lord was cured, and the damsel became his wife (twelfth century).

(This tale forms the subject of Longfellow's *Golden Legend*, 1851.)

Heir-at-Law. Baron Duberly being dead, his "heir-at-law" was Henry Morland, supposed to be drowned at sea, and the next heir was Daniel Dowlas, a chandler of Gosport. Scarcely had Daniel been raised to his new dignity, when Henry Morland, who had been cast on Cape Breton, made his appearance, and the whole aspect of affairs was changed. That Dowlas might still live in comfort, suitable to his limited ambition, the heir of the barony settled on him a small life annuity.—*Colman: Heir-at-Law* (1797).

Heir of Linne (*The*), a ballad in two parts, date and author unknown. Having spent all his money in riotous living, he sold his estates to John o' the Scales for a third of their value, reserving for himself only "a poor and lanesome lodge, that stood far off in a lonely glen"—in accordance with his father's dying wish—

> For when all the world doth frown on thee,
> Thou there shalt find a faithful friend.

After he had spent this money also, he hied to the lodge, and hung himself with a rope he found hanging there; this rope broke, and in his fall he discovered three chests full of money. He now went and asked John o' the Scales to lend him forty pence, which he refused to do. One of the guests reproved him, saying he had made a capital bargain. "Bargain!" cried Scales; "why, he shall have it back for a hundred marks less than I gave for it." "Done!" said the heir of Linne, and, to John's mortification, laid the money on the table. Thus he recovered his estates, and made the guest who befriended him his forester and bailiff.

Heir of Redcliffe (*The*), a novel by Miss Young (1853).

Hel'a, queen of the dead. She is daughter of Loki and Angurbo'da (a giantess). Her abode, called Helheim, was a vast castle in Niflheim, in the midst of eternal snow and darkness.

> Down the yawning steep he rode,
> That leads to Hela's drear abode.
> *Gray: Descent of Odin* (1757).

HELEN, wife of Menelāos of Sparta. She eloped with Paris, a Trojan prince, while he was the guest of the Spartan king. Menelaos, to avenge this wrong, induced the allied armies of Greece to invest Troy; and, after a siege of ten years, the city was taken and burnt to the ground.

¶ A parallel incident occurred in Ireland. Dervorghal, wife of Tiernan O'Ruark, an Irish chief who held the county of Leitrim, eloped with Dermod M'Murchad prince of Leinster. Tiernan induced O'Connor king of Connaught to avenge this wrong. So O'Connor drove Dermod from his throne. Dermod applied to Henry II. of England, and this was the incident which brought about the conquest of Ireland (1172).—*Leland: History of Ireland* (1773). (See also FLORINDA, p. 377.)

Helen, the heroine of Miss Edgeworth's novel of the same name. This was her last and most popular tale (1834).

Helen, cousin of Modus the bookworm. She loved her cousin, and taught him there was a better "art of love" than that written by Ovid.—*Knowles: The Hunchback* (1831).

> Miss Taylor was the original "Helen," and her performance was universally pronounced to be exquisite and unsurpassable. On one occasion, Mr. Knowles admired a rose which Miss Taylor wore in the part, and after the play she sent it him. The poet, in reply, sent the lady a copy of verses.—*Walter Lacy.*

Helen (*Lady*), in love with sir Edward Mortimer. Her uncle insulted sir Edward in a county assembly, struck him down, and trampled on him. Sir Edward, returning home, encountered the drunken ruffian and murdered him. He was tried for the crime, and acquitted "without a stain upon his character;" but the knowledge of his deed preyed upon his mind, so that he could not marry the

niece of the murdered man. After leading a life of utter wretchedness, sir Edward told Helen that he was the murderer of her uncle, and died.—*Colman: The Iron Chest* (1796).

Helen [HESKETH], the heroine of Lockhart's novel called *Reginald Dalton* (1823).

Helen [MOWBRAY], in love with Walsingham. "Of all grace the pattern—person, feature, mind, heart, everything, as nature had essayed to frame a work where none could find a flaw." Allured by lord Athunree to a house of ill-fame, under pretence of doing a work of charity, she was seen by Walsingham as she came out, and he abandoned her as a wanton. She then assumed male attire, with the name of Eustace. Walsingham became her friend, was told that Eustace was Helen's brother, and finally discovered that Eustace was Helen herself. The mystery being cleared up, they became man and wife.—*Knowles: Woman's Wit, etc.* (1838).

Helen of Kirconnell, a ballad. The story is that Helen, a Scotch lady, was the lady-love of Adam Flemming; and one day standing on the banks of a river, a rival suitor pointed his gun at Adam, when Helen threw herself before him and was shot dead. The two rivals then fought, and the murderer fell and was slain.

*** Wordsworth embodies the same story in his *Ellen Irwin;* and *John Mayne,* a ballad, was published by sir Walter Scott in 1815.

Helen of One's Troy, the ambition of our heart, the object for which we live and die. The allusion, of course, is to that Helen who eloped with Paris, and thus brought about the siege and destruction of Troy.

> For which men all the life they here enjoy
> Still fight, as for the Helens of their Troy.
> *Lord Brooke: Treatie of Humane Learning* (1554–1628).

Helen's Fire (*feu d'Hélène*), a corposant, called "St. Helme's" or "St. Elmo's fire" by the Spaniards; the "fires of St. Peter and St. Nicholas" by the Italians; and "Castor and Pollux" by the ancient Romans. This electric light will sometimes play about the masts of ships. If only one appears, foul weather may be looked for; but if two or more flames appear, the worst of the storm is over.

> Whene'er the sons of Leda shed
> Their star-lamps on our vessel's head,
> The storm-winds cease, the troubled spray
> Falls from the rocks, clouds pass away,
> And on the bosom of the deep
> In peace the angry billows sleep.
> *E. C. B.—Horace: Odes,* xii. 25 32.

Hel'ena (*St.*), daughter of Coel duke of Colchester and afterwards king of Britain. She married Constantius (a Roman senator, who succeeded "Old king Cole"), and became the mother of Constantine the Great. Constantius died at York (A.D. 306). Helena is said to have discovered at Jerusalem the sepulchre and cross of Jesus Christ.—*Geoffrey: British History,* v. 6 (1142).

¶ This legend is told of the Colchester arms, which consist of a cross and three crowns (two atop and one at the foot of the cross).

> At a considerable depth beneath the surface of the earth were found three crosses, which were instantly recognized as those on which Christ and the two thieves had suffered death. To ascertain which was the *true cross,* a female corpse was placed on all three alternately: the two first tried produced no effect, but the third instantly reanimated the body.—*Brady: Clavis Calendaria,* 1812.
>
> Herself in person went to seek that holy cross
> Whereon our Saviour died, which found, as it was sought;
> From Salem unto Rome triumphantly she brought.
> *Drayton: Polyolbion,* viii. (1612).

Hel'ena, only daughter of Gerard de Narbon the physician. She was left under the charge of the countess of Rousillon, whose son Bertram she fell in love with. The king sent for Bertram to the palace, and Helena, hearing the king was ill, obtained permission of the countess to give him a prescription left by her late father. The medicine cured the king, and the king, in gratitude, promised to make her the wife of any one of his courtiers that she chose. Helena selected Bertram, and they were married; but the haughty count, hating the alliance, left France, to join the army of the duke of Florence. Helena, in the mean time, started on a pilgrimage to the shrine of St. Jacques le Grand, carrying with her a letter from her husband, stating that he would never see her more "till she could get the ring from off his finger." On her way to the shrine, she lodged at Florence with a widow, the mother of Diana, with whom Bertram was wantonly in love. Helena was permitted to pass herself off as Diana, and receive his visits, in one of which they exchanged rings. Both soon after this returned to the countess de Rousillon, where the king was, and the king, seeing on Bertram's finger the ring which he gave to Helena, had him arrested on suspicion of murder. Helena

now explained the matter, and all was well, for all ended well.—*Shakespeare: All's Well that Ends Well* (1598).

Helena is a young woman seeking a man in marriage. The ordinary laws of courtship are reversed, the habitual feelings are violated; yet with such exquisite address this dangerous subject is handled, that Helena's forwardness loses her no honour. Delicacy dispenses with her laws in her favour.—*Charles Lamb.*

Hel'ena, a young Athenian lady, in love with Demĕtrius. She was the playmate of Her'mia, with whom she grew up, as "two cherries on one stalk." Egĕus (3 *syl.*), the father of Hermia, promised his daughter in marriage to Demetrius; but when Demetrius saw that Hermia loved Lysander, he turned to Helena, who loved him dearly, and married her.—*Shakespeare: Midsummer Night's Dream* (1592).

Hel'ice (3 *syl.*), the *Great Bear.*

Night on the earth poured darkness; on the sea
The wakeful sailor to Orion's star
And Helicē turned heedful.
Apollōnius Rhodius: The Argonautic Expedition.

Hel'icon, a mountain of Bœo'tia, sacred to the Muses.

From Helicon's harmonious springs
A thousand rills their mazy progress take.
Gray: Progress of Poesy (1757).

Hel'inore (*Dame*), wife of Malbecco, who was jealous of her, and not without cause. When sir Paridel, sir Sat'yrane (3 *syl.*), and Britomart (as the Squire of Dames) took refuge in Malbecco's house, Dame Helinore and sir Paridel had many "false belgardes" at each other, and talked love with glances which needed no interpreter. Helinore, having set fire to the closet where Malbecco kept his treasures, eloped with Paridel, while the old miser stopped to put out the fire. Paridel soon tired of the dame, and cast her off, leaving her to roam whither she listed. She was taken up by the satyrs, who made her their dairy-woman, and crowned her queen of the May.—*Spenser: Faërie Queene*, iii. 9, 10 (1590).

Heliotrope renders the bearer of it invisible. Boccaccio calls it a *stone*, but Solinus says it is the *herb* so called. (See INVISIBILITY.)

Amid this dread exuberance of woe
Ran naked spirits, winged with horrid fear;
Nor hope had they of crevice where to hide,
Or heliotrope to charm them out of view.
Dante: Inferno, xxiv. (1306).

Heliotrope is a *stone* of such extraordinary virtue that the bearer of it is effectually concealed from the sight of all present.—*Boccaccio: Decameron* (day viii. 3).

Viridi colore est gemma heliotropion, non ita acuto sed nubilo magis et represso, stellis punicels superspersa. Causa nominis de effectu lapidis est et potestate. Dejecta in labris scutis radios solis mutat sanguineo repercussu, utraque aqua splendorem aëris abjicit et avertit. Etiam illud posse dicitur, ut *herba* ejusdem nominis mixta et præcantationibus legitimis consecrata eum, a quocunque gestabitur, subtrahat visibus oblatorum.—*Solinus: Geog.*, xl.

Hel Keplein, a mantle of invisibility, belonging to the dwarf-king Laurin. (See INVISIBILITY.)—*The Heldenbuch* (thirteenth century).

Hell, according to Mohammedan belief, is divided into seven compartments: (1) for Mohammedans, (2) for Jews, (3) for Christians, (4) for Sabians, (5) for Magians, (6) for idolaters, (7) for hypocrites. All but idolaters and unbelievers will be in time released from torment.

Hell, Dante says, is a vast funnel, divided into eight circles, with ledges more or less rugged. Each circle, of course, is narrower than the one above, and the last goes down to the very centre of the earth. Before the circles begin, there is a neutral land and a limbo. In the neutral land wander those not bad enough for hell nor good enough for heaven; in the limbo, those who knew no sin but were not baptized Christians. Coming then to hell proper, circle 1, he says, is compassed by the river Achĕron, and in this division of inferno dwell the spirits of the heathen philosophers. Circle 2 is presided over by Minos, and here are the spirits of those guilty of carnal and sinful love. Circle 3 is guarded by Cerbĕrus, and this is the region set apart for gluttons. Circle 4, presided over by Plutus, is the realm of the avaricious. Circle 5 contains the Stygian Lake, and here flounder in deep mud those who in life put no restraint on their anger. Circle 6 (in the city of Dis) is for those who did violence to men by force or fraud. Circle 7 (in the city of Dis) is for suicides. Circle 8 (also in the city of Dis) is for blasphemers and heretics. After the eight circles come the ten pits or chasms of Malebolgē (4 *syl.*), the last of which is in the centre of the earth, and here, he says, is the frozen river of Cocy'tus. (See INFERNO.)

Hell Fire Clubs. Several clubs bearing this significant title existed in London during the early part of the eighteenth century. Little is known of their constitution and proceedings, but Robert Lloyd (1737–1764), author of *The Actor* and certain other fugitive poems, was a member of one of them. They were suppressed.

Hell Kettles, three deep pits, or ponds, filled with mineral water, between

the River Tees and the River Skerne, near Darlington,

The Skern . . . spleth near her bank
Three black and horrid pits, which for their sulpherous [*sic*] sweat
"Hell Kettles" rightly called.
Drayton: Polyolbion, xxix. (1622).

N.B.—One of the caverns is 19 feet 6 inches deep, another is 14 feet deep, and the third is 17 feet. These three communicate with each other. There is a fourth 5½ feet deep, which is quite separate from the other three.

Hell Paved with Good Intentions.—*A Portuguese Proverb.*

. . . saying "they *meant well.*"
'Tis pity "that such meanings should pave hell."
Byron: Don Juan, viii. 25 (1822).

Hellebore (3 *syl.*), celebrated in maniacal cases.

And melancholy cures by sovereign hellebore.
Drayton: Polyolbion, xiii. (1613).

Hellespont. Leander used to swim across the Hellespont to visit Hero, a priestess of Sestos. Lord Byron and lieutenant Ekenhead repeated the feat, accomplishing it in seventy minutes; the distance is four miles (allowing for drifting).

He could, perhaps, have passed the Hellespont,
As once (a feat on which ourselves we prided)
Leander, Mr. Ekenhead, and I did.
Byron: Don Juan, ii. 105 (1819).

Hellica'nus, the able and honest minister of Per'iclês, to whom he left the charge of Tyre during his absence. Being offered the crown, Hellicânus nobly declined the offer, and remained faithful to the prince throughout.—*Shakespeare: Pericles Prince of Tyre* (1608).

Helmet of Invisibility. The helmet of Perseus (2 *syl.*) rendered the wearer invisible. This was in reality the "Helmet of Ha'dês;" and after Perseus had slain Medu'sa he returned it, together with the winged sandals and magic wallet. The "gorgon's head" he presented to Minerva, who placed it in the middle of her ægis. (See INVISIBILITY.)

¶ Mambrino's helmet had the same magical power, though don Quixote, even in his midsummer madness, never thought himself invisible when he donned the barber's basin.

Heloise. *La Nouvelle Héloïse*, a romance by Jean Jacques Rousseau (1761).

Helvet'ia, Switzerland, modernized Latin for *Ager Helvetiorum.*

England's glory and Helvetia's charms.
Campbell: Pleasures of Hope, i. (1799).

The Helvetian Mountains, the Swiss Alps.

Twas sunset, and the *ranz-des-vaches* was sung,
And lights were o'er th' Helvetian Mountains flung,
That tinged the lakes like molten gold below.
Campbell: Theodoric (1824).

He'mera, sister of prince Memnon, mentioned by Dictys Cretensis. Milton, in his *Il Penseroso*, speaks of "prince Memnon's sister" (1638).

Hem'junah, princess of Cassimir', daughter of the sultan Zebene'zer; betrothed at the age of 13 to the prince of Georgia. As Hemjunah had never seen the prince, she ran away to avoid a forced marriage, and was changed by Ulin the enchanter into a toad. In this form she became acquainted with Misnar sultan of India, who had likewise been transformed into a toad by Ulin. Misnar was disenchanted by a dervise, and slew Ulin; whereupon the princess recovered her proper shape, and returned home. A rebellion broke out in Cassimir, but the "angel of death" destroyed the rebel army, and Zebenezer was restored to his throne. His surprise was unbounded when he found that the prince of Georgia and the sultan of India were one and the same person; and Hemjunah said, "Be assured, O sultan, that I shall not refuse the hand of the prince of Georgia, even if my father commands my obedience."—*Sir C. Morell* [*J. Ridley*]: *Tales of the Genii* ("Princess of Cassimir," viii., 1751).

Hemlock. Socratês *the Wise* and Phocion *the Good* were both by the Athenians condemned to death by hemlock juice, Socratês, at the age of 70 (B.C. 399) and Phocion at the age of 85 (B.C. 317).

Hemps'kirke (2 *syl.*), a captain serving under Wolfort the usurper of the earldom of Flanders.—*Fletcher: The Beggars' Bush* (1622).

Hen and Chickens (*The*), the *Pleiades.* Called in Basque *Oiloa Chituekin* (same meaning).—*Miss Frere: Old Deccan Days*, 27.

Henbane makes those who chance to eat of it "bray like asses or neigh like horses."

Hen'derson (*Elias*), chaplain at Lochleven Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Henley (*Orator*), John Henley (1757-1788).

Henneberg (*Count*). One day a beggar-woman asked count Henneberg's wife for alms. The countess twitted her for carrying twins, whereupon the woman cursed her, with the assurance that "her ladyship should be the mother of 365

children." The legend says that the countess bore them at one birth, but none of them lived any length of time. All the girls were named *Elizabeth*, and all the boys *John*. They are buried, we are told, at the Hague.

Henriade (*The*), an historical poem in ten chants, by Voltaire (1724). The subject is the struggle of Henri IV. with the League. There are some well-drawn characters, some good descriptions, and the verse is harmonious; but Voltaire himself said, "Les Français n'ont pas la tête epique," and the *Henriade* is not an epic.

Henrietta Maria, widow of king Charles I., introduced in sir W. Scott's *Peveril of the Peak* (1823).

Henrietta Street, Cavendish Square, London, is so called in compliment to Henrietta Cavendish, daughter of John Holles duke of Newcastle, and wife of Edward second earl of Oxford and Mortimer. From these come "Edward Street," "Henrietta Street," "Cavendish Square," and "Holles Street." (See PORTLAND PLACE.)

Henriette (3 *syl.*), daughter of Chrysale (2 *syl.*) and Philaminte (3 *syl.*). She is in love with Clitandre, and ultimately becomes his wife. Philaminte, who is a blue-stocking, wants Henriette to marry Trissotin a *bel esprit;* and Armande the sister, also a *bas bleu*, thinks that Henriette ought to devote her life to science and philosophy; but Henriette loves woman's work far better, and thinks that her natural province is domestic life, with wifely and motherly duties. Her father Chrysale takes the same views of woman's life as his daughter Henriette, but he is quite under the thumb of his strong-minded wife. However, love at last prevails, and Henriette is given in marriage to the man of her choice. The French call Henriette "the type of a perfect woman," *i.e.* a thorough woman.—*Molière: Les Femmes Savantes* (1672).

Henrique (*Don*), an uxorious lord, cruel to his younger brother don Jamie. Don Henrique is the father of Asca'nio, and the supposed husband of Violan'te (4 *syl.*).—*Beaumont and Fletcher: The Spanish Curate* (1622).

HENRY, a soldier engaged to Louisa. Some rumours of gallantry to Henry's disadvantage having reached the village, he is told that Louisa is about to be married to another. In his despair he gives himself up as a deserter, and is condemned to death. Louisa now goes to the king, explains to him the whole matter, obtains her sweetheart's pardon, and reaches the jail just as the muffled drums begin to beat the death march.—*Dibdin: The Deserter* (1770).

Henry, son of sir Philip Blandford's brother. Both the brothers loved the same lady, but the younger married her; and sir Philip, in his rage, stabbed him, as it was thought, mortally. In due time, the young "widow" had a son (Henry), a very high-minded, chivalrous young man, greatly beloved by every one. After twenty years, his father reappeared under the name of Morrington, and Henry married his cousin Emma Blandford.—*Morton: Speed the Plough* (1798).

Henry (*Poor*), prince of Hoheneck, in Bavaria. Being struck with leprosy, he quitted his lordly castle, gave largely to the poor, and retired to live with a small cottage farmer named Gottlieb [*Got.leeb*], one of his vassals. He was told that he would never be cured till a virgin, chaste and spotless, offered to die on his behalf. Elsie, the farmer's daughter, offered herself, and after great resistance the prince accompanied her to Salerno to complete the sacrifice. When he arrived at the city, either the exercise, the excitement, or the charm of some relic, no matter what, had effected an entire cure, and when he took Elsie into the cathedral, the only sacrifice she had to make was that of her maiden name for lady Alicia, wife of prince Henry of Hoheneck.—*Hartmann von der Aue* (minnesinger): *Poor Henry* (twelfth century).

(This tale is the subject of Longfellow's *Golden Legend*, 1851.)

Henry II., king of England, introduced by sir W. Scott, both in *The Betrothed* and in *The Talisman* (1825).

Henry II. and Thomas à Becket. The story of Raymond and Pierre de Castelneau presents a marvellously exact parallel. Pierre de Castelneau, like Becket, was called "a martyr." Raymond comte de Toulouse said, in the hearing of others, "Que ce prêtre, à lui seul, l'empêchait de vivre en paix chezlin." On January 15, 1208, while Pierre was at Mass, two men drew near, and one of them thrust a lance into his side. Pierre fell, saying as he fell, "Seigneur, pardonnez-lui comme je lui pardonne."—*Mgr.*

Guérin: Les Petits Bollandistes, vol. i. p. 372.

Henry IV., in two parts. 1 *Henry IV.*, from the deposition of Richard II. to the defeat and death of Henry Percy (*Hotspur*) at the battle of Shrewsbury, July 23, 1403. This part contains amongst the *dramatis personæ* the prince of Wales, sir John Falstaff, with Poins, Gadshill, Bardolph, Peto, and Mistress Quickly.—*Shakespeare* (1597).

2 *Henry IV.* continues the history from the battle of Shrewsbury to the death of the king. This part contains the same characters as those stated above (1598).

Henry V. continues the history of the two preceding plays, and contains an account of the battle of Agincourt, October 25, 1415. In act ii. sc. 3 Mrs. Quickly (now married to Pistol) relates the death of sir John Falstaff, and preparation for the marriage of Henry with princess Katherine, daughter of Charles VI. king of France. — *Shakespeare* ("Plaide by the Queenes Magesties players, 1598," and printed in 1600).

Henry VI., in three parts. Part 1, from the accession of Henry VI. to his marriage with Margaret of Anjou, a period of 23 years. It opens with the funeral procession of Henry V. This part contains the victories of Joan of Arc, the restitution of France to Charles the dauphin, nominally the viceroy of Henry VI., but really an independent king, and the loss of France to the English sceptre by right of conquest.—*Shakespeare* (1596).

2 *Henry VI.* begins with the marriage of the king to Margaret of Anjou, and terminates with the battle of St. Albans, in May, 1455, in which Richard duke of York took the king prisoner. This part contains the commencement of the wars of the White and Red Roses, the death of the good duke Humphrey, and the rebellion of Jack Cade.—*Shakespeare* (1597).

3 *Henry VI.* This part ends with the accession of Edward IV., who sends Margaret of Anjou, the queen consort of Henry VI., back to France.—*Shakespeare.* It first appeared in 1595.

The contentions of the two Roses continued till Henry VII. (a Lancastrian) married Elizabeth the daughter of Edward IV. (of York), and rightful heir to the throne. By this marriage the two factions of York and Lancaster were united.

Henry VIII. contains the divorce of Katharine, marriage of the king to Anne Boleyn, and birth of Elizabeth. It contains also the fall and death of cardinal Wolsey.—*Shakespeare* (1613, printed in folio 1623).

Henry [LEE], member for Virginia, on whose motion (July 4, 1776) the American congress published their declaration of independence, and erected the colonies into free and sovereign states.

Henry, the forest-born Demosthenês,
Whose thunder shook the Philip of the seas [*Great Britain*].
Byron: Age of Bronze, viii. (1821).

He'orot, the magnificent palace built by Hrothgar king of Denmark. Here "he distributed rings [*treasure*] at the feast."

Then was for the sons of the Geats a bench cleared in the beer hall; there the bold spirit, free from quarrel, went to sit. The thane observed his rank, and bore in his hand the twisted ale-cup . . . meanwhile the poet sang serene in Heorot; there was joy of heroes, no little pomp of Danes and Westerns.—Kemble's translation, *Beowulf* (Anglo-Saxon epic, sixth century).

Heos'phoros, the morning star.

O my light-bearer . . .
Ai, ai, Heosphoros!
Mrs. Browning: A Drama of Exile (1850).

He'par, the Liver personified, the arch-city in *The Purple Island*, by Phineas Fletcher. Fully described in canto iii. (1633).

Hephæs'tos, the Greek name for Vulcan. The Vulcanic period of geology is that unknown period before the creation of man, when the molten granite and buried metals were upheaved by internal heat, through overlying strata, sometimes even to the very surface of the earth.

The early dawn and dusk of Time,
The reign of dateless old Hephæstus.
Longfellow: The Golden Legend (1851).

Heraldic Supporters. *Heraldi supporters* do not appear to the arms of the kings of England before the time of Richard II., although a lion *or* and an eagle or falcon *proper* have been assigned to Edward III.

RICHARD II.—Two white harts collared and chained *or*; in Westminster Hall, they are represented as *angels* instead.
HENRY IV.—A white antelope and white swan.
HENRY V.—A lion and an antelope.
HENRY VI.—A lion and an antelope.
EDWARD IV.—A lion and black bull.
EDWARD V.—A yellow and a white lion.
RICHARD III.—A yellow lion and white boar.
HENRY VII.—A lion and a red dragon.
HENRY VIII.—A lion and a silver greyhound.
EDWARD VI.—Lion and dragon.
MARY.—A lion and a greyhound.
ELIZABETH.—A lion and a greyhound.
JAMES I. for the first time clearly defined the royal supporters, adopting the lion of England and unicorn of Scotland, as they have since been borne.
As a matter of fact, till the time of James I. the supporters varied a great deal.

Herbert (*Sir William*), friend of sir Hugo de Lacy.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Herbert [POCKET]. (See under POCKET.)

Her'culês shot Nessus for offering insult to his wife Di'-i-a-nī-ra, and the dying centaur told Diianira that if she dipped in his blood her husband's shirt, she would secure his love for ever. Herculês, being about to offer sacrifice, sent Lichas for the shirt; but no sooner was it warmed by the heat of his body than it caused such excruciating agony that the hero went mad, and, seizing Lichas, he flung him into the sea.

(*Herculês Raving* (*Furens*) is the subject of a Greek tragedy by Eurip'idês, and of a Latin one by Sen'eca.)

As when Alcidês . . . felt the envenomed robe, and tore,
Thro' pain, up by the roots Thessalian pines,
And Lichas from the top of Œta [*a mount*] threw
Into the Euboic Sea [*the Archipelago*].
Milton: Paradise Lost, ii. 542, etc. (1665).

(Diodōrus says there were three Herculêses; Cicero recognizes six (three of which were Greeks, one Egyptian, one Cretan, and one Indian); Varro says there were forty-three.)

Herculês's Choice. When Herculês was a young man, he was accosted by two women, Pleasure and Virtue, and asked to choose which he would follow. Pleasure promised him all carnal delights, but Virtue promised him immortality. Herculês gave his hand to the latter, and hence led a life of great toil, but was ultimately received amongst the immortals.—*Xenophon.*

(Mrs. Barbauld has borrowed this allegory, but instead of Herculês has substituted Melissa, "a young girl," who is accosted by Dissipation and Housewifery. While somewhat in doubt which to follow Dissipation's mask falls off, and immedia ily Melissa beholds such a "wan and ghastly countenance," that she turns away in horror, and gives her hand to the more sober of the two ladies.—*Evenings at Home*, xix., 1795.)

(*The Judgment of Herculês* is the title of a moral poem by Shenstone, 1741.)

Herculês's Horse, Arion, given him by Adrastos. It had the gift of human speech, and its feet on the right side were those of a man.

Herculês's Pillars, Calpê and Ab'yla, one at Gibraltar and the other at Ceuta (*ku-tah*). They were torn asunder by Alcidês on his route to Gadês (*Cadis*).

Herculês's Ports: (1) "Herculis Corsani Portus" (now called *Porto-Ercolo*, in Etruria); (2) "Herculis Liburni Portus" (now called *Livorno, i.e.* Leghorn); (3) "Herculis Monœci Portus" (now called *Monaco*, near Nice).

The Attic Herculês, Theseus (2 *syl.*), who went about, like Herculês, destroying robbers, and performing most wonderful exploits.

The Cretan Herculês. All the three Idæan Dactyls were so called: viz. Celmis ("the smelter"), Damnaměneus ("the hammer"), and Acmon ("the anvil").

The Egyptian Herculês, Sesostris (fl. B.C. 1500). Another was Som or Chon, called by Pausanias, Macĕris son of Amon.

The English Herculês, Guy earl of Warwick (890–958).

Warwick . . . thou English Herculês.
Drayton: Polyolbion, xiii. (1613)

The Farnesê Herculês, a statue, the work of Glykon, copied from one by Lysip'pos. Called Farne'sê (3 *syl.*) from its being placed in the Farnesê palace of Rome, where were at one time collected also the "Tori di Farnesê," the "Flora di Farnesê," and the "Gladiatorê di Farnesê." The "Herculês" and "Toro" are now at Naples. The "Farnesê Herculês" represents the hero exhausted by toil, leaning on his club; and in his left hand, which rests on his back, he holds one of the apples of the Hesperîdês.

∴ A copy of this famous statue stands in the Tuilleries gardens of Paris. An excellent description of the statue is given by Thomson, in his *Liberty*, iv.

The Indian Herculês, Dorsānês, who married Pandæa, and became the progenitor of the Indian kings. Belus is sometimes called "The Indian Herculês."

The Jewish Herculês, Samson (died B.C. 1152).

The Herculês of the North American Indians, Kwasind (*q.v.*).

The Russian Herculês, Rustum.

The Swedish Herculês, Starchatĕrus (first Christian century).

The Herculês of Music, Christoph von Glück (1714–1787).

Herculês Secundus. Commŏdus, the Roman emperor, gave himself this title. He was a gigantic idiot, who killed 100 lions, and overthrew 1000 gladiators in the amphitheatre (161, 180–192).

Heren-Suge (*The*), a seven-headed hydra of Basque mythology, like the Deccan cobras.

Herennius, the man who murdered Cicero.

Heretics (*Hammer of*), Pierre d'Ailly (1350–1425).

John Faber is also called "The Hammer of Heretics," from the title of

one of his works (1470–1541). (See HAMMER.)

Heretics (Scientific.)

Feargal bishop of Saltzburg, an Irishman, was denounced as a heretic for asserting the existence of antipodês (*–784).

Galileo, the astronomer, was cast into prison for maintaining the "heretical opinion" that the earth moved round the sun (1564–1642).

Giordano Bruno was burnt alive for maintaining that matter is the mother of all things (1550–1600).

Her'eward (3 *syl.*), one of the Varangian guard of Alexius Comnênus, emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Hereward the Wake (or *Vigilant*), lord of Born, in Lincolnshire. He plundered and burnt the abbey of Peterborough (1070); established his camp in the Isle of Ely, where he was joined by earl Morcar (1071); he was blockaded for three months by William I., but made his escape with some of his followers. This is the name and subject of one of Kingsley's novels.

Her'iot (*Master George*), goldsmith to James I.; guardian of lady Hermionê. —*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Herman, a deaf-and-dumb boy, jailer of the dungeon of the Giant's Mount. Meeting Ulrica, he tries to seize her, when a flash of lightning strikes the bridge on which he stands, and Herman is thrown into the torrent.—*Stirling: The Prisoner of State* (1847).

Herman (*Sir*), of Goodalricke, one of the preceptors of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hermann, the hero of Goethe's poem *Hermann und Dorothea*. Goethe tells us that the object of this poem is to "show, as in a mirror, the great movements and changes of the world's stage."

Hermaph'rodite (4 *syl.*), son of Venus and Mercury. At the age of 15, he bathed in a fountain of Caria, when Sal'macis, the fountain nymph, fell in love with him, and prayed the gods to make the two one body. Her prayers being heard, the two became united into one, but still preserved the double sex.

> Not that bright spring where fair Hermaphrodite
> Grew into one with wanton Salmasis . . .
> . . . may dare compare with this.
> *P. Fletcher: The Purple Island*, v. (1633).

Hermegild or **Hermyngyld**, wife of the lord-constable of Northumberland. She was converted by Constance, but was murdered by a knight whose suit had been rejected by the young guest, in order to bring her into trouble. The villainy being discovered, the knight was executed, and Constance married the king, whose name was Alla. Hermegild, at the bidding of Constance, restored sight to a blind Briton.—*Chaucer: Canterbury Tales* ("Man of Law's Tale," 1388).

(The word is spelt "Custaunce" 7 times, "Constance" 15 times, and "Constaunce" 17 times, in the tale.)

Hermegild, a friend of Oswald, in love with Gartha (Oswald's sister). He was a man in the middle age of life, of counsel sage, and great prudence. When Hubert (the brother of Oswald) and Gartha wished to stir up a civil war to avenge the death of Oswald, who had been slain in single combat with prince Gondibert, Hermegild wisely deterred them from the rash attempt, and diverted the anger of the camp by funeral obsequies of a most imposing character. The tale of Gondibert being unfinished, the sequel is not known.—*Davenant: Gondibert* (died 1688).

Her'mês (2 *syl.*), son of Maia; patron of commerce. Akenside makes Hermês say to the Thames, referring to the merchant-ships of England—

> By you [*ships*] my function and my honoured name
> Do I possess; while o'er the Bætic vale,
> Or thro' the towers of Memphis, or the palms
> By sacred Ganges watered, I conduct
> The English merchant.
> *Akenside: Hymn to the Naiads* (1767).

(The Bætis is the Guadalquivir; and the Bætic vale, Granâda and Andalucia.)

Hermês (2 *syl.*), the same as Mercury, and applied both to the god and to the metal. Milton calls quicksilver "volatil Hermês."

> So when we see the liquid metal fall,
> Which chemists by the name of Hermês call,
> *Hoole's Ariosto*, viii.

Hermês (*St.*), same as St. Elmo, Suerpo Santo, Castor and Pollux, etc. An electric light, seen occasionally on ships' masts.

> "They shall see the fire which saylors call St. Hermes, fly uppon their shippe, and alight upon the toppe of the mast."—*De Loier: Treatise to Spectres*, 67 (1605).

Hermês Trismegis'tus ["*Hermês thrice-greatest*"], the Egyptian Thoth, to whom is ascribed a host of inventions: as the art of writing in hieroglyphics, the

first Egyptian code of laws, the art of harmony, the science of astrology, the invention of the lute and lyre, magic, etc. (twentieth century B.C.).

> The school of Hermês Trismegistus,
> Who uttered his oracles sublime
> Before the Olympiads.
> *Longfellow: The Golden Legend* (1851).

Her'mesind (3 *syl.*), daughter of Pelayo and Gaudio'sa. She was plighted to Alphonso, son of lord Pedro of Cantabria. Both Alphonso and Hermesind at death were buried in the cave of St. Antony, in Covadonga.

> Beauty and grace and innocence in her
> In heavenly union shone. One who had held
> The faith of elder Greece would sure have thought
> She was some glorious nymph of seed divine,
> Oread or Dryad . . . yea, she seemed
> Angel or soul beatified, from realms
> Of bliss . . . to earth re-sent.
> *Southey: Roderick, etc.*, xvi. (1814).

Her'mia, daughter of Ege'us (3 *syl.*) of Athens, and promised by him in marriage to Demētrius. — *Shakespeare: Midsummer Night's Dream* (1592).

For the tale, see DEMETRIUS.

Herm'ion, the young wife of Damon "the Pythagore'an" and senator of Syracuse. — *Banim: Damon and Pythias* (1825).

HER'MIONÊ (4 *syl.*), only daughter of Menela'os and Helen. She became the wife of Pyrrhos or Neoptolĕmos, son of Achillês; but Orestês assassinated Pyrrhos and married Hermĭŏnê, who had been already betrothed to him.

*** In English, generally called Hermi'one (4 *syl.*), accented on the *i*.

Hermi'one (4 *syl.*), or Harmon'ea, wife of Cadmus. Leaving Thebes, Cadmus and his wife went to Illyr'ia, and were both changed into serpents for having killed a serpent sacred to Mars.—*Ovid: Metamorphoses*, iv. 590, etc.

> Never since of serpent-kind
> Lovelier, not those that in Illyria [were] changed—
> Hermionê and Cadmus.
> *Milton: Paradise Lost*, ix. 505, etc. (1665).

(Here Hermione should be Harmon'ia. Hermione was the wife of Pyrrhus (Neoptolemus. See below.)

Hermi'onê (4 *syl.*), wife of Leontês king of Sicily. The king, being jealous, sent her to prison, where she gave birth to a daughter, who, at the king's command, was to be placed on a desert shore and left to perish. The child was driven by a storm to the "coast" of Bohemia, and brought up by a shepherd who called her Per'dita. Florizel, the son of Polixenês king of Bohemia, fell in love with her, and they fled to Sicily to escape the vengeance of the angry king. Being introduced to Leontês, it was soon discovered that Perdita was his lost daughter, and Polixenês gladly consented to the union he had before objected to. Pauli'na (a lady about the court) now asked the royal party to her house to inspect a statue of Hermionê, which turned out to be the living queen herself. —*Shakespeare: The Winter's Tale* (1594).

Shakespeare and Scott, like Milton, always throw the accent on the second syllable, *Her-mi'-o-ne.*

Hermi'onê (4 *syl.*), only daughter of Helen and Menelā'os (4 *syl.*) king of Sparta. She was betrothed to Orestês, but, after the fall of Troy, was promised by her father in marriage to Pyrrhus king of Epirus. Orestês madly loved her, but Hermionê as madly loved Pyrrhus. When Pyrrhus fixed his affections on Androm'achê (widow of Hector, and his captive), the pride and jealousy of Hermionê were roused. At this crisis, an embassy led by Orestês arrived at the court of Pyrrhus, to demand the death of Asty'anax, the son of Andromachê and Hector, lest when he grew to manhood he might seek to avenge his father's death. Pyrrhus declined to give up the boy, and married Andromachê. The passion of Hermionê was now goaded to madness; and when she heard that the Greek ambassadors had fallen on Pyrrhus and murdered him, she stabbed herself and died.—*Ambrose Philips: The Distressed Mother* (1712).

(This was a famous part with Mrs. Porter (*-1762), and with Miss Young better known as Mrs. Pope, 1740-1797.)

Hermi'onê (4 *syl.*), daughter of Dannischemend the Persian sorcerer, mentioned in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Hermi'onê (*The lady*) or lady Ermin'ia Pauletti, privately married to lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Hermit, the pseudonym of the poet Hayley, the friend of Cowper.

Hermit (*The*), a ballad by Goldsmith (1766). It resembles *The Friar of Orders Gray* in Percy's *Reliques*, but was published before it. The hero and heroine are Edwin and Angelina (*q.v.*). It contains the well-known lines—

> Man wants but little here below,
> Nor wants that little long.

*** Parnell wrote a poem called *The*

Hermit (1710). It opens with these lines—

> Far in a wild, unknown to public view,
> From youth to age a reverend hermit grew;
> The moss his bed, the cave his humble cell,
> His food the fruits, his drink the crystal well:
> Remote from men, with God he passed his days,
> Prayer all his business, all his pleasure praise.

The English Hermit, Roger Crab, who subsisted on three farthings a week, his food being bran, herbs, roots, dock leaves, and mallows (*-1680).

Peter the Hermit, the instigator of the first crusade (1050-1115).

Hermit and the Youth (*The*). A hermit, desirous to study the ways of Providence, met with a youth, who became his companion. The first night, they were most hospitably entertained by a nobleman, but at parting the young man stole his entertainer's golden goblet. Next day, they obtained with difficulty of a miser shelter from a severe storm, and at parting the youth gave him the golden goblet. Next night, they were modestly but freely welcomed by one of the middle class, and at parting the youth "crept to the cradle where an infant slept, and wrung its neck;" it was the only child of their kind host. Leaving the hospitable roof, they lost their way, and were set right by a guide, whom the youth pushed into a river, and he was drowned. The hermit began to curse the youth, when lo! he turned into an angel, who thus explained his acts—

> "I stole the goblet from the rich lord to teach him not to trust in uncertain riches. I gave the goblet to the miser to teach him that kindness always meets its reward. I strangled the infant because the man loved it better than he loved God. I pushed the guide into the river because he intended at night-fall to commit a robbery." The hermit bent his head and cried, "The ways of the Lord are past finding out! but He doeth all things well. Teach me to say with faith, 'Thy will be done!'"—*Parnell* (1679-1717).

¶ In the *Talmud* is a similar and better allegory. Rabbi Jachanan accompanied Elijah on a journey, and they came to the house of a poor man, whose only treasure was a cow. The man and his wife ran to meet and welcome the strangers, but next morning the poor man's cow died. Next night, they were coldly received by a proud, rich man, who fed them only with bread and water; and next morning Elijah sent for a mason to repair a wall which was falling down, in return for the hospitality received. Next night, they entered a synagogue, and asked, "Who will give a night's lodging to two travellers?" but none offered to do so. At parting Elijah said, "I hope you will all be made presidents!" The following night they were lodged by the members of another synagogue in the best hotel of the place, and at parting Elijah said, "May the Lord appoint over you but one president!" The rabbi, unable to keep silence any longer, begged Elijah to explain the meaning of his dealings with men; and Elijah replied—

> "In regard to the poor man who received us so hospitably, it was decreed that his wife was to die that night, but in reward of his kindness, God took the cow instead of the wife. I repaired the wall of the rich miser because a chest of gold was concealed near the place, and if the miser had repaired the wall he would have discovered the treasure. I said to the inhospitable synagogue, 'May each member be president!' because no one can serve two masters. I said to the hospitable synagogue, 'May you have but one president!' because with one head there can be no divisions of counsel. Say not, therefore, to the Lord, 'What doest Thou?' but say in thy heart, 'Must not the Lord of all the earth do right?'"—*The Talmud* ("Trust in God"). (See *Gesta Romanorum*, lxxx.)

(See also Tale 80 of the *Gesta Romanorum;* Voltaire's *Zadig* is a similar allegory.)

Hermite (*Tristan l'*) or "Tristan of the Hospital," provost-marshal of France. He was the main instrument in carrying out the nefarious schemes of Louis XI., who used to call him his "gossip." Tristan was a stout, middle-sized man, with a hang-dog visage and most repulsive smile.—*Sir W. Scott: Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Hero, daughter of Leonato governor of Messina. She was of a quiet, serious disposition, and formed a good contrast to the gay, witty rattle-pate, called Beatrice, her cousin. Hero was about to be married to lord Claudio, when don John played on her a most infamous practical joke out of malice. He bribed Hero's waiting-woman to dress in Hero's clothes, and to talk with him by moonlight from the chamber balcony; he then induced Claudio to hide himself in the garden, to overhear what was said. Claudio, thinking the person to be Hero, was furious, and next day at the altar rejected the bride with scorn. The priest, convinced of Hero's innocence, gave out that she was dead, the servant confessed the trick, don John took to flight, and Hero married Claudio her betrothed. — *Shakespeare: Much Ado About Nothing* (1600).

Hero [Sutton], niece of sir William Sutton, and beloved by sir Valentine de Grey. Hero "was fair as no eye ever fairer saw, of noble stature, head of antique mould, magnificent as far as may consist with softness, features full of thought and moods, wishes and fancies,

and limbs the paragon of symmetry." Having offended her lover by waltzing with lord Athunree, she assumed the garb of a quakeress, called herself "Ruth," and got introduced to sir Valentine, who proposed marriage to her, and then discovered that Hero was Ruth, and Ruth was Hero.—*Knowles: Woman's Wit, etc.* (1838).

Hero and Leander (3 *syl.*). Hero, a priestess of Venus, fell in love with Leander, who swam across the Hellespont every night to visit her. One night he was drowned in so doing, and Hero in grief threw herself into the same sea.—*Musæus: Leander and Hero.*

*** A poem in six sestrads, by Marlow and Chapman (1596).

¶ Thomas Hood wrote a poem on the same subject (1827).

¶ Stapleton wrote a tragedy in 1669, Jackman an opera burletta (eighteenth century), and Marston a romance (1867), on the same subject.

Hero of Fable (*The*), the duc de Guise. Called by the French *L'Hero de la Fable* (1614-1664).

Hero of History (*The*), the duc d'Enghien [*Darn-zjeah'n*]. Called by the French *L'Hero de l'Histoire.* This was Le grand Condé (1621-1687).

Hero of Modern Italy, Garibaldi (1807-1882).

Hero Worship, etc., a series of lectures by Carlyle (1840).

Hero'dias, Herod, and **John the Baptist.** The Bible account is repeated in that of the duke of Gosbert of Würtzburg, Geilăna, and St. Kilian. Kilian reproved the duke for living with his brother's wife, and Geilana caused him to be put to death.

Herod'otos of Old London, J. Stow (1525-1605).

Hero'ides (4 *syl.*) or *Epistola Herodum,* in Latin hexameter and pentameter verse, by Ovid. By poetic fiction supposed to have been written by women famous in story, and their husbands either absent or about to leave them; as Penelopê (4 *syl.*) to Ulysses, Phyllis to Demoph'oön, Briseis (2 *syl.*) to Achilles, Œnône (3 *syl.*) to Paris, Dido to Æneas, Medêa to Jason, and so on.

*** The word *herois* (3 *syl.*) means a lady of first rank, plural *heroides.*

Her'on (*Sir George*), of Chip-chace, an officer with sir John Foster.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Heros'tratos or EROSTRATOS, the Ephesian who set fire to the temple of Ephesus (one of the seven wonders of the world) merely to immortalize his name. The Ephesians made it penal even to mention his name.

Herostratus shall prove vice governs fame,
Who built that church he burnt hath lost his name.
Lord Brooke: Inquisition upon Fame (1554-1628).

Herries (*Lord*), a friend of queen Mary of Scotland, and attending on her at Dundrennan.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Herring (*Good red*).

Neuters in the middle way of steering,
Are neither fish, nor flesh, nor good red herring.
Dryden: Duke of Guise (1662).

Herring Pond (*The*), the ocean between the British Isles and America.

"What is your opinion, pray, on the institutions the other side of the Herring Pond?"—*Jennie of the Prince's,* i.

Herschel (*Sir F. Wm.*) discovered the eighth planet, at first called the *Georgium sidus,* in honour of George III., but now called *Urdnus.* In allusion to this, Campbell says he

Gave the lyre of heaven another string.
Pleasures of Hope, i. (1799).

Herswin (*Dame*), wife of Isengrin, the wolf, in the beast-epic of *Reynard the Fox,* by Heinrich von Alkmaar (1498).

Herta, now called St. Kilda, one of the Heb'rides.

Hertford (*The marquis of*), in the court of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

"Hertford" called *Har'ford.*

Her Trippa, meant for Henry Cornelius Agrippa of Nettesheim, philosopher and physician. "Her" is a contraction of *He'ricus,* and "Trippa" a play on the words *Agrippa* and *tripe.—Rabelais: Pantag'ruel,* iii. 25 (1545).

Hervé Riel, a Breton sailor, who saved the French squadron when beaten at Cape la Hogue and flying before the English, by piloting it into the harbour of St. Malo (May 31, 1692). He was so unconscious of the service he had rendered, that, when desired to name his reward, he begged for a *whole day's holiday* to see his wife. He lived at Le Croisic. Browning has a poem called *Hervé Riel* (1867).

Herwig, king of Hel'igoland, betrothed to Gudrun, daughter of king Hettel (*Attila*). (See GUDRUN, p. 454.)

Her'zog (*Duke*), commander-in-chief of the ancient Teutons (*Germans*). The herzog was elected by the freemen of the tribe; but in times of war and danger, when several tribes united, the princes selected a leader, who was also called a "herzog," similar to the Gaulish "brennus" or "bren," and the Celtic "pendragon" or head chief.

Heskett (*Ralph*), landlord of the village ale-house where Robin Oig and Harry Wakefield fought.

Dame Heskett, Ralph's wife.—*Sir W. Scott: The Two Drovers* (time, George III.).

Hesper'ia. Italy was so called by the Greeks, because it was to them the "Western Land." The Romans, for a similar reason, transferred the name to Spain.

Hesper'idês (4 *syl.*), the women who guarded the golden apples which Earth gave to Herê (*Juno*) at her marriage with Zeus (*Jove*). They were assisted by the dragon Ladon. The orchards in which the golden apples grew were the *Hesperian Fields*. The island is one of the Cape Verd Isles, in the Atlantic.

> Wilt thou fly
> With laughing Autumn to the Atlantic isles,
> And range with him th' Hesperian fields, and see
> Where'er his fingers touch the fruitful grove,
> The branches shoot with gold?
> *Akenside: Pleasures of Imagination*, I. (1744).

Hesperus, the knight called by Tennyson "Evening Star;" but called in the *History of Prince Arthur*, "the Green Knight" *or* sir Pertolope (3 *syl.*). One of the four brothers who kept the passages of Castle Perilous.—*Tennyson: Idylls* ("Gareth and Lynette"); *sir T. Malory: History of Prince Arthur*, i. 127 (1470).

N.B.—It is a manifest blunder to call the *Green* Knight "Hespĕrus the Evening Star," and the *Blue* Knight the "Morning Star." The old romance makes the combat with the "Green Knight" at *dawn*, and with the "Blue Knight" at *sunset*. The error has arisen from not bearing in mind that our forefathers began the day with the preceding eve, and ended it at sunset. Malory calls the lady Linet.

Hesperus (*The Wreck of the*), a ballad by Longfellow (1842).

Hettly (*May*), an old servant of Davie Deans.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Heukbane (*Mrs.*), the butcher's wife at Fairport, and a friend of Mrs. Mallsetter.—*Sir W. Scott: The Antiquary* (time, George III.).

Hew, son of lady Helen of "Mirryland town" (*Milan*), enticed by an apple presented to him by a Jewish maiden, who then "stabbed him with a penknife, rolled the body in lead, and cast it into a well." Lady Helen went in search of her child, and its ghost cried out from the bottom of the well—

> The lead is wondrous heavy, mither;
> The well is wondrous deep;
> A keen penknife sticks in my heart;
> A word I dunae speik.
> *Percy: Reliques*, I. 3.

(See HUGH OF LINCOLN; THE PRIORESS'S TALE, one of Chaucer's *Canterbury Tales.*)

Hewit (*Godfrey Bertram*), natural son of Mr. Godfrey Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hiawa'tha, the prophet-teacher, son of Mudjekee'wis (*the west wind*) and Weno'nah daughter of Noko'mis. He represents the progress of civilization among the North American Indians. Hiawatha first wrestled with Monda'min (*maize*), and, having subdued it, gave it to man for food. He then taught man navigation; then he subdued Mishe Nah'ma (*the sturgeon*), and taught the Indians how to make oil therefrom for winter. His next exploit was against the magician Megissog'non, the author of disease and death; having slain this monster, he taught man the science of medicine. He then married Minneha'ha (*laughing water*), and taught man to be the husband of one wife, and the comforts of domestic peace. Lastly, he taugh man picture-writing. When the white men came with the gospel, Hiawatha ascended to the kingdom of Pone'mah, the land of the hereafter.—*Longfellow: Hiawatha* (1855).

Hiawatha's Moccasons. When Hiawatha put on his moccasons, he could measure a mile at a single stride.

> He had moccasons enchanted,
> Magic moccasons of deer-skin;
> When he bound them round his ankles
> At each stride a mile he measured!
> *Longfellow: Hiawatha*, iv.

Hiawatha's Great Friends, Chibia'bos (the sweetest of all musicians) and Kwa'sind (the strongest of all mortals). —*Longfellow: Hiawatha*, vi.

Hiber'nia, Ireland. I'ernê is simply a contraction of the same word. Pliny says that "Irish mothers feed their infants with swords instead of spoons."

Hic Jacet, an epitaph, a funeral. The first words on old tombstones = *Here lies . . .* etc.

The merit of service is seldom attributed to the true . . . performer. I would have that drum . . . or hic jacet [*that is, die in my attempt to get it*].—*Shakespeare: All's Well that Ends Well* (1598).

Hick'athrift (*Tom* or *Jack*), a poor labourer in the time of the Conquest, of such enormous strength that he killed, with an axletree and cartwheel, a huge giant, who lived in a marsh at Tylney, in Norfolk. He was knighted, and made governor of Thanet. Hickathrift is sometimes called *Hickafric*.

When a man sits down to write a history, though it be but the history of Jack Hickathrift, . . . he knows no more than his heels what lets . . . he is to meet with in his way.—*Sterne*.

Hick'ory (*Old*), general Andrew Jackson. He was first called "Tough," then "Tough as Hickory," and, lastly, "Old Hickory." Another story is that in 1813, when engaged in war with the Creek Indians, he fell short of supplies, and fed his men on hickory nuts (1767–1845).

*** This general Andrew Jackson must not be confounded with general Thomas Jackson, better known as "Stone-wall" Jackson (1826–1863).

Hi'erocles (4 *syl.*), the first person who compiled jokes and *bon mots*. After a lifelong labour, he got together twenty-eight, which he left to the world as his legacy. Hence arose the phrase, *An Hierocl'ean legacy*, no legacy at all, a legacy of empty promises, or a legacy of no worth.

One of his anecdotes is that of a man who wanted to sell his house, and carried about a brick to show as a specimen of it.

He that tries to recommend Shakespeare by select quotations, will succeed like the pedant in Hierocles, who, when he offered his house for sale, carried a brick in his pocket as a specimen.—*Dr. Johnson: Preface to Shakespeare.*

Hieron'imo, the chief character of Thomas Kyd's drama in two parts, pt. i. being called *Hieronimo*, and pt. ii. *The Spanish Tragedy* or *Hieronimo is Mad Again*. In the latter play, Horatio, only son of Hieronimo, sitting with Belimpe'ria in an alcove, is murdered by his rival Balthazar and the lady's brother Lorenzo. The murderers hang the dead body on a tree in the garden, and Hieronimo, aroused by the screams of Belimperia, rushing into the garden, sees the dead body of his son, and goes raving mad (1588).

Higden (*Mrs. Betty*), an old woman nearly four score, very poor, but hating the union-house more than she feared death. Betty Higden kept a mangle, and "minded young children" at fourpence a week. A poor workhouse lad named Sloppy helped her to turn the mangle. Mrs. Boffin wished to adopt Johnny, Betty's infant grandchild, but he died at the Children's Hospital.

She was one of those old women, was Mrs. Betty Higden, who, by dint of an indomitable purpose and a strong constitution, fight out many years; an active old woman, with a bright dark eye and a resolute face, yet quite a tender creature, too.—*Dickens: Our Mutual Friend*, i. 16 (1864).

Higg, "the son of Snell," the lame witness at the trial of Rebecca.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Higgen, Prigg, Snapp, and Ferret, knavish beggars in *The Beggars' Bush*, a drama by *Fletcher* (1622).

High and Low Heels, two factions in Lilliput. So called from the high and low heels of their shoes, badges of the two factions. The High-heels (*tories and the high-church party*) were the most friendly to the ancient constitution of the empire, but the emperor employed the Low-heels (*whigs and low-churchmen*) as his ministers of state. — *Swift: Gulliver's Travels* ("Lilliput," 1726).

High Life Below Stairs, a farce by the Rev. James Townley. Mr. Lovel, a wealthy commoner, suspects his servants of "wasting his substance in riotous living;" so, pretending to go to his country seat in Devonshire, he assumes the character of a country bumpkin from Essex, and places himself under the charge of his own butler, to learn the duties of a gentleman's servant. As the master is away, Philip (the butler) invites a large party to supper, and supplies them with the choicest wines. The servants all assume their masters' titles, and address each other as "My lord duke," "sir Harry," "My lady Charlotte," "My lady Bab," etc., and mimic the airs of their employers. In the midst of the banquet, Lovel appears in his true character, breaks up the party, and dismisses his household, retaining only one of the lot, named Tom, to whom he entrusts the charge of the silver and plate (1759).

Highgate (a suburb of London). Drayton says that Highgate was so called because Brute, the mythical Trojan founder of the British empire,

"appointed it for a gate of London;" but others tell us that it was so called from a gate set up there, some 400 years ago, to receive tolls for the bishop of London.

Then Highgate boasts his way which men do most frequent, . . .
Appointed for a gate of London to have been,
When first the mighty Brute that city did begin.
Drayton: Polyolbion, XVI. (1613).

Highland Mary. (See MARY IN HEAVEN.)

Highwaymen (*Noted*).

CLAUDE DUVAL (*-1670). Introduced in *White Friars*, by Miss Robinson.

TOM KING.

JAMES WHITNEY (1660-1694), aged 34.

JONATHAN WILD of Wolverhampton (1682-1725), aged 43. Hero and title of a novel by Fielding (1744).

JACK SHEPPARD of Spitalfields (1701-1724), aged 24. Hero and title of a novel by Defoe (1724); and one by H. Ainsworth (1839).

DICK TURPIN, executed at York (1711-1739). Hero of a novel by H. Ainsworth.

GALLOPING DICK, executed at Aylesbury in 1800.

CAPTAIN GRANT, the Irish highwayman, executed at Maryborough, in 1816.

SAMUEL GREENWOOD, executed at Old Bailey, 1822.

WILLIAM REA, executed at Old Bailey, 1828.

Hi'gre (*a syl.*), a roaring of the waters when the tide comes up the Humber.

For when my Higre comes I make my either shore
E'en tremble with the sound that I afar do send.
Drayton: Polyolbion, XXVIII. (1622).

Hilarius (*Brother*), refectioner at St. Mary's.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Hildebrand, pope Gregory VII. (1013, 1073-1085). He demanded for the Church the right of "investiture" or presentation to all ecclesiastical benefices, and the superiority of the ecclesiastical to the temporal authority; he enforced the celibacy of all clergymen, resisted simony, and greatly advanced the dominion of the popes.

We need another Hildebrand to shake
And purify us.
Longfellow: The Golden Legend (1851).

Hil'debrand (*Meister*), the Nestor of German romance, a magician and champion.

∴ Maugis, among the paladins of Charlemagne, sustained a similar twofold character.

Hil'debrod (*Jacob duke*), president of the Alsatian Club.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Hil'desheim. The monk of Hildesheim, doubting how a thousand years with God could be "only one day," listened to the melody of a bird in a green wood, as he supposed, for only three minutes, but found the time had in reality been a hundred years. (See FELIX, p. 361.)

Hill (*Dr. John*), whose pseudonym was "Mrs. Glasse." Garrick said of him—

For physic and farces,
His equal there scarce is,
For his farces are physic, and his physic a farce is.

Hil'lary (*Tom*), apprentice of Mr. Lawford the town clerk. Afterwards captain Hillary.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Hinch'up (*Dame*), a peasant, at the execution of Meg Murdochson.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Hind and Panther (*The*), a poem by Dryden (1687), in defence of the Catholic religion. The hind is the Latin Church, and the panther is the Church of England. James II. is the lion which protects the hind from the bear (*Independents*), the wolf (*Presbyterians*), the hare (*Quakers*), the ape (*Freethinkers*), the boar (*Anabaptists*), and the fox (*Arians*).

∴ The *City and Country Mouse*, by Prior and Montague (earl of Halifax), is a parody in ridicule of the *Hind and Panther*. Dryden says—

A milk-white hind, immortal and unchanged,
Fed on the lawns, and in the forest ranged;
Without unspotted, innocent within,
She feared no danger, for she knew no sin.

The parody is—

A milk-white mouse, immortal and unchanged,
Fed on soft cheese, and o'er the dairy ranged;
Without unspotted, innocent within,
She feared no danger, for she knew no gin.

Hin'da, daughter of Al Hassan the Arabian emir of Persia. Her lover Hafed, a Gheber or fire-worshipper, was the sworn enemy of the emir. Al Hassan sent Hinda away, but she was taken captive by Hafed's party. Hafed, being betrayed to Al Hassan, burnt himself to death in the sacred fire, and Hinda cast herself into the sea.—*Moore: Lalla Rookh* ("The Fire-Worshippers," 1817).

Hinges (*Harmonious*). The doors of

the harem of Fakreddin turned on harmonious hinges. — *Beckford: Vathek* (1784).

Hinzelmann, the most famous house-spirit or kobold of German legend. He lived four years in the old castle of Hudemühlen, and then disappeared for ever (1588).

Hipcut Hill, famous for cowslips. The rendezvous of Pigwiggen and queen Mab was a cowslip on Hipcut Hill.—*Drayton: Nymphidia* (1563–1631).

Hip'pocrene (3 *syl.*), the fountain of the Muses. Longfellow calls poetic inspiration "a maddening draught of Hippocrene."—*Goblet of Life.*

Hippol'ito. So Browning spells the name of the son of Theseus (2 *syl.*) and An'tiopê. Hippolito fled all intercourse with woman. Phædra, his step-mother, tried to seduce him, and when he resisted her solicitations, accused him to her husband of attempting to dishonour her. After death he was restored to life under the name of Virbius (*vir-bis*, "twice a man"). (See HIPPOLYTOS.)

Hyppolito, a youth who never knew a woman.
R. Browning.

Hippol'yta, queen of the Am'azons, and daughter of Mars. She was famous for a girdle given her by the war-god, which Herculês had to obtain possession of, as one of his twelve labours.

*** Shakespeare has introduced Hippolyta in his *Midsummer Night's Dream*, and betroths her to Theseus (2 *syl.*) duke of Athens; but according to classic fable, it was her sister An'tiopê (4 *syl.*) who married Theseus.

Hippol'yta, a rich lady wantonly in love with Arnoldo. By the cross purposes of the plot, Leopold a sea-captain is enamoured of Hippolyta, Arnoldo is contracted to the chaste Zeno'cia, and Zenocia is dishonourably pursued by the governor count Clo'dio.—*Fletcher: The Custom of the Country* (1647).

Hippol'ytos (in Latin, *Hippolytus*), son of Theseus (2 *syl.*). He provoked the anger of Venus by disregarding her love; and Venus, in revenge, made Phædra (his step-mother) fall in love with him. When Hippolytos repulsed her advances, she accused him to her husband of seeking to dishonour her. Theseus prayed Neptune to punish the young man, and the sea-god, while the young man was driving in his chariot, scared the horses with sea-calves. Hippolytos was thrown from the chariot and killed, but Diana restored him to life again. (See HIPPOLITO.)

Hippolytus himself would leave Diana
To follow such a Venus
Massinger: A New Way to Pay Old Debts, iii. 1 (1628)

Hippom'enes (4 *syl.*), a Grecian prince who outstripped Atalanta in a foot-race, by dropping three golden apples, which she stopped to pick up. By this conquest he won Atalanta to wife.

E'en here, in this region of wonders, I find
That light-footed Fancy leaves Truth far behind,
Or, at least, like Hippomenês, turns her astray
By the golden illusions he flings in her way.
T. Moore.

Hippopot'amus, symbol of impiety and ingratitude. Lear says that "ingratitude in a child is more hideous than the sea-monster."

The hippopotamus killeth his sire, and ravisheth his dam.—*Sandys: Travels* (1615).

Hippot'ades (4 *syl.*), Eôlus, the wind-god, son of Hippota.

[*He*] questioned every gust of rugged wings
That blows from off each beaked promontory:
They knew not of his story;
And sage Hippotadês their answer brings,
That not a blast was from his dungeon strayed.
Milton: Lycidas, 92, etc. (1638).

Hiren, a strumpet. From Peele's play *The Turkish Mahomet and Hyren the Fair Greek* (1584).

In Italian called a *courtesan*; in Spanish a *margarita*; in French *un curtain*; in English . . . a punk.

"There be sirens in the sea of the world. Syrens? *Hirens*, as they are now called. What a number of these sirens [*hirens*], cockatrices, courteghians, in plain English, harlots, swimme amongst us!"—*Adams: Spiritual Navigator* (1615).

Hiroux (*Jean*), the French "Bill Sikes," with all the tragic elements eliminated.

Pres. Where do you live? *Jean.* Haven't got any.
Pres. Where were you born? *Jean.* At Galard.
Pres. Where is that? *Jean.* At Galard.
Pres. What department? *Jean.* Galard.
Henri Monnier: Popular Scenes drawn with Pen and Ink (1825).

Hislop (*John*), the old carrier at Old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Hispa'nia, Spain.

Historia Britonum, a very brief epitome of historic legends, from Adam to A.D. 547, with the life of St. Patrick and the legend of king Arthur, by *Nennius*, abbot of Bangor (seventh century). (An English translation is contained in Bohn's *Six Old English Chronicles.*)

Historic Doubts (respecting the life and reign of Richard III.), by Horace Walpole, earl of Oxford (1768).

Historic Doubts relative to Napoleon, by bishop Whately (1821). The object is to show that the doubts applied by unbelievers to the Gospel history might be applied to Napoleon, but would be manifestly absurd.

Histor'ious, the name assumed by sir William Vernon Harcourt, for many years the most slashing writer in the *Saturday Review*, and a contributor to the *Times*.

History (*Father of*). Herod'otos, the Greek historian, is so called by Cicero (B.C. 484-408).

Father of Ecclesiastical History, Polygnotos of Thaos (fl. B.C. 463-435). The Venerable Bede is so called sometimes (672-735).

Father of French History, André Duchesne (1584-1640).

Histrio-mastix, a tirade against theatrical exhibitions, by William Prynne (1633).

For this book archbishop Laud arraigned Prynne before the Star Chamber; and he was condemned to pay a fine of £5000 (equal to about £50,000 of our money), to stand twice in the pillory, and lose his ears, to have his book burnt by the common hangman, to be disbarred, and imprisoned for life. This iniquitous sentence was actually carried out in the reign of Charles I.

Ho'amen, an Indian tribe settled on a south branch of the Missouri, having Az'tlan for their imperial city. The Az'tecas conquered the tribe, deposed the queen, and seized their territory by right of conquest. When Madoc landed on the American shore, he took the part of the Hoamen, and succeeded in restoring them to their rights. The Aztecas then migrated to Mexico (twelfth century).—*Southey: Madoc* (1805).

Hoare (1 *syl.*), 37, Fleet Street, London. The golden bottle displayed over the fanlight is the sign of James Hoare, a cooper, who founded the bank. The legend is that it contains the leather bottle or purse of James Hoare, and the half-crown with which he started business in 1677.

Hob Miller of Twyford, an insurgent.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Hob or **Happer**, miller at St. Mary's Convent.

Mysie Happer, the miller's daughter. She marries sir Piercie Shafton.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Hobbes's Voyage, a leap in the dark. Thomas Hobbes, on the point of death, said, "Now I am about to take my last voyage, a great leap in the dark" (1588-1679).

'Tis enough. I'll not fail. So now I am in for Hobbes's voyage—a great leap in the dark [*this leap was matrimony*].—*Vanbrugh: The Provoked Wife*, v. 3 (1697).

Hob'bididance (4 *syl.*), the prince of dumbness, and one of the five fiends that possessed "poor Tom."—*Shakespeare: King Lear*, act iv. sc. 1 (1605).

(This name is taken from Harsnett's *Declaration of Egregious Popish Impostures*, 1561-1631.)

Hobbie o' Sorbie'trees, one of the huntsmen near Charlie's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hob'bima (*The English*), John Crome of Norwich, whose last words were, "O Hobbima, Hobbima, how I do love thee!" (1769-1821).

The Scotch Hob'bima, P. Nasmyth (1831-1890).

*** Minderhout Hobbima, a famous landscape painter of Amsterdam (1638-1709).

Hobbinol. (See HOBINOL.)

Hobbinol'ia or "Rural Games," a burlesque poem in blank verse, by William Somerville (1740). Hobbinol was the squire of his village, and had a son, who with Ganderetta were chosen king and queen of May.

Hobbler or CLOPINEL, Jehan de Meung, the French poet, who was lame (1260-1320). Meung was called by his contemporaries *Père de l'Eloquence*.

*** Tyrtæus, the Greek elegiac poet, was called "Hobbler" because he introduced the alternate pentameter verse, which is one foot shorter than the old heroic metre.

Hobbler (*The Rev. Dr.*), at Ellieslaw Castle, one of the Jacobite conspirators with the laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Hobby-de-Hoy, a lad from 14 to 21.

1-7. The first seven years, bring up as a child;
7-14. The next to learning, for waxing too wild;
14-21. The next, to keep under sir Hobbard de Hoy;
21-28. The next, a man, and no longer a boy.
Tusser: Five Hundred Points of Good Husbandry, 1. (1557).

Hobby-horse, in the morris-dance, a pasteboard horse which a man carries and dances about in, displaying tricks of legerdemain, such as threading a needle, running daggers through his cheeks, etc.

The horse had a ladle in its mouth for the collection of half-pence. The colour of the hobby-horse was a reddish white, and the man inside wore a doublet, red on one side and yellow on the other. (See MORRIS-DANCE.)

Cle. They should be morris-dancers by their gingle, but they have no napkins.
Cec. No, nor a hobby-horse.—*B. Jonson: The Metamorphosed Gipsies.*

N.B.—In Norwich, till the middle of the nineteenth century, a kind of hobby-horse was carried about. It represented a huge dragon, and was preceded by whifflers, who flourished their swords with wonderful agility to keep off the crowd. When the procession was discontinued, "Snap" was deposited in Guild Hall, Norwich.

Hobby-horse, a favourite pursuit, a corruption of *hobby-hause* ("hawk-tossing"), a favourite diversion in the days of falconry. The term has become confounded with the wicker hobby-horse in which some one, being placed, was made to take part in a morris-dance.

Why can't you ride your hobby-horse without desiring to place me on a pillion behind you?—*Sheridan: The Critic*, i. 1 (1779).

Hobby-horse (*The*), one of the masquers at Kennaquhair Abbey —*Sir W. Scott: The Abbot* (time, Elizabeth).

Hobinol or **Hobbinol** is Gabriel Harvey, physician, LL.D., a friend and college chum of Edmund Spenser the poet. Spenser, in *Eclogue* iv.. makes Thenot inquire, "What gars thee to weep?" and Hobinol replies it is because his friend Colin, having been flouted by Rosalind (*Eclogue* i.), has broken his pipe and seems heart-broken with grief. Thenot then begs Hobinol to sing to him one of Colin's own songs, and Hobinol sings the lay of "Elisa queen of the shepherds" (*queen Elizabeth*), daughter of Syrinx and Pan (*Anne Boleyn* and *Henry VIII.*). He says Phœbus thrust out his golden head to gaze on her, and was amazed to see a sun on earth brighter and more dazzling than his own. The Graces requested she might make a fourth grace, and she was received amongst them and reigned with them in heaven. The shepherds then strewed flowers to the queen, and Elisa dismissed them, saying that at the proper season she would reward them with ripe damsons (*Eclogue* iv.). *Eclogue* ix. is a dialogue between Hobinol and Diggon Davie, upon Popish abuses. (See DIGGON DAVIE.)—*Spenser: Shepheards's Calendar* (1572).

Hobnel'la, a shepherdess, in love with Lubberkin, who disregarded her. She tried by spells to win his love, and after every spell she said—

With my sharp heel I three times mark the ground,
And turn me thrice around, around, around.
Gay: Pastoral, iv. (1714).

(An imitation of Virgil's *Bucolic*, viii., "Pharmaceutria.")

Hob'son (*Tobias*), a carrier who lived at Cambridge in the seventeenth century. He kept a livery stable, but obliged the university students to take his hacks in rotation. Hence the term *Hobson's choice* came to signify "this or none." Milton (in 1660) wrote two humorous poems on the death of the old carrier.

Hochspring'en (*The young duke of*), introduced in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Hocus (*Humphry*), "the attorney" into whose hands John Bull and his friends put the law-suit they carried on against Lewis Baboon (*Louis XIV.*). Of course, Humphry Hocus is John Churchill, duke of Marlborough, who commanded the army employed against the Grand Monarque.

Hocus was an old cunning attorney; and though this was the first considerable suit he was ever engaged in, he showed himself superior in address to most of his profession. He always kept good clerks. He loved money, was smooth-tongued, gave good words, and seldom lost his temper . . . He provided plentifully for his family; but he loved himself better than them all. The neighbours reported that he was hen-pecked, which was impossible by such a mild-spirited woman as his wife was [*his wife was a desperate termagant*].—*Dr. Arbuthnot: History of John Bull*, v. (1712).

Hodei'rah (3 *syl.*), husband of Zei'nab (2 *syl.*) and father of Thalâba. He died while Thalaba was a mere lad.—*Southey: Thalaba the Destroyer*, i. (1797).

Hodeken [*i.e. little hat*], a German kobold or domestic fairy, noted for his little felt hat.

Ho'der, the Scandinavian god of darkness, typical of night. He is called the blind old god. Balder is the god of light, typical of day. According to fable, Höder killed Balder with an arrow made of mistletoe, but the gods restored him to life again.

Höder, the blind old god,
Whose feet are shod with silence.
Longfellow: Tegner's Death.

Hodge, Gammer Gurton's goodman, whose breeches she was repairing when she lost her needle.—*Mr. S. Master of Arts: Gammer Gurton's Needle* (1551).

*** Mr. S. is said to be J. Still, afterwards bishop of Bath and Wells, but in 1551 he was only eight years old.

Hodges (*John*), one of Waverley's servants.—*Sir W. Scott: Waverley* (time, George II.).

Hodges (*Joe*), landlord of Bertram, by the lake near Merwyn Hall.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hodge'son (*Gaffer*), a puritan.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Hoel (2 *syl.*), king of the Armorican Britons, and nephew of king Arthur. Hoel sent an army of 15,000 men to assist his uncle against the Saxons (501). In 509, being driven from his kingdom by Clovis, he took refuge in England; but in 513 he recovered his throne, and died in 545.

[*Arthur*], calling to his aid
His kinsman Howel, brought from Brittany the less,
Their armies they unite . . . [*and conquer the Saxons at Lincoln*].
Drayton: Polyolbion, iv. (1612).

Ho'el, son of prince Hoel and Lla'ian. Prince Hoel was slain in battle by his half-brother David king of North Wales; and Llaian, with her son, followed the fortunes of prince Madoc, who migrated to North America. Young Hoel was kidnapped by Ocell'opan, an Az'tec, and carried to Az'tlan for a propitiatory sacrifice to the Aztecan gods. He was confined in a cavern without food; but Co'atel, a young Aztecan wife, took pity on him, visited him, supplied him with food, and assisted Madoc to release him. —*Southey: Madoc* (1805).

Hœrnescar, a German mode of punishment, which consisted in carrying a dog on one's shoulders for a certain number of miles.

Plusieurs comtes accusés de malversation, de la peine humiliante du *hœrnescar*, peine consistant à faire porter un chien pendant plusieurs milles sur les épaules du condamné.—*Cocheris: L'Empire d'Allemagne.*

Ho'garth (*William*), called "The Juvenal of Painters" (1695-1764).

The Scottish Ho'garth, David Allan (1744-1796).

The Hogarth of Novelists, Henry Fielding (1707-1754).

Hog Lane, Whitechapel, London; afterwards called "Petticoat Lane," and now "Middlesex Street."

Hohenlin'den, in Bavaria, famous for the battle fought in November, 1801, between the Austrians under Klenau, and the French under Moreau. The French remained the victors, with 10,000 prisoners. Campbell wrote a poem so called.

'Tis morn; but scarce yon level sun
Can pierce the war-clouds rolling dun,
Where furious Frank and fiery Hun
Shout in their sulphurous canopy.
Campbell: Battle of Hohenlinden (1801).

Hoist with his own Petard, caught in his own trap.

For 'tis the sport to have the enginer
Hoist with his own petar.
Shakespeare: Hamlet, act III. sc. 4 (1596).

Hold'enough (*Master Nehemiah*), a presbyterian preacher, ejected from his pulpit by a military preacher.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Holdfast (*Aminadab*), a friend of Simon Pure.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Holiday. When Anaxag'oras, at the point of death, was asked what honour should be conferred on him, he replied, "Give the boys a holiday" (B.C. 500-428).

Holiday (*Erasmus*), schoolmaster in the Vale of Whitehorse.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Holiday Phrases, set speeches, high-flown phrases. So holiday *manners*, holiday *clothes*, meaning the "best" or those put on to make the best appearance. Hotspur, speaking of a fop sent to demand his prisoners, says to the king—

In many holiday and lady terms
He questioned me.
Shakespeare: 1 Henry IV. act I. sc. 3 (1597).

Holiday Romance (*A*), by Charles Dickens (1868).

Holipher'nes (4 *syl.*), called "English Henry," was one of the Christian knights in the allied army of Godfrey, in the first crusade. He was slain by Dragu'tês (3 *syl.*). (See HOLOFERNES.)—*Tasso: Jerusalem Delivered*, ix. (1575).

Holland. Voltaire took leave of this country of paradoxes in the alliteration following:—"Adieu! canaux canards, canaille" (Adieu! dykes, ducks, and drunkards). Lord Byron calls it—

The waterland of Dutchmen and of ditches,
Whose juniper expresses its best juice,
The poor man's sparkling substitute for riches.
Don Juan, x. 63 (1822).

S. Butler says—

A land that rides at anchor, and is not moored,
In which men do not live, but go aboard.
Hudibras (1663-1678).

Holland in England, one of the three districts of Lincolnshire. Where Boston stands used to be called "High Holland." The other two districts are *Lindsey*, the highest land; and *Kesteven*,

the western part, famous for its heaths. *Holland*, the fen-lands in the south-east.

And for that part of me [*Lincolns.*] which men "High Holland" call,
Where Boston seated is, by plenteous Wytham's fall . . .
No other tract of land doth like abundance yield.
Drayton: Polyolbion, xxv. (1622).

Hol'les Street (London). So called from John Holles duke of Newcastle, father of Henrietta Cavendish countess of Oxford and Mortimer. (See HENRIETTA STREET, p. 483.)

Holly-tree Inn (*Boots at the*). (See COBB, p. 222.)

Holman (*Lieutenant James*), the blind traveller (1787–1857).

Holofer'nes (4 *syl.*), a pedantic schoolmaster, who speaks like a dictionary. The character is meant for John Florio, a teacher of Italian in London, who published, in 1598, a dictionary called *A World of Words*. He provoked the retort by condemning wholesale the English dramas, which, he said, were "neither right comedies, nor right tragedies, but perverted histories without decorum." The following sentence is a specimen of the style in which he talked:—

The deer was . . . in *sanguis* (blood), ripe as a pomewater who now hangeth like a jewel in the ear of *cælo* (the sky, the welkin, the heaven); and anon falleth like a crab on the face of *terra* (the soil, the land, the earth).—*Shakespeare: Love's Labour's Lost*, act iv. sc. 2 (1594).

(*Holofernes* is an imperfect anagram of "Joh'nes Florio," the first and last letters being omitted.)

Holofernes, lieutenant-general of the armies of Nabuchodonosor, king of Assyria. When he laid siege to Bethulia, he cut off the water supply, and the Jews promised to surrender if God did not succour them within five days. In this interim Judith killed Holofernes with a tent-nail.—*Judith.*

*** There was yet another Holofernes, fore-king mentioned in the Hungarian folk-tale of *Magic Helen*. (See the collection made by count Mailath.)

Hol'opherne (*Thubal*), the great sophister, who, in the course of five years and three months, taught Gargantua to say his A B C backwards.—*Rabelais: Gargantua*, i. 14 (1533).

Holy Bottle (*The Oracle of the*), the object of Pantag'ruel's search. He visited various lands with his friend Panurge (2 *syl.*), the last place being the island of Lantern-land, where the "bottle" was kept in an alabaster fount in a magnificent temple. When the party arrived at the sacred spot, the priestess threw something into the fount; whereupon the water began to bubble, and the word "Drink" issued from the "bottle." So the whole party set to drinking Falernian wine, and, being inspired with drunkenness, raved with prophetic madness; and so the romance ends.—*Rabelais: Pantag'ruel* (1545).

Like Pantagruel and his companions in quest of the "Oracle of the Bottle."—*Sterne.*

Holy Brotherhood (*The*), in Spain called *Santa Hermandad*, was an association for the suppression of highway robbery.

The thieves, . . . believing the Holy Brotherhood was coming, . . . got up in a hurry, and alarmed their companions.—*Lesage: Gil Blas*, i. (1715).

Holy Island, Lindisfarne, in the German Sea, about eight miles from Berwick-upon-Tweed. It was once the see of the famous St. Cuthbert, but now the bishopric is that of Durham. The ruins of the old cathedral are still visible.

Ireland used to be so called, on account of its numerous saints.

Guernsey was so called in the tenth century, on account of the great number of monks residing there.

Rügen was so called by the Slavonic Varini.

Holy Living and Dying, by bishop Jeremy Taylor (1650).

Holy Maid of Kent, Elizabeth Barton, who incited the Roman Catholics to resist the progress of the Reformation, and pretended to act under divine inspiration. She was executed in 1534 for "predicting" that the king (Henry VIII.) would die a sudden death if he divorced queen Katharine and married Anne Boleyn. At one time she was thought to be inspired with a prophetic gift, and even the lord chancellor, sir Thomas More, was inclined to think so.

Holy Mother of the Russians. Moscow is so called.

Holy War (*The*), by John Bunyan (1684).

Holywell Street, London. So called from a spring of water "most sweet, salubrious, and clear, whose runnels murmur over the shining stones."

*** Other similar wells in the suburbs of London were Clerkenwell and St. Clement's Well.

Home, Sweet Home. The words of this popular song are by John Howard

Payne, an American. It is introduced in his melodrama called *Clari*, or *The Maid of Milan*. The music is by sir Henry Bishop.

Homer, a Greek epic poet, author of the *Iliad* and the *Odyssey*, in Greek hexameters. The *Iliad* is supposed to have been composed somewhere about B.C. 962, and the *Odyssey* about B.C. 927. They were reduced to writing by Pisistrătos of Athens, B.C. 531. They are not "Attic" Greek, but the Greek of Asia Minor. (For the tales, see ILIAD and ODYSSEY.)

∴ The following have translated into English verse *both* poems. The first date is for the *Iliad*, and the second date for the *Odyssey* :—

Bryant, 1870, 1871; Chapman, in Alexandrian metre, 1598, 1614; Collins, 1861, 1870; Conington and Worsley, in Spenserean metre, both in 1614; Cowper, in blank verse, both in 1791; Hobbes, both in 1677; Morgate, 1860, 1865; Ogilby, 1660, 1669; Pope, 1719, 1725.

¶ The following have translated into English verse the *Iliad* only :—

Baxter, 1864; Brandreth, 1846; Cordery, 1870; Dart, 1865; lord Derby, 1867; Hall, 1581; Herschel, 1866; Green, 1865; Macpherson, 1773; Merivale, 1869; Morrice, 1809; Newman, 1871; Selwyn, 1865; Simcox, 1865; Wright, 1859.

Tickle translated into English verse bk. i. of the Iliad.

¶ The following have translated into English verse the *Odyssey* only :—

Cary, 1823; Edginton, 1869; Merry, 1871; Musgrave, 1869.

The British Homer. Milton is so called on Gray's monument in Westminster Abbey.

> No more the Grecian muse unrivalled reigns;
> To Britain let the nations homage pay:
> She felt a Homer's fire in Milton's strains,
> A Pindar's rapture in the lyre of Gray.

The Casket Homer, an edition of *Homer* corrected by Aristotle, which Alexander the Great carried about with him, and placed in a golden casket richly studded with gems, found in the tent of Darius. Alexander said there was but one thing in the world worthy to be kept in so precious a casket, and that was Aristotle's *Homer*.

The Celtic Homer, Ossian, son of Fingal king of Morven.

The Oriental Homer, Ferdusi, the Persian poet, who wrote the *Châh Nâmeh*, or history of the Persian kings. It contains 120,000 verses, and was the work of thirty years (940–1020).

The Prose Homer, Henry Fielding the novelist. Byron calls him "The Prose Homer of Human Nature" (1707–1764).

The Scottish Homer, William Wilkie, author of *The Epigon'iad* (1721–1772).

The Homer of our Dramatic Poets. Shakespeare is so called by Dryden (1564–1616).

> Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil. I admire rare Ben, but I love Shakespeare.—*Dryden.*

The Homer of Ferra'ra. Ariosto was called by Tasso, *Omero Ferrarese* (1474–1533).

The Homer of the Franks. Angilbert was so called by Charlemagne. He died 814.

The Homer of the French Drama. Pierre Corneille was so called by sir Walter Scott (1606–1684).

The Homer of Philosophers, Plato (B.C. 429–347).

Homer the Younger, Philiscos, one of the seven Pleiad poets of Alexandria, in the time of Ptolemy Philadelphos.

Homer a Cure for the Ague. It is an old superstition that if the fourth book of the *Iliad* is laid under the head of a patient suffering from quartan ague, it will cure him at once. Serenus Sammonicus, preceptor of Gordian, a noted physician, says—

> Mæoniæ Iliados quartum suppone timenti.
> *Prax.* 30.

Homeric Characters.

AGAMEMNON, haughty and imperious; ACHILLES, brave, impatient of command, and relentless; DIOMED, brave as Achilles, but obedient to authority; AJAX *the Greater*, a giant in stature, foolhardy, arrogant, and conceited; NESTOR, a sage old man, garrulous on the glories of his youthful days; ULYSSES, wise, crafty, and arrogant; PATROCLOS, a gentle friend; THERSITES, a scurrilous demagogue.

HECTOR, the protector and father of his country, a brave soldier, an affectionate husband, a wise counsellor, and a model prince; SARPEDON, the favourite of the gods, gallant and generous; PARIS, a gallant and a fop; TROILUS, "the prince of chivalry;" PRIAM, a broken-spirited old monarch.

HELEN, a heartless beauty, faithless, and fond of pleasure; ANDROM'ACHE, a fond young mother and affectionate wife; CASSANDRA, a querulous, croaking prophetess; HECUBA, an old she-bear robbed of her whelps.

Homespun (*Zekiel*), a farmer of Castleton. Being turned out of his farm, he goes to London to seek his fortune. Though quite illiterate, he has warm

affections, noble principles, and a most ingenuous mind. Zekiel wins £20,000 by a lottery ticket, bought by his deceased father.

Cicely Homespun, sister of Zekiel, betrothed to Dick Dowlas (for a short time the Hon. Dick Dowlas). When Cicely went to London with her brother, she took a situation with Caroline Dormer. Miss Dormer married "the heir-at-law" of baron Duberly, and Cicely married Dick Dowlas.—*Colman: The Heir-at-Law* (1797).

Homilies (*The Book of*), under the direction of archbishop Cranmer (1547).

Hominy (*Mrs.*), philosopher and authoress, wife of major Hominy, and "mother of the modern Gracchi," as she called her daughter, who lived at New Thermopylæ, three days this side of "Eden," in America. Mrs. Hominy was considered by her countrymen a "very choice spirit."—*Dickens: Martin Chuzzlewit* (1844).

Homo, man. Said to be a corruption of OMO; the two O's represent the two eyes, and the M the rest of the human face. Dante says the gaunt face of a starved man resembles the letter "M."

> Who reads the name
> For *man* upon his forehead, there the M
> Had traced most plainly.
> *Dante: Purgatory*, xxiii. (1308).

N.B.—The two downstrokes represent the contour, and the V of the letter represents the nose. Hence the human face is |°V°|

Honeim's Shoes. *I have brought nothing back but Honeim's shoes.* A Chinese proverb, meaning, "Mine has been a bootless errand." The tale is that an Arab went to one Honeim to buy a pair of shoes; but, after the usual haggling, he said they were too dear, and left the stall. Honeim knew the road the man would take, and, running on in advance, dropped one of the shoes on purpose. Presently up came the man, sees the shoe in the road, and says, "How marvellously like is this to Honeim's shoes! If now I could find the fellow, I would pick up this." So he looked all about, but without success, and passed on. In the mean time Honeim had run half a league further, and dropped the other shoe, and when the Arab came to the spot and saw it, he regretted that he had not picked up the first shoe; but, tying his camel to a tree, he ran back to fetch it. On returning to the place again, he found his camel had been stolen, and when he arrived at home and was asked what he had brought back, he replied, "Nothing but Honeim's shoes."

¶ Moses Primrose and the green spectacles may be compared with the Arab and Honeim's shoes.

Honest George. General George Monk, duke of Albemarle, was so called by the Cromwellites (1608-1670).

Honest Man. Diogenês, being asked one day what he was searching for so diligently that he needed the light of a lantern in broad day, replied, "An honest man."

> Searched with lantern-light to find an honest man.
> *Southey: Roderick, etc.*, xxi. (1814).
>
> Still will he hold his lantern up to scan
> The face of monarchs for an honest man.
> *Byron: Age of Bronze*, x. (1822).

Honest Thieves (*The*). The "thieves" are Ruth and Arabella, two heiresses, brought up by justice Day, trustee of the estates of Ruth and guardian of Arabella. The two girls wish to marry colonel Careless and captain Manly, but do not know how to get possession of their property, which is in the hands of justice Day. It so happens that Day goes to pay a visit, and the two girls, finding the key of his strong box, help themselves to the deeds, etc., to which they are respectively entitled. Mrs. Day, on her return, accuses them of robbery; but Manly says, "Madam, they have taken nothing but what is their own. They are honest thieves, I assure you."—*T. Knight* (a farce).

(This is a mere *rifacimento* of *The Committee* (1670), by the Hon. sir R. Howard. Most of the names are identical, but "captain Manly" is substituted for colonel Blunt.)

Honesty. Timour used to boast that during his reign a child might carry a purse of gold from furthest east to furthest west of his vast empire without fear of being robbed or molested.—*Gibbon: Decline and Fall, etc.* (1776–88).

¶ A similar state of things existed in Ireland, brought about by the administration of king Brien. A young lady of great beauty, adorned with jewels, undertook a journey alone from one end of the kingdom to the other; but no attempt was made upon her honour, nor was she robbed of her jewels.—*Warner: History of Ireland*, i. 10.

*** Thomas Moore has made this the subject of one of his *Irish Melodies*, i. ("Rich and Rare were the Gems she Wore," 1814).

Honey. Glaucus, son of Minos, was smothered in a cask of honey.

Honeycomb (*Will*), a fine gentleman, and great authority on the fashions of the day. He was one of the members of the imaginary club from which the *Spectator* issued.—*The Spectator* (1711–1713).

Sir Roger de Coverley, a country gentleman, to whom reference was made when matters connected with rural affairs were in question; Will Honeycomb gave law on all things concerning the gay world; captain Sentry stood up for the army; and sir Andrew Freeport represented the commercial interest.—*Chambers: English Literature*, i. 603.

Honeycombe (*Mr.*), the uxorious husband of Mrs. Honeycombe, and father of Polly. Self-willed, passionate, and tyrannical. He thinks to bully Polly out of her love-nonsense, and by locking her in her chamber to keep her safe, forgetting that "love laughs at locksmiths," and "where there's a will there's a way."

Mrs. Honeycombe, the dram-drinking, maudling, foolish wife of Mr. Honeycombe, always ogling him, calling him "lovey," "sweeting," or "dearie," but generally muzzy, and obfuscated with cordials or other messes.

Polly Honeycombe, the daughter of Mr. and Mrs. Honeycombe; educated by novels, and as full of romance as don Quixote. Mr. Ledger, a stockbroker, pays his addresses to her; but she hates him, and determines to elope with Mr. Scribble, an attorney's clerk, and nephew of her nurse. This folly, however, is happily interrupted. — *Colman: Polly Honeycombe* (1760).

Honeyman (*Charles*), a free-and-easy clergyman, of social habits and fluent speech.—*Thackeray: The Newcomes* (1855).

Honeymoon (*The*), a comedy by J. Tobin (1804). The general scheme resembles that of the *Taming of the Shrew*, viz. breaking-in an unruly colt of high mettle to the harness of wifely life. The duke of Aranza marries the proud, overbearing, but beautiful Juliana, eldest daughter of Balthazar. After marriage, he takes her to a mean hut, and pretends he is only a peasant, who must work for his daily bread, and that his wife must do the household drudgery. He acts with great gentleness and affection; and by the end of the month, Juliana, being thoroughly reformed, is introduced to the castle, where she finds that her husband after all is the duke, and that she is the duchess of Aranza. It is an excellent and well-written comedy.

Honeywood, "the good-natured man," whose property is made the prey of swindlers. His uncle, sir William Honeywood, in order to rescue him from sharpers, causes him to be seized for a bill to which he has lent his name "to a friend who absconded." By this arrest the young man is taught to discriminate between real friends and designing knaves. Honeywood dotes on Miss Richland, but, fancying that she loves Mr. Lofty, forbears to avow his love; eventually, however, all comes right. Honeywood promises to "reserve his pity for real distress, and his friendship for true merit."

Though inclined to the right, [*he*] had not courage to condemn the wrong. [*His*] charity was but injustice; [*his*] benevolence but weakness; and [*his*] friendship but credulity.—*The Good-natured Man*, act v.

Sir William Honeywood, uncle of Mr. Honeywood "the good-natured man." Sir William sees with regret the faults of his nephew, and tries to correct them. He is a dignified and high-minded gentleman.—*Goldsmith: The Good-natured Man* (1767).

Hono'ra, daughter of general Archas, "the loyal subject" of the great-duke of Moscovia, and sister of Viola.—*Beaumont (f) and Fletcher: The Loyal Subject* (1618). (Beaumont died 1616.)

Hono'ria, a fair but haughty dame, greatly loved by Theodore of Ravenna; but the lady "hated him alone," and "the more he loved the more she disdained." One day, she saw the ghost of Guido Cavalcanti hunting with two mastiffs a damsel who despised his love and who was doomed to suffer a year for every month she had tormented him. Her torture was to be hunted by dogs, torn to pieces, disemboweled, and restored to life again every Friday. This vision so acted on the mind of Honoria, that she no longer resisted the love of Theodore, but, "with the full consent of all, she changed her state."—*Dryden: Theodore and Honoria* (a poem).

*** This tale is from Boccaccio's *Decameron* (day v. 8).

Honour (*Mrs.*), the waiting gentle-

woman of Sophia Western.—*Fielding: Tom Jones* (1749).

This is worse than Sophy Western and Mrs. Honour about Tom Jones's broken arm.—*Professor Wilson.*

Honour and Glory Griffiths. Captain Griffiths, in the reign of William IV., was so called, because he used to address his letters to the Admiralty, to "Their Honours and Glories at the Admiralty."

Honour of the Spear, a tournament.

He came to Runa's echoing halls, and sought the honour of the spear.—*Ossian: The War of Inis-Thona.*

Honour paid to Learning. A Spaniard travelled from Cadiz to Rome, solely for the purpose of beholding Livy the historian, and, after he had seen him, returned home again.

¶ When Alexander besieged Thebes, he spared the house of Pindar out of reverence to the great poet. (See WISDOM, *honour paid to;* HOMER, p. 498.)

Honours (*Crushed by his* or *her*).

(1) Tarpeia (3 *syl.*), daughter of Tarpeius (governor of the citadel of Rome), promised to open the gates to Tatius, if his soldiers would give her the ornaments they wore on their arms. As the soldiers entered the gate, they threw on her their shields, and crushed her to death, saying, "These are the ornaments we Sabines wear on our arms."

(2) Draco, the Athenian legislator, was crushed to death in the theatre of Ægina by the number of caps and cloaks showered on him by the audience, as a mark of honour.

(3) Elagab'alus, the Roman emperor, invited the leading men of Rome to a banquet, and, under pretence of showing them honour, rained roses upon them till they were smothered to death.

Hood (*Robin*), a famous English outlaw. Stow places him in the reign of Richard I., but others make him live at divers periods between Cœur de Lion and Edward II. His chief haunt was Sherwood Forest, in Nottinghamshire. Ancient ballads abound with anecdotes of his personal courage, his skill in archery, his generosity, and his great popularity. It is said that he robbed the rich, but gave largely to the poor; and that he protected women and children with chivalrous magnanimity. According to tradition, he was treacherously bled to death by a nun, at the command of his kinsman, the prior of Kirkless, in Notts.

Stukeley asserts that Robin Hood was Robert Fitzooth, earl of Huntingdon; and it is probable that his name *hood*, like *capet* given to the French king Hugues, refers to the cape or hood which he usually wore.

(The chief incidents of his life are recorded by Stow. Ritson has collected a volume of songs, ballads, and anecdotes called *Robin Hood . . . that Celebrated English Outlaw* (1795). Sir W. Scott has introduced him in his novel called *Ivanhoe*, which makes the outlaw contemporary with Cœur de Lion. He is also mentioned by Scott in *The Talisman.*

Robin Hood's Chaplain, friar Tuck.

Robin Hood's Men. The most noted were Little John, whose surname was Nailor; William Scarlet, Scathelooke (2 *syl.*), or Scadlock, sometimes called two brothers; Will Stutly or Stukely; and Mutch the miller's son.

Chief, beside the butts, there stand
Bold Robin Hood and all his band:
Friar Tuck with staff and cowl,
Old Scathelooke (2 *syl.*) with his surly scowl,
Maid Marian fair as ivory bone,
Scarlet, and Mutch, and Little John.
Sir Walter Scott.

Robin Hood's Mistress, the Maid Marian.

Hoods. *Blue hoods,* the party badge of Navarre; *red hoods,* the party badge of Paris; *blue and red hoods,* the party badge of Charles [V.], when dauphin; *white hoods,* the party badge of the Burgundians.

Hookem (*Mr.*), partner of lawyer Clippurse at Waverley Honour.—*Sir W. Scott: Waverley* (time, George II.).

Hop (*Robin*), the hop plant.

Get into thy hop-yard, for now it is time
To teach Robin Hop on his pole how to climb.
Tusser: Five Hundred Points of Good Husbandry, xli. 17 (1557).

Hope. The name of the first woman, according to Grecian mythology, was Pandôra, made by Hephæstos (*Vulcan*) out of earth. She was called Pandôra ("all-gifted") because all the deities contributed something to her charms. She married Epime'theus (4 *syl.*), in whose house was a box which no mortal might open. Curiosity induced Pandôra to peep into it, when out flew all the ills of humanity, and she had but just time to close the lid before the escape of Hope.

When man and nature mourned their first decay . . .
All, all forsook the friendless, guilty mind,
But Hope—the charmer lingered still behind.
Campbell: Pleasures of Hope, i. (1799).

Hope (*The Bard of*), Thomas Campbell, who wrote *The Pleasures of Hope*, in two parts (1777–1844).

Hope (*The Cape of Good*), originally called "The Cape of Storms."

¶ Similarly, the Euxine (*i.e.* "hospitable") Sea was originally called by the Greeks the Axine (*i.e.* "the inhospitable") Sea.

(For the "Spirit of the Cape," see SPIRIT.)

Hope Diamond (*The*), a blue brilliant, weighing 44¼ carats.

It is supposed that this diamond is the same as the blue diamond bought by Louis XIV., in 1668, of Tavernier. It weighed in the rough 112¼ carats, and after being cut 67½ carats. In 1792 it was lost. In 1830, Mr. Daniel Eliason came into possession of a blue diamond without any antecedent history; this was bought by Mr. Henry Thomas Hope, and is called "The Hope Diamond."

Hope of Troy (*The*), Hector.

[*He*] stood against them, as the Hope of Troy Against the Greeks.
Shakespeare: 3 Henry VI. act ii. sc. 1 (1592).

Hope the Motive Power of All.

The ambitious prince doth hope to conquer all;
The dukes, earls, lords, and knights hope to be kings;
The prelates hope to push for popish pall;
The lawyers hope to purchase wondrous things;
The merchants hope for no less reckonings;
The peasant hopes to get a ferme [*farm*] at least;
All men are guests where Hope doth hold the feast.
Gascoigne: The Fruites of Warre, 88 (died 1577).

Hopeful, a companion of Christian after the death of Faithful at Vanity Fair.—*Bunyan: The Pilgrim's Progress*, i. (1678).

Hopkins (*Matthew*), of Manningtree, in Essex, the witch-finder. In one year he caused sixty persons to be hanged as reputed witches.

Between three and four thousand persons suffered death for witchcraft between 1643 and 1661.—*Dr. Z. Grey.*

Hopkins (*Nicholas*), a Chartreux friar, who prophesied "that neither the king [*Henry VIII.*] nor his heirs should prosper, but that the duke of Buckingham should govern England."

1st Gent. The devil-monk, Hopkins, hath made this mischief.
2nd Gent. That was he that fed him with his prophecies.
Shakespeare: Henry VIII. act ii. sc. 1 (1601).

Hop-o'-my-Thumb, a character in several nursery tales. Tom Thumb and Hop-o'-my-Thumb are not the same, although they are often confounded with each other. Tom Thumb was the son of peasants, knighted by king Arthur, and killed by a spider. Hop-o'-my-Thumb was a nix, the same as the German *daumling*, the French *le petit pouce*, and the Scotch *Tom-a-lin* or Tamlane. He was not a human dwarf, but a fay of usual fairy proportions.

You Stump-o'-the-gutter, you Hop-o'-my-Thumb,
Your husband must from Lilliput come.
Kane O'Hara: Midas (1778).

Horace, the latin poet (B.C. 65–8). Translated into English verse by Francis, Lonsdale and Lee (1873), lord Ravensworth, Robinson, etc.

Odes: by Forsyth, 1876; Hawkins (*Thomas*), 1625; Hoveden, 1874; lord Lytton (*good*), 1869; Theodore Martin (*good*), 1869; professor Newman, 1875. Bks. i., ii., by Jones, 1865; by J. W. Smith, 1867; four books by Yardley, 1869.
∴ James and Horace Smith published, in 1813, the first two books adapted to modern times.
Epodes: by Hughes, 1867; Martin (*good*), 1869; R. Wood, 1872.
∴ Pope wrote some imitations of Horace.
Carmen Seculare (4 *syl.*): by Mathews, 1867.
Satires: by Conington (*good*), 1869; Mathews, 1847; Martin (*good*), 1869; Millington, 1870; Wood, 1870. One *Satire*, Hughes, 1867.
∴ Pope wrote some imitations of these Satires.
Epistles: by Conington (*good*), 1869; Martin (*good*), 1869; Millington, 1870.
Ars Poetica: by Conington (*good*), 1869; Wood, 1872.

The English Horace. Ben Jonson is so called by Dekker the dramatist (1574–1637).

Cowley was preposterously called by George duke of Buckingham "The Pindar, Horace, and Virgil of England" (1618–1667).

The French Horace, Jean Macrinus or Salmon (1490–1557).

Pierre Jean de Beranger is called "The Horace of France," and "The French Burns" (1780–1857).

The Portuguese Horace, A. Ferreira (1528–1569).

The Spanish Horace. Both Lupercio Argen'sola and his brother Bartolome are so called.

Horace, son of Oronte (2 *syl.*) and lover of Agnes. He first sees Agnes in a balcony, and takes off his hat in passing. Agnes returns his salute, "pour ne point manquer à la civilité." He again takes off his hat, and she again returns the compliment. He bows a third time, and she returns his "politeness" a third time. "Il passe, vient, repasse, et toujours me fait a chaque fois révérence, et moi nouvelle révérence aussi je lui rendois." An intimacy is soon established, which ripens into love. Oronte tells his son he intends him to marry the daughter of Enrique (2 *syl.*), which he refuses to do; but it turns out that Agnes is in fact

Enrique's daughter, so that love and obedience are easily reconciled.—*Molière: L'école des Femmes* (1662).

Horace de Brienne (2 *syl.*), engaged to Diana de Lascours; but after the discovery of Ogari'ta [*alias* Martha, Diana's sister], he falls in love with her, and marries her with the free consent of his former choice.—*Stirling: The Orphan of the Frozen Sea* (1856).

Horæ Pauli'næ, by Paley (1790), in which the truth of the *Acts* is supposed to be corroborated by allusions in the *Epistles* of Paul.

Horatia, daughter of Horatius "the Roman father." She was engaged to Caius Curiatius, whom her surviving brother slew in the well-known combat of the three Romans and three Albans. For the purpose of being killed, she insulted her brother Publius in his triumph, and spoke disdainfully of his "patriotic love," which he preferred to filial and brotherly affection. In his anger he stabbed his sister with his sword.—*Whitehead: The Roman Father* (1741).

Hora'tio, the intimate friend of prince Hamlet.—*Shakespeare: Hamlet Prince of Denmark* (1596).

Hora'tio, the friend and brother-in-law of lord Al'tamont, who discovers by accident that Calista, lord Altamont's bride, has been seduced by Lothario, and informs lord Altamont of it. A duel ensues between the bridegroom and the libertine, in which Lothario is killed; and Calista stabs herself.—*Rowe: The Fair Penitent* (1703).

Horatius, "the Roman father." He is the father of the three Horatii chosen by the Roman senate to espouse the cause of Rome against the Albans. He glories in the choice, preferring his country to his offspring. His daughter, Horatia, was espoused to one of the Curiatii, and was slain by her surviving brother for taunting him with murder under the name of patriotism. The old man now renounced his son, and would have given him up to justice, but king and people interposed in his behalf.

Publius Horatius, the surviving son of "the Roman father." He pretended flight, and as the Curiatii pursued, "but not with equal speed," he slew them one by one as they came up.—*Whitehead: The Roman Father* (1741).

Horatius [Cocles], captain of the bridge-gate over the Tiber. When Por'sĕna brought his host to replace Tarquin on the throne, the march on the city was so sudden and rapid, that the consul said, "The foe will be upon us before we can cut down the bridge." Horatius exclaimed, "If two men will join me, I will undertake to give the enemy play till the bridge is cut down." Spurius Lartius and Herminius volunteered to join him in this bold enterprise. Three men came against them and were cut down. Three others met the same fate. Then the lord of Luna came with his brand "which none but he could wield," but the Tuscan was also despatched. Horatius then ordered his two companions to make good their escape, and they just crossed the bridge as it fell in with a crash. The bridge being down, Horatius threw himself into the Tiber and swam safe to shore, amidst the applauding shouts of both armies.—*Macaulay: Lays of Ancient Rome* ("Horatius," 1842).

Horatius Cocles of the Tyrol. Alexandre Davy Dumas was so called for his defence of the bridge of Brixen, in 1798.

Horatius Cocles of Horn, John Haring of Horn. The exploit which won him the name was the following: In 1573 the prince of Orange sent Sonoy, the governor of North Holland, to attack the Diemerdyk, but the Spaniards routed the force. John Haring planted himself alone upon the dyke, where it was so narrow that two men could hardly stand abreast. Here, sword in hand, he opposed and held in check 1000 Spaniards till all his comrades had made good their retreat; then plunging into the sea, untouched by spear or gun, he effected his escape.—*Motley: The Dutch Republic*, iv. 8.

Horehound (2 *syl.*) or *Marru'bium vulgārĕ* ("white horehound"), used in coughs and pulmonary disorders, either in the form of tea or solid candy. Black horehound or *Ballŏta nigra* is recommended in hysteria.

> For comforting the spleen and liver, get for juice Pale horehound.
>
> *Drayton: Polyolbion*, xiii. (1613).

Horn (*The Cape*). So named by Schouten, a Dutch mariner, who first rounded it. He was born at Hoorn, in North Holland, and named the cape after his own native town.

Horn (*King*), hero of a French metrical romance, the original of our *Childe Horne* or *The Geste of Kyng Horn*. The French romance is ascribed to Mestre Thomas;

and Dr. Percy thinks the English romance is of the twelfth century, but this is probably at least a century too early.

(King Horn is given in Ritson's *Ancient English Metrical Romances;* and was published by the Roxburghe and Early English Text Societies.)

Horn. "*Poor Tom, thy horn is dry*" (*King Lear*, act iii. sc. 3). Crazy beggars used to carry a cow's horn slung behind. It was their wont to enter schoolrooms to awe naughty children, and for this service the schoolmasters gave them a mug of drink, which was poured into their "horn."

Horn of Chastity and Fidelity. Morgan la Faye sent king Arthur a drinking-horn, from which no lady could drink who was not true to her husband, and no knight who was not feal to his liege lord. Sir Lamorake sent this horn as a taunt to sir Mark king of Cornwall.—*Sir T. Malory: History of Prince Arthur*, ii. 34 (1470).

¶ Ariosto's enchanted cup had the same property.

¶ *The cuckold's drinking-horn* was a vessel from which no "cuckold could drink without spilling the liquor." (See CARADOC, p. 177.)

¶ *La coupe enchantée* of Lafontaine was another test horn. (See CHASTITY, p. 198.)

Horne, in the proverb *I'll chance it, as old Horne did his neck*, refers to Horne, a clergyman in Nottinghamshire, who committed murder, but escaped to the Continent. After several years, he determined to return to England, and when told of the danger of so doing, replied, "I'll chance it." He did chance it; but being apprehended, was tried, condemned, and executed.—*The Newgate Calendar.*

¶ Magwitch, having acquired a large fortune in Australia as a sheep-farmer, tried the same thing, but was arrested, tried, and condemned to death.—*Dickens: Great Expectations* (1861).

Horner (*Jack*), the little boy who sat in a corner to eat his Christmas pie, and thought himself wondrously clever because with his thumb he contrived to pull out a plum.

> Little Jack Horner sat in a corner,
> Eating his Christmas pie;
> He put in his thumb, and pulled out a plum,
> Saying, "What a good boy am I!"
> *Nursery Rhyme.*

∴ In *Notes and Queries*, xvi. 156, several explanations are offered, ascribing a political meaning to the words quoted —Jack Horner being elevated to a king's messenger or king's steward, and the "plum" pulled out so cleverly being a valuable deed which the messenger abstracted. Some say he was the steward of the abbot of Glastonbury, and that the "plum" was the title-deeds of the manor of Wells.

HORSE. The first to ride and tame a horse for the use of man was Melizyus king of Thessaly. (See MELIZYUS.)

(For names of noted horses, ancient and modern, see *Dictionary of Phrase and Fable*, p. 621, col. 2 to p. 627, col. 2.)

The Black Horse, the 7th Dragoon Guards (*not* the 7th Dragoons). They have black velvet facings, and their plume is black and white. At one time they rode black horses.

The Green Horse, the 5th Dragoon Guards. (These are called "The Princess Charlotte of Wales' . . .") Facings dark green velvet, but the plume is red and white.

The White Horse, the 3rd Dragoon Guards. (These are called "The Prince of Wales' . . .")

(All the Dragoon Guards have *velvet* facings, except the 6th (or "Carabiniers"), which have white *cloth* facings. By "facings" are meant the collar and cuffs.)

N.B.—"The white horse within the Garter" is *not* the heraldic insignia of the White Horse Regiment or 3rd Dragoon Guards, but of the 3rd Hussars (or "The King's Own"), who have also a white plume. This regiment used to be called "The 3rd Light Dragoons."

The Royal Horse, the Blues.

Horse (*The Wooden*), a huge horse constructed by Ulysses and Diomed, for secreting soldiers. The Trojans were told by Sinon it was an offering made by the Greeks to the sea-god, to ensure a safe home-voyage, adding that the blessing would pass from the Greeks to the Trojans if the horse were placed within the city walls. The credulous Trojans drew the monster into the city; but at night Sinon released the soldiers from the horse and opened the gates to the Greek army. The sentinels were slain, the city fired in several places, and the inhabitants put to the sword. The tale of the "Wooden Horse" forms no part of Homer's *Iliad*, but is told by Virgil in his *Æneid*. Virgil borrowed the tale from Arctinos of Miletus, one of the Cyclic poets, who related the story of the

"Wooden Horse" and the "burning of Troy."

¶ A very similar stratagem was employed in the seventh century A.D. by Abu Obeidah in the siege of Arrestan, in Syria. He obtained leave of the governor to deposit in the citadel some old lumber which impeded his march. Twenty boxes (filled with soldiers) were accordingly placed there, and Abu, like the Greeks, pretended to march homewards. At night the soldiers removed the sliding bottoms of the boxes, killed the sentries, opened the city gates, and took the town.—*Ockley: History of the Saracens*, i. 187.

¶ The capture of Sark was effected by a similar trick. A gentleman of the Netherlands, with one ship, asked permission of the French to bury one of his crew in the chapel. The request was granted, but the coffin was full of arms. The pretended mourners, being well provided with arms, fell on the guards and took the island by surprise.—*Percy: Anecdotes*, 249. (See FORTY THIEVES, p. 388.)

¶ Muskat is said to have been taken by the Arabs, in the seventeenth century, by means of a somewhat similar stratagem. They entered the town in the guise of peaceful peasants, hiding their arms in bundles of firewood, and took the opportunity of the Portuguese garrison being assembled without arms at chapel to attack and massacre them.—*Ross: Annals of Omar.*

Merlin's Wooden Horse, Clavilēno. This was the horse on which don Quixote effected the disenchantment of the infanta Antonomāsia and others. (See CLAVILENO, p. 215.)

Horse (*The Enchanted*), a wooden horse with two pegs. By turning one of the pegs the horse rose into the air, and by turning the other it descended where and when the rider listed. It was given by an Indian to the shah of Persia, as a New Year's gift. (See FIROUZ SCHAH, p. 369.)—*Arabian Nights* ("The Enchanted Horse"). (See HORSE OF BRASS.)

Horse. *The 15 points of a good horse.*

A good horse shokle have three propyrtees of a man, three of a woman, three of a foxe, three of a haare, and three of an asse. Of a *man*, bolde, prowde, and hardye. Of a *woman*, fayre-breasted, faire of heere, and easy to move. Of a *foxe*, a fair taylle, short eers, with a good trotte. Of a *haare*, a grate eye, a dry head, and well rennynge. Of an *asse*, a bygge chynn, a flat legge, and a good hoof.—*Wynkyn de Worde* (1496).

Horse-hair breeds Animals. According to legend, if the hair of a horse is dropped into corrupted water, it will turn to an animal.

A horse-hair laid in a pale-full of turbid water, will in a short time stir, and become a living creature.—*Holinshed: Description of England*, 244.

Horse Neighing, a Royal Lot. On the death of Smerdis, the several competitors for the Persian crown agreed that he whose horse neighed first should be appointed king. The horse of Darius neighed first, and Darius was made king. Lord Brooke calls him a Scythian; he was son of Hystaspēs the satrap.

The brave Scythian
Who found more sweetness in his horse's neighing
Than all the Phrygian, Dorian, Lydian playing.
Lord Brooke.

Horse Painted True to Life (*A*). Apellēs of Cos painted Alexander's horse so wonderfully well that a real horse, seeing it, began to neigh at it, supposing it to be alive.

¶ Myro the statuary made a cow so true to life that several bulls were deceived by it.

¶ Velasquez painted a Spanish admiral so true to life that Felipe IV., mistaking it for the man himself, reproved the supposed officer sharply for wasting his time in a painter's studio when he ought to be with his fleet.

¶ Zeuxis painted some grapes so admirably that birds flew at them, thinking them real fruit.

¶ Parrhasios of Ephesus painted a curtain so inimitably that Zeuxis thought it to be a real curtain, and bade the artist draw it aside that he might see the painting behind.

¶ Quintin Matsys of Antwerp painted a bee on the outstretched leg of a fallen angel so naturally that when old Mandyn, the artist, returned to his studio, he tried to frighten it away with his pocket-handkerchief.

Horse of Brass (*The*), a present from the king of Araby and Ind to Cambuscan' king of Tartary. A person whispered in its ear where he wished to go, and, having mounted, turned a pin, whereupon the brazen steed rose in the air as high as the rider wished, and within twenty-four hours landed him at the end of his journey.

This steed of brass, that easily and well
Can, in the space of a day natural, . . .
Bearen your body into every place
To which your hearte willeth for to pace.
Chaucer: Canterbury Tales ("The Squire's Tale," 1988).

(See HORSE, *The Enchanted.*)

Horst (*Conrade*), one of the insurgents at Liège.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Hortense' (2 *syl.*), the vindictive French maidservant of lady Dedlock. In revenge for the partiality shown by lady Dedlock to Rosa the village beauty, Hortense murdered Mr. Tulkinghorn, and tried to throw the suspicion of the crime on lady Dedlock.—*Dickens: Bleak House* (1852).

Horten'sio, a suitor to Bianca the younger sister of Katharina "the Shrew." Katharina and Bianca are the daughters of Baptista.—*Shakespeare: Taming of the Shrew* (1594).

Horten'sio, noted for his chivalrous love and valour.—*Massinger: The Bashful Lover* (1636).

Horwendillus, the court at which Hamlet lived.

This is that Hamlet . . . who lived at the court of Horwendillus, 500 years before we were born.—*Hazlitt.*

Hosier's Ghost (*Admiral*), a ballad by Richard Glover (1739). Admiral Hosier was sent with twenty sail to the Spanish West Indies, to block up the galleons of that country. He arrived at the Bastimentos, near Portobello, but had strict orders not to attack the foe. His men perished by disease, but not in fight, and the admiral himself died of a broken heart. After Vernon's victory, Hosier and his 3000 men rose, "all in dreary hammocks shrouded, which for windingsheets they wore," and lamented the cruel orders that forbade them to attack the foe, for "with twenty ships he surely could have achieved what Vernon did with only six." {See GRENVILLE, p. 449.}

Hospital of Compassion, the house of correction.

A troop of alguazels carried me to the hospital of compassion.—*Lesage: Gil Blas,* vii. 7 (1735).

Hotspur. So Harry Percy, son of the earl of Northumberland, was called from his fiery temper, over which he had no control.—*Shakespeare:* 1 and 2 *Henry IV.* (1597).

William Bensley [1738-1817] had the true poetic enthusiasm. . . . None that I remember possessed even a portion of that fine madness which he threw out in Hotspur's fine rant about glory. His voice had the dissonance and at times the inspiring effect of the trumpet.—*Charles Lamb.*

Hotspur of Debate (*The*), lord Derby, called by lord Lytton, in *New Timon,* "The Rupert of Debate" (1799-1869).

Houd (1 *syl.*), a prophet sent to preach repentance to the Adites (2 *syl.*), and to reprove their king Shedad for his pride. As the Adites and their king refused to hear the prophet, God sent on the kingdom first a drought of three years' duration, and then the Sarsar or icy wind, for seven days, so that all the people perished. Houd is written "Hûd" in Sale's *Korân,* i.

Then stood the prophet Houd and cried,
"Woe! woe to Irem! woe to Ad!
Death is gone up into her palaces!
Woe! woe! a day of guilt and punishment!
A day of desolation!"
Southey: Thalaba the Destroyer, I. 41 (1797)

Hough'ton (*Sergeant*), in Waverley's regiment.—*Sir W. Scott: Waverley* (time, George II.).

Hounslow, one of a gang of thieves that conspired to break into lady Bountiful's house.—*Farquhar: The Beaux' Stratagem* (1705).

Houri, plu. **Houris,** the virgins of paradise; so called from their large black eyes (*hûr al oyûn*). According to Mohammedan faith, an intercourse with these lovely women is to constitute the chief delight to the faithful in the "world to come."—*Al Korân.*

Hours of Idleness, the first series of poems published, in 1807, by lord Byron. The severe criticism in the *Edinburgh Review* brought forth the satire called *English Bards and Scotch Reviewers* (1809).

House judged by a Brick. Hieröclês, the compiler of a book of jests, tells us of a pedant who carried about a brick as a specimen of the house which he wished to sell.

He that tries to recommend Shakespeare by select quotations, will succeed like the pedant in Hieroclês, who, when he offered his house to sale, carried a brick in his pocket as a specimen.—*Dr. Johnson: Preface to Shakespeare.*

House of Fame, a magnificent palace erected on a lofty mountain of ice, and supported by rows of pillars on which are inscribed the names of illustrious poets. Here the goddess of fame sits on a throne, and dispenses her capricious judgments to the crowd who come to seek her favours.—*Chaucer: House of Fame.*

House that Jack Built (*The*), a cumulative nursery story, in which every preceding statement is repeated after the introduction of a new one; thus—

1. [*This is*] the house that Jack built.
2. [*This is*] the malt that lay in . . .
3. [*This is*] the rat that eat . . .
4. [*This is*] the cat that killed . . .
5. [*This is*] the dog that worried . . .
6. [*This is*] the cow with the crumpled horn, that tossed . . .
7. [*This is*] the maiden all forlorn, that milked . . .
8. [*This is*] the man all tattered and torn, that kissed . . .
9. This is the priest all shaven and shorn, that married . . .

¶ A similar accumulation occurs in another nursery tale, with this difference —the several clauses are repeated twice: once by entreaty of the old woman to perform some service to get her pig to cross over a bridge that she may get home; and then the reverse way, when each begins the task requested of them. It begins with a statement that an old woman went to market to buy a pig; they came to a bridge, which the pig would not go over, so the old woman called to a stick, and said—

1. [*Stick, stick, beat pig, for*] pig won't go over the bridge, and I shan't get home to-night.
2. [*Fire, fire*] burn stick, stick won't beat pig . . .
3. [*Water, water*] quench fire, fire won't . . .
4. [*Ox, ox*] drink water, water won't . . .
5. [*Butcher, butcher*] kill ox, ox won't . . .
6. [*Rope, rope*] hang butcher, butcher won't . . .
7. [*Rat, rat*] gnaw rope, rope won't . . .
8. Cat, cat, kill rat, rat won't . . .

Then the cat began to kill the rat, and the rat began to gnaw the rope, and the rope began . . . etc, and the pig went over the bridge, and so the old woman got home that night.

¶ Dr. Doran gave the following Hebrew "parable" in *Notes and Queries*:—

1. [*This is*] the kid that my father bought for two zuzim [=½*d.*].
2. [*This is*] the cat that eat . . .
3. [*This is*] the dog that bit . . .
4. [*This is*] the stick that beat . . .
5. [*This is*] the fire that burnt . . .
6. [*This is*] the water that quenched . . .
7. [*This is*] the ox that drank . . .
8. [*This is*] the butcher that killed . . .
9. This is the angel, the angel of death, that slew . . .

'.' While correcting these proofs, a native of South Africa informs me that he has often heard the Kafirs tell their children the same story.

Household Words, a weekly periodical by Charles Dickens (1850–1857); it gave place to *Once a Week*, which, since 1859, has been called *All the Year Round.*

Hous'sain (*Prince*), the elder brother of prince Ahmed. He possessed a carpet of such wonderful powers that if any one sat upon it it would transport him in a moment to any place he liked. Prince Houssain bought this carpet at Bisnagar, in India.—*Arabian Nights* ("Ahmed and Paribanou").

The wish of the penman is to him like prince Houssain's tapestry in the Eastern fable.—*Sir W. Scott.*

¶ Solomon's carpet (*q.v.*) possessed the same locomotive power.

Houyhnhnms [*Whin'-ims*], a race of horses endowed with human reason, and bearing rule over the race of man.—*Swift: Gulliver's Travels* (1726).

"True, true, ay, too true," replied the Domine, his houyhnhnm laugh sinking into an hysterical giggle.—*Sir W. Scott: Guy Mannering* (1815).

How they brought the Good News from Ghent (16—), a ballad by R. Browning (1845). A purely imaginary incident.

Howard, in the court of Edward IV.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

How'atson (*Luckie*), midwife at Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Howden (*Mrs.*), saleswoman.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Howe (*Miss*), the friend of Clarissa Harlowe, to whom she presents a strong contrast. She has more worldly wisdom and less abstract principle. In questions of doubt, Miss Howe would suggest some practical solution, while Clarissa was mooning about hypothetical contingencies. She is a girl of high spirit, disinterested friendship, and sound common sense.—*Richardson: Clarissa Harlowe* (1749).

Howel or **Hoel,** king of the West Welsh in the tenth century, surnamed "the Good." He is a very famous king, especially for his code of laws. This is not the Howel or Hoel of Arthurian romance, who was duke of Armorica in the sixth century.

What Mulmutian laws, or Martian, ever were
More excellent than those which our good Howel here
Ordained to govern Wales?
Drayton: Polyolbion, IX. (1622).

Howie (*Jamie*), bailie to Malcolm Bradwardine (3 *syl.*) of Inchgrabbit.—*Sir W. Scott: Waverley* (time, George II.).

Howlaglass (*Master*), a preacher and friend of justice Maulstatute.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Howle'glas (*Father*), the abbot of Unreason, in the revels held at Kennaquhair Abbey.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Howleglass (2 *syl.*), a clever rascal. Called "Howleglass," the hero of an old German jest-book, popular in England in the reign of queen Elizabeth. (See TYLL.)

Hoyden (*Miss*), a lively, ignorant, romping, country girl.—*Vanbrugh: The Relapse* (1697).

(This was Mrs. Jordan's great character.)

Hoyden (*Miss*), daughter of sir Tunbelly Clumsy, a green, ill-educated, country girl, living near Scarborough. She is promised in marriage to lord Fop

pington, but as his lordship is not personally known either by the knight or his daughter, Tom Fashion, the nobleman's younger brother, passes himself off as lord Foppington, is admitted into the family, and marries the heiress.—*Sheridan: A Trip to Scarborough* (1777).[1]

(Sheridan's comedy is *The Relapse* of Vanbrugh (1697), abridged, recast, and somewhat modernized.)

Hrasvelg, the giant who keeps watch on the north side of the root of the Tree of the World, to devour the dead. His shape is that of an eagle. Winds and storms are caused by the movement of his wings.—*Scandinavian Mythology.*

> Where the heaven's remotest bound
> With darkness is encompassed round,
> There Hrasvel'gr sits and swings
> The tempest from its eagle wings.
> *Edda of Sæmund* (by Amos Cottle).

Hrimfax'i, the horse of Night, from whose bit fall the rime-drops that every morning bedew the earth.—*Scandinavian Mythology.*

Hrothgar, king of Denmark, whom Beowulf delivered from the monster Grendel. Hrothgar built Heorot, a magnificent palace, and here he distributed rings (treasure), and held his feasts; but the monster Grendel, envious of his happiness, stole into the hall after a feast, and put thirty of the thanes to death in their sleep. The same ravages were repeated night after night, till Beowulf, at the head of a mixed band of soldiers, went against him and slew him.—*Beowulf* (an Anglo-Saxon epic poem, sixth century).

Hry'mer, pilot of the ship *Nagelfar* (made of the "nails of the dead").—*Scandinavian Mythology.*

Hub of the Universe. A hub is the nave of a wheel, a boss or protuberance; hence the "boss of the world" is much the same as the "hub of the universe," meaning the thing most prominent or important.

> Bayreuth [*i.e.* Wagnerism] was to be the "hub of the universe," as far as dramatic music [*is*] concerned.—*Nineteenth Century*, September, 1896, p. 361.

Hubba and Ingwar, two Danish chiefs, who, in 870, conquered East Anglia and wintered at Thetford, in Norfolk. King Edmund fought against them, but was beaten and taken prisoner. The Danish chiefs offered him his life and kingdom if he would renounce Christianity and pay them tribute; but as he refused to do so, they tied him to a tree, shot at him with arrows, and then cut off his head. Edmund was therefore called "St. Edmund." Alu'red fought seven battles with Hubba, and slew him at Abingdon, in Berkshire.

> Alured . . .
> In seven brave foughten fields their champion Hubbe chased,
> And slew him in the end at Abington [*sic*].
> *Drayton: Polyolbion*, xii. (1613).

Hubbard (*Old Mother*) went to her cupboard to get a bone for her dog, but, not finding one, trotted hither and thither to fetch sundry articles for his behoof. Every time she returned she found Master Doggie performing some extraordinary feat, and at last, having finished all her errands, she made a grand curtsey to Master Doggie. The dog, not to be outdone in politeness, made his mistress a profound bow; upon which the dame said, "Your servant!" and the dog said, "Bow, wow!"—*Nursery Tale.*

Hubberd (*Mother*). *Mother Hubberd's Tale*, by Edmund Spenser, is a satirical fable in the style of Chaucer, supposed to be told by an old woman (Mother Hubberd) to relieve the weariness of the poet during a time of sickness. The tale is this: An ape and a fox went into partnership to seek their fortunes. They resolved to begin their adventures as beggars, so Master Ape dressed himself as a broken soldier, and Reynard pretended to be his dog. After a time they came to a farmer, who employed the ape as shepherd, but when the rascals had so reduced the flock that detection was certain, they decamped. Next they tried the Church, under advice of a priest; Reynard was appointed rector to a living, and the ape was his parish clerk. From this living they were obliged also to remove. Next they went to court as foreign potentates, and drove a splendid business, but came to grief ere long. Lastly, they saw king Lion asleep, his skin was lying beside him, with his crown and sceptre. Master Ape stole the regalia, dressed himself as king Lion, usurped the royal palace, made Reynard his chief minister, and collected round him a band of monsters, chiefly amphibious, as his guard and court. In time, Jupiter sent Mercury to rouse king Lion from his lethargy; so he awoke from sleep, broke into his palace, and bit off the ape's tail, with a part of its ear.

> Since which, all apes but half their ears have left,
> And of their tails are utterly bereft.

As for Reynard, he ran away at the first alarm, and tried to curry favour with

ding Lion; but the king only exposed him and let him go (1591).

Hubble (*Mr.*), wheelwright; a tough, high-shouldered, stooping old man, of a sawdusty fragrance, with his legs extraordinarily wide apart.

Mrs. Hubble, a little curly, sharp-edged person, who held a conventionally juvenile position, because she had married Mr. Hubble when she was much younger than he.—*Dickens: Great Expectations* (1860).

HUBERT, chamberlain to king John, and "keeper" of young prince Arthur. King John conspired with him to murder the young prince, and Hubert actually employed two ruffians to burn out both the boy's eyes with red-hot irons. Arthur pleaded so lovingly with Hubert to spare his eyes, that he relented; however, the lad was found dead soon afterwards, either by accident or foul play.—*Shakespeare: King John* (1596). (See KINGSHIP.)

N.B.—This "Hubert" was Hubert de Burgh, justice of England and earl of Kent.

One would think, had it been possible, that Shakespeare, when he made king John excuse his intention of perpetrating the death of Arthur by his comment on Hubert's face, by which he saw the assassin in his mind, had Sandford in idea, for he was rather deformed, and had a most forbidding countenance.—*Dibdin: History of the Stage.*

Hubert, an honest lord, in love with Jac'ulin daughter of Gerrard king of the beggars.—*Fletcher: The Beggars' Bush* (1622).

Hubert, brother of prince Oswald, severely wounded by count Hurgonel in the combat provoked by Oswald against Gondibert, his rival for the love of Rhodalind the heiress of Aribert king of Lombardy.—*Davenant: Gondibert* (died 1668).

Hubert, an archer in the service of sir Philip de Malvoisin.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hubert (*St.*), patron saint of huntsmen. He was son of Bertrand duc d'Acquitaine, and cousin of king Pepin.

Huddibras (*Sir*), a man "more huge in strength than wise in works," the suitor of Perissa (*extravagance*).—*Spenser: Faërie Queene*, ii. 2 (1590).

Hudibras, the hero of a rhyming political satire, in three parts, by S. Butler. Sir Hudibras is a presbyterian justice in the Commonwealth, who sets out with his squire Ralph (an independent) to reform abuses, and enforce the observance of the laws for the suppression of popular sports and amusements (1663, 1664, 1678).

*** The *Grub Street Journal* (1731) maintains that the academy figure of Hudibras was colonel Rolle of Devonshire, with whom the poet lodged for some time, and adds that the name is derived from Hugh de Bras, the patron saint of the county. Others say that sir Samuel Luke was the original, and cite the following distich in proof thereof:—

'Tis sung, there's a valiant Mameluke
In foreign lands ycleped * * [*sir Luke I*].

*** *Hudibras* is in octo-syllabic lines, and has given us the adjective "hudibrastic," to signify poetry in the style and measure of *Hudibras*.

(It was illustrated by Hogarth in 1726; and sir George Gilfillan, in his introduction to the *Works of Butler*, gives us an excellent abstract of the poem.)

Edward Ward published (in 1705–1707) an imitation of Butler's satire, which he called *Hudibras Redivivus*, for which he was twice set in the pillory.

Hudjadge, a shah of Persia, suffered much from sleeplessness, and commanded Fitead, his porter and gardener, to tell him tales to while away the weary hours. Fitead declared himself wholly unable to comply with this request. "Then find some one who can," said Hudjadge, "or suffer death for disobedience." On reaching home, greatly dejected, he told his only daughter, Moradbak, who was motherless, and only 14 years old, the shah's command, and she undertook the task. She told the shah the stories called *The Oriental Tales*, which not only amused him, but cured him, and he married her.—*Comte de Caylus: Oriental Tales* (1743). (See THOUSAND-AND-ONE.)

Hudson (*Sir Geoffrey*), the famous dwarf, formerly page to queen Henrietta Maria. Sir Geoffrey tells Julian Peveril how the late queen had him enclosed in a pie and brought to table.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

*** Vandyke has immortalized sir Geoffrey by his brush; and some of his clothes are said to be preserved in sir Hans Sloane's museum.

Hudson (*Tam*), gamekeeper.—*Sir W. Scott: Guy Mannering* (time, George II.).

Hugh, blacksmith at Ringleburn; a friend of Hobbie Elliot, the Heughfoot farmer.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Hugh, servant at the Maypole inn. This giant in stature and ringleader in the "No Popery riots," was a natural son of sir John Chester and a gipsy. He loved Dolly Varden, and was very kind to Barnaby Rudge, the half-witted lad. Hugh was executed for his participation in the "Gordon riots."—*Dickens: Barnaby Rudge* (1841).

Hugh count of Vermandois, a crusader.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Hugh de Brass (*Mr.*), in *A Regular Fix*, by J. M. Morton.

Hugh of Lincoln. Matthew Paris asserts that in 1255 the Jews of Lincoln kidnapped a boy named Hugh, eight years old, crucified him, and threw his body into a pit. Eighteen of the wealthiest Jews of Lincoln were hanged for taking part in this affair, and the boy was buried in state.

** There are several documents in Rymer's *Fœdera* relative to this event. The story is told in the *Chronicles* of Matthew Paris. It is the subject of the *Prioress's Tale* in Chaucer (*q.v.*), and Wordsworth has a modernized version of Chaucer's tale.

¶ A similar story is told of William of Norwich, said to have been crucified by the Jews in 1137.

¶ Percy, in his *Reliques*, i. 3, has a ballad about a boy named Hew (*q.v.*), whose mother was "lady Hew of Mirryland town" (*Milan*). He was enticed by an apple given him by a Jewish damsel, who "stabbed him with a penknife, rolled him in lead, and cast him into a well."

¶ Werner is another boy said to have been crucified by the Jews. The place of this alleged murder was Bacharach.

> Of the innocent boy, who, some years back,
> Was taken and crucified by the Jews,
> In that ancient town of Bacharach!
> *Longfellow: Golden Legend.*

¶ Incredible as it may seem to some persons, the belief that Jews require Christian blood in some of their religious rites is still prevalent in some places.

In 1881 occurred the notorious case of Esther Solymossy, of whose murder the Jew of Tisra-Eszlar (a village in Hungary) was accused. The trial of the Jew lasted two years; and though the accused was acquitted, the villagers generally believed him guilty.

In 1891, at Xanten (in Westphalia), the Jew Buschhoff, a butcher, was accused of murdering a child of five years old for a similar purpose; and although an *alibi* was proved, the villagers insisted on their belief. Another case occurred in 1893 at Malta, and some since that date.

Hughie Graham, a ballad about Graham, a borderer, who was hanged for stealing the bishop's mare. Scott has introduced a version of it into his *Border Minstrelsy*.

Hugo, count of Vermandois, brother of Philippe I. of France, and leader of the Franks in the first crusade. Hugo died before Godfrey was appointed general-in-chief of the allied armies (bk. i.), but his spirit appeared to Godfrey when the army went against the Holy City (bk. xviii.).—*Tasso: Jerusalem Delivered* (1575).

Hugo, brother of Arnold; very small of stature, but brave as a lion. He was slain in the faction fight stirred up by prince Oswald against duke Gondibert, his rival in the love of Rhodalind daughter and only child of Aribert king of Lombardy.

> Of stature small, but was all over heart,
> And tho' unhappy, all that heart was love.
> *Davenant: Gondibert*, l. 1 (died 1668).

Hugo, natural son of Azo chief of the house of Este (2 *syl.*) and Bianca, who died of a broken heart, because, although a mother, she was never wed. Hugo was betrothed to Parisina, but his father, not knowing it, made Parisina his own bride. One night Azo heard Parisina in her sleep confess her love for Hugo, and the angry marquis ordered his son to be beheaded. What became of Parisina "none knew, and none can ever know."—*Byron: Parisina* (1816).

Hugo Hugonet, minstrel of the earl of Douglas.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Hugon (*King*), the great nursery ogre of France.

Huguenot Pope (*The*). Philippe de Mornay, the great supporter of the French huguenots, is called *Le Pape des Huguenots* (1549–1623).

** Of course, Philippe de Mornay was not one of the "popes of Rome."

Huguenots (*Les*), an opera by Meyerbeer (1836). The subject of this opera is the massacre of the French huguenots or protestants, planned by Catherine de Medicis on St. Bartholomew's Day (August 24, 1572), during the wedding festivities of her daughter Margherita (*Marguerite*) and Henri le

Bearnais (afterwards Henri IV. of France).

Huldbrand (*Sir*), the husband of Undine.—*De la Motte Fouqué: Undine* (1807).

Hul'sean Lectures, certain sermons preached at Great St. Mary's Church, Cambridge, and paid for by a fund, the gift of the Rev. John Hulse, of Cheshire, in 1777.

N.B.—Till the year 1860, the Hulsean Lecturer was called "The Christian Advocate."

Human Understanding (*An Essay concerning*), by John Locke, published in 1690. Against the dogma of innate ideas, and in proof that experience is the key of knowledge.

Humber or **Humbert,** mythical king of the Huns, who invaded England during the reign of Locrin, some 1800 years B.C. In his flight, he was drowned in the river Abus, which has ever since been called the Humber. — *Geoffrey: British History*, ii. 2; *Milton: History of England.*

The ancient Britons yet a sceptred king obeyed
Three hundred years before Rome's great foundation laid;
And had a thousand years an empire strongly stood
Ere Cæsar to her shores here stemmed the circling flood;
And long before borne arms against the barbarous Hun,
Here landing with intent the isle to overrun;
And, following them in flight, their general Humberd drowned,
In that great arm of sea by his great name renowned.
Drayton: Polyolbion, viii. (1612); see also xxviii.

Humgud'geon (*Grace-be-here*), a corporal in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Humm (*Anthony*), chairman of the "Brick Lane Branch of the United Grand Junction Ebenezer Temperance Association."—*Dickens: The Pickwick Papers* (1836).

Humma, a fabulous bird, of which it was said that "the head over which the shadow of its wings passes will assuredly wear a crown."—*Wilkes: South of India*, v. 423.

Belike he thinks
The humma's happy wings have shadowed him,
And, therefore, Fate with royalty must crown
His chosen head.
Southey: Roderick, etc., xxiii. (1814).

Humourists of the Eighteenth Century, by Thackeray (1851–1853).

Humorous Lieutenant (*The*), the chief character and title of a comedy by Beaumont (?) and Fletcher (1647). (Beaumont died 1616.) The lieutenant has no name.

Humpback (*The*). Andrea Sola'ri, the Italian painter, was called *Del Gobbo* (1470–1527).

Geron'imo Amelunghi was also called *Il Gobo di Pisa* (sixteenth century).

Humphrey (*Master*), the hypothetical compiler of the tale entitled "Barnaby Rudge" in *Master Humphrey's Clock*, by Charles Dickens (1840).

Humphrey (*Old*), pseudonym of George Mogridge.

(George Mogridge also issued several books under the popular name of "Peter Parley," which was first assumed by S. G. Goodrich, in 1828. Several publishers of high standing have condescended to palm books on the public under this assumed name, some written by William Martin, and others by names wholly unknown.

Humphrey (*The good duke*), Humphrey Plantagenet, duke of Gloucester, youngest son of Henry IV., murdered in 1446.

To dine with duke Humphrey, to go without dinner. To stay behind in St. Paul's aisles, under pretence of finding out the monument of duke Humphrey, while others more fortunate go home to dinner.

(It was really the monument of John Beauchamp that the "dinnerless" hung about, and not that of duke Humphrey. John Beauchamp died in 1359, and duke Humphrey in 1446.)

¶ A similar phrase is, "To be the guest of the cross-legged knights," meaning the stone effigies in the Round Church (London). Lawyers at one time made this church the rendezvous of their clients, and here a host of dinnerless vagabonds used to loiter about, in the hope of picking up a job which would furnish them with the means of getting a dinner.

¶ "To dine *or* sup with sir Thomas Gresham" (*q.v.*) means the same thing, the Royal Exchange being at one time the great lounge of idlers.

Tho' little coin thy purseless pockets line,
Yet with great company thou'rt taken up;
For often with duke Humphrey thou dost dine,
And often with sir Thomas Gresham sup.
Hayman: Quodlibet (Epigram on a Loafer, 1628).

Humphrey's Clock (*Master*), the name given to a serial by Charles Dickens; but only two tales were included in the

oublication (1840–1841). These tales were *Barnaby Rudge* and *The Old Curiosity Shop*, both of which were afterwards published separately.

Humphry Clinker. (See CLINKER, p. 219.)

Huncamunca (*Princess*), daughter of king Arthur and queen Dollallolla, beloved by lord Grizzle and Tom Thumb. The king promises her in marriage to the "pigmy giant-queller." Huncamunca kills Frizaletta "for killing her mamma." But Frizaletta killed the queen for killing her sweetheart Noodle, and the queen killed Noodle because he was the messenger of ill news.—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Hunchback (*The*). Master Walter "the hunchback" was the guardian of Julia, and brought her up in the country, training her most strictly in knowledge and goodness. When grown to womanhood, she was introduced to sir Thomas Clifford, and they plighted their troth to each other. Then came a change. Clifford lost his title and estates, while Julia went to London, became a votary of fashion and pleasure, abandoned Clifford, and promised marriage to Wilford earl of Rochdale. The day of espousals came. The love of Julia for Clifford revived, and she implored her guardian to break off the obnoxious marriage. Master Walter now showed himself to be the earl of Rochdale, and the father of Julia; the marriage with Wilford fell through, and Julia became the wife of sir Thomas Clifford.—*Knowles* (1831).

¶ Similarly, Maria "the maid of the Oaks" was brought up by Oldworth as his ward, but was in reality his motherless child.—*Burgoyne: The Maid of the Oaks* (1779).

Hunchback (*The Little*), the buffoon of the sultan of Casgar. Supping with a tailor, the little fellow was killed by a bone sticking in his throat. The tailor, out of fear, carried the body to the house of a physician, and the physician, stumbling against it, knocked it downstairs. Thinking he had killed the man, he let the body down a chimney into the storeroom of his neighbour, who was a purveyor. The purveyor, supposing it to be a thief, belaboured it soundly; and then, thinking he had killed the little hunchback, carried the body into the street, and set it against a wall. A Christian merchant, reeling home, stumbled against the body, and gave it a blow with his fist. Just then the patrol came up, and arrested the merchant for murder. He was condemned to death; but the purveyor came forward and accused himself of being the real offender. The merchant was accordingly released, and the purveyor condemned to death; but then the physician appeared, and said he had killed the man by accident, having knocked him downstairs. When the purveyor was released, and the physician led away to execution, the tailor stepped up, and told his tale. All were then taken before the sultan, and acquitted; and the sultan ordered the case to be enrolled in the archives of his kingdom amongst the *causes célèbres*.—*Arabian Nights* ("The Little Hunchback").

¶ In the *Legends and Stories of Ireland* (1832–34), by Samuel Lover, is a story almost identical, excepting that the "deceased" is an old woman.

Hunchback of Notre Dame. (See QUASIMODO.)

Hundebert, steward to Cedric of Rotherwood—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Hundred Fights (*Hero of a*), Conn, son of Cormac king of Ireland. Called in Irish "Conn Keadcahagh."

> Conn of a hundred fights, sleep in thy grass-grown tomb.—*O Gnive.*

Admiral Horatio lord Nelson is so called (1758–1805).

Hundred-Handed (*The*). Briareos (4 *syl.*) or Ægæon, with his brothers Gygês and Kottos, were all hundred-handed giants.

Homer makes Briareos 4 *syl.*; but Shakespeare writes it in the Latin form, "Briareus," and makes it 3 *syl.*

> Then, called by thee, the monster Titan came,
> Whom gods Briareôs, men Ægêon name.
> *Pope: Iliad*, 1 (1715).
>
> He is a gouty Briareus. Many hands,
> And of no use.
> *Shakespeare: Troilus and Cressida*, act i. sc. 2 (1608).

Hundwolf, steward to the old lady of Baldringham.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Hungarian (*An*), one half-starved, one suffering from hunger. A pun.

> He is hide-bound; he is an Hungarian.—*Howell: English Proverbs* (1660).

Hungarian Brothers (*The*), a romance by Miss A. M. Porter (1807).

Hunia'des (4 *syl.*), called by the Turks "The Devil." He was surnamed "Corvinus," and the family crest was a crow (1400–1456).

The Turks employed the name of Huniadês to frighten their perverse children. He was corruptly called "Jancus Lain."—*Gibbon: Decline and Fall, etc.*, xii. 166 (1776–88).

Hunsdon (*Lord*), cousin of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Hunted Down, a tale by Charles Dickens (1860). A Mr. Sampson, chief manager of an insurance office, tells us how Julius Slinkton, having effected an insurance on the life of Alfred Beckwith, endeavoured to poison him, in order to get the insurance money. Being foiled, however, in his attempt, he committed suicide.

Hunter (*Mr.* and *Mrs. Leo*), persons who court the society of any celebrity, and consequently invite Mr. Pickwick and his three friends to an entertainment in their house. Mrs. Leo Hunter wrote an "Ode to an Expiring Frog," considered by her friends a most masterly performance.—*Dickens: The Pickwick Papers* (1836).

Can I view thee panting, lying
On thy stomach, without sighing;
Can I un'moved see thee dying
On a log, expiring frog!

Say, have fiends in shape of boys,
With wild balloo, and brutal noise,
Hunted thee from marshy joys,
With a dog, expiring frog!

Ch. xv.

Hunter (*The Mighty*), Nimrod; so called in *Gen.* x. 9.

Proud Nimrod first the bloody chase [*war*] began,
A mighty hunter, and his prey was man.
Pope: Windsor Forest (1713).

HUNTINGDON (*Henry of*), Henry archdeacon of Huntingdon (1100–1168), a chronicler who wrote a History of England (*Historia Anglorum*) from the invasion of Julius Cæsar to the death of Stephen. He was a poet also.

Huntingdon (*Robert earl of*), generally called "Robin Hood" (*q.v.*). In 1601 Anthony Munday and Henry Chettle produced a drama entitled *The Downfall of Robert Earl of Huntingdon* (attributed often to T. Heywood). Ben Jonson began a beautiful pastoral drama on the subject of Robin Hood (*The Sad Shepherd, or A Tale of Robin Hood*), but left only two acts of it when he died (1637). We have also *Robin Hood and his Crew of Souldiers*, a comedy acted at Nottingham, and printed 1661; *Robin Hood*, an opera (1730). J. Ritson edited, in 1795, *Robin Hood: a Collection of Poems, Songs, and Ballads relative to that Celebrated English Outlaw.*

Huntingdon (*The earl of*), in the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Huntingdon (*David earl of*), prince royal of Scotland. He appears first as sir Kenneth, Knight of the Leopard, and afterwards as Zohauk the Nubian slave. —*Sir W. Scott: The Talisman* (time, Richard I.).

Huntingdon Sturgeon and Godmanchester Hogs.

During a very high flood in the meadows between Huntingdon and Godmanchester, something was seen floating, which the Godmanchester people thought was a black hog, and the Huntingdon folk declared was a sturgeon. When rescued from the waters, it proved to be a young donkey.—*Brayebrook* (*Pepys: Diary*, May 22, 1667).

Huntinglen (*The earl of*), an old Scotch nobleman.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Huntly (*The marquis of*), a royalist. —*Sir W. Scott: Legend of Montrose* (time Charles I.).

Huon, a serf, secretary and tutor of the countess Catherine, with whom he falls in love. He reads with music in his voice, talks enchantingly, writes admirably, translates "dark languages," is "wise in rare philosophy," is master of the hautboy, lute, and viol, "proper in trunk and limb and feature;" but the proud countess, though she loves him, revolts from the idea of marrying a serf. At length it comes to the ears of the duke that his daughter loves Huon, and the duke commands him, on pain of death, to marry Catherine, a freed serf. He refuses, till the countess interferes; he then marries, and rushes to the wars. Here he greatly distinguishes himself, and is created a prince, when he learns that the Catherine he has wed is not Catherine the freed serf, but Catherine the countess.—*Knowles: Love* (1840).

Huon de Bordeaux (*Sir*), who married Esclairmond, and, when Oberon went to paradise, succeeded him as "king of all Faëry."

In the second part, Huon visits the terrestrial paradise, and encounters Cain, the first murderer, in performance of his penance.—*Huon de Bordeaux.*

N.B.—An abstract of this romance is in Dunlop's *History of Fiction.* (See also Keightley's *Fairy Mythology.*) It is also the subject of Wieland's *Oberon*, which has been translated by Sotheby.

Hûr al Oyûn, the black-eyed daughters of paradise, created of pure musk. They are free from all bodily weakness, and are ever young. Every believer will have seventy-two of these girls as his household companions in paradise, and those who desire children will see them grow to maturity in an hour.—*Al Korân*, Sale's notes.

Hurgonel (*Count*), the betrothed of Orna sister of duke Gondibert.—*Davenant: Gondibert*, iii. 1 (died 1668).

Hurlo-Thrumbo, a burlesque which had an extraordinary run at the Haymarket Theatre.—*Samuel Johnson* (*not* Dr. S. Johnson): *Hurlo-Thrumbo*, or *The Supernatural* (1730).

Consider, then, before, like Hurlo-Thrumbo,
You aim your club at any creed on earth,
That, by the simple accident of birth,
You might have been high priest to Mumbo-Jumbo.
Hood.

Hurry, servant of Oldworth of Oldworth Oaks. He is always out of breath, wholly unable to keep quiet or stand still, and proves the truth of the proverb, "The more haste the worse speed." He fancies all things go wrong if he is not bustling about, and he is a constant fidget. —*Burgoyne: The Maid of the Oaks* (1779).

Poor Weston! "Hurry" was one of his last parts, and was taken from real life. I need not tell those who remember this genuine representer of nature, that in "Hurry" he threw the audience into loud fits of mirth without discomposing a muscle of his features [1757–1776].—*T. Davies.*

Hurtali, a giant who reigned in the time of the Flood.

The Massorets affirm that Hurtali, being too big to get into the ark, sat astride upon it, as children stride a wooden horse.—*Rabelais: Pantag'ruel*, ii. 1 (1545).

(Minage says that the rabbins assert that it was Og, not Hurtâli, who thus outrode the Flood. See Le Pelletier, chap. xxv. of his *Noah's Ark.*)

Husbandry (*Five Hundred Points of Good*), by Tusser (1557). (See Southey's *Early British Poets.*)

Hush'ai (2 *syl.*), in Dryden's satire of *Absalom and Achitophel*, is Hyde earl of Rochester. As Hushai was David's friend and wise counsellor, so was Hyde the friend and wise counsellor of Charles II. As the counsel of Hushai rendered abortive that of Achitophel, and caused the plot of Absalom to miscarry, so the counsel of Hyde rendered abortive that of lord Shaftesbury, and caused the plot of Monmouth to miscarry.

Hushai, the friend of David in distress;
In public storms of manly steadfastness;
By foreign treaties he informed his youth,
And joined experience to his native truth.
Dryden: Absalom and Achitophel, i. 809–812 (1681).

Hut'cheon, the auld domestic in Wandering Willie's tale.—*Sir W. Scott: Redgauntlet* (time, George III.).

Hut'cheon, one of Julian Avenel's retainers.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Hutin (*Le*), Louis X. of France; so called from his expedition against the Hutins, a seditious people of Navarre and Lyons (1289, 1314–1316).

Hy'acinth, son of Amyclas the Spartan king. He was playing quoits with Apollo, when the wind drove the quoit of the sun-god against the boy's head, and killed him on the spot. From the blood grew the flower called hyacinth, which bears on its petals the words, "Ai! Ai!" ("Alas! alas!").—*Grecian Fable.*

Hyacinthe (3 *syl.*), the daughter of seigneur Géronte (2 *syl.*), who passed in Tarentum under the assumed name of Pandolphe (2 *syl.*). When he quitted Tarentum, he left behind him his wife and daughter Hyacinthe. Octave (2 *syl.*) son of Argante (2 *syl.*) fell in love with Hyacinthe (supposing her surname to be Pandolphe), and Octave's father wanted him to marry the daughter of his friend seigneur Géronte. The young man would not listen to his father, and declared that Hyacinthe, and Hyacinthe alone, should be his wife. It was then explained to him that Hyacinthe Pandolphe was the same person as Hyacinthe Géronte, and that the choice of father and son were in exact accord.—*Molière: Les Fourberies de Sapin* (1671).

(In *The Cheats of Scapin*, Otway's version of this play, Hyacinthe is called "Clara," her father Géronte "Gripe," and Octave is Anglicized into "Octavian.")

Hyde. (See JEKYLL AND HYDE.)

Hyder Ali Khan Behander, the nawaub of Mysore (2 *syl.*), disguised as the sheik Hali.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Hydra or *Dragon of the Hesperian grove.* The golden apples of the Hesperian field were guarded by women called the Hesperidês, assisted by the hydra or dragon named Ladon.

Her flowery store
To thee nor Tempê shall refuse, nor watch
Of wingèd hydra guard Hesperian fruits
From thy free spoil.
Akenside: Pleasures of Imagination, i. (1744).

Hy'dromel properly means a mixture of honey and water; but Mrs. Browning, in her *Drama of Exile*, speaks

of a "mystic hydromel," which corresponds to the classic nectar or drink of the immortals. This "mystic hydromel" was given to Adam and Eve, and held them "immortal" as long as they lived in Eden, but when they fell it was poured out upon the earth.

[*And*] now our right hand hath no cup remaining . . .
[*For*] the mystic hydromel is spilt.
Mrs. Browning: A Drama of Exile (1850).

Hydropsy, personified by Thomson—

On limbs enormous, but withal unsound,
Soft-swoln and wan, here lay pale Hydropsy,—
Unwieldy man; with belly monstrous round,
For ever fed with watery supply,
For still he drank, and yet was ever dry.
Castle of Indolence, i. 75 (1748).

Hymbercourt (*Baron d'*), one of the duke of Burgundy's officers.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Hymen, god of marriage; the personification of the bridal song; marriage.

Till Hymen brought his love-delighted hour,
There dwelt no joy in Eden's rosy bower . . .
The world was sad, the garden was a wild,
And man, the hermit, sighed—till woman smiled.
Campbell: Pleasures of Hope, ii. (1799).

Hymettus, a mountain in Attica, noted for honey.

And the brown bees of Hymettus
Make their honey not so sweet.
Mrs. Browning: Wine of Cyprus, 7.

Hymn Tunes. (See *Dictionary of Phrase and Fable*, p. 641, col. 1.)

Hyndman (*Master*), usher to the council-chamber at Holyrood.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Hypatia, a novel by Charles Kingsley (1853). Hypatia was born in Alexandria, A.D. 370. She attracted vast crowds by her lectures on philosophy and neo-Platonism. She was a most modest, graceful, and beautiful young woman, but the Christian clergy, headed by archbishop Cyril, stirred up the rabble against her. They seized her, dragged her into one of the churches of Alexandria, and literally tore her to pieces (A.D. 415). It is one of the saddest tales in history.

Hyperi'on, the sun. His parents were Cœlum and Tellus (*heaven* and *earth*). Strictly speaking, he was the father of the sun, but Homer uses the word for the sun itself.

When the might
Of Hyperion from his noon-tide throne
Unbends their languid pinions [i.e. *of the winds*].
Akenside: Hymn to the Naiads (1767).

Shakespeare incorrectly throws the accent on the second syllable: "Hyper'ion to a satyr" (*Hamlet*, act i. sc. 2). In this almost all English poets have erred with Shakespeare; but Akenside accents the word correctly, and in *Fuimus Troes* we have—

Blow, gentle Africus,
Play on our poops, when Hyperion's son
Shall couch in west. (1633.)

Placat equo Persis radiis Hyperione cinctum.
Ovid: Fasti, i. 385.

*** Keats has left the fragment of a poem entitled *Hyperion*, of which Byron says, "It seems inspired by the Titans, and is as sublime as Æschylus."

Hyperion, a romance by Longfellow. The hero, Paul Flemming, was heart-broken at the loss of a dear friend. He travelled abroad, to try and assuage his grief, and spent a winter in Heidelberg, where he buried himself in "old dusty books," and held long discussions with his friend the baron of Hohenfels. He met an English lady, Mary Ashburton, and loved her, but pride parted them, and they separated never to meet again. Paul Flemming wandered through many lands, and in a little chapel, on a marble tablet, found the words of consolation which no friend had yet spoken. He determined to face life again, and "be strong." The story is interwoven with charming translations from German poety; most of which are collected in the volume of Longfellow's Poems.

Hypnos, god of sleep, brother of Oneiros (*dreams*) and Thanătos (*death*).

In every creature that breathes, from the conqueror resting on a field of blood, to the nest-bird cradled in its bed of leaves, Hypnos holds a sovereignty which nothing mortal can long resist.—*Ouida: Folle-Farine*, iii. 12.

Hypochondria, personified by Thomson—

And moping here, did Hypochondria sit,
Mother of spleen, in robes of various dye . . .
And some her frantic deemed, and some her doomed a wit.
Castle of Indolence, i. 75 (1748).

Hypocrisy is the homage which vice renders to virtue.

L'hypocrisie est un hommage que le vice rend à la vertu.—*Rochefoucauld.*

Hyp'ocrite (*The*), Dr. Cantwell in the English comedy by Isaac Bickerstaff, and Tartuffe in the French comedy by Molière. He pretends to great sanctity, but makes his "religion" a mere trade for getting money, advancing his worldly prospects, and for the better indulgence of his sensual pleasures. Dr. Cantwell is made the guest of sir John Lambert (in French "Orgon"), who looks on him as a saint, and promises him his daughter in marriage; but his mercenary views and his love-making to lady Lambert being

at length exposed, sir John forbids him to remain in the house, and a tipstaff arrests him for a felonious fraud (1768).

Hyp'ocrites (*The*). Abdallah ibn Obba and his partizans were so called by Mahomet.

Hyp'ocrites (*The prince of*), Tiberius Cæsar (B.C. 42, 14 to A.D. 37).

Hyppolito. (See HIPPOLYTUS.)

Hyrcan Tiger. Hyrcania is in Asia Minor, south-east of the Caspian Sea. Bouillet says, "Ce pays était tout entouré de montagnes remplies de tigres."

> Restore thy fierce and cruel mind
> To Hircan tigres and to ruthless bears.
> *Daniel: Sonnets* (1594).

> Approach thou like the Russian bear,
> The armed rhinoceros, or the Hyrcan tiger;
> Take any form but that, and my firm nerves
> Shall never tremble.
> *Shakespeare: Macbeth*, act III. sc. 5 (1606).

Hythloday (*Raphael*), the imaginary adventurer who discovered Utopia, and gave an account of it to sir Thomas More.

I.

Iachimo [*Yak'-i-mo*], an Italian libertine. When Posthu'mus, the husband of Imogen, was banished for marrying the king's daughter, he went to Rome, and in the house of Philario the conversation fell on the fidelity of wives. Posthumus bet a diamond ring that nothing could change the fidelity of Imogen, and Iachamo accepted the wager. The libertine contrived to get into a chest in Imogen's chamber, made himself master of certain details, and took away with him a bracelet belonging to Imogen. With these vouchers, Iachimo easily persuaded Posthumus that he had won the bet, and Posthumus handed over to him the ring. A battle subsequently ensued, in which Iachimo and other Romans, with Imogen disguised as a page, were made prisoners, and brought before king Cymbeline. Imogen was set free, and told to ask a boon. She asked that Iachimo might be compelled to say how he came by the ring which he had on his finger, and the whole villainy was brought to light. Posthumus was pardoned, and all ended happily.—*Shakespeare: Cymbeline* (1605).

∴ The tale of *Cymbeline* is from the *Decameron* of Boccaccio (day ii. 9), in which Iachimo is called "Ambrose," Imogen is "Zineura," her husband Bernard "Lomellin," and Cymbeline is the "sultan." The assumed name of Imogen is "Fidelè," but in Boccaccio it is "Sicurano da Finale."

Ia'go (2 or 3 *syl.*), ancient of Othello commander of the Venetian army, and husband of Emilia. Iago hated Othello, both because Cassio (a Florentine) was promoted to the lieutenancy over his head, and also from a suspicion that the Moor had tampered with his wife; but he concealed his hatred so artfully that Othello felt confident of his "love and honesty." Iago strung together such a mass of circumstantial evidence in proof of Desdemona's love for Cassio, that the Moor killed her out of jealousy. One main argument was that Desdemona had given Cassio the very handkerchief which Othello had given her as a love-gift; but in reality Iago had induced his wife Emilia to purloin the handkerchief. When this villainy was brought to light, Othello stabbed Iago; but his actual death is no incident of the tragedy.—*Shakespeare: Othello* (1611).

> The cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance, . . . are such proofs of Shakespeare's skill in human nature as it would be vain to seek in any modern writer.—*Dr. Johnson.*

(Byron, speaking of John P. Kemble, says, "Was not his 'Iago' perfection—particularly the last look? I was close to him, and I never saw an English countenance half so expressive.")

Iambic Verse (*The Father of*), Archil'ochos of Paros (B.C. 714-676).

IANTHE (3 *syl.*), in *The Siege of Rhodes*, by sir William Davenant (1656).

> Mrs. Betterton was called "Ianthe" by Pepys, in his *Diary*, as having performed that character to his great approval. The old gossip greatly admired her, and praised her "sweet voice and incomparable acting."—*W. C. Russell: Representative Actors.*

Ianthe (3 *syl.*), to whom lord Byron dedicated his *Childe Harold*, was lady Charlotte Harley, daughter of the earl of Oxford (afterwards lady Charlotte Bacon), who was only eleven years old at the time (1809).

Ianthe. (See IPHIS, p. 526.)

Ianthe, in Shelley's *Queen Mab.* (See MAB.)

Ibe'ria's Pilot, Christopher Columbus. Spain is called "Iberia" and the Spaniards the "Ibe'ri." The river *Ebro* is a corrupt form of the Latin word Ibe'rus.

Launched with Iberia's pilot from the steep,
To worlds unknown, and isles beyond the deep.
Campbell: The Pleasures of Hope, ii. (1799).

Iblis ["*despair*"], called **Aza'zil** before he was cast out of heaven. He refused to pay homage to Adam, and was rejected by God.—*Al Korân.*

"We created you, and afterwards formed you, and all worshipped except Eblis." . . . And God said unto him, "What hindered you from worshipping Adam, since I commanded it?" He answered, "I am more excellent than he. Thou hast created me of fire, but him of clay." God said, "Get thee down, therefore, from paradise . . . thou shalt be one of the contemptible."—*Al Korân*, vii.

Ib'rahim or **L'Illustre Bassa**, an heroic romance of Mdlle. de Scudéri (1641).

Ice'ni (3 *syl.*), the people of Suffolk, Norfolk, Cambridgeshire, and Huntingdonshire. Their metropolis was Venta (*Caistor, near Norwich*).—*Richard of Cirencester: Chronicle*, vi. 30.

The Angles, . . . allured with . . . the fittness of the place
Where the Iceni lived, did set their kingdom down . . .
And the East Angles' kingdom those English did insade.
Drayton: Polyolbion, xvi. (1613).

Ida, the name of the princess in Tennyson's poem called *The Princess* (1847–1850).

Idalia, Venus; so called from *Idălium*, a town in Cyprus, where she was worshipped.

Iden (*Alexander*), a poor squire of Kent, who slew Jack Cade the rebel, and brought the head to king Henry VI., for which service the king said to him—

Iden, kneel down. Rise up a knight.
We give thee for reward a thousand marks;
And will that thou henceforth attend on us.
Shakespeare: 2 Henry VI. act v. sc. 1 (1592).

Idenstein (*Baron*), nephew of general Kleiner governor of Prague. He marries Adolpha, who turns out to be the sister of Meeta called "The Maid of Mariendorpt."—*Knowles: The Maid of Mariendorpt* (1838).

Identity. (See MISTAKEN IDENTITY.)

Idiot (*The Inspired*), Oliver Goldsmith. So called by Horace Walpole (1728–1774).

Idle Lake, the lake on which Phædria (*wantonness*) cruised in her gondola. One had to cross this lake to get to Wandering Island.—*Spenser: Faërie Queene*, ii. (1590).

Idleness (*The lake of*). Whoever drank thereof grew instantly "faint and weary." The Red Cross Knight drank of it, and was readily made captive by Orgoglio.—*Spenser: Faërie Queene*, i. (1590).

Idom'eneus [*I-dom'-e-nuce*], king of Crete. He made a vow when he left Troy, if the gods would vouchsafe him a safe voyage, to sacrifice to them the first living being that he encountered in his own kingdom. The first living object he met was his own son, and when the father fulfilled his vow, he was banished from his country as a murderer.

(The reader will instantly call to mind Jephthah's rash vow.—*Judg.* xi.)

¶ Agamemnon vowed to Diana to offer up in sacrifice to her the most beautiful thing that came into his possession within the next twelve months. This was an infant daughter; but Agamemnon deferred the offering till Iphigeni'a (his daughter) was full grown. The fleet, on its way to Troy, being wind-bound at Aulis, the prophet Kalchas told Agamemnon it was because the vow had not been fulfilled; accordingly Iphigenia was laid on the altar for sacrifice, but Diana interposed, carried the victim to Tauris, and substituted a hind in her place. Iphigenia in Tauris became a priestess of Diana.

¶ Abraham, being about to sacrifice his son to Jehovah, was stayed by a voice from heaven, and a ram was substituted for the lad Isaac.—*Gen.* xxii.

Idwal, king of North Wales, and son of Roderick the Great. (See LUDWAL.)

Idy'a, the pastoral name of Britannia, "the most beauteous of all the darlings of Oceanus."—*W. Browne: Britannia's Pastorals* (1613).

Idylls of the King, a series of poems by Tennyson (between 1859 and 1872), in twelve books, with a dedication to the memory of the prince consort, and an epilogue to the queen. The titles are—

The Coming of Arthur; Gareth and Lynette; The Marriage of Geraint; Geraint and Enid; Balin and Balan; Merlin and Vivien; Lancelot and Elaine; The Holy Grail; Pelleas and Ettarre; The Last Tournament; Guinevere; The Passing of Arthur.

Ier'ne (3 *syl.*), Ireland. Pytheas (contemporary with Aristotle) was the first to call the island by this name.

The green Ierne's shore.
Campbell: Pleasures of Hope, ii. (1799).

Iger'na, Igerne (3 *syl.*), or **Igrayne** (3 *syl.*), wife of Gorlois duke of Tintag'el, in Cornwall. Igerna married Uther the pendragon of the Britons, and thus became the mother of prince Arthur. The second marriage took place a few hours after the duke's death, but was not made public till thirteen days afterwards.—*Sir T. Malory: History of Prince Arthur* (1470).

*** Tennyson spells the name Ygerne, and makes Uther conquer and slay Gorlois, and then forcibly marry the widow.

Igna'ro, foster-father of Orgoglio. The old dotard walked one way and looked another. To every question put to him, his invariable answer was, "I cannot tell."—*Spenser: Faërie Queene*, i. (1590).

¶ Lord Flint, chief minister of state to one of the sultans of India, used to reply to every disagreeable question, "My people know, no doubt; but I cannot recollect."—*Mrs. Inchbald: Such Things Are* (1786).

¶ The Italian witnesses summoned on the trial of queen Charlotte, answered to almost every question, "Non mi ricordo."

¶ The "Know-Nothings" of the United States reply to every question, about their secret society, "I know nothing about it."

Igna'tius (*Father*), Joseph Leycester Lyne, born 1837, monk of the order of St. Benedict (1862). He established a community at Llanthony Abbey, where he lives.

Ignatius (*Father*), the Hon. and Rev. George Spencer, superior of the order of Passionists (1799-1864).

Ig'noge (3 *syl.*), daughter of Pan'drasus of Greece, given as wife to Brute mythical king of Britain. Spenser calls her "Inogene" (3 *syl.*), and Drayton "Innogen."—*Geoffrey: British History*, i. 11 (1142).

I. H. S. In German, **I**[esus], **H**[eiland], **S**[eligmacher], i.e. *Jesus, Saviour, Sanctifier*. In Greek, **I**[ησους], **H**[μετερος], **Σ**[ωτηρ], i.e. *Jesus, Our Saviour*. In Latin, **I**[esus], **H**[ominum] **S**[alvator], i.e. *Jesus, Men's Saviour*. Those who would like an English equivalent may adopt **J**[esus], **H**[eavenly] **S**[aviour].

The Latin equivalent is attributed to St. Bernardine of Sienna (1347).

Ilderton (*Miss Lucy* and *Miss Nancy*), cousins to Miss Vere.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Il'iad (3 *syl.*), the tale of the siege of Troy, an epic poem in twenty-four books, by Homer. Menelāos, king of Sparta, received as a guest Paris, a son of Priam king of Troy. Paris eloped with Helen, his host's wife, and Menelaos induced the Greeks to lay siege to Troy, to avenge the perfidy. The siege lasted ten years, when Troy was taken and burnt to the ground. Homer's poem is confined to the last year of the siege.

Book I. opens with a pestilence in the Grecian camp, sent by the sun-god to avenge his priest Chrysēs. The case is this: Chrysēs wished to ransom his daughter, whom Agamemnon, the Greek commander-in-chief, kept as a concubine, but Agamemnon refused to give her up; so the priest prayed to Apollo for vengeance, and the god sent a pestilence. A council being called, Achillēs upbraids Agamemnon as the cause of the divine wrath, and Agamemnon replies he will give up the priest's daughter, but shall take instead Achillēs's concubine. On hearing this, Achillēs declares he will no longer fight for such an extortionate king, and accordingly retires to his tent and sulks there.

II. Jupiter, being induced to take the part of Achillēs, now sends to Agamemnon a lying dream, which induces him to believe that he shall take the city at once; but in order to see how the soldiers are affected by the retirement of Achillēs, the king calls them to a council of war, asks them if it will not be better to give up the siege and return home. He thinks the soldiers will shout "no" with one voice; but they rush to their ships, and would set sail at once if they were not restrained by those privy to the plot.

III. The soldiers, being brought back are then arrayed for battle. Paris proposes to decide the contest by single combat, and Menelaos accepts the challenge. Paris, being overthrown, is carried off by Venus, and Agamemnon demands that the Trojans shall give up Troy in fulfilment of the compact.

IV. While Agamemnon is speaking, Pandārus draws his bow at Menelaos and wounds him, and the battle becomes general.

V. Pandarus, who had violated the truce, is killed by Diomed.

VI. Hector, the general of the Trojan allied armies, recommends that the Trojan women in a body should supplicate the gods to pardon the sin of Pandarus, and in the mean time he and Paris make a sally from the city gate.

VII. Hector fights with Ajax in single combat, but the combatants are parted by the heralds, who declare it a drawn battle; so they exchange gifts and return to their respective tents.

VIII. The Grecian host, being discomfited, retreats; and Hector prepares to assault the enemy's camp.

IX. A deputation is sent to Achillēs, but the sulky hero remains obdurate.

X. A night attack is made on the Trojans by Diomed and Ulyssēs;

XI. And the three Grecian chiefs

(Agamemnon, Diomed, and Ulyssês) are all wounded.

XII. The Trojans force the gates of the Grecian ramparts.

XIII. A tremendous battle ensues, in which many on both sides are slain.

XIV. While Jupiter is asleep, Neptune interferes in the quarrel in behalf of the Greeks;

XV. But Jupiter rebukes him, and Apollo, taking the side of the Trojans, puts the Greeks to a complete rout. The Trojans, exulting in their success, prepare to set fire to the Grecian camp.

XVI. In this extremity, Patroclos arrays himself in Achillês's armour, and leads the Myrmidons to the fight; but he is slain by Hector.

XVII. Achillês is told of the death of his friend;

XVIII. Resolves to return to the battle;

XIX. And is reconciled to Agamemnon.

XX. A general battle ensues, in which the gods are permitted to take part.

XXI. The battle rages with great fury, the slaughter is frightful; but the Trojans, being routed, retreat into their town, and close the gates.

XXII. Achillês slays Hector before he is able to enter the gates, and the battle is at an end. Nothing now remains but

XXIII. To burn the body of Patroclos, and celebrate the funeral games.

XXIV. Old Priam, going to the tent of Achillês, craves the body of his son Hector; Achillês gives it up, and the poem concludes with the funeral rites of the Trojan hero.

For English translations in verse, see under HOMER.

N.B.—Virgil continues the tale from this point. Shows how the city was taken and burnt, and then continues with the adventures of Æne'as, who escapes from the burning city, makes his way to Italy, marries the king's daughter, and succeeds to the throne. (See ÆNEID.)

The French Iliad, The Romance of the Rose (*q.v.*).

The German Iliad, The Nibelungen Lied (*q.v.*).

The Portuguese Iliad, The Lusiad (*q.v.*).

The Scotch Iliad, The Epigoniad, by William Wilkie (*q.v.*).

Iliad in a Nutshell (*The*). Pliny tells us that the *Iliad* was once copied in so small a hand that the whole of the twenty-four books were shut up in a nutshell.—*Hist.*, vii. 21.

N.B.—Huet, bishop of Avranches, demonstrated the possibility of this being the case by writing eighty lines of the *Iliad* on the space occupied by one line of this dictionary, so that the whole *Iliad* might be got into about two-thirds of a single page.

¶ In No. 530 of the Harleian MSS. is an account of a similar performance by Peter Bales, a Chancery clerk in the reign of queen Elizabeth. He wrote out, in 1590, the whole Bible, and enclosed his MS. in a walnut-shell. Bales's MS. contained as many *leaves* as an ordinary Bible, but the size of the leaves was reduced, and the paper was as thin as possible.

(I have myself seen the Ten Commandments, the Lord's Prayer, the Apostles' Creed, and "God save the King!" all written on a space not larger than a silver threepence; and who has not seen a sheet of the *Times* newspaper reduced to the size of a locket?)

¶ The *Iliad* in a nutshell is quite outdone by the web given to a prince by the White Cat. It was wrapped in a millet seed, and was 400 yards long. What was more wonderful than this: there were painted on it all sorts of birds, beasts, and fishes; fruits, trees, and plants; rocks and sea-shells; the sun, moon, stars, and planets; the likenesses of all the kings and princes of the world, with their wives, mistresses, and children, all dressed in the proper costume.

> The prince took out of a box, covered with rubies, a walnut, which he cracked, and saw inside it a small hazel nut, which he cracked also, and found inside a kernel of wax. He peeled the kernel, and discovered a corn of wheat, and in the wheat-corn was a grain of millet, which contained a web 400 yards in length.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Iliad of Old English Literature, "The Knight's Tale" of Palámon and Arcite (2 *syl.*) in Chaucer's *Canterbury Tales* (1388). (See ARCITE, p. 56.)

Iliad of Woes (Latin, *Ilias malo'rum*), a world of disasters (Cicero, *Attic.*, viii. 11). Homer's *Iliad* is an epic of "woe" from beginning to end.

> Let others boast of blood, and spoils of foes,
> Fierce rapines, murders, Iliads of woes.
> *Drummond: Death of Maliades* (1616).

Ilis'sus, one of the rivers on which Athens was situated. Plato lays the scene of many of the best conversations of Socratês on the banks of this river.

> . . . the thymy vale,
> Where oft, enchanted with Socratic sounds,
> Ilissus pure devolved his tuneful stream
> In gentler murmurs.
> *Akenside: Pleasures of Imagination*, i. (1744).

Ill Luck always attended those who possessed the gold of Nibelungen, the gold of Toboso, the sword of Kol called Graysteel, Harmonia's necklace, Sherborne, etc. (See each.)

Illuminated Doctor (*The*), Raymond Lully (1235-1315).

John Tauler, the German mystic, is so called also (1294-1361).

Ima'us (3 *syl.*), the Himalaya or snow-hills.

> The huge incumbrance of horrific words
> From Asian Taurus, from Imaus stretched
> Athwart the roving Tartar's sullen bounds.
> *Thomson: The Seasons* ("Autumn," 1730).

Imis, the daughter and only child of an island king. She was enamoured of her cousin Philax. A fay named Pagan loved her, and, seeing she rejected his suit, shut up Imis and Philax in the "Palace of Revenge." This palace was of crystal, and contained everything the heart could desire except the power of leaving it. For a time, Imis and Philax were happy enough, but after a few years they longed as much for separation as they had once wished to be united.—*Comtesse D'Aulnoy: Fairy Tales* ("Palace of Revenge," 1682).

Imitatione Christi (*De*), generally attributed to Thomas à Kempis (1415). English translations by dean Stanhope (1866), by bishop Goodwin (1868), by Bentham (1874), and many others.

Imlac of Goiama, near the mouth of the Nile; the son of a rich merchant. Imlac was a great traveller and a poet, who accompanied Rasselas in his rambles, and returned with him to the "happy valley."—*Dr. Johnson: Rasselas* (1759).

Immortal Four of Italy (*The*): Dantê (1265-1321), Petrarch (1304-1374), Ariosto (1474-1533), and Tasso (1544-1595).

> The poets read he o'er and o'er,
> And most of all the Immortal Four
> Of Italy.
> *Longfellow: The Wayside Inn* (prelude).

Imogen, daughter of Cym'beline (3 *syl.*) king of Britain, married clandestinely Posthumus Leonātus. Posthumus, being banished for the offence, retired to Rome. One day, in the house of Philario, the conversation turned on the merits of wives, and Posthumus bet his diamond ring that nothing could tempt the fidelity of Imogen. Iachimo accepted the wager, laid his plans, and after due time induced Posthumus to believe that Imogen had played false showing, by way of proof, a bracelet, which he affirmed she had given him; so Posthumus handed over to him the ring given him by Imogen at parting. Posthumus now ordered his servant Pisanio to inveigle Imogen to Milford Haven, under pretence of seeing her husband, and to murder her on the road; but Pisanio told Imogen his instructions, advised her to enter the service of Lucius, the Roman general in Britain, as a page, and promised that he would make Posthumus believe that she was dead. This was done; and not long afterwards a battle ensued, in which the Romans were defeated, and Lucius, Iachimo, and Imogen were taken prisoners. Posthumus also took part in the battle, and obtained for his services the royal pardon. The captives being brought before Cymbeline, Lucius entreated the king to liberate Imogen. The petition was not only granted, but Imogen was permitted, at the same time, to ask a boon of the British king. She only begged that Iachimo should inform the court how he came by the ring he was wearing on his finger. The whole villainy was thus revealed, a reconciliation took place, and all ended happily. (See ZINEURA.)—*Shakespeare: Cymbeline* (1605).

> "Juliet," "Rosalind," "the lady Constance," "Portia," "lady Macbeth," and the divine "Imogen" [*all Shakespeare*] crowd upon our fancy; to have seen Miss Faucit in these characters is to have seen a whole world of poetry revealed.—*Dublin University Magazine*, 1846.

Im'ogine (*The Fair*), the lady betrothed to Alonzo "the Brave," and who said to him, when he went to the wars, "If ever I marry another, may thy ghost be present at the bridal feast, and bear me off to the grave." Alonzo fell in battle; Imogine married another; and, at the marriage feast, Alonzo's ghost, claiming the fulfilment of the compact, carried away the bride.—*Lewis: Alonzo the Brave and the Fair Imogine* (1795).

Im'ogine (*The lady*), wife of St. Aldobrand. Before her marriage, she was courted by count Bertram, but the attachment fell through, because Bertram was outlawed and became the leader of a gang of thieves. It so happened one day that Bertram, being shipwrecked off the coast of Sicily, was conveyed to the castle of lady Imogine, and the old attachment revived on both sides. Bertram

murdered St. Aldobrand; Imogine, going mad, expired in the arms of Bertram; and Bertram killed himself.—*Maturin: Bertram* (1816).

Imoin'da (3 *syl.*), daughter of a white man, who went to the court of Angola, changed his religion, and grew great as commander of the forces. His daughter was married to prince Oroonoko. Soon afterwards the young prince was trapanned by captain Driver, taken to Surinam, and sold for a slave. Here he met his young wife, whom the lieutenant-governor wanted to make his mistress, and Oroonoko headed a rising of the slaves. The end of the story is that Imoinda slew herself; and Oroonoko, having stabbed the lieutenant-governor, put an end to his own life.—*Southern: Oroonoko* (1696).

Impertinent (*The Curious*), an Italian, who, to make trial of his wife's fidelity, persuades his friend to try and seduce her. The friend succeeds in winning the lady's love, and the impertinent curiosity of the husband is punished by the loss of his friend and wife too.—*Cervantes: Don Quixote*, I. iv. 5 (an episode, 1605).

Impostors (*Literary*). (See FORGERS AND FORGERIES.)

Improvisators.

(1) ACCOLTI (*Bernardo*), of Arezzo, called the *Unico Aretino* (1465–1535).

(2) AQUILANO (*Serafino*), born at Aquila (1466–1500).

(3) BANDETTINI (*Teresa*), (1763–*).

Marone, Quercio, and Silvio ANTONIANO (eighteenth century).

(4) BERONICIUS (*P. J.*), who could convert extempore into Latin or Greek verse, a Dutch newspaper or anything else which he heard (died 1676).

(5) CHRISTOPHER, an Italian, was surnamed *Altissimo*, for his talent in improvising (1514).

(6) CORILLA (*Maria Maddelana Fernandes*), of Pistoia. Mde. de Staël has borrowed her Corinne from this improvisatrix. Crowned at Rome in 1776 (1740–1800).

(7) GIANNI (*Francesco*), an Italian, made imperial poet by Napoleon, whose victories he celebrated in verse (1759–1822).

(8) JEHÁN (*Núr*), of Bengal, during the sultanship of Jehángher. She was the inventor of the otto of roses (died 1645).

(9) KARSCHIN (*Anna Louisa*), of Germany (1722–1791).

(10) MARONE (*Andreas*), (1474–1527).

(11) MAZZA (*Angelo*), the most talented of all improvisators (1741–1817).

(12) METASTASIO (*P. A. D. B.*), of Assisi, who developed at the age of ten a wonderful talent for extemporizing in verse (1698–1782).

(13) PERFETTI (*Bernardino*), of Sienna, who received a laurel crown in the capitol, an honour conferred only on Petrarch and Tasso (1681–1747).

(14) PETRARCH (*Francesco*), who introduced the amusement of improvisation (1304–1374).

(15) QUERNO (*Camillo*), (1470–1528).

(16) ROSSI, beheaded at Naples in 1799.

(17) SERAFINO D'AQUILA. (See above, "Aquilano.")

(18) SERIO, beheaded at Naples in 1799.

(19) SGRICCI (*Tommaso*), of Tuscany (1788–1832). His *Death of Charles I.*, *Death of Mary Queen of Scots*, and *Fall of Missolonghi* are very celebrated.

(20) TADDEI (*Rosa*), (1801–*).

(21) ZUCCHI (*Marco Antonio*), of Verona (*–1764).

∴ To these add Cicconi, Bindocci, Sestini; the brothers Clercq of Holland, Wolf of Altŏna, Langenschwarz of Germany, Eugène de Pradel of France, and our own Thomas Hood (1798–1845).

In Memoriam, a poem in various sections, written between the years 1833 and 1850, by Tennyson, in memory of his friend Arthur H. Hallam, who died in 1833.

Inchcape Rock (*The*), east of the Isle of May, twelve miles from all land, in the German Sea. Here a warning bell was floated on a buoy by the forethought of an abbot of Aberbrothok. Southey says that Ralph the Rover, in a mischievous freak, cut the bell from the buoy, and it fell into the depths; but on his return voyage his boat ran on the rock, and Ralph was drowned.

> In old times upon the saide rocke there was a bell fixed upon a timber, which rang continually, being moved by the sea, giving notice to saylers of the danger. This bell was put there and maintained by the abbot of Aberbrothok, but being taken down by a sea-pirate, a yeare thereafter he perished upon the same rocke, with ship and goodes, in the righteous judgement of God.—*Stoddart: Remarks on Scotland.*

¶ A similar story is told of St. Govan's bell, in Pembrokeshire. The silver bell was stolen one night from the chapel by pirates; but no sooner had their boat put out to sea, than all the crew were wrecked.

The silver bell was carried by sea-nymphs to a well, and whenever the stone of that well is struck the bell is heard to moan.

Inconstant (*The*), a comedy by G. Farquhar (1702). "The inconstant" is young Mirabel, who shilly-shallies with Oria'na till she saves him from being murdered by four bravoes in the house of Lamorce (*2 syl.*).

This comedy is a *réchauffé* of the *Wild-goose Chase*, by Beaumont (?) and Fletcher (1652). (Beaumont died 1616.)

Incorruptible (*The*). Maximilien Robespierre was so called by his friends in the Revolution (1756–1794).

¶ "William Shippen," says Horace Walpole, "is the only man proof against a bribe."

¶ Fabricius, the Roman hero, could not be corrupted by bribes, nor influenced by threats. Pyrrhus declared it would be as easy to divert the sun from its course as Fabricius from the path of duty.—*Roman Story.*

In'cubus, a spirit half human and half angelic, living in mid-air between the moon and our earth.—*Geoffrey: British History*, vi. 18 (1142).

Indian File, one by one. The American Indians, when they go on an attack, march one by one. The one behind carefully steps in the foot-marks of the one before, and the last of the file obliterates the foot-prints. By this means their direction and number are not detected.

Each man followed his leader in Indian file.—*Captain Burnaby: On Horseback through Asia Minor* (1877).

Indra, god of the elements. His palace is described by Southey in *The Curse of Kehama*, vii. 10 (1809).

Inesilla de Cantarilla, daughter of a Spanish lute-maker. She had the unusual power of charming the male sex during the whole course of her life, which exceeded 75 years. Idolized by the noblemen of the old court, she saw herself adored by those of the new. Even in her old age she had a noble air, an enchanting wit, and graces peculiar to herself suited to her years.—*Lesage: Gil Blas*, viii. 1 (1735).

Inez of Cadiz, addressed in *Childe Harold*, i. (after stanza 84). Nothing known of her.

Inez (*Donna*), mother of don Juan. She trained her son according to prescribed rules with the strictest propriety, and designed to make him a model of all virtues. Her husband was don José, whom she worried to death by her prudery and want of sympathy. Donna Inez was a "blue-stocking," learned in all the sciences, her favourite one being "the mathematical." She knew every European language, "a little Latin and less Greek." In a word, she was "perfect as perfect is," according to the standard of Miss Edgeworth, Mrs. Trimmer, and Hannah More, but had "a great opinion of her own good qualities." Like Tennyson's "Maud," this paragon of women was, to those who did not look too narrowly, "faultily faultless, icily regular, splendidly null."—*Byron: Don Juan*, i. 10–30 (1819).

Inez de Castro, crowned six years after her death. The tale is this: Don Pedro, son of Alfonso IV. of Portugal, privately married, in 1345, the "beauty of Castile," and Alfonso was so indignant that he commanded her to be put to death (1355). Two years afterwards, don Pedro succeeded to the crown, and in 1361 had the body of Inez exhumed and crowned.

∴ Camoens, the Portuguese poet, has introduced this story in his *Lusiad*. A. Ferreira, another Portuguese poet, has a tragedy called *Inez de Castro* (1554); Lamotte produced a tragedy with the same title (1723); and Guiraud another in 1826. (See next art.)

Inez de Castro, the bride of prince Pedro of Portugal, to whom she was clandestinely married. The king Alfonso and his minister Gonzalez, not knowing of this marriage, arranged a marriage for the young prince with a Spanish princess, and when the prince refused his consent, Gonzalez ferreted out the cause, and compelled Inez to drink poison. He then put the young prince under arrest, but as he was being led away, the announcement came that Alfonso was dead and don Pedro was his successor. The tables were now turned, for Pedro was instantly released, and Gonzalez led to execution. —*Rose Neil: Inez de Castro*, or *The Bride of Portugal.* (See previous art.)

Infant Endowed with Speech. The imâm Abzenderoud excited the envy of his confraternity by his superior virtue and piety, so they suborned a woman to father a child upon him. The imâm prayed to Mahomet to reveal the truth, whereupon the new-born infant told in good Arabic who his father was, and

Abzenderoud was acquitted with honour. —*Gueulette: Chinese Tales* ("Imâm Abzenderoud," 1723).

Infant of Lubeck, Christian Henry Heinecken. At one year old he knew the chief events of the Pentateuch!! at thirteen months he knew the history of the Old Testament!! at fourteen months he knew the history of the New Testament!! at two and a half years he could answer any ordinary question of history or geography!! and at three years old he knew German, French, and Latin!! (See PRECOCIOUS GENIUS.)

Inferno (*The*), in thirty-four cantos, by Dantê [Alighieri] (1300). While wandering through a wood (*this life*), the poet comes to a mountain (*fame*), and begins to climb it, but first a panther (*pleasure*), then a lion (*ambition*), and then a she-wolf (*avarice*) stand in his path to stay him. The appearance of Virgil (*human wisdom*), however, encourages him (canto i.), and the Mantuan tells him he is sent by three ladies [Beatrice (*faith*), Lucia (*grace*), and Mercy] to conduct him through the realms of hell (canto ii.). On they proceed together till they come to a portal bearing this inscription: ALL HOPE ABANDON, YE WHO ENTER HERE; they pass through, and come to that neutral realm, where dwell the spirits of those not good enough for heaven nor bad enough for hell, "the praiseless and the blameless dead." Passing through this border-land, they command old Charon to ferry them across the Achĕron to Limbo (canto iii.), and here they behold the ghosts of the unbaptized, "blameless of sin" but not members of the Christian Church. Homer is here, Horace, Ovid, and Lucan, who enroll Dantê "sixth of the sacred band." On leaving Limbo, our adventurer follows his guide through the seven gates which lead to the inferno, an enormous funnel-shaped pit, divided into stages. The outer, or first "circle," is a vast meadow, in which roam Electra (mother of Dardănus the founder of Troy), Hector, Æne'as, and Julius Cæsar; Camilla and Penthesile'a; Latīnus and Junius Brutus; Lucretia, Marcia (Cato's wife), Julia (Pompey's wife), and Cornelia; and here "apart retired," they see Saladin, the rival of Richard the Lion-heart. Linos is here and Orpheus; Aristotle, Socratês, and Plato; Democrītos who ascribed creation to blind chance, Diogĕnês the cynic, Heraclītos, Emped'oclês, Anaxag'oras, Thalês, Dioscor'idês, and Zeno; Cicero and Senĕca, Euclid and Ptolemy, Hippocrătês and Galen, Avĭcen, and Averroês the Arabian translator and commentator of Aristotle, (canto iv.). From the first stage they descend to the second, where Minos sits in judgment on the ghosts brought before him. He indicates what circle a ghost is to occupy by twisting his tail round his body: two twists signify that the ghost is to be banished to the second circle; three twists, that it is to be consigned to the third circle, and so on. Here, says the poet, "light was silent all," but shrieks and groans and blasphemies were terrible to hear. This circle is the hell of carnal and sinful love, where Dantê recognizes Semirămis, Dido, Cleopatra, and Helen; Achillês and Paris; Tristan, the lover of his uncle's wife Isoldê; Lancelot, the lover of queen Guinever; and Francesca, the lover of Paolo her brother-in-law (canto v.). The third circle is a place of deeper woe. Here fall in ceaseless showers, hail, black rain, and sleety flaw; the air is cold and dun; and a foul stench rises from the soil. Cerbĕrus keeps watch here, and this part of the inferno is set apart for gluttons, like Ciacco (*2 syl.*). From this stage the two poets pass on to the "fourth steep ledge," presided over by Plutus (canto vi.), a realm which "hems in all the woe of all the universe." Here are gathered the souls of the avaricious, who wasted their talents, and made no right use of their wealth. Crossing this region, they come to the "fifth steep," and see the Stygian Lake of inky hue. This circle is a huge bog in which "the miry tribe" flounder, and "gulp the muddy lees." It is the abode of those who put no restraint upon their anger (canto vii.). Next comes the city of Dis, where the souls of heretics are "interred in vaults" (cantos viii., ix.). Here Dantê recognizes Farina'ta (a leader of the Ghibelline faction), and is informed that the emperor Frederick II. and cardinal Ubaldini are amongst the number (canto x.). The city of Dis contains the next three circles (canto xi.), through which Nessus conducts them; and here they see the Minotaur and the Centaurs, as Chiron who nursed Achillês and Pholus the passionate. The first circle of Dis (the sixth) is for those who by force or fraud have done violence to *man*, as Alexander the Great, Dionysius of Syracuse, Attila, Sextus, and Pyrrhus (canto xii.). The next (the seventh circle) is for

Jack the Giant-killer had a cloak of invisibility as well as a cap of knowledge. The helmet of Perseus or Hadês (*Greek Fable*) and Mambrino's helmet rendered the wearers invisible. The *moros musphonon* was a girdle of invisibility (*Mrs. Centlivre: A Bold Stroke for a Wife*).

(3) *Herbs:* as fern seed, mentioned by Shakespeare, and Beaumont and Fletcher.

(4) *Rings:* as Gyges's ring, taken from the flanks of a brazen horse. When the stone was turned inwards, the wearer was invisible (*Plato*). The ring of Otnit king of Lombardy, according to *The Heldenbuch*, possessed a similar virtue. Reynard's wonderful ring had three colours, one of which (the green) caused the wearer to be invisible (*Reynard the Fox*, 1498); this was the gem called heliotrope.

(5) *Stones:* as heliotrope, mentioned by Boccaccio in his *Decameron* (day viii. 3). It is of a green hue. Solinus attributes this power to the *herb* heliotrope: "Herba ejusdem nominis . . . eum, a quocunque gestabitur, subtrahit visibus obviorum."—*Geog.*, xl.

(6) *Poignard:* the poignard of Seidel-Beckir rendered the person who bore it, and others also, invisible. (See SEIDEL; SUPERSTITIONS, article, *The Blood of a Dog.*)

Invulnerability. (1) Stones taken from the cassan plant, which grows in Panten, will render the possessor invulnerable.—*Odoricus: In Hakluyt.*

(2) A dip in the river Styx rendered Achillês invulnerable.

(3) Luned's ring. (See RING.)

(4) Medea rendered Jason proof against wounds and fire by anointing him with the Promethe'an unguent.—*Greek Fable.*

(5) Siegfried was rendered invulnerable by anointing his body with dragon's blood.—*Nibelungen Lied.*

Ion, the title and hero of a tragedy by T. N. Talfourd (1835). The oracle of Delphi had declared that the pestilence which raged in Argos was sent by way of punishment for the misrule of the race of Argos, and that the vengeance of the gods could be averted only by the extirpation of the guilty race. Ion, the son of the king, offered himself a willing sacrifice, and as he was dying, Irus entered and announced that "the pestilence was abating." The heroine is Clemanthe.

Io'na, an island of Scotland south of Staffa, noted for its Culdee institutions, established by St. Columb in 563. It is now called "Icolm-kill," and in *Macbeth*, act ii. sc. 4, "Colmes-kill" (*kill* means "burying-ground").

> Unscathed they left Iona's strand
> When the opal morn first flushed the sky.
> *Campbell: Reullura.*

Io'na's Saint, St. Columb, seen on the top of the church spires, on certain evenings every year, counting the surrounding islands, to see that none of them have been sunk by the power of witchcraft.

> As Iona's saint, a giant form,
> Throned on his towers conversing with the storm . . .
> Counts every wave-worn isle and mountain hoar
> From Kilda to the green Ierne's shore [*from the Hebrides to Ireland*].
> *Campbell: The Pleasures of Hope*, ii. (1799).

I-pal-ne-mo'-ani [i.e. *He by whom we live*], an epithet of God used by the ancient Mexicans.

> "We know him," they reply,
> "The great 'Forever-One,' the God of gods,
> Ipalnemoani."
> *Southey: Madoc*, i. 8 (1805).

Iphigeni'a, daughter of Agamemnon king of Argos. (For the tale of her immolation, see under IDOMENEUS, p. 517.)

> When, a new Iphigene, she went to Tauris.
> *Byron: Don Juan*, x. 49 (1821).

N.B.—Cary, in his translation of *Dantè*, accents the name incorrectly on the third syllable.

> Whence, on the altar Iphige'nia mourned
> Her virgin beauty.
> *Dante: Paradise*, v. (1321).

Iphis, the woman who was changed to a man. The tale is this: Iphis was the daughter of Lygdus and Telethusa of Crete. Lygdus gave orders that if the child about to be born was a girl, it was to be put to death. It happened to be a girl; but the mother, to save it, brought it up as a boy. In due time, the father betrothed Iphis to Ianthê, and the mother, in terror, prayed to Isis for help. Her prayer was heard, for Isis changed Iphis into a man on the day of espousals.—Ovid, *Metaph.*, ix. 12; xiv. 699.

¶ Cæneus [*Se-nuce*] was born of the female sex, but Neptune changed her into a man. Ænêas found her in hadês changed back again. (See CÆNEUS, p 164.)

¶ Tirêsias, the Theban prophet, was converted into a girl for striking two serpents, and married. He afterwards recovered his sex, and declared that the pleasures of a woman were tenfold greater than those of a man.

Iran, the empire of Persia.

Iras, a female attendant on Cleop'atra. When Cleopatra had arrayed herself with

robe and crown, prior to applying the asps, she said to her two female attendants, "Come, take the last warmth of my lips. Farewell, kind Charmian! Iras, farewell!" And having kissed them, Iras fell down dead, either broken-hearted, or else because she had already applied an asp to her arm, as Charmian did a little later.—*Shakespeare: Antony and Cleopatra* (1608); and *Dryden: All for Love* (1670, etc.).

Ireby (*Mr.*), a country squire.—*Sir W. Scott: Two Drovers* (time, George III.).

Ireland (*S. W. H.*), a literary forger. His chief forgery is *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, 1796, folio, £4 4s. (1795).

** His most impudent forgery was the production of a new play, which he tried to palm off as Shakespeare's. It was called *Vortigern and Rowena*, and was actually represented at Drury Lane Theatre in 1796. (See FORGERS AND FORGERIES, p. 384.)

> Weeps o'er false Shakesperian lore
> Which sprang from Maisterre Ireland's store,
> Whose impudence deserves the rod
> For having aped the Muse's god.
> *Chalcographemania.*

Ireland (*The Fair Maid of*), the ignis fatuus.

> He had read . . . of . . . the *Ignis fatuus*, . . . by some called "Will-with-the-whisp," or "Jack-with-the-lantern," and likewise . . . "The Fair Maid of Ireland."—*Ben Jonson: The Seven Champions of Christendom*, I. 7 (1617).

Ireland's Scholarships (*Dean*), four scholarships of £30 a year, in the University of Oxford, founded by Dr. Ireland, dean of Westminster, in 1825.

Ireland's Three Saints. The three great saints of Ireland are St. Patrick, St. Columb, and St. Bridget.

Ireland's Three Tragedies: (1) *The Death of the Children of Touran;* (2) *The Death of the Children of Lir;* and (3) *The Death of the Children of Usnach* (all which see).—*O'Flanagan: Transactions of the Gaelic Society of Dublin*, i.

Irem (*The Garden of*), mentioned in the *Korân*, lxxxix. It was the most beautiful of all earthly paradises, laid out for Shedad' king of Ad; but no sooner was it finished, than it was struck with the lightning-wand of the death-angel, and was never after visible to the eye of man.

> The paradise of Irem this . . .
> A garden more surpassing fair
> Than that before whose gate
> The lighting of the cherub's fiery sword
> Waves wide, to bar access.
> *Southey: Thalaba the Destroyer*, I. 10 (1797).

Ire'na, Ireland personified. Her inheritance was withheld by Grantorto (*rebellion*), and sir Artegal was sent by the queen of Faërie-land to succour her. Grantorto being slain, Irena was restored, in 1580, to her inheritance.—*Spenser: Faërie Queene*, v. (1596).

Ire'ne (3 *syl.*), daughter of Horush Barbarossa the Greek renegade and corsair-king of Algiers. She was rescued in the siege of Algiers by Selim, son of the Moorish king, who fell in love with her. When she heard of the conspiracy to kill Barbarossa, she warned her father; but it was too late: the insurgents succeeded, Barbarossa was slain by Othman, and Selim married Irenê.—*J. Brown, Barbarossa* (1742).

Ire'ne (3 *syl.*), wife of Alexius Comne'nus emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

** Dr. Johnson wrote a tragedy called *Irene* (1737).

Ire'nus, Peaceableness personified. (Greek, *eirênê*, "peace.")—*Phineas Fletcher: The Purple Island*, x. (1633).

I'ris, a messenger, a go-between. Iris was the messenger of Juno.

> Wheresoe'er thou art in this world's globe,
> I'll have an Iris that shall find thee out.
> *Shakespeare: 2 Henry VI.* act v. sc. 2 (1590).

Iris and the Dying. One of the duties of Iris was to cut off a lock of hair (claimed by Proserpine) from those devoted to death, and, till this was done, Death refused to accept the victim. Thus, when Dido mounted the funeral pile, she lingered in suffering till Iris was sent by Juno to cut off a lock of her hair as an offering to the black queen, but immediately this was done her spirit left the body. Than'atos did the same office to Alcestis when she gave her life for that of her husband. In all sacrifices, a forelock was first cut from the head of the victim as an offering to Proserpine.—See *Euripides: Alcestis; Virgil: Æneid*, iv.

> "Hunc ego Diti
> Sacrum jussa fero, teque isto corpore solvo."
> Sic ait, et dextra crinem secat . . . atque in ventos vita recessit.
> *Virgil: Æneid*, iv. 700-705.

Irish Character (*Sketches of*), by Mrs. Hall (1829). In 1840 she published *Stories of the Irish Peasantry.*

Irish Whisky Drinker (*The*), John Sheehan, a barrister, who, with "Everard Clive of Tipperary Hall," wrote a series of pasquinades in verse, which were published in *Bentley's Miscellany*, in 1846, and attracted considerable attention.

Irish Widow (*The*), a farce by Garrick (1757). (For the plot, see BRADY.)

Irishmen of Islam (*The*), The Moors of Morocco.

Irol'do, the friend of Prasildo of Babylon. Prasildo falls in love with Tisbi'na, his friend's wife, and, to escape infamy, Iroldo and Tisbina take "poison." Prasildo, hearing from the apothecary that the supposed poison is innocuous, goes and tells them so, whereupon Iroldo is so struck with his friend's generosity, that he quits Babylon, leaving Tisbina to Prasildo. Subsequently, Iroldo's life is in peril, and Prasildo saves his friend at the hazard of his own life.—*Bojardo: Orlando Innamorato* (1495).

Irolit'a, a princess in love with prince Parcinus, her cousin. The fairy Dan'amo wanted Parcinus to marry her daughter Az'ira, and therefore used all her endeavours to marry Irolita to Brutus; but all her plans were thwarted, for Parcinus married Irolita, and Brutus married Azira.

The beauty of Irolita was worthy the world's admiration. She was about 14 years old, her hair was brown, her complexion blooming as the spring, her mouth delicate, her teeth white and even, her smile bewitching, her eyes a hazel colour and very piercing, and her looks were darts of love.—*Comtesse D'Aulnoy: Fairy Tales* ("Perfect Love," 1682).

Iron Arm. Captain François de Lanoue, a huguenot, was called *Bras de Fer.* He died at the siege of Lamballe (1531–1591).

Iron Chest (*The*), a drama by G. Colman, based on W. Godwin's novel of *Caleb Williams.* Sir Edward Mortimer kept in an iron chest certain documents relating to a murder for which he had been tried and honourably acquitted. His secretary Wilford, out of curiosity, was prying into this box, when sir Edward entered and threatened to shoot him; but on reflection he spared the young man's life, told him all about the murder, and swore him to secrecy. Wilford, unable to endure the watchful and suspicious eye of his master, ran away; but sir Edward dogged him like a blood-hound, and at length accused him of robbery. This charge could not be substantiated, so Wilford was acquitted. Sir Edward confessed himself a murderer, and died (1796).

Iron Crown. Walter earl of Athol murdered James I. of Scotland, in Perth, hoping to usurp the crown; but he was crowned with a red-hot iron crown, which ate into his brain, and, of course, killed him.

¶ George Dosa, the Hungarian rebel, was put to death in 1514, by a similar torture, for heading the peasants' rebellion against the nobles. (See LUKE'S IRON CROWN.)

Iron Duke (*The*), the duke of Wellington (1769–1852).

Iron Emperor (*The*), Nicholas of Russia (1796, 1826–1855).

Iron Gates or *Demir Kara*, a celebrated pass of the Teuthras, through which all caravans between Smyrna and Brusa must needs pass.

Iron Hand, Goetz von Berlichingen (*q.v.*), who replaced his right hand, which he lost at the siege of Landshut, by an iron one (sixteenth century).

*** Goethe has made this the subject of an historical drama. (See SILVER HAND.)

Iron Mask (*The Man in the*). This mysterious man went by the name of Lestang, but who he was is as much *in nubibus* as the author of the *Letters of Junius.* The most general opinion is that he was count Er'colo Antonio Matthioli a senator of Mantua and private agent of Ferdinand Charles duke of Mantua; and that his long imprisonment of twenty-four years was for having deceived Louis XIV. in a secret treaty for the purchase of the fortress of Casale. M. Loiseleur utterly denies this solution of the mystery (see *Temple Bar*, 182-4, May, 1872); but Marius Topin, in his *Man in the Iron Mask*, maintains that "the man was undoubtedly Matthioli."

N.B.—The tragedies of Zschokke in German (1795), and Fournier in French, are based on the supposition that the man in the mask was marechal Richelieu, a twin-brother of the *Grand Monarque*, and this is the solution given by the abbé Soulavie.

Iron Tooth, Frederick II. elector of Brandenburg (*Dent de Fer*), (1657, 1688-1713).

Ironside (*Sir*), called "The Red Knight of the Red Lands." Sir Gareth, after fighting with him from dawn to dewy eve, subdued him. Tennyson calls him Death, and says that Gareth won the victory with a single stroke. Sir Ironside was the knight who kept the lady Lionês (called by Tennyson "Lyonors") captive in Castle Perilous.—*Sir T. Malory: History of Prince Arthur*, i. 134-137 (1470).

N.B.—Tennyson seems very greatly to have misconceived the exquisite allegory of Gareth and Linet. He has not only changed the names into Lyonors and Linette, but, by beginning the day in the modern manner, and not on the eve before, he has greatly marred the allegory. (See GARETH, pp. 405, 406.)

Ironside. Edmund II. king of the Anglo-Saxons was so called from his iron armour (989, 1016-1017).

Sir Richard Steele signed himself "Nestor Ironside" in the *Guardian* (1671-1729).

Ironsides. So were the soldiers of Cromwell called, especially after the battle of Marston Moor, where they displayed their iron resolution (1644).

Ironsides (*Captain*), uncle of Belfield (*Brothers*), and an old friend of sir Benjamin Dove. He is captain of a privateer, and a fine specimen of an English naval officer.

He's true English oak to the heart of him, and a fine old seaman-like figure he is.—*Cumberland: The Brothers*, I. 1 (1769).

Irrefragable Doctor (*The*), Alexander Hales, founder of the Scholastic theology (*-1245).

Irtish (*To cross the ferry of the*), to be "laid on the shelf." The ferry of the Irtish is crossed by those who are exiled to Siberia. It is regarded in Russia as the ferry of political death.

Irus, the beggar of Ithăca, who ran on errands for Penelopê's suitors. When Ulyssês returned home dressed as a beggar, Irus withstood him, and Ulyssês broke his jaw with a blow. So poor was Irus that he gave birth to the proverbs, "As poor as Irus," and "Poorer than Irus" (in French, *Plus pauvre qu' Irus*).

Without respect esteeming equally
King Cresus' pompe and Irus' povertie.
Sackville: A Mirrour for Magistrayles (Induction, 1587).

Irus grows rich, and Cresus must wax poor.
Lord Brooke: Treatie of Warres (1554-1628).

Irwin (*Mr.*), the husband of lady Eleanor daughter of lord Norland. His lordship discarded her for marrying against his will, and Irwin was reduced to the verge of starvation. In his desperation Irwin robbed his father-in-law on the high-road, but relented and returned the money. At length the iron heart of lord Norland was softened, and he relieved the necessities of his son-in-law.

Lady Eleanor Irwin, wife of Mr. Irwin. She retains her love for lord Norland, even through all his relentlessness, and when she hears that he has adopted a son, exclaims, "May the young man deserve his love better than I have done! May he be a comfort to his declining years, and never disobey him!"—*Inchbald: Every One has His Fault* (1794).

Irwin (*Hannah*), former *confidante* of Clara Mowbray.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Isaac [Mendoza], a rich Portuguese Jew, short in stature, with a snub nose, swarthy skin, and huge beard; very conceited, priding himself on his cunning, loving to dupe others, but woefully duped himself. He chuckles to himself, "I'm cunning, I fancy; a very cunning dog, ain't I? a sly little villain, eh? a bit roguish; he must be very wide awake who can take Isaac in." This conceited piece of goods is always duped by every one he encounters. He meets Louisa, whom he intends to make his wife, but she makes him believe she is Clara Guzman. He meets his rival Antonio, whom he sends to the supposed Clara, and he marries her. He mistakes Louisa's duenna for Louisa, and elopes with her. So all his wit is outwitted.—*Sheridan: The Duenna* (1775).

Quick's great parts were "Isaac," "Tony Lumpkin" [*She Stoops to Conquer*, Goldsmith], "Spado" [*Castle of Andalusia*, O'Keefe], and "sir Christopher Curry," in *Inkle and Yarico*, by Colman [1748-1831].—*Records of a Stage Veteran.*

Isaac of York, the father of Rebecca. When imprisoned in the dungeon of Front de Bœuf's castle, Front de Bœuf comes to extort money from him, and orders two slaves to chain him to the bars of a slow fire, but the party is disturbed by the sound of a bugle. Ultimately, both the Jew and his daughter leave England and go to live abroad.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Isabel, called the "She-wolf of France," the adulterous queen of Edward II., was daughter of Philippe IV. (*le Bel*) of France. According to one tradition,

Isabel murdered her royal husband by thrusting a hot iron into his bowels, and tearing them from his body.

> She-wolf of France, with unrelenting fangs,
> That tear'st the bowels of thy mangled mate.
> *Gray: The Bard* (1757).

Isabell, sister of lady Hartwell, in the comedy of *Wit without Money*, by Beaumont (?) and Fletcher (1639).

Beaumont died 1616.

ISABELLA or **Isabelle,** a pale brown colour or buff, similar to that of a hare. It is so called from the princess Isabella of Austria, daughter of Philip II. The tale is that, while besieging Ostend, the princess took an oath that she would not change her body-linen before the town was taken. The siege, however, lasted three years, and her linen was so stained that it gave name to the colour referred to (1601–1604).

¶ The same story is told of Isabella of Castile at the siege of Grana'da (1483).

¶ Thomas Dyche, "schoolmaster to the charity children of St. Andrew's, Holborn, some time before his death, in 1719, made a vow not to shift his linen 'till the Pretender was seated on the throne.' "—*Smeeton: Biog. Curiosa*, p. 13.

The horse that Brightsun was mounted on was as black as jet, that of Felix was grey, Chery's was as white as milk, and that of the princess Fairstar an Isabella.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Isabella, daughter of the king of Galicia, in love with Zerbi'no, but Zerbino could not marry her because she was a pagan. Her lament at the death of Zerbino is one of the best parts of the whole poem (bk. xii.). Isabella retires to a chapel to bury her lover, and is there slain by Rodomont.—*Ariosto: Orlando Furioso* (1516).

Isabella, sister of Claudio, insulted by the base passion of An'gelo deputy of Vienna in the absence of duke Vincentio. Isabella is delivered by the duke himself, and the deputy is made to marry Mariana, to whom he is already betrothed.—*Shakespeare: Measure for Measure* (1603).

Isabella, wife of Hieronimo, in *The Spanish Tragedy*, by Thomas Kyd (1588).

Isabella, mother of Ludov'ico Sforza duke of Milan.—*Massinger: The Duke of Milan* (1622).

Isabella, a nun who marries Biron eldest son of count Baldwin, who disinherits him for this marriage. Biron enters the army, and is sent to the siege of Candy, where he falls, and (it is supposed) dies. For seven years Isabella mourns her loss, and is then reduced to the utmost want. In her distress she begs assistance of her father-in-law, but he drives her from the house as a dog. Villeroy (2 *syl.*) offers her marriage, and she accepts him; but the day after her espousals Biron returns. Carlos, hearing of his brother's return, employs ruffians to murder him, and then charges Villeroy with the crime; but one of the ruffians impeaches, and Carlos is apprehended. Isabella goes mad, and murders herself in her distraction.—*Southern: The Fatal Marriage* (1692).

The part of "Isabella" affords scope for a tragic actress scarcely inferior in pathos to "Belvidera."—*R. Chambers: English Literature*, i. 588.

(Mrs. E. Barry, says T. Campbell, was unrivalled in this part, 1682–1733.)

N.B.—Wm. Hamilton painted Mrs. Siddons as "Isabella," and the picture belongs to the nation.

Isabella, the coadjutor of Zanga in his scheme of revenge against don Alonzo.—*Young: The Revenge* (1721).

Isabella, princess of Sicily, in love with Roberto il Diavolo, but promised in marriage to the prince of Grana'da, who challenges Roberto to mortal combat, from which he is allured by Bertram his fiend-father. Alice tells him that Isabella is waiting for him at the altar, when a struggle ensues between Bertram and Alice, one trying to drag him into hell, and the other trying to reclaim him to the ways of virtue. Alice at length prevails, but we are not told whether Roberto marries the princess.—*Meyerbeer: Roberto il Diavolo* (1831).

Isabella (*Donna*), daughter of don Pedro a Portuguese nobleman, who designed to marry her to don Guzman, a gentleman of large fortune. To avoid this hateful marriage, she jumps from a window, with a view of escaping from the house, and is caught by a colonel Briton, an English officer, who conducts her to the house of her friend donna Violanté. Here the colonel calls upon her, and don Felix, supposing Violanté to be the object of his visits, becomes furiously jealous. After a considerable embroglio, the mystery is cleared up, and a double marriage takes place.—*Mrs. Centlivre: The Wonder* (1714).

Middle-sized, a lovely brown, a fine pouting lip, eyes that roll and languish, and seem to speak the exquisite pleasure she could give.—Act v. sc. 1.

Isabella (*The countess*), wife of Roberto. After a long series of crimes of infidelity to her husband, and of murder, she

is brought to execution.—*Morton: The Wonder of Women*, or *Sophonisba* (1605).

Isabella (*The lady*), a beautiful young girl, who accompanied her father on a chase. Her step-mother requested her to return, and tell the cook to prepare the milk-white doe for dinner. Lady Isabella did as she was told, and the cook replied, "Thou art the doe that I must dress." The scullion-boy exclaimed, "Oh, save the lady's life, and make thy pies of me!" But the cook heeded him not. When the lord returned and asked for his daughter, the scullion-boy made answer, "If my lord would see his daughter, let him cut the pasty before him." The father, horrified at the whole affair, adjudged the step-mother to be burnt alive, and the cook to stand in boiling lead, but the scullion-boy he made his heir.—*Percy: Reliques*, iii. 2.

Isabella or *The Pot of Basil*, a story from Boccaccio turned into verse by Keats (1820).

Isabelle, sister of Léonor, an orphan; brought up by Sganarelle according to his own notions of training a girl to make him a good wife. She was to dress in serge, to keep to the house, to occupy herself in domestic affairs, to sew, knit, and look after the linen, to hear no flattery, attend no places of public amusement, never to be left to her own devices, but to run in harness like a mill-horse. The result was that she duped Sganarelle and married Valère. (See LÉONOR.)—*Molière: L'école des Maris* (1661).

Isabinda, daughter of sir Jealous Traffick a merchant. Her father is resolved she shall marry don Diego Barbinetto, but she is in love with Charles Gripe; and Charles, in the dress of a Spaniard, passing himself off as the Spanish don, marries her.—*Mrs. Centlivre: The Busy Body* (1709).

Isenbras (*Sir*), a hero of mediæval romance. Sir Isenbras was at first proud and presumptuous, but adversity made him humble and penitent. In this stage he carried two children of a poor wood-cutter across a ford on his horse.

*** Millais has taken sir Isenbras carrying the children across the ferry, as the subject of one of his pictures.

I warne you first at the begynninge
That I will make no vain carpinge [*great*] . . .
Of Octoriane and Isembrase.
William of Nassington.

Isengrin (*Sir*) or SIR ISENGRIM, the wolf, afterwards created earl of Pitwood, in the beast-epic of *Reynard the Fox*. Sir Isengrin typifies the *barons*, and Reynard the *Church*. The gist of the tale is to show how Reynard overreaches his uncle Wolf (1498).

Iseult of Brittany, the lady-love of Tristram. Tennyson tells the tale in *The Last Tournament* (*Idylls of the King*).

(Matthew Arnold wrote *Tristram and Iseult*. See YSOLDE.)

Ishah, the name of Eve before the Fall; so called because she was taken out of *ish*, *i.e.* "man" (*Gen.* ii. 23); but after the expulsion from paradise Adam called his wife Eve or Havah, *i.e.* "the mother of all living" (*Gen.* iii. 20).

Ishban, meant for sir Robert Clayton. There is no such name in the Bible as Ishban; but Tate speaks of "extorting Ishban" pursued by "bankrupt heirs." He says he had occupied himself long in cheating, but then undertook to "reform the state."

Ishban of conscience suited to his trade,
As good a saint as usurer e'er made . . .
Could David . . . scandalize our peerage with his name . . .
He'd e'en turn loyal to be made a peer.
Tate: Absalom and Achitophel, ii. (1682).

Ish'bosheth, in Dryden's satire of *Absalom and Achitophel*, is meant for Richard Cromwell, whose father Oliver is called "Saul." As Ishbosheth was the only surviving son of Saul, so Richard was the only surviving son of Cromwell. As Ishbosheth was accepted king on the death of his father by all except the tribe of Judah, so Richard was acknowledged "protector" by all except the royalists. As Ishbosheth reigned only a few months, so Richard, after a few months, retired into private life.

They who, when Saul was dead, without a blow
Made foolish Ishbosheth the crown forego.
Dryden: Absalom and Achitophel, i. (1681).

Ish'monie (3 *syl.*), the petrified city in Upper Egypt, full of inhabitants all turned to stone.—*Perry: View of the Levant.*

(Captain Marryat has borrowed this idea in his *Pacha of Many Tales.*)

I'sidore (3 *syl.*), a Greek slave, the concubine of don Pèdre a Sicilian nobleman. This slave is beloved by Adraste (2 *syl.*) a French gentleman, who plots to allure her away. He first gets introduced as a portrait-painter, and reveals his love. Isidore listens with pleasure, and promises to elope with him. He then sends his slave Zaïde to complain to don Pèdre of ill-treatment, and to crave protection. Don Pèdre promises to stand her friend, and at this moment Adraste appears and

demands that she be given up to the punishment she deserves. Pèdre intercedes; Adraste seems to relent; and the Sicilian calls to the young slave to appear. Instead of Zaïde, Isidore comes forth in Zaïde's veil. "There," says Pédre, "I have arranged everything. Take her, and use her well." "I will do so," says the Frenchman, and leads off the Greek slave.—*Molière: Le Sicilien ou L'Amour Peindre* (1667).

Isis (Egyptian), the Moon personified. Called "the great mother goddess, mother of Horus" (*Cleopatra*, p. 37). The sun is **Osi'ris.**

Mother Isis was arisen, and threw her gleaming robe across the bosom of the earth.—*H. Rider Haggard: Cleopatra*, ch. iii.

They [*the priests*] wore rich mitres shaped like the moon,
To show that Isis doth the moon portend,
Like as Osiris signifies the sun.
Spenser: Faërie Queene, v. 7 (1596).

Isis, a poem by Mason (1748), being an attack on Oxford Jacobinism. Warton replied to it in what he calls *The Triumph of Isis* (1749).

Iskander Beg=*Alexander the Great*, George Castriot (1414–1467). (See SKANDERBEG.)

Iskander with the Two Horns, Alexander the Great.

This Friday is the 18th day of the moon of Safar, in the year 653 [i.e. *of the hegira, or* A.D. 1255] since the retreat of the great prophet from Mecca to Medi'na; and in the year 7320 of the epoch of the great Iskander with the two horns.—*Arabian Nights* ("The Tailor's Story").

Island of the Seven Cities, a kind of Dixie's land, where seven bishops, who quitted Spain during the dominion of the Moors, founded seven cities. The legend says that many have visited the island, but no one has ever quitted it.

Islands of the Blest, called by the Greeks "Happy Islands," and by the Latins "Fortunate Islands;" imaginary islands somewhere in the West, where the favourites of the gods are conveyed at death, and dwell in everlasting joy.

Their place of birth alone is mute
To sounds that echo further west
Than your sire's Islands of the Blest.
Byron.

Isle of Lanterns, an imaginary country, inhabited by pretenders to knowledge, called "Lanternois."—*Rabelais: Pantag'ruel*, v. 32, 33 (1545).

¶ Lucian has a similar conceit, called *The City of Lanterns;* and dean Swift, in his *Gulliver's Travels*, makes his hero visit Laputa, which is an empire of quacks, false projectors, and pretenders to science.

Isle of Mist, the Isle of Skye, whose high hills are almost always shrouded in mist.

Nor sleep thy hand by thy side, chief of the Isle of Mist.—*Ossian: Fingal*, i.

Isle of Saints, Ireland. So called in the early Middle Ages, from the readiness with which its people accepted the Christian faith; and also from the number of its learned ecclesiastics.

Islington (*The marquis of*), one of the companions of Billy Barlow the noted archer. Henry VIII. jocosely created Barlow "duke of Shoreditch," and his two companions "earl of Pancras" and "marquis of Islington."

Ismael "the Infidel," one of the Immortal Guard.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

(Lord Lytton, at the age of 15, wrote an Oriental tale so called. It was published in 1820.)

Isme'ne and Isme'nias, a love story in Greek by Eustathius, in the twelfth century. It is puerile in its delineation of character, and full of plagiarisms; but many of its details have been copied by D'Urfé, Montemayor, and others. Ismenê is the "dear and near and true" lady of Isme'nias.

N.B.—Through the translation by Godfrey of Viterbo, the tale of *Ismenê and Ismenias* forms the basis of Gower's *Confeisso Amantis*, and Shakespeare's *Pericles Prince of Tyre.*

Isme'no, a magician, once a Christian, but afterwards a renegade to Islam. He was killed by a stone hurled from an engine.—*Tasso: Jerusalem Delivered*, xviii. (1575).

Isoo'rates (*The French*), Esprit Fléchier, bishop of Nismes (1632–1710).

Isoline (3 *syl.*), the high-minded and heroic daughter of the French governor of Messi'na, and bride of Fernando (son of John of Procida). Isoline was true to her husband, and true to her father, who had opposite interests in Sicily. Both fell victims to the butchery called the "Sicilian Vespers" (March 30, 1282), and Isoline died of a broken heart.—*Knowles: John of Procida* (1840).

Isolt (so Tennyson, in *The Last Tournament*, spells the name YSOLT, *q.v.*). There are two ladies connected with Arthurian romance of this name: one, Isolt "the Fair," daughter of Anguish king of Ireland; and the other Isolt "of the White Hands," daughter of Howell

king of Brittany. Isolt *the Fair* was the wife of sir Mark king of Cornwall, but Isolt *of the White Hands* was the wife of sir Tristram. Sir Tristram loved Isolt *the Fair;* and Isolt hated sir Mark, her husband, with the same measure that she loved sir Tristram, her nephew-in-law. Tennyson's tale of the death of sir Tristram is so at variance with the romance, that it must be given separately. He says that sir Tristram was one day dallying with Isolt *the Fair*, and put a ruby carcanet round her neck. Then, as he kissed her throat—

Out of the dark, just as the lips had touched,
Behind him rose a shadow and a shriek—
"Mark's way!" said Mark, and clove him thro' the brain.
Tennyson: The Last Tournament. (See ISOND.)

Isond, called *La Beale Isond*, daughter of Anguish king of Ireland. When sir Tristram vanquished sir Marhaus, he went to Ireland to be cured of his wounds. La Beale Isond was his leech, and fell in love with him; but she married sir Mark the dastard king of Cornwall. This marriage was a very unhappy one, for Isond hated Mark as much as she loved sir Tristram, with whom she eloped and lived in Joyous Guard Castle, but was in time restored to her husband, and Tristram married Isond the *Fair-handed.* In the process of time, Tristram, being severely wounded, sent for La Beale Isond, who alone could cure him, and if the lady consented to come the vessel was to hoist a white flag. The ship hove in sight, and Tristram's wife, out of jealousy, told him it carried a *black* flag at the mast-head. On hearing this, sir Tristram fell back on his bed, and died. When La Beale Isond landed, and heard that sir Tristram was dead, she flung herself on the body, and died also. The two were buried in one grave, on which a rose and vine were planted, which grew up and so intermingled their branches that no man could separate them.—*Malory: History of Prince Arthur*, ii. (1470).

∴ Sir Palimedes the Saracen (*i.e.* unbaptized) also loved La Beale Isond, but met with no encouragement. Sir Kay Hedius died for love of her.—*History of Prince Arthur*, ii. 172. (See ISOLT.)

Isond, called *le Blanch Mains*, daughter of Howell king of Britain (*i.e.* Brittany). Sir Tristram fell in love with her for her name's sake; but, though he married her, his love for La Beale Isond, wife of his uncle Mark, grew stronger and stronger. When sir Tristram was dying and sent for his uncle's wife, it was Isond *le Blanch Mains* who told him the ship was in sight, but carried a *black* flag at the mast-head; on hearing which sir Tristram bowed his head and died.—*Sir T. Malory: History of Prince Arthur*, ii. 35, etc. (1470). (See ISOLT.)

Is'rael, in Dryden's *Absalom and Achitophel*, means England. As David was king of Israel, so Charles II. was king of England. Of his son, the duke of Monmouth, the poet says—

Early in foreign fields he won renown
With kings and states allied to Israel's crown.
Dryden: Absalom and Achitophel, i. (1681).

Is'raelites (3 *syl.*), Jewish money-lenders.

. . . all the Israelites are fit to mob its
Next owner, for their . . . post-obits.
Byron: Don Juan, i. 195 (1823).

Is'rafil, the angel who will sound the "resurrection blast." Then Gabriel and Michael will call together the "dry bones" to judgment. When Israfil puts the trumpet to his mouth, the souls of the dead will be cast into the trumpet, and when he blows, out will they fly like bees, and fill the whole space between earth and heaven. Then will they enter their respective bodies, Mahomet leading the way.—*Sale: Korân* (Preliminary discourse, iv.).

(Israfil is the angel of melody in paradise. It is said that his ravishing songs, accompanied by the daughters of paradise and the clanging of bells, will give delight to the faithful.)

Is'sachar, in Dryden's *Absalom and Achitophel*, is meant for Thomas Thynne, of Longleate Hall, a friend to the duke of Monmouth. There seems to be a very slight analogy between Thomas Thynne and Issachar son of Jacob. If the *tribe* (compared to an ass overburdened) is alluded to, the poet could hardly have called the rich commoner "*wise* Issachar."

N.B.—Mr. Thynne and count Koningsmark both wished to marry the widow of Henry Cavendish earl of Ogle. Her friends contracted her to the rich commoner, but before the marriage was consummated, he was murdered. Three months afterwards, the widow married the duke of Somerset.

Hospitable treats did most commend
Wise Issachar, his wealthy western friend.
Dryden: Absalom and Achitophel, i. (1681).

Issland, the kingdom of Brunhild.—*The Nibelungen Lied.*

Istakhar, in Fars (Persia), upon a rock. (The word means "the throne of Jemshid.") It is also called "Chil'-Minar'," or *the forty pillars.* The Greeks called it Persep'olis. Istakhar was the

cemetery of the Persian kings, and a royal treasury.

She was fired with impatience to behold the superb tombs of Istakhar, and the palace of forty columns.—*Beckford: Vathek* (1786).

Isumbras (*Sir*) or Ysumbras. (See ISENBRAS, p. 531.)

Itadach (*Colman*), surnamed "The Thirsty." In consequence of his rigid observance of the rule of St. Patrick, he refused to drink one single drop of water; but his thirst in the harvest-time was so great that it caused his death.

Italy, a poem in heroic verse, by Samuel Rogers (1822). It is in two parts, each part in twenty-two subdivisions. The stories, he tells us, are taken from old chronicles.

Item, a money-broker. He was a thorough villain, who could "bully, cajole, curse, fawn, flatter, and filch." Mr. Item always advised his clients not to sign away their money, but at the same time stated to them the imperative necessity of so doing. "I would advise you strongly not to put your hand to that paper, though Heaven knows how else you can satisfy these duns and escape imprisonment."—*Holcroft: The Deserted Daughter* (altered into *The Steward*).

Ith'acan Suitors. During the absence of Ulyssês king of Ithaca in the Trojan war, his wife Penel'opê was pestered by numerous suitors, who assumed that Ulyssês, from his long absence, must be dead. Penelopê put them off by saying she would finish a certain robe which she was making for Laërtês, her father-in-law, before she gave her final answer to any of them; but at night she undid all the work she had woven during the day. At length, Ulyssês returned, and relieved her of her perplexity.

All the ladies, each at each,
Like the Ithacensian suitors in old time,
Stared with great eyes and laughed with alien lips.
Tennyson: The Princess, iv.

Ith'ocles (3 *syl.*), in love with Calantha princess of Sparta. Ithoclês induces his sister Penthêa to break the matter to the princess, and in time she not only becomes reconciled to his love, but also requites it, and her father consents to the marriage. During a court festival, Calantha is informed by a messenger that her father has suddenly died, by a second that Penthea has starved herself to death, and by a third that Ithoclês has been murdered by Or'gilus out of revenge.—*Ford: The Broken Heart* (1633).

Ithu'riel (4 *syl.*), a cherub sent by Gabriel to find out Satan. He finds him squatting like a toad beside Eve as she lay asleep, and brings him before Gabriel. (The word means "God's discovery.")—*Milton: Paradise Lost*, iv. 788 (1665).

Ithuriel's Spear, the spear of the angel Ithuriel, whose slightest touch exposed deceit. Hence, when Satan squatted like a toad "close to the ear of Eve," Ithuriel only touched the creature with his spear, and it resumed the form of Satan.

. . . for no falsehood can endure
Touch of celestial temper, but returns
Of force to its own likeness.
Milton: Paradise Lost, iv. (1669).

Ithu'riel, the guardian angel of Judas Iscariot. After Satan entered into the heart of the traitor, Ithuriel was given to Simon Peter as his second angel.—*Klopstock: The Messiah*, iii., iv. (1748, 1771).

Ivan the Terrible, Ivan IV. of Russia, a man of great energy, but infamous for his cruelties. He was the first to adopt the title of *czar* (1529, 1533–1584).

I'vanhoe (3 *syl.*), a novel by sir W. Scott (1820). A brilliant and splendid romance. Rebecca, the Jewess, was Scott's favourite character. The scene is laid in England in the reign of Richard I., and we are introduced to Robin Hood in Sherwood Forest, banquets in Saxon halls, tournaments, and all the pomp of ancient chivalry. Rowena, the heroine, is quite thrown into the shade by the gentle, meek, yet high-souled Rebecca.

Ivanhoe (*Sir Wilfred, knight of*), the favourite of Richard I., and the disinherited son of Cedric of Rotherwood. Disguised as a palmer, he goes to Rotherwood, and meets there Rowe'na his father's ward, with whom he falls in love; but we hear little more of him except as the friend of Rebecca and her father Isaac of York, to both of whom he shows repeated acts of kindness, and completely wins the affections of the beautiful Jewess. In the grand tournament, Ivanhoe [*I'-van-ho*] appears as the "Desdichado" *or* the "Disinherited Knight," and overthrows all comers. King Richard pleads for him to Cedric, reconciles the father to his son, and the young knight marries Rowena.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ivan'ovitch (*son of Ivan* or *John*), the popular name of a Russian. Similar to our "John-son," the Danish "Jan-sen," and the Scotch "Mac-Ina."

N.B.—The popular name of the English as a people is John Bull; of the Germans, Cousin Michael; of the French, Jean Crapaud; of the Chinese, John Chinaman; of the North American States, Brother Jonathan; of the Welsh, Taffy; of the Scotch, Sandy; of the Swiss, Colin Tampon; of the Russians, Ivan; etc.

Ivàn Ivànovitch, a poem by R. Browning (*Dramatic Idylls*, 1879). The story, which takes place in Russia about "Peter's [the Great] time, when hearts were great, not small," is as follows: Ivàn Ivànovitch, a Russian carpenter, is working at a "huge shipmast trunk," when a sledge dashes up to the workyard with a half-frozen, fainting woman in it, who is recognized by the crowd assembled as "Dmitri's wife." She tells them that on her journey home in the sledge, with her three children, she is overtaken by wolves, and, to save herself, throws the children to the beasts. Ivàn Ivànovitch takes the law into his own hands, and slays her with an axe as she lies before him. The village pope judges that he has done right in killing so vile a mother, and the crowd go to Ivàn's house to tell him he is acquitted. They find him calmly making a model of the Kremlin, with his children round him, and when "they told him he was free as air to walk about," "How otherwise?" asked he, so sure is he that he acted as God's servant.

Iverach (*Allan*), or steward of Inveraschalloch with Gallraith, at the Clachan of Aberfoyle.—*Sir W. Scott: Rob Roy* (time, George I.).

Ives (*St.*), originally called *Slepe*. Its name was changed in honour of St. Ive, a Persian missionary.

From Persia, led by zeal, St. Ive this island sought,
And near our eastern fens a fit place finding, taught
The faith; which place from him alone the name derives,
And of that sainted man has since been called St. Ives.
Drayton: Polyolbion, xxiv. (1622).

Ivory Gate of Dreams. Dreams which delude pass through the *ivory* gate, but those which come true through the *horn* gate. This whim depends upon two puns: ivory, in Greek, is *elephas*, and the verb *elephairo* means "to cheat;" horn, in Greek is *keras*, and the verb *karanδo* means "to accomplish."

Sunt geminæ somni portæ, quarum altera fertur
Cornea, qua veris facilis datur exitus umbris;
Altera candenti perfecta nitens elephanto,
Sed falsa ad cœlum mittunt insomnia Manes.
Virgil: Æneid, vi. 893-6.

From gate of horn or ivory, dreams are sent;
These to deceive, and those for warning meant.
E. C. B.

The title, *The Ivory Gate*, was used for a novel by sir Walter Besant in 1892.

Ivory Shoulder. Demēter ate the shoulder of Pelops, served up by Tan'talos; so when the gods restored the body to life, Demeter supplied the lacking shoulder by one made of ivory.

¶ Pythag'oras had a golden thigh, which he showed to Ab'aris the Hyperborèan priest.

Not Pelops' shoulder whiter than her hands,
Nor snowy swans that jet on Isca's sands.
Browne: Britannia's Pastorals, ii. 3 (1613).

Ivory Tube of prince Ali, a sort of telescope, which showed the person who looked through it whatever he wished most to see.—*Arabian Nights* ("Ahmed and Pari-Banou").

Ivry, in France, famous for the battle won by Henry of Navarre over the League (1590).

Hurrah! hurrah! a single field
Hath turned the chance of war,
Hurrah! hurrah! for Ivry,
And Henry of Navarre.
Macaulay: Lays ("Ivry," 1848).

Ivy Lane, London; so called from the houses of the prebendaries of St. Paul's, overgrown with ivy.

I'wein, a knight of the Round Table. He slays the possessor of an enchanted fountain, and marries the widow, whose name is Laudine. Gaw'ein or Gawain urges him to new exploits, so he quits his wife for a year in quest of adventures, and as he does not return at the stated time, Laudine loses all love for him. On his return, he goes mad, and wanders in the woods, where he is cured by three sorcerers. He now helps a lion fighting against a dragon, and the lion becomes his faithful companion. He goes to the enchanted fountain, and there finds Lunet' prisoner. While struggling with the enchanted fountain, Lunet aids him with her ring, and he in turn saves her life. By the help of his lion, Iwein kills several giants, delivers three hundred virgins, and, on his return to king Arthur's court, marries Lunet.—*Hartmann von der Aue* (thirteenth century).

Ixi'on, king of the Lap'ithæ, attempted to win the love of Hērē (Juno); but Zeus substituted a cloud for the goddess, and a centaur was born.

J.

J. (in *Punch*), the signature of Douglas Jerrold, who first contributed to No. 9 of the serial (1803–1858).

Jaafer, who carried the sacred banner of the prophet at the battle of Muta. When one hand was lopped off, he clutched the banner with the other; this hand also being lost, he held it with his two stumps. When, at length, his head was cleft from his body, he contrived so to fall as to detain the banner till it was seized by Abdallah, and handed to Khaled.

¶ CYNÆGIROS, in the battle of Marathon, seized one of the Persian ships with his right hand. When this was lopped off, he laid hold of it with his left; and when this was also cut off, he seized it with his teeth, and held on till he lost his head.

¶ ADMIRAL BENBOW, in an engagement with the French near St. Martha, in 1701, was carried on deck on a wooden frame after both his legs and thighs were shivered into splinters by chain-shot.

¶ ALMEYDA, the Portuguese governor of India, had himself propped against the mainmast after both his legs were shot off.

Jabos (*Jock*), postilion at the Golden Arms inn, Kippletringan, of which Mrs. M'Candlish was landlady.—*Sir W. Scott: Guy Mannering* (time, George II.).

Ja'chin, the parish clerk, who purloined the sacramental money, and died disgraced.—*Crabbe: Borough* (1810).

Jacinta, a first-rate cook, "who deserved to be housekeeper to the patriarch of the Indies," but was only cook to the licentiate Sedillo of Valladolid.—Ch. ii. 1.

The cook, who was no less dexterous than Dame Jacinta, was assisted by the coachman in dressing the victuals.—*Lesage: Gil Blas,* iii. 10 (1715).

Jacin'tha, the supposed wife of Octa'vio, and formerly contracted to don Henrique (2 *syl.*) an uxorious Spanish nobleman. — *Fletcher: The Spanish Curate* (1622).

Jacin'tha, the wealthy ward of Mr. Strickland; in love with Bellamy. Jacintha is staid but resolute, and, though "she elopes down a ladder of ropes" in boy's costume, has plenty of good sense and female modesty.—*Dr. Hoadley: The Suspicious Husband* (1747).

Jack, in Dr. Arbuthnot's *History of John Bull,* is meant for John Calvin. In Swift's *Tale of a Tub,* Calvin is introduced as *Jack.* "Martin" in both these tales means Martin Luther.

Jack (*Colonel*), the hero of Defoe's novel entitled *The History of the Most Remarkable Life and Extraordinary Adventures of the truly Hon. Colonel, Jacque, vulgarly called Colonel Jack.* The colonel (born a gentleman and bred a pickpocket) goes to Virginia, and passes through all the stages of colonial life, from that of "slavie" to that of an owner of slaves and plantations.

The transition from their refined Oron'datês and Stati'ras to the society of captain [*sic*] Jack and Moll Flanders . . . is (to use a phrase of Sterne) like turning from Alexander the Great to Alexander the coppersmith. — *Encyclopædia Britannica* (article "Romance").

Jack, the wooden figure of a man which formerly struck on a bell at certain times during divine service. Several of these figures still remain in churches in East Anglia. (See JAQUEMART, p. 539.)

Jack Amend-all, a nickname given to Jack Cade the rebel, who promised to remedy all abuses (*–1450). As a specimen of his reforms, take the following examples:—

I, your captain, am brave, and vow reformation. There shall be in England seven half-penny loaves sold for a penny; the three-hooped pot shall have ten hoops; and I will make it felony to drink small beer. . . . When I am king, there shall be no money; all shall eat and drink on my score; and I will apparel all in one livery.—*Shakespeare:* 2 *Henry VI.* act iv. sc. 2 (1591).

Jack and Jill, said to be the Saxon and Norman stocks united. "Jack" is the Saxon *John,* and "Jill" the French *Julienne.*

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and cracked his crown,
And Jill came tumbling after.
Nursery Rhyme.

Or thus, by Samuel Wilberforce—

'Twas not on Alpine ice or snow,
But homely English soil;
"Excelsior!" their motto was;
They spared nor time nor toil;
They did not go for fame or wealth,
But went as duty's call;
And tho' united in their aim,
Were severed in their fall.

Jack and the Bean-Stalk. Jack was a very poor lad, sent by his mother to sell a cow, which he parted with to a butcher for a few beans. His mother, in her rage, threw the beans away; but one of them grew during the night as high as the heavens. Jack climbed the stalk, and, by the direction of a fairy, came to a giant's castle, where he begged food and rest. This he did thrice, and in his three visits stole the giant's red hen which laid golden eggs, his money-bags, and his

harp. As he ran off with the last treasure, the harp cried out, "Master! master!" which woke the giant, who ran after Jack; but the nimble lad cut the bean-stalk with an axe, and the giant was killed in his fall

(This is said to be an allegory of the Teutonic Al-fader: the "red hen" representing the all-producing sun, the "money-bags" the fertilizing rain, and the "harp" the winds.)

Jack-a-Lent, a kind of aunt Sally set up during Lent to be pitched at; hence a puppet, a sheepish booby, a boy-page, a scarecrow. Mrs. Page says to Robin, Falstaff's page—

> You little Jack-a-Lent, have you been true to us?—*Shakespeare: Merry Wives of Windsor*, act iii. sc. 3 (1603).

Jack-in-the-Green, one of the May-day mummers.

(Dr. Owen Pugh says that Jack-in-the-Green represents Melvas king of Somersetshire, disguised in green boughs and lying in ambush for queen Guenever the wife of king Arthur, as she was returning from a hunting expedition.)

Jack of Newbery, John Winchcomb, the greatest clothier of the world in the reign of Henry VIII. He kept a hundred looms in his own house at Newbery, and equipped at his own expense a hundred of his men to aid the king against the Scotch in Flodden Field (1513).

(Thomas Delony published, in 1633, a tale so called.)

Jack Robinson. This famous comic song is by Hudson, tobacconist, No. 98, Shoe Lane, London, in the early part of the nineteenth century. The last line is, "And he was off before you could say 'Jack Robinson.'" The tune to which the words are sung is the *Sailors' Hornpipe*. Halliwell quotes these two lines from an "old play"—

> A warke it ys as easie to be doone
> As 'tys to saye, *Jacke! robys on.*
> *Archaic Dictionary.*

Jack Sprat, of nursery rhymes.

> Jack Sprat could eat no fat,
> His wife could eat no lean;
> And so betwixt 'em both
> They licked the platter clean.

Jack the Giant-Killer, a series of nursery tales to show the mastery of skill and wit over brute strength. Jack encounters various giants, but outwits them all. The following would illustrate the sort of combat: Suppose they came to a thick iron door, the giant would belabour it with his club hour after hour without effect; but Jack would apply a delicate key, and the door would open at once. This is not one of the stories, but will serve to illustrate the sundry contests. Jack was a "valiant Cornishman," and his first exploit was to kill the giant Cormoran, by digging a deep pit which he filmed over with grass, etc. The giant fell into the pit, and Jack knocked him on the head with a hatchet. Jack afterwards obtained a coat of invisibility, a cap of knowledge, a resistless sword, and shoes of swiftness. Thus armed, he almost rid Wales of its giants.

> Our Jack the Giant-killer is clearly the last modern transmutation of the old British legend told by Geoffrey of Monmouth, of Corineus the Trojan, the companion of the Trojan Brutus when he first settled in Britain.—*Masson.*

Jack-with-a-Lantern. This meteoric phenomenon, when seen on the ground or a little above it, is called by sundry names, as Brenning-drake, Burning candle, Corpse candles, Dank Will, Death-fires, Dick-a-Tuesday, Elf-fire, the Fair maid of Ireland, Friar's lantern, Gillion-a-burnt-tail, Gyl Burnt-tail, Ignis fatuus, Jack-o'-lantern, Jack-with-a-lantern, Kit-o'-the-canstick, Kitty-wi'-a-wisp, Mad Crisp, Peg-a-lantern, Puck, Robin Goodfellow, Shot stars, Spittle of the stars, Star jelly, a Sylham lamp, a Walking fire, Wandering fires, Wandering wild-fire, Will-with-a-wisp.

(Those led astray by these "fool fires" are said to be Elf-led, Mab-led, or Puck-led.)

N.B.—When seen on the tips of the fingers, the hair of the head, mast-tops, and so on, the phenomenon is called Castor and Pollux (if double), Cuerpo Santo (Spanish), Corpusants, Dipsas, St. Elmo *or* Fires of St. Elmo (Spanish), St. Ermyn, Feu d'Hélène (French), Fire-drakes, Fuole *or* Looke Fuole, Haggs, Helen (if single), St. Hel'ena, St. Helme's fires, Leda's twins, St. Peter and St. Nicholas (Italian) *or* Fires of St. Peter and St. Nicholas.

(The superstitions connected with these "fool-fires" are: That they are souls broken out from purgatory, come to earth to obtain prayers and masses for their deliverance; that they are the mucus sneezed from the nostrils of rheumatic planets; that they are ominous of death; that they indicate hid treasures; etc.)

Jack's, a noted coffee-house, where London and country millers used to assemble to examine their purchases after

the market was closed. It stood in the rear of old 'Change, London.

Jacks (*The Two Genial*), Jack Munden and Jack Dowton. Planché says, "They were never called anything else." The former was Joseph Munden (1758–1832), and the latter William Dowton (1764–1851).—*Planché: Recollections, etc.*, i. 28.

Jackdaw of Rheims (*The*), one of the Ingoldsby legends (*q.v.*). It describes how a jackdaw stole a cardinal's ring, and the cardinal laid a curse on the thief. The jackdaw soon became a most pitiable object; but ultimately the ring was found in the jackdaw's nest; the curse was removed, the jackdaw recovered, left off his thievish tricks, became a most sanctimonious bird, and at death was canonized as "Jim Crow." (See RHEIMS, etc.)

Jacob the Scourge of Grammar, Giles Jacob, master of Romsey, in Southamptonshire, brought up for an attorney. Author of a *Law Dictionary, Lives and Characters of English Poets*, etc. (1686–1744).

Jacob's Ladder, a meteoric appearance resembling broad beams of light from heaven to earth. A somewhat similar phenomenon may be seen when the sun shines through the chink or hole of a closed shutter. The allusion is, of course, to the ladder which Jacob dreamt about (*Gen.* xxviii. 12).

Jacob's Staff, a mathematical instrument for taking heights and distances.

> Reach, then, a soaring quill, that I may write
> As with a Jacob's Staff to take her height.
> *Cleveland: The Hecatomb to his Mistress* (1641).

Jac'omo, an irascible captain and a woman-hater. Frank (the sister of Frederick) is in love with him.—*Beaumont and Fletcher: The Captain* (1613).

Jacques (1 *syl.*), one of the domestic men-servants of the duke of Aranza. The duke, in order to tame down the overbearing spirit of his bride, pretends to be a peasant, and deputes Jacques to represent the duke for the nonce. Juliana, the duke's bride, lays her grievance before "duke" Jacques, but of course receives no redress, although she learns that if a Jacques is "duke," the "peasant" Aranza is the better man.—*Tobin: The Honeymoon* (1804).

Jacques (*Pauvre*), the absent sweetheart of a love-lorn maiden. Marie Antoinette sent to Switzerland for a lass to attend the dairy of her "Swiss village" in miniature, which she arranged in the Little Trianon (Paris). The lass was heard sighing for *pauvre Jacques*, and this was made a capital sentimental amusement for the court idlers. The swain was sent for, and the marriage consummated.

> Pauvre Jacques, quand j'etais près de loi
> Je ne sentais pas ma misère;
> Mais à présent que tu vis loin de moi
> Je manque de tout sur la terre.
> *Marquis de Travenet: Pauvre Jacques.*

Jacques. (See JAQUES.)

Jac'ulin, daughter of Gerrard king of the beggars, beloved by lord Hubert. —*Fletcher: The Beggars' Bush* (1622).

Jaffier, a young man befriended by Priuli, a proud Venetian senator. Jaffier rescued the senator's daughter Belvidera from shipwreck, and afterwards married her clandestinely. The old man now discarded both, and Pierre induced Jaffier to join a junto for the murder of the senators. Jaffier revealed the conspiracy to his wife, and Belvidera, in order to save her father, induced her husband to disclose it to Priuli, under promise of free pardon to the conspirators. The pardon, however, was limited to Jaffier, and the rest were ordered to torture and death. Jaffier now sought out his friend Pierre, and, as he was led to execution, stabbed him to prevent his being broken on the wheel, and then killed himself. Belvidera went mad and died.—*Otway: Venice Preserved* (1682).

*** Betterton (1635–1710), Robert Wilks (1670–1732), Spranger Barry (1719–1777), C. M. Young (1777–1856), and W. C. Macready (1793–1873), are celebrated for this character.

Jaga-naut, the seven-headed idol of the Hindûs, described by Southey in the *Curse of Kehama*, xiv. (1809).

Jaggers, a lawyer of Little Britain, London. He was a burly man, of an exceedingly dark complexion, with a large head and large hand. He had bushy black eyebrows that stood up bristling, sharp suspicious eyes set very deep in his head, and strong black dots where his beard and whiskers would have been if he had let them. His hands smelt strongly of scented soap, he wore a very large watch-chain, was in the constant habit of biting his fore-finger, and when he spoke to any one, he threw his fore-finger at him pointedly. A hard, logical man was Mr. Jaggers, who required an answer to be "yes" or "no," allowed no one to express an opinion, but only to state facts in the

fewest possible words. Magwitch appointed him Pip's guardian, and he was Miss Havisham's man of business.—*Dickens: Great Expectations* (1860).

Jairus's Daughter, restored to life by Jesus, is called by Klopstock Cidli.—*Klopstock: The Messiah*, iv. (1771).

Jalût, the Arabic name for Goliath.—*Sale: Al Korân*, xvii.

James (*Prince*), youngest son of king Robert III. of Scotland, introduced by sir W. Scott in *The Fair Maid of Perth* (1828).

James I. of England, introduced by sir W. Scott in *The Fortunes of Nigel* (1822).

Ja'mie (*Don*), younger brother of don Henrique (2 *syl.*), by whom he is cruelly treated.—*Fletcher: The Spanish Curate* (1622).

Jamie Duffs. Weepers are so called, from a noted Scotchman of the eighteenth century, whose craze was to follow funerals in deep mourning costume.—*Kay: Original Portraits*, i. 7; ii. 9, 17, 95.

Ja'mieson (*Bet*), nurse at Dr. Gray's, surgeon at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Jamshid, king of the genii, famous for a golden cup filled with the elixir of life. The cup was hidden by the genii, but found when digging the foundations of Persep'olis.

> I know, too, where the genii hid
> The jewelled cup of their king Jamshid,
> With life's elixir sparkling high.
>
> *Moore: Lalla Rookh* ("Paradise and the Peri," 1817).

Jane Eyre, heroine of a novel so called by Currer Bell (Charlotte Brontë).

Jane Shore. (See SHORE.)

Jan'et, the Scotch laundress of David Ramsay the watchmaker.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Jan'et of Tomahourich (*Muhme*), aunt of Robin Oig M'Combich a Highland drover.—*Sir W. Scott: The Two Drovers* (time, George III.).

Janet's Repentance, one of the tales in *Scenes of Clerical Life*, by George Eliot (Mrs. J. W. Cross) (1858).

Jannekin (*Little*), apprentice of Henry Smith the armourer.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Jannie Duff, with her little sister and brother, were sent to gather broom, and were lost in the bush (Australia). The parents called in the aid of the native blacks to find them, and on the ninth day they were discovered. "Father," cried the little boy, "why didn't you come before? We cooed quite loud, but you never came." The sister only said, "Cold!" and sank in stupor. Jannie had stripped herself to cover little Frank, and had spread her frock over her sister to keep her warm, and there all three were found almost dead, lying under a bush.

Janot [*Zha-no*], a simpleton, one who exercises silly ingenuity or says vapid and silly things.

> Without being a Janot, who has not sometimes in conversation committed a Janotism?—*Ourry: Trans.*

January and May. January is an old Lombard baron, some 60 years of age, who marries a girl named May. This young wife loves Damyan, a young squire. One day, the old baron found them in close embrace; but May persuaded her husband that his eyes were so dim he had made a mistake, and the old baron, too willing to believe, allowed himself to give credit to the tale.—*Chaucer: Canterbury Tales* ("The Merchant's Tale," 1388).

(Modernized by Ogle and Pope, 1741.)

Jaquemart, the automata of a clock, consisting of a man and woman who strike the hours on a bell. So called from Jean Jaquemart of Dijon, a clockmaker, who devised this piece of mechanism. Menage erroneously derives the word from *jaccomarchiardus* ("a coat of mail"), "because watchmen watched the clock of Dijon fitted with a jaquemart."

Jaquenetta, a country wench courted by don Adriano de Armado.—*Shakespeare: Love's Labour's Lost* (1594).

Jaques, one of the lords attendant on the banished duke in the forest of Arden. A philosophic idler, cynical, sullen, contemplative, and moralizing. He could "suck melancholy out of a song, as a weasel sucks eggs." Jaques resents Orlando's passion for Rosalind, and quits the duke as soon as he is restored to his dukedom.—*Shakespeare: As You Like It* (1598).

N.B.—Sometimes Shakespeare makes one syllable and sometimes two syllables of the word. Sir W. Scott makes one

syllable of it, but Charles Lamb two. For example—

Whom humorous Jaques with envy viewed (1 *syl.*).
Sir W. Scott.

Where Jaques fed his solitary vein (2 *syl.*).—*Lamb.*

The "Jaques" of [*Charles M. Young*, 1777-1856] is indeed most musical, most melancholy, attuned to the very wood-walks among which he muses.—*New Monthly Magazine* (1822).

Jaques (1 *syl.*), the miser in a comedy by Ben Jonson, entitled *The Case is Altered* (1574-1637).

Jaques (1 *syl.*), servant to Sulpit'ia a bawd. (See JACQUES.)—*Fletcher: The Custom of the Country* (1647).

Jarley (*Mrs.*), a kind-hearted woman, mistress of a travelling wax-work exhibition, containing "one hundred figures the size of life;" the "only stupendous collection of real wax-work in the world;" "the delight of the nobility and gentry, the royal family, and crowned heads of Europe." Mrs. Jarley was kind to little Nell, and employed her as a decoy-duck to "Jarley's unrivalled collection."

If I know'd a donkey wot wouldn't go
To see Mrs. Jarley's wax-work show;
Do you think I'd acknowledge him? Oh no, no!
Then run to Jarley.
Dickens: The Old Curiosity Shop, xvii. (1840).

Jarnac (*Coup de*), a cut which severs the ham-string. So called from a cut given by Jarnac to La Châteigneraie in a duel fought in the presence of Henri II., in 1547.

Jarn'dyce *v.* **Jarn'dyce** (2 *syl.*), a Chancery suit "never ending, still beginning," which had dragged its slow length along over so many years that it had blighted the prospects and ruined the health of all persons interested in its settlement.—*Dickens: Bleak House* (1852).

Jarn'dyce (*Mr.*), client in the great Chancery suit of "Jarndyce *v.* Jarndyce," and guardian of Esther Summerson. He concealed the tenderest heart under a flimsy churlishness of demeanour, and could never endure to be thanked for any of his numberless acts of kindness and charity. If anything went wrong with him, or if he heard of an unkind action, he would say, "I am sure the wind is in the east;" but if he heard of kindness or goodness, the wind would veer round at once, and be "due west."—*Dickens: Bleak House* (1852).

Jarvie (*Bailie Nicol*), a magistrate at Glasgow, and kinsman of Rob Roy. He is petulant, conceited, purse-proud, without tact, and intensely prejudiced, but kind-hearted and sincere. Jarvie marries his maid. The novel of *Rob Roy* has been dramatized by J. Pocock, and Charles Mackay was the first to appear in the character of "Bailie Nicol Jarvie." Talfourd says (1829), "Other actors are sophisticate, but Mackay is the thing itself."—*Sir W. Scott: Rob Roy* (time, George I.).

The character of Bailie Nicol Jarvie is one of the author's happiest conceptions, and the idea of carrying him to the wild rugged mountains, among outlaws and desperadoes—at the same time that he retained a keen relish of the comforts of the Saltmarket of Glasgow, and a due sense of his dignity as a magistrate—complete the ludicrous effect of the picture.—*Chambers: English Literature*, ii. 587.

Jarvis, a faithful old servant, who tries to save his master, Beverley, from his fatal passion of gambling.—*Edward Moore: The Gamester* (1753).

Jaspar was poor, heartless, and wicked; he lived by highway robbery, and robbery led to murder. One day, he induced a poor neighbour to waylay his landlord; but the neighbour relented, and said, "Though dark the night, there is One above who sees in darkness." "Never fear!" said Jaspar; "for no eye above or below can pierce this darkness." As he spoke, an unnatural light gleamed on him, and he became a confirmed maniac.—*Southey: Jaspar* (a ballad).

Jasper (*Old*), a ploughman at Glendearg Tower.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Jasper (*Sir*), father of Charlotte. He wants her to marry a Mr. Dapper; but she loves Leander, and, to avoid a marriage she dislikes, pretends to be dumb. A mock doctor is called in, who discovers the facts of the case, and employs Leander as his apothecary. Leander soon cures the lady with "pills matrimoniac." In Molière's *Le Médecin Malgré Lui* (from which this play is taken), sir Jasper is called "Géronte" (2 *syl.*).—*Fielding: The Mock Doctor* (1733).

Jasper Packlemerton, of atrocious memory, one of the chief figures in Mrs. Jarley's wax-work exhibition.

"Jasper courted and married fourteen wives, and destroyed them all by tickling the soles of their feet when they were asleep. On being brought to the scaffold and asked if he was sorry for what he had done, he replied he was only sorry for having let them off so easy. 'Let this,' said Mrs. Jarley, 'be a warning to all young ladies to be particular in the character of the gentlemen of their choice. Observe, his fingers are curled, as if in the act of tickling, and there is a wink in his eyes.'"—*Dickens: The Old Curiosity Shop*, xxviii (1840).

Jaup (*Allson*), an old woman at Middlemas village.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Jaup (*Saunders*), a farmer at Old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Javan lost his father on the day of his birth, and was brought up in the "patriarch's glen" by his mother, till she also died. He then sojourned for ten years with the race of Cain, and became the disciple of Jubal the great musician. He then returned to the glen, and fell in love with Zillah; but the glen being invaded by giants, Zillah and Javan, with many others, were taken captives. Enoch reproved the giants; and, as he ascended up to heaven, his mantle fell on Javan, who released the captives, and conducted them back to the glen. The giants were panic-struck by a tempest, and their king was killed by some unknown hand.—*James Montgomery: The World before the Flood* (1812).

Ja'van's Issue, the Ionians and Greeks generally (*Gen.* x. 2). Milton uses the expression in *Paradise Lost*, i. 508.

(In *Isa.* lxvi. 19 and in *Ezek.* xxvii. 13 the word is used for Greeks collectively.)

Javert, an officer of police, the impersonation of inexorable law.—*Victor Hugo: Les Miserables* (1862).

Ja'zer, a city of Gad, personified by Isaiah. "Moab shall howl for Moab, every one shall howl. . . . I will bewail, with the weeping of Jazer, the vine of Sibmah; I will water thee with my tears, O Heshbon."—*Isa.* xvi. 7–9.

It did not content the congregation to weep all of them; but they howled with a loud voice, weeping with the weeping of Jazer.—*Kirkton*, 150.

Jealous Traffick (*Sir*), a rich merchant, who fancies everything Spanish is better than English, and intends his daughter Isabinda to marry don Diego Barbinetto, who is expected to arrive forthwith. Isabinda is in love with Charles [Gripe], who dresses in a Spanish costume, passes himself off as don Diego Barbinetto, and is married to Isabinda. Sir Jealous is irritable, headstrong, prejudiced, and wise in his own conceit.—*Mrs. Centlivre: The Busy Body* (1709).

Jealous Wife (*The*), a comedy by George Colman (1761). Harriot Russet marries Mr. Oakly, and becomes "the jealous wife;" but is ultimately cured by the interposition of major Oakly, her brother-in-law.

(This comedy is founded on Fielding's *Tom Jones.*)

Jeames de la Pluche, a flunky, in the service of sir George Flimsey of Berkley Square, who comes unexpectedly into a large fortune. Jeames is a synonym for a flunky.—*Thackeray: Jeames's Diary* (1849).

Jean des Vignes, a drunken performer of marionettes. The French say, *Il fait comme Jean des Vignes* (*i.e.* "He is a good-for-nothing fellow"); *Le mariage de Jean des Vignes* (*i.e.* "a hedge marriage"); *Un Jean des Vignes* (*i.e.* "an ungain-doing fellow"); *Plus sot que Jean des Vignes* (*i.e.* "worse than come out"), etc.

Jean! que dire sur Jean? C'est un terrible nom,
Qui jamais n'accompagne une épithète honête.
Jean des Vignes, Jean ligne. Où vais-je? Trouvez bon
Qu'en si beau chemin je m'arrête.
Virgil Travesti ("Juno to Æneas"), vii.

Jean Folle Farine, a merry Andrew, a poor fool, a Tom Noodle. So called because he comes on the stage like a great loutish boy, dressed all in white, with his face, hair, and hands thickly covered with flour. Scaramouch is a sort of Jean Folle Farine.

(Ouida has a novel called *Folle Farine*, but she uses the phrase in quite another sense.)

Jean Jacques. So J. J. Rousseau is often called (1712–1778).

That is almost the only maxim of Jean Jacques to which I can . . . subscribe.—*Lord Lytton.*

Jean Paul. J. P. Friedrich Richter is generally so called (1763–1825).

Jeanne of Alsace, a girl ruined by Dubosc the highwayman. She gives him up to justice, in order to do a good turn to Julie Lesurques (2 *syl.*), who had befriended her.—*Stirling: The Courier of Lyons* (1852).

Jebusites (*The*). The Catholics are so called in Dryden's *Absalom and Achitophel.*

But far more numerous was the herd of such,
Who think too little, and who talk too much;
These out of mere instinct, they knew not why,
Adored their fathers' God, and property;
And, by the same blind benefit of fate,
The devil and the Jebusite did hate.
Part I. par. 530–540 (1681).

Jedburgh, Jeddart, or **Jedwood Justice,** hang first and try afterwards. The custom rose from the summary way of dealing with border marauders.

(Jeddart and Jedwood are merely corruptions of Jedburgh.)

¶ *Cupar Justice* is the same thing.

¶ *Abingdon Law*, the same as "Jedburgh Justice." In the Commonwealth, major-general Brown, of Abingdon, first hanged his prisoners and then tried them.

¶ *Lynch Law*, mob law. So called from James Lynch of Piedmont, in Virginia. It is a summary way of dealing with marauders, etc. Called in Scotland, Burlaw or Byrlaw.

Jeddler (*Dr.*), "a great philosopher." The heart and mystery of his philosophy was to look upon the world as a gigantic practical joke; something too absurd to be considered seriously by any rational man. A kind and generous man by nature was Dr. Jeddler, and though he had taught himself the art of turning good to dross and sunshine into shade, he had not taught himself to forget his warm benevolence and active love He wore a pigtail, and had a streaked face like a winter pippin, with here and there a dimple "to express the peckings of the birds;" but the pippin was a tempting apple, a rosy, healthy apple after all.

Grace and *Marion Jeddler*, daughters of the doctor, beautiful, graceful, and affectionate. They both fell in love with Alfred Heathfield; but Alfred loved the younger daughter. Marion, knowing the love of Grace, left her home clandestinely one Christmas Day, and all supposed she had eloped with Michael Warden. In due time, Alfred married Grace, and then Marion made it known to her sister that she had given up Alfred out of love to her, and had been living in concealment with her aunt Martha. Report says she subsequently married Michael Warden, and became the pride and honour of his country mansion.—*Dickens: The Battle of Life* (1846).

Jed'ida and Benjamin, two of the children that Jesus took in His arms and blessed.

"Well I remember," said Benjamin, "when we were on earth, with what loving fondness He folded us in His arms; how tenderly He pressed us to His heart. A tear was on His cheek, and I kissed it away. I see it still, and shall ever see it." "And I, too," answered Jedida, "remember when His arms were clasped around me how He said to our mothers, 'Unless ye become as little children, ye cannot enter the kingdom of heaven.'"—*Klopstock: The Messiah*, I. (1748).

Jehoi'achim, the servant of Joshua Geddes the quaker.—*Sir W. Scott: Redgauntlet* (time, George III.).

Jehu, a coachman, one who drives at a rattling pace.

The driving is like the driving of Jehu the son of Nimshi; for he driveth furiously.—*2 Kings* ix. 20.

Jehu (*Companions of*). The "Chouans" were so called, from a fanciful analogy between their self-imposed task and that appointed to Jehu on his being set over the kingdom of Israel. As Jehu was to cut off Ahab and Jezebel, with all their house; so the Chouans were to cut off Louis XVI., Marie Antoinette, and all the Bourbons.

Jehu and Henry IV. While Ahab king of Israel was alive, Jehu was anointed king, and the heads of Ahab's sons, enclosed in baskets, were sent to Jehu as an acceptable present.—*2 Kings* x. 9 (B.C. 884).

¶ While Richard II. was still living, Henry [IV.] was anointed king of England, and the heads of the earls of Kent, Salisbury, and Holland, who had conspired against him, were sent in baskets to him as an acceptable present.—*Froissart*, bk. iv. ch. 119 (A.D. 1400).

Jekyll (*Dr.*) **and Mr. Hyde.** This is a remarkable allegory, illustrating the dual nature of man. Dr. Jekyll is an honourable man, beloved by all for his philanthropic labours. Mr. Hyde is positively loathsome, and from him all shrink as from one deformed and foul. He lives without restraint, and plunges into all manner of evil. The truth is that Dr. Jekyll is Mr. Hyde. He has discovered a potion by means of which he can change himself into Mr. Hyde, and another to effect the change back again into Dr. Jekyll. He says at the outset that he can be rid of Mr. Hyde at will; but not till Mr. Hyde commits a dastardly and outrageous murder does Dr. Jekyll promise to have no more to do with Mr. Hyde. Even then he does not make an absolute renunciation of the past, for he still keeps the house where he lived as Mr. Hyde, as well as the clothes he then wore. At last he locks the door which leads into Hyde's house, and stamps the key underfoot. But it is too late. He finds himself transformed into Mr. Hyde without taking the potion; and, though he takes double doses of the other potion to keep himself Dr. Jekyll, he often lapses. At last he can procure no more of one of the ingredients of the mixture, and commits suicide.—*R. L. Stevenson: Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

Jel'licot (*Old Goody*), servant at the under-keeper's hut, Woodstock Forest.—

Sir W. Scott: Woodstock (time, Commonwealth).

Jellyby (*Mrs.*), a sham philanthropist, who spends her time, money, and energy on foreign missions, to the neglect of her family and home duties. Untidy in dress, living in a perfect litter, she has a habit of looking "a long way off," as if she could see nothing nearer to her than Africa. Mrs. Jellyby is quite overwhelmed with business correspondence relative to the affairs of Borrioboola Gha.—*Dickens: Bleak House*, iv. (1852).

Jemlikha, the favourite Greek slave of Dakiānos of Ephesus. Nature had endowed him with every charm, "his words were sweeter than the honey of Arabia, and his wit sparkled like a diamond." One day, Dakianos was greatly annoyed by a fly, which persisted in tormenting the king, whereupon Jemlikha said to himself, "If Dakianos cannot rule a fly, how can he be the creator of heaven and earth?" This doubt he communicated to his fellow-slaves, and they all resolved to quit Ephesus, and seek some power superior to that of Dakianos.—*Comte Caylus: Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

Jemmie Duffs, weepers. (See JAMIE DUFFS, p. 539.)

Jemmies, sheep's heads, and also a house-breaker's instrument.

Mr. Sikes made many pleasant witticisms on "Jemmies," a cant name for sheep's heads, and also for an ingenious implement much used in his profession.—*Dickens: Oliver Twist* (1837).

Jemmy. This name, found on engravings of the eighteenth century, means James Worsdale (died 1767).

Jemmy Dawson, a ballad by Shenstone, relating the love of Kitty for captain Dawson, in the service of the young chevalier. He was "hanged, drawn, and quartered" on Kennington Common in 1746.

Jemmy Twitcher, a cunning and treacherous highwayman.—*Gay: The Beggar's Opera* (1727).

(Lord Sandwich, member of the Kit-Kat Club, was called "Jemmy Twitcher," 1765.)

Jenkin, the servant of George-a-Green. He says a fellow ordered him to hold his horse, and see that it took no cold. "No, no," quoth Jenkin, "I'll lay my cloak under him." He did so, but "mark you," he adds, "I cut four holes in my cloak first, and made his horse stand on the bare ground."—*R. Greene: George-a-Green, the Pinner of Wakefield* (1584).

Jenkin, one of the retainers of Julian Avenel (2 *syl.*) of Avenel Castle.—*Sir W. Scott: The Monastery* (time Elizabeth).

Jenkins (*Mrs. Winifred*), Miss Tabitha Bramble's maid, noted for her bad spelling, misapplication of words, and ludicrous misnomers. Mrs. Winifred Jenkins is the original of Mrs. Malaprop.—*Smollett: The Expedition of Humphry Clinker* (1771).

Jenkins, a vulgar lick-spittle of the aristocracy, who retails their praises and witticisms, records their movements and deeds, gives flaming accounts of their dresses and parties, either *vivâ voce* or in newspaper paragraphs: "Lord and lady Dash attended divine service last Sunday, and were very attentive to the sermon" (wonderful!). "Lord and lady Dash took a drive *or* walk last Monday in their magnificent park of Snobdoodleham. Lady Dash wore a mantle of rich silk, a bonnet with ostrich fellows, and shoes with rosettes." The name is said to have been given by *Punch* to a writer in the *Morning Post*.

Jenkinson (*Ephraim*), a green old swindler, whom Dr. Primrose met in a public tavern. Imposed on by his venerable appearance, apparent devoutness, learned talk about "cosmogony," and still more so by his flattery of the doctor's work on the subject of monogamy, Dr. Primrose sold the swindler his horse, Old Blackberry, for a draft upon Farmer Flamborough. When the draft was presented for payment, the farmer told the vicar that Ephraim Jenkinson "was the greatest rascal under heaven," and that he was the very rogue who had sold Moses Primrose the spectacles. Subsequently the vicar found him in the county jail, where he showed the vicar great kindness, did him valuable service, became a reformed character, and probably married one of the daughters of Farmer Flamborough.—*Goldsmith: Vicar of Wakefield* (1765).

For our own part, we must admit that we have never been able to treat with due gravity any allusion to the learned speculations of Man'etho, Bero'sius, or Sanchoni'athon, from their indissoluble connection in our mind with the finished cosmogony of Jenkinson.—*Encyclopædia Britannica* (article, "Romance").

Jennie, housekeeper to the old laird of Dumbiedikes.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Jenny [Diver]. Captain Macheath says, "What, my pretty Jenny! as prim and demure as ever? There's not a prude, though ever so high bred, hath a more sanctified look, with a more mischievous heart." She pretends to love Macheath, but craftily secures one of his pistols, that his other "pals" may the more easily betray him into the hands of the constables (act ii. sc. 1).—*Gay: The Beggar's Opera* (1727).

Jenny l'Ouvrière, the type of a hard-working Parisian needlewoman. She is contented with a few window-flowers which she terms "her garden," a caged bird which she calls "her songster;" and when she gives the fragments of her food to some one poorer than herself, she calls it "her delight."

> Entendez-vous un oiseau familier?
> C'est le chanteur de Jenny l'Ouvrière,
> Au cœur content, content de peu
> Elle pourrait être riche, et préfère
> Ce qui vient de Dieu.
> *Emile Barateau* (1847).

Jeph'thah's Daughter. When Jephthah went forth against the Ammonites, he vowed that if he returned victorious he would sacrifice, as a burnt offering, whatever first met him on his entrance into his native city. He gained a splendid victory, and at the news thereof his only daughter came forth dancing to give him welcome. The miserable father rent his clothes in agony, but the noble-spirited maiden would not hear of his violating the vow. She demanded a short respite, to bewail upon the mountains her blighted hope of becoming a mother, and then submitted to her fate.—*Judg.* xi.

¶ An almost identical tale is told of Idom'eneus king of Crete. On his return from the Trojan war, he made a vow in a tempest that, if he escaped, he would offer to Neptune the first living creature that presented itself to his eye on the Cretan shore. His own son was there to welcome him home, and Idomeneus offered him up a sacrifice to the sea-god, according to his vow. Fénelon has introduced this legend in his *Télémaque*, v.

¶ Agamemnon vowed to Diana, if he might be blessed with a child, that he would sacrifice to her the dearest of all his possessions. Iphigenia, his infant daughter, was, of course, his "dearest possession;" but he refused to sacrifice her, and thus incurred the wrath of the goddess, which resulted in the detention of the Trojan fleet at Aulis. Iphigenia being offered in sacrifice, the offended deity was satisfied, and interposed at the critical moment, by carrying the princess to Tauris and substituting a stag in her stead.

¶ The latter part of this tale cannot fail to call to mind the offering of Abraham. As he was about to take the life of Isaac, Jehovah interposed, and a ram was substituted for the human victim.—*Gen.* xxii.

> [*He*] not bent as Jephthah once,
> Blindly to execute a rash resolve;
> Whom better it had suited to exclaim,
> "I have done ill!" than to redeem his pledge
> By doing worse. Not unlike to him
> In folly that great leader of the Greeks—
> Whence, on the altar Iphigenia mourned
> Her virgin beauty.
> *Dante: Paradise*, v. (1321).

¶ Iphigēnia, in Greek, Ἰφιγενεία, is accented incorrectly in this translation by Cary.

¶ Jephthah's daughter has often been dramatized. Thus we have in English *Jephthah his Daughter*, by Plessie Morney; *Jephthah* (1546), by Christopherson; *Jephthah*, by Buchanan (1554); and *Jephthah* (an opera, 1752), by Handel.

*** Percy, in his *Reliques* (bk. ii. 3), has inserted a ballad called *Jephthah, Judge of Israel*, which Hamlet quotes (act ii. sc. 2)—

> *Hamlet:* O Jeptha, judge of Israel, what a treasure hadst thou!
> *Polonius:* What [a] treasure had he, my lord?
> *Hamlet:* Why, "*one fair and no more, the which he loved passing well.* . . ."
> *Polonius:* If you call me Jeptha, my lord, I have a daughter, that I love passing well.
> *Hamlet:* Nay, that follows not.
> *Polonius:* What follows then, my lord?
> *Hamlet:* Why, "*As by lot, God wot.*"

The first verse of the ballad is—

> Have you not heard these many years ago,
> Jeptha was judge of Israel;
> He had one only daughter, and no mo,
> The which he loved passing well,
> And as by lot, God wot,
> It so came to pass . . .

(Polonius asks, "What follows ['passing well']?" to which Hamlet replies, "As by lot, God wot.")

Jepson (*Old*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Jeremi'ah (*The British*), Gildas, author of *De Exidio Britanniæ*, a book of lamentations over the destruction of Britain. He is so called by Gibbon (516-570).

Jer'emy (*Master*), head domestic of lord Saville.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Jeremy Diddler, an adept at raising money on false pretences.—*Kenney: Raising the Wind* (1803).

Jericho, the manor of Blackmore, near Chelmsford. Here Henry VIII. had a house of pleasure, and when he was absent on some affair of gallantry, the expression in vogue was, "He's gone to Jericho."

Jermyn (*Matthew*) the lawyer, husband of Mrs. Transome, and father of Harold.—*George Eliot* (Mrs. J.W. Cross): *Felix Holt, the Radical* (a novel, 1866).

Jerningham (*Master Thomas*), the duke of Buckingham's gentleman.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Jerome (*Don*), father of don Ferdinand and Louisa; pig-headed, passionate, and mercenary, but very fond of his daughter. He insists on her marrying Isaac Mendoza, a rich Portuguese Jew; but Louisa, being in love with don Antonio, positively refuses to do so. She is turned out of the house by mistake, and her duenna is locked up, under the belief that she is Louisa. Isaac, being introduced to the duenna, elopes with her, supposing her to be don Jerome's daughter; and Louisa, taking refuge in a convent, gets married to don Antonio. Ferdinand, at the same time, marries Clara the daughter of don Guzman. The old man is well content, and promises to be the friend of his children, who, he acknowledges, have chosen better for themselves than he had done for them.—*Sheridan: The Duenna* (1775).

Jerome (*Father*), abbot at St. Bride's Convent.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Jeron'imo, the principal character in *The Spanish Tragedy*, by Thomas Kyd (1597). On finding his application to the king ill-timed, he says to himself, "Go by! Jeronimo;" which so tickled the fancy of the audience that it became a common street jest.

Jerry, manager of a troupe of dancing dogs. He was a tall, black-whiskered man, in a velveteen coat.—*Dickens: The Old Curiosity Shop*, xviii. (1840).

Jerry Cruncher. (See CRUNCHER, p. 249.)

Jerry Hawthorn, the rustic in Pierce Egan's *Life in London* (1824). (See CORINTHIAN TOM, p. 235.)

Jerry Sneak, a hen-pecked husband. —*Foote: Mayor of Garratt* (1763).

Jerryman'dering, so dividing a state or local district as to give one part of it a political advantage over the other. The word is a corruption of "Gerrymandering;" so called from Elbridge Gerry, governor of Massachusetts, member of Congress from 1776 to 1784, and vice-president of the United States in 1812. Elbridge Gerry died in 1814.

Jeru'salem, in Dryden's *Absalom and Achitophel*, means London; "David" is Charles II., and "Absalom" the duke of Monmouth, etc.

> The inhabitants of old Jerusalem
> Were Jebusites [*Catholics*].
>
> Pt. I. 87, 88.

Jerusalem. 1. Henry IV. was told "he should not die but in Jerusalem." Being in Westminster Abbey, he inquired what the chapter-house was called, and when he was told it was called the "Jerusalem Chamber," he felt sure that he would die there "according to the prophecy," and so he did.

2. Pope SYLVESTER II. was told the same thing, and died as he was saying mass in a church so called at Rome.—*Brown: Fasciculus.*

3. CAMBYSES, son of Cyrus, was told that he should die in Echat'ana, which he supposed meant the capital of Media; but he died of his wounds in a place so called in Syria.

Jerusalem (*The Fall of*), a dramatic poem by dean Milman (1820).

Jerusalem Delivered, an epic poem in twenty books, by Torquato Tasso (1575). The tale is as follows:—

The crusaders, having encamped on the plains of Torto'sa, choose Godfrey for their chief. The overtures of Argantês being declined, war is declared by him in the name of the king of Egypt. The Christian army reaches Jerusalem, but it is found that the city cannot be taken without the aid of Rinaldo, who had withdrawn from the army because Godfrey had cited him for the death of Girnando, whom he had slain in a duel. Godfrey sends to the enchanted island of Armi'da to invite the hero back, and on his return Jerusalem is assailed in a night attack. The poem concludes with the triumphant entry of the Christians into the Holy City, and their adoration at the Saviour's tomb.

(The two chief episodes are the loves of Olindo and Sophronia, and of Tancred and Corinda.)

English translations in verse by Carew in 1594; by Fairfax in 1600; and by Hoole in 1763.

Jervis (*Mrs.*), the virtuous housekeeper of young squire B. Mrs. Jervis protects Pam'ela when her young master assails her.—*Richardson: Pamela or Virtue Rewarded* (1740).

Jessamy, the son of colonel Oldboy. He changed his name in compliment to lord Jessamy, who adopted him and left him his heir. Jessamy is an affected, conceited prig, who dresses as a fop, carries a muff to keep his hands warm, and likes old china better than a pretty girl. This popinjay proposes to Clarissa Flowerdale; but she despises him, much to his indignation and astonishment.—*Bickerstaff: Lionel and Clarissa* (1735-1790).

He's a coxcomb, a fop, a dainty milksop,
Who essenced and dizened from bottom to top,
And looked like a doll from a milliner's shop . . .
He shrugs and takes snuff, and carries a muff,
A minickin, finicking, French powdered puff.
Act I. 2.

Jessamy. As an adjective, having the colour or smell of jasmine. As a noun, the plant jasmine; one who wears jasmine in a button-hole; a fop. (See the *Standard Dict. of Eng. Lang.*, p. 962.)

Jessamy Bride (*The*), Mary Horneck, with whom Goldsmith fell in love in 1769.

A writer in *Notes and Queries*, April 10, 1897, suggests that "jessamy" is equivalent to "jasmine," and that Goldsmith simply used the word to express Mary's sweetness, daintiness, and grace. The flowers of the jasmine were used to perfume gloves; and Pepys, in his *Diary*, February 15, 1668-9, says, "I did this day call at the New Exchange, and bought her . . . and two pairs of jessimy gloves."

(Frankfort Moore has just (1897) written a novel so called.)

Jes'sica, daughter of Shylock the Jew. She elopes with Lorenzo.—*Shakespeare: Merchant of Venice* (1597).

Jessica cannot be called a sketch, or, if a sketch, she is dashed off in glowing colours from the rainbow palette of a Rubens. She has a rich tint of Orientalism shed over her.—*Mrs. Jameson.*

Jessie, the Flower o' Dumblane (*The Charming Young*), a song by Robert Tannahill.

How sweet is the brier, in its saft fauldin' blossom!
And sweet is the hill wi' its mantle o' green;
Yet fairer and sweeter, and dear to my bosom,
The charming young Jessie, the flower o' Dumblane.

Jesters. (See FOOLS, p. 380.)

Jests (*The Father of*), Joseph *or* Joe Miller, an English comic actor, whose name has become a household word for a stale jest (1684-1738). The book which goes by his name was compiled by Mr. Mottley the dramatist (1739). Joe Miller himself never uttered a jest in his life, and it is a *lucus a non lucendo* to father them on such a taciturn, commonplace dullard.

Jesus Christ and the Clay Bird. The *Korân* says, "O Jesus, son of Mary, remember . . . when thou didst create of clay the figure of a bird . . . and didst breathe thereon, and it became a bird!"—Ch. v.

N.B.—The allusion is to a legend that Jesus was playing with other children who amused themselves with making clay birds, but when the child Jesus breathed on the one He had made, it instantly received life and flew away.—*Hone: Apocryphal New Testament* (1820).

Jew (*The*), a comedy by R. Cumberland (1776), written to disabuse the public mind of unjust prejudices against a people who have been long "scattered and peeled." The Jew is Sheva, who was rescued at Cadiz from an *auto da fé* by don Carlos, and from a howling London mob by the son of don Carlos, called Charles Ratcliffe. His whole life is spent in unostentatious benevolence, but his modesty is equal to his philanthropy. He gives £10,000 as a marriage portion to Ratcliffe's sister, who marries Frederick Bertram, and he makes Charles the heir of all his property.

Shylock the Jew. Of C. Macklin's acting Pope said—

This is the Jew
That Shakespeare drew.

Jew (*The Wandering*).

1. *Of Greek tradition.* ARIS'TEAS, a poet, who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth.

2. *Of Jewish story.* Tradition says that CARTAPH'ILOS, the door-keeper of the judgment-hall in the service of Pontius Pilate, struck our Lord as he led Him forth, saying, "Get on! Faster, Jesus!" Whereupon the Man of Sorrows replied, "I am going; but tarry thou till I come [*again*]." This man afterwards became a Christian, and was baptized by Ananias under the name of Joseph. Every hundred years he falls into a trance, out of which he rises again at the age of 30.

3. *In German legend*, the Wandering Jew is associated with JOHN BUTTADÆUS, seen at Antwerp in the thirteenth century, again in the fifteenth, and again in the sixteenth centuries. His last appearance was in 1774, at Brussels.

(Leonard Doldius, of Nürnberg, in his *Praxis Alchymiæ* (1604), says that the Jew Ahasue'rus is sometimes called "Buttadæus.")

4. *The French legend.* The French call the Wandering Jew ISAAC LAKE'DION or Laquedem. (See *Mitternacht: Dissertatio in Johan.*, xxi. 19.)

5. *Of Dr. Croly's novel.* The name given to the Wandering Jew by Dr. Croly is SALATHIEL BEN SADI, who appeared and disappeared towards the close of the sixteenth century at Venice, in so sudden a manner as to attract the attention of all Europe.

6. It is said in legend that GIPSIES are doomed to be everlasting wanderers, because they refused the Virgin and Child hospitality in their flight into Egypt.—*Aventinus: Annalium Boiorum, libri septem*, vii. (1554).

N.B.—The earliest account of the Wandering Jew is in the *Book of the Chronicles of the Abbey of St. Alban's*, copied and continued by Matthew Paris (1228). In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicle."

Cartaphilos, we are told, was baptized by Ananias (who baptized Paul), and received the name of Joseph. (See *Book of the Chronicles of the Abbey of St. Albans.*)

¶ Another legend is that Jesus, pressed down by the weight of His cross, stopped to rest at the door of a cobbler named AHASUE'RUS, who pushed Him away, saying, "Get off! Away with you! away!" Our Lord replied, "Truly, I go away, and that quickly; but tarry thou till I come."

(This is the legend given by Paul von Eitzen, bishop of Schleswig in 1547.—*Greve: Memoirs of Paul von Eitzen*, 1744.)

¶ A third legend says that it was the cobbler Ahasue'rus who haled Jesus to the judgment-seat; and that as the Man of Sorrows stayed to rest awhile on a stone, he pushed Him, saying, "Get on, Jesus! Here you shall not stay!" Jesus replied, "I truly go away, and go to rest; but thou shalt go away and never rest till I come."

Signor GUALDI, who had been dead 130 years, appeared in the latter half of the eighteenth century, and had his likeness taken by Titian. One day he disappeared as mysteriously as he had come. —*Turkish Spy*, ii. (1682).

¶ Dr. Croly, in his novel called *Salathiel* (1827), traces the course of the Wandering Jew; so does Eugène Sue, in *Le Juif Errant* (1845); but in these novels the Jew makes no figure of importance.

(G. Doré, in 1861, illustrated the legend in folio wood engravings.)

N.B.—The legend of the Wild Huntsman, called by Shakespeare "Herne the Hunter," and by Father Matthieu "St. Hubert," is said to be a Jew who would not suffer Jesus to drink from a horse-trough, but pointed out to Him some water in a hoof-print, and bade Him go there and drink.—*Kuhn von Schwars: Nordd. Sagen*, 499.

(Poetical versions of the legend have been made by A. W. von Schlegel, *Die Warnung;* by Schubert, *Ahasuer;* by Goethe, *Aus Meinem Leben*, all in German. By Mrs. Norton, *The Undying One*, in English; etc. The legend is based on St. John's *Gospel* xxi. 22, "If I will that *he* tarry till I come, what is that to thee?" The apostles thought the words meant that John would not die, but tradition has applied them to some one else.)

Jews sacrificing Christian children. (See HUGH OF LINCOLN, p. 510.)

Jews (*The*), in Dryden's *Absalom and Achitophel*, means those English who were loyal to Charles II. called "David" in the satire (1681-2).

Jewels. For Persia, *turquoises;* for Africa, *rubies;* for India, *amethysts;* for England and France, *diamonds.*

Jewkes (*Mrs.*), a detestable character in Richardson's *Pamela* (1740).

Jez'ebel (*A Painted*), a flaunting woman, of brazen face but loose morals. So called from Jezebel, the wife of Ahab king of Israel.

Jim, the boy of Reginald Lowestoffe the young Templar.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Jim Crow, the name of a popular comic nigger song, brought out in 1836 at the Adelphi Theatre, and popularized by T. D. Rice. The burden of the song is—

Wheel about, and turn about, and do just so;
And every time you wheel about, jump Jim Crow.

Jin Vin, *i.e.* Jenkin Vincent, one of Ramsay's apprentices, in love with Margaret Ramsay.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Jin'gle (*Alfred*), a strolling actor, who, by his powers of amusing and sharp-wittedness, imposes for a time on the members of the Pickwick Club, and is admitted to their intimacy; but being found to be an impostor, he is dropped by them. The generosity of Mr. Pickwick, in rescuing Jingle from the Fleet, reclaims him, and he quits England. Alfred Jingle talks most rapidly and flippantly, but not without much native shrewdness; and he knows a "hawk from a handsaw." —*Dickens: The Pickwick Papers* (1836).

Jingo, a corruption of Jainko, the Basque Supreme Being. "By Jingo!" or "By the living Jingo!" is an appeal to deity. Edward I. had Basque moun-

taineers conveyed to England to take part in his Welsh wars, and the Plantagenets held the Basque provinces in possession. This Basque oath is a landmark of these facts.

Jingoes (*The*), the anti-Russians in the war between Russia and Turkey. The term arose (1878) from Macdermott's *War-song*, beginning thus—

We don't want to fight, but by Jingo if we do,
We've got the ships, we've got the men, we've got the money too.

(This song has also furnished the word *jingoism* (bragging war spirit, Bobadilism) and the adjective *jingo*.)

Jiniwin (*Mrs.*), a widow, the mother of Mrs. Quilp. A shrewd, ill-tempered old woman, who lived with her son-in-law in Tower Street.—*Dickens: The Old Curiosity Shop* (1840).

Jinker (*Lieutenant Jamie*), horse dealer at Doune. — *Sir W. Scott: Waverley* (time, George II.).

Jinn, plu. of **Jinnee,** a sort of fairy in Arabian mythology, the offspring of fire. The jinn propagate their species like human beings, and are governed by kings called suleymans. Their chief abode is the mountain Kâf, and they appear to men under the forms of serpents, dogs, cats, etc., which become invisible at pleasure. Evil jinn are hideously ugly, but good jinn are exquisitely beautiful. (See GINN, p. 425.)

(Jinnistan means the country of the jinn. The connection of Solomon with the jinn is a mere blunder, arising from the similarity of *suleyman* and *Solomon*.)

J. J., in Hogarth's "Gin Line," written on a gibbet, is sir Joseph Jekyll, obnoxious for his bill for increasing the duty on gin.

N.B.—Jean Jacques [Rousseau] was often referred to by these initials in the eighteenth century.

Jo, a poor little outcast, living in one of the back slums of London, called "Tom All-alone's." The little human waif is hounded about from place to place, till he dies of want.—*Dickens: Bleak House* (1852).

Joan. Cromwell's wife was always called Joan by the cavaliers, although her real name was Elizabeth.

Joan, princess of France, affianced to the duke of Orleans.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Joan of Arc, surnamed *La Pucelle,* born in a village upon the marches of Barre, called Domremy, near Vaucouleurs. Her father was James of Arc, and her mother Isabel, poor country-folk, who brought up their child to keep their cattle. Joan professed to be inspired to liberate France from the English, and actually raised the siege of Orleans, after which Charles II. was crowned (1402–1431).

A young wench of an eighteene years old; of favour was she counted likesome, of person stronglie made and manlie, of courage great, hardie and stout withall . . . she had great semblance of chastitie both of body and behaviour.—*Hollinshed: Chronicles,* 600 (1577).

. . . there was no bloom of youth
Upon her cheek; yet had the loveliest hues
Of health, with lesser fascination, fixed
The gazer's eye; for wan the maiden was,
Of saintly paleness, and there seemed to dwell,
In the strong beauties of her countenance,
Something that was not earthly.
Southey: Joan of Arc (1795).

*** Schiller published a tragedy on the subject, *Jungfrau von Orleans* (1801); Loumet another, *Jeanne d'Arc* (1825); T. Taylor an historic drama, *Joan of Arc* (1870); Balfe an opera (1839).

Historic poems on the subject (*Joan of Arc*) are by Southey, in ten books (blank verse), 1795; Français Czaneaux, in French; J. Chaplain, a French poet, toiled thirty years on his poem called *La Pucelle*, published in 1656.

Casimir Delavigne, a French poet, published an admirable elegy on *The Maid* (1846); and Voltaire a burlesque, *La Pucelle d'Orleans,* in 1738.

Joanna, the "deserted daughter" of Mr. Mordent. Her father abandoned her in order to marry lady Anne, and his money-broker placed her under the charge of Mrs. Enfield, who kept a house of intrigue. Cheveril fell in love with Joanna, and described her as having "blue eyes, auburn hair, aquiline nose, ivory teeth, carnation lips, a ravishing mouth, enchanting neck, a form divine, and the face of an angel."—*Holcroft: The Deserted Daughter* (altered into *The Steward*).

Job (*The Book of*), one of the five poetical books of the Old Testament, which records how Job was "plagued" by Satan; and, having continued steadfast to the end, was restored to health and prosperity.

¶ The tale of the patient Griselda is somewhat of the same character.

Job and Elspat, father and mother of sergeant Houghton.—*Sir W. Scott: Waverley* (time, George II.).

Job Thornberry. (See THORNBERRY.)

Job Trotter. (See TROTTER.)

Job's Wife. Some call her Rahmat, daughter of Ephraim son of Joseph; and others call her Makhir, daughter of Manasses.—*Sale: Korân*, xxi. note.

Joblillies (*The*), the small gentry of a village, the squire being the Grand Panjandrum (*q.v.*).

There were present the Picninnies, and the Joblillies, and the Garyulies, and the Grand Panjandrum himself.—*Foote: The Quarterly Review*, xcv. 516, 517.

Jobling, medical officer to the "Anglo-Bengalee Company." Mr. Jobling was a portentous and most carefully dressed gentleman, fond of a good dinner, and said by all to be "full of anecdote." He was far too shrewd to be concerned with the Anglo-Bengalee bubble company, except as a paid functionary.—*Dickens: Martin Chuzzlewit* (1844).

Jobson (*Joseph*), clerk to squire Inglewood the magistrate. — *Sir W. Scott: Rob Roy* (time, George I.).

Jobson (*Zekel*), a very masterful cobbler, who ruled his wife with a rod of iron.

Neil Jobson, wife of Zekel, a patient, meek, sweet-tempered woman.—*Coffey: The Devil to Pay* (died 1745).

Jock o' Dawston Cleugh, the quarrelsome neighbour of Dandie Dinmont, of Charlie's Hope.

Jock Jabos, postilion to Mrs. M'Candlish the landlady of the Golden Arms inn, Kippletringan.

Slomging Jock, one of the men of M'Guffog the jailer.—*Sir W. Scott: Guy Mannering* (time, George II.).

Jock o' Hazeldean, the young man beloved by a "ladye fair." The lady's father wanted her to marry Frank, "the chief of Errington and laird of Langley Dale," rich, brave, and gallant; but "aye she let the tears down fa' for Jock o' Hazeldean." At length the wedding morn arrived, the kirk was gaily decked, the priest and bridegroom, with dame and knight, were duly assembled; but no bride could be seen: she had crossed the border and given her hand to Jock of Hazeldean.

(This ballad, by sir W. Scott, is a modernized version of an ancient ballad entitled *Jock o' Hazelgreen.*)

Jockey of Norfolk, sir John Howard, a firm adherent of Richard III. On the night before the battle of Bosworth Field, he found in his tent this warning couplet—

Jockey of Norfolk, be not too bold,
For Dickon, thy master, is bought and sold.

Jodelet, valet of Du Croisy (*q.v.*).—*Molière: Les Précieuses Ridicules* (1659).

Joe, "the fat boy," page in the family of Mr. Wardle. He has an unlimited capacity for eating and sleeping.—*Dickens: The Pickwick Papers* (1836).

Joe Gargery, a blacksmith. He was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of "such very undecided blue, that they seemed to have got mixed with their own whites. He was a mild, sweet-tempered, easy-going, foolish, dear fellow. A Hercules in strength, and in weakness also." He lived in terror of his wife; but loved Pip, whom he brought up. His great word was "meantersay." Thus: "What I meantersay, if you come a-badgering me, come out. Which I meantersay as sech, if you're a man, come on. Which I meantersay that what I say I meantersay and stand to it" (ch. xviii.). His first wife was a shrew; but soon after her death he married Biddy, a young woman wholly suited to him.

Mrs. Joe Gargery, the blacksmith's first wife; a "rampageous woman," always "on the ram-page." By no means good-looking was Mrs. Joe, with her black hair, and fierce eyes, and prevailing redness of skin, looking as if "she scrubbed herself with a nutmeg-grater instead of soap and flannel." She "was tall and bony, and wore a coarse apron fastened over her figure behind with two loops, and having a square bib in front, stuck full of needles and pins." She brought up Pip, but made his home as wretched as she could, always keeping a rod called "Tickler" ready for immediate use. Mrs. Joe was a very clean woman, and cleanliness is next to godliness; but Mrs. Joe had the art of making her cleanliness as disagreeable to every one as many people do their godliness. She died after a long illness.—*Dickens: Great Expectations* (1860).

Joe Miller. (See JESTS; MILLER.)

Joe Willet. (See under WILLET.)

Johannes Agricola, a German reformer of the sixteenth century, and

alleged founder of the sect of Antinomians. Browning has a poem so called.

JOHN (*The Gospel of St.*), the fourth book of the New Testament, generally called "the Spiritual Gospel," because it shows Christ as the "Son of God," while the other three evangelists speak of Him mainly as the "Son of man." It passes over the birth, baptism, and temptation of Jesus, but records five miracles, four discourses or addresses, and four events not mentioned in the three synoptic Gospels.

(1) The five miracles—

Turning water into wine (ch. ii. 1–11); healing the son of the nobleman of Capernaum (ch. iv. 43–54); healing the man at the pool of Bethesda (ch. v.); giving sight to the man born blind (ch. ix.); and the raising of Lazarus from the dead (ch. xi.).

(2) The four discourses or addresses—

The discourse with Nicodemus (ch. iii. 1–21); the discourse with the woman of Samaria (ch. iv. 1–42); Christ's address to His disciples on the prospect of death (chs. xiv.–xvii.); and His words on the cross (ch. xix. 26, 27, 28).

(3) The four events—

The pre-existence of Christ (ch. i. 1–4); the doubts of Thomas (ch. xx. 26–29); Christ's appearance to Mary after the Resurrection (ch. xx. 14–18); and His appearance to His disciples at the sea of Tiberias (ch. xxi. 1–24).

John (*The herb*), also called St. Johnwort, devil-fuge, heal-all, etc. It is mentioned by Pliny and Dioscorides (5 *syl.*). Called "devil-fuge" because it was supposed to be a charm against evil spirits. Called "heal-all" because it was at one time considered a panacea both for external injuries and for internal complaints. Its Latin name is *Hypericum perforàtum*. The *-icum* is the Greek εἰκών, "a phantom," from its supposed charm against ghosts and evil spirits.

John, a proverbially unlucky name for royalty. (See *Dictionary of Phrase and Fable*, p. 684, col. 2.)

We shall see, however, that this poor king [*Robert II.*] remained as unfortunate as if his name had still been John [*he changed it from John to Robert*].—*Sir W. Scott: Tales of a Grandfather*, I. 17.

John, a Franciscan friar. — *Shakespeare: Romeo and Juliet* (1598).

John, the driver of the Queen's Ferry diligence.—*Sir W. Scott: The Antiquary* (time, George III.).

John (*Don*), the bastard brother of Don Pedro prince of Aragon. In order to torment the governor, don John tries to mar the happiness of his daughter Hero, who is about to be married to lord Claudio. Don John tells Claudio that his *fiancée* has promised him a rendezvous by moonlight, and, if Claudio will hide in the garden, he may witness it. The villain had bribed the waiting-woman of Hero to dress up in her mistress's clothes and to give him this interview. Claudio believes the woman to be Hero, and when the bride appears at the altar next morning he rejects her with scorn. The truth, however, comes to light; don John takes himself to flight; and Hero is married to lord Claudio, the man of her choice.—*Shakespeare: Much Ado about Nothing* (1600).

I have seen the great Henderson [1747–1785] . . . His "don John" is a comic "Cato," and his "Hamlet" a mixture of tragedy, comedy, pastoral, farce, and nonsense.—*Garrick* (1775).

John (*Friar*), a tall, lean, wide-mouthed, long-nosed friar of Seville, who despatched his matins and vigils quicker than any of his fraternity. He swore like a trooper, and fought like a Trojan. When the army from Lernê pillaged the convent vineyard, friar John seized the staff of a cross and pummelled the rogues without mercy, beating out brains, smashing limbs, cracking ribs, gashing faces, breaking jaws, dislocating joints, in the most approved Christian fashion; and never was corn so mauled by the flail as were these pillagers by "the batôn of the cross."—*Rabelais: Gargantua*, i. 27 (1533).

(Of course, this is a satire of what are called Christian or religious wars.)

John (*King*), a tragedy by Shakespeare (1598). This drama is founded on *The First and Second Parts of the Troublesome Raigne of John King of England, etc. As they were sundry times publickly acted by the Queenes Majesties players in the Honourable Citie of London* (1591).

The *tale* is this: King John usurped the crown of England from Arthur, the rightful heir, who thus became hateful to the usurper. King John induced his chamberlain, Hubert, to murder the young prince, and Hubert employed two men to put out the prince's eyes, which would prevent his being a king. (See KINGSHIP, *Disqualification for.*) Hubert relented and saved the boy, but the rumour of his death got wind, and the nobles rose in rebellion. John accused Hubert as the cause of this, but Hubert informed the king that prince Arthur was alive. Unknown to Hubert, the prince was found dead, the pope put John under an interdict, and gave his kingdom to the French dauphin. When the dauphin landed with his army, king John gave his kingdom to the pope, who removed the interdict, and

commanded the dauphin to return to France. However, a monk poisoned the king, who died, and the crown of England passed in regular succession to Henry III.

In "Macbeth," "Hamlet," "Wolsey," "Coriolanus," and "king John," he [*Edmund Kean*, 1787–1833] never approached within any measurable distance of the learned, philosophical, and majestic Kemble.—*Quarterly Review* (1835).

W. C. Macready [1793–1873] in the scene where he suggests to "Hubert" the murder of "Arthur," was masterly, and his representation of death by poison was true, forcible, and terrific.—*Talfourd.*

Kynge Johan, a drama of the transition state between the moralities and tragedy. Of the historical persons introduced we have king John, pope Innocent, cardinal Pandulphus, Stephen Langton, etc.; and of allegorical personages we have Widowed Britannia, Imperial Majesty Nobility, Clergy, Civil Order, Treason, Verity, and Sedition. This play was published in 1838 by the Camden Society, under the care of Mr. Collier (about 1550).

John (*Little*), one of the companions of Robin Hood.—*Sir W. Scott: The Talisman* (time, Richard I.).

John (*Prester*). According to Mandeville, Prester John was a lineal descendant of Ogier the Dane. This Ogier penetrated into the north of India with fifteen barons of his own country, among whom he divided the land. John was made sovereign of Teneduc, and was called *Prester* because he converted the natives.

Another tradition says he had seventy kings for his vassals, and was seen by his subjects only three times a year.

Marco Polo says that Prester John was the khan Ung, who was slain in battle by Jenghiz Khan, in 1202. He was converted by the Nestorians, and his baptismal name was John. Gregory Bar-Hebræus' says that God forsook him because he had taken to himself a wife of the Zinish nation, called Quarakhata.

Otto of Freisingen is the first author who makes mention of Prester John. His chronicle is brought down to the year 1156, and in it we are assured that this most mysterious personage was of the family of the Magi, and ruled over the country of these Wise Men. "He used" (according to Otto) "a sceptre made of emeralds."

Bishop Jordānus, in his description of the world, sets down Abyssinia as the kingdom of Prester John. At one time Abyssinia went by the name of Middle India.

Maimonidēs mentions Prester John, and calls him Preste-Cuan. The date of Maimonidēs is 1135–1204.

(Before 1241 a letter was addressed by Prester John to Manuel Comne'nus, emperor of Constantinople. It is to be found in the *Chronicle* of Albericus Trium Fontium, who gives the date as 1165.)

N.B.—In Ariosto's *Orlando Furioso*, xvii., Prester John is called Sena'pus king of Ethiopia. He was blind. Though the richest monarch of the world, he pined "in plenty with endless famine," because harpies carried off his food whenever the table was spread; but this plague was to cease "when a stranger came to his kingdom on a flying horse." Astolpho came on a flying griffin, and with his magic horn chased the harpies into Cocy'tus.

John (*Prince*), son of Henry II., introduced by sir W. Scott in *The Betrothed* (1825).

John (*Prince*), brother of Richard I., introduced by sir W. Scott in *The Talisman* (1825).

John (*Sir*). (See LUKE, p. 639.)—*Foote: The Lame Lover* (1770).

John and the abbot of Canterbury. King John, being jealous of the state kept by the abbot of Canterbury, declared he should be put to death unless he answered these three questions: (1) "How much am I worth?" (2) "How long would it take me to ride round the world?" and (3) "What are my thoughts?" The king gave the abbot three weeks for his reply. A shepherd undertook to disguise himself as the abbot, and to answer the questions. To the first he said, "The king's worth is twenty-nine pence, for the Saviour Himself was sold for thirty pence, and his majesty is mayhap a penny worse than He." To the second question he answered, "If you rise with the sun and ride with the sun, you will get round the world in twenty-four hours." To the third question he replied, "Your majesty thinks me to be the abbot, but I am only his servant."—*Percy: Reliques*, II. iii. 6.

There is doubt whether the age of these questions is as great as is claimed, or certainly the true shape of the earth must have been generally known before it is usually supposed to have been.

¶ In Sacchetti's *Fourth Novella* is a similar story: The miller answers the questions of Messer Bernabo lord of Mil'an, who imagined that he was questioning the abbot.

¶ In *Eulenspiegel* (the fifteenth section) is a disputation between Eulenspiegel and

the rector of Prague. Eulenspiegel replies to the questions with similar answers to the "shepherd." Thus, being asked, "How far is it to heaven?" Owlglasse replies, "Not far; for a prayer whispered ever so low can be heard there instantly." Being asked, "How large is heaven?" he replied, "Twelve thousand leagues by ten thousand; and if you doubt my word, go and measure it yourself." Being asked, "How many days have passed since the creation of Adam?" he replied, "Only seven; for when seven days are passed they begin again."

¶ In another section, called *The Miller and the Magistrate*, the same questions and answers occur as in king John and the abbot, but the last answer is varied thus: "You believe that I am your curate, but I am only your miller."

¶ Another curious story of hard questions is related of Aberdeen, only in this case the conversation is in dumb-show, which gives rise to a rich vein of humour, because of the ambiguity. A Spanish ambassador, who is also a professor of "signs," is informed by the Scottish king that there is a brother professor in the north of his kingdom. The professor must see him. The king requests the civic authorities to make the best of the situation. A one-eyed butcher agrees to meet the professor. The don holds up one finger; the butcher, two; the Spaniard holds up three of his fingers; the other, his clenched fist; the professor displays an orange; the butcher, a dry crust. The professor is delighted: When he had said there was one God, the other had replied that there were Father and Son; when he had declared faith in the Trinity, the other had as strongly asserted the Unity; when he had said the earth was as round as an orange, the other had replied that bread was the staff of life. The butcher was no less pleased with the way in which he had met the insulting remarks of the Spaniard: When the latter had held up one finger, thereby hinting that the butcher had but one eye, he had replied that probably he could see a thing as clearly with that one as the professor with his two; when the don gently intimated that they had but three eyes between them, he wished him to understand, in reply, that were it not for the authorities, he would have made him rue his insolence; and lastly, when the other held up his orange, implying that no such fruit could be grown thereabouts, he had answered that they did not care for that so long as they had plenty of good rye-bread.

¶ Similar questions and answers might be varied almost without end. For example: (1) "Where is heaven?" *Ans.* "It is the abode of God, who dwells in every contrite heart." (2) "What is the worth of the whole world?" *Ans.* "Thirty pence; for Jesus was sold for that sum, and purchased the redemption of the world." (3) "What am I now thinking about?" *Ans.* "What answer will be given to your question."

John Anderson, my jo, John. An old Scotch song, consisting of two stanzas, each of eight lines. R. Burns added six extra stanzas (about 1788).

John Blunt, a person who prides himself on his brusqueness, and in speaking unpleasant truths in the rudest manner possible. He not only calls a spade a spade, but he does it in an offensive tone and manner.

John Bull, the national name for an Englishman. (See BULL, p. 158.)

John Chinaman, a Chinese.

John Company, the old East India Company.

In old times, John Company employed nearly 4000 men in warehouses.—*Old and New London*, ii. 185.

John Grueby, the honest, faithful servant of lord George Gordon, who wished "the blessed old creetur, named Bloody Mary, had never been born." He had the habit of looking "a long way off." John loved his master, but hated his religious craze.

"Between Bloody Marys, and blue cockades, and glorious queen Besses, and no poperys, and protestant associations," said Grueby to himself, "I believe my lord's half off his head."—*Dickens: Barnaby Rudge*, xxxvi. (1841).

John Halifax, Gentleman, a novel by Miss Mulock (Mrs. Craik) **1857** (*her best*).

John of Bruges (1 *syl.*), John van Eyck, the Flemish painter (1370–1441).

John o' Groat, a Dutchman, who settled in the most northerly part of Scotland in the reign of James IV. He is immortalized by the way he put an end to a dispute among his nine sons respecting precedency. He had nine doors made to his cottage, one for each son, and they sat at a round table.

From John o' Groat's house to the Land's End, from furthest north to furthest south of the island, *i.e.* through its entire length.

John of Hexham, Johannes Hagustaldensis, a chronicler (twelfth century).

John of Leyden, John Bockhold or Boccold, a fanatic (1510–1536).

N.B.—In the opera, he is called "the prophet." Being about to marry Bertha, three anabaptists meet him, and observe in him a strong likeness to a picture of David in Munster Cathedral. Having induced him to join the rebels, they take Munster, and crown him "Ruler of Westphalia." His mother meets him while he is going in procession, but he disowns her; subsequently, however, he visits her in prison, and is forgiven. When the emperor arrives, the anabaptists fall off, and John, setting fire to the banquet-room of the palace, perishes with his mother in the flames.—*Meyerbeer: Le Prophète* (1849).

John with the Leaden Sword. The duke of Bedford, who acted as regent for Henry VI. in France, was so called by earl Douglas (surnamed *Tine-man*).

Johnny, the infant son of Mrs. Betty Higden's "daughter's daughter." Mrs. Boffin wished to adopt the child, and to call him John Harmon, but it died. During its illness, Bella Wilfer went to see it, and the child murmured, "Who is the boofer lady?" The sick child was placed in the Children's Hospital, and, just at the moment of death, gave his toys to a little boy with a broken leg in an adjoining bed, and sent "a kiss to the boofer lady."—*Dickens: Our Mutual Friend* (1804).

Johnny Crapaud. A Frenchman was so called by English sailors in the time of Napoleon I. The Flemings called the French "Crapaud Franchos." The allusion is to the toads borne in the ancient arms of France.

Johnson, in Albert Smith's novel *The Adventures of Mr. Ledbury* (1844), a polished Bohemian, "good-natured, reckless, and witty."

Johnson (*John*), in cantos vii., viii., of *Don Juan*, by Byron (1823).

In truth he was a noble fellow.

Johnson (*Dr. Samuel*), lexicographer, essayist, and poet (1709–1784).

I own I like not Johnson's turgid style,
That gives an inch th' importance of a mile:
Casts of manure a waggon-load around,
To raise a simple daisy from the ground;
Uplifts the club of Hercules—for what?
To crush a butterfly or brain a gnat;
Creates a whirlwind from the earth, to draw
A goose's feather or exalt a straw;
Bids ocean labour with tremendous roar,
To heave a cockle-shell upon the shore.
Alike in every theme his pompous art,
Heaven's awful thunder or a rumbling cart.
Peter Pindar [Dr. John Wolcot] (1816).

Johnstone (*Auld Willie*), an old fisherman, father to Peggy the laundry-maid at Woodburne.

Young Johnstone, his son.—*Sir W. Scott: Guy Mannering* (time, George II.).

Johnstone's Tippet (*St.*), a halter; so called from Johnstone the hangman.

Joliffe (*2 syl.*), footman to lady Penfeather.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Joliffe (*Joceline*), under-keeper of Woodstock Forest.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Joliquet (*Bibo*), the *garçon* of the White Lion inn, held by Jerome Lesurques (*2 syl.*).—*Stirling: The Courier of Lyons* (1852).

Jollup (*Sir Jacob*), father of Mrs. Jerry Sneak and Mrs. Bruin. Jollup is the vulgar pomposo landlord of Garratt, who insists on being always addressed as "sir Jacob."

Reg. Anan, sir.
Sir Y. "Sir!" sirrah! and why not "sir Jacob," you rascal? Is that all your manners? Has his majesty dubbed me knight, for you to make me a mister?—*Foote: The Mayor of Garratt,* i. 2 (1763).

Jolter. In the agony of terror, on hearing the direction given to put on the dead-lights in a storm off Calais, Smollett tells us that Jolter went through the steps of a mathematical proposition with great fervour instead of a prayer.

Jonas, the name given, in *Absalom and Achitophel,* to sir William Jones, attorney-general, who conducted the prosecution of the popish plot.—*Dryden: Absalom and Achitophel,* i. (1681).

. . . bull-faced Jonas, who could statutes draw
To mean rebellion, and make treason law.
581, 582.
("Mean," the verb.)

JONATHAN, a sleek old widower. He was a parish orphan, whom sir Benjamin Dove apprenticed, and then took into his family. When Jonathan married, the knight gave him a farm rent free and well stocked. On the death of his wife, he gave up the farm, and entered the knight's service as butler. Under the evil influence of lady Dove, this old servant was inclined to neglect his kind master; but sir Benjamin soon showed him that, although the lady was allowed to peck him, the servants were not.—*Cumberland: The Brothers* (1769).

Jonathan, one of the servants of general Harrison.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Jonathan, an attendant on lord Saville.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Jonathan (*Brother*), a national nickname for an American of the United States. In the Revolutionary war, Washington used to consult his friend Jonathan Trumbull, governor of Connecticut, in all his difficulties. "We must ask brother Jonathan," was so often on his lips, that the phrase became synonymous with the good genius of the States, and was subsequently applied to the North Americans generally.

Jonathan's, a noted coffee-house in 'Change Alley, described in *The Tatler* as the "general mart for stock-jobbers." What is now termed "the Royal Stock Exchange" was at one time called "Jonathan's."

Yesterday the brokers and others . . . came to a resolution that [*the new building*] instead of being called "New Jonathan's," should be called "The Stock Exchange." The brokers then collected sixpence each, and christened the house.—*Newspaper paragraph* (July 15, 1773).

Jones (*Tom*), the hero of a novel by Fielding, called *The History of Tom Jones, a Foundling* (1749). Tom Jones is a model of generosity, openness, and manly spirit, mingled with thoughtless dissipation. With all this, he is not to be admired; his reputation is flawed, he sponges for a guinea, he cannot pay his landlady, and he lets out his honour to hire.

The romance of *Tom Jones*, that exquisite picture of human manners, will outlive the palace of the Escurial and the imperial eagle of Austria.—*Gibbon.*

To *Tom Jones* is added the charm of a plot of unrivalled skill, in which the complex threads of interest are all brought to bear upon the catastrophe in a manner equally unexpected and simple.—*Encyclopædia Britannica* (article "Romance").

Jones (*Mrs.*), the waiting-woman of lady Penfeather.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Jonson (*Ben*), the poet, introduced by sir Walter Scott in his *Woodstock*. Shakespeare is introduced in the same novel.

Jopson (*Jacob*), farmer at the village near Clifton.

Cicely Jopson, Jacob's daughter. She marries Ned Williams.—*Sir W. Scott: Waverley* (time, George II.).

Jordan (*Mrs.*), the actress, who lived with the duke of Clarence, was Miss Dorothea Bland. She called herself Dora, first appeared in York as Miss Francis, and changed her name at the request of an aunt who left her a little property. When the change of name was debated between her and the manager, Tate suggested "Mrs. Jordan," and gave this very pertinent reason—

"You have crossed the water," said Tate, "so I'll call you 'Jordan.'"

Jorkins, the partner of Mr. Spenlow, in Doctors' Commons. Mr. Jorkins is really a retiring, soft-hearted man; but to clients he is referred to by Spenlow as the stern martinet, whose consent will be most difficult to obtain.—*Dickens: David Copperfield* (1849).

Jorworth-ap-Jevan, envoy of Gwenwyn prince of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Josaphat, a young Indian prince, of whom it had been predicted that he would embrace Christianity and become a devotee. His father tried to seclude him from all knowledge of misery and evil, and to attach him only to pleasurable pursuits. At length the young prince took three drives, in one of which he saw Old Age, in another Sickness, and in the third Death. This had such an effect upon him that he became a hermit, and at death was canonized both by the Eastern and Western Churches.—*Johannes Damascenus: Barlaham and Josaphat* (eighth century).

Josceline (*Sir*), an English knight and crusader in the army of Richard I.—*Sir W. Scott: The Talisman* (time, Richard I.).

José (*Don*), father of don Juan, and husband of donna Inez. He was henpecked and worried to death by his wife's "proprieties." To the world they were "models of respectability," but at home they were "cat and dog." Donna Inez tried to prove him mad, in order to obtain a divorce, and "kept a journal where all his faults were noted." "She witnessed his agonies with great magnanimity;" but, while seeking a divorce, don José died.—*Byron: Don Juan*, i. 26, 33 (1819).

JOSEPH, the old gardener at Shaw's Castle.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Joseph, a Jew of the noblest type; with unbounded benevolence and most

excellent charity. He sets a splendid example of "Christian ethics" to those who despised him for not believing the "Christian creed." Joseph the Jew was the good friend of the Christian minister of Mariendorpt.—*Knowles: The Maid of Mariendorpt* (1838). (See SHEVA.)

Joseph (*A*), a young man not to be seduced from his continency by any temptation. The reference is to Joseph in Potiphar's house (*Gen.* xxxix.).

Joseph (*St.*), of Arimathæ'a, said to have brought to Glastonbury in a mystic vessel some of the blood which trickled from the wounds of Christ at the Crucifixion, and some of the wine left at the Last Supper. This vessel plays a very prominent part in the Arthurian legends.

Next holy Joseph came . . .
The Saviour of mankind in sepulchre that laid;
That to the Britons was th' apostle. In his aid
St. Duvian, and with him St. Fagan, both which were His scholars.
Drayton: Polyolbion, xxiv. (1622).

(He also brought with him the spear of Longînus, the Roman soldier who pierced the side of Jesus.—*Malory: History of Prince Arthur*, i. 40 (1470). The famous Glastonbury thorn, says tradition, sprang from the staff which Joseph stuck into the ground. See GLASTONBURY, p. 428.)

N.B.—The "mystic vessel" brought by Joseph is sometimes called the San Graal; but by referring to the word GRAAL, it will be seen that the usual meaning of the term in Arthurian romance is very different.

Joseph the Patriarch. His wife's name, according to tradition, was Zulieka; the Bible gives Asenath.

Jos'ephine (3 *syl.*), wife of Werner, and mother of Ulric. Josephine was the daughter of a decayed Italian exile of noble blood.—*Byron: Werner* (1822).

Joshua (*The book of*), the sixth book of the Old Testament, which tells us how Joshua, after the death of Moses, led the Israelites into the promised land. It covers a period of about thirty years.

Jos'ian, daughter of the king of Armenia, and wife of sir Bevis of Southampton. It was she who gave the hero his sword "Morglay" and his steed "Arundel."—*Drayton: Polyolbion*, ii. (1612).

Josse (1 *syl.*), a jeweller. Lucinde (2 *syl.*), the daughter of Sganarelle, pined and fell away, and the anxious father asked his neighbours what they would advise him to do. Mon. Josse replied—

"Pour moi, je tiens que la braverie, que l'ajustement est la chose qui réjoult le plus les filles; et si j'étois que de vous, je lui achéterois dès aujourd'hui une belle garniture de diamants, ou de rubis, ou d'émeraudes."

Sganarelle made answer—

"Vous êtes orfèvre, Monsieur Josse; et votre conseil sent son homme qui a envie de se défaire de sa marchandise."—*Molière: L'Amour Médecin*, i. 1 (1665).

Vous êtes orfevre, Mon. Josse ("You are a jeweller, Mon. Josse, and are not disinterested in your advice"). (See above.)

Jo'tham, the person who uttered the parable of "The Trees choosing a King," when the men of Shechem made Abimelech king. In Dryden's *Absalom and Achitophel*, it stands for George Saville, marquis of Halifax.

Jotham of piercing wit and pregnant thought,
Endued by nature, and by learning taught
To move assemblies . . . turned the balance too;
So much the weight of one brave man can do.
Dryden: Absalom and Achitophel, 819–822 (1681).

Jötunheim, the abode of the frost giants in Scandinavian mythology. One of the roots of the ash tree yggdrasil descended into it.

Jour des Morts (*All Souls' Day*). A Dieppoise legend explains the phrase thus—

Le guetteur de la jetée voit au milieu de la nuit arriver un bateau à le hêle, il s'empresse de lui jeter le grelin; mais à ce moment même le bateau disparaît; on entend des cris plaintifs qui font frissonner, car on les reconnaît c'est la voix des marins qui ont naufragé dans l'année.—*Chapus: Dieppe et ses Environs* (1853).

Jour king of Mambrant, the person who carried off Jos'ian the wife of sir Bevis of Southampton, his sword "Morglay," and his steed "Ar'undel." Sir Bevis, disguised as a pilgrim, recovered all three.—*Drayton: Polyolbion*, ii. (1612).

Jourdain (*Mons.*), an elderly tradesman, who has suddenly fallen into a large fortune, and wishes to educate himself up to his new position in society. He employs masters of dancing, fencing, philology, and so on; and the fun of the drama turns on the ridiculous remarks that he makes, and the awkward figure he cuts as the pupil of these professors. One remark is especially noted: he says he had been talking prose all his life, and never knew it till his professor told him. —*Molière: Le Bourgeois Gentilhomme* (1670).

Journalists. Napoleon I. said—

A journalist is a grumbler, a censurer, a giver of advice, a regent of sovereigns, a tutor of nations. Four hostile newspapers are more formidable than a thousand bayonets.

Journey from this World to the Next, a tract by Fielding, the novelist (1743).

Jovian, emperor of Rome, was bathing one day, when a person stole his clothes and passed himself off as the emperor. Jovian, naked and ashamed, went to a knight, said he was emperor, and begged the loan of a few garments for the nonce; but the knight called him an impostor, and had him scourged from the gate. He next went to a duke, who was his chief minister; but the duke had him confined, and fed on bread and water as a vagrant and a madman. He then applied at the palace, but no one recognized him there. Lastly, he went to his confessor, and humbled himself, confessing his sins. The priest took him to the palace, and the sham emperor proved to be an angel sent to reform the proud monarch. The story says that Jovian thenceforth reigned with mercy and justice, till he died.—*Evenings with the Old Story-tellers.*

Jowler, in Smollett's *History and Adventures of an Atom*, a political satire, is meant for the earl of Chatham (1769).

Joyeuse (2 *syl.*), Charlemagne's sword, which bore the inscription, *Decem præceptorum custos Carolus.* It was buried with the king, as Tizo'na (the Cid's sword) was buried with the Cid, and the sword Durindana with Orlando.

Joyeuse-Garde or **Garde-Joyeuse,** the estate given by king Arthur to sir Launcelot du Lac for defending the queen's honour against sir Mador. Here sir Launcelot was buried.

Joyous Entrance (*The*), the constitution granted to the city of Brabant by Philip II. of Spain, in 1564. It provided (1) that the ecclesiastical power shall not be further augmented; (2) that no subject shall in any wise be prosecuted except in the ordinary civil law courts; (3) that no foreigner shall be appointed to any office in Brabant; and (4) if any sovereign violates these provisions, the oath of allegiance shall be no longer binding.—*Motley: The Dutch Republic*, pt. i. 2.

Joyous Isle, the place to which sir Launcelot retired during his fit of madness, which lasted two years.

JUAN, in *The Spanish Gypsy*, a dramatic poem by George Eliot (Mrs. J. W. Cross) (1868).

> Juan was a troubadour, . . .
> Freshening life's dusty road with babbling rills
> Of wit and song.

Juan (*Don*), a hero of the sixteenth century, a natural son of Charles-quint, born at Ratisbonne, in 1545. He conquered the Moors of Grana'da, won a great naval victory over the Turks at Lepanto, made himself master of Tunis, and put down the insurgents of the Netherlands (1545–1578).

(This is the don Juan of C. Delavigne's drama entitled *Don Juan d'Autriche*, 1835.)

Juan (*Don*), son of don Louis Tenorio, of Sicily, a heartless *roué*. His valet says of him—

> "Tu vois en don Juan le plus grand scélérat que la terre ait jamais porté, un enragé, un chien, un démon, un Turc, un hérétique qui ne croit ni ciel, ni enfer, ni diable, qui passe cette vie en véritable bête brute, un pourceau d'Epicure, un vrai Sardanapale; qui ferme l'oreille à toutes les remontrances qu'on lui peut faire, et traite de billevesées tout ce que nous croyons."—*Molière: Don Juan*, I. 1 (1665).

Juan (*Don*), a native of Seville, son of don José and donna Inez (a blue-stocking). When Juan was 16 years old, he got into trouble with donna Julia, and was sent by his mother (then a widow) on his travels. His adventures form the story of a poem so called; but the tale is left incomplete.—*Byron: Don Juan* (1819–21).

> Cantos I., II., published 1819; cantos III., IV., V., published 1821; cantos VI. to XIV., published 1823; cantos XV., XVI., published 1824.

*** Byron's *Don Juan* and *Don Giovanni* have nothing in common but the name. Byron's *Don Juan* is merely a young voluptuary, of great amatory proclivities.

Juan (*Don*), or don Giovanni, the prince of libertines. The original of this character was don Juan Tenorio, of Seville, who attempted the seduction of the governor's daughter; and the father, forcing the libertine to a duel, fell. A statue of the murdered father was erected in the family vault; and one day, when don Juan forced his way into the vault, he invited the statue to a banquet. The statue accordingly placed itself at the board, to the amazement of the host, and, compelling the libertine to follow, delivered him over to devils, who carried him off triumphant.

(Dramatized first by Gabriel Telles (1626). Molière (1665) and Thomas Corneille, in *Le Festin de Pierre*, both imitated from the Spanish (1673), have made it the subject of French comedies; Goldoni (1765), of an Italian comedy; Glück, of a musical ballet (1765); Mozart, of an opera called *Don Giovanni* (1787), a princely work. See JUAN.)

Juan Fernandez, a rocky island in

the Pacific Ocean, near the coast of Chili. Here Alexander Selkirk, a buccaneer, resided in solitude for four years. Defoe is supposed to have based his tale of *Robinson Crusoe* on the history of Alexander Selkirk.

(Defoe places the island of his hero "on the *east coast* of South America," somewhere near Dutch Guiana.)

Juba, prince of Numidia, warmly attached to Cato while he lived at Utica (in Africa), and passionately in love with Marcia, Cato's daughter. Sempro'nius, having disguised himself as Juba, was mistaken for the Numidian prince by Marcia; and being slain, she gave free vent to her grief, thus betraying the state of her affection. Juba overheard her, and as it would have been mere prudery to deny her love after this display, she freely confessed it, and Juba took her as his betrothed and future wife.—*Addison: Cato* (1713).

Jubal, son of Lamech and Adah. The inventor of the lyre and flute.—*Gen.* iv. 19–21.

Then when he [*Javan*] heard the voice of Jubal's lyre,
Instinctive genius caught the ethereal fire.
Montgomery: The World before the Flood, i. (1812).

Jubilee Dicky, in Steele's comedy of *The Conscious Lovers* (1721).

Judas, in pt. ii. of *Absalom and Achitophel*, by Tate, is meant for Mr. Ferguson, a nonconformist, who joined the duke of Monmouth, and afterwards betrayed him.

Shall that false Hebronite escape our curse—
Judas, that keeps the rebels' pension-purse;
Judas, that pays the treason-writer's fee;
Judas, that well deserves his namesake's tree?
Absalom and Achitophel, ii. 319–322 (1682).

Judas Colour. In the old mystery-plays, Judas had hair and beard of a fiery red colour.

Let their beards be Judas's own colour.
Kyd: The Spanish Tragedy (1597).

Judas Iscariot. Klopstock says that Judas Iscariot had a heart formed for every virtue, and was in youth unpolluted by crime, insomuch that the Messiah thought him worthy of being one of the twelve. He, however, was jealous of John, because Jesus loved him more than He loved the rest of the apostles; and this hatred towards the beloved disciple made him hate the lover of "the beloved." Judas also feared (says Klopstock) that John would have a higher post than himself in the kingdom, and perhaps be made treasurer. The poet tells us that Judas betrayed Jesus under the expectation that it would drive Him to establish His kingdom at once, and rouse Him into action.—*Klopstock: The Messiah*, iii. (1748).

Judas Tree, a gallows.

N.B.—The garden shrub called the Judas tree is a mere blunder for *kuamos tree, i.e.* the bean tree; but the corrupt name has given rise to the legend that Judas hanged himself on one of these trees.

Judges (*The Book of*) contains the history of the Israelites after the death of Joshua, when the people were governed by judges.

There were fourteen Judges, but the history of the last two (Eli and Samuel) is contained in the First Book of *Samuel*. Gideon, Jephthah, Samson, and Deborah a woman) are the chief rulers mentioned in the *Book of Judges*.

Judgment of Hercules (*The*). (See *Hercules's Choice.*)

Judgment of Paris, a poem, by James Beattie (1765). Tennyson's *Œnone* (1832) is the same subject.

(N.B.—Œnone (3 *syl.*) was the beloved of Paris, who had to decide which of the three goddesses (Juno, Minerva, and Venus) was the most beautiful. All three tried the effects of bribery: Juno promised him *dominion*, Minerva promised *wisdom*, but Venus promised him the *most beautiful of women for a wife*. Of course, Paris gave his award in favour of Venus.)

Judi (*Al*), the mountain on which the ark rested. The word is a corruption of *Al Kurdu*, so called because it was inhabited by the Kurds. The Greeks corrupted the name into Gordyæi, and the mountain was often called the Gordyæan.

The ark rested on the mountain Al Judi.—*Al Koran*, xi.

Judith, a beautiful Jewess of Bethu'lia, who, to save her native town, assassinated Holofernes, the general of Nebuchadnezzar. When Judith showed the head of the general to her countrymen, they rushed on the invading army, and put it to a complete rout.—*Judith* vii., x.–xv.

(The words of the opera of *Judith* are by Bickerstaff, the music by Dr. Arne, 1764.)

Judith (*Aunt*), sister to Master George Heriot the king's goldsmith.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Judy, the wife of Punch. Master Punch, annoyed by the cries of the baby, gives it a knock, which kills it, and, to conceal his crime from his wife, throws the dead body out of the window. Judy comes to inquire about the child, and, hearing of its death, upbraids her lord stoutly, and tries on him the "reproof of blows." This leads to a quarrel, in which Judy is killed. The officers of justice, coming to arrest the domestic tyrant, meet the same fate as his child and wife; but at last the devil outwits him, he is hanged, and carried off to the place of all evil-doers.

Juel (*Nils*), a celebrated Danish admiral, who received his training under Tromp and De Ruyter. He defeated the Swedes in 1677 in several engagements.

> Nils Juel gave heed to the tempest's roar . . .
> "Of Denmark's Juel who can defy
> The power?"
>
> *Longfellow: King Christian [V.].*

Julet'ta, the witty, sprightly attendant of Alinda.—*Fletcher: The Pilgrim* (1621)

Julia, a lady beloved by Protheus. Her waiting-woman is Lucetta.—*Shakespeare: Two Gentlemen of Verona* (1594).

Julia, the "ward" of Master Walter "the hunchback." She was brought up by him most carefully in the country, and at a marriageable age was betrothed to sir Thomas Clifford. Being brought to London, she was carried away in the vortex of fashion, and became the votary of pleasure and dissipation, abandoned Clifford, and promised to marry the earl of Rochdale. As the wedding day drew nigh, her love for Clifford returned, and she implored her guardian to break off her promise of marriage to the earl. Walter now showed himself to be the real earl of Rochdale, and father of Julia. Her nuptials with the supposed earl fell to the ground, and she became the wife of sir Thomas Clifford.—*Knowles: The Hunchback* (1831).

Julia (*Donna*), a lady of Sev'ille, of Moorish origin, a married woman, "charming, chaste, and twenty-three." Her eye was large and dark, her hair glossy, her brow smooth, her cheek "all purple with the beam of youth," her husband 50, and his name Alfonso. Donna Julia loved a lad of 16, named don Juan, "not wisely but too well," for which she was confined in a convent.—*Byron: Don Juan,* i. 59-188 (1819).

Tender and impassioned, but possessing neither information to occupy her mind, nor good principles to regulate her conduct, donna Julia is an illustration of the women of Seville, "whose minds have but one idea, and whose life-business is intrigue." The slave of every impulse . . . she now prostrates herself before the altar of the Virgin, making the noblest efforts "for honour, pride, religion, virtue's sake," and then, "in the full security of innocence," she seeks temptation, and finds retreat impossible.—*Finden: Byron Beauties.*

Julia Melville, a ward of sir Anthony Absolute; in love with Faulkland, who saved her life when she was thrown into the water by the upsetting of a boat.—*Sheridan: The Rivals* (1775).

Julian (*Count*), a powerful lord of the Spanish Goths. When his daughter Florinda was violated by king Roderick, the count was so indignant that he invited ove. the Moors to come and push him from the throne, and even turned regenade the better to effect his purpose. The Moors succeeded, but condemned count Julian to death, "to punish treachery, and prevent worse ill." Julian, before he died, sent for "father Maccabee," and said—

> I would fain
> Die in the faith wherein my fathers died.
> I feel that I have sinned, and from my soul
> Renounce the Impostor's faith, which in my soul
> No place obtained.
>
> *Southey: Roderick, etc.,* xxiv. (1814).

Julian (*St.*), patron saint of hospitality. A synonym for an epicure, or man of hospitality.

> An househalder and that a grot was he;
> Seint Julian he was in his countré.
>
> *Chaucer: Introduction to Canterbury Tales* (1388).

Julian St. Pierre, the brother of Mariana (*q.v.*).—*Knowles: The Wife* (1833).

Juliana, wife of Virölet, saint and heroine.—*Beaumont and Fletcher: The Double Marriage* (1647).

(The *other* marriage was with Martia.)

Juliana, eldest daughter of Balthaza. A proud, arrogant, overbearing "Katharine," who marries the duke of Aranza, and intends to be lady paramount. The duke takes her to a poor hut, which he calls his home, gives her the household duties to perform, and pretends to be a day labourer. She chafes for a time, but his manliness, affection, and firmness get the mastery; and when he sees that she loves him for himself, he announces the fact that after all he is the duke and she the duchess of Aranza.—*Tobin: The Honeymoon* (1804).

Julian'ce, a giant.—*Sir T. Malory: History of Prince Arthur,* i. 98 (1470).

Julie (*a syl.*), the heroine of Molière's

comedy entitled *Mons. de Pourceaugnac* (1669).

Julie (*2 syl.*), the heroine of J. J. Rousseau's novel entitled *Julie ou la Nouvelle Héloïse* (1760). The prototype was the comtesse d'Houdetot. Julie had a pale complexion, a graceful figure, a profusion of light brown hair, and her near-sightedness gave her "a charming mixture of *gaucherie* and grace." Rosseau went every morning to meet her, that he might receive from her that single kiss with which Frenchwomen salute a friend. One day, when Rousseau told her that she might innocently love others besides her husband, she naively replied, "Je pourrais donc aimer mon pauvre St. Lambert." Lord Byron has made her familiar to English-readers.

> His love was passion's essence . . .
> This breathed itself to life in Julie; this
> Invested her with all that's wild and sweet;
> This hallowed, too, the memorable kiss
> Which every morn his fevered lip would greet
> From her's, who but with friendship his would meet.
> *Byron: Childe Harold*, lii. 79 (1816).

N.B.—Julie was in love with St. Preux; and the object of Rousseau's novel is to invest vice with an air of attraction.

> To make madness beautiful, and cast
> O'er erring deeds and thoughts a heavenly hue
> Of words, like sunbeams, dazzling as they pass.

Julie de Mortemar, an orphan, ward of Richelieu, loved by king Louis XIII., count Baradas, and Adrien de Mauprat, the last of whom she married. After many hair-breadth escapes and many a heart-ache, the king allowed the union and blessed the happy pair.—*Lord Lytton: Richelieu* (1839).

Ju'liet, daughter of lady Cap'ulet of Verona, in love with Ro'meo son of Mon'tague (*3 syl.*), a rival house. As the parents could not be brought to sanction the alliance, the whole intercourse was clandestine. In order that Juliet might get from the house and meet Romeo at the cell of Friar Laurence, she took a sleeping draught, and was carried to the family vault. The intention was that on waking she should repair to the cell and get married; but Romeo, seeing her in the vault, killed himself from grief; and when Juliet woke and found Romeo dead, she killed herself also.—*Shakespeare: Romeo and Juliet* (1598).

*** C. H. Wilson says of Mrs. Baddeley (1742–1780) that her "'Juliet' was never surpassed." W. Donaldson, in his *Recollections*, says that "Miss O'Neill made her first appearance in Covent Garden Theatre in 1815 as 'Juliet,' and never was such an impression made before by any actress whatsoever." Miss Fanny Kemble and Miss Helen Faucit were both excellent in the same character.

> The doating fondness and silly peevishness of the nurse tends *[sic]* to relieve the soft and affectionate character of "Juliet," and to place her before the audience in a point of view which those who have seen Miss O'Neill perform "Juliet" know how to appreciate —*Sir W. Scott: The Drama.*

Juliet, the lady beloved by Claudio brother of Isabella.—*Shakespeare: Measure for Measure* (1603).

Ju'lio, a noble gentleman, in love with Lelia a wanton widow.—*Beaumont and Fletcher: The Captain* (1603).

Julio of Harancour, "the deaf and dumb" boy, ward of Darlemont. Darlemont gets possession of Julio's inheritance, and abandons him in the streets of Paris; but he is rescued by the abbé De l'Epée, who brings him up, and gives him the name of Theodore. Julio grows up a noble-minded and intelligent young man, is recognized by the Franval family, and Darlemont confesses that "the deaf and dumb" boy is the count of Harancour.—*Holcroft: The Deaf and Dumb* (1785).

Julius (*St.*), a British martyr of Caerleon or the City of Legions (*Newport*, in South Wales). He was torn limb from limb by Maximia'nus Herculius, general of the army of Diocle'tian in Britain. Two churches were founded in the City of Legions—one in honour of St. Julius, and one in honour of St. Aaron, his fellow-martyr.

> . . . two other . . . sealed their doctrine with their blood;
> St. Julius, and with him St. Aaron, have their room
> At Carleon, suffering death by Diocletian's doom.
> *Drayton: Polyolbion*, xxiv. (1622).

Julius Cæsar, an historic tragedy by Shakespeare (1601, printed 1623). Julius Cæsar is chosen king of Rome, at the Lúpercal, but, though offered the crown thrice by Antony, he "did thrice refuse." However, his friend Brutus, with Cassius, Casca, and others, conspired his death, and murdered him. This gave rise to two factions: the party of Antony, which consisted of Antony, Octavius, and Lepidus; and the party of Brutus. This led to a civil war. At the battle of Philippi Cassius was slain, Brutus killed himself; the triumvirate became masters of Rome.

(Stirling published, in 1607, a tragedy entitled *The Death of Julius Cæsar;* and Antoni, in 1691, *The Conspiracy of Brutus.*)

Jumps (*Jemmy*), in *The Farmer*. One of the famous parts of Jos. S. Munden (1758–1832).

June (*The Glorious First of*) was June, 1794, when lord Howe gained a great victory over the French.

Junius (*Letters of*), forty-four letters on political subjects which appeared in the *Public Advertiser* between 1769 and 1772. The duke of Grafton, the duke of Bedford, and lord Mansfield were especially attacked. Generally attributed to sir Philip Francis; but sir Philip always denied that he was the author.

There were other letters which followed: one signed *Philo Junius*; 113 under various names; and 72 addressed to Woodfall, publisher of the *Advertiser*.

Junkerthum, German squirearchy. (From *junker*, "a young nobleman;" our *younker*.)

Juno's Birds. Juno is represented in works of art as drawn through fields of air by a pair of peacocks harnessed to her chariot.

Jupe (*Signor*), clown in Sleary's circus, passionately attached to his daughter Cecilia. Signor Jupe leaves the circus suddenly, because he is hissed, and is never heard of more.

Cecilia Jupe, daughter of the clown. After the mysterious disappearance of her father, she is adopted and educated by Thomas Gradgrind, Esq., M.P.—*Dickens: Hard Times* (1854).

Just (*The*).

ARISTIDÊS, the Athenian died B.C. 468).

BA'HARAM, called *Shah endeh* ("the just king"). He was the fifth of the Sassan'idês (276–296).

CASSIMIR II. of Poland (1117, 1177–1194).

FERDINAND I. of Aragon (1373, 1412–1416).

HAROUN-AL-RASCHID ("*the just*,"), the greatest of the Abbasside caliphs (765, 786–808).

JAMES II. of Aragon (1261, 1285–1327.)

KHOSRÛ or CHOSROES I., called by the Arabs *Molk al Adel* ("the just king"). He was the twenty-first of the Sassanidês (*, 531–579).

MORAN, counsellor of Feredach an early king of Ireland.

PEDRO I. of Portugal (1320, 1357–1367).

Justin'ian (*The English*), Edward I. (1239, 1272–1307).

Ju'venal (*The English*), John Oldham (1653–1683).

Ju'venal (*The Young*). [Dr.] Thomas Lodge is so called by Robert Green (1555–1625).—*A Groat'sworth of Wit, bought with a Million of Repentance.*

Ju'venal of Painters (*The*), William Hogarth (1697–1794).

J'y suis et j'y reste ("Here am I placed, and here I mean to remain"). This was said by marshal de MacMahon, and shows the character of the marshal-president of the French better than a volume (1877). He resigned in 1879; born 1808, died 1893.

K.

K.D.G. The 1st or King's Dragoon Guards, raised in 1685. Called "The King's Regiment of Horse," in 1714; and in 1746 "The 1st or King's Regiment of Dragoon Guards." Their badge is the royal cypher within the garter; and their uniform scarlet, with blue facings, and a red plume.

Kadr (*Al*), the night on which the *Korân* was sent down to Mahomet. Al Kadr is supposed to be the seventh of the last ten nights of Ramadân, or the night between the 23rd and 24th days of the month.

Verily we sent down the Korân on the night of Al Kadr; and what can make thee comprehend how excellent the night of Al Kadr is?—*Al Korân*, xcvii.

Kâf (*Mount*), a mountain encircling the whole earth, said to be a huge table-land which walls in the earth as a ring encircles one's finger. It is the home of giants and fairies, jinn, peris, and deevs, and rests on the sacred stone called Sakhrat. It is fully described in the romance of *Hatim Taï*, the hero of which often visited the region. The romance has been translated into English by Duncan Forbes.—*Mohammedan Mythology.*

The mountain of Kâf surrounds the whole world. It is composed of one entire emerald. Beyond it there are forty other worlds, entirely different to this; each of the forty worlds has 400,000 cities, and each city 400,000 gates. The inhabitants of these cities are entirely exempt from all the sufferings of the race of men; the day there has no night, the earth is gold, and the inhabitants angels, who sing without ceasing the praises of Allah and his prophet.

The mountain Kâf is placed between the horns of a white ox, named Kimit. The head of this ox touches the east, and his hind parts the west, and the distance between these horns could not be traversed in 100,000 years.—*Comte de Caylus: Oriental Tales* ("History of Abdal Motalleb," 1743).

The mountain of Kâf may set bounds to the world, but not to the wishes of the ambitious.—*Comte de Caylus: Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

From Kâf to Kâf, from one extremity of the earth to the other. The sun was supposed to rise from one of its eminences and to set on the opposite.

The mountain of Kâf may tremble, but the power of Allah remaineth fast for ever and ever.—*Beckford: Vathek* (1784).

Kâf, a fountain, the waters of which confer immortality on the drinker.

Sure his lips
Have drunk of Kâf's dark fountain, and he comes
Strong in his immortality.
Southey: Roderick, etc., xxv. (1814).

Kail, a prince of Ad, sent to Mecca to pray for rain. Three clouds appeared, a white one, a red one, and a black one, and Kail was bidden to make his choice. He chose the last, but when the cloud burst, instead of rain it cast out lightning, which killed him.—*Sale: Al Korân*, vii. note.

Kail'yal (2 *syl.*), the lovely and holy daughter of Ladur'lad, persecuted relentlessly by Ar'valan; but virtue and chastity, in the person of Kailyal, always triumphed over sin and lust. When Arvalan "in the flesh" attempted to dishonour Kailyal, he was slain by Ladurlad; but he then continued his attacks "out of the flesh." Thus, when Kailyal was taken to the Bower of Bliss by a benevolent spirit, Arvalan borrowed the dragon-car of the witch Lor'rimite (3 *syl.*) to drag him thence; the dragons, however, unable to mount to paradise, landed him in a region of thick-ribbed ice. Again, Kailyal, being obliged to quit the Bower, was made the bride of Jaga-naut, and when Arvalan presented himself before her again, she set fire to the pagoda, and was carried from the flames by her father, who was charmed from fire as well as water. Lastly, while waiting for her father's return from the submerged city, whither he had gone to release Ereen'ia (3 *syl.*), Arvalan once more appeared, but was seized by Baly, the governor of hell, and cast into the bottomless pit. Having descended to hell, Kailyal quaffed the water of immortality, and was taken by Ereenia to his Bower of Bliss, to dwell with him for ever in endless joy.—*Southey: Curse of Kehama* (1809).

Kaimes (*Lord*), one of the two judges in Peter Peebles's lawsuit.—*Sir W. Scott: Redgauntlet* (time, George III.).

Kalas'rade (3 *syl.*), the virtuous wife of Sadak, persecuted by the sultan Am'urath. (See SADAK.)—*Ridley: Tales of the Genii*, xi. (1751).

Kaled. Gulnare (2 *syl.*) disguised as a page, in the service of Lara. After Lara is shot, she haunts the spot of his death as a crazed woman, and dies at length of a broken heart.

Light was *his* form, and darkly delicate
That brow whereon *his* native sun had sate . . .
And the wild sparkle of *his* eye seemed caught
From high, and lightened with electric thought;
Tho' its black orb those long low lashes fringe
Had tempered with a melancholy tinge.
Byron: Lara (1814).

Kalemberg (*The curé of*), a *recueil* of facetiæ. The escapades of a young student made a chaplain in the Austrian court. He sets at defiance and torments every one he encounters, and ends in being court fool to Otho the Gay, grandson of Rudolf of Hapsburg.—*German Poem* (fifteenth century).

Kalyb, "the Lady of the Woods," who stole St. George from his nurse, brought him up as her own child, and endowed him with gifts. St. George enclosed her in a rock, where she was torn to pieces by spirits.—*Johnson: Seven Champions of Christendom*, i. (1617).

Kâ'ma, the Hundû god of love. He rides on a sparrow, the symbol of lust; holds in his hand a bow of sugar-cane strung with bees; and has five arrows, one for each of the five senses.

Her ebony brows have the form of the bow of Kama, the god of love, and she seems to have been modelled by the hand of Vicvarcarna, the immortal sculptor.—*Ocaf Uddaul: Description of queen Ahmehmagara.*

Karma, the necessary effect of a cause, when not interfered with by anything. It is, therefore, natural justice: "As you sow so you must reap." (See NIRVANA.)

Karûn, son of Yeshar or Izhar, uncle of Moses, the most beautiful and wealthy of all the Israelites.

Riches of Karûn, an Arabic and Jewish proverb. The Jews say that Karûn had a large palace, the doors of which were of solid gold.—*Sale: Al Korân*, xxviii.

(This Karûn is the Korah of the Pentateuch.)

Kashan (*Scorpions of*). Kashân, in Persia, is noted for its scorpions, which are both large and venomous. A common

curse in Persia is, *May you be stung by a scorpion of Kashan!*

Kate [PLOWDEN], niece of colonel Howard of New York, in love with lieutenant Barnstable of the British navy, but promised by the colonel in marriage to captain Boroughcliff, a vulgar, conceited Yankee. Ultimately, it is discovered that Barnstable is the colonel's son, and the marriage is arranged amicably between Barnstable and Kate.—*Fitzball: The Pilot.*

Kate Kearney [*Kar'-ney*], an Irish song, by lady Morgan of Dublin (1797).

Oh! did you ne'er hear of Kate Kearney?
She lives on the banks of Killarney;
From the glance of her eye, shun danger and fly,
For fatal's the glance of Kate Kearney.
Stanza I.

Katerfelto, a celebrated quack; a generic name for a quack.—*Cowper: The Task*, bk. iv. ("Winter Evening," ver. 86).

Kathari'na, the elder daughter of Baptista of Padua. She was of such an ungovernable spirit and fiery temper, that she was nicknamed "The Shrew." As it was very unlikely any gentleman would select such a spitfire for his wife, Baptista made a vow that his younger daughter Bianca should not be allowed to marry before her sister. Petruchio married Katharina and tamed her into a most submissive wife, insomuch that when she visited her father a bet was made by Petruchio and two other bridegrooms on their three brides. First Lucentio sent a servant to Bianca to desire her to come into the room; but Bianca sent word that she was busy. Hortensio next sent the servant "to entreat" his bride to come to him; but she replied that Hortensio had better come to her if he wanted her. Petruchio said to the servant, "Tell your mistress I command her to come to me at once;" she came at once, and Petruchio won the bet.—*Shakespeare: Taming of the Shrew* (1594).

Katharine, a lady in attendance on the princess of France. Dumain, a young lord in the suite of Ferdinand king of Navarre, asks her hand in marriage, and she replies—

A twelvemonth and a day
I'll mark no words that smooth-faced wooers say.
Come then . . .
And if I have much love, I'll give you some.
Shakespeare: Love's Labour's Lost (1594).

Katharine (*Queen*), the divorced wife of Henry VIII.—*Shakespeare: Henry VIII.* (1601).

The following actresses are celebrated for their impersonations of this character:—Mrs. Pritchard (1711–1768); Margaret [Peg] Woffington (1718–1760); Mrs. Siddons (1755–1831); Mrs. Barley (1785–1850).

Katherine de Medici of China, Voo-chee, widow of king Tae-tsông. She was most imperious and cruel, but her energy was irresistible (684–705).

Kathleen Mavourneen. Words by Mrs. Crawford, music by Frederick William Nicholls Crouch, who died 1896. He was born in 1808 at Warren Street, St. Pancras. The song first appeared in Chapman's *Metropolitan Monthly Magazine.* Crouch obtained £100 for the "performing rights" of this song, and Mrs. Crawford £20 for the words of this and three other songs, viz. *Dermot Astore! Shella, my Darling Colleen;* and *The Death of Dermott* (on the Field of Waterloo).

Katin'ka, a Georgian, "white and red, with great blue eyes, a lovely hand and arm, and feet so small they scarce seemed made to tread, but rather skim the earth." She was one of the three beauties of the harem, into which don Juan was admitted in female disguise. The other two were Lolah and Dudù.—*Byron: Don Juan*, vi. 40, 41 (1824).

Katmir', the dog of the seven sleepers. It spoke with a human voice, and said to the young men who wanted to drive it out of the cave, "I love those who love God. Go to sleep, masters, and I will keep guard." The dog kept guard over them for 309 years, and neither slept nor ate. At death it was taken up into paradise.—*Sale: Al Korân*, xviii. notes.

(Katmir, in the *Oriental Tales,* is called "Catnier.")

The shepherd had a little dog named Catnier [*etc.*], that followed them. They threw a stone at him to drive him back; the stone broke his left leg, but the dog still followed them, limping. They then threw another stone at the dog, and broke his right fore leg. It now followed them on its two hind legs, and a third stone having broken one of these, the poor creature could no longer stand. God now gave it the gift of speech, . . . at which they were so astonished that they carried it with them by turns.—*Comte de Caylus: Oriental Tales* ("Daklanos and the Seven Sleepers," 1743).

He wouldn't give a bone to Katmir, or *He wouldn't throw a bone to the dog of the seven sleepers,* an Arabic proverb, applied to a very niggardly man.

Kavanagh, a novel by Longfellow (1849). Kavanagh is a clergyman who marries Cecilia Vaughan.

Kay (*Sir*), son of sir Ector, and foster-brother of prince Arthur, who made him his seneschal or steward. Sir Kay was ill-tempered, mean-spirited, boastful, and overbearing. He had not strength of mind enough to be a villain like Hagen, nor strength of passion enough to be a traitor like Ganelon and Mordred; but he could detract and calumniate, could be envious and spiteful, could annoy and irritate. His wit consisted in giving nicknames: Thus he called young Gareth "Big Hands" (*Beaumains*), "because his hands were the largest that ever any one had been." He called sir Brewnor "The Shocking Bad Coat" (*La Cote Male-taild*), because his doublet fitted him so badly, and was full of sword-cuts.—*Sir T. Malory: History of Prince Arthur*, i. 3, 4, 120, etc. (1470). (See KEY.)

(Tennyson introduces sir Kay in his *Idylls of the King*.)

Kayward, the name of the hare in the beast-epic of *Reynard the Fox* (1498).

Keblah, the point towards which Mohammedans turn their faces in prayer.

Kecksey, a wheezy old wittol, who pretends to like a termagant wife who can flirt with other men—ugh, ugh!—he loves high spirits—ugh, ugh!—and to see his wife—ugh, ugh!—happy and scampering about—ugh, ugh!—to theatres and balls—ugh, ugh!—he likes to hear her laugh—ugh, ugh!—and enjoy herself—ugh, ugh! Oh! this troublesome cough! —ugh, ugh!—*Garrick: The Irish Widow* (1757).

Ke'derli, the St. George of Mohammedan mythology. Like St. George, he slew a monstrous dragon to save a damsel exposed to its fury, and, having drunk of the water of life, rode through the world to aid those who were oppressed.

Keelavine (*Mr.*), painter at the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Keene (*Abel*), a village schoolmaster, afterwards a merchant's clerk. Being led astray, he lost his place and hanged himself.—*Crabbe: Borough*, xxi. (1810).

Keepers (of Piers Plowman's visions), the Malvern Hills. Piers Plowman (W. or R. Langland, 1362) supposes himself fallen asleep on the Malvern Hills, and in his dream he sees various visions of an allegorical character pass before him. These "visions" he put into poetry, the whole containing 15,000 verses, divided into twenty parts, each part being called a *passus* or separate vision.

> Keepers of Piers Plowman's vision, thro' the sunshine and the snow.
> *Mrs. Browning: The Lost Bower.*

Keha'ma, the almighty rajah of earth, and all-powerful in Swerga or heaven. After a long tyranny, he went to Pan'dalon (*hell*) to claim domination there also. Kehama demanded why the throne of Yamen (or Pluto) was supported by only three persons, and was told that he himself must be the fourth. He paid no heed to this prophecy, but commanded the amreeta-cup or draught of immortality to be brought to him, that he might quaff it and reign for ever. Now, there are two immortalities—the immortality of life for the good, and the immortality of death for the wicked. When Kehama drank the amreeta, he drank immortal death, and was forced to bend his proud neck beneath the throne of Yamen, to become the fourth supporter.—*Southey: Curse of Kehama* (1809).

*** Ladurlad was the person subjected to the "curse of Kehama," and under that name the story will be found.

Kela, now called Calabar.

> Salling with a fair wind, we reached Kela in six days, and landed. Here we found lead-mines, some Indian canes, and excellent camphor.—*Arabian Nights* ("Sinbad," fourth voyage).

Keltie (*Old*), innkeeper at Kinross.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Kempfer-Hausen, Robert Pearce Gillies, one of the speakers in the "Noctes Ambrosianæ."—*Blackwood's Magazine.*

Kendah, an Arabian tribe, which used to bury alive their female children as soon as they were born. The *Kordn* refers to them in ch. vi.

Kenelm (*St.*) was murdered at Clente-in-Cowbage, near Winchelcumb, in Gloucestershire; but the murder "was miraculously notified at Rome by a white dove," which alighted on the altar of St. Peter's, bearing in its beak a scroll with these words—

> In Clent cow-pasture, under a thorn,
> Of head bereft, lies Kenelm king-born.
> *Roger de Wendover: Chronicles* (died 1237).

Kenelm Chillingly, a novel by lord Lytton (1873).

Kenge (1 *syl.*), of the firm of Kenge and Carboy, Lincoln's Inn, generally called "Conversation Kenge," loving above all things to hear "the dulcet tones of his own voice." The firm was

engaged on the side of Mr. Jarndyce in the great Chancery suit of "Jarndyce *v.* Jarndyce."—*Dickens: Bleak House* (1852).

Kenilworth, a novel by sir W. Scott (1821). This is very superior to *The Abbot* and *The Monastery.* For interest it comes next to *Ivanhoe,* and the portrait of queen Elizabeth is life-like and correct. That of queen Mary is given in *The Abbot.* The novel is full of courtly gaieties and splendour, but contains the unhappy tale of the beautiful Amy Robsart, which cannot fail to excite our sympathy and pity.

The *tale* is about the infidelity of the earl of Leicester and the death of his wife, Amy Robsart. Queen Elizabeth went to Kenilworth Castle on a visit to the earl of Leicester, who wished and hoped to become king-consort, but Amy Robsart was in the way. The queen, having heard about Amy, requested to see her, but Varney (the earl's master-of-the-house) assured her majesty that Amy (whom he called his wife) was too ill to enter the royal presence. Matters were now so complicated and dangerous that Varney induced the earl to send Amy a cup of poison to make away with her. She was compelled to drink the draught, but its fatal effects were neutralized by an antidote. Amy now made her escape from the castle, and took refuge in Cumnor Place, a seat belonging to the earl. Here Varney inveigled her into a dark passage, under pretence that the earl was waiting for her. She rushed forwards to meet her husband, and, falling through a secret trap into an abyss, was killed.

Kenna, daughter of king Oběron, who fell in love with Albion son of the island king. According to this fable, "Kensington Garden" is Kenna's-town-garden.—*Tickell: Kensington Garden* (died 1740). (See KENSINGTON.)

Kennahtwhar ["*I know not where*"], the capital of Noman's-land, 91° north latitude and 181° west longitude.

A chronicler of Kennahtwhar of literary mystery, *The Conquest of Granada* left in manuscript for history. *The Queen* ("Double Acrostic," 1878).

(This chronicler was "Fray Antonio Agapida," the hypothetical author of *The Conquest of Granada,* by W. Irving.)

Kenna-quhair [Scotch, "*I don't know where*"], an hypothetical locality.

Melrose may in general pass for Kennaquhair.—*Sir W. Scott.*

Kennedy (*Frank*), an excise officer, who shows Mr. G. Godfrey Bertram, the laird of Ellangowan and a magistrate, the smuggler's vessel chased by a war-sloop. The smugglers afterwards murder him.—*Sir W. Scott: Guy Mannering* (time, George II.).

Kenneth (*Sir*), "Knight of the Leopard," a disguise assumed by David earl of Huntingdon, prince royal of Scotland.—*Sir W. Scott: The Talisman* (time, Richard I.).

Kenrick (*Felix*), the old foster-father of Caroline Dormer. His wife Judith was her nurse. Kenrick, an Irishman, clings to his mistress in all her misfortunes, and proves himself a most attached, disinterested, and faithful old servant.—*Colman: The Heir-at-Law* (1797).

Kensington, according to Tickell's fable, is so called from the fairy Kenna, daughter of king Oběron. The *tale* is that prince Albion was stolen by Milkah the fairy, and carried to Kensington. When 19 years old, he fell in love with Kenna; but Oberon was so angry at this engagement, that he drove Albion out of the garden, and compelled Kenna to marry Azuriel, a fairy from Holland Park. Albion laid his complaint before Neptune, who sent Oriel with a fairy army against Oberon. In this battle Albion was slain, and Neptune, in revenge, utterly destroyed the whole empire. The fairies, being dispersed, betook themselves to the hills and dales, the caves and mines. Kenna poured juice of the herb mōly over the dead body of Albion, and the unhappy prince was changed thus into a snowdrop.—*Tickell: Kensington Garden* (died 1740).

Kent. According to fable, Kent is so called from Can'ute, one of the companions of Brute the Trojan wanderer, who, according to Geoffrey's *British History,* settled in England, and founded a dynasty of kings. Canute had that part of the island assigned to him which was called Canutium, contracted into Can'tium, and again into Cant or Kent.

But Canute had his portion from the rest,
The which he called Canuthum, for his hire,
Now Cantium, which Kent we commonly inquire.
Spenser: Faërie Queene, II. x. 12 (1590).

Kent (*Earl of*), under the assumed name of Caius, attended upon the old king Lear, when his two elder daughters refused to entertain him with his suite.

He afterwards took him to Dover Castle. When the old king was dying, he could not be made to understand how Caius and Kent could be the same person.—*Shakespeare: King Lear* (1605).

Kent (*The Fair Maid of*), Joan, only daughter of Edmund Plantagenet earl of Kent. She married thrice: (1) William de Montacute earl of Salisbury, from whom she was divorced; (2) sir Thomas Holland; and (3) her second cousin, Edward the Black Prince, by whom she became the mother of Richard II.

Kentish man (*A*), those of *West* Kent; the natives of *East* Kent call themselves "Men of Kent." This is the distinction given by my father, who was a "man of Kent," many generations in descent.

Kenwigs (*Mr.*), a turner in ivory, and "a monstrous genteel man." He toadies Mr. Lillyvick, his wife's uncle, from whom he has "expectations."

Mrs. Kenwigs, wife of the above, considered "quite a lady," as she has an uncle who collects the water-rates and sends her daughter Moleena to a day school.

The Misses Kenwigs, pupils of Nicholas Nickleby, remarkable for wearing their hair in long braided tails down their backs, the ends being tied with bright ribbons.—*Dickens: Nicholas Nickleby* (1838).

Kera Khan, a gallant and generous Tartar chief in a war between the Poles and the Tartars.—*J. P. Kemble: Lodoiska* (a melodrame).

Kerns, light-armed Irish foot-soldiers. The word (*Kigheyren*) means "a hell shower;" so called because they were hell-rakes or the "devil's black-guard." (See GALLOWGLASSES, p. 402.)—*Stanihurst: Description of Ireland*, viii. 28.

Kesche'tiouch, the shepherd who joined the six Greek slaves of Ephesus, and was one of the "seven sleepers."

Keschetiouch's Dog, Catnier, called by Sale, in his notes to the *Koràn*, "Katmir."—*Comte de Caylus: Oriental Tales* ("History of Dakianos," 1743).

Kes'teven. Lincolnshire is divided into *Lindsey*, the highest lands; *Kesteven*, the heaths (west); and *Holland*, the fens.

Quoth Kesteven . . . how I hate
Thus of her foggy fens to hear rude Holland prate!
Drayton: Polyolbion, xxv. (1622).

Kettle of Fish (*A Pretty*), a pretty muddle, a bad job. A corruption of *Kiddle of fish*. A kiddle is a basket set in the opening of a weir for catching fish. (French, *quideau*.)

Kettle-drum, a corruption of *Kiddle*-drum, a drum in the shape of a kiddle or basket employed for catching fish (*v.s.*).

Kettledrummle (*Gabriel*), a covenanter preacher.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Keuser, one of the rivers of Mahomet's paradise, the waters whereof are sweeter than new milk.

He who has seen the garden of thy beauty, O adorable princess, would not change his ravishment for a draught of the water of Keuser.—*Comte de Caylus: Oriental Tales* ("The Basket," 1743).

Kevin (*St.*), a young man who went to live on a solitary rock at Glendalough, in Wicklow. This he did to flee from Kathleen, who loved him, and whose eyes he feared his heart would not be able to resist. Kathleen tracked him, and while he slept "bent over him;" but, starting from his sleep, the "holy man" cast the girl from the rock into the sea, which her ghost haunted amidst the sounds of sweet music.—*Moore: Irish Melodies*, iv. ("By that Lake . . ." 1814).

Key (*Sir*), son of sir Ector the foster-father of prince Arthur. He was Arthur's seneschal, and is represented as rude and boastful. Sir Gaw'ain is the type of courtesy, sir Launcelot of chivalry, sir Mordred of treachery, sir Galahad of chastity, sir Mark of cowardice. (See KAY.)

Key and Bible, used for the detection of thieves. A key is placed over an open Bible at the words, "Whither thou goest, I will go" (*Ruth* i. 16); and, the fingers of the person being held so as to form a cross, the text is repeated. The names of suspected persons are then pronounced in succession, and when the name of the thief is uttered, the key jumps and dances about. An instance of this method of thief-finding was brought before the magistrates at the borough petty sessions at Ludlow, in January, 1879.

A married woman, named Mary Collier, was charged with using abusive and insulting language to her neighbour, Eliza Oliver; and the complainant, in her statement to the magistrates, said that on December 27 she was engaged in carrying water, when Mrs. Collier stopped her, and stated that another neighbour had had a sheet stolen, and had "turned the key on the Bible near several houses; that when it came to her (Oliver's) house, the key moved of itself, and that when complainant's name was mentioned the key and the Book turned completely round, and fell out of their hands." She also stated that the owner of the sheet

then inquired from the key and the Book whether the theft was committed at dark or daylight, and the reply was "daylight." Defendant then called complainant "A —— daylight thief," and charged her with stealing the sheet.—*Newspaper paragraph* (January, 1879).

Key of Russia, Smolensk, on the Dnieper. Famous for its resistance to Napoleon I. in 1812.

Key of the Mediterranean, the fortress of Gibraltar, which commands the entrance of the Mediterranean Sea.

Keys of Knowledge. Five things are known to God alone: (1) The time of the day of judgment; (2) the time of rain; (3) the sex of an animal before birth; (4) what will happen on the morrow; (5) where any one will die. These the Arabs call *the five keys of secret knowledge.—Sale: Al Korân*, xxxi. note.

(The five senses are called "The five doors of knowledge." No. 2 is certainly knowable to science; and No. 5 is too general.)

Keyne [*Keen*] or ST. KEYNA, daughter of Braga'nus prince of Garthmatrin or Brecon, called "Keyna the Virgin." Her sister Melaria was the mother of St. David. Many nobles sought her in marriage, but she refused them all, being resolved to live and die a virgin. She retired to a spot near the Severn, which abounded with serpents, but at her prayer they were all turned into *Ammonites*, and "abide to this day." Subsequently she removed to Mount St. Michael, and by her prayer a spring of healing waters burst out of the earth, and whoever drinks first of this water after marriage will become the dominant house-power. "Now," says Southey, "a Cornishman took his bride to church, and the moment the ring was on ran up the mount to drink of the mystic water. Down he came in full glee to tell his bride; but the bride said, 'My good man, I brought a bottle of the water to church with me, and drank of it before you started.'"—*Southey: The Well of St. Keyne* (1798).

Khadijah, daughter of Khowailed; Mahomet's first wife, and one of the four perfect women. The other three are Fâtima, the prophet's daughter; Mary, daughter of Imrân; and Asia, wife of the Pharaoh drowned in the Red Sea.

Khawla, one of the sorceresses in the caves of Dom-Daniel, "under the roots of the ocean." She is called "the woman-fiend," "fiercest of the enchanter brood." She had heard that one of the race of Hodei'rah (3 *syl.*) would be their destruction, so Okba was sent forth to cut off the whole race. He succeeded in killing eight, but one named Thal'aba escaped. Abdaldar was chosen to hunt him up and kill him. He found the boy in an Arab's tent, and raised the dagger, but ere the blow fell, the murderer himself was killed by the death-angel.—*Southey: Thalaba the Destroyer* (1797).

Khid'ir or CHIDDER, the tutelary god of voyagers; his brother Elias is the tutelary god of travellers. The two brothers meet once a year at Mina, near Mecca.—*Mouradgea d'Ohsson: History of the Ottoman Empire* (1821).

Khorassan (*The Veiled Prophet of*), Mokanna, a prophet-chief, who wore a veil under pretence of shading the dazzling light of his countenance. The truth is, he had lost an eye, and his face was otherwise disfigured in battle. Mokanna assumed to be a god, and maintained that he had been Adam, Noah, and other representative men. When the sultan Mahadi environed him so that escape was impossible, the prophet poisoned all his followers at a banquet, and then threw himself into a burning acid, which wholly consumed his body.—*Moore: Lalla Rookh* ("The Veiled Prophet, etc.," 1817).

Kickleburys on the Rhine (*The*), "A Christmas Book," by Thackeray (1851).

Kifri, a giant and enchanter, the impersonation of atheism and blasphemy. After some frightful blasphemies, he hurled into the air a huge rock, which fell on himself and killed him, "for self-murderers are generally infidels or atheists."—*Sir C. Morell* []. Ridley]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Kil, in the names of places, means a "cell, cloister, or chapel."

Kilbarchan (Scotland), *Kil-bara-cin*, the kil on the hill-top.
Kilcrin (Ireland), the little kil.
Kildare is *Kil-dara*, the "kil of the oak." St. Bridget built her first cell under a large oak.
Kilham (Yorkshire), the chapel close.
Kilkenny, the kil or cloister of St. Kenny or Canicê.
Kilmore (Ireland), the big kil.
Kilsyth (Ireland), the great kil (*sytha*, "great").
Icolmkill (Scotland), is *I-columb-kil*, *i.e.* the "island of St. Columb's cell." The Culdee institutions of St. Columb were established in 565, for the purpose of converting the Picts to Christianity.

Kildare (2 *syl.*), famous for the fire of St. Bridget, which was never allowed to go out. St. Bridget returns every twentieth year to tend to the fire herself.

Part of the chapel of St. Bridget still remains, and is called "The Fire-house."

Like the bright lamp that shone in Kildare's holy fane,
And burned through long ages of darkness and storm.
Moore: Irish Melodies, iii. ("Erin, O Erin!" 1814).

Apud Kildariam occurrit ignis Sanctæ Brigidæ quem inextinguibilem vocant. — *Giraldus Cambrensis: Hibernia*, ii. 34 (1187).

Kilderkin (*Ned*), keeper of an eating-house at Greenwich.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Kilian (*St.*), an Irish missionary who suffered martyrdom at Würzburg, in 689. A cathedral was erected to his memory in the eighth century.

Kilian of Kersberg, the 'squire of sir Archibald von Hagenbach.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Killed by Kindness. It is said that the ape not unfrequently strangles its young ones by hugging them too hard.

The Athenians, wishing to show honour to Draco the law-giver, showered on him their caps and cloaks, and he was smothered to death by the pile thus heaped upon him.

Killing no Murder. Carpentier de Marigny, the enemy of Mazarin, issued, in 1658, a tract entitled *Tuer un Tyran n'est par un Crime.*

Sexby wrote a tract entitled *Killing no Murder*, generally thought to have been the production of William Allan. The object of the book was to show that it would be no crime to murder Cromwell.

Kilmansegg (*Miss*), an heiress with great expectations, who had an artificial leg of solid gold.—*T. Hood: Miss Kilmansegg and her Golden Leg, a Golden Legend* (1828).

KING, a title of sovereignty or honour. At one time, crown tenants were called kings or dukes, at the option of the sovereign; thus, Frederick *Barbarossa* made one of his brothers a king-vassal, and another a duke-vassal, simply by the investiture of a sword. In English history, the lord of Man was styled "king;" so was the lord of the Isle of Wight, and the lord of Connaught, as clearly appears in the grants of John and Henry III. Several examples might be quoted of earls conferring the title of "king" on their vassals.—See Selden's *Titles of Honour*, iii. (1614).

Like a King. When Porus, the Indian prince, was taken prisoner, Alexander asked him how he expected to be treated. "Like a king," he replied; and Alexander made him his friend.

The Factory King, Richard Oastler of Bradford, the successful advocate of the "Ten Hours Bill" (1789-1861).

Since then a clamour has arisen for the reduction to eight hours (1897).

The Railway King, George Hudson; so called by the Rev. Sydney Smith (1800-1871).

The Red King, the king of Persia; so called from his red turban.

Rufus of England, and Barbarossa (redbeard) of Germany.

Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—*Sigismund.*

The Snow King, Gustavus Adolphus of Sweden, killed in the "Thirty Years' War" at the battle of Lützen, 1632. (See SNOW KING.)

At Vienna he was called "The Snow King," in derision. Like a snow-ball, he was kept together by the cold, but as he approached a warmer soil he melted away and disappeared.—*Dr. Crichton: Scandinavia*, ii. 61 (1838).

(Sweden and Norway are each called "Snow Kingdom.")

Let no vessel of the kingdom of snow [*Norway*] bound on the dark-rolling waves of Inistore [*the Orkneys*].—*Ossian: Fingal*, i.

The Summer King, Amadeus of Spain.

The Winter King, Frederick V., who married Elizabeth Stuart, daughter of James I. (See WINTER KING.)

The White King. The ancient kings of Muscovy were so called from the white robe which they used to wear. Solomon wore a white robe; hence our Lord, speaking of the lilies of the field, says that "Solomon in all his glory was not arrayed like one of these" (*Luke* xii. 27).

Principem Moscoviæ *Album Regem* nuncupant. . . . Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—*Sigismund.*

(Another explanation may be suggested: Muscovy was called "White Russia," as Poland was called "Black Russia." See WHITE KING and WHITE QUEEN.)

King (*Tom*), "the choice spirit of the day for a quiz, a hoax, a joke, a jest, a song, a dance, a race, or a row. A jolly dog, a rare blood, prime buck, rum soul, and funny fellow." He drives M. Morblet, a French barber, living in the Seven Dials, London, almost out of his senses by inquiring over and over again for Mr. Thompson.—*Moncrieff: Mon. Tonson.*

(There is a *Mon. Tonson* by Taylor, 1767.)

King (surnamed *the Affable*), Charles VIII. of France (1470, 1483–1498).

King (surnamed *the Amorous*), Philippe I. of France (1052, 1060–1108).

King (surnamed *Augustus*), Philippe II. of France. So called because he was born in August (1165, 1180–1223).

Sigismund II. of Poland ; born in the month of August (1520, 1548–1572).

King (surnamed *the Avenger*), Alphonse XI. of Leon and Castile (1310, 1327–1350).

King (surnamed *the Bad*), Charles II. of Navarre (1332, 1349–1387).

William I. of the Two Sicilies (*, 1154–1166).

King (surnamed *the Bald*), Charles I. *le Chauve*, of France (823, 875–877).

King (surnamed *Barbarossa* or *Red Beard*), Frederick II. of Germany (1121, 1152–1190).

King (surnamed *the Battler*), Alphonso I. of Aragon (*, 1104–1135).

King (surnamed *the Bearded*), Baldwin IV. earl of Flanders, *The Handsome Beard* (1160–1186).

Constantine IV., *Pogonātus*, emperor of Rome (648, 668–685).

King (surnamed *Beauclerk*), Henry I. of England (1068, 1100–1135).

King (surnamed *the Bellicose*), Henri II. *le Belliqueux* (1519, 1547–1559).

King (surnamed *the Black*), Heinrich III. of Germany (1017, 1046–1056).

King (surnamed *the Bold*), Boleslaus II. of Poland (1042, 1058–1090).

King (surnamed *Bomba*), Ferdinand II. of the Two Sicilies (1751, 1759–1825).

Francis II. *Bomalino* (1860).

King (surnamed *the Brave*), Alphonso VI. of Leon and Castile (1030, 1065–1109).

Alphonso IV. of Portugal (1290, 1324–1357).

King (surnamed *the Catholic*), Alphonso I. of Asturias (693, 739–757).

Ferdinand II. of Aragon (1452, 1474–1516).

Isabella queen of Castile (1450, 1474–1504).

King (surnamed *the Ceremonious*), Peter IV. of Aragon (1317, 1336–1387).

King (surnamed *the Chaste*), Alphonso II. of Leon, etc. (758, 791–842).

King (surnamed *the Confessor*), Edward *the Confessor*, of England (1004, 1042–1066).

King (surnamed *the Conqueror*), Alexander the Great, *Conqueror of the World* (B.C. 356, 336–323).

Alfonso of Portugal (1094, 1137–1185).

Aurungzebe the Great, *Alemgir*, the Great Mogul (1618, 1659–1707).

Francisco Pizarro *Conquistador*, of Peru (1475–1541).

James I. of Aragon (1206, 1213–1276).

Othman or Osman I. of Turkey (1259, 1299–1326).

William I. of England (1027, 1066–1087).

King (surnamed *the Cruel*), Pedro of Castile (1334, 1350–1369).

Pedro of Portugal (1320, 1357–1367).

King (surnamed *the Desired*), Louis XVIII. of France (1755, 1814–1824).

King (surnamed *the Fair*), Charles IV. (1294, 1322–1328).

Philippe IV. *le Bel*, of France (1268, 1285–1314).

King (surnamed *the Fat*), Alphonso II. of Portugal (1185, 1212–1223).

Charles III. of France (832, 884–888).

Louis VI. *le Gros*, of France (1078, 1108–1137).

Olaus II. of Norway (992, 1000–1030).

George IV. was called by Leigh Hun. *the Fat Adonis of Forty* (1762, 1820–1830).

King (surnamed *the Father of Letters*), François I. of France (1494, 1515–1547).

King (surnamed *the Father of his People*), Louis XII. of France (1462, 1498–1515).

Christian III. of Denmark (1502, 1534–1559).

King (surnamed *the Fearless*), John duke of Burgundy, *Sanspeur* (1371–1419).

Richard I., *Sanspeur*, duke of Normandy (932, 942–996).

King (surnamed *the Fierce*), Alexander I. of Scotland (*, 1107–1124).

King (surnamed *the Gallant*, in Italian *Re Galantuomo*), Victor Emmanuel of Italy (1820, 1849–1878).

King (surnamed *the Good*), Alphonso VIII. of Leon and Castile (1155, 1158–1214).

John II. of France, *le Bon* (1319, 1350–1364).

John III. duke of Brittany (1286, 1312–1341).

John V. duke of Brittany (1389, 1399–1442).
Philippe III. *le Bon*, duke of Burgundy (1396, 1419–1467).
Réné titular king of Naples (1409–1452).
Richard II. duke of Normandy (*, 990–1026).
William II. of the Two Sicilies (*, 1166–1189).

King (surnamed *the Great*), Abbas I. of Persia (1557, 1585–1628).
Alexander of Macedon (B.C. 356, 340–323).
Alfred of England (849, 871–901).
Alphonso III. of Asturiás, etc. (848, 866–912).
Alphonso V. count of Savoy (1249, 1285–1323).
Boleslaus I. of Poland (*, 992–1025).
Canute of England (995, 1014–1035).
Casimir III. of Poland (1309, 1333–1370).
Charlemagne (742, 768–814).
Charles III. duke of Lorraine (1543, 1547–1608).
Charles Emmanuel I. duke of Savoy (1562, 1580–1630).
Constantine I. emperor of Rome (272, 306–337).
Cosmo de' Medici grand-duke of Tuscany (1519, 1537–1574).
Ferdinand I. of Castile, etc. (*, 1034–1065).
Frederick II. of Prussia (1712, 1740–1786).
Frederick William the Great Elector (1620, 1640–1688).
Gregory I. pope (544, 590–604).
Henri IV. of France (1553, 1589–1610).
Herod I. of the Jews (B.C. 73, 47–4).
Herod Agrippa I. the tetrarch (*, *–44).
Hiao-wen-tee of China (B.C. 206, 179–157).
John II. of Portugal (1455, 1481–1495).
Justinian I. emperor of the East (483, 527–565).
Khosrou or Chosroës I. of Persia (*, 531–579).
Leo I. pope (390, 440–461).
Louis XIV. of France (1638, 1643–1715).
Ludwig of Hungary (1326, 1342–1381).
Mahomet II. of Turkey (1430, 1451–1481).
Matteo Visconti lord of Milan (1250, 1295–1322).
Maximilian duke of Bavaria (1573–1651).
Napoleon I. of France (1769, 1804–1814, died 1821).
Nicholas I. pope (*, 858–867).
Otto I. of Germany (912, 936–973).
Pedro III. of Aragon (1239, 1276–1285).
Peter I. of Russia (1672, 1689–1725).
Sapor II. of Persia (310, 308–380).
Sigismund I. of Poland (1466, 1506–1548).
Theoderic of the Ostrogoths (454, 475–526).
Theodosius I. emperor (346, 378–395).
Vladimir grand-duke of Russia (*, 973–1014).
Waldemar I. of Denmark (1131, 1157–1181).

King (surnamed *the Illustrious*), Albert V. emperor of Austria (1398, 1404–1439).
Jam-sheid of Persia (B.C. 840–800).
Kien-lông of China (1736–1796).
Nicomedês II., *Epiphanês*, of Bithynia (*, 149–191).
Ptolemy V., *Epiphanês*, of Egypt (B.C. 210, 205–181).

King (surnamed *the Infant*), Ludwig IV. of Germany (893, 900–911).
Otto III. of Germany (980, 983–1002).

King (surnamed *Ironside*), Edmund II. of England (989, 1016–1017).
Frederick II. elector of Brandenburg was called "Iron Tooth" (1657, 1688–1713).
Nicholas of Russia was called "The Iron Emperor" (1796, 1826–1852).

King (surnamed *the Just*), Baharam of Persia (276–296).
Casimir II. of Poland (1117, 1177–1194).
Ferdinand I. of Aragon (1373, 1412–1416).
Haroun-al-Raschid (765, 786–808).
James II. of Aragon (1261, 1285–1327).
Khosrou or Chosroës I. of Persia (*, 531–579).
Louis XIII. of France (1601, 1610–1643).
Pedro I. of Portugal (1320, 1357–1367).

King (surnamed *the Lame*), Agesilaüs of Sparta (B.C. 444, 398–361).
Albert II. of Austria (1289, 1330–1358), duke of Austria.
Charles II. of Naples (1248, 1289–1309).
Heinrich II. of Germany (972, 1002–1024).

King (surnamed *the Lion*), Alep Arslan (*the Valiant Lion*), son of Togrul Beg, the Perso-Turkish monarch (*, 1063–1072).

Ailoch, called "The Lion King of Assyria" (B.C. 1927–1897).
Damelowiez prince of Haliez, who founded Lemberg ("the lion city") in 1259.
Gustavus Adolphus, called "The Lion of the North" (1594, 1611–1632).
Heinrich duke of Bavaria and Saxony (1129–1195).
Louis VIII. of France (1187, 1223–1226).
Richard I. of England, *Cœur de Lion* (1157, 1189–1199).
William of Scotland; so called because he chose for his cognizance *a red lion rampant* (*, 1165–1214).

King (surnamed *the Little*), Charles III. of Naples (1345, 1381–1386).

King (surnamed *the Long-legged*), Edward I., *Longshanks*, of England (1239, 1272–1307).
Philippe V. *le Long*, of France (1294, 1317–1322).

King (surnamed *the Magnanimous*), Alphonso V. of Aragon and Naples (1385, 1416–1458).
Khosrou or Chosroës of Persia, *Nousshirwan* (*, 531–579).

King (surnamed *the Magnificent*), Soliman I. sultan (1493, 1520–1566).
Edmund of England (923, 940–946).

King (surnamed *the Martyr*), Charles I. of England (1600, 1625–1649).
Edward *the Martyr*, of England (961, 975–979).
Louis XVI. of France (1754, 1774–1793).
Martin I. pope (*, 649–655).

King (surnamed *the Minion*), Henri III. of France (1551, 1574–1589).

King (surnamed *the Noble*), Alphonso VIII. of Leon and Castile (1155, 1158–1214).
Charles III. of Navarre (*, 1387–1425).
Soliman, called *Tchelibi*, Turkish prince at Adrianople (died 1410).

King (surnamed *the Pacific*), Amadeus VIII. count of Savoy (1383, 1391–1451).
Frederick III. of Germany (1415, 1440–1493).
Olaus III. of Norway (*, 1030–1093).

King (surnamed *the Patient*), Albert IV. duke of Austria (1377, 1395–1404).

King (surnamed *the Philosopher*), Frederick the Great, called "The Philosopher of Sans Souci" (1712, 1740–1786).

Leo VI. emperor of the East (866, 886–911).
Marcus Aurelius Antonīnus of Rome (121, 161–180).

King (surnamed *the Pious*), Edward VI. of England (1537, 1547–1553).
Eric IX. of Sweden (*, 1155–1161).
Ernst I. founder of the house of Gotha (1601–1674).
Robert *le Pieux*, of France (971, 996–1031).

King (surnamed *the Prodigal*), Albert VI. of Austria (1418, 1439–1463).

King (surnamed *the Rash*), Charles *le Temeraire*, of Burgundy (1433, 1467–1477), duke.

King (surnamed *the Red*), Amadeus VII. count of Savoy (1360, 1383–1391).
Otto II. of Germany (955, 973–983).
William II., *Rufus*, of England (1057, 1087–1100).

King (surnamed *Red Beard*), Frederick I. kaiser of Germany, called *Barbarossa* (1121, 1152–1190).
Horush or Horuc sultan of Algiers (1474, 1516–1518).
Khair Eddin sultan of Algiers (*, 1518–1546).

King (surnamed *the Saint*), Boniface I. pope (*, 418–422).
Boniface IV. pope (*, 607–615).
Celestine I. pope (*, 422–432).
Celestine V. pope (1215, 1294–1296).
Charles the Good, count of Flanders (*, 1119–1127).
David of Scotland (*, 1124–1153).
Eric IX. of Sweden (*, 1155–1160).
Ethelred I. of Wessex (*, 866–871).
Eugenius I. pope (*, 654–657).
Felix I. pope (*, 269–274).
Ferdinand III. of Castile and Leon (1200, 1217–1252).
Heinrich II. of Germany (972, 1002–1024).
Julius I. pope (*, 337–352).
Kâng-he of China (*, 1661–1722).
Ladislaus I. of Hungary (1041, 1077–1095).
Leo IX. pope (1002, 1049–1054).
Louis IX. of France (1215, 1226–1270).
Martin I. pope (*, 649–655).
Olaus II. of Norway (992, 1000–1030).
Stephen I. of Hungary (979, 997–1038).

King (surnamed *the Salic*), Conrad II. of Germany (*, 1024–1039).

King (surnamed *the Severe*), Peter I. of Portugal (1320, 1357–1367).

King (surnamed *the Silent*), Anastasius I. emperor of the East (430, 491–518).
William I. Stadtholder (1533, 1544–1584).

King (surnamed *the Simple*), Charles III. of France (879, 893–929).

King (surnamed *the Stammerer*), Louis II. *le Bégue*, of France (846, 877–879).
Michael II. emperor of the East (*, 820–829).

King (surnamed *the Terrible*), Ivan II. of Russia (1529, 1533–1584).

King (surnamed *the Thunderbolt*), Ptolemy king of Macedon, eldest son of Ptolemy Soter I., was so called from his great impetuosity (B.C. *, 285–279).

King (surnamed *the Thunderer*), Stephen II. of Hungary (1100, 1114–1131).

King (surnamed *the Unready*), Ethelred II. of England (*, 978–1016). Unready, in this case, does not mean unprepared, but unwise, lacking *rede* ("wisdom or counsel").

King (surnamed *the Valiant*), John IV. duke of Brittany (1338, 1364–1399).

King (surnamed *the Victorious*), Charles VII. of France (1403, 1422–1461).

King (surnamed *the Well-beloved*), Charles VI. of France (1368, 1380–1422).
Louis XV. of France (1710, 1715–1774).

King (surnamed *the Wise*), Albert II. duke of Austria (1289, 1330–1358).
Alphonso X. of Leon and Castile (1203, 1252–1284).
Charles V. of France, *le Sage* (1337, 1364–1380).
Che-Tsou of China (*, 1278–1295).
Frederick elector of Saxony (1463, 1544–1554).
James I., *Solomon*, of England (1566, 1603–1625).
John V. duke of Brittany (1389, 1399–1442).

King (surnamed *the Wonder of the World*), Frederick II. of Germany (1194, 1215–1250).
Otto III. of Germany (980, 983–1002).

King (surnamed *the Young*), Dagobert II. of France (652, 656–679).
Leo II. pope (470, 474–474).
Louis VII. *le Jeune*, of France (1120, 1137–1180).
Ludwig II. of Germany (822, 855–875).
Romanus II. emperor of the East (939, 959–963).

King and the Beggar. It is said that king Copethua or Cophetua of Africa fell in love with a beggar-girl, and married her. The girl's name was Penel'ophon; called by Shakespeare Zenel'ophon (*Love's Labour's Lost*, act iv. sc. 1, 1594).

King and the Cobbler. The interview between Henry VIII. and a merry London cobbler is the subject of one of the many popular tales in which Bluff Hal is represented as visiting a humble subject in disguise.

King and the Locusts. A king made a proclamation that, if any man would tell him a story which should last for ever, he would make him his heir and son-in-law; but if any one undertook to do so and failed, he should lose his head. After many failures, came one, and said, "A certain king seized all the corn of his kingdom, and stored it in a huge granary; but a swarm of locusts came, and a small cranny was descried, through which one locust could contrive to creep. So one locust went in, and carried off one grain of corn; and then another locust went in, and carried off another grain of corn; and then another locust went in," etc.; and so the man went on, day after day, and week after week, "and so another locust went in, and carried off another grain of corn." A month passed; a year passed. In six months more, the king said, "How much longer will the locusts be?" "Oh, your majesty," said the story-teller, "they have cleared at present only a cubit, and there are many thousand cubits in the granary." "Man, man!" cried the king; "you will drive me mad. Take my daughter, take my kingdom, take everything I have; only let me hear no more of these intolerable locusts!"—*Letters from an Officer in India* (edited by the Rev. S. A. Pears).

King and the Miller of Mansfield (*The*). (See MILLER.)

King of Bark, Christopher III. of Denmark, Norway, and Sweden. So called because in a time of scarcity, he had the bark of birchwood mixed with meal for food (died 1448).

King of Bath, Beau Nash, who was for fifty-six years master of the ceremonies of the bath-rooms in that city,

and conducted the balls with great splendour and judgment (1674-1761).

King of England. This title was first assumed by Egbert in 828.

King of Exeter 'Change, Thomas Clark, friend of the famous Abraham Newland (1737-1817).

King of France. This title was first assumed by Louis VII. (1171). It was changed into "king of the French" by the National Assembly in 1789. Louis XVIII. resumed the title "king of France" in 1814; and Louis Philippe again resumed the more republican title, "king of the French" (1830).

King of France. Edward III. of England assumed the title in 1337; but in 1801 it was relinquished by proclamation (time, George III.).

King of Ireland. This title was first assumed by Henry VIII. in 1542. The title previously assumed by the kings of England was "lord of Ireland."

In Rymer's *Fœdera* (vol. i.) a deed of gift is ascribed (under *Henry I.*) to "Henry lord of Ireland;" but no English king was *lord of Ireland* before the reign of Henry II.

King of Painters, a title assumed by Parrhasios. Plutarch says he wore a purple robe and a golden crown (fl. B.C. 400).

King of Preachers, Louis Bourdaloue, a French clergyman (1632-1704).

King of Rome, a title conferred by Napoleon I. on his son the very day he was born; but he was generally called the duke of Reichstadt.

It is thought that this title was given in imitation of Charlemagne. If so, it was a blunder; Charlemagne was never "*king* of Rome," but he was "patrician of Rome." In the German empire, the emperor-elect was "king of the Romans," not "king of Rome," and, after being crowned by the pope, was styled "emperor of the Romans," and from 962 "kaiser of the Holy Roman Empire." After the reign of Frederick II., the second consecration was dispensed with.

King of Ships, Carausius, who assumed the purple in A.D. 287, and, seizing on Britain, defeated the emperor Maximian Herculius in several naval engagements (250, 287-293).

King of Yvetot [*Ev-to*], a king of name only; a mockery king; one who assumes mighty honours without the wherewithal to support them. Yvetot, near Rouen, was a seigneurie, on the possessor of which Clotaire I. conferred the title of king in 534, and the title continued till the fourteenth century.

Il était un roi d'Yvetot,
Peu connu dans l'histoire;
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire.
Bérenger.

A king there was "roi d'Yvetot" clept,
But little known in story,
Went soon to bed, till daylight slept,
And soundly, without glory.
E. C. B.

King of the Beggars, Bampfylde Moore Carew (1693-1770). He succeeded Clause Patch, who died 1730, and was therefore king of the beggars for forty years (1730-1770).

King of the World, the Roman emperor. This is the title generally accorded to him in the old Celtic romances.

King Sat on the Rocky Brow (*A*). The reference is to Xerxes viewing the battle of Salamis from one of the declivities of mount Ægal'eos.

A king sat on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below.
Byron: Don Juan, iii. ("The Isles of Greece," xiii).

("Ships by thousands" is a gross exaggeration. The original fleet was only 1200 sail, and 400 were wrecked off the coast of Sêpias before the sea-fight of Salamis began, thus reducing the number to 800 at most.)

King should Die Standing (*A*). Vespasian said so, and Louis XVIII. of France repeated the same conceit. Both died standing.

King's Cave (*The*), opposite to Campbeltown (Argyllshire); so called because king Robert Bruce with his retinue lodged in it.—*Statistical Account of Scotland,* v. 167.

King's Chair, the hands of two persons so crossed as to form a seat. On Candlemas Day (February 2) it was at one time customary for Scotch children to carry offerings to their schoolmaster, and the boy and girl who brought the richest gift were elected king and queen for the nonce. When school was dismissed, each of these two children was carried in a king's chair, by way of triumph.

In the early part of the nineteenth century it was a common nursery game in England, and the fun was to break hands and let the rider down. I have played it many and many times between 1813 and 1818. I learn, too, that it was a common outdoor children's game in East Anglia as late as 1860.

King's Own (*The*), a novel by captain Marryat (1830).

King's Quair (*The*), a poem by James I. of England, in celebration of his love for lady Jane Beaufort, daughter of the earl of Somerset, and niece of Henry VIII. It is in stanzas of seven lines each, called the "rhyme royal."

(The word "quair," like our "quire," is the French *cahier*, and means here a "little book.")

The "king's quair," that is, the king's little book, is from the old French *quayer* or *cayer*, in modern French *cahier*. — *H. Morley: A First Sketch of English Literature*, p. 177 (1873).

Kings (*The Two Books of*). The *first* of these two books contains the history of the Hebrew monarchs for 126 years, and the *second* book carries on the history for 227 more years, when the kingdom of Judah was destroyed by Nebuchadnezzar king of Babylon.

The twelve tribes formed two kingdoms on the death of Solomon. The duration of the kingdom of Judah was 387 years, and that of Israel 254 years.

Kings. Many lines of kings have taken the name of some famous forefather or some founder of a dynasty as a titular name.—*Selden: Titles of Honour*, v.

Alban kings, called *Silvius*.
Amalekite kings, *Agag*.
Bithynian kings, *Nicomēdēs*.
Constantinopolitan kings, *Constantine*.
Egyptian kings (ancient), *Pharaoh*.
" " (mediæval), *Ptolemy*.
Indian kings, called *Palibothri* (from the ity of Palibothra).
Parthian kings, *Arsăcēs*.
Roman emperors, *Cæsar*.
Servian kings, *Lazar, i.e.* Eleazar Bulk or *Bulk-ogar*, sons of Bulk.
Upsala kings, called *Drott*.
Royal patronymics.—Athenian, Cecrop'idæ, from *Cecrops*.
Danish, Skiold-ungs, from *Skiold*.
Persian, Achmen'-idæ, from *Achmenēs*.
Thessalian, Aleva-dæ, from *Alevas*; etc., etc.

Kings of Cologne (*The Three*), the three Magi who came from the East to offer gifts to the infant Jesus. Their names are Melchior, Gaspar, and Balthazar. The first offered *gold*, symbolic of kingship; the second, *frankincense*, symbolic of divinity; the third, *myrrh*, symbolic of death, myrrh being used in embalming the dead. (See COLOGNE, p. 226.)

Kings of England. Since the Conquest, not more than three successive sovereigns have reigned without a crisis—

William I., William II., Henry I.
Stephen usurper.
Henry II., Richard I., John.
The pope gives the crown to the dauphin.
Henry III., Edward I., Edward II.
Edward II. murdered.
Edward III., Richard II.
Richard II. deposed.
Henry IV., V., VI.
Lancaster changed to York.
Edward IV., V., Richard III.
Dynasty changed.
Henry VII., VIII., Edward VI.
Lady Jane Grey.
Mary, Elizabeth.
Dynasty changed.
James I., Charles I.
Charles I. beheaded.
Charles II., James II.
James II. dethroned.
William III., Anne.
Dynasty changed.
George I., II., III.
Regency.
George IV., William IV., Victoria (indirect successions).

Kings of England. Except in one instance (that of John), we have never had a *great-grandchild* sovereign in direct descent. The exception is not creditable, for in John's reign the kingdom was given away twice; his son Henry III. was imprisoned by Leicester; and his great-grandson Edward II., was murdered. In two other instances a *grandchild* has succeeded, viz. Henry VI., whose reign was a continued civil war; and Edward VI., the sickly son of Jane Seymour. Stephen was a grandchild of William I., but a usurper; Richard II. was a grandchild of Edward III., and George III. was grandson of George II.; but their fathers did not succeed to the throne.

William I.; his sons, William II., Henry I.
Stephen (a usurper).
Henry II.; his sons, Richard I., John (discrowned).
From John, in regular succession, we have Henry III. (imprisoned), Edward I., Edward II. (murdered), Edward III.
Richard II., son of the Black Prince, and without offspring.
Henry IV., Henry V., Henry VI. (civil wars).
Edward IV., Edward V.

Richard III. (no offspring).
Henry VII., Henry VIII., Edward VI.
Mary, Elizabeth (daughters of Henry VIII.).
James I., Charles I.
Cromwell (called lord protector).
Charles II., James II. (two brothers).
William III., prince of Orange.
Anne, intervening between the prince of Orange and the Hanoverians.
George I., George II.
George III. (great-grandson of George I., but not in direct descent), George IV.
William IV. (brother of George IV.).
Victoria (the niece of William IV. and George IV.).

Kings of England. Three seems to be a kind of ruling number in our English sovereigns. Besides the coincidences mentioned above connected with the number, may be added the following: (1) That of the four kings who married French princesses, three of them suffered violent deaths, viz. Edward II., Richard II., and Charles I. (2) The three longest kings' reigns have been three threes, viz. Henry III., Edward III., and George III. (3) We have no instance, as in France, of three brothers succeeding each other.

(Queen Victoria began to reign in 1837, and was still on the throne in 1897—her "diamond jubilee" year. *Vivat Regina!*)

Kings of France. The French have been singularly unfortunate in their choice of royal surnames, when designed to express anything except some personal quality, as *handsome*, *fat*, of which we cannot judge the truth. Thus, Louis VIII., a very feeble man in mind and body, was surnamed *the Lion;* Philippe II., whose whole conduct was overreaching and selfish, was *the Magnanimous;* Philippe III., the tool of Labrosse, was *the Daring;* Philippe VI., the most unfortunate of all the kings of France, was surnamed *the Lucky;* Jean, one of the worst of all the kings, was called *the Good;* Charles VI. an idiot, and Louis XV. a scandalous debauchee, were surnamed *the Well-beloved;* Henri II., a man of pleasure, wholly under the thumb of Diane de Poitiers, was called *the Warlike;* Louis XIII., most unjust in domestic life, where alone he had any freedom of action, was called *the Just;* Louis XIV., a man of mere ceremony and posture, who lost battle after battle, and brought the nation to absolute bankruptcy, was surnamed *the Great King.* (He was little in stature, little in mind, little in all moral and physical faculties; and *great* only in such littlenesses as posturing, dressing, ceremony, and gormandizing.) And Louis XVIII., forced on the nation by conquerors quite against the general will, was called *the Desired.*

Kings of France. The succession of three brothers has been singularly fatal in French monarchism. The Capetian dynasty terminated with three brothers, sons of Philippe *le Bel* (viz. Louis X., Philippe V., and Charles IV.). The Valois dynasty came to an end by the succession of the three brothers, sons of Henri II. (viz. François II., Charles IX., and Henri III.). The next or Bourbon dynasty terminated in the same manner (Louis XVI., Louis XVIII., and Charles X.).

After Charles IV. (the third brother of the Capetian dynasty), came Philippe de Valois, a collateral descendant; after Henri III. (the third brother of the Valois dynasty), came Henry de Bourbon, a collateral descendant; and after Charles X. (the third brother of the Bourbon dynasty), came Louis Philippe, a collateral descendant. With the third of the third the monarchy ended.

Kings Playing with their Children.

(1) The fine painting of Bonington represents Henri IV. (of France) carrying his children pickaback, to the horror of the Spanish ambassador.

(2) Plutarch tells us that Agesiläos was one day discovered riding cock-horse on a walking-stick, to please and amuse his children.

(3) George III. was on one occasion discovered on all-fours, with one of his children riding astride his back. He is also well remembered by the painting of "George III. Playing at Ball with the Princess Amelia."

King Franconi. (See FRANCONI, p. 392.)

King John. (See under JOHN, p. 550.)

King John and the abbot of Canterbury. (See under JOHN, p. 551.)

King Log. (See LOG, p. 622.)

King-Maker (*The*), Richard Neville, earl of Warwick, who fell in the battle of Barnet (1420-1471). So called because when he espoused the Yorkists, Edward IV. was set up king; and when he

espoused the Lancastrian side, Henry VI. was restored.

Thus fortune to his end the mighty Warwick brings.
This puissant setter-up and plucker-down of kings.
Draylon: Polyalbion, xxii. (1622).

King Pétaud. (See PÉTAUD.)

King Smith. (See SMITH.)

King Stork. (See STORK.)

Kingdom of Snow, Norway. Sweden also is so called. When these kingdoms had each a separate king, either of them was called "The Snow King." (See KING, SNOW.)

Let no vessel of the kingdom of snow bound on the dark-rolling waves of Inistore [*the Orkneys*].—*Ossian: Fingal*, i.

Kingsale (*Lord*), allowed to wear his hat in the presence of royalty. In 1203, Hugh de Lacie treacherously seized sir John de Courcy lord of Kingsale, and king John condemned him to perpetual imprisonment in the Tower. When he had been there about a year, king John and Philippe *Auguste* of France agreed to determine certain claims by combat. It was then that John applied to De Courcy to be his champion; and as soon as the giant knight entered the lists, the French champion ran away panic-struck. John now asked his champion what reward he could give him for his service. "Titles and estates I have enow," said De Courcy; and then requested that, after having paid obeisance, he and his heirs might stand covered in the presence of the king and his successors.

¶ Lord Forester had the same right confirmed to him by Henry VIII.

¶ John Pakington, ancestor of lord Hampton, had a grant made him in the 20th Henry VIII. "of full liberty during his life to wear his hat in the royal presence."

Kingship (*Disqualifications for*).

(1) Any personal blemish disqualified a person from being king during the semi-barbarous stage of society; thus putting out the eyes of a prince, to disqualify him from reigning, was by no means uncommon. It will be remembered that Hubert designed to put out the eyes of prince Arthur, with this object. Witi'za the Visigoth put out the eyes of Theodofred, "inhabilitandole pāra la monarchia," says Ferraras. When Alboquerque took possession of Ormuz, he deposed fifteen kings of Portugal, and, instead of killing them, put out their eyes.

(2) Yorwerth, son of Owen Gwynedh, was set aside from the Welsh throne because he had a broken nose. (See LLEWELLYN.)

(3) Count Oliba of Barcelona was set aside because he could not speak till he had stamped thrice with his foot, like a goat.

(4) The son of Henry V. was to be received as king of France, only on condition that his body was without defect, and was not stunted.—*Monstrelet: Chroniques*, v. 190 (1512).

(5) Llewellyn (*q.v.*) was set aside because he had a blemish in the face.

Un Conde de Gallicia que fuera valiado,
Pelayo avie nombre, ome fo desforzado,
Perdio la vision, andaba embargado,
Ca ome que non vede, non debie seer nado.
Gonzales de Bercee: S. Dom., 388 (died 1266).

N.B.—Without doubt this disqualification was due the office of kings as offerers of sacrifice. Both the sacrifice itself and the sacrificer were bound to be without blemish, as any bodily defect in either was a mark of God's displeasure. The question asked by Jesus' disciples, "Who did *sin*, this man [in his pre-existing state], or his parents, that he was *born blind?*" will readily occur to the reader.

"Whoever . . . hath any blemish, let him not approach to offer the bread of his God. For whatsoever . . . hath a blemish, he shall not approach: [as] a blind man, . . . he that hath a flat nose, or anything superfluous, or a man that is broken-footed, or broken-handed, or crookbacked, or a dwarf," etc.—*Lev.* xxi. 17–21.

Kinmont Willie. William Armstrong of Kinmonth. This notorious freebooter, who lived in the latter part of the sixteenth century, is the hero of a famous Scotch ballad.

Kinoce'tus, a precious stone, which will enable the possessor to cast out devils.—*Mirror of Stones.*

Kirk (*Mr. John*), foreman of the jury on Effie Deans's trial.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Kirkcaldy (Scotland), a corruption of Kirk-Culdee, one of the churches founded in 563 by St. Columb and his twelve brethren, when they established the Culdee institutions. The doctrines, discipline, and government of the Culdees resembled presbyterianism.

Kirkrapine (3 *syl.*), a sturdy thief, "wont to rob churches of their ornaments, and poor men's boxes." All he could lay hands on he brought to the hut of Abessa, daughter of Corce'ca. While Una was in the hut, Kirkrapine knocked at the door, and, as it was not immediately opened, knocked it down; whereupon the lion sprang upon him, "under his

lordly foot did him suppress," and then "rent him in thousand pieces small."

The meaning is that popery was reformed by the British lion, which slew Kirkrapine, or put a stop to the traffic in spiritual matters. Una represents truth or the Reformed Church.—*Spenser: Fairie Queene*, i. 3 (1590).

Kiss the Scavenger's Daughter (*To*), to be put to the torture. Strictly speaking, "the scavenger's daughter" was an instrument of torture invented by William Skevington, lieutenant of the Tower in the reign of Henry VIII. Skevington became corrupted into *scavenger*, and the invention was termed *his daughter* or offspring.

Kit [NUBBLES], the lad employed to wait on little Nell, and do all sorts of odd jobs at the "curiosity shop" for her grandfather. He generally begins his sentences with "Why then." Thus, "'Twas a long way, wasn't it, Kit?" "Why then, it was a goodish stretch," returned Kit. "Did you find the house easily?" "Why then, not over and above," said Kit. "Of course you have come back hungry?" "Why then, I do think I am rather so." When the "curiosity shop" was broken up by Quilp, Kit took service under Mr. Garland, Abel Cottage, Finchley.

Kit was a shock-headed, shambling, awkward lad, with an uncommonly wide mouth, very red cheeks, a turned-up nose, and a most comical expression of face. He stopped short at the door on seeing a stranger, twirled in his hand an old round hat without a vestige of brim, resting himself now on one leg, and now on the other, and looking with a most extraordinary leer. He was evidently the comedy of little Nell's life.—*Dickens: The Old Curiosity Shop*, i. (1840).

Kit-Cat Club, held in Shire Lane, now called Lower Serle's Place (London). The members were whig "patriots," who, at the end of William III.'s reign, met to secure the protestant succession. Addison, Steele, Congreve, Garth, Vanbrugh, Mainwaring, Walpole, Pulteney, etc., were members.

Kit-Cat Pictures, forty-two portraits, painted by sir Godfrey Kneller, three-quarter size, to suit the walls of Tonson's villa at Barn Elms, where, in its latter days, the Kit-Cat Club was held.

("Kit-Cat" derives its name from Christopher Cat, a pastry-cook, who served the club with mutton-pies.)

Kite (*Sergeant*), the "recruiting officer." He describes his own character thus—

"I was born a gipsy, and bred among that crew till I was 10 years old; there I learnt *canting* and *lying*. I was bought from my mother by a certain nobleman for three pistoles, who . . . made me his page: there I learnt *impudence* and *pimping*. Being turned off for wearing my lord's linen, and drinking my lady's ratafia, I turned bailiff's follower; there I learnt *bullying* and *swearing*. I at last got into the army, and there I learnt . . . *drinking*. So that . . . the whole sum is: canting, lying, impudence, pimping, bullying, swearing, drinking, and a halberd."—*Farquhar: The Recruiting Officer*, iii. 1 (1705).

Sergeant Kite is an original picture of low life and humour, rarely surpassed.—*R. Chambers: English Literature*, i. 599.

(The original "sergeant Kite" was R. Eastcourt, 1668–1713.)

Kitely (2 *syl.*), a rich City merchant, extremely jealous of his wife.—*Ben Jonson: Every Man in His Humour* (1598).

Kitt Henshaw, boatman of sir Patrick Charteris of Kinfauns, provost of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Kittlecourt (*Sir Thomas*), M.P., neighbour of the laird of Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Kitty, one of the servants of Mr. Peregrine Lovel. She spoke French like a native, because she was once "a half-boarder at Chelsea." Being asked if she had read Shakespeare: "Shikspur, Shikspur!" she replied. "Who wrote it? No, I never read that book; but I promise to read it over one afternoon or other."—*Townley: High Life Below Stairs* (1759).

Kitty, younger daughter of sir David and lady Dunder of Dunder Hall, near Dover. She is young, wild, and of exuberant spirits, "her mind full of fun, her eyes full of fire, her head full of novels, and her heart full of love." Kitty fell in love with Random at Calais, and agreed to elope with him, but the fugitives were detected by sir David during their preparations for flight, and, to prevent scandal, the marriage was sanctioned by the parents, and duly solemnized at Dunder Hall.—*Colman: Ways and Means* (1788).

Kitty Pry, the waiting-maid of Melissa. Very impertinent, very inquisitive, and very free in her tongue. She has a partiality to Timothy Sharp "the lying valet."—*Garrick: The Lying Valet* (1741).

Kitty Willis, a "soiled dove," employed by Saville to attend a masquerade

in the same costume as lady Francis, in order to dupe Courtall.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Klabot'ermann, a ship-kobold of the Baltic, sometimes heard, but rarely seen. Those who have seen him say he sits on the bowsprit of a phantom ship called *Carmilhan*, dressed in yellow, wearing a night-cap, and smoking a cutty pipe.

Klăs (*Kaiser*), a nickname given to Napoleon I. (1769, 1804–1814, 1821).

Hort măl lüd, en bitgen still,
Hort wat ick vertellen will,
Van den gröten kaiser Klăs,
Dat wăr mal en fixen Bäs,
Dod von Korsika her tên
Wall de welt mal recht beseha.
* * * *
Helena de Jumfer is
Nu sin Brût, sin Paradis;
Klăs geit mit ĕr op de Jagd
Drömt nich mehr von krieg um Schlacht,
Un het he măl Langewil
Schleit he Rötten d'ôt mil'n Bil.

Kaiser Klăs.

Klaus (*Doctor*), hero and title of a comedy by Herr Adolph l'Arronge (1878). Dr. Klaus is a gruff, but noble-minded and kind-hearted man, whose niece (a rich jeweller's daughter) has married a poor nobleman of such extravagant notions that the wife's property is soon dissipated; but the young spendthrift is reformed. The doctor has a coachman, who invades his master's province, and undertakes to cure a sick peasant.

Klaus (*Peter*), the prototype of Rip van Winkle. Klaus [*Klows*] is a goat-herd of Sittendorf, who was one day accosted by a young man, who beckoned him to follow. Peter obeyed, and was led into a deep dell, where he found twelve knights playing skittles, no one of whom uttered a word. Gazing around, he noticed a can of wine, and, drinking some of its contents, was overpowered with sleep. When he awoke, he was amazed at the height of the grass, and when he entered the village everything seemed strange to him. One or two companions encountered him, but those whom he knew as boys were grown middle-aged men, and those whom he knew as middle-aged were grey-beards. After much perplexity, he discovered he had been asleep for twenty years. (See SLEEPERS.)

Your Epimenidès, your somnolent Peter Klaus, since named "Rip van Winkle."—*Carlyle.*

Kleiner (*General*), governor of Prague, brave as a lion, but tender-hearted as a girl. It was Kleiner who rescued the infant daughter of Mahldenau at the siege of Magdeburg. A soldier seized the infant's nurse, but Kleiner smote him down, saved the child, and brought it up as his own daughter. Mahldenau being imprisoned in Prague as a spy, Meeta his daughter came to Prague to beg for his pardon, and it then came to light that the governor's adopted daughter was Meeta's sister.—*Knowles: The Maid of Mariendorpt* (1838).

Knag (*Miss*), forewoman of Mme. Mantalini, milliner, near Cavendish Square, London. After doting on Kate Nickleby for three whole days, this spiteful creature makes up her mind to hate her for ever.—*Dickens: Nicholas Nickleby*, xviii. (1838).

Knickerbocker (*Diedrich*), a name assumed by Washington Irving, in his *History of New York* (1809).

Knight. *An early British king knighted by Augustus.* Cunobelinus or Cymbeline.

Thou art welcome, Caius,
Thy Cæsar knighted me.
Shakespeare: Cymbeline, act iii. sc. 5 (1609).

N.B.—Holinshed (vol. i. p. 33) says, "It is reported that Kymbeline, being brought to Rome, and knighted in the court of Augustus, ever shewed himselfe a friend to the Romans."

Knight (*A lady*). Queen Elizabeth knighted Mary (wife of sir Hugh Cholmondeley of Vale Royal, near Chester), who was therefore called "the bold lady of Cheshire."

Knight of Arts and Industry, the hero of Thomson's *Castle of Indolence* (canto ii. 7–13, 1748).

Knight of La Mancha, don Quixote de la Mancha, the hero of Cervantes's novel called *Don Quixote, etc.* (1605, 1615).

Knight of the Blade, a bully; so called because, when swords were worn, a bully was for ever asserting his opinions by an appeal to his sword.

Knight of the Burning Pestle, a comedy in ridicule of chivalrous romance, by F. Beaumont (1611).

Knight of the Ebon Spear, Brîtŏmart. In the great tournament she "sends sir Artegal over his horse's tail," then disposes of Cambel, Tri'amond, Blan'damour, and several others in the same summary way, for "no man could

bide her enchanted spear."—*Spenser: Faërie Queene*, iv. 4 (1596).

Knight of the Fatal Sword, Emedōrus of Grana'da. Known for his love to the incomparable Alzay'da.

"Sir," said the lady, "your name is so celebrated in the world, that I am persuaded nothing is impossible for your arm to execute."—*Comtesse D'Aulnoy: Fairy Tales* ("The Knights-Errant," 1682).

Knight of the Invincible Sword. So Am'adis of Gaul styled himself.—*Vasco de Lobeira: Amadis of Gaul* (fourteenth century). He cleft in twain, at one stroke, two tremendous giants.

Knight of the Leopard. David earl of Huntingdon, prince royal of Scotland, assumed the name and disguise of sir Kenneth, "Knight of the Leopard," in the crusade.—*Sir W. Scott: The Talisman* (time, Richard I.).

Knight of the Lions, the appellation assumed by don Quixote after his attack upon the van containing two lions sent by the general of Oran as a present to the king of Spain.—*Cervantes: Don Quixote*, II. i. 17 (1615).

Knight of the Pestle, an apothecary or druggist.

Knight of the Post, one who haunted the purlieus of the courts, ready to be hired to swear anything. So called because these mercenaries hung about the posts to which the sheriffs affixed their announcements.

I'll be no knight of the post, to sell my soul for a bribe;
Tho' all my fortunes be crossed, yet I scorn the cheater's tribe.
Ragged and Torn and True (a ballad).

Also a man in the pillory, or one that has been publicly tied to a post and whipped.

Knight of the Rainbow, a footman; so called from his gorgeous raiment.

Knight of the Roads, a foot-pad or highwayman; so termed by a pun on the military order entitled "The Knights of Rhodes."

Knight of the Rueful Countenance. Don Quixote de la Mancha, the hero of Cervantes's novel, is so called by Sancho Panza his 'squire.

Knight of the Shears, a tailor. Shires (*counties*), pronounced *shears*, gives birth to the pun.

Knight of the Sun, Almanzor prince of Tunis. So called because the sun was the device he bore on his shield.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Zamea," 1682).

Knight of the Swan, Lohengrin, son of Parzival. He went to Brabant in a ship drawn by a swan. Here he liberated the princess Elsen, who was a captive, and then married her, but declined to tell his name. After a time, he joined an expedition against the Hungarians, and after performing miracles of valour, returned to Brabant covered with glory. Some of Elsen's friends laughed at her for not knowing her husband's name, so she implored him to tell her of his family; but no sooner was the question asked than the white swan reappeared and conveyed him away.—*Wolfram von Eschenbach* (a minnesinger): *Lohengrin* (thirteenth century). (See KNIGHTS OF THE SWAN.)

Knight of the Tomb (*The*), sir James Douglas, usually called "The Black Douglas."—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Knight of the Whip, a coachman.

Knight of the White Moon, the title assumed by Samson Carrasco, when he tilted with don Quixote, on the condition that if the don were worsted in the encounter he should quit knight-errantry and live peaceably at home for twelve months.—*Cervantes: Don Quixote*, II. iv. 12–14 (1615).

Knight of the Woeful Countenance, don Quixote de la Mancha.

Knight with Two Swords, sir Balin *le Savage*, brother of sir Balan.—*Sir T. Malory: History of Prince Arthur*, i. 27, 33 (1470).

Knights. The three bravest of king Arthur's knights were sir Launcelot du Lac, sir Tristram de Lionês or Lyonês, and sir Lamorake de Galis (*i.e.* Wales).—*Sir T. Malory: History of Prince Arthur*, i. 132 (1470).

∴ The complement of the knights of the Round Table was 150 (ditto, i. 120). But in *Lancelot of the Lake*, ii. 81, they are said to have amounted to 250.

Knights (*'Prentice*), a secret society established to avenge the wrongs of apprentices on their "tyrant masters." Mr. Sim Tappertit was captain of this "noble association," and their meetings were held in a cellar in Stagg's house, in the Barbican. The name was afterwards changed

into "The United Bull-dogs," and the members joined the anti-popery rout of lord George Gordon.—*Dickens: Barnaby Rudge*, viii. (1841).

Knights of Alcan'tara, a military order of Spain, which took its name from the city of Alcantara, in Estremadura. These knights were previously called "Knights of the Pear Tree," and subsequently "Knights of St. Julian." The order was founded in 1156 for the defence of Estremadura against the Moors. In 1197 pope Celestine III. raised it to the rank of a religious order of knighthood.

Knights of Calatra'va, a military order of Spain, instituted by Sancho III. of Castile. When Sancho took the strong fort of Calatrava from the Moors, he gave it to the Knights Templars, who, wanting courage to defend it, returned it to the king again. Then don Reymond of the Cistercian order, with several cavelleros of quality, volunteered to defend the fort, whereupon the king constituted them "Knights of Calatrava."

Knights of Christian Charity, instituted by Henri III. of France, for the benefit of poor military officers and maimed soldiers. This order was founded at the same time as that of the "Holy Ghost," which was meant for princes and men of distinction. The order was completed by Henri IV., and resembled our "Poor Knights of Windsor," now called "The Military Knights of Windsor."

Knights of Malta. First called "Knights of St. John of Jerusalem," otherwise "Knights of Rhodes." The most celebrated religious military order of the Middle Ages. In 1048 a hospital was dedicated to St. John the Baptist, which had been built by some merchants of Amalfi, to receive the pilgrims from Europe visiting the Holy Sepulchre. The nurses were first called the "Hospitaller Brothers of St. John the Baptist of Jerusalem." The hospice was plundered by the Seljuk Turks; and the Crusaders under Geoffroy de Bouillon, in 1099, rescued the first superior Gérard from prison. He resumed his work at the hospital, being joined by several of the Crusaders. The order then became military as well as religious. After various vicissitudes, the Knights, in 1310, under their grand-master, Foulkes de Villaret, captured Rhodes and seven other islands from the Greek and Saracen pirates, but they had to surrender Rhodes to Solyman in 1523. In 1530 they were given the island of Malta, with Tripoli and Gozo, by Charles V. The order has existed in parts of Italy, Russia, and Spain.

Knights of Montesa, a Spanish order of knighthood, instituted by James II. of Aragon in 1317.

Knights of Nova Scotia, in the West Indies, created by James I. of Great Britain. These knights wore a ribbon of an orange tawny colour.

Knights of Our Lady of Mount Carmel (*Chevaliers de l'Ordre de Notre Dame du Mont Carmel*), instituted by Henri IV. of France in 1607, and consisting of a hundred French gentlemen.

N.B.—These knights must not be confounded with the *Carmelites*, or *L'Ordre des Carmes*, founded by Bertholde count of Limoges in 1156; said by legend to have been founded by the prophet Elijah, and to have been revived by the Virgin Mary. The religious house of Carmel was founded in 400 by John patriarch of Jerusalem, in honour of Elijah, and this gave rise to the legend.

Knights of Rhodes. The "Knights of Malta" were so called between 1310 and 1523. (See KNIGHTS OF MALTA.)

Knights of St. Andrew, instituted by Peter the Great of Moscovy, in 1698. Their badge is a gold medal, having St. Andrew's cross on one side, with these words, *Czar Pierre monarque de tout le Russie.*

Knights of St. Genette (*Chevaliers de l'Ordre de St. Genette*), the most ancient order of knighthood in France, instituted by Charles Martel, after his victory over the Saracens in 782, where a vast number of *gennets*, like Spanish cats (*civet cats*), were found in the enemy's camp.

Knights of St. George. There are several orders so called—

1. St. George of Alfama, founded by the kings of Aragon.

2. St. George of Austria and Carinthia, instituted by the emperor Frederick III. first archduke of Austria.

3. Another founded by the same emperor in 1470, to guard the frontiers of Bohemia and Hungary against the Turks.

4. St. George, generally called "Knights of the Garter" (*q.v.*).

5. An order in the old republic of Genoa.

6. The Teutonic knights were originally called "Knights of St. George."

Knights of St. Jago, a Spanish order, instituted under pope Alexander III., the grand-master of which is next in rank to the sovereign. St. Jago or James (the Greater) is the patron saint of Spain.

Knights of St. John of Jerusalem. (See KNIGHTS OF MALTA, p. 579.)

Knights of St. Lazare (2 *syl.*), a religious and military order of Knights Hospitallers, established in the twelfth century, and confirmed by the pope in 1255. Their special mission was to take care of lepers. The name is derived from Lazarus the beggar who lay at the gate of Divês. The order was introduced into France under Louis VII., and was abolished in the first Revolution.

Knights of St. Magdalene (3 *syl.*), a French order, instituted by St. Louis (IX.), to suppress duels.

Knights of St. Maria de Mercede (3 *syl.*), a Spanish order, for the redemption of captives.

Knights of St. Michael the Archangel (*Chevaliers de l'Ordre de St. Michel*), a French order, instituted by Louis XI. in 1469. The king was at the head of the order. M. Bouillet says, "St. Michel est regardé comme le protecteur et l'ange tutélaire de la France."

Knights of St. Patrick, instituted in 1783. The ruling sovereign of Great Britain and Ireland, and the lord-lieutenant of Ireland, are *ex-officio* members of this order. The order is named after St. Patrick, the patron saint of Ireland.

Knights of St. Salvador, in Aragon, instituted by Alphonso I. in 1118.

Knights of Windsor, formerly called "Poor Knights of Windsor," but now entitled "The Military Knights of Windsor," a body of military pensioners, who have their residence within the precincts of Windsor Castle.

Knights of the Bath, an order of knighthood derived from the ancient Franks, and so termed because the members originally "bathed" before they performed their vigils. The last knights created in this ancient form were at the coronation of Charles II. in 1661.

G.C.B. stands for *Grand Cross of the Bath* (the first class); K.C.B. for *Knight Commander of the Bath* (the second class); and C.B. for *Companion of the Bath* (the third class).

Knights of the Blood of Our Saviour, an order of knighthood in Mantua, instituted by duke Vincent Gonçaga in 1608, on his marriage. It consisted of twenty Mantuan dukes. The name originated in the belief that in St. Andrew's Church, Mantua, certain drops of our Saviour's blood are preserved as a relic.

Knights of the Broom Flower (*Chevaliers de l'Ordre de la Geneste*), instituted by St. Louis (IX.) of France on his marriage. The collar was decorated with broom flowers, intermixed with *fleurs de lys* in gold. The motto was, *Exaltat humtlès.*

Knights of the Carpet or CARPET KNIGHTS, *i.e.* non-military or civil knights, such as mayors, lawyers, authors, artists, physicians, and so on, who receive their knighthood kneeling on a *carpet*, and not in the tented field.

Knights of the Chamber or CHAMBER KNIGHTS, knights bachelors made in times of peace *in the presence-chamber*, and not in the camp. These are always military men, and therefore differ from "Carpet Knights," who are always civilians.

Knights of the Cock and Dog, founded by Philippe I., *Auguste*, of France.

Knights of the Crescent, a military order, instituted by Renatus of Anjou, king of Sicily, etc., in 1448. So called from the badge, which is a crescent of gold enamelled. What gave rise to this institution was that Renatus took for his device a crescent, with the word *los* ("praise"), which, in the style of *rebus*, makes *los in crescent, i.e.* "by advancing in virtue one merits praise."

Knights of the Dove, a Spanish order, instituted in 1379 by John I. of Castile.

Knights of the Dragon, created by the emperor Sigismond in 1417, upon the condemnation of Huss and Jerome of Prague "the heretics."

Knights of the Ermine (*Chevaliers de l'Ordre de l'Epic*), instituted in 1450 by François I. duc de Bretagne. The collar was of gold, composed of *ears of corn* in saltier, at the end of which hung an *ermine*, with the legend *à ma vie*. The order expired when the dukedom was annexed to the crown of France.

Knights of the Garter, instituted by Edward III. of England in 1344. According to Selden, "it exceeds in majesty, honour, and fame, all chivalrous orders in the world." The story is that Joan countess of Salisbury, while dancing with the king, let fall her garter, and the gallant Edward, perceiving a smile on the faces of the courtiers, picked it up, bound it round his knee, and exclaimed, "Honi soit qui mal y pense." The blue garter and the motto of the order are thus accounted for.

Knights of the Golden Fleece, a military order of knighthood, instituted by Philippe *le Bon* of Burgundy in 1429. It took its name from a representation of the golden fleece on the collar of the order. The king of Spain is grand-master, and the motto is, *Ante feret quam flamma micet.*

Knights of the Golden Shield, an order instituted by Louis II. of France, for the defence of the country. The motto is, *Allons* (*i.e.* "Let us go in defence of our country").

Knights of the Hare, an order of twelve knights, instituted by Edward III. while he was in France. The French raised a tremendous shout, and Edward thought it was the cry of battle, but it was occasioned by a hare running between the two armies. From this incident the knights created on the field after this battle were termed "Knights of the Order of the Hare."

Knights of the Holy Ghost (*Chevaliers de l'Ordre du Saint Esprit*), instituted by Henri III. of France on his return from Poland. Henri III. was both born and crowned on Whit-Sunday, and hence the origin of the order.

Knights of the Holy Sepulchre, an order of knighthood founded by St. Helena, when she visited Jerusalem at the age of 80, and found (as it is said) the cross on which Christ was crucified in a cavern under the temple of Venus, A.D. 328. This order was confirmed by pope Pascal II. in 1114.

Knights of the Lily, an order of knighthood in Navarre, founded by Garcia in 1048.

Knights of the Order of Fools, established November, 1381, and continued to the beginning of the sixteenth century. The insignia was a jester or fool embroidered on the left side of their mantles, cap and bells, yellow stockings, a cup of fruit in the right hand, and a gold key in the left. It resembled the "Oddfellows" of more modern times.

Knights of the Porcupine (*Chevaliers de l'Ordre du Porcépic*), a French order of knighthood. The original motto was, *Cominus et eminus*, changed by Louis XII. into *Ultus avos Trojæ.*

Knights of the Red Staff, an order instituted by Alfonso XI. of Castile and Leon in 1330.

Knights of the Round Table. King Arthur's knights were so called, because they sat with him at a round table made by Merlin for king Leodegraunce. This king gave it to Arthur on his marriage with Guinever, his daughter. It contained seats for 150 knights, 100 of which king Leodegraunce furnished when he sent the table.

Knights of the Shell. The argonauts of St. Nicholas were so called from the shells worked on the collar of the order.

Knights of the Ship, an order of knighthood founded by St. Louis (IX.) of France in his expedition to Egypt.

Knights of the Star (*Chevaliers de l'Ordre de l'Etoile*), an ancient order of knighthood in France. The motto of the order was, *Monstrant regibus astra viam.*

Knights of the Swan (*Chevaliers de l'Ordre du Cygne*), an order of knighthood founded in 1443 by the elector Frederick II. of Brandenburg, and restored in 1843 by Frederick William IV. of Prussia Its object is the relief of distress generally. The king of Prussia is grand-master. The motto is, *Gott mit uns* ("God be with you"); and the collar is of gold. The white swan is the badge of the house of Cleves (Westphalia).

Lord Berners has a novel called *The Knight of the Swan* (sixteenth century).

Knights of the Thistle, said to be founded by Archaicur king of the

Scots in 809; revived in 1540 by James V. of Scotland; again in 1687 by James II. of Great Britain; and again by queen Anne, who placed the order on a permanent footing. The decoration consists of a collar of enamelled gold, composed of sixteen thistles interlaced with sprigs of rue, and a small golden image of St. Andrew within a circle. The motto is, *Nemo me impune lacessit.* The members are sometimes called "Knights of St. Andrew."

The *rue* mixed with the thistles is a pun on the word "Andrew," *thistles And-rue.*

(There was at one time a French "Order of the Thistle" in the house of Bourbon, with the same decoration and motto.)

Knights of the Virgin's Looking-glass, an order instituted in 1410 by Ferdinand of Castile.

Knights Sword-bearers, founded in 1201 by bishop Meinhard, for the defence of Livonia. The last grand-master of the order was Gothard Kettler, created duke of Courland in 1561.

Knights Teutonic, originally called "Knights of St. George," then "Knights of the Virgin Mary," and lastly "Teutonic Knights of the Hospital of St. Mary the Virgin." This order was instituted by Henry king of Jerusalem, in compliment to the German volunteers who accompanied Frederick Barbarossa on his crusade. The knights were soon afterwards placed under the tutelage of the Virgin, to whom a hospital for German pilgrims had been dedicated; and in 1191 pope Celestine III. confirmed the privileges, and changed the name to the "Teutonic Knights." Abolished by Napoleon, 1809. It still has a titular existence in Austria.

Knighton, groom of the duke of Buckingham.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Knockwinnock (*Sybil*), wife of sir Richard of the Redhand, and mother of Malcolm Misbegot.—*Sir W. Scott: The Antiquary* (time, George III.).

Knot (*Gordian*). (See GORDIUS, p. 438.)

Know. *Not to know me argues yourselves unknown.* The words of Satan to Zephon and Ithu'riél, when they discovered him lurking in the garden of Eden.—*Milton: Paradise Lost,* iv. 830 (1665).

Knowledge (*Finn's Tooth of*). According to old Celtic romances, Finn Ma Cumal (Fingal) had the gift of divination, which he could exercise at will by placing his thumb under one of his teeth. The legends say that he obtained the power from being the first to eat of the salmon of knowledge, which swam in the pool of Linn-Fec, in the Boyne. The process seems to have been attended with pain, so that it was only on very solemn and trying occasions Finn exercised the gift.

Kochla'ni, a race of Arabian horses, whose genealogy for 2000 years has been most strictly preserved. They are derived from Solomon's studs. This race of horses can bear the greatest fatigue, can pass days without food, show undaunted courage in battle, and when their riders are slain will carry them from the field to a place of safety.—*Niebuhr.*

(The *Kadischi* is another celebrated race of horses, but not equal to the *Kochlani.*)

Koh-i-noor ["*mountain of light*"], a diamond once called "The Great Mogul." Held in the fourteenth century by the rajah of Malwa. Later it fell into the hands of the sultans of Delhi, after their conquest of Malwa. It belonged in the seventeenth century to Aurungzebe the Great. The shah Jihan sent it to Hortensio Borgio to be cut, but the Venetian lapidary reduced it from 793½ carats to 186, and left it dull and lustreless. It next passed into the hands of Aurungzebe's great-grandson, who hid it in his turban. Nadir Shah invited the possessor to a feast, and insisted on changing turbans, "to cement their love," and thus it fell into Nadir's hands, who gave it the name of "Koh-i-noor." It next passed into the hands of Ahmed Shah, founder of the Cabûl dynasty; was extorted from shah Shuja by Runjet Singh, who wore it set in a bracelet. After the murder of Shu Singh, it was deposited in the Lahore treasury, and after the annexation of the Punjaub was presented to queen Victoria in 1849. It has been re-cut, and, though reduced to 106 carats, is supposed to be worth £140,000.

*** There is another diamond of the same name belonging to the shah of Persia.

Kolao, the wild man of Misamichis. He had a son who died in early youth, and he went to Pat-Koot-Parout to crave his son's restoration to life. Pat-Koot-Parout put the soul of the dead body in a leather bag, which he fastened with packthread, and hung round the neck of Kolao, telling

him to lay the body in a new hut, put the bag near the mouth, and so let the soul return to it, but on no account to open the bag before everything was ready. Kolao placed the bag in his wife's hands while he built the hut, strictly enjoining her not to open it; but curiosity led her to open the bag, and out flew the soul to the country of Pat-Koot-Parout again.—*Gueulette: Chinese Tales* ("Kolao, the Wild Man," 1723).

¶ Orpheus, having lost his wife Eurydicê by the bite of a serpent, obtained permission of Pluto for her restoration, provided he looked not back till he reached the upper world. He had got to the end of his journey when he turned round to see if Pluto had kept his word. As he turned he just caught sight of Eurydicê, who was instantly caught back again to the infernal regions.

¶ Adam and Eve in Paradise were forbidden to eat the fruit of the *tree of knowledge*; but Eve could not resist. She ate and gave to Adam, who ate of the fruit also, and both were expelled from Paradise.

¶ Pando'ra entrusted her box to Epime'theus (4 *syl.*) her husband, but enjoined him on no account to open it. Curiosity induced Epimetheus to peep into it, when out flew all the ills that flesh is heir to. However, the lid was slammed down before Hope had made his escape.

(Similar tales are extremely numerous.)

Koppenberg, the mountain of Westphalia to which the pied piper (Bunting) led the children, when the people of Hamelin refused to pay him for killing their rats.—*Browning.*

¶ The Old Man of the Mountain led the children of Lorch into the Tannenberg, for a similar offence.

Korigans or *Korrigans*, nine fays of Brittany, not above two feet in height, who can predict future events, assume any shape, and move from place to place as quick as thought. They sing like syrens, and comb their long hair like mermaids. The Korigans haunt fountains, flee at the sound of bells, and their breath is deadly.—*Breton Mythology.*

Kosciusko (*Thaddæus*), the Polish general who contended against the allied army of Russia under the command of Suwarrow, in 1794. He was taken prisoner and sent to Russia, but in 1796 was set at liberty by the czar.

> Hope for a season bade the world farewell,
> And Freedom shrieked—as Kosciusko fell.
> *Campbell: Pleasures of Hope*, I. (1799).

Krakamal, the Danish death-song.

Kriemhild [*Kreem-hild*], daughter of Dancrat, and sister of Günther king of Burgundy. She first married Siegfried king of the Netherlanders, who was murdered by Hagan. Thirteen years afterwards, she married Etzel (*Attila*) king of the Huns. Some time after her marriage, she invited Günther, Hagan, and others to visit her, and Hagan slew Etzel's young son. Kriemhild now became a perfect fury, and cut off the head of both Günther and Hagan with her own hand, but was herself slain by Hildebrand. Till the death of Siegfried, Kriemhild was gentle, modest, and lovable, but afterwards she became vindictive, bold, and hateful.—*The Nibelungen Lied* (by the German minnesingers, twelfth century).

Krook, proprietor of a rag-and-bone warehouse, where everything seems to be bought and nothing sold. He is a grasping drunkard, who eventually dies of spontaneous combustion. Krook is always attended by a large cat, which he calls "Lady Jane," as uncanny as her master.—*Dickens: Bleak House* (1852).

Kruits'ner, or the "German's Tale," in Miss H. Lee's *Canterbury Tales*. Lord Byron founded his tragedy of *Werner* on this tale.

> The drama [*of Werner*] is taken entirely from the "German's Tale" [*Kruitsner*], published in Lee's *Canterbury Tales*, written by two sisters . . . I have adopted the characters, plan, and even the language of many parts of the story.—*Byron: Preface to Werner* (1822).

Krux, a dirty-minded, malicious brute, without sufficient courage to be a villain, but quite mean-spirited enough to be malicious.—*Robertson: School* (1869).

Kubla Khan. Coleridge says that he composed this fragment from a dream, after reading Purchas's *Pilgrimage*, a description of khan Kubla's palace; and he wrote it down on awaking (1797).

(It is said that Tartini composed *The Devil's Sonata* in his sleep.)

Rouget de Lisle slept at the harpsichord whilst composing the *Marseillaise*; on waking he recalled the song as one recalls the impression of a dream, and then wrote down words and music (1792).

Kudrun, called the German *Odyssey* (thirteenth century); divided into three parts called *Hagen*, *Hilde* (2 *syl.*), and *Kudrun*.

N.B.—*Hagen* is the son of Siegebrand

king of Irland, and is carried off by a griffin to a distant island, where three princesses take charge of him. In due time a ship touches on the island, takes all the four to Irland, and Hagen marries Hilda, the youngest of the three sisters.

Hilda. In due time Hilda has a daughter, who is called by the same name, and at a marriageable age becomes the wife of Hedel king of Friesland.

Kudrun. Hilda's daughter Kudrun becomes affianced to Herwig, but, while preparing the wedding dresses, is carried off by Hartmut, son of Ludwig king of Normandy. Her father goes in pursuit, but is slain by Ludwig. On reaching Normandy, Gerlinde (3 *syl.*) the queen-mother treats Kudrun with the greatest cruelty, and puts her to the most servile work, because she refuses to marry her son. At length, succour is at hand. Her lover and brother arrive and slay Ludwig. Gerlinde is just about to put Kudrun to death, when Watt Long-beard rushes in, slays the queen, and rescues Kudrun, who is forthwith married to Herwig her affianced lover. — Author unknown (one of the minnesingers).

Kwa'sind, the strongest man that ever lived, the Herculês of the North American Indians. He could pull up cedars and pines by the roots, and toss huge rocks about like playthings. His wondrous strength was "seated in his crown," and there of course lay his point of weakness, but the only weapon which could injure him was the "blue cone of the fir tree," a secret known only to the pygmies or Little-folk. This mischievous race, out of jealousy, determined to kill the strong man, and one day, finding him asleep in a boat, pelted him with fir cones till he died; and now, whenever the tempest rages through the forests, and the branches of the trees creak and groan and split, they say, "Kwasind is gathering in his fire-wood." (See HERCULES, p. 485.)

> Dear, too, unto Hiawatha
> Was the very strong man **Kwasind**;
> He the strongest of all mortals.
> *Longfellow: Hiawatha,* XV. and XVIII.

Kyrie Elyson de Montalban (*Don*) or "don Quirieleyson de Montalvan," brother of Thomas de Montalban, in the romance called *Tirante le Blanc,* author unknown.

(Dr. Warburton, in his essay on the old romances, falls into the strange error of calling this character an "early romance of chivalry." As well might he call Claudius king of Denmark a play of Shakespeare's, instead of a character in the tragedy of *Hamlet.*)

> A large quarto dropped at the barber's feet . . . it was the history of that famous knight *Tirante le Blanc.* "Pray let me look at that book," said the priest; "we shall find in it a fund of amusement. Here shall we find the famous knight don Kyrie Elyson of Montalban, and his brother Thomas. . . . This is one of the most amusing books ever written."—*Cervantes: Don Quixote,* I. i. 6 (1605).

L.

Lab'arum, the imperial standard carried before the Roman emperors in war. Constantine, having seen a luminous cross in the sky the night before the battle of Saxa Rubra, added the sacred monogram XP (*Christos*). — *Gibbon: Decline and Fall, etc.,* XX. note (1788).

N.B.—The labarum bore the device of a cross, above which was a crown adorned with the sacred monogram and the Greek letters α, ω. Attached to the transverse rod was a small purple banner with a gold fringe.

> . . . stars would write his will in heaven,
> As once when a labarum was not deemed
> Too much for the old founder of those walls [*Constantinople*].
> *R. Browning: Paracelsus,* II.

Labe (2 *syl.*), the sorceress-queen of the Island of Enchantments. She tried to change Beder, the young king of Persia, into a halting, one-eyed hack; but Beder was forewarned, and changed Labê herself into a mare.—*Arabian Nights* ("Beder and Glauharê").

Labe'rius, a Roman writer of pantomimes, contemporary with Julius Cæsar.

> Laberius would be always sure of more followers than Sophocles.—*Macpherson: Dissertation on Ossian.*

La Creevy (*Miss*), a little talkative, bustling, cheery miniature-painter. Simple-minded, kind-hearted, and bright as a lark. She marries Tim Linkinwater, the old clerk of the brothers Cheeryble.—*Dickens: Nicholas Nickleby* (1838).

Lackitt (*Widow*), the widow of an Indian planter. This rich vulgar widow falls in love with Charlotte Weldon, who assumes the dress of a young man and calls herself Mr. Weldon. Charlotte even marries the widow, but then informs

her that she is a girl in male apparel, engaged to Mr. Stanmore. The widow consoles herself by marrying Jack Stanmore.—*Southern: Oroonoko* (1696).

Lacy (*Sir Hugo de*), constable of Chester, a crusader.

Sir Damian de Lacy, nephew of sir Hugo. He marries lady Eveline.

Randal de Lacy, sir Hugo's cousin, introduced in several disguises, as a merchant, a hawk-seller, and a robber-captain.—*Sir W. Scott: The Betrothed* (time, Henry II.).

La'das, Alexander's messenger, noted for his swiftness of foot. Lord Rosebery named one of his horses "Ladas."

Ladislaus, a cynic, whose humour is healthy and amusing.—*Massinger: The Picture* (1629).

Ladislaw (*Will*), the artist in love with Dorothea Brooke the heroine of the novel, who first marries Casaubon, and afterwards Will Ladislaw.—*George Eliot* (Mrs. J. W. Cross): *Middlemarch* (1872).

Ladon, the dragon or hydra that assisted the Hesperidês in keeping watch over the golden apples of the Hesperian grove.

> So oft th' unamiable dragon hath slept,
> That the garden's imperfectly watched after all.
> *Moore: Irish Melodies* (1814).

Ladrone Islands, *i.e.* "thieves' islands;" so called by Magellan in 1519, from the thievish disposition of the natives.

Ladur'lad, the father of Kail'yal (2 *syl.*). He killed Ar'valan for attempting to dishonour his daughter, and thereby incurred the "curse of Keha'ma" (Arvalan's father). The curse was that water should not wet him nor fire consume him, that sleep should not visit him nor death release him, etc. After enduring a time of agony, these curses turned to blessings. Thus, when his daughter was exposed to the fire of the burning pagoda, he was enabled to rescue her, because he was "charmed from fire." When her lover was carried by the witch Lorrimite (3 *syl.*) to the city of Baly under the ocean, he was able to deliver the captive, because he was "charmed from water, the serpent's tooth, and all beasts of blood." He could even descend to the infernal regions to crave vengeance against Kehama, because "he was charmed against death." When Kehama drank the cup of "immortal death," Ladurlad was taken to paradise.—*Southey: The Curse of Kehama* (1809).

Lady (*A*). This authoress of *A New System of Domestic Cookery* (1808) is Mrs. Rundell.

Lady (*A*), authoress of *The Diary of an Ennuyée* (1826), is Mrs. Anna Jameson.

Several other authoresses have adopted the same signature, as Miss Gunn of Christchurch, *Conversations on Church Polity* (1833); Mrs. Palmer, *A Dialogue in the Devonshire Dialect* (1837); Miss S. Fenimore Cooper, *Rural Hours* (1854); Julia Ward, *Passion-flowers, etc.* (1854); Miss E. M. Sewell, *Amy Herbert* (1865); etc.

Lady Bountiful (*A*). The benevolent lady of a village is so called, from "lady Bountiful" in the *Beaux' Stratagem*, by Farquhar (1707). (See BOUNTIFUL, p. 140.)

Lady Freemason, the Hon. Miss Elizabeth St. Leger, daughter of lord Doneraile. The tale is that, in order to witness the proceedings of a Freemasons' lodge, she hid herself in an empty clock-case when the lodge was held in her father's house; but, being discovered, she was compelled to submit to initiation as a member of the craft.

Lady Magistrate (*The*), lady Berkley, made justice of the peace for Gloucestershire by queen Mary. She sat on the bench at assizes and sessions girt with a sword.

Lady Margaret, mother of Henry VII. She founded a professorship of divinity in the University of Cambridge (1502); and a preachership in both universities.

Lady in the Sacque. The apparition of this hag forms the story of the *Tapestried Chamber*, by sir W. Scott.

Lady of England, Maud, daughter of Henry I. The title of *Domina Anglorum* was conferred upon her by the council of Winchester, held April 7, 1141. (See Rymer's *Fœdera*, i. (1703).)

A. L. O. E., the initial letters of A Lady Of England, was the signature adopted by Miss Tucker, authoress of *Pride and Prejudice*, etc. (1821–1893).

Lady of Lyons (*The*). Pauline Deschappelles, daughter of a Lyonese merchant. She rejected the suits of Beauseant, Glavis, and Claude Melnotte, who therefore combined on vengeance. To this end, Claude, who was a gardener's son, aided by the other two,

passed himself off as prince Como, married Pauline, and brought her home to his mother's cottage. The proud beauty was very indignant, and Claude left her to join the French army. In two years and a half he became a colonel, and returned to Lyons. He found his father-in-law on the eve of bankruptcy, and that Beauseant had promised to satisfy the creditors if Pauline would consent to marry him. Pauline was heart-broken; Claude revealed himself, paid the money required, and carried home Pauline as his loving and true-hearted wife.—*Lord Lytton: Lady of Lyons* (1838).

Lady of Mercy (*Our*), an order of knighthood in Spain, instituted in 1218 by James I. of Aragon, for deliverance of Christian captives from the Moors. As many as 400 captives were rescued in six years by these knights.

Lady of Shalott, a maiden who died for love of sir Lancelot of the Lake. Tennyson has a poem so entitled.

*** The story of Elaine, "the lily maid of Astolat," in Tennyson's *Idylls of the King*, is substantially the same.

Lady of the Bleeding Heart, Ellen Douglas. The cognizance of the Douglas family is a "bleeding heart."—*Sir W. Scott: Lady of the Lake* (1810).

LADY OF THE LAKE (*A*), a harlot. (Anglo-Saxon, *ldc*, "a present.") A "guinea-fowl" or "guinea-hen" is a similar term.

> But for the difference marriage makes
> 'Twixt wives and "ladies of the lake."
> *S. Butler: Hudibras*, iii. 2 (1678).

Lady of the Lake (*The*), Nimue (*sic*), one of the damsels of the lake, that king Pellinore took to his court. Merlin, in his dotage, fell in love with her, when she wheedled him out of all his secrets, and enclosed him in a rock, where he died (pt. i. 60). Subsequently, Nimue married sir Pelleas (pt. i. 81, 82). (See next article.)

> So upon a time it happened that Merlin shewed Nimue in a rock whereas was a great wonder, and wrought by enchantment, which went under a stone. So, by her subtle craft and working, she made Merlin go under that stone . . . and so wrought that he never came out again. So she departed, and left Merlin.—*Sir T. Malory: History of Prince Arthur*, i. 60 (1470).

(Tennyson, in his *Idylls of the King* ("Merlin and Vivien"), makes Vivien the enchantress who wheedled old Merlin out of his secrets; and then, "in a hollow oak," she shut him fast, and there "he lay as dead, and lost to life, and use, and name, and fame.")

N.B.—This seems to be an error. At any rate, it is not in accordance with the *Mort d'Arthur* of Caxton renown.

Lady of the Lake (*The*), Nineve. It is not evident from the narrative whether Nineve is not the same person as Nimue, and that one of the two (probably the latter) is not a typographical error.

> Then the Lady of the Lake, that was always friendly unto king Arthur, understood by her subtle crafts that king Arthur was like to have been destroyed; and therefore this Lady of the Lake, that hight Nineve, came into the forest to seek sir Launcelot du Lake.—*Sir T. Malory: History of Prince Arthur*, ii. 57 (1470).
>
> The feasts that underground the faëry did him [*Arthur*] make,
> And there how he enjoyed the Lady of the Lake.
> *Drayton: Polyolbion*, iv. (1612).

Lady of the Lake (*The*). Vivienne (3 *syl.*) is called *La Dame du Lac*, and dwelt *en la marche de la petite Bretaigne*. She stole Lancelot in his infancy, and plunged with him into her home lake; hence was Lancelot called *du Lac*. When her *protégé* was grown to manhood, she presented him to king Arthur.

Lady of the Lake (*The*), Ellen Douglas, once a favourite of king James; but when her father fell into disgrace, she retired with him near Loch Katrine.—*Sir W. Scott: Lady of the Lake* (1810).

Lady of the Lake and Arthur's Sword. The Lady of the Lake gave to king Arthur the sword "Excalibur." "Well," said she, "go into yonder barge and row yourself to the sword, and take it." So Arthur and Merlin came to the sword that a hand held up, and took it by the handles, and the arm and hand went under the lake again (pt. i. 23).

This Lady of the Lake asked in recompense the head of sir Balin, because he had slain her brother; but the king refused the request. Then said Balin, "Evil be ye found! Ye would have my head; therefore ye shall lose thine own." So saying, with his sword he smote off her head in the presence of king Arthur.—*Sir T. Malory: History of Prince Arthur*, i. 28 (1470).

Lady of the Mercians, Æthelfled or El'flida, daughter of king Alfred. She married Æthelred chief of that portion of Mercia not claimed by the Danes.

Lady of the Sun, Alice Perrers (or Pierce), a mistress of Edward III. of England. She was a married woman, and had been lady of the bed-chamber to

queen Philippa. Edward lavished on her both riches and honours; but when the king was dying, she stole his jewels, and even the rings from his fingers.

Lady with a Lamp, Florence Nightingale (1820–).

> On England's annals . . .
> A Lady with a Lamp shall stand . . .
> A noble type of good,
> Heroic womanhood.
> *Longfellow: Santa Filomêla.*

Ladies' Rock, Stirling (Scotland).

> In the castle hill is a hollow called "The Valley," comprehending about an acre, . . . for justings and tournaments. . . . Closely adjoining . . . is a small rocky . . . mount called "The Ladies' Hill," where the fair ones of the court took their station to behold these feats.—*Nimmo: History of Stirlingshire*, 282.

Laer'tes (3 *syl.*), son of Polōnius lord chamberlain of Denmark, and brother of Ophelia. He is induced by the king to challenge Hamlet to a "friendly" duel, but poisons his rapier. Laertēs wounds Hamlet; and in the scuffle which ensues, the combatants change swords, and Hamlet wounds Laertēs, so that both die.—*Shakespeare: Hamlet* (1596).

Laer'tes (3 *syl.*), a Dane, whose life Gustavus Vasa had spared in battle. He becomes the trusty attendant of Christi'na, daughter of the king of Sweden, and never proves ungrateful to the noble Swede.—*Brooke: Gustavus Vasa* (1730).

Laer'tes's Son, Ulysses.

> But when his strings with mournful magic tell
> What dire distress Laertēs' son befell,
> The streams, meandering thro' the maze of woe,
> Bid sacred sympathy the heart o'erflow.
> *Falconer: The Shipwreck*, iii. 1 (1756).

Lafeu, an old French lord, sent to conduct Bertram count of Rousillon to the king of France, by whom he was invited to the royal court.—*Shakespeare: All's Well that Ends Well* (1598).

Lafontaine (*The Danish*), Hans Christian Andersen (1805–1875).

Lafontaine of the Vaudeville. So C. F. Panard is called (1691–1765).

Lag'ado, capital of Balnibarbi, celebrated for its grand school of projectors, where the scholars have a technical education, being taught to make pincushions from softened granite, to extract from cucumbers the sunbeams which ripened them, and to convert ice into gunpowder. —*Swift: Gulliver's Travels* ("Voyage to Lapu'ta," 1726).

La Grange and his friend Du Croisy pay their addresses to two young ladies whose heads have been turned by novels. (The tale is given under Du Croisy, *q.v.*) —*Molière: Les Précieuses Ridicules* (1659).

Laider (*Donald*), one of the prisoners at Portanferry. — *Sir W. Scott: Guy Mannering* (time, George II.).

Lai'la (2 *syl.*), a Moorish maiden, of great beauty and purity, who loved Manuel, a youth worthy of her. The father disapproved of the match; and they eloped, were pursued, and overtaken near a precipice on the Guádalhorcê (4 *syl.*). They climbed to the top of the precipice, and the father bade his followers discharge their arrows at them. Laila and Manuel, seeing death to be inevitable, threw themselves from the precipice, and perished in the fall. It is from this incident that the rock was called "The Lovers' Leap."

> And every Moorish maid can tell
> Where Laila lies who loved so well;
> And every youth who passes there,
> Says for Manuel's soul a prayer.
> *Southey: The Lovers' Rock* (a ballad, 1798, taken from *Mariana: De la Peña de los Enamorados*).

Laila, daughter of Okba the sorcerer. It was decreed that either Laila or Thalaba must die. Thalaba refused to redeem his own life by killing Laila; and Okba exultingly cried, "As thou hast disobeyed the voice of Allah, God hath abandoned thee, and this hour is mine." So saying, he rushed on the youth; but Laila, intervening to protect him, received the blow, and was killed. Thalaba lived on, and the spirit of Laila, in the form of a green bird, conducted him to the simorg (*q.v.*), which he sought, that he might be directed to Dom-Daniel, the cavern "under the roots of the ocean."—*Southey: Thalaba the Destroyer*, x. (1797).

La'is (2 *syl.*), a generic name for a courtezan. Laïs was a Greek hetæra, who sold her favours for £200 English money. When Demosthenēs was told the fee, he said he had "no mind to buy repentance at such a price." One of her great admirers was Diog'enēs the cynic.

> This is the cause
> That Lais leads a lady's life aloft.
> *Gascoigne: The Steele Glas* (died 1577).

Lake Poets (*The*), Wordsworth, Southey, and Coleridge, who lived about the lakes of Cumberland. According to Mr. Jeffrey, the conductor of the *Edinburgh Review*, they combined the sentimentality of Rousseau with the simplicity of Kotzebue and the homeliness of Cowper. Of the same school were Lamb, Lloyd, and Wilson. Also called "Lakers" and "Lakists."

Laked'ion (*Isaac*), the name given in France to the Wandering Jew (*q.v.*).

Lalla Rookh, the supposed daughter of Aurungzebe emperor of Delhi. She was betrothed to Alfris sultan of Lesser Bucharia. On her journey from Delhi to Cashmere, she was entertained by Fer'amorz, a young Persian poet, with whom she fell in love; and unbounded was her delight when she discovered that the young poet was the sultan to whom she was betrothed.—*Moore: Lalla Rookh* (1817).

Lambert (*General*), parliamentary leader.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Lambert (*Sir John*), the dupe of Dr. Cantwell "the hypocrite." He entertains him as his guest, settles on him £4000 a year, and tries to make his daughter Charlotte marry him, although he is 59 and she is under 20. His eyes are opened at length by the mercenary and licentious conduct of the doctor. Lady Lambert assists in exposing him, but old lady Lambert remains to the last a believer in the "saint." In Molière's comedy, "Orgon" takes the place of Lambert, "Mme. Parnelle" of the old lady, and "Tartuffe" of Dr. Cantwell.

Lady Lambert, the gentle, loving wife of sir John. By a stratagem, she convinces him of Dr. Cantwell's true character.

Colonel Lambert, son of sir John and lady Lambert. He assists in unmasking "the hypocrite."

Charlotte Lambert, daughter of sir John and lady Lambert. A pretty, bright girl, somewhat giddy and fond of teasing her sweetheart Darnley (see act i. 1).—*Bickerstaff: The Hypocrite* (1769).

Lambourne (*Michael*), a retainer of the earl of Leicester.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Lambro, a Greek pirate, father of Haidée (*q.v.*).—*Byron: Don Juan*, iii. 26, etc. (1820).

We confess that our sympathy is most excited by the silent, wolf-like suffering of Lambro, when he experiences "the solitude of passing his own door without a welcome," and finds "the innocence of that sweet child" polluted.—*Finden: Byron Beauties.*

(The original of this character was major Lambro, who was captain (1791) of a Russian piratical squadron, which plundered the islands of the Greek Archipelago, and did great damage. When his squadron was attacked by seven Algerine corsairs, major Lambro was wounded, but escaped. The incidents referred to in canto vi., etc., are historical.)

Lamderg and Gelchossa. Gelchossa was beloved by Lamderg and Ullin son of Cairbar. The rivals fought, and Ullin fell. Lamderg, all bleeding with wounds, just reached Gelchossa to announce the death of his rival, and expired also. "Three days Gelchossa mourned, and then the hunters found her cold," and all three were buried in one grave.—*Ossian: Fingal*, ii.

Lame (*The*).

Jehan de Meung (1260-1320), called "Clopinel," because he was lame and bobbled.

Tyrtæus, the Greek poet, was called the lame or hobbling poet, because he introduced the pentameter verse alternately with the hexameter. Thus his distich consisted of one line with six feet and one line with only five.

The Lame King, Charles II. of Naples, *Boiteux* (1248, 1289-1309).

Lame Lover (*The*), by Foote (1770). (See LUKE.)

Lamech's Song. "Ye wives of Lamech, hearken unto my speech: for I have slain a man to my wounding, and a young man to my hurt! If Cain shall be avenged sevenfold, truly Lamech seventy and sevenfold."—*Gen.* iv. 23, 24.

As Lemech grew old, his eyes became dim, and finally all sight was taken from them, and Tubal-cain, his son, led him by the hand when he walked abroad. And it came to pass . . . that he led his father into the fields to hunt, and said to his father: "Lo! yonder is a beast of prey; shoot thine arrow in that direction." Lemech did as his son had spoken, and the arrow struck Cain, who was walking afar off, and killed him. . . . Now when Lemech . . . saw [*sic*] that he had killed Cain, he trembled exceedingly, . . . and being blind, he saw not his son, but struck the lad's head between his hands, and killed him. . . . And he cried to his wives, Ada and Zillah, "Listen to my voice, ye wives of Lemech. . . . I have slain a man to my hurt, and a child to my wounding!"—*The Talmud*, i. (See LOKI.)

Lamia, a poem by Keats, of a young man who married a lamia (or serpent), which had assumed the form of a beautiful woman (1820).

The idea is borrowed from Philostratus, *De Vita Apollonii*, bk. iv. (See Burton's *Anatomy of Melancholy.*)

Lamin'ak, Basque fairies, little folk, who live under ground, and sometimes come into houses down the chimney, in order to change a fairy child for a human one. They bring good luck with them, but insist on great cleanliness, and always give their orders in words the very opposite of their intention. They hate church-bells. Every Basque familiar

is named Guillen (William). (See SAY AND MEAN.)

Lamington, a follower of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Lami'ra, wife of Champernel, and daughter of Vertaigné (*2 syl.*) a nobleman and a judge.—*Fletcher: The Little French Lawyer* (1647).

Lamkin (*Mrs. Alice*), companion to Mrs. Bethune Baliol.—*Sir W. Scott: The Highland Widow* (time, George II.).

Lammas. *At latter Lammas,* never; equivalent to Suetonius's "Greek kalends."

Lammas Day is "Loaf-Mass" Day (August 1), on which occurred a special festival for the blessing of bread.

Lammikin, a blood-thirsty builder, who built and baptized his castle with blood. He was long a nursery ogre, like Lunsford.—*Scotch Ballad.*

Lammle (*Alfred*), a "mature young gentleman, with too much nose on his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his talk, his teeth." He married Miss Akershem, thinking she had money, and she married him under the same delusion; and the two kept up a fine appearance on nothing at all. Alfred Lammle had many schemes for making money: one was to oust Rokesmith from his post of secretary to Mr. Boffin, and get his wife adopted by Mrs. Boffin in the place of Bella Wilfer; but Mr. Boffin saw through the scheme, and Lammle, with his wife, retired to live on the Continent. In public they appeared very loving and amiable to each other, but led at home a cat-and-dog life.

Sophronia Lammle, wife of Alfred Lammle. "A mature young lady, with raven locks, and complexion that lit up well when well powdered."—*Dickens: Our Mutual Friend* (1864).

Lamoracke (*Sir*), LAMEROCKE, LAMORAKE, LAMOROCK, or LAMARECKE, one of the knights of the Round Table, and one of the three most noted for deeds of prowess. The other two were sir Launcelot and sir Tristram. Sir Lamoracke's father was king Pellinore of Wales, who slew king Lot. His brothers were sir Aglavale and sir Percival; sir Tor, whose mother was the wife of Aries the cowherd, was his half-brother (pt. ii. 108). Sir Lamoracke was detected by the sons of king Lot in adultery with their mother, and they conspired his death.

> Sir Gawain and his three brethren, sir Agrawain, sir Gahĕris, and sir Modred, met him [*sir Lamoracke*] in a privy place, and there they slew his horse; then they fought with him on foot for more than three hours, both before him and behind his back, and all-to hewed him in pieces.—*Sir T. Malory: History of Prince Arthur,* ii. 144 (1470).

> Roger Ascham says, "The whole pleasure of *La Morte d'Arthur* standeth in two special poyntes: in open manslaughter and bold bawdye, in which booke thiey are counted the noblest knights that doe kill most men without any quarrell, and commit foulest adulteries by sutlest shiftes: as sir Launcelote with the wife of king Arthur his master, sir Tristram with the wife of king Marke his uncle, and sir Lamerocke with the wife of king Lote that was his aunt."—*Works,* 254 (fourth edit.).

Lamorce' (*2 syl.*), a woman of bad reputation, who inveigles young Mirabel into her house, where he would have been murdered by four bravoes, if Oriana, dressed as a page, had not been by.—*Farquhar: The Inconstant* (1702).

Lamourette's Kiss (*A*), a kiss of peace when there is no peace; a kiss of apparent reconciliation, but with secret hostility. On July 7, 1792, the abbé Lamourette induced the different factions of the Legislative Assembly of France to lay aside their differences; so the deputies of the Royalists, Constitutionalists, Girondists, Jacobins, and Orleanists, rushed into each others' arms, and the king was sent for, that he might see "how these Christians loved one another;" but the reconciliation was hardly made when the old animosities burst forth more furiously than ever.

Lampad'ion, a lively, petulant courtezan. A name common in the later Greek comedy.

Lam'pedo, of Lacedæmon. She was daughter, wife, sister, and mother of a king. Agrippina was granddaughter, wife, sister, and mother of a king.—*Tacitus: Annales,* xii. 22, 37.

¶ The wife of Raymond Ber'enger (count of Provence) was grandmother of four kings, for her four daughters married four kings: Margaret married Louis IX. king of France; Eleanor married Henry III. king of England; Sancha married Richard king of the Romans; and Beatrice married Charles I. king of Naples and Sicily.

Lam'pedo, a country apothecary-surgeon, without practice; so poor and ill-fed that he was but "the sketch and outline of a man." He says of himself—

> Altho' to cure men be beyond my skill,
> 'Tis hard, indeed, if I can't keep them ill.
> *Tobin: The Honeymoon,* iii. 3 (1804).

Lamplugh (*Will*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Lance (1 *syl.*), falconer and ancient servant to the father of Valentine the gallant who would not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1622).

Lancelot or LAUNCELOT GOBBO, servant of Shylock, famous for his soliloquy whether or not he should run away from his master.—*Shakespeare: Merchant of Venice* (1598).

Tarleton [1530-1588] was inimitable in such parts as "Launcelot," and "Touchstone" in *As You Like It*. In clowns' parts he never had his equal, and never will.—*Baker: Chronicles.*

Lancelot du Lac, by Ulrich of Zazikoven, the most ancient poem of the Arthurian series. It is the adventures of a young knight, gay and joyous with animal spirits and light-heartedness. (See LAUNCELOT.)—*One of the minnesongs of Germany* (twelfth century).

Lancelot du Lac and Tarquin. Sir Lancelot, seeking adventures, met with a lady who prayed him to deliver certain knights of the Round Table from the power of Tarquin. Coming to a river, he saw a copper basin hung on a tree for gong, and he struck it so hard that it broke. This brought out Tarquin, and a furious combat ensued, in which Tarquin was slain. Sir Lancelot then liberated three score and four knights, who had been made captives by Tarquin. (See LAUNCELOT.)—*Percy: Reliques,* I. ii. 9.

Lancelot of the Laik, a Scotch metrical romance, taken from the French *Launcelot du Lac.* Galiot, a neighbouring king, invaded Arthur's territories, and captured the castle of lady Melyhalt among others. When sir Lancelot went to chastise Galiot, he saw queen Guinevere, and fell in love with her. The French romance makes Galiot submit to king Arthur; but the Scotch tale terminates with his capture. (See LAUNCELOT.)

Land of Beulah, land of rest, representing that peace of mind which some Christians experience prior to death (*Isa.* lxii. 4).—*Bunyan: Pilgrim's Progress,* I. (1678).

Land of Cakes, and brither Scots; *i.e.* Scotland.—*Burns.*

Land of Joy. Worms, in Germany, was so called by the minnesingers, from its excellent wine.

Land of Life. This term is frequently met with in the old Celtic romances. The ancient inhabitants of Erin had, in common with other races of antiquity, the vague belief that there somewhere existed a land where people were always youthful, free from care and trouble and disease, and lived for ever. This country went by various names, as *Tir-na-nóg,* etc. It had its own inhabitants—fairies, but mortals were sometimes brought there, as was Ossian the poet son of Fingal; and while they lived in it were gifted in the same manner as the fairy people themselves, and partook of their pleasures.

Land of Promise. In ancient Gaelic romantic tales, mention is often made of *Tir Tairrngire,* the Land of Promise, Fairyland, as being one of the chief dwelling-places of the Dedannans or fairy host. In many passages this Land of Promise is identified with *Inis-Manann,* or the Isle of Man, which was ruled over by Mannanan Mac Lir, the sea-god, and named from him.

Landey'da ["*the desolation of the country*"], the miraculous banner of the ancient Danes, on which was wrought a raven by the daughters of Regner Lodbrok. It was under this banner that Hardrada and Tostig attacked Harold at the battle of Stamford Bridge, a little before the battle of Senlac (*Hastings*).

Landi (*The Fête of the*). Charlemagne showed to pilgrims once a year the relics of the chapel in Aix-la-Chapelle. Charles *le Chauve* removed the relics to Paris, and exhibited them once a year in a large field near the boulevard St. Denis [*D'nee*]. A procession was subsequently formed, and a fair held the first Monday after St. Barnabas's Day.

Le mot Latin *indictum* signifie un jour et un lieu *indiqués* pour quelque assemblée du peuple. L'*i*, changé d'abord en *e*, le fut définitivement en *a*. On dit donc successivement, au lieu d'*indictum*; l'*indict*, l'*endit*, l'*andit*, et enfin *landi*.—*Dumas: L'Horoscope,* I.

Landois (*Peter*), the favourite minister of the duc de Bretagne.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Landscape Gardening (*Father of*), Lenotre (1613-1700).

Lane (*Jane*), daughter of Thomas, and sister of colonel John Lane. So save king Charles II. after the battle of

Worcester, she rode behind him from Bentley, in Staffordshire, to the house of her cousin Mrs. Norton, near Bristol. For this act of loyalty, the king granted the family the following armorial device: a strawberry horse saliant (couped at the flank), bridled, bitted, and garnished, supporting between its feet a royal crown proper. Motto: *Garde le roy.*

Lane (*The*), Drury Lane.

There were married actresses in his company when he managed the Garden and afterwards the Lane.—*Temple Bar* (W. C. Macready), 76 (1875).

Laneham (*Master Robert*), clerk of the council-chamber door.

Sybil Laneham, his wife, one of the revellers at Kenilworth Castle.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Langcale (*The laird of*), a leader of the covenanters' army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Langley (*Sir Frederick*), a suitor to Miss Vere, and one of the Jacobite conspirators with the laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Langosta (*Duke of*), the Spanish nickname of Aosta the elected king of Spain. The word means "a locust" or "plunderer."

Language (*The Primæval*).

(1) Psammetichus, an Egyptian king, wishing to ascertain what language Nature gave to man, shut up two infants where no word was ever uttered in their hearing. When brought before the king, they said, *bekos* ("toast").—*Herodotos*, ii. 2.

(2) Frederick II. of Sweden tried the same experiment.

(3) James IV. of Scotland, in the fifteenth century, shut up two infants in the Isle of Inchkeith, with only a dumb attendant to wait on them, with the same object in view.

Language Characteristics.

Charles Quint used to say, "I speak German to my horses, Spanish to my household, French to my friends, and Italian to my mistress."

¶ The Persians say, the serpent in paradise spoke Arabic (the most suasive of all languages); Adam and Eve spoke Persian (the most poetic of all languages); and the angel Gabriel spoke Turkish (the most menacing of all languages).—*Chardin: Travels* (1686).

L'Italien se parle aux dames;
Le Français se parle aux savants (or) aux hommes;
L'Anglais se parle aux oiseaux;
L'Allemand se parle aux chiens;
L'Espagnol se parle à Dieu.

Language given to Man to Conceal his Thoughts. Said by Montrond, but generally ascribed to Talleyrand. (See TALLEYRAND.)

Languish (*Lydia*), a romantic young lady, who is for ever reading sensational novels, and moulding her behaviour on the characters which she reads of in these books of fiction. Hence she is a very female Quixote in romantic notions of a sentimental type (see act i. 2).—*Sheridan: The Rivals* (1775).

Miss Mellon [1775-1837] called on Sheridan, and was requested to read the scenes of Lydia Languish and Mrs. Malaprop from *The Rivals*. She felt frightened, and answered, with the naïve, unaffected manner which she retained through life, "I dare not, sir; I would rather read to all England. But suppose, sir, you do me the honour of reading them to me?" There was something so unassuming and childlike in the request, that the manager entered into the oddity of it, and read to her nearly the whole play.—*Boaden.*

Lan'o, a Scandinavian lake, which emitted in autumn noxious vapours.

He dwells at the waters of Lano, which sends forth the vapour of death.—*The War of Inis-Thona.*

Lanternize (*To*) is to spend one's time in literary trifles, to write books, to waste time in "brown studies," etc.—*Rabelais: Pantag'ruel*, v. 33 (1545).

Lantern-Land, the land of authors, whose works are their lanterns. The inhabitants, called "Lanterners" (*Lanternois*), are bachelors and masters of arts, doctors and professors, prelates and divines of the council of Trent, and all other wise ones of the earth. Here are the lanterns of Aristotle, Epicūros, and Aristophănēs; the dark earthen lantern of Epictētos, the duplex lantern of Martial, and many others. The sovereign was a queen when Pantag'ruel visited the realm to make inquiry about the "Oracle of the Holy Bottle."—*Rabelais: Pantag'ruel*, v. 32, 33 (1545).

Lanternois, pretenders to science, quacks of all sorts, and authors generally. They are the inhabitants of Lantern-land, and their literary productions are "lanterns."—*Rabelais: Pantag'ruel*, v. 32, 33 (1545).

Laocoon [*La.ok'.o.on*], a Trojan priest, who, with his two sons, was crushed to death by serpents. Thomson, in his *Liberty*, iv., has described the group, which represents these three in their death-agony. The group was discovered in 1506, in the baths of Titus, and is now in the Vatican. It was sculptured at the command of Titus by Agesander,

Polydorus, and Athenodorus, in the fifth century B.C.—*Virgil: Æneid*, ii. 201-227.

Laodami'a, wife of Protesila'os who was slain at the siege of Troy. She prayed that she might be allowed to converse with her dead husband for three hours, and her request was granted; but when her husband returned to hadês, she accompanied him thither.

(Wordsworth has a poem on this subject, entitled *Laodamia.*)

Laodice'a, now *Latakí'a*, noted for its tobacco and sponge. (See *Rev.* iii. 14-18.)

Laon. (See REVOLT OF ISLAM.)

Lapet (*Mons.*), a model of poltroonery, the very "Ercles' Vein" of fanatical cowardice. M. Lapet would fancy the world out of joint if no one gave him a tweak of the nose or lug of the ear. He was the author of a book on the "punctilios of duelling."—*Fletcher: Nice Valour* or *The Passionate Madman* (1647).

Lappet, the "glory of all chambermaids."—*Fielding: The Miser* (1732).

Lapraick (*Laurie*), friend of Steenie Steenson, in Wandering Willie's tale.—*Sir W. Scott: Redgauntlet* (time, George III.).

Laprel, the rabbit, in the beast-epic entitled *Reynard the Fox*, by Heinrich von Alkmaar (1498).

Laputa, the flying island, inhabited by scientific quacks. This is the "Lantern-land" of Rabelais, where wise ones lanternized, and were so absorbed in thought that attendants, called "Flappers," were appointed to flap them on the mouth and ears with blown bladders when their attention to mundane matters was required.—*Swift: Gulliver's Travels* ("Voyage to Laputa," 1726).

Lara, the name assumed by Conrad the corsair after the death of Medo'ra. On his return to his native country, he was recognized by sir Ezzelin at the table of lord Otho, and charged home by him. Lara arranged a duel for the day following, but sir Ezzelin disappeared mysteriously. Subsequently, Lara headed a rebellion, and was shot by Otho.—*Byron: Lara* (1814).

Lara (*The Seven Sons of*), sons of Gonzalez Gustios de Lara, a Castilian hero, brother of Ferdinand Gonzalez count of Castile. A quarrel having arisen between Gustios and Rodrigo Velasques his brother-in-law, Rodrigo caused him to be imprisoned in Cor'dova, and then allured his seven nephews into a ravine, where they were all slain by an ambuscade, after performing prodigies of valour. While in prison, Zaïda, daughter of Almanzor the Moorish prince, fell in love with Gustios, and became the mother of Mudarra, who avenged the death of his seven brothers (A.D. 993).

Lope de Vega has made this the subject of a Spanish drama, which has several imitations, one by Mallefille, in 1836. (See *Ferd. Denis: Chroniques Chevaleresques d' Espagne*, 1839.)

Larder (*The Douglas*), the flour, meal, wheat, and malt of Douglas Castle, emptied on the floor by good lord James Douglas, in 1307, when he took the castle from the English garrison. Having staved in all the barrels of food, he next emptied all the wine and ale, and then, having slain the garrison, threw the dead bodies into this disgusting mess, "to eat, drink, and be merry."—*Sir W. Scott: Tales of a Grandfather*, ix.

¶ *Wallace's Larder* is a similar mess. It consisted of the dead bodies of the garrison of Ardrossan, in Ayrshire, cast into the dungeon keep. The castle was surprised by him in the reign of Edward I.

Lardoon (*Lady Bab*), a caricature of fine life, the "princess of dissipation," and the "greatest gamester of the times." She becomes engaged to sir Charles Dupely, and says, "To follow fashion where we feel shame, is the strongest of all hypocrisy, and from this moment I renounce it."—*Burgoyne: The Maid of the Oaks* (1779).

La Roche, a Swiss pastor, travelling through France with his daughter Margaret, was taken ill, and like to die. There was only a wayside inn in the place, but Hume the philosopher heard of the circumstance, and removed the sick man to his own house. Here, with good nursing, La Roche recovered, and a strong friendship sprang up between the two. Hume even accompanied La Roche to his manse in Berne. After the lapse of three years, Hume was informed that Mademoiselle was about to be married to a young Swiss officer, and hastened to Berne to be present at the wedding. On reaching the neighbourhood, he observed some men filling up a grave, and found on inquiry that Mademoiselle had just died of a broken heart. In fact, her

lover had been shot in a duel, and the shock was too much for her. The old pastor bore up heroically, and Hume admired the faith which could sustain a man in such an affliction.—*Mackenzie: The Story of La Roche* (in *The Mirror*).

Lars, the emperor or over-king of the ancient Etruscans. A khedive, satrap, or under-king, was called *lŭcŭmo*. Thus the king of Prussia, as emperor of Germany, is *lars*, but the king of Bavaria is a *lucumo*.

> There be thirty chosen prophets,
> The wisest of the land,
> Who alway by lars Por'sena,
> Both morn and evening stand.
> *Macaulay: Lays of Ancient Rome*
> ("Horatius, ix., 1842).

Larthmor, petty king of Ber'rathon, one of the Scandinavian islands. He was dethroned by his son Uthal, but Fingal sent Ossian and Toscar to his aid. Uthal was slain in single combat, and Larthmor restored to his throne.—*Ossian: Berrathon.*

Larthon, the leader of the Fir-bolg or Belgæ of Britain who settled in the southern parts of Ireland.

> Larthon, the first of Bolga's race who travelled in the winds. White-bosomed spread the sails of the king towards streamy Inisfail [*Ireland*]. Dun night was rolled before him, with its skirts of mist. Unconstant blew the winds and rolled him from wave to wave.—*Ossian: Temora*, vii.

La Saisiaz (Savoyard for "The Sun"), a poem by R. Browning (1878). The name of a villa in the mountains near Geneva, where Mr. and Mrs. Browning and a friend spent part of the summer of 1877. The friend died very suddenly, and the poem is Browning's "In Memoriam." Compare *La Saisiaz* with Tennyson's *In Memoriam*.

Lascaris, a citizen.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Las-Ca'sas, a noble old Spaniard, who vainly attempted to put a stop to the barbarities of his countrymen, and even denounced them (act I. 1).—*Sheridan: Pisarro* (1799, altered from Kotzebue).

Lascelles (*Lady Caroline*), supposed to be Miss M. E. Braddon.—*Athenæum*, 2073, p. 82 (C. R. Jackson).

Last Days of Pompeii, an historical novel by lord Lytton (1834).

Last Man (*The*), Charles I.; so called by the parliamentarians, meaning *the last man who would wear a crown in Great Britain*. Charles II. was called "The Son of the Last Man."

Last of the Barons (*The*). (See BARONS, p. 91.)

Last of the Fathers, St. Bernard abbot of Clairvaux (1091-1153).

Last of the Goths, Roderick, the thirty-fourth and last of the Visigothic line of kings in Spain (414-711). He was dethroned by the African Moors.

(Southey has an historical tale in blank verse entitled *Roderick, the Last of the Goths.*)

Last of the Greeks (*The*), Philopœmen of Arcadia (B.C. 253-183).

Last of the Knights, Maximilian I. *the Penniless*, emperor of Germany (1459, 1493-1519).

Last of the Mo'hicans. Uncas the Indian chief is so called by F. Cooper in his novel of that title.

(The word ought to be pronounced *Mohec'-kans*, but custom rules it otherwise.)

Last of the Romans, Marcus Junius Brutus, one of the assassins of Cæsar (B.C. 85-42).

Caius Cassius Longinus is so called by Brutus (B.C. *-42).

Aëtius, a general who defended the Gauls against the Franks, and defeated Attila in 451, is so called by Proco'pius.

Congreve is called by Pope, *Ultimus Romanus* (1670-1729).

Stilicho (*-408).

Horace Walpole is called *Ultimus Romanorum* (1717-1797).

François Joseph Terrasse Desbillons was called *Ultimus Romanus*, from his elegant and pure Latinity (1751-1789).

Last of the Tribunes, Cola di Rienzi (1313-1354).

(Lord Lytton has a novel called *Rienzi, the Last of the Tribunes*, 1835.)

Last of the Troubadours, Jacques Jasmin of Gascony (1798-1864).

Last who Spoke Cornish (*The*), Doll Pentreath (1686-1777).

Last Words. (See "Dying Sayings," in *The Dictionary of Phrase and Fable*, pp. 395-398.)

Lath'erum, the barber at the Black Bear inn, at Darlington.—*Sir W. Scott: Rob Roy* (time, George I.).

Lathmon, son of Nuäth a British prince. He invaded Morven while Fingal was in Ireland with his army; but Fingal returned unexpectedly. At dead of night, Ossian (Fingal's son) and his friend Gaul the son of Morni went to the enemy's

camp, and "struck the shield" to arouse the sleepers. Then rush they on, and a great slaughter ensues in the panic. Lathmon sees the two opponents moving off, and sends a challenge to Ossian; so Ossian returns, and the duel begins. Lathmon flings down his sword, and submits; and Fingal, coming up, conducts Lathmon to his "feast of shells." After passing the night in banquet and song, Fingal dismisses his guest next morning, saying, "Lathmon, retire to thy place; turn thy battles to other lands. The race of Morven are renowned, and their foes are the sons of the unhappy."—*Ossian: Lathmon.*

*** In *Oithona* he is again introduced, and Oithona is called Lathmon's brother.

[*Dunrommath*] feared the returning Lathmon, the brother of unhappy Oithona.—*Ossian: Oithona.*

Lat'imer (*Mr. Ralph*), the supposed father of Darsie Latimer, *alias* sir Arthur Darsie Redgauntlet.

Darsie Latimer, alias sir Arthur Darsie Redgauntlet, supposed to be the son of Ralph Latimer, but really the son of sir Henry Darsie Redgauntlet, and grandson of sir Redwald Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Latin Church (*Fathers of the*): Lactantius, Hilary, Ambrose of Milan, Jer'ome, Augustin of Hippo, and St. Bernard "Last of the Fathers."

Lati'nus, king of the Laurentians, who first opposed Æne'as, but afterwards formed an alliance with him, and gave him his daughter Lavinia in marriage.—*Virgil: Æneid.*

Lati'nus, an Italian, who went with his five sons to the siege of Jerusalem. His eldest son was slain by Solyman; the second son, Aramantês, running to his brother's aid, was next slain; then the third son, Sabi'nus; and lastly Picus and Laurentês, who were twins. The father, having lost his five sons, rushed madly on the soldan, and was slain also. In one hour fell the father and five sons.—*Tasso: Jerusalem Delivered* (1575).

Latmian Swain (*The*), Endym'ion. So called because it was on mount Latmos, in Caria, that Cinthia (*the moon*) descended to hold converse with him.

Thou didst not, Cinthia, scorn the Latmian swain.
Ovid: Art of Love, iii.

Lato'na, mother of Apollo (*the sun*) and Diana (*the moon*). Some Lycian hinds jeered at her as she knelt by a fountain in Delos to drink, and were changed into frogs.

As when those hinds that were transformed to frogs
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee.
Milton: Sonnets.

Latorch, duke Rollo's "earwig," in the tragedy called *The Bloody Brother,* by Beaumont (printed 1639).

Latro (*Marcus Porcius*), a Roman rhetorician in the reign of Augustus; a Spaniard by birth.

I became as mad as the disciples of Porcius Latro, who, when they had made themselves as pale as their master by drinking decoctions of cumin, imagined themselves as learned.—*Lesage: Gil Blas,* vii. 9 (1735)

Laud (*Archbishop*). One day, when the archbishop was about to say grace before dinner, Archie Armstrong, the royal jester, begged permission of Charles I. to perform the office instead. The request being granted, the wise fool said, "All *praise* to God, and little *Laud* to the devil!" the point of which is increased by the fact that Laud was a very small man.

Lauderdale (*The duke of*), president of the privy council.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Laugh (*Jupiter's*). Jupiter, we are told, laughed incessantly for seven days after he was born.—*Ptolemy Hephæstion: Nov. Hist.,* vii.

Laugh and be Fat, or "Pills to purge Melancholy," a collection of sonnets by Thomas D'Urfey (1719). (See *The Spectator,* No. 20.)

Laughing Philosopher (*The*), Democ'ritos of Abde'ra (B.C. 460–357), who laughed or jeered at the feeble powers of man so wholly in the hands of fate, that nothing he did or said was uncontrolled.

(The "Crying Philosopher" was Heraclitos.)

¶ Dr. Jeddler, the philosopher, looked upon the world as a "great practical joke, something too absurd to be considered seriously by any rational man."—*Dickens: The Battle of Life* (1846).

Laughter is situated in the midriff.

Here sportful laughter dwells, here, ever sitting,
Defies all lumpish griefs and wrinkled care.
Phineas Fletcher: The Purple Island (1633).

Laughter (*Death from*). A fellow in rags told Chalchas the soothsayer that he would never drink the wine of the grapes growing in his vineyard; and added, "If these words do not come true, you may claim me for your slave." When the wine was made, Chalchas made a feast, and sent for the fellow to see how his prediction had failed; and when he ap-

peared, the soothsayer laughed so immoderately at the would-be prophet that he died.—*Lytton: Tales of Miletus*, iv.

¶ Very similar is the tale of Ancæos. This king of the Lelĕgés, in Samos, planted a vineyard, but was warned by one of his slaves that he would never live to taste the wine thereof. Wine was made from the grapes, and the king sent for his slave, and said, "What do you think of your prophecy now?" The slave made answer, "There's many a slip 'twixt the cup and the lip;" and the words were scarcely uttered, when the king rushed from table to drive out of his vineyard a boar which was laying waste the vines, but was killed in the encounter.—*Pausanias*.

¶ Crassus died from laughter on seeing an ass eat thistles. Margutte the giant died of laughter on seeing an ape trying to pull on his boots. Philemon or Philomēnēs died of laughter on seeing an ass eat the figs provided for his own dinner (*Lucian*, i. 2). Zeuxis died of laughter at sight of a hag which he had just depicted.

¶ April 19, 1782, Mrs. Fitzherbert died from laughter at the way C. Banister portrayed "Polly" in Gay's *Beggar's Opera* (1727), at Drury Lane Theatre.

Launay (*Vicomte de*), pseudonym of Mme. Emile de Girardin (*née* Delphine Gay).

Launce, the clownish servant of Protheus one of the two "gentlemen of Verona." He is in love with Julia. Launce is especially famous for soliloquies to his dog Crab, "the sourest-natured dog that lives." Speed is the serving-man of Valentine the other "gentleman."—*Shakespeare: The Two Gentlemen of Verona* (1594).

Launcelot, bard to the countess Brenhilda's father.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Launcelot (*Sir*), originally called Galahad, was the son of Ban king of Benwick (*Brittany*) and his wife Elein (pt. i. 60). He was stolen in infancy by Vivienne the Lady of the Lake, who brought him up till he was presented to king Arthur and knighted. In consequence, he is usually called sir Launcelot du Lac. He was in "the eighth degree [*or* generation] of our Saviour" (pt. iii. 35); was uncle to sir Bors de Ganis (pt. iii. 4); his brother was sir Ector de Maris (pt. ii. 127); and his son, by Elaine daughter of king Pelles, was sir Galahad, the chastest of the 150 knights of the Round Table, and therefore allotted to the "Siege Perilous" and the quest of the holy graal, which he achieved. Sir Launcelot had from time to time a glimpse of the holy graal; but in consequence of his amours with queen Guenever, was never allowed more than a distant and fleeting glance of it (pt. iii. 18, 22, 45).

Sir Launcelot was the strongest and bravest of the 150 knights of the Round Table; the two next were sir Tristram and sir Lamoracke. His adultery with queen Guenever was directly or indirectly the cause of the death of king Arthur, the breaking up of the Round Table, and the death of most of the knights. The *tale* runs thus: Mordred and Agravain hated sir Launcelot, told the king he was too familiar with the queen, and, in order to make good their charge, persuaded Arthur to go a-hunting. While absent in the chase, the queen sent for sir Launcelot to her private chamber, when Mordred, Agravain, and twelve other knights beset the door, and commanded him to come forth. In coming forth he slew sir Agravain and the twelve knights; but Mordred escaped, and told the king, who condemned Guenever to be burnt to death. She was brought to the stake, but rescued by sir Launcelot, who carried her off to Joyous Guard, near Carlisle. The king besieged the castle, but received a bull from the pope, commanding him to take back the queen. This he did, but refused to be reconciled to sir Launcelot, who accordingly left the realm and went to Benwick. Arthur crossed over with an army to besiege Benwick, leaving Mordred regent. The traitor Mordred usurped the crown, and tried to make the queen marry him; but she rejected his proposal with contempt. When Arthur heard thereof, he returned, and fought three battles with his nephew, in the last of which Mordred was slain, and the king received from his nephew his death-wound. The queen now retired to the convent of Almesbury, where she was visited by sir Launcelot; but as she refused to leave the convent, sir Launcelot turned monk, died "in the odour of sanctity," and was buried in Joyous Guard (pt. iii. 143–175).

"Ah! sir Launcelot," said sir Ector; "thou were [*or* art] head of all Christian knights." "I dare say," said sir Bors, "that sir Launcelot there thou liest, thou were never matched of none earthly knight's hand; and thou were the courteoust knight that ever bare shield; and thou were the truest friend to thy lover that ever bestrode horse; and thou were the truest lover of sinfull man that ever loved woman; and thou were the kindest man that ever struck with sword;

and thou were the goodliest person that ever came among press of knights; and thou were the meekest man and the gentlest that ever eat in hall among ladies; and thou were the sternest knight to thy mortal foe that ever put spear in rest."—*Sir T. Malory: History of Prince Arthur*, iii. 176 (1470).

N.B.—The Elaine above referred to is not the Elaine of Astolat, the heroine of Tennyson's *Idyll*. Sir Ector de Maris is not sir Ector the foster-father of king Arthur; and sir Bors de Ganis must be kept distinct from sir Bors of Gaul, and also from sir Borre or sir Bors a natural son of king Arthur by Lyonors daughter of the earl Sanam (pt. i. 15).

Sir Launcelot and Elaine. The Elaine of Tennyson's *Idyll*, called the "fair maid of Astolat," was the daughter of sir Bernard lord of Astolat, and her two brothers were sir Tirre (not *sir Torre*, as Tennyson writes the word) and Lavaine (pt. iii. 122). The whole tale, and the beautiful picture of Elaine taken by the old dumb servitor down the river to the king's palace, is all borrowed from sir T. Malory's compilaton. "The fair maid of Astolat" asked sir Launcelot to marry her, but the knight replied, "Fair damsel, I thank you, but certainly cast me never to be married;" and when the maid asked if she might be ever with him without being wed, he made answer, "Mercy defend me, no!" "Then," said Elaine, "I needs must die for love of you;" and when sir Launcelot quitted Astolat, she drooped and died. But before she died she called her brother, sir Tirre (not *sir Lavaine*, as Tennyson says, because sir Lavaine went with sir Launcelot as his 'squire), and dictated the letter her brother was to write, and spake thus—

"While my body is whole, let this letter be put into my right hand, and my hand bound fast with the letter until that I be cold, and let me be put in a fair bed, with all my richest clothes . . . and be laid in a chariot to the next place, whereas the Thames is, and there let me be put in a barge, and but one man with me . . . to steer me thither, and that my barge be covered with black samite.' . . . So her father granted . . . that all this should be done, . . . and she died. And so, when she was dead, the corpse and the bed . . . were put in a barge, . . . and the man steered the barge to Westminster.—Pt. iii. 123.

The narrative then goes on to say that king Arthur had the letter read, and commanded the corpse to be buried right royally, and all the knights then present made offerings over her grave. Not only the tale, but much of the verbiage, has been appropriated by Tennyson.—*Sir T. Malory: History of Prince Arthur* (1470).

Launcelot and Guenever. Sir Launcelot was chosen by king Arthur to conduct Guenever (his bride) to court; and then began that disloyalty between them which lasted to the end.

¶ Gottfried, the German minnesinger (twelfth century) who wrote the tale of sir Tristan [our *Tristram*], makes king Mark send Tristan to Ireland, to conduct Yseult to Cornwall, and then commenced that disloyalty between sir Tristram and his uncle's wife, which also lasted to the end, and was the death of both.

Launcelot Mad. Sir Launcelot, having offended the queen, was so vexed, that he went mad for two years, half raving and half melancholy. Being partly cured by a vision of the holy graal, he settled for a time in Joyous Isle, under the assumed name of *Le Chevalier Mal-Fet*. His deeds of prowess soon got blazed abroad, and brought about him certain knights of the Round Table, who prevailed on him to return to court. Then followed the famous quest of the holy graal. The quest of the graal is the subject of a minnesong by Wolfram (thirteenth century), entitled *Parzival*. (In the *History of Prince Arthur*, compiled by sir T. Malory, it is Galahad son of sir Launcelot, not Percival, who accomplished the quest.)

∴ The madness of Orlando, by Ariosto, resembles that of sir Launcelot.

Launcelot a Monk. When sir Launcelot discovered that Guenever was resolved to remain a nun, he himself retired to a monastery, and was consecrated a hermit by the bishop of Canterbury. After twelve months, he was miraculously summoned to Almesbury, to remove to Glastonbury the queen, who was at the point of death. Guenever died half an hour before sir Launcelot arrived, and he himself died soon afterwards (pt. iii. 174). The bishop in attendance on the dying knight affirmed that "he saw angels heave sir Launcelot up to heaven, and the gates of paradise open to receive him" (pt. iii. 175). Sir Bors, his nephew, discovered the dead body in the cell, and had it buried with all honours at Joyous Guard (pt. iii. 175).—*Sir T. Malory: History of Prince Arthur* (1470); and also *Walter Mapes*.

When sir Bors and his fellows came to his (sir Launcelot's) bed, they found him stark dead, and he lay as he had smiled, and the sweetest savour about him that ever they smelled.—*Sir T. Malory: History of Prince Arthur*, iii. 175 (1470).

N.B.—When sir Launcelot quitted the court of Arthur and retired to Benwick, he intended to found religious houses every ten miles between Sandwich and Carlisle, and to visit every one of them

barefoot; but king Arthur made war upon him, and put an end to this intention.

∴ *Other particulars of sir Launcelot.* The tale of sir Launcelot was first composed in monkish Latin, and was translated by Walter Mapes (about 1180). Robert de Borron wrote a French version, and sir T. Malory took his *History of Prince Arthur* from the French, the third part being chiefly confined to the adventures and death of this favourite knight. There is a metrical romance called *La Charrette*, begun by Chrestiens de Troyes (twelfth century), and finished by Geoffrey de Ligny.

Launcelot, the man of Mons. Thomas. (See LANCELOT.)—*Fletcher: Mons. Thomas* (1619).

Launfal (*Sir*), steward of king Arthur. Detesting queen Gwennere, he retired to Carlyoun, and fell in love with a lady named Tryamour. She gave him an unfailing purse, and told him if he ever wished to see her, all he had to do was to retire into a private room, and she would be instantly with him. Sir Launfal now returned to court, and excited much attention by his great wealth. Gwennere made advances to him, but he told her she was not worthy to kiss the feet of the lady to whom he was devoted. At this repulse, the angry queen complained to the king, and declared to him that she had been most grossly insulted by his steward. Arthur bade sir Launfal produce this paragon of women. On her arrival, sir Launfal was allowed to accompany her to the isle of Ole'ron; and no one ever saw him afterwards.—*T. Chestre: Sir Launfal* (a metrical romance, time, Henry VI.).

(James Russell Lowell has a poem entitled *The Vision of Sir Launfal.*)

Laura, niece of duke Gondibert, loved by two brothers, Arnold and Hugo, the latter dwarfed in stature. Laura herself loved Arnold; but both brothers were slain in the faction fight stirred up by prince Oswald against duke Gondibert. (For this faction fight, see GONDIBERT.) As the tale was never finished, we have no key to the poet's intention respecting Laura.—*Davenant: Gondibert* (died 1668).

Laura, a Venetian lady, who married Beppo. Beppo, being taken captive, turned Turk, joined a band of pirates, and grew rich. He then returned to his wife, made himself known to her, and "had his claim allowed." Laura is represented as a frivolous mixture of millinery and religion. She admires her husband's turban, and dreads his new religion. "Are you really, truly now a Turk?" she says. "Well, that's the prettiest shawl! Will you give it me? They say you eat no pork. Bless me! Did I ever? No, I never saw a man grown so yellow! How's your liver?" and so she rattles on.—*Byron: Beppo* (1820).

We never read of Laura without being reminded of Addison's *Dissection of a Coquette's Heart*, in the endless intricacies of which nothing could be distinctly made out but the image of a flame-coloured hood.—*Finden: Byron Beauties.*

Laura and Petrarch. Some say *La belle Laure* was only an hypothetical name used by the poet to hang the incidents of his life and love on. If a real person, it was Laura de Noves, the wife of Hugues de Sade of Avignon, and she died of the plague in 1348.

Think you, if Laura had been Petrarch's wife,
He would have written sonnets all his life?
Byron: Don Juan, iii. 8 (1820).

Laurana, the lady-love of prince Parismus of Bohemia.—*E. Foord: The History of Parismus* (1598).

Laureate. (See POETS LAUREATE.)

Laureate of the Gentle Craft, Hans Sachs, the cobbler-poet of Nuremberg. (See TWELVE WISE MASTERS.)

Laurence (*Friar*), the good friar who promises to marry Romeo and Juliet. He supplies Juliet with the sleeping draught, to enable her to quit her home without arousing scandal or suspicion. (See LAWRENCE.)—*Shakespeare: Romeo and Juliet* (1597).

Laurringtons (*The*), a novel by Mrs. Trollope, a satire on "superior people," the bustling Bothebys of society (1843).

Lausus, son of Mezentius, king of the Rutulians, on the side of Turnus. In the *Æne'id* (bk. vii.), Virgil greatly praises his bravery, and holds him up as a model of filial piety. In bk. x. he tells how Lausus, in defending his father, met with his death. Mezentius being wounded by Ænēas, Lausus throws himself between the combatants, and gives his father time to escape. Ænēas, furious at being thus thwarted, turns upon Lausus and slays him.

Lauzun (*The duke de*), a courtier in

the court of Louis XIV. Licentious, light-hearted, unprincipled, and extravagant. In order to make a market, he supplanted La Vallière by Mme. de Montespan in the king's favour. Montespan thought Lauzun loved her; but when he proposed to La Vallière, the discarded favourite, Montespan kicked him over. The duke, in revenge, persuaded the king to banish the lady, and when La Vallière took the veil, the king sent Mme. de Montespan this cutting epistle—

> We do not blame you; blame belongs to love,
> And love had nought with you.
> The duke de Lauzun, of these lines the bearer,
> Confirms their purport. From our royal court
> We do excuse your presence.
>
> *Lord Lytton: The Duchess de la Vallière*, v. 5 (1836).

Lavaine (*Sir*), brother of Elaine, and son of the lord of As'tolat. Young, brave, and knightly. He accompanied sir Lancelot when he went to tilt for the ninth diamond.—*Tennyson: Idylls of the King* ("Elaine").

Lavalette (3 *syl.*), condemned to death for sending to Napoleon secret intelligence of Government despatches. He was set at liberty by his wife, who took his place in prison, but became a confirmed lunatic.

¶ Lord Nithsdale escaped in a similar manner from the Tower of London. His wife disguised him as her maid, and he passed the sentries without being detected.

La Vallière (*Louise duchess de*), betrothed to the marquis de Bragelonê (4 *syl.*), but in love with Louis XIV., whose mistress she became. Conscience accused her, and she fled to a convent; but the king took her out, and brought her to Versailles. He soon forsook her for Mme. de Montespan, and advised her to marry. This message almost broke her heart, and she said, "I will choose a bridegroom without delay." Accordingly, she took the veil of a Carmelite nun, and discovered that Bragelonê was a monk. Mme. de Montespan was banished from the court by the capricious monarch.—*Lord Lytton: The Duchess de la Vallière* (1836). (See LAUZUN.)

Lavender's Blue.

> "Lavender's blue, little finger, rosemary's green.
> When I am king, little finger, you shall be queen."
> "Who told you so, thumby? Thumby, who told you so?"
> "'Twas my own heart, little finger, that told me so."
> "When you are dead, little finger, as it may hap,
> You shall be buried, little finger, under the tap."
> "For why? for why, thumby? Thumby, for why?"
> "That you may drink, little finger, when you are dry."
>
> *An Old Nursery Ditty.*

Lavin'ia, daughter of Latinus, betrothed to Turnus king of the Rutuli. When Æne'as landed in Italy, Latinus made an alliance with him, and promised to give him Lavinia to wife. This brought on a war between Turnus and Æneas, that was decided by single combat, in which Æneas was the victor.—*Virgil: Æneid.*

Lavinia, daughter of Titus Andron'icus a Roman general employed against the Goths. She was betrothed to Bassia'nus, brother of Saturnius emperor of Rome. Being defiled by the sons of Tam'ora queen of the Goths, her hands were cut off and her tongue plucked out. At length her father Titus killed her, saying, "I am as woeful as Virginius was, and have a thousand times more cause than he to do this outrage."—(?) *Shakespeare: Titus Andronicus* (1593).

(In the play, Andronicus is always called *An-dron'-i-kus*, but in classic authors it is *An-dro-ni'-kus*.)

Lavin'ia, sister of lord Al'tamont, and wife of Horatio.—*Rowe: The Fair Penitent* (1703).

Lavinia and Pale'mon. Lavinia was the daughter of Acasto patron of Palemon, from whom his "liberal fortune took its rise." Acasto lost his property, and, dying, left a widow and daughter in very indigent circumstances. Palemon often sought them out, but could never find them. One day, a lovely modest maiden came to glean in Palemon's fields. The young squire was greatly struck with her exceeding beauty and modesty, but did not dare ally himself with a pauper. Upon inquiry, he found that the beautiful gleaner was the daughter of Acasto; he proposed marriage, and Lavinia "blushed assent."—*Thomson: Seasons* ("Autumn," 1730).

¶ The resemblance between this tale and the Bible story of Ruth and Boaz must be obvious to every one.

Lavinian Shore (*The*), Italy. Lavinium was a town of Latium, founded by Æne'as in honour of his wife Lavinia.

> From the rich Lavinian shore,
> Your market come to store.
>
> *Shakespeare.*

Law of Athens (*The*). By Athenian law, a father could dispose of his daughter in marriage as he liked. Egēus pleaded this law, and demanded that his daughter Hermia should marry Demētrius

or suffer the penalty of the law; if she will not

> Consent to marry with Demetrius,
> I beg the ancient privilege of Athens;
> As she is mine, I may dispose of her:
> Which shall be either to this gentleman,
> Or to her death; according to our law.
> *Shakespeare: Midsummer Night's Dream*, act i. sc. 1 (1592).

Law of Flanders (*The*). Charles "the Good" earl of Flanders made a law that a serf, unless legally emancipated, was always a serf, and that whoever married a serf became a serf. S. Knowles has founded his tragedy called *The Provost of Bruges* on this law (1836).

Law of Lombardy (*The*).

> We have a law peculiar to this realm,
> That subjects to a mortal penalty
> All women nobly born . . . who, to the shame
> Of chastity, o'erleap its thorny bounds,
> To wanton in the flowery path of pleasure.
> Act ii. sc. 2.

On this law Robert Jephson has founded the following tragedy: The duke Bire'no, heir to the crown, falsely charges the princess Sophia of incontinence. The villainy of the duke being discovered, he is slain in combat by a Briton named Paladore, and the victor marries the princess (1779).

Law of the Road. (See ROAD.)

Law's Bubble, the famous Mississippi scheme, devised by John Law (1716–1720).

Law's Tale (*The Man of*), the tale about Custance, daughter of the emperor of Rome, affianced to the sultan of Syria. On the wedding night the sultan's mother murdered all the bridal party for apostacy, except Custance, whom she turned adrift in a ship. The ship stranded on the shores of Britain, where Custance was rescued by the lord-constable of Northumberland, whose wife, Hermegild, became much attached to her. A young knight wished to marry Custance, but she declined his suit; whereupon he murdered Hermegild, and then laid the knife beside Custance, to make it appear that she had committed the deed. King Alla, who tried the case, soon discovered the truth, executed the knight, and married Custance. Now was repeated the same infamy as occurred to her in Syria: the queen-mother Donegild disapproved of the match, and, during the absence of her son in Scotland, embarked Custance and her infant son in the same ship, which she turned adrift. After floating about for five years, it was taken in tow by the Roman fleet on its return from Syria, and Custance was put under the charge of a Roman senator. It so happened that Alla was at Rome at the very time on a pilgrimage, met his wife, and they returned to Northumberland together.

(This story is found in Gower, who probably took it from the French chronicle of Nicholas Trivet.)

¶ A similar story forms the outline of *Emărê* (3 *syl.*), a romance in Ritson's collection.

(The knight murdering Hermegild, etc., resembles an incident in the French *Roman de la Violette*, the English metrical romance of *Le Bone Florence of Rome* (in Ritson), and also a tale in the *Gesta Romanorum*, 69.)

Lawford (*Mr.*), the town clerk of Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Lawrence (*Friar*), a Franciscan who undertakes to marry Romeo and Juliet. (See LAURENCE.)

Lawrence (*Tom*), *alias* "Tyburn Tom" or Tuck, a highwayman. (See LAURENCE.)—*Sir W. Scott: Heart of Midlothian* (time, George II.).

La Writ, a little wrangling French advocate.—*Fletcher: The Little French Lawyer* (1647).

Lawson (*Sandie*), landlord of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Lawyers' Bags. In the Common Law bar, barristers' bags are either *red* or *dark blue*. "Red bags" are reserved for queen's counsel and serjeants, but a stuff-gownsman may carry one "if presented with it by a 'silk.'" Only red bags may be taken into Common Law courts, blue ones must be carried no further than the robing-room. In Chancery courts the etiquette is not so strict.

Lay of the Last Minstrel. Ladye Margaret [Scott] of Branksome Hall, the "flower of Teviot," was beloved by baron Henry of Cranstown, but a deadly feud existed between the two families. One day, an elfin page allured ladye Margaret's brother (the heir of Branksome Hall) into a wood, where he fell into the hands of the Southerners. At the same time an army of 3000 English marched to Branksome Hall to take it, but hearing that Douglas, with 10,000 men, was on the march against them, the two chiefs agreed to decide the

contest by single combat. The English champion was sir Richard Musgrave, the Scotch champion called himself sir William Deloraine. Victory fell to the Scotch, when it was discovered that "sir William Deloraine" was in reality lord Cranstown, who then claimed and received the hand of ladye Margaret as his reward.—*Sir W. Scott: Lay of the Last Minstrel* (1805).

Lays of Ancient Rome, a series of ballads by Macaulay (1842). The chief are called, *Horatius; The Battle of the Lake Regillus;* and *Virginia.* The first of these is the best.

Lays of the Scottish Cavaliers, by Aytoun (1849).

Layers-over for Meddlers, nothing that concerns you. Said to children when they want to know something which the person asked does not think proper to explain to them. A *layer-over* means "a whip," and a *layer-over for meddlers* means a "rod for the meddlesome."

Lazarillo, a humoursome varlet, who serves two masters, "don Felix" and Octavio. Lazarillo makes the usual quota of mistakes, such as giving letters and money to the wrong master; but it turns out that don Felix is donna Clara, the *fiancée* of Octavio, and so all comes right.—*Jephson: Two Strings to your Bow* (1792).

Joseph Munden [1758–1832] was the original "Lazarillo."—*Memoir of J. S. Munden* (1832).

Lazarillo de Tormes, the hero of a romance of roguery by don Diego de Mendo'za (1553). Lazarillo is a compound of poverty and pride, full of stratagems and devices. The "hidalgo" walks the streets (as he says) "like the duke of Arcos," but is occupied at home "to procure a crust of dry bread, and, having munched it, he is equally puzzled how to appear in public with due decorum. He fits out a ruffle so as to suggest the idea of a shirt, and so adjusts a cloak as to look as if there were clothes under it." We find him begging bread, "not for food," but simply for experiments. He eats it to see "if it is digestible and wholesome;" yet is he gay withal and always rakish.

Lazarus and Divês. Lazarus was a blotched beggar, who implored the aid of Divês. At death, Lazarus went to heaven, and Divês to hell, where he implored that the beggar might be suffered to bring him a drop of water to cool his lips withal. —*Luke* xvi. 19–31.

N. B.—Lazarus is the only proper name given in any of the New Testament parables.

Lazy Lawrence of Lubber-Land, the hero of a popular tale. He served the schoolmaster, the squire's cook, the farmer, and his own wife, all which was accounted treason in Lubber-land. (Probably the seventeenth century.)

Le Beau, a courtier attending upon Frederick the usurper of his brother's throne.—*Shakespeare: As You Like It* (1600).

Le Febre, a poor lieutenant, whose admirable story is told by Sterne in *The Life and Opinions of Tristram Shandy* (1759–1767).

Lea, one of the "daughters of men," beloved by one of the "sons of God." The angel who loved her ranked with the least of the spirits of light, whose post around the throne was in the outermost circle. Sent to earth on a message, he saw Lea bathing, and fell in love with her; but Lea was so heavenly minded that her only wish was to "dwell in purity and serve God in singleness of heart." Her angel-lover, in the madness of his passion, told Lea the spell-word that gave him admittance into heaven. The moment Lea uttered it, her body became spiritual, rose through the air, and vanished from sight. On the other hand, the angel lost his ethereal nature, and became altogether earthly, like a child of clay.—*Moore: Loves of the Angels,* i. (1822).

Lead Apes in Hell (*To*), *i.e.* to die an old maid.

> And now Tatlanthê, thou art all my care . . .
> Pity that you, who've served so long and well,
> Should die a virgin, and lead apes in hell.
> Choose for yourself, dear girl, our empire round;
> Your portion is twelve hundred thousand pound.
> *Carey: Chrononhotonthologos.*

League (*The*), a league formed at Péronne in 1576, to prevent the accession of Henri IV. to the throne of France, because he was of the reformed religion. This league was mainly due to the Guises. It is occasionally called "The Holy League;" but the "Holy League" strictly so called is quite another thing, and it is better not to confound different events by giving them the same name. (See LEAGUE, *Holy.*)

The Achæan League (B.C. 281–146).

The old league consisted of the twelve Achæan cities confederated for self-defence from the remotest times. The league properly so called was formed against the Macedonians.

The Ætolian League, formed some three centuries B.C., when it became a formidable rival to the Macedonian monarchs and the Achæan League.

The Grey League (1424), called *Lia Grischa* or *Graubünd*, from the grey homespun dress of the confederate peasants, the Grisons, in Switzerland. This league combined with the League Caddee (1401) and the League of the Ten Jurisdictions (1436) in a perpetual alliance in 1471. The object of these leagues was to resist domestic tyranny.

The Hanse or *Hanseatic League* (1241–1630), a great commercial confederation of German towns, to protect their merchandise against Baltic pirates, and defend their rights against German barons and princes. It began with Hamburg and Lubeck, and was joined by Bremen, Bruges, Bergen, Novogorod, London, Cologne, Brunswick, Danzig; and, afterwards by Dunkerque, Anvers, Ostend, Dordrecht, Rotterdam, Amsterdam, etc.; still later by Calais, Rouen, St. Malo, Bordeaux, Bayonne, Marseilles, Barcelona, Seville, Cadiz, and Lisbon; and lastly by Messina, Naples, etc.; in all eighty cities.

The Holy League. Several leagues are so denominated, but that emphatically so called is the league of 1511 against Louis XII., formed by pope Julius II., Ferdinand "the Catholic," Henry VIII., the Venetians, and the Swiss. Gaston de Foix obtained a victory over the league at Ravenna in 1512, but died in the midst of his triumph.

The Solemn League (1638), formed in Scotland against the episcopal government of the Church.

League Caddee (*The*), or *Ligue de la Maison de Dieu* (1401), a confederation of the Grisons for the purpose of resisting domestic tyranny. (See LEAGUE, *Grey*.)

League of Augsburg (1686), a confederation of the house of Austria with Sweden, Saxony, Bavaria, the circles of Swabia and Franconia, etc., against Louis XIV. This league was the beginning of that war which terminated in the peace of Ryswick (1698).

League of Cambray (1508), formed against the republic of Venice by the emperor Maximilian I., Louis XII. of France, Ferdinand "the Catholic," and pope Julius II.

League of Ratisbonne (1524), by the catholic powers of Germany against the progress of the Reformation.

League of Smalkalde (December 31, 1530), the protestant states of Germany leagued against Charles Quint. It was almost broken up by the victory obtained over it at Mühlberg in 1547.

League of Wurtzburg (1610), formed by the catholic states of Germany against the "Protestant Union" of Hall. Maximilian I. of Bavaria was at its head.

League of the Beggars (1560), a combination formed against the Inquisition in Flanders.

League of the Cities of Lombardy (1167), under the patronage of pope Alexander III., against Frederick Barbarossa emperor of Germany. In 1225, the cities combined against Frederick II. of Germany.

League of the Public Weal (*Ligue du Bien Public*), 1464, a league between the dukes of Burgundy, Brittany, Bourbon, and other princes, against Louis XI. of France.

Lean'der (3 *syl.*), a young man of Aby'dos, who swam nightly across the Hellespont to visit his lady-love, Hero a priestess of Sestos. One night he was drowned in his attempt, and Hero leaped into the Hellespont and died also.

(The story is told by Musæus in his poem called *Hero and Leander*. Schiller has made it the subject of a ballad.)

(1) Lord Byron and lieutenant Ekenhead repeated the feat of Leander, and accomplished it in 1 hr. 10 min.; the distance (allowing for drifting) would be about four miles.

(2) A young native of St. Croix, in 1817, swam across the Sound in 2 hr. 40 min., the distance being six miles.

(3) Captain Webb, August 24, 1875, swam from Dover to Calais in 22 hr. 40 min., the distance being thirty miles, including drifting.

Lean'der, a young Spanish scholar, smitten with Leonora, a maiden under the charge of don Diego, and whom the don wished to make his wife. The young scholar disguised himself as a minstrel to amuse Mungo the slave, and with a little flattery and a few gold pieces

lulled the vigilance of Ursula the duenna, and gained admittance to the lady. As the lovers were about to elope, don Diego unexpectedly returned; but being a man of 60, and, what is more, a man of sense, he at once perceived that Leander was a more suitable husband for Leonora than himself, and accordingly sanctioned their union and gave the bride a handsome dowry.—*Bickerstaff: The Padlock* (1768).

Leandra, daughter of an opulent Spanish farmer, who eloped with Vincent de la Rosa, a heartless adventurer, who robbed her of all her money, jewels, and other valuables, and then left her to make her way home as best she could. Leandra was placed in a convent till the scandal had blown over.—*Cervantes: Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

Léandre (2 *syl.*), son of Géronte (2 *syl.*). During the absence of his father, he fell in love with Zerbinette, whom he supposed to be a young gipsy, but who was in reality the daughter of Argante (2 *syl.*) his father's friend. Some gipsies had stolen the child when only four years old, and required £30 for her ransom—a sum of money which Scapin contrived to obtain from Léandre's father under false pretences. When Géronte discovered that his son's bride was the daughter of his friend Argante, he was quite willing to excuse Scapin for the deceit practised on him.—*Molière: Les Fourberies de Scapin* (1671).

(In Otway's version of this comedy, called *The Cheats of Scapin*, Léandre is Anglicized into "Leander;" Géronte is called "Gripe;" Zerbinette is "Lucia;" Argante is "Thrifty;" and the sum of money is £200.)

Léandre (2 *syl.*), the lover of Lucinde daughter of Géronte. (See LUCINDE.)—*Molière: Le Médecin Malgré Lui* (1666).

Lean'dro, a gentleman who wantonly loves Amaranta (the wife of Bar'tolus a covetous lawyer).—*Fletcher: The Spanish Curate* (1622).

Lean'dro the Fair (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Pedro de Lujan.

Lear, mythical king of Britain, son of Bladud. He had three daughters, and when four score years old, wishing to retire from the active duties of sovereignty, resolved to divide his kingdom between them in proportion to their love. The two elder said they loved him more than their tongue could express, but Cordelia the youngest said she loved him as it became a daughter to love her father. The old king, displeased with her answer, disinherited Cordelia, and divided his kingdom between the other two, with the condition that each alternately, month by month, should give him a home, with a suite of a hundred knights. He spent the first month with his eldest daughter, who showed him scant hospitality. Then going to the second, she refused to entertain so large a suite; whereupon the old man would not enter her house, but spent the night abroad in a storm. When Cordelia, who had married the king of France, heard of this, she brought an army over to dethrone her sisters, but was taken prisoner and died in jail. In the mean time, the elder sister (Goneril) first poisoned her younger sister from jealousy, and afterwards put an end to her own life. Lear also died.—*Shakespeare: King Lear* (1605).

(The best performers of "king Lear" have been David Garrick (1716-1779) and W. C. Macready (1793-1873). The stage *Lear* is a corrupt version by Nahum Tate (Tate and Brady); as the stage *Richard III.* is Colley Cibber's travesty.)

N.B.—(1) Percy, in his *Reliques of Ancient English Poetry*, has a ballad about "King Leir and His Three Daughters" (series I. ii.).

(2) The story is given by Geoffrey of Monmouth, in his *British History*. Spenser has introduced the tale in his *Faërie Queene* (ii. 10).

(3) Camden tells a similar story of Ina the king of the West Saxons (*Remains*, 306).

In the *Gesta Romanorum*, Introd. xxxix. ch. 21, the king is called Theodorius.

(Shakespeare's tragedy of *King Lear*, first printed in quarto (1608), is founded on *The True Chronicle History of King Leir and His Three Daughters, Gonorill, Ragan, and Cordelia*, 1605.)

Learned (*The*), Coloman king of Hungary (*, 1095-1114).

Learned Blacksmith (*The*), Elihu Burritt, the linguist (1811-1879).

Learned Painter (*The*), Charles Lebrun, noted for the accuracy of his costumes (1619-1690).

Learned Tailor (*The*), Henry Wild of Norwich, who mastered, while he worked at his trade, Greek, Latin, Hebrew, Chaldaic, Syriac, Persian, and Arabic (1684-1734).

Learned Theban (*A*), a guesser of riddles or dark sayings: in allusion to Œdipos king of Thebes, who solved the riddle of the Sphinx.

I'll talk a word with this same learned Theban.
Shakespeare: King Lear, act iii. sc. 4 (1605).

Learning Honoured. (See EMATHIAN CONQUEROR, p. 322; HONOUR PAID TO LEARNING, p. 501.)

Leather-stocking, the nickname of Natty Bumppo, a half-savage and half-Christian chevalier of American wild life. He reappears and closes his career in *The Prairie.—Fenimore Cooper: The Pioneers.*

Leather-stocking stands half-way between savage and civilized life. He has the freshness of nature and the first-fruits of Christianity; the seed dropped into vigorous soil. These are the elements of one of the most original characters in fiction.—*Duyckinck.*

Le Castre, the indulgent father of Mirabel "the wild goose."—*Fletcher: The Wild-goose Chase* (1652).

L'Eclair (*Philippe*), orderly of captain Florian. L'Eclair is a great boaster, who brags under the guise of modesty. He pays his court to Rosabelle, the lady's-maid of lady Geraldine.—*Dimond: The Foundling of the Forest.*

Led Captain (*A*), an obsequious person, who styles himself "captain;" and, out of cupboard love, dances attendance on the master and mistress of a house.

Mr. Wagg, the celebrated wit, and a led captain and trencherman of my lord Steyne, was caused by the ladies to make the assault.—*Thackeray: Vanity Fair*, ii. (1848).

Ledbrook (*Miss*), of the Portsmouth Theatre, the bosom friend of Miss Snevellicci.—*Dickens: Nicholas Nickleby* (1838).

Ledbury (*The Adventures of Mr.*), a novel by Albert Smith (1844).

Lee (*Sir Henry*), an officer in attendance at Greenwich Palace.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Lee (*Sir Henry*), an old royalist, and head-ranger of Woodstock Forest.

Alice Lee, daughter of the old knight. She marries Markham Everard.

Colonel Albert Lee, her brother, the friend of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Leek, worn on St. David's Day. The general tale is that king Cadwallader, in 640, gained a complete victory over the Saxons by the special interposition of St. David, who ordered the Britons to wear leeks in their caps, that they might recognize each other. The Saxons, for want of some common cognizance, often mistook friends for foes. Drayton gives another version: He says the saint lived in the valley Ewias (2 *syl.*), situate between the Hatterill Hills, in Monmouthshire. It was here "that reverend British saint to contemplation lived,"

. . . and did so truly fast,
As he did only drink what crystal Hodney yields,
And fed upon the leeks he gathered in the fields.
In memory of whom, in each revolving year,
The Welshmen, on his day [*March* 1], that sacred herb do wear.
Drayton: Polyolbion, iv. (1612).

Lefevre (*Lieutenant*), a poor officer dying from want and sickness. His pathetic story is told by Sterne, in a novel called *The Life and Opinions of Tristram Shandy* (1759).

"Mr. Fulmer, I have borrowed a book from your shop. 'Tis the sixth volume of my deceased friend, Tristram. . . . The divine story of Lefevre, which makes part of this book, . . . does honour, not to its author only, but to human nature."—*Cumberland: The West Indian*, ii. 1 (1771).

Leg of Mutton School (*The*), authors who praise those who give them good dinners and suppers. Lockhart introduced the phrase.

Legend (*Sir Sampson*), a foolish, testy, prejudiced, and obstinate old man, between 50 and 60. His favourite oath is "Odd!" He tries to disinherit his elder son Valentine, for his favourite son Ben, a sailor; and he fancies Angelica is in love with him, when she only intends to fool him.

He says, "I know the length of the emperor of China's foot, have kissed the Great Mogul's slipper, and have rid a-hunting upon an elephant with the cham of Tartary."—*Congreve: Love for Love*, ii. (1695).

"Sir Sampson Legend" is such another lying, overbearing character, but he does not come up to "sir Epicure Mammon" [*Ben Jonson: The Alchemist*].—*C. Lamb.*

Legend (*The Golden*), a semi-dramatic poem by Longfellow, taken from an old German tale by Hartmann von der Aue [*Our*], called *Poor Henry* (1851). Hartmann was one of the minnesingers, and lived in the twelfth century. (See HENRY, *Poor.*)

Legend of Montrose, a novel by sir W. Scott (1819). This brief, imperfect story contains one of Scott's best characters, the redoubted Rittmaster, Dugald Dalgetty, a combination of soldado and

pedantic student of Mareschal College, Aberdeen (time, Charles I.).

The *plot of the novel* consists of a battle between the Royalists and Parliamentarians, and a slight love-story. In 1644 James Graham, earl of Montrose, was created commander-in-chief of the royal forces in Scotland, and in 1645 conquered, at Inverlochy, the marquis of Argyle, the parliamentary leader.

The love-story is this: the earl of Menteith and Allan M'Aulay, both royalists, proposed to Annot Lyle, daughter of sir Duncan Campbell, a parliamentarian. She chose the earl, and married him.

In regard to Dalgetty, he was a royalist, in the employ of Menteith. Argyle tried to seduce him, but he knocked him down and fled to the royalist forces.

Legends (*Golden*), a collection of monkish legends, in Latin, by Jacob de Voragine or Varagine, born at Varaggio, in Genoa. His *Legenda Sancta* was so popular that it was called "Legenda Aurea" (1230–1298).

Legion of Honour, an order of merit, instituted by Napoleon I. when "first consul," in 1802. The undress badges are, for—

Chevaliers, a bow of red ribbon in the button-hole of their coat, to which a medal is attached.
Officers, a rosette of red ribbon, etc., with medal.
Commanders, a collar-ribbon.
Grand-officers, a broad ribbon *under* the waistcoat.
Grand-cross, a broad ribbon, with a star on the breast, and a jewel-cross pendent.

N.B.—Napoleon III. instituted a lower degree than *Chevalier*, called *Médaille Militaire*, distinguished by a *yellow* ribbon.

Legree, a slave-dealer and hideous villain, brutalized by slave-dealing and slave-driving.—*Mrs. Beecher Stowe: Uncle Tom's Cabin* (1853).

Leicester (*The earl of*), in the court of queen Elizabeth.

The countess of Leicester (born Amy Robsart), but previously betrothed to Edmund Tressilian.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Leigh (*Amyas*), the hero of Charles Kingsley's novel, *Westward Ho!* A young man of great bodily strength and amiable disposition, but very combative (1855).

Leigh (*Aurora*), the heroine and title of a poem by Mrs. Browning. The design of this poem is to show the noble aim of true art.

Leila, the young Turkish child rescued by don Juan at the siege of Ismail (canto viii. 93–102). She went with him to St. Petersburg, and then he brought her to England. As *Don Juan* was never completed, the future history of Leila has no sequel.

> . . . at his side
> Sat little Leila, who survived the parries
> He made 'gainst Cossack sabres, in the wide
> Slaughter of Ismail.
> *Byron: Don Juan*, x. 51 (1824).

Leila (2 *syl.*), the beautiful slave of the caliph Hassan. She falls in love with "the Giaour" [*djow'-er*], flees from the seraglio, is overtaken, and cast into the sea.

> Her eyes' dark charm 'twere vain to tell;
> But gaze on that of the gazelle—
> It will assist thy fancy well.
> *Byron: The Giaour* (1813).

Leila, or "The Siege of Grana'da," a novel by lord Lytton (1838).

Leilah, the Oriental type of female loveliness, chastity, and impassioned affection. Her love for Mejnôun, in Mohammedan romance, is held in much the same light as that of the bride for the bridegroom in Solomon's song, or Cupid and Psyché among the Greeks.

When he sang the loves of Megnôun and Leilah *etc.* . . . tears insensibly overflowed the cheeks of his auditors.—*Beckford: Vathek* (1786).

Leipsic. *So-and-so was my Leipsic*, my fall, my irrevocable disaster, my ruin; referring to the battle of Leipsic (October, 1813), in which Napoleon I. was defeated and compelled to retreat. This was the "beginning of his end."

> Juan was my Moscow [*turning-point*], and Fallero (3 *syl.*)
> My Leipsic.
> *Byron: Don Juan*, xi. 56 (1824).

Leir and his Three Daughters, a ballad inserted by Percy in his *Reliques* (series i. 2). (See LEAR, p. 602.)

L. E. L., initialism of Letitia Elizabeth Landon (afterwards Mrs. Maclean), poetess (1802–1838).

Lela Marien, the Virgin Mary.

In my childhood, my father kept a slave, who, in my own tongue [*Arabic*], instructed me in the Christian worship, and informed me of the many things of Lela Marien.—*Cervantes: Don Quixote*, I. iv. 20 (1605).

Le'lia, a cunning, wanton widow, with whom Julio is in love.—*Beaumont and Fletcher: The Captain* (1613).

Lélie (2 *syl.*), a young man engaged to Célie daughter of Gorgibus; but Gorgibus insists that his daughter shall give up Lélie for Valère, a much richer man. Célie faints on hearing this, and drops the miniature of Lélie, which is picked up by Sganarelle's wife. Sganarelle finds it,

and, supposing it to be a lover of his wife, takes possession of it, and recognizes Lélie as the living original. Lélie asks how he came by it, is told he took it from his wife, and concludes that he means Célie. He accuses her of infidelity in the presence of Sganarelle, and the whole mystery is cleared up.—*Molière: Sganarelle* (1660).

Lélie, an inconsequential, light-headed, but gentlemanly coxcomb.—*Molière: L'Etourdi* (1653).

Le'man (*Lake*), the lake of Geneva; called in Latin *Lemannus.*

> Lake Leman woos me with its crystal face,
> The mirror where the stars and mountains view
> The stillness of their aspect in each trace
> Its clear depth yields of their fair height and hue.
> *Byron: Childe Harold,* iii. 68 (1816).

Lemnian Deed (*A*), one of unparalleled cruelty and barbarity. This Greek phrase owes its origin to the legend that the Lemnian women rose one night, and put to death every man and male child in the island.

On another occasion they slew all the men and all the children born of Athenian parents.

Lenore (2 *syl.*), a name which Edgar Poe has introduced in two of his poems; one called *The Raven,* and the other called *Lenore* (1811–1849).

Lenore, the heroine of Bürger's ballad of that name, in which a spectral lover appears after death to his mistress, and carries her on horseback behind him to the graveyard, where their marriage is celebrated amid a crew of howling goblins. Based on a Dutch ballad.

¶ *The Suffolk Miracle* is an old English ballad of like character.

Lenormand (*Mlle.*), a famous *tireuse de cartes.* She was a squat, fussy little old woman, with an imperturbable eye and a gnarled and knotted visage. She wore her hair cut short and parted on one side, like that of a man; dressed in an odd-looking *casaquin,* embroidered and frogged like the jacket of an hussar; and snuffed continually. This was the little old woman whom Napoleon I. regularly consulted before setting out on a campaign. Mlle. Lenormand foretold to Josephine her divorce; and when Murat king of Naples visited her in disguise, she gave him the cards to cut, and he cut four times in succession *le grand pendu* (king of diamonds); whereupon Mlle. rose and said, "La séance est terminée; c'est dix louis pour les rois;" pocketed the fee, and left the room taking snuff.

(In cartomancy, *le grand pendu* signifies that the person to which it is dealt, or who cuts it, will die by the hands of the executioner. See GRAND PENDU, p. 442.)

Lent (*Galeazzo's*), a form of torture devised by Galeazzo Visconti, calculated to prolong the victim's life for forty days.

Len'ville (2 *syl.*), first tragedian at the Portsmouth Theatre. When Nicholas Nickleby joined the company, Mr. Lenville was jealous, and attempted to pull his nose; but Nicholas pulled the nose of Mr. Lenville instead.—*Dickens: Nicholas Nickleby* (1838).

Leo Hunter (*Mr.* and *Mrs.*), tuft-hunters. Their idiosyncrasy was to entertain persons of note, the "social lions" of the day.—*Dickens: The Pickwick Papers* (1836).

Leodegraunce or LEODOGRAN, king of Camelyard, father of Guenever (king Arthur's wife). Uther the pendragon gave him the famous Round Table, which would seat 150 knights (pt. i. 45); and when Arthur married Guenever, Leodegraunce gave him the table and 100 knights as a wedding gift (pt. i. 45). The table was made by Merlin, and each seat had on it the name of the knight to whom it belonged. One of the seats was called the "Siege Perilous," because no one could sit on it without "peril of his life" except sir Galahad the virtuous and chaste, who accomplished the quest of the holy graal.—*Sir T. Malory: History of Prince Arthur* (1470).

> Leodogran, the king of Cameliard [*sic*],
> Had one fair daughter and none other child;
> And she was fairest of all flesh on earth,
> Guinevere, and in her his one delight.
> *Tennyson: Coming of Arthur.*

Le'oline (3 *syl.*), one of the male attendants of Dionys'ia wife of Cleon governor of Tarsus, and employed by his mistress to murder Mari'na, the orphan daughter of prince Pericles, who had been committed to her charge to bring up. Leoline took Marina to the shore with this view, when some pirates seized her, and sold her at Metali'nê for a slave. Leoline told his mistress that the orphan was dead, and Dionysia raised a splendid sepulchre to her memory.—*Shakespeare: Pericles Prince of Tyre* (1608).

Leon, son of Constantine the Greek emperor. Amon and Beatrice, the parents of Bradamant, promise to him their daughter Bradamant in marriage; but

the lady is in love with Roger'o. When Leon discovers this attachment, he withdraws his suit, and Bradamant marries Rogero.—*Ariosto: Orlando Furioso* (1516).

Leon, the hero who rules Margaritta his wife wisely, and wins her esteem and wifely obedience. Margaritta is a wealthy Spanish heiress, who married in order to indulge in wanton intrigues more freely. She selected Leon because he was supposed to be a milksop whom she could bend to her will; no sooner, however, is she married than Leon acts with manly firmness and determination, but with great affection also. He wins the esteem of every one, and Margaritta becomes a loving, devoted, virtuous, and obedient wife.—*Fletcher: Rule a Wife and Have a Wife* (1640).

Edward Kynaston [1619–1687] executed the part of "Leon" with a determined manliness, well worth the best actor's imitation. He had a piercing eye, and a quick, imperious vivacity of voice.—*Colley Cibber.*

Leonard, a real scholar, forced for daily bread to keep a common school.—*Crabbe: Borough,* xxiv. (1810).

Leonardo [GONZAGA], duke of Mantua. Travelling in Switzerland, an avalanche fell on him; he was nursed through a severe illness by Mariana the daughter of a Swiss burgher, and they fell in love with each other. On his return home, he was entrapped by brigands, and kept prisoner for two years. Mariana, seeking him, went to Mantua, where count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused to comply. The case was referred to the duke (Ferrardo), who gave judgment in favour of the count. Leonardo happened to be present, and, throwing off his disguise, assumed his rank as duke, and married Mariana; but, being called away to the camp, left Ferrardo regent. Ferrardo laid a most villainous scheme to prove Mariana guilty of adultery with Julian St. Pierre; but Leonardo refused to credit her guilt. Julian turned out to be her brother, exposed the whole plot, and amply vindicated Mariana of the slightest indiscretion.—*Knowles: The Wife* (1833).

Leona'to, governor of Messina, father of Hero, and uncle of Beatrice.—*Shakespeare: Much Ado about Nothing* (1600).

Leonesse (3 *syl.*), LEONNESSE, LEONNAIS, LEONÉS, LEONNOYS, LYONNOYS, etc., a mythical country belonging to Cornwall, supposed to have been sunk under the sea since the time of king Arthur. It is very frequently mentioned in the Arthurian romances.

Leonidas, an historic poem in twelve books, by Richard Glover (1737).

Leonidas. When one said to Leonĭdas king of Sparta, who was sent with 300 Spartans to withstand the whole army of Xerxes at the defile of Thermop'ylæ, that the Persians were so numerous their arrows would darken the sun, he answered, "It is well, friend; for we shall fight in the shade."—*Plutarch,*

∴ Herodotos puts the same words into the mouth of Dienĕces (also a Spartan); and says, when one was telling Dieneces (4 *syl.*) about the battle of Thermopylæ, that the arrows of the Persians were so numerous they actually shut out the sun, he naïvely replied, "So much the better, for then they fought in the shade."—*Herodotos: History,* vii. 226.

Leonidas of Modern Greece, Marco Bozzaris, a Greek patriot, who, with 1200 men, put to rout 4000 Turco-Albanians, at Kerpenisi, but was killed in the attack (1823). He was buried at Mesolonghi.

Le'onine (3 *syl.*), servant to Dionyza.—*Shakespeare: Pericles Prince of Tyre* (1608).

Leonine Verse. So called from Leonius, a canon of the church of St. Victor, in Paris, in the twelfth century, who first composed in such verse. It has a rhyme in the middle of the line; as—

Pepper is black, though it hath a good smack.
Est avis in dextra melior quam quatuor extra.

Leonnoys or *Leonesse* (*q.v.*), a country once joining Cornwall, but now sunk in the sea full forty fathoms deep. Sir Tristram was born in Leonês or Leonnoys, and is always called a Cornish knight.

(Tennyson calls the word "Lyonnesse," but sir T. Malory "Leonês.")

Leo'no's Head (or *Liono's Head*), Porto Leono, the ancient Piræus. So called from a huge lion of white marble, removed by the Venetians to their arsenal.

The wandering stranger near the port descries
A milk-white lion of stupendous size,
Of antique marble,—hence the haven's name,
Unknown to modern natives whence it came.
Falconer: The Shipwreck, iii. 3 (1795).

Léonor, sister of Isabelle, an orphan;

brought up by Ariste (2 *syl.*) according to his notions of training a girl to make him a good wife. He put her on her honour, tried to win her confidence and love, gave her all the liberty consistent with propriety and social etiquette, and found that she loved him, and made him a fond and faithful wife. (See ISABELLE, p. 531.)—*Molière: L'école des Maris* (1661).

LEONO'RA, the usurping queen of Aragon, betrothed to Bertran a prince of the blood-royal, but in love with Torrismond general of the forces. It turns out that Torrismond is son and heir of Sancho the deposed king. Sancho is restored, and Torrismond marries Leonora.—*Dryden: The Spanish Fryar* (1680).

Leono'ra, betrothed to don Carlos, but don Carlos resigned her to don Alonzo, to whom she proved a very tender and loving wife. Zanga the Moor, out of revenge, poisoned the mind of Alonzo against his wife, by insinuating her criminal love for don Carlos. Out of jealousy, Alonzo had his friend put to death, and Leonora, knowing herself suspected, put an end to her life.—*Young: The Revenge* (1721).

Leono'ra, the daughter of poor parents, who struck the fancy of don Diego. The don made a compact with her parents to take her home with him and place her under a duenna for three months, to ascertain if her temper was as sweet as her face was pretty, and at the expiration of that time, either to return her spotless or to make her his wife. At the end of three months, don Diego (a man of 60) goes to arrange for the marriage, locking his house and garden, as he supposes, securely; but Leander, a young student, smitten with Leonora, makes his way into the house, and is about to elope with her when the don returns. Like a man of sense, don Diego at once sees the suitability of the match, consents to the union of the young people, and even settles a marriage portion on Leonora, his ward if not his wife.—*Bickerstaff: The Padlock* (1768).

Leono'ra, betrothed to Ferdinand a fiery young Spaniard (jealous of donna Clara, who has assumed boy's clothes for a time). Ferdinand despises the "amphibious coxcomb," and calls his rival "a vile compound of fringe, lace, and powder."—*Jephson: Two Strings to your Bow* (1792).

Leono'ra, the heroine of Miss Edgeworth's novel of the same name. The object of the tale is to make the reader feel what is good, and desirous of being so (1806).

Leono'ra, wife of Fernando Florestan a State prisoner in Seville. In order to effect her husband's release, she assumed the attire of a man, and the name of Fidelio. In this diguise she entered the service of Rocco the jailer, and Marcellina the jailer's daughter fell in love with her. (For the rest of the tale, see FERNANDO, p. 363.)—*Beethoven: Fidelio* (an opera, 1791).

Leono'ra, a princess, who falls in love with Manri'co, the supposed son of Azuce'na a gipsy, but in reality the son of Garzia (brother of the conte di Luna). The conte di Luna entertains a base passion for the princess, and, getting Manrico into his power, is about to kill him, when Leonora intercedes, and promises to give herself to the count if he will spare his nephew's life. The count consents; but while he goes to release Manrico, Leonora kills herself by sucking poison from a ring, and Manrico dies also.—*Verdi: Il Trovato're* (an opera, 1853).

Leono'ra (*The History of*), an episode in the novel of *Joseph Andrews*, by Fielding (1742).

Leono'ra [D'ESTE] (2 *syl.*), sister of Alfonso II. reigning duke of Ferrara. The poet Tasso conceived a violent passion for this princess, but "she knew it not or viewed it with disdain." Leonora never married, but lived with her eldest sister Lauretta duchess of Urbino, who was separated from her husband. The episode of Sophronia and Olindo (*Jerusalem Delivered*, ii.) is based on this love incident. The description of Sophronia is that of Leonora, and her ignorance of Olindo's love points to the poet's unregarded devotion.

> But thou . . . shalt have
> One-half the laurel which o'ershades my grave . .
> Yes, Lenora, it shall be our fate
> To be entwined for ever,—but too late.
> *Byron: The Lament of Tasso* (1817).

Leonora de Guzman, the "favourite" of Alfonso XI. of Castile. Ferdinando, not knowing that she was the king's mistress, fell in love with her; and Alfonso, to reward Ferdinando's

services, gave her to him in marriage. No sooner was this done, than the bridegroom learned the character of his bride, rejected her with scorn, and became a monk. Leonora became a noviciate in the same convent, obtained her husband's forgiveness, and died.—*Donisetti · La Favorita* (an opera, 1842).

Leon'tes (3 *syl.*), king of Sicily. He invited his old friend Polixenês king of Bohemia to come and stay with him, but became so jealous of him that he commanded Camillo to poison him. Instead of doing so, Camillo warned Polixenês of his danger, and fled with him to Bohemia. The rage of Leontês was now unbounded, and he cast his wife Hermionê into prison, where she gave birth to a daughter. The king ordered the infant to be cast out on a desert shore, and then brought his wife to a public trial. Hermionê fainted in court, the king had her removed, and Paulina soon came to announce that the queen was dead. Ultimately, the infant daughter was discovered under the name of Perdîta, and was married to Florizel the son of Polixenês. Hermionê was also discovered to the king in a *tableau vivant*, and the joy of Leontês was complete.—*Shakespeare: The Winter's Tale* (1604).

Leontius, a brave but merry old soldier.—*Fletcher: The Humorous Lieutenant* (1647).

Le'opold, a sea-captain, enamoured of Hippol'yta, a rich lady wantonly in love with Arnoldo. Arnoldo, however, is contracted to the chaste Zeno'cia, who is basely pursued by the governor count Clodio.—*Fletcher: The Custom of the Country* (1647).

Leopold, archduke of Austria, a crusader who arrested Richard I. on his way home from the Holy Land.—*Sir W. Scott: The Talisman* (time, Richard I.).

Leopold, nicknamed *Peu-à-peu* by George IV. Stein, speaking of Leopold's vacillating conduct in reference to the Greek throne, says of him, "He has no colour," *i.e.* no fixed plan of his own, but only reflects the colour of those around him; in other words, he is "blown about by every wind."

Lepol'emo (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Pedro de Lujan.

Leporello, in *The Libertine*, by Shadwell (1676).

The following advertisement from Liston appeared in June, 1817:—

"My benefit takes place this evening at Covent Garden Theatre, and I doubt not will be splendidly attended. . . . I shall perform 'Fegrun' in *The Slave*, and 'Leporello' in *The Libertine*. In the delineation of these arduous characters I shall display much feeling and discrimination, together with great taste in my dresses and elegance of manner. The audiences will be delighted, and will testify their approbation by rapturous applause. When, in addition to my professional merits, regard is paid to the loveliness of my person and the fascination of my face, . . . there can be no doubt that this announcement will receive the attention it deserves."—*J. Liston.*

Leporello, the valet of don Giovanni.—*Mozart: Don Giovanni* (an opera, 1787).

Lermites and Martafax, two rats that conspired against the White Cat.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Lesbia, the poetic name given by the poet Catullus to his favourite lady Clodia.

Lesbian Kiss (*A*), an immodest kiss. The ancient Lesbians were noted for their licentiousness, and hence to "Lesbianize" became synonymous with licentious sexual indulgence, and "Lesbia" meant a shameless harlot.

Lesbian Poets (*The*), Terpander, Alcæus, Ari'on, and the poetess Sappho.

Lesbian Rule, squaring the rule from the act, and not the act from the rule; like correcting a sun-dial by a clock, and not the clock by the sun-dial. A Jesuit excuse for doing or not doing as inclination dictates.

Lesley (*Captain*), a friend of captain M'Intyre.—*Sir W. Scott: The Antiquary* (time, George III.).

Leslie (*General*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Lesly (*Ludovic*), surnamed *Le Balafré*, an old archer in the Scotch guard of Louis XI. of France. Uncle of Quentin Durward.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Lesurques (*Jerome*), a solicitor, who, being in greatly reduced circumstances, holds the White Lion inn, unknown to his son (act i. 2).

Joseph Lesurques (2 *syl.*), son of the solicitor, and father of Julie. He is so like Dubosc the highwayman, that he is accused of robbing the night-mail from Lyons, and murdering the courier.

Julie Lesurques, daughter of Joseph

Lesurques, in love with Didier. When her father is imprisoned, she offers to release Didier from his engagement; but he remains loyal throughout.—*Stirling: The Courier of Lyons* (1852).

Le'the (2 *syl.*), one of the five rivers of hell. The word means "forgetfulness." The other rivers are Styx, Ach'eron, Cocy'tus, and Phleg'ethon. Dantê makes Lêthê the boundary between purgatory and paradise.

Far off from these [*four*] a slow and silent stream
Lethê, the river of oblivion, rolls
Her watery labyrinth, whereof who drinks
Forthwith his former state and being forgets—
Forgets both joy and grief, pleasure and pain.
Milton: Paradise Lost, ii. 583, etc. (1665).

Lethe'an Dews, that which produces a dreamy languor and obliviousness of the troubles of life. Lêthê personified oblivion in Grecian mythology, and the soul, at the death of the body, drank of the river Lêthê that it might carry into the world of shadows no remembrance of earth and its concerns.

The soul with tender luxury you [*the Muses*] fill,
And o'er the sense Lethean dews distill.
Falconer: The Shipwreck, iii. 4 (1756).

Letters (*Greek*). Cadmus, the Phœnician, introduced sixteen; Simonidês and Epicharmos (the poets) introduced six or eight others; but there is the greatest diversity upon what letters, or how many, are to be attributed to them. Aristotle, says Epicharmos introduced θ, χ; others ascribe to him ξ, η, ψ, ω. Dr. Smith, in his *Classical Dictionary*, tells us Simonidês introduced "the long vowels and double letters" (η, ω, θ, χ, φ, ψ). Lemprière, under "CADMUS," ascribes to him θ, ζ, φ, χ; and under "SIMONIDES," η, ω, ξ, ψ. Others maintain that the Simonidês' letters are η, ω, ζ, ψ.

Letters (*Father of*), François I. of France, *Père des Lettres* (1494, 1515-1547). Lorenzo de' Medici, "the Magnificent" (1448-1492).

Letters of the Sepulchre, the laws made by Godfrey and the patriarchs of the court of Jerusalem. There were two codes, one respecting the privileges of the nobles, and the other respecting the rights and duties of burghers. These codes were laid up in a coffer with the treasure of the Church of the Holy Sepulchre.

Letters to his Son, by lord Chesterfield (1771).

Leuca'dia's Rock, a promontory, the south extremity of the island Leucas or Leucadia, in the Ionian Sea. Sappho leapt from this rock when she found her love for Pha'on unrequited. At the annual festival of Apollo, a criminal was hurled from Leucadia's Rock into the sea; but birds of various sorts were attached to him, in order to break his fall, and if he was not killed he was set free. The leap from this rock is called "The Lovers' Leap."

All those may leap who rather would be neutes
(Leucadia's Rock still overlooks the wave).
Byron: Don Juan, iii. 205 (1819).

Leucip'pe (3 *syl.*), wife of Menippus; a bawd who caters for king Antig'onus, who, although an old man, indulges in the amorous follies of a youth.—*Fletcher: The Humorous Lieutenant* (1647).

Leucippe, a rough Athenian soldier, in love with Myrinê, Pygmalion's sister. —*Gilbert: Pygmalion and Galatea* (1871).

Leucoth'ea, once called "Ino." Ath'amas son of Æôlus had by her two sons, one of whom was named Melicer'tês. Athamas being driven mad, Ino and Melicertês threw themselves into the sea; Ino became Leucothea, and Melicertês became Palæmon or Portumnus the god of ports or strands. Leucothea means the "white goddess," and is used for "Matuta" or the dawn, which precedes sunrise, *i.e.* Aurora.

By Leucothea's lovely hands,
And her son that rules the strands.
Milton: Comus, 875 (1634).

To resalute the world with sacred light,
Leucothea waked, and with fresh dews embalmed
The earth.
Milton: Paradise Lost, xi. 135 (1665).

Lev'ant Wind (*The*), the east wind, from *levant* ("the sunrise"). Ponent is the west wind, or wind from the sunset.

Forth rush the Levant and the Ponent winds.
Milton: Paradise Lost, x. 704 (1665).

Leven (*The earl of*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Leviathan (*The*), by Hobbes (1651). A political treatise in commendation of a universal commonwealth, both civil and ecclesiastical. (See INTELLECTUAL SYSTEM, p. 525.)

Leviathan of Literature (*The*), Dr. Samuel Johnson (1709-1784).

Levites (*The*), in Dryden's *Absalom and Achitophel*, means the nonconformist ministers expelled by the Act of Conformity (1681-2).

Not Levites headed these [*rebels*] . . .
Resumed their cant, and with a zealous cry
Pursued their own beloved theocracy

With Sanhedrim [*parliament*] and priest enslaved the nation,
And justified their spoils by inspiration.
Part I. 530–536.

Leviticus, the Greek title of the third book of the Old Testament. It was intended for the Levites, the tribe of the Jewish priesthood, and gives them full instructions about feast-days and sacrifices.

The Jews have no name for this book, but refer to it by the first words, *And the Lord called unto Moses.*

Levitt (*Frank*), a highwayman.—*Sir W. Scott: Heart of Midlothian* (time, (George II.).

LEWIS, landgrave of Thuringia, and husband of Elizabeth, a type of the unerotic adorers of women in the Middle Ages.—*Kingsley: The Saints' Tragedy*, a dramatic poem (1846).

Lewis (*Don*), brother of Antonio, and uncle of Carlos the bookworm, of whom he is dotingly fond. Don Lewis is no scholar himself, but he adores scholarship. He is headstrong and testy, simple-hearted and kind.

John Quick's great parts were "don Lewis," "Tony Lumpkin," and "Bob Acres" [1748–1831].—*Records of a Stage Veteran.*

("Tony Lumpkin" in *She Stoops to Conquer* (Goldsmith); "Bob Acres" in *The Rivals*, by Sheridan.)

Lewis (*Lord*), father of Angeli'na.—*Fletcher: The Elder Brother* (1637).

Lewis (*Matthew Gregory*), generally called "Monk Lewis," from his romance *The Monk* (1794). His best-known verses are the ballads of *Alonzo the Brave* and *Bill Jones*. He also wrote a drama entitled *Timour the Tartar* (1775–1818).

Oh! wonder-working Lewis! Monk or bard,
Who fain would make Parnassus a churchyard!
Lo! wreaths of yew, not laurel, bind thy brow;
Thy Muse a sprite, Apollo's sexton thou.
Byron: English Bards and Scotch Reviewers (1809).

Lewis Baboon. Louis XIV. of France is so called by Dr. Arbuthnot in his *History of John Bull*. Baboon is a pun on the word *Bourbon*, specially appropriate to this royal "posture-master" (1712).

Lewkner's Lane (London), now called Charles Street, Drury Lane; always noted for its "soiled doves."

The nymphs of chaste Diana's train,
The same with those in Lewkner's Lane.
S. Butler: Hudibras, iii. 1 (1678).

Lew'some (2 *syl.*), a young surgeon and general practitioner. He forms the acquaintance of Jonas Chuzzlewit, and supplies him with the poison which he employs.—*Dickens: Martin Chuzzlewit* (1844).

Lewson, a noble, honest character. He is in love with Charlotte Beverley, and marries her, although her brother has gambled away all her fortune.—*E. Moore: The Gamester* (1753).

Leycippes and Clitophonta, a romance in Greek, by Achilles Tatius, in the fifth century; borrowed largely from the *Theag'enès and Chariclēa* of Heliodōrus bishop of Trikka.

Liar (*The*), a farce by Samuel Foote (1761). John Wilding, a young gentleman fresh from Oxford, has an extraordinary propensity for romancing. He invents the most marvellous tales, utterly regardless of truth, and thereby involves both himself and others in endless perplexities. He pretends to fall in love with a Miss Grantam, whom he accidentally meets, and, wishing to know her name, is told it is Godfrey, and that she is an heiress. Now it so happens that his father wants him to marry the real Miss Grantam, and, in order to avoid so doing, he says he is already married to a Miss Sibthorpe. He afterwards tells his father he invented this tale because he really wished to marry Miss Godfrey. When Miss Godfrey is introduced, he does not know her, and while in this perplexity a woman enters, who declares she is his wife, and that her maiden name was Sibthorpe. Again he is dumfounded, declares he never saw her in his life, and rushes out, exclaiming, "All the world is gone mad, and is in league against me!"

The plot of this farce is from the Spanish. It had been already taken by Corneille in *Le Menteur* (1642), and by Steele in his *Lying Lover* (1704).

Liar (*The*), Al Aswad; also called "The Impostor," and "The Weather-cock." He set himself up as a prophet against Mahomet; but frequently changed his creed.

¶ Mosëilma was also called "The Liar." He wrote a letter to Mahomet, which began thus: "From Mosëilma prophet of Allah, to Mahomet prophet of Allah;" and received an answer beginning thus: "From Mahomet the prophet of Allah, to Mosëilma the Liar."

Liars (*The Prince of*), Ferdinand Mendez Pinto, a Portuguese traveller, whose narratives deal so much in the marvellous that Cervantes dubbed him "The Prince of Liars." He is alluded to

in the *Tatler* as a man "of infinite adventure and unbounded imagination."

Sir John Mandeville is called "The Lying Traveller" (1300–1372).

Liban'iel (4 *syl.*), the guardian angel of Philip the apostle.—*Klopstock: The Messiah*, iii. (1748).

Libec'chio, the *ventus Lyb'icus* or south-west wind; called in Latin *A'fer*. The word occurs in *Paradise Lost*, x. 706 (1665).

Liberator (*The*). Daniel O'Connell was so called because he was the leader of the Irish party, which sought to sever Ireland from England. Also called "The Irish Agitator" (1776–1847).

¶ Simon Bolivar, who established the independence of Peru, is so called by the Peruvians (1785–1831).

Liberator of the New World (*The*), Dr. Franklin (1706–1790).

Liberty, a poem in five parts, by Thomson. Part 1, *Ancient and Modern Italy compared;* part 2, *Greece;* part 3, *Rome;* part 4, *Britain;* part 5, a prospect of future times, given by the goddess of Liberty. It is an excellent poem.

(Percy Bysshe Shelley published, in 1858, an *Ode to Liberty;* and John Stuart Mill an essay *On Liberty*, 1858.)

Liberty (*Goddess of*), Mlle. Malliard. On December 20, 1793, the French installed the worship of reason for the worship of God, and M. Chaumette induced Mlle. Malliard, an actress, to personify the "goddess of Liberty." She was borne in a palanquin, dressed with buskins, a Phrygian cap, and a blue chlamys over a white tunic. Being brought to Notre Dame, she was placed on the high altar, and a huge candle was placed behind her. Mlle. Malliard lighted the candle, to signify that liberty frees the mind from darkness, and is the "light of the world;" then M. Chaumette fell on his knees to her and offered incense as to a god.

Liberty (*The goddess of*). The statue so called, placed over the entrance of the Palais Royal, represented Mme. Tallien.

Liberty Hall. Squire Hardcastle says to young Marlow and Hastings, when they mistake his house for an "inn," and give themselves airs, "This is Liberty Hall, gentlemen; you may do just as you please here."—*Goldsmith: She Stoops to Conquer*, i. 2 (1773).

Libiti'na, the goddess who presides over funerals, and hence in Latin an undertaker is called *libitina'rius*.

He brought two physicians to visit me, who, by their appearance, seemed zealous ministers of the goddess Libitina.—*Lesage: Gil Blas*, ix. 8 (1735).

Library (*St. Victor's*), in Paris. Joseph Scaliger says "it had absolutely nothing in it but trash and rubbish." Rabelais gives a long list of its books, amongst which may be mentioned the *Tumbril of Salvation*, the *Pomegranate of Vice*, the *Henbane of Bishops*, the *Mustard-pot of Penance*, the *Crucible of Contemplation*, the *Goad of Wine*, the *Spur of Cheese*, the *Cobbled-Shoe of Humility*, the *Trivet of Thought*, the *Curé's Rap on the Knuckles*, the *Pilgrims' Spectacles*, the *Prelates' Bagpipes*, the *Lawyers' Furred Cat*, the *Cardinals' Rasp*, etc.—*Rabelais: Pantag'ruel*, ii. 7 (1533).

Lichas, servant of Herculês, who brought to him from Dejani'ra the poisoned shirt of Nessus. He was thrown by Herculês from the top of mount Etna into the sea. Seneca says (*Hercules*) that Lichas was tossed aloft into the air, and sprinkled the clouds with his blood. Ovid says, "He congealed, like hail, in mid-air, and turned to stone; then, falling into the Euboic Sea, became a rock, which still bears his name and retains the human form" (*Met.*, ix.).

Let me lodge Lichas on the horns of the moon.
Shakespeare. Antony and Cleopatra, act iv. sc. 10 (1608).

Lichfield. The field of the dead bodies. Anglo-Saxon *liced*, *licit*, or *licet feld* (*lic*, the place of a dead body, or a dead body).

[Lichfield] is said to have derived its name from the martyrdom of more than a thousand Christians, who are said to have been massacred here in the reign of Diocletian.—*Lewis: Topographical Dictionary* (article "Lichfield").

(Lich-gate is a shelter at the gate of a churchyard, where the bearers rest the coffin before ascending the steps of the churchyard, and to await the clergyman.)

Licked into Shape. According to legend, the young bear is born a shapeless mass, and the dam licks her cub into its proper shape.

The she-bear licks her cubs into a sort
Of shape.
Byron: The Deformed Transformed, i. 1 (1822).

Lickitup (*The laird of*), friend of Neil Blanc the town piper.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Lie. The four P's disputed as to which could tell the greatest lie. The Palmer asserted that he had never seen a

woman out of patience; the other three P's (a Pardoner, a Poticary, and a Pedlar) were so taken aback by this assertion that they instantly gave up the contest, saying that it was certainly the greatest falsehood they had ever heard.—*Heywood: The Four P's* (1520).

N.B.—Tennyson says—

A lie which is half a truth is ever the blackest of lies.
A lie which is all a lie may be met and fought with outright;
But a lie which is part a truth is a harder matter to fight.
The Grandmother.

Liebenstein and Sternfels, two ruined castles on the Rhine. Leoline the orphan was the sole surviving child of the lord of Liebenstein, and two brothers (Warbeck and Otto) were the only surviving children of the lord of Sternfels. Both these brothers fell in love with Leoline, but as the lady gave Otto the preference, Warbeck joined the crusades. Otto followed his brother to Palestine, but the war was over, and Otto brought back with him a Greek girl, whom he had made his bride. Warbeck now sent a challenge to his brother for this insult to Leoline, but Leoline interposed to stop the fight. Soon after this the Greek wife eloped, and Otto died childless. Leoline retired to the adjacent convent of Bornhofen, which was attacked by robbers, and Warbeck, in repelling them, received his death-wound, and died in the lap of Leoline.—*Traditions of the Rhine.*

Life (*The Battle of*), a Christmas story, by C. Dickens (1846). It is the story of Grace and Marion, the two daughters of Dr. Jeddler, both of whom loved Alfred Heathfield, their father's ward. Alfred loved the younger daughter; but Marion, knowing of her sister's love, left her home clandestinely, and all thought she had eloped with Michael Warden. Alfred then married Grace, and in due time Marion made it known to her sister that she had given up Alfred to her, and had gone to live with her aunt Martha till they were married. It is said that Marion subsequently married Michael Warden, and found with him a happy home.

Life in London, or "The Day and Night Scenes of Jerry Hawthorn and Corinthian Tom," by Pierce Egan (1824). The illustrations are by Cruikshank.

Lige'a, one of the three syrens. Milton gives the classic syrens *combs;* but this is mixing Greek syrens with Scandinavian mermaids. (Ligēa or Largeia means "shrill," or "sweet-voiced.")

[*By*] fair Ligea's golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks.
Milton: Comus, 880 (1634).

(The three syrens were Parthen'opē, Ligēa, and Leucos'ia, not *Leucothea, q.v.*)

Light of the Age, Maimon'idēs *or* Rabbi Moses ben Maimon of Cor'dova (1135-1204).

Light of the Haram [*sic*], the sultana Nour'mahal', afterwards called Nourjeham ("light of the world"). She was the bride of Selim son of Acbar.—*Moore: Lalla Rookh* (1817).

Light o' Heel (*Janet*), mother of Godfrey Bertram Hewit.—*Sir W. Scott: Guy Mannering* (time, George II.).

Lights and Shadows of Scottish Life, a series of tales by professor John Wilson (1822).

Lightbody (*Luckie*), *alias* "Marian Loup-the-Dyke," mother of Jean Girder the cooper's wife.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Lightborn, the murderer who assassinated Edward II.—*Marlowe: Edward II.* (1592).

Lightfoot, one of the seven attendants of Fortunio. So swift was he of foot, that he was obliged to tie his legs when he went hunting, or else he always outran the game, and so lost it.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Lightning. Benjamin Franklin invented lightning conductors; hence Campbell says it is allotted to man, with Newton to mark the speed of light, with Herschel to discover planets, and

With Franklin grasp the lightning's fiery wing.
Campbell: Pleasures of Hope, i. (1799).

Lovers killed by Lightning. (See under LOVERS.)

Lightning Protectors. Jupiter chose the eagle as the most approved preservative against lightning, Augustus Cæsar the sea-calf, and Tiberius the laurel.—*Collumella,* x.; *Suetonius: In Vit. Aug.,* xc.; *Suetonius: In Vita Tib.,* lxix.

Houseleek, called "Jupiter's Beard," is a defence against lightning and evil spirits; hence Charlemagne's edict—

Et habeat quisque supra domum suam Jovis barbam.

Lightwood (*Mortimer*), a solicitor, who conducts the "Harmon murder" case. He is the great friend of Eugene Wrayburn, barrister-at-law, and it is the great ambition of his heart to imitate the *nonchalance* of his friend. At one time Mortimer Lightwood admired Bella Wilfer.—*Dickens: Our Mutual Friend* (1864).

Ligurian Republic (*The*), Venetia, Genoa, and part of Sardinia, formed by Napoleon I. in 1797.

Ligurian Sage (*The*), Aulus Persius Flaccus, the satirist (34-62).

Likenesses Repeated.

(1) Strabo (father of Pompey) and his cook were exactly alike.

(2) Sura (proconsul of Sicily) and a fisherman were so much alike that Sura asked the fisherman if his mother had ever been in Rome. "No," said the man, "but my father has."

(3) Walter de Hempsham abbot of Canterbury and his shepherd were so alike that when the shepherd was dressed in the abbot's gown, even king John was deluded by the resemblance.—*Percy: Reliques* ("King John and the abbot of Canterbury," *q.v.*).

(4) The brothers Antipholus, the brothers Dromio, the brothers Menæchmus (called by Plautus, Sosicles and Menæchmus), were exactly alike.

Lik'strond, the abode, after death, of perjurers, assassins, and seducers. The word means "strand of corpses." Nestrond is the strand or shore of the dead.—*Scandinavian Mythology.*

Lilburn (*John*), a contentious leveller in the Commonwealth, of whom it was said, *If no one else were alive, John would quarrel with Lilburn.* The epigrammatic epitaph of John Lilburn is as follows:—

Is John departed, and is Lilburn gone?
Farewell to both, to Lilburn and to John!
Yet being gone, take this advice from me:
Let them not both in one grave buried be.
Here lay ye John; lay Lilburn thereabout;
For if they both should meet, they would fall out.

Lili, immortalized by Goethe, was Anna Elizabeth Schönemann, daughter of a Frankfort banker. She was 16 when Goethe first knew her.

Lilies (*City of*), Florence.

Lil'inau, a woman wooed by a phantom that lived in her father's pines. At nightfall the phantom whispered love, and won the fair Lilinau, who followed his green waving plume through the forest, but never more was seen.—*American-Indian Legend.*

Told she the tale of the fair Lilinau, who was wooed by a phantom
That through the pines o'er her father's lodge, in the hush of the twilight,
Breathed like the evening wind, and whispered love to the maiden;
Till she followed his green and waving plume tho' the forest,
And never more returned, nor was seen again by her people.
Longfellow: Evangeline, ii. 4 (1849).

Lilis or **Lilith,** Adam's wife before Eve was created. Lilis refused to submit to Adam, and was turned out of paradise; but she still haunts the air, and is especially hostile to new-born children.

(Goethe has introduced her in his *Faust*, 1790.)

Lil'lia-Bianca, the bright airy daughter of Nantolet, beloved by Pinac the fellow-traveller of Mirabel "the wild goose."—*Fletcher: The Wild-goose Chase* (1652).

Lilli-burlero, bullen-a-la! a song which greatly contributed to deprive James II. of his three kingdoms, and to drive him into exile. He had appointed Richard Talbot earl of Tyrconnel, a most out-and-out papist, to the lieutenancy of Ireland, in 1686, and the violence of his administration gave great offence to the protestant party. The song was written in 1683 or 1684, and the king abdicated in 1688.

Ho! broder Teague, dost hear de decree?
Lilli-burlero, bullen-a-la!
Dat we shall have a new deputie?
Lilli-burlero, bullen-a-la!
Lero, lero, lilli-burlero,
Lero, lero, bullen-a-la!

Ho! by shain't Tyburn, it is de Talbote;
Lilli-burlero, bullen-a-la!
And he will cut de Englishmen's troate!
Lilli-burlero, bullen-a-la!
Lero, lero, lilli-burlero,
Lero, lero, bullen-a-la!
(Attributed to *Lord Wharton.*)

*** The song is inserted in Percy's *Reliques*, ser. iii. bk. iii. 23.

Lilliput, the country of the Lilliputians, a race of pygmies of very diminutive size, to whom Gulliver appeared a monstrous giant.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

N.B.—The voyage to Lilliput is a satire on the manners and habits of George I.

Lilly, the wife of Andrew. Andrew is the servant of Charles Brisac a scholar.—*Fletcher: The Elder Brother* (1637).

Lilly (*William*), an English astrologer, who was employed during the Civil Wars by both parties; and even Charles I. consulted him about his projected

escape from Carisbrooke Castle (1602-1681). (See LENORMAND, p. 605.)

He talks of Raymond Lully [*q.v.*] and the ghost of Lilly.—*Congreve: Love for Love*, iii. (1695).

Lillyvick, the collector of water-rates, and uncle to Mrs. Kenwigs. He considered himself far superior in a social point of view to Mr. Kenwigs, who was only an ivory-turner; but he confessed him to be "an honest, well-behaved, respectable sort of a man." Mr. Lillyvick looked on himself as one of the *élite* of society. "If ever an old gentleman made a point of appearing in public shaved close and clean, that old gentleman was Mr. Lillyvick. If ever a collector had borne himself like a collector, and assumed a solemn and portentous dignity, as if he had the whole world on his books, that collector was Mr. Lillyvick." Mr. Kenwigs thought the collector, who was a bachelor, would leave each of the Kenwigses £100; but he "had the baseness" to marry Miss Petowker of the Theatre Royal, and "swindle the Kenwigses of their golden expectations."—*Dickens: Nicholas Nickleby* (1838).

Lily (*The*), the French king for the time being. So called from the lilies, which, from the time of Clovis, formed the royal device of France. Tasso (*Jerusalem Delivered*) calls them *gigli d'ore* ("golden lilies"); but lord Lytton calls them "silver lilies"—

Lord of the silver lilies, canst thou tell
If the same fate await not thy descendant?
Lord Lytton: The Duchess de la Vallière (1836).

The Lily Maid of Astolat, Elaine.—*Tennyson: Idylls of the King* (1859). ("Astolat" is in Guildford, Surrey.)

The Lily of Medicine, a treatise written by Bernard Gordon, called *Lilium Medicinæ* (1480). (See GORDONIUS, p. 438.)

Limberham, a tame, foolish keeper. Supposed to be meant for the duke of Lauderdale.—*Dryden: Limberham* or *The Kind Keeper*.

Limbo (Latin, *limbus*, "an edge"), a sort of neutral land on the confines of paradise, for those who are not good enough for heaven and not bad enough for hell, or rather for those who cannot (according to the Church "system") be admitted into paradise, either because they have never heard the gospel or have never been baptized.

These of us
Were blameless; and if aught they merited,
It profits not, since baptism was not theirs.
. . . If they before
The gospel lived, they served not God aright.
. . . For these defects
And for no other evil, we are lost.
Dante: Inferno, iv. (1300).

Limbo of the Moon. Ariosto, in his *Orlando Furioso*, xxxiv. 70, says, in the moon are treasured up the precious time misspent in play, all vain efforts, all vows never paid, all counsel thrown away, all desires that lead to nothing, the vanity of titles, flattery, great men's promises, court services, and death-bed alms. Pope says—

There heroes' wits are kept in ponderous vases,
And beaus' in snuff-boxes and tweezer-cases;
There broken vows and death-bed alms are found,
And lovers' hearts with ends of ribbon bound;
The courtier's promises, the sick man's prayers,
The smiles of harlots, and the tears of heirs;
Cages for gnats, and chains to yoke a flea,
Dried butterflies, and tomes of casuistry.
Pope: Rape of the Lock, v. (1712).

Limbus Fatuōrum or the "Fools' Paradise," for idiots, madmen, and others who are not responsible for their sins, but yet have done nothing worthy of salvation. Milton says, from the earth fly to the Paradise of Fools

All things transitory and vain . . . the fruits
Of painful superstition and blind zeal . . .
All the unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed . . .
The builders here of Babel . . .
Others come single. He who to be deemed
A god, leaped fondly into Etna's flames,
Empedoclès; and he who to enjoy
Plato's elysium, leaped into the sea . . .
Embryos and idiots, eremites and friars.
Milton: Paradise Lost, iii. 448 (1665).

Limbus Patrum, that half-way house between purgatory and paradise, where patriarchs and prophets, saints, martyrs, and confessors, await the "second coming." This, according to some, is the hadês or "hell" into which Christ descended when "He preached to the spirits in prison." Dantê places Limbo on the confines of hell, but tells us those doomed to dwell there are "only so far afflicted as that they live without hope" (*Inferno*, iv.).

I have some of them in Limbo Patrum, and there they are like to dance these three days.—*Shakespeare: Henry VIII.* act v. sc. 3 (1601).

Limbus Puerōrum or "Child's Paradise," for unbaptized infants too young to commit actual sin, but not eligible for heaven because they have not been baptized.

*** According to Dantê, Limbo is between hell and that border-land where dwell "the praiseless and the blameless dead." (See INFERNO, p. 523.)

Limisso, the city of Cyprus, called Caria by Ptolemy.—*Ariosto: Orlando Furioso* (1516).

Lincius. (See LYNCEUS.)

Lincoln (*The bishop of*), in the court of queen Elizabeth. He was Thomas Cowper.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Lincoln Green. Lincoln at one time dyed the best green of all England, and Coventry the best blue.

> . . . and girls in Lincoln green.
> *Drayton: Polyolbion*, XXV. (1622).

*** Kendal was also at one time noted for its green. Hence Falstaff speaks of "three misbegotten knaves in Kendal green."—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1597).

> Here be a sort of ragged knaves come in,
> Clothed all in Kendale greene.
> *Playe of Robyn Hood.*

Lincolnshire Grazier (*A*). The Rev. Thomas Hartwell Horne published *The Complete Grazier* under this pseudonym (1805).

Linco'ya (3 *syl.*), husband of Co'atel, and a captive of the Az'tecas. "Once, when a chief was feasting Madoc, a captive served the food." Madoc says, "I marked the youth, for he had features of a gentler race; and oftentimes his eye was fixed on me with looks of more than wonder." This young man, "the flower of all his nation," was to be immolated to the god Tezcalipo'ca; but on the eve of sacrifice he made his escape, and flew to Madoc for protection. The fugitive proved both useful and faithful, but when he heard of the death of Coatel, he was quite heart-broken. Ayaya'ca, to divert him, told him about the spirit-land; and Lincoya asked, "Is the way thither long?"

> The old man replied, "A way of many moons."
> "I know a shorter path," exclaimed the youth.
> And up he sprang, and from the precipice
> Darted. A moment; and Ayaya'ca heard
> His body fall upon the rocks below.
> *Southey: Madoc*, II. 22 (1805).

Lindab'rides (4 *syl.*), a euphemism for a female of no repute, a courtezan. Lindabridês is the heroine of the romance entitled *The Mirror of Knighthood*, one of the books in don Quixote's library (pt. I. i. 6), and the name became a household word for a mistress. It occurs in two of sir W. Scott's novels, *Kenilworth* and *Woodstock*.

Lindesay, an archer in the Scotch guard of Louis XI. of France.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Lindesay (*Lord*), one of the embassy to queen Mary of Scotland.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Lindor, a poetic swain or lover *en bergère*.

> Do not, for Heaven's sake, bring down Corydon and Lindor upon us.—*Sir W. Scott.*

Lindsay (*Margaret*), the heroine of a novel by professor John Wilson, entitled *Trials of Margaret Lindsay*, a very pathetic story (1785–1854).

Linet', daughter of sir Persaunt, and sister of Lionês of Castle Perilous (ch. 131). Her sister was held captive by sir Ironside, the Red Knight of the Red Lands. Linet went to king Arthur to entreat that one of his knights might be sent to liberate her; but as she refused to give up the name of her sister, the king said no knight of the Round Table could undertake the adventure. At this, a young man nicknamed "Beaumains" (*Gareth*), from the unusual size of his hands, and who had been serving in the kitchen for twelve months, entreated that he might be allowed the quest, which the king granted. Linet, however, treated him with the utmost contumely, calling him dish-washer, kitchen knave, and lout; but he overthrew all the knights opposed to him, delivered the lady Lionês, and married her. (See LYNETTE.)—*Sir T. Malory: History of Prince Arthur*, i. 120–153 (1470).

N.B.—Some men nicknamed her "The Savage" (ch. 151). Tennyson, in his *Gareth and Lynette*, makes Gareth marry Lynette, which spoils the allegory (see p. 406).

Lingo, in O'Keefe's comedy *Agreeable Surprise* (1798).

Lingon (*Parson*), in the novel called *Felix Holt, the Radical*, by George Eliot (Mrs. J. W. Cross) (1866).

Lingua, or "the Combat of the Tongue," an allegorical play. Cromwell took the part of "Tactus" in this play (1607).

Linkinwater (*Tim*), confidential clerk to the brothers Cheeryble. A kind-hearted old bachelor, fossilized in ideas, but most kind-hearted, and devoted to his masters almost to idolatry. He is much attached to a blind blackbird called "Dick," which he keeps in a large cage. The bird has lost its voice from old age; but, in Tim's opinion, there is no equal to it in the whole world. The old clerk

marries Miss La Creevy, a miniature-painter.

Punctual as the counting-house dial . . . he performed the minutest actions, and arranged the minutest articles in his little room in a precise and regular order. Paper, pens, ink, ruler, sealing-wax, wafers, . . . Tim's hat, Tim's scrupulously folded gloves, Tim's other coat, . . . all had their accustomed inchus of space. . . . There was not a more accurate instrument in existence than Tim Linkinwater.—*Dickens: Nicholas Nickleby*, xxxvii. (1838).

Linklater (*Laurie*), yeoman of the king's kitchen. A friend to Ritchie Moniplies.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Linne (*The Heir of*), a ballad in two parts. (See under HEIR OF LINNE, p. 479.)

Lion (*A*), emblem of the tribe of Judah. The old church at Totnes contained a stone pulpit divided into compartments containing shields, decorated with the several emblems of the Jewish tribes, of which this is one.

Judah is a lion's whelp; . . . he couched as a lion, and as an old lion; who shall rouse him up?—*Gen.* xlix. 9.

The Lion, a symbol of ambition. When Dantè began the ascent of fame, he was met first by a panther (*pleasure*), and then by a lion (*ambition*), which tried to stop his further progress.

A lion came
With head erect, and hunger mad.
Dantè: Hell, i. (1300).

Lion (*The*), Henry duke of Bavaria and Saxony, son of Henry "the Proud" (1129–1195).

Louis VIII. of France, born under the sign *Leo* (1187, 1223–1226).

William of Scotland, who chose a red *lion rampant* for his cognizance (*, 1165–1214).

The Golden Lion, emblem of ancient Assyria. The bear was that of ancient Persia.

Where is th' Assyrian lion's golden hide,
That all the East once grasped in lordly paw?
Where that great Persian bear, whose swelling pride
The lion's self tore out with rav'nous jaw?
P. Fletcher: The Purple Island, vii. (1633).

The Valiant Lion, Alep Arslan, son of Togrul Beg the Perso-Turkish monarch (*, 1063–1072).

Lion Attending on Man.

(1) *Una* was attended by a lion. Spenser says that Una was seeking St. George, and as she sat to rest herself, a lion rushed suddenly out of a thicket, with gaping mouth and lashing tail; but as it drew near, it was awe-struck, licked her feet and hands, and followed her like a dog. Sansloy slew the faithful beast.—*Faërie Queene*, I. iii. 42 (1590).

N.B.—This is an allegory of the Reformation. The "lion" means England, and "Una" means truth or the reformed religion. England (*the lion*) waited on truth or the Reformation. "Sansloy" means queen Mary or false faith, which killed the lion, or separated England from truth (or the true faith). It might seem to some that Sansfoy should have been substituted for Sansloy; but this could not be, because Sansfoy had been slain already.

(2) *Sir Ewain de Gallis* or *Iwain de Galles* was attended by a lion, which, in gratitude to the knight, who had delivered it from a serpent, ever after became his faithful servant, approaching the knight with tears, and rising on its hind feet.

(3) *Sir Geoffrey de Latour* was aided by a lion against the Saracens; but the faithful brute was drowned in attempting to follow the vessel in which the knight had embarked on his departure from the Holy Land.

(4) *St. Jerome* is represented as attended by a lion. The *tale* is that while St. Jerome was lecturing, a lion entered the room, and lifted up one of his paws. All the disciples fled precipitately, but St. Jerome took up the paw and saw it was wounded with a thorn. He took out the thorn and dressed the wound; and the lion showed a wish to stay with its benefactor, and, followed him about like a dog. (See ANDROCLUS, p. 42.)

Lion of God (*The*), Ali, son-in-law of Mahomet. He was called at birth "The Rugged Lion" (*al Haïdara*) (602, 655–661).

Hamza, called "The Lion of God and of His Prophet." So Gabriel told Mahomet his uncle was registered in heaven.

Lion of Janina, Ali Pasha, overthrown in 1822 by Ibrahim Pasha (1741, 1788–1822).

Lion of the North (*The*), Gustavus Adolphus (1594, 1611–1632).

Lion-Heart. Richard I. was called *Cœur de Lion* because he plucked out a lion's heart, to which beast he had been exposed by the duke of Austria, for having slain his son.

It is sayd that a lyon was put to kynge Richarde, beying in prison, . . . to devour him; and when the lyon was gapynge, he put his arme in his mouth, and pulled the lyon by the harte so hard that he slewe the lyon; and therefore . . . he is called Richarde *Cure de Lyon*.—*Rastal: Chronicle* (1532).

Lion King of Assyria, Arioch *al Asser* (B.C. 1927–1897).

Lion Rouge (*Le*), marshal Ney, who had red hair and red whiskers (1769–1815).

Lion-Tamer. One of the most remarkable was Ellen Bright, who exhibited in Wombwell's menagerie. She was killed by a tiger in 1850, aged 17 years.

Lion's Provider (*The*), the jackal, which often starts prey which the lion appropriates.

> . . . the poor jackals are less foul
> (As being the brave lion's keen providers)
> Than human insects catering for spiders.
> *Byron: Don Juan*, ix. 27 (1824).

Lions (*White and Red*). Prester John, in his letter to Manuel Comnēnus emperor of Constantinople, says his land is the "home of white and red lions" (1165).

Lionel and Clarissa, an opera by Bickerstaff (1768). Sir John Flowerdale has a daughter named Clarissa, whose tutor is Lionel, an Oxford graduate. Colonel Oldboy, his neighbour, has a daughter Diana and a son named Jessamy, a noodle and a fop. A proposal is made for Clarissa Flowerdale to marry Jessamy; but she despises the prig, and loves Lionel. After a little embroglio, sir John gives his consent to this match. Now for Diana: Harman, a guest of Oldboy's, tells him he is in love, but that the father of the lady will not consent to his marriage. Oldboy advises him to elope, lends his carriage and horses, and writes a letter for Harman, which he is to send to the girl's father. Harman follows this advice, and elopes with Diana; but Diana repents, returns home unmarried, and craves her father's forgiveness. The old colonel yields, the lovers are united, and Oldboy says he likes Harman the better for his pluck and manliness.

Lionell (*Sir*), brother of sir Launcelot, son of Ban king of Benwick (*Brittany*).

Lionet (3 *syl.*), daughter of sir Persaunt of Castle Perilous, where she was held captive by sir Ironside, the Red Knight of the Red Lands. Her sister Linet went to the court of king Arthur to request that some knight would undertake to deliver her sister from her oppressors; but as she refused to give up the name of the lady, the king said no knight of the Round Table could undertake the quest. (For the rest of the tale, see LINET.)—*Sir T. Malory: History of Prince Arthur*, i. 120–153 (1470).

Li'onesse (3 *syl.*), *Lyonesse*, or *Lionës*, a tract of land between Land's End and the Scilly Isles, now submerged "full forty fathoms under water." It formed a part of Cornwall. Thus sir Tristram de Lionês is always called a Cornish knight. When asked his name, he tells sir Kay that he is sir Tristram de Lionês; to which the seneschal answers, "Yet heard I never in no place that any good knight came out of Cornwall."—*Sir T. Malory: History of Prince Arthur*, ii. 56 (1470), (See LEONESSE, p. 606.)

(Respecting the knights of Cornwall, sir Mark the king of Cornwall had thrown the whole district into bad odour. He was false, cowardly, mean, and most unknightly.)

Lir. *The Death of the Children of Lir.* This is one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Touran* and *The Death of the Children of Usnach.* (See FIONNUALA, p. 369.)—*O'Flanghan: Transactions of the Gaelic Society*, i.

*** Lir (*King*). father of Fionnuala. On the death of Fingula (the mother of his daughter), he married the wicked Aoife, who, through spite, transformed the children of Lir into swans, doomed to float on the water for centuries, till they hear the first mass-bell ring. Tom Moore has versified this legend.

> Silent, O Moyle, be the roar of thy water;
> Break not, ye breezes, your chain of repose—
> While murmuring mournfully Lir's lonely daughter
> Tells to the night-star her tale of woes.
> *Moore: Irish Melodies*, iv. ("Song of Fionnuala," 1814).

Liris, a proud but lovely daughter of the race of man, beloved by Rubi, first of the angel host. Her passion was the love of knowledge, and she was captivated by all her angel lover told her of heaven and the works of God. At last she requested Rubi to appear before her in all his glory, and, as she fell into his embrace, she was burnt to ashes by the rays which issued from him.—*Moore: Loves of the Angels*, ii. (1822).

(This is the tale of SEMELE, *q.v.*)

Lirriper's Lodgings (*Mrs.*), 81, Norfolk Street, Strand. A Christmas tale told in *All the Year Round*, by Dickens (1863). It recounts her troubles with her lodgers, and with Miss Wozenham, an opposition lodging-house keeper; but the cream of the tale is the adoption of poor Jemmy by mayor Jackman—his education

at home and his being sent to a boarding-school. It is an excellent tale. A sequel, called *Mrs. Lirriper's Legacy*, appeared in 1864.

Lisa, an innkeeper's daughter, who wishes to marry Elvi'no a wealthy farmer; but Elvino is in love with Ami'na. Suspicious circumstances make Elvino renounce his true love and promise marriage to Lisa; but the suspicion is shown to be causeless, and Lisa is discovered to be the paramour of another. So Elvino returns to his first love, and Lisa is left to Alessio, with whom she had been living previously.—*Bellini: La Sonnambula*, an opera (1831).

Lis'boa or **Lisbo'a,** Lisbon.

Lisette. *Les Infidélités de Lisette* and *Les Gueux* are the two songs which, in 1813, gained for Béranger admission to the "Caveau," a club of Paris, established in 1729 and broken up in 1749; it was re-established in 1806, and finally closed in 1817.

Les Infidélités supposes that Béranger loved Lisette, who bestowed her favours on sundry admirers; and Béranger, at each new proof of infidelity, "drowned his sorrow in the bowl."

> Lisette, ma Lisette,
> Tu m'as trompé toujours,
> Mais vive la grisette!
> Je veux, Lisette,
> Boire à nos amours.
>
> *Les Infidélités de Lisette.*

Lismaha'go (*Captain*), a superannuated officer on half-pay, who marries Miss Tabitha Bramble for the sake of her £4000. He is a hard-featured, forbidding Scotchman, singular in dress, eccentric in manners, self-conceited, pedantic, disputatious, and rude. Though most tenacious in argument, he can yield to Miss Tabitha, whom he wishes to conciliate. Lismahago reminds one of don Quixote, but is sufficiently unlike to be original.—*Smollett: The Expedition of Humphry Clinker* (1771).

Lissardo, valet to don Felix. He is a conceited high-life-below-stairs fop, who makes love to Inis and Flora.—*Mrs. Centlivre: The Wonder* (1713). (See FLIPPANTA, p. 374.)

> Lee Lewes [1740–1803] played "Lissardo" in the style of his great master [*Woodward*], and most divertingly.—*Boaden: Life of Mrs. Siddons.*

Lis'uarte (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, or that pertaining to "Am'adis of Gaul." This part was added by Juan Diaz.

Literary Forgers. (See FORGERS AND FORGERIES, p. 382.)

Literary Men and their Wives. (See MARRIED MEN OF GENIUS.)

Literature (*Father of Modern French*), Claude de Seyssel (1450–1520).

Father of German Literature, Gotthold Ephraim Lessing (1729–1781).

Littimer, the painfully irreproachable valet of Steerforth; in whose presence David Copperfield feels always most uncomfortably small. Though as a valet he is propriety in Sunday best, he is nevertheless cunning and deceitful. Steerforth, tired of "Little Em'ly," wishes to marry her to Littimer; but from this lot she is rescued, and emigrates to Australia.—*Dickens: David Copperfield* (1849).

Little (*Thomas*). Thomas Moore published, in 1808, a volume of amatory poems under this name.

> 'Tis Little!—young Catullus of his day,
> As sweet but as immoral as his lay.
>
> *Byron: English Bards and Scotch Reviewers* (1809).

Little Billee. (See BILLEE, p. 120.)

Little Britain, Brittany; also called Armor'ica, and in Arthurian romance Benwicke or Benwick,

N.B.—There is a part of London called "Little Britain." It lies between Christ's Hospital (the Blue-coat School) and Aldersgate Street. It was here that Mr. Jaggers had his chambers. (See JAGGERS, p. 538.)

Little Corporal (*The*). General Bonaparte was so called after the battle of Lodi in 1796, from his youthful age and low stature.

Little Dorrit, the heroine and title of a novel by C. Dickens (1855). Little Dorrit was born and brought up in the Marshalsea prison, Bermondsey, where her father was confined for debt; and when about 14 years of age she used to do needlework, to earn a subsistence for herself and her father. The child had a pale, transparent face; quick in expression, though not beautiful in feature. Her eyes were a soft hazel, and her figure slight. The little dove of the prison was idolized by the prisoners, and when she walked out, every man in Bermondsey who passed her touched or took off his hat out of respect to her good works and active benevolence. Her father, coming into a property, was set free at length, and Little Dorrit married Arthur Clen-

nam, the marriage service being celebrated in the Marshalsea, by the prison chaplain.

Little-Endians and Big-Endians, two religious factions, which waged incessant war with each other on the right interpretation of the fifty-fourth chapter of the *Blun'decral:* "All true believers break their eggs at the convenient end." The godfather of Calin Deffar Plune, the reigning emperor of Lilliput, happened to cut his finger while breaking his egg at the *big* end, and therefore commanded all faithful Lilliputians to break their eggs in future at the *small* end. The Blefuscudians called this decree rank heresy, and determined to exterminate the believers of such an abominable practice from the face of the earth. Hundreds of treatises were published on both sides, but each empire put all those books opposed to its own views into the *Index Expurgatorius*, and not a few of the more zealous sort died as martyrs for daring to follow their private judgment in the matter.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Little Fleas have Lesser Parasites. Swift, in his *Rhapsody on Poetry*, wrote—

> So naturalists observe, a flea
> Has smaller fleas that on him prey
> And these have smaller still to bite 'em,
> And so proceed *ad infinitum.*

Little French Lawyer (*The*), a comedy by Beaumont (?) and Fletcher (1647). The person so called is La Writ, a wrangling French advocate.

(Beaumont died 1616.)

Little Gentleman in Velvet (*To the*), a favourite Jacobite toast in the reign of queen Anne. The reference is to the mole that raised the hill against which the horse of Willian III. stumbled while riding in the park of Hampton Court. By this accident the king broke his collar-bone, a severe illness ensued, and he died early in 1702.

Little John (whose surname was *Nailor*), the *fidus Achatès* of Robin Hood. He could shoot an arrow a measured mile and somewhat more. So could Robin Hood; but no other man ever lived who could perform the same feat. In one of the Robin Hood ballads we are told that the name of this free-shooter was John Little, and that William Stutely, in merry mood, reversed the names.

> "O, here is my hand," the stranger replyed;
> "I'll serve you with all my whole heart.
> My name is John Little, a man of good mettle;
> Ne'er doubt me, for I'll play my part."
> He was, I must tell you, full seven foot high,
> And maybe an ell in the waste . . .
> Brave Stutely said then . . .
> "This infant was called John Little," quoth he;
> "Which name shall be changèd anon:
> The words we'll transpose, so wherever he goes
> His name shall be called Little John."
> *Ritson: Robin Hood Ballads*, ii. 21 (before 1689).

(A bow (says Ritson) which belonged to Little John, with the name *Naylor* on it, is now in the possession of a gentleman in the west riding of Yorkshire.)

Scott has introduced Little John in *The Talisman* (time, Richard I.).

Little John (*Hugh*). John Hugh Lockhart, grandson of sir Walter Scott, is so called by sir Walter in his *Tales of a Grandfather*, written for his grandson.

Little Marlborough, count von Schwerin, a Prussian field-marshal and a companion of the duke of Marlborough (1684-1757).

Little Nell, a child distinguished for her purity of character, though living in the midst of selfishness, impurity, and crime. She was brought up by her grandfather, who was in his dotage and, having lost his property, tried to eke out a narrow living by selling lumber or curiosities. At length, through terror of Quilp, the old man and his grandchild stole away, and led a vagrant life, the one idea of both being to get as far as possible from the reach of Quilp. They finally settled down in a cottage overlooking a country churchyard, where Nell died.—*Dickens: The Old Curiosity Shop* (1840).

Little Peddlington, an imaginary place, the village of quackery and cant, egotism and humbug, affectation and flattery.—*Poole: Little Peddlington.*

Little Queen, Isabella of Valois, who was married at the age of eight years to Richard II. of England, and was a widow at 13 years of age (1387-1410).

Little Red Riding-Hood (*Le Petit Chaperon Rouge*), from *Les Contes* of Charles Perrault (1697). Ludwig Tieck reproduced the same tale in his *Volksmärchen* (*Popular Stories*), in 1795, under the German title *Leben und Tod des Kleinen Röthkappchen.* A little girl takes a present to her grandmother; but a wolf has assumed the place of the old woman, and, when the child gets into bed, devours her. The brothers Grimm have reproduced this tale in German. In

the Swedish version, Red Riding-Hood is a young woman, who takes refuge in a tree, the wolf gnaws the tree, and the lover arrives just in time to see his mistress devoured by the monster.

"O grandmama, what great eyes you have got!" "The better to see you with, my little dear." "O grandmama, what great ears you have got!" "The better to hear you with, my little dear." "O grandmama, what a great mouth you have got!" "The better to eat you up, my little dear," and so saying . . .

Littlejohn (*Bailie*), a magistrate at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Live to Please . . . Dr. Johnson, in the prologue spoken by Garrick at the opening of Drury Lane, in 1747, says—

The drama's laws the drama's patrons give,
For we that live to please must please to live.

Livingstone (*Guy*), a novel by George A. Lawrence.

Livy (*The Protestant*), John Sleidan of Cologne, who wrote a *History of the Reformation in Germany* (1506–1556).

Livy (*The Russian*), Nicholas Michaelovitch Karamzin (1765–1826).

Livy of France, Juan de Mariana (1537–1624).

Livy of Portugal, João de Barros (1496–1570).

Lizard. (See "Lizard" under the heading of SUPERSTITIONS.)

Lizard Islands, fabulous islands, where damsels, outcast from the rest of the world, find a home and welcome.—*Torquemada: Garden of Flowers.*

Lizard Point (Cornwall), a corruption of *Lazar's Point*, being a place of retirement for lazars or lepers.

Lla'ian, the unwed mother of prince Hoel. His father was prince Hoel, the illegitimate son of king Owen of North Wales. Hoel the father was slain in battle by his half-brother David, successor to the throne; and Llaian, with her young son, also called Hoel, accompanied prince Madoc to America.—*Southey: Madoc* (1805).

Llewel'lyn, son of Yorwerth, and grandson of Owen king of North Wales. Yorwerth was the eldest son, but was set aside because he had a blemish in the face, and his half-brother David was king. David began his reign by killing or banishing all the family of his father who might disturb his succession. Amongst those he killed was Yorwerth, in consequence of which Llewellyn resolved to avenge his father's death; and his hatred against his uncle was unbounded.—*Southey: Madoc* (1805).

"Blemish . . ." see KINGSHIP.

Llewellyn's Dog. (See GELERT, p. 410.)

Lloyd with an "L."

One morning, a Welsh coach-maker came with his bill to my lord (*the earl of Brentford*). "You are called, I think, Mr. Lloyd?" "At your lordship's service, my lord." "What! Lloyd with an 'L'?" It was with an "L." "In your part of the world I have heard that Lloyd and Floyd are synonymous; is it so?" inquired his lordship. "Very often, indeed, my lord," was the reply. "You say that you spell your name with an 'L'?" "Always, my lord." "That, Mr. Lloyd, is a little unlucky; for I am paying my debts alphabetically, and in four or five years you might have come in with the 'F's'; but I am afraid I can give you no hopes for your 'L.' Good morning."—*Foote: The Lame Lover.*

Lloyd's Books, two enormous ledger-looking volumes, raised on desks at right and left of the entrance to Lloyd's Rooms. These books give the principal arrivals, and all losses by wreck, fire, or other accident at sea. The entries are written in a fine, bold, Roman hand, legible to all readers.

Lloyd's List is a London periodical, in which the shipping news received at Lloyd's Rooms is regularly published.

L. N. R., initialism of Mrs. Raynard, authoress of *The Book and Its Story*, *The Missing Link*, etc. Died 1879.

Loathly Lady (*The*), a hideous creature, whom sir Gaw'ain marries, and who immediately becomes a most beautiful woman.—*The Marriage of Sir Gawain* (a ballad).

The walls . . . were clothed with grim old tapestry, representing the memorable story of sir Gawain's wedding . . . with the Loathly Lady.—*Sir W. Scott.*

Loba'ba, one of the sorcerers in the caverns of Dom-Daniel, "under the roots of the ocean." These spirits were destined to be destroyed by one of the race of Hodeirah, and, therefore, they persecuted the whole of that race even to death. (For the sequel of the tale, see MOHARER.) —*Southey: Thalaba the Destroyer* (1797).

Local Designations and Lancashire Manufactures, etc.

ASH'N [Ashton-under-Lyne], *fellows* or *fellys.*
BOWTON [Bolton], *Billy* or *trotters.*
BOWDEN [Cheshire], *downs* (*i.e.* potatoes).
BURY, *muffers.*
BURY, *cymblins.*
CHEADLE, *swingers* (a peculiar coat).
CONGLETON, *points.*
ECCLES, *cakes.*
EVERTON, *toffeys.*
GLASGOW, *callons.*
GORTON, *bull-dogs.*
LIVERPOOL, *gentlemen.*
LONDON, *gents.*

MANCHESTER, *men.*
MANCHESTER, *cottons.*
MIDDLETON, *moones.*
NOTTINGHAM, *lambs.*
ORMSKIRK, *gingerbread.*
OWDAN [Oldham], *chaps.*
PAISLEY, *bodies.*
RADCLIFFE, *napers.*
ROCHDALE, *gawbies.*
STRETFORD, *black-puddings.*
WARRINGTON, *ale.*
Manchester Guardian.

Locha'ber (*Farewell to*), a song by Allan Ramsay, set to music for three voices by Dr. Chalcott.

Farewell to Locha'ber, and farewell to Jean [*Jeen*],
Where heartsome with thee I have many days been.
These tears that I shed are all for my dear,
And not for the dangers attending on war;
Though borne on rough seas to a far-distant shore,
Maybe to return to Lochaber no more!

Lochaw. *It's a far cry to Lochaw; i.e.* his lands are very extensive. Lochaw was the original seat of the Campbells; and so extensive were their possessions, that no cry or challenge could reach from one end of them to the other. Metaphorically, it means—the subject following has no connection, or a remote one, with the subject just mentioned.

Lochiel' (2 *syl.*). Sir Evan Cameron, lord of Lochiel, surnamed "The Black" and "The Ulysses of the Highlands," died 1719. His son, called "The Gentle Lochiel," is the one referred to by Thomas Campbell in *Lochiel's Warning*. He fought in the battle of Cullo'den for prince Charles, the Young Pretender (1746).

Lochiel, Lochiel, beware of the day
When the Lowlands shall meet thee in battle array!
For a field of the dead rushes red on my sight,
And the clans of Cullo'den are scattered in fight.
Campbell: Lochiel's Warning.

And Cameron, in the shock of steel,
Die like the offspring of Lochiel.
Sir W. Scott: Field of Waterloo.

Lochinvar', a young Highlander, in love with a lady at Netherby Hall (condemned to marry a "laggard in love and a dastard in war"). Her young chevalier induced the too-willing lassie to be his partner in a dance; and, while the guests were intent on their amusements, swung her into his saddle and made off with her before the bridegroom could recover from his amazement.—*Sir W. Scott: Marmion* (1808).

Lochleven (*The lady of*), mother of the regent Murray.—*Sir W. Scott: The Abbot* (time, Elizabeth).

(Michael Bruce wrote a descriptive poem in blank verse, called *Lochleven*, which was published in 1770.)

Lochlin, the Gaelic name for Scandinavia. It generally means Denmark. —*Ossian: Fingal.*

Lockit, the jailer in Gay's *Beggar's Opera*. He was an inhuman brute, who refused to allow captain Macheath any more candles in his cell, and threatened to clap on extra fetters, unless he supplied him with more "garnish" (*jail fees*). Lockit loaded his prisoners with fetters in inverse proportion to the fees which they paid, ranging "from one guinea to ten." (See LUCY.)—*Gay: The Beggar's Opera* (1727).

The quarrel between Peachum and Lockit was an allusion to a personal collision between Walpole and his colleague lord Townsend.—*R. Chambers: English Literature*, i. 571.

Locksley, in Nottinghamshire, the birthplace of Robin Hood.

In Locksly town, in merry Nottinghamshire,
In merry, sweet Locksly town,
There bold Robin Hood was born and was bred,
Bold Robin of famous renown.
Ritson: Robin Hood, ii. 1 (1795).

Locksley, *alias* "Robin Hood," an archer at the tournament (ch. xiii.). Said to have been the name of the village where the outlaw was born.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Locksley Hall. The lord of Locksley Hall loves his cousin Amy, but Amy, at her father's instigation, marries a rich clown. The lord of Locksley Hall, indignant, says he will leave Europe, where all are slaves to gold, and marry some iron-jointed savage; but on reflection he says there can be no sympathy of mind in such a union; and he resolves to continue at Locksley Hall, for "better fifty years of Europe than a cycle of Cathay." —*Tennyson: Locksley Hall.*

Locrin (2 *syl.*), father of Sabri'na, and eldest son of the mythical Brutus king of ancient Britain. On the death of his father, Locrin became king of Loe'gria (*England*).—*Geoffrey: Brit. Hist.*, ii. 5.

Locusta, a by-word of infamy. She lived in the early part of the Roman empire. Locusta poisoned Claudius and Britannicus, and attempted to destroy Nero, but, being found out, was put to death.

Loda or **Cruth-Loda**, a Scandinavian god, which dwelt "on the misty top of U-thorno . . . the house of the spirits of men." Fingal did not worship at the "stone of this power," but looked on it as hostile to himself and friendly to his foes. Hence, when Loda appeared to him on one occasion, Fingal knew it was with no friendly intent, and with his sword he cleft the intrenchant spirit in

twain. Whereupon it uttered a terrible shriek, which made the island tremble; and, "rolling itself up, rose upon the wings of the wind," and departed. (See MARS WOUNDED.)—*Ossian: Carric-Thura.*

(In *Oina-Morul*, "Loda" seems to be a place—

They stretch their hands to the shells *in* Loda.)

Lodbrog, king of Denmark (eighth century), famous for his wars and victories. He was also an excellent scald or bard, like Ossian. Falling into the hands of his enemies, he was cast into jail, and devoured by serpents.

Lodging. "My lodging is on the cold ground."—*Rhodes: Bombastes Furioso* (1790).

Lodois'ka (4 *syl.*), a beautiful Polish princess, in love with count Floreski. She is the daughter of prince Lupauski, who places her under the protection of a friend (baron Lovinski) during a war between the Poles and Tartars. Here her lover finds her a prisoner at large; but the baron seeks to poison him. At this crisis, the Tartars arrive and invade the castle. The baron is killed, the lady released, and all ends happily.—*J. P. Kemble: Lodoiska* (a melodrame).

Lodo'na, a nymph, fond of the chase. One day, Pan saw her, and tried to catch her; but she fled, and implored Cynthia to save her. Her prayer was heard, and she was instantly converted into "a silver stream, which ever keeps its virgin coolness." Lodona is an affluent of the Thames.—*Pope: Windsor Forest* (1713).

Lodore (2 *syl.*), a cataract three miles from Greta Hall, Keswick, rendered famous by Southey's piece of word-painting called *The Cataract of Lodore* (1820). This and Edgar Poe's *Bells* are the best pieces of word-painting in the language, at least of a similar length.

Lodovi'co, kinsman to Brabantio the father of Desdemona.—*Shakespeare: Othello* (1611).

Lodovico and Piso, two cowardly gulls.—*Beaumont and Fletcher: The Captain* (1613).

Lodowick, the name assumed by the duke of Vienna, when he retired for a while from State affairs, and dressed as a friar, to watch the carrying out of a law recently enforced against prostitution.—*Shakespeare: Measure for Measure* (1603).

Loe'gria (4 *syl.*), England, the kingdom of Logris or Locrine, eldest son of Brute the mythical king of Britain.

Thus Cambria [*Wales*] to her right that would herself restore,
And rather than to lose Loëgria, looks for more.
Drayton: Polyolbion, iv. (1622).

Il est écrit qu'il est une heure,
Où tout le royaume de Logres,
Qui jadis fut la terre ès ogres
Sera détruit par cette lance.
Chrétien de Troyes: Parsival (1170).

Lofty, a detestable prig, always boasting of his intimacy with people of quality.—*Goldsmith: The Good-natured Man* (1767).

Lofty (*Sir Thomas*), a caricature of lord Melcombe. Sir Thomas is a man utterly destitute of all capacity, yet sets himself up for a Mecænas; and is well sponged by needy scribblers, who ply him with fulsome dedications.—*Foote: The Patron* (1764).

Log (*King*), a *roi fainéant*. The frogs prayed to Jove to send them a king, and the god threw a log into the pool, the splash of which terribly alarmed them for a time; but they soon learnt to despise a monarch who allowed them to jump upon its back, and never resented their familiarities. The croakers complained to Jove for sending them so worthless a king, and prayed him to send one more active and imperious; so he sent them a stork, which devoured them.—*Æsop's Fab'es.* (See STORK.)

Logic (*Bob*), the Oxonian, in Pierce Egan's *Life in London* (1824).

Logistil'la, a good fairy, sister of Alci'na the sorceress. She taught Ruggie'ro (3 *syl.*) to manage the hippogriff, and gave Astolpho a magic book and horn. Logistilla is human reason personified.—*Ariosto: Orlando Furioso* (1516).

Logothete (*The*), or chancellor of the Grecian empire.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Logres (2 *syl.*). England is so called from Logris or Locrine, eldest son of the mythical king Brute.

. . . le royaume de Logres,
Qui jadis fut la terre ès ogres.
Chrétien de Troyes: Parsival (1170).

Logria, England. (See LOGRES.)

Logris or **Locris,** same as Locrin or Locrine, eldest son of Brute the mythical king of Britain.

Logris, England.

I am banished out of the country of Logris for ever; that is to say, out of the country of England.—*Sir T. Malory: History of Prince Arthur*, iii. 19 (1470).

Lohengrin, "Knight of the Swan," son of Parzival. He came to Brabante in a ship drawn by a swan; and, having liberated the duchess Elsen who was a captive, he married her, but declined to reveal his name. Not long after this, he went against the Huns and Saracens, performed marvels of bravery, and returned to Germany covered with glory. Elsen, being laughed at by her friends for not knowing the name of her husband, resolved to ask him of his family; but no sooner had she done so than the white swan reappeared and carried him away. —*Wolfram von Eschenbach* (a minnesinger, thirteenth century).

L'Oiseleur ["*the bird-catcher*"], the person who plays the magic flute.—*Mozart: Die Zauberflöte* (1791).

Loki, the god of strife and spirit of all evil. His wife is Angerbode (4 *syl.*), *i.e.* "messenger of wrath," and his three sons are Fenris, Midgard, and Hela. Loki gave the blind god Höder an arrow of mistletoe, and told him to try it; so the blind Höder discharged the arrow and slew Baldr (the Scandinavian Apollo). This calamity was so grievous to the gods, that they unanimously agreed to restore him to life again.—*Scandinavian Mythology.* (See LAMECH'S SONG, p. 588.)

Lokman, an Arabian contemporary with David and Solomon. Noted for his *Fables.*

Lolah, one of the three beauties of the harem into which don Juan in female disguise was admitted. She "was dusk as India and as warm." The other two were Katin'ka and Dudù.—*Byron: Don Juan,* vi. 40, 41 (1824).

Lollius, an author often referred to by writers of the Middle Ages, but probably a "Mrs. Harris" of Kennahtwhar.

Lollius, if a writer of that name existed at all, was a somewhat somewhere.—*Coleridge.*

London, a poem by Dr. Johnson, in imitation of the *Third Satire* of Juvenal (1738).

London Antiquary (*A*). John Camden Hotten published his *Dictionary of Modern Slang, etc.,* under this pseudonym.

London Bridge is Built on Woolpacks. In the reign of Henry II., Pious Peter, a chaplain of St. Mary Colechurch, in the Poultry, built a stone bridge in lieu of the wooden one which had been destroyed by fire. The king helped him by a *tax on wool,* and hence the saying referred to above.

London Spy (*The*), by Ned Ward (1698–1700). (See *Old and New London,* vol. i. p. 423.)

Long (*Tom*), the hero of an old popular tale entitled *The Merry Conceits of Tom Long the Carrier, etc.*

Long Peter, Peter Aartsen, the Flemish painter. He was so called from his extraordinary height (1507–1573).

Long-Sword (*Richard*), son of the "fair Rosamond" and Henry II. His brother was Geoffroy archbishop of York.

Long-sword, the brave son of beauteous Rosamond.
Drayton: Polyolbion, xviii. (1613).

Long-Sword, William I. of Normandy, son of Rollo, assassinated by the count of Flanders (920–943).

Long Tom Coffin, a sailor of heroic character and most amiable disposition, introduced by Fenimore Cooper of New York in his novel called *The Pilot* (1823). Fitzball has dramatized the story.

Longaville (3 *syl.*), a young lord attending on Ferdinand king of Navarre. He promises to spend three years in study with the king, during which time no woman is to approach the court; but no sooner has he signed the compact than he falls in love with Maria. When he proposes to her, she defers his suit for twelve months, and she promises to change her "black gown for a faithful friend" if he then remains of the same mind.

A man of sovereign parts he is esteemed;
Well fitted in arts, glorious in arms:
Nothing becomes him ill; that he would well,
The only soil of his fair virtue's gloss . . .
Is a sharp wit matched with too blunt a will;
Whose edge . . . none spares that come within his power.
Shakespeare: Love's Labour's Lost, act ii. sc. 1 (1594).

Longchamp, bishop of Ely, high justiciary of England during the absence of king Richard Cœur de Lion.—*Sir W. Scott: The Talisman* (time, Richard I.).

Longevity. Lord Bacon cites the cases of persons who have died between the ages of 150 and 160 years, and asserts that the citations rest on the most satisfactory evidence.

¶ The *Manchester Iris* (October 11, 1823) speaks of a couple then "living," the husband 128 and the wife 126 years of age. (See *Notes and Queries,* February 21, 1891, p. 144.)

The following is a list of persons of note in Great Britain, who have exceeded 100 *years :—*

(1) BOWELS (*James*), of Killingworth, Warwickshire, died November, 1756, at the age of 153.

(2) CARN (*Thomas*), according to the parish register of St. Leonard's Church, Shropshire, died January 22, 1588, at the age of 207!! If this entry is correct, he was born in the age of Richard II., and died in that of Elizabeth.

(3) CATHARINE, countess of Desmond (fifteenth century), died at the age of 140.

(4) EVANS (*Henry*), a Welshman, died at the age of 129 (1642–1771).

(5) FINCH (*Margaret*) died at the age of 109. (See MARGARET FINCH.)

(6) GIBSON (*Margaret*) died at the age of 136 or 147. (See MARGARET GIBSON.)

(7) HASTINGS (*Henry*), Charles I.'s forester, died at the age of 102 (1537–1639).

(8) LAUGHER (*Thomas*), of Markley, Worcestershire, died at the age of 107 (1700–1807).

His mother reached the age of 108.

(9) LUFKIN (*The Rev.*) died at the age of 111, and was rector of Offord 57 years (1621–1678). He did "duty" to the last, and preached the Sunday before his death.—*Parish Register.*

(10) JENKINS (*Henry*) died at the age of 169 (1591–1670, October 8).

Ufland, professor of medicine in Jena University, investigated this case.

(11) KIRTON (*George*), of Yorkshire, died at the age of 125. (See *Notes and Queries*, January 28, 1893, p. 66.)

(12) MACKLIN or MACLAUGHLIN (*Charles*), playwright and actor, died at the age of 107 (1690–1797).

(13) PARR (*Thomas*), of Atterbury, in Shropshire, an agricultural labourer, died at the age of 152 (1483–1635). He married his second wife when he was 122 years old, and had a son. Old Parr lived in the reigns of ten sovereigns.

There were four others of the same family, the youngest of whom died at the age of 123; and what is still more marvellous is that his son-in-law, John Newell, also reached the age of 127.

(14) PATTEN or BATTEN (*Margaret*), of Glasgow, died at the age of 134 (1603–1737). She was buried at St. Margaret's, Westminster; and a portrait of her was hung at St. Margaret's Workhouse.

(15) SCRIMSHAW (*Jane*) died at the age of 127 (1584–1711). She lived in the reigns of eight sovereigns.

The next two are from tablets in St. Andrew's Church, Shiffnal, Salop—

(16) WAKLBY (*William*) died at the age of 124. He was baptized at Idsall, otherwise Shiffnal, May 1, 1500, and was buried at Adbaston, November 28, 1714. He lived in the reigns of eight sovereigns.

(17) YATES (*Mary*), wife of Joseph Yates of Lizard Common, Shiffnal, died at the age of 127 (1649–1776, August 9). She walked to London just after the Great Fire of 1666; and she married her third husband when she was 92 years of age.

Almost all these persons lived in the sixteenth and seventeenth centuries, and from what I have seen of these early registers, the entries are neither uniform nor regular. The present Registration Act did not come into operation till 1874. With the present registers in duplicate, it would be well-nigh impossible to make a mistake of baptism or death.

Longevity in France.

On the tenth anniversary of the taking of the Bastile (July 14, 1799), the First Consul admitted into the Hôtel des Invalides two new members, one of whom was 106 and the other 107 years of age.

BEAUPRIN (*Dr.*) married, at the age of 80, his second wife, by whom he had 16 children! He died at the age of 117 (A.D. 1805).

DUFOURNET (*Dr.*) also married, at the age of 80, his second wife (A.D. 2810), and died at the age of 120 (A.D. 2850).

JACOB (*The patriarch*) entered the French Assembly, October 28, 1779. He was then 120 years of age, and all the members rose instantly to salute and receive him.

Longevity in Germany, Austria, etc.

TUISCO, a German prince (according to Tacitus), lived to the age of 175. In Dansic, we are told, a person reached the age of 184; in Salzberg, George WUNDER died (December 12, 1761) at the age of 185. The case was searched into by Dr. Ufland, of Prussia, who was satisfied with the evidence brought forward. In 1840 a person died in Wallachia at the age of 184.

Longevity in the Roman empire.

When Vespasian was emperor, in a census made A.D. 74, the following statement is made of persons from 100 years of age and upwards.—*Glegon: De Longevis.*

129	persons	had passed	the age of	100		
114	,,	were between		100	and	110
2	,,	,,	,,	110	,,	125
4	,,	,,	,,	125	,,	130
6	,,	,,	,,	130	,,	135
3	,,	,,	,,	135	,,	145

Longevity in Russia.

The Greek Church is noted for its careful registration of births and deaths. From these authenticated documents we learn that in the year 1835 there were 416 persons between the ages of 100 and upwards, the oldest being 135.

From official accounts in 1839 we learn that in the Russian empire there were 850 persons between the ages of 100 and 105; 126 persons between the ages of 110 and 115; 130 persons between the ages of 115 and 120; and 3 persons between the ages of 120 and 130.

Longevity in the United States of America.

Dr. Fitch, in his treatise *On Consumption*, mentions the following instances :—

ALICE, of Philadelphia, reached the age of 116 (1686–1802).

FRANCISCO (*Henry*) died at Whitehall, New York, at the age of 134.

HIGHTOWER (*John*) died in Marenge County, Albania, in 1845, at the age of 134.

He gives examples from other states of persons dying between the ages of 111 and 136.

Longevity of men of learning.

It is said that three of the seven sages of Greece, viz. Pittachos, Solon, and Thales (2 *syl.*), all reached the age of 100, and the other four reached a good old age. According to Lucian, Democ'ritos the philosopher reached the age of 104. Gorgias, the sophist reached the age of 108 (B.C. 485–377). Isoc'ratês (4 *syl.*) reached a great age, some say as much as 108 years. Juvenal the satirist is supposed to have lived out an entire century. Fablus Maximus the Roman augur died at the age of 100. Fohi, founder of the Chinese empire, is said to have died at the age of 115. Some say Sophocles, the tragic poet, lived above a century, but his age is generally given B.C. 495–405.

(The dates of the Greeks and Romans cannot be depended on, as there is no fixed starting-point, as we have had since the commencement of the Christian era.)

Longius, the name of the Roman soldier who pierced the crucified Saviour with a spear. The spear came into the possession of Joseph of Arimathæa.—*Sir T. Malory: History of Prince Arthur*, i. 41 (1470). Often called Longinus.

Longomonta'nus (*Christian*), of Jutland, a Danish astronomer (1562–1647).

What did your Cardan [*an Italian astronomer*], and your Ptolemy, your Messahalah, and your Longomontanus, your harmony of chiromancy with astrology —*Congreve: Love for Love*, iv. (1695).

Lonna, that is, Colonna, the most southern point of Attica, called "Sunium's marbled steep." Here once stood

a temple to Minerva, called by Falconer, in *The Shipwreck*, "Tritonia's sacred fane." The ship *Britannia* struck against "the cape's projecting verge," and was wrecked.

> Yes, at the dead of night, by Lonna's steep,
> The seaman's cry was heard along the deep.
> *Campbell: The Pleasures of Hope*, ii. (1799).

Loose-Coat Field. The battle of Stamford (1470). So called because the men led by lord Wells, being attacked by the Yorkists, threw off their coats, that they might flee the faster.

> Cast off their county's coats, to haste their speed away.
> Which "Loose-Coat Field" is called e'en to this day.
> *Drayton: Polyolbion*, xxii. (1602).

Lo'pe de Vega (*Felix*), a Spanish poet, born at Madrid. He was one of those who came in the famous "Armada" to invade England. Lope (2 *syl.*) wrote altogether 1800 tragedies, comedies, dramas, or religious pieces called *autos sacramentales* (1562–1635).

> Her memory was a mine. She knew by heart
> All Calderon and greater part of Lopê.
> *Byron: Don Juan*, i. 11 (1819).

Lopez, the "Spanish curate."—*Fletcher: The Spanish Curate* (1622).

Lopez (*Don*), a Portuguese nobleman, the father of don Felix and donna Isabella.—*Mrs. Centlivre: The Wonder* (1714).

Lorbrul'grud, the capital of Brobdingnag. The word is humorously said to mean "Pride of the Universe."—*Swift: Gulliver's Travels* ("Voyage to Brobdingnag," 1726).

Lord, a hunchback. (Greek, *lordos*, "crooked.")

Lord Peter. The pope is so called in Dr. Arbuthnot's *History of John Bull*. Swift, in his *Tale of a Tub*, introduces the three brothers Peter, John, and Martin, meaning the pope, Calvin, and Luther.

Lord Strutt. Charles II. of Spain is so called by Dr. Arbuthnot, in his *History of John Bull* (1712).

> Every one must remember the paroxysm of rage into which poor lord Strutt fell, on hearing that his runaway servant Nic Frog, his clothier John Bull, and his old enemy Lewis Baboon, had come with quadrants, poles, and ink-horns, to survey his estate, and to draw his will for him.—*Macaulay*.

Lord Thomas and Annet had a lovers' quarrel; whereupon lord Thomas, in his temper, went and offered marriage to the nut-brown maid, who had houses and lands. On the wedding day, Annet went to the church, and lord Thomas gave her a rose, but the nut-brown maid killed her with a "bodkin from her headgear." Lord Thomas, seeing Annet fall, plunged his dagger into the heart of the murderess, and then stabbed himself. Over the graves of lord Thomas and the fair Annet grew "a bonny briar, and by this ye may ken that they were lovers dear." In some versions of this story Annet is called "Elinor."—*Percy: Reliques, etc.*, III. iii. (See BODKIN, p. 133.)

Lord Ullin's Daughter, a ballad by Campbell (1809). The lady eloped with the chief of Ulva's Isle, and was pursued by her father with a party of retainers. The lovers reached a ferry, and promised to give the boatman "a silver pound" to row them across Lochgyle. The waters were very rough, and the father reached the shore just in time to see the boat capsize, and his daughter drowned.

> 'Twas vain: the loud waves lashed the shore,
> Return or aid preventing;
> The waters wild went o'er his child,
> And he was left lamenting.

Lord of Burleigh (*The*), a ballad by Tennyson (1842).

Lord of Crazy Castle, John Hall Stevenson, author of *Crazy Tales* (in verse). He lived at Skelton Castle, which was nicknamed "Crazy Castle" (1718–1785).

Lord of the Isles, Donald of Islay, who in 1346 reduced the Hebrides under his sway. The title of "lord of the Isles" had been borne by others for centuries before, was borne by his (Donald's) successors, and is now one of the titles of the prince of Wales.

(Sir W. Scott has a metrical romance entitled *The Lord of the Isles*, 1815.)

Loredani (*Giacomo*), interpreter of king Richard I.—*Sir W. Scott: The Talisman* (time, Richard I.).

Loreda'no (*James*), a Venetian patrician, and one of the Council of Ten. Loredano was the personal enemy of the Fos'cari.—*Byron: The Two Foscari* (1820).

Lorelei (3 *syl.*) or **Lurlei**, a siren of German legend, who haunted a rock of the same name on the right bank of the Rhine, half-way between Bingen and Coblenz. She combed her hair with a golden comb, and sang a wild song, which enticed fishermen and sailors to destruction on the rocks and rapids.

Loren'so, a young man with whom Jes'sica, the daughter of the Jew Shylock, elopes.—*Shakespeare: The Merchant of Venice* (1698).

Lorenzo, an atheist and reprobate, whose remorse ends in despair.—*Young: Night Thoughts* (1742-6).

(Some affirm that Lorenzo is meant for the poet's own son.)

Lorenzo (*Colonel*), a young libertine in Dryden's drama, *The Spanish Fryar* (1680).

Loretto (*The House of*). The Santa Casa is the reputed house of the virgin Mary at Nazareth. It was "miraculously" translated to Fiume, in Dalmatia, in 1291, thence to Recana'ti in 1294, and finally to Macera'ta, in Italy, to a plot of land belonging to the lady Loretto.

Our house may have travelled through the air, like the house of Loretto, for aught I care.—*Goldsmith: The Good-natured Man*, iv. 1 (1768).

Loretto of Austria, Mariazel ("Mary in the cell"), in Styria. So called from the miracle-working image of the Virgin. The image is old and very ugly. Two pilgrimages are made to it yearly.

Loretto of Switzerland, Einsiedlen, a village containing a shrine of the "Black Lady of Switzerland." The church is of black marble, and the image of ebony.

Lorimer, one of the guard at Ardenvohr Castle.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Loriot, "the *confidante* and *servante*" of Louis XV. Loriot was the inventor of lifts, by which tables descended, and rose again covered with viands and wines.

The shifting sideboard plays its humble part,
Beyond the triumphs of a Loriot's art.
Rogers: Epistle to a Friend (1798).

Lorma, wife of Erragon king of Sora, in Scandinavia. She fell in love with Aldo, a Caledonian officer in the king's army. The guilty pair escaped to Morven, which Erragon forthwith invaded. Erragon encountered Aldo in single combat, and slew him; was himself slain in battle by Gaul son of Morni; and Lorma died of grief.—*Ossian: The Battle of Lora.*

Lorn (*M'Dougal of*), a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Lorraine (*Mrs. Felix*), a clever, vain woman in *Vivian Grey*, a novel by Disraeli [lord Beaconsfield] (1826-7). It is said that lady Caroline Lamb served for the model of Vivian Grey.

Lorrequer (*Harry*), the hero and title of a military novel by Charles Lever (1839).

Lor'rimite (3 *syl.*), a malignant witch, who abetted and aided Ar'valan in his persecutions of Kail'yal the beautiful and holy daughter of Ladur'lad.—*Southey: Curse of Kehama*, xi. (1809).

Lorry (*Jarvis*), one of the firm in Tellson's bank, Temple Bar, and a friend of Dr. Manette. Jarvis Lorry was orderly, precise, and methodical, but tender-hearted and affectionate.

He had a good leg, and was a little vain of it . . . and his little sleek, crisp, flaxen wig looked as if it was spun silk. . . . His face, habitually suppressed and quiet, was lighted up by a pair of moist bright eyes.—*Dickens: A Tale of Two Cities*, I 4 (1859).

Losberne (2 *syl.*), the medical man called in by Mrs. Maylie to attend Oliver Twist, after the attempted burglary by Bill Sikes and his associates.—*Dickens: Oliver Twist* (1837).

Lost Island. Cephalo'nia is so called because "it was only by chance that those who visited it could find it again." It is sometimes called "The Hidden Island."

Lost Leader (*The*), by Browning. A poem suggested by the abandonment of Wordsworth, Southey, and others of the liberal cause.

Lost Pleiad (*The*), a poem by Letitia E. Landon (1829).

Lost Tales of Mile'tus, by lord Lytton. A series of legends in unrhymed metre (1866).

Lot, consul of Londonesia, and afterwards king of Norway. He was brother of Urian and Augusel, and married Anne (own sister of king Arthur), by whom he had two sons, Walgan and Modred.—*Geoffrey: British History*, viii. 21; ix. 9, 10 (1142).

N.B.—This account differs so widely from that of Arthurian romance, that it is not possible to reconcile them. In the *History of Prince Arthur*, Lot king of Orkney marries Margawse the "sister of king Arthur" (pt. i. 2). Tennyson, in his *Gareth and Lynette*, says that Lot's wife was Bellicent. Again, the sons of Lot are called, in the *History*, Gaw'ain, Aravain, Ga'heris, and Gareth; Mordred is their half-brother, being the son of king Arthur and the same mother.—*Malory.*

History of Prince Arthur, I. **a**, 35, 36 (1470).

Lot, king of Orkney. According to the *Morte d'Arthur*, king Lot's wife was Margawse or Morgawse, sister of king Arthur, and their sons were sir Gaw'ain, sir Ag'ravain, sir Ga'heris, and sir Gareth. —*Sir T. Malory: History of Prince Arthur*, i. 36 (1470).

Once or twice Elaine is called the wife of Lot, but this is a mistake. Elaine was Arthur's sister by the same mother, and was the wife of sir Nentres of Carlot. Mordred was the son of Morgawse by her brother Arthur, and consequently Gawain, Agravain, Gaheris, and Gareth were his half-brothers.

Lot, king of Orkney. According to Tennyson, king Lot's wife was Bellicent, daughter of Gorloïs lord of Tintag'el Castle, in Cornwall, and Lot was the father of Gaw'ain (2 *syl.*) and Modred. This account differs entirely from the *History of Prince Arthur*, by sir T. Malory. There the wife of Lot is called Margawse or Morgawse (Arthur's sister). Geoffrey of Monmouth, on the other hand, calls her Anne (Arthur's sister). The sons of Lot, according to the *History*, were Gawain, Agravain, Gaheris, and Gareth; Modred or Mordred being the offspring of Morgawse and Arthur. This ignoble birth the *History* assigns as the reason of Mordred's hatred to king Arthur, his adulterous father and uncle. Lot was subdued by king Arthur, fighting on behalf of Leodogran or Leodogrance king of Cam'eliard. (See *Tennyson: Coming of Arthur.*)

Lot's Wife, Wâhela, who was confederate with the men of Sodom, and gave them notice when any stranger came to lodge in the house. Her sign was smoke by day and fire by night. Lot's wife was turned into a pillar of salt.—*Jallalod'din: Al Zamakh.*

Lothair, a novel by Disraeli [lord Beaconsfield] (1871).

The Oxford professor		is meant for	Goldwin Smith.
Grandison	,,	,,	cards. Manning & Wiseman.
Lothair	,,	,,	the marquis of Bute.
Catesby	,,	,,	Mons. Capel.
The duke & duchess		,,	duke & duchess of Abercorn.
The bishop	,,	,,	bishop Wilberforce
Corisande	,,	,,	one of the ladies Hamilton.

Lothario, a noble cavalier of Florence, the friend of Anselmo. Anselmo induced him to put the fidelity of his wife Camilla to the test, that he might rejoice in her incorruptible virtue; but Camilla was not trial-proof, and eloped with Lothario. Anselmo then died of grief, Lothario was slain in battle, and Camilla died in a convent.—*Cervantes: Don Quixote*, I. iv. 5, 6 ("Fatal Curiosity," 1605).

Lothario, a young Genoese nobleman, "haughty, gallant, gay, and perfidious." He seduced Calista, daughter of Sciol'to (3 *syl.*) a Genoese nobleman, and was killed in a duel by Altamont the husband. This is the "gay Lothario," which has become a household word for a libertine and male coquette.—*Rowe: The Fair Penitent* (1703).

Is this the haughty, gallant, gay Lothario?
Rowe: The Fair Penitent.

(*The Fair Penitent* is taken from Massinger's *Fatal Dowry*, in which Lothario is called "Novall, Junior.")

Lothian (Scotland). So called from Llew, second son of Arthur; also called Lotus, and Lothus. Arthur's eldest son was Urian, and his youngest Arawn.

*** In some legends, Lothian is made the father of Modred or Medraut, leader of the rebellious army which fought at Camlan, A.D. 537, in which Arthur received his death-wound; but in Malory's collection, called *The History of Prince Arthur*, Modred is called the son of Arthur by his own sister the wife of king Lot.

Lothrop (*Amy*), the assumed name of Anna B. Warner, younger sister of Susan Warner, who published *The Wide Wide World* under the name of Elizabeth Wetherell.

Lotte (2 *syl.*), a young woman of strong affection and domestic winning ways, the wife of Albert a young German farmer. Werther loved Lotte when she was only betrothed to Albert, and continued to love her after she became a young wife. His mewling and puling after this "forbidden fruit," which terminates in suicide, make up the sum and substance of the tale, which is told in the form of letters addressed to divers persons.—*Goethe: Sorrows of Werther* (1774).

("Lotte" was Charlotte Buff, who married Kestner, Goethe's friend, the "Albert" of the novel. Goethe was in love with Charlotte Buff, and her marriage with Kestner soured the temper of his over-sensitive mind.)

Lotus-Eaters or *Lotoph'agi*, a people who ate of the lotus tree, the effect of which was to make them forget their friends and homes, and to lose all desire of returning to their native land. The lotus-eater only cared to live in ease and idleness.—*Homer: Odyssey*, xi.

(Tennyson has a poem called *The Lotos-Eaters*, a set of islanders who live in a dreamy idleness, weary of life, and regardless of all its stirring events.)

Louis, duc d'Orléans.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Louis de Bourbon, the prince-bishop of Liège [*Le-aje*].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Louis IX. The sum of the figures which designate the birth-date of this king will give his titular number. Thus, he was born in 1215, the sum of which figures is 9. This is true of several other kings. The discovery might form an occasional diversion on a dull evening. (See Louis XVIII.)

Louis XI. of France is introduced by sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

(In *Quentin Durward* he appears disguised as Maitre Pierre, a merchant.)

Louis XIII. of France, "infirm in health, in mind more feeble, and Richelieu's plaything."—*Lord Lytton: Richelieu* (1839).

Louis XIV. It is rather remarkable that the number 14 is obtained by adding together the figures of his age at death, the figures which make the date of his coronation, and the figures of the date of his death. For example—

Age 77, which added together = 14.
Crowned 1643, which added together = 14.
Died 1714, which added together = 14.

Louis XIV. and La Vallière. Louis XIV. fell in love with La Vallière, a young lady in the queen's train. He overheard the ladies chatting. One said, "How handsome looks the duke de Guiche to-night!" Another said, "Well, to my taste, the graceful Grammont bears the bell from all." A third remarked, "But, then, that charming Lauzun has so much wit." But La Vallière said, "I scarcely marked them. When the king is by, who can have eyes, or ears, or thought for others?" and when the others chaffed her, she replied—

Who spoke of love?
The sunflower, gazing on the lord of heaven,
Asks but its sun to shine. Who spoke of love?
And who would wish the bright and lofty Louis
To stoop from glory?
Lord Lytton: The Duchess de Vallière, act i. 5 (1836).

Louis degraded this ethereal spirit into a "soiled dove," and when she fled to a convent to quiet remorse, he fetched her out and took her to Versailles. Wholly unable to appreciate such love as that of La Vallière, he discarded her for Mme. de Montespan, and bade La Vallière marry some one. She obeyed the selfish monarch in word, by taking the veil of a Carmelite nun.—*Lord Lytton: The Duchess de la Vallière* (1836).

Louis XIV. and his Coach. It was lord Stair and not the duke of Chesterfield whom the *Grand Monarque* commended for his tact in entering the royal carriage before his majesty, when politely bidden by him so to do.

Louis XVIII., nicknamed *De-sh-ui tres*, because he was a great feeder, like all the Bourbons, and was especially fond of oysters. Of course, the pun is on *dixhuit* (18).

N.B.—As in the case of Louis IX. (*q. v.*), the sum of the figures which designate the birth-date of Louis XVIII. give his titular number. Thus, he was born 1755, which added together equal 18.

Louis Philippe of France. It is somewhat curious that the year of his birth, or the year of the queen's birth, or the year of his flight, added to the year of his coronation, will give the year 1848, the date of his abdication. He was born 1773, his queen was born 1782, his flight was in 1809; whence we get—

1830	1830	1830	year of coronation.
1	1	1	
7	7	8	
7	8	0	flight.
3	2	9	
1848	1848	1848	year of abdication.

(1, 7, 7, 3 = birth.) (1, 7, 8, 2 = queen's birth.)

(See Napoleon III. for a somewhat similar coincidence.)

Louisa, daughter of don Jerome of Seville, in love with don Antonio. Her father insists on her marrying Isaac Mendoza, a Portuguese Jew, and, as she refuses to obey him, he determines to lock her up in her chamber. In his blind rage, he makes a great mistake, for he locks up the duenna, and turns his daughter out of doors. Isaac arrives, is introduced to the locked-up lady, elopes with her, and marries her. Louisa takes refuge in St. Catherine's Convent, and

writes to her father for his consent to her marriage with the man of her choice. As don Jerome takes it for granted she means Isaac the Jew, he gives his consent freely. At breakfast-time it is discovered by the old man that Isaac has married the duenna, and Louisa has married don Antonio; but don Jerome is well pleased and fully satisfied. — *Sheridan: The Duenna* (1775).

(Mrs. Mattocks (1745–1826) was the first "Louisa.")

Louisa, daughter of Russet bailiff to the duchess. She was engaged to Henry, a private in the king's army. Hearing a rumour of gallantry to the disadvantage of her lover, she consented to put his love to the test by pretending that she was about to marry Simkin. When Henry heard thereof, he gave himself up as a deserter, and was condemned to death. Louisa then went to the king to explain the whole matter, and returned with the young man's pardon just as the muffled drums began the death march.—*Dibdin: The Deserter* (1770).

Louise (2 *syl.*), the glee-maiden.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Louise [de Lascours], wife of Ralph captain of the *Uran'ia*, and mother of Martha (afterwards called Orgari'ta). Louise de Lascours sailed with her husband and infant daughter in the *Urania*. Louise and the captain were drowned by the breaking up of an iceberg; but Martha was rescued by some wild Indians, who brought her up, and called her name Orgarita ("withered wheat").—*Stirling: Orphan of the Frozen Sea* (1856).

Loupgarou, leader of the army of giants in alliance with the Dipsodes (2 *syl.*). As he threatened to make mincemeat of Pantag'ruel, the prince gave him a kick which overthrew him; then, lifting him up by his ankles, he used him as a quarter-staff. Having killed all the giants in the hostile army, Pantagruel flung the body of Loupgarou on the ground, and, by so doing, crushed a tom-cat, a tabby, a duck, and a brindled goose.—*Rabelais: Pantag'ruel*, ii. 29 (1533).

Loup-garou, a wehr-wolf. These creatures had to pass through the purgatory of nine years as wolves before they could resume their human forms. (See *Pliny: Natural History*, viii. 31.)

Louponheight (*The young laird of*), at the ball at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Lourdis, an idiotic scholar of the Sorbonne.

> De la Sorbonne un Docteur amoureux
> Disoit ung jour à sa dame rebelle:
> "Je ne puis rien meriter de vous, belle" . . .
> Arguo sic: "Si magister Lourdis
> De sa Catin meriter ne peut rien;
> Ergo ne peut meriter paradis,
> Car, pour le moins, paradis la vaut bien."
> *Marot: Epigram.*

> When Doctor Lourdis cried, in humble spirit,
> The hand of Kath'rine he could never merit,
> "Then heaven to thee," said Kate, "can ne'er be given,
> For less my worth, you must allow, than heaven."
> *E. C. B.*

Lourie (*Tam*), the innkeeper at Marchthorn.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Lousiad (*The*), an heroi-comic poem in five cantos, by John Wolcot (*Peter Pindar*), founded on the appearance of a louse creeping over some green peas served to George III. at dinner. In consequence thereof, an order was issued that all servants in the king's kitchen must have their heads shaved (1786–89).

Louvre (*The*), a corruption of *lupara*, as it is called in old title-deeds. Dagobert built here a hunting-box, the nucleus of the future pile of buildings.

The Louvre of St. Petersburg, the Hermitage, an imperial museum.

LOVE, a drama by S. Knowles (1840). The countess Catherine is taught by a serf named Huon, who is her secretary, and falls in love with him; but her pride struggles against such an unequal match. The duke, her father, hearing of his daughter's love, commands Huon, on pain of death, to marry Catherine a freed serf. He refuses; but the countess herself bids him obey. He plights his troth to Catherine, supposing it to be Catherine the quondam serf, rushes to the wars, obtains great honours, becomes a prince, and then learns that the Catherine he has wed is the duke's daughter.

Love, or rather affection, according to Plato, is disposed in the liver.

> Within, some say, Love hath his habitation;
> Not Cupid's self, but Cupid's better brother;
> For Cupid's self dwells with a lower nation,
> But this, more sure, much chaster than the other
> *Phin. Fletcher: The Purple Island* (1633).

Love. "*Man's* love is of man's life a thing apart; 'tis *woman's* whole existence."—*Byron: Don Juan*, i. 194 (1819).

Love.

It is better to have loved and lost,
Than never to have loved at all.
Tennyson: In Memoriam, xxvii.

Thomas Moore, in his *Irish Melodies*, expresses an opposite opinion—

Better far to be
In endless darkness lying,
Than be in light and see
That light for ever flying.
Moore. All that's Bright must Fade.

Love. *All for Love or the World Well Lost*, a tragedy by Dryden, on the same subject as Shakespeare's *Antony and Cleopatra* (1679).

Love à-la-Mode, by C. Macklin (1779). The "love *à-la-mode*" is that of fortune-hunters. Charlotte Goodchild is courted by a Scotchman "of ponderous descent," an Italian Jew broker of great fortune, and an Irishman in the Prussian army. It is given out that Charlotte has lost her money through the bankruptcy of sir Theodore Goodchild, her guardian. Upon this, the *à-la-mode* suitors withdraw, and leave sir Callaghan O'Brallaghan, the true lover, master of the situation. The tale about the bankruptcy is of course a mere myth.

Love Cannot Die.

They sin who tell us Love can die.
With life all other passions fly . . .
They perish where they have their birth
But love is indestructible.
Its holy flame for ever burneth;
From heaven it came, to heaven returneth . . .
It soweth here in toil and care;
But the harvest-time of Love is there.
Southey: Curse of Kehama, x (1809).

Love-Chase (*The*), a drama by S. Knowles (1837). Three lovers chased three beloved ones with a view to marriage. (1) Waller loves Lydia, lady's-maid to Widow Green, but in reality the sister of Trueworth. She quitted home to avoid a hateful marriage, and took service for the nonce with Widow Green. (2) Wildrake loves Constance, daughter of sir William Fondlove. (3) Sir William Fondlove, aged 60, loves Widow Green, aged 40. The difficulties to be overcome were these: The social position of Lydia galled the aristocratic pride of Waller, but love won the day. Wildrake and Constance sparred with each other, and hardly knew they loved till it dawned upon each that the other might prefer some one else, and then they felt that the loss would be irreparable. Widow Green set her heart on marrying Waller · but as Waller preferred Lydia, she accepted sir William for better for worse.

Love Doctor (*The*), *L'Amour Médecin*, a comedy by Molière (1665). Lucinde, the daughter of Sganarelle, is in love, and the father calls in four doctors to consult upon the nature of her malady. They see the patient, and retire to consult together, but talk about Paris, about their visits, about the topics of the day; and when the father enters to know what opinion they have formed, they all prescribe different remedies, and pronounce different opinions. Lisette then calls in a "quack" doctor (Clitandre, the lover), who says that he must act on the imagination, and proposes a seeming marriage, to which Sganarelle assents, saying, "Voila un grand médecin." The assistant being a notary, Clitandre and Lucinde are formally married.

(This comedy is the basis of the *Quack Doctor*, by Foote and Bickerstaff; but in the English version Mr. Ailwood is the patient.)

Love for Love, a most successful comedy by Congreve (1695).

Love in a Village, an opera by Isaac Bickerstaff (1762). It contains two plots: (1) the loves of Rosetta and young Meadows; and (2) the loves of Lucinda and Jack Eustace. The entanglement is this: Rosetta's father wanted her to marry young Meadows, and sir William Meadows wanted his son to marry Rosetta; but as the young people had never seen each other, they turned restive and ran away. It so happened that both took service with justice Woodcock—Rosetta as chamber-maid, and Meadows as gardener. Here they fell in love with each other, and ultimately married, to the delight of all concerned.

The other part of the plot is this: Lucinda was the daughter of justice Woodcock, and fell in love with Jack Eustace while nursing her sick mother, who died. The justice had never seen the young man, but resolutely forbade the connection; whereupon Jack Eustace entered the house as a music-master, and, by the kind offices of friends, all came right at last.

Love Makes a Man, a comedy concocted by Colley Cibber (1694) by welding together two of the comedies of Fletcher, viz. the *Elder Brother* and the *Custom of the Country*. (For the plot, see CARLOS, No. 1.)

Love-Producers.

(1) It is a Basque superstition that yellow hair in a man is irresistible with women; hence every woman who set eyes on Ezkabi Fidel, the golden-haired, fell in love with him.

(2) It is a West Highland superstition that a beauty spot cannot be resisted; hence Diarmaid (*q.v.*) inspired masterless love by a beauty spot.

(3) In Greek fable, a cestus worn by a woman inspired love; hence Aphroditê was irresistible on account of her cestus.

(4) In the Middle Ages, love-powders were advertised for sale, and a wise senator of Venice was not ashamed to urge on his reverend brethren, as a fact, that Othello had won the love of Desdemona "by foul charms," drugs, minerals, spells, potions of mountebanks, or some dram "powerful o'er the blood" to awaken love.

(5) Theocritos and Virgil have both introduced in their pastorals women using charms and incantations to inspire or recover the affection of the opposite sex.

(6) Gay, in the *Shepherd's Week*, makes the mistress of Lubberkin spend all her money in buying a love-powder Froissart says that Gaston, son of the count de Foix, received a bag of powder from his uncle (Charles the Bad) for restoring the love of his father to his mother. The love of Tristram and Ysold is attributed to their drinking on their journey a love-potion designed for king Mark, the intended husband of the fair princess.

(7) An Irish superstition is that if a lover will run a hair of the object beloved through the fleshy part of a dead man's leg, the person from whom the hair was taken will go mad with love.

(8) We are told that Charlemagne was bewitched by a ring, and that he followed any one who possessed this ring as a needle follows a loadstone (see p. 196).

(To do justice to this subject would require several pages, and all that can be done here is to give a few brief hints and examples.)

Love will Find out the Way, a lyric inserted by Percy in his *Reliques*, series iii. bk. iii. 3.

(*The Constant Maid*, reset by T. B., and printed in 1661, is called *Love will Find out the Way.*)

(See *Love Laughs at Locksmiths*, in the Appendix

Love's Labour's Lost. Ferdinand king of Navarre, with three lords named Biron, Dumain, and Longaville, agreed to spend three years in study, during which time no woman was to approach the court. Scarcely had they signed the compact, when the princess of France, attended by Rosaline, Maria, and Katharine, besought an interview respecting certain debts said to be due from the king of France to the king of Navarre. The four gentlemen fell in love with the four ladies: the king with the princess, Biron with Rosaline, Longaville with Maria, and Dumain with Katharine. In order to carry their suits, the four gentlemen, disguised as Muscovites, presented themselves before the ladies; but the ladies, being warned of the masquerade, disguised themselves also, so that the gentlemen in every case addressed the wrong lady. However, it was at length arranged that the suits should be deferred for twelve months and a day; and if, at the expiration of that time, they remained of the same mind, the matter should be taken into serious consideration.—*Shakespeare: Love's Labour's Lost* (1594).

Love's White Star, the planet Venus, which is silvery white.

> Till every daisy slept, and Love's white star
> Beamed thro' the thickened cedar in the dusk.
> *Tennyson: The Gardener's Daughter.*

Loves of the Angels, the stories of three angels, in verse, by T. Moore (1822). The stories are founded on the Eastern tale of *Harût and Marût*, and the rabbinical fictions of the loves of *Uzziel and Shamchazai.*

(1) The first angel fell in love with Lea, whom he saw bathing. She returned love for love, but his love was carnal, hers heavenly. He loved the woman, she loved the angel. One day, the angel told her the spell-word which opens the gates of heaven. She pronounced it, and rose through the air into paradise, while the angel became imbruted, being no longer an angel of light, but "of the earth, earthy."

(2) The second angel was Rubi, one of the seraphs. He fell in love with Liris, who asked him to come in all his celestial glory. He did so; and she, rushing into his arms, was burnt to death; but the kiss she gave him became a brand on his face for ever. (See SEMELE, who was destroyed by the effulgence of Jupiter.)

(3) The third angel was Zaraph, who

loved Nama. It was Nama's desire to love without control, and to love holily; but as she fixed her love on a creature, and not on the Creator, both she and Zaraph were doomed to live among the things that perish, till this mortal is swallowed up of immortality, when Nama and Zaraph will be admitted into the realms of everlasting love.

Lovegold, the miser, an old man of 60, who wants to marry Mariana, his son's sweetheart. In order to divert him from this folly, Mariana pretends to be very extravagant, and orders a necklace and ear-rings for £3000, a petticoat and gown from a fabric £12 a yard, and besets the house with duns. Lovegold gives £2000 to be let off the bargain, and Mariana marries the son.—*Fielding: The Miser* (a *réchauffé* of *L'Avare*, by Molière).

John Emery [1777–1822] made his first appearance at Covent Garden Theatre in the year 1798, in very opposite characters, "Frank Oakland" in *A Cure for the Heartache* [by Morton], and in "Lovegold." In both which parts he obtained great applause.—*Memoir* (1822).

Love'good (*2 syl.*), uncle to Valentine the gallant who will not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1639).

LOVEL, once the page of lord Beaufort, in love with lady Frances; but he concealed his love because young Beaufort "cast his affections first upon the lady."—*Murphy: The Citizen* (1757).

Lovel (*Lord*). (See MISTLETOE BOUGH.)

Lovel (*Lord*), in Clara Reeve's tale called *The Old English Baron*, appears as a ghost in the obscurity of a dim religious light (1777).

Lovel (*William*), the assumed name of lord Geraldine (*q.v.*).—*Sir W. Scott: The Antiquary* (time, George III.).

Lovel (*Peregrine*), a wealthy commoner, who suspects his servants of wasting his substance in riotous living. (See HIGH LIFE BELOW STAIRS, p. 491, for the tale.)

Lovel (*William*), the hero of a German novel so called, by Ludwig Tieck (1773–1853). (See LOVELL.)

Lovel the Widower, a novel by Thackeray, which came out in the *Cornhill Magazine*.

Love'lace (*2 syl.*), the chief male character in Richardson's novel of *Clarissa Harlowe*. He is rich, proud, and crafty; handsome, brave, and gay; the most unscrupulous but finished libertine; always self-possessed, insinuating, and polished (1748).

"Lovelace" is as great an improvement on "Lothario," from which it was drawn, as Rowe's hero [in the *Fair Penitent*] had been on the vulgar rake of Massinger.—*Encyclopædia Britannica* (article "Romance").

Lovelace (*2 syl.*), a young aristocrat, who angles with flattery for the daughter of Mr. Drugget, a rich London tradesman. He fools the vulgar tradesman to the top of his bent, and stands well with him; but, being too confident of his influence, demurs to the suggestion of the old man to cut two fine yew trees at the head of the carriage drive into a Gog and Magog. Drugget is intensely angry, throws off the young man, and gives his daughter to a Mr. Woodley.—*Murphy: Three Weeks after Marriage* (1776).

Love'less (*The Elder*), suitor to "The Scornful Lady" (no name given).

The Younger Loveless, a prodigal.—*Beaumont and Fletcher: The Scornful Lady* (1616).

Loveless (*Edward*), husband of Amanda. He pays undue attention to Berinthia, a handsome young widow, his wife's cousin; but, seeing the folly of his conduct, he resolves in future to devote himself to his wife with more fidelity.—*Sheridan: A Trip to Scarborough* (1777).

Lovell (*Benjamin*), a banker, proud of his ancestry, but with a weakness for gambling.

Elsie Lovell, his daughter, in love with Victor Orme the poor gentleman.—*Wybert Reeve: Parted.*

Lovell (*Lord*). Sir Giles Overreach (*q.v.*) fully expected that his lordship would marry his daughter Margaret; but he married lady Allworth, and assisted Margaret in marrying Tom Allworth, the man of her choice. (See LOVEL.)—*Massinger: A New Way to Pay Old Debts* (1628).

Lovely Obscure (*The*), Am'adis of Gaul. Same as Belten'ebros.

The great Amädis, when he assumed the name of "The Lovely Obscure," dwelt either eight years or eight months, I forget which, upon a naked rock, doing penance for some unkindness shown him by the lady Oria'na. [*The rock is called "The Poor Rock."*]—*Cervantes: Don Quixote*, I. iii. 1 (1605).

Love'more (*2 syl.*), a man fond of gaiety and pleasure, who sincerely loves his wife; but, finding his home dull, and that his wife makes no effort to relieve

its monotony, seeks pleasure abroad, and treats his wife with cold civility and formal politeness. He is driven to intrigue, but, being brought to see its folly, acknowledges his faults, and his wife resolves "to try to keep him" by making his home more lively and agreeable.

Mrs. Lovemore (2 *syl.*), wife of Mr. Lovemore, who finds if "she would keep her husband" to herself, it is not enough to "be a prudent manager, careless of her own comforts, not much given to pleasure; grave, retired, and domestic; to govern her household, pay the tradesmen's bills, and love her husband;" but to these must be added some effort to please and amuse him, and to make his home bright and agreeable to him.—*Murphy: The Way to Keep Him* (1760).

Lovers and Favourites of noted persons.

(1) ALFIERI and *Louisa*, countess of Albany.
(2) ARISTOTLE and *Hepyllis*.
(3) BOCCACCIO and *Maria Fiammetta*, daughter of Robert of Naples.
(4) BURNS and *Highland Mary* [either Mary Campbell or Mary Robinson].
(5) BYRON and *Teresa Guicciola*.
(6) CATULLUS and the *lady Clodia*, called "Lesbia."
(7) CHARLES I. of England and *Editha de la Pole*, by whom he had a son.
(8) CHARLES II. of England (after his restoration) and (1) *Barbara Villiers* (duchess of Cleveland); (2) *Louise Renée de Kerouaille* (duchess of Portsmouth); and (3) *Nell Gwynne*. In exile his favourite lady was *Lucy Walters* (called "Barlow"), mother of the duke of Monmouth. (See also PEGG, *Katharine*.)
(9) CHARLES VII. of France and *Agnes Sorel*.
(10) CHARLES EDWARD, the Young Pretender, and *Miss Walkenshaw*.
(11) THE CID and the *fair Xiména*, afterwards made his wife
(12) CLARENCE (*The duke of*) and *Mrs. Jordan* (whose proper name was "Dora Phillips." She first appeared as "Miss Frances").
(13) COLERIDGE and *Mary Evans*, a milliner. This was a Cambridge love-affair.
(14) DANTE (2 *syl.*) and *Beatrice Portinari*.
(15) EDWARD III., after the death of his wife Philippa, and *Alice Perriers* or *Pierce*.
(16) ELIZABETH queen of England and the *earl of Essex*.
(17) EPICU'ROS and *Leontium*.
(18) FRANCOIS I. and the duchess d'Etampes (*Mlle. d'Heilly*).
(19) FREDERICK WILLIAM of Prussia and *Enke* (2 *syl.*), daughter of a court musician. She subsequently married Rietz, a valet de chambre, was called the countess of Lichtenal, and died in 1820.
(20) FREDERICK duke of York and *Mary Anne Clarke*, whose brother was a tinman.
(21) GALLUS and *Lycóris*, of whom Ovid wrote—

> Gallus et Hesperiis, et Gallus notus Eöis,
> Et sua cum Gallo nota Lycoris erit.

(22) GEORGE I. and *Herengard Melrose Melusina von Schulemberg*, created duchess of Kendal and of Munster (nicknamed the Maypole); the *baroness Kilmansegge*; and the *countess Platen*. The last two were very fat women.
(23) GEORGE II. and *Henrietta Hobart*, countess of Suffolk; and the *countess of Walmoden*, created countess of Yarmouth.
(24) GEORGE III. and the fair quakeress *Hannah Lightfoot*.
(25) GEORGE IV. and *Miss Mary Darby Robinson*, called "Perdita" (1758–1799). (See PERDITA.) *Mrs. Fitzherbert*, a catholic, to whom he was privately married in 1780; and the *countess of Jersey*.
(26) GOETHE and the *frau von Stein*.
(27) HABINGTON, the poet, and Castara [*lady Herbert*], daughter of lord Powis, afterwards his wife.
(28) HAROLD and *Editha*, "the swan-necked."
(29) HAZLITT and *Sarah Walker*.
(30) HENRI II. and *Diane of Poitiers*.
(31) HENRI IV. and *La belle Gabrielle* [d'Estrées]. (See GABRIELLE.)
(32) HENRY I. and *Nesta*, noted for her beauty. She subsequently married Gerald lord of Carew; and at his death she married Caradoc a Welsh prince.
(33) HENRY II. and the fair Rosamond [*Jane Clifford*]. (See ROSAMOND.)
(34) HORACE the Roman poet and *Lesbia*.
(35) JOHN OF GAUNT and *Catherine Swynford*, whose son was created bishop of Winchester.
(36) DR. JOHNSON and *Mrs. Thrale*.
(37) LAMARTINE and *Elvire* the Creole girl.
(38) LOUIS XIV. and *Mlle. de la Vallière*; then *Mme. de Montespan*; then *Mme. de Fontage*
(39) LOVELACE and the divine Althëa, also called Lucasta [*Lucy Sacheverell*].
(40) METASTASIO and *Mariana*, an actress.
(41) MIRABEAU and *Mme. Nehra*.
(42) MONMOUTH (*The duke of*) [already married] and *Henrietta Wentworth*, baroness Wentworth of Nettlestede.
(43) MONTAINE and *Mmlle. de Gournay*, who was called his "adopted daughter."
(44) NELSON and *lady Hamilton*.
(45) PERICLES (3 *syl.*) and *Aspasia*.
(46) PETER THE GREAT and *Catherine*, widow of a Swedish dragoon. He married her.
(47) PETRARCH and *Laura* (wife of Hugues de Sade).
(48) PLATO and *Archianassa*.
(49) PRIOR and *Chloe* or *Cloe*, the cobbler's wife of Linden Grove.
(50) PROPERTIUS and *Cynthia*.
(51) RAPHAEL and *Julie Fornarina*, a baker's wife.
(52) ROUSSEAU and Julie [*la comtesse d'Houdetot*].
(53) SCARRON and *Mme. Maintenon*, afterwards his wife. On the death of Scarron, she became the wife of Louis XIV., whom she outlived.
(54) SIDNEY and Stella [*Penelope Devereux*].
(55) SPENSER and Rosalind [*Rose Lynde*] of Kent.
(56) STERNE (in his old age) and Eliza [*Mrs. Draper*].
(57) STERSICHOROS [*Ster-sic'-o-ros*] and *Heméra*.
(58) SURREY (*Henry Howard, earl of*) and *Geraldine*, who married the earl of Lincoln. (See GERALDINE.)
(59) SWIFT had two romantic love-affairs: (1) with Stella (i.e. *Hester Johnson*); and the other with Vanessa (i.e. *Esther Vanhomrigh*).
(60) TASSO and *Leonora* or *Eleanora d'Este*.
(61) THEOC'RITOS and *Myrto*.
(62) VANDYKE and *Margaret Lemon*.
(63) VOLTAIRE and the "divine Emilie" (i.e. *Mme. Châtelet*.)
(64) WALLER and Sacharissa (i.e. *lady Dorothea Sidney*).
(65) WILLIAM III. and *Elizabeth Villiers* or *Villers*, created countess of Orkney, with an allowance of £25,000 a year.
(66) WILLIAM IV., when duke of Clarence, was devotedly attached to *Mrs. Jordan* [either *Dora Bland* or Dora Phillips, and called "Miss Francis"].
(67) WOLSEY and *Mistress Winter*.
(68) WYATT and Anna [*Anne Boleyn*], said to be purely Platonic affection.

Lovers Struck by Lightning, John Hewit and Sarah Drew of Stanton Harcourt, near Oxford (July 31, 1718). Gay gives a full description of the incident in one of his letters. On the morning that they obtained the consent of their parents to the match, they went together into a field to gather wild flowers, when a thunderstorm overtook them and both were killed. Pope wrote their epitaph.

N.B.—Probably Thomson had this incident in view in his tale of Celadon and Amelia. (See *Seasons*, "Summer," 1727.)

Lovers' Leap. The leap from the Leuca'dian promontory into the sea. This promontory is in the island of Leucas or Leucadia, in the Ionian Sea. Sappho threw herself therefrom when she found her love for Phaon was not returned.

*** A precipice on the Guadalhorce (4 *syl.*), from which Manuel and Laila cast themselves, is also called "The Lovers' Leap." (See LAILA, p. 587.)

Lovers' Vows, altered by Mrs. Inchbald from Kotzebue's drama (1800). Baron Wildenham, in his youth, seduced Agatha Friburg, and then forsook her. She had a son Frederick, who in due time became a soldier. While on furlough, he came to spend his time with his mother, and found her reduced to abject poverty and almost starved to death. A poor cottager took her in, while Frederick, who had no money, went to beg charity. Count Wildenhaim was out with his gun, and Frederick asked alms of him. The count gave him a shilling; Frederick demanded more, and, being refused, seized the baron by the throat. The keepers soon came up, collared him, and put him in the castle dungeon. Here he was visited by the chaplain, and it came out that the count was his father. The chaplain, being appealed to, told the count the only reparation he could make would be to marry Agatha and acknowledge the young soldier to be his son. This advice he followed, and Agatha Friburg, the beggar, became the baroness Wildenhaim of Wildenhaim Castle.

Love'rule (*Sir John*), a very pleasant gentleman, but wholly incapable of ruling his wife, who led him a miserable dance.

Lady Loverule, a violent termagant, who beat her servants, scolded her husband, and kept her house in constant hot water, but was reformed by Zakel Jobson the cobbler.—*Coffey: The Devil to Pay* (died 1745). (See DEVIL TO PAY, p. 275.)

Loves. (See p. 633.)

Love'well, the husband of Fanny Sterling, to whom he has been clandestinely married for four months.—*Colman and Garrick: The Clandestine Marriage* (1766).

Loving-Land, a place where Neptune held his "nymphall" or feast given to the sea-nymphs.

> [*He*] his Tritons made proclaim, a nymphall to be held
> In honour of himself in Loving-land, where he
> The most selected nymphs appointed had to be.
> *Drayton: Polyolbion*, xx. (1622).

Lovinski (*Baron*), the friend of prince Lupauski, under whose charge the princess Lodois'ka (4 *syl.*) is placed during a war between the Poles and the Tartars. Lovinski betrays his trust by keeping the princess a virtual prisoner because she will not accept him as a lover. The count Floreski makes his way into the castle, and the baron seeks to poison him, but at this crisis the Tartars invade the castle, the baron is slain, and Floreski marries the princess.—*J. P. Kemble: Lodoiska* (a melodrame).

Low-Heels and High-Heels, two factions in Lilliput. The High-heels were opposed to the emperor, who wore low heels and employed Low-heels in his cabinet. Of course, the Low-heels are the whigs and low-church party, and the High-heels the tories and high-church party. (See LITTLE-ENDIANS, p. 619.)—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Lowestoffe [= *Low-stiff*] (*Reginald*), a young Templar.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Lowther (*Jack*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Loyal Subject (*The*), Archas general of the Muscovites, and the father of colonel Theodore.—*Beaumont (f) and Fletcher: The Loyal Subject* (1618).

(Beaumont died 1616.)

Loyale Epée (*La*), "the honest soldier," that is, marshal de MacMahon (1808, president of France from 1873 to 1879, died 1893).

Loys (2 *syl.*) **de Dreux,** a young Breton nobleman, who joined the Druses, and was appointed their prefect.

> Loys (2 *syl.*) the boy stood on the leading prow,
> Conspicuous in his gay attire.
> *R. Browning: The Return of the Druses*, i.

Luath (2 *syl.*), Cuthullin's "swift-footed hound."—*Ossian: Fingal*, ii.

Fingal had a dog called "Luath" and another called "Bran."

In Robert Burns's poem, called *The Twa Dogs*, the poor man's dog which represents the peasantry is called "Luath," and the gentleman's dog is "Cæsar."

Lubar, a river of Ulster, which flows between the two mountains Cromleach and Crommal.—*Ossian.*

Lubber-Land or Cockagne (2 *syl.*), London.

The golden age was represented in the same ridiculous . . . mode of description as the *Pays de la Cocagne* of the French minstrels, or the popular ideas of "Lubber-land" in England.—*Sir W. Scott: The Drama.*

Lucan (*Sir*), sometimes called "sir Lucas," butler of king Arthur, and a knight of the Round Table.—*Sir T. Malory: History of Prince Arthur* ("Lucan," ii. 160; "Lucas," ii. 78; 1470).

Lucan's *Pharsalia.* (See PHARSALIA.)

Lucasta, whom Richard Lovelace celebrates, was Lucy Sacheverell. (*Lucycasta* or *Lux casta*, "chaste light.")

Lucca, a city of Italy, noted for its *volto santo*, a wooden crucifix, on the cathedral, to which a peculiar veneration is paid. The ordinary oath of William Rufus was, "By the sacred face of Lucca!" (See OATHS.)

Lucentio, son of Vicentio of Pisa. He marries Bianca sister of Katharina "the Shrew" of Padua.—*Shakespeare: Taming of the Shrew* (1594).

Lucetta, waiting-woman of Julia the lady-love of Protheus (one of the heroes of the play).—*Shakespeare: The Two Gentlemen of Verona* (1594).

Lu'cia, daughter of Lucius (one of the friends of Cato at Utica, and a member of the mimic senate). Lucia was loved by both the sons of Cato, but she preferred the more temperate Porcius to the vehement Marcus. Marcus, being slain, left the field open to the elder brother.—*Addison: Cato* (1713).

Lu'cia, in *The Cheats of Scapin*, Otway's version of *Les Fourberies de Scapin*, by Molière. Lucia, in Molière's comedy, is called "Zerbinette;" her father Thrifty is called "Argante;" her brother Octavian is "Octave;" and her sweetheart Leander son of Gripe is called by Molière "Léandre son of Géronte."

Lu'cia (*St.*). *Struck on St. Lucia's thorn*, on the rack, in torment, much perplexed and annoyed. St. Lucia was a virgin martyr, put to death at Syracuse in 304. Her *fete*-day is December 13. The "thorn" referred to is in reality the point of a sword, shown in all paintings of the saint, protruding through the neck.

If I don't recruit . . . I shall be struck upon St. Lucia's thorn.—*Cervantes: Don Quixote*, II. i. 3 (1615).

Lucia di Lammermoor, called by sir W. Scott "Lucy Ashton," sister of lord Henry Ashton of Lammermoor. In order to retrieve the broken fortune of the family, lord Henry arranged a marriage between his sister and lord Arthur Bucklaw, *alias* Frank Hayston laird of Bucklaw. Unknown to the brother, Edgardo (*Edgar*) master of Ravenswood (whose family had long had a feud with the Lammermoors) was betrothed to Lucy. While Edgardo was absent in France, Lucia (*Lucy*) is made to believe that he is unfaithful to her, and in her temper she consents to marry the laird of Bucklaw, but on the wedding night she stabs him, goes mad, and dies.—*Donizetti: Lucia di Lammermoor* (an opera, 1835); sir W. Scott's novel *The Bride of Lammermoor* (time, William III.).

Lucia'na, sister of Adrian'a. She marries Antipholus of Syracuse.—*Shakespeare: Comedy of Errors* (1593).

Lu'cida, the lady-love of sir Ferramont.—*Spenser: Faërie Queene*, iv. 5 (1596).

Lucifer is described by Dante as a huge giant, with three faces: one red, indicative of anger; one yellow, indicative of envy; and one black, indicative of melancholy. Between his shoulders, the poet says, there shot forth two enormous wings, without plumage, "in texture like a bat's." With these "he flapped i' the air," and "Cocytus to its depth was frozen." "At six eyes he wept," and at every mouth he champed a sinner. —*Dante: Hell*, xxxiv. (1301).

Lucifer is one of the characters in Bailey's *Festus*. Hepworth Dixon says that Bailey's Festus is not a *bold bad man*, like Marlowe's; nor a *proud defiant* one, like Milton's; nor a *sneering sarcastic* one, like Goethe's; but the "principle of evil" personified.

Luci'fera (*Pride*), daughter of Pluto and Proser'pina. Her usher was Vanity. Her chariot was drawn by six different beasts, on each of which was seated one of the queen's counsellors. The foremost beast was an ass, ridden by Idleness who resembled a monk; paired with the ass was a swine, on which rode Gluttony clad in vine leaves. Next

came a goat, ridden by Lechery arrayed in green; paired with the goat was a camel, on which rode Avarice in threadbare coat and cobbled shoes. The next beast was a wolf, bestrid by Envy arrayed in a kirtle full of eyes; and paired with the wolf was a lion, bestrid by Wrath in a robe all blood-stained. The coachman of the team was Satan.

Lo! underneath her scornful feet was lain
A dreadful dragon, with a hideous traine;
And in her hand she held a mirror bright,
Wherein her face she often viewëd fain.
Spenser: Faërie Queene, i. 4 (1590).

Lucille, a poem by Robert Bulwer-Lytton, lord Lytton (1860). His best.

Lucinda, the daughter of opulent parents, engaged in marriage to Cardenio, a young gentleman of similar rank and equal opulence. Lucinda was, however, promised by her father in marriage to don Fernando, youngest son of the duke Ricardo. When the wedding day arrived, the young lady fell into a swoon, and a letter informed don Fernando that the bride was married already to Cardenio. Next day she left the house privately, and took refuge in a convent, whence she was forcibly abducted by don Fernando. Stopping at an inn, the party found there Dorothea the wife of don Fernando, and Cardenio the husband of Lucinda, and all things arranged themselves satisfactorily to the parties concerned.—*Cervantes: Don Quixote*, I. iv. (1605).

Lucinda, the bosom friend of Rosetta; merry, coquettish, and fit for any fun. She is the daughter of justice Woodcock, and falls in love with Jack Eustace. (For the tale, see EUSTACE, *Jack*, p. 345.) —*Bickerstaff: Love in a Village* (1762).

Lucinda, referred to by the poet Thomson, in his *Spring*, was Lucy Fortescue, daughter of Hugh Fortescue of Devonshire, and wife of lord George Lyttelton.

O Lyttelton . . .
Courting the Muse, thro' Hagley Park thou strayst . . .
Perhaps thy loved Lucinda shares thy walk,
With soul to thine attuned.
Thomson: The Seasons ("Spring," 1728).

Lucinde (2 *syl.*), daughter of Sganarelle. As she has lost her spirit and appetite, her father sends for four physicians, who all differ as to the nature of the malady and the remedy to be applied. Lisette (her waiting-woman) sends in the mean time for Clitandre, the lover of Lucinde, who comes under the guise of a mock doctor. He tells Sganarelle the disease of the young lady must be reached through the imagination, and prescribes the semblance of a marriage. As his assistant is in reality a notary, the mock marriage turns out to be a real one.—*Molière: L'Amour Médecin* (1665).

Lucinde (2 *syl.*), daughter of Géronte (2 *syl.*). Her father wanted her to marry Horace; but as she was in love with Léandre, she pretended to have lost the power of articulate speech, to avoid a marriage which she abhorred. Sganarelle, the faggot-maker, was introduced as a famous dumb doctor, and soon saw the state of affairs; so he took with him Léandre as an apothecary, and the young lady received a perfect cure from "pills matrimoniac."—*Molière: Le Médecin Malgré Lui* (1666).

Lu'cio, not absolutely bad, but vicious and dissolute. He is "like a wave of the sea, driven by the wind and tossed," and has no abiding principle.—*Shakespeare: Measure for Measure* (1603).

Lucip'pe (3 *syl.*), a woman attached to the suite of the princess Calis (sister of Astorax king of Paphos).—*Beaumont (?) and Fletcher: The Mad Lover* (1618). (Beaumont died 1616.)

Lu'cius, son of Coillus; a mythical king of Britain. Geoffrey says he sent a letter to pope Eleutherius (177–193), desiring to be instructed in the Christian religion, whereupon the pope sent over Dr. Faganus and Dr. Duvanus for the purpose. Lucius was baptized, and "people from all countries" with him. The pagan temples in Britain were converted into churches, the archflamens into archbishops, and the flamens into bishops. So there were twenty-eight bishops and three archbishops.—*British History*, iv. 19 (1470).

He our flamens' seats who turned to bishops' sees,
Great Lucius, that good king to whom we chiefly owe
This happiness we have—Christ crucified to know.
Drayton: Polyolbion, viii. (1612).

(Nennius says that king Lucius was baptized in 167 by Evaristus; but this is a blunder, as Evaristus lived a century before the date mentioned.)

The archflamens were those of London, York, and Newport (the City of Legions or Caerleon-on-Usk).

Drayton calls the two legates "Fugatius and St. Damian."

Those goodly Romans . . . who . . .
Wan good king Lucius first to embrace the Christian faith;
Fugatius and his friend St. Damian . . .
. . . have their remembrance here.
Drayton: Polyolbion, xxiv. (1613).

(After baptism, St. Lucius abdicated, and became a missionary in Switzerland, where he died a martyr's death.)

Lucius (*Caius*), general of the Roman forces in Britain in the reign of king Cym'beline (3 *syl.*).—*Shakespeare: Cymbeline* (1605).

(There is a Lucius in *Timon of Athens*, and in *Julius Cæsar* also.)

Lucius Tiberius, general of the Roman army, who wrote to king Arthur, commanding him to appear at Rome to make satisfaction for the conquests he had made, and to receive such punishment as the senate might think proper to award. This letter induced Arthur to declare war with Rome. So, committing the care of government to his nephew Modred, he marched to Lyonaise (in Gaul), where he won a complete victory, and left Lucius dead on the field. He then started for Rome; but being told that Modred had usurped the crown, he hastened back to Britain, and fought the great battle of the West, where he received his death-wound from the hand of Modred.—*Geoffrey: British History*, ix. 15–20; x. (1142).

Great Arthur did advance
To meet, with his allies, that puissant force in France
By Lucius thither led.
Drayton: Polyolbion, iv. (1612).

Luck of Roaring Camp (*The*), the best of the prose sketches of Bret Harte of America. It describes the ameliorating influence of a little child on a set of ruffians (1870).

(It has been dramatized. See SILAS MARNER, a tale somewhat similar, by George Eliot (Mrs. J. W. Cross), 1816.)

Lucre'tia, daughter of Spurius Lucretius prefect of Rome, and wife of Tarquinius Collati'nus. She was dishonoured by Sextus, the son of Tarquinius Superbus. Having avowed her dishonour in the presence of her father, her husband, and their friends Junius Brutus and Valerius, she stabbed herself.

N.B.—This subject has been dramatized in *French* by Ant. Vincent Arnault, in a tragedy called *Lucrèce* (1792); and by François Ponsard in 1843. In *English*, by Thomas Heywood, in a tragedy entitled *The Rape of Lucrece* (1630); by Nathaniel Lee, entitled *Lucius Junius Brutus* (seventeenth century); and by John H. Payne, entitled *Brutus* or *The Fall of Tarquin* (1820). Shakespeare selected the same subject for his poem entitled *The Rape of Lucrece* (1594).

¶ Tennyson wrote a dramatic monologue called *Lucretius*.

Lucrezia di Borgia, daughter of pope Alexander VI. She was thrice married, her last husband being Alfonso duke of Ferra'ra. Before this marriage, she had a natural son named Genna'ro, who was brought up by a Neapolitan fisherman. When grown to manhood, Gennaro had a commission given him in the army, and in the battle of Rim'ini he saved the life of Orsini. In Venice he declaimed freely against the vices of Lucrezia di Borgia, and on one occasion he mutilated the escutcheon of the duke by knocking off the B, thus converting Borgia into Orgia. Lucrezia insisted that the perpetrator of this insult should suffer death by poison; but when she discovered that the offender was her own son, she gave him an antidote, and released him from jail. Scarcely, however, was he liberated, than he was poisoned at a banquet given by the princess Neg'roni. Lucrezia now told Gennaro that he was her own son, and died as her son expired.—*Donizetti: Lucrezia di Borgia* (an opera, 1834).

(Victor Hugo has a drama entitled *Lucrèce Borgia*.)

Lucullus, a wealthy Roman, noted for his banquets and self-indulgence. On one occasion, when a superb supper had been prepared, being asked who were to be his guests, he replied, "Lucullus will sup to-night with Lucullus" (B.C. 110–57). (See GLUTTON, p. 431.)

Ne'er Falernian threw a richer
Light upon Lucullus' tables.
Longfellow: Drinking Song.

Luco'mo, a satrap, chieftain, or khedive among the ancient Etruscans. The over-king was called *lars*. Servius the grammarian says, "Lucumo *rex* sonat linguâ Etruscâ;" but it was such a king as that of Bavaria in the empire of Germany, where the king of Prussia is the *lars*.

And plainly and more plainly
Now might the burghers know,
By port and vest, by horse and crest,
Each warlike lucumo.
Macaulay: Lays of Ancient Rome ("Horatius," xxiii., 1842).

Lucy, a dowerless girl betrothed to Amidas. Being forsaken by him for the wealthy Philtra, she threw herself into the sea, but was saved by clinging to a chest. Both being drifted ashore, it was found that the chest contained great treasures, which Lucy gave to Bracidas, the brother of Amidas, who married her.

In this marriage, Bracidas found "two goodly portions, and the better she."—*Spenser: Faërie Queene*, v. 4 (1596).

Lucy, daughter of Mr. Richard Wealthy, a rich London merchant. Her father wanted her to marry a wealthy tradesman, and as she refused to do so, he turned her out of doors. Being introduced as a *fille de joie* to sir George Wealthy "the minor," he soon perceived her to be a modest girl who had been entrapped, and he proposed marriage. When the facts of the case were known, Mr. Wealthy and sir William (the father of the young man) were delighted at the happy termination of what might have proved a most untoward affair.—*Foote: The Minor* (1760).

Lucy [LOCKIT], daughter of Lockit the jailer. A foolish young woman, who, decoyed by captain Macheath under the specious promise of marriage, effected his escape from jail. The captain, however, was recaptured, and condemned to death; but being reprieved, confessed himself married to Polly Peachum, and Lucy was left to seek another mate.

How happy could I be with either [*Lucy or Polly*],
Were t'other dear charmer away!
Gay: The Beggar's Opera, ii. 2 (1727).

(Miss Fenton (duchess of Bolton) was the original "Lucy Lockit," 1708–1760.)

Lucy Deane, in the novel called *The Mill on the Floss*, by George Eliot (Mrs. J. W. Cross) (1860).

Lucy Goodwill, a girl of 16, and a child of nature, reared by her father who was a widower. "She has seen nothing," he says; "she knows nothing, and, therefore, has no will of her own." Old Goodwill wished her to marry one of her relations, that his money might be kept in the family; but Lucy had "will" enough of her own to see that her relations were boobies, and selected for her husband a big, burly footman named Thomas.—*Fielding: The Virgin Unmasked* (1740).

Lucy and Colin. Colin was betrothed to Lucy, but forsook her for a bride "thrice as rich as she." Lucy drooped, but was present at the wedding; and when Colin saw her, "the damps of death bedewed his brow, and he died." Both were buried in one tomb, and many a hind and plighted maid resorted thither, "to deck it with garlands and true-love knots."—*Tickell: Lucy and Colin* (1720).

(Vincent Bourne translated this ballad into Latin verse.)

Through all Tickell's works there is a strain of ballad-thinking. . . . In this ballad [*Lucy and Colin*] he seems to have surpassed himself. It is, perhaps, the best in our language.—*Goldsmith: Beauties of English Poetry* (1767).

Lucyl'ius (B.C. 148–103), the father of Roman satire.

I have presumed, my lord for to present
With this poore Glasse, which is of trustie Steele [*satire*],
And came to me by wil and testament
Of one that was a Glassmaker [*satirist*] indeede:
Lucylius this worthy man was namde.
Gascoigne: The Steele Glas (died 1577).

Lud, son of Heli, who succeeded his father as king of Britain. "Lud rebuilt the walls of Trinovantum, and surrounded the city with innumerable towers . . . for which reason it was called Kaer-lud, Anglicized into Lud-ton, and softened into London. . . . When dead, his body was buried by the gate . . . Parthlud, called in Saxon Ludes-gate."—*Geoffrey: British History*, iii. 20 (1142).

. . . that mighty Lud, in whose eternal name
Great London still shall live (by him rebuilded).
Drayton: Polyolbion, viii. (1612).

("Parth-lud," in Latin *Porta-Lud.*)

Lud (*General*), leader of the distressed and riotous artisans in the manufacturing districts of England, who, in 1811, endeavoured to prevent the use of power-looms.

Luddites (*2 syl.*), the riotous artisans who followed the leader called general Lud.

Above thirty years before this time, an imbecile named Ned Lud living in a village in Leicestershire, being tormented by some boys, . . . pursued one of them into a house, and . . . broke two stocking-frames. His name was taken by those who broke power-looms.—*H. Martineau.*

Lud's Town, London, as if a corruption of Lud-ton. Similarly, Ludgate is said to be Lud's-gate; and Ludgate prison is called "Lud's Bulwark." Of course, the etymologies are only fit for fable.

King Lud, repairing the city, called it after his name, "Lud's town;" the strong gate which he built in the west part he named "Lud-gate." In 1260 the gate was beautified with images of Lud and other kings. Those images, in the reign of Edward VI., had their heads smitten off. . . . Queen Mary did set new heads upon their old bodies again. The 28th of queen Elizabeth, the gate was newly beautified with images of Lud and others, as before.—*Stow: Survey of London* (1598).

Ludov'ico, chief minister of Naples. He heads a conspiracy to murder the king and seize the crown. Ludovico is the craftiest of villains, but, being caught in his own guile, he is killed.—*Sheil: Evadne* or *The Statue* (1820).

Ludovico in Shakespeare's *Othello* (1602).

Ludwal or **Idwal**, son of Roderick the Great, of North Wales. He refused to pay Edgar king of England the tribute which had been levied ever since the time of Æthelstan. William of Malmesbury tells us that Edgar commuted the tribute for 300 wolves' heads yearly; the wolf-tribute was paid for three years, and then discontinued, because there were no more wolves to be found.

O Edgar! who compelledst our Ludwal hence to pay
Three hundred wolves a year for tribute unto thee.
Drayton: Polyolbion, ix. (1612).

Lufra, Douglas's dog, "the fleetest hound in all the North."—*Sir W. Scott: Lady of the Lake* (1810).

Ellen, the while, with bursting heart,
Remained in lordly bower apart . . .
While Lufra, crouching at her side,
Her station claimed with jealous pride.
Sir W. Scott: Lady of the Lake, vi. 23 (1810).

Luggnagg, an island where the inhabitants never die. Swift shows some of the evils which would result from such a destiny, unless accompanied with eternal youth and freshness.—*Swift: Gulliver's Travels* (1726).

Lu'gier, the rough, confident tutor of Oriana, etc., and chief engine whereby "the wild goose" Mirabel is entrapped into marriage with her.—*Fletcher: The Wild-goose Chase* (1652).

Luke, brother-in-law of "the City madam." He was raised from a state of indigence into enormous wealth by a deed of gift of the estates of his brother, sir John Frugal, a retired merchant. While dependent on his brother, lady Frugal ("the City lady") treated Luke with great scorn and rudeness; but when she and her daughter became dependent on him, he cut down the superfluities of the fine lady to the measure of her original state—as daughter of Goodman Humble, farmer.—*Massinger: The City Madam* (1639).

Massinger's best characters are the hypocritical "Luke" and the heroic "Marullo."—*Spalding*.

Luke, patriarch's nuncio, and bishop of the Druses. He terms the Druses

. . . the docile crew
My bezants went to make me bishop of.
R. Browning: The Return of the Druses, v.

Luke (*Sir*), or SIR LUKE LIMP, a tuft-hunter, a devotee to the bottle, and a hanger-on of great men for no other reason than mere snobbism. Sir Luke will "cling to sir John till the baronet is superseded by my lord; quitting the puny peer for an earl, and sacrificing all three to a duke."—*Foote: The Lame Lover* (1770).

Luke's Bird (*St.*), the ox.

Luke's Iron Crown. George and Luke Dosa headed an unsuccessful revolt against the Hungarian nobles in the sixteenth century. Luke was put to death by a red-hot iron crown, in mockery of his having been proclaimed king.

This was not an unusual punishment for those who sought regal honours in the Middle Ages. Thus, when Tancred usurped the crown of Sicily, kaiser Heinrich VI. of Germany set him on a red-hot iron throne, and crowned him with a red-hot iron crown (twelfth century).

It was not *Luke* but *George* Dosa who suffered this punishment. (See IRON CROWN, p. 528.)

N.B.—The "iron crown of Lombardy" must not be mistaken for an iron crown of punishment. The former is said to be one of the nails used in the Crucifixion, beaten out into a thin rim of iron, magnificently set in gold, and adorned with jewels. Charlemagne and Napoleon I. were both crowned with it.

Luke's Summer (*St.*), or *L'été de S. Martin*, a few weeks of fine summerly weather, which occur between St. Luke's Day (October 18) and St. Martin's Day (November 11).

In such St. Luke's short summer lived these men,
Nearing the goal of three score years and ten.
W. Morris: The Earthly Paradise ("March").

Lully (*Raymond*), an alchemist who searched for the philosopher's stone by distillation, and made some useful chemical discoveries. He was also a magician and a philosophic dreamer. Generally called *Doctor Illuminātus* (1235–1315).

He talks of Raymond Lully and the ghost of Lilly (*q.v.*).—*Congreve: Love for Love*, iii. (1695).

Lulu, the love-name of the prince imperial, son of Napoleon III., slain in the Zulu war. His full name was Napoleon Eugéne Louis Jean Joseph (1856–1879).

Lumbercourt (*Lord*), a voluptuary, greatly in debt, who consented, for a good money consideration, to give his daughter to Egerton McSycophant. Egerton, however, had no fancy for the lady, but married Constantia, the girl of his choice. His lordship was in alarm lest this *contretemps* should be his ruin; but sir Pertinax told him the bargain should still remain good if Egerton's younger brother, Sandy, were accepted by his

lordship instead. To this his lordship readily agreed.

Lady Rodolpha Lumbercourt, daughter of lord Lumbercourt, who, for a consideration, consented to marry Egerton McSycophant; but as Egerton had no fancy for the lady, she agreed to marry Egerton's brother Sandy on the same terms.

"As I ha' nae reason to have the least affection till my cousin Egerton, and as my intended marriage with him was entirely an act of obedience till my grandmother, provided my cousin Sandy will be as agreeable till her ladyship as my cousin Charles here would have been, I have nae the least objection till the change. Ay, ay, one brother is as good to Rodolpha as another." —*Macklin: The Man of the World*, v. (1764).

Lumbey (*Dr.*), a stout, bluff-looking gentleman, with no shirt-collar, and a beard that had been growing since yesterday morning. The doctor was very popular, and the neighbourhood prolific. —*Dickens: Nicholas Nickleby* (1838).

Lumley (*Captain*), in the royal army under the duke of Montrose.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Lumon, a hill in Inis-Huna, near the residence of Sulmalla. Sulmalla was the daughter of Conmor (king of Inis-Huna) and his wife Clun'galo.—*Ossian: Temora.*

Where art thou, beam of light? Hunters from the mossy rock, saw you the blue-eyed fair? Are her steps on grassy Lumon, near the bed of roses? Ah me! I beheld her bow in the hall. Where art thou, beam of light?

(Bishop has selected these words from *Temora* for a glee of four voices.)

Lumpkin (*Tony*), the rough, good-natured booby son of Mrs. Hardcastle by her first husband. Tony dearly loved a practical joke, and was fond of low society, where he could air his conceit and self-importance. He is described as "an awkward booby, reared up and spoiled at his mother's apron-string" (act i. 2); and "if burning the footman's shoes, frighting [*sic*] the maids, and worrying the kittens, be humorous," then Tony was humorous to a degree (act i. 1). —*Goldsmith: She Stoops to Conquer* (1773).

I feel as Tony Lumpkin felt, who never had the least difficulty in reading the outside of his letters, but who found it very hard work to decipher the inside.—*Boyd.*

Quick's great parts were "Isaac," "Tony Lumpkin," "Spado," and "sir Christopher Curry."—*Records of a Stage Veteran.*

Quick [1748-1831] was the original "Tony Lumpkin," "Acres," and "Isaac Mendoza."—*Memoir of John Quick* (1831).

("Isaac" in *The Duenna*, by Sheridan; "Spado" in *The Castle of Andalusia*, by O'Keefe; "sir C. Curry" in *Inkle and Yarico*, by Colman.)

Lun. So John Rich called himself when he performed "harlequin." It was John Rich who introduced pantomime (1681-1761).

On one side Fo'ly sits, by some called Fun;
And on the other his archpatron Lun.
Churchill.

Luna (*Il conte di*), uncle of Manri'co. He entertains a base passion for the princess Leonōra, who is in love with Manrico; and, in order to rid himself of his rival, is about to put him to death, when Leonora promises to give herself to him if he will spare her lover. The count consents; but while he goes to release his captive, Leonora poisons herself.—*Verdi: Il Trova'torè* (an opera, 1853).

Lundin (*Dr. Luke*), the chamberlain at Kinross.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Lundin (*The Rev. sir Louis*), town clerk of Perth.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Lunsford (*Sir Thomas*), governor of the Tower. A man of such vindictive temper that the name was used as a terror to children.

Made children with your tones to run for't,
As bad as Bloody-bones or Lunsford.
S. Butler: Hudibras, iii. 2, line 1112 (1678).

From Fielding and from Vavasore,
Both ill-affected men;
From Lunsford eke deliver us,
That eateth childëren.

Lupauski (*Prince*), father of princess Lodois'ka (4 *syl.*).—*J. P. Kemble: Lodoiska* (a melodrame).

Lu'pin (*Mrs.*), hostess of the Blue Dragon. A buxom, kind-hearted woman, ever ready to help any one over a difficulty. —*Dickens: Martin Chuzzlewit* (1844).

Lu'ria, a noble Moor, single-minded, warm-hearted, faithful, and most generous; employed by the Florentines to lead their army against the Pisans (fifteenth century). Luria was entirely successful; but the Florentines, to lessen their obligation to the conqueror, hunted up every item of scandal they could find against him; and, while he was winning their battles, he was informed that he was to be brought to trial to answer these floating censures. Luria was so disgusted at this, that he took poison, to relieve the state by his death of a debt of gratitude which the republic felt too heavy to be borne.—*R. Browning: Luria.*

Lu'siad, the adventures of the Lusians (*Portuguese*), under Vasquez da Gama,

in their discovery of India. Bacchus was the guardian power of the Mohammedans, and Venus or Divine Love of the Lusians. The fleet first sailed to Mozambique, then to Quil'oa, then to Melinda (in Africa), where the adventurers were hospitably received and provided with a pilot to conduct them to India. In the Indian Ocean, Bacchus tried to destroy the fleet; but the "silver star of Divine Love" calmed the sea, and Gama arrived at India in safety. Having accomplished his object, he returned to Lisbon.—*Camoëns: The Lusiad*, in ten books (1572).

N.B.—Vasquez da Gama sailed thrice to India: (1) In 1497, with four vessels. This expedition lasted two years and two months. (2) In 1502, with twenty ships. In this expedition he was attacked by Zamorin king of Calicut, whom he defeated, and returned to Lisbon the year following. (3) When John III. appointed him viceroy of India. He established his government at Cochin, where he died in 1525. The story of *The Lusiad* is the first of these expeditions.

*** This really classic epic in ten books, worthy to be ranked with Virgil's *Æneid*, has been translated into English verse by Auberton in 1878; Fanshawe in 1655; and by Mickle in 1775.

(English versions by Fanshawe in 1655; by Mickle (in heroic rhyming metre) in 1775; by Auberton in 1878; and by Burton in 1880.)

Lusignan [D'OUTREMER], king of Jerusalem, taken captive by the Saracens, and confined in a dungeon for twenty years. When 80 years old, he was set free by Osman the sultan of the East, but died within a few days.—*A. Hill: Zara* (adapted from Voltaire's tragedy).

Lusita'nia, the ancient name of Portugal; so called from Lusus, the companion of Bacchus in his travels. This Lusus colonized the country, and called it "Lusitania," and the colonists "Lusians."—*Pliny: Historia Naturalis*, iii. 1.

Lute'tia (4 *syl.*), ancient Latin name of Paris (*Lutetia Parisiorum*, "the mud-town of the Parisii").

Luther (*Martin*), at the age of 40, married Katharine Borê or Bora, a nun (1520).

What is called *Luther's Hymn* is the hymn beginning thus: "Great God, what do I see and hear!" but in Germany it is *Ein feste Burg ist unser Gott*, translated by Carlyle, "A safe stronghold our God is He."

Luther (*The Danish*), Hans Tausen. There is a stone in Viborg called "Tausensminde," with this inscription: "Upon this stone, in 1528, Hans Tausen first preached Luther's doctrine in Viborg."

Lutin, the gipsy page of lord Dalgarno.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Lux Mundi, Johann Wessel; also called *Magister Contradictionum*, for his opposition to the Scholastic philosophy. He was the predecessor of Luther (1419–1489).

Luz, a bone which the Jews affirm remains uncorrupted till the last day, when it will form the nucleus of the new body. This bone Mahomet called *Al ajb* or the rump-bone.

Eben Ezra and Manasseh ben Israil say this bone is in the rump.

> The learned rabbins of the Jews
> Write, there's a bone, which they call luez (1 *syl.*)
> I' the rump of man.
> *S. Butler: Hudibras*, iii. 2 (1678).

Lyæus ["*spleen-melter*"], one of the names of Bacchus.

> He perchance the gifts
> Of young Lyæus, and the dread exploits,
> May sing.
> *Akenside: Hymn to the Naiads* (1767).

Lyb'ius (*Sir*), a very young knight, who undertook to rescue the lady of Sinadone. After overcoming sundry knights, giants, and enchanters, he entered the palace, when the whole edifice fell to pieces, and a horrible serpent coiled about his neck and kissed him. The spell being broken, the serpent turned into the lady of Sinadone, who became sir Lybius's bride.—*Libeaux* (a romance).

Lyca'on, king of Arcadia, instituted human sacrifices, and was metamorphosed into a wolf. Some say all his sons were also changed into wolves, except one named Nictimus. Oh that

> Of Arcady the beares
> Might plucke awaye thine eares;
> The wilde wolfe, Licáon',
> Bite asondre thy backe-bone!
> *Skelton: Philip Sparow* (time, Henry VIII.).

> For proof, when with Lycá'on's tyranny
> Man durst not deal, then did Jove . . .
> Him fitly to the greedy wolf transform.
> *Brooke: Declination of Monarchy* (1633).

Lyce'um, a gymnasium on the banks of the Ilissus, in Attica, where Aristotle taught philosophy as he paced the walks.

> Guide my way
> Through fair Lyceum's walks.
> *Akenside: Pleasures of Imagination*, i. 715 (1744).

Lychor'ida, nurse of Mari'na who

was born at sea. Marina was the daughter of Pericles prince of Tyre and his wife Thaisa.—*Shakespeare: Pericles Prince of Tyre* (1608).

Lyc'idas, the name under which Milton celebrates the untimely death of Edward King, Fellow of Christ's College, Cambridge. Edward King was drowned in the passage from Chester to Ireland, August 10, 1637. He was the son of sir John King, secretary for Ireland.

(Lycidas is the name of a shepherd in Virgil's *Eclegue*, iii.)

Lycome'des (4 *syl.*), king of Scyros, to whose court Achillês was sent, disguised as a maiden, by his mother Thetis, who was anxious to prevent his going to the Trojan war.

Lycore'a (*He has slept on Lycorêa*), one of the two chief summits of mount Parnassus. Whoever slept there became either inspired or mad.

Lydford Law. "First hang and draw, then hear the cause by Lydford law." Lydford, in the county of Devon.

> I oft have heard of Lydford law,
> How in the morn they hang and draw,
> And sit in judgment after.
> *A Devonshire poet* (anon.).

¶ Jedburgh Justice, Cupar Justice, and Abingdon Law, mean the same thing.

¶ Lynch Law, Burlaw, Mob Law, and Club Law, mean summary justice dealt to an offender by a self-constituted judge.

Lydia, daughter of the king of Lydia, was sought in marriage by Alcestês a Thracian knight. His suit being rejected, he repaired to the king of Armenia, who gave him an army, with which he besieged Lydia. He was persuaded to raise the siege, and the lady tested the sincerity of his love by a series of tasks, all of which he accomplished. Lastly, she set him to put to death his allies, and, being powerless, mocked him. Alcestês pined and died, and Lydia was doomed to endless torment in hell.—*Ariosto: Orlando Furioso*, xvii. (1516).

Lydia, lady's-maid to Widow Green. She was the sister of Trueworth, ran away from home to avoid a hateful marriage, took service for the nonce, and ultimately married Waller. She was "a miracle of virtue, as well as beauty," warm-hearted, and wholly without artifice.—*Knowles: The Love-Chase* (1837).

Lydia Languish, niece and ward of Mrs. Malaprop. She had a fortune of £30,000, but, if she married without her aunt's consent, forfeited the larger part thereof. She was a great novel-reader, and was courted by two rival lovers—Bob Acres, and captain Absolute whom she knew only as ensign Beverley. Her aunt insisted that she should throw over the ensign and marry the son of sir Anthony Absolute, and great was her joy to find that the man of her own choice was that of her aunt's, *nomine mutato*. Bob Acres resigned all claim on the lady to his rival.—*Sheridan: The Rivals* (1775).

Lydian Poet (*The*), Alcman of Lydia (fl. B.C. 670).

Lygo'nes, father of Spaco'nia.—*Beaumont and Fletcher: A King or No King* (1611).

Lying Traveller (*The*), sir John Mandeville (1300-1372).

Lying Valet (*The*), Timothy Sharp, the lying valet of Charles Gayless. He is the Mercury between his master and Melissa, to whom Gayless is about to be married. The object of his lying is to make his master, who has not a sixpence in the world, pass for a man of fortune.—*Garrick: The Lying Valet* (1741).

Lyle (*Annot*), daughter of sir Duncan Campbell the knight of Ardenvohr. She was brought up by the M'Aulays, and was beloved by Allan M'Aulay; but she married the earl of Menteith.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Lyn'ceus, one of the Argonauts; so sharp-sighted that he could discern objects at a distance of 130 miles. Varro says he could "see through rocks and trees;" and Pliny, that he could see "the infernal regions through the earth."

> Strange tale to tel: all officers be blynde,
> And yet their one eye, sharpe as Lin'ceus' sight.
> *Gascoigne: The Steele Glas* (died 1577).

Lynch (*Governor*) was a great name in Galway (Ireland). It is said that he hanged his only son out of the window of his own house (1526). The very window from which the boy was hung is carefully preserved, and still pointed out to travellers.—*Annals of Galway.*

Lynch Law, law administered by a self-constituted judge. Webster says James Lynch, a farmer of Piedmont, in Virginia, was selected by his neighbours (in 1688) to try offences on the frontier summarily, because there were no law courts within seven miles of them.

Lynchnobians, lantern-sellers, that is, booksellers and publishers. Rabelais says they inhabit a little hamlet near Lantern-land. — *Rabelais: Pantag'ruel*, v. 33 (1545).

Lyndon (*Barry*), an Irish sharper, whose adventures are told by Thackeray. The story is full of spirit, variety, and humour, reminding one of *Gil Blas*. It first came out in *Fraser's Magazine*.

Lynette, sister of lady Lyonors of Castle Perilous. She goes to king Arthur, and prays him to send sir Lancelot to deliver her sister from certain knights. The king assigns the quest to Beaumains (the nickname given by sir Kay to Gareth), who had served for twelve months in Arthur's kitchen. Lynette is exceedingly indignant, and treats her champion with the utmost contumely; but, after each victory, softens towards him, and at length marries him.—*Tennyson: Idylls of the King* ("Gareth and Lynette").

N.B.—This version of the tale differs from that of the *History of Prince Arthur* by sir T. Malory (1470) in many respects. (See LINET, p. 615.)

*** Tennyson describes Linette thus—

> A damsel of high lineage; and a brow
> May-blossom; and a cheek of apple-blossom;
> Hawk-eyes; and lightly was her tender nose,
> Tip-tilted like the petal of a flower.

Lyon (*Rufus*), the dissenting minister in the novel *Felix Holt*, by George Eliot (Mrs. J. W. Cross) (1866).

Lyonnesse (3 *syl.*), west of Camelot. The battle of Lyonnesse was the "last great battle of the West," and the scene of the final conflict between Arthur and sir Modred. The land of Lyonnesse is where Arthur came from, and it is now submerged full "forty fathoms under water."

> Until king Arthur's table [*knights*], man by man,
> Had fallen in Lyonnesse about their lord.
> *Tennyson: Morte d'Arthur.*

Lyonors, daughter of earl Sanam. She came to pay homage to king Arthur, and by him became the mother of sir Borre (1 *syl.*), one of the knights of the Round Table.—*Sir T. Malory: History of Prince Arthur*, i. 15 (1470).

*** Lionês, daughter of sir Persaunt, and sister of Linet of Castle Perilous, married sir Gareth. Tennyson calls this lady "Lyonors," and makes Gareth marry her sister, who, we are told in the *History*, was married to sir Gaheris (Gareth's brother).

Lyonors, the lady of Castle Perilous, where she was held captive by several knights, called Morning Star *or* Phosphŏrus, Noonday Sun *or* Merid'ies, Evening Star *or* Hesperus, and Night *or* Nox. Her sister Lynette went to king Arthur, to crave that sir Lancelot might be sent to deliver Lyonors from her oppressor. The king gave the quest to Gareth, who was knighted, and accompanied Lynette, who used him very scornfully at first; but at every victory which he gained she abated somewhat of her contempt; and married him after he had succeeded in delivering Lyonors. The lot of Lyonors is not told. (See LIONES, p. 617.)—*Tennyson: Idylls of the King* ("Gareth and Lynette").

N.B.—According to the collection of tales edited by sir T. Malory, the lady Lyonors was quite another person. She was daughter of earl Sanam, and mother of sir Borre by king Arthur (pt. i. 15). It was Lionês who was the sister of Linet, and whose father was sir Persaunt of Castle Perilous (pt. i. 153). The *History* says that Lionês married Gareth, and Linet married his brother, sir Gaheris. (See GARETH, p. 405.)

Lyric Poets. There were only nine poets recognized as lyrists in the time of Horace. They were all Greeks: Alcæos, Alcman, Anacreon, Bacchilidês, Ilysos, Pindar, Sappho, Simonidês, and Stenchoros. Horace is the only one among the Romans.

> Quod si me Lyricis vatibus inseres,
> Sublimi feriam sidera vertice.
> *Horace: 1 Odes* i. vers. 35, 36.

Lyrists (*Prince of*), Franz Schubert (1797–1828).

Lysander, a young Athenian, in love with Hermia daughter of Egĕus (3 *syl.*). Egeus had promised her in marriage to Demētrius, and insisted that she should either marry him or suffer death "according to the Athenian law." (For the rest of the tale, see DEMETRIUS, p. 270.) —*Shakespeare: A Midsummer Night's Dream* (1592).

Lysim'achus, governor of Metali'nê, who marries Mari'na the daughter of Per'iclês prince of Tyre and his wife Thais'a.—*Shakespeare: Pericles Prince of Tyre* (1608).

Lysimachus, the artist, a citizen.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Lyttelton, addressed by Thomson in

"Spring," was George lord Lyttelton of Hagley Park, Worcestershire, who procured for the poet a pension of £100 a year. He was a poet and historian (1709–1773).

> O Lyttelton . . . from these, distracted, oft
> You wander thro' the philosophic world; . . .
> And oft, conducted by historic truth,
> You tread the long extent of backward time; . . .
> Or, turning thence thy view, these graver thoughts
> The Muses charm.
> *Thomson: The Seasons* ("Spring," 1728).

M.

M, said to represent the human face without the two eyes. By adding these, we get O M O, the Latin *homo*, "man." Dantê, speaking of faces gaunt with starvation, says—

> Who reads the name
> For *man* upon his forehead, there the M
> Had traced most plainly.
> *Dante: Purgatory*, xxiii. (1308).

*** The two downstrokes stand for the contour, and the V of the letter for the nose. Thus: I°V°I

M. This letter is very curiously coupled with Napoleon I. and III.

1. NAPOLEON I.:

¶ MACK (*General*) capitulated at Ulm (October 19, 1805).
MAITLAND (*Captain*), of the *Bellerophon*, was the person to whom he surrendered (1814).
MALET conspired against him (1812).
MALLIEU was one of his ministers, with Maret and Montalivet.
MARBEUF was the first to recognise his genius at the military college (1779).
MARCHAND was his valet; accompanied him to St. Helena; and assisted Montholon in his *Mémoires*.
MARET duke of Bassano was his most trusty counsellor (1804–1814).
MARIE LOUISE was his wife, the mother of his son, and shared his highest fortunes. His son was born in March; so was the son of Napoleon III.
MARMONT duke of Ragusa was the second to desert him. (See MURAT.)
¶ 6 *Marshals* and 26 *Generals of Divisions* had M for their initial letter.
MACDONALD duke of Tarentum.
MASSENA was the general who gained the victory of Rivoli (1797). Napoleon gave him the *sobriquet* of *L'Enfant Chéri de la Victoire*; he was made duke of Essling, and after his victory of Rivoli created duke of Rivoli.
MELAS was the Austrian general conquered at Marengo, and forced back to the Mincio (June 14, 1800).
MENOU lost him Egypt (1801).
METTERNICH vanquished him in diplomacy.
MIOLLIS was employed by him to take Pius VII. prisoner (1809).
MONEY duke of Coriegliano.
MONTALIVET was one of his ministers, with Maret and Mallieu.
MONTBEL wrote the life of his son, "the king of Rome" (1833).
MONTESQUIEU was his first chamberlain.
MONTHOLON was his companion at St. Helena, and, in conjunction with Marchand his valet, wrote his *Mémoires*.
MOREAU betrayed him (1813).
MORTIER duke of Treviso was one of his best generals.
MOURAD BEY was the general he vanquished in the battle of the Pyramids (July 23, 1798).
MURAT duke of Eichingen was his brother-in-law. He was the first martyr in his cause, and was the first to desert him. (See MARMONT.)
Murat was made by him king of Naples (1808).
¶ MADRID capitulated to him (December 4, 1808).
MAGLIANI was one of his famous victories (April 15, 1796).
MALMAISON was his last halting-place in France. Here the empress Joséphine lived after her divorce, and here she died (1814).
MALTA taken (June 11, 1797), and while there he abolished the order called "The Knights of Malta" (1798).
MANTUA was surrendered to him by Wurmser, in 1797.
MARENGO was his first great victory (June 14, 1800).
MARSEILLES is the place he retired to when proscribed by Paoli (1792). Here too was his first exploit, when captain, in reducing the "Federalists" (1793).
MERY was a battle gained by him (February 22, 1814).
MILAN was the first enemy's capital (1800), and Moscow the last, into which he walked victorious (1812).
It was at Milan he was crowned "king of Italy" (May 20, 1805).
MILLESIMO, a battle won by him (April 14, 1796).
MONDOVI, a battle won by him (April 22, 1796).
MONTENOTTE was his first battle (1796), and Mont St. Jean his last (1815).
MONTEREAU, a battle won by him (February 18, 1814).
MONTMARTRE was stormed by him (March 29, 1814).
MONTMIRAIL, a battle won by him (February 11, 1814).
MONT ST. JEAN (Waterloo), his last battle (June 18, 1815).
MONT THABOR was where he vanquished 20,000 Turks with an army not exceeding 2000 men (July 25, 1799).
MORAVIA was the site of a victory (July 11, 1809).
MOSCOW was his pitfall. (See MILAN.)
¶ *Months*—
MAY. In this month he quitted Corsica, married Joséphine, took command of the army of Italy, crossed the Alps, assumed the title of emperor, and was crowned as Milan. In the same month he was defeated at Aspern, he arrived at Elba, and died at St. Helena.
MARCH. In this month he was proclaimed king of Italy, made his brother Joseph king of the Two Sicilies, married Marie Louise by proxy, his son was born, and he arrived at Paris after quitting Elba.

MAY 2, 1813, battle of Lützen.
2, 1793, he quits Corsica.
4, 1814, he arrives at Elba.
5, 1821, he dies at St. Helena.
6, 1800, he takes command of the army of Italy.
9, 1796, he marries Joséphine.
10, 1796, battle of Lodi.
13, 1809, he enters Vienna.
15, 1796, he enters Milan.
16, 1797, he defeats the archduke Charles.
17, 1800, he begins his passage across the Alps.
17, 1809, he annexes the States of the Church.
18, 1804, he assumes the title of emperor.
19, 1798, he starts for Egypt.
19, 1809, he crosses the Danube.
20, 1800, he finishes his passage across the Alps.
21, 1813, battle of Bautzen.
22, 1803, he declares war against England.
23, 1809, he was defeated at Aspern.
26, 1805, he was crowned at Milan.
30, 1805, he annexes Lisbon.
31, 1803, he seizes Hanover.

MARCH 1, 1815, he lands on French soil after quitting Elba.
3, 1806, he makes his brother Joseph king of the Two Sicilies.
4, 1799, he invests Jaffa.
6, 1799, he takes Jaffa.
11, 1810, he marries by proxy Mary Louise.
13, 1805, he is proclaimed king of Italy.
16, 1799, he invests Acre.
20, 1812, birth of his son.
20, 1815, he reaches Paris after quitting Elba.
21, 1804, he shoots the duc d'Enghien.
25, 1802, peace of Amiens.
31, 1814, Paris entered by the allies.

2. NAPOLEON III.:

¶ MACMAHON duke of Magenta, his most distinguished marshal, and, after a few months, succeeded him as ruler of France (1873–1893).
MALAKOFF (*Duke of*), next to Macmahon his most distinguished marshal.
MARIA of Portugal was the lady his friends wanted him to marry, but he refused to do so.
MAXIMILIAN and Mexico, his evil stars (1864–1867).
MENSCHIKOFF was the Russian general defeated at the battle of the Alma (September 20, 1854).
MICHAUD, MIGNET, MICHELET, and MERIMER were distinguished historians in the reign of Napoleon III.
MOLTKE was his destiny.
MONTHOLON was one of his companions in the escapade at Boulogne, and was condemned to imprisonment for twenty years.
MONTIJO (*Countess of*), his wife. Her name was Marie Eugénie, and his son was born in March; so was the son of Napoleon I.
MORNY, his greatest friend.
¶ MAGENTA, a victory won by him (June 4, 1859).
MALAKOFF. Taking the Malakoff tower and the Mamelon-vert were the great exploits of the Crimean war (September 8, 1855).
MAMELON-VERT. (See above.)
MANTUA. He turned back before the walls of Mantua after the battle of the Mincio.
MARENGO. Here he planned his first battle of the Italian campaign, but it was not fought till after those of Montebello and Magenta.
MARIGNANO. He drove the Austrians out of this place.
METZ, the "maiden fortress," was one of the most important sieges and losses to him during the Franco-Prussian war.
MEXICO and Maximilian, his evil stars.
MILAN. He made his entrance into Milan, and drove the Austrians out of Marignano.
MINCIO (*The battle of the*), called also Solferino, a great victory. Having won this, he turned back at the walls of Mantua (June 24, 1859).
MONTEBELLO, a victory won by him (June, 1859).
∴ The mitrailleuse was to win him Prussia, but it lost him France.
¶ *Months*—
MARCH. In this month his son was born, he was deposed by the National Assembly, and was set at liberty by the Prussians. The treaty of Paris was March 30, 1856. Savoy and Nice were annexed in March, 1860.
MAY. In this month he made his escape from Ham. The great French Exhibition was opened in May, 1855.
By far his best publication is his *Manual of Artillery*.

Mab, queen of the fairies, according to the mythology of the English poets of the fifteenth century. Shakespeare describes queen Mab in *Romeo and Juliet*, act I. sc. 4 (1598).

Chaucer makes Proserpina the spouse of Pluto, an calls Pluto "the king of Fairie."

Queen Mab's Maids of Honour. They were Hop and Mop, Drap, Pip, Trip, and Skip. Her train of waiting-maids were Fib and Tib, Pinck and Pin, Tick and Quick, Jill and Jin, Tit and Nit, Wap and Win.—*Drayton: Nymphidia* (1563–1631).

Queen Mab, the Fairies' Midwife, that is, the midwife of men's dreams, employed by the fairies. Thus, the queen's or king's judges do not *judge the sovereign*, but are employed by the sovereign to judge others.

Mab (*Queen*), a speculative poem by P. B. Shelley, in blank verse, divided into nine sections of about two hundred lines each. The outline of the story is as follows:—

Ianthe (3 *syl.*) falls asleep, and dreams that her disembodied spirit is conveyed to the court of queen Mab, beyond the confines of this earth. Here she is taught the evils of civil government, and the untruthfulness of religion generally. Queen Mab then summons into her presence Ahasuerus, the "Wandering Jew," who tells her all about creation and redemption, when the queen dismisses him. Ianthe then dreams that the earth is renewed, and that love is made the ruling spirit, both of earth and heaven. Then waking from her sleep, she finds Henry sitting beside her, lovingly watching her varying moods. The poem was written when Shelley was about 18 (1810).

Mabinogion. A series of Welsh tales, chiefly relating to Arthur and the Round Table. A MS. volume of some 700 pages is preserved in the library of Jesus College, Oxford, and is known as the *Red Book of Hergest*, from the place where it was discovered. Lady Charlotte Guest published an edition in Welsh and English, with notes, three vols. (1838–49). The word is the Welsh *mabi nogi*, "juvenile instruction" (*mabin*, "juvenile;" *mab*, "a boy;" and *ogi*, "to use the harrow").

Does he [*Tennyson*] make no use of the *Mabinogion* in his Arthurian series?—*Notes and Queries*, November 23, 1878.

Macaber (*The Dance*) or the "Dance of Death" (Arabic, *makabir*, "a churchyard"). The dance of death was a favourite subject in the Middle Ages for wall-paintings in cemeteries and churches, especially in Germany. Death is represented as presiding over a round of dancers, consisting of rich and poor, old and young, male and female. A work descriptive of this dance, originally in German, has been translated into most

European languages, and the painting of Holbein, in the Dominican convent at Basle, has a world-wide reputation. Others are at Minden, Lucerne, Lubeck, Dresden, and the north side of old St. Paul's.

Elsie. What are these paintings on the walls around us?
Prince. "The Dance Macaber" . . . "The Dance of Death."
Longfellow: The Golden Legend (1851).

Macaire (*Le Chevalier Richard*), a French knight, who, aided by lieutenant Landry, murdered Aubry de Montdidier in the forest of Bondy, in 1371. Montdidier's dog, named Dragon, showed such an aversion to Macaire, that suspicion was aroused, and the man and dog were pitted to single combat. The result was fatal to the man, who died confessing his guilt. See the *Chanson de Geste* (twelfth century).

There are two French plays on the subject, one entitled *Le Chien de Montargis*, and the other *Le Chien d'Aubry*. The former of these has been adapted to the English stage. Dragon was called *Chien de Montargis*, because the assassination took place near this castle, and was depicted in the great hall over the chimney-piece.

N.B.—In the English drama, the sash of the murdered man is found in the possession of lieutenant Macaire, and is recognized by Ursula, who worked the sword-knot, and gave it to captain Aubri, who was her sweetheart. Macaire then confessed the crime. His accomplice, lieutenant Landry, trying to escape, was seized by the dog Dragon, and bitten to death.

¶ For a similar dog-tale, *see* TALISMAN.

The story is contained in the *Chanson de Geste* of the twelfth century, and is called *La reine Sibile*.

Macaire (*Robert*), a cant name for a Frenchman.

MacAlpine (*Jeanie*), landlady of the Clachan o 1Aberfoyle.—*Sir W. Scott: Rob Roy* (time, George I.).

Macamut, a sultan of Cambaya, who lived so much upon poison that his very breath and touch were fatal.—*Purchas: Pilgrimage* (1613).

MacAnaleister (*Eachin*), a follower of Rob Roy.—*Sir W. Scott: Rob Roy* (time, George I.).

Macare (2 *syl.*), the impersonation of good temper.—*Voltaire: Thelème and Macare* (an allegory).

Macaulay (*Angus*), a Highland chief in the army of the earl of Montrose.

Allan Macaulay or "Allan of the Red Hand," brother of Angus. Allan is "a seer," in love with Annot Lyle. He stabs the earl of Menteith on the eve of his marriage, out of jealousy, but the earl recovers and marries Annot Lyle.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Macbeth', son of Sinel thane of Glamis, and grandson of Malcolm II. by his second daughter; the elder daughter married Crynin, father of Duncan who succeeded his grandfather on the throne. Hence king Duncan and Macbeth were cousins. Duncan, staying as a guest with Macbeth at the castle of Inverness (1040), was murdered by his host, who then usurped the crown. The battle which Macbeth had just won was this: Sueno king of Norway had landed with an army in Fife, for the purpose of invading Scotland; Macbeth and Banquo were sent against him, and defeated him with such loss, that only ten men of all his army escaped alive. Macbeth was promised by the witches (1) that none of woman born should kill him; and (2) that he should not die till Birnam Wood removed to Dunsinane. He was slain in battle by Macduff, who was "from his mother's womb untimely ripped;" and as for the moving wood, the soldiers of Macduff, in their march to Dunsinane, were commanded to carry boughs of the forest before them, to conceal their numbers.

Lady Macbeth, wife of Macbeth, a woman of great ambition and inexorable will. When her husband told her that the witches prophesied he should be king, she induced him to murder Duncan, who was at the time their guest. She would herself have done it, but "he looked in sleep so like her father that she could not." However, when Macbeth had murdered the king, she felt no scruple in murdering the two grooms that slept with him, and throwing the guilt on them. After her husband was crowned, she was greatly troubled by dreams, and used to walk in her sleep, trying to rub from her hands imaginary stains of blood. She died, probably by her own hand.—*Shakespeare: Macbeth* (1606).

She is a terrible impersonation of evil passions and mighty powers, never so far removed from our own nature as to be cast beyond the pale of our sympathy; for she remains a woman to the last, and is always linked with her sex and with humanity.—*Mrs. Jameson.*

N.B.—C. Dibdin says "that though 'lady Macbeth' had been frequently well performed, no actress, not even Mrs. Barry, could in the smallest degree be compared to Mrs. Betterton." Mrs. Siddons calls Mrs. Pritchard "the greatest of all the 'lady Macbeths;'" but Mrs. Siddons herself was so great in this character, that in the sleep-walking scene, in her farewell performance, the whole audience stood on the benches, and demanded that the performance should end with that scene. Since then, Helen Faucit has been the best "lady Macbeth." Mrs. Betterton (died 1712); Mrs. Barry (1682–1733); Mrs. Pritchard (1711–1768); Mrs. Siddons (1755–1831); Helen Faucit (born 1820).

(Dr. Lardner says that the name of lady Macbeth was Graoch, and that she was the daughter of Kenneth IV.)

MacBriar (*Ephraim*), an enthusiast and a preacher.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Mac'cabee (*Father*), the name assumed by king Roderick after his dethronement.—*Southey: Roderick, the Last of the Goths* (1814).

MacCallum (*Dougal*), the auld butler of sir Robert Redgauntlet, introduced in Wandering Willie's story.—*Sir W. Scott: Redgauntlet* (time, George III.).

MacCandlish (*Mrs.*), landlady of the Gordon Arms inn at Kippletringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacCasquil (*Mr.*), of Drumquag, a relation of Mrs. Margaret Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacChoak'umchild, schoolmaster at Coketown. A man crammed with facts. "He and some 140 other schoolmasters had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs."—*Dickens: Hard Times* (1854).

MacCombich (*Evan Dhu*), foster-brother of Fergus M'Ivor, both of whom were sentenced to death at Carlisle.—*Sir W. Scott: Waverley* (time, George II.).

MacCombich (*Robin Oig*) or M'Gregor, a Highland drover, who stabs Harry Wakefield, and is found guilty at Carlisle.—*Sir W. Scott: The Two Drovers* (time, George III.).

MacCrosskie (*Deacon*), of Creochstone, a neighbour of the laird of Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacDonald's Breed (*Lord*), vermin or human parasites. Lord MacDonald, son of the "Lord of the Isles," once made a raid on the mainland. He and his followers dressed themselves in the clothes of the plundered party, but their own rags were so full of vermin that no one was poor enough to covet them.

MacDougal of Lorn, a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Macduff, thane of Fife in the time of Edward the Confessor. One of the witches told Macbeth to "beware of the thane of Fife," but another added that "none of woman born should have power to harm him." Macduff was at this moment in England, raising an army to dethrone Macbeth, and place Malcolm (son of Duncan) on the throne. Macbeth did not know of his absence, but with a view of cutting him off, attacked his castle, and slew lady Macduff with all her children. Having raised an army, Macduff led it to Dunsinane, where a furious battle ensued. Macduff encountered Macbeth, and being told by the king that "none of woman born could prevail against him," replied that he (Macduff) was not *born* of a woman, but was taken from his mother's womb by the Cæsarian operation. Whereupon they fought, and Macbeth fell.—*Shakespeare: Macbeth* (1606).

MacEagh (*Ranald*), one of the "Children of the Mist," and an outlaw. Ranald is the foe of Allan Macaulay.

Kenneth M'Eagh, grandson of Ranald M'Eagh.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Macedonicus, Æmilius Paulus, conqueror of Perseus (B.C. 230–160).

Macfie, the laird of Gudgeonford, a neighbour of the laird of Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Macfin (*Miles*), the cadie in the Canongate, Edinburgh.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacFittoch (*Mr.*), the dancing-master at Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

MacFleck'noe, in Dryden's satire so called, is meant for Thomas Shadwell, who was promoted to the office of poet-laureate. The design of Dryden's poem is to represent the inauguration of one dullard as successor of another in the monarchy of nonsense. R. Flecknoe was an Irish priest and hackney poet of no reputation, and *Mac* is Celtic for *son;* "MacFlecknoe" means the son of the poetaster so named. Flecknoe, seeking for a successor to his own dulness, selects Shadwell to bear his mantle.

> Shadwell alone my perfect image bears,
> Mature in dulness from his tender years; . . .
> The rest to some faint meaning make pretence,
> But Shadwell never deviates into sense.
> *Dryden: MacFlecknoe* (a satire, 1682).

An ordinary reader would scarcely suppose that Shadwell, who is here meant by MacFlecknoe, was worth being chastised; and that Dryden, descending to such game, was like an eagle stooping to catch flies. But the truth is, that Shadwell at one time held divided reputation with this great poet. Every age produces its fashionable dunces, who . . . supply talkative ignorance with materials for conversation.—*Goldsmith: Beauties of English Poets* (1767).

MacGrainer (*Master*), a dissenting minister at Kippletringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacGregor (*Rob Roy*) or ROBERT CAMPBELL, the outlaw. He was a Highland freebooter.

Helen M'Gregor, Rob Roy's wife.

Hamish and *Robert Oig*, the sons of Rob Roy.—*Sir W. Scott: Rob Roy* (time, George I.).

MacGregor, or Robin Oig M'Combich, a Highland drover, who stabbed Harry Wakefield at an ale-house. Being tried at Carlisle for the murder, he was found guilty and condemned.—*Sir W. Scott: The Two Drovers* (time, George III.).

MacGruther (*Sandie*), a beggar imprisoned by Mr. Godfrey Bertram laird of Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacGuffog (*David*), keeper of Portanferry prison.

Mrs. M'Guffog, David's wife.—*Sir W. Scott: Guy Mannering* (time, George II.).

Macham (*Robert*), the discoverer of Madeira Island, to which he was driven while eloping with his lady-love (A.D. 1344). The lady soon died, and the mariners made off with the ship. Macham, after his mourning was over, made a rude boat out of a tree, and, with two or three men, putting forth to sea, landed on the shores of Africa. The Rev. W. L. Bowles has made the marvellous adventures of Robert Macham the subject of a poem; and Drayton, in his *Polyolbion*, xix., has devoted twenty-two lines to the same subject.

Macheath (*Captain*), captain of a gang of highwaymen; a fine, bold-faced ruffian, "game" to the very last. He is married to Polly Peachum, but finds himself dreadfully embarrassed between Polly his wife, and Lucy to whom he has promised marriage. Being betrayed by eight women at a drinking bout, the captain is lodged in Newgate, but Lucy effects his escape. He is recaptured, tried, and condemned to death; but being reprieved, acknowledges Polly to be his wife, and promises to remain constant to her for the future.—*Gay: The Beggar's Opera* (1727).

Men will not become highwaymen because Macheath is acquitted on the stage.—*Dr. Johnson.*

(T. Walker was the original "Macheath," but Charles Hulet (1701–1736) was allowed to excel him. O'Keefe says West Digges (1720–1786) was the best "Macheath" he ever saw in person, song, and manners. Incledon (1764–1826) performed the part well, and in 1821 Miss Blake delighted play-goers by her pretty imitation of the highwayman.)

Machiavelli (*Niccolo dei*), of Florence, author of a book called *The Prince*, the object of which is to show that all is fair in diplomacy, as well as in "love and war" (1469–1527).

Machiavellism, political cunning and duplicity, the art of tricking and over-reaching by diplomacy.

N.B.—Tiberius, the Roman emperor, is called "The Imperial Machiavelli" (B.C. 42 to A.D. 37). Louis XI. used to say, "He who knows not how to gammon knows not how to govern."

MacIan (*Gilchrist*), father of Ian Eachin M'Ian.

Ian Eachin (or *Hector*) *M'Ian*, called Conachar, chief of the clan Quhele, son of Gilchrist M'Ian. Hector is old Glover's Highland apprentice, and casts himself down a precipice, because Catharine Glover loves Henry Smith better than himself.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

MacIlduy, or Mhich Connel Dhu, a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

MacIntyre (*Maria*), niece of Mr. Jonathan Oldbuck "the antiquary."

***Captain** Hector M'Intyre*, nephew of Mr. Jonathan Oldbuck, and brother of Maria M'Intyre.—*Sir W. Scott: The Antiquary* (time, George III.).

MacIvor (*Fergus*), or "Vich Ian Vohr," chief of Glennaquoich. He is executed.

Flora M'Ivor, sister of Fergus, and the heroine of *Waverley*.—*Sir W. Scott: Waverley* (time, George II.).

Mackitchinson, landlord at the Queen's Ferry inn.—*Sir W. Scott: The Antiquary* (time, George III.).

Macklin. The real name of this great actor was Charles MacLaughlin; but he dropped the middle syllable when he came to England (1690-1797).

Macklin (*Sir*), a priest who preached to Tom and Bob and Billy, on the sinfulness of walking on Sundays. At his "sixthly" he said, "Ha, ha, I see you raise your hands in agony!" They certainly had raised their hands, for they were yawning. At his "twenty-firstly" he cried, "Ho, ho, I see you bow your heads in heartfelt sorrow!" Truly they bowed their heads, for they were sleeping. Still on he preached and thumped his hat, when the bishop, passing by, cried, "Bosh!" and walked him off.—*Gilbert: The Bab Ballads* ("Sir Macklin").

Maclean (*Sir Hector*), a Highland chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Macleary (*Widow*), landlady of the Tully Veolan village ale-house.—*Sir W. Scott: Waverley* (time, George II.).

MacLeish (*Donald*), postilion to Mrs. Bethune Baliol.—*Sir W. Scott: Highland Widow* (time, George II.).

Macleod (*Colin* or *Cawdie*), a Scotchman, one of the house-servants of lord Abberville, entrusted with the financial department of his lordship's household. Most strictly honest and economical, Colin Macleod is hated by his fellow-servants, and, having been in the service of the family for many years, tries to check his young master on his road to ruin.

*** The object of the author in this character is "to weed out the unmanly prejudice of Englishmen against the Scotch," as the object of *The Jew* (another drama) was to weed out the prejudice of Christians against that much-maligned people.—*Cumberland: The Fashionable Lover* (1780).

Macleuchar (*Mrs.*), book-keeper at the coach-office in Edinburgh.—*Sir W. Scott: The Antiquary* (time, George III.).

MacLouis, captain of the king's guard.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Maclure (*Elizabeth*), an old widow and a covenanter.—*Sir W. Scott: Old Mortality* (time, Charles II.).

MacMorlan (*Mr.*), deputy-sheriff, and guardian to Lucy Bertram.

Mrs. M'Morlan, his wife.—*Sir W. Scott: Guy Mannering* (time, George II.).

MacMurrough, "Nan Fonn," the family bard at Glennaquoich to Fergus M'Ivor.—*Sir W. Scott: Waverley* (time, George II.).

Ma'coma', a good and wise genius, who protects the prudent and pious against the wiles of all evil genii.—*Sir C. Morell* [J. Ridley]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Macon, same as Mahoun, that is, Mahomet. Mecca, the birthplace of Mahomet, is sometimes called Macon in poetry.

> "Praisèd," quoth he, "be Macon, whom we serve."
> *Fairfax.*

MacPhadraick (*Miles*), a Highland officer under Barcaldine or captain Campbell.—*Sir W. Scott: The Highland Widow* (time, George II.).

Macraw (*Francie*), an old domestic at the earl of Glenallan's.—*Sir W. Scott: The Antiquary* (time, George III.).

Macready (*Pate*), a pedlar, the friend of Andrew Fairservice gardener at Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Mac'reons, the British. Great Britain is the "Island of the Macreons." The word is a Greek compound, meaning "long-lived," "because no one is put to death there for his religious opinions." Rabelais says the island "is full of antique ruins and relics of popery and ancient superstitions."—*Rabelais: Pantag'ruel* (1545).

*** Rabelais describes the persecutions which the Reformers met with as a storm at sea, in which Pantagruel and his fleet were tempest-tossed.

Macro'bii ["*the long-lived*"], an Ethiopian race, said to live to 120 years

and upwards. They are the handsomest and tallest of all men, as well as the longest-lived.

Macroth'umus, Long-suffering personified. Fully described in canto x. (Greek, *makrothumia*, "long-suffering.") —*P. Fletcher: The Purple Island* (1633).

MacSarcasm (*Sir Arthur*), "a proud Caledonian knight, whose tongue, like the dart of death, spares neither sex nor age. . . . His insolence of family and licentiousness of wit gained him the contempt of every one" (act i. 1). Sir Archy tells Charlotte, "In the house of M'Sarcasm are twa barons, three viscounts, six earls, ane marquisate, and twa dukes, besides baronets and lairds oot o' a' reckoning" (act i. 1). He makes love to Charlotte Goodchild, but, thinking that she has lost her fortune, he declares to her that he has just received letters "frae the dukes, the marquis, and a' the dignitaries of the family . . . expressly prohibiting the contamination of the blood of the M'Sarcasms wi' onything sprung from a hogshead or a coonting-house" (act ii. 1).

The man has something droll, something ridiculous about him. His abominable Scotch accent, his grotesque visage almost buried in snuff, the roll of his eyes and twist of his mouth, his strange inhuman laugh, his tremendous periwig, and his manners altogether—why, one might take him for a mountebank doctor at a Dutch fair.—*Macklin: Love à-la-Mode*, act i. 1 (1779).

Sir Archy's Great-grandmother. Sir Archy insisted on fighting sir Callaghan O'Brallaghan on a point of ancestry. The Scotchman said that the Irish are a colony from Scotland, "an ootcast, a mere ootcast." The Irishman retorted by saying that "one MacFergus O'Brallaghan went from Carrickfergus, and peopled all Scotland with his own hands." Charlotte Goodchild interposed, and asked the cause of the contention; whereupon sir Callaghan replied, "Madam, it is about sir Archy's great-grandmother" (act i. 1).—*Macklin: Love à-la-Mode* (1779).

We shall not now stay to quarrel about sir Archy's great-grandmother.—*Macpherson: Dissertation upon Ossian.*

(Boaden says, "To Covent Garden, G. F. Cooke [1746-1812] was a great acquisition, as he was a 'Shylock,' an 'Iago,' a 'Kitely,' a 'sir Archy,' and a 'sir Pertinax' [*MacSycophant*]." Leigh Hunt says that G. F. Cooke was a new kind of Macklin, and, like him, excelled in "Shylock" and "sir Archy M'Sarcasm.")

"Shylock" in the *Merchant of Venice* (Shakespeare); "Iago" in *Othello* (Shakespeare); "Kitely" in *Every Man in His Humour* (B. Jonson); "sir Archy" that is, "M'Sarcasm;" "sir Pertinax MacSycophant" in *The Man of the World* (Macklin).

MacSillergrip, a Scotch pawnbroker, in search of Robin Scrawkey, his runaway apprentice, whom he pursues upstairs and assails with blows.

Mrs. M'Sillergrip, the pawnbroker's wife, always in terror lest the manager should pay her indecorous attentions.—*Charles Mathew* (At home, in *Multiple*).

The skill with which Mathews [1775-1835] carried on a conversation between these three persons produced a most astonishing effect.—*Contemporary Paper.*

MacStin'ger (*Mrs.*), a widow who kept lodgings at No. 9, Brig Place, on the brink of a canal near the India Docks. Captain Cuttle lodged there. Mrs. MacStinger was a termagant, and rendered the captain's life miserable. He was afraid of her, and, although her lodger, was her slave. When her son Alexander was refractory, Mrs MacStinger used to beat him well and then seat him on a paving-stone to cool! She contrived to make captain Bunsby her second husband. —*Dickens: Dombey and Son* (1846).

MacSyc'ophant (*Sir Pertinax*), the hot-headed, ambitious father of Charles Egerton. His love for Scotland is very great, and he is continually quarrelling with his family because they do not hold his country in sufficient reverence.

I raised it [*my fortune*] by booing . . . I never could stand straight in the presence of a great man, but always booed, and booed, and booed, as it were by instinct.—Act iii. 1 (1764).

Charles Egerton M'Sycophant, son of sir Pertinax. Egerton was the mother's name. Charles Egerton marries Constantia.—*Macklin: The Man of the World* (1764).

Mactab (*The Hon. Miss Lucretia*), sister of lord Lofty, and sister-in-law of lieutenant Worthington "the poor gentleman." Miss Lucretia was an old maid, "stiff as a ramrod." Being very poor, she allowed the lieutenant "the honour of maintaining her," for which "she handsomely gave him her countenance;" but when the lieutenant was obliged to discontinue his hospitality, she resolved to "countenance a tobacconist of Glasgow, who was her sixteenth cousin."—*Colman: The Poor Gentleman* (1808).

MacTavish Mhor or Hamish M'Tavish, a Highland outlaw.

Elspat M'Tavish, or "The Woman of

the Tree," widow of M'Tavish Mhor; "the Highland widow."

Hamish Bean M'Tavish, son of Elspat M'Tavish. He joins a Highland regiment, and goes to visit his mother, who gives him a sleeping draught to detain him. As he does not join his regiment in time, he is arrested for desertion, tried, and shot at Dunbarton Castle; and Elspat goes mad.—*Sir W. Scott: The Highland Widow* (time, George II.).

MacTurk (*Captain Mungo* or *Hector*), "the man of peace," in the managing committee of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

MacVittie (*Ephraim*), a Glasgow merchant, one of Osbaldistone's creditors. —*Sir W. Scott: Rob Roy* (time, George I.).

MacWheeble (*Duncan*), bailie at Tully Veolan to the baron of Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Mad. The Bedlam of Belgium is Gheel, where madmen reside in the houses of the inhabitants, generally one in each family.

Dymphna, a woman of rank, was murdered by her father for resisting his incestuous passion, and became the tutelar saint of those stricken in spirit. A shrine in time rose in her honour, which for ten centuries has been consecrated to the relief of mental diseases. This was the origin of the insane colony of Gheel.

Mad Cavalier (*The*), prince Rupert of Bavaria, nephew of Charles I. Noted for his rash courage and impetuosity (1619–1682).

Mad Lover (*The*), a drama by Beaumont and Fletcher (before 1618). The name of the "mad lover" is Memnon, who is general of Astorax king of Paphos.

Mad Poet (*The*), Nathaniel Lee (1657–1690).

Madasi'ma (*Queen*), an important character in the old romance called *Amadis de Gaul*; her constant attendant was Elis'abat, a famous surgeon, with whom she roamed in solitary retreats.

Madeline, the heroine of lord Lytton's *Eugene Aram*, a novel (1832).

Mad'elon, cousin of Cathos, and daughter of Gor'gibus a plain citizen of the middle rank of life. (See CATHOS, p. 188.)—*Molière: Les Précieuses Ridicules* (1659).

Mademoiselle. What is understood by this word when it stands alone is Mlle. de Montpensier, daughter of Gaston duc d'Orléans, and cousin of Louis XIV.

Anne Marie Louise d'Orléans, duchesse de **Montpensier**, connue sous le nom de *Mademoiselle*, née à Paris, 1627; m. 1693; était fille de Gaston d'Orléans frère de Louis XIII.—*Bouillet.*

Mademoiselle, the French lady's-maid waiting on lady Fanciful; full of the grossest flattery, and advising her ladyship to the most unwarrantable intrigues. Lady Fanciful says, "The French are certainly the prettiest and most obliging people. They say the most acceptable, well-mannered things, and never flatter." When induced to do what her conscience and education revolted at, she would playfully rebuke Mlle. with, "Ah! la méchante Françoise!" to which Mlle. would respond, "Ah! la belle Anglaise!"—*Vanbrugh: The Provoked Wife* (1697).

Madge Wildfire, the insane daughter of old Meg Murdochson the gipsy thief. Madge was a beautiful but giddy girl, whose brain was crazed by seduction and the murder of her infant.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Madman (*Macedonia's*), Alexander the Great (B.C. 356, 336–323).

Heroes are much the same, the point's agreed,
From Macedonia's Madman to the Swede [*Charles XII.*].
Pope: Essay on Man, iv. 219 (1733).

How vain, how worse than vain, at length appear
The madman's wish, the Macedonian tear!
He wept for worlds to conquer; half the earth
Knows not his name, or but his death and birth.
Byron: Age of Bronze (1823).

The Brilliant Madman, Charles XII. of Sweden (1682, 1697–1718).

The Madman of the North, Charles XII. of Sweden (1682, 1697–1718).

The Worst of Madmen.

For Virtue's self may too much zeal be had;
The worst of madmen is a saint run mad.
Pope: Imitations of Horace, vi. (1730).

Ma'doc, youngest son of Owain Gwynedd king of North Wales (who died 1169). He is called "The Perfect Prince," "The Lord of Ocean," and is the very beau-ideal of a hero. Invincible, courageous, strong, and daring, but amiable, merciful, and tender-hearted; most pious, but without bigotry; most

wise, but without dogmatism; most provident and far-seeing. He left his native country in 1170, and ventured on the ocean to discover a new world; his vessels reached America, and he founded a settlement near the Missouri. Having made an alliance with the Az'tecas, he returned to Wales for a fresh supply of colonists, and conducted six ships in safety to the new settlement, called Caer-Madoc. War soon broke out between the natives and the strangers; but the white men proving the conquerors, the Az'tecas migrated to Mexico. On one occasion, being set upon from ambush, Madoc was chained by one foot to "the stone of sacrifice," and consigned to fight with six volunteers. His first opponent was Ocell'opan, whom he slew; his next was Tlalăla "the tiger," but during this contest Cadwallon came to the rescue.—*Southey: Madoc* (1805).

. . . Madoc
Put forth his well-rigged fleet to seek him foreign ground,
And sailèd west so long until that world he found . . .
Long ere Columbus lived.
Drayton: Polyolbion, ix. (1612).

Mador (*Sir*), a Scotch knight, who accused queen Guinever of having poisoned his brother. Sir Launcelot du Lac challenged him to single combat, and overthrew him; for which service king Arthur gave the queen's champion La Joyeuse Garde as a residence.

Mæce'nas (*Caius Cilnius*), a wealthy Roman nobleman, friend of Augustus, and liberal patron of Virgil, Horace, Propertius, and other men of genius. His name has become proverbial for a "munificent friend of literature" (died B.C. 8).

Are you not called a theatrical quidnunc and a mock Mæcênas to second-hand authors?—*Sheridan: The Critic*, i. 1 (1779).

Mæ'nad, a Bacchant, plu. **Mænads** or **Mæ'nades** (3 *syl.*). So called from the Greek, *mainomai* ("to be furious"), because they acted like mad women in their "religious" festivals.

Among the boughs did swelling Bacchus ride,
Whom wild-grown Mænads bore.
P. Fletcher: The Purple Island, vii. (1633).

Mæon'ides (4 *syl.*). Homer is so called, either because he was son of Mæon, or because he was a native of Mæon'ia (*Lydia*). He is also called *Mæonius Senex*, and his poems *Mæonian Lays*.

When great Mæonides, in rapid song,
The thundering tide of battle rolls along,
Each ravished bosom feels the high alarms,
And all the burning pulses beat to arms.
Falconer: The Shipwreck, iii. 3 (1756).

Mævius, a satire by Gifford, on the Della Cruscan school of poetry (published 1796). The word is from Virgil's *Bucolics*.

Qui Bavium non odit, amet tua carmina, Mævi,
Atque idem jungat vulpes, et mulgeat hircos.
Virgil: Bucolics, iii. 90, 91.

Who hates not Bavius, or on Mævius dotes,
Should plough with foxes, or should milk he-goats.

Mævius, any vile poet. (See BAVIUS, p. 97.)

But if fond Bavius vent his clouted song,
Or Mævius chant his thoughts in brothel charm,
The witless vulgar, in a numerous throng,
Like summer flies about the dunghill swarm . . .
Who hates not one may he the other love.
P. Fletcher: The Purple Island, i. (1633).

Magalo'na (*The Fair*), daughter of the king of Naples. She is the heroine of an old romance of chivalry, originally written in French, but translated into Spanish in the fifteenth century. Cervantes alludes to this romance in *Don Quixote*. The main incident of the story turns on a flying horse made by Merlin, which came into the possession of Peter of Provence.—*The History of the Fair Magalona and Peter Son of the Count of Provence.*

*** Tieck has reproduced the history of Magalona in German (1773–1853).

Mage Negro King, Gaspar king of Tarshish, a black Ethiop, and tallest of the three Magi. His offering was myrrh, indicative of death.

As the Mage negro king to Christ the babe.
R. Browning: Luria, i.

Maggots of the Brain. Swift says it was the opinion of certain virtuosi that the brain is filled with little maggots, and that thought is produced by their biting the nerves.

To tickle the maggot born in an empty head.
Tennyson: Maud, II. v. 3.

Maggy, the half-witted granddaughter of Little Dorrit's nurse. She had had a fever at the age of ten, from ill-treatment, and her mind and intellect never went beyond that period. Thus, if asked her age, she always replied, "Ten;" and she always repeated the last two or three words of what was said to her. She called Amy Dorrit "Little Mother."

She was about eight and twenty, with large bones, large features, large feet and hands, large eyes, and no hair. Her large eyes were limpid and almost colourless; they seemed to be very little affected by light, and to stand unnaturally still. There was also that attentive listening expression in her face, which is seen in the faces of the blind; but she was not blind, having one tolerably serviceable eye. Her face was not exceedingly ugly, being redeemed by a smile. . . . A great white cap, with a quantity of opaque frilling . . . apologised for Maggy's baldness, and made it so difficult for her old black bonnet to retain its place upon

see head, that it held on round her neck like a gipsy's baby. . . . The rest of her dress resembled sea-weed, with here and there a gigantic tea-leaf. Her shawl looked like a huge tea-leaf after long infusion.— *Dickens: Little Dorrit*, lx. (1857).

Magi or *Three kings of Cologne*, the "wise men from the East," who followed the guiding star to the manger in Bethlehem with offerings. Melchior king of Nubia, the shortest of the three. He offered gold, indicative of royalty; Balthazar king of Chaldea offered frankincense, indicative of divinity; and Gaspar king of Tarshish, a black Ethiop, the tallest of the three, offered myrrh, symbolic of death.

(Melchior means "king of light;" Balthazar, "lord of treasures;" and Gaspar or Caspar, "the white one.")

N.B.—Klopstock, in his *Messiah*, makes the Magi six in number, and gives the names as Hadad, Selima, Zimri, Mirja, Beled, and Sunith.—Bk. v. (1771).

Magic Garters. No horse can keep up with a man furnished with these garters. They are made thus: Strips of the skin of a young hare are cut two inches wide, and some motherwort, gathered in the first degree of the sign Capricorn and partially dried, is sewn into these strips, which are then folded in two. The garters are to be worn as other garters.—*Les Secrets Merveilleux de Petit Albert*, 128.

> Were it not for my magic garters, . . .
> I should not continue the business long.
> *Longfellow: The Golden Legend* (1851).

Magic Rings, like that of Gygês king of Lydia. Plato in his *Republic*, and Cicero in his *Offices*, say the ring was found in the flanks of a horse of brass. Those who wore it became invisible. By means of this ring, Gygês entered the chamber of Candaulês, and murdered him.

Magic Staff (*The*). This staff would guarantee the bearer from all the perils and mishaps incidental to travellers. No robber nor wild beast, no mad dog, venomous animal, nor accident, could hurt its possessor. The staff consisted of a willow branch, gathered on the eve of All Saints' Day; the pith being removed, two eyes of a young wolf, the tongue and heart of a dog, three green lizards, the hearts of three swallows, seven leaves of vervain gathered on the eve of John the Baptist's Day, and a stone taken from a lapwing's nest, were inserted in the place of the pith. The toe of the staff was furnished with an iron ferrule; and the handle was of box, or any other material, according to fancy.—*Les Secrets Merveilleux de Petit Albert*, 130.

> Were it not for my magic . . . staff,
> I should not continue the business long.
> *Longfellow: The Golden Legend* (1851).

Magic Wands. The hermit gave Charles the Dane and Ubaldo a wand, which, being shaken, infused terror into all who saw it.—*Tasso: Jerusalem Delivered* (1575).

¶ The palmer who accompanied sir Guyon had a wand of like virtue. It was made of the same wood as Mercury's caduceus.—*Spenser: Faërie Queene*, ii. (1590).

Magician of the North (*The*), sir Walter Scott (1771–1832).

> How beautifully has the magician of the North described "The Field of Waterloo"!—*Lord Lennox: Celebrities, etc.*, i. 16.

¶ Johann Georg Hamann of Prussia called himself "The Magician of the North" (1730–1788).

Magliabechi, the greatest bookworm that ever lived. He devoured books, and never forgot anything he had read. He had also so exact a memory, that he could tell the precise place and shelf of a book, as well as the volume and page of any passage required. He was the librarian of the great-duke Cosmo III. His usual dinner was three hard-boiled eggs and a draught of water (1633–1714).

Magnu, the coquette of Astracan.

> Though naturally handsome, she used every art to set off her beauty. Not a word proceeded from her mouth that was not studied. To counterfeit a violent passion, to sigh *à propos*, to make an attractive gesture, to trifle agreeably, and collect the various graces of dumb eloquence into a smile, were the arts in which she excelled. She spent hours before her glass in deciding how a curl might be made to hang loose upon her neck to the greatest advantage; how to open and shut her lips so as best to show her teeth without affectation—to turn her face full or otherwise, as occasion might require. She looked on herself with ceaseless admiration, and always admired most the works of her own hand in improving on the beauty which nature had bestowed on her.—*Gueulette: Chinese Tales* ("Magnu," 1723).

Magnanimous (*The*), Alfonso V. of Aragon (1385, 1416–1458).

Khosrû or Chosroës, the twenty-first of the Sassanidês, was surnamed *Noushirwan* ("Magnanimous") (*, 513–579).

Magnano, one of the leaders of the rabble that attacked Hudibras at a bear-baiting. The character is designed for Simeon Wait, a tinker, as famous an independent preacher as Burroughs. He used to style Cromwell "the archangel who did battle with the devil."—*S. Butler: Hudibras*, i. 2 (1663).

Magnetic Mountain (*The*). This mountain drew out all the nails and iron bolts of any ship which approached it, thus causing it to fall to pieces.

This mountain is very steep, and on the summit is a large dome made of fine bronze, which is supported upon columns of the same metal. On the top of the dome there is a bronze horse with the figure of a man upon it. . . . There is a tradition that this statue is the principal cause of the loss of so many vessels and men, and that it will never cease from being destructive . . . till it be overthrown.—*Arabian Nights* ("The Third Calender").

Magnificent (*The*), Khosrû or Chosroës I. of Persia (*, 531–579).

Lorenzo de Medici (1448–1492).

Robert duc de Normandie; called *Le Diable* also (*, 1028–1035).

Soliman I., greatest of the Turkish sultans (1493, 1520–1566).

Magnus (*Mr. Peter*), the hero of an episode in the *Pickwick Papers* by *Dickens* (1836).

Magog, according to *Ezek.* xxxviii., xxxix., was a country of people over whom Gog was prince. Some say the Goths are meant, others the Persians, others the Scythians or the northern nations of Europe generally.

N.B.—Sale says that Magog is the tribe called by Ptolemy "Gilân," and by Strabo "Geli" or "Gelæ."—*Al Korân*, xxviii. note. (See GOG, p. 433.)

Ma'gog, one of the princes of Satan, whose ambition is to destroy hell.

Magounce (*a syl.*), Arundel Castle.

She drew southward unto the sea-side, till, by fortune, she came to a castle called Magounce, and now is called Arundell, in Southsex.—*Sir T. Malory: History of Prince Arthur*, ii. 118 (1470).

Magricio, the champion of Isabella of Portugal, who refused to pay truage to France. He vanquished the French champion, and thus liberated his country from tribute.

Magwitch (*Abel*), a convict for life, the unknown father of Estella who was adopted from infancy by Miss Havisham the daughter of a rich banker. The convict, having made his escape to Australia, became a successful sheep-farmer, and sent money secretly to Mr. Jaggers, a London lawyer, to educate Pip as a gentleman. When Pip was 23 years old, Magwitch returned to England, under the assumed name of Provis, and made himself known to Pip. He was tracked by Orlick and Compeyson, arrested, condemned to death, and died in jail. All his money was confiscated.—*Dickens: Great Expectations* (1860).

Mahmut, the "Turkish Spy," who remained undiscovered in Paris for forty-five years, revealing to his Government all the intrigues of the Christian courts (1637–1682).

Mahomet or **Mohammed**, the titular name taken by Halabi, founder of Islam (570–632).

ADOPTED SON: Usma, son of Zaid his freedman (See below, "Zainab.")

ANGEL who revealed the *Korân* to Mahomet: Gabriel.

BANNER: Sanjak-sherif, kept in the Hyab mosque at Constantinople.

BIRTHPLACE: Mecca, A.D. 570.

BOW: Al Catûm ("the strong"), confiscated from the Jews. In his first battle he drew it with such force that it snapped in two.

BURIED at Medî'na, on the very spot where he died.

CAMEL: Al Adha ("the slit-eared"), the swiftest of his camels. One of the ten dumb animals admitted into paradise.

CAVE (*The*) in which Gabriel appeared to him was Hoîd.

CONCUBINES: Mariyeh, mother of Ibrahim his son, was his favourite; but he had fourteen others.

COUSINS: Alî, his best friend; Abû Sofiân sbn al Hareth.

CUIRASS: Al Fadha. It was of silver, and was confiscated from the Jews.

DAUGHTERS BY KADIJAH: Zainab, Rukaîjah, Umm Kulthûm, and Fâtima his favourite (called one of the "three perfect women").

DEFEAT: at Ohud, where it was reported that he was slain (A.D. 623).

DIED at Medîna, on the lap of Ayishah, his favourite wife, 11 Hedjrah (June 8, 632).

FATHER: Abdallah, of the family of Hâshim and tribe of Koreish. Abdallah was a small merchant, who died when his son was five years old. At the death of his father, his grandfather took charge of him; but he also died within two years. He then lived with his uncle Abû Taleb (from the age of seven to 14). (See ZESBET.)

FATHER-IN-LAW: Abû Bekr, father of his favourite wife Ayishah.

FLIGHT: Hedjrah or Heg'îra, July 16, 622.

FOLLOWERS: called Moslem or Mussulmans.

GRANDSON: Abd-el-Motalleb.

HORSE: Al Borak ("the lightning"), brought to him by Gabriel to carry him to the seventh heaven. It had the wings of an eagle, the face of a man, with the cheeks of a horse, and spoke Arabic.

JOURNEY TO HEAVEN (*The*), on Al Borak, is called Isra.

MOTHER: Amina or Aminta, of the family of Zuhra and tribe of Koreish. (See ZESBET.)

NICKNAME IN BOYHOOD: El Amin ("the safe man").

PERSONAL APPEARANCE: Middle height, rather lean, broad shoulders, strongly built, abundance of black curly hair, coal-black eyes with thick lashes, nose large and slightly bent, beard long. He had between his shoulders a black mole, "the seal of prophecy."

POISONED by Zainab, a Jewess, who placed before him poisoned meat, in 624. He tasted it, and ever after suffered from its effects, but survived eight years.

SCRIPTURE: *Al Korân* ("the reading"). It is divided into 114 chapters.

SONS BY KADIJAH: Al Kâsim and Abd Manâf; both died in childhood. By Mariyeh (Mary) his concubine: Ibrahim, who died when 15 months old. Adopted son: Usma, the child of his freedman Zaid. (See "Zainab.")

STANDARD: Bajura.

SUCCESSOR: Abû Bekr, his father-in-law (father of Ayishah).

SWORDS: Dhu'l Fakâr ("the trenchant"); Al Batta ("the striker"); Hatel ("the deadly"); Medham ("the keen").

TRIBE: that of the Koraichites or Koraich or Koreish, on both sides.

UNCLES: Abû Talab, a prince of Mecca, but poor;

he took charge of the boy between the ages of seven and 14, and was always his friend. Abû Laheb, who called him "a fool," and was always his bitter enemy; in the *Korân*, cxi. "the prophet" denounces him. Hamza, a third head of Islam.

VICTORIES: Bedr (624); Muta (629); Taïf (630); Honein (630 or 8 Hedjrah).

WHITE MULE: Fadda.

WIVES: Ten, and fifteen concubines.

(1) Kadîjah, a rich widow of his own tribe. She had been twice married, and was 40 years of age (Mahomet being 25). Kadîjah was his sole wife for twenty-five years, and brought him two sons and four daughters. (Fâtima was her youngest child.)

(2) Souda, widow of Sokran, nurse of his daughter Fâtima. He married her in 621, soon after the death of his first wife. The following were simultaneous with Souda.

(3) Ayishah, daughter of Abû Bekr. She was only nine years old on her wedding day. This was his favourite wife, on whose lap he died. He called her one of the "three perfect women."

(4) Hend, a widow, 28 years old. She had a son when she married. Her father was Omeya.

(5) Zainab, divorced wife of Zaïd his freed slave. Married 627 (5 Hedjrah).

(6) Barra, a captive, widow of a young Arab chief slain in battle.

(7) Rehana, a Jewish captive. Her father was Simeon.

(8) Safiya, the espoused wife of Kenâna. This wife outlived the prophet for forty years. Mahomet put Kenana to death in order to marry her.

(9) Umm Habîba (mother of Habîba), widow of Abû Sofian.

(10) Maimuna, who was 51 when he married her, and a widow. She survived all his ten wives.

*** It will be observed that most of Mahomet's wives were widows.

Mahomet. Voltaire wrote a drama so entitled in 1738; and James Miller, in 1740, produced an English version of the same, called *Mahomet the Impostor*. The scheme of the play is this: Mahomet is laying siege to Mecca, and has in his camp Zaphna and Palmira, taken captives in childhood and brought up by him. They are really the children of Alcanor the chief of Mecca, but know it not, and love each other. Mahomet is in love with Palmira, and sets Zaphna to murder Alcanor, pretending that it is God's will. Zaphna obeys the behest, is told that Alcanor is his father, and is poisoned. Mahomet asks Palmira in marriage, and she stabs herself.

J. Bannister (1760–1836) began his stage career in tragedy, and played "Mahomet." Garrick . . . asked him what character he wished to play next. "Why," said Bannister, "'Oroonoko.'" "Eh, eh!" said David, staring at Bannister, who was very thin; "Eh, eh! you will look as much like 'Oroonoko' as a chimney-sweeper in consumption."—*T. Campbell*.

Mahomet's Coffin is said to be suspended in mid-air. The wise ones affirm that the coffin is of iron, and is suspended by means of loadstones. The faithful assert it is held up by four angels. Burckhardt says it is not suspended at all. A marabout old Labat—

Que le tombeau de Mahomet étoit porté en l'air par le moyen de certains Anges qui se relayent d'heure en heure pour soutenir ce fardeau.—*Labat: Afrique Occidentale*, ii. 243 (1728).

The balance always would hang even,
Like Mah'met's tomb 'twixt earth and heaven.
Prior: Alma, ii. 199 (1727).

*** According to Indian tradition, Benares is built on the ancient Casi, which was at one time suspended in mid-air.

Mahomet's Dove, a dove which Mahomet taught to pick seed placed in his ear. The bird would perch on the prophet's shoulder and thrust its bill into his ear to find its food; but Mahomet gave out that it was the Holy Ghost, in the form of a dove, sent to impart to him the counsels of God.—*Dr. Prideaux: Life of Mahomet* (1697); *sir W. Raleigh: History of the World*, I. i. 6 (1614).

Instance proud Mahomet . . .
The sacred dove whispering into his ear,
That what his will imposed, the world must fear.
Brooke: Declination of Monarchie, etc. (1554–1628).

Was Mahomet inspirèd with a dove?
Thou with an eagle art inspirèd [*Joan of Arc*].
Shakespeare: 1 Henry IV. act i. sc. 2 (1598).

Mahomet's Knowledge of Events. Mahomet in his coffin is informed by an angel of every event which occurs respecting the faithful.

Il est vivant dans son tombeau. Il fait la prière dans ce tombeau à chaque fois que le crieur en fait la proclamation, et au même tems qu'on la recite. Il y a un ange posté sur son tombeau qui a le soin de lui donner avis des prières que les fidèles font pour lui.—*Gagnier: Vie de Mahomet*, vii. 18 (1723).

Mahomet of the North, Odin, both legislator and supreme deity.

Mahoud, son of a rich jeweller of Delhi, who ran through a large fortune in riotous living, and then bound himself in service to Bennaskar, who proved to be a magician. Mahoud impeached Bennaskar to the cadi, who sent officers to seize him; but, lo! Mahoud had been metamorphosed into the likeness of Bennaskar, and was condemned to be burnt alive. When the pile was set on fire, Mahoud became a toad, and in this form met the sultan Misnar, his vizier Horam, and the princess Hemju'nah of Cassimir, who had been changed into toads also.—*Sir C. Morell* [J. Ridley]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Mahound or **Mahoun,** a name of contempt for Mahomet or any pagan god. Hence Ariosto makes Ferrau "blaspheme his Mahoun and Termagant" (*Orlando Furioso*, xii. 59).

Fittar for a turban for Mahound or Termagant, than a head-gear of a reasonable creature.—*Sir W. Scott*.

Mahu, the fiend-prince that urges to theft.

Five fiends have been in poor Tom at once: of lust, as Obidicut; Hobididance, prince of dumbness; Mahu, of stealing; Modo, of murder; and Flibbertigibbet, of mopping and mowing.—*Shakespeare: King Lear*, act iv. sc. 1 (1605).

Maid Ma'rian, a name assumed by Matilda, daughter of Robert lord Fitzwalter, while Robin Hood remained in a state of outlawry. She was poisoned with a poached egg at Dunmow Priory, by a messenger of king John sent for the purpose. This was because Marian was loved by the king, but rejected him. Drayton has written her legend.

He to his mistress dear, his lovëd Marian,
Was ever constant known; which wheresoe'er she came,
Was sovereign of the woods, chief lady of the game.
Her clothes tucked to the knee, and dainty braided hair,
With bow and quiver armed, she wandered here and there
Amongst the forest wild. Diana never knew
Such pleasures, nor such harts as Mariana slew.
Drayton: Polyolbion, xxvi. (1622).

Maid Marian, introduced into the May-day morris-dance, was a boy dressed in girl's clothes. She was queen of the May, and used to wear a tinsel crown, and carry in her left hand a flower. Her coif was purple, her surcoat blue, her cuffs white, the skirts of her robe yellow, the sleeves carnation, and the stomacher red with yellow cross bars. (See MORRIS-DANCE.)

(Thomas Love, in 1822, published a novel called *Maid Marian*.)

Maid of Athens, There'sa Macri, rendered famous by Byron's song—

Maid of Athens, ere we part,
Give, oh give me back my heart!

Twenty-four years after this song was written, an Englishman sought out "the Athenian maid," and found a beggar without a single vestige of beauty. She was married and had a large family; but the struggle of her life was to find bread to keep herself and family from positive starvation.

Maid of Bath (*The*), Miss Linley, who married R. B. Sheridan. Samuel Foote wrote a farce entitled *The Maid of Bath*, in which he gibbets Mr. Walter Long under the name of "Flint."

Maid of Honour (*The*), by P. Massinger (1637). Camiola, a very wealthy, high-minded lady, was in love with prince Bertoldo, brother of Roberto king of the Two Sicilies; but Bertoldo, being a Knight of Malta, could not marry without a dispensation from the pope. While matters were in this state, Bertoldo led an army against Aurelia duchess of Sienna, and was taken prisoner. Camiola paid his ransom, and Aurelia commanded the prisoner to be brought before her. Bertoldo came; the duchess fell in love with him and offered marriage; and Bertoldo, forgetful of Camiola, accepted the offer. The betrothed then presented themselves to the king, when Camiola exposed the conduct of Bertoldo. The king was indignant at the baseness, Aurelia rejected Bertoldo with scorn, and Camiola took the veil.

Maid of Mariendorpt (*The*), a drama by S. Knowles, based on Miss Porter's novel of *The Village of Mariendorpt* (1838). The "maid" is Meeta, daughter of Mahldenau minister of Mariendorpt, and betrothed to major Rupert Roselheim. The plot is this: Mahldenau starts for Prague in search of Meeta's sister, who fell into some soldiers' hands in infancy during the siege of Magdeburg. On entering Prague, he is seized as a spy, and condemned to death. Meeta, hearing of his capture, walks to Prague to plead for his life, and finds that the governor's "daughter" is her lost sister. Rupert storms the prison and releases Mahldenau.

Maid of Norway, Margaret, daughter of Eric II. and Margaret of Norway. She was betrothed to Edward, son of Edward I. of England, but died on her passage (1290).

Maid of Orleans, Jeanne d'Arc, famous for having raised the siege of Orleans, held by the English. The general tradition is that she was burnt alive as a witch, but this is doubted (1412–1431).

Maid of Perth (*Fair*), Catharine Glover, daughter of Simon Glover, the old glover of Perth. She kisses Henry Smith while asleep on St. Valentine's morning, and ultimately marries him.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Maid of Saragoza, Augustina, noted for her heroism at the siege of Saragoza, 1808–9. (See Southey's *History of the Peninsular War*.)

Her lover sinks—she sheds no ill-timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she heads the sallying host.
. . . the flying Gaul,
Foiled by a woman's hand before a battered wall.
Byron: Childe Harold, i. 56 (1809).

Maid of the Mill (*The*), an opera by Isaac Bickerstaff. Patty, the daughter of Fairfield the miller, was brought up by lord Aimworth's mother. At the

death of lady Aimworth, Patty returned to the mill, and her father promised her in marriage to Farmer Giles; but Patty refused to marry him. Lord Aimworth about the same time betrothed himself to Theodosia, the daughter of sir Harry Sycamore; but the young lady loved Mr. Mervin. When lord Aimworth knew of this attachment, he readily yielded up his betrothed to the man of her choice, and selected for his bride Patty "the maid of the mill" (1765).

Maid of the Oaks (*The*), a two-act drama by J. Burgoyne. Maria "the maid of the Oaks" is brought up by Oldworth of Oldworth Oaks as his ward, but is informed on the eve of her marriage with sir Harry Groveby that she is Oldworth's daughter. The under-plot is between sir Charles Dupely and lady Bab Lardoon. Dupely professed to despise all women, and lady Lardoon was "the princess of dissipation;" but after they fell in with each other, Dupely promised to abjure his creed, and lady Lardoon that she would henceforth renounce the world of fashion and its follies (1779).

Maid's Tragedy (*The*). The "maid" is Aspa'tia the troth-plight wife of Amintor, who, at the king's command, is made to marry Evad'ne (3 *syl.*). Her death forms the tragical event which gives name to the drama.—*Beaumont and Fletcher* (1610).

(The scene between Antony and Ventidius, in Dryden's tragedy of *All for Love*, is copied from *The Maid's Tragedy*, where "Melantius" answers to Ventidius.)

Maiden (*The*), a kind of guillotine, introduced into Scotland by the regent Morton, who was afterwards beheaded by it. The "maiden" resembled in form a painter's easel about ten feet high. The victim placed his head on a cross-bar some four feet from the bottom, kept in its place by another bar. In the inner edges of the frame were grooves, in which slid a sharp axe weighted with lead and supported by a long cord. When all was ready, the cord was cut and down fell the axe with a thud.—*Pennant: Tour in Scotland*, iii. 365 (1771).

The unfortunate earl [*Argyll*] was appointed to be beheaded by the "maiden."—*Sir W. Scott: Tales of a Grandfather*, ii. 83.

The Italian instrument of execution was called the *mannaia*. The apparatus was erected on a scaffold; the axe was placed between two perpendiculars . . . In Scotland the instrument of execution was an inferior variety of the *mannaia*.—*Memoirs of the Sansons*, i 83.

It seems pretty clear that the "maiden" . . . is merely a corruption of the Italian *mannaia*.—*A. G. Reid.*

Maiden King (*The*), Malcolm IV. of Scotland (1141, 1153–1165).

Malcolm, . . . son of the brave and generous prince Henry, . . . was so kind and gentle in his disposition, that he was usually called Malcolm "the maiden."—*Sir W. Scott: Tales of a Grandfather*, iv.

Maiden Queen (*The*), Elizabeth of England (1533, 1558–1603).

Maiden of the Mist (*The*), Anne of Geierstein, daughter of count Albert of Geierstein. She is the baroness of Arnheim.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Maidens' Castle (*The*), on the Severn. It was taken from a duke by seven knights, and held by them till sir Galahad expelled them. It was called "The Maidens' Castle" because these knights made a vow that every maiden who passed it should be made a captive. This is an allegory.

The Castle of Maidens betokens the good souls that were in prison afore the incarnation of Christ. And the seven knights betoken the seven deadly sins which reigned in the world . . . And the good knight sir Galahad may be likened to the Son of the High Father, that Light within a maiden which brought all souls out of thraldom.—*Sir T. Malory: History of Prince Arthur*, iii. 44 (1470).

Mailsetter (*Mrs.*), keeper of the Fairport post-office.

Davie Mailsetter, her son.—*Sir W. Scott: The Antiquary* (time, George III.).

Maimou'ne (3 *syl.*), a fairy, daughter of Damriat "king of a legion of genii." When the princess Badoura, in her sleep, was carried to the bed of prince Camaral'zaman to be shown to him, Maimounè changed herself into a flea, and bit the prince's neck to wake him. Whereupon he sees the sleeping princess by his side, falls in love with her, and afterwards marries her.—*Arabian Nights* ("Camaralzaman and Badoura").

Mai'muna or **Maimu'na**, one of the sorceresses of Dom-Daniel, who repents and turns to Allah. Thal'aba first encounters her, disguised as an old woman spinning the finest thread. He greatly marvels at its extreme fineness, but she tells him he cannot snap it; whereupon he winds it round his two wrists, and becomes powerless. Maimuna and her sister-sorceress Khwala, then carry him to the island of Moha'reb, where he is held in durance; but Maimuna releases him, repents, and dies.—*Southey: Thalaba the Destroyer*, ix. (1797).

Mainote (*2 syl.*), a pirate who infests the coast of Attica.

> . . . boat
> Of island-pirate or Mainote.
> *Byron: The Giaour* (1813).

Mainy (*Richard*), out of whom the Jesuits cast the seven deadly sins, each in the form of some representative animal. As each devil came forth, Mainy indicated the special sin by some trick or gesture. Thus, for *pride* he pretended to curl his hair, for *gluttony* to vomit, for *sloth* to gape, and so on.—*Harsnett: Declaration of Popish Impostures*, 279, 280.

Maitland (*Thomas*), the pseudonym of Robert Buchanan in the *Contemporary Review*, October, 1871, when, in an article called "The Fleshly School," he attacked Rossetti and his followers.

Malachi, the canting, preaching assistant of Thomas Turnbull a smuggler and schoolmaster.—*Sir W. Scott: Redgauntlet* (time, George III.).

Malacoda, the fiend sent as an envoy to Virgil, when he conducted Dantê through hell.—*Dante: Hell*, xxi. (1300).

Malade Imaginaire (*Le*), Mons. Argan, who took seven mixtures and twelve lavements in one month instead of twelve mixtures and twenty lavements, as hitherto. (See ARGAN, p. 57.)—*Molière: Le Malade Imaginaire* (1673).

Malagi'gi, son of Buovo, brother of Aldïger and Vivian (of Clarmont's race), one of Charlemagne's paladins, and cousin of Rinaldo. Being brought up by the fairy Orianda, he became a great enchanter.—*Ariosto: Orlando Furioso* (1516).

Malagri'da (*Gabriel*), an Italian Jesuit and missionary to Brazil, who was accused of conspiring against the king of Portugal (1689–1761).

Lord Shelburne was nicknamed "Malagrida." He was a zealous oppositionist during lord North's administration (1737–1805).

> "Do you know," said Goldsmith to his lordship, "that I never could conceive why they call you 'Malagrida,' for Malagrida was a very good sort of a man." . . . He meant to say, as Malagrida was a "good sort of a man," he could not conceive how it became a word of reproach.—*W. Irving.*

Malagrowther (*Sir Mungo*), a crabbed old courtier, soured by misfortune, and peevish from infirmities. He tries to make every one as sour and discontented as himself.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Malagrowther (*Malachi*), the pseudonym of sir Walter Scott, in his remonstrances with the British Government, which stopped the circulation of banknotes under £5 in value (1826).

Lockhart says that these "diatribes produced in Scotland a sensation not inferior to that of the Drapier's letters in Ireland." They came out in the *Edinburgh Weekly Journal.*

Malambru'no, a giant, first cousin to queen Maguncia of Candaya. "Exclusive of his natural barbarity, Malambruno was also a wizard," who enchanted don Clavijo and the princess Antonomasia—the former into a crocodile of some unknown metal, and the latter into a monkey of brass. The giant sent don Quixote the wooden horse, and was appeased "by the simple attempt of the knight to disenchant the victims of his displeasure."—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

Malaprop (*Mrs.*), aunt and guardian to Lydia Languish the heiress. Mrs. Malaprop sets her cap at sir Lucius O'Trigger, "a tall Irish baronet," and corresponds with him under the name of Delia. Sir Lucius fancies it is the nlece, and, when he discovers his mistake, declines the honour of marriage with the aunt. Mrs. Malaprop is a synonym for those who misapply words without mispronouncing them. Thus Mrs. Malaprop talks of a *Derbyshire putrefaction*, an *allegory of the Nile*, a *barbarous Vandyke*, she requests that *no delusions to the past* be made, talks of flying with the *utmost felicity*, and would say *precipitate one down the prejudice* instead of "precipice."—*Sheridan: The Rivals* (1775).

> Mrs. Malaprop's mistakes in what she calls "orthodoxy," have often been objected to as improbable from a woman of her rank of life, but . . . the luckiness of her simile, "as headstrong as an allegory on the banks of the Nile," will be acknowledged as *inimitable*.—*Moore.* (See JENKINS, *Mrs.*, p. 543.)

Malbecco, "a cankered, crabbed carl," very wealthy and very miserly, husband of a young wife named Hel'inore (*3 syl.*), of whom he is very jealous, and not without cause. Helinore, falling in love with sir Paridel her guest, sets fire to the closet where her husband keeps his treasures, and elopes with Paridel, while Malbecco stops to put out the flames. This done, Malbecco starts in pursuit, and finds that Paridel has tired of the dame, who has become the satyrs' dairy-maid. He soon finds her out, but

she declines to return with him; and he, in desperation, throws himself from a rock, but receives no injury. Malbecco then creeps into a cave, feeds on toads and frogs, and lives in terror lest the rock should crush him or the sea overwhelm him. "Dying, he lives on, and can never die," for he is no longer Malbecco, "but JEALOUSY is hight."—*Spenser: Faërie Queene*, iii. 9, 10 (1590).

Malbrough', corrupted in English into *Marlbrook*, the hero of a popular French song. Generally thought to refer to John Churchill duke of Marlborough, so famous for his victories over the French in the reign of Louis XIV.; but no incident of the one corresponds with the life of the other. The Malbrough of the song was evidently a crusader or ancient baron, who died in battle. His lady, climbing the castle tower and looking out for her lord, reminds one of the mother of Sisera, who "looked out at a window, and cried through the lattice, Why is his chariot so long in coming? Why tarry the wheels of his chariots? . . . Have they not sped? Have they not divided the spoil?" (*Judg.* v. 28-30). The following are the words of the song:—

"Malbrough is gone to the wars. Ah! when will he return?" "He will come back by Easter, lady, or at latest by Trinity." "No, no! Easter is past, and Trinity is past; but Malbrough has not returned." Then did she climb the castle tower, to look out for his coming. She saw his page, but he was clad in black. "My page, my bonnie page," cried the lady, "what tidings bring you—what tidings of my lord?" "The news I bring," said the page, "is very sad, and will make you weep. Lay aside your gay attire, lady, your ornaments of gold and silver, for my lord is dead. He is dead, lady, and laid in earth. I saw him borne to his last home by four officers: one carried his cuirass, one his shield, one his sword, and the fourth walked beside the bier but bore nothing. They laid him in earth. I saw his spirit rise through the laurels. They planted his grave with rosemary. The nightingale sang his dirge. The mourners fell to the earth; and when they rose up again, they chanted his victories. Then retired they all to rest."

This song used to be sung as a lullaby to the infant son of Louis XVI.; and Napoleon I. never mounted his charger for battle without humming the air of *Malbrough s'en va-t-en guerre*. Mon. de Las Casas says he heard him hum the same air a little before his death.

Malbrouk, of Basque legend, is a child brought up by his godfather of the same name. At the age of seven he is a tall, full-grown man, and, like Proteus, can assume any form by simply naming the form he wishes to assume. Thus, by saying "Jesus, ant," he becomes an ant; and "Jesus, pigeon," he becomes a pigeon. After performing most wonderful prodigies, and releasing the king's three daughters who had been stolen by his godfather, he marries the youngest of the princesses, and succeeds the king on his throne.

∴ The name Malbrouk occurs in the *Chanson de Gestes*, and in the Basque *Pastorales*. (See above, MALBROUGH.)

Malcolm, surnamed "Can More" ("great head"), eldest son of Duncan "the Meek" king of Scotland. He, with his father and younger brother, was a guest of Macbeth at Inverness Castle, when Duncan was murdered. The two young princes fled—Malcolm to the English court, and his brother Donalbain to Ireland. When Macduff slew Macbeth in the battle of Dunsinane, the son of Duncan was set on the throne of Scotland, under the name and title of Malcolm III.—*Shakespeare: Macbeth* (1606).

Malebolge (4 *syl.*), the eighth circle of Dante's inferno. It was divided into ten *bolgi* or pits.

> There is a place within the depths of hell,
> Called Malebolgé.
> *Dante: Hell*, xviii. (1300).

Mal'ecasta, the mistress of Castle Joyous, and the impersonation of lust. Britomart (the heroine of chastity) entered her bower, after overthrowing four of the six knights who guarded it; and Malecasta sought to win the stranger to wantonness, not knowing her sex. Of course, Britomart resisted all her wiles, and left the castle next morning.—*Spenser: Faërie Queene*, iii. 1 (1590).

Maledisaunt, a damsel who threw discredit on her knightly lover to prevent his encountering the danger of the battle-field. Sir Launcelot condoned her offence, and gave her the name of Biendensaunt.

¶ The Cape of Good Hope was called the "Cape of Storms" (*Cabo Tormentoso*) by Bartholomew Diaz, when discovered in 1493; but the king of Portugal (John II.) changed the name to "Good Hope."

¶ So the Euxine (that is, "the hospitable") Sea was originally called "The Axine" (or "the inhospitable") Sea.

¶ The Furies were called for luck sake Eumenides (4 *syl.*) or Sweet-minded.

Maleffort, seneschal of lady Bria'na; a man of "mickle might," slain by sir Calidore.—*Spenser: Faërie Queene*, vi. 1 (1596).

Male'ger (3 *syl.*), captain of the host which besieged Body Castle, of which Alma was queen. Prince Arthur found

that his sword was powerless to wound him, so he took him up in his arms and tried to crush him, but without effect. At length the prince remembered that the earth was the earl's mother, and supplied him with new strength and vigour as often as he went to her for it; so he carried the body, and flung it into a lake. (See ANTÆOS, p. 47.)—*Spenser: Faërie Queene*, ii. 11 (1590).

Malen'gin, Guile personified. When attacked by Talus, he changed himself into a fox, a bush, a bird, a hedgehog, and a snake; but Talus, with his iron flail, beat him to powder, and so "deceit did the deceiver fail." On his back Malengin carried a net "to catch fools" with.—*Spenser: Faërie Queene*, v. 9 (1596).

Malepardus, the castle of Master Reynard the fox, in the beast-epic of *Reynard the Fox* (1498).

Mal-Fet (*The chevalier*), the name assumed by sir Launcelot in Joyous Isle, during his fit of madness, which lasted two years.—*Sir T. Malory: History of Prince Arthur*, iii. (1470).

Malfort (*Mr.*), a young man who has ruined himself by speculation.

Mrs. Malfort, the wife of the speculator, "houseless, friendless, defenceless, and forlorn." The wants of Malfort are temporarily relieved by the bounty of Frank Heartall and the kindness of Mrs. Cheerly "the soldier's daughter." The return of Malfort, senior, from India, restores his son to ease and affluence.—*Cherry: The Soldier's Daughter* (1804).

Malfy (*Duchess of*), twin-sister of Ferdinand duke of Calabria. She fell in love with Antonio, her steward, and gave thereby mortal offence to her twin-brother Ferdinand, and to her brother the cardinal, who employed Bosola to strangle her.—*Webster: Duchess of Malfy* (1618).

Malgo, a mythical king of Britain, noted for his beauty and his vices, his munificence and his strength. Malgo added Ireland, Iceland, Gothland, the Orkneys, Norway, and Dacia to his dominions.—*Geoffrey: British History*, xi. 7 (1142).

Next Malgo . . . first Orkney overran,
Proud Denmark then subdued, and spacious Norway wan,
Seized Iceland for his own, and Gothland to each shore.
Drayton: Polyolbion, xix. (1622).

Malherbe (*a syl.*). If any one asked Malherbe his opinion about any French words, he always sent him to the street-porters at the Port au Foin, saying that they were his "masters in language."—*Racan: Vie de Malherbe* (1630).

¶ It is said that Shakespeare read his plays to an oyster-woman when he wished to know if they would suit the popular taste.

Mal'inal, brother of Yuhid'thiton. When the Az'tecas declared war against Madoc and his colony, Malinal cast in his lot with the White strangers. He was a noble youth, who received two arrow-wounds in his leg while defending the white women; and, being unable to stand, fought in their defence on his knees. When Malinal was disabled, Amal'ahta caught up the princess, and ran off with her; but Mervyn the "young page" (in fact, a girl) struck him on the hamstrings with a bill-hook, and Malinal, crawling to the spot, thrust his sword in the villain's groin and killed him.—*Southey: Madoc*, ii. 16 (1805).

Mal'iom. Mahomet is so called in some of the old romances.

"Send five, send six against me! By Maliom! I swear I'll take them all."—*Fierabras.*

Malkin. The Maid Marian of the morris-dance is so called by Beaumont and Fletcher—

Put on the shape of order and humanity,
Or you must marry Malkin the May-Lady.
Monsieur Thomas (1615).

Mall Cutpurse, Mary Frith, a thief and receiver of stolen goods. John Day, in 1610, wrote "a booke called *The Madde Prancks of Merry Mall of the Bankside, with her Walks in Man's Apparel, and to what Purpose.*" It is said that she was an androgyne (1584–1659).

Last Sunday, Mall Cutpurse, a notorious baggage, that used to go about in man's apparel, and challenged the field of diverse gallants, was brought to [*St. Paul's Cross*], where she wept bitterly, and seemed very penitent; but it is since doubted she was maudlin drunk, being discovered to have tippeled of three quarts of sack before she came to her penance.—*J. Chamberlain* (1611).

Mal-Orchol, king of Fuär'fed (an island of Scandinavia). Being asked by Ton-Thormod to give him his daughter in marriage, he refused, and the rejected suitor made war on him. Fingal sent his son Ossian to assist Mal-Orchol, and on the very day of his arrival he took Ton-Thormod prisoner. Mal-Orchol, in gratitude, now offered Ossian his daughter in marriage; but Ossian pleaded for Ton-Thormod, and the marriage of the lady

with her original suitor was duly solemnized. (The daughter's name was Oina-Morul.)—*Ossian: Oina-Morul.*

Malt. Dr. Dodd, prebendary of Brecon, having made himself conspicuous by his declamations against the drinking habits of university students, was one day beset by some Cantabs a few miles from the city, who insisted on his preaching to them, from a hollow tree, on the word "Malt." His sermon was as follows:—

Beloved, I am a little man, come at a short notice, to preach a short sermon, on a short text, to a small congregation. My text is "Malt." I cannot divide it into words, there being but one, nor into syllables for the same reason; I must therefore of necessity divide it into letters, which are M-A-L-T.

"M," my beloved, is Moral; "A," Allegorical; "L," Literal; and "T," Theological.

The "Moral" is to teach you drunkards *manners*; therefore "M," masters; "A," *all* of you; "L," *leave off*; "T," tippling.

"Allegorical" is when one thing is spoken of, and another thing is meant. The thing spoken of in my text is "Malt," the thing meant is *beer*, which is brewed from malt, and which you, Cantabs, make "M," your *master*; "A," your *ambition*; "L," your *lord*; "T" your *trust*.

"Literal" is according to the letter of the text: "M," *much*; "A," *ale*; "L," *little*; "T," *truth*.

"Theological" is the reference of our text to the life that now is, and to that which is to come. In this life, drunkenness leads to "M," *murder*; "A," *adultery*; "L," *licentiousness*; "T," *tremor, treason, theft*. For the life to come it leads to "M," *misery*; "A," *anguish*; "L," *lamentation*; "T," *torment*.

So much for the text. Now for the improvement. A drunkard is the ruin of "M," *modesty*; "A," *ability*; "L," *learning*; "T," *truthfulness*. He is the curse of domestic life, the pest of society, the brewers' agent, the publicans' benefactor; his wife's sorrow, his children's trouble, his own shame, his neighbours' scorn; a walking swill-bowl, the picture of a beast, the monster of a man, the child of the devil. Therefore, I beseech you "M," my *masters*; "A," *all* of you; "L," *leave off*; "T," *tippling*.

Maltravers (*Ernest*), a novel by lord Lytton (1837).

Maltworm, a tippler. Similarly, bookworm means a student.

Gadshill. I am joined with no foot-land-rakers [*footpads*], no long-staff sixpenny strikers [*common priggers, who strike small coins from the hands of children*]; none of these . . . purple-hued maltworms; but with nobility.—*Shakespeare:* 1 *Henry IV.* act II. sc. 1 (1597).

Mal'venu, Lucif'ĕra's porter.—*Spenser: Faërie Queene,* i. 4 (1590).

Malvi'na, daughter of Toscar. She was betrothed to Oscar son of Ossian: but he was slain in Ulster by Cairbar before the day of marriage arrived.—*Ossian: Temora,* i.

I was a lovely tree in thy presence, Oscar, with all my branches round me; but thy death came like a blast from the desert, and laid my green head low. The spring returned with its showers; no leaf of mine arose. . . . The tear was in the cheek of Malvina.—*Ossian: Croma.*

Malvoisin (*Sir Albert de*), a preceptor of the Knights Templars.

Sir Philip de Malvoisin, one of the knights challengers at the tournament.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Malvo'lio, Olivia's steward. When he reproves sir Toby Belch for riotous living, the knight says to him, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" Sir Toby and sir Andrew Ague-cheek join Maria in a trick against the steward. Maria forges a letter in the handwriting of Olivia, leading Malvolio to suppose that his mistress is in love with him, telling him to dress in yellow stockings, and to smile on the lady. Malvolio falls into the trap; and when Olivia shows astonishment at his absurd conduct, he keeps quoting parts of the letter he has received, and is shut up in a dark room as a lunatic. — *Shakespeare: Twelfth Night* (1614).

Clearing his voice with a preliminary "Hem!" he addressed his kinsman, checking, as Malvolio proposed to do when seated in his state, his familiar smile with an austere regard of control.—*Sir W. Scott.*

Bensley's "Malvolio" was simply perfection. His legs in yellow stockings most villainously cross-gartered, with a horrible laugh of ugly conceit to top the whole, rendered him Shakespeare's "Malvolio" at all points [1738–1817].—*Boaden: Life of Jordan.*

Mamamouchi, an imaginary order of knighthood. M. Jourdain, the *parvenu,* is persuaded that the grand seignior of the order has made him a member, and he submits to the ceremony of a mock installation.—*Molière: Le Bourgeois Gentilhomme* (1670).

All the women most devoutly swear,
Each would be rather a poor actress here
Than to be made a Mamamouchi there.
Dryden.

Mambrino's Helmet, a helmet of pure gold, which rendered the wearer invisible. It was taken possession of by Rinaldo, and stolen by Scaripantê.

Cervantes tells us of a barber who was caught in a shower of rain, and who, to protect his hat, clapped his brazen basin on his head. Don Quixote insisted that this basin was the helmet of the Moorish king; and, taking possession of it, wore it as such.

N.B.—When the knight set the galley-slaves free, the rascals "snatched the basin from his head, and *broke it to pieces*" (pt. I. iii. 8); but we find it sound and complete in the next book (ch. 15), when the gentlemen at the inn sit in judgment on it, to decide whether it is really a "helmet or a basin." The judges, of course, humour the don, and

declare the basin to be an undoubted helmet.—*Cervantes: Don Quixote* (1605).

"I will lead the life I have mentioned, till, by the force and terror of my arm, I take a helmet from the head of some other knight." . . . The same thing happened about Mambrino's helmet, which cost Scaripante so dear.—*Cervantes: Don Quixote*, I. ii. 2 (1605).

Mamillius, a young prince of Sicilia. —*Shakespeare: Winter's Tale* (1604).

Mammon, the personification of earthly ambition, be it wealth, honours, sensuality, or what not. "Ye cannot serve God and mammon" (*Matt.* vi. 24). Milton makes Mammon one of the rebellious angels—

Mammon, the least-erected spirit that fell
From heaven; for e'en in heaven his looks and thoughts
Were always downward bent, admiring more
The riches of heaven's pavement, trodden gold,
Than aught, divine or holy, else enjoyed.
Paradise Lost, i. 679, etc. (1665).

Mammon tells sir Guyon if he will serve him, he shall be the richest man in the world; but the knight replies that money has no charm in his sight. The god then takes him into his smithy, and tells him to give any order he likes; but sir Guyon declines the invitation. Mammon next offers to give the knight Philotine to wife; but sir Guyon still declines. Lastly, the knight is led to Proserpine's bower, and told to pluck some of the golden fruit, and to rest him awhile on the silver stool; but sir Guyon resists the temptation. After three days' sojourn in the infernal regions, the knight is led back to earth, and swoons.—*Spenser: Faërie Queene*, ii. 7 (1590).

Mammon (*Sir Epicure*), the rich dupe who supplies Subtle "the alchemist" with money to carry on his artifices, under pretence of transmuting base metals into gold. Sir Epicure believes in the possibility, and glories in the mighty things he will do when the secret is discovered.—*Jonson: The Alchemist* (1610).

[*Sir*] Epicure Mammon has the whole "matter and copy of the father—eye, nose, lip, the trick of his frown." It is just such a swaggerer as contemporaries have described Ben to be. . . . He is arrogance personified. . . . What a "towering bravery" there is in his sensuality! He affects no pleasure under a sultan.—*C. Lamb.*

Mammoth (*The*) or big buffalo is an emblem of terror and destruction among the American Indians. Hence, when Brandt, at the head of a party of Mohawks and other savages, was laying waste Pennsylvania, and approached Wyo'ming, Outalissi exclaims—

The mammoth comes—the foe—the monster Brandt,
With all his howling, desolating band . . .
Red is the cup they drink, but not of wine!
Campbell: Gertrude of Wyoming, iii. 16 (1809).

Mammoth Cave (*The*), in Edmondson County, Kentucky. It is the largest in the world.

Mammoth Grove (*The*), in California. Some of the trees grow to the height of from 200 to 300 feet, and have a girth of from 100 to 200 feet.

Mammoun, eldest of the four sons of Corcud. One day, he showed kindness to a mutilated serpent, which proved to be the fairy Gialout, who gave him for his humanity the power of joining and mending whatever was broken. He mended a pie's egg which was smashed into twenty pieces, and so perfectly that the egg was hatched. He also mended in a moment a ship which had been wrecked and broken in a violent storm.—*Gueulette: Chinese Tales* ("Corcud and his Four Sons," 1723).

Man. His descent according to the Darwinian theory: (1) The larvæ of ascidians, a marine mollusc; (2) fish lowly organized, as the lancelet; (3) ganoids, lepidosiren, and other fish; (4) amphibians; (5) birds and reptiles; (6) from reptiles we get the monotremata, which connects reptiles with the mammalia; (7) the marsupials; (8) placental mammals; (9) lemuridæ; (10) similidæ; (11) the New World monkeys called platyrhines, and the Old World monkeys called catarrhines; (12) between the catarrhines and the race of man the "missing link" is placed by some; but others think between the highest organized ape and the lowest organized man the gradation is simple and easy.

¶ The Bedouins say the monkeys of Kara were once human beings, and were transformed for disobedience. The prophet of Mount Kara bade them drink the milk, and wash in the water set before them; but they reversed the order, by drinking the water and washing in the milk. Whereupon he transformed them into monkeys.

¶ The Arabs maintain that the monkey Nasnâs and the ape Wabâr were once human beings.

¶ According to Plato man is "a two-legged animal without feathers."

". . . to leave what with his toil he won
To that unfledged and two-legged thing, a son.
Dryden: Absalom and Achitophel, i. 171–2 (1681).

Man (*Isle of*), a corruption of *main-ax*

("little island"); Latinized into *Menavia*. Cæsar calls it "Mon-a," the Scotch pronunciation of *main-au*; and hence comes "Monabia" for Menavia.

Man (*Races of*). According to the Bible, the whole human race sprang from one individual, Adam. Virey affirms there were two original pairs. Jacquinot and Latham divide the race into three primordial stocks; Kant into four; Blumenbach into five; Buffon into six; Hunter into seven; Agassiz into eight; Pickering into eleven; Bory St. Vincent into fourteen; Desmoulins into sixteen; Morton into twenty-two; Crawfurd into sixty; and Burke into sixty-three.

Man in Black (*The*), said to be meant for Goldsmith's father. A true oddity, with the tongue of a Timon and the heart of an uncle Toby. He declaims against beggars, but relieves every one he meets; he ridicules generosity, but would share his last cloak with the needy. —*Goldsmith: Citizen of the World* (1759).

(Washington Irving has a tale called *The Man in Black.*)

Man in the Moon (*The*). Some say it is the man who picked up a bundle of sticks on the sabbath day (*Numb.* xv. 32-36). Dante says it is Cain, and that the "bush of thorns" is an emblem of the curse pronounced on the earth, "Thorns also and thistles shall it bring forth to thee" (*Gen.* iii. 18). Some say it is Endymion, taken there by Diana.

N.B.—The *curse* pronounced on the "man" was this: "As you regarded not 'Sunday' on earth, you shall keep a perpetual 'Moon-day' in heaven." This, of course, is a Teutonic tradition.

The *bush of thorns*, in the Schaumburg-lippê version, is to indicate that the man strewed thorns in the church path, to hinder people from attending mass on Sundays.

> Now doth Cain with fork of thorns confine
> On either hemisphere, touching the wave
> Beneath the towers of Seville. Yesternight
> The moon was round.
> *Dante: Inferno*, xx. (1308).

> Her gite way gray and full of spottis black,
> And on her brest a chorle painted ful even,
> Bering a bush of thornis on his back,
> Which for his theft might clime so nar the heven.
> *Chaucer.*

A North Frisian version gives *cabbages* instead of a faggot of wood.

(There are other traditions, among which may be mentioned "The Story of the Hare and the Elephant." In this story "the man in the moon" is a hare. —*Pantschatantra*, a collection of Sanskrit fables.)

Man in the Moon, a man who visits the "inland parts of Africa."—*W. Thomson: Mammuth* or *Human Nature Displayed on a Grand Scale* (1789).

Man in the Moon, the man who, by the aid of a magical glass, shows Charles Fox (the man of the people) various eminent contemporaries.—*W. Thomson: The Man in the Moon* or *Travels into the Lunar Regions* (1783).

(Drayton has a poem called *The Man on the Moone*, 1605.)

Man of Blood. Charles I. was so called by the puritans, because he made war on his parliament. The allusion is to 2 *Sam.* xvi. 7.

Man of Brass, Talos, the work of Hephæstos (*Vulcan*). He traversed the Isle of Crete thrice a year. Apollo'nius (*Argonautica*, iv.) says he threw rocks at the Argonauts, to prevent their landing. It is also said that when a stranger was discovered on the island, Talos made himself red hot, and embraced the intruder to death.

> That portentous Man of Brass
> Hephæstus made in days of yore,
> Who stalked about the Cretan shore,
> And saw the ships appear and pass,
> And threw stones at the Argonauts.
> *Longfellow: The Wayside Inn* (1863).

Man of December, Napoleon III. So called because he was made president December 11, 1848; made the *coup d'état*, December 2, 1851; and was made emperor, December 2, 1852.

(Born in the Rue Lafitte, Paris (*not* in the Tuileries), April 20, 1808; reigned 1852-1870; died at Chiselhurst, Kent, January 9, 1873.)

Man of Destiny, Napoleon I., who always looked on himself as an instrument in the hands of destiny, and that all his acts were predestined.

> The Man of Destiny . . . had power for a time "to bind kings with chains, and nobles with fetters of iron." —*Sir W. Scott.*

Man of Feeling (*The*), Harley, a sensitive, bashful, kind-hearted, sentimental sort of a hero.—*Mackenzie: The Man of Feeling* (1771).

(Sometimes Henry Mackenzie is himself called "The Man of Feeling.")

Man of Law's Tale. (See under LAW'S TALE, p. 599.)—*Chaucer; Canterbury Tales* (1388).

Man of Ross, John Kyrle, of Ross, in Herefordshire, distinguished for his benevolence and public spirit. "Richer than miser, nobler than king or king-polluted lord."—*Pope: Epistle*, iii. ("On the Use of Riches," 1709).

Man of Salt (*A*), a man like Æne'as, always melting into tears called "drops of salt."

> This would make a man, a man of salt,
> To use his eyes for garden water-pots.
> *Shakespeare: King Lear*, act iv. sc. 6 (1605).

Man of Sedan, Napoleon III. So called because he surrendered his sword to William king of Prussia after the battle of Sedan in September, 1870.

Also called the "Man of Silence," and "Man of December" (*q.v.*).

Man of Silence, Napoleon III.

> You should know better than I your position with the "Man of Silence."—*For Sceptre and Crown*, ch. 1.

Man of Sin (*The*), mentioned in 2 *Thess.* ii. 3.

Whitby says the "Man of sin" means the Jews as a people.

Grotius says it means Caius Cæsar or else Caligula.

Wetstein says it is Titus.

Olshausen thinks it is typical of some one yet to come.

Roman Catholics say it means Antichrist.

Protestants at one time said it was the pope.

The Fifth-Monarchy men applied it to Cromwell. (See "Number of the Beast," *Dictionary of Phrase and Fable*, p. 901.)

Man of the Hill, a tedious "hermit of the vale," introduced by Fielding into his novel of *Tom Jones* (1749).

Man of the Mountain (*Old*). (See KOPPENBERG, p. 583.)

Man of the People, Charles James Fox (1749–1806).

Man of the Sea (*The Old*), the man who got upon the shoulders of Sinbad the sailor, and would not get off again, but clung there with obstinate pertinacity till Sinbad made him drunk, when he was easily shaken off. Sinbad then crushed him to death with a large stone.

> "You had fallen," said they, "into the hands of the Old Man of the Sea, and you are the first whom he has not strangled."—*Arabian Nights* ("Sinbad," fifth voyage).

Man of the World (*The*), sir Pertinax McSycophant, who acquires a fortune by "booing" and fawning on the great and rich. He wants his son Egerton to marry the daughter of lord Lumbercourt, but Egerton, to the disgust of his father, marries Constantia the *protégée* of lady McSycophant. Sir Pertinax had promised his lordship a good round sum of money if the marriage was effected; and when this *contretemps* occurs, his lordship laments the loss of the money, "which will prove his ruin." Sir Pertinax tells lord Lumbercourt that his younger son Sandy will prove more pliable; and it is agreed that the bargain shall stand good if Sandy will marry the young lady.—*Macklin: The Man of the World* (1764).

(This comedy is based on Voltaire's *Nanine* (1749). Henry Mackenzie, in 1773, published a novel of the same title.)

Man without a Skin. Richard Cumberland the dramatist was so called by Garrick, because he was so extremely sensitive that he could not bear "to be touched" by the finger of criticism (1732–1811).

Managarm, the most gigantic and formidable of the race of hags. He dwells in the Iron-wood, Jamvid. Managarm will first fill himself with the blood of man, and then will he swallow up the moon. This hag symbolizes *War*, and the "Iron-wood" in which he dwells is the wood of spears.—*Prose Edda.*

Manchester, in Lancashire, noted for its cotton manufactures, textile fabrics, and general trade.

American Manchester, Lowell, Massachusetts. So called from its cotton-mills.

The Manchester of Belgium, Ghent.

The Manchester of Prussia, Elberfeld. The speciality of Prussian Manchester is its "Turkey red." Krupp is the chief manufacturer there of steel.

The Manchester Poet, Charles Swain (1803–1874).

Manchester Massacre. (See PETERLOO.)

Manciple's Tale (*The*). Phœbus had a crow which he taught to speak; it was white as down, and as big as a swan He had also a wife, whom he dearly loved. One day, when he came home, the crow cried, "Cuckoo, cuckoo, cuckoo!" and Phœbus asked the bird what it meant; whereupon it told the god that his wife was unfaithful to him. Phœbus, in his wrath, seized his bow, and shot his wife through the heart; but to the bird he said, "Curse on thy tell-tale tongue! never more shall it brew

mischief." So he deprived it of the power of speech, and changed its plumage from white to black. Moral—Be no tale-bearer, but keep well thy tongue, and think upon the crow.

My sone, bewar, and be noon auctour newe,
Of tydyngs, whether they ben fals or trewe;
Wherso thou comest, amongst high or lowe,
Kep wel thy tonge, and think upon the crowe.
Chaucer: Canterbury Tales, 17, 291–4 (1388).

(This is Ovid's tale of "Coronis" in the *Metamorphoses*, ii. 543, etc.)

A manciple (Latin, *manus capio*, "to take in the hand") is an official who supplies a college or inns of court with provisions or "battels."

Manda'ne (3 *syl.*), wife of Zamti the Chinese mandarin, and mother of Hamet. Hamet was sent to Corea to be brought up by Morat, while Mandanê brought up Zaphimri (under the name of Etan), the orphan prince and only surviving representative of the royal race of China. Hamet led a party of insurgents against Ti'murkan', was seized, and ordered to be put to death as the supposed prince. Mandanê tried to save him, confessed he was not the prince; and Etan came forward as the real "orphan of China." Timurkan, unable to solve the mystery, ordered both to death, and Mandanê with her husband to the torture; but Mandanê stabbed herself.—*Murphy: The Orphan of China* (1759).

Mandane (2 *syl.*), the heroine of Mlle. Scud'eri's romance called *Cyrus the Great* (1650).

Manda'ne and Statī'ra, stock names of melodramatic romance. When a romance-writer hangs the world on the caprice of a woman, he chooses a Mandanê or Statīra for his heroine. Mandanê of classic story was the daughter of king Astyagês, wife of Cambÿsês, and mother of Cyrus the Great. Statīra was daughter of Darius the Persian, and wife of Alexander the Great.

Man'dans, an Indian tribe of Dacota, in the United States, noted for their skill in horsemanship.

Marks not the buffalo's track, nor the Mandans' dexterous horse-race.
Longfellow: Evangeline (1849).

Mandeville, any one who draws the long-bow; a flam. Sir John Mandeville [*Man'-de-vil*], an English traveller, published a narrative of his voyages, which abounds in the most extravagant fictions (1300–1372).

Oh! he is a modern Mandeville. At Oxford he was always distinguished by the facetious appellation of "The Bouncer."—*Foote: The Liar*, ii. 1 (1764).

Mandeville (*Bernard de*), a Dutch physician, born at Dort, in the second half of the last century. He settled in England after taking his degree. He published *The Fable of the Bees*, and other works of a more professional nature (1670–1733). Browning introduces him in the poem *Parleyings with Certain People.*

Man'drabul's Offering, one that decreases at every repetition. Mandrabul of Samos, having discovered a gold-mine, offered a golden ram to Juno for the discovery. Next year he offered a silver one, the third year a brazen one, and the fourth year nothing.

Mandrag'ora, a narcotic and love-philtre.

Nor poppy, nor mandragora,
Nor all the drowsy syrups of the world,
Can ever med'cine thee to that sweet sleep
Which thou owedst yesterday.
Shakespeare: Othello, act iii. sc. 3 (1621).

Have the pygmies made you drunken
Bathing in mandragora?
Mrs. Browning: Dead Pan, ii.

Mandricardo, king of Tartary, son of Agrican. Mandricardo wore Hector's cuirass, married Dorālis, and was slain by Roge'ro in single combat.—*Bojardo. Orlando Innamorato* (1495); *Ariosto. Orlando Furioso* (1516).

Mandriccardo, a knight whose adventures are recorded by Barahona (*Mandriccardo, etc.*, i. 70, 71).

Manduce (2 *syl.*), the idol Gluttony, venerated by the Gastrol'aters, a people whose god was their belly.

It is a monstrous figure; . . . its eyes are bigger than its belly, and its head larger than all the rest of its body, . . . having a goodly pair of wide jaws lined with two rows of teeth, which, by the magic of twine, are made to clash, chatter, and rattle one against the other, as the jaws of St. Clement's dragon on St. Mark's procession at Metz.—*Rabelais: Pantag'ruel*, iv. 59 (1545).

Manette (*Dr.*), of Beauvais. He had been imprisoned eighteen years, and had gradually lost his memory. After his release he somewhat recovered it, but any train of thought connected with his prison life produced a relapse. While in prison, the doctor made shoes, and whenever the relapse occurred, his desire for cobbling returned.

Lucie Manette, the loving, golden-haired, blue-eyed daughter of Dr. Manette. She married Charles Darnay.

Lucie Manette had a forehead with the singular capacity of lifting and knitting itself into an expression that was not quite one of perplexity, or wonder, or alarm, or merely of bright fixed attention, though it included all the four expressions.—*Dickens: A Tale of Two Cities*, i. 4 (1859).

Maney or MANNY (*Sir Walter*), a native of Belgium, who came to England as page to Philippa queen of Edward III. When he first began his career of arms, he and some young companions of his own age put a black patch over their left eye, and vowed never to remove it till they had performed some memorable act in the French wars (died 1372).

With whom our Maney here deservedly doth stand,
Which first inventor was of that courageous band
Who closed their left eyes up, as never to be freed
Till there they had achieved some high adventurous deed.
Drayton: Polyolbion, xviii. (1613).

Man'fred (*Count*), son of Sig'ismund. He sold himself to the prince of darkness, and received from him seven spirits to do his bidding. They were the spirits of "earth, ocean, air, night, mountains, winds, and the star of his own destiny." Wholly without human sympathies, the count dwelt in splendid solitude among the Alpine Mountains. He once loved the beautiful As'tarte (2 *syl.*), and, after her murder, went to the hall of Arima'nês to see her. The spirit of Astarte informed him that he would die the following day; and when asked if she loved him, she sighed "Manfred," and vanished.—*Byron: Manfred* (1817).

N.B.—Byron sometimes makes Astarte two syllables and sometimes three. The usual pronunciation is *As-tar-te*.

Mangerton (*The laird of*), John Armstrong, an old warrior who witnesses the national combat in Liddesdale valley between his own son (the Scotch champion) and Foster (the English champion). The laird's son is vanquished.—*Sir W. Scott: The Laird's Jock* (time, Elizabeth).

Maniche'an (4 *syl.*), a disciple of Manês or Manachee the Persian heresiarch. The Manicheans believe in two opposing principles—one of good and the other of evil. Theodora, wishing to extirpate these heretics, put 100,000 of them to the sword.

Yet would she make full many a Manichean.
Byron: Don Juan, vi. 3 (1824).

Manicon, a species of nightshade, supposed to produce madness.

Man'ito or **Mani'tou**, the Great Spirit of the North American Indians. These Indians acknowledge two supreme spirits—a spirit of good and a spirit of evil. The former they call *Gitchi-Manito*, and the latter *Matchê-Manito*. The good spirit is symbolized by an egg, and the evil one by a serpent.—*Longfellow: Hiawatha*, xiv.

As when the evil Manitou that dries
Th' Ohio woods, consumes them in his ire.
Campbell: Gertrude of Wyoming, i. 17 (1809).

Manlius, surnamed *Torquātus*, the Roman consul. In the Latin war, he gave orders that no Roman, on pain of death, should engage in single combat. One of the Latins having provoked young Manlius by repeated insults, he slew him; but when the young man took the spoils to his father, Manlius ordered him to be put to death for violating the commands of his superior officer.—*Roman Story*.

Manlius Capitoli'nus, consul of Rome B.C. 392, then military tribune. After the battle of Allia (390), seeing Rome in the power of the Gauls, he threw himself into the capitol with 1000 men, surprised the Gauls, and put them to the sword. It was for this achievement he was called *Capitolinus*. Subsequently he was charged with aiming at sovereignty, and was hurled to death from the Tarpeian Rock.

(Lafosse (1698) has a tragedy called *Manlius Capitolinus*, and "Manlius" was one of the favourite characters of Talma the French actor. Lafosse's drama is an imitation of Otway's tragedy of *Venice Preserved*, 1682.)

MANLY, the lover of lady Grace Townly sister-in-law of lord Townly. Manly is the cousin of sir Francis Wronghead, whom he saves from utter ruin. He is noble, judicious, upright, and sets all things right that are going wrong.—*Vanbrugh and Cibber: The Provoked Husband* (1728).

The address and manner of Dennis Delane [1700–1753] were easy and polite; and he excelled in the well-bred man, such as "Manly."—*T. Davies*.

Manly, "the plain dealer." An honest, surly sea-captain, who thinks every one a rascal, and believes himself to be no better. Manly forms a good contrast to Olivia, who is a consummate hypocrite of most unblushing effrontery.

"Counterfeit honours," says Manly, "will not be current with me. I weigh the man, not his titles. 'Tis not the king's stamp can make the metal better or heavier."—*Wycherly: The Plain Dealer*, i. 1 (1677).

*** Manly, the plain dealer, is a copy of Molière's "Misanthrope," the prototype of which was the duc de Montausier.

Manly (*Captain*), the *fiancé* of Arabella ward of justice Day and an heiress.

Arabella. I like him much—he seems plain and honest.
Ruth. Plain enough, in all conscience.
T. Knight: The Honest Thieves.

Manly (*Colonel*), a bluff, honest soldier, to whom honour is dearer than life. The hero of the drama.—*Mrs. Centlivre: The Beau's Duel* (1703).

Mann (*Mrs.*), a dishonest, grasping woman, who kept a branch workhouse, where children were farmed. Oliver Twist was sent to her child-farm. Mrs. Mann systematically starved the children placed under her charge. — *Dickens: Oliver Twist* (1837).

Mannaia, goddess of retribution. The word in Italian means "an axe."

> All in a terrible moment came the blow
> That beat down Paolo's fence, ended the play
> Of the foil, and brought Mannaia on the stage.
> *R. Browning: The Ring and the Book*, iii. (date of the story, 1487).

Mannering (*Guy*) or colonel Mannering.

Mrs. Mannering (*née* Sophia Wellwood), wife of Guy Mannering.

Julia Mannering, daughter of Guy. She marries captain Bertram. "Rather a hare-brained girl, but well deserving the kindest regards" (act i. 2 of the dramatized version).

Sir Paul Mannering, uncle to Guy Mannering.—*Sir W. Scott: Guy Mannering* (time, George II.).

N.B.—The plot of this novel is given under GUY MANNERING, p. 459. It was dramatized by Terry in 1816, with music by Bishop.

Mano'a, the fabulous capital of El Dora'do, the houses of which city were roofed with gold. El Dorado was said to be situated on the west shore of lake Parime, at the mouth of a large river.

Manon Lescaut, the heroine of a French novel entitled *Histoire de Chevalier des Grieux et de Manon*, by the abbé Prévost (1733). Manon was the "fair mischief" of the story. Her charms seduced and ruined the chevalier des Grieux, and they lived together in a disreputable manner. Manon was ultimately transported to New Orleans, and des Grieux managed to accompany her in the transport, pretending he was her husband. She fled the colony, where they settled, on account of the governor's son, who made love to her, and died of privation in the wilderness, her lover by her side. The Chevalier returned to France. (See GRIEUX, p. 450.)

(The object of this novel, like that of *La Dame aux Camélias*, by Dumas *fils* (1848), is to show how true-hearted, how self-sacrificing, how attractive, *a fille de joie* may be.)

Manri'co, the supposed son of Azuce'na the gipsy, but in reality the son of Garzia (brother of the conte di Luna). Leono'ra is in love with him. (For the rest, see LEONORA, p. 607.)—*Verdi: Il Trovato're* (an opera, 1853).

Man's, a fashionable coffee-house in the reign of Charles II.

Mans (*The count of*), Roland, nephew of Charlemagne. He is also called the "knight of Blaives."

Mansel (*Sir Edward*), lieutenant of the Tower of London.

Lady Mansel, wife of sir Edward.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Mansfield (*The Miller of*), a humorous, good-natured countryman, who offered Henry VIII. hospitality when he had lost himself in a hunting expedition. The miller gave the king half a bed with his son Richard. Next morning, the courtiers were brought to the cottage by under-keepers, and Henry, in merry pin, knighted his host, who thus became sir John Cockle. He then made him "overseer of Sherwood Forest," with a salary of 1000 marks a year.—*Dodsley: The King and the Miller of Mansfield* (1737).

*** In the ballad called *The King and the Miller of Mansfield*, the king is Henry II., and there are several other points of difference between the ballad and the play. In the play, Cockle hears a gun fired, and goes out to look for poachers, when he lays hold of the king, but, being satisfied that he is no poacher, he takes him home. In the ballad, the king outrides his lords, gets lost, and, meeting the miller, asks of him a night's lodging. When the miller feels satisfied with the face and bearing of the stranger, he entertains him right hospitably. He gives him for supper a venison pasty, but tells him on no account to tell the king "that they made free with his deer." Another point of difference is this: In the play, the courtiers are seized by the under-keepers, and brought to Cockle's house; but in the ballad they track the king and appear before him next morning. In the play, the king settles on sir John Cockle 1000 marks; in the ballad, £300 a year.—*Percy: Reliques*, III. ii. 20.

(As Dodsley introduced the "firing of a gun," he was obliged to bring down his date to more modern times, and none of

the Henrys between Henry II. and Henry VIII. would be the least likely to indulge in such a prank.)

Mansur (*Elijah*), a warrior, prophet, and priest, who taught a more tolerant form of Islâm; but not being an orthodox Moslem, he was condemned to imprisonment in the bowels of a mountain. Mansur is to reappear and wave his conquering sword, to the terror of the Muscovite. —*Milner: Gallery of Geography*, 781.

A similar survival is told of Arthur, Barbarossa (*q.v.*), Boabdil, Charlemagne, Desmond, Henry the Fowler, Ogier, Sebastian I., Theodorick, and some others.

Mantacci'ni, a charlatan, who professed to restore the dead to life.

Mantali'ni (*Madame*), a fashionable milliner near Cavendish Square, London. She dotes upon her husband, and supports him in idleness.

Mr. Mantalini, the husband of madame; he is a man-doll and cockney fop, noted for his white teeth, his minced oaths, and his gorgeous morning gown. This "exquisite" lives on his wife's earnings, and thinks he confers a favour on her by lavishing her money on his selfish indulgences.—*Dickens: Nicholas Nickleby* (1838).

Mantle (*The Boy and the*). One day, a little boy presented himself before king Arthur, and showed him a curious mantle "which would become no wife that was not leal" to her true lord. The queen tried it on, but it changed its colour and fell into shreds; sir Kay's lady tried it on, but with no better success; others followed, but only sir Cradock's wife could wear it.—*Percy: Reliques.*

Mantuan (*The*), that is, Baptista Spag'nolus, surnamed *Mantua'nus*, from the place of his birth. He wrote poems and eclogues in Latin. His works were translated into English by George Tuberville in 1567. He lived 1443–1516.

Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice—

Vinegia, Vinegia,
Chi non te vede, ei non te pregia.

Shakespeare: Love's Labour's Lost, act iv. sc. 2 (1594).

Mantuan Swan (*The*), Virgil, a native of Mantua (B.C. 70–19).

Mantua me genuit; Calabri rapuere; tenet nunc Parthenopé; cecini pascua, rura, duces.
On Virgil's Tomb (composed by himself).

Ages elapsed ere Homer's lamp appeared;
And ages ere the Mantuan Swan was heard.
Cowper.

Ma'nucodia'ta, a bird resembling a swallow, found in the Molucca Islands. "It has no feet, and though the body is not bigger than that of a swallow, the span of its wings is equal to that of an eagle. These birds never approach the earth, but the female lays her eggs on the back of the male, and hatches them in her own breast. They live on the dew of heaven, and eat neither animal nor vegetable food."—*Cardan: De Rerum Varietate* (1557).

Less pure the footless fowl of heaven, that never
Rest upon earth, but on the wing for ever,
Hovering o'er flowers, their fragrant food inhale,
Drink the descending dew upon the way,
And sleep aloft while floating on the gale.
Southey: Curse of Kehama, xxi. 6 (1809).

Manuel du Sosa, governor of Lisbon, and brother of Guiomar (mother of the vainglorious Duarte, 3 *syl.*).—*Fletcher: The Custom of the Country* (1647).

Mapp (*Mrs.*), bone-setter. She was born at Epsom, and at one time was very rich, but she died in great poverty at her lodgings in Seven Dials (1737).

(Hogarth has introduced her in his heraldic picture, "The Undertakers' Arms." She is the middle of the three figures at the top, the other two being Dr. Ward on the right hand of the spectator, and Dr. Taylor on the left.)

Maqueda, the queen of the South, who visited Solomon, and had by him a son named Melech.—*Zaga Zabo: Ap. Damian a Goes.*

∴ Maqueda is generally called Balkis queen of Saba or Zaba.

Marcadiges (4 *syl.*), father of the lady beloved by Crampart (*q.v.*).—*Heinrich von Alkmaar: Reynard the Fox* (1498).

Marcassin (*Prince*). This nursery tale is from the *Nights* of Straporola, an Italian (sixteenth century). Translated into French in 1585.

Marce'lia, the "Desdemona" of Massinger's *Duke of Milan*. Sforza "the More" doted on his young bride, and Marcelia returned his love. During Sforza's absence at the camp, Francesco, "the lord protector," tried to seduce the young bride from her fidelity, and, failing in his purpose, accused her to the duke of wishing to play the wanton. "I laboured to divert her . . . urged your much love . . . but hourly she pursued me." The duke, in a paroxysm of jealousy, flew on Marcelia and slew her.—*Massinger: The Duke of Milan* (1622).

Marcella, daughter of William a farmer. Her father and mother died

while she was young, leaving her in charge of an uncle. She was "the most beautiful creature ever sent into the world," and every bachelor who saw her fell madly in love with her, but she declined their suits. One of her lovers was Chrysostom, the favourite of the village, who died of disappointed hope, and the shepherds wrote on his tombstone: "From Chrysostom's fate, learn to abhor Marcella, that common enemy of man, whose beauty and cruelty are both in the extreme."—*Cervantes: Don Quixote*, I. ii. 4, 5 (1605).

Marcellin de Peyras. The chevalier to whom the baron de Peyras gave up his estates when he retired to Grenoble. De Peyras eloped with lady Ernestine, but soon tired of her, and fell in love with his cousin Margaret, the baron's daughter.—*Stirling: The Gold-Mine or The Miller of Grenoble* (1854).

Marcelli'na, daughter of Rocco jailer of the State prison of Seville. She fell in love with Fidelio, her father's servant; but this Fidelio turned out to be Leonora, wife of the State prisoner Fernando Florestan.—*Beethoven: Fidelio* (an opera, 1791).

Marcello, in Meyerbeer's opera of *Les Huguenots*, unites in marriage Valenti'na and Raoul (1836).

Marcello, the pseudonym of the duchess of Castiglionê Colonna, widow of the duc Charles de Castiglionê Aldiovandi. The best works of this noted sculptor are "The Gorgon," "Marie Antoinette," "Hecate," and the "Pythia" in bronze. Born 1837.

Marcellus (*M. Claudius*), called "The Sword of Rome." Fabius "Cunctator" was "The Shield of Rome."

Marcellus, an officer of Denmark, to whom the ghost of the murdered king appeared before it presented itself to prince Hamlet.—*Shakespeare: Hamlet* (1596).

Marchioness (*The*), the half-starved girl-of-all-work, in the service of Sampson Brass and his sister Sally. She was so lonesome and dull, that it afforded her relief to peep at Mr. Swiveller even through the keyhole of his door. Though so dirty and ill cared for, "the marchioness" was sharp-witted and cunning. It was Mr. Swiveller who called her the "marchioness," when she played cards with him, "because it seemed more real and pleasant" to play with a marchioness than with a domestic slavey (ch. lvii.). When Dick Swiveller was turned away and fell sick, the "marchioness" nursed him carefully, and he afterwards married her.—*Dickens: The Old Curiosity Shop* (1840).

Marchmont (*Miss Matilda*), the *confidante* of Julia Mannering.—*Sir W. Scott: Guy Mannering* (time, George II.).

Marcia, in Addison's drama called *Cato*, is beloved both by Sempronius and by Juba (1713).

Marcian, armourer to count Robert of Paris.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Marck (*William de la*), a French nobleman, called "The Wild Boar of Ardennes" (*Sanglier des Ardennes*).—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Marcliffe (*Theophilus*), pseudonym of William Godwin (author of *Caleb Williams*, 1756–1836).

Marcomanic War, a war carried on by the Marcomanni, under the leadership of Maroboduus, who made himself master of Bohemia, etc. Maroboduus was defeated by Arminius, and his confederation broken up (A.D. 20). In the second Christian century a new war broke out between the Marcomanni and the Romans, which lasted thirteen years. In A.D. 180 peace was purchased by the Romans, and the war for a time ceased.

Marcos de Obregon, the hero of a Spanish romance, from which Lesage has borrowed very freely in his *Gil Blas*.—*Vicente Espinel: Vida del Escudero Marcos de Obregon* (1618).

Marculf and Salomon or "The Fool and the Philosopher." Marculf the fool, who had delivered Salomon from captivity, outwits "the sage" by knavery and cunning.—*Stricker:* from a German poem, twelfth century.

Marcus, son of Cato of Utica, a warm-hearted, impulsive young man, passionately in love with Lucia daughter of Lucius; but Lucia loved the more temperate brother, Portius. Marcus was slain by Cæsar's soldiers when they invaded Utica.

> Marcus is furious, wild in his complaints;
> I hear with a secret kind of dread,
> And tremble at his vehemence of temper.
> *Addison: Cato*, I. 1 (1713).

Mardi-Gras (*Le*), the last day of the

carnival; noted in Paris for the travestie of a Roman procession marching to offer an ox in sacrifice to the gods. The ox, which is always the "prize" beast of the season, is decorated with gilt horns and fillet round its head; mock priests with axes, etc., march beside it, a band with all sorts of tin instruments or instruments of thin brass follow, and lictors, etc., fill up the procession.

> Tous les ans on vient de la ville
> Les marchands dans nos cantons,
> Pour les mener aux Tuileries,
> Au Mardi-Gras, devant le roi
> Et puis les vendre aux boucheries
> J'aime Jeanne ma femme, eh, ha! j'aimerais mieux
> La voir mourir que voir mourir mes bœufs.
> *Pierre Dupont: Les Bœufs.*

Mardonius (*Captain*), in Beaumont and Fletcher's drama called *A King or No King* (1619).

Mareschal of Mareschal Wells (*Young*), one of the Jacobite conspirators, under the leadership of Mr. Richard Vere laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Marfi'sa, an Indian queen.—*Bojardo: Orlando Innamorato* (1495); and *Ariosto: Orlando Furioso* (1516).

Marforio's Statue. This statue lies on the ground in Rome, and was at one time used for libels, lampoons, and jests, but was never so much used as Pasquin's.

Margar'elon (4 *syl.*), a Trojan hero of modern legend, who performed deeds of marvellous bravery. Lydgate, in his *Boke of Troy* (1513), calls him a son of Priam. According to this authority, Margarelon attacked Achillês, and fell by his hand.

MARGARET, only child and heiress of sir Giles Overreach. Her father set his heart on her marrying lord Lovel, for the summit of his ambition was to see her a peeress. But Margaret was modest, and could see no happiness in ill-assorted marriages; so she remained faithful to Tom Allworth, the man of her choice.—*Massinger: A New Way to Pay Old Debts* (1628).

Margaret, wife of Vandunke (2 *syl.*), the drunken burgomaster of Bruges.—*Fletcher: The Beggars' Bush* (1622).

Margaret (*Ladye*), "the flower of Teviot," daughter of the duchess Margaret and lord Walter Scott of Branksome Hall. The ladye Margaret was beloved by Henry of Cranstown, whose family had a deadly feud with that of Scott. (For the rest of the tale, see LAY OF THE LAST MINSTREL, p. 599.)—*Sir W. Scott: Lay of the Last Minstrel* (1805).

Margaret, the heroine of Goethe's *Faust*. Faust first encounters her on her return from church, falls in love with her, and seduces her. Overcome with shame, Margaret destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her; and, gaining admission to her cell, finds her huddled up on a bed of straw, singing, like Ophelia, wild snatches of ancient ballads, her reason faded, and her death at hand. Faust tries to persuade the mad girl to flee with him, but in vain. Mephistoph'elês, passionless and grim, arrives to hurry them both to their spiritual ruin; but Margaret calls "upon the judgment-seat of God," and when Mephistopheles says, "She is judged," voices from above answer, "Is saved." She ascends to heaven as Faust disappears with Mephistopheles. Margaret is often called by the pet diminutive "Gretchen," and in Gounod's (1859) opera, "Margheri'ta."—*Goethe: Faust* (1790).

> Shakespeare has drawn no such portrait as that of Margaret; no such peculiar union of passion, simplicity, homeliness, and witchery. The poverty and inferior social position of Margaret are never lost sight of—she never becomes an abstraction. It is love alone which exalts her above her station.—*Lewes.*

Margaret Catchpole, a Suffolk celebrity, born at Nacton, in that county, in 1773; the title and heroine of a tale by the Rev. R. Cobbold. She falls in love with a smuggler named Will Laud, and in 1797, in order to reach him, steals a horse from Mr. J. Cobbold, brewer, of Ipswich, in whose service she had lived much respected. She dresses herself in the groom's clothes, and makes her way to London, where she is detected while selling the horse, and is put in prison. She is sentenced to death at the Suffolk assizes—a sentence afterwards commuted to one of seven years' transportation. Owing to a difficulty in sending prisoners to New South Wales, she is confined in Ipswich jail; but from here she makes her escape, joins Laud, who is shot in her defence. Margaret is recaptured, and again sentenced to death, which is for the second time commuted to transportation, this time for life, and she arrives at Port Jackson in 1801. Here, by her good behaviour, she obtains a free pardon, and ultimately marries a former lover named John Barry, who had emigrated and risen to a high position in the colony.

She died, much respected, in the year 1841.

Margaret Finch, queen of the gipsies. She was born at Sutton, in Kent (1631), and finally settled in Norway. From a constant habit of sitting on the ground, with her chin on her knees, she was unable to stand, and when dead was buried in a square box (1740); aged 109 years.

Margaret Gibson, afterwards called *Patten*, a famous Scotch cook, who was employed in the palace of James I. She was born in the reign of queen Elizabeth, and died June 26, 1739, either 136 or 141 years of age.

Margaret Lamburn, one of the servants of Mary queen of Scots, who undertook to avenge the death of her royal mistress. To this end, she dressed in man's clothes and carried two pistols—one to shoot queen Elizabeth and the other herself. She had reached the garden where the queen was walking, when she accidentally dropped one of the pistols, was seized, carried before the queen, and frantically told her tale. When the queen asked how she expected to be treated, Margaret replied, "A judge would condemn me to death, but it would be more royal to grant me pardon." The queen did so, and we hear no more of this fanatic.

Margaret Simon, daughter of Martin Simon the miller of Grenoble; a brave, beautiful, and noble girl.—*Stirling: The Gold-Mine or Miller of Grenoble* (1854).

Margaret Street, Portman Square, London. So called from Margaret, only child of Edward second earl of Oxford and Mortimer. (See BENTINCK, p. 111.)

Margaret of Anjou, widow of king Henry VI. of England. She presents herself, disguised as a mendicant, in Strasburg Cathedral, to Philipson (*i.e.* the earl of Oxford).—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Margaret's Ghost, a ballad by David Mallet (1724). William courted the fair Margaret, but jilted her; he promised love, but broke his promise; said her face was fair, her lips sweet, and her eyes bright, but left the face to pale, the eyes to weep, and the maid to languish and die. Her ghost appeared to him at night to rebuke his heartlessness; and next morning, William left his bed raving mad, hied him to Margaret's grave, thrice called her by name, "and never word spake more."

We shall have ballads made of it within two months, setting forth how a young squire became a serving-man of low degree, and it will be stuck up with *Margaret's Ghost* against the walls of every cottage in the country. —*Bickerstaff: Love in a Village* (1762).

Margaretta, a maiden attached to Robin. Her father wanted her to marry "a stupid old man, because he was rich;" so she ran away from home and lived as a ballad-singer. Robin emigrated for three years, and made his fortune. He was wrecked on the coast of Cornwall on his return, and met Margaretta at the house of Farmer Crop his brother-in-law, when the acquaintance was renewed. (See NO SONG, etc.)—*Hoare: No Song no Supper* (1754–1834).

Margarit'ta (*Donna*), a Spanish heiress, "fair, young, and wealthy," who resolves to marry that she may the more freely indulge her wantonness. She selects Leon for her husband, because she thinks him a milksop, whom she can twist round her thumb at pleasure; but no sooner is Leon married than he shows himself the master. By ruling with great firmness and affection, he wins the esteem of every one, and the wanton coquette becomes a modest, devoted, and obedient wife.—*Fletcher: Rule a Wife and Have a Wife* (1640).

Margery (*Dame*), the old nurse of lady Eveline Berenger "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Margheri'ta. (See MARGARET (4th entry) on opposite page.)

Margheri'ta di Valois, daughter of Catherine de Medicis and Henri II. of France. She married Henri *le Bearnais* (afterwards Henri IV. of France). It was during the wedding solemnities of Margherita and Henri that Catherine de Medicis carried out the massacre of the French huguenots. The bride was at a ball during this horrible slaughter.—*Meyerbeer: Les Huguenots* or *Gli Ugonotti* (1836).

Marguerite des Marguerites ("The Pearl of Pearls") was not Marguerite di Valois *wife* of Henri IV., but Marguerite the wife of Henri d'Albert, *mother* of Henri IV.

Margia'na (*Queen*), a mussulman, the mortal enemy of the fire-worshippers. Prince Assad became her slave, but, being stolen by the crew of Behrâm, was

carried off. The queen gave chase to the ship; Assad was thrown overboard, and swam to shore. The queen with an army demanded back her slave, discovered that Assad was a prince, and that his half-brother was king of the city to which she had come; whereupon she married him, and carried him home to her own dominions.—*Arabian Nights* ("Amgiad and Assad").

Marguerite Gautier, called "La Dame aux Camélias" — a celebrated courtezan, the heroine of a novel and play by Dumas *fils*.

Margutte (3 *syl.*), a low-minded, vulgar giant, ten feet high, with enormous appetite and of the grossest sensuality. He died of laughter on seeing a monkey pulling on his boots.—*Pulci: Morgante Maggiore* (1488).

¶ Chalchas, the Homeric soothsayer, died of laughter. (See LAUGHTER, p. 594.)

Marhaus (*Sir*), a knight of the Round Table, a king's son, and brother of the queen of Ireland. When sir Mark king of Cornwall refused to pay truage to Anguish king of Ireland, sir Marhaus was sent to defy sir Mark and all his knights to single combat. No one durst go against him; but Tristram said, if Mark would knight him, he would defend his cause. In the combat, sir Tristram was victorious. With his sword he cut through his adversary's helmet and brain-pan, and his sword stuck so fast in the bone that he had to pull thrice before he could extricate it. Sir Marhaus contrived to get back to Ireland, but soon died.—*Sir T. Malory: History of Prince Arthur*, ii. 7, 8 (1470).

∴ Sir Marhaus carried a white shield; but as he hated women, twelve damsels spat thereon, to show how they dishonoured him.—*Ditto*, pt. i. 75.

MARIA, a lady in attendance on the princess of France. Longaville, a young lord in the suite of Ferdinand king of Navarre, asks her to marry him, but she defers her answer for twelve months. To this Longaville replies, "I'll stay with patience, but the time is long;" and Maria makes answer, "The liker you; few taller are so young."—*Shakespeare: Love's Labour's Lost* (1594).

Maria, the waiting-woman of the countess Olivia.—*Shakespeare: Twelfth Night* (1614).

Maria, wife of Frederick the unnatural and licentious brother of Alphonso king of Naples. She is a virtuous lady, and appears in strong contrast to her infamous husband.—*Fletcher: A Wife for a Month* (1624).

Maria, daughter and only child of Thorowgood a wealthy London merchant. She is in love with George Barnwell, her father's apprentice; but George is executed for robbery and murder.—*Lillo: George Barnwell* (1732).

A dying man sent for David Ross the actor [1728-1790], and addressed him thus: "Some forty years ago, like 'George Barnwell,' I wronged my master to supply the unbounded extravagance of a 'Millwood.' I took her to see your performance, which so shocked me that I vowed to break the connection and return to the path of virtue. I kept my resolution, replaced the money I had stolen, and found a 'Maria' in my master's daughter. . . . I have now left £1000 affixed to your name in my will and testament."—*Pelham: Chronicles of Crime.*

Maria, the ward of sir Peter Teazle. She is in love with Charles Surface, whom she ultimately marries. — *Sheridan: School for Scandal* (1777).

Maria, "the maid of the Oaks," brought up as the ward of Oldworth of Oldworth Oaks, but is in reality his daughter and heiress. Maria is engaged to sir Harry Groveby, and Hurry says, "She is the most charmingest, sweetest, delightfulest, mildest, beautifulest, modestest, genteelest young creature in the world."—*Burgoyne: The Maid of the Oaks* (1779).

Maria, a maiden whose banns were forbidden "by the curate of the parish who published them;" in consequence of which, Maria lost her wits, and used to sit on the roadside near Moulines (2 *syl.*), playing on a pipe vesper hymns to the Virgin. She led by a ribbon a little dog named Silvio, of which she was very jealous, for at one time she had a favourite goat, that forsook her.—*Sterne: Sentimental Journey* (1768).

Maria, a foundling, discovered by Sulpizio a sergeant of the 11th regiment of Napoleon's Grand Army, and adopted by the regiment as their daughter. Tonio, a Tyrolese, saved her life and fell in love with her, but just as they were about to be married the marchioness of Berkenfield claimed the foundling as her own daughter, and the suttler-girl had to quit the regiment for the castle. After a time, the castle was taken by the French, and although the marchioness had promised

Maria in marriage to another, she consented to her union with Tonio, who had risen to the rank of a field-officer,—*Donizetti: La Figlia del Reggimento* (an opera, 1840).

Maria [Delaval], daughter of colonel Delaval. Plighted to Mr. Versatile; but just previous to the marriage Mr. Versatile, by the death of his father, came into a baronetcy and large fortune. The marriage was deferred; Mr. (now sir George) Versatile went abroad, and became a man of fashion. They met, the attachment was renewed, and the marriage consummated.

Sweetness and smiles played upon her countenance. She was the delight of her friends, the admiration of the world, and the coveted of every eye. Lovers of fortune and fashion contended for her hand, but she had bestowed her heart.—*Holcroft: He's Much to Blame*, v. 2 (1790).

Maria [WILDING], daughter of sir Jasper Wilding. She is in love with Beaufort; and being promised in marriage against her will to George Philpot, disgusts him purposely by her silliness. George refuses to marry her, and she gives her hand to Beaufort.—*Murphy: The Citizen* (1757).

Maria Theresa Panza, wife of Sancho Panza. She is sometimes called Maria, and sometimes Theresa.—*Cervantes: Don Quixote* (1605).

Mariage Forcé (*Le*). Sganarelle, a rich man of 64, promises marriage to Dorimène (3 *syl.*), a girl under 20, but, having scruples about the matter, consults his friend, two philosophers, and the gipsies, from none of whom can he obtain any practicable advice. At length, he overhears Dorimène telling a young lover that she only marries the old man for his money, and that he cannot live above a few months; so the old man goes to the father, and declines the alliance. On this, the father sends his son to Sganarelle. The young man takes with him two swords, and with the utmost politeness and *sang-froid* requests Mons. to choose one. When the old man declines to do so, the young man gives him a thorough drubbing, and again with the utmost politeness requests the old man to make his choice. On his again declining to do so, he is again beaten, and at last consents to ratify the marriage.—*Molière: Le Mariage Forcé* (1664).

Mariamne (4 *syl.*), a Jewish princess, daughter of Alexander and wife of Herod "the Great." Mariamnè was the mother of Alexander and Aristobulus, both of whom Herod put to death in a fit of jealousy, and then fell into a state of morbid madness, in which he fancied he saw Mariamnè and heard her asking for her sons.

(This has been made the subject of several tragedies: *e.g.* A. Hardy, *Mariamne* (1623); Pierre Tristan l'Ermite, *Mariamne* (1640); Voltaire, *Mariamne*, 1724.)

MARIAN, "the Muses' only darling," is Margaret countess of Cumberland, sister of Anne countess of Warwick.

Fair Marian, the Muses' only darling,
Whose beauty shineth as the morning clear,
With silver dew upon the roses pearling.
Spenser: Colin Clout's Come Home Again (1595).

Marian, "the parson's maid," in love with Colin Clout who loves Cicely. Marian sings a ditty of dole, in which she laments for Colin, and says how he once gave her a knife, but "Woe is me! for knives, they tell me, always sever love."—*Gay: Pastorals*, ii. (1714).

Marian, "the daughter" of Robert a wrecker, and betrothed to Edward a young sailor. She was fair in person, loving, and holy. During the absence of Edward at sea, a storm arose, and Robert went to the coast to look for plunder. Marian followed him, and in the dusk saw some one stab another. She thought it was her father, but it was Black Norris. Her father being taken up, Marian gave evidence against him, and the old man was condemned to death. Norris now told Marian he would save her father if she would become his wife. She made the promise, but was saved the misery of the marriage by the arrest of Norris for murder.—*Knowles: The Daughter* (1836).

Marian, or "A Young Maid's Fortunes," an excellent novel of Irish life by Mrs. S. C. Hall, published in 1840. Katey Macane, an Irish cook, adopts Marian a foundling, and watches over her with untiring affection.

MARIAN'A, a lovely and lovable lady, married to Angelo (deputy duke of Vienna) by civil contract, but not by religious rites. Her pleadings to the duke for Angelo are wholly unrivalled.—*Shakespeare: Measure for Measure* (1603).

Timid and shrinking before, she does not now wait to be encouraged in her suit. She is instant and importunate. She does not reason with the duke; she begs, she implores.—*R. G. White.*

N.B.—Mariana was Angelo's wife by civil contract, but not by the "sacrament

of marriage." She was *wed* to him, but was not his *wife*, according to the rites of the Catholic Church.

(*Mariana* is a subordinate character in *All's Well that Ends Well*. She is a neighbour and friend of the Old Widow of Florence.)

Mariana, sister of Ludovi'co Sforza duke of Milan, and wife of Francesco his chief minister of state.—*Massinger: The Duke of Milan* (1622).

Mariana, daughter of lord Charney; taken prisoner by the English, and in love with Arnold (friend of the Black Prince). Just before the battle of Poitiers, thinking the English cause hopeless, Mariana induces Arnold to desert; but lord Charney will not receive him. Arnold returns to the English camp, and dies in the battle. Lord Charney is also slain, and Mariana dies distracted.—*Shirley: Edward the Black Prince* (1640).

Mariana, the young lady that Lovegold the miser wanted to marry. (For the tale, see LOVEGOLD, p. 632.)—*Fielding: The Miser* (1732).

Mariana, the daughter of a Swiss burgher, "the most beautiful of women." "Her gentleness a smile without a smile, a sweetness of look, speech, act." Leonardo being crushed by an avalanche, she nursed him through his illness, and they fell in love with each other. He started for Mantua, but was detained for two years captive by a gang of thieves; and Mariana followed him, being unable to support life where he was not. In Mantua count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused, was summoned before the duke (Ferrardo), and judgment was given against her. Leonardo, being present at the trial, now threw off his disguise, and was acknowledged to be the real duke. He assumed his rank, and married Mariana; but, being called to the camp, left Ferrardo regent. Ferrardo, being a villain, laid a cunning scheme to prove Mariana guilty of adultery with Julian St. Pierre, a countryman; but Leonardo refused to believe the charge. Julian, who turned out to be Mariana's brother, exposed the whole plot of Ferrardo, and amply cleared his sister of the slightest taint or thought of a revolt.—*Knowles: The Wife* (1833).

Mariana, daughter of the king of Thessaly. She was beloved by sir Alexander, one of the three sons of St. George the patron saint of England. Sir Alexander married her, and became king of Thessaly.—*R. Johnson: The Seven Champions of Christendom*, iii. 2, 3, 11 (1617).

Mariana in the Moated Grange, a young damsel who sits in the moated grange, looking out for her lover, who never comes; and the burden of her life-song is, "My life is dreary, for he cometh not; I am aweary, and would that I were dead!"

The sequel is called *Mariana in the South*, in which the love-lorn maiden looks forward to her death, "when she will cease to be alone, to live forgotten, and to love forlorn."—*Tennyson: Mariana* (in two parts).

∴ Mariana, the lady betrothed to Angelo, passed her sorrowful hours "at the Moated Grange." Thus the duke says to Isabella—

> Haste you speedily to Angelo. . . . I will presently to St. Luke's. There, at the moated grange, resides the dejected Mariana.—*Shakespeare: Measure for Measure*, act iii. sc. 1 (1603).

Marianne (3 *syl.*), a statuette to which the red republicans of France pay homage. It symbolizes the republic, and is arrayed in a red Phrygian cap. This statuette is sold at earthenware shops, and in republican clubs, enthroned in glory, and sometimes it is carried in procession to the tune of the *Marseillaise*. (See MARY ANNE, p. 682.)

The reason seems to be this: Ravaillac, the assassin of Henri IV. (the Harmodius or Aristogiton of France), was honoured by the red republicans as "patriot, deliverer, and martyr." This regicide was incited to his deed of blood by reading the celebrated treatise *De Rege et Regio Institutione*, by Mariana the Jesuit, published 1599 (about ten years previously). As Mariana inspired Ravaillac "to deliver France from her tyrant" (Henri IV.), the name was attached to the statuette of liberty, and the republican party generally.

(The association of the name with the *guillotine* favours this suggestion.)

Marianne [Franval], sister of Franval the advocate. She is a beautiful, loving, gentle creature, full of the deeds of kindness, and brimming over with charity. Marianne loves captain St. Alme, a merchant's son, and though her mother opposes the match as beneath the rank of the family, the advocate pleads for his sister, and the lovers are duly

betrothed to each other.—*Holcroft: The Deaf and Dumb* (1785).

Maridu'num, *i.e.* Caer-Merdin (now *Caermarthen*).—*Spenser: Faërie Queene*, iii. 3 (1590).

Marie (*Countess*), the mother of Ul'rica (a love-daughter), the father of Ulrica being Ernest de Fridberg, "the prisoner of State." Marie married count D'Osborn, on condition of his obtaining the acquittal of her lover Ernest de Fridberg; but the count broke his promise, and even attempted to get the prisoner smothered in his dungeon. His villainy being made known, the king ordered him to be executed, and Ernest, being set at liberty, duly married the countess Marie. —*Stirling: The Prisoner of State* (1847).

Marie de Brabant, daughter of Henri III. duc de Brabant. She married Philippe *le Hardi*, king of France, and was accused by Labrosse of having poisoned Philippe's son by his former wife. Jean de Brabant defended the queen's innocence by combat, and being the victor, Labrosse was hung (1260–1321).

(Ancelot has made this the subject of an historical poem called *Marie de Brabant*, in six chants, 1825.)

Marie Kirikitoun, a witch, who promised to do a certain task for a lassie, in order that she might win a husband, provided the lassie either remembered the witch's name for a year and a day, or submitted to any punishment she might choose to inflict. The lassie was married, and forgot the witch's name; but the fay was heard singing, "Houpa, houpa, Marie Kirikitoun! Nobody will remember my name." The lassie, being able to tell the witch's name, was no more troubled.—*Basque Legend.*

¶ Grimm has a similar tale, but the name is Rumpel-stilzchen, and the song was—

> Little dreams my dainty dame,
> Rumpelstilzshen is my name.

Marigold's Prescriptions (*Dr.*), a Christmas number of *All the Year Round* for 1865, by Dickens. Dr. Marigold is an itinerant cheap Jack, called "doctor" in compliment to the medical man who attended at his birth, and would only accept a tea-tray for his fee. The death of little Sophy in her father's arms, while he is convulsing the rustic crowd with his ludicrous speeches, is one of the most pathetic touches ever written. I heard Dickens himself read the story.

Mari'na, a shepherdess of unrivalled beauty, loved by Celandine, a neighbouring shepherd "rich in all those gifts which seely hearts bewitch." Celandine despised her love, because it was too easily won, so Marina threw herself into a river, from which she was rescued by a shepherd who fell in love with her. To avoid this new suitor, she threw herself into a well-spring, but was rescued by the presiding god thereof, who declared his devotion to her, and committed her to the charge of a water-nymph. This nymph gave her a draught from the waters of Oblivion, which made her forget all about Celandine. — *Browne: Britannia's Pastorals* (1613).

Mari'na, daughter of Per'iclês prince of Tyre, born at sea, where her mother Thais'a, as it was supposed, died in giving her birth. Prince Periclês entrusted the infant to Cleon (governor of Tarsus) and his wife Dionys'ia, who brought her up excellently well, and she became most highly accomplished; but when grown to budding womanhood, Dionysia, out of jealousy, employed Le'onine (3 *syl.*) to murder her. Leonine took Marina to the coast with this intent, but the outcast was seized by pirates, and sold at Metali'nê as a slave. Here Periclês landed on his voyage from Tarsus to Tyre, and Marina was introduced to him to chase away his melancholy. She told him the story of her life, and he perceived at once that she was his daughter. Marina was now betrothed to Lysimachus governor of Metalinê; but, before the espousals, went to visit the shrine of Diana of Ephesus, to return thanks to the goddess; and the priestess was discovered to be Thaisa the mother of Marina.—*Shakespeare: Pericles Prince of Tyre* (1608).

Mari'na, wife of Jacopo Fos'cari the doge's son.—*Byron: The Two Foscari* (1820).

Marinda or MARIDAH, the fair concubine of Haroun-al-Raschid.

Marinda, mother of Doridon "the pride of swains."—*Browne: Britannia's Pastorals* (1613).

Marine (*The Female*), Hannah Snell of Worcester. She was present at the attack of Pondicherry. Ultimately she left the service, and opened a public-house in Wapping (London), but still retained her male attire (born 1723).

Mari'nel, the beloved of Florimel "the Fair." Marinel was the son of black-browed Cym'oent (daughter of Nereus and Dumarin), and allowed no one to pass by the rocky cave where he lived without doing battle with him. When Marinel forbade Britomart to pass, she replied, "I mean not thee entreat to pass;" and with her spear knocked him "grovelling on the ground." His mother, with the sea-nymphs, came to him; and the "lily-handed Liagore," who knew leechcraft, feeling his pulse, said life was not extinct. So he was carried to his mother's bower, "deep in the bottom of the sea," where Tryphon (the sea-gods' physician) soon restored him to perfect health. One day, Proteus asked Marinel and his mother to a banquet, and while the young man was sauntering about, he heard a female voice lamenting her hard lot, and saying her hardships were brought about for her love to Marinel. The young man discovered that the person was Florimel, who had been shut up in a dungeon by Proteus for rejecting his suit; so he got a warrant of release from Neptune, and married her.—*Spenser: Faërie Queene*, iii. 8; iv. 11, 12 (1590, 1596).

Mari'ni (*J. B.*), called *Le cavalier Marin*, born at Naples. He was a poet, and is known by his poem called *Adonis* or *L'Adone*, in twenty cantos (1623). The poem is noted for its description of the "Garden of Venus."

If the reader will . . . read over Ariosto's picture of the garden of paradise, Tasso's garden of Armi'da, and Marini's garden of Venus, he will be persuaded that Milton imitates their manner, but . . . excels the originals.—*Thyer.*

Mari'no Falie'ro, the forty-ninth doge of Venice, elected 1354. A patrician named Michel Steno, having behaved indecently to some of the ladies at a great civic banquet given by the doge, was turned out of the house by order of the duke. In revenge, the young man wrote a scurrilous libel against the dogaressa, which he fastened to the doge's chair of state. The insult being referred to "the Forty," Steno was condemned to imprisonment for a month. This punishment was thought by the doge to be so inadequate to the offence, that he joined a conspiracy to overthrow the republic. The conspiracy was betrayed by Bertram, one of the members, and the doge, at the age of 76, was beheaded on the "Giants' Staircase."—*Byron: Marino Faliero* (1819).

(Casimir Delavigne, in 1829, brought out a tragedy on the same subject, and with the same title.)

Marion de Lorme, in whose house the conspirators met. She betrayed all their movements and designs to Richelieu.—*Lord Lytton: Richelieu* (1839).

Maritor'nes (4 *syl.*), an Asturian chamber-maid at the Crescent Moon tavern, to which don Quixote was taken by his 'squire after their drubbing by the goat-herds. The crazy knight insisted that the tavern was a castle, and that Maritornes, "the lord's daughter," was in love with him.

She was broad-faced, flat-nosed, blind of one eye, and had a most delightful squint with the other; the peculiar gentility of her shape, however, compensated for every defect, she being about three feet in height, and remarkably hunchbacked.—*Cervantes: Don Quixote*, I. iii 2 (1605).

Marius (*Caius*), the Roman general, tribune of the people, B.C. 119; the rival of Sylla.

(Antony Vincent Arnault wrote a tragedy in French entitled *Marius à Minturnes* (1791). Thomas Lodge, M.D., in 1594, wrote a drama called *Wounds of Civil War, lively set forth in the True Tragedies of Marius and Sylla.*)

Mar'ivaux (*Pierre de Chamblain de*), a French writer of comedies and romances (1678–1763).

(S. Richardson is called "The English Marivaux," 1689–1761.)

Marjory of Douglas, daughter of Archibald earl of Douglas, and duchess of Rothsay.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Mark (*The Gospel of St.*), the second book of the New Testament. It shows us Christ in active life going about doing good, as the First Gospel shows Him mainly as a Teacher.

Mark was no apostle, nor is it known for certain who he was, in what language his Gospel was originally written, nor when it was written.

Mark (*Sir*), king of Cornwall, who held his court at Tintag'el. He was a wily, treacherous coward, hated and despised by all true knights. One day, sir Dinadan, in jest, told him that sir Launcelot might be recognized by "his shield, which was silver with a black rim." This was, in fact, the cognizance of sir Mordred; but, to carry out the joke, sir Mordred lent it to Dagonet, king Arthur's fool. Then, mounting the jester on a large horse, and placing a huge spear in his hand, the knights sent him to offer battle to king Mark. When Dagonet

beheld the coward king, he cried aloud, "Keep thee, sir knight, for I will slay thee!" King Mark, thinking it to be sir Launcelot, spurred his horse to flight. The fool gave chase, rating king Mark "as a woodman [*madman*]." All the knights who beheld it roared at the jest, told king Arthur, and the forest rang with their laughter. The wife of king Mark was Isond (Ysolde) *the Fair* of Ireland, whose love for sir Tristram was a public scandal.—*Sir T. Malory: History of Prince Arthur*, ii. 96, 97 (1470).

Mark Tapley, a serving companion of Martin Chuzzlewit, who goes out with him to Eden, in North America. Mark Tapley thinks there is no credit in being jolly in easy circumstances; but when in Eden he found every discomfort, lost all his money, was swindled by every one, and was almost killed by fevers, then indeed he felt it would be a real credit "to be jolly under the circumstances."—*Dickens: Martin Chuzzlewit* (1843).

Markham, a gentleman in the train of the earl of Sussex.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Markham (*Mrs.*), pseudonym of Mrs. Elizabeth Penrose (born Elizabeth Cartwright), authoress of *History of England*, etc.

Markleham (*Mrs.*), the mother of Annie. Devoted to pleasure, she always maintained that she indulged in it for "Annie's sake." Mrs. Markleham is generally referred to as "the old soldier."—*Dickens: David Copperfield* (1849).

Marksman, one of Fortunio's seven attendants. He saw so clearly and to such a distance, that he generally bandaged his eyes in order to temper the great keenness of his sight.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Marlborough (*The duke of*), John Churchill. He was called by marshal Turenne, *Le Bel Anglais* (1650–1722). (See MALBROUGH, p. 659.)

Marley, the partner of Scrooge, the grasping, cheating "old sinner." He was dead before the story begins, but his ghost contributes to the conversion of Scrooge.—*Dickens: Christmas Carol.*

Marlow (*Sir Charles*), the kind-hearted old friend of squire Hardcastle.

Young Marlow, son of sir Charles. "Among women of reputation and virtue he is the modestest man alive; but his acquaintances give him a very different character among women of another stamp" (act i. sc. 1). Having mistaken Hardcastle's house for an inn, and Miss Hardcastle for the barmaid, he is quite at his ease, and makes love freely. When fairly caught, he discovers that the supposed "inn" is a private house, and the supposed barmaid is the squire's daughter; but the ice of his shyness being broken, he has no longer any difficulty in loving according to his station.—*Goldsmith: She Stoops to Conquer* (1773).

N.B.—When Goldsmith was between 16 and 17, he set out for Edgworthstown, and finding night coming on, asked a man which was the "best house" in the town—meaning the best inn. The man pointed to the house of sir Ralph Fetherstone (or *Mr. Fetherstone*), and Oliver, entering the parlour, found the master of the mansion sitting at a good fire. Oliver told him he desired to pass the night there, and ordered him to bring in supper. "Sir Ralph," knowing his customer, humoured the joke, which Oliver did not discover till next day, when he called for his bill. (We are told in *Notes and Queries* that Ralph Fetherstone was only *Mr.*, but his grandson was *sir Thomas.*)

Marmaduke Neville, the lover of Sybil Warner in lord Lytton's *Last of the Barons* (1843).

Marmion, "a Tale of Flodden Field." Lord Marmion was betrothed to Constance de Beverley, but he jilted her for lady Clare an heiress, who was in love with Ralph de Wilton. The lady Clare rejected lord Marmion's suit, and took refuge from him in the convent of St. Hilda, in Whitby. Constance took the veil in the convent of St. Cuthbert, in Holy Isle, but after a time she left the convent clandestinely, was captured, taken back, and buried alive in the walls of a deep cell. In the mean time, lord Marmion, being sent by Henry VIII. on an embassy to James IV. of Scotland, stopped at the hall of sir Hugh de Heron, who sent a palmer as his guide. On his return, lord Marmion commanded the abbess of St. Hilda to release the lady Clare, and place her under the charge of her kinsman, Fitzclare of Tantallon Hall. Here she met the palmer, who was Ralph de Wilton, and as lord Marmion was slain in the battle of Flodden Field, she

was free to marry the man she loved.—*Sir W. Scott: Marmion* (1808).

Marmion (*Lord*), a descendant of Robert de Marmion, who obtained from William the Conqueror the manor of Scrivelby, in Lincolnshire. This Robert de Marmion was the first royal champion of England, and the office remained in the family till the reign of Edward I., when in default of male issue it passed to John Dymoke, son-in-law of Philip Marmion, in whose family it remains still.

Marner (*Silas*), "the weaver of Raveloe." He deems himself a waif in the world, but finds hope in a little foundling girl.—*George Eliot* (Mrs. J. W. Cross): *Silas Marner* (1861).

Ma'ro, Virgil, whose full name was Publius Virgilius Maro (B.C. 70–19).

Oh, were it mine with sacred Maro's art
To wake to sympathy the feeling heart,
Like him the smooth and mournful verse to dress
In all the pomp of exquisite distress . . .
Then might I . . .
Falconer: The Shipwreck, iii. 5 (1756).

Mar'onites (3 *syl.*), a religious semi-Catholic sect of Syria, constantly at war with their near neighbours the Druses, a semi-Mohammedan sect. Both are now tributaries of the sultan, but enjoy their own laws. The Maronites number about 400,000, and the Druses about half that number. The Maronites owe their name to J. Maron, their founder; the Druses to Durzi, who led them out of Egypt into Syria. The patriarch of the Maronites resides at Kanobin; the hakem of the Druses at Deir-el-kamar. The Maronites or "Catholics of Lebanon" differ from the Roman Catholics in several points, and have their own pope or patriarch. In 1860 the Druses made on them a horrible onslaught, which called forth the intervention of Europe.

Marotte (2 *syl.*), footman of Gorgibus; a plain bourgeois, who hates affectation. When the fine ladies of the house try to convert him into a fashionable flunky, and teach him a little grandiloquence, he bluntly tells them he does not understand Latin.

Marotte. Voilà un laquais qui demande si vous êtes au logis, et dit que son maître, vous venir voir.
Madelon. Apprenez, sotte, à vous énoncer moins vulgairement. Dites: Voilà un nécessaire qui demande si vous êtes en commodité d'être visibles.
Marotte. Je n'entends point le Latin.—*Molière: Les Précieuses Ridicules*, vii. (1659).

Marphi'sa, sister of Roge'ro, and a female knight of amazing prowess. She was brought up by a magician, but being stolen at the age of seven, was sold to the king of Persia. When she was 18, her royal master assailed her honour; but she slew him, and usurped the crown. Marphisa went to Gaul to join the army of Agramant, but subsequently entered the camp of Charlemagne, and was baptized.—*Ariosto: Orlando Furioso* (1516).

Marphu'rius, a doctor of the Pyrrhonian school. Sganarelle consults him about his marriage; but the philosopher replies, "Perhaps; it is possible; it may be so; everything is doubtful;" till at last Sganarelle beats him, and Marphurius says he shall bring an action against him for battery. "Perhaps," replies Sganarelle; "it is possible; it may be so," etc., using the philosopher's own words (sc. ix.).—*Molière: Le Mariage Forcé* (1664).

Marplot, "the busy body." A blundering, good-natured, meddlesome young man, very inquisitive, too officious by half, and always bungling whatever he interferes in. Marplot is introduced by Mrs. Centlivre in two comedies, *The Busy Body* and *Marplot in Lisbon*.

That unlucky dog Marplot . . is ever doing mischief, and yet (to give him his due) he never designs it. This is some blundering adventure, wherein he thought to show his friendship, as he calls it.—*Mrs. Centlivre: The Busy Body*, iii. 5 (1709).

(This was Henry Woodward's great part (1717–1777). His unappeasable curiosity, his slow comprehension, his annihilation under the sense of his dilemmas, were so diverting, that even Garrick confessed him the decided "Marplot" of the stage.—*Boaden: Life of Siddons.*)

N.B.—William Cavendish duke of Newcastle brought out a free translation of Molière's *L'Étourdi*, which he entitled *Marplot*.

Marprelate (*Martin*), the pseudonym adopted by the author or authors of a series of powerful but scurrilous tracts published in England during the reign of Elizabeth, and designed to prove the unscriptural character of the prelacy.

Marquis de Basqueville, being one night at the opera, was told by a messenger that his mansion was on fire. "Eh bien," he said to the messenger, "adressez-vous à Mme. la marquise qui est en face dans cette loge; car c'est affaire de ménage."—*Chapus: Dieppe et ses Environs* (1853).

Marquis d'Evrémonde (*Le*), an aristocratic French gentleman, cold-hearted, handsome, and selfish. There were two dints at the top of his nostrils which changed colour on any emotion.

He was the uncle of Charles Darnay.—*Dickens: A Tale of Two Cities* (1859).

Marrall (*Jack*), a mean-spirited, revengeful time-server. He is the clerk and tool of sir Giles Overreach. When Marrall thinks Wellborn penniless, he treats him like a dog; but immediately he fancies he is about to marry the wealthy dowager lady Allworth, he is most servile, and offers to lend him money. Marrall now plays the traitor to his master, sir Giles, and reveals to Wellborn the scurvy tricks by which he has been cheated of his estates. When, however, he asks Wellborn to take him into his service, Wellborn replies, "He who is false to one master will betray another;" and will have nothing to say to him.—*Massinger: A New Way to Pay Old Debts* (1628).

Married Clergymen. The first who took to himself a wife in Saxony was Bartholomew Bernard, curé of Kemberg, in 1521.

Married Men of Genius. The number of men of genius unhappy in their wives is very large. The following are notorious examples:—

(1) ADDISON and the countess dowager of Warwick.
(2) BACON (*Lord*) and Miss Barnham.
(3) BYRON and Miss Milbanke.
(4) DANTE and Gemma Donati.
(5) DICKENS and Miss Hogarth.
(6) DRYDEN and lady Elizabeth Howard.
(7) DURER (*Albert*) and Agnes Frey.
(8) FELLTHAM (*Owen*), 1610-1678.
(9) GUSTAVUS ADOLPHUS and the flighty Eleonora of Brandenburg.
(10) HAYDN and the daughter of a wig-maker who gave him employment.
(11) HOOKER and Miss Churchill.
(12) JONSON (*Ben*).
(13) LILY (*William*) and his second wife.
(14) LYTTON BULWER LYTTON (*Lord*) and Miss Wheeler.
(15) MARLBOROUGH and Sarah Jennings.
(16) MILTON and two of his wives.
(17) MOLIERE. "Il épousé une jeune fille née de la Bréjart es d'un gentilhomme nommé Modène."—*Voltaire.*
(18) MORE (*Sir Thomas*).
(19) RACINE.
(20) SADI, the great Persian poet.
(21) SCALIGER. (This was not J. C. Scaliger, who was most happy in his marriage.)
(22) SHAKESPEARE and Anne Hathaway.
(23) SHELLEY and Harriet Westbrook, from whom he separated. Shelley was very happy with his second wife, Mary Wollstonecraft Godwin.
(24) SOCRATES and Xantippe the scold.
(25) STEELE.
(26) STERNE.
(27) WESLEY and Mrs. Vaseille, his vindictive wife.
(28) WHITFIELD and Mrs. James.
(29) WYCHERLY and the countess of Drogheda.

¶ To these add Aristotle (*q.v.*), Aristophanes, Boccaccio, Euripides, Periander, Pittacus, etc.

(Moore, Scott, Wordsworth, Gladstone, Browning, Beaconsfield, Benson archbishop of Canterbury, Du Maurier, and others were happy in their wives.)

No doubt the reader will be able to add to the number. As a rule, men of genius are too much courted and too much absorbed to be good domestic husbands.

Mars, divine Fortitude personified. Bacchus is the tutelary demon of the Mohammedans, and Mars the guardian potentate of the Christians.—*Camoëns: The Lusiad* (1569).

That Young Mars of Men, Edward the Black Prince, who with 8000 men defeated, at Poitiers, the French king Jean, whose army amounted to 60,000—some say even more (A.D. 1356).

The Mars of Men, Henry Plantagenet earl of Derby, third son of Henry earl of Lancaster, and near kinsman of Edward III. (See DERBY, p. 272.)

The Mars of Portugal, Alfonso de Alboquerque, viceroy of India (1452-1515).

Mars Wounded. A very remarkable parallel to the encounter of Diomed and Mars in the *Iliad*, v., occurs in Ossian. Homer says that Diomed hurled his spear against Mars, which, piercing the belt, wounded the war-god in the bowels: "Loud bellowed Mars, nine thousand men, ten thousand, scarce so loud joining fierce battle." Then Mars ascending, wrapped in clouds, was borne upwards to Olympus.

¶ Ossian, in *Carric-Thura*, says that Loda, the god of his foes, came like "a blast from the mountain. He came in his terror, and shook his dusky spear. His eyes were flames, and his voice like distant thunder. 'Son of night,' said Fingal, 'retire. Do I fear thy gloomy form, spirit of dismal Loda? Weak is thy shield of cloud, feeble thy meteor sword.'" Then cleft he the gloomy shadow with his sword. It fell like a column of smoke. It shrieked. Then, rolling itself up, the wounded spirit rose on the wind, and the island shook to its foundation.

Mar's Year, the year 1715, in which occurred the rebellion of the earl of Mar.

> Auld uncle John wha wedlock's joys
> Sin Mar's year did desire.
> *Burns: Hallowe'en*, xy.

Marseillaise. (See KUBLA KHAN, p. 583.)

Marseilles' Good Bishop, Henri François Xavier de Belsunce (1671-1775). Immortalized by his philanthropic diligence in the plague at Marseilles (1720-1728).

¶ Charles Borromēo, archbishop of Milan a century previously (1576), was equally diligent and self-sacrificing in the plague of Milan (1538–1584).

¶ Sir John Lawrence, lord mayor of London during the great plague, supported 40,000 dismissed servants, and deserves immortal honour.

(Darwin refers to Belsunce and Lawrence in his *Loves of the Plants*, ii. 433.)

Marshal Forwards, Blucher; so called for his dash in battle, and the rapidity of his movements, in the campaign of 1813 (1742–1819).

Marsi, a part of the Sabellian race, noted for magic, and said to have been descended from Circê.

Marsis vi quadam genitali datum, ut serpentium virulentorum domitores sint, et incantationibus herbarumque succis faciant medelarum mira.—*Gellius*, xvi. 11.

Marsig'lio, a Saracen king, who plotted the attack upon Roland, "under the tree on which Judas hanged himself." With a force of 600,000 men, divided into three companies, Marsiglio attacked the paladin in Roncesvallês, and overthrew him; but Charlemagne, coming up, routed the Saracen, and hanged him on the very tree under which he planned the attack.—*Turpin: Chronicle* (1122).

Marsilia, "who bears up great Cynthia's train," is the marchioness of Northampton, to whom Spenser dedicated his *Daphnaida*. This lady was Helena, daughter of Wolfgangus Swavenburgh, a Swede.

No less praiseworthy is Marsilia,
Best known by bearing up great Cynthia's train.
She is the pattern of true womanhead . . .
Worthy next after Cynthia [*queen Elizabeth*] to tread,
As she is next her in nobility.
Spenser: Colin Clout's Come Home Again (1595).

Mar'syas, the Phrygian flute-player. He challenged Apollo to a contest of skill. Being beaten by the god, he was flayed alive for his presumption.

Mar'tafax and Ler'mites (3 *syl.*), two famous rats brought up before the White Cat for treason, but acquitted. —*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Marta'no, a great coward, who stole the armour of Gryphon, and presented himself in it before king Norandi'no. Having received the honours due to the owner, Martano quitted Damascus with Origilla; but Aquilant unmasked the villain, and he was hanged (bks. viii., ix.).—*Ariosto: Orlando Furioso* (1516).

Marteau. (See HAMMER OF HERETICS, p. 465.)

Martel (*Charles*), Charles, natural son of Pépin d'Héristal.

N.B.—Mons. Collin de Plancy says that this "palace mayor" of France was not called "Martel" because he *martelé* ("hammered") the Saracens under Abd-el-Rahman in 732, but because his patron saint was *Martellus* (or *St. Martin*).—*Bibliothèque des Légendes.*

(Thomas Delf, in his translation of Chevereul's *Principles of Harmony, etc., of Colours* (1847), signs himself "Charles Martel.")

Martext (*Sir Oliver*), a vicar in Shakespeare's comedy of *As You Like It* (1600).

MARTHA, sister to "The Scornful Lady" (no name given).—*Beaumont and Fletcher: The Scornful Lady* (1616). (Beaumont died 1616.)

Martha, the servant-girl at Shaw's Castle.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Martha, the old housekeeper at Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Martha, daughter of Ralph and Louise de Lascours, and sister of Diana de Lascours. When the crew of the *Urania* rebelled, Martha, with Ralph de Lascours (the captain), Louise de Lascours, and Barabas, were put adrift in a boat, and cast on an iceberg in "the Frozen Sea." The iceberg broke, Ralph and Louise were drowned, Barabas was picked up by a vessel, and Martha fell into the hands of an Indian tribe, who gave her the name of Orgari'ta ("withered corn"). She married Carlos, but as he married under a false name, the marriage was illegal, and when Carlos was given up to the hands of justice, Orgarita was placed under the charge of her grandmother Mme. de Theringe, and [probably] espoused Horace de Brienne.—*Stirling: The Orphan of the Frozen Sea* (1856).

Martha, a friend of Margaret. She makes love to Mephistophelês with great worldly shrewdness. — *Goethe: Faust* (1798).

Martha, *alias* ULRICA, mother of Bertha who is betrothed to Hereward (3 *syl.*) and marries him.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Martha (*The abbess*), abbess of Ephe-

Nunnery. She is a kinswoman of the Glover family.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Martha (*Dame*), housekeeper to major Bridgenorth.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Marthe, a young orphan, in love with Frédéric Auvray, a young artist, who loves her in return, but leaves her, goes to Rome, and falls in love with another lady, Elena, sister of the duke Strozzi. Marthe leaves the Swiss pastor, who is her guardian, and travels in midwinter to Rome, dressed as a boy, and under the name of Piccolino. She tells her tale to Elena, who abandons the fickle false one, and Frédéric forbids the Swiss wanderer ever again to approach him. Marthe, in despair, throws herself into the Tiber, but is rescued. Frédéric repents, is reconciled, and marries the forlorn maiden.—*Guiraud: Piccolino* (an opera, 1875).

Marthon, an old cook at Arnheim Castle.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Marthon, *alias* RIZPAH, a Bohemian woman, attendant on the countess Hameline of Croye.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Martian Laws (not *Mercian*, as Wharton gives it in his *Law Dictionary*) are the laws collected by Martia, the wife of Guithelin great-grandson of Mulmutius who established in Britain the "Mulmutian Laws" (*q.v.*). Alfred translated both these codes into Saxon-English, and called the Martian code *Pa Marchitle Lage*. These laws have no connection with the kingdom of Mercia. —*Geoffrey: British History*, iii. 13 (1142)

Guynteline, . . . whose queen, . . . to show her upright mind,
To wise Mulmutius' laws her Martian first did frame.
Drayton: Polyolbion, viii. (1612).

Martigny (*Marie la comptesse de*), wife of the earl of Etherington.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

MARTIN, in Swift's *Tale of a Tub*, is Martin Luther; "John" is Calvin: and "Peter" the pope of Rome (1704).

(The same name occurs in Dr. Arbuthnot's *History of John Bull* (1712). In Dryden's *Hind and Panther*, "Martin" means the Lutheran party, 1687.)

Martin, the old verdurer near sir Henry Lee's lodge.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Martin, the old shepherd, in the service of the lady of Avenel.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Martin, the ape, in the beast-epic of *Reynard the Fox* (1498).

Martin (*Dame*), partner of Darsie Latimer at the fishers' dance.—*Sir W. Scott: Redgauntlet* (time, George III.).

Martin (*Sarah*), the prison reformer of Great Yarmouth. This young woman, though but a poor dressmaker, conceived a device for the reformation of prisoners in her native town, and continued for twenty-four years her earnest and useful labour of love, acting as schoolmistress, chaplain, and industrial superintendent. In 1835 captain Williams, inspector of prisons, brought her plans before the Government, under the conviction that the nation at large might be benefited by their practical good sense (1791–1843).

Martin Chuzzlewit. (See CHUZZLEWIT, p. 208.)

Martin Weldeck, the miner. His story is read by Lovel to a pic-nic party at St. Ruth's ruins.—*Sir W. Scott: The Antiquary* (time, George III.).

Martin's Summer (*St.*), halcyon days; a time of prosperity; fine weather. *L'été de S. Martin*, from October 9 to November 11. At the close of autumn we generally have a month of magnificent summer weather.

Assigned am I [*Joan of Arc*] to be the English scourge . . .
Expect St. Martin's summer, halcyon days,
Since I have entered into these wars.
Shakespeare: 1 Henry VI. act i. sc. 3 (1580).

(Also called "St. Luke's Summer.")

Martine, wife of Sganarelle. (See SGANARELLE.)—*Molière: Le Médecin Malgré Lui* (1666).

Martinmas will Come in Due Time, or, give a rogue rope enough, and he'll hang himself; every evil-doer will meet his reward. Martinmas used to be the time for killing hogs for winter store, and the Spanish proverb paraphrased is this: "As the time will certainly come when hogs will be slain, so the time will certainly come when thy sins or faults will be chastised."

Martival (*Stephen de*), a steward of the field at the tournament.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Martivalle (*Martius Galeotti*), astrologer to Louis XI. of France.—*Sir W.*

Scott: Quentin Durward (time, Edward IV.).

Martyr King (*The*), Henry VI., buried at Windsor beside Edward IV.

Here o'er the Martyr King [*Henry VI.*] the marble weeps,
And fast beside him once-feared Edward [*IV.*] sleeps;
The grave unites where e'en the grave finds rest,
And mingled lie the oppressor and th' opprest.
Pope.

Martyr King (*The*), Charles I. of England (1600, 1625–1649).

¶ Louis XVI. of France is also called Louis "the Martyr" (1754, 1774–1793).

Martyr of Antioch (*The*), a dramatic poem by dean Milman (1822).

Martyrs to Science.

Claude Louis count Berthollet, who tested on himself the effects of carbonic acid on the human frame, and died under the experiment (1748–1822).

Giordano Bruno, who was burnt alive for maintaining that matter is the mother of all things (1550–1600).

Galileo, who was imprisoned twice by the Inquisition for maintaining that the earth moved round the sun and not the sun round the earth (1564–1642).

And scores of others.

Marvellous Boy (*The*), Thomas Chatterton (1752–1770).

I thought of Chatterton, the marvellous boy,
The sleepless soul that perished in his pride.
Wordsworth.

Marwood (*Alice*), daughter of an old woman who called herself Mrs. Brown. When a mere girl, she was concerned in a burglary and was transported. Carker, manager in the firm of Dombey and Son, seduced her, and both she and her mother determined on revenge. Alice bore a striking resemblance to Edith (Mr. Dombey's second wife), and in fact they were cousins, for Mrs. Brown was "wife" of the brother-in-law of the Hon. Mrs. Skewton (Edith's mother). — *Dickens: Dombey and Son* (1846).

Marwood (*Mistress*), jilted by Fainall and soured against the whole male sex. She says, "I have done hating those vipers—men, and am now come to despise them;" but she thinks of marrying, to keep her husband "on the rack of fear and jealousy." — *Congreve: The Way of the World* (1700).

Mary, the pretty housemaid of the worshipful the mayor of Ipswich (*Nupkins*). When Arabella Allen marries Mr. Winkle, Mary enters her service, but eventually marries Sam Weller, and lives at Dulwich as Mr. Pickwick's housekeeper.—*Dickens: The Pickwick Papers* (1836).

Mary, niece of Valentine and his sister Alice. In love with Mons. Thomas.—*Fletcher: Mons. Thomas* (1619).

Mary. *The queen's Marys*, four young ladies of quality, of the same age as Mary afterwards "queen of Scots." They embarked with her in 1548, on board the French galleys, and were destined to be her playmates in childhood, and her companions when she grew up. Their names were Mary Beaton (or *Bethune*), Mary Livingstone (or *Leuison*), Mary Fleming (or *Flemyng*), and Mary Seaton (*Seton* or *Seyton*).

∴ Mary Carmichael has no place in authentic history, although an old ballad says—

Yestrien the queen had four Marys;
This night she'll hae but three:
There was Mary Beaton, and Mary Seaton,
And Mary Carmichael, and me.

(One of Whyte Melville's novels is called *The Queen's Marys.*)

Mary Ambree. The English Joan of Arc. Noted for her valour at the siege of Ghent and often referred to by authors.

Joan of Arc and English Mall (*q.v.*).—*S. Butler: Hudibras*, pt. i, c. iii. line 366 (1664).

Mary Anne, a slang name for the guillotine; also called *L'abbaye de monte-d-regret* ("the mountain of mournful ascent"). (See MARIANNE, p. 674.)

Mary Anne, a generic name for a secret republican society in France. (See MARIANNE, p. 674.)—*Disraeli: Lothair.*

Mary Anne was the red-name for the republic years ago, and there always was a sort of myth that these secret societies had been founded by a woman.
The Mary-Anne associations, which are essentially republic, are scattered about all the provinces of France.
—*Lothair.*

Mary Graham, an orphan adopted by old Martin Chuzzlewit. She eventually married Martin Chuzzlewit the grandson, and hero of the tale.

"The young girl," said the old man, "is an orphan child, whom . . . I have bred and educated, or, if you prefer the word, adopted. For a year or two she has been my companion, and she is my only one. I have taken a solemn oath not to leave her a sixpence when I die; but while I live, I make her an annual allowance, not extravagant in its amount, and yet not stinted."—*Dickens: Martin Chuzzlewit*, iii. (1843).

Mary Stuart, an historical tragedy by J. Haynes (1840). The subject is the death of David Rizzio.

(Schiller has taken Mary Stuart for the subject of a tragedy. P. Lebrun turned

the German drama into a French play. Sir W. Scott, in *The Abbot*, has taken for his subject the flight of Mary to England.)

Mary Tudor. Victor Hugo has a tragedy so called (1833), and Tennyson, in 1878, published a play called *Queen Mary*, an epitome of her reign.

Mary and Byron. The "Mary" of lord Byron was Miss Chaworth. Both were under the guardianship of Mr. White. Miss Chaworth married John Musters, and lord Byron married Miss Milbanke; both equally unfortunate. Lord Byron, in *The Dream*, refers to his love affair with Mary Chaworth. (See p. 163.)

Mary and Calais. When Calais was rescued from the English by the duc de Guise, in 1558, queen Mary was so downhearted that she said, at death the word "Calais" would be found imprinted on her heart.

¶ Montpensier said, if his body were opened at death the name of Philip (of Spain) would be found imprinted on his heart.—*Motley: The Dutch Republic*, pt. ii. 5.

Mary in Heaven, Highland Mary, and **Mary Morison.** The first of these refers to Mary Campbell, who died 1786, aged 37, ten years older than Burns. The other two refer to Mary Morison, who died young, and to whom Burns was attached before he left Ayrshire for Nithsdale. The two lines in *Mary Morison*—

> Those smiles and glances let me see,
> That make the miser's treasure poor;

resemble the two following in *Highland Mary*:—

> Still o'er those scenes my mem'ry wakes,
> And fondly broods with miser care.

Mary of Mode'na, the second wife of James II. of England, and mother of "The Pretender."

> Mamma was to assume the character and stately way of the royal "Mary of Modena."—*Percy Fitzgerald: The Parvenu Family*, iii. 239.

Mary queen of Scots was confined first at Carlisle; she was removed in 1568 to Bolton; 1569 she was confined at Tutbury, Wingfield, Tutbury, Ashby-de-la-Zouche, and Coventry; in 1570 she was removed to Tutbury, Chatsworth, and Sheffield; in 1577 to Chatsworth; in 1578 to Sheffield; in 1584 to Wingfield; in 1585 to Tutbury, Chartley, Tixhall, and Chartley; in 1586 (September 25) to Fotheringay.

(She is introduced by sir W. Scott in his novel *The Abbot*.)

N.B.—Schiller has taken Mary Stuart for the subject of his best tragedy, and P. Lebrun brought out in France a French version thereof (1729–1807).

Mary queen of Scots. The most elegant and poetical compliment ever paid to woman was paid to Mary queen of Scots, by Shakespeare, in *Midsummer Night's Dream*. Remember, the *mermaid* is "queen Mary;" the *dolphin* means the "dauphin of France," whom Mary married; the *rude sea* means the "Scotch rebels;" and the *stars that shot from their spheres* means "the princes who sprang from their allegiance to queen Elizabeth;" and probably the name Mary and the Latin *mare* (2 *syl.*), meaning "the sea," may have suggested the compound word "*sea*-maid."

> Thou remember'st
> Since once I sat upon a promontory,
> And heard a *mermaid*, on a *dolphin's* back,
> Uttering such dulcet and harmonious breath,
> That the *rude sea* grew civil at her song;
> And certain *stars shot madly from their spheres*,
> To hear the sea-maid's music.
>
> Act ii. sc. 2 (1592).

These "stars" were the earl of Northumberland, the earl of Westmoreland, and the duke of Norfolk.

Mary the Maid of the Inn, the delight and sunshine of the parish, about to be married to Richard, an idle, worthless fellow. One autumn night, two guests were drinking at the inn, and one remarked he should not much like to go to the abbey on such a night. "I'll wager that Mary will go," said the other, and the bet was accepted. Mary went, and, hearing footsteps, stepped into a place of concealment, when presently passed her two men carrying a young woman they had just murdered. The hat of one blew off, and fell at Mary's feet. She picked it up, flew to the inn, told her story, and then, producing the hat, found it was Richard's. Her senses gave way, and she became a confirmed maniac for life.—*Southey: Mary the Maid of the Inn* (from Dr. Plot's *History of Staffordshire*, 1686).

Mar'savan, foster-brother of the princess Badou'ra.—*Arabian Nights* ("Camaralzaman and Badoura").

Masaniello, a corruption of [Tom]mas Aniello, a Neapolitan fisherman, who headed an insurrection in 1647 against the duke of Arcos; and he resolved to

kill the duke's son for having seduced Fenella his sister, who was deaf and dumb. The insurrection succeeded, and Masaniello was elected by his rabble "chief magistrate of Portici;" but he became intoxicated with his greatness, so the mob shot him, and flung his dead body into a ditch. Next day, however, it was taken out and interred with much ceremony and pomp. When Fenella heard of her brother's death, she threw herself into the crater of Vesuvius.

(Auber has an opera on the subject (1831), the libretto by Scribe. Caraffa had chosen the same subject for an opera previously.)

Mascarille (3 *syl.*), the valet of La Grange. (See LA GRANGE p. 587.)—*Molière: Les Précieuses Ridicules* (1659).

(Molière had already introduced the same name in two other of his comedies, *L'Etourdi* (1653) and *Le Dépit Amoureux*, 1654.)

Masetto, a rustic engaged to Zerlina; but don Giovanni intervenes before the wedding, and deludes the foolish girl into believing that he means to make her a great lady and his wife.—*Mozart: Don Giovanni* (libretto by L. da Ponte, 1787).

Mask'well, the "double dealer." He pretends to love lady Touchwood, but it is only to make her a tool for breaking the attachment between Mellefont (2 *syl.*) and Cynthia. Maskwell pretends friendship for Mellefont merely to throw dust in his eyes respecting his designs to carry off Cynthia, to whom Mellefont is betrothed. Cunning and hyprocrisy are Maskwell's substitutes for wisdom and honesty.—*Congreve: The Double Dealer* (1700).

Mason (*William*). The medallion to this poet in Westminster Abbey was by Bacon.

Mass (*The*). Pope CELESTINUS ordained the *introit and Gloria in Excelsis.*

Pope GREGORY THE GREAT ordained to say the *Kyrie Eleison* nine times, and the prayer.

Pope GELASIUS ordained the Epistle and Gospel; and DAMASUS, the *Credo.*

ALEXANDER inserted in the canon the clause, *Qui pridie quam pateretur.*

SEXTUS ordained the *Sanctus;* INNOCENT, the *Pax.*

LEO introduced the *Orāte, Fratres,* and the words in the canon, *Sanctum Sacrificium, et immaculatam Hostiam.*—*Edward Kinesman: Lives of the Saints,* p. 187 (1623).

Mast (*The Tallest*). The mainmast of the *Merry Dun of Dover* was so tall "that the boy who climbed it would be grey with extreme age before he could reach deck again."—*Scandinavian Mythology.*

Master (*The*). Goethe is called *Der Meister* (1749–1832).

I beseech you, Mr. Tickler, not to be so sarcastic on "The Master."—*Noctes Ambrosianæ.*

Master Adam, Adam Billaut, the French poet (1602–1662).

Master Humphrey's Clock. Intended for a series of tales to be told by Master Humphrey; but only two were published, viz. *Barnaby Rudge,* and *The Old Curiosity Shop.*—*Dickens* (1840–41).

Master Leonard, grand-master of the nocturnal orgies of the demons. He presided at these meetings in the form of a three-horned goat with a black human face.—*Middle Age Demonology.*

Master Matthew, a town gull.—*Ben Jonson: Every Man in His Humour* (1598).

We have the cheating humour in the character of "Nym," the bragging humour in "Pistol," the melancholy humour in "Master Stephen," and the quarrelling humour in "Master Matthew."—*Edinburgh Review.*

Master Stephen, a country gull of melancholy humour. (See MASTER MATTHEW.)—*Ben Jonson: Every Man in His Humour* (1598).

Master of Sentences, Pierre Lombard, author of a book called *Sentences* (1100–1164).

Masters (*Doctor*), physician to queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Masters (*The Four*): (1) Michael O'Clerighe (*or* Clery), who died 1643; (2) Cucoirighe O'Clerighe; (3) Maurice Conry; (4) Fearfeafa Conry; authors of *Annals of Donegal.*

Mat Misen, mate of H.M. ship *Tiger.* The type of a daring, reckless, dare-devil English sailor. His adventures with Harry Clifton in Delhi form the main incidents of Barrymore's melodrama, *El Hyder, Chief of the Ghaut Mountains.*

Mat-o'-the-Mint, a highwayman in captain Macheath's gang. Peachum says, "He is a promising, sturdy fellow, and diligent in his way. Somewhat too

bold and hasty; one that may raise good contributions on the public, if he does not cut himself short by murder."—*Gay: The Beggar's Opera*, i. (1727).

Matabrune (3 *syl.*), wife of king Pierron of the Strong Island, and mother of prince Oriant one of the ancestors of Godfrey of Bouillon.—*Mediæval Romance of Chivalry.*

Mathematical Calculators.

(1) GEORGE PARKES BIDDER, president of the Institution of Civil Engineers (1800–).

(2) JEDEDIAH BUXTON of Elmeton, in Derbyshire. He would tell how many letters were in any one of his father's sermons, after hearing it from the pulpit. He went to hear Garrick, in *Richard III.*, and told how many words each actor uttered (1705-1775).

(3) ZERAH COLBURN of Vermont, U.S., came to London in 1812, when he was eight years old. The duke of Gloucester set him to multiply five figures by three, and he gave the answer instantly. He would extract the cube root of nine figures in a few seconds (1804-1840).

(4) VITO MANGIAMELE, son of a Sicilian shepherd. In 1839 MM. Arago, Lacroix, Libri, and Sturm, examined the boy, then 11 years old, and in half a minute he told them the cube root of seven figures, and in three seconds of nine figures (1818–).

(5) ALFRAGAN, the Arabian astronomer, who died 820.

Mathilde (3 *syl.*), sister of Gessler the tyrannical governor of Switzerland. In love with Arnoldo a Swiss, who saved her life when it was imperilled by an avalanche. After the death of Gessler, she married the bold Swiss.—*Rossini: Guglielmo Tell* (an opera, 1829).

Mathis, a German miller, greatly in debt. One Christmas Eve a Polish Jew came to his house in a sledge, and, after rest and refreshment, started for Nantzig, "four leagues off." Mathis followed him, killed him with an axe, and burnt the body in a lime-kiln. He then paid his debts, greatly prospered, and became a highly respected burgomaster. On the wedding night of his only child, Annette, he died of apoplexy, of which he had previous warning by the constant sound of sledge-bells in his ears. In his dream he supposed himself put into a mesmeric sleep in open court, when he confessed everything, and was executed.—*Ware: The Polish Jew.*

(This is the character which first introduced sir H. Irving to public notice.)

Math'isen, one of the three anabaptists who induced John of Leyden to join their rebellion; but no sooner was John proclaimed "the prophet-king" than the three rebels betrayed him to the emperor. When the villains entered the banquet-hall to arrest their dupe, they all perished in the flames of the burning palace.—*Meyerbeer: Le Prophète* (an opera, 1849).

Matil'da, sister of Rollo and Otto dukes of Normandy, and daughter of Sophia.—*Fletcher: The Bloody Brother* (1639).

Matilda, daughter of lord Robert Fitzwalter, a poem of some 650 lines, by Drayton (1594).

Matilda, daughter of Rokeby, and niece of Mortham. Matilda was beloved by Wilfred, son of Oswald; but she herself loved Redmond, her father's page, who turned out to be Mortham's son.—*Sir W. Scott: Rokeby* (1812).

Matsys (*Quintin*), a blacksmith of Antwerp, son of one of the greatest of ironworkers. He fell in love with Liza the daughter of Johann Mandyn, the artist. The father declared that none but an artist should have her to wife; so Matsys relinquished his trade, and devoted himself to painting. After a while, he went into the studio of Mandyn to see his picture of the fallen angels; and on the outstretched leg of one of the figures he painted a bee. This was so life-like that, when the old man returned, he proceeded to frighten it off with his handkerchief. When he discovered the deception, and found out it was done by Matsys, he was so delighted that he at once gave Liza to him for wife.

Matthew (*The Gospel of St.*). One of the four Gospels, written by Matthew a collector of tolls paid for goods and passengers coming to Capernaum by the sea of Galilee. Probably written for Jews, as it is very careful to show how the life of Christ corresponded to the predictions of the Jewish prophets.

Eusebius says, "Matthew then wrote the Divine Oracles in the Hebrew dialect."—*Ecclesiastical History*, iii. 39.

Matthew Merrygreek, the servant of Ralph Poister Doister. He is a flesh-and-blood representative of "vice" in

the old morality-plays.—*Nicholas Udall: Ralph Roister Doister* (the first English comedy, 1634).

Matthew's Bible, Tindal's version completed by Coverdale and Rogers, dedicated to Henry VIII. in 1537, "under the borrowed name of Thomas Matthews." — *Hook: Church Dictionary* (5th edit.).

N.B.—This must not be confounded with Matthew Parker's Bible, published in 1572.

Matthias de Monçada, a merchant. He is the father of Mrs. Witherington, wife of general Witherington.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Matthias de Silva (*Don*), a Spanish beau. This exquisite one day received a challenge for defamation soon after he had retired to bed, and said to his valet, "I would not get up before noon to make one in the best party of pleasure that was ever projected. Judge, then, if I shall rise at six o'clock in the morning to get my throat cut."—*Lesage: Gil Blas*, iii. 8 (1715).

(This reply was borrowed from the romance of Espinel, entitled *Vida del Escudero Marcos de Obregon*, 1618.)

Mattie, maidservant of Bailie Nicol Jarvie, and afterwards his wife.—*Sir W. Scott: Rob Roy* (time, George I.).

Maud, a dramatic poem by Tennyson. Maud is described as a young lady—

> Faultily faultless, icily regular, splendidly null.
> *Tennyson: Maud*, I. ii.

Maude (1 *syl.*), wife of Peter Pratefast, "who loved cleanliness."

> She kepe her dishes from all foulenes;
> And when she lacked clowtes withouten fayle,
> She wyped her dishes with her dogges tayll.
> *Hawes: The Passe-tyme of Pleasure*, xxix. (1515).

Maugis, the Nestor of French romance. He was one of Charlemagne's paladins, a magician and champion.

∴ In Italian romance he is called "Malagigi" (*q.v.*).

Maugis d'Aygremont, son of duke Bevis d'Aygremont, stolen in infancy by a female slave. As the slave rested under a white-thorn, a lion and a leopard devoured her, and then killed each other in disputing over the infant. Oriande la fée, attracted to the spot by the crying of the child, exclaimed, "By the powers above, the child is *mal gist* ("badly nursed")!" and ever after it was called Mal-gist or Mau-gis'. When grown to manhood, he obtained the enchanted horse Bayard, and took from Anthenor (the Saracen) the sword Flamberge. Subsequently he gave both to his cousin Renaud (*Renaldo*).—Romance of *Maugis d'Aygremont et de Vivian son Frère.*

∴ In the Italian romance, Maugis is called "Malagigi," Bevis is "Buovo," Bayard is "Bayardo," Flamberge is "Fusberta," and Renaud is "Renaldo."

Maugrabin (*Zamet*), a Bohemian hung near Plessis lés Tours.

Hayraddin Maugrabin, the "Zingaro," brother of Zamet Maugrabin. He assumes the disguise of Rouge Sanglier, and pretends to be a herald from Liège [*Le-aje*].—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Mau'graby, son of Hal-il-Maugräby and his wife Yandar. Hal-il-Maugraby founded Dom-Daniel "under the roots of the ocean" near the coast of Tunis, and his son completed it. He and his son were the greatest magicians that ever lived. Maugraby was killed by prince Habed-il-Rouman, son of the caliph of Syria, and with his death Dom-Daniel ceased to exist.—*Continuation of Arabian Nights* ("History of Maugraby").

> Did they not say to us every day that if we were naughty, the Maugraby would take us?—*Continuation of Arabian Nights*, iv. 74.

Maugys, a giant who kept the bridge leading to a castle in which a lady was besieged. Sir Lybius, one of the knights of the Round Table, did battle with him, slew him, and liberated the lady.—*Libeaux* (a romance).

Maul, a giant who used to spoil young pilgrims with sophistry. He attacked Mr. Greatheart with a club; but Greatheart pierced him under the fifth rib, and then cut off his head.—*Bunyan: Pilgrim's Progress*, ii. (1684).

Maul of Monks, Thomas Cromwell, visitor-general of English monasteries, which he summarily suppressed (1490–1540).

Maulstatute (*Master*), a magistrate. —*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Maun'drel, a wearisome gossip, a chattering woman.

> "Haud your tongue, Maundrel," cried the surgeon, throwing the cobweb on the floor and applying a dressing.—*Saxon and Gael*, iii. 8.

*** **This** word and the verb to *maunder* are said to be coined from the name Maundeville. Sir John Mandeville (*q.v.*) published a book of travels, full of idle tales and maundering gossip.

Mauprat (*Adrien de*), colonel and chevalier in the king's army; "the wildest gallant and bravest knight of France." He married Julie; but the king accused him of treason for so doing, and sent him to the Bastille. Being released by cardinal Richelieu, he was forgiven and made happy with the blessing of the king.—*Lord Lytton: Richelieu* (1839).

Maurice Beevor (*Sir*), a miser, and (failing the children of the countess) heir to the Arundel estates. The countess having two sons (Arthur and Percy), sir Maurice hired assassins to murder them; but his plots were frustrated, and the miser went to his grave "a sordid, spat-upon, revengeless, worthless, and rascally poor cousin."—*Lord Lytton: The Sea-Captain* (1839).

Mauri-Gasima, an island near Formosa, said to have been sunk in the sea in consequence of the great crimes of its inhabitants.—*Kæmpfer: Japan.*

¶ The cities of the plain, we are told in the Bible, were sunk under the waters of the Dead Sea for a similar reason.

Mause (*Old*), mother of Cuddie Headrigg, and a covenanter.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Mauso'lus, king of Caria, to whom his wife Artĕmisia erected a sepulchre which was one of the "Seven Wonders of the World" (B.C. 353).

¶ The chief mausoleums besides this are those of Augustus; Hadrian (now called the castle of St. Angelo) at Rome; Henri II., erected by Catherine de Medicis; St. Peter the Martyr in the church of St. Eustatius, by G. Balduccio; that to the memory of Louis XVI.; and the tomb of Napoleon in Les Invalides, Paris. The one erected by queen Victoria to prince Albert may also be mentioned.

Mauthe Dog, a black spectre dog that haunted the guard-room of Peeltown in the Isle of Man. One day, a drunken trooper entered the guard-room while the dog was there, but lost his speech, and died within three days.—*Sir W. Scott: Lay of the Last Minstrel,* vi. 26 (1805).

This is a curiosity of etymology. *Mauthe* is the Manx for "dog," and *doog* for "black," but the resemblance of *doog* and *dog* has misled many. *Mauthe,* Gaelic *madadh,* "a dog," and *doog,* the Gaelic adjective *dubh.* (See *Notes and Queries,* February 15, 1896, p. 125, col. 2.)

Mauxalin'da, in love with Moore of Moore Hall; but the valiant combatant of the dragon deserts her for Margery, daughter of Gubbins, of Roth'ram Green.—*Carey: Dragon of Wantley* (1696–1743).

Mavortian, a soldier or son of Mavors (*Mars*).

Hew dreadfull Mavortian the poor price of a dinner.—*Richard Brome: Plays* (1653).

Mavournin, Irish for "darling." *Erin, mavournin!* ("Ireland, my darling!")

Land of my forefathers! "Erin go bragh!"
Buried and cold, when my heart stills her motion,
Green be thy fields, sweetest isle of the ocean!
And thy harp-striking bards sing aloud with devotion,
"Erin, mavournin! Erin go bragh!"
Campbell: Exile of Erin.

(Bragh = *braw,* to rhyme with "draw," "Erin go bragh!" *i.e.* "Ireland for ever!")

Mawworm, a vulgar copy of Dr. Cantwell "the hypocrite." He is a most gross abuser of his mother tongue, but believes he has a call to preach. He tells old lady Lambert that he has made several sermons already, but "always does 'em extrumpery" because he could not write. He finds his "religious vocation" more profitable than selling "grocery, tea, small beer, charcoal, butter, brickdust, and other spices," and so comes to the conclusion that it "is sinful to keep shop." He is a convert of Dr. Cantwell, and believes in him to the last.

Do despise me; I'm the prouder for it. I like to be despised.—*Bickerstaff: The Hypocrite,* iii. 1 (1768).

Max, a huntsman, and the best marksman in Germany. He was plighted to Agatha, who was to be his wife, if he won the prize in the annual match. Caspar induced Max to go to the wolf's glen at midnight and obtain seven charmed balls from Samiel the Black Huntsman. On the day of contest, while Max was shooting, he killed Caspar who was concealed in a tree, and the king in consequence abolished this annual *fête.*—*Weber: Der Freischütz* (an opera, 1822).

Maxime (2 *syl.*), an officer of the prefect Almachius. He was ordered to put to death Valirian and Tibur'cĕ, because they refused to worship the image of Jupiter; but he took pity on them, took them to his house, became converted, and was baptized. When Valirian

and Tiburcê were afterwards martyred, Maxime said he saw angels come and carry them to heaven, whereupon Almachius caused him to be beaten with rods "til he his lif gan lete."—*Chaucer: Canterbury Tales* ("Second Nun's Tale," 1388).

∴ This is based on the story of "Cecilia" in the *Legenda Aurea;* and both are imitations of the story of Paul and the jailer of Philippi (*Acts* xvi. 19–34).

Maximil'ian (son of Frederick III.), the hero of the *Teuerdank*, the *Orlando Furioso* of the Germans, by Melchior Pfinzing.

. . . [*here*] in old heroic days,
Sat the poet Melchior, singing kaiser Maximilian's praise.
Longfellow: Nuremberg.

Maximin, a Roman tyrant.—*Dryden: Tyrannic Love* or *The Royal Martyr.*

Maximus (called by Geoffrey, "Maximian"), a Roman senator, who, in 381, was invited to become king of Britain. He conquered Armorica (*Bretagne*), and "published a decree for the assembling togither there of 100,000 of the common people of Britain, to colonize the land, and 30,000 soldiers to defend the colony." Hence Armorica was called, "The other Britain" or "Little Britain."—*Geoffrey: British History,* v. 14 (1142).

Got Maximus at length the victory in Gaul,
. . . where, after Gratian's fall,
Armorica to them the valiant victor gave . . .
Which colony . . . is "Little Britain" called.
Drayton: Polyolbion, ix. (1612).

Maxwell, deputy chamberlain at Whitehall.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Maxwell (*Mr. Pate*), laird of Summertrees, called "Pate in Peril;" one of the papist conspirators with Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Maxwell (*The Right Hon. William*), lord Evandale, an officer in the king's army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

May, a girl who married January a Lombard baron 60 years old. (See the MERCHANT'S TALE.)—*Chaucer: Canterbury Tales* (1388).

May unlucky for Brides. This was an old Roman superstition; in this month were held the festivals of Bona Dea (the goddess of chastity), and the feasts of the dead called *Lemuralia.* Mary queen of Scotland married Bothwell, the murderer of her husband lord Darnley, on May 12.

Mense malum Maio nubere vulgus ait.
Ovid: Fastorum, v.

May-Day (*Evil*), May 1, 1517, when the London apprentices rose up against the foreign residents and did incalculable mischief. This riot began May 1, and lasted till May 22. (See VORTIGERN, etc.)

May Queen (*The*), a poem in three parts by Tennyson (1842). Alice, a bright-eyed, merry child, was chosen May queen, and, being afraid she might oversleep herself, told her mother to be sure to call her early.

I sleep so sound all night, mother, that I shall never wake,
If you do not call me loud when the day begins to break:
But I must gather knots of flowers, and buds and garlands gay,
For I'm to be queen o' the May, mother, I'm to be queen o' the May.

The old year passed away, and the black-eyed, rustic maiden was dying. She hoped to greet the new year before her eyes closed in death, and bade her mother once again to be sure to call her early; but it was not now because she slept so soundly. Alas! no.

Good night, sweet mother: call me before the day is born.
All night I lie awake, but I fall asleep at morn;
But I would see the sun rise upon the glad New Year,
So, if you're waking, call me, call me early, mother dear.

The day rose and passed away, but Alice lingered on till March. The snowdrops had gone before her, and the violets were in bloom. Robin had dearly loved the child, but the thoughtless village beauty, in her joyous girlhood, tossed her head at him, and never thought of love; but now that she was going to the land of shadows, her dying words were—

And say to Robin a kind word, and tell him not to fret;
There's many a worthier than I, would make him happy yet.
If I had lived—I cannot tell—I might have been his wife;
But all these things have ceased to be, with my desire of life.

Maye (*The*), that subtile and abstruse sense which the goddess Maya inspires. Plato, Epicharmos, and some other ancient philosophers refer it to the presence of divinity. "It is the divinity which stirs within us." In poetry it gives an inner sense to the outward word, and in common minds it degenerates into delusion or second sight. Maya is an Indian deity, and personates the "power of creation."

Hartmann possède la Mâye, . . . il laisse pénétrer dans ses écrits les sentiments, et les pensées dont son âme est remplie, et cherche sans cesse à resoudre les antithèses.
Weber's Histoire de la Littérature Allemande.

Mayeux, a stock name in France for a man deformed, vain, and licentious, but witty and brave. It occurs in a large number of French romances and caricatures.

Mayflower, a ship of 180 tons, which, in December, 1620, started from Plymouth, and conveyed to Massachusetts, in North America, 102 puritans, called the "Pilgrim Fathers," who named their settlement New Plymouth.

. . . the *Mayflower* sailed from the harbour [*Plymouth*],
Took the wind on her quarter, and stood for the open Atlantic,
Borne on the sand of the sea, and the swelling hearts of the pilgrims.
Longfellow: Courtship of Miles Standish, v. (1858).

Men of the Mayflower, the Pilgrim Fathers, who went out in the *Mayflower* to North America in 1620.

Mayflower (*Phœbe*), servant at sir Henry Lee's lodge.—*Sir W. Scott: Woodstoock* (time, Commonwealth).

Maylie (*Mrs.*), the lady of the house attacked burglariously by Bill Sikes and others. Mrs. Maylie is mother of Harry Maylie, and aunt of Rose Fleming who lives with her.

She was well advanced in years, but the high-backed oaken chair in which she sat was not more upright than she. Dressed with the utmost nicety and precision in a quaint mixture of bygone costume, with some slight concessions to the prevailing taste, which rather served to point the old style pleasantly than to impair its effect, she sat in a stately manner, with her hands folded before her.—*Dickens: Oliver Twist* ch. xxix.

Harry Maylie, Mrs. Maylie's son. He turned a clergyman and married his cousin Rose Fleming.—*Dickens: Oliver Twist* (1837).

Mayor of Garratt (*The*). Garratt is between Wandsworth and Tooting. The first mayor of this village was elected towards the close of the eighteenth century, and the election came about thus: Garratt Common had often been encroached on, and in 1780 the inhabitants associated themselves together to defend their rights. The chairman was called *Mayor,* and as it happened to be the time of a general election, the society made it a law that a new "mayor" should be elected at every general election. The addresses of these mayors, written by Foote, Garrick, Wilks, and others, are satires and political squibs. The first mayor of Garratt was "sir" John Harper, a retailer of brickdust; and the last was "sir" Harry Dimsdale, a muffin-seller (1796). In Foote's farce so called, Jerry Sneak, son-in-law of the landlord, is chosen mayor (1763).

Mayors (*Lord*) who have founded noble houses—

	Lord Mayor.
AVELAND (*Lord*), from sir Gilbert Heathcote	1711
BACON (*Lord*), from sir Thomas Cooke, draper	1557
BATH (*Marquis of*), from sir Rowland Heyward, cloth-worker	1570
BRAYBROOKE (*Lord*), from sir John Gresham, grocer	1547
BROOKE (*Lord*), from sir Samuel Dashwood, vintner	1708
BUCKINGHAM (*Duke of*), from sir John Gresham, grocer	1547
COMPTON (*Lord*), from sir Wolston Dixie, skinner	1585
CRANBOURNE (*Viscount*), from sir Christopher Gascoigne	1753
DENBIGH (*Earl of*), from sir Godfrey Fielding, mercer	1452
DONNE (*Viscount*), from sir Gilbert Heathcote	1711
FITZWILLIAM (*Earl of*), from sir Thomas Cooke, draper	1567
PALMERSTON (*Lord*), from sir John Houblon, grocer	1695
SALISBURY (*Marquis of*), from sir Thomas Cooke, draper	1587
WARWICK (*Earl of*), from sir Samuel Dashwood, vintner	1708
WILTSHIRE (*Earl of*), from sir Godfrey Boleine (queen Elizabeth was his granddaughter)	1457

Maypole (*The*), the nickname given to Erangard Melosine de Schulemberg, duchess of Kendal, the mistress of George I., on account of her leanness and height (1719, died 1743).

Mazagran, in Algeria. Ever since the capture of this town by the French, black coffee diluted with cold water for a beverage has been called *un Mazagran.*

Mazarin of Letters (*The*), D'Alembert (1717-1783).

Mazarine (*A*), a common councilman of London; so called from the mazarine-blue silk gown worn by this civil functionary.

Maseppa (*Jan*), a hetman of the Cossacks, born of a noble Polish family in Podolia. He was a page in the court of Jan Casimir king of Poland, and while in this capacity intrigued with Theresia the young wife of a Podolian count, who discovered the amour, and had the young page lashed to a wild horse, and turned adrift. The horse rushed in mad fury, and dropped down dead in the Ukraine, where Mazeppa was released by a Cossack, who nursed him carefully in his own hut. In time the young page became a prince of the Ukraine, but fought *against* Russia in the battle of Pultowa. Lord Byron (1819) makes

Mazeppa tell his tale to Charles XII. after the battle (1640-1709).

(Bulgarin has made this story the subject of a novel; and Horace Vernet of two paintings.)

"Muster Richardson" had a fine appreciation of genius, and left the original "Mazeppa" at Astley's a handsome legacy [1760-1836].—*Mark Lemon.*

M. B. Waistcoat, a clerical waistcoat. M. B. means "Mark [*of the*] Beast;" so called because, when these waistcoats were first worn by protestant clergymen (about 1830), they were stigmatized as indicating a popish tendency.

He smiled at the folly which stigmatized an M. B. waistcoat.—*Mrs. Oliphant: Phœbe, Junr.*, ii. 1.

Meadows (*Sir William*), a kind country gentleman, the friend of Jack Eustace and father of young Meadows.

Young Meadows left his father's home because the old gentleman wanted him to marry Rosetta, whom he had never seen. He called himself Thomas, and entered the service of justice Woodcock as gardener. Here he fell in love with the supposed chamber-maid, who proved to be Rosetta, and their marriage fulfilled the desire of all the parties interested.—*Bickerstaff: Love in a Village.*

Charles Dignum made his *début* at Drury Lane, in 1784, in the character of "Young Meadows." His voice was so clear and full-toned, and his manner of singing so judicious, that he was received with the warmest applause.—*Dictionary of Musicians.*

Meagles (*Mr.*), an eminently "practical man," who, being well off, travelled over the world for pleasure. His party consisted of himself, his daughter Pet, and his daughter's servant called Tattycoram. A jolly man was Mr. Meagles; but clear-headed, shrewd, and persevering.

Mrs. Meagles, wife of the "practical man," and mother of Pet.—*Dickens: Little Dorrit* (1857).

Meal-Tub Plot, a fictitious conspiracy concocted by Dangerfield for the purpose of cutting off those who opposed the succession of James duke of York, afterwards James II. The scheme was concealed in a meal-tub in the house of Mrs. Cellier (1685).

Measure for Measure. There was a law in Vienna that made it death for a man to live with a woman not his wife; but the law was so little enforced that the mothers of Vienna complained to the duke of its neglect. So the duke deputed Angelo to enforce it; and, assuming the dress of a friar, absented himself awhile, to watch the result. Scarcely was the duke gone, when Claudio was sentenced to death for violating the law. His sister Isabel went to intercede on his behalf, and Angelo told her he would spare her brother if she would become his Phrynê. Isabel told her brother he must prepare to die, as the conditions proposed by Angelo were out of the question. The duke, disguised as a friar, heard the whole story, and persuaded Isabel to "assent in words," but to send Mariana (the divorced "wife" of Angelo) to take her place. This was done; but Angelo sent the provost to behead Claudio, a crime which "the friar" contrived to avert. Next day, the duke returned to the city, and Isabel told her tale. The end was, the duke married Isabel, Angelo took back his wife, and Claudio married Juliet whom he had seduced.—*Shakespeare: Measure for Measure* (1603). (See MARIANA, p. 673.)

(This story is from Whetstone's comedy of *Promos and Cassandra* (1578). A similar story is given also in Giraldi Cinthio's third decade of stories.)

Medam'othi, the island at which the fleet of Pantag'ruel landed on the fourth day of their voyage. Here many choice curiosities were bought, such as "the picture of a man's voice," an "echo drawn to life," "Plato's ideas," some of "Epicuros's atoms," a sample of "Philome'la's needlework," and other objects of virtu to be obtained nowhere else.—*Rabelais: Pantag'ruel*, iv. 3 (1545).

(*Medamothi* is a compound Greek word, meaning "never in any place." So *Utopia* is a Greek compound, meaning "no place;" *Kennaquhair* is a Scotch compound, meaning "I know not where;" and *Kennakhwhar* is Anglo-Saxon for the same. All these places are in 91° north lat. and 180° 1′ west long., in the Niltalê Ocean.)

Medea, a famous sorceress of Colchis, who married Jason the leader of the Argonauts, and aided him in getting possession of the golden fleece. After being married ten years, Jason repudiated her for Glaucê; and Medea, in revenge, sent the bride a poisoned robe, which killed both Glaucê and her father. Medea then tore to pieces her two sons, and fled to Athens in a chariot drawn by dragons.

(The story has been dramatized in Greek, by Euripidês; in Latin, by Seneca and by Ovid; in French, by Corneille

Médée, 1635), Longepierre (1695), and Legouve (1849); in English, by Glover, 1761.)

Mrs Yates was a superb "Medea."—*Campbell.*

N.B.—Ovid, in his *Heroïdes* (4 *syl.*), has an hypothetical letter, in Latin verse, supposed to be written by Medea to Jason after his marriage with Creüsa (daughter of king Creon), reminding him of all she had done for him, and reproving him for his infidelity. It is well known that Medea sent the bride a poisoned robe, which caused her death; and, after a time, Jason himself was killed by the mast of the *Argo* falling on his head.

Mede'a and Absyr'tus. When Medea fled with Jason from Colchis (in Asia), she murdered her brother Absyrtus, and, cutting the body into several pieces, strewed the fragments about, that the father might be delayed in picking them up, and thus be unable to overtake the fugitive.

Meet I an infant of the duke of York,
Into as many gobbets will I cut it
As wild Medea young Absyrtus did.
Shakespeare: 2 Henry VI. act v. sc. 2 (1591).

Mede'a's Kettle. Medea the sorceress cut to pieces an old ram, threw the parts into her caldron, and by her incantations changed the old ram into a young lamb. The daughters of Pelias thought they would have their father restored to youth, as Æson had been. So they killed him, and put the body in Medea's caldron; but Medea refused to utter the needful incantation, and so the old man was not restored to life. (See VRAN.)

Change the shape, and shake off age. Get thee Medea's kettle, and be boiled anew.—*Congreve: Love for Love*, iv. (1695).

Médecin Malgré Lui (*Le*), a comedy by Molière (1666). The "enforced doctor" is Sganarelle, a faggot-maker, who is called in by Géronte to cure his daughter of dumbness. (The rest of the tale is given under GERONTE, No. 2.)

(In 1733 Fielding produced a farce called *The Mock Doctor*, which was based on this comedy. The doctor he calls "Gregory," and Géronte "sir Jasper." Lucinde, the dumb girl, he calls "Charlotte," and Anglicizes her lover Léandre into "Leander.")

Medham ("*the keen*"), one of Mahomet's swords.

Medicine. So the alchemists called the matter (whatever it might be) by which they performed their transformations: as, for example, the "philosopher's stone," which was to transmute whatever it touched into gold; "the elixir of life," which was to renew old age to youth.

How much unlike art thou, Mark Antony!
Yet, coming from him, that great medicine hath
With his tinct gilded thee.
Shakespeare: Antony and Cleopatra, act I. sc. 5 (1608).

The Father of Medicine, Aretæos of Cappadocia (second and third centuries).

¶ Also Hippoc'ratês of Cos (B.C. 460–357).

Medi'na, the Golden Mean personified. Step-sister of Elissa (*parsimony*) and Perissa (*extravagance*). The three sisters could never agree on any subject. —*Spenser: Faërie Queene*, ii. (1590).

Meditations among the Tombs, a prose work of a similar order to Sturm's *Reflections*, and Young's *Night Thoughts*; by Hervey (1746).

Mediterranean Sea (*The Key of the*), the fortress of Gibraltar.

Medley (*Matthew*), the factotum of sir Walter Waring. He marries Dolly, daughter of Goodman Fairlop the woodman.—*Dudley: The Woodman* (1771).

Medo'ra, the beloved wife of Conrad the corsair. When Conrad was taken captive by the pacha Seyd, Medora sat day after day expecting his return, and feeling the heart-anguish of hope deferred. Still he returned not, and Medora died. In the mean time, Gulnare, the favourite concubine of Seyd, murdered the pacha, liberated Conrad, and sailed with him to the corsair's island home. When, however, Conrad found Medora was dead, he quitted the island, and went no one knew whither. The sequel of the story forms the poem called *Lara.—Byron: The Corsair* (1814).

Medo'ro, a Moorish youth of extraordinary beauty, but of humble race; page to Agramante. Being wounded, Angelica dressed his wounds, fell in love with him, married him, and retired with him to Cathay, where, in right of his wife, he became king. This was the cause of Orlando's madness.—*Ariosto: Orlando Furioso* (1516).

When don Roldan [*Orlando*] discovered in a fountain proofs of Angelica's dishonourable conduct with Medoro, it distracted him to such a degree that he tore up huge trees by the roots, sullied the purest streams, destroyed flocks, slew shepherds, fired their huts, pulled houses to the ground, and committed a thousand other most furious exploits worthy of being reported in fame's register.—*Cervantes: Don Quixote*, I. iii. 11 (1605).

Medulla Theologiæ, a controversial treatise by William Ames (1623).

Medulla Theologica, a theological work by Louis Abelli bishop of Rhodes (1604–1691). It is alluded to by Boileau, in the *Lutrin*, iv. (1683).

Medu'sa (*The Soft*), Mary Stuart queen of Scots (1542–1587).

> Rise from thy bloody grave,
> Thou soft Medusa of the "Fated Line,"
> Whose evil beauty looked to death the brave!
> *Lord Lytton: Ode*, i. (1839).

Meeta, the "maid of Mariendorpt," a true woman and a true heroine. She is the daughter of Mahldenau, minister of Mariendorpt, whom she loves almost to idolatry. Her betrothed is major Rupert Roselheim. Hearing of her father's captivity at Prague, she goes thither on foot to crave his pardon.—*Knowles: The Maid of Mariendorpt* (1838).

Meg, a pretty, bright, dutiful girl, daughter of Toby Veck, and engaged to Richard, whom she marries on New Year's Day.—*Dickens: The Chimes* (1844).

Meg Dods, the old landlady at St. Ronan's Well.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Meg Merrilies, a half-crazy sibyl, the ruler of the gipsy race. She was the nurse of Harry Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

*** In Terry's dramatized version of *Guy Mannering*, Miss Cushman was an inimitable Meg Merrilies. It was one of the finest pieces of acting I ever saw (1818–1876). The words of her part were poor stuff, but her look, her gestures, her tone of voice, her coming on and going off, were all eloquent.

Meg Murdochson, an old gipsy thief, mother of Madge Wildfire.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Megid'don, the tutelar angel of Simon the Canaanite. This Simon, "once a shepherd, was called by Jesus from the field, and feasted Him in his hut with a lamb."—*Klopstock: The Messiah*, iii. (1748).

Megingjard, the belt of Thor, whereby his strength was doubled.

Megissog'won ("*the great pearl-feather*"), a magician, and the Manîto of wealth. It was Megissogwon who sent the fiery fever on man, the white fog, and death. Hiawatha slew him, and taught man the science of medicine. This great Pearl-Feather slew the father of Niko'mis (the grandmother of Hiawatha). Hiawatha all day long fought with the magician without effect; at nightfall the woodpecker told him to strike at the tuft of hair on the magician's head, the only vulnerable place; accordingly, Hiawatha discharged his three remaining arrows at the hair-tuft, and Megissogwon died.

> Honour be to Hiawatha!
> He hath slain the great Pearl-Feather;
> Slain the mightiest of magicians—
> Him that sent the fiery fever, . . .
> Sent disease and death among us.
> *Longfellow: Hiawatha*, ix. (1855).

Megnoun. (See MEJNOUN.)

Meg'ra, a lascivious lady in the drama called *Philaster* or *Love Lies a-bleeding*, by Beaumont and Fletcher (1608).

Meigle, in Strathmore, the place where Guinever, Arthur's queen, was buried.

Meiklehose (*Isaac*), one of the elders of Roseneath parish.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Meiklewham (*Mr. Saunders*), "the man of law," in the managing committee of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Meister (*Wilhelm*), the hero and title of a novel by Goethe, the object of which is to show that man, despite his errors and shortcomings, is led by a guiding hand, and reaches some higher aim at last (1821).

Meistersingers, or minstrel tradesmen of Germany. An association of master tradesmen, to revive the national minstrelsy, which had fallen into decay with the decline of the minnesingers or love-minstrels (1350–1523). Their subjects were chiefly moral or religious, and constructed according to rigid rules. The three chief were Hans Rosenblüt (armorial painter, born 1450), Hans Folz (surgeon, born 1479), and Hans Sachs (cobbler, 1494–1574). The next best were Heinrich von Mueglen, Konrad Harder, Master Altschwert, Master Barthel Regenbogen (the blacksmith), Muscablut (the tailor), and Hans Blotz (the barber).

Mej'noun and Lei'lah (*a syl.*), a Persian love tale, the Romeo and Juliet of Eastern romance. They are the most beautiful, chaste, and impassionate

of lovers; the models of what lovers would be if human nature were perfect.

When he sang the loves of Megnôun and Leileh . . . tears insensibly overflowed the cheeks of his auditors. —*Beckford. Vathek* (1786).

Melan'chates (4 *syl.*), the hound that killed Actæon, and was changed into a hart.

Melanchates, that hound
That plucked Acteon to the grounde,
Gaue him his mortal wound, . . .
Was chaunged to a harte.
Skelton: Philip Sparrow (time, Henry VIII.).

Melancholy (*The Anatomy of*), a book full of quotations, Greek, Latin, German, Italian, French, and English. It treats of philosophy, medicine, poetry, astrology, music, etc. It first shows what melancholy means, then branches off into its seat, varieties, causes, symptoms, cure; it first takes melancholy generally, and then descends to special kinds of melancholy. It is one of the most erudite books ever published, and is a mine of wealth to authors and orators. —*Robert Burton* (1621).

(Dr. T. Bright wrote a *Treatise on Melancholy* (1586); and Thomas Wharton a poem on *The Pleasures of Melancholy*, 1745.)

Nothing so dainty sweet as lovely melancholy.
Beaumont and Fletcher.

Melantius, a rough, honest soldier, who believes every one is true till convicted of crime, and then is he a relentless punisher. Melantius and Diph'ilus are brothers of Evadnê.—*Beaumont and Fletcher: The Maid's Tragedy* (1610).

*** The master scene between Antony and Ventidius in Dryden's *All for Love* is copied from *The Maid's Tragedy*. "Ventidius" is in the place of Melantius.

Melchior, one of the three kings of Cologne. He was the "Wise Man of the East" who offered to the infant Jesus *gold*, the emblem of royalty. The other two were Gaspar and Balthazar. Melchior means "king of light."

Melchior, a monk attending the black priest of St. Paul's.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Melchior (*i.e. Melchior Pfinzing*), a German poet who wrote the *Teuerdank*, an epic poem which has the kaiser Maximilian (son of Frederick III.) for its hero. This poem was the *Orlando Furioso* of the Germans.

Sat the poet Melchior, singing kaiser Maximilian's praise.
Longfellow: Nuremberg.

Melea'ger, son of Althæa, who was doomed to live while a certain log remained unconsumed. Althæa kept the log for several years, but being one day angry with her son, she cast it on the fire, where it was consumed. Her son died at the same moment.—*Ovid: Metam.*, viii. 4.

*** Sir John Davies uses this to illustrate the immortality of the soul. He says that the life of the soul does not depend on the body as Meleager's life depended on the fatal brand.

Again, if by the body's prop she stand—
If on the body's life her life depend,
As Meleager's on the fatal brand;
The body's good she only would intend.
Reason, iii. (1622).

Melesig'enes (5 *syl.*). Homer is so called from the river Melês (2 *syl.*), in Asia Minor, on the banks of which some say he was born.

. . . various-measured verse,
Æolian charms and Dorian lyric odes,
And his who gave them breath, but higher sung,
Blind Melesigênês, thence Homer called,
Whose poem Phœbus challenged for his own.
Milton: Paradise Regained (1671).

Me'li (*Giovanni*), a Sicilian, born at Palermo; immortalized by his eclogues and idylls. Meli is called "The Sicilian Theocritus" (1740–1815).

Much it pleased him to peruse
The songs of the Sicilian Muse—
Bucolic songs by Meli sung.
Longfellow: The Wayside Inn (prelude, 1863).

Meliades (4 *syl.*), an anagram of *Miles a De[o]*, "God's Soldier." So prince Henry (son of James I.) called himself; and, at his death, W. Drummond wrote an elegy, called *Tears on the Death of Meliades* (1613).

(Froissart compiled the verses written by the duke of Brabant, and added some of his own. He called the collection *Meliador*, or *The Knight of the Golden Sun*, about 1390.)

Meliadus, father of sir Tristan; prince of Lyonnesse, and one of the heroes of Arthurian romance.—*Tristan de Leonois* (1489).

*** Tristan, in the *History of Prince Arthur*, compiled by sir T. Malory (1470), is called "Tristram;" but the old minne singers of Germany (twelfth century) called the name "Tristan."

Meli'be (3 *syl.*), a rich young man married to Prudens. One day, when Melibê was in the fields, some enemies broke into his house, beat his wife, and wounded his daughter Sophie in her feet, hands, ears, nose, and mouth. Melibê was furious and vowed vengeance, but

Prudens persuaded him "to forgive his enemies, and to do good to them who despitefully used him." So he called together his enemies, and forgave them, to the end that "God of His endeles mercie wole at the tyme of our deyinge forgive us oure giltes that we have trespased to Him in this wreeched world." —*Chaucer: Canterbury Tales* (1388).

(This prose tale is a literal translation of a French story, called *Livre de Melibée et de dame Prudence*, which is a free translation of the Latin story of *Albertano de Brescia*.—See *MS. Reg.*, xix. 7; and *MS. Reg.*, xix. 11, British Museum.)

Melibee, a shepherd, and the reputed father of Pastorella. Pastorella married sir Calidore.—*Spenser; Faërie Queene*, vi. 9 (1596).

("Melibee" is sir Francis Walsingham. In the *Ruins of Time* Spenser calls him "Melibœ." Sir Philip Sidney (the "sir Calidore" of the *Faërie Queene*) married his daughter Frances. Sir Francis Walsingham died in 1590, so poor that he did not leave enough to defray his funeral expenses.)

Melibœ'an Dye, a rich purple. So called because Melibœa of Thessaly was famous for the *ostrum*, a fish used in dying purple.

> A military vest of purple flowed,
> Livelier than Melibœan.
> *Milton: Paradise Lost*, xi. 242 (1665).

Melibœus, one of the shepherds in *Eclogue* i. of Virgil.

Spenser, in the *Ruins of Time* (1591), calls sir Francis Walsingham "the good Melibœ;" and in the last book of the *Faërie Queene* he calls him "Melibee."

Melin'da, cousin of Sylvia. She loves Worthy, whom she pretends to dislike, and coquets with him for twelve months. Having driven her modest lover to the verge of distraction, she relents, and consents to marry him.—*Farquhar: The Recruiting Officer* (1705).

Mel'ior, a lovely fairy, who carried off in her magic bark, Parthen'opex of Blois to her secret island.—*Parthenopex de Blois* (a French romance, twelfth century).

Melisen'dra (*The princess*), natural daughter of Marsilio, and the "supposed daughter of Charlemagne." She eloped with don Gayferos. The king Marsilio sent his troops in pursuit of the fugitives. Having made Melisendra his wife, don Gayferos delivered her up captive to the Moors at Saragossa. This was the story of the puppet-show of Master Peter, exhibited to don Quixote and his 'squire at "the inn beyond the hermitage."—*Cervantes: Don Quixote*, II. ii. 7 (1615).

Melissa, a prophetess who lived in Merlin's cave. Bradamant gave her the enchanted ring to take to Roge'ro; so, under the form of Atlantês, she went to Alcina's isle, delivered Rogêro, and disenchanted all the captives in the island.

In bk. xix. Melissa, under the form of Rodŏmont, persuaded Agramant to break the league which was to settle the contest by single combat, and a general battle ensued.—*Ariosto: Orlando Furioso* (1516).

¶ This incident of bk. xix. is similar to that in Homer's *Iliad*, iii., iv., where Paris and Menelāos agree to settle the contest by single combat; but Minerva persuades Pandāros to break the truce, and a general battle ensues.

(There is a Melissa in Tennyson's *Princess*, 1847.)

Me'lita (now *Malta*). The point to which the vessel that carried St. Paul was driven was the "Porto de San Paolo," and according to tradition the cathedral of Citta Vecchia stands on the site of the house of Publius the Roman governor. St. Paul's grotto, a cave in the vicinity, is so named in honour of the great apostle.

Meli'tus, a gentleman of Cyprus, in the drama called *The Laws of Candy*, by Beaumont and Fletcher (1647).

Melixyus, king of Thessaly, in the golden era of Saturn. He was the first to tame horses for the use of man.

> In whose time reigned also in Thessayle (a cyte),
> A parte of Grece, the kyng Melizyus,
> That was right strong and fierce in battaile;
> By whose labours, as the storye sheweth us,
> He brake first horses, wilde and rigorous,
> Teaching his men on them right wel to ryde;
> And he himselfe did first the horse bestride.
> *Hawes: The Passe-tyme of Pleasure*, l. (1515).

Meliz'yus (*King*) held his court in the Tower of Chivalry, and there knighted Graunde Amoure, after giving him the following advice:—

> And first *Good Hope* his legge harneyes should be;
> His habergion, of *Perfect Ryghteousnes*,
> Gird first with the girdle of *Chastitie*;
> His rich placarde should be good busines,
> Brodred with *Alms* . . .
> The helmet *Mekenes*, and the sheilde *Good Fayth*,
> His swerde *God's Word*, as St. Paule sayeth.
> *Hawes: The Passe-tyme of Pleasure*, xxviii. (1515).

Mell (*Mr.*), the poor, down-trodden second master at Salem House, the school of Mr. Creakles. Mr. Mell played the

flute. His mother lived in an almshouse, and Steerforth used to taunt Mell with this "degradation," and indeed caused him to be discharged. Mell emigrated to Australia, and succeeded well in the new country.—*Dickens: David Copperfield* (1849).

Melle'font (*a syl.*), in love with Cynthia daughter of sir Paul Pliant. His aunt, lady Touchwood, had a criminal fondness for him, and because he repelled her advances she vowed his ruin. After passing several hair-breadth escapes from the "double dealing" of his aunt and his "friend" Maskwell, he succeeded in winning and marrying the lady of his attachment. — *Congreve: The Double Dealer* (1700).

Mellifluous Doctor (*The*), St. Bernard, whose writings were called "a river of paradise" (1091-1153).

Melnotte (*Claude*), a gardener's son, in love with Pauline "the Beauty of Lyons," but treated by her with contempt. Beauseant and Glavis, two other rejected suitors, conspired with him to humble the proud fair one. To this end, Claude assumed to be the prince of Como, and Pauline married him, but was indignant when she discovered how she had been duped. Claude left her to join the French army, and, under the name of Morier, rose in two years and a half to the rank of colonel. He then returned to Lyons, and found his father-in-law on the eve of bankruptcy, and Pauline about to be sold to Beauseant to pay the creditors. Claude paid the money required, and claimed Pauline as his loving and truthful wife.—*Lord Lytton: Lady of Lyons* (1838).

Melo (*Juan de*), born at Castile in the fifteenth century. A dispute having arisen at Esalo'na upon the question whether Achillês or Hector were the braver warrior, the marquis de Ville'na called out, "Let us see if the advocates of Achillês can fight as well as prate." At the word, there appeared in the assembly a gigantic fire-breathing monster, which repeated the same challenge. Every one shrank back except Juan de Melo, who drew his sword and placed himself before king Juan II. to protect him, "tide life, tide death." The king appointed him alcaydê of Alcala la Real, in Grana'da, for his loyalty.—*Chronica de Don Alvaro de Luna.*

Melrose (*Violet*), an heiress, who marries Charles Middlewick. This was against the consent of his father, because Violet had the bad taste to snub the retired tradesman, and considered vulgarity as the "unpardonable sin."

Mary Melrose, Violet's cousin, but without a penny. She marries Talbot Champneys; but his father, sir Geoffry, wanted him to marry Violet the heiress.—*H. J. Byron: Our Boys* (a comedy, 1875).

Melusi'na, the most famous of the *fées* of France. Having enclosed her father in a mountain for offending her mother, she was condemned to become a serpent every Saturday. When she married the count of Lusignan, she made her husband vow never to visit her on that day, but the jealousy of the count made him break his vow. Melusina was, in consequence, obliged to leave her mortal husband, and roam about the world as a ghost till the day of doom. Some say the count immured her in the dungeon wall of his castle.—*Jean d'Arras* (fourteenth century).

*** The cry of despair given by the *fée* when she discovered the indiscreet visit of her husband, is the origin of the phrase, *Un cri de Mélusine* ("A shriek of despair").

Melvil (*Sir John*), a young baronet, engaged to be married to Miss Sterling, the elder daughter of a City merchant, who promises to settle on her £80,000. A little before the marriage, sir John finds that he has no regard for Miss Sterling, but a great love for her younger sister Fanny, to whom he makes a proposal of marriage. His proposal is rejected; and it is soon brought to light that Miss Fanny has been clandestinely married to Lovewell for four months.—*Colman and Garrick: The Clandestine Marriage* (1766).

MELVILLE (*Major*), a magistrate at Cairnvreckan village.—*Sir W. Scott: Waverley* (time, George II.).

Melville (*Sir Robert*), one of the embassy from the privy council to Mary queen of Scots.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Melville, the father of Constantia.—*Macklin: The Man of the World* (1764).

Melville (*Julia*), a truly noble girl, in love with Faulkland, who is always jealous of her without a shadow of cause. She receives his innuendoes without resentment, and treats him with sincerity and forbearance (see act i. 2).—*Sheridan: The Rivals* (1775).

Melyhalt (*The lady*), a powerful subject of king Arthur, whose domains sir Galiot invaded; notwithstanding which, the lady chose sir Galiot as her fancy knight and chevalier.

MEMNON, king of the Ethiopians. He went to the assistance of his uncle Priam, and was slain by Achillês. His mother Eos, inconsolable at his death, weeps for him every morning, and her tears constitute what we call dew.

Memnon, the black statue of king Amen'ophis III. at Thebes, in Egypt, which, being struck with the rays of the morning sun, gives out musical sounds. Kircher says these sounds are due to a sort of clavecin or Æolian harp enclosed in the statue, the cords of which are acted upon by the warmth of the sun. Cambyses, resolved to learn the secret, cleft the statue from head to waist; but it continued to utter its morning melody notwithstanding.

> . . . old Memnon's image, long renowned
> By fabling Nilus; to the quivering touch
> Of Titan's ray, with each repulsive string
> Consenting, sounded thro' the warbling air
> Unbidden strains.
> *Akenside: Pleasures of Imagination*, i. (1744).

Memnon, "the mad lover," general of As'torax king of Paphos.—*Beaumont and Fletcher: The Mad Lover* (1617).

Memnon, the title of a novel by Voltaire, the object of which is to show the folly of aspiring to too much wisdom.

Memnon's Sister, He'mera, mentioned by Dictys Cretensis.

> Black, but such as in esteem
> Prince Memnon's sister might beseem.
> *Milton: Il Penseroso* (1638).

Memoirs of P.P., a "parish clerk," written by Dr. Arbuthnot, in ridicule of Burnet's *History of My Own Times* (1723-1734). The parish clerk is pompous, wordy, pugnacious, and conceited.

Memorable (*The Ever-*), John Hales of Eton (1584-1656).

Memory. The persons most noted for their memory are—

(1) MAGLIABECHI of Florence, called "The Universal Index and Living Cyclopædia" (1633-1714).

(2) P. J. BERONICIUS, the Greek and Latin improvisator, who knew by heart Horace, Virgil, Cicero, Juvenal, both the Plinys, Homer, and Aristophănês. He died at Middleburgh, in 1676.

(3) ANDREW FULLER, after hearing 500 lines twice, could repeat them without a mistake. He could also repeat verbatim a sermon or speech; could tell either backwards or forwards every shop sign from the Temple to the extreme end of Cheapside, and the articles displayed in each of the shops.

(4) "Memory" WOODFALL could carry in his head a debate, and repeat it a fortnight afterwards.

(5) "Memory" THOMPSON could repeat the names, trades, and particulars of every shop from Ludgate Hill to Piccadilly.

(6) WILLIAM RADCLIFF, the husband of the novelist, could repeat a debate the next morning.

Garrick could repeat his part by reading it once over. I have more than once heard Woodham, a Fellow of Jesus, repeat a column of the *Times* after reading it once over.

(See PANJANDRUM.)

Memory (*The Bard of*), Samuel Rogers, author of the *Pleasures of Memory* (1762-1855).

(Tennyson wrote an *Ode to Memory*, 1830.)

Men of Prester John's Country. Prester John, in his letter to Manuel Comnēnus, says his land is the home of men with horns; of one-eyed men (the eye being in some cases before the head, and in some cases behind it); of giants forty ells in height (*i.e.* 120 feet); of the phœnix, etc.; and of ghouls who feed on premature children. He gives the names of fifteen different tributary states, amongst which are those of Gog and Magog (now shut in behind lofty mountains); but at the end of the world these fifteen states will overrun the whole earth.

Menalcas, any shepherd or rustic. The name occurs in the *Idylls* of Theoc'ritos, the *Eclogues* of Virgil, and the *Shepheardes Calendar* of Spenser.

Men'cia of Mosquera (*Donna*) married don Alvaro de Mello. A few days after the marriage, Alvaro happened to quarrel with don An'drea de Baesa and kill him. He was obliged to flee from Spain, leaving his bride behind, and his property was confiscated. For seven years she received no intelligence of his whereabouts (for he was a slave most of the time), but when seven years had elapsed the report of his death in Fez reached her. The young widow now married the marquis of Guardia, who lived in a grand castle near Burgos; but walking in the grounds one morning she was struck with the earnestness with

which one of the under-gardeners looked at her. This man proved to be her first husband, don Alvaro, with whom she now fled from the castle; but on the road a gang of robbers fell upon them. Alvaro was killed, and the lady taken to the robbers' cave, where Gil Blas saw her and heard her sad tale. The lady was soon released, and sent to the castle of the marquis of Guardia. She found the marquis dying from grief, and indeed he died the day following, and Mencia retired to a convent.—*Lesage: Gil Blas*, i. 11-14 (1715).

Mendo'za, a Jew prize-fighter, who held the belt at the close of the eighteenth century; and in 1791 opened the Lyceum in the Strand, to teach "the noble art of self-defence."

I would have dealt the fellow that abused you such a recompense in the fifth button, that my friend Mendoza should not have placed it better.—*Cumberland: Shiva the Jew*, iv. 2 (1776).

There is a print often seen in old picture shops, of Humphreys and Mendoza sparring, and a queer angular exhibition it is. What that is to the modern art of boxing, Quick's style of acting was to Dowton's. —*Records of a Stage Veteran.*

Mendoza (*Isaac*), a rich Jew, who thinks himself monstrously wise, but is duped by every one. (See under ISAAC, p. 529.)—*Sheridan: The Duenna* (1775).

John Kemble (1757-1823) once designed to play "Macheath" [*Beggar's Opera*, by Gay], a part about as much suited to him as "Isaac Mendoza." It is notorious that he persisted in playing "Charles Surface" in the *School for Scandal* [Sheridan], till some wag said to him, "Mr. Kemble, you have often given us 'Charles's martyrdom,' when shall we have his restoration?"—*W. G. Russell: Representative Actors*, 143.

Menech'mians, persons exactly like each other, as the brothers Dromio. So called from the Menœchmi of Plautus.

Menec'rates (4 *syl.*), a physician of Syracuse, of unbounded vanity and arrogance. He assumed to himself the title of Jupiter, and in a letter to Philip king of Macedon he began thus: "Menecratês Jupiter to king Philip greeting." Being asked by Philip to a banquet, the physician was served only with frankincense, like the gods; but Menecratês was greatly offended, and hurried home.

Such was Menecratês of little worth,
Who Jove, the saviour, to be called presumed,
To whom of incense Philip made a feast,
And gave pride scorn and hunger to digest.
Brooke: Inquisition upon Fame, etc. (1554-1608).

Mene'via, St. David's, in Wales. A corruption of *Henemenew*, its old British name.

Mengs (*John*), the surly innkeeper at Kirchhoff village.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Menippee (*Satyre*), a famous political satire, written during the time of what is called in French history the Holy League, the objects of which were to exterminate the huguenots, to confine the king (Henri III.) in a monastery, and to crown the duc de Guise. The satire is partly in verse, and partly in prose; and its object is to expose the perfidious intentions of Philip of Spain and the culpable ambition of the Guises.

It is divided into two parts, the first of which is entitled *Catholicon d'Espagne*, by Pierre Leroy (1593), exposing those who had been corrupted by the gold of Spain; the second part is entitled *Abrégé des Etats de la Ligue*, by Gillot, Pithou, Rapin, and Passerat, published 1594.

*** Menippus was a cynic philosopher and poet of Gadara, in Phœnicia, who wrote twelve books of satires in prose and verse.

(Varro wrote in Latin a work called *The Satires of Menippus* (*Satyræ Menippeæ*).)

Menteith (*The earl of*), a kinsman of the earl of Montrose. He marries Annot Lyle, the heroine.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Mentor, a wise and faithful adviser or guide. So called from Mentor, a friend of Ulyssês, whose form Minerva assumed when she accompanied Telemachos in his search for his father.—*Fénelon: Télémaque* (1700).

Mephistoph'eles (5 *syl.*), the sneering, jeering, leering attendant demon of Faust in Goethe's drama of *Faust*, and Gounod's opera of the same name. Marlowe calls the name "Mephostophilis" in his drama entitled *Dr. Faustus.* Shakespeare, in his *Merry Wives of Windsor*, writes the name "Mephostophilus;" and in the opera he is called "Mefistofele" (5 *syl.*). In the old demonology, Mephistophelês was one of the seven chief devils, and second of the fallen archangels.

Mephostophilis, the attendant demon of Faustus, in Marlowe's tragedy of *Dr. Faustus* (1589).

There is an awful melancholy about Marlowe's "Mephostophilis," perhaps more expressive than the malignant mirth of that fiend in the renowned work of Goethe.—*Hallam.*

Mephostophilus, the spirit or familiar of sir John Faustus or [Dr.]

John Faust (*Shakespeare: Merry Wives of Windsor*, 1596). Subsequently it became a term of reproach, about equal to "imp of the devil."

Mercer (*Major*), at the presidency of Madras.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Merchant of Venice (*The*), Anthonio, who borrowed 3000 ducats for three months of Shylock a Jew. The money was borrowed to lend to a friend named Bassanio, and the Jew, "in merry sport," instead of interest, agreed to lend the money on these conditions: If Anthonio paid it within three months, he should pay only the principal; if he did not pay it back within that time, the merchant should forfeit a pound of his own flesh, from any part of his body the Jew might choose to cut it off. As Anthonio's ships were delayed by contrary winds, he could not pay the money, and the Jew demanded the forfeiture. On the trial which ensued, Portia, in the dress of a law doctor, conducted the case, and, when the Jew was going to take the forfeiture, stopped him by saying that the bond stated "a pound of flesh," and that therefore he was to shed no drop of blood, and he must cut neither more nor less than an exact pound, on forfeit of his life. As these conditions were practically impossible, the Jew was nonsuited and fined for seeking the life of a citizen.—*Shakespeare: Merchant of Venice* (1598).

¶ The story is in the *Gesta Romanorum*, the tale of the bond being ch. xlviii., and that of the caskets ch. cix.; but Shakespeare took his plot from a Florentine novelette called *Il Pecorone*, written in the fourteenth century, but not published till the sixteenth.

¶ There is a ballad on the subject, the date of which has not been determined. The bargain runs thus—

> "No penny for the loane of it,
> For one year shall you pay—
> You may doe me a good turne,
> Before my dying day;
> But we will have a merry jest,
> For to be talkéd long:
> You shall make a bond," quoth he,
> "That shall be large or strong.
> And this shall be the forfeyture,
> Of your owne fleshe a pound;
> If you agree, make you the bond,
> And there's a hundred crownes.

(The Jew is called "Gernutus.")

¶ Loki laid a wager with Brock, and lost. He wagered his *head*; but saved himself by the plea that Brock might take his head, but might not touch his neck.—*Skaldd* 35 (Simrock's Edda, p. 305).

Merchant's Tale (*The*), in Chaucer, is substantially the same as the first Latin metrical tale of Adolphus (1315), and is not unlike a Latin prose tale given in the appendix of T. Wright's edition of Æsop's fables. The tale is this—

A girl named May married January, an old Lombard baron 60 years of age, but entertained the love of Damyan, a young squire. She was detected in familiar intercourse with Damyan, but persuaded her husband that his eyes had deceived him, and he believed her, for what is better than "a fruitful wife and a confiding spouse"?—*Chaucer: Canterbury Tales* (1388).

∴ The tale has been modernized by Ogle and Pope.

Mercian Laws. (See MARTIAN, p. 681.)

Mercilla, a "maiden queen of great power and majesty, famous through all the world, and honoured far and nigh." Her kingdom was disturbed by a soldan, her powerful neighbour, stirred up by his wife Adicia. The "maiden queen" is Elizabeth; the "soldan," Philip of Spain; and "Adicia" is injustice, presumption, or the bigotry of popery.—*Spenser: Faërie Queene*, v. (1596).

Mercurial Finger (*The*), the little finger.

> The thumb, in chiromancy, we give Venus;
> The fore-finger to Jove; the midst to Saturn;
> The ring to Sol; the least to Mercury.
> *Ben Jonson: The Alchemist*, I. 2 (1610).

Mercu'tio, kinsman of prince Escalus, and Romeo's friend. An airy, sprightly, elegant young nobleman, so full of wit and fancy that Dryden says Shakespeare was obliged to kill him in the third act, lest the poet himself should have been killed by Mercutio.—*Shakespeare: Romeo and Juliet* (1598).

> Mercutio's wit, gaiety, and courage will always procure him friends that wish him a longer life; but his death is not precipitated—he has lived out the time allotted him in the construction of the play.—*Dr. Johnson.*
>
> The light and fanciful humour of Mercutio serves to enhance and illustrate the romantic and passionate character of Romeo.—*Sir W. Scott: The Drama.*
>
> William Lewis (1748-1811) was the "Mercutio" of the age, in every sense of the word "mercurial." His airy, breathless voice, thrown to the audience before he appeared, was the signal of his winged animal spirits; and when he gave a glance of his eye, or touched with his finger at another's ribs, it was the very *punctum saliens* of playfulness and lumenade.—*Hunt: The Town* (1848).

Mercutio of Actors (*The*), William Lewis (1748–1811).

Mr. Lewis displayed in acting a combination rarely to be found—that of the fop and the real gentleman. With a voice, a manner, and a person, all equally graceful and airy, and features at once whimsical and genteel, he played on the top of his profession like a plume.—*Hunt: The Town* (1848).

Mercy, a young pilgrim, who accompanied Christiana in her walk to Zion. When Mercy got to the Wicket Gate, she swooned from fear of being refused admittance. Mr. Brisk proposed to her, but, being told that she was poor, left her, and she was afterwards married to Matthew, the eldest son of Christian.—*Bunyan: Pilgrim's Progress*, ii. (1684).

Merdle (*Mr.*), banker, a skit on the directors of the Royal British Bank, and on Mr. Hudson "the railway king." Mr. Merdle, of Harley Street, was called the "Master Mind of the Age." He became insolvent, and committed suicide. Mr. Merdle was a heavily made man, with an obtuse head, and coarse, mean, common features. His chief butler said of him, "Mr. Merdle never was a gentleman, and no ungentlemanly act on Mr. Merdle's part would surprise me." The great banker was "the greatest forger and greatest thief that ever cheated the gallows."

Lord Decimus [*Barnacle*] began waving Mr. Merdle about . . . as Gigantic Enterprise, The Wealth of England, Credit, Capital, Prosperity, and all manner of blessings.—Bk. ii. 24.

Mrs. Merdle, wife of the bank swindler. After the death of her husband, society decreed that Mrs. Merdle should still be admitted among the sacred few; so Mrs. Merdle was still received and patted on the back by the upper ten.—*Dickens: Little Dorrit* (1857).

MEREDITH (*Mr.*), one of the conspirators with Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Meredith (*Mr. Michael*), "the man of mirth," in the managing committee of the Spa hotel.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Meredith (*Sir*), a Welsh knight.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Meredith (*Owen*), pseudonym of lord Lytton's son, who succeeded to the title in 1873.

(George Meredith, novelist and poet, born in 1828, must not be confounded with Owen Meredith.)

Me'rida (*Marchioness*), betrothed to count Valantia.—*Inchbald: Child of Nature.*

Meridarpax, the pride of mice.

Now nobly towering o'er the rest, appears
A gallant prince that far transcends his years
Pride of his sire, and glory of his house,
And more a Mars in combat than a mouse;
His action bold, robust his ample frame,
And Meridarpax his resounding name.
Parnell: The Battle of the Frogs and Mice, iii. (about 1722).

Meridies or "Noonday Sun," one of the four brothers who kept the passages of Castle Perilous. So Tennyson has named him; but in the *History of Prince Arthur* he is called "sir Permonès, the Red Knight."—*Tennyson: Idylls* ("Gareth and Lynette"); *sir T. Malory: History of Prince Arthur*, i. 129 (1470).

Merlin (*Ambrose*), prince of enchanters. His mother was Matilda, a nun, who was seduced by a "guileful sprite" or incubus, "half angel and half man, dwelling in mid-air betwixt the earth and moon." Some say his mother was the daughter of Pubidius lord of Mathtraval, in Wales; and others make her a princess, daughter of Demetius king of Demet'ia. Blaise baptized the infant, and thus rescued it from the powers of darkness.

*** Merlin died spell-bound, but the author and manner of his death are given differently by different authorities. Thus, in the *History of Prince Arthur* (sir T. Malory, 1470) we are told that the enchantress Nimue or Ninive enveigled the old man, and "covered him with a stone under a rock." In the *Morte d' Arthur* it is said "he sleeps and sighs in an old tree, spell-bound by Vivien." Tennyson, in his *Idylls* ("Vivien"), says that Vivien induced Merlin to take shelter from a storm in a hollow oak tree, and left him spell-bound. Others say he was spell-bound in a hawthorn bush, but this is evidently a blunder. (See MERLIN THE WILD.)

*** Merlin made "the fountain of love," mentioned by Bojardo in *Orlando Innamorato*, i. 3.

Ariosto, in *Orlando Furioso*, says he made "one of the four fountains" (ch. xxvi.).

He also made the Round Table at Carduel for 150 knights, which came into the possession of king Arthur on his marriage with queen Guinever; and brought from Ireland the stones of Stonehenge on Salisbury Plain.

(Allusion is made to him in the *Faërie Queene;* in Ellis's *Specimens of Early English Metrical Romances;* in Drayton's *Polyolbion;* in *Kenilworth*, by sir W. Scott, etc. T. Heywood has attempted to show the fulfilment of Merlin's prophecies.)

Of Merlin and his skill what region doth not hear! . . .
Who of a British nymph was gotten, whilst she played
With a seducing sprite . . . .
But all Demetia thro' there was not found her peer.
Drayton: Polyolbion, v. (1612).

The English Merlin, W. Lilly, the astrologer, who assumed the name of "Mer'linus Anglicus" (1602–1681).

Merlin the Wild, a native of Caledonia, who lived in the sixteenth century, about a century after the great Ambrose Merlin the sorcerer. Fordun, in his *Scotichronicon*, gives particulars about him. It was predicted that he would die by earth, wood, and water, which prediction was fulfilled thus: A mob of rustics hounded him, and he jumped from a rock into the Tweed, and was impaled on a stake fixed in the river-bed. His grave is still shown beneath an aged hawthorn bush at Drummelzier, a village on the Tweed.

Merlin's Cave, in Dynevor near Carmarthen, noted for its ghastly noises of rattling iron chains, brazen caldrons, groans, strokes of hammers, and ringing of anvils. The cause is this: Merlin set his spirits to fabricate a brazen wall to encompass the city of Carmarthen, and, as he had to call on the Lady of the Lake, bade them not slacken their labour till he returned; but he never did return, for Vivian by craft got him under the enchanted stone, and kept him there. Tennyson says he was spell-bound by Vivien in a hollow oak tree, but the *History of Prince Arthur* (sir T. Malory) gives the other version.—*Spenser: Faërie Queene*, iii. 3 (1590).

Merop's Son, a nobody, a *terræ filius*, who thinks himself somebody. Thus Phaëton (Merop's son), forgetting that his mother was an earthborn woman, thought he could drive the horses of the sun, but, not being able to guide them, nearly set the earth on fire. Many presume, like him, and think themselves capable or worthy of great things, forgetting all the while that they are only "Merop's son."

Why, Phaëton (for thou art Merop's son),
Wilt thou aspire to guide the heavenly car,
And with thy daring folly burn the world?
Shakespeare: Two Gentlemen of Verona, act iii. sc. 1 (1594).

Merrilies (*Meg*). (See MEG MERRILIES, p. 692.)

Merry Andrew, Andrew Borde, physician to Henry VIII. (1500–1549).
(Prior has a poem on *Merry Andrew.*)

Merry Monarch (*The*), Charles II. of England (1630, 1660–1685).

Merry Wives of Windsor (*The*), a comedy by Shakespeare (1596). The *plot* is this: Sir John Falstaff makes love to Mrs. Ford, but Mrs. Ford and Mrs. Page, the "merry wives," befool him to the top of their bent. They play him three tricks: (1) In his love-making he is interrupted by the approach of Ford, so they cram him into a buck-basket, cover him with foul linen, and toss him into the Thames. (2) Being invited again to visit Mrs. Ford, he is again interrupted by the approach of Mr. Ford, and he is disguised as Old Mother Prat. Ford hates Old Mother Prat, and, meeting sir John thus disguised, beats him black and blue. (3) He is next invited to meet the "merry wives" in Windsor Park, disguised as Herne the Hunter, with a buck's head. Here pretended fairies burn him with "trial-fire," and pinch him without mercy. Mrs. Ford, Mrs. Page, and Mr. Ford make him their laughing-stock, and the moral is that women may make themselves merry and have their jokes, and yet remain virtuous and true.

Mer'rylegs, a highly trained performing dog, belonging to signor Jupe, clown in Sleary's circus. This dog leaves the circus when his master disappears, but several years afterwards finds his way back and dies.—*Dickens: Hard Times* (1854).

Merse (1 *syl.*), Berwick, the *mere* or frontier of England and Scotland.

Merthyr Tydvil (*Welsh*). The English version of the name is *Martyr St. Tidfil*, a Welsh martyr-princess.

Merton (*Tommy*), one of the chief characters in *Sandford and Merton*, a tale for boys, by Thomas Day (1783–9).

Merton (*Tristram*). Thomas Babington lord Macaulay so signs the ballads and sketches which he inserted in *Knight's Quarterly Magazine.*

Mertoun (*Basil*), *alias* VAUGHAN, formerly a pirate.
Mordaunt Mertoun, son of Basil Mertoun. He marries Brenda Troil.—*Sir W. Scott: The Pirate* (time, William III.).

Merveilleuse [*Mair-vay'-use*], the sword of Doolin of Mayence. It was so sharp that, if placed edge downwards on a block of wood, it would cut through it.

Mervett (*Gustavus de*), in *Charles XII.*, an historical drama by J. R. Planché (1826).

Mervinia, Merionethshire. On the Mervin Hills the British found security when driven by the Saxons out of England. Here the Welsh laws were retained longest. This part of Wales is peculiarly rich in mountains, meres, and springs.

Mervinia for her hills . . . especial audience craves.
Drayton: Polyolbion, ix. (1612).

Mervyn (*Mr. Arthur*), guardian of Julia Mannering.—*Sir W. Scott: Guy Mannering* (time, George II.).

Mesopota'mia or *Cubitopolis*, the district about Warwick and Eccleston Squares, in London, mainly built by Cubit.

Messali'na, wife of the emperor Claudius of Rome. Her name is a by-word for incontinency (A.D. *-48).

She is not one of those Messalinas who, belying the pride of birth, humble their affections even to the dust, and dishonour themselves without a blush.—*Lesage: Gil Blas*, iv. 1 (1724).

Oh thou epitomé of thy virtuous sex, Madam Messalina II., retire to thy apartment!—*Dryden: The Spanish Fryar*, iii. 1 (1680).

When I meet a Messalina, tired and unsated in her foul desires,—a Clytemnestra, bathed in her husband's blood,—an impious Tullia, whirling her chariot over her father's breathless body,—horror invades my faculties.—*Cibber: Love Makes a Man* (1700).

The Modern Messalina, Catherine II. of Russia (1729-1796).

Messalina of Germany, Barbary of Cilley, second wife of kaiser Sigismund of Germany (fifteenth century).

Messiah (*The*), an epic poem in fifteen books, by F. G. Klopstock. The first three were published in 1748, and the last in 1773. The subject is the last days of Jesus, His crucifixion and resurrection. Bk. i. Jesus ascends the Mount of Olives, to spend the night in prayer. Bk. ii. John the Beloved failing to exorcise a demoniac, Jesus goes to his assistance; and Satan, rebuked, returns to hell, where he tells the fallen angels his version of the birth and ministry of Christ, whose death he resolves on. Bk. iii. Messiah sleeps for the last time on the Mount of Olives; the tutelar angels of the twelve apostles, and a description of the apostles are given. Satan gives Judas a dream, and then enters the heart of Caiaphas. Bk. iv. The council in the palace of Caiaphas decree that Jesus must die; Jesus sends Peter and John to prepare the Passover, and eats His Last Supper with His apostles. Bk. v. The three hours of agony in the garden. Bk. vi. Jesus, bound, is taken before Annas, and then before Caiaphas. Peter denies his Master. Bk. vii. Christ is brought before Pilate; Judas hangs himself; Pilate sends Jesus to Herod, but Herod sends Him again to Pilate, who delivers Him to the Jews. Bk. viii. Christ nailed to the cross. Bk. ix. Christ on the cross. Bk. x. The death of Christ. Bk. xi. The vail of the temple rent, and the resurrection of many from their graves. Bk. xii. The burial of the body, and death of Mary the sister of Lazarus. Bk. xiii. The resurrection and suicide of Philo. Bk. xiv. Jesus shows Himself to His disciples. Bk. xv. Many of those who had risen from their graves show themselves to others. Conclusion.

(English versions: In prose, by Collyer in 1763, and by Raffles in 1815; in verse, by Egestorff in 1821.)

Messiah, an oratorio by Handel (1749). The libretto was by Charles Jennens, nicknamed "Soliman the Magnificent."

Messiah (*The*), a sacred eclogue." Pope, in imitation of Virgil's *Polio* (1712).

Metamorphoses, a series of tales in Latin verse by Ovid, chiefly mythological (B.C. 43-A.D. 18). They are hexameters, in fifteen books. The Latin begins with the creation of the world and ends with the deification of Cæsar and the reign of Augustus. English version in rhymes, bks. i., iii. by Addison, bk. iv. by Eusden, bk. v. by Mainwaring, bks. vi. and xi. by Croxall, bk. vii. by Tate and Stonestreet, bk. ix. by Gay and others, bk. x. by Congreve and others, bk. xiv. by Garth. The rest by Dryden, viz. bks. i. and xii., and by Dryden and others bks. viii., xiii., xv. All collected into a single volume (1716). Versions by Golding (1565), by Sandys (1626).

Metanoi'a, Repentance personified, by William Browne in *Britannia's Pastorals*, v. (Greek, *mĕtanoia*, "repentance.")

Faire Metanoia is attending
To crowne thee with those joys that know no ending.
Pastorals, v. 1 (1613).

Metasta'sio. The real name of this Italian poet was Trapassi (*death*). He was brought up by Gravina, who Grecized the name (1698-1782).

*** So "Melancthon" is the Greek

form of *Schwarzerde* ("black earth"); "Œcolampadius" is the Greek form of the German name *Hausschein*; "Desiderius Erasmus" is *Gheraerd Gheraerd* (the first "Gheraerd" is Latinized into *Desiderius*, and the latter is Grecized into *Erasmus*).

Meteoric Stones. In the museum of Carlton (Melbourne) is preserved a huge meteoric stone twenty-five tons in weight. It fell on a large plain between Melbourne and Kilmore in 1860, with such force that it sank six feet in the ground. Some said it must have been shot from a crater of the moon.

∴ The largest in the world is in Brazil, and exceeds thirty tons. There is another in the Imperial Museum at St. Petersburg, of unusual dimensions; and one is preserved in Paris.

Meth'os, Drunkenness personified. He is twin-brother of Gluttony, their mother being Caro (*fleshly lust*). In the battle of Mansoul, Methos is slain by Agneia (*wifely chastity*) spouse of Encrateës (*temperance*) and sister of Parthenia (*maiden chastity*). (Greek, *methē* or *methus* is "drunkenness.")—*Fletcher: The Purple Island*, vii., xi. (1633).

Mistophis, the corrupt chief minister of Sesostris.

Il savait l'ame aussi corrumpue et aussi artificieuse que Sesostris était sincère et généreux.—*Fénelon: Télémaque* (1700).

Mexitli, chief god and idol of the Aztecas. He leaped full-grown into life, and with a spear slew those who mocked his mother Coatlan'tona (4 *syl.*).

Already at [*his mother's breast*] the blow was aimed,
When forth Mexitli leapt, and in his hand
The angry spear.
Southey: Madoc, ii. 21 (1805).

¶ Of course, it will be remembered that Minerva, like Mexitli, was born full-grown and fully armed.

Meynard, in Boucicault's *Corsican Brothers* (1848). In Dumas' novel, Dumas himself fills the *rôle* of Meynard.

Mezen'tius, king of the Tyrrhenians, who put criminals to death by tying them face to face with dead bodies.—*Virgil: Æneid*, viii. 485.

This is like Mezentius in Virgil . . . Such critics are like dead coals; they may blacken, but cannot burn.—*Broome: Preface to Poems* (1730).

Mezentius and Lausus, an episode in Virgil's *Æneid*. Ænēas attacked Mezentius, but his son Lausus interposed and was slain. Mezentius takes to flight, but when he finds that Lausus is dead, he mounts his horse Phœbus and defies the Trojan. Ænēas kills the horse, and Mezentius slays himself.—*Æneid*, bk. x. (the latter part).

The death of the horse is 891–894.

Mezzora'mia, an earthly paradise in Africa, accessible by only one road. Gaudentio di Lucca discovered the road, and lived at Mezzoramia for twenty-five years.—*Berington: Gaudentio di Lucca.*

M. F. H., Master [*of the*] Fox-hounds.

"He can't stand long before 'em at this pace," said the M. F. H., coming up with his huntsman.—*Whyte Melville: Uncle John.*

Micawber (*Mr. Wilkins*), a most unpractical, half-clever man, a great speechifier, letter-writer, projector of bubble schemes, and, though confident of success, never succeeding. Having failed in everything in the old country, he migrated to Australia, and became a magistrate at Middlebay.—*Dickens: David Copperfield* (1849).

N.B.—This truly amiable, erratic genius is a portrait of Dickens's own father, "David Copperfield" being Dickens, and "Mrs. Nickleby" (one can hardly believe it) is said to be Dickens's mother.

Mice (*King of the*), Troartes (gnaw-loaf) τρώω, to gnaw, ἄρτος, a loaf (of bread).

Mi'chael (2 *syl.*), the special protector and guardian of the Jews. This archangel is messenger of peace and plenty.—Sale's *Korân*, ii. notes.

∴ That Michael was really the protector and guardian angel of the Jews we know from *Dan.* x. 13, 21; xii. 1.

(Milton makes Michael the leader of the heavenly host in the war in heaven. Gabriel means "God's power." He was next in command to the archangel Michael.)

Go, Michael, of celestial armies prince.
Milton: Paradise Lost, vi. 44 (1665).

N.B.—Longfellow, in his *Golden Legend*, says that Michael is the presiding spirit of the planet Mercury, and brings to man the gift of prudence ("The Miracle-Play," iii., 1851).

Michael, the "trencher favourite" of Arden of Feversham, in love with Maria sister of Mosby. A weak man, who both loves and honours Arden, but is inveigled by Mosby to admit ruffians into Arden's house to murder him.—*Lillo: Arden of Feversham* (1592).

Michael god of Wind (*St.*). At the promontory of Malea is a chapel built to St. Michael, and the sailors say when the wind blows from that quarter, it is

occasioned by the violent motion of St. Michael's wings. Whenever they sail by that promontory, they pray St. Michael to keep his wings still.

St. Michael's Chair. It is said that any woman who has sat on Michael's chair (on St. Michael's Mount, Cornwall), will rule her husband ever after. (See KEYNE, ST., p. 566.)

Michael Angelo of Battle-Scenes (*The*), Michael Angelo Cerquozzi of Rome (1600–1660).

Michael Angelo of France, Jean Cousin (1500–1590).

Michael Angelo de Kermesses, Peter van Laar, called *Le Bamboche*, born at Laaren (1613–1673).

Or *Michel-Ange des Bamboches.*

Michael Angelo of Music, Johann Christoph von Glück (1714–1787).

Michael Angelo of Sculptors, Pierre Puget (1623–1694).

Réné Michael Slodtz is also called the same (1705–1764).

Michael Angelo of the Lyre, Palestrina (1529–1594).

Michael Angelo Titmarsh, one of the pseudonyms under which Thackeray contributed to *Fraser's Magazine* (1811–1863).

Michael Armstrong, "the factory boy." The hero and title of a novel by Mrs. Trollope (1839). The object of this novel is to expose what the authoress considered to be the evils of the factory system.

Michael Perez, the copper captain. (See PEREZ.)

Michael the Stammerer, born at Armorium, in Phrygia, mounted the throne as emperor of Greece in A.D. 820. He used all his efforts to introduce the Jewish sabbath and sacrifice.

I think I have proved . . .
The error of all those doctrines so vicious . . .
That are making such terrible work in the Churches
By Michel the Stammerer.
Longfellow: The Golden Legend (1851).

Michal, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is meant for Catharine the wife of Charles II.

Michal, that ne'er was cruel e'en in thought;
The best of queens, and most obedient wife,
Impeached of curst designs on David's [*Charles II.*] life,—
His life, the theme of her eternal prayer,
'Tis scarce so much his Guardian Angel's care;
Not Summer's morn such mildness could disclose,
The Hermon lily, nor the Sharon rose.
Pt. ii. 51–68.

Michelot, an unprincipled, cowardly, greedy man, who tries to discover the secret of "the gold-mine." Being procurator of the president of Lyons, his office was "to capture and arrest" those charged with civil or criminal offences.—*Stirling: The Gold-Mine or Miller of Grenoble* (1854).

Micom'icon, the pretended kingdom of Dorothea (daughter of Cleonardo of Andalusi'a), a hundred days' journey from Meo'tis, and a nine years' voyage from Carthagēna.

Micomicon'a, the pretended queen of Micomicon. Don Quixote's adventure to Micomiconnia comes to nothing, for he was taken home in a cage, almost as soon as he was told of the wonderful enchantments.—*Cervantes: Don Quixote*, I. iv. 2 (1605).

Mi'cromeg'as ("*the little-great*"), the hero of Voltaire's imitation of *Gulliver's Travels.*

N.B.—Micromegas is a native of a planet revolving round Sirius. He is 120,000 feet high. Treading over the Alps, he picks up, by the aid of a microscope, a ship; and discovers by observation that the earth is inhabited. He enters into conversation with some of earth's inhabitants, although they were too small to be discovered by him.

Mi'das (*Justice*), appointed to adjudge a musical contest between Pol and Pan. He decides in favour of Pan, whereupon Pol throws off his disguise, appears as the god Apollo, and, being indignant at the decision, gives Midas "the ears of an ass."—*Kane O'Hara: Midas* (1764).

(Edward Shuter (1728–1776) was pronounced by Garrick "the greatest comic actor;" and C. Dibdin says, "Nothing on earth could have been superior to his 'Midas.'")

Midas's Ears. The servant who used to cut the king's hair, discovering the deformity, was afraid to whisper the secret to any one; but, being unable to contain himself, he dug a hole in the earth, and, putting his mouth into it, cried out, "King Midas has ass's ears!" He then filled up the hole, and felt relieved.

Tennyson makes the barber a woman—

No liveller than the dame
That whispered "Asses' ears" [*sic*] among the sedge.
Tennyson: The Princess, ii.

Middle India, Abyssinia, the country of Prester John.—*Jordanus.*

Middleburgh (*Mr. James*), an Edinburgh magistrate.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Middlemarch, "a study of provincial life," by George Eliot (Mrs. J. W. Cross) (1872). The heroine is Dorothea Brooke, first married to Cassaubon, and afterwards to Will Ladislaw the artist. It is an excellent novel.

Middlemas (*Mr. Matthew*), a name assumed by general Witherington.

Mrs. Middlemas, wife of the general (born Zelia de Monçada).

Richard Middlemas, alias *Richard Tresham*, a foundling, apprenticed to Dr. Gray. He discovers that he is the son of general Witherington, and goes to India, where he assumes the character of Sadoc, a black slave in the service of Mme. Montreville. He delivers Menie Gray by treachery to Tippoo Saib, and Hyder Ali gives him up to be crushed to death by an elephant.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Middlewick (*Mr. Perkyn*), a retired butterman, the neighbour of sir Geoffry Champneys, and the father of Charles. The butterman is innately vulgar, drops his *h*'s and inserts them out of place, makes the greatest geographical and historical blunders, has a tyrannical temper, but a tender heart. He turns his son adrift for wishing to marry Violet Melrose an heiress, who snubbed the plebeian father. When Charles is reduced to great distress, the old butterman goes to his squalid lodgings, and relents. So all ends happily.

Charles Middlewick, son of the retired butterman, well educated and a gentleman. His father wanted him to marry Mary Melrose, a girl without a penny, but he preferred her cousin Violet an heiress.—*H. J. Byron: Our Boys* (a comedy, 1875).

Midge, the miller's son, one of the companions of Robin Hood. (See MUCH.)

> Then stepped forth brave Little John
> And Midge the miller's son.
> *Robin Hood and Allin-a-Dale.*

Midian Mara, the Celtic mermaid.

They whispered to each other that they could hear the song of Midian Mara.—*The Dark Colleen*, I. 2.

Midlo'thian (*The Heart of*), a tale of the Porteous riot, in which the incidents of Effie and Jeanie Deans are of absorbing interest. Effie was seduced by Geordie Robertson (*alias* George Staunton), while in the service of Mrs. Saddletree. She was supposed to have murdered her child, but, although she pleaded not guilty, she was not believed, and was condemned to death. The child was really stolen by gipsies, and grew up an untamed, wild boy of the woods. Her half-sister Jeanie went to London, pleaded her cause before the queen, and obtained her pardon. Jeanie, on her return to Scotland, married Reuben Butler; and Geordie Robertson (then sir George Staunton) married Effie. Sir George was shot by a gipsy boy, Effie's child really, although she never found this out, the secret being only known to Jeanie, who set the boy free to resume his savage life. Effie (*i.e.* lady Staunton) retired to a convent on the Continent.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Midsummer Moon. Dogs suffer from hydrophobia during the heat of midsummer; hence the term "Midsummer moon" means madness. It will be found amongst Ray's proverbs, and Olivia (in *Twelfth Night*) says to Malvolio, "Why, this is very midsummer madness!"

> What's this midsummer moon? Is all the world gone a-madding?—*Dryden: Amphitryon*, Iv. 1 (1690).

Midsummer Night's Dream (*A*). Shakespeare says there was a law in Athens, that if a daughter refused to marry the husband selected for her by her father, she might be put to death. Egēus (3 *syl.*), an Athenian, promised to give his daughter Hermia in marriage to Demētrius; but, as the lady loved Lysander, she refused to marry the man selected by her father, and fled from Athens with her lover. Demetrius went in pursuit of her, followed by Helĕna, who doted on him. All four came to a forest, and fell asleep. In their dreams a vision of fairies passed before them, and on awaking, Demetrius resolved to forego Hermia who disliked him, and to take to wife Helena who sincerely loved him. When Egeus was informed thereof, he readily agreed to give his daughter to Lysander, and the force of the law was not called into action (1592).

*** Several of the incidents of this comedy are borrowed from the *Diana* of Montemayor, a Spaniard (sixteenth century).

Midwife of Men's Thoughts. So Socrătes termed himself (B.C. 468–399).

> No other man ever struck out of others so many sparks to set light to original thought.—*Grote: History of Greece* (1846–56).

Miggs (*Miss*), the handmaiden and

"comforter" of Mrs. Varden. A tall, gaunt young woman, addicted to pattens; slender and shrewish, of a sharp and acid visage. She held the male sex in utter contempt, but had a secret exception in favour of Sim Tappertit, who irreverently called her "scraggy." Miss Miggs always sided with madam against master, and made out that she was a suffering martyr, and he an inhuman Nero. She called ma'am "mim;" said her sister lived at "twenty-sivin;" Simon she called "Simmun." She said Mrs. Varden was "the mildest, amiablest, forgivingest-sperited, longest-sufferingest female in existence." Baffled in all her matrimonial hopes, she was at last appointed female turnkey to a county Bridewell, which office she held for thirty years, when she died.—*Dickens: Barnaby Rudge* (1841).

Miss Miggs, baffled in all her schemes . . . and cast upon a thankless, undeserving world, turned very sharp and sour . . . but the justices of the peace for Middlesex . . . selected her from 124 competitors to the office of turnkey for a county Bridewell, which she held till her decease, more than thirty years afterwards, remaining single all that time.—Last chapter.

Mign'on, a beautiful, dwarfish, fairy-like Italian girl, in love with Wilhelm her protector. She glides before us in the mazy dance, or whirls her tambourine like an Ariel. Full of fervour, full of love, full of rapture, she is overwhelmed with the torrent of despair at finding her love is not returned, becomes insane, and dies.—*Goethe: Wilhelm Meister's Apprenticeship* (1794–6).

*** Sir W. Scott drew his "Fenella," in *Peveril of the Peak*, from this character; and Victor Hugo has reproduced her in his *Notre Dame*, under the name of "Esmeralda."

Migonnet, a fairy king, who wished to marry the princess brought up by Violenta the fairy mother.

Of all dwarfs he was the smallest. His feet were like an eagle's and close to the knees, for legs he had none. His royal robes were not above half a yard long, and trailed one-third part upon the ground. His head was as big as a peck, and his nose long enough for twelve birds to perch on. His beard was bushy enough for a canary's nest, and his ears reached a foot above his head.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Mika'do of Japan, the spiritual supreme or chief pontiff. The temporal supreme is called the *koubo*, *segoon*, or *tycoon*.

But thou, Micado, thou hast spoken
The word at which all locks are broken.
St. Paul's (January, 1873).

Mil'an (*The duke of*), an Italian prince, an ally of the Lancastrians.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

(Massinger has an excellent tragedy called *The Duke of Millaine* (1623). The duke is Sforza (fifteenth century). His speech before the emperor is admirable.)

Milan Decree, a decree of Napoleon Bonaparte, dated Milan, December 27, 1807, declaring "the whole British empire to be in a state of blockade; and prohibiting all countries from trading with Great Britain or using any article made therein."

*** As Britain was the best customer of the very nations forbidden to deal with her, this very absurd decree was a two-edged sword, cutting both ways.

Mildendo, the metropolis of Lilliput, the wall of which was two feet and a half high and eleven inches thick. The city was an exact square, and divided into four quarters. The emperor's palace, called Belfab'orac, stood in the centre of the city.—*Swift: Gulliver's Travels* ("Lilliput," iv., 1726).

Mildmay. (See FRANK MILDMAY, p. 392.)

Mile'sia Crimĭna, amatory offences. Venus was worshipped at Milētus, and hence the loose amatory tales of Antonius Diogenês were entitled *Milesiæ Fabulæ*.

Mile'sian Fables (*Milesiæ Fabulæ*), very wanton and ludicrous tales. Sir Edward Bulwer Lytton (lord Lytton) published six of the *Lost Tales of Milētus* in rhymeless verse. He says he borrowed them from the scattered remnants preserved by Apollodo'rus and Conon, contained in the pages of Pausa'nias and Athenæus, or dispersed throughout the Scholiasts. The Milesian tales were, for the most part, in prose; but Ovid tells us that Aristi'dês rendered some of them into verse, and Sisenna into Latin.

Junxit Aristides Milesia carmina secum
Pulsus Aristides nec tamen urba sua est.

N.B.—The original tales by Antonius Diog'enês are described by Photius. It appears that they were great favourites with the luxurious Sybarites. A compilation was made by Aristīdês, by whom (according to Ovid) some were versified also. The Latin translation by Sisenna was made about the time of the civil wars of Ma'rius and Sylla. Parthen'ius Nice'nus, who taught Virgil Greek, borrowed thirty-six of the tales, which he dedicated to Cornelius Gallus, and on

titled *Erōtikōn Pathēmatōn* ("love stories").

Mile'sians, the "ancient" Irish. The legend is that Ireland was once peopled by the Fir-bolg or Belgæ from Britain, who were subdued by Milesians from Asia Minor, called the Gaels of Ireland.

My family, by my father's side, are all the true ould Milesians, and related to the O'Flahertys, and O'Shaughnesses, and the M'Lauchlins, the O'Dannaghans, O'Callaghans, O'Geoghghans, and all the thick blood of the nation; and I myself am an O'Brallaghan, which is the ouldest of them all.—*Macklin: Love à-la-Mode* (1779).

Pat's Milesian blood being roused.
Very Far West Indeed.

Milford (*Colonel*), a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Milford (*Jack*), a natural son of Widow Warren's late husband. He was the chum of Harry Dornton, with whom he ran "the road to ruin." Jack had a fortune left him, but he soon scattered it by his extravagant living, and was imprisoned for debt. Harry then promised to marry Widow Warren if she would advance him £6000 to pay off his friend's debts. When Harry's father heard of this bargain, he was so moved that he advanced the money himself; and Harry, being set free from his bargain, married the widow's daughter instead of the widow. Thus all were rescued from "the road to ruin."—*Holcroft: The Road to Ruin* (1792).

Milk-Pail (*The*), which was to gain a fortune. (See PERRETTE.)

Milk Street (London), the old Milk-market. Here sir Thomas More was born.

Mill Pond, Southwark, formerly called "Folly Ditch," a creek or inlet from the Thames, and which can be filled at high water by opening the sluices at Mill Lane.

Mill on the Floss (*The*), a novel by George Eliot (Mrs. J. W. Cross) (1860). The heroine is Maggie Tulliver, the miller's daughter. Mr. and Mrs. Tulliver, with their daughter Maggie and her brother Tom, live at the mill-house. Maggie grows up into a clever and beautiful young woman, devoted to her brother. Philip, the deformed son of lawyer Wakeham, falls in love with her, but the two fathers disagree and the lovers are parted. Maggie subsequently meets with Stephen Guest, the lover of her cousin Lucy Deane, and Maggie and Stephen fall deeply in love with each other; however, Maggie acts imprudently, and difficulties arise. To end the story, a tidal wave breaks into the mill, Maggie and Tom try to save themselves by the boat, but a part of the mill falls on them and they are both drowned.

Millamant, the *prétendue* of Edward Mirabell. She is a most brilliant girl, who says she "loves to give pain because cruelty is a proof of power; and when one parts with one's cruelty, one parts with one's power." Millamant is far gone in poetry, and her heart is not in her own keeping. Sir Wilful Witwould makes love to her, but she detests "the superannuated lubber."—*Congreve: The Way of the World* (1700).

There never was a more perfect representation of feminine vivacity than Miss M. Tree's "Millamant" or "lady Townly"—a vivacity flowing from the lightheartedness of an intelligent and gentle girl.—*Talfourd* (1821).

Miller (*James*), the "tiger" of the Hon. Mr. Flammer. James was brought up in the stable, educated on the turf and *pavé*, polished and completed in the fives-court. He was engaged to Mary Chintz, the maid of Miss Bloomfield.—*Selby: The Unfinished Gentleman.*

Miller (*Joe*), James Ballantyne, author of *Old Joe Miller, by the Editor of New J. M.*, three vols. (1801).

¶ Mottley compiled a jest-book in the reign of James II., entitled *Joe Miller's Jests.* The phrase, "That's a Joe Miller," means "That's a stale jest" or "That's a jest from Mottley's book."

Miller (*Maximilian Christopher*), the Saxon giant; height, eight feet. His hand measured a foot; his second finger was nine inches long; his head unusually large. He wore a rich Hungarian jacket and a huge plumed cap. This giant was exhibited in London in the year 1733. He died aged 60; was born at Leipsic (1674–1734).

Miller of Mansfield (*The*), John Cockle, a miller and keeper of Sherwood Forest. (See MANSFIELD, p. 667.)—*Dodsley: The King and the Miller of Mansfield* (1737).

Miller of Trompington (*The*), Simon Simkin, an arrant thief. Two scholars undertook to see that a sack of corn was ground for "Solar Hall College" without being tampered with; so

one stood at the hopper, and the other at the trough below. In the mean time, Simon Simkin let loose the scholars' horse; and while they went to catch it he purloined half a bushel of the flour, which was made into cakes, and substituted meal in its stead. But the young men had their revenge; they not only made off with the flour, meal, and cakes without payment, but left the miller well trounced also.—*Chaucer: Canterbury Tales* ("The Reeve's Tale," 1388).

A trick something like that played off on the Miller of Trumpington.—*Review of Kirkton*, xix. 253.

Miller on the Dee. "There was a Jolly Miller once lived on the River Dee," is a song by Isaac Bickerstaff, introduced in *Love in a Village*, i. 1 (1763).

Miller's Tale (*The*), in Chaucer's *Canterbury Tales*. (See NICHOLAS.)

Million (*Mrs.*), a lady of enormous wealth, in *Vivian Grey*, a novel by Disraeli (lord Beaconsfield) (1826-27).

Mills (*Miss*), the bosom friend of Dora. Supposed to have been blighted in early life in some love affair. Hence she looks on the happiness of others with a calm, supercilious benignity, and talks of herself as being "in the desert of Sahara."—*Dickens: David Copperfield* (1849).

Millstone. The saint who crossed the sea on a millstone was St. Piran, the patron of tinners.

Millwood (*Sarah*), the courtezan who enticed George Barnwell to rob his master and murder his uncle. Sarah Millwood spent all the money that George Barnwell obtained by these crimes, then turned him out of doors, and impeached against him. Both were hanged.—*Lillo: George Barnwell* (1732).

David Ross [1728-1790] was once sent for to see a dying man, who said to him, "Mr. Ross, some forty years ago, like 'George Barnwell,' I wronged my master to supply the extravagance of a 'Millwood.' I took her to see your performance of 'George Barnwell,' which so shocked me that I vowed to break off the connection and return to the path of virtue. I kept my resolution, replaced the money I had stolen, and found a 'Maria' in my master's daughter . . . I have bequeathed you £1000. Would it were a larger sum! Farewell!"—*Pelham: Chronicles of Crime.*

Milly, the wife of William Swidger. She is the good angel of the tale.—*Dickens: The Haunted Man* (1848).

Milner (*Miss*), the heroine of Mrs. Inchbald's novel called *A Simple Story*. The graceful, frivolous girl is in love with Mr. Dorriforth, a handsome young catholic priest, who is her guardian, and who is represented as grave, virtuous, and wilful (1791).

Miss Milner . . . has a quick tongue, a warm heart, and a wayward will of her own, which is ever leading her to the verge of wrong.—*Miss Kavanagh.*

Milo, an athlete of Croto'na, noted for his amazing strength. He could carry on his shoulders a four-year-old heifer. When old, Milo attempted to tear in twain an oak tree, but the parts, closing on his hands, held him fast, till he was devoured by wolves.

The English Milo, Thomas Topham of London (1710-1752).

Milton, introduced by sir Walter Scott in *Woodstock* (time, Commonwealth).

The Milton of Germany, Frederick Gottlieb Klopstock, author of *The Messiah*, an epic poem (1724-1803).

A very German Milton indeed.
Coleridge.

Milton's Monument, in Westminster Abbey, was by Rysbrack.

Milvey (*The Rev. Frank*), a "young man expensively educated and wretchedly paid, with quite a young wife and half a dozen young children. He was under the necessity of teaching . . . to eke out his scanty means, yet was generally expected to have more time to spare than the idlest person in the parish, and more money than the richest."

Mrs. Milvey (*Margaretta*), a pretty, bright little woman, emphatic and impulsive, but "something worn by anxiety. She had repressed many pretty tastes and bright fancies, and substituted instead schools, soup, flannel, coals, and all the week-day cares and Sunday coughs of a large population, young and old."—*Dickens: Our Mutual Friend* (1864).

Minagro'bis, admiral of the cats in the great sea-fight of the cats and rats. Minagrobis won the victory by devouring the admiral of the rats, who had made three voyages round the world in very excellent ships, in which he was neither one of the officers nor one of the crew, but a kind of interloper.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Min'cing, lady's-maid to Millamant. She says *mem*, for "ma'am" *fit* for "fought," *la'ship* for "ladyship," etc.—*Congreve: The Way of the World* (1700).

Mincing Lane (London), a corrup-

tion of Minicen Lane. So called from the Minicens or nuns of St. Helen, who had tenements in Bishopsgate Street.

Min'cius, a Venetian river which falls into the Po. Virgil was born at Andês, on the banks of this river.

Thou honoured flood,
Smooth-sliding Mincius, crowned with vocal reeds.
Milton: Lycidas, 85 (1638).

Minerva Press (*The*), Leadenhall Street, London, noted for its trashy literature, in the eighteenth and early part of the nineteenth centuries.

Miniature Painters (*British*).
(1) Nicholas Hilliard (time, queen Elizabeth), Isaac and Peter Oliver, Samuel Cooper.
(2) John Hoskyns, Richard Cosway (eighteenth century), Ozias Humphrey, Andrew Robertson, sir William Ross.
(3) Henry C. Heath, Henry Edridge, Charles Turrell, Thorburn, Edward Taylor, Edward Moira.

Minikin (*Lord*), married to a cousin of sir John Trotley, but, according to *bon ton*, he flirts with Miss Tittup; and Miss Tittup, who is engaged to colonel Tivy, flirts with a married man.

Lady Minikin, wife of lord Minikin. According to *bon ton*, she hates her husband, and flirts with colonel Tivy; and colonel Tivy, who is engaged to Miss Tittup, flirts with a married woman. It is *bon ton* to do so.—*Garrick: Bon Ton* (1760).

Minjekah'wun, Hiawatha's mittens, made of deer-skin. When Hiawatha had his mittens on, he could smite the hardest rocks asunder.

He [*Hiawatha*] had mittens, Minjekahwun,
Magic mittens made of deer-skin;
When upon his hands he wore them,
He could smite the rocks asunder.
Longfellow: Hiawatha, iv. (1855).

Minna and Brenda, two beautiful girls, the daughters of Magnus Troil the old udaller of Zetland. Minna was stately in form, with dark eyes and raven locks; credulous and vain, but not giddy; enthusiastic, talented, and warm-hearted. She loved captain Clement Cleveland; but Cleveland was killed in an encounter on the Spanish main. Brenda had golden hair, a bloom on her cheeks, a fairy form, and a serene, cheerful disposition. She was less the heroine than her sister, but more the loving and confiding woman. She married Mordaunt Mertoun (ch. iii.).—*Sir W. Scott: The Pirate* (time, William III.).

Minnehaha ["*the laughing water*"], daughter of the arrow-maker of Daco'tah, and wife of Hiawatha. She was called Minnehaha from the waterfall of that name between St. Anthony and Fort Snelling.

From the waterfall, he named her,
Minnehaha, Laughing Water.
Longfellow: Hiawatha, iv. (1855).

Minnesingers, the troubadours of Germany during the Hohenstaufen period (1138–1294). The word *minnesingers* means "love-singers," and these minstrels were so called because their usual subject was love, either of woman or nature. The names of about three hundred are known, the most famous being Dietmar von Aist, Ulrich von Lichtenstein, Heinrich von Frauenlob, and above all Walther von der Vogelweide (1168–1230). Wolfram von Eschenbach, Gottfried von Strasburg, Heinrich von Offerdingen, and Hartmann von der Aue are also classed among the minnesingers, but their fame rests on metrical romance rather than on love-songs.

Minns and his Cousin (*Mr.*), the first of the *Sketches by Boz*. It was published in the *Old Monthly Magazine* (1836).

My first effusion, dropped stealthily one evening at twilight, with fear and trembling, into a dark letter-box, in a dusk office, up a dark court in Fleet Street.—*Dickens.*

Mino'na, a Gaelic bard, "the soft-blushing daughter of Torman."

Minona came forth in her beauty, with downcast look and tearful eye. Her hair flew slowly on the blast that rushed unfrequent from the hill. The souls of the heroes were sad when she raised the tuneful voice.—*Ossian: The Songs of Selma.*

Minor (*The*), a comedy by Samuel Foote (1760). Sir George Wealthy, "the minor," was the son of sir William Wealthy, a retired merchant. He was educated at a public school, sent to college, and finished his training in Paris. His father, hearing of his extravagant habits, pretended to be dead, and, assuming the guise of a German baron, employed several persons to dodge the lad, some to be winners in his gambling, some to lend money, some to cater to other follies, till he was apparently on the brink of ruin. His uncle, Mr. Richard Wealthy, a City merchant, wanted his daughter Lucy to marry a wealthy trader, and, as she refused to do so, he turned her out of doors. This young lady was brought to sir George as a *fille de joie*, but she touched his heart by her manifest innocence, and he not only

relieved her present necessities, but removed her to an asylum where her "innocent beauty would be guarded from temptation, and her deluded innocence would be rescued from infamy." The whole scheme now burst as a bubble. Sir George's father, proud of his son, told him he was his father, and that his losses were only fictitious; and the uncle melted into a better mood, gave his daughter to his nephew, and blessed the boy for rescuing his discarded child.

Minotti, governor of Corinth, when under the power of the doge. In 1715 the city was stormed by the Turks; and during the siege one of the magazines in the Turkish camp blew up, killing 600 men. Byron says it was Minotti himself who fired the train, and that he perished in the explosion.—*Byron: Siege of Corinth* (1816).

Minstrel (*The*), an unfinished poem, in Spenserian metre, by James Beattie. Its design was to trace the progress of a poetic genius, born in a rude age, from the first dawn of fancy to the fulness of poetic rapture. The first canto (1771) is descriptive of Edwin the minstrel; canto ii. (1774) is dull philosophy, and there, happily, the poem ends. It is a pity it did not end with the first canto.

> And yet poor Edwin was no vulgar boy,
> Deep thought oft seemed to fix his infant eye.
> Dainties he heeded not, nor gaude, nor toy.
> Save one short pipe of rudest minstrelsy;
> Silent when sad, affectionate, tho' shy;
> And now his look was most demurely sad;
> And now he laughed aloud, yet none knew why.
> The neighbours stared and sighed, yet blessed the lad;
> Some deemed him wondrous wise, and some believed him mad.
>
> Canto I. 16.

Minstrel (*Lay of the Last*). (See LAY OF THE LAST MINSTREL, p. 599.)

Minstrel of the Border, sir W. Scott; also called "The Border Minstrel" (1771–1832).

> My steps the Border Minstrel led.
> *Wordsworth: Yarrow Revisited.*
>
> Great Minstrel of the Border.
> *Wordsworth.*

Minstrel of the English Stage (*The Last*), James Shirley, last of the Shakespeare school (1594–1666).

∴ Then followed the licentious French school, headed by John Dryden.

Minstrel's Song (*The*), in the tragedy called *Ælla* by Chatterton (1777). It is in imitation of the antique. The first verse ends thus—

> My love is dead,
> Gone to her death-bed,
> All under the willow-tree.

Minstrels (*Royal Domestic*).

Of William I., Berdic, called *Regis Jocula'tor.*

Of Henry I., Galfrid and Royer or Raher.

Of Richard I., Blondel.

Miol'ner (3 *syl.*), Thor's hammer. (See MJOLNER.)

> This is my hammer, Miölner the mighty;
> Giants and sorcerers cannot withstand it.
> *Sæmund Sigfusson: Edda* (1220).

Miquelets (*Les*), soldiers of the Pyrenees, sent to co-operate with the dragoons of the *Grand Monarque* against the Camisards of the Cevennes.

Mir'abel, the "wild goose," a travelled Monsieur, who loves women in a loose way, but abhors matrimony, and especially dislikes Oria'na; but Oriana "chases" the "wild goose" with her woman's wiles, and catches him.—*John Fletcher: The Wild-goose Chase* (1652).

Mirabel (*Old*). He adores his son, and wishes him to marry Oria'na. As the young man shilly-shallies, the father enters into several schemes to entrap him into a declaration of love; but all his schemes are abortive.

Young Mirabel, the son, called "the inconstant." A handsome, dashing young rake, who loves Oriana, but does not wish to marry. Whenever Oriana seems lost to him, the ardour of his love revives; but immediately his path is made plain, he holds off. However, he ultimately marries her.—*Farquhar: The Inconstant* (1702).

Mirabell (*Edward*), in love with Millamant. He liked her, "with all her faults; nay, liked her for her faults, . . . which were so natural that (in his opinion) they became her."—*Congreve: The Way of the World* (1700).

> Not all that Drury Lane affords
> Can paint the rakish "Charles" so well,
> Or give such life to "Mirabell"
> (*As Montague Talbot,* 1778–1831).
> *Croftan Croker.*

Mirabella, "a maiden fair, clad in mourning weeds, upon a mangy jade, unmeetly set with a lewd fool called Disdain" (canto 6). Timias and Serena, after quitting the hermit's cell, met her. Though so sorely clad and mounted, the maiden was "a lady of great dignity and honour, but scornful and proud." Many a wretch did languish for her through a long life. Being summoned to Cupid's

judgment-hall, the sentence passed on her was that she should "ride on a mangy jade, accompanied by a fool, till she had saved as many lovers as she had slain" (canto 7). Mirabella was also doomed to carry a leaky bottle which she was to fill with tears, and a torn wallet which she was to fill with repentance; but her tears and her repentance dropped out as fast as they were put in, and were trampled under foot by Scorn (canto 8).—*Spenser: Faërie Queene*, vi. 6-8 (1596).

("Mirabella" is supposed to be meant for Rosalind, who jilted Spenser, and who is called by the poet "a widow's daughter of the glen, and poor.")

Mirab'ilis Doctor, Roger Bacon (1214-1292).

Mir'amont, brother of justice Brisac, and uncle of the two brothers Charles (the scholar) and Eustace (the courtier). Miramont is an ignorant, testy old man, but a great admirer of learning and scholars.—*John Fletcher: The Elder Brother* (1637).

Miran'da, daughter of Prospero the exiled duke of Milan, and niece of Anthonio the usurping duke. She is brought up on a desert island, with Ariel the fairy spirit and Cal'iban the monster as her only companions. Ferdinand, son of the king of Naples, being shipwrecked on the island, falls in love with her, and marries her.—*Shakespeare: The Tempest* (1609).

> Identifying herself with the simple yet noble-minded Miranda in the isle of wonder and enchantment.—*Sir W. Scott.*

Miranda, an heiress, the ward of sir Francis Gripe. (See GRIPE, *Sir Francis*, p. 451.)—*Mrs. Centlivre: The Busy Body* (1709).

Mir'ja, one of the six Wise Men of the East, led by the guiding star to Jesus. Mirja had five sons, who followed his holy life.—*Klopstock: The Messiah*, v. (1771).

Mirror (*Alasnam's*), a mirror which showed Alasnam if "a beautiful girl was also chaste and virtuous." The mirror was called "the touchstone of virtue."—*Arabian Nights* ("Prince Zeyn Alasnam").

Cambuscan's Mirror, a mirror sent to Cambuscan' king of Tartary by the king of Araby and Ind. It showed those who consulted it if any adversity was about to befall them; if any individual they were interested in was friend or foe; and if a person returned love for love or not.—*Chaucer: Canterbury Tales* ("The Squire's Tale," 1388).

*** Sometimes, but incorrectly, called "Canacé's Mirror."

Kelly's Mirror, Dr. Dee's speculum. Kelly was the doctor's speculator or seer. The speculum resembled a "piece of polished cannel coal."

> Kelly did all his feats upon
> The devil's looking-glass, a stone.
> *S. Butler: Hudibras* (1663-78).

Lao's Mirror, a looking-glass which reflected the mind as well as the outward form.—*Goldsmith: Citizen of the World*, xlv. (1759).

Merlin's Magic Mirror or Venus's looking-glass, fabricated in South Wales, in the days of king Ryence. It would show to those who looked therein anything which pertained to them, anything that a friend or foe was doing. It was round like a sphere, and was given by Merlin to king Ryence—

> That never foes his kingdom might invade
> But he it knew at home before he heard
> Tidings thereof.

(Britomart, who was king Ryence's daughter and heiress, saw in the mirror her future husband, and also his name, which was sir Artegal.—*Spenser: Faërie Queene*, iii. 2, 1590.)

Prester John's Mirror, a mirror which possessed similar virtues to that made by Merlin. Prester John could see therein whatever was taking place in any part of his dominions.

N.B.—Dr. Dee's speculum was also spherical, and possessed a similar reputed virtue.

(In Rider Haggard's *She*, the heroine was able to see reflected on the surface of a liquid all that transpired in her kingdom. This mirror had also the power of reproducing vivid images of anything which the mind clearly remembered.)

Reynard's Wonderful Mirror. This mirror existed only in the brain of Master Fox. He told the queen lion that whoever looked therein could see what was being done a mile off. The wood of the frame was part of the same block out of which Crampart's magic horse was made.—*Reynard the Fox*, xii. (1498).

Venus's Mirror, generally called "Venus's looking-glass," the same as Merlin's magic mirror (*q.v.*).

Vulcan's Mirror. Vulcan made a mirror which showed those who looked into it the past, present, and future. Sir John Davies says that Cupid handed this mirror to Antin'ous when he was

in the court of Ulysses, and Antinous gave it to Penel'opê, who beheld therein the court of queen Elizabeth and all its grandeur.

> Vulcan, the king of fire, that mirror wrought . . .
> As there did represent in lively show
> Our glorious English court's divine image
> As it should be in this our golden age.
> *Sir John Davies: Orchestra* (1615).

Mirror of Human Salvation (*Speculum Humanæ Salvationis*), a picture Bible, with the subjects of the pictures explained in rhymes.

Mirror of king Ryence, a mirror made by Merlin. It showed those who looked into it whatever they wished to see.—*Spenser: Faërie Queene*, iii. (1590).

Mirror of Knighthood, a romance of chivalry It was one of the books in don Quixote's library, and the curé said to the barber—

> "In this same *Mirror of Knighthood* we meet with Rinaldo de Montalban and his companions, with the twelve peers of France, and Turpin the historian. These gentlemen we will condemn only to perpetual exile, as they contain something of the famous Bojardo's invention, whence the Christian poet Ariosto borrowed the groundwork of his ingenious compositions; to whom I should pay little regard if he had not written in his own language [*Italian*]."—*Cervantes: Don Quixote*, I. i. 6 (1605).

Mirror of all Martial Men, Thomas earl of Salisbury (died 1428).

Mirrour for Magistraytes, begun by Thomas Sackville, and intended to be a poetical biography of remarkable Englishmen. Sackville wrote the "Induction," and furnished one of the sketches, that of Henry Stafford duke of Buckingham (the tool of Richard III.). Baldwynne, Ferrers, Churchyard, Phair, etc., added others. Subsequently, John Higgins, Richard Nichols, Thomas Blenerhasset, etc., supplied additional characters; but Sackville alone stands out pre-eminent in merit. In the "Induction," Sackville tells us he was conducted by Sorrowe into the infernal regions. At the porch sat Remorse and Dread, and within the porch were Revenge, Miserie, Care, and Slepe. Passing on, he beheld Old Age, Maladie, Famine, and Warre. Sorrowe then took him to Achĕron, and ordered Charon to ferry them across. They passed the three-headed Cerbĕrus and came to Pluto, where the poet saw several ghosts, the last of all being the duke of Buckingham, whose "*complaynt*" finishes the part written by Thomas Sackville (1557). (See BUCKINGHAM, p. 157.)

N.B.—Henry Stafford duke of Buckingham must not be mistaken for George Villiers duke of Buckingham 150 years later.

Mirza (*The Vision of*). Mirza, being at Grand Cairo on the fifth day of the moon, which he always kept holy, ascended a high hill, and, falling into a trance, beheld a vision of human life. First, he saw a prodigious tide of water rolling through a valley with a thick mist at each end—this was the river of time. Over the river were several bridges, some broken, and some containing three score and ten arches, over which men were passing. The arches represented the number of years the traveller lived before he tumbled into the river. Lastly, he saw the happy valley, but when he asked to see the secrets hidden under the dark clouds on the other side, the vision was ended, and he only beheld the valley of Bagdad, with its oxen, sheep, and camels grazing on its sides.—*Steele: Vision of Mirza* (*Spectator*, 159).

Misanthrope (*The*). According to Seward, the duc de Montausier was the original of Molière's *Misanthrope.*—*Anecdotes*, vol. ii. p. 244.

Misbegot (*Malcolm*), natural son of Sybil Knockwinnock, and an ancestor of sir Arthur Wardour.—*Sir W. Scott: The Antiquary* (time, George III.).

Miser (*The*), a comedy by H. Fielding, a *réchauffé* of Molière's comedy *L'Avare.* Lovegold is "Harpagon," Frederick is "Cléante," Mariana is "Mariane," and Ramilie is "La Flétche." (For the plot, see LOVEGOLD, p. 632.)

Misers. (See *Dictionary of Phrase and Fable*, p. 843.)

Miserere (*The*) sung on Good Fridays in Catholic churches, is the composition of Gregorio Allegri, who died in 1640.

Mishe-Mok'wa, the great bear slain by Mudjekeewis. —*Longfellow: Hiawatha*, ii. (1855).

Mishe-Nah'ma, the great sturgeon, "king of fishes," subdued by Hiawatha. With this labour, the "great teacher" taught the Indians how to make oil for the winter. When Hiawatha threw his line for the sturgeon, that king of fishes first persuaded a pike to swallow the bait and try to break the line, but Hiawatha threw it back into the water. Next, a sun-fish was persuaded to try the bait, with the same result. Then the sturgeon, in

anger, swallowed Hiawatha and canoe also; but Hiawatha smote the heart of the sturgeon with his fist, and the king of fishes swam to the shore and died. Then the sea-gulls opened a rift in the dead body, out of which Hiawatha made his escape.

> "I have slain the Mishé-Nahma,
> Slain the king of fishes," said he.
> *Longfellow: Hiawatha*, viii. (1855).

Misnar, sultan of India, transformed by Ulin into a toad. "He was disenchanted by the dervise Shemshel'nar, the most "pious worshipper of Alla amongst all the sons of Asia." By prudence and piety, Misnar and his vizier Horam destroyed all the enchanters which filled India with rebellion, and, having secured peace, married Heni'junah, daughter of Zebenezer sultan of Cassimir, to whom he had been betrothed when he was known only as the prince of Georgia.—*Sir C. Morell* [J. Ridley]: *Tales of the Genii*, vi., vii. (1751).

Misog'onus, by Thomas Rychardes, the third English comedy (1560). It is written in rhyming quatrains, and not in couplets like *Ralph Roister Doister* and *Gammer Gurton's Needle.*

Miss in Her Teens, a farce by David Garrick (1753). Miss Biddy Bellair is in love with captain Loveit, who is known to her only by the name of Rhodophil; but she coquets with captain Flash and Mr. Fribble, while her aunt wants her to marry an elderly man by the name of Stephen Loveit, whom she detests. When the captain returns from the wars, she sets captain Flash and Mr. Fribble together by the ears; and while they stand fronting each other but afraid to fight, captain Loveit enters, recognizes Flash as a deserter, takes away his sword, and dismisses Fribble as beneath contempt.

Mississippi Bubble, the "South Sea scheme" of France, projected by John Law, a Scotchman. So called because the projector was to have the exclusive trade of Lousiana, on the banks of the Mississippi, on condition of his taking on himself the National Debt (incorporated 1717, failed 1720).

∴ The debt was 208 millions sterling. Law made himself sole creditor of this debt, and was allowed to issue ten times the amount in paper money, and to open "the Royal Bank of France" empowered to issue this paper currency. So long as a 20-franc note was worth 20 francs, the scheme was a prodigious success, but immediately the paper money was at a discount, a run on the bank set in, and the whole scheme burst.

Mistaken Identity. (See COMEDY OF ERRORS and WARBECK, where several examples are referred to.)

Mistletoe Bough (*The*). The song so called is by Thomas Haynes Bayley, who died 1839. The tale is this: Lord Lovel married a young lady, a baron's daughter, and on the wedding night the bride proposed that the guests should play "hide-and-seek." The bride hid in an old oak chest, and the lid, falling down, shut her in, for it went with a spring-lock. Lord Lovel sought her that night and sought her next day, and so on for a week, but nowhere could he find her. Some years after, the old oak chest was sold, which, on being opened, was found to contain the skeleton of the bride.

¶ Samuel Rogers has introduced this story in his *Italy* (pt. i. 18, 1822). He says the bride was Ginevra, only child of Orsini "an indulgent father;" and that the bridegroom was Francesco Doria, "her playmate from birth, and her first love." The chest, he says, was an heirloom, "richly carved by Antony of Trent, with Scripture stories from the life of Christ." It came from Venice, and had "held the ducal robes of some old ancestor." After the accident, Francesco, weary of life, flew to Venice, and "flung his life away in battle with the Turk;" Orsini went deranged, and spent the life-long day "wandering in quest of something he could not find." It was fifty years afterwards that the skeleton was discovered in the chest.

¶ Collet, in his *Relics of Literature*, has a similar story.

¶ Another is inserted in the *Causes Célèbres.*

¶ Marwell Old Hall (near Winchester), once the residence of the Seymours, and afterwards of the Dacre family, has a similar tradition attached to it, and (according to the *Post-Office Directory* for the district) "the very chest is now the property of the Rev. J. Haygarth, who was rector of Upham" (which joins Marwell).

¶ Bramshall, Hampshire, has a similar tale and chest.

¶ The great house at Malsanger, near Basingstoke, also in Hampshire, has a similar tradition connected with it.

Mistresses of Men of Note. (See LOVERS, p. 633.)

Mi'ta, sister of Aude. She married sir Miton de Rennes, and became the mother of Mitaine. (See next article.)—*Croquemitaine*, xv.

Mitaine, daughter of Mita and Miton, and godchild of Charlemagne. She went in search of Fear Fortress, and found that it existed only in the imagination; for as she boldly advanced towards it, the castle gradually faded into thin air. Charlemagne made Mitaine, for this achievement, Roland's 'squire, and she fell with him in the memorable attack at Roncesvallês. (See previous article.)—*Croquemitaine*, iii.

Mite (*Sir Matthew*), a returned East Indian merchant, dissolute, dogmatical, ashamed of his former acquaintances, hating the aristocracy, yet longing to be acknowledged by them. He squanders his wealth on toadies, dresses his livery servants most gorgeously, and gives his chairmen the most costly exotics to wear in their coats. Sir Matthew is for ever astonishing weak minds with his talk about rupees, lacs, jaghires, and so on.—*Foote: The Nabob* (1772).

Lady Oldham says, "He comes amongst us preceded by all the pomp of Asia, profusely scattering the spoils of conquered provinces, corrupting the virtue and alienating the affections of all the old friends of the family."

Sir John Malcolm gives us a letter worthy of sir Matthew Mite, in which Clive orders "200 shirts, the best and finest that can be got for love or money."—*Macaulay.*

Mithra or **Mithras,** a supreme divinity of the ancient Persians, confounded by the Greeks and Romans with the *sun*. He is the personification of Ormuzd, representing fecundity and perpetual renovation. Mithra is represented as a young man with a Phrygian cap, a tunic, a mantle on his left shoulder, and lunging a sword into the neck of a bull. Scaliger says the word means "greatest" or "supreme." Mithra is the middle of the triplasian deity: the Mediator, Eternal Intellect, and Architect of the world.

Her towers, where Mithra once had burned,
To Moslem shrines—oh, shame!—were turned;
Where slaves, converted by the sword,
Their mean apostate worship poured,
And cursed the faith their sires adored.
Moore: Lalla Rookh ("The Fire-Worshippers," 1817).

Mith'ridate (3 *syl.*), a medicinal confection, invented by Damoc'ratês, physician to Mithrida'tês king of Pontus, and supposed to be an antidote to all poisons and contagion. It contained seventy-two ingredients. Any panacea is called a "mithridate."

Their kinsman garlic bring, the poor man's mithridate.
Drayton: Polyolbion, xx. (1622).

Mithridate (3 *syl.*), a tragedy by Racine (1673). "Monime" (2 *syl.*), in this drama, was one of Mlle. Rachel's great characters.

Mithrida'tes (4 *syl.*), surnamed "the Great." Being conquered by the Romans, he tried to poison himself, but poison had no effect on him, and he was slain by a Gaul. Mithridatês was active, intrepid, indefatigable, and fruitful in resources; but he had to oppose such generals as Sulla, Lucullus, and Pompey. His ferocity was unbounded, his perfidy was even grand.

(Racine has written a French tragedy on the subject, called *Mithridate* (1673); and N. Lee brought out his *Mithridatês* in English about the same time.)

Mitra, the Persian sun-god, whom they worship in a cave. His statue has a lion's head crowned with a tiara, and he holds with his two hands a struggling heifer. Statius refers to him when Adrastus asks Apollo by what name he should address him, whether Titan, Phœbus, Osiris, or Mitra to whom the Persians pay their adorations.—Bk. i. the end.

Mivers (*Chillingly*), a cynical journalist in lord Lytton's novel of *Kenelm Chillingly* (1873).

Mixit (*Dr.*), the apothecary at the Black Bear inn at Darlington.—*Sir W. Scott: Rob Roy* (time, George I.).

Mjolner, Thor's hammer, which crushes all that it strikes and then returns to his hand again.

M. M. Sketch (*An*), a memorandum sketch.

"Stay just a minute," said Kelly, who was making an M. M. sketch of the group.—*B. H. Buxton: Jennie of the Prince's*, l. 156.

Mne'me (2 *syl.*), a well-spring of Bœo'tia, which quickens the memory. The other well-spring in the same vicinity, called *Lê'thê*, has the opposite effect, causing blank forgetfulness.—*Pliny.*

N.B.—Dantê calls this river Eu'noê. It had the power of calling to the memory all the good acts done, all the graces bestowed, all the mercies received, but no evil.—*Dante: Purgatory*, xxxiii. (1308).

Mo'ath, a well-to-do Bedouin, father of Onei'za (3 *syl.*) the beloved of Thal'aba. Oneiza, having married Thalaba, died on the bridal night, and Moath

arrived just in time to witness the mad grief of his son-in-law.—*Southey: Thalaba the Destroyer*, ii., viii. (1797).

Mocc'asins, an Indian buskin.

He laced his mocasins [*sic*] in act to go.
Campbell. Gertrude of Wyoming, i. 24 (1809).

Mochingo, an ignorant servant of the princess Ero'ta.—*Fletcher: The Laws of Candy* (1647).

Mock Doctor (*The*), a farce by H. Fielding (1733), epitomized from *Le Médecin Malgré Lui* of Molière (1666). Sir Jasper wants to make his daughter marry a Mr. Dapper; but she is in love with Leander, and pretends to be dumb. Sir Jasper hears of a dumb doctor, and sends his two flunkies to fetch him. They ask one Dorcas to direct them to him, and she points them to her husband Gregory, a faggot-maker; but tells them he is very eccentric, and must be well beaten, or he will deny being a physician. The faggot-maker is accordingly beaten into compliance, and taken to the patient. He soon learns the facts of the case, and employs Leander as apothecary. Leander makes the lady speak, and completes his cure with "pills matrimoniac." Sir Jasper takes the joke in good part, and becomes reconciled to the alliance.

Mocking-Bird. "During the space of a minute, I have heard it imitate the woodlark, chaffinch, blackbird, thrush, and sparrow. . . . Their few natural notes resemble those of the nightingale, but their song is of greater compass and more varied."—*Ashe: Travels in America*, ii. 73.

Moolas, a famous Arabian robber, whose name is synonymous with "thief." (See ALMANZOR, the caliph, p. 29.)

Mode (*Sir William*), in Mrs. Centlivre's drama *The Beau's Duel* (1703).

Mode'love (*Sir Philip*), one of the four guardians of Anne Lovely the heiress. Sir Philip is an "old beau, that has May in his fancy and dress, but December in his face and his heels. He admires all new fashions . . . loves operas, balls, and masquerades" (act i. 1). Colonel Freeman personates a French fop, and obtains his consent to marry his ward, the heiress.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Modely, a man of the world, gay, fashionable, and a libertine. He had scores of "lovers," but never loved till he saw the little rustic lass named Aura Freehold, a farmer's daughter, to whom he proposed.—*J. P. Kemble: The Farmhouse.*

Modish (*Lady Betty*), really in love with lord Morelove, but treats him with assumed scorn or indifference, because her pride prefers "power to ease." Hence she coquets with lord Foppington (a married man), to mortify Morelove and arouse his jealousy. By the advice of sir Charles Easy, lord Morelove pays her out in her own coin, by flirting with lady Graveairs, and assuming an air of indifference. Ultimately, lady Betty is reduced to common sense, and gives her heart and hand to lord Morelove.—*Cibber: The Careless Husband* (1704).

(Mrs. Oldfield excellently acted "lady Betty Modish" (says Walpole); and T. Davies says of Mrs. Pritchard (1711-1768), "She conceived accurately and acted pleasantly 'lady Townly,' 'lady Betty Modish,' and 'Maria' in *The Non-juror.*" Mrs. Blofield is called "lady Betty Modish" in *The Tatler*, No. x.)

Modo, the fiend that urges to murder, and one of the five that possessed "poor Tom."—*Shakespeare: King Lear*, act iv. sc. 1 (1605).

Modred, son of Lot king of Norway and Anne own sister of king Arthur (pt. viii. 21; ix. 9). He is always called "the traitor." While king Arthur was absent, warring with the Romans, Modred was left regent; but he usurped the crown, and married his aunt the queen (pt. x. 13). When Arthur heard thereof, he returned, and attacked the usurper, who fled to Winchester (pt. xi. 1). The king followed him, and Modred drew up his army at Cambula, in Cornwall, where another battle was fought. In this engagement Modred was slain, and Arthur also received his death-wound (pt. xi. 2). The queen, called Guanhuma'ra (but better known as Guen'ever), retired to a convent in the City of Legions, and entered the order of Julius the Martyr (pt. xi. 1).—*Geoffrey: British History* (1142).

*** This is so very different to the accounts given in Arthurian romance of Mordred, that it is better to give the two names as if they were different individuals.

Modred (*Sir*), nephew of king Arthur. He hated sir Lancelot, and sowed discord among the knights of the Round Table

Tennyson says that Modred "tampered with the lords of the White Horse," the brood that Hengist left. Geoffrey of Monmouth says he made a league with Cheldric the Saxon leader in Germany, and promised to give him all that part of England which lies between the Humber and Scotland, together with all that Hengist and Horsa held in Kent, if he would aid him against king Arthur. Accordingly, Cheldric came over with 800 ships, filled "with pagan soldiers" (*British History*, xi. 1).

§ When the king was in Brittany, whither he had gone to chastise sir Lancelot for adultery with the queen, he left sir Modred regent, and sir Modred raised a revolt. The king returned, drew up his army against the traitor, and in this "great battle of the West" Modred was slain, and Arthur received his death-wound.—*Tennyson: Idylls of the King* ("Guinevere," 1858).

*** This version is in accordance neither with Geoffrey of Monmouth (see previous article) nor with Arthurian romance (see MORDRED), and is, therefore, given separately.

Modu, the prince of all devils that take possession of a human being.

Maho was the chief devil that had possession of Sarah Williams; but ... Richard Mainy was molested by a still more considerable fiend called Modu, ... the prince of all other devils.—*Harsnett: Declaration of Popish Impostures*, 1688.

Modus, cousin of Helen; a "musty library, who loved Greek and Latin;" but cousin Helen loved the bookworm, and taught him how to love far better than Ovid could with his *Art of Love*. Having so good a teacher, Modus became an apt scholar, and eloped with cousin Helen.—*Knowles: The Hunchback* (1831).

Mœ'chus, Adultery personified; one of the four sons of Caro (*fleshly lust*). His brothers were Pornei'us (*fornication*), Acath'arus, and Asel'gês (*lasciviousness*). In the battle of Mansoul, Mœchus is slain by Agnei'a (*wifely chastity*), the spouse of Encra'tês (*temperance*) and sister of Parthen'ia (*maidenly chastity*). (Greek, *moichos*, "an adulterer.")—*Phineas Fletcher: The Purple Island*, xi. (1633).

Moli'ades (4 *syl.*). Under this name William Drummond signalized Henry prince of Wales, eldest son of James I., in the monody entitled *Tears on the Death of Mœliadês*. The word is an anagram of *Milès a Deo*. The prince, in his masquerades and martial sports, used to call himself "Mœliadês of the Isles."

Mœliadês, bright day-star of the West.
Drummond: Tears on the Death of Mœliadês (1612)

The burden of the monody is—

Mœliadês sweet courtly nymphs deplore,
From Thulé to Hydaspês pearly shore.

Moffat (*Mabel*), domestic of Edward Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Mogg (*Peter*), a barrister who contests with Frank Vane in the election of an English borough. As Frank Vane runs away with Anne the heroine, the election is left free for Mogg.—*J. Sterling: The Election* (a poem in about 2000 verses).

And who was Mogg? O Muse, the man declare
How excellent his worth, his parts how rare;
A younger son, he learnt in Oxford's halls
The spheral harmonies of billiard balls;
Drank, hunted, drove, and hid from Virtue's frown
His venial follies in a doctor's gown.

Moha'di (*Mahommed*), the twelfth imaum, whom the Orientals believe is not dead, but is destined to return and combat Antichrist before the consummation of all things.

¶ Prince Arthur, Merlin, Charlemagne, Barbarossa, dom Sebastian, Charles V., Elijah Mansur, Desmond of Kilmallock, etc., are traditionally not dead, but only sleeping till the fulness of time, when each will awake and effect most wondrous restorations.

Mohair (*The Men of*), the citizens of France.

The men of mohair, as the citizens were called.—*Asylum Christi*, viii.

Moha'reb, one of the evil spirits of Dom-Daniel, a cave "under the roots of the ocean." It was given out that these spirits would be extirpated by one of the family of Hodei'rah (3 *syl.*), so they leagued against the whole race. First, Okba was sent against the obnoxious race, and succeeded in killing eight of them, Thal'aba alone having escaped alive. Next, Abdaldar was sent against Thalaba, but was killed by a simoom. Then Loba'ba was sent to cut him off, but perished in a whirlwind. Lastly, Mohareb undertook to destroy him. He assumed the guise of a warrior, and succeeded in alluring the youth to the very "mouth of hell;" but Thalaba, being alive to the deceit, flung Mohareb into the abyss.—*Southey: Thalaba the Destroyer*, v. (1797).

Mohicans (*Last of the*), Uncas the Indian chief, son of Chingachook, and

called "Deerfoot."—*F. Cooper: The Last of the Mohicans* (a novel, 1826).

(The word ought to be pronounced *Mo-hek'-kans*, but is usually called *Mo'-he.kans.*)

Mohocks, a class of ruffians who at one time infested the streets of London. So called from the Indian Mohocks. At the Restoration, the street bullies were called Muns and Tityre Tūs; they were next called Hectors and Scourers; later still, Nickers and Hawcubites; and lastly, Mohocks or Mohawks.

> Now is the time that rakes their revels keep,
> Kindlers of riot, enemies of sleep:
> His scattered pence the flying Nicker flings,
> And with the copper shower the casement rings;
> Who has not heard the Scowrer's midnight fame?
> Who has not trembled at the Mohock's name?
> *Gay: Trivia*, iii. 321, etc. (1713).

Mohun (*Lord*), the person who joined captain Hill in a dastardly attack on the actor Mountford on his way to Mrs. Bracegirdle's house, in Howard Street. Captain Hill was jealous of Mountford, and induced lord Mohun to join him in this "valiant exploit." Mountford died next day, captain Hill fled from the country, and Mohun was tried but acquitted.

¶ The general features of this cowardly attack are very like that of the count Koningsmark on Thomas Thynne of Lingleate Hill. Count Koningsmark was in love with Elizabeth Percy (widow of the earl of Ogle), who was contracted to Mr. Thynne; but before the wedding day arrived, the count, with some hired ruffians, assassinated his rival in his carriage as it was passing down Pall Mall.

N.B.—Elizabeth Percy, within three months of the murder, married the duke of Somerset.

Moidart (*John of*), captain of the clan Ronald, and a chief in the army of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Moi'na (2 *syl.*), daughter of Reutha'-mir the principal man of Balclu'tha, a town on the Clyde, belonging to the Britons. Moina married Clessammor (the maternal uncle of Fingal), and died in childbirth of her son Carthon, during the absence of her husband.—*Ossian: Carthon.*

Mokanna, the name given to Hakem ben Haschem, from a silver gauze veil worn by him "to dim the lustre of his face," or rather to hide its extreme ugliness. The history of this impostor is given by D'Herbelot in his *Bibliothèque Orientale* (1697).

∴ Mokanna forms the first story of *Lalla Rookh* ("The Veiled Prophet of Khorassan"), by Thomas Moore (1817).

Mokattam (*Mount*), near Cairo (Egypt), noted for the massacre of the caliph Hakem B'amr-ellah, who was given out to be incarnate deity and the last prophet who communicated between God and man (eleventh century). Here, also, fell in the same massacre his chief prophet, and many of his followers. In consequence of this persecution, Durzi, one of the "prophet's" chief apostles, led the survivors into Syria, where they settled between the Libanus and Anti-Libanus, and took the name of Durzis, corrupted into Druses.

> As the khalif vanished erst,
> In what seemed death to uninstructed eyes,
> On red Mokattam's verge.
> *R. Browning: The Return of the Druses*, i.

Molay (*Jacques*), grand-master of the Knights Templars. As he was led to the stake he summoned the pope (Clement V.) within forty days, and the king (Philippe IV.) within forty weeks, to appear before the throne of God to answer for his death. They both died within the stated periods. (See SUMMONS TO DEATH.)

Molière, the great French poet of comedy (1622–1671).

The Italian Molière, Charlo Goldoni (1707–1793).

The Spanish Molière, Leandro Fernandez Moratin (1760–1828).

Moll Cutpurse, Mary Frith, who once attacked general Fairfax on Hounslow Heath.

Moll Flanders, a woman of great beauty, born in the Old Bailey. She was twelve years a courtezan, five years a wife, twelve years a thief, eight years a convict in Virginia; but ultimately grew rich, and died a penitent in the reign of Charles II.

(Daniel Defoe wrote her life and adventures, which he called *The Fortunes of Moll Flanders*, 1722.)

Molly, Jaggers's housekeeper. A mysterious, scared-looking woman, with a deep scar across one of her wrists. Her antecedents were full of mystery, and Pip suspected her of being Estella's mother.—*Dickens: Great Expectations* (1860).

Molly Maggs, a pert young housemaid, in love with Robin. She hates Polyglot the tutor of "Master Charles," but is very fond of Charles. Molly tries to get "the tuterer Polypot" into a scrape, but finds, to her consternation, that master Charles is in reality the party to be blamed.—*Poole: The Scapegoat* (about 1840).

Molly Maguires, stout, active young men dressed up in women's clothes, with faces blackened or otherwise disguised. This secret society was organized in 1843, to terrify the officials employed by Irish landlords to distrain for rent, either by grippers (*bumbailiffs*), process-servers, keepers, or drivers (*persons who impound cattle till the rent is paid*). — *Trench: Realities of Irish Life,* 82.

Molly Mog, an innkeeper's daughter at Oakingham, Berks. Molly Mog was the toast of all the gay sparks in the former half of the eighteenth century; but died a spinster at the age of 67 (1699–1766).

(Gay has a ballad on this *Fair Maid of the Inn.* Mr. Standen of Arborfield, the "enamoured swain," died in 1730. Molly's sister was quite as beautiful as "the fair maid" herself. A portrait of Gay still hangs in Oakingham inn.)

Molmu'tius. (See MULMUTIUS.)

Mo'loch (*ch* = *k*), the third in rank of the Satanic hierarchy, Satan being first, and Beëlzebub second. The word means "king." The rabbins say the idol was of brass, with the head of a calf. Moloch was the god of the Am'monites (3 *syl.*), and was worshipped in Rabba, their chief city.

> First Moloch, horrid king, besmeared with blood
> Of human sacrifice, and parents' tears,
> Though, for the noise of drums and timbrels loud,
> Their children's cries unheard, that passed thro' fire
> To his grim idol. Him the Ammonite
> Worshipped in Rabba.
> *Milton: Paradise Lost,* i. 392, etc. (1665).

Mo'ly (Greek, *môlu*), mentioned in Homer's *Odyssey.* A herb with a black root and white blossom, given by Hermês to Ulysses, to counteract the spells of Circê. (See HÆMONY, p. 452.)

> . . . that Môly
> That Hermês once to wise Ulysses gave.
> *Milton: Comus* (1634).
>
> The root was black,
> Milk-white the blossom; Môly is its name
> In heaven.
> *Homer: Odyssey,* x. (Cowper's trans.).

Mommur, the capital of the empire of Oberon king of the fairies. It is here he held his court.

Momus's Lattice. Momus, son of Nox, blamed Vulcan, because, in making the human form, he had not placed a window in the breast for the discerning of secret thoughts.

> Were Momus' lattice in our breasts,
> My soul might brook to open it more widely
> Than theirs [i.e. *the nobles*].
> *Byron: Werner,* iii. 1 (1822).

Mon or Mona, Anglesea, the residence of the druids. Suetonius Paulinus, who had the command of Britain in the reign of Nero (from A.D. 59 to 62), attacked Mona, because it gave succour to the rebellious. The frantic inhabitants ran about with fire-brands, their long hair streaming to the wind, and the druids invoked vengeance on the Roman army. (See Drayton, *Polyolbion,* viii., 1612.)

"Mona" is the Latinized form of the British word *môn-au* ("remote isle"). The "Isle of Man" is *Môn-au* or *mona* ("remote isle") corrupted by misconception of the meaning of the word.

Mon'aco (*The king of*), noted because whatever he did was never right in the opinion of his people, especially in that of Rabagas the demagogue: If he went out, he was "given to pleasure;" if he stayed at home, he was "given to idleness;" if he declared war, he was "wasteful of the public money;" if he did not, he was "pusillanimous;" if he ate, he was "self-indulgent;" if he abstained, he was "priest-ridden."—*Sardon: Rabagas* (1872).

Monaco. *Proud as a Monegasque.* A French phrase. The tradition is that Charles Quint ennobled every one of the inhabitants of Monaco.

Monarch of Mont Blanc, Albert Smith; so called because for many years he amused a large London audience, night after night, by relating "his ascent up Mont Blanc" (1816–1860).

Monarque (*Le Grand*), Louis XIV. of France (1638, 1643–1715).

Monastery (*The*), a novel by sir W. Scott (1820). *The Abbot* appeared the same year. These two stories are tame and very defective in plot; but the character of Mary queen of Scots, in *The Abbot,* is a correct and beautiful historical portrait. The portrait of queen Elizabeth is in *Kenilworth.*

The *plot* of the novel: The hero and heroine of the novel are Halbert Glendenning and lady Mary Avenel, who

become converts to the reformed religion and marry each other. The crux is about a Bible which belonged to lady Alice Avenel, a widow, and which the abbot of St. Mary's Monastery tried to get hold of. He first sent father Philip to see what he could do. Father Philip succeeded in capturing the book, but in crossing a ford on his mule, the White Lady pushed him into the water, and captured his prize. The abbot next sent the sub-prior, who found that the book had been mysteriously restored, and that the lady Alice was dead; so he took possession of the Bible; but in crossing the ford he also was pushed into the water, and lost it. Halbert Glendenning now implored the White Lady to inform him where it was. She conveyed him through the earth, and showed it him on a "flaming altar." He took possession of it. Both Halbert Glendenning and lady Mary Avenel now became converts to the reformed religion, and their marriage ends the tale.

Monçada (*Matthias de*), a merchant, stern and relentless. He arrests his daughter the day after her confinement of a natural son.

Zilia de Monçada, daughter of Matthias, and wife of general Witherington.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Moncaster. Newcastle, in Northumberland, was so called from the number of monks settled there in Saxon times. The name was changed, in 1080, to New-castle, from the castle built by Robert (son of the Conqueror), to defend the borderland from the Scotch.

Monda'min, maize or Indian corn (*mon-da-min*, "the Spirit's grain").

> Sing the mysteries of mondamin,
> Sing the blessing of the corn-fields.
> *Longfellow: Hiawatha*, xiii. (1855).

Mone'ses (3 *syl.*), a Greek prince, betrothed to Arpasia, whom for the nonce he called his sister. Both were taken captive by Baj'azet. Bajazet fell in love with Arpasia, and gave Monēsēs a command in his army. When Tamerlane overthrew Bajazet, Monēsēs explained to the Tartar king how it was that he was found in arms against him, and said his best wish was to serve Tamerlane. Bajazet now hated the Greek; and, as Arpasia proved obdurate, thought to frighten her into submission by having Monesēs bow-strung in her presence; but the sight was so terrible that it killed her.—*Rowe: Tamerlane* (1702).

Money, a drama by lord Lytton (1840). Alfred Evelyn, a poor scholar, was secretary and factotum of sir John Vesey, but received no wages. He loved Clara Douglas, a poor dependent of lady Franklin, proposed to her, but was not accepted, "because both were too poor to keep house." A large fortune being left to the poor scholar, he proposed to Georgina, the daughter of sir John Vesey; but Georgina loved sir Frederick Blount, and married him. Evelyn, who loved Clara, pretended to have lost his fortune, and, being satisfied that she really loved him, proposed a second time, and was accepted.

Moneytrap, husband of Araminta, but with a *tendre* for Clarissa the wife of his friend Gripe.—*Vanbrugh: The Confederacy* (1695).

> None who ever saw Parsons [1736–1795] . . . can forget his effective mode of exclaiming, while representing the character of the amorous old "Moneytrap," "Eh! how long will it be, Flippanta!"—*Dibdin.*

Monflathers (*Miss*), mistress of a boarding and day establishment, to whom Mrs. Jarley sent little Nell, to ask her to patronize the wax-work collection. Miss Monflathers received the child with frigid virtue, and said to her, "Don't you think you must be very wicked to be a wax-work child? Don't you know it is very naughty to be a wax child when you might have the proud consciousness of assisting, to the extent of your infant powers, the noble manufactures of your country?" One of the teachers here chimed in with "How doth the little——;" but Miss Monflathers remarked, with an indignant frown, that "the little busy bee" applied only to genteel children, and the "works of labour and of skill" to painting and embroidery, not to vulgar children and wax-work shows.—*Dickens: The Old Curiosity Shop*, xxxi. (1840).

Monford, the lover of Charlotte Whimsey. He plans various devices to hoodwink her old father, in order to elope with the daughter.—*J. Cobb: The First Floor* (1756–1818).

Monime (2 *syl.*), in Racine's tragedy of *Mithridate*. This was one of Mlle. Rachel's great characters, first performed by her in 1838.

Monim'ia, "the orphan," sister of Chamont and ward of lord Acasto. Monimia was in love with Acasto's son

Castalio, and privately married him. Polydore (the brother of Castalio) also loved her, but his love was dishonourable love. By treachery, Polydore obtained admission to Monimia's chamber, and passed the bridal night with her, Monimia supposing him to be her husband; but when next day she discovered the deceit, she poisoned herself; and Polydore, being apprised that Monimia was his brother's wife, provoked a quarrel with him, ran on his brother's sword, and died.—*Otway: The Orphan* (1680).

More tears have been shed for the sorrows of "Belvidêra" and "Monimia," than for those of "Juliet" and "Desdemona."—*Sir W. Scott: The Drama.*

Monimia, in Smollett's novel of *Count Fathom* (1754). Also the heroine of Mrs. Smith's novel called *The Old Manor House* (1793).

Moniplies (*Richie*), the honest, self-willed Scotch servant of lord Nigel Olifaunt of Glenvarloch.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Monk (*General*), introduced by Scott in *Woodstock* (time, Commonwealth).

Monk (*The Bird Singing to a*). The monk is Felix, who listened to a bird for a hundred years, and thought the time only an hour.—*Longfellow: The Golden Legend*, ii. (1851).

Monk (*The*), a novel, by Matthew G. Lewis (1795).

Monk Lewis, Matthew Gregory Lewis; so called from his novel (1773-1818). (See above.)

Monk of Bury, John Lydgate, poet, who wrote the *Siege of Troy*, the *Story of Thebes*, and the *Fall of Princes* (1375-1460).

Nothynge I am experte in poetry,
As the monke of Bury, floure of eloquence.
Hawes: The Passe-tyme of Plesure (1515).

Monk of Westminster, Richard of Cirencester, the chronicler (fourteenth century).

N.B.—This chronicle, *On the Ancient State of Britain*, was first brought to light in 1747, by Dr. Charles Julius Bertram, professor of English at Copenhagen; but the original being no better known than that of Thomas Rowley's poems, published by Chatterton, grave suspicions exist that Dr. Bertram was himself the author of the chronicle. (See FORGERS AND FORGERIES, p. 382.)

Monk's Tale (*The*). The subject of this tale is the uncertainty of fortune. Instanced with seventeen examples—

6 *from Scripture:* Lucifer, Adam, and Samson; Nebuchadnezzar, Belshazzar, Holofernês (from the *Book of Judith*).

3 *Greek and Roman History:* Alexander the Great, Julius Cæsar, and Nero.

7 *other Histories:* Crœsus, Hugolin of Pisa, Pedro of Spain, Pierre de Lusignan king of Cyprus, Visconti (*Bernardo*) duke of Milan, and Zenobia.

1 *from Mythology:* Hercules.

Monks (*The Father of*), Ethelwold of Winchester (*-984).

Monks, *alias* Edward Leeford, a violent man, subject to fits. Edward Leeford, though half-brother to Oliver Twist and Rose (Maylie), was in collusion with Bill Sikes to ruin him. Failing in this, he retired to America, and died in jail.—*Dickens: Oliver Twist* (1837).

Nancy said of Monks, "He is tall and a strongly made man, but not stout; he has a lurking walk; and, as he walks, constantly looks over his shoulder, first on one side and then on the other. . . . His eyes are sunk in his head much deeper than other men's. . . . His face is dark, like his hair and eyes; and, although he can't be more than six or eight and twenty, withered and haggard. His lips are often discoloured and disfigured with the marks of his teeth. . . . Upon his throat is a broad red mark like a burn."

Monkbarns (*Laird of*), Mr. Jonathan Oldbuck, the antiquary.—*Sir W. Scott: The Antiquary* (time, George III.).

Mon'ker and Nakir [*Na-keer*], the two examiners of the dead, who put questions to departed spirits respecting their belief in God and Mahomet; and award their state in after-life according to their answers.—*Al Korân.*

"Do you not see those spectres that are stirring the burning coals? Are they Monkir and Nakir come to throw us into them?"—*Beckford: Vathek* (1786).

Monmouth, the surname of Henry V. of England, who was born in that town (1388, 1413-1422).

∴ Mon-mouth is the *mouth of the Monnow.*

Monmouth (*The duke of*), commander-in-chief of the royal army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

∴ The duke of Monmouth was nicknamed "The Little Duke," because he was diminutive in size. Having no name of his own, he took that of his wife, "Scott," countess of Buccleuch. Pepys says, "It is reported that the king will be tempted to set the crown on the Little Duke" (*Diary*, seventeenth century).

Monmouth Caps. "The best caps" (says Fuller, in his *Worthies of Wales*, 50) "were formerly made at Monmouth, where the *Cappen's Chapel* doth still remain."

> The soldiers that the Monmouth wear,
> On castle top their ensigns rear.
> *Reed. The Caps* (1661).

Monmouth Street (London), called after the duke of Monmouth, natural son of Charles II., executed for rebellion in 1685. It is now called Dudley Street.

Mon'nema, wife of Quia'ra, the only persons of the whole of the Guārani race who escaped the small-pox plague which ravaged that part of Paraguay. They left the fatal spot, and settled in the Mondai woods. Here they had one son Yerūti, and one daughter Mooma, but Quiāra was killed by a jagŭar before the latter was born. Monnĕma left the Mondai woods, and went to live at St. Joăchin, in Paraguay, but soon died from the effects of a house and city life.—*Southey: A Tale of Paraguay* (1814).

Monomot'apa, an empire of South Africa, joining Mozambique.

> Ah, sir, you never saw the Gangês;
> There dwell the nation of Quidnunkis
> (So Monomotapa calls monkeys).
> *Gay: The Quidnunkis.*

Mononia, Munster, in Ireland.

> Mononia, when nature embellished the tint
> Of thy fields and thy mountains so fair,
> Did she ever intend that a tyrant should print
> The footstep of slavery there?
> *Moore: Irish Melodies*, i. ("War Song," 1814).

Monsieur, Philippe duc d'Orléans, brother of Louis XIV. (1674–1723).

*** Other gentlemen were Mons. A or Mons. B, but the regent was Mons. without any adjunct.

Similarly, the daughter of the duc de Chartres (the regent's grandson) was Mademoiselle.

Monsieur le Coadjuteur, Paul de Gondi, afterwards cardinal de Retz (1614–1679).

Monsieur le duc, Louis Henri de Bourbon, eldest son of the prince de Condé (1692–1740).

Monsieur Thomas, a drama by Beaumont and Fletcher (1619).

Monsieur Tonson, a farce by Moncrieff. Jack Ardourly falls in love with Adolphine de Courcy in the street, and gets Tom King to assist in ferreting her out. Tom King discovers that his sweeting lives in the house of a French refugee, a barber, named Mon. Morbleu: but not knowing the name of the young lady, he inquires for Mr. Thompson, hoping to pick up information. Mon. Morbleu says no Mon. Tonson lives in the house, but only Mme. Bellegarde and Mlle. Adolphine de Courcy. The old Frenchman is driven almost crazy by different persons inquiring for Mon. Tonson; but ultimately Jack Ardourly marries Adolphine, whose mother is Mrs. Thompson after all.

(Taylor wrote a drama of the same title in 1767.)

Monster (*The*), Renwick Williams, a wretch who used to prowl about London by night, armed with a double-edged knife, with which he mutilated women. He was condemned July 8, 1790.

A century later (about 1888–1889) similar atrocities were committed in the East end of London by a person calling himself *Jack the Ripper*. He escaped detection.

Mont Dieu, a solitary mound close to Dumfermline. It owes its origin, according to story, to some unfortunate monks who, by way of penance, carried the sand in baskets from the sea-shore at Inverness.

¶ At Linton is a fine conical hill attributed to two sisters, nuns, who were compelled to pass the whole of the sand through a sieve, by way of penance, to obtain pardon for some crime committed by their brother.

Mont Rognon (*Baron of*), a giant of enormous strength and insatiable appetite. He was bandy-legged, had an elastic stomach, and four rows of teeth. The baron was a paladin of Charlemagne, and one of the four sent in search of Croquemitaine and Fear Fortress.—*Croquemitaine.*

Mont St. Jean or WATERLOO. *So-and-so was my Mont St. Jean*, means it was my *coup de grace*, my final blow, the end of the end.

> Juan was my Moscow [*turning-point*], and Failero [*Fa.lee'.ro*]
> My Leipsic [*down/all*], and my Mont St. Jean seems Cain.
> *Byron: Don Juan*, xi. 56 (1824).

Mont St. Michel, in Normandy. Here nine druidesses used to sell arrows to sailors to charm away storms. The arrows had to be discharged by a young man 25 years of age. (See MICHAEL, p. 702.)

¶ The Laplanders drove a profitable

trade by selling winds to sailors. Even so late as 1814, Bessie Millie, of Pomona (Orkney Islands), helped to eke out a livelihood by selling winds for sixpence.

¶ Eric king of Sweden could make the winds blow from any quarter he liked by a turn of his cap. Hence he was nicknamed "Windy Cap."

Mont Trésor, in France; so called by Gontran "the Good," king of Burgundy (sixteenth century). One day, weary with the chase, Gontran laid himself down near a small river, and fell asleep. The 'squire, who watched his master, saw a little animal come from the king's mouth, and walk to the stream, over which the 'squire laid his sword, and the animal, running across, entered a hole in the mountain. When Gontran was told of this incident, he said he had dreamt that he crossed a bridge of steel, and, having entered a cave at the foot of a mountain, entered a palace of gold. Gontran employed men to undermine the hill, and found there vast treasures, which he employed in works of charity and religion. In order to commemorate this event, he called the hill Mont Trésor.—*Claud Paradin: Symbola Heroica.*

∴ This story has been ascribed to numerous persons.

Mon'tague (3 *syl.*), head of a noble house in Verona, at feudal enmity with the house of Capulet. Romeo belonged to the former, and Juliet to the latter house.

Lady Montague, wife of lord Montague, and mother of Romeo.—*Shakespeare: Romeo and Juliet* (1598).

Montalban, now called Montauban (a contraction of *Mons Alba'nus*), in France, in the department of Tarn-et-Garonne.

> Jousted in Aspramont or Mon'talban'.
> *Milton: Paradise Lost*, i. 583 (1665).

Don Kyrie Elyson de Montalban, a hero of romance, in the *History of Tirante the White.*

Thomas de Montalban, brother of don Kyrie Elyson, in the same romance of chivalry.

Rinaldo de Montalban, a hero of romance, in the *Mirror of Knighthood*, from which work both Bojardo and Ariosto have largely borrowed.

Montalban (*The count*), in love with Volanté (3 *syl.*) daughter of Balthazar. In order to sound her, the count disguised himself as a father confessor; but Volanté detected the trick instantly, and said to him, "Come, come, count, pull off your lion's hide, and confess yourself an ass." However, as Volanté really loved him, all came right at last.—*Tobin The Honeymoon* (1804).

Montanto (*Signor*), a master of fence and a great braggart.—*Ben Jonson: Every Man in His Humour* (1598).

Montargis (*The Dog of*), named Dragon. It belonged to captain Aubri de Montdidier, and is especially noted for his fight with the chevalier Richard Macaire. The dog was called Montargis, because the encounter was depicted over the chimney of the great hall in the castle of Montargis. It was in the forest of Bondi, close by this castle, where Aubri was assassinated.

(Guilbert de Pixerecourt dramatized this tale in his play called *Le Chien de Montargis*, 1814.)

Montenay (*Sir Philip de*), an old English knight.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Montenegro. The natives say, "When God was distributing stones over the earth, the bag that held them burst over Montenegro," which accounts for the stoniness of the land.

Montesi'nos, a legendary hero, who received some affront at the French court, and retired to La Mancha, in Spain. Here he lived in a cavern, some sixty feet deep, called "The Cavern of Montesinos." Don Quixote descended part of the way down this cavern, and fell into a trance, in which he saw Montesinos himself, Durandarté and Belerma under the spell of Merlin, Dulcin'ea del Toboso enchanted into a country wench, and other visions, which he more than half believed to be realities.—*Cervantes: Don Quixote*, II. ii. 5, 6 (1615).

∴ This Durandarté was the cousin of Montesinos, and Belerma the lady he served for seven years. When he fell at Roncesvallés, he prayed his cousin to carry his heart to Belerma.

Montespan (*The marquis de*), a conceited court fop, silly and heartless. When Louis XIV. took Mme. de Montespan for his concubine, he banished the marquis, saying—

> Your strange and countless follies—
> The scenes you make—your loud domestic brawls—
> Bring scandal on our court. Decorum needs
> Your banishment. . . . Go!

And for your separate household, which entails
A double cost, our treasure shall accord you
A hundred thousand crowns.
Act iv. 2.

The foolish old marquis says, in his self-conceit—

A hundred thousand crowns for being civil
To one another! Well now, that's a thing
That happens but to marquises. It shows
My value in the state. The king esteems
My comfort of such consequence to France,
He pays me down a hundred thousand crowns,
Rather than let my wife disturb my temper!
Act v. 2.

Madame de Montespan, wife of the marquis. She supplanted La Vallière in the base love of Louis XIV. La Vallière loved the *man*, Montespan the *king*. She had wit to warm but not to burn, energy which passed for feeling, a head to check her heart, and not too much principle for a French court. Mme. de Montespan was the *protégée* of the duke de Lauzun, who used her as a stepping-stone to wealth; but when in favour, she kicked down the ladder by which she had climbed to power. However, Lauzun had his revenge; and when La Vallière took the veil, Mme. de Montespan was banished from the court. — *Lord Lytton: The Duchess de la Vallière* (1836).

Montfaucon (*The lady Calista of*), attendant of queen Berengaria.—*Sir W. Scott: The Talisman* (time, Richard I.).

Mont-Fitchet (*Sir Conrade*), a preceptor of the Knights Templars.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Montfort (*De*), the hero and title of a tragedy, intended to depict the passion of hate, by Joanna Baillie (1798). The object of De Montfort's hatred is Rezenvelt, and his passion drives him on to murder.

*** De Montfort was probably the suggestive inspiration of Byron's *Manfred* (1817).

Montgomery (*Mr.*), lord Godolphin, lord high treasurer of England in the reign of queen Anne. The queen called herself "Mrs. Morley," and Sarah Jennings duchess of Marlborough was "Mrs. Freeman."

Monthermer (*Guy*), a nobleman, and the pursuivant of king Henry II.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Months (*Symbols of the*), frequently carved on church portals, misericords (as at Worcester), ceilings (as at Salisbury), etc.

1. *Pocula* Janus amat.
2. Et Februus *algeo* clamat.
3. Martius *arva* fodit.
4. Aprilis *florida* nutrit.
5. *Ros* et *flos* nemorum Maio sunt fomes amorum.
6. Dat Junius *fena*.
7. Julio resecatur *avena*.
8. Augustus *spicas*.
9. September conterit *uvas*.
10. *Seminat* October.
11. *Spoliat virgulta* November.
12. Querit habere cibum *porcum mactando* December.

Utrecht Missal (1515), and the *Breviary of St. Alban's*.

Montjoie, chief herald of France.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Montorio, the hero of a novel, who persuades his "brother's sons" to murder their father by working on their fears, and urging on them the doctrines of fatalism. When the deed was committed, Montorio discovered that the young murderers were not his nephews, but his own sons. — *Maturin: Fatal Revenge* (1807).

Montreal d'Albano, called "Fra Moriale," knight of St. John of Jerusalem, and captain of the Grand Company in the fourteenth century. When sentenced to death by Rienzi, he summoned his judge to follow him within the month. Rienzi was killed by the fickle mob within the stated period. (See SUMMONS TO DEATH.)

Montreville (*Mme. Adela*), or the Begum Mootee Mahul, called "the queen of Sheba."—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Montrose (*The duke of*), commander-in-chief of the king's army.—*Sir W. Scott: Rob Roy*, xxxii. (time, George I.).

Montrose (*The marquis of*).—*Sir W. Scott: Woodstock* (time, Commonwealth).

Montrose (*James Grahame, earl of*), the king's lieutenant in Scotland. He appears first disguised as Anderson, servant of the earl of Menteith.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Montserrat (*Conrade marquis of*), a crusader.—*Sir W. Scott: The Talisman* (time, Richard I.).

Moody (*John*), the guardian of Peggy Thrift an heiress, whom he brings up in the country, wholly without society. John Moody is morose, suspicious, and unsocial. When 50 years of age, and Peggy 19, he wants to marry her, but

is outwitted by "the country girl," who prefers Belville, a young man of more suitable age.

Alithea Moody, sister of John. She jilts Sparkish a conceited fop, and marries Harcourt.—*The Country Girl* (Garrick, altered from Wycherly).

Mooma, younger sister of Yerūti. Their father and mother were the only persons of the whole Guarāni race who escaped a small-pox plague which ravished that part of Paraguay. They left the fatal spot and lived in the Mondai woods, where both their children were born. Before the birth of Mooma, her father was eaten by a jagŭar, and the three survivors lived in the woods alone. When grown to a youthful age, a Jesuit priest persuaded them to come and live at St. Joachin (3 *syl.*); so they left the wild woods for a city life. Here the mother soon flagged and died. Mooma lost her spirits, was haunted with thick-coming fancies of good and bad angels, and died. Yeruti begged to be baptized, received the rite, cried, "Ye are come for me! I am ready;" and died also.—*Southey: A Tale of Paraguay* (1814).

Moon (*The*) increases with horns towards the east, but wanes with horns towards the west.

The Moon. Dantê makes the moon the first planetary heaven, "the tardiest sphere of all the ten," and assigned to those whose vows "were in some part neglected and made void" (canto iii.).

> It seemed to me as if a cloud had covered us,
> Translucent, solid, firm, and polished bright
> Like adamant which the sun's beam had smit,
> Within itself the ever-during pearl [*the moon*]
> Received us, as the wave a ray of light
> Receives, and rests unbroken.
> *Dante: Paradise*, ii. (1321).

Moon (*Blue*). "Once in a blue moon," very occasionally; *longo intervallo.*

> "Does he often come of an evening?" asks Jennie. "Oh, just once in a blue moon, and then always with a friend."—*Buxton: Jennie of the Prince's*, ii. 140.

Moon (*Man in the*). (See MAN . . .)

Spots in the Moon. Dantê makes Beatrice say that these spots are not due to diversity of density or rarity, for, if so, in eclipses of the sun, the sun would be seen through the rare portions of the moon more or less distinctly. She says the spots are wholly due to the different essences of the "planet," which reflect in different ways the effluence of the heaven, "which peace divine inhabits."

> From hence proceeds that which from light to light
> Seems different, and not from dense to rare.
> *Dante: Paradise*, ii. (1321).

Milton makes Raphael tell Adam that the spots on the moon are due to clouds and vapours "not yet into the moon's substance turned," that is, undigested aliment.

> For know whatever was created, needs
> To be sustained and fed. Of elements,
> The grosser feeds the purer,—earth the sea—
> Earth and the sea feed air—the air those fires
> Ethereal—and as lowest, first the moon;
> Whence, in her visage round, those spots—unpurged
> Vapours not yet into her substance turned.
> *Milton: Paradise Lost*, v. 415, etc.; see also viii. 145, etc. (1665).

The Emperor of the Moon, Irdonozur.—*Dominique Gonzales: L'Homme dans la Lune* (1648).

Minions of the Moon, thieves or highwaymen. (See MOON'S MEN.)

Moon and Mahomet. Mahomet made the moon perform seven circuits round Caaba or the holy shrine of Mecca, then enter the right sleeve of his mantle and go out at the left. At its exit, it split into two pieces, which reunited in the centre of the firmament. This miracle was performed for the conversion of Hahab the Wise.

Moon-Calf, an inanimate, shapeless human mass, said by Pliny to be engendered of woman only.—*Nat. Hist.*, v. 64.

Moon Depository. Astolpho found the moon to be the great depository of misspent time, wasted wealth, broken vows, unanswered prayers, fruitless tears, abortive attempts, unfulfilled desires and intentions, etc. Bribes, he tells us, were hung on gold and silver hooks; princes' favours were kept in bellows; wasted talent was stored away in urns; but every article was duly labelled.—*Ariosto: Orlando Furioso*, xviii. (1516).

Moon-Drop (in Latin, *virus lunare*), a vaporous drop supposed to be shed by the moon on certain herbs and other objects, when powerfully influenced by incantations. Lucan says, Erictho used it: *Virus large lunare ministrat.*

> *Hecate.* Upon the corner of the moon
> There hangs a vaporous drop, profound;
> I'll catch it ere it come to ground.
> *Shakespeare: Macbeth*, act iii. sc. 5 (1606).

Moon of Bright Nights, a synonym for *April;* the moon of leaves, a synonym for *May;* the moon of strawberries is *June;* the moon of falling leaves is *September;* and the moon of snow-shoes is the synonym for *November.*—*Longfellow: Hiawatha* (1855).

Moon's Men, thieves or highwaymen, who ply their vocation by night.

The fortune of us that are but moon's men doth ebb and flow like the sea.—*Shakespeare: 1 Henry IV.* act i. sc. 2 (1597).

Moonshine (*Saunders*), a smuggler. —*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Moor, the brigand, in Schiller's drama called *The Robbers* (1781).

Moore (*Mr. John*), of the Pestle and Mortar, Abchurch Lane, immortalized by his "worm-powder," and called the "Worm Doctor."

O learnèd friend of Abchurch Lane,
Who set'st our entrails free!
Vain is thy art, thy powder vain,
Since worms shall eat e'en thee.
Pope: To Mr. John Moore (1733).

Moorfields. Here stood Bethlehem Hospital, or Bedlam, at one time.

Subtle. Remember the feigned madness I have taught thee. . . .
Tricksey. Fear not, he shall think me fresh slipped from the regions of Moorfields.—*Ben Jonson: The Alchemist,* i. (1610).

Moors. The Moors of Aragon are called Tangarins; those of Granāda are Mudajares; and those of Fez are called Elches. They are the best soldiers of the Spanish dominions. In the Middle Ages all Mohammedans were called *Moors;* and hence Camoëns, in the *Lusiad,* viii., calls the Indians so.

Mopes (*Mr.*), the hermit who lived on Tom Tiddler's Ground. He was dirty, vain, and nasty, "like all hermits," but had landed property, and was said to be rich and learned. He dressed in a blanket and skewer, and, by steeping himself in soot and grease, soon acquired immense fame. Rumour said he murdered his beautiful young wife, and abandoned the world. Be this as it may, he certainly lived a nasty life. Mr. Traveller tried to bring him back into society, but a tinker said to him, "Take my word for it, when iron is thoroughly rotten, you can never botch it, do what you may." —*Dickens: A Christmas Number* ("Tom Tiddler's Ground," 1861).

Mopsus, a shepherd, who, with Menalcas, celebrates the funeral eulogy of Daphnis.—*Virgil: Eclogue* v.

Mora, a hill in Ulster, on the borders of a heath called Moi-lena.—*Ossian: Temora.*

(Near Upsa'la is what is called "The Mora Stone," where the Swedes used of old to elect their kings.)

Mora, the betrothed of Oscar who mysteriously disappears on the bridal eve, and is long mourned for as dead. His younger brother Allan, hoping to secure the lands and fortune of Mora, proposes marriage, and is accepted. At the wedding banquet, a stranger demands "a pledge to the lost Oscar," and all accept it except Allan, who is there and then denounced as the murderer of his brother. The stranger then vanishes, and Allan dies.—*Byron: Oscar of Alva.*

Moradbak, daughter of Fitead a widower. She undertook to amuse Hudjudge with tales, and married him. (See HUDJADGE, p. 509.)—*Comte de Caylus: Oriental Tales* (1743).

Morakan'abad, grand vizier of the caliph Vathek.—*Beckford: Vathek* (1784).

Moral Philosophy (*The Father of*), Thomas Aquinas (1227-1274).

Moral Tales, translated from the French by Marmontel (1761).

Moran Son of Fithil, one of the scouts in the army of Swaran king of Lochlin (*Denmark*).—*Ossian: Fingal.*

Moran's Collar, a collar for magistrates, which had the supernatural power of pressing the neck of the wearer if his judgments deviated from strict justice. It strangled him if he persisted in wrongdoing. Moran, surnamed "the Just," was the wise counsellor of Feredach an early king of Ireland.

Morat, in *Aurungzebe,* a drama by Dryden (1675).

Edward Kynaston [1619-1687] shone with uncommon lustre in "Morat" and "Muley Moloch." In both these parts he had a fierce, lion-like majesty in his port and utterance, that gave the spectators a kind of trembling admiration.—*Colley Cibber.*

Morat, in Switzerland, famous for the battle fought there in 1476, in which the Swiss defeated Charles *le Téméraire,* of Burgundy.

Morat and Marathon twin names shall stand.
Byron; Childe Harold, iii. 64 (1816).

Morbleu! This French oath is a corrupt contraction of Mau'graby; thus, *maugre bleu, mau'bleu.* Maugraby was the great Arabian enchanter, and the word means "barbarous," hence a barbarous man or a barbarian. The oath is common in Provence, Languedoc, and Gascoigne. I have often heard it used by the medical students at Paris.

(Probably it is a punning corruption of *Mort de Dieu.*)

Mordaunt, the secretary at Aix of queen Margaret the widow of Henry VI. of England.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Mor'decai (*Beau*), a rich Italian Jew, one of the suitors of Charlotte Goodchild; but, supposing the report to be true that the lady had lost her fortune, he called off and retired.—*Macklin: Love à-la-Mode* (1779).

The part that first brought John Quick [1748-1831] into notice was "Beau Mordecai," in which he appeared as far back as 1770.—*Records of a Stage Veteran.*

Mordent, father of Joanna by a former wife. In order to marry lady Anne, he "deserts" Joanna and leaves her to be brought up by strangers. Joanna is placed under Mrs. Enfield a crimp, and Mordent consents to a proposal of Lennox to run off with her. Mordent is a spirit embittered with the world—a bad man, with a goading conscience. He sins and suffers the anguish of remorse; does wrong, and blames Providence because when he "sows the storm he reaps the whirlwind."

Lady Anne, the wife of Mordent, daughter of the earl of Oldcrest, sister of a viscount, niece of lady Mary, and one of her uncles is a bishop. She is wholly neglected by her husband, but, like Grisilda (*q.v.*), bears it without complaint.—*Holcroft: The Deserted Daughter* (1784, altered into *The Steward*).

Mordred (*Sir*), son of Margawse (sister of king Arthur) and Arthur her brother, while she was the wife of Lot king of Orkney (pt. i. 2, 35, 36). The sons of Lot himself and his wife were Gaw'ain, Agravain, Ga'heris, and Gareth, all knights of the Round Table. Out of hatred to sir Launcelot, Mordred and Agravain accuse him to the king of too great familiarity with queen Guenever, and induce the king to spend a day in hunting. During his absence, the queen sends for sir Launcelot to her private chamber, and Mordred and Agravain, with twelve other knights, putting the worst construction on the interview, clamorously assail the chamber, and call on sir Launcelot to come out. This he does, and kills Agravain with the twelve knights, but Mordred makes his escape and tells the king, who orders the queen to be burnt alive. She is brought to the stake, but is rescued by sir Launcelot, who carries her off to Joyous Guard, near Carlisle, which the king besieges. While lying before the castle, king Arthur receives a bull from the pope, commanding him to take back his queen. This he does, but as he refuses to be reconciled to sir Launcelot, the knight betakes himself to Benwick, in Brittany. The king lays siege to Benwick, and during his absence leaves Mordred regent. Mordred usurps the crown, and tries, but in vain, to induce the queen to marry him. When the king hears thereof, he raises the siege of Benwick, and returns to England. He defeats Mordred at Dover and at Barondown, but at Salisbury (*Camlan*) Mordred is slain fighting with the king, and Arthur receives his death-wound. The queen then retires to a convent at Almesbury, is visited by sir Launcelot, declines to marry him, and dies.—*Sir T. Malory: History of Prince Arthur*, iii. 143-174 (1470).

N.B.—The wife of Lot is called "Anne" by Geoffrey of Monmouth (*British History*, viii. 20, 21); and "Bellicent" by Tennyson, in *Gareth and Lynette.*

(This tale is so very different to those of Geoffrey of Monmouth and Tennyson, that all three are given. See MODRED, p. 714.)

Mor'dure (2 *syl.*), son of the emperor of Germany. He was guilty of illicit love with the mother of sir Bevis of Southampton, who murdered her husband and then married sir Mordure. Sir Bevis, when a mere lad, reproved his mother for the murder of his father, and she employed Saber to kill him; but the murder was not committed, and young Bevis was brought up as a shepherd. One day, entering the hall where Mordure sat with his bride, Bevis struck at him with his axe. Mordure slipped aside, and the chair was "split to shivers." Bevis was then sold to an Armenian, and was presented to the king, who knighted him and gave him his daughter Josian in marriage.—*Drayton: Polyolbion*, ii. (1612).

Mor'dure (2 *syl.*), Arthur's sword, made by Merlin. No enchantment had power over it, no stone or steel was proof against it, and it would neither break nor bend. (The word means "hard biter.")—*Spenser: Faërie Queene*, ii. 8 (1590).

More (*Margareta*), Miss Anne Manning, authoress of *Household of Sir Thomas More* (1851).

More of More Hall, a legendary hero, who armed himself with armour

full of spikes; and, concealing himself in the cave where the dragon of Wantley dwelt, slew the monster by kicking it in the mouth, where alone it was mortal.

*** In the burlesque of H. Carey, entitled *The Dragon of Wantley*, the hero is called "Moore of Moore Hall," and he is made to be in love with Gubbins's daughter, Margery of Roth'ram Green (1696–1743).

Morecraft, at first a miser, but after losing most of his money he became a spendthrift.—*Beaumont and Fletcher: The Scornful Lady* (1616).

*** "Luke," in Massinger's *City Madam*, is the exact opposite. He was at first a poor spendthrift, but coming into a fortune he turned miser.

(Beaumont died 1616.)

Morell (*Sir Charles*), the pseudonym of the Rev. James Ridley, affixed to some of the early editions of *The Tales of the Genii*, from 1764.

More'love (*Lord*), in love with lady Betty Modish, who torments him almost to madness by an assumed indifference, and rouses his jealousy by coquetting with lord Foppington. (For the rest, see MODISH, p. 714.)—*Cibber: The Careless Husband* (1704).

Morë'no (*Don Antonio*), a gentleman of Barcelona, who entertained don Quixote with mock-heroic hospitality.—*Cervantes: Don Quixote*, II. iv. 10 (1615).

Morfin (*Mr.*), a cheerful bachelor in the office of Mr. Dombey, merchant. He calls himself "a creature of habit," has a great respect for the head of the house, and befriends John Carker when he falls into disgrace by robbing his employer. Mr. Morfin is a musical amateur, and finds in his violoncello a solace for all cares and worries. He marries Harriet Carker, the sister of John and James.—*Dickens: Dombey and Son* (1846).

Morgan, a feigned name adopted by Belarius a banished lord.—*Shakespeare: Cymbeline* (1605).

Morgan, one of the soldiers of prince Gwenwyn of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Morgan la Fée, one of the sisters of king Arthur (pt. i. 18); the others were Margawse, Elain, and Anne (Bellicent was his half-sister). Morgan calls herself "queen of the land of Gore" (pt. i. 103). She was the wife of king Vrience (pt. i. 63), the mother of sir Ew'ain (pt. i. 73), and lived in the castle of La Belle Regard (pt. ii. 122).

On one occasion, Morgan la Fée stole her brother's sword "Excalibur," with its scabbard, and sent them to sir Accolon of Gaul, her paramour, that he might kill her brother Arthur in mortal combat. If this villainy had succeeded, Morgan intended to murder her husband, marry sir Accolon, and "devise to make him king of Britain;" but sir Accolon, during the combat, dropped the sword, and Arthur, snatching it up, would have slain him had he not craved mercy and confessed the treasonable design (pt. i. 70). After this, Morgan stole the scabbard, and threw it into the lake (pt. i. 73). Lastly, she tried to murder her brother by means of a poisoned robe; but Arthur told the messenger to try it on, that he might see it, and when he did so he dropped down dead, "being burnt to a coal" (pt. i. 75).—*Sir T. Malory: History of Prince Arthur* (1470).

(W. Morris, in his *Earthly Paradise* ("August"), makes Morgan la Fée the bride of Ogier the Dane, after his earthly career was ended.)

Morgane (2 *syl.*), a fay, to whose charge Zephyr committed young Passelyon and his cousin Bennucq. Passelyon fell in love with the fay's daughter, and the adventures of these young lovers are told in the romance of *Perceforest*, iii. (1220).

Morgante (3 *syl.*), a ferocious giant, converted to Christianity by Orlando. After performing the most wonderful feats, he died at last from the bite of a crab.—*Pulci: Morgante Maggiore* (1488).

He [*don Quixote*] spoke favourably of Morgante, who, though of gigantic race, was most gentle in his manners.—*Cervantes: Don Quixote*, I. l. 1 (1605).

Morgany, Glamorgan.

Not a brook of Morgany.
Drayton. Polyolbion, iv. (1612).

Morgause or MARGAWSE, wife of king Lot. Their four sons were Gaw'ain, Agravain, Ga'heris, and Gareth (ch. 36); but Morgause had another son by prince Arthur, named Mordred. Her son Gaheris, having caught his mother in adultery with sir Lamorake, cut off her head.

King Lot had wedded king Arthur's sister, but king Arthur had . . . by her Mordred, therefore king Lot held against king Arthur (ch. 35).—*Sir T. Malory: History of Prince Arthur*, I. 35, 36 (1470).

Morgia'na, the female slave, first of Cassim, and then of Ali Baba, "crafty, cunning, and fruitful in inventions." When the thief marked the door of her

master's house with white chalk in order to recognize it, Morgiana marked several other doors in the same manner; next day, she observed a red mark on the door, and made a similar one on others, as before. A few nights afterwards, a merchant with thirty-eight oil-jars begged a night's lodging; and as Morgiana wanted oil for a lamp, she went to get some from one of the leather jars. "Is it time?" asked a voice. "Not yet," replied Morgiana, and going to the others, she discovered that a man was concealed in thirty-seven of the jars. From the last jar she took oil, which she made boiling hot, and with it killed the thirty-seven thieves. When the captain discovered that all his men were dead, he decamped without a moment's delay. Soon afterwards, he settled in the city as a merchant, and got invited by Ali Baba to supper, but refused to eat salt. This excited the suspicion of Morgiana, who detected in the pretended merchant the captain of the forty thieves. She danced awhile for his amusement, playfully sported with his dagger, and suddenly plunged it into his heart. When Ali Baba knew who it was that she had slain, he not only gave the damsel her liberty, but also married her to his own son.—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

"Morgiana," said Ali Baba, "these two packets contain the body of your master [*Cassim*], and we must endeavour to bury him as if he died a natural death. Let me speak to your mistress."—*Ali Baba, or the Forty Thieves.*

Morglay, the sword of sir Bevis of Hamptoun, *i.e.* Southampton, given to him by his wife Josian, daughter of the king of Armenia.—*Drayton: Polyolbion*, ii. (1612).

You talk of Morglay, Excalibur [*Arthur's sword*], and Durindana [*Orlando's sword*], or so. Tut! I lend no credit to that is fabled of 'em.—*Ben Jonson: Every Man in His Humour*, iii. 1 (1598).

Morgue la Faye, a *fée* who watched over the birth of Ogier the Dane, and, after he had finished his earthly career, restored him to perpetual youth, and took him to live with her in everlasting love in the isle and castle of Av'alon.—*Ogier le Danois* (a romance).

Mor'lee (*Gil* or *Child*), the natural son of lady Barnard, "brought forth in her father's house wi' mickle sin and shame." One day Gil Morice sent Willie to the baron's hall, with a request that lady Barnard would go at once to Greenwood to see the child. Lord Barnard, fancying the "child" to be some paramour, forbade his wife to leave the hall, and went himself to Greenwood, where he slew Gil Morice, and sent his head to lady Barnard. On his return, the lady told her lord he had slain her son, and added, "Wi' that same spear, oh, pierce my heart, and put me out o' pain!" But the baron repented of his hasty deed, and cried, "I'll ay lament for Gil Morice, as gin he were mine ain."—*Percy: Reliques, etc.* (last ballad of bk. i.).

(This tale suggested to Home the plot of his tragedy called *Douglas*, 1756.)

Morisco, a Moorish dance, a kind of hornpipe.

Faciem plerumque inficiunt fuligine, et peregrinum vestium cultum assumunt, qui ludicris talibus indulgent, aut Mauri esse videantur, aut e longius remotâ patriâ credantur advolasse.—*Junius.*

Mor'land, in *Lend Me Five Shillings*, by J. Maddison Morton (1838).

Morland (*Henry*), "the heir-at-law" of baron Duberly. It was generally supposed that he had perished at sea; but he was cast on cape Breton, and afterwards returned to England, and married Caroline Dormer an orphan.—*Colman: The Heir-at-Law* (1797).

Mr. Beverley behaved like a father to me [*B. Webster*], and engaged me as a walking gentleman for his London theatre, where I made my first appearance as "Henry Morland," in *The Heir-at-Law*, which, to avoid legal proceedings, he called *The Lord's Warming-pan.*—*Peter Paterson.*

Morley (*Mrs.*), the name under which queen Anne corresponded with Mrs. Freeman (*the duchess of Marlborough*).

Morna, daughter of Cormac king of Ireland. She was in love with Câthba, youngest son of Torman. Duchômar, out of jealousy, slew his rival, and then asked Morna to be his bride. She replied, "Thou art dark to me, O Duchômar, and cruel is thine arm to Morna." She then begged him for his sword, and when "he gave it to her she thrust it into his heart." Duchômar fell, and begged the maid to pull out the sword that he might die, but when she did so he seized it from her and plunged it into her side. Whereupon Cuthullin said—

"Peace to the souls of the heroes! Their deeds were great in fight. Let them ride around me in clouds. Let them show their features of war. My soul shall then be firm in danger, mine arm like the thunder of heaven. But be thou on a moonbeam, O Morna! near the window of my rest, when my thoughts are at peace, when the din of arms is past."—*Ossian: Fingal*, i.

Morna, wife of Comhal and mother of

Fingal. Her father was Thaddu, and her brother Clessammor.—*Ossian.*

Mornay, the old seneschal at earl Herbert's tower at Peronne.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Morning Hymn (*The*).

> Awake, my soul, and with the sun,
> Thy daily stage of duty run.
> *Bishop Ken* (1674).

Morning Star of Song (*The*), Chaucer (1328–1400). Campbell and Tennyson both use the phrase.

Morning Star of the Reformation, John Wycliffe (1324–1384).

> Wycliffe will ever be remembered as a good and great man. . . . May he not be justly styled, "The Morning Star of the Reformation"?—*Eadie.*

Morocco or MAROCCUS, the performing horse, generally called "Bankes's Horse." Among other exploits, we are told that "it went up to the top of St. Paul's." Both horse and man were burnt alive at Rome, by order of the pope, as magicians.—*Don Zara del Fogo,* 114 (1660).

∴ Among the entries at Stationers' Hall is the following:—*Nov.* 14, 1595: *A Ballad showing the Strange Qualities of a Young Nagg called Morocco.*

In 1595 was published the pamphlet *Maroccus Extaticus* or *Bankes's Horse in a Trance.*

Morocco Men, agents of lottery assurances. In 1796 the great State lottery employed 7500 morocco men. Their business was to go from house to house among the customers of the assurances, or to attend in the back parlours of public-houses, where the customers came to meet them.

Morolt (*Dennis*), the old 'squire of sir Raymond Berenger.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Morose (*2 syl.*), a miserly old hunks, who hates to hear any voice but his own. His nephew, sir Dauphine, wants to wring out of him a third of his property, and proceeds thus: He gets a lad to personate "a silent woman," and the phenomenon so delights the old man, that he consents to a marriage. No sooner is the ceremony over, than the boy-wife assumes the character of a virago of loud and ceaseless tongue. Morose is half mad, and promises to give his nephew a third of his income if he will take this intolerable plague off his hands. The trick being revealed, Morose retires into private life, and leaves his nephew master of the situation.—*Ben Jonson: Epicœne, or The Silent Woman* (1609).

> Benjamin Johnson [1665–1742] seemed to be proud to wear the poet's double name, and was particularly great in all that author's plays that were usually performed, viz. "Wasp," "Corbaccio," "Morose," and "Ananias."—*Chetwood.*

("Wasp" in *Bartholomew Fair,* "Corbaccio" in *The Fox,* and "Ananias" in *The Alchemist.*)

Moroug, the monkey mistaken for the devil. A woman of Cambalu died, and Moroug, wishing to imitate her, slipped into her bed, and dressed himself in her night-clothes, while the body was carried to the cemetery. When the funeral party returned, and began the usual lamentations for the dead, pug stretched his night-capped head out of the bed and began moaning and grimacing most hideously. All the mourners thought it was the devil, and scampered out as fast as they could run. The priests assembled, and resolved to exorcise Satan; but pug, noting their terror, flew on the chief of the bonzes, and bit his nose and ears most viciously. All the others fled in disorder; and when pug had satisfied his humour, he escaped out of the window. After a while, the bonzes returned, with a goodly company well armed, when the chief bonze told them how he had fought with Satan, and prevailed against him. So he was canonized, and made a saint in the calendar for ever.—*Gueulette: Chinese Tales* ("The Ape Moroug," 1723).

Morrel or **Morell,** a goat-herd who invites Thomalin, a shepherd, to come to the higher grounds, and leave the low-lying lands. He tells Thomalin that many hills have been canonized, as St. Michael's Mount, St. Bridget's Bower in Kent, and so on; then there was mount Sinah and mount Parnass, where the Muses dwelt. Thomalin replies, "The lowlands are safer, and hills are not for shepherds." He then illustrates his remark by the tale of shepherd Algrind, who sat like Morrel on a hill, when an eagle, taking his white head for a stone, let on it a shell-fish in order to break it, and all-to cracked his skull. [Æschylus was killed by a tortoise dropped on his head by an eagle.]—Spenser, *Shepheardes Calendar,* vii.

(This is an allegory of the high and

low church parties. Morel is an anagram of Elmer or Aylmer bishop of London, who "sat on a hill," and was the leader of the high-church party. Algrind is Grindal archbishop of Canterbury, head of the low-church party, who in 1578 was sequestrated for writing a letter to the queen on the subject of puritanism. Thomalin represents the puritans. This could not have been written before 1578, unless the reference to Algrind was added in some later edition.)

MORRIS, a domestic of the earl of Derby.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Morris (*Mr.*), the timid fellow-traveller of Frank Osbaldistone, who carried the portmanteau. Osbaldistone says, concerning him, "Of all the propensities which teach mankind to torment themselves, that of causeless fear is the most irritating, busy, painful, and pitiable."—*Sir W. Scott: Rob Roy* (time, George I.).

Morris (*Dinah*), a Methodist field preacher, in *Adam Bede*, a novel by George Eliot (Mrs. J. W. Cross) (1859).

Morris (*Peter*), the pseudonym of John G. Lockhart, in *Peter's Letters to his Kinsfolk* (1819).

Morris-Dance, a comic representation of every grade of society. The characters were dressed partly in Spanish and partly in English costume. Thus, the huge sleeves were Spanish, but the laced stomacher English. Hobby-horse represented the king and all the knightly order; Maid Marian, the queen; the friar, the clergy generally; the fool, the court jester. Other characters represented were a franklin or private gentleman, a churl or farmer, and the lower grades represented by a clown. The Spanish costume is to show the origin of the dance.

(A representation of a morris-dance may still be seen at Betley, in Staffordshire, in a window placed in the house of George Tollet, Esq., in about 1620.)

Morrison (*Hugh*), a Lowland drover, the friend of Robin Oig.—*Sir W. Scott: The Two Drovers* (time, George III.).

Mortality (*Old*), a religious itinerant, who frequented country churchyards and the graves of the covenanters. He was first discovered in the burial-ground at Gandercleugh, clearing the moss from the grey tombstones, renewing with his chisel the half-defaced inscriptions, and repairing the decorations of the tombs.—*Sir W. Scott: Old Mortality* (time, Charles II.). (For the plot of the novel, see OLD MORTALITY.)

*** "Old Mortality" is said to be meant for Robert Patterson.

Morta'ra, the boy who died from being covered all over with gold-leaf by Leo XII., to adorn a pageant.

Mortcloke (*Mr.*), the undertaker at the funeral of Mrs. Margaret Bertram of Singleside.—*Sir W. Scott: Guy Mannering* (time, George II.).

Morte d'Arthur, a compilation of Arthurian tales, called on the title-page *The History of Prince Arthur*, compiled from the French by sir Thomas Malory, and printed by William Caxton in 1470. It is divided into three parts. The first part contains the birth of king Arthur, the establishment of the Round Table, the romance of Balin and Balan, and the beautiful allegory of Gareth and Linet'. The second part is mainly the romance of sir Tristram. The third part is the romance of sir Launcelot, the quest of the holy graal, and the deaths of Arthur, Guenever, Tristram, Lamorake, and Launcelot (all which see).

*** The difference of style in the third part is very striking. The end of ch. 44, pt. i. is manifestly the close of a romance. It is a pity that each romance is not marked by some formal indication, thus, pt. i. bk. I, etc.; and each book might be subdivided into chapters.

This book was finished the ninth year of the reign of king Edward IV. by sir Thomas Malory, knight. Thus endeth this noble and joyous book, entitled *La Morte d'Arthur*, notwithstanding it treateth of the birth, life, and acts of the said king Arthur, and of his noble knights of the Round Table . . . and the achieving of the holy Sangreall, and in the end the dolorous death and departing out of the world of them all.—Concluding paragraph.

Morte d'Arthur, by Tennyson. The poet supposes Arthur (wounded in the great battle of the West) to be borne off the field by sir Bedivere. The wounded monarch directed sir Bedivere to cast Excalibur into the mere. Twice the knight disobeyed the command, intending to save the sword; but the dying king detected the fraud, and insisted on being obeyed. So sir Bedivere cast the sword into the mere, and "an arm, clothed in white samite, caught it by the hilt, brandished it three times, and drew it into the mere." Sir Bedivere then carried the dying king to a barge, in which were three queens, who conveyed him to the island-valley

of Avil'ion, "where falls not hail, or rain, or any snow, nor ever wind blows loudly." Here was he taken to be healed of his grievous wound; but whether he lived or died we are not told.

The idyll called *The Passing of Arthur* is verbatim like the *Morte d'Arthur*, with an introduction tacked on; but from "So all day long . . ." (twelfth paragraph) to the line, "So on the mere the wailing died away" (about 270 lines), the two are identical.

∴ This idyll is merely chs. 167, 168 (pt. iii.) of the *History of Prince Arthur* compiled by sir T. Malory, put into metre, much being a verbatim rendering. (See *Notes and Queries*, July 13, 1878, where the parallels are shown paragraph by paragraph.)

Mortemar (*Alberick of*), an exiled nobleman, *alias* Theodorick the hermit of Engaddi, the enthusiast.—*Sir W. Scott: The Talisman* (time, Richard I.).

Mor'timer (*Mr.*), executor of lord Abberville, and uncle of Frances Tyrrell. "He sheathed a soft heart in a rough case." Externally, Mr. Mortimer seemed unsympathetic, brusque, and rugged; but in reality he was most benevolent, delicate, and tender-hearted. "He did a thousand noble acts without the credit of a single one." In fact, his tongue belied his heart, and his heart his tongue.—*Cumberland: The Fashionable Lover* (1780).

Mor'timer (*Sir Edward*), a most benevolent man, oppressed with some secret sorrow. In fact, he knew himself to be a murderer. The case was this: Being in a county assembly, the uncle of lady Helen insulted him, struck him down, and kicked him. Sir Edward rode home to send a challenge to the ruffian; but meeting him on the road drunk, he murdered him, was tried for the crime, but was honourably acquitted. He wrote a statement of the case, and kept the papers connected with it in an iron chest. One day, Wilford, his secretary, whose curiosity had been aroused, saw the chest unlocked, and was just about to take out the documents when sir Edward entered, and threatened to shoot him; but he relented, made Wilford swear secrecy, and then told him the whole story. The young man, unable to live under the jealous eye of sir Edward, ran away; but sir Edward dogged him, and at length arrested him on the charge of robbery. The charge broke down, Wilford was acquitted, sir Edward confessed himself a murderer, and died.—*Colman: The Iron Chest* (1796).

∴ This is the novel of *Caleb Williams* by Godwin (1794), dramatized.

Mortimer Lightwood, solicitor, employed in the "Harmon murder" case. He was the great friend of Eugene Wrayburn, barrister-at-law, and it was the ambition of his life to imitate the *nonchalance* and other eccentricities of his friend. At one time he was a great admirer of Bella Wilfer. Mr. Veneering called him "one of his oldest friends;" but Mortimer was never in the merchant's house but once in his life, and resolved never to enter it again.—*Dickens: Our Mutual Friend* (1864).

Mortimer Street (London); so called from Harley, earl of Oxford and Mortimer, and baron of Wigmore, in Herefordshire.

MORTON, a retainer of the earl of Northumberland.—*Shakespeare: 2 Henry IV.* (1598).

Morton (*Henry*), a leader in the covenanters' army with Balfour. While abroad, he is major-general Melville. Henry Morton marries Miss Eden Bellenden.

Old Ralph Morton of Milnwood, uncle of Henry Morton.

Colonel Silas Morton of Milnwood, father of Henry Morton.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Morton (*The earl of*), in the service of Mary queen of Scots, and a member of the privy council of Scotland.—*Sir W. Scott: The Monastery* and *The Abbot* (time, Elizabeth).

Morton (*The Rev. Mr.*), the presbyterian pastor of Cairnvreckan village.—*Sir W. Scott: Waverley* (time, George II.).

Mortsheugh (*Johnie*), the old sexton of Wolf's Hope village.—*Sir W. Scott: The Bride of Lammermoor* (time, William III.).

Morven ("*a ridge of high hills*"), all the north-west of Scotland; called in Ossian "windy Morven," "resounding Morven," "echoing Morven," "rocky Morven." Fingal is called indifferently "king of Selma" and "king of Morven." Selma was the capital of Morven. Probably it was Argyllshire extended north and east.

Morvi'dus, son of Danius by his concubine Tangustĕla. In his reign there "came from the Irish coast a most cruel monster, which devoured the people continually; but as soon as Morvidus heard thereof, he ventured to encounter it alone. When all his darts were spent, the monster rushed upon him, and swallowed him up like a small fish."—*Geoffrey: British History*, iii. 15 (1142).

. . . that valiant bastard . . .
Morvidus (Danius' son), who with that monster fought,
His subjects that devoured.
Drayton: Polyolbion, viii. (1612

(Morvidus is erroneously printed "Morindus" in Drayton, but has been corrected in the quotation given above.)

Mosby, an unmitigated villain. He seduced Alicia, the wife of Arden of Feversham. Thrice he tried to murder Arden, but was baffled, and then frightened Alicia into conniving at a most villainous scheme of murder. Pretending friendship, Mosby hired two ruffians to murder Arden while he was playing a game of draughts. The villains, who were concealed in an adjacent room, were to rush on their victim when Mosby said, "Now I take you." The whole gang were apprehended and executed.—*Arden of Feversham* (1592), altered by George Lillo (1739).

Mosca, the knavish confederate of Vol'pone (2 *syl.*) the rich Venetian "fox."—*Ben Jonson: Volpone* or *The Fox* (1605).

If your mother, in hopes to ruin me, should consent to marry my pretended uncle, he might, like "Mosca" in *The Fox*, stand upon terms.—*Congreve: The Way of the World*, ii. 1 (1700).

Mosce'ra, a most stately convent built by the abbot Rodulfo, on the ruins of a dilapidated fabric. On the day of opening, an immense crowd assembled, and the abbot felt proud of his noble edifice. Amongst others came St. Gualber'to (3 *syl.*) who, when the abbot showed him the pile and the beauty thereof, said in prayer, "If this convent is built for God's glory, may it abide to the end of time; but if it is a monument of man's pride, may that little brook which flows hard by overwhelm it with its waters." At the word, the brook ceased to flow, the waters piled up mountain high; then, dashing on the convent, overthrew it, nor left one stone upon another, so complete was the ruin. —*Southey: St. Gualberto.*

Moscow. *So-and-so was my Moscow*, that is, the turning-point of my good fortune, leading to future "shoals and misery." The reference is to Napoleon Bonaparte's disastrous Russian expedition, when his star hastened to its "set."

Juan was my Moscow [*the ruin of my reputation and fame*].
Byron: Don Juan, xi. 56 (1824).

Mo'ses, the Jew money-lender in *The School for Scandal*, by Sheridan (1777).

Moses' Clothes. The *Korân* says, "God cleared Moses from the scandal which was rumoured against him" (ch. xxxiii.). The scandal was that his body was not properly formed, and therefore he would never bathe in the presence of others. One day he went to bathe, and laid his clothes on a stone, but the stone ran away with them into the camp. Moses went after it as fast as he could run, but the Israelites saw his naked body, and perceived the untruthfulness of the common scandal.—*Sale: Al Korân*, xxxiii. notes.

Moses' Horns. The Vulgate gives *quod cornuta esset facies sua*, for what our version has translated, "he wist not *that the skin of his face shone.*" The Hebrew word used means both a "horn" and an "irradiation." Michael Angelo followed the Vulgate.

Moses' Rod.

While Moses was living with Re'uĕl [*Jithro*] the Midianite, he noticed a staff in the garden, and he took it to be his walking-stick. This staff was Joseph's, and Re'uel carried it away when he fled from Egypt. This same staff Adam carried with him out of Eden. Noah inherited it, and gave it to Shem. It passed into the hands of Abraham, and Abraham left it to Isaac; and when Jacob fled from his brother's anger into Mesopotamia, he carried it in his hand, and gave it at death to his son Joseph.—*The Talmud*, vi.

Moses Slow of Speech. The tradition is this: One day, Pharaoh was carrying Moses in his arms, when the child plucked the royal beard so roughly that the king, in a passion, ordered him to be put to death. Queen Asia said to her husband, the child was only a babe, and was so young he could not discern between a ruby and a live coal. Pharaoh put it to the test, and the child clapped into its mouth the burning coal, thinking it something good to eat. Pharaoh's anger was appeased, but the child burnt its tongue so severely that ever after it was "slow of speech."—*Shalshel: Hakkabala*, II.

** The account given in the *Talmud* is somewhat different. It is therein stated that Pharaoh was sitting one day with Moses on his lap, when the child

took the crown from the king's head and placed it on his own. The "wise men" of Egypt persuaded Pharaoh that this act was treasonable, and that the child should be put to death. Jithro [*sic*] the priest of Midian said it was the act of a child who knew no better. "Let two plates," said he, "be set before the child, one containing gold and the other live coals, and you will presently see that he will choose the coals in preference to the gold." The advice of Jithro being followed, the boy Moses snatched at the coals, and, putting one of them into his mouth, burnt his tongue so severely that ever after he was "heavy of speech."—*The Talmud*, vi.

Most Christian King (*Le Roy Tres-Christien*). The king of France used to be so called by others, either with or without his proper name; but he never styled himself so in any letter, grant, or rescript.

In St. Remigius' or Remy's Testament, king Clovis is called *Christianissimus Ludovicus*. (See *Flodard: Historia Remensis*, i. 18, A.D. 940.)

Motallab (*Abdal*), one of the four husbands of Zesbet the mother of Mahomet. He was not to know her as a wife till he had seen Mahomet in his pre-existing state. Mahomet appeared to him as an old man, and told him he had chosen Zesbet for her virtue and beauty to be his mother.—*Comte de Caylus: Oriental Tales* ("History of Abdal Motallab," 1743).

Mo'tar ("*one doomed* or *devoted to sacrifice*"). So prince Assad was called, when he fell into the hands of the old fire-worshipper, and was destined by him to be sacrificed on the fiery mountain.—*Arabian Nights* ("Amgiad and Assad").

Moth, page to don Adriano de Arma'do the fantastical Spaniard. He is cunning and versatile, facetious and playful.—*Shakespeare: Love's Labour's Lost* (1594).

Moth, one of the fairies.—*Shakespeare: Midsummer Night's Dream* (1592).

Moths and Candles. The moths fell in love with the night-fly; and the night-fly, to get rid of their importunity, maliciously bade them to go and fetch fire for her adornment. The blind lovers flew to the first flame to obtain the love-token, and few escaped injury or death.—*Kæmpfer: Account of Japan*, vii. (1727).

Mother Ann, Ann Lee, the "spiritual mother" of the shakers (1734–1784).

∴ Mother Ann is regarded as the female form, and Jesus as the male form, of the Messiah.

Mother Bunch, a celebrated ale-wife in Dekker's *Satiro-mastix* (1602).

∴ In 1604 was published *Pasquil's Jests, mixed with Mother Bunch's Merriments*. In 1760 was published, in two parts, *Mother Bunch's Closet newly Broke Open, etc.*, by a "Lover of Mirth and Hater of Treason."

Mother Bunch's *Fairy Tales* are known in every nursery.

Mother Carey's Chickens. The fish-fags of Paris in the first Great Revolution were so called, because, like the "stormy petrel," whenever they appeared in force in the streets of Paris, they always forboded a tumult or political storm.

Mother Carey's Goose, the great black petrel or gigantic fulmar of the Pacific Ocean.

Mother Douglas, a noted crimp, who lived at the north-east corner of Covent Garden. Her house was superbly furnished. She died 1761.

∴ Foote introduces her in *The Minor* as "Mrs. Cole" (1760); and Hogarth in his picture called "The March to Finchley."

Mother Goose, in French *Contes de Ma Mère l'Oye*, by Charles Perrault (1697).

∴ There are ten stories in this book, seven of which are from the *Pentamerone*.

Mother Goose, a native of Boston, in Massachusetts, authoress of nursery rhymes. Mother Goose used to sing her rhymes to her grandson, and Thomas Fleet, her brother-in-law, of Pudding Lane (now *Devonshire Street*), printed and published the first edition, entitled *Songs for the Nursery* or *Mother Goose's Melodies*, in 1719.

(Dibdin wrote a pantomime entitled *Mother Goose.*)

Mother Hubbard, an old lady whose whole time and attention were taken up by her dog, who was most wilful; but the dame never lost her temper nor forgot her politeness. After running about all day, vainly endeavouring to supply Master Doggie—

The dame made a curtsey, the dog made a bow;
The dame said, "Your servant!" the dog said, "Bow, wow!"
A Nursery Tale in Rhyme.

*** This tale is comparatively modern, certainly subsequent to the introduction of clay pipes in the seventeenth century; for on one occasion the dame found her dog "smoking his pipe." Probably it is not earlier than the middle of the eighteenth century, when smoking pipes had become pretty common. It may be a political skit, as so many of our nursery songs are, the "bull-dog" being William Pitt, and the dame the French, who tried to win him over and even made a curtsey, but the "dog" cried *Bow-wow!*

Mother Hubberd, the supposed narrator of a tale called *The Fox and the Ape*, related to the poet Spenser to beguile the weary hours of sickness. Several persons told him tales, but

Amongst the rest a good old woman was
Hight Mother Hubberd, who did far surpass
The rest in honest mirth that seemed her well;
She, when her turn was come her tale to tell,
Told of a strange adventure that betided
Betwixt a fox and ape by him misguided;
The which, for that my sense it greatly pleased, ...
I'll write it as she the same did say.
Spenser.

Mother Hubberd's Tale. A fox and an ape determined to travel about the world as *chevaliers de l'industrie*. First, Ape dressed as a broken-down soldier, and Fox as his servant. A farmer agreed to take them for his shepherds; but they devoured all his lambs and then decamped. They next "went in for holy orders." Reynard contrived to get a living given him, and appointed the ape as his clerk; but they soon made the parish too hot to hold them, and again sheered off. They next tried their fortune at court; the ape set himself up as a foreigner of distinction, with Fox for his groom. They played the part of rakes, but being found to be desperate rogues, had to flee with all despatch, and seek another field of action. As they journeyed on, they saw a lion sleeping, and Master Fox persuaded his companion to steal the crown, sceptre, and royal robes. The ape, arrayed in these, assumed to be king, and Fox was his prime minister; but so ill did they govern that Jupiter interfered, the lion was restored, and the ape was docked of his tail and had his ears cropt.

Since which, all apes but half their ears have left,
And of their tails are utterly bereft.
So Mother Hubberd her discourse did end.
Spenser: Mother Hubberd's Tale.

Mother Shipton, T. Evan Preece, of South Wales, a prophetess, whose predictions (generally in rhymes) were at one time in everybody's mouth in South Wales, especially in Glamorganshire.

*** She predicted the death of Wolsey, lord Percy, and others. Her prophecies are still extant. That of "the end of the world in eighteen hundred and eighty-one" is a forgery.

Mother of the People (*The*), Marguerite of France *la Mère des Peuples*, daughter of François I. (1523-1574).

Mother's Three Joys (*A*). "The three holydays allowed to the fond mother's heart," passing by the ecstasy of the birth of her child, are—

1. When first the white blossoms of his teeth appear, breaking the crimson buds that did encase them; that is a day of joy.
2. Next, when from his father's arms he runs without support, and clings, laughing and delighted, to his mother's knee; that is the mother's heart's next holyday.
3. And sweeter still the third, whenever his little stammering tongue shall utter the grateful sound of "father," "mother;" oh, that is the dearest joy of all! —*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Mould (*Mr.*), undertaker. His face had a queer attempt at melancholy, sadly at variance with a smirk of satisfaction which might be read between the lines. Though his calling was not a lively one, it did not depress his spirits, as in the bosom of his family he was the most cheery of men, and to him the "tap, tap" of coffin-making was as sweet and exhilarating as the tapping of a woodpecker.—*Dickens: Martin Chuzzlewit* (1844).

Mouldy (*Ralph*), "a good-limbed fellow, young, strong, and of good friends." Ralph was pricked for a recruit in sir John Falstaff's regiment. He promised Bardolph forty shillings "to stand his friend." Sir John, being told this, sent Mouldy home, and when justice Shallow remonstrated, saying that Ralph "was the likeliest man of the lot," Falstaff replied, "Will you tell me, Master Shallow, how to choose a man? Care I for the limb, the thews, the stature, bulk, and big assemblance of a man? Give me the spirit, Master Shallow."—*Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Moullahs, Mohammedan lawyers, from which are selected the judges.

Mount of Transfiguration. The two most popular opinions are that it was either Mount Tabor or one of the peaks of Mount Hermon. The great objection to the former is that Mount Tabor was fortified at the time. Tennyson con-

sidered the latter suggestion the most feasible, and it seems more likely, as Christ and His disciples were at the time in the vicinity of Cæsarea Philippi.

Mount Zion, the Celestial City.—*Bunyan: Pilgrim's Progress* (1678).

Mountain (*The*). A name given in the French Revolution to a faction which sat on the benches most elevated in the Hall of Assembly. The Girondins sat in the centre or lowest part of the hall, and were nicknamed the "plain." The "mountain" for a long time was the dominant part; it utterly overthrew the "plain" on August 31, 1793; but was in turn overthrown at the fall of Robespierre (9 Thermidor ii. or July 27, 1794).

Mountain (*The Old Man of the*), the imaum Hassan ben Sabbah el Homairi. The sheik Al Jebal was so called. He was the prince of the Assassins.

*** In Rymer's *Fœdera* (vol. i.) Dr. Clarke, the editor, has added two letters of this sheik; but the doctor must be responsible for their genuineness.

Mountain Brutus (*The*), William Tell (1282–1350).

Mountain-Monarch of Europe, mont Blanc.

Mountain of Flowers, the site of the palace of Violenta, the mother fairy who brought up the young princess afterwards metamorphosed into "The White Cat."—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Mountain of Miseries. Jupiter gave permission for all men to bring their grievances to a certain plain, and to exchange them with any others that had been cast off. Fancy helped them; but, though the heap was so enormous, not one single *vice* was to be found amongst the rubbish. Old women threw away their wrinkles, and young ones their mole-spots; some cast on the heap poverty; many their red noses and bad teeth; but no one his crimes. Now came the choice. A galley-slave picked up gout, poverty picked up sickness, care picked up pain, snub noses picked up long ones, and so on. Soon all were bewailing the change they had made; and Jupiter sent Patience to tell them they might, if they liked, resume their own grievances again. Every one gladly accepted the permission, and Patience helped them to take up their own bundle, and bear it without a murmur.—*Addison: The Spectator* (1711, 1712, 1714).

Mountains (*Prince of German*), Schneekoppe (5235 feet), in Eastern Prussia.

Mourning. In Colman's *Heir-at-Law* (1797) every character is in mourning: the Dowlases as relatives of the deceased lord Duberly; Henry Morland as heir of lord Duberly; Steadfast as the chief friend of the family; Dr. Pangloss as a clergyman; Caroline Dormer for her father recently buried; Zekiel and Cicely Homespun for the same reason; Kenrick for his deceased master.—*J. Smith: Memoirs* (1840).

Mourning Bride (*The*), a drama by W. Congreve (1697). "The mourning bride" is Alme'ria daughter of Manuel king of Grana'da, and her husband was Alphonso prince of Valentia. On the day of their espousals they were shipwrecked, and each thought the other had perished; but they met together in the court of Granada, where Alphonso was taken captive under the assumed name of Osmyn. Osmyn, having effected his escape, marched to Granada at the head of an army, found the king dead, and "the mourning bride" became his joyful wife.

*** This play is noted for the introductory lines—

> Music hath charms to soothe the savage breast,
> To soften rocks, and bend a knotted oak.

And Dr. Johnson extravagantly praises the description of a cathedral in the play, beginning—

> How reverend is the face of this tall pile!

Mouse (*The Country and the City*) (1687), a travesty, by Prior, of Dryden's *Hind and the Panther* (1687).

Mouse-Tower (*The*), on the Rhine. It was here that bishop Hatto was devoured by mice. (See HATTO, p. 474.)

*** *Mauth* is a toll or custom-house, and the mauth or toll-house for collecting duty on corn, being very unpopular, gave rise to the tradition.

Moussa, Moses.

Mowbray (*Mr. John*), lord of the manor of St. Ronan's.

Clara Mowbray, sister of John Mowbray. She was betrothed to Frank Tyrrel, but married Valentine Bulmer.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Mowbray (*Sir Miles*), a dogmatical,

self-opinionated old man, who fancied he could read character, and had a natural instinct for doing the right thing; but he would have been much wiser if he had paid more heed to the proverb, "Mind your own business and not another's."

Frederick Mowbray, his eldest son, a young man of fine principles, and greatly liked. His "first love" was Clara Middleton, who, being poor, married the rich lord Ruby. His lordship soon died, leaving all his substance to his widow, who bestowed it with herself on Frederick Mowbray, her first and only love.

David Mowbray, younger brother of Frederick. He was in the navy, and was a fine open-hearted, frank, and honest British tar.

Lydia Mowbray, sister of Frederick and David, and the wife of Mr. Wrangle.—*Cumberland: First Love* (1796).

Mow'cher (*Miss*), a benevolent little dwarf, patronized by Steerforth. She is full of humour and common vulgarity. Her chief occupation is that of hair-dressing.—*Dickens: David Copperfield* (1849).

Mowis, the bridegroom of snow, who woed and won a beautiful bride, but at dawn melted into the sun. The bride hunted for him night and day, but never saw him more.—*American-Indian Legend.*

Mowis, the bridegroom of snow, who won and wedded a maiden,
But when the morning came, arose and passed from the wigwam,
Fading and melting away, and dissolving into the sunshine,
Till she beheld him no more, tho' she followed far into the forest.
Longfellow: Evangeline, ii. 4 (1849).

Mozaide (2 *syl.*), the Moor who befriended Vasco de Gama when he first landed on the Indian continent.

The Moor attends, Mozaide, whose zealous care
To Gama's eyes revealed each treacherous snare.
Camoëns: Lusiad, ix. (1569).

Mozart, of Germany. The composer of *Don Giovanni*, *Nozze di Figaro*, *Zauberflöte* (operas), and the famous *Requiem*, etc. (1756–1792).

The English Mozart, sir Henry Bishop (1780–1855).

The Italian Mozart, Cherubini of Florence (1760–1842).

Much, the miller's son, the bailiff or "acater" of Robin Hood. (See MIDGE, p. 704.)

Robyn stode in Barnysdale,
And lened hym to a tree;
And by hym stode Lytell Johan,
A good yemen was he;
And also dyde good Scathelock,
And Much the miller's sone.
Ritson: Robin Hood Ballads, t. 1 (1594).

Much, the Miller's Son, in the morris-dance. His feat was to bang, with an inflated bladder, the heads of gaping spectators. He represented the fool or jester.

Much Ado about Nothing, a comedy by Shakespeare (1600). Hero, the daughter of Leonato, is engaged to be married to Claudio of Aragon; but don John, out of hatred to his brother Leonato, determines to mar the happiness of the lovers. Accordingly, he bribes the waiting-maid of Hero to dress in her mistress's clothes, and to talk with him by moonlight from the chamber balcony. The villain tells Claudio that Hero has made an assignation with him, and invites him to witness it. Claudio is fully persuaded that the woman he sees is Hero, and when next day she presents herself at the altar, he rejects her with scorn. The priest feels assured there is some mistake, so he takes Hero apart, and gives out that she is dead. Then don John takes to flight, the waiting-woman confesses, Claudio repents, and by way of amendment (as Hero is dead) promises to marry her cousin, but this cousin turns out to be Hero herself.

¶ A similar tale is told by Ariosto in his *Orlando Furioso*, v. (1516).

¶ Another occurs in the *Faërie Queene*, by Spenser, bk. ii. 4, 38, etc. (1590).

¶ George Turberville's *Geneura* (1576) is still more like Shakespeare's tale. Belleforest and Bandello have also similar tales (see *Hist.*, xviii.).

Mucklebackit (*Saunders*), the old fisherman at Musselcrag.

Old Elspeth Mucklebackit, mother of Saunders, and formerly servant to lady Glenallan.

Maggie Mucklebackit, wife of Saunders.

Steenie Mucklebackit, eldest son of Saunders. He is drowned.

Little Jennie Mucklebackit, Saunders's child.—*Sir W. Scott: The Antiquary* (time, George III.).

Mucklethrift (*Bailie*), ironmonger and brazier of Kippletringan, in Scotland.—*Sir W. Scott: Guy Mannering* (time, George II.).

Mucklewrath (*Habakkuk*), a fanatic preacher.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Mucklewrath (*John*), smith at Cairnvreckan village.

Dame Mucklewrath, wife of John. A terrible virago.—*Sir W. Scott: Waverley* (time, George II.).

Muckworm (*Sir Penurious*), the miserly old uncle and guardian of Arbella. He wants her to marry squire Sapskull, a raw Yorkshire tike; but she loves Gaylove, a young barrister, and, of course, Muckworm is outwitted.—*Carey: The Honest Yorkshireman* (1736).

Mudarra, son of Gonçalo Bustos de Salas de Lara, who murdered his uncle Rodri'go while hunting, to avenge the death of his seven half-brothers. The tale is that Rodrigo Velasquez invited his seven nephews to a feast, when a fray took place in which a Moor was slain; the aunt, who was a Moorish lady, demanded vengeance, whereupon the seven boys were allured into a ravine and cruelly murdered. Mudarra was the son of the same father as "the seven sons of Lara," but not of the same mother.—*Romance of the Eleventh Century.*

Muddle, the carpenter under captain Savage and lieutenant O'Brien.—*Marryat: Peter Simple* (1833).

Muddlewick (*Triptolemus*), in *Charles XII.*, an historical drama by Planché (1826).

Mudjekee'wis, the father of Hiawatha, and subsequently potentate of the winds. He gave all the winds but one to his children to rule; the one he reserved was the west wind, which he himself ruled over. The dominion of the winds was given to Mudjekeewis because he slew the great bear called the Mishê-Mokwa.

> Thus was slain the Mishê-Mokwa . . .
> "Honour be to Mudjekeewis!
> Henceforth he shall be the west wind,
> And hereafter, e'en for ever,
> Shall he hold supreme dominion
> Over all the winds of heaven."
> *Longfellow: Hiawatha*, ii. (1855).

Muff (*Sir Harry*), in *The Rival Candidates* (a musical interlude) by Dudley (1774). Muff is not only unsuccessful in his election, he also finds his daughter's affections are engaged during his absence.

Mug (*Matthew*), a caricature of the duke of Newcastle.—*Foote: The Mayor of Garratt* (1763).

Mugby Junction, a Christmas number in *All the Year Round* (1866), Dickens wrote *Barbox Brothers, The Boy at Mugby*, and *The Signalman.*

Mugello, the giant slain by Averardo de Medici, a commander under Charlemagne. This giant wielded a mace from which hung three balls, which the Medici adopted as their device.

∴ Three balls have been adopted by pawnbrokers as a symbol of their trade.

Muggins (*Dr.*), a sapient physician, who had the art "to suit his physic to his patients' taste;" so when king Artaxaminous felt a little seedy after a night's debauch, the doctor prescribed to his majesty "to take a morning whet."—*Rhodes: Bombastes Furioso* (1790).

Muhldenau, the minister of Mariendorpt, and father of Meeta and Adolpha. When Adolpha was an infant, she was lost in the siege of Magdeburg; and Muhldenau, having reason to suppose that the child was not killed, went to Prague in search of her. Here Muhldenau was seized as a spy, and condemned to death. Meeta, hearing of his capture, walked to Prague to beg him off, and was introduced to the governor's supposed daughter, who, in reality, was Meeta's sister Adolpha. Rupert Roselheim, who was betrothed to Meeta, stormed the prison and released Muhldenau.—*Knowles: The Maid of Mariendorpt* (1838).

Mulatto, a half-caste. Strictly speaking, *Zambo* is the issue of an Indian and a Negress; *Mulatto*, of a Whiteman and a Negress; *Terzeron*, of a Whiteman and a Mulatto woman; *Quadroon*, of a Terzeron and a White.

Mul'ciber, Vulcan, who was blacksmith, architect, and god of fire.

> In Ausonian land
> Men called him Mulciber; and how he fell
> From heaven, they fabled, thrown by angry Jove
> Sheer o'er the crystal battlements; from morn
> To noon he fell, from noon to dewy eve,
> A summer's day; and with the setting sun
> Dropt from the zenith like a falling star,
> On Lemnos, the Ægean ile.
> *Milton: Paradise Lost*, 739, etc. (1665).

Muley Bugentuf, king of Morocco, a blood-and-thunder hero. He is the chief character of a tragedy of the same name, by Thomas de la Fuenta.

> In the first act, the king of Morocco, by way of recreation, shot a hundred Moorish slaves with arrows; in the second, he beheaded thirty Portuguese officers, prisoners of war; and in the third and last act, Muley, mad with his wives, set fire with his own hand to a detached palace, in which they were shut up, and reduced them all to ashes. . . . This conflagration, accompanied with a thousand shrieks, closed the piece in a very diverting manner.—*Lesage: Gil Blas*, ii. 9 (1715).

Muléykeh, a beautiful mare which belonged to an Arab called Hóseyn.

One night she was stolen by Duhl, who galloped away on her. Hóseyn followed the thief on the sister mare Buhéyseh, and gained so fast that the horses were soon "neck by croup." Then it flashed across Hóseyn's mind that his darling was being beaten, and he shouted instructions to Duhl to urge her on. The mare obeyed her master's voice, bounded forward, and was soon out of sight and lost to him for ever.—*An old Arabian Story.*

(Browning has a poem called *Mulèykeh.*)

Mull Sack. John Cottington, in the time of the Commonwealth, was so called, from his favourite beverage. John Cottington emptied the pockets of Oliver Cromwell when lord protector; stripped Charles II. of £1500; and stole a watch and chain from lady Fairfax.

∴ Mull sack is spiced sherry negus.

Mulla. Thomas Campbell, in his poem on the *Spanish Parrot*, calls the island of Mull "Mulla's Shore."

Mulla's Bard, Spenser, author of the *Faërie Queene.* The Mulla (*Awbeg*) is a tributary of the Blackwater, in Ireland, and flowed close by the spot where the poet's house stood. He was born and died in London (1553–1599).

> . . . it irks me while I write,
> As erst the bard of Mulla's silver stream,
> Oft as he told of deadly dolorous plight,
> Sighed as he sung, and did in tears indite.
> *Shenstone: The Schoolmistress* (1758).

Mullet (*Professor*), the "most remarkable man" of North America. He denounced his own father for voting on the wrong side at an election for president, and wrote thunderbolts, in the form of pamphlets, under the signature of "Suturb," or "Brutus" reversed.—*Dickens: Martin Chuzzlewit* (1844).

Mul'mutine Laws, the code of Dunvallo Mulmutius, sixteenth king of the Britons (about B.C. 400). This code was translated by Gildas from British into Latin, and by Alfred into English. The Mulmutine laws obtained in this country till the Conquest.—*Holinshed: History of England, etc.*, iii. 1 (1577).

> Mulmutius made our laws,
> Who was the first of Britain which did put
> His brows within a golden crown, and call'd
> Himself a king.
> *Shakespeare: Cymbeline*, act iii. sc. 1 (1605).

Mulmutius (*Dunwallo*), son of Cloten king of Cornwall. "He excelled all the kings of Britain in valour and gracefulness of person." In a battle fought against the allied Welsh and Scotch armies, Mulmutius tried the very scheme which Virgil (*Æneid*, ii.) says was attempted by Æneas and his companions—that is, they dressed in the clothes and bore the arms of the enemy slain; and, thus disguised, committed very great slaughter. Mulmutius, in his disguise, killed both the Cambrian and Albanian kings, and put the allied army to thorough rout.—*Geoffrey: British History*, ii. 17 (1142).

> Mulmutius this land in such estate maintained
> As his great belsire Brute.
> *Drayton: Polyolbion*, viii. (1612).

Mulready Envelope. (See ENVELOPE, p. 325.)

Multon (*Sir Thomas de*), of Gilsland. He is lord de Vaux, a crusader, and master of the horse to Richard I.—*Sir W. Scott: The Talisman* (time, Richard I.).

Mumblasen (*Master Michael*), the old herald, a dependent of sir Hugh Robsart.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Mumbo Jumbo, an African bogie, hideous and malignant, the terror of women and children.

Mumps (*Tib*), keeper of the "Mumps' Ha' ale-hous'," on the road to Charlie's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Munchan'sen (*The baron*), a hero of most marvellous adventures.—*Rudolf Erich Raspe* (a German, but storekeeper of the Dolcoath mines, in Cornwall, 1792).

∴ The name is said to refer to Hieronymus Karl Friedrich von Münchhausen, a German officer in the Russian army, noted for his marvellous stories (1720–1797). It is also supposed to be an implied satire on the travellers' tales of baron de Tott, in *Mémoires sur les Turcs et Tartares* (1784), and those of James Bruce "The African Traveller" in *Travels to Discover the Sources of the Nile* (1790).

Munchausen (*The baron*). The French Munchausen is represented by M. de Crac, the hero of a French operetta.

Mundungus. So Sterne, in his *Sentimental Journey*, calls Dr. S. Sharp, who published his continental tour, containing scurrilous remarks on Italian ladies (1768).

Mu'nera, daughter of Pollentê the Saracen, to whom he gave all the spoils he could lay his hands on. Munera was beautiful and rich exceedingly; but Talus, having chopped off her golden hands and silver feet, tossed her into the moat.—*Spenser: Faërie Queene*, v. 2 (1596)

Mungo, a black slave of don Diego.

Dear heart, what a terrible life am I led!
A dog has a better dat's sheltered and fed . . .
Mungo here, Mungo dere,
Mungo everywhere . . .
Me wish to de Lord me was dead.
Bickerstaff: The Padlock (1768).

Mungo (*St.*), that is St. Kentigern. Mungo = lovable friend, and is a pet name.

Murat (*The Russian*), Michael Miloradowitch (1770-1820).

Murdstone (*Edward*), the second husband of Mrs. Copperfield. His character was "firmness," that is, an unbending self-will, which rendered the young life of David intolerably wretched.

Jane Murdstone, sister of Edward, as hard and heartless as her brother. Jane Murdstone became the companion of Dora Spenlow, and told Mr. Spenlow of David's love for Dora, hoping to annoy David. At the death of Mr. Spenlow, Jane returned to live with her brother.—*Dickens: David Copperfield* (1849).

Murray or **Moray** (*The bonnie earl of*), was son-in-law of James Stuart. He is called the "Good Regent," and was named Moray by special creation, in right of his wife. The Regent, born 1531, was a natural son of James V. of Scotland by Margaret daughter of John lord Erskine. He joined the reform party in 1556, was an accomplice in the murder of Rizzio, and was himself assassinated, in 1570, at Linlithgow, by Hamilton of Bothwellhaugh. His son-in-law, the *bonnie earl*, was, according to an ancient ballad, "the queen's love," *i.e.* queen Anne of Denmark, daughter of Frederick II., and wife of James I. of England. It is said that James, being jealous of the handsome earl, instigated the earl of Huntly to murder him (1592).

* Introduced by Scott in *The Monastery* and *The Abbot* (time, Elizabeth).

Murray (*John*), of Broughton, secretary to Charles Edward, the Young Pretender. He turned king's evidence, and revealed all the circumstances which gave rise to the rebellion, and the persons most active in its organization.

If crimes like these hereafter are forgiven,
Judas and Murray both may go to heaven.
Jacobite Relics, ii. 374.

Murray (*Dolly*), who dies playing cards.—*Crabbe: Borough* (1810).

Museus, the poet (B.C. 1410), author of the elegant tale of *Leander and Hero*. Virgil places him in the Elysian fields, attended by a vast multitude of ghosts, Musæus being taller by a head than any of them (*Æneid*, vi. 677).

Swarm . . . as the infernal spirits
On sweet Musæus when he came to hell.
Marlow: Dr. Faustus (1590).

Muscadins of Paris, Paris exquisites, who aped the London cockneys in the first French Revolution. Their dress consisted of top-boots with thick soles, knee-breeches, a dress-coat with long tails and high stiff collar, and a thick cudgel called a *constitution*. It was thought John Bull-like to assume a huskiness of voice, a discourtesy of manners, and a swaggering vulgarity of speech and behaviour.

Cockneys of London! Muscadins of Paris!
Byron: Don Juan, viii. 124 (1824).

Mus'carol, king of flies, and father of Clarion the most beautiful of the race.—*Spenser: Muiopotmos or The Butterfly's Fate* (1590).

Muse (*The Tenth*), Marie Lejars de Gournay, a French writer (1566-1645).

ANTOINETTE DESHOULIERES; also called "The French Calliope." Her best work is an allegory called *Les Moutons* (1633-1694).

MLLE. SCUDÉRI was preposterously so called (1607-1701).

Also DELPHINE GAY, afterwards Mme. Emile de Girardin. She assumed the name of "vicomte de Launay." Béranger sang of "the beauty of her shoulders," and Châteaubriand of "the charms of her smile" (1804-1855).

Muse-Mother, Mnemos'ynê, goddess of memory and mother of the Muses.

Memory,
That sweet Muse-mother.
R. Browning: Prometheus Bound (1850).

Muses (*Symbols of the*).

(1) CAL'LIOPE [*Kăl'-ly-o-pe*], the epic Muse. Her symbols are a tablet and stylus; sometimes a scroll.

(2) CLIO, Muse of history. Her symbol is a scroll, or an open chest of books.

(3) ER'ATO, Muse of love ditties. Her symbol is a lyre.

(4) EUTER'PĒ, Muse of lyric poetry, whose symbol is a flute.

(5) MELPOM'ENĒ, Muse of tragedy: a tragic mask, the club of Hercules, or a sword. She wears the cothurnus, and her head is wreathed with vine leaves.

(6) POL'YHYM'NIA, Muse of sacred poetry. She sits pensive, but has no attribute, because deity is not to be represented by any visible symbol.

(7) TERPSIC'HORĒ [*Terp-sick'-o-re*]

Muse of choral song and dance. Her symbols are a lyre and the plectrum.

(8) THALI'A, Muse of comedy and idyllic poetry. Her symbols are a comic mask, a shepherd's staff, or a wreath of ivy.

(9) URAN'IA, Muse of astronomy. She carries a staff pointing to a globe.

Museum (*A Walking*), Longinus, author of a work on *The Sublime* (213-273).

Musgrave (*Sir Richard*), the English champion who fought with sir William Deloraine the Scotch champion, to decide by combat whether young Scott, the heir of Branksome Hall, should become the page of king Edward or be delivered up to his mother. In the combat, sir Richard was slain, and the boy was delivered over to his mother.—*Sir W. Scott: Lay of the Last Minstrel* (1805).

Musgrave (*Sir Miles*), an officer in the king's service under the earl of Montrose.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Musgrave and Lady Barnard (*Little*), an old ballad, which is often quoted and referred to by mediæval writers. Lady Barnard invited Little Musgrave to pass the night with her at her country house in Bucklesford-bury. He consented to do so, but her page, who overheard the assignation, went and told lord Barnard. Lord Barnard disbelieved the page, but nevertheless went to his country house, and found that the page had spoken the truth. He commanded Little Musgrave to dress himself, and then handing him a sword, they fought, and Musgrave fell. Lord Barnard then cut off the two breasts of his wife, and left her to bleed to death.—*Percy: Reliques*, series iii. bk. 1, xi.

Music. Amphion is said to have built the walls of Thebes by the music of his lyre. Ilium and the capital of Arthur's kingdom were also built to divine music. The city of Jericho was destroyed by music (*Josh.* vi. 20).

> They were building still, seeing the city was built
> To music.
>
> *Tennyson.*

The Father of Music, Giovanni Battista Pietro Aloisio da Palestri'na (1529-1594).

The Father of Greek Music, Terpander (fl. B.C. 676).

Music and Madness. Persons bitten by the tarantula are said to be cured by music. (See *Burton: Anatomy of Melancholy*, ii. 2, 1624.)

Music and Men of Genius.

(1) The following had *no ear* for music: Byron, Hume, Dr. Johnson, and sir Walter Scott.

(2) The following were actually *averse* to it: Burke, Fox, Daniel O'Connell, sir Robert Peel, Pitt, and Southey.

(3) To Rogers the poet it gave actual discomfort; and even the smooth-versifier Pope preferred a street barrel-organ to Handel's oratorios.

Music's First Martyr. Menaphon says that when he was in Thessaly he saw a youth challenge the birds in music; and a nightingale took up the challenge. For a time the contest was uncertain; but then the youth, "in a rapture," played so cunningly, that the bird, despairing, "down dropped upon his lute, and brake her heart."

∴ This beautiful tale by Strada (in Latin) has been translated in rhyme by R. Crashaw, in his *Delights of the Muses* (1646). Versions have been given by Ambrose Philips and others; but none can compare with the exquisite relation of John Ford, in his drama entitled *The Lover's Melancholy* (1628).

Musical Small-Coal Man, Thos. Britton, who used to sell small coals, and keep a musical club (1654-1714).

Musicians (*Prince of*), Giovanni Battista Pietro Aloisio **da Palestri'na** (1529-1594).

Musidora, the *dame du cœur* of Damon. Damon thought her coyness was scorn; but one day he caught her bathing, and his delicacy on the occasion so enchanted her that she at once accepted his proffered love.—*Thomson: Seasons* ("Summer," 1727).

Musido'rus, prince of Thessalia, in love with Pamela. He is the hero whose exploits are told by sir Philip Sidney, in his *Arcadia* (1581).

Musketeer, a soldier armed with a musket, but specially applied to a company of gentlemen who were a mounted guard in the service of the king of France from 1651.

They formed two companies, the *grey* and the *black*; so called from the colour of their hair. Both were clad in scarlet, and hence their quarters were called the *Maison rouge*. In peace they followed the king in the chase to protect him; in war they fought either on foot or horseback. They were suppressed in 1791; restored in 1814, but only for a few

months; and after the restoration of Louis XVIII. we hear no more of them. Many Scotch gentlemen enrolled themselves among these dandy soldiers, who went to war with curled hair, white gloves, and perfumed like milliners.

(A. Dumas has a novel called *The Three Musketeers* (1844), the first of a series; the second is *Twenty Years Afterwards*; the third, *Viconte de Bragelonne.*)

Muslin, the talkative, impertinent, intriguing *suivante* of Mrs. Lovemore. Mistress Muslin is sweet upon William the footman; and loves cards.—*Murphy: The Way to Keep Him* (1760).

Muspelheim, the Scandinavian hell. There is a poem so called, the subject of which is the "Last Judgment." In this poem Surtur is antichrist, who at the end of the world will set fire to all creation. The poem (which is based on a legend of the fourth century) is in alliterative verse, and shows both imagination and poetic talent.

Mussel, a fountain near the waterless sea, which purges from transgression. So called because it is contained in a hollow stone like a mussel-shell. It is mentioned by Prester John in his letter to Manuel Comnēnus emperor of Constantinople. Those who test it enter the water, and, if they are true men, it rises till it covers their heads three times.

Mus'tafa, a poor tailor of China, father of Aladdin, killed by illness brought on by the idle vagabondism of his son.—*Arabian Nights* ("Aladdin and the Wonderful Lamp").

Mutton, a courtezan, sometimes called a "laced mutton." "Mutton Lane," in Clerkenwell, was so called because it was a suburra or quarter for harlots. The courtezan was called a "mutton" even in the reign of Henry III., for Bracton speaks of them as *oves.* —*De Legibus, etc.*, ii. (1185-1267).

Mutton (*Who Stole the*)? This was a common street jeer flung at policemen when the force was first organized, and rose thus: The first case the force had to deal with was the thief of a leg of mutton; but they wholly failed to detect the thief, and the laugh turned against them.

Mutton-Eating King (*The*), Charles II. of England (1630, 1659-1685).

> Here lies our mutton-eating king,
> Whose word no man relies on;
> He never *said* a foolish thing,
> And never *did* a wise one'.
> *Earl of Rochester.*

Mutual Admiration Society, the nickname popularly given in Paris to the Société Observation Médicale. In England the term is of more general application, and is used with reference to persons who are themselves lavish of compliments from a desire to be repaid in kind.

Mutual Friend (*Our*), a novel by Charles Dickens (1864). The "mutual friend" is John Harmon, the mutual friend of Mr. Boffin and the Wilfers (see chap. ix.). The tale is this: John Harmon was the son of a hard-hearted, bad old dust contractor, who had made his fortune "in dust." The old man turned his only daughter out of doors, and when the son, a boy of 14, pleaded for his sister, the unnatural father cursed him and sent him adrift. The Boffins worked under the dust contractor, and had always been kind to the boy; they gave him money to go abroad, and he disappeared for fourteen years. When the story opens, the father has just died, leaving his immense property to his son, on condition of his marrying Bella Wilfer; if the son dies or the conditions are unfulfilled, the money is to go to the Boffins. The son, is erroneously supposed to have been murdered on his homeward journey, and as he much disliked the idea of marrying an unknown person, he allowed the idea to prevail, assumed the name of John Rokesmith, and became the secretary of Mr. Boffin "the golden dustman," residuary legatee of old John Harmon, by which he became the possessor of £100,000. Boffin knew Rokesmith, but concealed his knowledge for a time. At Boffin's house, John Harmon (as Rokesmith) met Bella Wilfer, and fell in love with her. Mr. Boffin, in order to test Bella's love, pretended to be angry with Rokesmith for presuming to love Bella; and as Bella married him, he cast them both off "for a time," to live on John's earnings. A babe was born, and then the husband took the young mother to a beautiful house, and told her he was John Harmon, that the house was their house, that he was the possessor of £100,000 through the disinterested conduct of Mr. Boffin; and the young couple live happily with Mr. and Mrs. Boffin, in wealth and luxury.

My-Book (*Dr.*). Dr. John Abernethy (1765-1830) was so called, because he used to say to his patients, "Read my book" (*On Surgical Observations*).

My Novel, by lord Lytton (1853). His best novel, but Sterne's *Tristram Shandy* apparently gave lord Lytton the original idea.

Myrebeau (*Le sieure de*), one of the committee of the states of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Myri'ne (3 *syl.*), sister of Pygmalion, in love with Leucippê (3 *syl.*), a soldier.—*Gilbert: Pygmalion and Galatea* (1871).

Myris, priest of Isis.—*Dryden: All for Love* (1678).

Myro, a statuary of Eleu'thĕræ, who carved a cow so true to nature that even bulls mistook it for a living animal. (See HORSE PAINTED.)

E'en Myro's statues, which for art surpass
All others, once were but a shapeless mass.
Ovid: Art of Love, iii.

Myrob'alan Comfits (Greek, *muron balanon*, "myrrh fruit"), dried fruits of various kinds, sometimes used as purgatives. The *citrins* resemble the French "prunes de Mirabelle;" the *belerins* have a *noyau* flavour; the *indis* are acidulated. There are several other varieties.

She is sweeter to me than the myrabolan [*sic*] comfit.
Beckford: Vathek (1786).

Myrra, an Ionian slave, and the beloved concubine of Sardanapa'lus the Assyrian king. She roused him from his indolence to resist Arba'cês the Mede, who aspired to his throne, and when she found his cause hopeless, induced him to mount a funeral pile, which she fired with her own hand, and then, springing into the flames, she perished with the tyrant.—*Byron: Sardanapalus* (1819).

At once brave and tender, enamoured of her lord, yet yearning to be free; worshipping at once her distant land and the soft barbarian. . . . The heroism of this fair Ionian is never above nature, yet always on the highest verge. The proud melancholy that mingles with her character, recalling her fatherland; her warm and generous love, without one tinge of self; her passionate desire to elevate the nature of Sardanapa'lus,—are the result of the purest sentiment and the noblest art.—*Lord Lytton.*

Mysie, the female attendant of lady Margaret Bellenden of the Tower of Tillietudlem.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Mysie, the old housekeeper at Wolf's Crag Tower.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Mysis, the scolding wife of Sile'no, and mother of Daph'nê and Nysa. It is to Mysis that Apollo sings that popular song, "Pray, Goody, please to moderate the rancour of your tongue" (act i. 3).—*Kane O'Hara: Midas* (1764).

Mysteries of Udolpho (*The*), a romance by Mrs. Radcliffe (1794).

Mysterious Husband (*The*), a tragedy by Cumberland (1783). Lord Davenant was a bigamist. His first wife was Marianne Dormer, whom he forsook in three months to marry Louisa Travers. Marianne, supposing her husband to be dead, married Sir Davenant's son; and Miss Dormer, her mother was the betrothed of the second lady Davenant before her marriage with his lordship, but was told that he had proved faithless and had married another. The report of lord Davenant's death and the marriage of captain Dormer were both false. When the villainy of lord Davenant could be concealed no longer, he destroyed himself.

N.

Nab, the fairy that addressed Orpheus in the infernal regions, and offered him for food a roasted ant, a flea's thigh, butterflies' brains, some sucking mites, a rainbow tart, etc., to be washed down with dew-drops and beer made from seven barleycorns—a very heady liquor.—*King: Orpheus and Eurydice* (1730–1805).

Nab-man (*The*), a sheriff's officer.

Old Dornton has sent the nab-man after him at last.—*Guy Mannering,* ii. 3.

(This is the dramatized version of sir W. Scott's novel by Terry, 1816.)

Nacien, the holy hermit who introduced Galahad to the "Siege Perilous," the only vacant seat in the Round Table. This seat was reserved for the knight who was destined to achieve the quest of the holy graal. Nacien told the king and his knights that no one but a virgin knight could achieve that quest.—*Malory: History of Prince Arthur,* iii. (1470).

Nadab, in Dryden's satire of *Absalom and Achitophel,* is meant for lord Howard of Esrick, a profligate, who laid claim to great piety. As Nadab offered incense with strange fire and was slain, so lord Howard, it is said, mixed the consecrated wafer with some roast apples and sugar.

And casting Nadab last oblivion damn,
Who made new porridge for the Paschal Lamb.
Part I. 575, 576 (1682).

Na'dalet, a peculiar peal rung at Christmas-time by the church-bells of Languedoc.

Christmas is come . . . a coming which is announced on all sides of us . . . by our charming nadalet.—*Cornhill Magazine* (Eugénie de Guérin, 1863).

Nadgett, a man employed by Montague Tigg (manager of the "Anglo-Bengalee Company") to make private inquiries. He was a dry, shrivelled old man. Where he lived, how he lived, nobody knew; but he was always to be seen waiting for some one whenever appeared; and he would glide along apparently taking no notice of any one.—*Dickens: Martin Chuzzlewit* (1844).

Nag's Head Consecration, a scandal perpetuated by Pennant on the dogma of "apostolic succession." The "high-church clergy" assert that the ceremony called holy orders has been transmitted without interruption from the apostles. Thus, the apostles laid hands on certain persons, who (say they) became ministers of the gospel; these persons "ordained" others in the same manner; and the succession has never been broken. Pennant says, at the Reformation the bishops came to a fix. There was only one bishop, viz. Anthony Kitchen of Llandaff, and Bonner would not allow him to perform the ceremony. In this predicament, the fourteen candidates for episcopal ordination rummaged up Story, a deposed bishop, and got him to "lay hands" on Parker, as archbishop of Canterbury. As it would have been profanation for Story to do this in a cathedral or church, the ceremony was performed in a tavern called the Nag's Head, corner of Friday Street, Cheapside. Strype refutes this tale in his *Life of Archbishop Parker*, and so does Dr. Hook; but it will never be stamped out.

Naggleton (*Mr.* and *Mrs.*), types of a nagging husband and wife. They are for ever nagging about trifles and wilful misunderstandings.—*Punch* (1864-5).

Naked Bear (*The*). *Hush! the naked bear will hear you!* a threat and reproof to unruly children in North America. The naked bear, says the legend, was larger and more ferocious than any of the species. It was quite naked, save and except one spot on its back, where was a tuft of white hair.—*Heckewelder: Transactions of the American Phil. Soc.*, iv. 260.

Thus the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Stilled his fretful wail by saying,
"Hush! the naked bear will get thee!"
Longfellow: Hiawatha, iii. (1855).

(Even to the present hour the threat, "I'll look over your head and see your naked nose!" is used occasionally in England to quiet fretful and unruly children. I have myself heard it scores of times.)

Nakir', Nekir, or **Nakeer.** (See MONKER AND NAKIR, p. 719.)

Nala, a legendary king of India, noted for his love of Damayanti, and his subsequent misfortunes. This legendary king has been the subject of numerous poems.

(Dean Milman has translated into English the episode from the *Mahâbhârata;* and W. Yates has translated the *Nalodaya* of the great Sanskrit poem.)

Nama, a daughter of man, beloved by the angel Zaraph. Her wish was to love intensely and to love holily; but as she fixed her love on a seraph, and not on God, she was doomed to abide on earth, "unchanged in heart and frame," so long as the earth endureth; but at the great consummation both Nama and her seraph will be received into those courts of love, where "love never dieth."—*Moore: Loves of the Angels*, ii. (1822).

Namancos, Numantia, a town of Old Castile, in Spain. Milton says the "guarded mount looks towards Namancos," that is, the fortified mount called St. Michael, at the Land's End, faces Old Castile.—*Milton. Lycidas*, 161 (1638).

Namby (*Major*), a retired officer, living in the suburbs of London. He had been twice married; his first wife had four children, and his second wife three. Major Namby, though he lived in a row, always transacted his domestic affairs by bawling out his orders from the front garden, to the annoyance of his neighbours. He used to stalk half-way down the garden path, with his head high in the air, his chest stuck out, and flourishing his military cane. Suddenly he would stop, stamp with one foot, knock up the hinder brim of his hat, begin to scratch the nape of his neck, wait a moment, then wheel round, look at the first-floor window, and roar out, "Matilda!" (the name of his wife) "don't do so-and-so;" or "Matilda! do so-and-so." Then would he bellow to the servants to buy this, or not to let the children eat that, and so on.—*Wilkie Collins: Pray Employ Major Namby* (a sketch).

Namby-Pamby. So Henry Carey called the lines of Ambrose Philips (on the infant child of lord Carteret). "Namby" is a baby way of pronouncing *Ambrose*, and the "P" of Philips suggested the jingle. It now signifies babyish literature.

N.B.—This is not John Philips, who wrote the *Splendid Shilling*.

Name. To tell one's name to an enemy about to challenge you to combat was deemed by the ancient Scotch heroes a mark of cowardice; because, if the predecessors of the combatants had shown hospitality, no combat could ensue. Hence "to tell one's name to an enemy" was an ignominious synonym of craven or coward.

"I have been renowned in battle," said Cless'ammor, "but I never told my name to a foe."—*Ossian: Carthon.*

Names of Terror. The following, amongst others, have been employed as bogie-names to frighten children with:—

(1) ATTILA was a bogie-name to the later Romans.

(2) BEFANA (*q.v.*). To tell Befana implies that she will bring only dust and ashes instead of a pretty toy on Christmas Eve.

(3) BO or BOH, son of Odin, was a fierce Gothic captain. His name was used by his soldiers when they would fight or surprise the enemy.—*Sir W. Temple.*

Warton tells us that the Dutch scared their children with the name of Boh.

(4) BONAPARTE, at the close of the eighteenth and beginning of the nineteenth centuries, was a bogie-name.

(5) BOURBON (*Le connétable de*). Muratori tells us that of all names of terror none equals this.

(6) CORVI'NUS (*Mathias*) the Hungarian, was a scare-name to the Turks.

(7) LILIS or LILITH was a bogie-name used by the ancient Jews to unruly children. The rabbinical writers tell us that Lilith was Adam's wife before the creation of Eve. She refused to submit to him, and became a horrible night-spectre, especially hostile to young children.

(8) LUNSFORD, a name employed to frighten children in England. Sir Thomas Lunsford, governor of the Tower, was a man of most vindictive temper, and the dread of every one.

Made children with your tones to run for't,
As bad as Bloody-bones or Lunsford.
S. Butler: Hudibras, fit. 2, line 1112 (1678).

(9) NARSES (a *eyl.*) was the name used by Assyrian mothers to scare children with.

The name of Narses was the formidable sound with which the Assyrian mothers were accustomed to terrify their infants.—*Gibbon: Decline and Fall of the Roman Empire*, viii. 219 (1776–88).

(10) RAWHEAD and BLOODY-BONES were at one time bogie-names.

Servants awe children and keep them in subjection by telling them of Rawhead and Bloody-bones.—*Locke.*

(11) RICHARD I., "Cœur de Lion." This name, says Camden (*Remains*), was employed by the Saracens as a "name of terror and terror."

His tremendous name was employed by the Syrian mothers to silence their infants; and if a horse suddenly started from the way, his rider was wont to exclaim, "Dost thou think king Richard is in the bush?"—*Gibbon: Decline and Fall of the Roman Empire*, xi. 146 (1776–88).

(12) SEBASTIAN (*Dom*), a name of terror once used by the Moors.

Nor shall Sebastian's formidable name
Be longer used to still the crying babe.
Dryden: Don Sebastian (1690).

(13) TALBOT (*John*), a name used in France *in terrorem* to unruly children.

They in France to feare their young children crye,
"The Talbot cometh!"—*Hall: Chronicles* (1548).

Here (said they) is the terror of the French,
The scarecrow that affrights our children so.
Shakespeare: 1 Henry VI. act i. sc. 4 (1589).

Is this the Talbot so much feared abroad,
That with his name the mothers still their babes?
Shakespeare: 1 Henry VI. act iv. sc. 5 (1589).

(14) TAMERLANE, a name used by the Persians *in terrorem*.

(15) TARQUIN, a name of terror in Roman nurseries.

The nurse, to still her child, will tell my story,
And fright her crying babe with Tarquin's name.
Shakespeare: Rape of Lucrece (1594).

(16) VICTOR EMMANUEL, after the promulgation of the law of conscription.

I heard a Roman father the other day stilling the cries of a peevish child with the threat, "Take care, Vittor 'Manuel will soon be here, . . . and then I'll give you to him."—*Roman Correspondent* ('Westminster Gazette,' April, 1871).

(See also MAUGRABY, p. 686; NAKED BEAR, p. 742.)

Nameless City (*The*). This term is sometimes used of ancient Rome, fabled to have had a prior name which could not be pronounced without risk of death. This mysterious name is said to have been *Valentia*, Grecized into Ῥώμη.

Namo, duke of Bavaria, and one of Charlemagne's twelve paladins.—*Ariosto: Orlando Furioso* (1516).

Namou'na, an enchantress. Though first of created beings, she is still young and beautiful as ever.—*Persian Mythology.*

Namou'na, a poem by Alfred de Musset.

Namous, the envoy of Mahomet in paradise.

NANCY, servant to Mrs. Pattypan. A pretty little flirt, who coquets with Tim Tartlet and young Whimsey, and helps Charlotte Whimsey in her "love affairs." —*Cobb: The First Floor* (1756–1818).

Nancy, a poor misguided girl, who really loved the villain Bill Sikes (1 *syl.*). In spite of her surroundings, she had still some good feelings, and tried to prevent a burglary planned by Fagin and his associates. Bill Sikes, in a fit of passion, struck her twice upon the face with the butt-end of a pistol, and she fell dead at his feet.—*Dickens: Oliver Twist* (1837).

Nancy, the sailor's fancy. At half-past four he parted from her; at eight next morn he bade her adieu. Next day a storm arose, and when it lulled the enemy appeared; but when the fight was hottest, the jolly tar "put up a prayer for Nancy."—*Dibdin: Sea Songs* (1790).

Nancy (*Miss*), Mrs. Anna Oldfield, a celebrated actress, buried in Westminster Abbey. She died in 1730, and lay in state, attended by two noblemen. Mrs. Oldfield was buried in a "very fine Brussels lace head-dress, a new pair of kid gloves, and a robe with lace ruffles and a lace collar." (See NARCISSA.)

Nancy Dawson, a famous actress, who took London by storm. Her father was a poster in Clare Market (1728–1767).

> Her easy mien, her shape so neat,
> She foots, she trips, she looks so sweet;
> I die for Nancy Dawson.

Nancy Lammeter, in George Eliot's (Mrs. J. W. Cross) novel of *Silas Marner.* She eventually marries Godfrey Cass (1861).

Nancy or **Nan of the Vale,** a village maiden, who preferred Strephon to the gay lordlings who sought her hand in marriage.—*Shenstone: A Ballad* (1554).

Nannie, Miss Fleming, daughter of a farmer in the parish of Tarbolton, in Ayrshire. Immortalized by R. Burns.

Nan'tolet, father of Rosalura and Lillia-Bianca.—*Fletcher: The Wild-goose Chase* (1652).

Napoleon I., called by the Germans "kaiser Klits" (*q.v.*).

"M" is curiously coupled with the history of Napoleon I. and III. (See M., p. 644.)

N.B.—The following is a curious play on the word "Napoleon":—

Napoleon apoleon poleon oleon leon eon
Napoleon Apollyon cities destroying a-lion going-about
on [*being*]. That is—
Napoleon-Apollyon [*being*] is a lion going about destroying cities.

David's Picture of Napoleon. The picture of Napoleon galloping up the Alps on a rampant war-charger, is by David. The war-horse is a poetical representation of a patient mule trudging wearily up the steep ascent. The cocked hat and cut-away coat, which the emperor wore on gala days, are poetical representations of the fur cap pulled over his ears, and the thick great coat, "close-buttoned to the chin," during his passage over the mountains.

Napoleonic Idolatry is called *Chauvinism,* from Chauvin, in Charlet's *Conscrit Chauvin.*

Napoleon III. *His Nicknames.*

ARRENBERG (*Comte d'*). So he called himself after his escape from the fortress of Ham.

BADINGUET, the name of the man he shot in his Boulogne escapade.

BOUSTRAPA, a compound of Bou[logne], Stra[sbourg], and Pa[ris], the places of his noted escapades.

CONSCIENCE TRANQUILLE.

GROSBEC. So called from the rather unusual size of his nose.

MAN OF DECEMBER. So called because December was his month of glory. Thus, he was elected president December 11, 1848; made his *coup d'état* December 2, 1851; and was created emperor December 2, 1852.

MAN OF SEDAN or SEDANTAIRE. So called because at Sedan he surrendered his sword to the king of Prussia (September, 1870). Also *L'homme Sedantaire.*

MAN OF SILENCE, because he listened to what others said, but made few replies or remarks, as whatever he said flew through Europe and affected the funds.

RATIPOLE, same as the West of England RANTIPOLE, a harum-scarum, half idiot, half madcap. I myself in 1856 saw a man forbidden to remain a single night in Paris, because he addressed his dog as "Ratipole." We were dining at the same table.

THE LITTLE. Victor Hugo gave him this title; but the hatred of Hugo to Napoleon was a monomania.

VERHUEL, the name of his supposed father.

(The prince imperial was called "Lulu;" and prince Napoleon "Plon-Plon.")

Napoleon's Number. The second of the month was Louis Napoleon's day. It was also one of the days of his uncle, the other being the fifteenth.

The *coup d'état* was December 2; he was made emperor December 2, 1852; the Franco-Prussian war opened at Saarbrück, August 2, 1870; he surrendered his sword to William of Prussia, September 2, 1870.

Napoleon I. was crowned December 2, 1804; and the victory of Austerlitz was December 2, 1805.

Numerical Curiosities. 1. 1869, the last year of Napoleon's glory; the next

year was that of his downfall. As a matter of curiosity, it may be observed that if the day of his birth, or the day of the empress's birth, or the date of the capitulation of Paris, be added to that of the coronation of Napoleon III., the result always points to 1869. Thus, he was crowned 1852; he was born 1808; the empress Eugénie was born 1826; the capitulation of Paris was 1871. Whence—

1852		1852		1852	coronation.
1		1		1	
8	birth of	8	birth of	8	capitulation
0	Napoleon.	2	Eugénie.	7	of Paris.
8		6		1	
1869		1869		1869	

2. 1870, the year of his downfall. By adding the numerical values of the birth-date either of Napoleon or Eugénie to the date of their marriage, we get their fatal year of 1870. Thus, Napoleon was born 1808; Eugénie, 1826; married, 1853.

1853		1853	year of marriage.
1		1	
8	birth of	8	birth of
0	Napoleon.	2	Eugénie.
8		6	
1870		1870	

3. *Empereur.* The votes for the president to be emperor were 7,119,791; those against him were 1,119,000. If, now, the numbers 7119791/1119 be written on a piece of paper, and held up to the light, the reverse side will show the word *empereur*. (The dash is the dividing mark, and forms the long stroke of the "p.")

4. *The French Revolution*, 1794.

1794	The Revolution.
1	
7	
9	
4	
1815	The battle of Waterloo.
1	
8	
1	
5	
1830	The Revolution of July.
1	
8	
3	
0	
1848	Death of the duc d'Orléans.

(See LOUIS PHILIPPE, p. 628.)

Napoleon and Talleyrand. Napoleon I. one day entered a roadside inn, and called for breakfast. There was nothing in the house but eggs and cider (which Napoleon detested). "What shall we do?" said the emperor to Talleyrand. In answer to this, the *grand chambellan* improvised the rhymes following:—

Le bon roi Dagobert
Aimait le bon vin au dessert.
Le grand St. Eloi
Lui dit, "O mon roi,
Le droit réuni
L'a bien renchéri."
"Eh bien!" lui dit le roi . . .

But he could get no further. Whereupon Napoleon himself instantly capped the line thus—

"Je boirai du cidre avec toi."
Chapus: Dieppe, etc (1853).

Our royal master Dagobert
Good wine loved at his dessert.
But St. Eloi
Once said, "Mon roi,
We here prepare
No dainty fare."
"Well," cried the king, "so let it be,
Cider to-day I'll drink with thee."
E. C. B.

The Napoleon of the Drama. Alfred Bunn, lessee of Drury Lane Theatre (1819–1826) was so called; and so was Robert William Elliston, his predecessor (1774–1826, died 1831).

The Napoleon of Mexico, the emperor Augusto Iturbidê (1784–1824).

The Napoleon of Oratory, W. E. Gladstone (1809–).

The Napoleon of Peace, Louis Philippe of France (1773, reigned 1830–1848, died 1850).

Narcissa, meant for Elizabeth Lee (Mrs. Temple), the step-daughter of Dr. Young. In Night ii. the poet says she was clandestinely buried at Montpellier, because she was a protestant. "Philander" is meant for Mrs. Temple's husband.—*Dr. Young: Night Thoughts* (1742–6).

Narcissa, Mrs. Oldfield the actress, who insisted on being rouged and dressed in Brussels lace when she was "laid out." (See NANCY, p. 744.)

"Odious! In woollen! 'Twould a saint provoke!"
Were the last words that poor Narcissa spoke.
"No, let a charming chintz and Brussels lace
Wrap my cold limbs and shade my lifeless face;
One would not, sure, be frightful when one's dead!
And, Betty, give this cheek a little red."
Pope: Moral Essays, i. (1732).

Narcissus, a flower. According to Grecian fable, Narcissus fell in love with his own reflection in a fountain, and, having pined away because he could not kiss it, was changed into the flower which bears his name.—*Ovid: Metamorphoses*, iii. 346, etc.

N.B.—Echo was in love with Narcissus, and died of grief because he would not return her love.

Narcissus fair,
As o'er the fabled fountain hanging still.
Thomson: The Seasons ("Spring," 1728).

(Glück, in 1779, produced an opera called *Echo et Narcisse.*)

Narren-Schiff (" *the ship of fools* "), a satirical poem in German, by Brandt (1491), lashing the follies and vices of the period. Brandt makes knowledge of one's self the beginning of wisdom; maintains the equality of man; and speaks of life as a brief passage only. The book at one time enjoyed unbounded popularity.

Narses (2 *syl.*), a Roman general against the Goths; the terror of children.

The name of Narses was the formidable sound with which the Assyrian mothers were accustomed to terrify their infants.—*Gibbon: Decline and Fall of the Roman Empire*, viii. 219 (1776–88).

Narses, a domestic slave of Alexius Comnēnus emperor of Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Nasnâs, an ape which the Arabs maintain was once a human being. (See MAN, p. 662.)

Naso, Ovid the Roman poet, whose full name was Publius Ovidus Naso. (*Naso* means " nose.") Hence the pun of Holofernes—

And why Naso, but for smelling out the odoriferous flowers of fancy?—*Shakespeare: Love's Labour's Lost*, act iv. sc. 2 (1594).

Nathan the Wise, the title and chief character of a drama in verse by Lessing. The prototype of Nathan was Moses Mendelssohn.

Nathaniel (*Sir*), the grotesque curate of Holofernês. Though grotesque, he is sharp, witty, and sententious.—*Shakespeare: Love's Labour's Lost* (1594).

Nathos, one of the three sons of Usnoth lord of Etha (in Argyllshire), made commander of the Irish army at the death of Cuthullin. For a time he propped up the fortune of the youthful Cormac, but the rebel Cairbar increased in strength and found means to murder the young king. The army under Nathos then deserted to the usurper, and Nathos with his two brothers was obliged to quit Ireland. Dar'-Thula, the daughter of Colla, went with them to avoid Cairbar, who persisted in offering her his love. The wind drove the vessel back to Ulster, where Cairbar lay encamped, and the three young men, being overpowered, were slain. As for Dar-Thula, she was pierced with an arrow, and died also.—*Ossian: Dar-Thula.*

Nation of Gentlemen (*A*). The Scotch were so called by George IV., when he visited Scotland in 1822.

Nation of Shopkeepers. The English were so called by Napoleon I.

National Airs. Four series, each containing twelve lyrics, or words adapted to national airs of divers nations. Thus: " A Temple to Friendship " (series i. 1) is adapted to a *Spanish* air; " Flow on, thou Shining River," to a *Portuguese* air; " All that's Bright must fade," to an *Indian* air; " Oh, come to me when Daylight sets," to a *Venetian* air; " Oft in the Stilly Night," to a *Scotch* air. And so on through the forty-eight lyrics.

(These airs are among the best of Moore's popular songs.)

National Assembly. (1) The French deputies which met in the year 1789. The states-general was convened, but the clergy and nobles refused to sit in the same chamber with the commons, so the commons or deputies of the *tiers état* withdrew, constituted themselves into a deliberative body, and assumed the name of the *Assemblée Nationale.* (2) The democratic French parliament of 1848, consisting of 900 members elected by manhood suffrage, was so called also.

National Convention, the French parliament of 1792. It consisted of 721 members, but was reduced first to 500, then to 300. It succeeded the National Assembly.

Natty Bumppo, called " Leather-stocking." He appears in five of F. Cooper's novels: (1) *The Deerslayer;* (2) *The Pathfinder;* (3) " The Hawk-eye," in *The Last of the Mohicans;* (4) " Leather-stocking " in *The Pioneers;* and (5) " The Trapper," in *The Prairie*, in which he dies.

Natural History of Enthusiasm (*The*), by Isaac Taylor (1829).

Natural Theology, popularly called *Paley's Evidences.* An attempt to prove the existence, wisdom, and omnipotence of God from evidences of design in the works of nature. This book was once extremely popular, but is now partly obsolete.

Nature abhors a Vacuum. This was an axiom of the peripatetic philosophy, and was repeated by Galileo as an explanation of the rise of water for about thirty-two feet in wells, etc.

Nature and Art, a novel by Mrs. Inchbald (1796). (1) The two brothers, William and Henry Norwynn, are the opposites of each other in fortune and disposi-

tion. (2) The fates of William the seducer and Hannah whom he seduces are very different; William rises to the judicial bench: but Hannah sinks into infamy. The trial of Hannah is admirably told.

Nausic'aa (4 *syl.*), daughter of Alcinous king of the Phœa'cians, who conducted Ulysses to the court of her father when he was shipwrecked on the coast.

> Nausicaa, as she had gone down through the orchards and the olive gardens to the sea, holding the golden cruse of oil in one hand, with her feet bare so that she might wade in the waves, and in her eyes the great soft wonder that must have come there when Odysseus awoke.—*Ouida: Ariadné*, i. 10.

Navigation (*The Father of*), don Henrique duke of Viseo, one of the greatest men that Portugal has produced (1394–1460).

The Father of British Inland Navigation, Francis Egerton, duke of Bridgewater (1736–1803).

Naviget Anticyram (*Horace: Sat.*, ii. 3, 166), Anticyra, in Thessaly, famous for hellebore, a remedy for madness; hence, when a person acted foolishly, he was told to go to Anticyra, as we should say, "to get his simples cut."

Naxian Groves. Naxos (now *Naxia*), an island of the Ægēan Sea or the Archipelago, was noted for its wines.

> fair Baccantés,
> Wild from Naxian groves.
> *Longfellow: Drinking Song.*

Neæra, a fancy name used by Horace, Virgil, and Tibullus, as a synonym of sweetheart.

> To sport with Amaryllis in the shade,
> Or with the tangles of Neæra's hair.
> *Milton: Lycidas* (1638).

Neal'liny (4 *syl.*), a suttee, the young widow of Ar'valan son of Keha'ma.—*Southey: Curse of Kehama*, l. 11 (1809).

Nebuchadnezzar [*Ne-boch-ad-ne-Tzar*], in Russian, means "there is no God but the czar."—*Notes and Queries* (July 21, 1877).

Necessity. Longfellow, in *The Wayside Inn* (1863), says the student—

> Quoted Horace, where he sings
> The dire Necessity of things,
> That drives into the roof sublime
> Of new-built houses of the great,
> The adamantine nails of Fate.

He refers to—

> Si figit adamantinos
> Summis verticibus dira Necessitas
> Clavos.
> *Horace: Odes*, 3. 24.

Neck. Calig'ula the Roman emperor used to say, "Oh that the Roman people had but one neck, that I might cut it off at a blow!"

> I love the sex, and sometimes would reverse
> The tyrant's wish, that "mankind only had
> One neck, which he with one fell stroke might pierce.
> *Byron: Don Juan*, vi. 27 (1824).

Neck or Nothing, a farce by Garrick (1766). Mr. Stockwell promises to give his daughter in marriage to the son of sir Harry Harlowe of Dorsetshire, with a dot of £10,000; but it so happens that the young man is privately married. The two servants of Mr. Belford and sir Harry Harlowe try to get possession of the money, by passing off Martin (Belford's servant) as sir Harry's son; but it so happens that Belford is in love with Miss Stockwell, and, hearing of the plot through Jenny, the young lady's-maid, he arrests the two servants as vagabonds. Old Stockwell gladly consents to his marriage with Nancy, and thinks himself well out of a terrible scrape.

Neckan (*The*), a water-spirit who married a human bride whom he carried to his deep-sea home. She soon regretted that Neckan was not a Christian knight, so he came to earth to be baptized into the Christian faith. A priest said to him, "Sooner shall my staff bud than Neckan go to heaven." The words were scarcely uttered when the staff budded. "Ah!" said Neckan, "there is mercy everywhere except in the heart of a monk."—*Matthew Arnold: The Neckan* (a ballad).

Nectaba'nus, the dwarf at the cell of the hermit of Engaddi.—*Sir W. Scott: The Talisman* (time, Richard I.).

Nectar, the beverage of the gods. It was white as cream, for when Hebê spilt some of it, the white arch of heaven, called the Milky Way, was made. The food of the gods was *ambrosia*.

Ned (*Lying*), "the chimney-sweeper of Savoy," that is, the duke of Savoy, who joined the allied army against France in the war of the Spanish Succession.—*Dr. Arbuthnot: History of John Bull* (1712).

Negro'ni, a princess, the friend of Lucrezia di Borgia. She invited the notables who had insulted the Borgia to a banquet, and killed them with poisoned wine.—*Donizetti: Lucrezia di Borgia* (an opera, 1834).

Ne'gus, sovereign of Abyssinia, Erco'co or Erquico on the Red Sea marks the north-east boundary of this empire.

> The empire of Negus to his utmost port,
> Ercoco.
> *Milton: Paradise Lost*, xi. 397 (1665).

Nehemiah (*The Book of*), one of the historic books of the Old Testament. Ezra had been appointed governor of Judæa, and this book tells us what he did during his rule of about thirty years.

Nehemiah Holdenough, a presbyterian preacher.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Neilson (*Mr. Christopher*), a surgeon at Glasgow.—*Sir W. Scott: Rob Roy* (time, George I.).

Neibelungen Lied. (See NIBELUNGEN . . .)

Neim'heid (2 *syl.*) employed four architects to build him a palace in Ireland; and, that they might not build another like it or superior to it for some other monarch, had them all secretly put to death.—*O'Halloran: History of Ireland.*

¶ A similar story is told of Nôman-al-Aôuar king of Hirah, who employed Senna'mar to build him a palace. When finished, he cast the architect headlong from the highest tower, to prevent his building another to rival it.—*D'Herbelot: Bibliothèque Orientale* (1697).

Nekayah, sister of Rasselas prince of Abyssinia. She escapes with her brother from the "happy valley," and wanders about with him to find what condition or rank of life is the most happy. After roaming for a time, and finding no condition of life free from its drawbacks, the brother and sister resolve to return to the "happy valley."—*Dr. Johnson: Rasselas* (1759).

Nell, the meek and obedient wife of Jobson; taught by the strap to know who was lord and master. Lady Loverule was the imperious, headstrong bride of sir John Loverule. The two women, by a magical hocus-pocus, were changed for a time, without any of the four knowing it. Lady Loverule was placed with Jobson, who soon brought down her turbulent temper with the strap, and when she was reduced to submission, the two women were restored again to their respective husbands.—*Coffey: The Devil to Pay* (1731).

The merit of Mrs. Clive [1711–1785] as an actress first showed itself in "Nell" the cobbler's wife.—*T. Davies.*

Nell (*Little*) or NELLY TRENT, a sweet, innocent, loving child of 14 summers, brought up by her old miserly grandfather, who gambled away all his money. Her days were monotonous and without youthful companionship, her evenings gloomy and solitary; there were no child-sympathies in her dreary home, but dejection, despondence akin to madness, watchfulness, suspicion, and imbecility. The grandfather being wholly ruined by gaming, the two went forth as beggars, and ultimately settled down in a cottage adjoining a country churchyard. Here Nelly died, and the old grandfather soon afterwards was found dead upon her grave.—*Dickens: The Old Curiosity Shop* (1840).

*** The solution of the grandfather's story is given in ch. lxix.

Nelly, the servant-girl of Mrs. Dinmont.—*Sir W. Scott: Guy Mannering* (time, George II.).

Nelson. *The Death of Nelson.* The words are by S. J. Arnold (not Dr. Samuel Arnold), and the music by Braham.

Nelson's Ship, the *Victory.*

Now from the fleet of the foemen past
Ahead of the *Victory*,
A four-decked ship, with a flagless mast,
An Anak of the sea.
His gaze on the ship lord Nelson cast;
"Oh, oh! my old friend!" quoth he,
"Since again we have met, we must all be glad
To pay our respects to the *Trinidad*."
So, full on the bow of the giant foe,
Our gallant *Victory* runs;
Thro' the dark'ning smoke the thunder broke
O'er her deck from a hundred guns.
Lord Lytton: Ode, lii. 9 (1859).

Nem'ean Lion, a lion of Argŏlis, slain by Herculês.

In this word Shakespeare has preserved the correct accent: "As hardy as the Nem'ean lion's nerve" (*Hamlet*, act i. sc. 5); but Spenser incorrectly throws the accent on the second syllable, which is *e* short: "Into the great Neme'an lion's grove" (*Faërie Queene*, v. 1).

Ere Neměa's boast resigned his shaggy spoils.
Statius: The Thebaid, i.

Nem'esis, the Greek personification of retribution, or that punishment for sin which sooner or later overtakes the offender.

. . . and some great Nemesis
Break from a darkened future.
Tennyson: The Princess, vi. (1847).

Ne'mo, the name by which captain Hawdon was known at Krook's. He had once won the love of the future lady Dedlock, by whom he had a child called Esther Summerson; but he was compelled to copy law-writings for daily bread, and died a miserable death from an overdose of opium.—*Dickens: Bleak House* (1852).

Nepen'the (3 *syl.*) or **Nepenthes**, a care-dispelling drug, which Polydamna, wife of Tho'nis king of Egypt gave to Helen (daughter of Jove and Leda). A drink containing this drug "changed grief to mirth, melancholy to joyfulness, and hatred to love." The water of Ardenne had the opposite effects. Homer mentions the drug nepenthê in his *Odyssey*, iv. 228.

> That nepenthês which the wife of Thone
> In Egypt gave to Jove-born Helena.
> *Milton: Comus*, 675 (1634).

> Nepenthê is a drink of sovereign grace,
> Devisèd by the gods for to assuage
> Heart's grief, and bitter gall away to chase
> Which stirs up anger and contentious rage;
> Instead thereof sweet peace and quietage
> It doth establish in the troubled mind . . .
> And such as drink, eternal happiness do find.
> *Spenser: Faërie Queene*, iv. 2 (1596).

Neph'elo-Coccyg'ia, the cloudland of air castles. The word means "cuckoo cloudland." The city of Nephelo-Coccygia was built by cuckoos and gulls, and was so fortified by clouds that the gods could not meddle with the affairs of its inhabitants.—*Aristophanês: The Birds.*

∴ The name occurs also in Lucian's *Veræ Historiæ*.

> Without flying to Nephelo-Coccygia, or to the court of queen Mab, we can meet with sharpers, bullies, . . . impudent debauchees, and women worthy of such paramours.—*Macaulay*.

Nep'omuk or **Nepo'muck** (*St. John*), canon of Prague. He was thrown from a bridge in 1381, and drowned by order of king Wenceslaus, because he refused to betray the secrets confided to him by the queen in the holy rite of confession. The spot whence he was cast into the Moldau is still marked by a cross with five stars on the parapet, indicative of the miraculous flames seen flickering over the dead body for three days. Nepomuk was canonized in 1729, and became the patron saint of bridges. His statue in stone usually occupies a similar position on bridges as it does at Prague.

> Like St. John Nep'omuck in stone,
> Looking down into the stream.
> *Longfellow: The Golden Legend* (1851).

(The word is often accented on the second syllable.)

Neptune (*Old Father*), the ocean or sea-god.

Nerestan, son of Guï Lusignan D'Outremer king of Jerusalem, and brother of Zara. Nerestan was sent on his parole to France, to obtain ransom for certain Christians who had fallen into the hands of the Saracens. When Osman, the sultan, was informed of his relationship to Zara, he ordered all Christian captives to be at once liberated "without money and without price."—*Hill: Zara* (adapted from Voltaire's tragedy).

Ne'reus (2 *syl.*), father of the water-nymphs. A very old prophetic god of great kindliness. The scalp, chin, and breast of Nereus were covered with sea-weed instead of hair.

> By hoary Nêreus' wrinkled look.
> *Milton: Comus*, 871 (1634).

Neri'nê, Doto, and **Nysê**, the three nereids who guarded the fleet of Vasco da Gama. When the treacherous pilot had run Vasco's ship upon a sunken rock, these three sea-nymphs lifted up the prow and turned it round.

> The lovely Nysê and Nerinê spring
> With all the vehemence and speed of wing.
> *Camoëns: Lusiad*, ii. (1569).

Nerissa, the clever confidential waiting-woman of Portia the Venetian heiress. Nerissa is the counterfeit of her mistress, with a fair share of the lady's elegance and wit. She marries Gratiano a friend of the merchant Anthonio.—*Shakespeare: The Merchant of Venice* (1698).

Nero, a Roman emperor. A name synonymous with tyranny, persecution, and wickedness (37, 54–68).

Nero's Friend. When all the statues of Nero were thrown down by order of the senate, some unknown friend strewed the grave with violets.

The Nero of the North, Christian II. of Denmark (1480, reigned 1534–1558, died 1559).

Nesle (*Blondel de*), the favourite minstrel of Richard Cœur de Lion [Nesle = *Neel*].—*Sir W. Scott: The Talisman* (time, Richard I.).

Nessus's Shirt. Nessos (in Latin, *Nessus*) the centaur carried the wife of Herculês over a river, and, attempting to run away with her, was shot by Herculês. As the centaur was dying, he told Deïani'ra (5 *syl.*) that if she steeped in his blood her husband's shirt, she would secure his love for ever. This she did, but when Herculês put the shirt on, his body suffered such agony, that he rushed to mount Œta, collected together a pile of wood, set it on fire, and, rushing into the midst of the flames, was burnt to death.

¶ When Creüsa (3 *syl.*), the daughter of king Creon, was about to be married to Jason, Medêa sent her a splendid wedding robe; but when Creusa put it on, she was burnt to death in excruciating pain.

¶ Morgan le Fay, hoping to kill king Arthur, sent him a superb royal robe. Arthur told the messenger to try it on, that he might see its effect; but no sooner had the messenger done so, than he dropped down dead, "burnt to mere coal."—*Sir T. Malory: History of Prince Arthur*, i. 75 (1470).

Eros, ho! the shirt of Nessus is upon me [*i.e. I am in agony*].
Shakespeare: Antony and Cleopatra, act iv. sc. 10 (1608).

Nestor (*A*), a wise old man. Nestor of Pylos was the oldest and most experienced of all the Greek chieftains who went to the siege of Troy.—*Homer: Iliad.*

Nestor of the Chemical Revolution. Dr. Black is so called by Lavoisier (1728–1799).

Nestor of Europe, Leopold king of Belgium (1790, 1831–1865).

Neuha, a native of Toobouai, one of the Society Islands. It was at Toobouai that the mutineers of the *Bounty* landed, and Torquil married Neuha. When a vessel was sent to capture the mutineers, Neuha conducted Torquil to a secret cave, where they lay *perdu* till all danger was over, when they returned to their island home.—*Byron: The Island.*

(The character of Neuha is given in canto ii. 7.)

Never (*Synonyms for*).

On the Greek Kalends. (There are no Greek *Kalends*.) When the Spanish ambassador announced in Latin the terms on which queen Elizabeth might hope to avert the threatened invasion, her majesty replied—

Ad Græcas, bone rex, fient mandata calendas.

On St. Tibs's eve. (There is no such saint as *Tibs*.)
On the 31st of June, 1897 (or any other impossible date).
At latter Lammas. (There is no such time.) Fuller thus renders the speech of the Spanish ambassador—

These to you are our commands;
Send no help to th' Netherlands;
Of the treasure ta'en by Drake
Restitution you must make;
And those abbeys build anew
Which your father overthrew.

The queen's reply—

Worthy king, know this: Your will
At latter Lammas we'll fulfil.

On the year of the coronation of Napoleon III.
In the reign of queen Dick.
Once in a blue moon.
When two Sundays meet.
When the Yellow River runs clear (Chinese).
In that memorable week which had three Thursdays.—*Rabelais: Pantag'ruel*, ii. 1.
The year when the middle of August was in May.—*Rabelais: Pantag'ruel*, ii. 1.
The year of the great medlars, three of which would fill a bushel.—*Rabelais: Pantag'ruel*, ii. 1.
At the coming of the Cockilcranes (3 *syl.*).—*Rabelais: Gargantua*, 49.
Cum multis aliis.

Nevers (*Comte de*), to whom Valenti'na (daughter of the governor of the Louvre) was affianced, and whom she married in a fit of jealousy. The count having been shot in the Bartholomew slaughter, Valentina married Raoul [*Rawl*] her first love, but both were killed by a party of musketeers commanded by the governor of the Louvre.—*Meyerbeer: Les Huguenots* (opera, 1836).

N.B.—The duke [not *count*] de Nevers, being asked by the governor of the Louvre to join in the Bartholomew Massacre, replied that his family contained a long list of warriors, but not one assassin.

Neville (*Major*), an assumed name of lord Geraldin, son of the earl of Geraldin. He first appears as Mr. William Lovell.

Mr. Geraldin Neville, uncle to lord Geraldin.—*Sir W. Scott: The Antiquary* (time, George III.).

Neville (*Miss*), the friend and *confidante* of Miss Hardcastle. A handsome coquettish girl, destined by Mrs. Hardcastle for her son Tony Lumpkin, but Tony did not care for her, and she dearly loved Mr. Hastings; so Hastings and Tony plotted together to outwit madam, and of course won the day.—*Goldsmith: She Stoops to Conquer* (1773).

Neville (*Sir Henry*), chamberlain of Richard Cœur de Lion.—*Sir W. Scott: The Talisman* (time, Richard I.).

New Atlantis (*The*), an imaginary island in the middle of the Atlantic. Bacon, in his allegorical fiction so called, supposes himself wrecked on this island, where he finds an association for the cultivation of natural science and the promotion of arts.—*Bacon: The New Atlantis* (1626).

*** Called the *New* Atlantis to distinguish it from Plato's Atlantis, an imaginary island of fabulous charms.

New Bath Guide (*The*), a series of letters in verse, describing the life at Bath. Full of wit and humour, and abounding in odd rhymes, by Christopher Anstey (1760).

New Timon (*The*), a politico-satirical poem by lord Lytton (1845), containing several sketches of the men of the time. Tennyson's poetry he calls—

A jingling medley of purloined conceits,
Out-babying Wordsworth, and out-glittering Keats.

(Tennyson replied, but there is too much personality in his rejoinder. Thus he speaks of Lytton wearing stays, curling

his hair, priding himself on his spotless shirts, dapper boots, and dainty hands. No doubt he was extremely vain, but he was a man of considerable talent.)

New Way to Pay Old Debts, a drama by Philip Massinger (1625). Wellborn, the nephew of sir Giles Overreach, having run through his fortune and got into debt, induces lady Allworth, out of respect and gratitude to his father, to give him countenance. This induces sir Giles to suppose that his nephew was about to marry the wealthy dowager. Feeling convinced that he will then be able to swindle him of all the dowager's property, as he had ousted him out of his paternal estates, sir Giles pays his nephew's debts, and supplies him liberally with ready money, to bring about the marriage as soon as possible. Having paid Wellborn's debts, the overreaching old man is compelled, through the treachery of his clerk, to restore the estates also, for the deeds of conveyance are found to be only blank sheets of parchment, the writing having been erased by some chemical acids.

New Zealander. It is Macaulay who said the time might come when some "New Zealand artist shall, in the midst of a vast solitude, take his stand on a broken arch of London bridge to sketch the ruins of St. Paul's."

∴ Shelley was before Macaulay in the same conceit. (See *Dedication of Peter Bell the Third.*)

Newcastle (*The duchess of*), in the court of Charles II.—*Sir W. Scott: Peveril of the Peak* (time, Charles I.).

Newcastle (*The marquis of*), a royalist in the service of Charles I.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Newcastle Apothecary (*The*), Mr. Bolus of Newcastle used to write his prescriptions in rhyme. A bottle bearing the couplet, "When taken to be well shaken," was sent to a patient, and when Bolus called next day to inquire about its effect, John told the apothecary his master was dead. The fact is, John had shaken the *sick man* instead of the bottle, and had shaken the life out of him.—*Colman.*

Newcome (*Clemency*), about 30 years old, with a plump and cheerful face, but twisted into a tightness that made it comical. Her gait was very homely, her limbs seemed all odd ones; her shoes were so self-willed that they never wanted to go where her feet went. She wore blue stockings, a printed gown of hideous pattern and many colours, and a white apron. Her sleeves were short, her elbows always grazed, her cap anywhere but in the right place; but she was scrupulously clean, and "maintained a kind of dislocated tidiness." She carried in her pocket "a handkerchief, a piece of wax-candle, an apple, an orange, a lucky penny, a cramp-bone, a padlock, a pair of scissors, a handful of loose beads, several balls of worsted and cotton, a needle-case, a collection of curl-papers, a biscuit, a thimble, a nutmeg-grater, and a few miscellaneous articles." Clemency Newcome married Benjamin Britain, her fellow-servant at Dr. Jeddler's, and opened a country inn called the Nutmeg-Grater, a cozy, well-to-do place as any one could wish to see, and there were few married people so well assorted as Clemency and Ben Britain.—*Dickens: The Battle of Life* (1846).

Newcome (*Sir Barnes*), the beau-ideal of nineteenth-century worldliness.

Clive Newcome, the hero of Thackeray's novel, *The Newcomes*. An artist, in love with Ethel Newcome, his cousin, whom he marries as his second wife.

Colonel Newcome, a widower, distinguished for the moral beauty of his life. He loses his money and enters the Charter House.

Ethel Newcome, both clever and good. She is the niece of colonel Newcome, and loves her cousin Clive, who returns her affection.—*Thackeray: The Newcomes* (1855).

(*The Newcomes* is one of the best of Thackeray's novels.)

Newcome (*Johnny*), any raw youth when he first enters the army or navy.

Newgate Fashion (*To March*), two and two, as the prisoners were at one time conveyed to Newgate two and two together.

> *Falstaff.* Must we all march?
> *Bardolph.* Yea, two and two, Newgate fashion.
> *Shakespeare: Henry IV.* act iii. sc. 3 (1597).

Newgate Fringe, a beard worn only *under* the chin, as the hangman's rope is fastened round the neck of those about to be hanged. Sometimes called the *Newgate Frill*, and sometimes the *Tyburn Collar.*

The Newgate Knocker, a lock of hair worn especially by costermongers, twisted

towards the ear. It is supposed to remind one of the knocker on the prison door of Newgate. The *cow-lick* is a curl worn on the temples.

Newland (*Abraham*), one of the governors of the Bank of England, to whom, in the early part of the nineteenth century, all Bank of England notes were made payable. A bank-note was called an "Abraham Newland;" and hence the popular song, "I've often heard say, sham Ab'ram you may, but must not sham Abraham Newland."

Trees are notes issued from the bank of nature, and as current as those payable to Abraham Newland.—*Colman: The Poor Gentleman*, i. 2 (1802).

Newspapers (*The Oldest*).

Stamford Mercury, 1695. The editor says that No. 6833, July 7, 1826, means that the paper had arrived at the 6833rd week of issue, or the 131st year of its existence.

Nottingham Journal, 1710.

Northampton Mercury, 1720.

Gloucester Journal, 1722.

∴ Chalmers says that the first English newspaper was called the *English Mercury*, 1588; but Mr. Watts has proved that the papers so called, now in the British Museum, are forgeries, because they bear the paper-mark of George I. The *English Mercuries* consist of seven distinct articles, three printed, and four in MS.

Newton.

Newton . . . declared, with all his grand discoveries recent,
That he himself felt only "like a youth
Picking up shells by the great ocean, truth."
Byron: Don Juan, vii. 5 (1824).

Newton discovered the prismatic colours of light, and explained the phenomenon by the emission theory. This theory is not now accepted; the wave theory of Dr. Young has superseded it.

Nature and Nature's laws lay hid in night.
God said, "Let Newton be;" and all was light.
Pope: Epitaph, intended for Newton's Monument in Westminster Abbey (1727).

Newton is called by Campbell "The Priest of Nature."—*Pleasures of Hope*, i. (1799).

Newton and the Apple. It is said that Newton was standing in his mother's garden at Woolsthorpe, Lincolnshire, in the year 1665, when an apple fell from a tree and set him thinking. From this incident he ultimately developed his theory of gravitation.

When Newton saw an apple fall, he found,
In that slight startle from his contemplation, . . .
A mode of proving that the earth turned round,
In a most natural whirl called gravitation.
Byron: Don Juan, x. 1 (1824).

Newton's mother had married the Rev. B. Smith, and had returned to the manor-house of Woolsthorpe, where Newton was born. Mr. Conduit, who succeeded Newton at the Mint, was the husband of Catherine Barton, granddaughter of Mrs. Smith (Newton's mother).

Newton and his Dog. One winter's morning, while attending early service in Trinity College, Newton inadvertently left his dog Diamond shut up in his room. On returning from chapel, he found that the little pet had upset the candle on his table, and several important papers were burnt. On perceiving this irreparable loss, he exclaimed, "Oh, Diamond, Diamond, thou little knowest the mischief thou hast done!"—*Diffusion of Useful Knowledge* ("Life of Newton," p. 26, col. 2).

¶ When Ainsworth was finishing the letter "S" of his Latin Dictionary, his wife, in a pet, threw the whole manuscript of the dictionary into the fire, but by marvellous perseverance he set to work at once to repair the loss.

When Mr. Ainsworth was engaged in the laborious work of his Dictionary of the Latin Language, and had reached the letter "S," his wife in a fit of ill nature . . . committed the whole MS. to the flames . . . the persevering industry of Ainsworth repaired the loss . . . by his assiduous industry.—*Cyclopædia of Literary and Scientific Anecdots* (Griffin and Co.).

Nibelung, a mythical king of Nibelungenland (*Norway*). He had twelve paladins, all giants. Siegfried [*Segefreed*], prince of the Netherlands, slew the giants, and made Nibelungenland tributary.—*Nibelungen Lied*, iii. (1210).

Nibelungen Hoard, a mythical mass of gold and precious stones, which Siegfried [*Sege-freed*], prince of the Netherlands, took from Nibelungenland and gave to his wife as a dowry. The hoard filled thirty-six waggons. After the murder of Siegfried, Hagan seized the hoard, and, for concealment, sank it in the "Rhine at Lockham," intending to recover it at a future period, but Hagan was assassinated, and the hoard was lost for ever.—*Nibelungen Lied*, xix.

Nibelungen Lied [*Ne.by-lung.'n leed*], the German *Iliad* (1210). It is divided into two parts, and thirty-two lieds or cantos. The first part ends with the death of Siegfried, and the second part with the death of Kriemhild.

Siegfried, the youngest of the kings of the Netherlands, went to Worms, to crave the hand of Kriemhild in marriage. While he was staying with Günther king of Burgundy (the lady's brother), he assisted him to obtain in marriage Brunhild queen of Issland.

who announced publicly that he only should be her husband who could beat her in hurling a spear, throwing a huge stone, and in leaping. Siegfried, who possessed a cloak of invisibility, aided Günther in these three contests, and Brunhild became his wife. In return for these services, Günther gave Siegfried his sister Kriemhild in marriage. After a time, the bride and bridegroom went to visit Günther, when the two ladies disputed about the relative merits of their respective husbands, and Kriemhild, to exalt Siegfried, boasted that Günther owed to him his victories and his wife. Brunhild, in great anger, now employed Hagan to murder Siegfried, and this he did by stabbing him in the back while he was drinking from a brook.

Thirteen years elapsed, and the widow married Etzel king of the Huns. After a time, she invited Brunhild and Hagan to a visit. Hagan, in this visit, killed Etzel's young son, and Kriemhild was like a fury. A battle ensued, in which Günther and Hagan were made prisoners, and Kriemhild cut off both their heads with her own hand. Hildebrand, horrified at this act of blood, slew Kriemhild; and so the poem ends.—Authors unknown (but the story was pieced together by the minnesingers).

∴ The *Völsunga Saga* is the Icelandic version of the *Nibelungen Lied.* This saga has been translated into English by William Morris.

The *Nibelungen Lied* has been ascribed to Heinrich von Oftendingen, a minnesinger; but it certainly existed before that epoch, if not as a complete whole, in separate lays, and all that Heinrich von Oftendingen could have done was to collect the floating lays, connect them, and form them into a complete story.

F. A. Wolf, in 1795, wrote a learned book to prove that Homer did for the *Iliad* and *Odyssey* what Oftendingen did for the *Nibelungen Lied.*

The *Nibelungen Lied* was translated into English verse (12-syl.) by Lettsom, in 1850. Richard Wagner composed, in 1850, an opera called *Die Niebelungen.*

Nibelungen Nôt, the second part of the *Nibelungen Lied,* containing the marriage of Kriemhild with Etzel, the visit of the Burgundians to the court of the Hun, and the death of Günther, Hagan, Kriemhild, and others. This part contains eighty-three four-line stanzas more than the first part. The number of lines in the two parts is 9836; so that the poem is almost as long as Milton's *Paradise Lost.*

Nibelungers, whoever possessed the Nibelungen hoard. When it was in Norway, the Norwegians were so called: when Siegfried [*Sege-freed*] got possession of it, the Netherlanders were so called; and when the hoard was removed to Burgundy, the Burgundians were the Nibelungers.

Nic. Frog, the Dutch, as a nation; as the English are called John Bull.—*Dr. Arbuthnot: History of John Bull* (1712).

Nica'nor, "the Protospathaire," a Greek general.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Nice (*Sir Courtly*), the chief character and title of a drama by Croune (1685).

NICHOLAS, a poor scholar, who boarded with John, a rich old miserly carpenter. The poor scholar fell in love with Alison, his landlord's young wife, who joined him in duping the foolish old carpenter. Nicholas told John that such a rain would fall on the ensuing Monday as would drown every one in "less than an hour;" and he persuaded the old fool to provide three large tubs, one for himself, one for his wife, and the other for his lodger. In these tubs, said Nicholas, they would be saved; and when the flood abated, they would then be lords and masters of the whole earth. A few hours before the time of the "flood," the old carpenter went to the top chamber of his house to repeat his *pater nosters.* He fell asleep over his prayers, and was roused by the cry of "Water! water! Help! help!" Supposing the rain had come, he jumped into his tub, and was let down by Nicholas and Alison into the street. A crowd soon assembled, were delighted at the joke, and pronounced the old man an idiot and fool.—*Chaucer: Canterbury Tales* ("The Miller's Tale," 1388).

Nicholas, the barber of the village in which don Quixote lived.—*Cervantes: Don Quixote,* I. (1605).

Nicholas (*Brother*), a monk at St. Mary's Convent.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Nicholas (*St.*), patron saint of boys, parish clerks, sailors, thieves, and of Aberdeen, Russia, etc.

Nicholas (*St.*). The legend is, that an angel told him a certain father was so

poor that he was about to raise money by the prostitution of his three daughters. On hearing this, St. Nicholas threw in at the cottage window three bags of money, sufficient to portion off each of the three damsels.

> The gift
> Of Nicholas, which on the maidens he
> Bounteous bestowed, to save their youthful prime
> Unblemished.
>
> *Dante: Purgatory*, xx. (1308).

Nicholas Nickleby, the title and chief character of a novel by C. Dickens (1838). Nicholas Nickleby is the son of a poor country gentleman, and has to make his own way in the world. He first goes as usher to Mr. Squeers, schoolmaster at Dotheboys Hall, in Yorkshire; but leaves in disgust with the tyranny of Squeers and his wife, especially to a poor boy named Smike. Smike runs away from the school to follow Nicholas, and remains his humble follower till death. At Portsmouth, Nicholas joins the theatrical company of Mr. Crummles, but leaves the profession for other adventures. He falls in with the brothers Cherryble, who make him their clerk; and in this post he rises to become a merchant, and ultimately marries Madeline Bray.

Mrs. Nickleby, mother of Nicholas, and a widow. She is an enormous talker, fond of telling long stories with no connection. Mrs. Nickleby is a weak, vain woman, who imagines an idiot neighbour is in love with her because he tosses cabbages and other articles over the garden wall. In conversation, Mrs. Nickleby rides off from the main point at every word suggestive of some new idea. As a specimen of her sequence of ideas, take the following example: "The name began with 'B' and ended with 'g,' I am sure. Perhaps it was Waters" (ch. xxi.). (See also AIRCASTLE, p. 17.)

> "The original of 'Mrs. Nickleby,'" says John Forster, "was the mother of Charles Dickens."—*Life of Dickens*, iii. 8.

Kate Nickleby, sister of Nicholas; beautiful, pure-minded, and loving. Kate works hard to assist in the expenses of housekeeping, but shuns every attempt of Ralph and others to allure her from the path of virgin innocence. She ultimately marries Frank, the nephew of the Cheeryble brothers.

Ralph Nickleby, of Golden Square (London), uncle to Nicholas and Kate. A hard, grasping money-broker, with no ambition but the love of saving, no spirit beyond the thirst of gold, and no principle except that of fleecing every one who comes into his power. This villain is the father of Smike, and ultimately hangs himself, because he loses money, and sees his schemes one after another burst into thin air.—*Dickens: Nicholas Nickleby* (1838).

Nicholas of the Tower (*The*), the duke of Exeter, constable of the Tower.

> He was encountered with a shippe of warre appertelnyng to the duke of Exeter, the constable of the Towre of London, called *The Nicholas of the Towre*. —*Hall: Chronicle* (1542).

Nicholas's Clerks, highwaymen; so called by a pun on the phrase *Old Nick* and *St. Nicholas* who presided over scholars.

> I think yeader come, prancing down the hill from Kingston, a couple of St. Nicholas's clerks.—*Rowley: Match at Midnight* (1633).

St. Nicholas's Clerks, scholars; so called because St. Nicholas was the patron of scholars. The statutes of Paul's School require the scholars to attend divine service on St. Nicholas's Day.—*Knight: Life of Dean Colet*, 362 (1726).

Nickie-Ben, a familiar Scotch name for the devil. (See Burns's *Address to the Deil.*)

Nicneven, a gigantic malignant hag of Scotch superstition.

(Dunbar, the Scotch poet, describes her in his *Flyting of Dunbar and Kennedy*, 1508.)

Nicode'mus, one of the servants of general Harrison.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Nicodemus'd into Nothing; *i.e.* the prospects of one's life being spoiled by a silly name. "Give a dog a bad name and hang him." (The evil influence of a silly name on the bearer of it.)

> How many Cæsars and Pompeys . . . by mere inspiration of the names, have been made worthy of them! and how many . . . might have done . . . well . . . had they not been Nicodemus'd into nothing!—*Sterne: Tristram Shandy*, vol. i. 19.

Nicol, Anglo-Norman for *Lincoln*.

> *The eight counties of Lincoln—*
> Nichole e Hamton [*Northampton*],
> Hereford [*Hertford*] e Huntedune,
> Leicestre e Bedefurd,
> Bucklnham e Oxnefford.
> *Gaimar: Lestorie des Englas.*

Nicole (2 *syl.*), a female servant of M. Jourdain, who sees the folly of her master, and exposes it in a natural and amusing manner.—*Molière: Le Bourgeois Gentilhomme* (1670).

Nidhögg, the dragon or adder that

gnaws the fabled ash tree yggdrasil (*q.v.*) in old Scandinavian mythology.

Niflheim, the region of cold and darkness into which one of the roots of the ash tree yggdrasil (*q.v.*) descends.—*Scandinavian Mythology.*

Nigel. (See FORTUNES OF NIGEL, p. 387.)

Night or Nox. So Tennyson calls sir Peread, the Black Knight of the Black Lands, one of the four brothers who kept the passages to Castle Perilous.—*Tennyson: Idylls of the King* ("Gareth and Lynette"); *sir T. Malory: History of Prince Arthur*, i. 126 (1470).

Night and Morning, a novel by lord Lytton (1841).

Night Side of Nature (*The*), a collection of ghost stories by Mrs. Crowe (1848).

Night Thoughts, a series of poems in blank verse by Dr. Young. The first eight books were published in 1742, the ninth book in 1745.

Night 1, on Life, Death, and Immortality.
Night 2, on Time, Death, and Friendship.
Night 3, Narcissa.
Night 4, The Christian Triumph.
Night 5, The Relapse.
Nights 6 and 7, The Infidel reclaimed (*in a parts*).
Night 8, Virtue's apology, or the Man of the World answered.
Night 9, Consolations.

The great defect of the *Night Thoughts* is the want of continuity. The nine nights are full of detached bursts of passion and poetic fancy, but even Lorenzo excites in us no interest. There is plenty of epigram, some pathos, much emotion, and several fine reflections; but the book should not be read through at once, or it would pall the appetite. I know of no book more fitted for "select beauties" and judicious extracts.

Nightingale (*The*). It is said that this bird is unknown in Wales, Ireland, and Scotland; that it does not visit Cornwall, nor even the west of Devon.

The Arcadian Nightingale, an ass.

The Cambridgeshire Nightingale, the edible frog, once common in the fen district; also called the "Whaddon organ."

The Fen Nightingale, the edible frog.

The Italian Nightingale, Angelica Catala'ni; also called "The Queen of Song" (1782–1849).

The Liège Nightingale, the edible frog.

The Swedish Nightingale, Jenny Lind, afterwards Mme. Goldschmidt. She appeared in London 1847, and retired 1851 (1821–1886).

The Nightingale of Wittenberg. Martin Luther is so called by Sachs, one of the minnesingers (1483–1546).

Nightingale and the Lutist. The tale is that a lute-master challenged a nightingale in song. The bird, after sustaining the contest for some time, feeling itself outdone, fell on the lute, and died broken-hearted.

∴ This tale is from the Latin of Strada, translated by Richard Crashaw, and called *Music's Duel* (1650). It is most beautifully told by John Ford, in his drama entitled *The Lover's Melancholy*, where Men'aphon is supposed to tell it to Ame'thus (1628).

Nightingale and the Thorn.

As it fell upon a day
In the merry month of May,
Sitting in a pleasant shade
Which a grove of myrtles made—
Beasts did leap, and birds did sing,
Trees did grow, and plants did spring,
Everything did banish moan,
Save the nightingale alone;
She, poor bird, as all forlorn,
Leaned her breast up-till a thorn.
Barnfield: Address to the Nightingale (1594).

So Philomel, perched on an aspen sprig,
Weeps all the night her lost virginity,
And sings her sad tale to the merry twig,
That dances at such joyful mysery.
No ever lets sweet rest invade her eye,
But leaning on a thorn her dainty chest,
For fear soft sleep should steal into her breast,
Expresses in her song grief not to be expressed.
G. Fletcher: Christ's Triumph over Death (1610).

The nightingale that sings with the deep thorn
Which fable places in her breast.
Byron: Don Juan, vi. 87 (1824).

Nightmare of Europe (*The*), Napoleon Bonaparte (1769, reigned 1804–1814, died 1821).

Nightshade (*Deadly*). We are told that the berries of this plant so intoxicated the soldiers of Sweno the Danish king, that they became an easy prey to the Scotch, who cut them to pieces.

∴ Called "deadly," not from its poisonous qualities, but because it was used at one time for blackening the eyes in mourning.

Nihil. *Ex nihilo nihil fit* ("Nothing can come out of nothing"). The axiom of Xenoph'anês (4 *syl.*), founder of the Eleatic school.

Nimrod, pseudonym of Charles James Apperley, author of *The Chase, The Road, The Turf* (1777–1843).

Nim'ue, a "damsel of the lake," who cajoled Merlin in his dotage to tell her

the secret "whereby he could be rendered powerless;" and then, like Delilah, she overpowered him, by "confining him under a stone."

Then after these quests, Merlin fell in a dotage on . . . one of the damsels of the lake, hight Nimue, and Merlin would let her have no rest, but always he would be with her in every place. And she made him good cheer till she had learned of him what she desired. . . . And Merlin shewed to her in a rock, whereas was a great wonder . . . which went under a stone. So by her subtle craft, she made Merlin go under that stone . . . and he never came out, for all the craft that he could do.—*Malory: History of Prince Arthur*, i. 60 (1470).

Without doubt the name Nimue is a clerical error for Nineve or Ninive. It occurs only once in the three volumes. (See NINEVE.)

N.B.—Tennyson makes Vivien the seductive betrayer of Merlin, and says she enclosed him "in the four walls of a hollow tower;" but the *History* says "Nimue put him under the stone" (pt. i. 60).

Nina-Thoma, daughter of Tor-Thoma (chief of one of the Scandinavian islands). She eloped with Uthal (son of Larthmor a petty king of Berrathon, a neighbouring island); but Uthal soon tired of her, and, having fixed his affections on another, confined her in a desert island. Uthal, who had also dethroned his father, was slain in single combat by Ossian, who had come to restore the deposed monarch to his throne. When Nina-Thoma heard of her husband's death, she languished and died, "for, though most cruelly entreated, her love for Uthal was not abated."—*Ossian: Berrathon.*

Nine. "It is by nines that Eastern presents are given, when they would extend their magnificence to the highest degree." Thus, when Dakiānos wished to ingratiate himself with the shah—

He caused himself to be preceded by nine superb camels. The first was loaded with nine suits of gold adorned with jewels; the second bore nine sabres, the hilts and scabbards of which were adorned with diamonds; upon the third camel were nine suits of armour; the fourth had nine suits of horse furniture; the fifth had nine cases full of sapphires; the sixth had nine cases full of rubies; the seventh nine cases full of emeralds; the eighth had nine cases full of amethysts; and the ninth had nine cases full of diamonds.—*Comte de Caylus: Oriental Tales* ("Dakianos and the Seven Sleepers," 1743).

Nine Gods (*The*) of the Etruscans: Juno, Minerva, and Tin'ia (*the three chief*). The other six were Vulcan, Mars, Saturn, Herculēs, Summa'nus, and Vedius. (See NOVENSILES, p. 763.)

Lars Por'sēna of Clusium,
By the nine gods he swore
That the great house of Tarquin
Should suffer wrong no more.
By the nine gods he swore it,
And named a trysting day . . .
To summon his array.
Macaulay: Lays of Ancient Rome ("Horatius," i., 1842).

Nine Orders of Angels (*The*): (1) Seraphim, (2) Cherubim (*in the first circle*); (3) Thrones, (4) Dominions (*in the second circle*); (5) Virtues, (6) Powers, (7) Principalities, (8) Archangels, (9) Angels (*in the third circle*).

In heaven above
The effulgent bands in triple circles move.
Tasso: Jerusalem Delivered, xi. 13 (1575).

Novem vero angelorum ordines dicimus; . . . scimus (1) Angelos, (2) Archangelos, (3) Virtutes, (4) Potestates, (5) Principatus, (6) Dominationes, (7) Thronos, (8) Cherubim, (9) Seraphim.—*Gregory: Homily*, 34 (A.D. 381).

Nine Planets (*The*): Mercury, Venus, the Earth, Mars, the Planetoids, Jupiter, Saturn, Urānus, and Neptune.

∴ According to the Ptolemaic system, there are only seven planets, or, more strictly speaking, "planetary heavens," viz. the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn. Beyond these were three other spheres, that of the fixed stars, the primum mobile, and the empyrēan. This is the system Dantē follows in his *Paradise.*

Nine Worthies (*The*). Three were *pagans:* Hector, Alexander, and Julius Cæsar. Three were *Jews:* Joshua, David, and Judas Maccabæus. Three were *Christians:* Arthur, Charlemagne, and Godfrey of Bouillon.

Nine Worthies (privy councillors to William III.). Four were *Whigs:* Devonshire, Dorset, Monmouth, and Edward Russell. Five were *Tories:* Caermarthen, Pembroke, Nottingham, Marlborough, and Lowther.

Nine Worthies of London (*The*): sir William Walworth, sir Henry Pritchard, sir William Sevenoke, sir Thomas White, sir John Bonham, Christopher Croker, sir John Hawkwood, sir Hugh Caverley, and sir Henry Maleverer.

(The chronicles of these nine worthies are written in prose and verse by Richard Johnson (1592), author of *The Seven Champions of Christendom.*)

Nineteenth Century (*The*), a monthly periodical started in 1877.

Nineve (*2 syl.*), the Lady of the Lake, in Arthurian romance.

Then the Lady of the Lake, that was always friendly unto king Arthur, understood by her subtle crafts that he was like to have been destroyed; and so the Lady of the Lake, that hight Nineve, came into the forest to seek sir Launcelot du Lake.—*Sir T. Malory: History of Prince Arthur*, ii. 57 (1470).

. This name occurs three times in the *Morte d'Arthur*—once as "Nimue," once as "Nineve," and once as "Ninive." Probably "Nimue" (*q.v.*) is a clerical error, as we also find Nynyue.

Nineveh (*The Fall of*), an historic poem by Edwin Atherstone, in thirty books. Six were published in 1825, seven more in 1830, and the rest in 1847.

Ninon de Lenclos, a beautiful Parisian, rich, *spirituelle*, and an atheist, who abandoned herself to epicurean indulgence, and preserved her charms to a very advanced age. Ninon de Lenclos renounced marriage, and had numberless lovers. Her house was the rendezvous of all the most illustrious persons of the period, as Molière, St. Evremont, Fontenelle, Voltaire, and so on (1615–1705).

> Some never grow
> Ugly; for instance, Ninon de Lenclos.
> *Byron: Don Juan*, v. 98 (1820).

Niobe [*Ne'-o-by*], the beau-ideal of grief. After losing her twelve children, she was changed into a stone, from which ran water.

. The group of "Niobe and her Children in Florence," discovered at Rome in 1583, was the work either of Praxit'elês or Scopas.

> She followed my poor father's body,
> Like Niobê, all tears.
> *Shakespeare: Hamlet*, act i. sc. 2 (1596).

Niobe of Nations (*The*). Rome is so called by Byron.—*Childe Harold*, iv. 79 (1817).

Nipha'tes (3 *syl.*), a mountain on the borders of Mesopotamia. It was on this mountain that Satan lighted when he came from the sun to visit our earth.

> . . . toward the coast of earth beneath,
> Down from the ecliptic, sped with hoped success . . .
> Nor stayed till on Niphates' top he lights.
> *Milton: Paradise Lost*, iii. 739, etc. (1665).

Nipper (*Susan*), generally called "Spitfire," from her snappish disposition. She was the nurse of Florence Dombey, to whom she was much attached. Susan Nipper married Mr. Toots (after he had got over his infatuation for Florence).

> Susan Nipper says, "I may wish to take a voyage to Chaney, but I mayn't know how to leave the London Docks."—*Dickens: Dombey and Son* (1846).

Nippotate (4 *syl.*), "a live lion stuffed with straw," exhibited in a raree-show. So called from the body of a tame hedgehog exhibited by Old Harry, a notorious character in London at the beginning of the eighteenth century (died 1710).

> Of monsters stranger than can be expressed,
> There's Nippotatê lies amongst the rest.
> *Sutton Nicholls.*

Niquee [*Ne'-kay*], the sister of Anasterax, with whom she lived in incest. The fairy Zorphee was her godmother, and enchanted her, in order to break off this connection.—*Vasco de Lobeira: Amadis de Gaul* (thirteenth century).

Nisroch [*Niz'-rok*], "of principalities the prince." A god of the Assyrians. In the book of *Kings* the "Seventy" call him "Meserach," and in *Isaiah* "Nasarach." Josephus calls him "Araskês." One of the rebel angels in Milton's *Paradise Lost*.

> Sense of pleasure we may well
> Spare out of life, perhaps, and not repine,
> But live content, which is the calmest life;
> But pain is perfect misery, the worst
> Of evils, and, excessive, overturns
> All patience.
> *Milton: Paradise Lost*, vi. 459, etc. (1665).

Nirva'na, elemental *ens*, abstract existence, that is existence stripped of will, passion, pleasure, pain, etc. Life is not nirvana, because life is a compound; and death is not nirvana, but death is the cessation of existence.

Nisus and Eury'alus, an episode in Virgil's *Æneid*. They were two young Trojans who accompanied Ænēas from Troy, and won great distinction in the war with Turnus. They entered the enemy's camp at dead of night, but, being detected by the Rutulians, Eury'alus was slain, and Nisus (trying to save his friend) perished also (bk. ix.).

(This is given as an example of friendship, *q.v.*)

Nit, one of the attendants of queen Mab.

> Hop, and Mop, and Drap so clear,
> Pip, and Trip, and Skip, that were
> To Mab their sovereign dear—
> Her special maids of honour.
> Fib, and Tib, and Pinck, and Pin,
> Tick, and Quick, and Jill, and Jin,
> Tit, and Nit, and Wap, and Win—
> The train that wait upon her.
> *Drayton: Nymphidia* (1563–1631).

Nixon (*Christal*), agent to Mr. Edward Redgauntlet the Jacobite.—*Sir W. Scott: Redgauntlet* (time, George III.).

Nixon (*Martha*), the old nurse of the earl of Oxford.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

No Cross no Crown, a discourse by W. Penn, written in prison (1669). (See PRISON LITERATURE.)

No One (*Cæsar or*). Julius Cæsar

said, "Aut Cæsar aut nullus." And again, "I would sooner be first in a village than second at Rome."

Milton makes Satan say, "Better to reign in hell than serve in heaven."

Jonathan Wild used to say, "I'd rather stand on the top of a dunghill than at the bottom of a hill in paradise."

Tennyson says, "All in all or not at all."—*Idylls* ("Vivien").

"Six thrice or three dice" (aces were called *dice*, and did not count).

No Song no Supper, a musical drama by Prince Hoare, F.S.A. (1790). Crop the farmer has married a second wife called Dorothy, who has an amiable weakness for a rascally lawyer named Endless. During the absence of her husband, Dorothy provides a supper for Endless, consisting of roast lamb and a cake; but just as the lawyer sits down to it, Crop, with Margaretta, knocks at the door. Endless is concealed in a sack, and the supper is carried away. Presently, Robin the sweetheart of Margaretta arrives, and Crop regrets there is nothing but bread and cheese to offer him. Margaretta now volunteers a song, the first verse of which tells Crop there is roast lamb in the house, which is accordingly produced; the second verse tells him there is a cake, which is produced also; and the third verse tells him that Endless is concealed in a sack. Had there been no song there would have been no supper, but the song produced the roast lamb and new cake.

No Thoroughfare, a Christmas tale by Dickens and Collins, in *All the Year Round* (1867). Dramatized by the authors.

Noah's Flood, a poem by Drayton (1627).

Noah's Raven. (For a remarkable parallel, see RAVEN.)

Noah's Wife, Wâîla (3 *syl.*), who endeavoured to persuade the people that her husband was distraught.

> The wife of Noah [*Wâîla*] and the wife of Lot [*Wâhela*] were both unbelievers . . . and deceived their husbands . . . and it shall be said to them at the last day, "Enter ye into hell fire."—*Sale: Al Korân*, lxvi.

Nobbs, the horse of "Dr. Dove of Doncaster."—*Southey: The Doctor* (1834).

Noble (*The*), Charles III. of Navarre (1361, 1387–1425).

Soliman, *Tchelibi*, the Turk (died 1410).

*** Khosrou or Chosroës I. was called "The Noble Soul" (*, 531–579).

Noctes (2 *syl.*), a series of seventy-one hypothetical conversations contributed to *Blackwood's Magazine* between 1822 and 1835. About half were by professor Wilson. The conversations were supposed to take place in the "blue parlour" of an inn, kept by one Ambrose, and hence were called *Noctes Ambrosianæ*.

Nodel, the lion, in the beast-epic called *Reynard the Fox*. Nodel, the lion, represents the regal element of Germany; Isengrin, the wolf, represents the baronial element; and Reynard, the fox, the Church element (1498).

Noel (*Eusebe*), schoolmaster of Bout du Monde. "His clothes are old and worn, and his manner vacant" (act i. 2).—*Stirling: The Gold-Mine* or *Miller of Grenoble* (1854).

Noggs (*Newman*), Ralph Nickleby's clerk. A tall man of middle age, with two goggle eyes (one of which was fixed), a rubicund nose, a cadaverous face, and a suit of clothes decidedly the worse for wear. He had the gift of distorting and cracking his finger-joints. This kind-hearted, dilapidated fellow "kept his hunter and hounds once," but ran through his fortune. He discovered a plot of old Ralph, which he confided to the Cheeryble brothers, who frustrated it and then provided for Newman.—*Dickens: Nicholas Nickleby* (1838).

Noko'mis, mother of Weno'nah, and grandmother of Hiawatha. Nikomis was the daughter of the Moon. While she was swinging one day, some of her companions, out of jealousy, cut the ropes, and she fell to earth in a meadow. The same night her first child, a daughter, was born, and was named Wenonah.

> There among the terns and mosses . . .
> Fair Nokomis bore a daughter,
> And she called her name Wenonah.
> *Longfellow: Hiawatha*, iii. (1855).

Non Mi Ricordo, the usual reply of the Italian courier and other Italian witnesses when on examination at the trial of queen Charlotte (the wife of George IV.), in 1820.

> The Italian witnesses often created amusement, when under examination, by the frequent answer, "Non mi ricordo."—Cassell's *History of England*, VII. iv. 26 (1863).

¶ "Lord Flint," in *Such Things Are*, by Mrs. Inchbald (1786), when asked a question he wished to evade, used to reply,

"My people know, no doubt, but I cannot recollect."

¶ "Pierre Choppard," in *The Courier of Lyons*, by Edward Stirling (1852), when asked an ugly question, always answered, "I'll ask my wife, my memory's so slippery."

¶ The North American society called the "Know Nothings," founded in 1853, used to reply to every question about themselves, "I know nothing about it."

Nona'cris' Stream, the river Styx, in Arcadia. Cassander says he has in a phial some of this "horrid spring," one drop of which, mixed with wine, would act as a deadly poison. To this Polyperchon replies—

> I know its power, for I have seen it tried.
> Pains of all sorts thro' every nerve and artery
> At once it scatters,—burns at once and freezes,—
> Till, by extremity of torture forced,
> The soul consents to leave her joyless home.
> *Lee: Alexander the Great*, iv. 1 (1678).

Nonentity (*Dr.*), a metaphysician, and thought by most people to be a profound scholar. He generally spreads himself before the fire, sucks his pipe, talks little, drinks much, and is reckoned very good company. You may know him by his long grey wig, and the blue handkerchief round his neck.

> Dr. Nonentity, I am told, writes indexes to perfection, makes essays, and reviews any work with a single day's warning.—*Goldsmith: A Citizen of the World*, xxix. (1759).

Nones and Ides (each 1 *syl.*).

> On March the 7th, June, July,
> October, too, the Nones you spy;
> Except in these, those Nones appear
> On the 5th day of all the year.
> If to the Nones you add an 8,
> Of all the Ides you'll find the date.
> *E. C. B.*

Hence we have the 15th for the Ides of March, June, July, and October; and the 13th for every other month.

Nongtongpaw, a comic ballad by Charles Dibdin (1745–1814).

Nonsense (*Foote's farrago of*). (See PANJANDRUM.)

Norbert (*Father*), Pierre Parisot Norbert, the French missionary (1697–1769).

Norfolk Street (Strand), with Arundel, Surrey, and Howard Streets, occupy the site of the house and grounds of the Howards (earls of Arundel and Surrey).

Norland (*Lord*), father of lady Eleanor Irwin, and guardian of lady Ramble (Miss Maria Wooburn). He disinherited his daughter for marrying against his will, and left her to starve; but subsequently he relented, and relieved her wants and those of her young husband.—*Mrs. Inchbald: Every One has His Fault* (1794).

Norma, a vestal who had been seduced, and discovers her paramour trying to seduce a sister vestal. In despair, she contemplates the murder of her base-born children.—*Bellini: Norma* (1831); libretto by Romani.

Norman, forester of sir William Ashton lord-keeper of Scotland.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Norman, a "sea-captain," in love with Violet the ward of lady Arundel. It turns out that this Norman is her ladyship's son by her first husband, and heir to the title and estates; but lady Arundel, having married a second husband, had a son named Percy, whom she wished to make her heir. Norman's father was murdered, and Norman, who was born three days afterwards, was brought up by Onslow, a village priest. At the age of 14 he went to sea, and became captain of a man-of-war. Ten years later, he returned to Arundel, and though at first his mother ignored him, and Percy flouted him, his noble and generous conduct disarmed hostility, and he not only reconciled his half-brother, but won his mother's affection, and married Violet his heart's "sweet sweeting."—*Lord Lytton: The Sea-Captain* (1839).

Norman-nan-Ord or Norman of the Hammer, one of the eight sons of Torquil of the Oak.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Normandy (*The Gem of*), Emma, daughter of Richard I. (died 1052).

Norna of the Fitful Head, "The Reimkennar." Her real name was Ulla Troil, but after her seduction by Basil Mertoun (Vaughan), and the birth of a son named Clement Cleveland (the future pirate), she changed her name. Towards the end of the novel, Norna gradually recovered her senses. She was the aunt of Minna and Brenda Troil.—*Sir W. Scott: The Pirate* (time, William III.).

*** She thought that Mordaunt Mertoun was her son, but her son was really Cleveland the pirate. Basil Mertoun, the natural father of Cleveland, afterwards married, and Mordaunt was the son of

this marriage. (For Norna's mistake, see ch. xxxiii.; for the explanation, see ch. xli.)

[*One*]'cannot fail to trace in Norna—the victim of remorse and insanity, and the dupe of her own imposture, her mind too flooded with all the wild literature and extravagant superstitions of the north—something distinct from the Dumfriesshire gipsy, whose pretensions to supernatural powers are not beyond those of a Norwood prophetess.—*The Pirate* (introduction, 1821).

Norris, a family to whom Martin Chuzzlewit was introduced while he was in America. They were friends of Mr. Bevan, rabid abolitionists, and yet hankering after titles as the gilt of the gingerbread of life.—*Dickens: Martin Chuzzlewit* (1844).

Norris (*Black*), a dark, surly man and a wrecker. He wanted to marry Marian, "the daughter" of Robert (also a wrecker); but Marian was betrothed to Edward, a young sailor. Robert, being taken up for murder, was condemned to death; but Norris told Marian he would save his life if she would promise to marry him. Marian consented, but was saved by the arrest of Black Norris for murder.—*Knowles: The Daughter* (1836).

North (*Christopher*), pseudonym of John Wilson, professor of moral philosophy, Edinburgh. He contributed to *Blackwood's Magazine* thirty-nine of the "Noctes Ambrosianæ." (1785–1854.)

North (*Lord*), one of the judges in the State trial of Geoffrey Peveril, Julian, and the dwarf, for being concerned in the popish plot.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

North Britain, Scotland.

The North Britain, a radical periodical, conducted by John Wilkes. The celebrated number of this serial was No. 45, published April 23, 1763, in which the ministers are charged "with putting a lie in the king's mouth."

Northampton, a contraction of *North-Avon-town* (Northavonton), the town on the north of the Avon (Nen). As Drayton says, "Nen was Avon called."—*Polyolbion*, xxiii. (1622).

Northamptonshire Poet (*The*), John Clare (1793–1864).

Northern Farmer (*The*), two poems in Yorkshire dialect by Tennyson. One is called "Old Style," and the other "New Style." In the latter the tramp of the horse sounds like "property, property, property!"

Northern Harlot (*The*), Elizabeth Petrowna, empress of Russia; also called "The Infamous" (1709–1761).

Northern Waggoner, Ursa Major or Charles's waggon, a corruption of the *chârl's* waggon. It contains seven large stars, designated by the Greek letters, $\alpha, \beta, \gamma, \delta, \epsilon, \zeta, \eta$. The first four form the waggon and the rest the pole or shaft. The driver of the team is *Boötès*.

By this the northern wagoner has set
His sevenfold team behind the steadfast star [the *pole-star*]
That was in ocean waves yet never wet,
But firm is fixed, and sendeth light from far
To all that on the wide deep wandering are.
Spenser: Faërie Queene, I. ii. x (1590).

Norumbe'ga, a province of North America.

Now from the north
Of Norumbega and the Samoed shore . . .
Boreas and Cæcias, and Argestès loud,
And Thrascias rend the woods, and seas upturn.
Milton: Paradise Lost, x. 695 (1665).

("Samoed shore," the shore contiguous to the frozen ocean; "Boreas," north wind; "Cæcias," north-west wind; "Argestès," north-east wind; "Thrascias," wind from Thrace.)

Norval (*Old*), a shepherd, who brings up lady Randolph's son (Douglas) as his own. He was hidden and exposed at birth in a basket, because sir Malcolm hated the child, which was the offspring of Douglas and his daughter, who afterwards married lord Randolph. The child, being found by old Norval, was brought up as his own; but the old man discovered that the foundling was "sir Malcolm's heir and Douglas's son." When 18 years old, the foster-son saved the life of lord Randolph. Lady Randolph took great interest in the young man, and when old Norval told her his tale, she instantly perceived that the young hero was in fact her own son.

Pathos rendered the voice of William Bensley [1738–1817] in "Old Norval" rugged as well as repulsive; and he never, as to his feet, either stood or walked with the character of age. His helpless action had a character of restrained vigour; he implored pity in the noisy shout of defiance.—*Boaden.*

Young Norval, the infant exposed, and brought up by the old shepherd as his own son. He turned out to be sir Malcolm's heir. His mother was lady Randolph, and his father lord Douglas, her first husband. Young Norval, having saved the life of lord Randolph, was given by him a commission in the army. Glenalvon, the heir-presumptive of lord Randolph, hated the new favourite, and persuaded his lordship that the young

man was too familiar with lady Randolph. Being waylaid, Norval was attacked, slew Glenalvon, but was in turn slain by lord Randolph. After the death of Norval, lord Randolph discovered that he had killed the son of his wife by a former marriage. The mother, in her distraction, threw herself headlong from a lofty precipice, and lord Randolph went to the war then raging between Denmark and Scotland.—*Home: Douglas* (1757).

(This was a favourite character with **John Kemble**, 1757–1823.)

Henry Johnston selected "Young Norval" for his maiden part. His youthful form and handsome expressive countenance won for him universal approbation. Previously the young shepherd had been dressed in the trews and Scotch jacket; but when Johnston appeared in full Highland costume, kilt, breastplate, shield, claymore, and bonnet, the whole house rose *en masse*, and such a reception was never witnessed within the walls of a provincial theatre before.—*Donaldson: Recollections.*

Norway (*The Fair Maid of*), Margaret, granddaughter of Alexander III. of Scotland. She died (1290) of seasickness on her passage from Norway to Scotland. Her father was Eric II. king of Norway, and her mother was Margaret only daughter of Alexander III.

Norwynn (*William* and *Henry*). (See NATURE AND ART, p. 746.)

Nose (*Golden*), Tycho Brahê, the Danish astronomer. Having lost his nose in a duel with one Passberg, he adopted a golden one, and attached it to his face by a cement which he carried about with him.

That eminent man who had a golden nose, Tycho Brahê, lost his nose in a duel, and a golden one was supplied, which gave him the appearance of a wizard. —*Marryat: Jutland and the Danish Isles*, 305.

Nosebag (*Mrs.*), wife of a lieutenant in the dragoons. She is the inquisitive travelling companion of Waverley when he travels by stage to London.—*Sir W. Scott: Waverley* (time, George II.).

Nosey (*Play up*)! This exclamation was common in our theatres in the days of Macklin, etc. M. Nozay was the leader of the orchestra in Covent Garden Theatre.

∴ Some persons affirm that "Old Nosey" was Cervetto, the violoncello player at Drury Lane (1753), and say that he was so called from his long nose.

Napoleon III. was nicknamed *Grasbec* ("Nosey").

Nosnot-Bocai [*Bo'-ky*], prince of purgatory.

Sir, I last night received command
To see you out of Fairy-land
Into the realm of Nosnot-Bocai.
King: Orpheus and Eurydice.

Nostrada'mus (*Michael*), an astrologer of the sixteenth century, who published an annual *Almanac* and a *Recueil of Prophecies*, in verse (1503–1566).

Nostrada'mus of Portugal, Gonçalo Annês Bandarra, a poet-cobbler, whose career was stopped, in 1556, by the Inquisition.

Notes and Queries, a weekly periodical for literary criticism and information; started by W. J. Thoms, in 1849.

Nottingham (*The countess of*), a quondam sweetheart of the earl of Essex, and his worst enemy when she heard that he had married the countess of Rutland. The queen sent her to the Tower to ask Essex if he had no petition to make, and the earl requested her to take back a ring, which the queen had given him as a pledge of mercy in time of need. As the countess out of jealousy forbore to deliver it, the earl was executed.—*H. Jones: The Earl of Essex* (1745).

Nottingham Lambs (*The*), the Nottingham roughs.

Nottingham Poet (*The*), Philip James Bailey, the author of *Festus*, etc. (1816–).

No'tus, the south wind; *Afer* is the south-west wind.

Notus and Afer, black with thundrous clouds.
Milton: Paradise Lost, x. 702 (1665).

Noukhail, the angel of day and night.

The day and night are trusted to my care. I hold the day in my right hand, and the night in my left; and I maintain the just equilibrium between them, for if either were to overbalance the other, the universe would either be consumed by the heat of the sun, or would perish with the cold of darkness.—*Comte de Caylus: Oriental Tales* ("History of Abdal Motallab," 1743).

Nouman (*Sidi*), an Arab who married Aminê, a very beautiful woman, who ate her rice with a bodkin. Sidi, wishing to know how his wife could support life and health without more food than she partook of in his presence, watched her narrowly, and discovered that she was a ghoul, who went by stealth every night and feasted on the fresh-buried dead. When Sidi made this discovery, Aminê changed him into a dog. After he was restored to his normal shape, he changed Aminê into a mare, which every day he rode almost to death.—*Arabian Nights* ("History of Sidi Nouman").

Your majesty knows that ghouls of either sex are demons which wander about the fields. They commonly inhabit ruinous buildings, whence they issue

suddenly on unwary travellers, whom they kill and devour. If they fail to meet with travellers, they go by night into burying-grounds, and dig up dead bodies, on which they feed.—*History of Sidi Nouman.*

Noureddin, son of Khacan (vizier of Zinebi king of Balsora). He got possession of the "beautiful Persian" purchased for the king. At his father's death he soon squandered away his patrimony in the wildest extravagance, and fled with his beautiful slave to Bagdad. Here he encountered Haroun-al-Raschid in disguise, and so pleased the caliph, that he was placed in the number of those courtiers most intimate with his majesty, who also bestowed on him so plentiful a fortune, that he lived with the "beautiful Persian" in affluence all the rest of his life.—*Arabian Nights* ("Noureddin and the Beautiful Persian").

Nour'eddin' Ali, younger son of the vizier of Egypt. "He was possessed of as much merit as can fall to the lot of man." Having quarrelled with his elder brother, he travelled to Baso'ra, where he married the vizier's daughter, and succeeded his father-in-law in office. A son was born to him in due time, and on the very same day the wife of his elder brother had a daughter. Noureddin died when his son was barely twenty and unmarried.—*Arabian Nights* ("Noureddin Ali," etc.).

Nourgehan's Bracelet. Nourgehan emperor of the Moguls had a bracelet which had the property of discovering poison, even at a considerable distance. When poison was anywhere near the wearer, the stones of the bracelet seemed agitated, and the agitation increased as the poison approached them.—*Comte de Caylus: Oriental Tales* ("The Four Talismans," 1743).

Nour'jahad, a sleeper, like Rip van Winkle, Epimen'ides, etc. (See SLEEPERS.) A romance by Mrs. Sheridan (1767).

Nourjeham ["*light of the world*"]. So the sultana Nourmahal' was subsequently called.—*Moore: Lalla Rookh* ("The Light of the Haram," 1817).

Nour-jehan, the widow of Shere Afgun. Her name was "Mher ul Nissa" (*the sun of women*). Selim slew Shere Afgun, in order to obtain possession of Nour-jehan, as David morally slew Uriah the Hittite in order to make Bathsheba his wife. In both cases the woman was but too willing to pander to royal lust.—*Percy: Anecdotes,* p. 246.

Nourmahal' (*The sultana*), *i.e.* "Light of the Haram," afterwards called *Nourjeham* ("light of the world"). She was for a season estranged from the sultan, till he gave a grand banquet, at which she appeared in disguise as a lute-player and singer. The sultan was so enchanted with her performance, that he exclaimed, "If Nourmahal had so played and sung, I could forgive her all;" whereupon the sultana threw off her mask, and Selim "caught her to his heart."—*Moore: Lalla Rookh* ("The Light of the Haram," 1817).

Nouron'ihar, daughter of the emir Fakreddin; a laughing, beautiful girl, full of fun and pretty mischief, dotingly fond of Gulchenrouz, her cousin, a boy of 13. She married the caliph Vathek, with whom she descended into the abyss of Eblis, whence she never after returned to the light of day.

The trick she played Bababalouk was this: Vathek the caliph was on a visit to Fakreddin the emir', and Bababalouk his chief eunuch intruded into the bath-room, where Nouronihar and her damsels were bathing. Nouronihar induced the old eunuch to rest himself awhile on the swing, when the girls set it going with all their might. The cords broke, the eunuch fell into the bath, the girls made off with their lamps, and left the meddlesome old fool to flounder about till morning, when assistance came, but not before he was half dead.—*Beckford: Vathek* (1784).

Nouroun'nihar, niece of a sultan of India who had three sons all in love with her. The sultan said he would give her to him who, in twelve months, gave him the most valuable present. The three princes met in a certain inn at the expiration of the time, when one prince looked through a tube, which showed Nourounnihar at the point of death; another of the brothers transported all three instantaneously on a magic carpet to the princess's chamber; and the third brother gave her an apple to smell of, which effected an instant cure of any malady. It was impossible to decide which of these presents was the most valuable; so the sultan said that that son should have her who shot an arrow to the greatest distance. The eldest (Houssain) shot first; Ali overshot the arrow

of his elder brother; but that of the youngest brother (Ahmed) could nowhere be found (the fairy Pari-Banou had conveyed it beyond recovery). So the award was given to Ali.—*Arabian Nights* ("Ahmed and Pari-Banou").

Novel (*Father of the English*). Henry Fielding is so called by sir W. Scott (1707-1754).

Novels by Eminent Hands, a series of parodies by Thackeray. Amongst the parodies are those on Fenimore Cooper, Disraeli (Beaconsfield), Mrs. Gore, James, Lever, lord Lytton, etc.

Novembor or *Blot-monath*, *i.e.* "blood month," meaning the month in which oxen, sheep, and swine were slaughtered, and afterwards salted down for winter use. Some idea may be formed of the enormous stores provided, from the fact that the elder Spencer, in 1327, when the season was over, had a surplus, in May, of "80 salted beeves, 500 bacons, and 600 muttons." In Chichester the October fair is called "Slo-fair," *i.e.* the fair when beasts were sold for the slaughter of Blot-monath (Old English, *slêan slôh*, "to slaughter").

Noven'dial Ashes, the ashes of the dead just consigned, or about to be consigned, to the grave. The Romans kept the body seven days, burnt it on the eighth, and buried the ashes on the ninth.

A Noven'dial holiday, nine days set apart by the Romans, in expiation of a shower of stones.

Noven'siles (4 *syl.*), the nine Sabine gods: viz. Herculês, Romulus, Esculapius, Bacchus, Ænêas, Vesta, Santa, Fortuna, and Fidês or Faith. (See NINE GODS of the Etruscans.)

Novit (*Mr. Nichil*), the lawyer of the old laird of Dumbiedikes.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Novius, the usurer, famous for the loudness of his voice.

> . . . at hic si plaustra ducenta
> Concurrantque foro tria funera magna sonabit
> Cornua quod vincatque tubas.
> *Horace: Satires*, I. vi.

These people seem to be of the race of Novius, that Roman banker, whose voice exceeded the noise of carmen.—*Lesage: Gil Blas*, vii. 13 (1735).

Now-now (*Old Anthony*), an itinerant fiddler. The character is a skit on Anthony Munday, the dramatist.—*Chettle: Kindheart's Dream* (1592).

Nuath (a *syl.*), father of Lathmon and Oith'ona (*q.v.*).—*Ossian: Oithona.*

Nubbles (*Mrs.*), a poor widow woman, who was much given to going to Little Bethel.

Christopher or *Kit Nubbles*, her son, the servant in attendance on little Nell, whom he adored. After the death of little Nell, Kit married Barbara, a fellow-servant.—*Dickens: The Old Curiosity Shop* (1840).

Nudio'si, small stones, which prevent the sight of those who carry them about their person from waxing dim. They will even restore the sight after it is lost or impaired. The more these stones are gazed on, the keener will be the gazer's vision. Prester John, in his letter to Manuel Comne'nus emperor of Constantinople, says they are found in his country.

Nugget. The largest ever found—

1. *The Sarah Sands nugget*, found at Ballarat. It weighed 130 lbs. troy or 1560 ozs. This, at £4 per ounce, would be worth £6240.

2. *The Blanche Barkly nugget*, dug up at Kingower. It weighed 145 lbs., and was worth £6960.

3. *The Welcome nugget*, found at Ballarat. It weighed 184 lbs., and was sold for £10,000. This was the largest ever found.

∴ The first nugget was discovered in New South Wales, in 1851; the next in Victoria, in 1852. The former of these two weighed a hundredweight, and was purchased of a shepherd for £10.

Nulla Fides Fronti.

> There is no art
> To find the mind's construction in the face.
> *Shakespeare: Macbeth*, act i. sc. 4 (1606).

Number Nip, the name of the gnome king of the Giant Mountains.—*Musæus: Popular Tales* (1782).

(Musæus was a German, uncle of Kotzebue, died 1788.)

Numbers (*The Book of*). An English translation of the Greek title of the fourth book of the Old Testament. It is called by Jews *In the Wilderness*. As the first six words are like those of Leviticus, the next three are taken instead. It tells us the number of persons in each of the twelve tribes, both at the beginning and at the end of their sojourn in the wilderness (chs. i.-iv. and xxvi.). It also tells us how the people were provided with food, and how they were punished for disobedience.

Leviticus begins, "And the Lord called unto Moses." *Numbers* begins, "And the Lord spake unto Moses in the wilderness."

Numbers. The symbolism of the first thirteen numbers—

1 is that sacred Unity, before the world began;
2 is the mystic union of Christ both God and man;
3 is the Holy Trinity—a perfect Three-in-one;
4 are the evangelists of God's incarnate Son;
5 are the wounds of Christ—in hands, and feet, and side;
6 the days when heaven was made, the earth, and all beside;
God rested on the 7th day, and so from work should we;
And 7 words the Saviour spake from the "accurséd tree."
8 are the Beatitudes; the heavenly orders 9;
10 the commandments given to man, writ by the hand Divine;
11 were the faithful left, after the traitor's fall;
12 was the college all complete; and 13 with St. Paul.

E. C. B.

Nûn, the fish on which the faithful feed in paradise. The lobes of its liver will suffice for 70,000 men. The ox provided for them is called Balâm.

Nun's Priest's Tale (*The*), the tale of the cock and the fox. One day, dan Russell, the fox, came into the poultry-yard, and told Master Chanteclere he could not resist the pleasure of hearing him sing, for his voice was so divinely ravishing. The cock, pleased with this flattery, shut his eyes, and began to crow most lustily; whereupon dan Russell seized him by the throat, and ran off with him. When they got to the wood, the cock said to the fox, "I would recommend you to eat me at once, for I think I can hear your pursuers." "I am going to do so," said the fox; but when he opened his mouth to reply, off flew the cock into a tree, and while the fox was deliberating how he might regain his prey, up came the farmer and his men with scythes, flails, and pitchforks, with which they despatched the fox without mercy. — *Chaucer: Canterbury Tales* (1388).

(This fable is one of those by Marie of France, called *Don Coc and Don Werpil.*)

The Second Nun's Tale. This is the tale about Maxime and the martyrs Valirian and Tiburcê. The prefect ordered Maxime (2 *syl.*) to put Valirian and Tiburcê to death, because they refused to worship the image of Jupiter; but Maxime showed kindness to the two Christians, took them home, became converted, and was baptized. When Valirian and Tiburcê were put to death, Maxime declared that he saw angels come and carry them up to heaven, whereupon the prefect caused him to be beaten to death with whips of lead. — *Chaucer: Canterbury Tales* (1388).

(This tale is very similar to that of St. Cecilia in the *Legenda Aurea.* See also *Acts* xvi. 25–34.)

Nupkins, mayor of Ipswich, a man who has a most excellent opinion of himself, but who, in all magisterial matters, really depends almost entirely on Jinks, his half-starved clerk. — *Dickens: The Pickwick Papers* (1836).

Nush'ka [*i.e.* "*look!*"], the cry of young men and maidens of North American Indian tribes when they find a red ear of maize, the symbol of wedlock.

And whene'er some lucky maiden
Found a red ear in the husking. . . .
"Nushka!" cried they altogether;
"Nushka!" you shall have a sweetheart,
You shall have a handsome husband!"

Longfellow: Hiawatha, xiii. (1855).

Nut-Brown Maid (*The*), the maid wooed by the "banished man." The "banished man" describes to her the hardships she would have to undergo if she married him; but finding that she accounted these hardships as nothing compared with his love, he revealed himself to be an earl's son, with large hereditary estates in Westmoreland, and he married her. — *Percy: Reliques,* series ii. bk. i. 6.

(This ballad is based on the legendary history of lord Henry Clifford, called "The Shepherd Lord." It was modernized by Prior, who called his version of the story *Henry and Emma.* The oldest form of the ballad extant is contained in Arnolde's *Chronicle,* 1502.)

Nutshell (*The Iliad in a*). George P. Marsh tells us he had seen the whole *Korân* in Arabic inscribed on a piece of parchment four inches wide and half an inch in diameter. In any photographer's shop may be seen a page of the *Times* newspaper reduced to about an inch long, and three-quarters of an inch in breadth, or even to smaller dimensions. Charles Toppan, of New York, engraved on a plate one-eighth of an inch square 12,000 letters. The *Iliad* contains 501,930 letters, and would, therefore, require forty-two such plates, both sides being used. Huet, bishop of Avranches, wrote eighty verses of the *Iliad* on a space equal to that occupied by a single line of this dictionary. Thus written, 2000 lines more than the entire *Iliad* might be contained in one page. The Toppan engraving would require only one of these columns for the entire *Iliad.*

So that when Pliny (*Natural History*, vii. 21) says the whole *Iliad* was written on a parchmeht which might be put into a nutshell, we can credit the possibility, as by the Toppan process, the entire *Iliad* might be engraved on less than half a column of this dictionary, provided both sides were used. See ILIAD, p. 519.)

Nym, corporal in the army under captain sir John Falstaff, introduced in *The Merry Wives of Windsor* and in *Henry V.*, but not in *Henry IV.* It seems that lieutenant Peto had died, and given a step to the officers under him. Thus ensign Pistol becomes lieutenant, corporal Bardolph becomes ensign, and Nym takes the place of Bardolph. He is an arrant rogue, and both he and Bardolph are hanged (*Henry V.*). The word means "to pilfer."

It would be difficult to give any other reply save that of corporal Nym—it was the author's humour or caprice.—*Sir W. Scott.*

Nymphid'ia, a mock-heroic by Drayton. The fairy Pigwiggen is so gallant to queen Mab as to arouse the jealousy of king Oberon. One day, coming home and finding his queen absent, Oberon vows vengeance on the gallant, and sends Puck to ascertain the whereabouts of Mab and Pigwiggen. In the mean time, Nymphidia gives the queen warning, and the queen, with all her maids of honour, creep into a hollow nut for concealment. Puck, coming up, sets foot in the enchanted circle which Nymphidia had charmed, and, after stumbling about for a time, tumbles into a ditch. Pigwiggen seconded by Tomalin, encounters Oberon seconded by Tom Thum, and the fight is "both fast and furious." Queen Mab, in alarm, craves the interference of Proserpine, who first envelopes the combatants in a thick smoke, which compels them to desist; and then gives them a draught "to assuage their thirst." The draught was from the river Lethê; and immediately the combatants had tasted it, they forgot not only the cause of the quarrel, but even that they had quarrelled at all.—*Drayton: Nymphidia* (1593).

Nysa, daughter of Silēno and My'sis, and sister of Daphnê. Justice Mi'das is in love with her; but she loves Apollo, her father's guest.—*Kane O'Hara: Midas* (1764).

Nysê, Doto, and Neri'ne, the three nereids who went before the fleet of Vasco de Gama. When the treacherous pilot steered the ship of Vasco towards a sunken rock, these three sea-nymphs lifted up the prow and turned it round.—*Camoëns: Lusiad*, ii. (1569).

O.

O (*Our Lady of*). The Virgin Mary is so called in some old Roman rituals, from the ejaculation at the beginning of the seven anthems preceding the *Magnificat*, as: "O when will the day arrive . . . ?" "O when shall I see . . . ?" "O when . . . ?" and so on.

Oak. The Romans gave a crown of oak leaves to him who saved the life of a citizen.

To a cruel war I sent him; from whence he returned, his brows bound with oak.—*Shakespeare: Coriolanus*, act i. sc. 3 (1609).

Oak (*Byron*). On his first arrival at Newstead Abbey, in 1798, Byron planted an oak in the garden, and cherished the fancy that as the tree flourished so would he. When he revisited the spot some years later he found the young tree choked with weeds and nearly destroyed. The sight called forth the poem *To an Oak at Newstead* (1807). When colonel Wildman took possession, it narrowly escaped being cut down; but ultimately it grew into a fine tree, and became known as *the Byron Oak*.

Oakly (*Major*), brother to Mr. Oakly, and uncle to Charles. He assists his brother in curing his "jealous wife."

Mr. Oakly, husband of the "jealous wife." A very amiable man, but deficient in that strength of mind which is needed to cure the idiosyncrasy of his wife; so he obtains the assistance of his brother, the major.

Mrs. Oakly, "the jealous wife" of Mr. Oakly. A woman of such suspicious temper, that every remark of her husband is distorted into a proof of his infidelity. She watches him like a tiger, and makes both her own and her husband's life utterly wretched.

Charles Oakly, nephew of the major. A fine, noble-spirited young fellow, who would never stand by and see a woman insulted; but a desperate debauchee and drunkard. He aspires to the love of

Harriot Russet, whose influence over him is sufficiently powerful to reclaim him.—*Colman: The Jealous Wife* (1761).

Oates (*Dr. Titus*), the champion of the popish plot.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Forth came the notorious Dr. Oates, rustling in the full silken canonicals of priesthood, for . . . he affected no small dignity of exterior decoration and deportment. . . . His exterior was portentous. A fleece of white periwig showed a most uncouth visage, of great length, having the mouth . . . placed in the very centre of the countenance, and exhibiting to the astonished spectator as much chin below as there was nose and brow above it. His pronunciation was after a conceited fashion of his own, in which he accented the vowels in a manner altogether peculiar to himself. —Ch. xli.

Oaths (*Strange*). (See ISABELLA, p. 530.)

Oaths used by Men of Note:—

(1) ANGUS (*earl of*), when incensed, used to say, *By the might of God!* but at other times his oath was, *By St. Bride of Douglas!*—*Godscroft*, 275.
(2) BAYARD (*The Chevalier*), *By God's Holy-day!*
(3) CHARLES II. of England, *Ods fish!* a corruption of "God's flesh."
(4) CHARLES VIII. of France, *By God's light!*
(5) EDWARD THE CONFESSOR, *By God and His Mother!*
(6) ELIZABETH, *By God! God's death! God's wounds!* softened afterwards into *Zounds!* and *Zouterkins!*
(7) FRANCOIS I., *On the word of a gentleman!*
(8) HENRI IV., *Ventre Saint Gris!*

Ventre Saint Gris! are you dumb, man?—*Stanley Weyman: A Minister of France* (1895) ("V. The Lost Cipher").

(9) HENRY II. of England, *By the death of our Lord!*
(10) HENRY III., when he confirmed Magna Charta, *On the word of a gentleman, a king, and a knight!*
(11) HENRY V., *By'r Lady!*
(12) HENRY VIII., *By God's wounds!*
(13) JAMES I., *On my soul!*
(14) JOHN (*King*), *By God's tooth! By the light of our Lady's brow!* Sir W. Scott, in *Ivanhoe* (ch. xlii.), makes him swear, *By the bones of St. Becket!*
(15) JOSEPH, viceroy of Egypt, *By the life of Pharaoh!*
(16) LOUIS XI., *By God's Easter!* (Pasque Dieu!) and *Mother of God!*
(17) LOUIS XII., *The devil take me!* (Diable m'emporte!)
(18) OTTO I. of Germany, *By my beard!*
(19) PERROT (*John*), a natural son of Henry VIII., was the first to employ the profane oath of *God's wounds!* afterwards softened into *Zounds!*
(20) PHILIP II. of Spain, *By the soul of my father!* (Charles V.).
(21) RICHARD I., *Mort de ma vie!* and *Despar dieux!*
(22) RICHARD II., *By St. John!* (*i.e.* the Baptist) and *God of Paradise!*
(23) RICHARD III., *By my Georgé and Garter!*
(24) SIMON DE MONTFORT, the great patriot in the reign of Henry III., *By the arm of St. James!*
(25) WILLIAM THE CONQUEROR, *By the splendour of God!*
(26) WILLIAM RUFUS, *Par sanke vouli de Lucques!* ("By the holy face of Lucca!" or "By Lucca's holy face!"). Lucca was a great crucifix in Lucca Cathedral.—*Albert Butler: Lives of the Saints* April 27), p. 494, col. 1. (See LUCCA, p. 695.)
(27) WINFRID (St.) or Boniface, *By St. Peter's tomb!*

¶ In the reign of Charles II., fancy oaths were in fashion. (For specimens, see FOPPINGTON, p. 381.)

¶ The most common oaths of the ancient Romans were *By Hercules!* (Mehercule!); Roman women, *By Castor!* and both men and women, *By Pollux!*

Viri per Herculem, mulieres per Castorem, utrique per *Pollucem*, jurare solíti.—*Aulus Gellius: Noctes Atticæ*, ii. 6.

N.B.—In the early part of the nineteenth century, oaths were exceedingly common, both among men and women; they were rarely heard in good society towards the close of the century.

Obad'don, the angel of death. This is not the same angel as Abbad'ona, one of the fallen angels and once the friend of Ab'diel (bk. vi.).

My name is Ephod Obadden or Sevenfold Revenge. I am an angel of destruction. It was I who destroyed the first-born of Egypt. It was I who slew the army of Sennacherib.—*Klopstock: The Messiah*, xiii. (1772).

Obadi'ah, a household servant, in Sterne's novel of *Tristram Shandy* (1759).

There is an Obadiah in Fielding's *Tom Jones*.

Obadiah, clerk to justice Day. A nincompoop, fond of drinking, but with just a shade more brains than Abel Day, who is "a thorough ass" (act i. sc. 1).—*Knight: The Honest Thieves* (died 1820).

*** This farce is a mere *réchauffé* of *The Committee* (1670), a comedy by the Hon. sir R. Howard, the names and much of the conversation being identical. Colonel Blunt is called in the farce "captain Manly."

Every play-goer must have seen Munden (1758-1832) in "Obadiah," in *The Committee* or *Honest Thieves*; if not, they are to be pitied.—*Mrs. C. Mathews: Tea-Table Talk.*

Munden was one night playing "Obadiah," and Jack Johnstone, as "Teague," was plying him with liquor from a black bottle. The grimaces of Munden were so irresistibly comical, that not only did the house shriek with laughter, but Johnstone himself was too convulsed to proceed. When "Obadiah" was borne off, he shouted, "Where's the villain that filled that bottle? Lamp oil! lamp oil! every drop of it!" The fact is, the property-man had given the bottle of lamp oil instead of the bottle filled with sherry and water. Johnstone asked Munden why he had not given him a hint of the mistake, and Munden replied, "There was such a glorious roar at the faces I made, that I had not the heart to spoil it."—*Theatrical Anecdotes.*

Obadiah Prim, a canting, knavish hypocrite; one of the four guardians of Anne Lovely the heiress. Colonel Feignwell personates Simon Pure, and obtains the quaker's consent to his marriage with Anne Lovely.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Obermann, the impersonation of high moral worth without talent, and the tortures endured by the consciousness of this defect.—*Etienne Pivert de Senancour: Obermann* (1804).

Oberon, king of the fairies. He quarrelled with his wife Titania about a "changeling" which Oberon wanted for a page, but Titania refused to give up. Oberon, in revenge, anointed her eyes in sleep with the extract of "Love in Idleness," the effect of which was to make the sleeper in love with the first object beheld on waking. Titania happened to see a country bumpkin whom Puck had dressed up with an ass's head. Oberon came upon her while she was fondling the clown, sprinkled on her an antidote, and she was so ashamed of her folly that she readily consented to give up the boy to her spouse for his page.—*Shakespeare: Midsummer Night's Dream* (1592).

Oberon the Fay, king of Mommur, a humpty dwarf, three feet high, of angelic face. He told sir Huon that the Lady of the Hidden Isle (*Cephalonia*) married Neptanebus king of Egypt, by whom she had a son named Alexander "the Great." Seven hundred years later she had another son, Oberon, by Julius Cæsar, who stopped in Cephalonia on his way to Thessaly. At the birth of Oberon, the fairies bestowed their gifts on him. One was insight into men's thoughts, and another was the power of transporting himself instantaneously to any place. At death, he made Huon his successor, and was borne to paradise.—*Huon de Bordeaux* (a romance).

Oberthal (*Count*), lord of Dordrecht, near the Meuse. When Bertha, one of his vassals, asked permission to marry John of Leyden, the count withheld his consent, as he designed to make Bertha his mistress. This drove John into rebellion, and he joined the anabaptists. The count was taken prisoner by Gio'na, a discarded servant, but was liberated by John. When John was crowned prophet-king, the count entered the banquet-hall to arrest him, and perished with him in the flames of the burning palace.—*Meyerbeer: Le Prophète* (opera, 1849).

Obi. Among the negroes of the West Indies, "Obi" is the name of a magical power, supposed to affect men with all the curses of an "evil eye."

Obi-Woman (*An*), an African sorceress, a worshipper of Mumbo Jumbo.

Obi'dah, a young man who meets with various adventures and misfortunes allegorical of human life.—*Dr. Johnson: The Rambler* (1750–52).

Obid'icut, the fiend of lust, and one of the five which possessed "poor Tom."—*Shakespeare: King Lear,* act iv. sc. 1 (1605).

O'Brallaghan (*Sir Callaghan*), "a wild Irish soldier in the Prussian army. His military humour makes one fancy he was not only born in a siege, but that Bellona had been his nurse, Mars his schoolmaster, and the Furies his playfellows" (act i. 1). He is the successful suitor of Charlotte Goodchild.—*Macklin: Love à-la-Mode* (1759).

O'Brien, the Irish lieutenant under captain Savage.—*Marryat: Peter Simple* (1833).

Observant Friars, those friars who observe the rule of St. Francis—to abjure books, land, house, and chapel; to live on alms, dress in rags, feed on scraps, and sleep anywhere.

Obsid'ian Stone, the *lapis Obsidia'nus* of Pliny (*Nat. Hist.*, xxxvi. 67 and xxxvii. 76). A black diaphanous stone, discovered by Obsidius in Ethiopia.

For with Obsidian stone 'twas chiefly lined.
Davenant: Gondibert, ii. 6 (died 1668).

Obstinate, an inhabitant of the City of Destruction, who advised Christian to return to his family, and not run on a wild-goose chase.—*Bunyan: Pilgrim's Progress,* i. (1678).

Obstinate as a Breton, a French proverbial phrase.

Occasion, the mother of Furor; an ugly, wrinkled old hag, lame of one foot, Her head was bald behind, but in front she had a few hoary locks. Sir Guyon seized her, gagged her, and bound her.—*Spenser: Faërie Queene,* ii. 4 (1590).

Oce'ana, an ideal republic, on the plan of Plato's *Atlantis.* It represents the author's notion of a model commonwealth.—*Harrington: Oceana* (1656).

Ochiltree (*Old Edie*), a king's bedesman or blue-gown. Edie is a garrulous, kind-hearted, wandering beggar, who assures Mr. Lovel that the supposed ruins of a Roman camp are no such thing. The old bedesman delighted "to daunder down the burnsides and green shaws." He is a well-drawn character.—*Sir W. Scott: The Antiquary* (time, George III.).

Ocnus (*The Rope of*), profitless labour. Ocnus is represented as twisting with unwearied diligence a rope, which an ass

eats as fast as it is made. The allegory signifies that Ocnus worked hard to earn money, which his wife spent by her extravagance.

O'Connell's Tail, the nickname given to the party of the Irish agitator Daniel O'Connell (1775-1847), after the passing of the Reform Bill of 1832.

Octa, a mountain from which the Latin poets say the sun rises.

Octave (*2 syl.*), the son of Argante (*2 syl.*). During the absence of his father, Octave fell in love with Hyacinthe daughter of Géronte, and married her, supposing her to be the daughter of signior Pandolphe of Tarentum. His father wanted him to marry the daughter of his friend Géronte, but Octave would not listen to it. It turned out, however, that the daughter of Pandolphe and the daughter of Géronte were one and the same person, for Géronte had assumed the name of Pandolphe while he lived in Tarentum, and his wife and daughter stayed behind after the father went to live at Naples.—*Molière: Les Fourberies de Scapin* (1671).

(In the English version, called *The Cheats of Scapin*, by Thomas Otway, Octave is called "Octavian," Argante is called "Thrifty," Hyacinthe is called "Clara," and Géronte is "Gripe.")

Octavia, wife of Mark Antony, Cæsar's sister.—*Dryden: All for Love* (1678).

Octavian, the lover of Floranthé. He goes mad because he fancies that Floranthé loves another; but Roque, a blunt, kind-hearted old man, assures him that doña Floranthé is true to him, and induces him to return home.—*Colman: The Mountaineers* (1793).

Octavian, the English form of "Octave" (*2 syl.*), in Otway's *Cheats of Scapin.* (See OCTAVE.)

Octa'vio, the supposed husband of Jacintha. This Jacintha was at one time contracted to don Henrique, but Violante (*4 syl.*) passed for don Henrique's wife.—*Fletcher: The Spanish Curate* (1622).

Octavio, the betrothed of donna Clara.—*Jephson: Two Strings to your Bow* (1792).

Octer, a sea-captain in the reign of king Alfred, who traversed the Norwegian mountains, and sailed to the Dwina in the north of Russia.

> The Saxon swaying all, in Alfred's powerful reign,
> Our English Octer put a fleet to sea again.
> *Drayton: Polyolbion*, xix. (1622).

O'Cutter (*Captain*), a ridiculous Irish captain, befriended by lady Freelove and lord Trinket. He speaks with a great brogue, and interlards his speech with sea terms.—*Colman: The Jealous Wife* (1761).

Oc'ypus, son of Podalirius and Astasia, noted for his strength, agility, and beauty. Ocypus used to jeer at the gout, and the goddess of that disease caused him to suffer from it for ever.—*Lucian.*

Oda, the dormitory of the sultan's seraglio.

> It was a spacious chamber (Oda is
> The Turkish title), and ranged round the wall
> Were couches.
> *Byron: Don Juan*, vi. 51 (1824).

Odalisque, in Turkey, one of the female slaves in the sultan's harem (*odalik*, Arabic, "a chamber companion," *oda*, "a chamber").

> He went forth with the lovely odalisques.
> *Byron: Don Juan*, vi. 29 (1824).

Odd Numbers. Among the Chinese, heaven is *odd*, earth is *even*; heaven is *round*, earth is *square*. The numbers 1, 3, 5, 7, 9, belong to *yang* ("heaven"); but 2, 4, 6, 8, 10, belong to *yin* ("earth").—*Rev. Mr. Edkins.*

Ode (*Prince of the*), Pierre de Ronsard (1524-1585).

Odoar, the venerable abbot of St. Felix, who sheltered king Roderick after his dethronement.—*Southey: Roderick, Last of the Goths*, iv. (1814).

*** Southey sometimes makes the word Odoar' [*O'.dor*], and sometimes O'doar (*3 syl.*), *e.g.*—

> Odoar', the venerable abbot, sat (*2 syl.*). . . .
> Odoar' and Urban eyed him while he spake. . . .
> The lady Adosinda, O'doar cried (*3 syl.*). . . .
> Tell him in O'doar's name the hour is come!

O'Doh'erty (*Sir Morgan*), a pseudonym of W. Maginn, LL.D., in *Blackwood's Magazine* (1819-1842).

O'Donohue's White Horses. The boatmen of Killarney so call those waves which, on a windy day, come crested with foam. The spirit of O'Donohue is supposed to glide over the lake of Killarney every May-day on his favourite white horse, to the sound of unearthly music.

Odori'co, a Biscayan, to whom Zerbi'no commits Isabella. He proves a traitor, and tries to defile her, but is interrupted in his base endeavour. Almonio defies him to single combat, and he is delivered bound to Zerbino, who condemns him, in punishment, to attend on Gabrina for twelve months, as her 'squire. He accepts the charge, but hangs Gabrina on an elm, and is himself hung by Almonio to the same tree.—*Ariosto: Orlando Furioso* (1516).

Odour of Sanctity. To die "in the odour of sanctity" did not mean simply in "good repute." It was a prevalent notion that the dead body of a saint positively emitted a sweet-smelling savour, and the dead body of the unbaptized an offensive smell. When good persons die, catholic priests attend, and use incense freely, which naturally adds a sweet savour to the body.

Then he smote off his head; and therewithall came a stench out of the body when the soul departed, so that there might nobody abide the savour. So was the corpse had away and buried in a wood, because he was a panim. . . . Then the haughty prince said unto sir Palimedes, "Here have ye seen this day a great miracle by sir Corsabrin, what savour there was when the soul departed from the body, therefore we require you for to take the holy baptism upon you (*that when you die, you may die in the odour of sanctity, and not, like sir Corsabrin, in the disedour of the unbaptized*)."—*Sir T. Malory: History of Prince Arthur*, ii. 133 (1470).

When sir Bors and his fellows came to sir Launcelot's bed, they found him stark dead, . . . and the sweetest savour about him that ever they smelled. (*This was the odour of sanctity.*)—*History of Prince Arthur*, iii. 175.

∴ In Shakespeare's *Pericles Prince of Tyre*, Antiochus and his daughter, whose wickedness abounded, were killed by lightning, and the poet says—

A fire from heaven came, and shrivell'd up
Their bodies, e'en to loathing; for they so stunk
That all those eyes ador'd them ere their fall
Scorn now their hand should give them burial.
Act ii. sc. 4.

Odours for Food. Plutarch, Pliny, and divers other ancients tell us of a nation in India that lived only upon pleasing odours. Democ'ritos lived for several days together on the mere effluvia of hot bread.—*Dr. Wilkins* (1614-1672).

O'Dowd, the hero of a play adapted by Boucicault, in 1880, from the French *Les crochets du Père Martin*, by Corman and Grangé (1850), from which John Oxenford also drew his *Porter's Knot*. The O'Dowd is an old Irishman who having by hard work scraped together a fortune, the whole of which he destined for his only son, finds that by educating that son above his station he has ruined him. To screen the youth from dishonour and infamy, he yields up all his savings, and begins again with a fish-barrow to earn his daily bread.

∴ In Oxenford's version the man begins again as a porter.

In Thackeray's *Vanity Fair* there is an Irishwoman called Mrs. O'Dowd.

O'Dowd (*Cornelius*), the pseudonym of Charles James Lever, in *Blackwood's Magazine* (1809-1872).

Odyssey. Homer's epic, recording the adventures of Odysseus (*Ulysses*) in his voyage home from Troy.

Book I. The poem opens in the island of Calypso, with a complaint against Neptune and Calypso for preventing the return of Odysseus (3 *syl.*) to Ithaca.

II. Telemachos, the son of Odysseus, starts in search of his father, accompanied by Pallas in the guise of Mentor.

III. He goes to Pylos, to consult old Nestor, and

IV. Is sent by him to Sparta, where he is told by Menelāos that Odysseus is detained in the island of Calypso.

V. In the mean time, Odysseus leaves the island, and, being shipwrecked, is cast on the shore of Phæācia,

VI. Where Nausicāa, the king's daughter, finds him asleep, and

VII. Takes him to the court of her father Alcinöos, who

VIII. Entertains him hospitably.

IX. At a banquet, Odysseus relates his adventures since he started from Troy. Tells about the Lotus-eaters and the Cyclops, with his adventures in the cave of Polyphēmos. He tells how

X. The wind-god gave him the winds in a bag. In the island of Circê, he says, his crew were changed to swine, but Mercury gave him a herb called mōly, which disenchanted them.

XI. He tells the king how he descended into hadês;

XII. Gives an account of the syrens; of Scylla and Charybdis; and of his being cast on the island of Calypso.

XIII. Alcinoös gives Odysseus a ship which conveys him to Ithăca, where he assumes the disguise of a beggar,

XIV. And is lodged in the house of Eumœos, a faithful old domestic.

XV. Telemachos, having returned to Ithaca, is lodged in the same house,

XVI. And becomes known to his father.

XVII. Odysseus goes to his palace, is recognized by his dog Argos; but

XVIII. The beggar Iros insults him, and Odysseus breaks his jaw-bone.

XIX. While bathing, the returned monarch is recognized by a scar on his leg;

XX. And when he enters his palace, becomes an eye-witness to the disorders of the court, and to the way in which

XXI. Penelopê is pestered by suitors. To excuse herself, Penelopê tells her suitors he only shall be her husband who can bend Odysseus's bow. None can do so but the stranger, who bends it with ease. Concealment is no longer possible or desirable;

XXII. He falls on the suitors hip and thigh;

XXIII. Is recognized by his wife;

XXIV. Visits his old father Laertês; and the poem ends.

(For English translations in verse, see under HOMER.)

The German Odyssey. The *Kudrun*, in three parts, called *The Hagen*, *The Hilde* (*2 syl.*), and *The Hedel.*

Œa'grian Harpist (*The*), Orpheus son of Œa'gros and Cal'liôpê.

> . . . can no lesse,
> Tame the fierce walkers of the wildernesse,
> Than that Œagrian harpist, for whose lay
> Tigers with hunger pined and left their prey.
> *Brown: Britannia's Pastorals*, v. (1613).

Œ'dipos (in Latin *Œdipus*), son of Laïus and Jocasta. The most mournful tale of classic story.

(This tale has furnished the subject-matter of several tragedies. In Greek we have *Œdipus Tyrannus* and *Œdipus at Colônus*, by Soph'oclês. In French, *Œdipe*, by Corneille (1659); *Œdipe*, by Voltaire (1718); *Œdipe chez Admète*, by J. F. Ducis (1778); *Œdipe Roi* and *Œdipe à Colone*, by Chénier; etc. In English, *Œdipus*, by Dryden and Lee.)

Œno'ne (*3 syl.*), a nymph of mount Ida, who had the gift of prophecy, and told her husband, Paris, that his voyage to Greece would involve him and his country (Troy) in ruin. When the dead body of old Priam's son was laid at her feet, she stabbed herself.

> Hither came at noon
> Mournful Œnônê, wandering forlorn
> Of Paris, once her playmate on the hills [*Ida*].
> *Tennyson: Œnone* (1892).

(Kalkbrenner, in 1804, made this the subject of an opera.)

N.B.—Ovid, in his *Heroïdes* (*4 syl.*), has an hypothetical letter, in verse, supposed to be written by Œnone to Paris, dissuading him from going to Troy, and upbraiding him for his love of Helen the wife of Menelâos.

Œno'pian, father of Mer'opê, to whom the giant Orion made advances. Œnopian, unwilling to give his daughter to him, put out the giant's eyes in a drunken fit.

> Orion . . .
> Reeled as of yore beside the sea,
> When blinded by Œnopion.
> *Longfellow: The Occultation of Orion*

Œte'an Knight (*The*). Her'culês is so called, because he burnt himself to death on mount Œta or Œtæa, in Thessaly.

> So also did that great Œtean knight
> For his love's sake his lion's skin undight.
> *Spenser: Faërie Queene*, v. 8 (1596).

Offa, king of Mercia, was the son of Thingferth, and the eleventh in descent from Woden. Thus: Woden, (1) his son Wihtlæg, (2) his son Wærmund, (3) Offa I., (4) Angeltheow, (5) Eomær, (6) Icel, (7) Pybba, (8) Osmod, (9) Enwulf, (10) Thingferth, (11) Offa, whose son was Egfert who died within a year of his father. His daughter, Eadburga, married Beïtric king of the West Saxons; and after the death of her husband, she went to the court of king Charlemagne. Offa reigned thirty-nine years (755–794).

Offa's Dyke, a dyke from Beachley to Flintshire, repaired by Offa king of Mercia, and used as a rough boundary of his territory. Asser, however, says—

> There was in Mercia (A.D. 855) a certain valiant king who was feared by all the kings and neighbouring states around. His name was Offa. He it was who had the great rampart made from sea to sea between Britain and Mercia.—*Life of Alfred* (ninth century).

> Offa, . . . to keep the Britons back,
> Cast up that mighty mound of eighty miles in length,
> Athwart from sea to sea.
> *Drayton: Polyolbion*, ix. (1612).

O'Flaherty (*Dennis*), called "major O'Flaherty." A soldier, says he, is "no livery for a knave," and Ireland is "not the country of dishonour." The major pays court to old lady Rusport, but when he detects her dishonest purposes in bribing her lawyer to make away with sir Oliver's will, and cheating Charles Dudley of his fortune, he not only abandons his suit, but exposes her dishonesty.—*Cumberland: The West Indian* (1771).

Og, king of Basan. Thus saith the rabbis—

> The height of his stature was 33,033 cubits [*nearly six miles*]. He used to drink water from the clouds, and toast fish by holding them before the orb of the sun. He asked Noah to take him into the ark, but Noah would not. When the flood was at its deepest, it did not reach to the knees of this giant. Og lived

3000 years, and then he was slain by the hand of Moses.

Moses was himself ten cubits in stature [*fifteen feet*], and he took a spear ten cubits long, and threw it ten cubits high, and yet it only reached the heel of Og. . . . When dead, his body reached as far as the river Nile, in Egypt.

Og's mother was Enac, a daughter of Adam. Her fingers were two cubits long [*one yard*], and on each finger she had two sharp nails. She was devoured by wild beasts.—*Maracci.*

In the satire of *Absalom and Achitophel*, by Dryden and Tate, Thomas Shadwell, who was a very large man, is called "Og."

> Og from a treason tavern rolling home
> Round as the globe. . . .
> With all this bulk there's nothing lost in Og,
> For every inch, that is not fool, is rogue.
> Pt. ii. 458, etc

Ogdoistes (4 *syl.*) or **Ogdoists**, the eight heretical writers which St. Jerome so vigorously assailed (345-420); viz. (1) the Montanists, (2) Helvetius, (3) Jovinian, (4) Rufinus, (5) the Origenists, (6) the Luciferians, (7) Vigilantius, and (8) Pelagius.

Ogier the Dane, one of the paladins of the Charlemagne epoch. When 100 years old, Morgue the fay took him to the island of Av'alon, "hard by the terrestrial paradise;" gave him a ring which restored him to ripe manhood, a crown which made him forget his past life, and introduced him to king Arthur. Two hundred years afterwards, she sent him to defend France from the paynims, who had invaded it; and, having routed the invaders, he returned to Avalon again.—*Ogier le Danois* (a romance).

In a pack of French cards, Ogier the Dane is knave of spades. His exploits are related in the *Chansons de Geste;* he is introduced by Ariosto in *Orlando Furioso*, and by Morris in his *Earthly Paradise* ("August").

Ogier's Swords, Curtāna ("the cutter") and Sauvagine.

Ogier's Horse, Papillon.

Ogle (*Miss*), friend of Mrs. Racket. She is very jealous of young girls, and even of Mrs. Racket, because she was some six years her junior.—*Mrs. Cowley: The Belle's Stratagem* (1780).

O'gleby (*Lord*), an old fop, vain to excess, but good-natured withal, and quite the slave of maidens young and fair. At the age of 70, his lordship fancied himself an Adonis, notwithstanding his qualms and his rheumatism. He required a great deal of "brushing, oiling, screwing, and winding up before he appeared in public," but, when fully made up, was game for the part of "lover, rake, or fine gentleman." Lord Ogleby made his bow to Fanny Sterling, and promised to make her a countess; but the young lady had been privately married to Lovewell for four months.—*Colman and Garrick: The Clandestine Marriage* (1766).

No one could deliver such a dialogue as is found in "lord Ogleby" and in "sir Peter Teazle" [*School for Scandal*, Sheridan] with such point as Thomas King [1730-1805].—*Life of Sheridan.*

O'gri, giants who fed on human flesh.

O'Groat (*John*), with his two brothers, Malcolm and Gavin, settled in Caithness in the reign of James IV. The families lived together in harmony for a time, and met once a year at John's house. On one occasion a dispute arose about precedency—who was to take the head of the table, and who was to go out first. The old man said he would settle the question at the next annual muster; accordingly he made as many doors to his house as there were families, and placed his guests at a round table.

(The legend is sometimes told somewhat differently. See JOHN O'GROAT, p. 552.)

O'Hara Family (*Tales of the*), by John and Michael Branim (1825-26). They are tales of rebellion, violent passion, turbulence, and crime.

Oig M'Combich (*Robin*) or M'Gregor, a Highland drover, who quarrels with Harry Wakefield an English drover, about a pasture-field, and stabs him. Being tried at Carlisle for murder, Robin is condemned to death.—*Sir W. Scott: The Two Drovers* (time, George III.).

Oil on Troubled Waters. (See *Dictionary of Phrase and Fable*, p. 911.)

Oina-Morul, daughter of Mal-Orchol king of Fuirfed (a Scandinavian island). Ton-Thormod asked her in marriage, and, being refused by the father, made war upon him. Fingal sent his son Ossian to the aid of Mal-Orchol, and he took Ton-Thormod prisoner. The king now offered Ossian his daughter to wife, but the warrior-bard discovered that the lady had given her heart to Ton-Thormod; whereupon he resigned his claim, and brought about a happy reconciliation.—*Ossian: Oina-Morul.*

Oith'ona, daughter of Nuäth, betrothed to Gaul son of Morni, and the day of their marriage was fixed; but before the time arrived, Fingal sent for

Gaul to aid him in an expedition against the Britons. Gaul promised Oithona, if he survived, to return by a certain day. Lathmon, the brother of Oithona, was called away from home at the same time, to attend his father on an expedition; so the damsel was left alone in Dunlathmon. It was now that Dunrommath lord of Uthal (one of the Orkneys) came and carried her off by force to Trom'athon, a desert island, where he concealed her in a cave. Gaul returned on the day appointed, heard of the rape, sailed for Trom'athon, and found the lady, who told him her tale of woe; but scarcely had she ended when Dunrommath entered the cave with his followers. Gaul instantly fell on him, and slew him. While the battle was raging, Oithona, arrayed as a warrior, rushed into the thickest of the fight, and was slain. When Gaul had cut off the head of Dunrommath, he saw what he thought a youth dying of a wound, and, taking off the helmet, perceived it was Oithona. She died, and Gaul returned disconsolate to Dunlathmon.—*Ossian: Oithona.*

O. K., all correct.

"You are quite safe now, and we shall be off in a minute," says Harry. "The door is locked, and the guard O. K."—*Buxton: Jennie of the Prince's*, iii. 302.

Okba, one of the sorcerers in the caves of Dom-Daniel "under the roots of the ocean." It was decreed by fate that one of the race of Hodei'rah (3 *syl.*) would be fatal to the sorcerers; so Okba was sent forth to kill the whole race both root and branch. He succeeded in cutting off eight of them, but Thal'aba contrived to escape. Abdaldar was sent to hunt down the survivor, but was himself killed by a simoom.

"Curse on thee, Okba!" Khawla cried. . . .
"Okba, wert thou weak of heart?
Okba, wert thou blind of eye?
Thy fate and ours were on the lot. . . .
And thou hast let slip the reins of Destiny.
Curse thee, curse thee, Okba!"
Southey: Thalaba the Destroyer, ii. 7 (1797).

O'Kean (*Lieutenant*), a quondam admirer of Mrs. Margaret Bertram of Singleside.—*Sir W. Scott: Guy Mannering* (time, George II.).

Olave, brother of Norna, and grandfather of Minna and Brenda Troil.—*Sir W. Scott: The Pirate* (time, William III.).

Old Age restored to Youth. The following means are efficacious:—

The *fontaine de jouvence*, "cil fit rajovenir la gent;" the water of life (*q.v.*); the fountain of Bi'mini; the river of juvescence at the foot of Olympus; the dancing water, presented by prince Chery to Fairstar; the water of the river Sybaris (*q.v.*); the broth of Medea. (See MEDEA'S KETTLE, p. 691.)

(For instances, see YOUTH RESTORED.)

Old Armchair (*The*), a poem by Eliza Cook (1840).

Old Bags. John Scott, lord Eldon; so called because he carried home with him in sundry bags the cases pending his judgment (1751-1838).

Old Bona Fide (2 *syl.*), Louis XIV. (1638, 1643-1715).

Old Court Suburb (*The*), an historical account of Kensington and its celebrities by Leigh Hunt (1855).

Old Curiosity Shop (*The*), a tale by C. Dickens (1840). An old man, having run through his fortune, opened a curiosity shop in order to earn a living, and brought up a granddaughter named Nell [Trent], 14 years of age. The child was the darling of the old man; but, deluding himself with the hope of making a fortune by gambling, he lost everything, and went forth, with the child, a beggar. Their wanderings and adventures are recounted till they reach a quiet country village, where the old clergyman gives them a cottage to live in. Here Nell soon dies, and the grandfather is found dead upon her grave. The main character next to Nell is that of a lad named Kit [Nubbles], employed in the curiosity shop, who adored Nell as "an angel." This boy gets into the service of Mr. Garland, a genial, benevolent, well-to-do man, in the suburbs of London; but Quilp hates the lad, and induces Brass, a solicitor of Bevis Marks, to put a £5 bank-note in the boy's hat, and then accuse him of theft. Kit is tried, and condemned to transportation, but the villainy being exposed by a girl-of-all-work nicknamed "The Marchioness," Kit is liberated and restored to his place; and Quilp is drowned.

Old Cutty Soames (1 *syl.*), the fairy of the mine.

Old Ebony, a punning synonym of Black-wood, editor of *Blackwood's Magazine* (1777-1834).

Old English Baron (*The*), a tale by Clara Reeve (1777).

Old Fox (*The*), marshal Soult; so called from his strategic abilities and never-failing resources (1769-1851).

Old Gib. [*Jib*], Gibraltar Rock.

Old Glory, sir Francis Burdett; so called by the radicals, because at one time he was their leader. In his latter years sir Francis joined the tories (1770-1844).

Old Grog, admiral Edward Vernon; so called from his wearing a grogram coat in foul weather (1684-1757).

Old Harry, the devil. The Hebrew *seirim* ("hairy ones") is translated "devils" in *Lev.* xvii. 7, probably meaning "he-goats."

Old Hickory. General Andrew Johnson was so called in 1813. He was first called "Tough," then "Tough as Hickory," then "Hickory," and lastly "Old Hickory."

Old Humphrey, the pseudonym of George Mogridge of London (died 1854).

Old Lady of Threadneedle Street, a cant-name for the Bank of England.

Old Maid (*The*), a farce by Murphy (1761). Miss Harlow is the "old maid," aged 45, living with her brother and his bride a beautiful young woman of 23. A young man of fortune, having seen them at Ranelagh, falls in love with the younger lady; and, inquiring their names, is told they are "Mrs. and Miss Harlow." He takes it for granted that the elder lady is the mother, and the younger the daughter; so asks permission to pay his addresses to "Miss Harlow." The request is granted, but it turns out that the young man meant Mrs. Harlow, and the worst of the matter is, that the elder spinster was engaged to be married to captain Cape, but turned him off for the younger man. When the mistake was discovered, the old maid was left, like the last rose of summer, to "pine on the stem," for neither felt inclined to pluck and wear the flower.

Old Maid (*An*), the signature adopted by Miss Phillipps (1841).

Old Maids, a comedy by S. Knowles (1841). The "old maids" are lady Blanche and lady Anne, two young ladies who resolve to die old maids. Their resolutions, however, are but ropes of sand, for lady Blanche falls in love with colonel Blount, and lady Anne with sir Philip Brilliant.

Old Man (*An*), sir Francis Bond Head, bart., published his *Bubbles from the Brunnen of Nassau* under this signature (1793-1875).

Old Man Eloquent (*The*), Isocratês the orator. The defeat of the Athenians at Cheronæ'a had such an effect on his spirits, that he languished and died within four days, in the 99th year of his age.

> . . . that dishonest victory
> At Cheronæa, fatal to liberty,
> Killed with report that Old Man Eloquent.
> *Milton: Sonnet,* ix.

Old Man of Hoy (*The*), a tall pillar of old red conglomerate in the island of Hoy. The softer parts have been washed away by the action of the waves.

Old Man of the Mountain, Hassan-ben Sabah, sheik al Jebal; also called subah of Nishapour, the founder of the band (1090). Two letters are inserted in Rymer's *Fœdera* by Dr. Adam Clarke, the editor, said to be written by this sheik.

∴ Aloaddin, "prince of the Assassins" (thirteenth century).

Old Man of the Sea (*The*), a monster which contrived to get on the back of Sinbad the sailor, and refused to dismount. Sinbad at length made him drunk, and then shook him off.—*Arabian Nights* ("Sinbad the Sailor," fifth voyage).

Old Man of the Sea (*The*), Phorcus. He had three daughters, with only one eye and one tooth between 'em.—*Greek Mythology.*

Old Manor-House (*The*), a novel by Charlotte Smith. Mrs. Rayland is the lady of the manor; but Orlando and Monimia are the hero and heroine (1793).

Old Moll, the beautiful daughter of John Overie or Audery (contracted into Overs) a miserly ferryman. "Old Moll" is a standing toast with the parish officers of St. Mary Overs.

Old Mortality, one of the best of Scott's novels (1816). Morton is the best of his young heroes, and serves as an excellent foil to the fanatical and gloomy Burley. The two classes of actors, viz. the brave and dissolute cavaliers, and the resolute oppressed covenanters, are

drawn in bold relief. The most striking incidents are the terrible encounter with Burley in his rocky fastness; the dejection and anxiety of Morton on his return from Holland; and the rural comfort of Cuddie Headrigg's cottage on the banks of the Clyde, with its thin blue smoke among the trees, "showing that the evening meal was being made ready."

Old Mortality always appeared to me the "Marmion" of Scott's novels.—*Chambers: English Literature*, ii. 587.

Old Mortality, an itinerant antiquary, whose craze is to clean the moss from gravestones, and keep their letters and effigies in good condition.—*Sir W. Scott: Old Mortality* (time, Charles II.).

∴ The prototype of "Old Mortality" was Robert Patterson.

Old Noll, Oliver Cromwell (1599–1658).

Old Noll's Fiddler, sir Roger Lestrange, who played the bass-viol at the musical parties held at John Hingston's house, where Oliver Cromwell was a constant guest.

Old Rowley, Charles II.; so called from his favourite race-horse (1630, 1660–1685).

N.B.—A portion of Newmarket racecourse is still called "Rowley mile."

Old Stone, Henry Stone, statuary and painter (died 1653).

Old Tom, cordial gin. So called from Tom Chamberlain (one of the firm of Messrs. Hodges' gin distillery), who first concocted it.

Oldboy (*Colonel*), a manly retired officer, fond of his glass, and not averse to a little spice of the Lothario spirit.

Lady Mary Oldboy, daughter of lord Jessamy and wife of the colonel. A sickly nonentity, "ever complaining, ever having something the matter with her head, back, or legs." Afraid of the slightest breath of wind, jarred by a loud voice, and incapable of the least exertion.

Diana Oldboy, daughter of the colonel. She marries Harman.

Jessamy Oldboy, son of the colonel and lady Mary. An insufferable prig.—*Bickerstaff: Lionel and Clarissa* (1768).

Oldbuck (*Jonathan*), the antiquary, devoted to the study and accumulation of old coins and medals, etc. He is sarcastic, irritable, and a woman-hater; but kind-hearted, faithful to his friends, and a humorist.—*Sir W. Scott: The Antiquary* (time, George III.).

An excellent temper, with a slight degree of subacid humour; learning, wit, and drollery, the more poignant that they were a little marked by the peculiarities of an old bachelor; a soundness of thought, rendered more forcible by an occasional quaintness of expression,—these were the qualities in which the creature of my imagination resembled my benevolent and excellent old friend.—*Sir W. Scott.*

The merit of *The Antiquary* as a novel rests on the inimitable delineation of Oldbuck, that model of black-letter and Roman-camp antiquaries, whose oddities and conversation are rich and racy as any of the old crusted port that John of the Girnel might have held in his monastic cellars.—*Chambers: English Literature*, ii. 586.

Oldcastle (*Sir John*), a drama by Anthony Munday (1600). This play appeared with the name of Shakespeare on the title-page.

Oldcastle (*Humphrey*), the assumed name of Henry St. John, viscount Bolingbroke (1678–1751).

Oldham (*Sir John*), in the *Nabob* by Foote (1772). A local squire, whose ancestors had for ages controlled their family borough, opposed by sir Matthew Mite, who had risen from the ranks.

Lady Oldham, his wife.

Oldstyle (*Jonathan*), a name assumed by Washington Irving (1785–1859).

Oldworth, of Oldworth Oaks, a wealthy squire, liberally educated, very hospitable, benevolent, humorous, and whimsical. He brings up Maria "the maid of the Oaks" as his ward, but she is his daughter and an heiress.—*Burgoyne: The Maid of the Oaks* (1779).

Olifant, the horn of Roland or Orlando. This horn and the sword "Durinda'na" were buried with the hero. Turpin tells us in his *Chronicle* that Charlemagne heard the blare of this horn at the distance of eight miles.

Olifant (*Basil*), a kinsman of lady Margaret Bellenden, of the Tower of Tillietudlem.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Olifaunt (*Lord Nigel*), of Glenvarloch. On going to court to present a petition to king James I., he aroused the dislike of the duke of Buckingham. Lord Dalgarno gave him the cut direct, and Nigel struck him, but was obliged to seek refuge in Alsatia. After various adventures, he married Margaret Ramsay, the watchmaker's daughter, and obtained the title-deeds of his estates.—*Sir W. Scott: The Fortunes of Nigel* (time, James I.).

Olimpia, the wife of **Bireno**, uncompromising in love, and relentless in hate.—*Ariosto: Orlando Furioso* (1516).

Olim'pia, a proud Roman lady of high rank. When Rome was sacked by Bourbon, she flew for refuge to the high altar of St. Peter's, where she clung to a golden cross. On the advance of certain soldiers in the army of Bourbon to seize her, she cast the huge cross from its stand, and as it fell it crushed to death the foremost soldier. Others then attempted to seize her, when Arnold dispersed them and rescued the lady; but the proud beauty would not allow the foe of her country to touch her, and flung herself from the high altar on to the pavement. Apparently lifeless, she was borne off; but whether she recovered or not we are not informed, as the drama was never finished.—*Byron: The Deformed Transformed* (1821).

Olindo, the lover of Sophronia. Aladine king of Jerusalem, at the advice of his magicians, stole an image of the Virgin, and set it up as a palladium in the chief mosque. During the night it was carried off, and the king, unable to discover the thief, ordered all his Christian subjects to be put to death. To prevent this massacre, Sophronia delivered up herself as the perpetrator of the deed, and Olindo, hearing thereof, went to the king and declared Sophronia innocent, as he himself had stolen the image. The king commanded both to be put to death, but by the intercession of Clorinda they were both set free.—*Tasso: Jerusalem Delivered,* ii. (1575).

Oliphant or **Ollyphant,** the twin-brother of Argan'tê the giantess. Their father was Typhæus, and their mother Earth.—*Spenser: Faërie Queene,* iii. 7, 11 (1590).

Olive, emblem of peace. In Greece and Rome, those who desired peace used to carry an olive branch in their hand (see *Gen.* viii. 11).

> Peace sitting under her olive, and slurring the days gone by.
>
> *Tennyson: Maud,* I. i. 9 (1855).

Olive Tree (*The*), emblem of Athens, in memory of the famous dispute between Minerva (the patron goddess of Athens) and Neptune. Both deities wished to found a city on the same spot; and referred the matter to Jove. The king of gods and men decreed that the privilege should be granted to whichever would bestow the most useful gift on the future inhabitants. Neptune struck the earth with his trident, and forth came a war-horse; Minerva produced an olive tree, emblem of peace; and Jove gave the verdict in favour of Minerva.

Oliver, the elder son of sir Rowland de Boys [*Bwor*], left in charge of his younger brother Orlando, whom he hated and tried indirectly to murder. Orlando, finding it impossible to live in his brother's house, fled to the forest of Arden, where he joined the society of the banished duke. One morning, he saw a man sleeping, and a serpent and lioness bent on making him their prey. He slew both the serpent and the lioness, and then found that the sleeper was his brother Oliver. Oliver's disposition from this moment underwent a complete change, and he loved his brother as much as he had before hated him. In the forest, the two brothers met Rosalind and Celia. The former, who was the daughter of the banished duke, married Orlando; and the latter, who was the daughter of the usurping duke, married Oliver.—*Shakespeare: As You Like It* (1598).

Oliver and Rowland (or **Roland**), the two chief paladins of Charlemagne. Shakespeare makes the duke of Alençon say—

> Froissart, a countryman of ours, records,
> England all Olivers and Rowlands bred
> During the time Edward the Third did reign.
> *Shakespeare: 1 Henry VI.* act i. sc. 2 (1596).

Oliver's Horse, Ferrant d'Espagne.
Oliver's Sword, Haute-claire.

Oliver le Dain or *Oliver le Diable,* court barber, and favourite minister of Louis XI. Introduced by sir W. Scott in *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Oliver Twist, a novel by C. Dickens (1838). Oliver was born in a parish workhouse, and his mother died soon after his birth. When he was 9 years old he was deputed by the workhouse boys to go and ask the master for a little more gruel. This was thought by Mr. Bumble, the parish beadle, so great an offence, that the board of directors gave Mr. Sowerberry, the coffin-maker, £5 to take him off their hands. Mrs. Sowerberry, her servant Charlotte, and Noah Claypole behaved to him so insolently and cruelly that he ran away to London, seventy miles off, and there fell into the hands of John Dawkins (the Artful Dodger), who introduced him to Fagin, a Jew, who kept a gang of pickpockets, thieves, and house breakers. Going out under the charge

of two boys, he saw them pick the pocket of Mr. Brownlow and run away. A hue and cry arose; Oliver ran in the opposite direction, was caught, and taken before Mr. Fang the magistrate, but fainted in the dock. Mr. Brownlow had compassion on him, took him to his house, and treated him so kindly that Oliver was most grateful and attached. One day Mr. Brownlow sent him on an errand, to return a parcel of books and pay a small bill; he was seen by some of Fagin's gang and taken to the Jew's den. Some time rolled on, when Bill Sikes planned to break into Mrs. Maylie's mansion at Chertsey, and Oliver was sent to get through a small lattice and open the front door. Instead of doing so, he alarmed the house, and one of the men-servants, firing a gun, wounded him in the arm. Sikes drew him up, and, running off, left him in a ditch. Next day, faint with fright, fatigue, and loss of blood, he applied at the mansion for relief, was taken in, and most tenderly treated by Mrs. Maylie and her "niece" Rose. Ultimately it was discovered that Rose was his own sister. He came into a small property left by his father; and when Rose married the son of Mrs. Maylie, Mr. Brownlow adopted Oliver as his heir.

OLIV'IA, a rich countess, whose love was sought by Orsino duke of Illyria; but, having lost her brother, Olivia lived for a time in entire seclusion, and in no wise reciprocated the duke's love; in consequence of which Viola nicknamed her "Fair Cruelty." Strange as it may seem, Olivia fell desperately in love with Viola, who was dressed as the duke's page, and sent her a ring. Mistaking Sebastian (Viola's brother) for Viola, she married him out of hand.—*Shakespeare: Twelfth Night* (1614).

Never were Shakespeare's words more finely given than by Miss M. Tree [1805–1865] in the speech to "Olivia," beginning, "Make me a willow cabin at thy gate."—*Talfourd* (1821).

Oliv'ia, a female Tartuffe (2 *syl.*), and consummate hypocrite of most unblushing effrontery.—*Wycherly: The Plain Dealer* (1677).

(The duc de Montausier was the prototype of Wycherly's "Mr. Manly" the "plain dealer," and of Molière's "Misanthrope.")

Oliv'ia, daughter of sir James Woodville, left in charge of a mercenary wretch, who, to secure to himself her fortune, shut her up in a convent in Paris. She was rescued by Leontine Croaker, brought to England, and became his bride.—*Goldsmith: The Good-natured Man* (1768).

Oliv'ia, the tool of Ludovico. She loved Vicentio, but Vicentio was plighted to Evadne sister of Colonna. Ludovico induced Evadne to substitute the king's miniature for that of Vicentio, which she was accustomed to wear. When Vicentio returned, and found Evadne with the king's miniature, he believed what Ludovico had told him, that she was the king's wanton, and he cast her off. Olivia repented of her duplicity, and explained it all to Vicentio, whereby a reconciliation took place, and Vicentio married his troth-plighted lady "more sinned against than sinning."—*Shiel: Evadne* or *The Statue* (1820).

Olivia, "the rose of Aragon," was the daughter of Ruphi'no, a peasant, and bride of prince Alonzo of Aragon. The king refused to recognize the marriage, and, sending his son to the army, compelled the cortez to pass an act of divorce. This brought to a head a general revolt. The king was dethroned, and Almagro made regent. Almagro tried to make Olivia marry him; ordered her father to the rack, and her brother to death. Meanwhile the prince returned at the head of his army, made himself master of the city, put down the revolt, and had his marriage duly recognized. As for Almagro, he took poison and died.—*Knowles: The Rose of Aragon* (1842).

Olivia [PRIMROSE], the elder daughter of the vicar of Wakefield. She was a sort of Hebê in beauty, open, sprightly, and commanding. Olivia Primrose "wished for many lovers," and eloped with squire Thornhill. Her father went in search of her, and, on his return homeward, stopped at a roadside inn, called the Harrow, and there found her turned out of the house by the landlady. It was ultimately discovered that she was legally married to the squire.—*Goldsmith: Vicar of Wakefield* (1765).

Olivia de Zuniga, daughter of don Cæsar. She fixed her heart on having Julio de Melessina for her husband, and so behaved to all other suitors as to drive them away. Thus to don Garcia she pretended to be a termagant; to don Vincentio, who was music mad, she professed to love a Jew's-harp above every

other instrument. At last Julio appeared, and her "bold stroke" obtained as its reward "the husband of her choice."—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Olla, bard of Cairbar. These bards acted as heralds.—*Ossian.*

Ol'lapod (*Cornet*), at the Galen's Head. An eccentric country apothecary, "a jumble of physic and shooting." Dr. Ollapod is very fond of "wit," and when he has said what he thinks a smart thing, he calls attention to it, with "He! he! he!" and some such expression as "Do you take, good sir? do you take?" But when another says a smart thing, he titters, and cries, "That's well! that's very well! Thank you, good sir, I owe you one!" He is a regular rattle-pate; details all the scandal of the village; boasts of his achievements or misadventures; is very mercenary, and wholly without principle.—*Colman: The Poor Gentleman* (1802).

(This character is evidently a copy of Dibdin's "doctor Pother" in *The Farmer's Wife*, 1780.)

Ol'lomand, an enchanter, who persuaded Abu'bal, the rebellious brother of Misnar sultan of Delhi, to try by bribery to corrupt the troops of the sultan. By an unlimited supply of gold, he soon made himself master of the southern provinces, and Misnar marched to give him battle. Ollomand, with 5000 men, went in advance and concealed his company in a forest; but Misnar, apprized thereof by spies, set fire to the forest, and Ollomand was shot by the discharge of his own cannons, fired spontaneously by the flames: "For enchantment has no power except over those who are first deceived by the enchanter."—*Sir C. Morell* [J. Ridley]: *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Olney Doctrine (*The*), an extension of the "Monroe Doctrine;" expounded in 1895 in the United States; that "No European Power has a right to intervene forcibly in the affairs of the New World; and that the United States, owing to its superior size and power, is the natural protector and champion of *all* American nations; and that permanent political union between a European and American State is unnatural and inexpedient." Mr. Olney was secretary of state when Mr. Cleveland was president.

How does this apply to Canada and British Columbia?

Olney Hymns, by Cowper and the Rev. J. Newton. Cowper and Newton lived adjoining, at Olney, Bucks (1779).

Olof (*Sir*), a bridegroom who rode late to collect guests to his wedding. On his ride, the daughter of the erl-king met him, and offered him a pair of gold spurs, a silk doublet, and gold, if he would dance with her; when he refused, she struck him "with an elf-stroke." On the morrow, when the bridal party were assembled, sir Olof was found dead in a wood.—*A Danish Legend* (Herder).

Olympia, countess of Holland and wife of Bire'no. Being deserted by Bireno, she was bound naked to a rock by pirates, but was delivered by Orlando, who took her to Ireland, where she married king Oberto (bks. iv., v.).—*Ariosto: Orlando Furioso* (1516).

Olym'pia, sister to the great-duke of Muscovia.—*Beaumont and Fletcher: The Loyal Subject* (1618).

Olympus, of Greece, was on the confines of Macedonia and Thessaly. Here the court of Jupiter was held.

Olympus, in the dominions of Prester John, was "three days' journey from paradise." A corrupt form of Alumbo, the same as Colombo, in Ceylon.

Omar Kháyyám, the Persian astronomer-poet of Nishapur. Full name, Ghiyath-ud-Din Abu-l-Fath Omar ibn Ibrahim-al-Khayyami. Born in 11th century. He wrote ten works, the chief being *The Rubáiyát.* This was translated by Edward Fitzgerald (1857), who did not give a literal translation, but represented the poet's thoughts upon the subjects touched on.

Omawhaws [*Om'-a waws*] or **Om'-ahas,** an Indian tribe of Dacota (United States).

Ombre'lia, the rival of Smilinda for the love of Sharper; "strong as the footman, as the master sweet."—*Pope: Eclogues* ("The Basset Table," 1715).

Omnipresence of the Deity (*The*), a poem by Robert Montgomery (1823).

Omnium (*Jacob*), the name assumed by Matthew J. Higgins in the *Times.*

One Side. *All on one side, like the Bridgenorth election.* Bridgenorth was a pocket borough of the Apley family.

One Thing at a Time, This was De Witt's great maxim (*Spectator*).

O'Neal (*Shan*), leader of the Irish insurgents in 1567. Shan O'Neal was notorious for profligacy.

Onei'za (3 *syl.*), daughter of Moath a well-to-do Bedouin, in love with Thal'aba "the destroyer" of sorcerers. Thalaba, being raised to the office of vizier, married Oneiza, but she died on the bridal night.—*Southey: Thalaba the Destroyer*, ii., vii. (1797).

Oneyda Warrior (*The*), Outalissi (*q.v.*).—*Campbell: Gertrude of Wyoming* (1809).

Only (*The*), Johann Paul Friedrich Richter, called by the Germans *Der Einzige*, from the unique character of his writings.

Not without reason have his panegyrists named him Jean Paul der Einzige, "Jean Paul the Only." . . . for surely, in the whole circle of literature, we look in vain for his parallel.—*Carlyle.*

¶ The Italians call Bernardo Accolti, an Italian poet of the sixteenth century, "Aretino the Only," or *L'Unico Aretino.*

Open, Ses'amê! (3 *syl.*), the magic words which caused the cave door of the "forty thieves" to open of itself. "Shut, Sesamê!" were the words which caused it to shut. Sesamê is a grain, and hence Cassim, when he forgot the word, cried, "Open, Wheat!" "Open, Rye!" "Open, Barley!" but the door obeyed no sound but "Open, Sesamê!"—*Arabian Nights* ("Ali Baba, or the Forty Thieves").

Opening a handkerchief, in which he had a sample of sesamê, he showed it me, and inquired how much a large measure of the grain was worth. . . . I told him that, according to the present price, it would be worth one hundred drachms of silver.—*Arabian Nights* ("The Christian Merchant's Story").

Ophe'lia, the young, beautiful, and pious daughter of Polo'nius lord chamberlain to the king of Denmark. Hamlet fell in love with her, but, finding marriage inconsistent with his views of vengeance against "his murderous, adulterous, and usurping uncle," he affected madness; and Ophelia was so wrought upon by his strange behaviour to her, that her intellect gave way. In an attempt to gather flowers from a brook, the branch of a tree she was holding snapped, and, falling into the water, she was drowned.—*Shakespeare: Hamlet* (1596).

(Tate Wilkinson, speaking of Mrs. Cibber (Dr. Arne's daughter, 1710-1766), says, "Her features, figure, and singing, made her the best 'Ophelia' that ever appeared either before or since.")

Ophiuchus [*Of'-i-ū'-kus*], the constellation *Serpentarius.* Ophiuchus is a man who holds a serpent (Greek, *ophis*) in his hands. The constellation is situated to the south of *Hercules;* and the principal star, called "Ras Alhague," is in the man's head. (*Ras Alhague* is from the Arabic, *rás-al-hawwá*, "the serpent-charmer's head.")

Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge
In the Arctic sky.
Milton: Paradise Lost, ii. 709, etc. (1665).

Ophiu'sa, island of serpents near Crete; called by the Romans *Colubra'ria.* The inhabitants were obliged to quit it, because the snakes were so abundant. Milton refers to it in *Paradise Lost*, x. 528 (1665).

Opium-Eater (*The English*), Thomas de Quincey, who published *Confessions of an English Opium-Eater* (1785-1859).

O. P. Q., Robert Merry (1755-1798); object of Gifford's satire in the *Baviad* and *Mæviad;* and of Byron's in his *English Bards and Scotch Reviewers.* He married Miss Brunton, the actress.

And Merry's metaphors appear anew,
Chained to the signature of O. P. Q.
Byron: English Bards and Scotch Reviewers (1809).

Opus Magnus, by Roger Bacon; dedicated to pope Clement IV. (1267).

Opus Minus, by the same author (posthumous).

Opus Tertium, by the same author (posthumous).

(Roger Bacon lived 1214-1292.)

Oracle (*To Work the*), to raise money by some dodge. The "Oracle" was a factory established at Reading, by John Kendrick, in 1624. It was designed for returned convicts and any one out of employment. So when a workman "had no work to do," he would say, "I must go and work the Oracle," *i.e.* I must go to the Oracle for work. (See EQUIVOKES, p. 327.)

Oracle of the Church (*The*), St. Bernard (1091-1153).

Oracle of the Holy Bottle (*The*), an oracle sought for by Rabelais, to solve the knotty point "whether Panurge (2 *syl.*) should marry or not." The question had been put to sibyl and poet, monk and fool, philosopher and witch, but none could answer it. The oracle was ultimately found in Lantern-land.

. This, of course, is a satire on the

celibacy of the clergy and the withholding of the cup from the laity. Shall the clergy marry or not?—that was the moot point; and the "Bottle of Tent Wine," or the clergy, who kept the bottle to themselves, alone could solve it. The oracle and priestess of the bottle were called *Bacbuc* (Hebrew for "bottle").—*Rabelais: Pantag'ruel*, iv., v. (1545).

Oracle of the Sieve and Shears (*The*), a method of divination known to the Greeks. The *modus operandi* in the Middle Ages was as follows:—The points of a pair of shears were stuck in the rim of a sieve, and two persons supported the shears with their finger-tips. A verse of the Bible was then read aloud, and while the names of persons suspected were called over, the sieve was supposed to turn when the right name was suggested. (See KEY AND BIBLE, p. 565.)

Searching for things lost with a sieve and shears.—*Ben Jonson: The Alchemist*, i. 2 (1610).

Oracle of Truth, the magnet.

And by the oracle of truth below,
The wondrous magnet, guides the wayward prow.
Falconer: The Shipwreck, ii. 2 (1756).

Oracles. (See EQUIVOKES, p. 327.)

Orange (*Prince of*), a title given to the heir-apparent of the king of Holland. "Orange" is a petty principality in the territory of Avignon, in the possession of the Nassau family.

Orania, the lady-love of Am'adis of Gaul.—*Lobeira: Amadis of Gaul* (fourteenth century).

Orator Henley, the Rev. John Henley, who for about thirty years delivered lectures on theological, political, and literary subjects (1692–1756).

'.' Hogarth has introduced him into several of his pictures; and Pope says of him—

Imbround with native bronze, lo! Henley stands,
Tuning his voice, and balancing his hands.
How fluent nonsense trickles from his tongue!
How sweet the periods, neither said nor sung!...
Oh, great restorer of the good old stage,
Preacher at once and zany of thy age!
Oh, worthy thou of Egypt's wise abodes;
A decent priest where monkeys were the gods!
Pope: The Dunciad, iii. 199, etc. (1742).

Orator Hunt, the great demagogue in the time of the Wellington and Peel administrations. Henry Hunt, M.P., used to wear a grey hat, and these hats were for the time a badge of democratic principles, and called "radical hats" (1773–1835).

Orbaneja, the painter of Ube'da, who painted so preposterously that he inscribed under his objects what he meant them for.

Orbaneja would paint a cock so wretchedly designed, that he was obliged to inscribe under it, "This is a cock."—*Cervantes: Don Quixote*, II. i. 3 (1615).

Orbilius, the schoolmaster who taught Horace. The poet calls him "the flogger" (*plagōsus*).—*Ep.*, ii. 71.

'.' *The Orbilian Stick* is a birch rod or cane.

Ordeal (*A Fiery*), a sharp trial or test. In England there were anciently two ordeals—one of water and the other of fire. The water ordeal was for the laity, and the fire ordeal for the nobility. If a noble was accused of a crime, he or his deputy was tried by ordeal thus: He had either to hold in his hand a piece of red-hot iron, or had to walk blindfold and barefoot over nine red-hot ploughshares laid lengthwise at unequal distances. If he passed the ordeal unhurt, he was declared innocent; if not, he was accounted guilty. This method of punishment arose from the notion that "God would defend the right," even by miracle, if needs be.

Ordella, the wife of Thierry king of France, in the tragedy of *Thierry and Theodoret*, by J. Fletcher.

Fletcher's "Ordella" and Ford's "Calantha" (*q.v.*) are the most perfect women in the whole range of fiction.

Ordigale, the otter, in the beast-epic of *Reynard the Fox*, i. (1498).

Ordovi'ces (4 *syl.*), people of Ordovicia, that is, Flintshire, Denbighshire, Merionethshire, Montgomeryshire, Carnarvonshire, and Anglesey. (In Latin the *i* is short: *Ordovicēs.*)

The Ordovices now which North Wales people be.
Drayton: Polyolbion, xvi. (1613).

Or'dovies (3 *syl.*), the inhabitants of North Wales. (In Latin North Wales is called *Ordovic'ia.*)

Beneath his [*Agricola's*] fatal sword the Ordovies to fall
(Inhabiting the west), those people last of all
... withstood.
Drayton: Polyolbion, viii. (1612).

Or'ead (3 *syl.*), a mountain-nymph. Tennyson calls "Maud" an *oread*, because her hall and garden were on a hill.

I see my Oread coming down.
Maud, I. xvi. 1 (1855)

Oreäd. Echo is so called.

Ore'ades (4 *syl.*) or **O'reads** (3 *syl.*), mountain-nymphs.

Ye Cambrian [*Welsh*] shepherds then, whom these our mountains please,
And ye our fellow-nymphs, ye light Oreädes.
Drayton: Polyolbion, ix. (1612)

Orel'io, the favourite horse of king Roderick the last of the Goths.

> 'Twas Orelio
> On which he rode, Roderick's own battle-horse,
> Who from his master's hand was wont to feed
> And with a glad docility obey
> His voice familiar.
> *Southey: Roderick, etc.*, XXV. (1814).

Ores'tes (3 *syl.*), son of Agamemnon, betrothed to Hermi'onê (4 *syl.*) daughter of Menela'os (4 *syl.*) king of Sparta. At the downfall of Troy, Menelāos promised Hermionê in marriage to Pyrrhos king of Epīros, but Pyrrhos fell in love with Androm'achê the widow of Hector, and his captive. An embassy, led by Orestês, was sent to Epiros, to demand that the son of Andromachê should be put to death, lest as he grew up he might seek to avenge his father's death. Pyrrhos refused to comply. In this embassage, Orestês met Hermionê again, and found her pride and jealousy roused to fury by the slight offered her. She goaded Orestês to avenge her insults, and the ambassadors fell on Pyrrhos and murdered him. Hermionê, when she saw the dead body of the king borne along, stabbed herself, and Orestês went raving mad.—*Philips: The Distressed Mother* (1712).

> All the parts in which I ever saw [*W. C. Macready*], such as "Orestes," "Mirandola," "William Tell," "Rob Roy," and "Claude Melnotte," he certainly had made his own.—*Rev. F. Young: Life of C. M. Young.*

Orfeo and Heuro'dis, the tale of Orpheus and Eurydicê, with the Gothic machinery of elves and fairies.

(Glück has an opera called *Orfeo*; the libretto, by Calzabigi, based on a dramatic piece by Poliziano, 1764.)

Orgari'ta, "the orphan of the Frozen Sea," and heroine of the drama. (See MARTHA, p. 680.)—*Stirling: The Orphan of the Frozen Sea* (1856).

Or'gilus, the betrothed lover of Penthe'a, by the consent of her father; but at the death of her father, her brother Ith'oclês compelled her to marry Bass'anês, whom she hated. Ithoclês was about to marry the princess of Sparta, but a little before the event was to take place, Penthea starved herself to death, and Orgilus was condemned to death for murdering Ithoclês.—*Ford: The Broken Heart* (1633).

Orgoglio [*Or-gole'-yo*], a hideous giant, as tall as three men, son of Earth and Wind. Finding the Red Cross Knight at the fountain of Idleness, he beats him with a club, and makes him his slave. Una informs Arthur of it, and Arthur liberates the knight and slays the giant (*Rev.* xiii. 5, 7, with *Dan.* **vii. 21**, 22).—*Spenser: Faërie Queene*, i. (1590).

*** Arthur first cut off Orgoglio's *left arm, i.e.* Bohemia was cut off first from the Church of Rome; then he cut off the giant's *right leg, i.e.* England.

Orgon, brother-in-law of Tartuffe (2 *syl.*). His credulity and faith in Tartuffe, like that of his mother, can scarcely be shaken even by the evidence of his senses. He hopes against hope, and fights every inch of ground in defence of the religious hypocrite.—*Molière: Tartuffe* (1664).

ORIA'NA, daughter of Lisuarte king of England, and spouse of Am'adis of Gaul (bk. ii. 6). The general plot of this series of romances bears on this marriage, and tells of the thousand and one obstacles from rivals, giants, sorcerers, and so on, which had to be overcome before the consummation could be effected. It is in this unity of plot that the Amadis series differs from its predecessors—the Arthurian romances, and those of the paladins of Charlemagne, which are detached adventures, each complete in itself, and not bearing to any common focus.—*Amadis de Gaul* (fourteenth century).

¶ Queen Elizabeth is called "the peerless Oriana," especially in the madrigals entitled *The Triumphs of Oriana* (1601). Ben Jonson applies the name to the queen of James I. (*Oriens Anna*).

Oria'na, the nursling of a lioness, with whom Esplandian fell in love, and for whom he underwent all his perils and exploits. She was the gentlest, fairest, and most faithful of her sex.—*Lobeira: Am'adis of Gaul* (fourteenth century).

Orian'a, the fair, brilliant, and witty "chaser" of the "wild goose" Mirabel, to whom she is betrothed, and whose wife she ultimately becomes.—*Fletcher: The Wild-goose Chase* (1652).

Orian'a, the ward of old Mirabel, and bound by contract to her guardian's son whom she loves. Young Mirabel shilly-shallies, till he gets into trouble with Lamorce (2 *syl.*), and is in danger of being murdered, when Oriana, dressed as a page, rescues him. He then declares that his "inconstancy has had a lesson," and he marries the lady.—*Farquhar: The Inconstant* (1702).

Orian'a, in Tennyson's ballad so called, "stood on the castle wall," to see her spouse, a Norland chief, fight. A

foeman went between "the chief and the wall," and discharged an arrow, which, glancing aside, pierced the lady's heart and killed her. The ballad is the lamentation of the chief on the death of his bride (1830).

O'riande (3 *syl.*), a fay who lived at Rosefleur, and brought up Maugis d'Aygremont. When her *protégé* grew up, she loved him, "d'un si grand amour, qu'elle doute fort qu'il ne se departe d'avecques elle."—*Romance de Maugis d'Aygremont et de Vivian son Frère.*

O'riel, a fairy, whose empire lay along the banks of the Thames, when king Oberon held his court in Kensington Gardens.—*Tickell: Kensington Gardens* (1686–1740).

Oriental Tales, by le comte de Caylus (1740): French. There is an English version.

Oriflamme, the banner of St. Denis. When the counts of Vexin became possessed of the abbey, the banner passed into their hands; and when, in 1082, Philippe I. united Vexin to the crown, the oriflamme or sacred banner belonged to France. In 1119 it was first used as a national banner. It consists of a crimson silk flag, mounted on a gilt staff (*un glaive tout doré où est atachié une banière vermeille*). The loose end is cut into three wavy vandykes, to represent tongues of flame, and a silk tassel is hung at each cleft. In war the display of this standard indicates that no quarter will be given. The English standard of no quarter was the "burning dragon."

*** Raoul de Presle says the oriflamme was used in the time of Charlemagne, being the gift of the patriarch of Jerusalem. We are told that all infidels were blinded who looked on it. Froissart says it was displayed at the battle of Rosbecq, in the reign of Charles VI., and "no sooner was it unfurled, than the fog cleared away, and the sun shone on the French alone."

> I have not reared the Oriflamme of death.
> . . . me it behoves
> To spare the fallen foe.
> *Southey: Joan of Arc*, viii. 621, etc. (1837).

Origilla, the lady-love of Gryphon brother of Aquilant. But the faithless fair one took up with Martano, a most impudent boaster and a coward. Being at Damascus during a tournament in which Gryphon was the victor, Martano stole the armour of Gryphon, arrayed himself in it, took the prizes, and then decamped with the lady. Aquilant happened to see them, bound them, and took them back to Damascus, where Martano was hanged, and the lady kept in bondage for the judgment of Lucina.—*Ariosto: Orlando Furioso* (1516).

Origin of Species (*The*), by "Means of Natural Selection," by Charles R. Darwin (1859). The object is to show the preservation of the strongest in the struggle of life. Those animals die off which are unable to bear up against this struggle, and those animals continue their species which are best able to overcome the difficulties of the battle of life. From birth there is in many cases a considerable difference, and if this difference is perpetuated it constitutes a species.

> There can be no doubt that such an animal as the fox owes its species to the dog and some other animal. Many of the bird tribe are manifestly cross-breeds.

Orillo, a magician and robber, who lived at the mouth of the Nile. He was the son of an imp and fairy. When any one of his limbs was lopped off, he had the power of restoring it; and when his head was cut off, he could take it up and replace it. When Astolpho encountered this magician, he was informed that his life lay in one particular hair; so instead of seeking to maim him, he cut off the magic hair, and the magician fell lifeless at his feet.—*Ariosto: Orlando Furioso* (1516).

Orinda "the incomparable," Mrs. Katherine Philipps, who lived in the reign of Charles II. and died of small-pox.

*** Her praises were sung by Cowley, Dryden, and others.

> We allowed you beauty, and we did submit . .
> Ah, cruel sex, will you depose us too in wit?
> Orinda does in that too reign.
> *Cowley: On Orinda's Poems* (1647).

O'riole (3 *syl.*). In America, the "Baltimore bird" is often so called; but the *oriole* is of the thrush family, and the *Baltimore bird* is a starling. Its nest is a pendulous cylindrical pouch, some six inches long, usually suspended from two twigs at the extremity of a branch, and therefore liable to swing backwards and forwards by the force of the wind. Hence Longfellow compares a child's swing to an oriole's nest—

> . . . like an oriole's nest,
> From which the laughing birds have taken wing;
> By thee abandoned hangs thy vacant swing.
> *Longfellow: To a Child.*

ORI'ON, a giant of great beauty, and

a famous hunter, who cleared the island of Chios of wild beasts. While in the island, Orion fell in love with Merŏpê, daughter of king Œnop'ion; but one day, in a drunken fit, having offered her violence, the king put out the giant's eyes and drove him from the island. Orion was told if he would travel eastwards, and expose his sockets to the rising sun, he would recover his sight. Guided by the sound of a Cyclops' hammer, he reached Lemnos, where Vulcan gave him a guide to the abode of the sun. In due time his sight returned to him, and at death he was made a constellation. The lion's skin was an emblem of the wild beasts which he slew in Chios, and the club was the instrument he employed for the purpose.

He [*Orion*]
Reeled as of yore beside the sea,
When, blinded by Œnopion,
He sought the blacksmith at the forge,
And, climbing up the mountain gorge,
Fixed his blank eyes upon the sun.
Longfellow. The Occultation of Orion.

Orion and the Blacksmith. The reference is to the blacksmith mentioned in the preceding article, whom Orion took on his back to act as guide to the place where the rising sun might be best seen.

Orion's Dogs were Arctophŏnus ("the bear-killer") and Ptoophăgos ("the glutton of Ptoon," in Bœotia).

Orion's Wife, Sidê.

Ori'on. After Orion has set in the west, *Aurīga* (the Charioteer) and *Gem'ini* (Castor and Pollux) are still visible. Hence Tennyson says—

. . . the Charioteer
And starry Gemini hang like glorious crowns
Over Orion's grave low down in the west.
Maud, III. vi. 1 (1855).

Ori'on, a seraph, the guardian angel of Simon Peter.—*Klopstock: The Messiah*, iii. (1748).

Ori'on, an "epic" poem, by Richard H. Horne, price *one farthing* (1843). Several editions were sold. Of course the price was a satire on the present day's estimation of modern poetry.

Orith'yia or **Orith'ya,** daughter of Erectheus, carried off by Boreas to Thrace.

Such dalliance as alone the North wind hath with her,
Orithya not enjoyed, from [*I to*] Thrace when he her took.
And in his sally plumes the trembling virgin shook.
Drayton: Polyolbion, x. (1612).

*** Phineas Fletcher calls the word "Orithy'a"—

None knew mild zephyrs from cold Eurus' mouth,
Nor Orithÿa's lover's violence [*North wind*].
Fletcher: Purple Island, i. (1633).

ORLANDO, the younger son of sir Rowland de Boys [*Bwor*]. At the death of his father, he was left under the care of his elder brother Oliver, who was charged to treat him well; but Oliver hated him, wholly neglected his education, and even tried by many indirect means to kill him. At length Orlando fled to the forest of Arden', where he met Rosalind and Celia in disguise. They had met before at a wrestling-match, when Orlando and Rosalind fell in love with each other. The acquaintance was renewed in the forest, and ere many days had passed the two ladies resumed their proper characters, and both were married, Rosalind to Orlando, and Celia to Oliver the elder brother.—*Shakespeare: As You Like It* (1598).

Orlando (in French ROLAND, *q.v.*), one of the paladins of Charlemagne, whose nephew he was. Orlando was confiding and loyal, of great stature, and possessed unusual strength. He accompanied his uncle into Spain, but on his return was waylaid in the valley of Roncesvallês (in the Pyrenees) by the traitor Ganelon, and perished with all his army, A.D. 778. His adventures are related in Turpin's *Chronique;* in the *Chanson de Roland*, attributed to Théroulde. He is the hero of Bojardo's epic, *Orlando Innamorato;* and of Ariosto's continuation, called *Orlando Furioso* ("Orlando mad"). Robert Greene, in 1594, produced a drama which he called *The History of Orlando.* Rhode's farce of *Bombastês Furioso* (1790) is a burlesque of Ariosto's *Orlando Furioso.*

Orlando's Ivory Horn, Olifant, once the property of Alexander the Great. Its bray could be heard for twenty miles.

Orlando's Horse, Brigliadoro ("golden bridle").

Orlando's Sword, Durinda'na or Durandana, which once belonged to Hector, is "preserved at Rocamadour, in France; and his spear is still shown in the cathedral of Pa'via, in Italy."

Orlando was of middling stature, broad-shouldered, crooked legged, brown-visaged, red-bearded, and had much hair on his body. He talked but little, and had a very surly aspect, although he was perfectly good-humoured.—*Cervantes: Don Quixote*, II. i. 1 (1615).

Orlando's Vulnerable Part. Orlando was invulnerable except in the sole of his foot, and even there nothing could wound him but the point of a large pin; so that when Bernardo del Carpio assailed him at Roncesvallês, he took him in his arms and squeezed him to death, in imitation

of Herculês, who squeezed to death the giant Antæ'us (3 *syl.*).—*Cervantes: Don Quixote*, II. ii. 13 (1615).

Orlando, the hero of Mrs. Smith's novel, *The Old Manor House* (1793). "Handsome, generous, brave, and ardent." He falls in love with the heroine Monimia, and ultimately marries her.

Orlando, the hero of Ariosto's poem. (See below.) He is intended to be a model knight, high-minded, generous, compassionate, and valiant." He falls in love with Angelica. (See below.)

Orlando Furioso, a continuation of Bojardo's story, with the same hero. Bojardo leaves Orlando in love with Angelica, whom he fetched from Cathay and brought to Paris. Here, says Ariosto, Rinaldo fell in love with her, and, to prevent mischief, the king placed the coquette under the charge of Namus. But she contrived to escape her keeper, and fled to the island of Ebūda, where Rogēro found her exposed to a sea-monster, and liberated her. In the mean time, Orlando went in search of his lady, was decoyed into the enchanted castle of Atlantês, but was liberated by Angelica, who again succeeded in effecting her escape to Paris. Here she arrived just after a great battle between the Christians and pagans; and, finding Medōra a Moor wounded, took care of him, fell in love with him, and eloped with him to Cathay. When Orlando found himself jilted, he was driven mad with jealousy and rage, or rather his wits were taken from him for three months by way of punishment, and deposited in the moon. Astolpho went to the moon in Elijah's chariot, and St. John gave him "the lost wits" in an urn. On reaching France, Astolpho bound the madman, then, holding the urn to his nose, the wits returned to their nidus, and the hero was himself again. After this, the siege was continued, and the Christians were wholly successful. (See ORLANDO INNAMORATO.)—*Ariosto: Orlando Furioso* (1516).

*** This romance in verse extends to forty-six cantos. Hoole, in his translation (1783), compressed the forty-six cantos into twenty-four books; but the original number has been retained by Harrington in 1591; by Croker in 1755; and by Rose in 1823. The adventures of Orlando, under the French form "Roland," are related by Turpin in his *Chronicle*, and by Théroulde in his *Chanson de Roland.*

*** The true hero of Ariosto's romance is Rogēro, and not Orlando. It is with Rogero's victory over Rodomont that the poem ends. The concluding lines are—

> Then at full stretch he [*Rogero*] raised his arm above
> The furious Rodomont, and the weapon drove
> Thrice in his gaping throat—so ends the strife,
> And leaves secure Rogero's fame and life.

Orlando Innamora'to, or *Orlando in Love*, in three books, by count Bojardo of Scandiano, in Italy (1495). Bojardo supposes Charlemagne to be warring against the Saracens in France, under the walls of Paris. He represents the city as besieged by two infidel hosts—one under Agramantê emperor of Africa, and the other under Gradasso king of Serica'na. His hero is Orlando, whom he supposes (though married at the time to Aldabella) to be in love with Angelica, a fascinating coquette from Cathay, whom Orlando had brought to France. (See ORLANDO FURIOSO.)

(Bojardo's poem was incomplete, and in 1531 three more books were added by Agostini; and the whole was remodelled by Berni. Tofte, in 1598, produced an English version. Berni of Tuscany, in 1538, published a burlesque in verse on the same subject.)

Orleans, a most passionate innamorato, in love with Agripy'nar.—*Dekker: Old Fortunatus* 1600).

> Orleans talks "pure Biron and Romeo;" he is almost as poetical as they, quite as philosophical, only a little madder.—*Lamb.*

("Biron," in Shakespeare's *Love's Labour's Lost;* "Romeo," in his *Romeo and Juliet.*)

Orleans (*Gaston duke of*), brother of Louis XIII. He heads a conspiracy to assassinate Richelieu and dethrone the king. If the plot had been successful, Gaston was to have been made regent; but the conspiracy was discovered, and the duke was thwarted in his ambitious plans.—*Lord Lytton: Richelieu* (1839).

Orleans (*Louis duc d'*), to whom the princess Joan (daughter of Louis XI.) is affianced.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Orlick (*Dolge*), usually called "Old Orlick," though not above five and twenty, journeyman to Joe Gargery, blacksmith. Obstinate, morose, broad-shouldered, loose-limbed, swarthy, of great strength, never in a hurry, and always slouching. Being jealous of Pip,

he allured him to a cave in the marshes, bound him to a ladder, and was about to shoot him, when, being alarmed by approaching steps, he fled. Subsequently he broke into Mr. Pumblechook's house, was arrested, and confined in the county jail. This surly, ill-conditioned brute was in love with Biddy, but Biddy married Joe Gargery.—*Dickens: Great Expectations* (1860).

Orloff Diamond (*The*), the third largest cut diamond in the world, set in the top of the Russian sceptre. The weight of this magnificent diamond is 194 carats, and its size is that of a pigeon's egg. It was once one of the eyes of the idol Sheringham, in the temple of Brahma; came into the hands of the shah Nadir; was stolen by a French grenadier and sold to an English sea-captain for £2000; the captain sold it to a Jew for £12,000; it next passed into the hands of Shafras; and in 1775 Catherine II. of Russia gave for it £90,000. (See DIAMONDS, p. 277.)

Or'mandine (3 *syl.*), the necromancer who threw St. David into an enchanted sleep for seven years, from which he was reclaimed by St. George.—*R. Johnson: The Seven Champions of Christendom*, i. 9 (1617).

Orme (*Victor*), a poor gentleman in love with Elsie.—*Wybert Reeve: Parted.*

Ormond (*The duke of*), a privy councillor of Charles II.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

(Maria Edgeworth published, in 1817, two novels together, one called *Harrington* and the other *Ormond*. The title *Harrington and Ormond* is misleading.)

Ormston (*Jock*), a sheriff's officer at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Ormus (*Wealth of*), diamonds. The island Ormus, in the Persian Gulf, is a mart for these precious stones.

> High on a throne of royal state, which far
> Outshone the wealth of Ormus.
> *Milton: Paradise Lost*, ii. 1 (1665).

Ornithology (*The father of*), George Edwards (1693–1773).

Oroma'zes (4 *syl.*), the principle of good in Persian mythology. Same as Vezad (*q.v.*).

Oroonda'tes (5 *syl.*), only son of a Scythian king, whose love for Statira (widow of Alexander the Great) led him into numerous dangers and difficulties, which, however, he surmounted.—*La Calprenède: Cassandra* (a romance).

Oroono'ko (*Prince*), son and heir of the king of Angola, and general of the forces. He was decoyed by captain Driver aboard his ship; his suite of twenty men were made drunk with rum; the ship weighed anchor; and the prince, with all his men, were sold as slaves in one of the West Indian Islands. Here Oroonoko met Imoin'da (3 *syl.*), his wife, from whom he had been separated, and who he thought was dead. He headed a rising of the slaves, and the lieutenant-governor tried to seduce Imoinda. The result was that Imoinda killed herself, and Oroonoko (3 *syl.*) slew first the lieutenant-governor and then himself. Mrs. Aphra Behn became acquainted with the prince at Surinam, and made the story of his life the basis of a novel, which Thomas Southern dramatized (1696).

> Jack Bannister [1760–1836] began his career in tragedy. . . . Garrick . . asked him what character he wished to play next. "Why," said Bannister, "I was thinking of 'Oroonoko.' "Eh, eh!" exclaimed David, staring at Bannister, who was very thin; "you will look as much like 'Oroonoko' as a chimney-sweeper in consumption."—*Campbell.*

Orozem'bo, a brave and dauntless old Peruvian. When captured and brought before the Spanish invaders, Orozembo openly defied them, and refused to give any answer to their questions (act i. 1).—*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Orpas, once archbishop of Sev'ille. At the overthrow of the Gothic kingdom in Spain, Orpas joined the Moors and turned Moslem. Of all the renegades "the foulest and the falsest wretch was he that e'er renounced his baptism." He wished to marry Florinda, daughter of count Julian, in order to secure "her wide domains;" but Florinda loathed him. In the Moorish council, Orpas advised Abulcacem to cut off count Julian, "whose power but served him for fresh treachery, false to Roderick first, and to the caliph now." This advice was acted on; but as the villain left the tent, Abulcacem muttered to himself, "Look for a like reward thyself; that restless head of wickedness in the grave will brood no treason."—*Southey: Roderick, etc.*, xx., xxii. (1814).

Orphan of China (*The*), a drama by

Murphy. Zaphimri, the sole survivor of the royal race of China, was committed in infancy to Zamti the mandarin, that he might escape from the hand of Ti'murkan', the Tartar conqueror. Zamti brought up Zaphimri as his son, and sent Hamet, his real son, to Corea, where he was placed under the charge of Morat. Twenty years afterwards, Hamet led a band of insurgents against Timurkan, was seized, and ordered to be put to death under the notion that he was "the orphan of China." Zaphimri, hearing thereof, went to the Tartar and declared that he, not Hamet, was the real prince; whereupon Timurkan ordered Zamti and his wife Mandânê, with Hamet and Zaphimri, to be seized. Zamti and Mandanê were ordered to the torture, to wring from them the truth. In the interim, a party of insurgent Chinese rushed into the palace, killed the king, and established "the orphan of China" on the throne of his fathers (1759).

Orphan of the Frozen Sea, Martha, the daughter of Ralph de Lascours (captain of the *Uran'ia*) and his wife Louise. The crew having rebelled, the three, with their servant Bar'abas, were cast adrift in a boat, which ran on an iceberg in the Frozen Sea. Ralph thought it was a small island, but the iceberg broke up, both Ralph and his wife were drowned, but Barabas and Martha escaped. Martha was taken by an Indian tribe, which brought her up and named her Orgari'ta ("withered wheat"), from her white complexion. In Mexico she met with her sister Diana and her grandmother Mme. de Theringe (*a syl.*), and probably married Horace de Brienne.—*Stirling: Orphan of the Frozen Sea* (1856).

Orphan of the Temple, Marie Thérèse Charlotte duchesse d'Angoulême, daughter of Louis XVI.; so called from the Temple, where she was imprisoned. She was called "The Modern Antig'onê" by her uncle Louis XVIII.

Orpheus. (For a parallel fable, see WAINAMOINEN.)

¶ Odin was an Orpheus and Ari'on.

Odin was eminently skilled in music, and could sing airs so tender and melodious that the rocks would expand with delight; while the spirits of inferior regions would stand motionless around him, attracted by the sweetness of his strains.—*Crichton and Wheaton: Scandinavia*, vol. i. p. 81.

Orpheus and Eurydice (4 *syl.*), Glück's best opera (*Orfeo*). Libretto by Calzabigi, who also wrote for Glück the libretto of *Alceste* (1767). King produced an English version of *Orpheus and Eurydice.*

*** The tale is introduced by Pope in his *St. Cecilia's Ode.*

Of Orpheus now no more let poets tell,
To bright Cecilia greater power is given:
His numbers raised a shade from hell,
Hers lift the soul to heaven.
Pope: St. Cecilia's Day (1709).

Orpheus of Highwaymen, John Gay, author of *The Beggar's Opera* (1688–1732).

Orpheus of the Green Isle (*The*), Furlough O'Carolan, poet and musician (1670–1738).

Or'raca (*Queen*), wife of Affonso II. The legend says that five friars of Morocco went to her, and said, "Three things we prophesy to you: (1) we five shall all suffer martyrdom; (2) our bodies will be brought to Coimbra; and (3) whichever sees our relics first, you or the king, will die the same day." When their bodies were brought to Coimbra, the king told queen Orraca she must join the procession with him. She pleaded illness, but Affonso replied the relics would cure her; so they started on their journey. As they were going, the queen told the king to speed on before, as she could not travel so fast; so he speeded on with his retinue, and started a boar on the road. "Follow him!" cried the king, and they went after the boar and killed it. In the mean time, the queen reached the procession, fully expecting her husband had joined it long ago; but, lo! she beheld him riding up with great speed. That night the king was aroused at midnight with the intelligence that the queen was dead. —*Southey: Queen Orraca* (1838); *Francisco Manoel da Esperança: Historia Serafica* (eighteenth century).

Orrock (*Puggie*), a sheriff's officer at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Orsin, one of the leaders of the rabble rout that attacked Hudibras at the bear-baiting.—*S. Butler: Hudibras* (1663).

(The prototype of this rabble leader was Joshua Gosling, who kept the Paris Bear-Garden, in Southwark.)

Orsi'ni (*Maffio*), a young Italian nobleman, whose life was saved by Genna'ro at the battle of Rim'ini. Orsini became the fast friend of Gennaro, but both were poisoned by the princess Neg-

roni at a banquet.—*Donizetti: Lucrezia di Borgia* (opera, 1834).

Orsi'no, duke of Illyria, who sought the love of Olivia a rich countess; but Olivia gave no encouragement to his suit, and the duke moped and pined, leaving manly sports for music and other effeminate employments. Viola entered the duke's service as a page, and soon became a great favourite. When Olivia married Sebastian (Viola's brother), and the sex of Viola became known, the duke married her and made her duchess of Illyria.—*Shakespeare: Twelfth Night* (1614).

Orson, twin-brother of Valentine, and son of Bellisant. The twin-brothers were born in a wood near Orleans, and Orson was carried off by a bear, which suckled him with its cubs. When he grew up, he became the terror of France, and was called "The Wild Man of the Forest." Ultimately, he was reclaimed by his brother Valentine, overthrew the Green Knight, and married Fezon daughter of the duke of Savary, in Aquitaine.—*Valentine and Orson* (fifteenth century).

Orson and Ellen. Young Orson was a comely young farmer from Taunton, stout as an oak, and very fond of the lasses, but he hated matrimony, and used to say, "The man who can buy milk is a fool to keep a cow." While still a lad, Orson made love to Ellen, a rustic maiden; but, in the fickleness of youth, forsook her for a richer lass, and Ellen left the village, wandered far away, and became waiting-maid to old Boniface the innkeeper. One day, Orson happened to stop at this very inn, and Ellen waited on him. Five years had passed since they had seen each other, and at first neither knew the other. When, however, the facts were known, Orson made Ellen his wife, and their marriage feast was given by Boniface himself.—*Peter Pindar* [Dr. Wolcot]: *Orson and Ellen* (1809).

Ortel'lius (*Abraham*), a Dutch geographer, who published, in 1570, his *Theatrum Orbis Terræ* or *Universal Geography* (1527–1598).

> I more could tell to prove the place our own,
> Than by his spacious maps are by Ortellius shown.
> *Drayton: Polyolbion*, vi. (1613).

Orthodoxy. When lord Sandwich said "he did not know the difference between orthodoxy and heterodoxy," Warburton bishop of Gloucester replied, "Orthodoxy, my lord, is *my* doxy, and heterodoxy is *another man's* doxy."

Orthodoxy (*The Father of*), Athanasius (296–373).

Orthrus, the two-headed dog of Euryt'ion the herdsman of Geryon'eo. It was the progeny of Typha'on and Echidna.

> With his two-headed dogge that Orthrus hight,
> Orthrus begotten by great Typhaon
> And foule Echidna in the house of Night.
> *Spenser: Faëria Queene*, v. 10, 10 (1596).

Ortwine (2 *syl.*), knight of Metz, sister's son of sir Hagan of Trony, a Burgundian. — *The Nibelungen Lied* (eleventh century).

Or'ville (*Lord*), the amiable and devoted lover of Evelina, whom he ultimately marries. He is represented as "handsome, gallant, polite, and ardent, —he dressed handsomely," and was altogether irresistible.—*Miss Burney: Evelina* (1778).

Osbaldistone (*Mr.*), a London merchant.

Frank Osbaldistone, his son, in love with Diana Vernon, whom he marries.

Sir Hildebrand Osbaldistone, of Osbaldistone Hall, uncle of Frank, his heir.

His Sons were: Percival, "the sot;" Thorncliff, "the bully;" John, "the gamekeeper;" Richard, "the horse-jockey;" Wilfred, "the fool;" and Rashleigh, "the scholar," a perfidious villain, killed by Rob Roy.—*Sir W. Scott: Rob Roy* (time, George I.).

(*Rob Roy Macgregor* was dramatized by Pocock.)

Osborne (*Mr.*), a hard, money-loving, purse-proud, wealthy London merchant, whose only gospel was that "according to Mammon." He was a widower, and his heart of hearts was to see his son, captain George, marry a rich mulatto. While his neighbour Sedley was prosperous, old Osborne encouraged the love-making of George and Miss Sedley; but when old Sedley failed, and George dared to marry the bankrupt's daughter, to whom he was engaged, the old merchant disinherited him. Captain George fell on the field of Waterloo, but the heart of old Osborne would not relent, and he allowed the widow to starve in abject poverty. He adopted, however, the widow's son, George, and brought him up in absurd

luxury and indulgence. A more detestable cad than old Osborne cannot be imagined.

Maria and *Jane Osborne*, daughters of the merchant, and of the same mould. Maria married Frederick Bullock, a banker's son.

Captain George Osborne, son of the merchant; selfish, vain, extravagant, and self-indulgent. He was engaged to Amelia Sedley while her father was in prosperity, and captain Dobbin induced him to marry her after the father was made a bankrupt. Happily, George fell on the field of Waterloo, or one would never vouch for his conjugal fidelity.—*Thackeray: Vanity Fair* (1848).

Oscar, son of Ossian and grandson of Fingal. He was engaged to Malvi'na, daughter of Toscar, but before the day of marriage arrived, he was slain in Ulster, fighting against Cairbar, who had treacherously invited him to a banquet and then slew him, A.D. 296. Oscar is represented as most brave, warm-hearted, and impetuous, most submissive to his father, tender to Malvina, and a universal favourite.

"O Oscar," said Fingal, "bend the strong in arm, but spare the feeble hand. Be thou a stream of many tides against the foes of thy people, but like the gale that moves the grass to those who ask thine aid. . . . Never search for battle, nor shun it when it comes."—*Ossian: Fingal*, iii.

Cairbar shrinks before Oscar's sword He creeps in darkness behind a stone. He lifts the spear in secret; he pierces Oscar's side. Oscar falls forward on his shield; his knee sustains the chief, but still the spear is in his hand. See! gloomy Cairbar falls. The steel pierced his forehead, and divided his red hair behind. He lay like a shattered rock . . . but never more shall Oscar arise.—*Ossian: Temora*, i.

Oscar Roused from Sleep. "Caolt took up a huge stone and hurled it on the hero's head. The hill for three miles round shook with the reverberation of the blow, and the stone, rebounding, rolled out of sight. Whereon Oscar awoke, and told Caolt to reserve his blows for his enemies."

Gun 'thog Caoilte a chlach, nach gàn,
Agus a n' aighai' chiean gun bhuail;
Tri mil an tulloch gun chri.
Gaelic Romances.

Oscar of Alva, the hero and title of a poem by lord Byron. Oscar and Allan were the sons of Angus a Scottish chieftain. Both equally brave, Oscar "owned a hero's soul," while Allan was self-contained and of smooth words. When grown to man's estate, Mora, "Glenalvon's blue-eyed daughter," arrived as Oscar's bride; but on the nuptial day Oscar could not be found. They searched everywhere, and for three years they waited, hoping his return, without avail. Arrangements were then made for the marriage of Mora and Allan. At the festivities appeared a stranger chief, in a dark robe and a "plume of gory red," who invited the guests to drink to the memory of the departed Oscar. All present complied excepting Allan, who turned a ghastly hue, dashed the goblet to the ground, while a voice was heard proclaiming him the murderer of his brother; the feast broke up in the midst of a terrific thunderstorm, and Allan died.

The catastrophe of this tale was suggested by the story of "Jeronyme and Lorenzo" in vol. i. of Schiller's *Armenian, or the Ghost Seer.* It also bears some resemblance to a scene in the third act of *Macbeth.*

Os'ewald (3 *syl.*), the reeve, of "the carpenteres craft," an old man.—*Chaucer: Canterbury Tales* (1388).

Oseway (*Dame*), the ewe, in the beast-epic of *Reynard the Fox* (1498).

O'Shanter (*Tam*), a farmer, who, returning home from Ayr very late and well soaked with liquor, had to pass the kirk of Alloway. Seeing it was illuminated, he peeped in, and saw there the witches and devils dancing, while old Clootie was blowing the bagpipes. Tam got so excited that he roared out to one of the dancers, "Weel done, Cutty Sark! Weel done!" In a moment all was dark. Tam now spurred his "grey mare Meg" to the top of her speed, while all the fiends chased after him. The river Doon was near, and Tam just reached the middle of the bridge when one of the witches, whom he called Cutty Sark, touched him; but it was too late—he had passed the *middle* of the stream, and was out of the power of the crew. Not so his mare's tail—that had not yet passed the magic line, and Cutty Sark, clinging thereto, dragged it off with an infernal wrench.—*Burns: Tam O'Shanter.*

Osi'ris, judge of the dead, brother and husband of Isis. Osiris is identical with Adonis and Thammuz. All three represent the sun, six months above the equator, and six months below it. Adonis passed six months with Aphroditê in heaven, and six months with Persephônê in hell. So Osiris in heaven was the beloved of Isis; but in the land of darkness was embraced by Nepthys.

Osi'ris, the sun; Isis, the moon.

They [*the priests*] wore rich mitres shaped like the moon,
To show that Isis doth the moon portend,
Like as Osiris signifies the sun.
Spenser: Fairie Queene, v. 7 (1596).

Osi'ris, the personification of that part of man which survives death, and (according to Egyptian mythology) is absorbed in deity. Also "the sacrifice by whom we are justified" (p. 37), metaphorically the grave.

Now he's an Osiris . . . but an hour ago he was an everyday mortal like you or me.—*H. Rider Haggard: Cleopatra*, ch. ii.

Some few were wanting, having been gathered to Osiris.—Ch. v.

Osman, sultan of the East, the great conqueror of the Christians, a man of most magnanimous mind and of noble generosity. He loved Zara, a young Christian captive, and was by her beloved with equal ardour and sincerity. Zara was the daughter of Lusignan d'Outremer, a Christian king of Jerusalem; she was taken prisoner by Osman's father, with her elder brother Nerestan, then four years old. After twenty years' captivity, Nerestan was sent to France for ransom, and on his return presented himself before the sultan, who fancied he perceived a sort of intimacy between the young man and Zara, which excited his suspicion and jealousy. A letter, begging that Zara would meet him in a "secret passage" of the seraglio, fell into the sultan's hands, and confirmed his suspicions. Zara went to the rendezvous, where Osman met her and stabbed her to the heart. Nerestan was soon brought before him, and told him he had murdered his sister, and all he wanted of her was to tell her of the death of her father, and to bring her his dying benediction. Stung with remorse, Osman liberated all his Christian captives, and then stabbed himself.—*Aaron Hill: Zara* (1735).

(This tragedy is an English adaptation of Voltaire's *Zaire*, 1733.)

Osmand, a necromancer who, by enchantment, raised up an army to resist the Christians. Six of the champions were enchanted by Osmand, but St. George restored them. Osmand tore off his hair in which lay his spirit of enchantment, bit his tongue in two, embowelled himself, cut off his arms, and died.—*R. Johnson: Seven Champions of Christendom*, i. 19 (1617).

Osmond, an old Varangian guard.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Osmyn, *alias* ALPHONSO, son of Anselmo king of Valentia, and husband of Alme'ria daughter of Manuel king of Grana'da. Supposed to have been lost at sea, but in reality cast on the African coast, and tended by queen Zara, who falls in love with him. Both are taken captive by Manuel, and brought to Granada. Here Manuel falls in love with Zara, but Zara retains her passionate love for Alphonso. Alphonso makes his escape, returns at the head of an army to Granada, finds both the king and Zara dead, but Almeria being still alive becomes his acknowledged bride.—*Congreve: The Mourning Bride* (1697).

("Osman" was one of John Kemble's characters, Mrs. Siddons taking the *rôle* of "Zara.")

Osnaburghs, the cloths so called; a corruption of Osnabrück, in Hanover, where these coarse linens were first produced.

Osprey. When fish see the osprey, the legend says, they are so fascinated that they "swoon," and, turning on their backs, yield themselves an easy prey to the bird. Rattlesnakes exercise the same fascination over birds.

The osprey . . . the fish no sooner do espy,
But . . . turning their bellies up, as tho' their death they saw,
They at his pleasure lie, to stuff his gluttonous maw.
Drayton: Polyolbion, xxv. (1622).

Osrick, a court fop, contemptible for his affectation and finical dandyism. He is made umpire by king Claudius, when Laertês and Hamlet "play" with rapiers in "friendly" combat.—*Shakespeare. Hamlet* (1596).

Osse'o, son of the Evening Star, whose wife was O'weenee. In the Northland there were once ten sisters of surpassing beauty; nine married beautiful young husbands, but the youngest, named Oweenee, fixed her affections on Osseo, who was "old, poor, and ugly," but "most beautiful within." All being invited to a feast, the nine set upon their youngest sister, taunting her for having married Osseo; but forthwith Osseo leaped into a fallen oak, and was transformed to a most handsome young man, his wife to a very old woman, "wrinkled and ugly," but his love changed not. Soon another change occurred: Oweenee resumed her former beauty, and all the

sisters and their husbands were changed to birds, who were kept in cages about Osseo's wigwam. In due time a son was born, and one day he shot an arrow at one of the caged birds, and forthwith the nine, with their husbands, were changed to pygmies.

From the story of Osseo
Let [*us*] learn the fate of jesters.
Longfellow: Hiawatha, xii. (1855).

Ossian, the warrior-bard. He was son of Fingal (king of Morven) and his first wife Ros-crana (daughter of Cormac king of Ireland).

His wife was Evir-Allen, daughter of Branno (a native of Ireland); and his son was Oscar.

Ostrich (*The*) is said, in fable, not to brood over her eggs, but to hatch them by gazing on them intently. Both birds are employed, for if the gaze is suspended for only one moment, the eggs are addled. —*Vanslebe.*

(This is an emblem of the ever watchful eye of Providence.)

Such a look . . .
The mother ostrich fixes on her egg,
Till that intense affection
Kindles its light of life.
Southey: Thalaba the Destroyer, lii. 24 (1797).

Ostrich Egg. Captain F. Barnaby saw an ostrich egg hung by a silver chain from the ceiling of the principal mosque of Sivas, and was told it was a warning to evil-doers.

The ostrich always looks at the eggs she lays, and breaks those that are bad. So God will break evil-doers as the ostrich her worthless eggs.—*Burnaby: On Horseback through Asia Minor*, xxix. (1877).

Oswald, steward to Goneril daughter of king Lear.—*Shakespeare: King Lear* (1605).

Oswald, the cup-bearer to Cedric the Saxon, of Rotherwood.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Oswald (*Prince*), being jealous of Gondibert, his rival for the love of Rhodalind (the heiress of Aribert king of Lombardy), headed a faction against him. A battle was imminent, but it was determined to decide the quarrel by four combatants on each side. In this combat, Oswald was slain by Gondibert.—*Davenant: Gondibert*, i. (died 1668).

Othello, the Moor, commander of the Venetian army. Iago was his ensign or ancient. Desdemona, the daughter of Brabantio the senator, fell in love with the Moor, and he married her; but Iago, by his artful villainy, insinuated to him such a tissue of circumstantial evidence of Desdemona's love for Cassio, that, Othello's jealousy being aroused, he smothered her with a pillow, and then killed himself.—*Shakespeare: Othello* (1611).

The fiery openness of Othello, magnanimous, guileless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge. . . . The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to inflame him, are so artfully natural . . . that we cannot but pity him.—*Dr. Johnson.*

(The story of this tragedy is taken from the novelletti of Giovanni Giraldi Cinthio, who died 1573.)

*** Addison says of Thomas Betterton (1635-1710), "The wonderful agony which he appeared in when he examined the circumstance of the handkerchief in the part of 'Othello,' and the mixture of love that intruded on his mind at the innocent answers of 'Desdemona,' . . . were the perfection of acting." Donaldson, in his *Recollections*, says that Spranger Barry (1719-1777) was the beau-ideal of an "Othello;" and C. Leslie, in his *Autobiography*, says the same of Edmund Kean (1787-1833).

In my opinion, from the insinuation of Iago that Cassio played false to the close of the play, Edmund Kean's acting was perfection.

Otho, the lord at whose board count Lara was recognized by sir Ezzelin. A duel was arranged for the next day, and the contending parties were to meet in lord Otho's hall. When the time of meeting arrived, Lara presented himself, but no sir Ezzelin put in his appearance; whereupon Otho, vouching for the knight's honour, fought with the count, and was wounded. On recovering from his wound, lord Otho became the inveterate enemy of Lara, and accused him openly of having made away with sir Ezzelin. Lara made himself very popular, and headed a rebellion; but lord Otho opposed the rebels, and shot him.—*Byron: Lara* (1814).

(Keats, in conjunction with Brown, wrote a tragedy called *Otho the Great*, but it was never acted, 1795-1820.)

Otnit, a legendary emperor of Lombardy, who gains the daughter of the soldan for wife, by the help of Elberich the dwarf.—*The Heldenbuch* (twelfth century). (See GÜNTHER, p. 458.)

Otranto (*Ernest of*), page of the prince of Otranto.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Otranto (*The Castle of*), a romance by Horace Walpole (1769).

O'Trigger (*Sir Lucius*), a fortune-hunting Irishman, ready to fight every one, on any matter, at any time.—*Sheridan: The Rivals* (1775).

"Sir Lucius O'Trigger," "Callaghan O'Brallaghan," "major O'Flaherty," "Teague," and "Dennis Brulgruddery," were portrayed by Jack Johnstone (1750-1808) in most exquisite colours.—*The New Monthly Magazine* (1829).

("Callaghan O'Brallaghan," in *Love à-la-Mode* (Macklin); "major O'Flaherty," in *The West Indian* (Cumberland); "Teague," in *The Committee* (Hon. sir R. Howard); "Dennis Brulgruddery," in Colman's *John Bull.*)

Otta'vio (*Don*), the lover of donna Anna, whom he was about to make his wife, when don Giovanni seduced her and killed her father (the commandant of the city) in a duel.—*Mozart: Don Giovanni* (opera, 1787).

Otterbourne or **Otterburne** (*The Battle of*), a ballad between Henry lord Percy (Hotspur) and James earl Douglas of Scotland (1388), by Richard Sheale. Douglas had made a raid on England, advancing as far as Newcastle, but was driven back by Hotspur. A battle ensued at Otterburne, in which Douglas was slain, and Hotspur with his brother was taken prisoner.—*Froissart: Chronicle* (fourteenth century).

The "Battle of Otterburne" should not be confounded with "Chevy Chase," which is quite another affair, and arose from quite another cause. In the border-lands those on one side could not go hunting on the other side without permission; Percy, out of bravado, went hunting on the Scotch side, and Douglas resisted. This is the short and long of the more modern ballad.

Otto, duke of Normandy, the victim of Rollo called "The Bloody Brother."—*Beaumont and Fletcher: The Bloody Brother* (1639).

(Beaumont died 1616.)

Ot'uel (*Sir*), a haughty and presumptuous Saracen, miraculously converted. He was a nephew of Ferragus or Ferracute, and married a daughter of Charlemagne. The romance was in verse, but only fragments remain.

Ouida, an infantine corruption of Louisa. Her full name is Louise de la Ramée, authoress of *Under Two Flags* (1867), and many other novels.

Our Boys, a comedy by H. J. Byron (1878). (It had a marvellous run of four years and three months.)

Our Mutual Friend. (See MUTUAL FRIEND, p. 740.)

Ouran'abad, a monster represented as a fierce flying hydra. It belongs to the same class as (1) the *Rakshe*, whose ordinary food was serpents and dragons; (2) the *Soham*, which had the head of a horse, four eyes, and the body of a fiery dragon; (3) the *Syl*, a basilisk, with human face, but so terrible that no eye could look on it and live; (4) the *Ejder*.—Richardson's *Dictionary* ("Persian and Arabic").

In his hand, which thunder had blasted, he [*Eblis*] swayed the iron sceptre that causes the monster Ouranabad, the afrits, and all the powers of the abyss to tremble.—*Beckford: Vathek* (1786).

Outalissi, eagle of the Indian tribe of Oney'da, the death-enemies of the Hurons. When the Hurons attacked the fort under the command of Waldegrave (2 *syl.*), a general massacre was made, in which Waldegrave and his wife were slain. But Mrs. Waldegrave, before she died, committed her boy Henry to the charge of Outalissi, and told him to place the child in the hands of Albert of Wy'oming, her friend. This Outalissi did. After a lapse of fifteen years, one Brandt, at the head of a mixed army of British and Indians, attacked Oney'da, and a general massacre was made; but Outalissi, wounded, escaped to Wyoming, just in time to give warning of the approach of Brandt. Scarcely was this done, when Brandt arrived. Albert and his daughter Gertrude were both shot, and the whole settlement was extirpated.—*Campbell: Gertrude of Wyoming* (1809).

Outis (Greek for "nobody"), a name assumed by Odysseus (*Ulysses*) in the cave of Polypheme (3 *syl.*). When the monster roared with pain from the loss of his eye, his brother giants demanded who was hurting him. "Outis" (*Nobody*) thundered out Polypheme, and his companions never came to his help.—*Homer: Odyssey.*

Outram (*Lance*), park-keeper to sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Overdees (*Rowley*), a highwayman.—*Sir W. Scott: Guy Mannering* (time, George II.).

O'verdo (*Justice*), in Ben Jonson's *Bartholomew Fair* (1614).

Overdone (*Mistress*), a bawd.—*Shakespeare: Measure for Measure* (1603).

Overie (*John*), a ferryman, who used to ferry passengers from Southwark to the City, and accumulated a considerable hoard of money by his savings. On one

occasion, to save the expense of board, he simulated death, expecting his servants would fast till he was buried; but they broke into his larder and cellar, and held riot. When the old miser could bear it no longer, he started up, and belaboured his servants right and left; but one of them struck the old man with an oar, and killed him.

Mary Overie, the beautiful daughter of the ferryman. Her lover, hastening to town, was thrown from his horse, and died. She then became a nun, and founded the church of St. Mary Overy on the site of her father's house.

Overreach (*Sir Giles*), Wellborn's uncle. An unscrupulous, hard-hearted rascal, grasping and proud. He ruined the estates both of Wellborn and Allworth, and by overreaching grew enormously rich. His ambition was to see his daughter Margaret marry a peer; but the overreacher was overreached. Thinking Wellborn was about to marry the rich dowager Allworth, he not only paid all his debts, but supplied his present wants most liberally, under the delusion "if she prove his, all that is hers is mine." Having thus done, he finds that lady Allworth does not marry Wellborn but lord Lovell. In regard to Margaret, fancying she was sure to marry lord Lovell, he gives his full consent to her marriage; but finds she returns from church not lady Lovell but Mrs. Allworth.—*Massinger: A New Way to Pay Old Debts* (1628).

(The prototype of "sir Giles Overreach" was sir Giles Mompesson, a usurer outlawed for his misdeeds.)

When Kemble played "sir Giles Overreach," he was anxious to represent the part as Henderson [1747–1785] had done it, and wrote to Mrs. Inchbald to know "what kind of a hat Mr. Henderson wore; what kind of wig, cravat, ruffles, clothes, stockings with or without clocks, square or round-toed shoes. I shall be uneasy if I have not an idea of his dress, even to the shape of his buckles and what rings he wore on his hands. Moroseness and cruelty seem the groundwork of this monstrous figure; but I am at a loss to know whether, in copying it, I should draw the lines that express his courtesy to lord Lovel [*sic*] with an exaggerated strength or not. . . ." Mrs. Inchbald's answer is unfortunately lost.—*W. C. Russell: Representative Actors.*

I saw Kemble play "sir Giles Overreach" last night; but he came not within a hundred miles of G. F. Cooke [1756–1812], whose terrible visage, and short, abrupt utterance, gave a reality to that atrocious character. Kemble was too handsome, too plausible, and too smooth.—*Sir W. Scott.*

Overton (*Colonel*), one of Cromwell's officers.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Ovid, a Latin poet in the time of Augustus. He wrote the poetical fables called *Metamorphoses*, but he is far more often identified as the model of elegiac poetry (B.C. 43–18).

The French Ovid, Du Bellay; also called "The Father of Grace and Elegance" (1524–1560).

Ovid and Corinna. Corinna was Julia, daughter of Augustus the emperor, and the paramour of Ovid. She was noted for her beauty, talent, and licentiousness. Some say Corinna was Livia the wife of Augustus.—*Amor.*, i. 5.

So was her heavenly body comely raised
On two faire columnes; those that Ovid praised
In Julia's borrowed name.

Ovo. *Ab ovo usque ad mala* ("from the egg to the apple"), from the beginning to the end of a feast or meal. The Romans began their entertainments with eggs, and ended with fruits.—*Horace: 1 Satires*, iii. 6; *Cicero: Fam.*, ix. 20.

Ow'ain (*Sir*), the Irish knight of king Stephen's court, who passed through St. Patrick's purgatory by way of penance.—*Henry of Saltrey: The Descent of Owain* (1153).

O'weenee, the youngest of ten sisters, all of surpassing beauty. She married Osseo, who was "old, poor, and ugly," but "most beautiful within." (See Osseo, p. 788.)—*Longfellow: Hiawatha*, xii. (1855).

Owen (*Sam*), groom of Darsie Latimer, *i.e.* sir Arthur Darsie Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Owen, confidential clerk of Mr. Osbaldistone, senior.—*Sir W. Scott: Rob Roy* (time, George I.).

Owen (*Sir*) passed in dream through St. Patrick's purgatory. He passed the convent gate, and the warden placed him in a coffin. When the priests had sung over him the service of the dead, they placed the coffin in a cave, and sir Owen made his descent. He came first to an ice desert, and received three warnings to retreat, but the warnings were not heeded, and a mountain of ice fell on him. "Lord, Thou canst save!" he cried as the ice fell, and the solid mountain became like dust, and did sir Owen no harm. He next came to a lake of fire, and a demon pushed him in. "Lord, Thou canst save!" he cried, and angels carried him to paradise. He woke with ecstasy, and found himself lying before the cavern's mouth.—*Southey: St. Patrick's Purgatory* (from the *Fabliaux* of Mon. le Grand).

Owen Meredith, Robert Bulwer Lytton, afterwards lord Lytton, son of the poet and novelist (1831–1891).

Owl (*The*), sacred to Minerva, was the emblem of Athens.

Owls hoot in B ♭ and G ♭, or in F ♯ and A ♭.—*Rev. G. White: Natural History of Selborne*, xlv. (1789).

Owl a Baker's Daughter (*The*). Our Lord once went into a baker's shop to ask for bread. The mistress instantly put a cake in the oven for Him, but the daughter, thinking it to be too large, reduced it to half the size. The dough, however, swelled to an enormous bulk, and the daughter cried out, "Heugh! heugh! heugh!" and was transformed into an owl.

Well, God 'ield you! They say the owl was a baker's daughter.—*Shakespeare: Hamlet* (1596)

Owl-glass. (See EULENSPIEGEL, p. 343.)

Own Times (*My*). Burnet, bishop of Salisbury, published, in 1724, a work called *History of My Own Times*. It is chit-chatty, but one-sided. He was a strong anti-Jacobite, and intimate with William III., whose accession to the throne he strenuously defended. Of course, the Jacobites violently attacked the book.

Ox (*The Dumb*), St. Thomas Aquinas; so named by his fellow-students on account of his taciturnity (1224–1274).

To gather in piles the pitiful chaff
That old Peter Lombard thrashed with his brain,
To have it caught up and tossed again
On the horns of the Dumb Ox of Cologne.
Longfellow: The Golden Legend.

An ox once spoke as learned men deliver.—*J. Fletcher: Rule a Wife and Have a Wife*, iii. 1 (1640).

St. Thomas was also called "The Great Sicilian Ox."—*Alban Butler: Lives of the Saints.*

We call him the "Dumb Ox," but he will give one day such a bellow as shall be heard from one end of the world to the other.—*Alban Butler* (Albertus).

Ox. *The black ox hath trod on his foot*, he has married and is hen-pecked; calamity has befallen him. The black ox was sacrificed to the infernals, and was consequently held accursed. When Tusser says the best way to thrive is to get married, the objector says—

Why, then, do folk this proverb put,
"The black ox near trod on thy foot,"
If that way were to thrive?
Wiving and Thriving, lvii. (1557).

The black oxe had not trode on his or her foote;
But ere his branch of blesse could reach any roote,
The flowers so faded, that in fifteen weekes
A man might copy the change in the cheekes
Both of the poore wretch and his wife.
Heywood (1640).

Oxford (*John earl of*), an exiled Lancastrian. He appears with his son Arthur as a travelling merchant, under the name of Philipson.

∴ *The son of the merchant Philipson* is sir Arthur de Vere.

The countess of Oxford, wife of the earl.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Oxford (*The young earl of*), in the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Oxford Blues (*The*), the Royal Horse Guards.

Oxford University Boat Crew. Colours: dark blue.

Oxford Sausage (*The*), a collection of scraps and anecdotes connected with Oxford, by J. Warton (1764).

Oxford University, said to have been founded by king Alfred, in 886.

. . . religious Alfred . . .
Renowned Oxford built to Apollo's learned brood;
And on the hallowed bank of Isis' goodly flood,
Worthy the glorious arts, did gorgeous bowers provide.
Drayton: Polyolbion, xi. (1613).

Oyster. Pistol says, "The world's mine oyster, which I with sword will open." He alludes to the proverb, "The mayor of Northampton opens oysters with his dagger," for, Northampton being some eighty miles from the sea, oysters were so stale before they reached the town (before railroads or even coaches were known), that the "mayor" would be loth to bring them near his nose.

Oysters. Those most esteemed by the Romans were the oysters of Cyzicum, in Bithynia, and of Lucrinum, in Apulia, upon the Adriatic Sea. The best in Britain used to be the oysters of Walfleet, near Colchester.

Think you our oysters here unworthy of your praise?
Pure Walfleet . . . as excellent as those . . .
The Cyzic shells, or those on the Lucrinian coast.
Drayton: Polyolbion, xix. (1622).

(The oysters most esteemed by Englishmen are the Whitstable, which fetch a fabulous price. Colchester oysters (*natives*) in 1878 were sold at 4*s.* a dozen. Stiffkey (called *Stu-ky*) oysters, were at one time very highly esteemed. Stiffkey is near Wells, in Norfolk.)

Ozair (a *syl.*), a prophet. One day, riding on an ass by the ruins of Jerusalem, after its destruction by the Chaldeans, he doubted in his mind whether God could raise the city up again.

Whereupon God caused him to die, and he remained dead a hundred years, but was then restored to life. He found the basket of figs and cruse of wine as fresh as when he died, but his ass was a mass of bones. While he still looked, the dry bones came together, received life, and the resuscitated ass began to bray; whereupon the prophet no longer doubted the power of God to raise up Jerusalem from its ruins.—*Al Korân*, ii. (Sale's notes).

(This legend is based on *Neh.* ii. 12–20.)

P.

P. Placentius the dominican wrote a poem of 253 Latin hexameters, called *Pugna Porcorum per P. Porcium poetam* every word of which begins with the letter *p* (died 1548). It begins thus—

Plaudite, Porcelli, porcorum pigra propago
Progreditur . . . etc.

Praise Paul's prize pig's prolific progeny.
E. C. B.

¶ There are three rather celebrated poems, every word of which begins with *c*.

(1) Henry Harder, for example, wrote 100 Latin hexameter verses on the contest of Cats and Dogs. Its title is, *Canem cum Catis certâmen carmine compositum currente calâmo C. Catulli Caninii.*

The first line of this poem is as follows :—

Cattorum canimus certamina clara canumque.

Come, chant Cod's collie conquering Cato's cat.
E. C. B.

(2) Hucbald's poem in honour of *Charles le Chauve* contains more than 100 Latin hexameters. The last two lines are—

Convenlet claras claustris componere cannas
Completur claris carmen cantabile CALVIS.

(3) Hamconius wrote a similar poem on the *Controversy of Catholics and Calvinists.* The title is, *Certâmen Catholicum cum Calvinistis.*

¶ In the *Materia more Magistrâlis* every word begins with *m*.

¶ The following distich on cardinal Wolsey is excellent :—

Begot by butchers, but by bigots bred,
How high his honour holds his haughty head.

¶ Tusser has a poem of twelve lines in rhyme, every word of which begins with *t*. The subject is on *Thrift*. (See *T*.) Tusser died 1850.

The best-known alliterative poem in English is the following :—

An Austrian army, awfully arrayed,
Bravely by battery besieged Belgrade.
Cossack commanders, cannonading, come,
Dealing destruction's devastating doom;
Every endeavour engineers essay
For fame, for fortune, forming furious fray.
Gaunt gunners grapple, giving gashes good;
Heaves high his head heroic hardihood.
Ibraham, Islam, Ismael, imps in ill,
Jostle John, Jarovlitz, Jem, Joe, Jack, Jill;
Kick kindling Kutusoff, kings' kinsmen kill;
Labour low levels loftiest, longest lines;
Men march 'mid moles, 'mid mounds, 'mid murderous mines.
Now nightfall's nigh, now needful nature nods,
Opposed, opposing, overcoming odds.
Poor peasants, partly purchased, partly pressed,
Quite quaking, "Quarter! Quarter!" quickly quest.
Reason returns, recalls redundant rage,
Sees sinking soldiers, softens signiors sage.
Truce, Turkey, truce! truce, treacherous Tartar train!
Unwise, unjust, unmerciful Ukraine!
Vanish, vile vengeance! vanish, victory vain!
Wisdom wails war—wails warring words. What were
Xerxes, Xantippé, Ximenês, Xavier?
Yet Yassy's youth, ye yield your youthful yest.
Zealously, zanies, zealously, zeal's zest.

From *H. Southgate: Many Thoughts on Many Things.*

N. B.—This alliterative poem is attributed to Alaric Watts (1820); but is generally assigned to the Rev. B Poulter, prebendary of Winchester.

¶ There is another beginning—

About an age ago, as all agree,
Beauteous Belinda, brewing best Bohea,

and so on, by no means difficult.

P's (*The Five*), William Oxberry, printer, poet, publisher, publican, and player (1784–1824).

P's (*Four*). (See PLAY CALLED THE FOUR P's, p. 853.)

Pacchiarotto (*Giacomo*) was a painter of Siena. His story is to be found in the *Commentary on the Life of Sodoma*, by the editors of Vasari; Florence, 1855.

Browning has a poem called *Pacchiarotto, and how he worked in Distemper.*

Pache (*J. Nicolas*), a Swiss by birth. He was minister of war in 1792, and maire de Paris 1793. Pache hated the Girondists, and at the fall of Danton was imprisoned. After his liberation, he retired to Thym-le-Moutiers (in the Ardennes), and died in obscurity (1740–1823).

Swiss Pache sits sleek-headed, frugal, the wonder of his own ally for humility of mind. . . . Sit there, Tartuffe, till wanted.—*Carlyle.*

Pacific (*The*), Amadeus VIII. count of Savoy (1383, 1391–1439, abdicated and died 1451).

Frederick III. emperor of Germany (1415, 1440–1493).
Olaus III. of Norway (*, 1030–1093).

Pac'olet, a dwarf, "full of great sense and subtle ingenuity." He had an enchanted horse, made of wood, with which he carried off Valentine, Orson, and Clerimond from the dungeon of Ferrăgus. This horse is often alluded to. "To ride Pacolet's horse" is a phrase for *going very fast.—Valentine and Orson* (fifteenth century).

Pac'olet, a familiar spirit.—*Steele: The Tatler* (1709).

Pac'olet or NICK STRUMPFER, the dwarf servant of Norna "of the Fitful Head."—*Sir W. Scott: The Pirate* (time, William III.).

Pacomo (*St.*), an Egyptian, who lived in the fourth century. It is said that he could walk among serpents unhurt; and when he had occasion to cross the Nile, he was carried on the back of a crocodile.

The hermit fell on his knees before an image of St. Pacomo, which was glued to the wall.—*Lesage: Gil Blas*, iv. 9 (1724).

Pacto'lus (now called *Bagouly*), a river of Lydia, in Asia Minor, which was said to flow over golden sand.

Pad'alon, the Hindû hell, under the earth. It has eight gates, each of which is guarded by a gigantic deity. Described by Southey, in cantos xxii., xxiii. of *The Curse of Kehama* (1809).

Paddington (*Harry*), one of Macheath's gang of thieves. Peachum describes him as a "poor, petty-larceny rascal, without the least genius. That fellow," he says, "though he were to live for six months, would never come to the gallows with credit" (act i. 1).—*Gay: The Beggar's Opera* (1727).

Paddington Fair, a public execution. Tyburn is in the parish of Paddington. Public executions were abolished in 1868.

Paddy, an Irishman. A corruption of *Padhrig*, Irish for Patrick.

Padlock (*The*), a comic opera by Bickerstaff. Don Diego (*2 syl.*), a wealthy lord of 60, saw a country maiden named Leonora, to whom he took a fancy, and arranged with the parents to take her home with him and place her under the charge of a duenna for three months, to see if her temper was as sweet as her face was pretty; and then either "to return her to them spotless, or make her his lawful wife." At the expiration of the time, the don went to arrange with the parents for the wedding, and locked up his house, giving the keys to Ursula the duenna. To make surance doubly sure, he put a padlock on the outer door, and took the key with him. Leander, a young student smitten with the damsel, laughed at locksmiths and duennas; and, having gained admission into the house, was detected by don Diego, who returned unexpectedly. The old don, being a man of sense, at once perceived that Leander was a more suitable bridegroom than himself, so he not only sanctioned the alliance, but gave Leonora a handsome wedding dowry (1768).

Pæan, the physician of the immortals.

Pæa'na, daughter of Corflambo, "fair as ever yet saw living eye," but "too loose of life and eke too light." Pæana fell in love with Amias, a captive in her father's dungeon; but Amias had no heart to give away. When Placidas was brought captive before Pæana, she mistook him for Amias, and married him. The poet adds, that she thenceforth so reformed her ways "that all men much admired the change, and spake her praise."—*Spenser Faërie Queene*, iv. 9 (1596).

Pagan, a fay who loved the princess Imis; but Imis rejected his suit, as she loved her cousin Philax. Pagan, out of revenge, shut them up in a superb crystal palace, which contained every delight except that of leaving it. In the course of a few years, Imis and Philax longed as much for a separation as, at one time, they had wished to be united.—*Comtesse D'Aulnoy: Fairy Tales* ("Palace of Revenge," 1682). (See PERDRIX, PERDRIX, TOUJOURS PERDRIX!)

Page (*Mr.*), a gentleman living at Windsor. When sir John Falstaff made love to Mrs. Page, Page himself assumed the name of Brook, to outwit the knight. Sir John told the supposed Brook his whole "course of wooing," and how nicely he was bamboozling the husband. On one occasion, he says, "I was carried out in a buck-basket of dirty linen before the very eyes of Page, and the deluded husband did not know it." Of course, sir John is thoroughly outwitted and played upon, being made the butt of the whole village.

Mrs. Page, wife of Mr. Page, of Windsor. When sir John Falstaff made love

to her, she joined with Mrs. Ford to dupe him and punish him.

Anne Page, daughter of the above, in love with Fenton. Slender calls her "the sweet Anne Page."

William Page, Anne's brother, a schoolboy. —*Shakespeare: Merry Wives of Windsor* (1596).

Page (*Sir Francis*), called "The Hanging Judge" (1661-1741).

> Slander and poison dread from Delia's rage;
> Hard words or hanging if your judge be Page.
> *Pope.*

Paget (*The Lady*), one of the ladies of the bedchamber in queen Elizabeth's court.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Painted Chamber (*The*), an apartment in the old Royal Palace of Westminster, the walls of which were painted chiefly with battle-scenes, in six bands, somewhat similar to the Bayeaux tapestry (*q.v.*, p. 98).

Painted Mischief, playing cards.

> There are plenty of ways of gambling . . . without recourse to the "painted mischief," which was not invented for the benefit of king Charles VI. of France.—*Daily News*, March 8, 1879.

Painter of Nature. Remi Belleau, one of the Pleiad poets (1528-1577).

(*The Shepheardes Calendar*, by Spenser. It is largely borrowed from Belleau's *Song of April*.)

Painter of the Graces, Andrea Appiani (1754-1817).

Painters (*Prince of*). Parrhasios and Apellês are both so called (fourth century B.C.).

Painters, Characteristics of some—

(1) ANGELICO (*Fra*): *Il Beato*, or the blessed painter: angels, saints, Saviour and Virgin; grouping and draping full of grace, even of splendour. Rich gold ornaments and backgrounds, and gay delicate flowers "like spring flowers." Drawing often defective, from the want of human knowledge. The faces of his heavenly beings are full of serenity, and of a perfect radiance of expression (1387-1455). (See ANACHRONISMS, p. 40.)

(2) ANGELO (*Michael*), painter, sculptor, architect, engineer, poet, and musician. His power lay in the mastery of form and the display of the human figure. The sibyls painted on the ceiling or the Sistine Chapel are most characteristic of Michael Angelo. "They exactly fitted his standard of art, not always sympathetic nor comprehensible to the average human mind, of which the *grand in form* and the *abstract in expression* were the first and last conditions."—*Lady Eastlake: History of our Lord.* He is the Æschylos of painters (1475-1564). (See ERRORS, p. 331.)

(3) BOTTICELLI (*Sandro Filipepi*, called *Botticelli*): "vehement and impetuous, full of passion and poetry, seeking to express movement." The most dramatic painter of his school (1447-1515).—*Sarah Tytler: The Old Masters, etc.*

(4) CARRACCI: eclectic artists, who picked out and pieced together parts taken from Correggio, Raphael, Titian, and other great artists. If Michael Angelo is the Æschylos of artists, and Raphael the Sophoclês, the Carracci may be called the Euripidês of painters. I know not why in England the name is spelt with only one *r*.

(5) CORREGGIO (*Antonio Allegri*): wonderful foreshortenings, magnificent light and shade. Pictures are full of motion and stir. He is said to have delighted "in the buoyance of childish glee, the bliss of earthly, the fervour of heavenly love." Chiaro-scuro so perfect that "you seem to look through Correggio's shadows, and to see beyond them the genuine texture of the flesh" (*Mrs. Jameson*). (1494-1534.)

(6) CUYP (*Albert*), the Dutch Claude: landscapes which show the painter's love of nature. Skies with their "clearness and coolness," and the "expression of yellow sunlight" (1605; *date of death uncertain*, about 1638).

(7) DAVID: noted for his stiff, dry, pedantic, "highly classic" style, according to the interpretation of the phrase by the French in the first Revolution (1748-1825).

(8) DOLCE (*Carlo*): famous for his Madonnas, which are all finished with most extraordinary delicacy (1616-1686).

(9) GUIDO (*Reni*): student in the Carracci school. His characteristic was a refined sense of beauty, which had a tendency to develop into "empty grace" without soul (1575-1642).

(10) HOLBEIN (*Hans*): characterized by the living truthfulness of his likenesses, and the "inimitable bloom" imparted to his pictures, which he "touched till not a touch became discernible." He used a peculiar green for the backgrounds of his larger portraits, a blue background for his miniatures (1494 or 1495-1543).

(11) LORRAINE (*Claude Gelée*). He was fond of painting scenes on the Tiber and in the Roman Campagna. His landscapes are suffused with a golden haze, so that the expression "a mellow" or a "sunny Claude" is used in relation to his work (1600-1682).

(12) MURILLO (*Bartolomé Esteban*). A great religious painter, eminently Spanish; his Virgins are dark eyed and olive-complexioned; the Holy Child is a Spanish babe (1618-1682).

(13) OMMEGANCK: sheep (1775-1826).

(14) PERUGINO (*Pietro*): "At his best he had luminous colour, grace, softness, and enthusiastic earnestness." "His defects were monotony and formality." He had some tiresome affectations and mannerisms, which are found in his upturned heads, etc.—*Sarah Tytler: The Old Masters, etc.* (1446-1524.)

(15) POUSSIN (*Nicholas*): famous for his classic style. Reynolds says, "No works of any modern have so much the air of antique painting as those of Poussin" (1593-1665).

(16) POUSSIN (*Gaspar*): a landscape painter, the very opposite of Claude Lorraine. He seems to have drawn his inspiration from Hervey's *Meditations among the Tombs*, Blair's *Grave*, Young's *Night Thoughts*, and Burton's *Anatomy of Melancholy*. (1613-1675.)

(17) RAPHAEL. The Sophoclês of painters. The head of the Roman school. He painted the loveliest Madonnas and Child Christs: his portraits are perfect. Angelo's figures are all gigantesque and ideal like those of Æschylos; Raphael's are perfect human beings (1483-1520).

(18) REMBRANDT (*Van Rhyn*): his characteristics are fire-light, camp-light, and torch-light scenes, with the deep black shadows belonging to these artificial lights (1606-1669).

(19) REYNOLDS: a portrait-painter. He presents his portraits in *bel masqué*, not always suggestive either of the rank or character of the person represented. There is about the same analogy between Watteau and Reynolds as between Claude Lorraine and Gaspar Poussin (1723-1792). (See ERRORS, p. 331.)

(20) ROSA (*Salvator*): dark, inscrutable pictures, relieved by dabs of the palette-knife. He is fond of savage scenery, broken rocks, wild caverns, blasted heaths, and so on (1615-1673).

(21) RUBENS (*Peter Paul*). According to *sir* Joshua Reynolds, Rubens was "perhaps the greatest master in the mechanical part of the art, the *best workman with his tools* that ever exercised a pencil." His excellence lay in his execution and wonderful colouring. His choice of subjects from Grecian mythology was very characteristic of him. He was renowned for the beauty and grace of his paintings of children (1577-1640).

(22) STEEN (*Jan*): great as a *genre* painter. He generally painted tavern scenes; the *motifs* frequently eating, drinking, card-playing, etc. (1626–1679).

(23) TINTORETTO (*Il*), *i.e.* the little dyer; real name, Jacopo Robusti. He was called "Il Furioso" from the rapidity and recklessness of his manner of painting. His contemporaries said of him that he "used three pencils—one gold, one silver, one lead." His magnificent painting was often spoilt by the inequality of his slovenly, careless work (1512–1594). (See ERRORS, p. 331.)

(24) TITIAN: the greatest painter of the Venetian school. A glorious colourist, great as a landscape, and magnificent as a portrait painter. He was noted for his broad shades of divers gradations (1477–1576).

(25) TURNER (*R. A.*): his special characteristic is scenes in a mist (1775–1851).

(26) VERONESE (*Paul*): the most magnificent of the Venetian painters; in fact, magnificence is his great characteristic. He painted all his sacred and historical scenes as if they had happened in his own day and city, giving even the humblest the pomp and splendour which was the fashion of that time (1530–1588). (See ERRORS, p. 331.)

(27) WATTEAU (*Antoine*): noted for his *fêtes galantes*, fancy-ball costumes, charming groups of ladies in sacques, and cavaliers in lace cravats and flowing hats. His exquisite fans were a great characteristic (1684–1721).

The colouring of Titian, the expression of Rubens, the grace of Raphael, the purity of Domenichino, the correggioscity of Correggio, the learning of Poussin, the airs of Guido, the taste of the Carrachi [*sic*], the grand contour of Angelo, . . . the brilliant truth of a Watteau, the touching grace of a Reynolds.—*Sterne.*

I have found Sarah Tytler's book, *The Old Masters and their Pictures*, very helpful in preparing this list.

Painters True to Nature.

(1) *A Bee.* Quintin Matsys, the Dutch painter, painted a bee so well that the artist Mandyn thought it a real bee, and proceeded to brush it away with his handkerchief (1450–1529).

(2) *A Cow.* Myron carved a cow so true to nature that bulls mistook it for a living animal (B.C. 431). (See *Gibbon*, vol. ii. p. 92.)

(3) *A Curtain.* Parrhasios painted a curtain so admirably that even Zeuxis, the artist, mistook it for real drapery (B.C. 400).

(4) *A Fly.* George Alexander Stevens says, in his *Lectures on Heads*—

I have heard of a connoisseur who was one day in an auction-room where there was an inimitable piece of painting of fruits and flowers. The connoisseur would not give his opinion of the picture till he had first examined the catalogue; and finding it was done by an Englishman, he pulled out his eye-glass. "Oh, sir," says he, "those English fellows have no more idea of genius than a Dutch skipper has of dancing a cotillion. The dog has spoiled a fine piece of canvas; he is worse than a Harp Alley sign-post dauber. There's no keeping, no perspective, no foreground. Why, there now, the fellow has actually attempted to paint a fly upon that rosebud. Why, it is no more like a fly than I am like ——;" but, as he approached his finger to the picture, the fly flew away (1772).

(5) *Grapes.* Zeuxis (2 *syl.*), a Grecian painter, painted some grapes so well that birds came and pecked at them, thinking them real grapes (B.C. 400).

(6) *A Horse.* Apellês painted Alexander's horse Bucephalos so true to life that some mares came up to the canvas neighing, under the supposition that it was a real animal (about B.C. 334).

(7) *A Man.* Velasquez painted a Spanish admiral so true to life that when king Felipe IV. entered the studio, he mistook the painting for the man, and began reproving the supposed officer for neglecting his duty, in wasting his time in the studio, when he ought to have been with his fleet (1590–1660).

¶ *Accidental effects in painting.*

Apellês, being at a loss to paint the foam of Alexander's horse, dashed his brush at the picture in a fit of annoyance, and did by accident what his skill had failed to do (about B.C. 334).

∴ The same tale is told of Protog'enês, who dashed his brush at a picture, and thus produced "the foam of a dog's mouth," which he had long been trying in vain to represent (about B.C. 332).

Paix des Dames (*La*), the treaty of peace concluded at Cambray in 1529, between François I. of France and Karl V. emperor of Germany. So called because it was mainly negotiated by Louise of Savoy (mother of the French king) and Margaret the emperor's aunt.

Palace of Art (*The*), an allegorical poem by Tennyson (1830).

Its object is to show that dwelling even in the palace of art will not render happiness, or that love of art will not alone suffice to make man happy.

Paladore, a Briton in the service of the king of Lombardy. One day, in a boar-hunt, the boar turned on the princess Sophia, and, having gored her horse to death, was about to attack the lady, but was slain by the young Briton. Between these two young people a strong attachment sprang up; but the duke Bire'no, by an artifice of false impersonation, induced Paladore to believe that the princess was a wanton, and had the audacity to accuse her as such to the senate. In Lombardy, the punishment for this offence was death, and the princess was ordered to execution. Paladore, having learned the truth, accused the duke of villainy. They fought, and Bireno fell. The princess, being cleared of the charge, married Paladore.—*Jephson: The Law of Lombardy* (1779).

Palame'des (4 *syl.*), son of Nauplios, was, according to Suidas, the inventor of dice. (See ALEA, p. 22.)

Tabula nomen ludi; hanc Palamedès ad Græci exercitus delectationem magna eruditione atque ingenio invenit. Tabula enim est mundus terrestris, duodenarius numerus est Zodiacus, ipsa vero area et septem in ea grana sunt septem stellæ planetarum. Turris est altitudo cœli, ex qua omnibus bona et mala rependuntur.—*Suidas* (Wolf's trans.).

Palame'des (*Sir*) or sir **Palamede** (3 *syl.*), a Saracen, who adored Isolde the wife of king Mark of Cornwall. Sir Tristrem also loved the same lady, who was his aunt. The two "lovers" fought, and sir Palamedes, being overcome, was compelled to turn Christian. He was baptized, and sir Tristrem stood his sponsor at the font.—*Thomas of Erseldoune* (called "The Rhymer"): *Sir Tristrem* (thirteenth century).

Palame'des of Lombardy, one of the allies of the Christian army in the first crusade. He was shot by Corinda with an arrow (bk. xi.).—*Tasso: Jerusalem Delivered* (1575).

Pal'amon and Arcite (2 *syl.*), two young Theban knights, who fell into the hands of duke Theseus (2 *syl.*), and were by him confined in a dungeon at Athens. Here they saw the duke's sister-in-law Emily, with whom both fell in love. When released from captivity, the two knights told the duke their tale of love; and the duke promised that whichever proved the victor in single combat should have Emily for his prize. Arcite prayed to Mars "for victory," and Palamon to Venus that he might "obtain the lady," and both their prayers were granted. Arcite won the victory, according to his prayer, but, being thrown from his horse, died; so Palamon, after all, "won the lady," though he did not win the battle. —*Chaucer: Canterbury Tales* ("The Knight's Tale," 1388).

This tale is taken from the *Le Teseide* of Boccaccio.

¶ *The Black Horse*, a drama by John Fletcher, is the same tale.

(Richard Edwards, in 1566, produced a comedy called *Palamon and Arcyte*. Dryden has modernized Chaucer's tale.)

Pale (*The*) or THE ENGLISH PALE, a part of Ireland, including Dublin, Meath, Carlow, Kilkenny, and Louth.

Pale Faces. So the American Indians call the European settlers.

Pale'mon, son of a rich merchant. He fell in love with Anna, daughter of Albert master of one of his father's ships. The purse-proud merchant, indignant at this, tried every means to induce his son to abandon such a "mean connection," but without avail; so at last he sent him in the *Britannia* (Albert's ship) "in charge of the merchandise." The ship was wrecked near cape Colonna, in Attica; and although Palēmon escaped, his ribs were so broken that he died almost as soon as he reached the shore.

> A gallant youth, Palemon was his name,
> Charged with the commerce hither also came;
> A father's stern resentment doomed to prove,
> He came, the victim of unhappy love.
> *Falconer: The Shipwreck*, i. 2 (1756).

Pale'mon and Lavinia, a poetic version of Boaz and Ruth. "The lovely young Lavinia" went to glean in the fields of young Palemon "the pride of swains;" and Palemon, falling in love with the beautiful gleaner, both wooed and won her.—*Thomson: The Seasons* ("Autumn," 1730).

Pales (2 *syl.*), god of shepherds and their flocks.—*Roman Mythology.*

> Pomōna loves the orchard;
> And Liber loves the vine;
> And Palēs loves the straw-built shed,
> Warm with the breath of kine
> *Macaulay: Lays of Ancient Rome* ("Prophecy of Capys," 1842).

Pal'inode (3 *syl.*), a shepherd in Spenser's *Eclogues*. In ecl. v. Palinode represents the catholic priest. He invites Piers (who represents the protestant clergy) to join in the fun and pleasures of May. Piers then warns the young man of the vanities of the world, and tells him of the great degeneracy of pastoral life—at one time simple and frugal, but now discontented and licentious. He concludes with the fable of the kid and her dam.

The *fable* is this: A mother-goat, going abroad for the day, told her kid to keep at home, and not to open the door to strangers. She had not been gone long, when up came a fox, with head bound from "headache," and foot bound from "gout," and carrying a ped of trinkets. The fox told the kid a most piteous tale, and showed her a little mirror. The kid, out of pity and vanity, opened the door; but while stooping over the ped to pick up a little bell, the fox clapped down the lid, and carried her off.

¶ In ecl. vii. Palinode is referred to by the shepherd Thomalin as "lording it over God's heritage," feeding the sheep with chaff, and keeping for himself the grains.—*Spenser: Shepheardes Calendar* (1572).

Pal'inode (3 *syl.*), a poem in recantation of a calumny. Stesich'oros wrote a bitter satire against Helen, for which her brothers, Castor and Pollux, plucked out his eyes. When, however, the poet re-

canted, his sight was restored to him again.

> The bard who libelled Helen in his song,
> Recanted after, and redressed the wrong
> *Ovid: Art of Love*, iii.

Horace's 1 *Odes*, xvi. is a palinode. Samuel Butler has a palinode, in which he recanted what he said in a previous poem of the Hon. Edward Howard. Dr. Watts recanted in a poem the *praise* he had previously bestowed on queen Anne.

Palinu'rus, the pilot of Æne'as. Palinurus, sleeping at the helm, fell into the sea, and was drowned. The name is employed as a generic word for a steersman or pilot, and sometimes for a chief minister.

> More had she spoke, but yawned. All nature nods . . .
> E'en Palinurus nodded at the helm.
> *Pope: The Dunciad*, iv. 614 (1742).

Palisse (*La*), a sort of M. Prudhomme; a pompous utterer of truisms and moral platitudes.

Palla'dio (*Andrea*), the Italian classical architect (1518-1580).

The English Palladio, Inigo Jones (1573-1653).

Palla'dium.

(1) *Of Ceylon*, the deláda or tooth of Buddha, preserved in the Malegawa temple at Kandy. Natives guard it with great jealousy, from a belief that whoever possesses it acquires the right to govern Ceylon. When, in 1815, the English obtained possession of the tooth, the Ceylonese submitted to them without resistance.

(2) *Of Eden Hall*, a drinking-glass, in the possession of sir Christopher Musgrave, bart., of Edenhall, Cumberland.

(3) *Of Jerusalem.* Aladine king of Jerusalem stole an image of the Virgin, and set it up in a mosque, that she might no longer protect the Christians, but become the palladium of Jerusalem. The image was rescued by Sophronia, and the city taken by the crusaders.

(4) *Of Meg'ara*, a golden hair of king Nisus. Scylla promised to deliver the city into the hands of Minos, and cut off the talismanic lock of her father's head while he was asleep.

(5) *Of Rome*, the ancilê or sacred buckler which Numa said fell from heaven, and was guarded by priests called Salii. Ænēas also introduced "Venus" as a palladium.

(6) *Of Scotland*, the great stone of Scone, near Perth, which was removed by Edward I. to Westminster, and is still there, preserved in the coronation chair.

(7) *Of Troy*, a colossal wooden statue of Pallas Minerva, which "fell from heaven." It was carried off by Ulysses and Diomede, by whom the city was taken and burned to the ground.

Pallet, a painter, "without any reverence for the courtesies of life." In Smollett's novel of *Peregrine Pickle* (1751).

The absurdities of Pallet are painted an inch thick, and by no human possibility could such an accumulation of comic disasters have befallen the characters of the tale.

Palm Sunday (*Sad*), March 29, 1461, the day of the battle of Towton, the most fatal of any domestic war ever fought. It is said that 37,000 Englishmen fell on this day.

> Whose banks receiv'd the blood of many thousand men
> On "sad Palm Sunday" slain, that Towton field we call . . .
> The bloodiest field betwixt the White Rose and the Red.
> *Drayton: Polyolbion*, xxviii. (1622).

Palmer (*Roundell*), earl of Selborne, of Mixbury, in Oxfordshire (1812-1894). His *Memorials* (part i.), 1896, were edited by lady Sophia Palmer.

Pal'merin of England, the hero and title of a romance in chivalry. There is also an inferior one entitled *Palmerin de Oliva.*

> The next two books were *Palmerin de Oliva* and *Palmerin of England*. "The former," said the curé, "shall be torn in pieces and burnt to the last ember; but *Palmerin of England* shall be preserved as a relique of antiquity, and placed in such a chest as Alexander found amongst the spoils of Darius, and in which he kept the writings of Homer. This same book is valuable for two things: first, for its own especial excellency, and next, because it is the production of a Portuguese monarch, famous for his literary talents. The adventures of the castle of Miraguarda therein are finely imagined, the style of composition is natural and elegant, and the utmost decorum is preserved throughout."
> —*Cervantes: Don Quixote*, I. i. 6 (1605).

Palmi'ra, daughter of Alcānor chief of Mecca. She and her brother Zaphna were taken captives in infancy, and brought up by Mahomet. As they grew in years, they fell in love with each other, not knowing their relationship; but when Mahomet laid siege to Mecca, Zaphna was appointed to assassinate Alcanor, and was himself afterwards killed by poison. Mahomet then proposed marriage to Palmīra, but to prevent such an alliance, she killed herself.—*James Miller: Mahomet the Impostor* (1740).

Palmyra of the Deccan, Bijapur, in the Poonah district.

Palmyra of the North, St. Petersburg.

Pal'myrene (*The*), Zenobia queen of Palmyra, who claimed the title of "Queen of the East." She was defeated by Aurelian, and taken prisoner (A.D. 273). Longinus lived at her court, and was put to death on the capture of Zenobia.

The Palmyrene that fought Aurelian.
Tennyson: The Princess, ll. (1849).

Pal'omides (*Sir*), son and heir of sir Astlabor. His brothers were sir Safire and sir Segwar'idês. He is always called the Saracen, meaning "unchristened." Next to the three great knights (sir Launcelot, sir Tristram, and sir Lamorake), he was the strongest and bravest of the fellowship of the Round Table. Like sir Tristram, he was in love with La Belle Isond wife of king Mark of Cornwall; but the lady favoured the love of sir Tristram, and only despised that of the Saracen knight. After his combat with sir Tristram, sir Palomides consented to be baptized by the bishop of Carlisle (pt. iii. 26).

He was well made, cleanly, and bigly, and neither too young nor too old. And though he was not christened, yet he believed in the best manners, and was faithful and true to his promise, and also well conditioned. He made a vow that he would never be christened unto the time that he achieved the beast Glatisaint. . . . And also he avowed never to take full christendom unto the time that he had done seven battles within the lists.—*Malory: History of Prince Arthur*, ll. 149 (1470).

Pam, Henry John Temple, viscount Palmerston (1784-1865). Knave of clubs is called "Pam" in the game of "loo."

Pam'ela. Lady Edward Fitzgerald is so called (*-1831).

Pam'ela [ANDREWS], a simple, unsophistical country girl, the daughter of two aged parents, and maidservant of a rich young squire, called B, who tries to seduce her. She resists every temptation, and at length marries the young squire and reforms him. Pamela is very pure and modest, bears her afflictions with much meekness, and is a model of maidenly prudence and rectitude. The story is told in a series of letters which Pamela sends to her parents.—*Richardson: Pamela* or *Virtue Rewarded* (1740).

The pure and modest character of the English maiden [*Pamela*] is so well maintained, . . . her sorrows and afflictions are borne with so much meekness; her little intervals of hope . . . break in on her troubles so much like the specks of blue sky through a cloudy atmosphere,—that the whole recollection is soothing, tranquillizing, and doubtless edifying.—*Sir W. Scott.*

Pamela is a work of much humbler pretensions than *Clarissa Harlowe*. . . A simple country girl, whom her master attempts to seduce, and afterwards marries. . . . The wardrobe of poor Pamela, her gown of sad-coloured stuff, and her round-eared caps; her various attempts at escape, and the conveyance of her letters; the hateful character of Mrs. Jewkes, and the fluctuating passions of her master before the better part of his nature obtains ascendancy,—these are all touched with the hand of a master.—*Chambers: English Literature*, ll. 161.

*** Pope calls the word "Pamëla"—

The gods, to curse Pamëla with her prayers,
Gave the gilt coach and dappled Flanders mares,
The shining robes, rich jewels, beds of state,
And, to complete her bliss, a fool for mate.
She glares in balls, front boxes, and the ring,
A vain, unquiet, glittering, wretched thing;
Pride, pomp, and state, but reach her outward part,—
She sighs, and is no duchess at her heart.
Epistles ("To Mrs. Blount, with the work of Voiture," 1709).

Pami'na and Tami'no, the two lovers who were guided by "the magic flute" through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis).—*Mozart: Die Zauberflöte* (1790).

Pamphlet (*Mr.*), a penny-a-liner. His great wish was "to be taken up for sedition." He writes on both sides, for, as he says, he has "two hands, *ambo dexter*."

"Time has been," he says, "when I could turn a penny by an earthquake, or live upon a jail distemper, or dine upon a bloody murder; but now that's all over—nothing will do now but roasting a minister, or telling the people they are ruined. The people of England are never so happy as when you tell them they are ruined."—*Murphy: The Upholsterer*, ll. 1 (1758).

PAN, Nature personified, especially the vital crescent power of nature.

Universal Pan,
Knit with the Graces and the Hours in dance,
Led on the eternal spring.
Milton: Paradise Lost, iv. 266, etc. (1665).

Pan, in Spenser's ecl. iv., is Henry VIII., and "Syrinx" is Anne Boleyn. In ecl. v. "Pan" stands for Jesus Christ in one passage, and for God the Father in another. — *Spenser: Shepheardes Calendar* (1572).

Pan (*The Dead*), a poem by Mrs. Browning (1844), founded on the legend that when Christ died on the cross a cry swept across the sea that "Great Pan is dead!"

Pan (*The Great*), François M. A. de Voltaire; also called "The Dictator of Letters" (1694-1778).

Panaceas.

(1) *Ahmad's apple*, or *the apple of Samarcand*. (See p. 16.)
(2) *Aladdin's ring* was a preservative against all the ills that flesh is heir to. (See p. 18.)
(3) *Balsam of Fierabras* (*The*). (See p. 85.)
(4) *Panthera's horne* (*q.v.*).
(5) *Unguent of Prometheus* (*The*) rendered the body invulnerable.

¶ Thetis dipped Achilles in the river **Styx**, and every part of his body which the water touched was rendered invulnerable. (See ACHILLES' HEEL, p. 5; PRIAMUS, p. 870.)

∴ Then there were the *Youth Restorers*; the healers of *wounds*, such as Achilles' spear, and the spear of Telephus (see SPEAR), Gilbert's sword and cere-cloth (see GILBERT, p. 422) (see OLD AGE RESTORED TO YOUTH, 772); and **many others.**

Pancaste (3 *syl.*) or CAMPASPE, one of the concubines of Alexander the Great. Apellês fell in love with her while he was employed in painting the king of Macedon, and Alexander, out of regard to the artist, gave her to him for a wife. Apellês selected for his "Venus Rising from the Sea" (usually called "Venus Anadyomênê") this beautiful Athenian woman, together with Phrynê another courtezan.

(Phrynê was also the academy figure for the "Cnidian Venus" of Praxitêlês.)

Pancha Tantra, a collection of Hindû fables (sixth century B.C.).

Pancks, a quick, short, eager, dark man, with too much "way." He dressed in black and rusty iron grey; had jet-black beads for eyes, a scrubby little black chin, wiry black hair striking out from his head in prongs like hair-pins, and a complexion that was very dingy by nature, or very dirty by art, or a compound of both. He had dirty hands, and dirty, broken nails, and looked as if he had been in the coals. He snorted and sniffed, and puffed and blew, and was generally in a perspiration. It was Mr. Pancks who "moled out" the secret that Mr. Dorrit, imprisoned for debt in the Marshalsea prison, was heir-at-law to a great estate, which had long lain unclaimed, and was extremely rich (ch. xxxv.). Mr. Pancks also induced Clennam to invest in Merdle's bank shares, and demonstrated by figures the profit he would realize; but, the bank being a bubble, the shares were worthless.—*Dickens: Little Dorrit* (1857).

Pancrace, a doctor of the Aristotelian school. He maintained that it was improper to speak of the "*form* of a hat," because form "est la disposition extérieure des corps qui sont animés;" and therefore we should say the "*figure* of a hat," because figure "est la disposition extérieure des corps qui sont inanimés." And because his adversary could not agree, he called him "un ignorant, un ignorantissime, ignorantifiant, et ignorantifié" (sc. viii.). — *Molière: Le Mariage Forcé* (1664).

Pancras (*The earl of*), one of the skilful companions of Barlow the famous archer; another was called "the marquis of Islington;" while Barlow himself was mirthfully created by Henry VIII. "duke of Shoreditch."

Pancras (*St.*), patron saint of children, martyred by Diocletian at the age of 14 (A.D. 304).

Pan'darus, the Lycian, one of the allies of Priam in the Trojan war. He is drawn under two widely different characters: In classic story he is depicted as an admirable archer, slain by Diomed, and honoured as a hero-god in his own country; but in mediæval romance he is represented as a despicable pimp, insomuch that the word *pander* is derived from his name. Chaucer in his *Troilus and Cresseide*, and Shakespeare in his drama of *Troilus and Cressida*, represent him as procuring for Troilus the good graces of Cressid, and in *Much Ado about Nothing*, it is said that Troilus "was the first employer of pandars."

> Let all pitiful goers-between be called to the world's end after my name; call them all "Pandars." Let all constant men be "Troiluses," all false women "Cressids."—*Shakespeare: Troilus and Cressida*, act iii. sc. 2 (1602).

Pandemo'nium, "the high capital of Satan and his peers." Here the infernal parliament was held, and to this council Satan summoned the fallen angels to consult with him upon the best method of encompassing the "fall of man." Satan ultimately undertook to visit the new world; and, in the disguise of a serpent, he tempted Eve to eat of the forbidden fruit.—*Milton: Paradise Lost* ii. (1665).

Pandi'on, king of Athens, father of Procnê and Philome'la.

> None take pity on thy pain;
> Senseless trees, they cannot hear thee;
> Ruthless beasts, they will not cheer thee;
> King Pandion he is dead;
> All thy friends are lapped in lead.
> *Barnfield: Address to the Nightingale* (1594).

Pandolf (*Sir Harry*), the teller of whole strings of stories, which he repeats at every gathering. He has also a stock of *bon-mots*. "Madam," said he, "I have lost by you to-day." "How so, sir Harry?" replies the lady. "Why, madam," rejoins the baronet, "I have lost an excellent appetite." "This is the

thirty-third time that sir Harry hath been thus arch."

We are constantly, after supper, entertained with the Glastonbury Thorn. When we have wondered at that a little, "Father," saith the son, "let us have the Spirit in the Wood." After that, "Now tell us how you served the robber." "Alack!" saith sir Harry, with a smile, "I have almost forgotten that; but it is a pleasant conceit, to be sure;" and accordingly he tells that and twenty more in the same order over and over again.—*Steele.*

Pandolfe (2 *syl.*), father of Lélie.—*Molière: L'Etourdi* (1653).

Pando'ra, the "all-gifted woman." So called because all the gods bestowed some gift on her to enhance her charms. Jove sent her to Prometheus for a wife, but Hermês gave her in marriage to his brother Epime'theus (4 *syl.*). It is said that Pandora enticed the curiosity of Epimetheus to open a box in her possession, from which flew out all the ills that flesh is heir to. Luckily the lid was closed in time to prevent the escape of Hope.

More lovely than Pandora, whom the gods
Endowed with all their gifts, . . . to the unwiser sent
Of Japhet brought by Hermês, she insnared
Mankind with her fair looks, to be avenged
On him [*Promêtheus*] who had stole Jove's . . . fire.
Milton: Paradise Lost, iv. 714, etc. (1665).

("Unwiser son" is a Latinism, and means "not so wise as he should have been;" so *audacior*, *timidior*, *vehementior*, *iracundior*, etc.)

Pandosto or *The Triumph of Time*, a tale by Robert Greene (1588), the quarry of the plot of *The Winter's Tale* by Shakespeare.

Panel (*The*), by J. Kemble, is a modified version of Bickerstaff's comedy *'Tis Well 'tis no Worse.* It contains the popular quotation—

Perhaps it was right to dissemble your love;
But why do you kick me downstairs?

Pangloss (*Dr. Peter*), an LL.D. and A.S.S. He began life as a muffin-maker in Milk Alley. Daniel Dowlas, when he was raised from the chandler's shop in Gosport to the peerage, employed the doctor "to larn him to talk English;" and subsequently made him tutor to his son Dick, with a salary of £300 a year. Dr. Pangloss was a literary prig of ponderous pomposity. He talked of a "locomotive morning," of one's "sponsorial and patronymic appellations," and so on; was especially fond of quotations, to all of which he appended the author, as "Lend me your ears,—Shakespeare. Hem!" or "*Verbum sat*,—Horace. Hem!" He also indulged in an affected "He! he!"—*Colman: The Heir-at-Law* (1797).

N.B.—A.S.S. stands for *Artium Societatis Socius* ("Fellow of the Society of Arts").

Pangloss, an optimist philosopher. (The word means "All Tongue.")—*Voltaire: Candide.*

Panjam, a male idol of the Oroungou tribes of Africa; his wife is Alêka, and his priests are called *panjans.* Panjam is the special protector of kings and governments.

Panjandrum (*The Grand*), any village potentate or Brummagem magnate. The word occurs in Foote's farrago of nonsense, which he wrote to test the memory of old Macklin, who said in a lecture "he had brought his own memory to such perfection that he could learn anything by rote on once hearing it."

He was the Great Panjandrum of the place.—*Fitzgerald.*

*** The squire of a village is the Grand Panjandrum, and the small gentry the Picninnies, Joblillies, and Garyulies.

Foote's nonsense lines are these—

So she went into the garden to cut a cabbage leaf to make an apple pie; and at the same time a great she-bear, coming up the street, pops its head into the shop. "What! no soap!" So he died, and she very imprudently married the barber; and there were present the Picninnies, and the Joblillies, and the Garyulies, and the Grand Panjandrum himself, with the little round button at top, and they all fell to playing the game of catch as catch can, till the gunpowder ran out at the heel of their boots.—*Foote: The Quarterly Review*, xcv. 516, 517 (1854).

Pan'ope (3 *syl.*), one of the nereids. Her "sisters" are the sea-nymphs. Panopê was invoked by sailors in storms.

Sleek Panope with all her sisters played.
Milton: Lycidas, 95 (1638).

Pantag'ruel', king of the Dipsodes (2 *syl.*), son of Gargantua, and last of the race of giants. His mother Badebec died in giving him birth. His paternal grandfather was named Grangousier. Pantagruel was a lineal descendant of Fierabras, the Titans, Goliath, Polypheme (3 *syl.*), and all the other giants traceable to Chalbrook, who lived in that extraordinary period noted for its "week of three Thursdays." The word is a hybrid, compounded of the Greek *panta* ("all") and the Hagarene word *gruel* ("thirsty"). His immortal achievement was his "quest of the oracle of the Holy Bottle."—*Rabelais: Gargantua and Pantagruel*, ii. (1533).

(The romance, originally written in French, was translated into English by Urquhart and Motteux in 1653.)

Pantag'ruel's Course of Study. Pantagruel's father, Gargantua, said in a letter to his son—

"I intend and insist that you learn all languages perfectly; first of all Greek, in Quintilian's method; then Latin, then Hebrew, then Arabic and Chaldee. I wish you to form your style of Greek on the model of Plato, and of Latin on that of Cicero. Let there be no history you have not at your fingers' ends, and study thoroughly cosmography and geography. Of liberal arts, such as geometry, mathematics, and music, I gave you a taste when not above five years old, and I would have you now master them fully. Study astronomy, but not divination and judicial astrology, which I consider mere vanities. As for civil law, I would have thee know the *digests* by heart. You should also have a perfect knowledge of the works of Nature, so that there is no sea, river, or smallest stream, which you do not know for what fish it is noted, whence it proceeds, and whither it directs its course; all fowls of the air, all shrubs and trees whether forest or orchard, all herbs and flowers, all metals and stones, should be mastered by you. Fail not at the same time most carefully to peruse the Talmudists and Cabalists, and be sure by frequent anatomies to gain a perfect knowledge of that other world called the microcosm, which is man. Master all these in your young days, and let nothing be superficial; as you grow into manhood you must learn chivalry, warfare, and field manœuvres."—*Rabelais: Pantagruel*, ii. 8 (1533).

Pantag'ruel's Tongue. It formed shelter for a whole army. His throat and mouth contained whole cities.

Then did they [*the army*] put themselves in close order, and stood as near to each other as they could, and Pantagruel put out his tongue half-way, and covered them all, as a hen doth her chickens.—*Rabelais: Pantagruel*, ii. 32 (1533).

Pantagruelian Lawsuit (*The*). This was between lord Busqueue and lord Suckfist, who pleaded their own cases. The writs, etc., were as much as four asses could carry. After the plaintiff and defendant had stated their cases, Pantagruel gave judgment, and the two suitors were both satisfied, for no one understood a word of the pleadings, or the tenor of the verdict.—*Rabelais: Pantagruel*, ii. (1533).

Pantagrue'lion, a herb (hemp), symbolical of persecution. Rabelais says Pantag'ruel' was the inventor of a certain use for which this herb served. It was, he says, exceedingly hateful to felons, who detested it as much as strangle-weed.

The figure and shape of the leaves of pantagruelion are not much unlike those of the ash tree or the agrimony; indeed, the herb is so like the eupatorio that many herbalists have called it the *domestic eupatorio*, and sometimes the eupatorio is called the *wild pantagruelion*.—*Rabelais: Pantagruel, etc.*, iii. 49 (1545).

Pantaloon. In the Italian comedy, *Il Pantalo'ne* is a thin, emaciated old man, and the only character that acts in slippers.

The sixth age shifts
Into the lean and slippered Pantaloon.
Shakespeare: As You Like It, act ii. sc. 7 (1600).

Panthea, the heroine of Beaumont and Fletcher's *King and No King*. An innocent creature enough, but only milk-and-water (1619).

Panther (*The*), symbol of pleasure. When Dante began the ascent of fame, this beast met him, and tried to stop him.

Scarce the ascent
Began, when lo! a panther, nimble, light,
And covered with a speckled skin, appeared,
. . . and strove to check my onward going.
Dante: Hell, i. (1300).

Panther (*The Spotted*), the Church of England. The "milk-white hind" is the Church of Rome.

The panther, sure the noblest next the hind,
The fairest creature of the spotted kind;
Oh, could her inborn stains be washed away,
She were too good to be a beast of prey.
Dryden: The Hind and the Panther, i. (1687).

Pan'thera, a hypothetical beast which lived "in the East." Reynard affirmed that he sent her majesty, the lioness, a comb made of panthera bone, "more lustrous than the rainbow, more odoriferous than any perfume, a charm against every ill, and a universal panacea."—*Reynard the Fox* (1498). (See PANACEAS, p. 799.)

Panthino, servant of Anthonio (the father of Protheus, one of the two heroes of the play).—*Shakespeare: Two Gentlemen of Verona* (1594).

Panton, a celebrated punster in the reign of Charles II.

And Panton waging harmless war with words.
Dryden: MacFlecknoe (1682).

Pantschatantra, a collection of Sanskrit fables.

Panurge, a young man, handsome and of good stature, but in very ragged apparel when Pantag'ruel' first met him on the road leading from Charenton Bridge. Pantagruel, pleased with his person and moved with pity at his distress, accosted him, when Panurge replied, first in German, then in Arabic, then in Italian, then in Biscayan, then in Bas-Breton, then in Low Dutch, then in Spanish. Finding that Pantagruel knew none of these languages, Panurge tried Danish, Hebrew, Greek, Latin, with no better success. "Friend," said the prince, "can you speak French?" "Right well," answered Panurge, "for I was born in Touraine, the garden of France." Pantagruel then asked him if he would join his suite, which Panurge most gladly consented to do, and became the fast friend of Pantagruel. His great *forte* was practical jokes. Rabelais describes him as of middle stature, with an aquiline nose, very handsome, and always moneyless. Pantagruel made him governor of Salmygondin.—*Rabelais: Pantag'ruel*, iii. 2 (1545).

Panurge throughout is the πανουργια ("the wisdom"), i.e. the cunning of the human animal—the understanding, as the faculty of means to purposes without ultimate ends, in the most comprehensive sense, and including art, sensuous fancy, and all the passions of the understanding.—*Coleridge.*

Panyer's Alley (London). So called from a stone built into the wall of one of the houses. The stone, on which is rudely chiselled a pannier surmounted by a boy, contains this distich—

When you have sought the city round,
Yet still this is the highest ground.

Panza (*Sancho*), of Adzpetia, the 'squire of don Quixote de la Mancha; "a little squat fellow, with a tun belly and spindle shanks" (pt. I. ii. 1). He rides an ass named Dapple. His sound common sense is an excellent foil to the knight's craze. Sancho is very fond of eating and drinking; and is perpetually asking the knight when he is to be put in possession of the promised island. He salts his speech with most pertinent proverbs, and even with wit of a racy, though sometimes of a somewhat vulgar savour.—*Cervantes: Don Quixote* (1605).

*** The wife of Sancho is called "Joan Panza" in pt. I., and "Teresa Panza" in pt. II. "My father's name," she says to Sancho, "was Cascajo, and I, by being your wife, am now called Teresa Panza, though by right I should be called Teresa Cascajo" (pt. II. i. 5).

Paolo (3 *syl.*), the brother of count Guido Franceschi'ni. Paolo advised him to marry an heiress, in order to repair his fortune.

. . . a shrewd younger poorer brother yet,
The Abate Paolo, a regular priest.
R. Browning: The King and the Book, ii. 290.

Paper King (*The*), John Law, projector of the South Sea bubble (1671-1729).

The basis of Law's project was the idea that paper money may be multiplied to any extent, provided there be security in fixed stock.—*Rich.*

Paphian Mimp, a certain plie of the lips, considered needful for "the highly genteel." Lady Emily told Miss Alscrip "the heiress" that it was acquired by placing one's self before a looking-glass, and repeating continually the words "nimini pimini;" "when the lips cannot fail to take the right plie."—*Burgoyne: The Heiress*, iii. 2 (1781).

(C. Dickens has made Mrs. General tell Amy Dorrit that the pretty plie is given to the lips by pronouncing the words, "papa, potatoes, poultry, prunes, and prism.")

Papillon, a broken-down critic, who earned four shillings a week for reviews of translations "without knowing one syllable of the original," and of "books which he had never read." He then turned French valet, and got well paid. He then fell into the service of Jack Wilding, and was valey, French marquis, or anything else to suit the whims of that young scapegrace.—*Foote: The Liar* (1761).

Papimany, the kingdom of the Papimans. Any priest-ridden country, as Spain. Papiman is compounded of two Greek words, *papa mania* ("pope-madness").—*Rabelais: Pantag'ruel*, iv. 45 (1545).

Papy'ra, goddess of printing and literature; so called from papyrus, a substance once used for books, before the invention of paper.

Till to astonished realms Papyra taught
To paint in mystic colours sound and thought,
With Wisdom's voice to print the page sublime,
And mark in a lamant the steps of Time.
Darwin: Loves of the Plants, ii. (1781).

Pa'quin, Pekin, a royal city of China. Milton says, "Paquin [*the throne*] of Sinæan kings."—*Paradise Lost*, xi. 390 (1665).

Paracelsus is said to have kept a small devil prisoner in the pommel of his sword. He favoured for medicines metallic substances, while Galen preferred herbs. His full name was Philippus Aure'olus Theophrastus Paracelsus, but his family name was Bombastus (1493-1541).

Paracelsus, at the age of 20, thinks *knowledge* the *summum bonum*, and at the advice of his two friends, Festus and Michal, retires to a seat of learning in quest thereof. Eight years later, being dissatisfied, he falls in with Aprile, an Italian poet, and resolves to seek the *summum bonum* in love. Again he fails, and, when dying in a cell in the hospital of St. Sebastion, deserted by all but Festus, he declares the *summum bonum* to be, love and power. "To see good in evil, and a hope in ill-success."—*R. Browning: Paracelsus.*

Par'adine (3 *syl.*), son of Astolpho, and brother of Dargonet, both rivals for the love of Laura. In the combat provoked by prince Oswald against Gondibert, which was decided by four combatants on each side, Hugo "the Little" slew both the brothers.—*Davenant: Gondibert*, i. (died 1668).

Paradisa'ica ["*the fruit of paradise*"]. So the banana is called. The Mohammedans aver that the "forbidden fruit" was the banana or Indian fig, and cite in confirmation of this opinion that our first parents used fig leaves for their covering after their fall.

Paradise, in thirty-three cantos, by Dantê (1311). Paradise is separated from Purgatory by the river Lethê; and Dantê was conducted through nine of the spheres by Beatrice, who left him in the sphere of "unbodied light," under the charge of St. Bernard (canto xxxi.). The entire region is divided into ten spheres, each of which is appropriated to its proper order. The first seven spheres are the seven planets, viz. (1) the Moon for angels, (2) Mercury for archangels, (3) Venus for virtues, (4) the Sun for powers, (5) Mars for principalities, (6) Jupiter for dominions, (7) Saturn for thrones. The eighth sphere is that of the fixed stars for the cherubim; the ninth is the *primum mobîlê* for the seraphim; and the tenth is the empyre'an for the Virgin Mary and the triune deity. Beatrice, with Rachel, Sarah, Judith, Rebecca, and Ruth, St. Augustin, St. Francis, St. Benedict, and others, were enthroned in Venus the sphere of the virtues. The empyrean, he says, is a sphere of "unbodied light," "bright effluence of bright essence, uncreate." This is what the Jews called "the heaven of the heavens."

Paradise was placed, in the legendary maps of the Middle Ages, in Ceylon; but Mahomet placed it "in the seventh heaven." The Arabs have a tradition that when our first parents were cast out of the garden, Adam fell in the isle of Ceylon, and Eve in Joddah (the port of Mecca).—*Al Korân*, ii.

Paradise of Central Africa, Fatiko.—*Baker: Exploration of the Nile Sources* (1866).

Paradise of Bohemia, the district round Leitmeritz.

The Dutch Paradise, the province of Gelderland, in South Holland.

The Portuguese Paradise, Cintra, north-west of Lisbon.

Paradise of Fools (*Limbus Fatuorum*), the limbo of all vanities, idiots, madmen, and those of mature age not accountable for their ill deeds.

> Then might ye see
> Cowls, hoods, and habits, with their wearers, tost
> And fluttered into rags; then relics, beads,
> Indulgences, dispenses, pardons, bulls,
> The sport of winds: all these, upwhirled aloft,
> Fly . . . into a limbo large and broad, since called
> "The Paradise of Fools."
> *Milton: Paradise Lost*, iii. 489 (1665).

Paradise and the Pe'ri. A peri was told she would be admitted into heaven if she would bring thither the gift most acceptable to the Almighty. She first brought a drop of a young patriot's blood, shed on his country's behalf; but the gates would not open for such an offering. She next took thither the last sigh of a damsel who had died nursing her betrothed, who had been stricken by the plague; but the gates would not open for such an offering. She then carried up the repentant tear of an old man converted by the prayers of a little child. All heaven rejoiced, the gates were flung open, and the peri was received with a joyous welcome.—*Moore: Lalla Rookh* ("Second Tale," 1817).

Paradise Lost. Satan and his crew, still suffering from their violent expulsion out of heaven, are roused by Satan's telling them about a "new creation;" and he calls a general council to deliberate upon their future operations (bk. i.). The council meet in the Pandemonium hall, and it is resolved that Satan shall go on a voyage of discovery to this "new world" (bk. ii.). The Almighty sees Satan, and confers with His Son about man. He foretells the Fall, and arranges the scheme of man's redemption. Meantime, Satan enters the orb of the sun, and there learns the route to the "new world" (bk. iii.). On entering Paradise, he overhears Adam and Eve talking of the one prohibition (bk. iv.). Raphael is now sent down to warn Adam of his danger, and he tells him who Satan is (bk. v.); describes the war in heaven, and the expulsion of the rebel angels (bk. vi.). The angel visitant goes on to tell Adam why and how this world was made (bk. vii.); and Adam tells Raphael of his own experience (bk. viii.). After the departure of Raphael, Satan enters into a serpent, and, seeing Eve alone, speaks to her. Eve is astonished to hear the serpent talk, but is informed that it had tasted of "the tree of knowledge," and had become instantly endowed with both speech and wisdom. Curiosity induces Eve to taste the same fruit, and she persuades Adam to taste it also (bk. ix.). Satan now returns to hell, to tell of his success (bk. x.). Michael is

sent to expel Adam and Eve from the garden (bk. xi.); and the poem concludes with the expulsion, and Eve's lamentation (bk. xii.).—*Milton* (1665).

(*Paradise Lost* was first published by Matthias Walker of St. Dunstan's. He gave for it £5 down; on the sale of 1300 copies, he gave another £5. On the next two impressions, he gave other like sums. For the four editions, he therefore paid £20. The agreement between Walker and Milton is preserved in the British Museum.)

∴ It must be remembered that the wages of an ordinary workman was at the time about 3*d.* a day, and we now give 3*s.*; so that the price given was equal to about £250, according to the present value of money. Goldsmith tells us that the clergyman of his "deserted village" was "passing rich" with £40 a year = £500 present value of money.

Paradise Regained, in four books. The subject is the Temptation. Eve, being tempted, *lost* paradise; Christ, being tempted, *regained* it.

Book I. Satan presents himself as an old peasant; and, entering into conversation with Jesus, advises him to satisfy His hunger by miraculously converting stones into bread. Jesus gives the tempter to know that He recognizes him, and refuses to follow his suggestion.

II. Satan reports progress to his ministers, and asks advice. He returns to the wilderness, and offers Jesus wealth, as the means of acquiring power, but the suggestion is again rejected.

III. Satan shows Jesus several of the kingdoms of Asia, and points out to Him their military power. He advises Him to seek alliance with the Parthians, and promises his aid. He says by such alliance He might shake off the Roman yoke, and raise the kingdom of David to a first-class power. Jesus rejects the counsel, and tells the tempter that the Jews were for the present under a cloud for their sins, but that the time would come when God would put forth His hand on their behalf.

IV. Satan shows Jesus Rome, with all its greatness, and says, "I can easily dethrone Tiberius, and seat Thee on the imperial throne." He then shows Him Athens, and says, "I will make Thee master of their wisdom and high state of civilization, if Thou wilt fall down and worship me." "Get thee behind Me, Satan!" was the indignant answer; and Satan, finding all his endeavours useless, tells Jesus of the sufferings prepared for Him, takes Him back to the wilderness, and leaves Him there; but angels come and minister unto Him. —*Milton* (1671).

Paraguay (*A Tale of*), by Southey, in four cantos, Spenserian metre (1814). The small-pox, having broken out amongst the Guarānis, carried off the whole tribe except Quiāra and his wife Monnĕma, who then migrated from the fatal spot to the Mondai woods. Here a son (Yerūti) and afterwards a daughter (Mooma) were born; but before the birth of the latter, the father was eaten by a jagŭar. When the children were of a youthful age, a Jesuit priest induced the three to come and live at St. Joăchin (3 *syl.*); so they left the wild woods for a city life. Here, in a few months, the mother flagged and died. The daughter next drooped, and soon followed her mother to the grave. The son, now the only remaining one of the entire race, begged to be baptized, received the rite, cried, "Ye are come for me! I am ready;" and died also.

Parallel. "None but itself can be its parallel," from *The Double Falsehood*, iii. 1, by Theobald (1721). Massinger, in *The Duke of Milan*, iv. 3 (1662), makes Sforza say of Marelia—

> Her goodness does disdain comparison,
> And, but herself, admits no parallel.

It had been previously said of John Lilburn—

> None but himself himself can parallel.
> *Anagram on John Lilburn* (1658).

Parc aux Cerfs ["*the deer park*"], a mansion in Versailles, to which girls were inveigled for the licentious pleasure of Louis XV. An Alsatia.

> Boulogne may be proud of being the *parc aux cerfs* to those whom remorseless greed drives from their island homes.—*Saturday Review.*

Par'cinus, a young prince in love with his cousin Irolit'a, but beloved by Az'ira. The fairy Danamo was Azira's mother, and resolved to make Irolita marry the fairy Brutus, but Parcinus, aided by the fairy Favourable, surmounted all obstacles, married Irolita, and made Brutus marry Azira.

> Parcinus had a noble air, a delicate shape, a fine head of hair admirably white. . . . He did everything well, danced and sang to perfection, and gained all the prizes at tournaments, whenever he contended for them.—*Comtesse D'Aulnoy: Fairy Tales* ("Perfect Love," 1682).

Par'dalo, the demon-steed given to Iniguex Guerra by his gobelin mother,

that he might ride to Tolēdo and liberate his father, don Diego Lopez lord of Biscay, who had fallen into the hands of the Moors.—*Spanish Story.*

Par'diggle (*Mrs.*), a formidable lady, who conveyed to one the idea "of wanting a great deal of room." She devoted herself to good works done in the most offensive and disagreeable manner, and made her family of small boys contribute all their pocket money to the cause of missions.—*Dickens: Bleak House* (1853).

Pardoner's Tale (*The*), in Chaucer's *Canterbury Tales*, is "Death and the Rioters." Three rioters agree to hunt down Death, and kill him. An old man directs them to a tree in a lane, where, as he said, he had just left him. On reaching the spot, they find a rich treasure, and cast lots to decide who is to go and buy food. The lot falls on the youngest, and the other two, during his absence, agree to kill him on his return. The rascal sent to buy food poisons the wine, in order to secure to himself the whole treasure. Now comes the catastrophe: The two set on the third and slay him, but die soon after of the poisoned wine; so the three rioters *find death* under the tree, as the old man said, paltering in a double sense (1388).

Parian Chronicle, a register of the chief events in the history of ancient Greece for 1318 years, beginning with the reign of Cecrops and ending with the archonship of Diognētus. It is one of the Arundelian Marbles, and was found in the island of Paros.

Parian Verse; ill-natured satire; so called from Archil'ochus, a native of Paros.

Pari-Ba'nou, a fairy who gave prince Ahmed a tent, which would fold into so small a compass that a lady might carry it about as a toy; but, when spread, it would cover a whole army.—*Arabian Nights* ("Prince Ahmed and Pari-Banou").

Paridel is a name employed in the *Dunciad* for an idle libertine,—rich, young, and at leisure. The model is sir Paridel, in the *Faërie Queene.*

> Thee, too, my Paridel, she marked thee there,
> Stretched on the rack of a too-easy chair,
> And heard thy everlasting yawn confess
> The pains and penalties of idleness.
> *Pope: The Dunciad*, iv. 341 (1742).

Par'idel (*Sir*), descendant of Paris, Paris's son Parius settled in Paros, and left his kingdom to his son Par'idas, from whom Paridel descended. Having gained the hospitality of Malbecco, sir Paridel eloped with his wife Dame Hel'inore (3 *syl.*), but soon quitted her, leaving her to go whither she would. "So had he served many another one" (bk. iii. 10). In bk. iv. 1 sir Paridel is discomfited by sir Scudamore.—*Spenser: Faërie Queene*, iii. 10; iv. 1 (1590, 1596).

("Sir Paridel" is meant for Charles Nevil, sixth and last of the Nevils earls of Westmoreland. He joined the Northumberland rebellion of 1569 for the restoration of Mary queen of Scots; and, when the plot failed, made his escape to the Continent, where he lived in poverty and obscurity. The earl was quite a Lothario, whose delight was to win the love of women, and then to abandon them.)

PARIS, a son of Priam and Hecŭba, noted for his beauty. He married Œnōnē, daughter of Cebren the river-god. Subsequently, during a visit to Menelāos king of Sparta, he eloped with queen Helen, and this brought about the Trojan war. Being wounded by an arrow from the bow of Philoctētēs, he sent for his wife, who hastened to him with remedies; but it was too late—he died of his wound, and Œnonē hung herself.—*Homer: Iliad.*

Paris was appointed to decide which of the three goddesses (Juno, Pallas, or Minerva) was the fairest fair, and to which should be awarded the golden apple thrown "to the most beautiful." The three goddesses tried by bribes to obtain the verdict: Juno promised him dominion if he would decide in her favour; Minerva promised him wisdom; but Venus said she would find him the most beautiful of women for wife, if he allotted to her the apple. Paris handed the apple to Venus.

> Not Cytherea from a fairer swain
> Received her apple on the Trojan plain.
> *Falconer: The Shipwreck*, L. 3 (1756).

Paris, a young nobleman, kinsman of prince Es'calus of Verona, and the unsuccessful suitor of his cousin Juliet.—*Shakespeare: Romeo and Juliet* (1598).

Paris (*Notre Dame de*), by Victor Hugo (1831). (See ESMERALDA and QUASIMODO.)

Paris in France. The French say, *Il n'y a que Paris* ("There is but one city in the world worth seeing, and that is Paris"). The Neapolitans have a similar phrase, *Voir Naples et mourir.*

The Paris of Japan, Osāka, south-west of Miako.—*Gibson: Gallery of Geography*, 926 (1872).

Little Paris. Brussels is so called. So is the "Galleria Vittorio Emanuele" of Milan, on account of its brilliant shops, its numerous cafés, and its general gaiety.

Paris Garden, a bear-garden on the south bank of the Thames; so called from Robert de Paris, whose house and garden were there in the time of Richard II.

Do you take the court for Paris Garden?—*Shakespeare: Henry VIII.* act v. sc. 4 (1601).

Parisina, wife of Azo chief of Ferrara. She had been betrothed before her marriage to Hugo, a natural son of Azo, and after Azo took her for his bride, the attachment of Parisina and Hugo continued, and had freer scope for indulgence. One night, Azo heard Parisina in sleep confess her love for Hugo, whereupon he had his son beheaded, and, though he spared the life of Parisina, no one ever knew what became of her.—*Byron: Parisina* (1816).

*** Such is Byron's version; but history says Niccolo III. of Ferrara (Byron's "Azo") had for his second wife Parisina Malatesta, who showed great aversion to Ugo, a natural son of Niccolo, whom he greatly loved. One day, with the hope of lessening this strong aversion, he sent Ugo to escort her on a journey, and the two fell in love with each other. After their return, the affection of Parisina and Ugo continued unabated, and a servant named Zoe'se (3 *syl.*) having told the marquis of their criminal intimacy, he had the two guilty ones brought to open trial. They were both condemned to death, Ugo was beheaded first, then Parisina. Some time after, Niccolo married a third wife, and had several children.—*Frissi: History of Ferrara.*

Parish Register (*The*), a poem by Crabbe, in heroic metre, including the story of Phœbe Dawson (1807).

Parisian Wedding (*The*). The reference is to the massacre of St. Bartholomew, which took place during the wedding festivities of Henri of Navarre and Marguerite of France.

Charles IX., although it was not possible for him to recall to life the countless victims of the Paris Wedding, was ready to explain those murders to every unprejudiced mind.—*Motley: Dutch Republic*, iii. 9.

Parisme'nos, the hero of the second part of *Parismus* (*q.v.*). This part contains the adventurous travels of Parismenos, his deeds of chivalry, and love for the princess Angelica, "the Lady of the Golden Tower."—*Foord: Parismenos* (1598).

Paris'mus, a valiant and renowned prince of Bohemia, the hero of a romance so called. This "history" contains an account of his battles against the Persians, his love for Laurana daughter of the king of Thessaly, and his strange adventures in the Desolate Island. The second part contains the exploits and love affairs of Parisme'nos. — *Foord: Parismus* (1598).

Pariza'de (4 *syl.*), daughter of Khosrou-schah sultan of Persia, and sister of Bahman and Perviz. These three, in infancy, were sent adrift, each at the time of birth, through the jealousy of their two maternal aunts, who went to nurse the sultana in her confinement; but they were drawn out of the canal by the superintendent of the sultan's gardens, who brought them up. Parizadê rivalled her brothers in horsemanship, archery, running, and literature. One day, a devotee who had been kindly entreated by Parizadê, told her the house she lived in wanted three things to make it perfect: (1) *the talking bird*, (2) *the singing tree*, and (3) *the gold-coloured water.* Her two brothers went to obtain these treasures, but failed. Parizadê then went, and succeeded. The sultan paid them a visit, and the talking bird revealed to him the story of their birth and bringing up. When the sultan heard the infamous tale, he commanded the two sisters to be put to death; and Parizadê, with her two brothers, were then proclaimed the lawful children of the sultan.—*Arabian Nights* ("The Two Sisters," the last story).

¶ The story of *Chery and Fairstar*, by the comtesse D'Aulnoy, is an imitation of this tale; and introduces the "green bird," the "singing apple," and the "dancing water."

Parley (*Peter*), Samuel Griswold Goodrich, an American. Above seven millions of his books were in circulation in 1859 (1793–1860).

*** Several piracies of this popular name have appeared. Thus, S. Kettell of America pirated the name in order to sell under false colours; Darton and Co. issued a Peter Parley's *Annual* (1841–1855); Simkins, a Peter Parley's *Life of Paul* (1845); Bogue, a Peter Parley's *Visit to London*, etc. (1844); Tegg, several works under the same name; Hodson, a Peter Parley's

Bible Geography (1839); Clements, a Peter Parley's *Child's First Step* (1839). None of which works were by Goodrich, the real "Peter Parley."

(William Martin was the writer of Darton's "Peter Parley series." George Mogridge wrote several tales under the name of Peter Parley. How far such "false pretences" are justifiable, public opinion must decide.)

Parleyings with Certain People of Importance in their Way. A series of poems by Robert Browning (1887). The "people" are Bernard de Mandeville, Daniel Bartoli, Christopher Smart, George Bubb Dodington, Francis Furini, Gerard de Lairesse, and Charles Avison. The poems are introduced by a prologue, "Apollo and the Fates," and concluded by "A Dialogue between John Fust and his Friends."

Parliament (*The Black*), a parliament held by Henry VIII. in Bridewell.

(For Addled parliament, Barebone's parliament, the Devil's parliament, the Drunken parliament, the Good parliament, the Long parliament, the Mad parliament, the Pensioner parliament, the Rump parliament, the Running parliament, the Unmerciful parliament, the Useless parliament, the Wonder-making parliament, the parliament of Dunces, etc., see *Dictionary of Phrase and Fable*, p. 943.)

Parliament of Bees (*The*), an allegorical masque in rhyme. The characters are all bees with suitable names.—*John Day* (1640).

Parnassus (in Greek *Parnassos*), the highest part of a range of mountains north of Delphi, in Greece, chief seat of Apollo and the Muses. Called by poets "double-headed," from its two highest summits, *Tithor'ea* and *Lycor'a*. On Lycorea was the Corycian cave, and hence the Muses are called the Corycian nymphs.

> Conquer the severe ascent
> Of high Parnassus.
> *Akenside: Pleasures of Imagination*, i. (1744).

The Parnassus of Japan, Fusiyama ("rich scholar's peak"). — *Gibson's Gallery of Geography*, 921 (1872).

Parnelle (*Mme.*), the mother of Mon. Orgon, and an ultra-admirer of Tartuffe, whom she looks on as a saint. In the adaptation of Molière's comedy by Isaac Bickerstaff, Mme. Parnelle is called "old lady Lambert;" her son, "sir John Lambert;" and Tartuffe, "Dr. Cantwell."—*Molière: Tartuffe* (1664); *Bickerstaff. The Hypocrite* (1768).

(*The Nonjuror*, by Cibber (1706), was the quarry of Bickerstaff's play.)

Parody (*Father of*), Hippo'nax of Ephesus (sixth century B.C.).

Parol'les (3 *syl.*), a boastful, cowardly follower of Bertram count of Rousillon. His utterances are racy enough, but our contempt for the man smothers our mirth, and we cannot laugh. In one scene the bully is taken blindfold among his old acquaintances, who he is led to suppose are his enemies, and he vilifies their characters to their faces in most admired foolery. — *Shakespeare: All's Well that Ends Well* (1598).

> He [*Dr. Parr*] was a mere Parolles in a pedagogue's wig.—*Noctes Ambrosianæ.*

¶ For similar tongue-doughty heroes, see BASILISCO, BESSUS, BLUFF, BOBADIL, BOROUGHCLIFF, BRAZEN, FLASH, PISTOL, PYRGO POLINICES, SCARAMOUCH, THRASO, VINCENT DE LA ROSA, etc.

Parpaillons (*King of the*), the father of Gargamelle "a jolly pug and well-mouthed wench." Gargamelle (3 *syl.*) married Grangousier "in the vigour of his age," and she became mother of Gargantua.—*Rabelais: Gargantua*, i. 3 (1533).

Parr (*Old*). Thomas Parr, we are told, lived in the reign of ten sovereigns. He married his second wife when he was 120 years old, and had a child by her. He was a husbandman, born at Salop, in 1483, and died 1635, aged 152. (See LONGEVITY.)

Parricide (*The Beautiful*), Beatrice Cenci, who is said to have murdered her father for the incestuous brutality with which he had treated her (died 1599).

(Shelley has a tragedy on the subject, called *The Cenci*, 1819.)

Parsley Peel, the first sir Robert Peel. So called from the great quantity of printed calico with the parsley-leaf pattern manufactured by him (1750–1830).

Parson Adams, a simple-minded country clergyman of the eighteenth century. At the age of 50 he was provided with a handsome income of £23 a year (nearly £300 of our money).—*Fielding: Joseph Andrews* (1742).

*** Timothy Burrell, Esq., in 1715, bequeathed to his nephew Timothy the sum of £20 a year, to be paid during his residence at the university, and to be continued to him till he obtained some

preferment worth at least £30 a year.—*Sussex Archæological Collections*, iii. 172.

¶ Goldsmith says the clergyman of his "deserted village" was "passing" or exceedingly rich, for he had £40 a year (equal to £500 now). In Norway and Sweden, to this day, the clergy are paid from £20 to £40 a year; in France, £40 is the usual stipend of the working clergy.

Parson Balwhidder. (See BALWHIDDER, p. 86.)

¶ Of St. Yves it is said (1251-1303)—

Il distribuait, avec une sainte profusion, aux pauvres, les revenus de son bénéfice et ceux de son patrimone qui étaient de £60 de rente, alors une somme très notable, particulièrement en Basse Bretagne.—*Dom Lobineau: Lives of the Saints of Great Britain.*

Parson Bate, a stalwart, choleric, sporting parson, editor of the *Morning Post* in the latter half of the eighteenth century. Afterwards sir Henry Bate Dudley, bart.

When sir Henry Bate Dudley was appointed an Irish dean, a young lady of Dublin said, "Och! how I long to see our dane! They say . . . he fights like an angel."—*Cassell's Magazine* ("London Legends," iii.).

Parson Blattergrowl. (See BLATTERGROWL, p. 126.)

Parson Lot, a name under which Charles Kingsley published his *Cheap Clothes and Nasty* (1850).

Parson Runo (*A*), a simple-minded clergyman, wholly unacquainted with the world; a Dr. Primrose, in fact. It is a Russian household phrase, having its origin in the singular simplicity of the Lutheran clergy of the Isle of Runo.

Parson Trulliber, a fat clergyman, slothful, ignorant, and intensely bigoted. —*Fielding: Joseph Andrews* (1742).

(See also BOANERGES, CHADBRAND, DALE, etc.)

Parson's Tale (*The*), one of the two tales in prose in Chaucer's *Canterbury Tales*. A kind of Bunyan's *Pilgrim's Progress*, comparing the life of a Christian to a journey from earth to heaven.

(The other prose tale is that of the host, and called "Melibeus" or "Melibe," *q.v.*)

Parsons (*Walter*), the giant porter of king James I. (died 1622).—*Fuller: Worthies* (1622).

Parsons' Kaiser (*The*), Karl IV. of Germany, who was set up by pope Clement VI., while Ludwig IV. was still on the throne. The Germans called the pope's *protégé*, "*pfaffen kaiser.*"

Parthe'nia, the mistress of Argălus. —*Sir P. Sidney: Arcadia* (1580).

Parthen'ia, Maidenly Chastity personified. Parthenia is sister of Agnei'a (3 *syl.*) or wifely chastity, the spouse of Encra'tês or temperance. Her attendant is Er'ythre or modesty. (Greek, *parthĕnia*, "maidenhood.")—*Phineas Fletcher: The Purple Island*, x. (1633).

Parthen'ope (4 *syl.*), one of the three syrens. She was buried at Naples. Naples itself was anciently called Parthenopê, a name changed to *Neap'olis* ("the new city") by a colony of Cumæans.

By dead Parthenope's dear tomb.
Milton: Comus, 879 (1634).

Loitering by the sea
That laves the passionate shores of soft Parthenopé.
Lord Lytton: Ode, iii. 2 (1839).

(The three syrens were Parthen'opê, Ligĕa, and Leucos'ia not *Leucoth'ea*, *q.v.*).

Parthen'ope (4 *syl.*), the damsel beloved by prince Volscius. — *Duke of Buckingham: The Rehearsal* (1671).

Parthen'ope of Naples. Sannazaro the Neapolitan poet, called "The Christian Virgil." Most of his poems were published under the assumed name of *Actius Sincerus* (1458-1530).

At last the Muses . . scattered . . .
Their blooming wreaths from fair Valclusa's bowers [*Petrarch*]
To Arno [*Dante* and *Boccaccio*] . . . and the shore
Of soft Parthenope.
Akenside: Pleasures of Imagination, ii. (1744).

Parthenope'an Republic, Naples (1799).

Partington (*Mrs.*) an old lady of amusing affectations and ridiculous blunders of speech. Sheridan's "Mrs. Malaprop" and Smollett's "Tabitha Bramble" are similar characters.—*B. P. Shillaber* (an American humorist).

I do not mean to be disrespectful; but the attempt of the lords to stop the progress of reform reminds me very forcibly of the great storm of Sidmouth, and the conduct of the excellent Mrs. Partington on that occasion. In the winter of 1824, there set in a great flood upon that town; the tide rose to an incredible height; the waves rushed in upon the houses; and everything was threatened with destruction. In the midst of this sublime storm, Dame Partington, who lived upon the beach, was seen at the door of her house with mop and pattens, trundling her mop, squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused; Mrs. Partington's spirit was up; but I need not tell you that the contest was unequal. The Atlantic beat Mrs. Partington. She was excellent at a slop or puddle, but should never have meddled with a tempest.—*Sydney Smith: Speech at Taunton* (1831).

Partlet, the hen, in "The Nun's Priest's Tale," and in the famous beast-epic of *Reynard the Fox* (1498).—*Chaucer: Canterbury Tales* (1388).

Sister Partlet with her hooded head,

the cloistered community of nuns; the Roman Catholic clergy being the "barn-door fowls."—*Dryden: Hind and Panther* (1687).

Partridge. Talus was changed into a partridge.

Partridge, cobbler, quack, astrologer, and almanac-maker. He died 1708. Dean Swift wrote an elegy on him.

> Here, five feet deep, lies on his back,
> A cobler, starmonger, and quack,
> Who, to the stars in pure good will,
> Does to his best look upward still.
> Weep, all you customers that use
> His pills, his almanacs, or shoes.

Partridge, the attendant of Tom Jones, as Strap is of Smollett's "Roderick Random." Faithful, shrewd, and of child-like simplicity. He is half barber and half schoolmaster. His excitement in the play-house when he went to see Garrick in "Hamlet" is charming.—*Fielding: The History of Tom Jones* (1749).

The humour of Smollett, although genuine and hearty, is coarse and vulgar. He was superficial where Fielding showed deep insight; but he had a rude conception of generosity, of which Fielding seems incapable. It is owing to this that "Strap" is superior to "Partridge."—*Hazlitt: Comic Writers.*

Partridge's Day (*Saint*), September 1, the first day of partridge shooting. So August 12 is called "St. Grouse's Day."

Parvenue. One of the O'Neals, being told that Barrett of Castlemone had only been 400 years in Ireland, replied, "I hate the upstart, which can only look back to yesterday."

Parvis ("*victorious*"), surname of Khosrou II. of Persia. He kept 15,000 female musicians, 6000 household officers, 20,500 saddle-mules, 960 elephants, 200 slaves to scatter perfumes when he went abroad, and 1000 sekabers to water the roads before him. His horse, Shibdiz, was called "the Persian Bucephalus."

∴ The reigns of Khosrou I. and II. were the golden period of Persian history.

Parzival, the hero of a metrical romance, by Wolfram von Eschenbach (twelfth century). Parzival was brought up by a widowed mother in solitude, but when grown to manhood, two wandering knights persuaded him to go to the court of king Arthur. His mother, hoping to deter him, consented to his going if he would wear the dress of a common jester. This he did, but soon achieved such noble deeds that Arthur made him a knight of the Round Table. Sir Parzival went in quest of the holy graal, which was kept in a magnificent castle called Graalburg, in Spain, built by the royal priest Titurel. He reached the castle, but, having neglected certain conditions, was shut out, and, on his return to court, the priestess of Graal-burg insisted on his being expelled the court and degraded from knighthood. Parzival then led a new life of abstinence and self-abnegation, and a wise hermit became his instructor. At length he reached such a state of purity and sanctity that the priestess of Graal-burg declared him worthy to become lord of the castle, having been "made perfect by suffering" (*Rev.* vii. 14; *Heb.* ii. 10).

∴ This, of course, is an allegory of a Christian giving up everything in order to be admitted a priest and king in the city of God, and becoming a fool in order to learn true wisdom (see 1 *Cor.* iii. 18).

Pascal. Frederick von Hardenberg ("Novalis") (1770–1801) is so called by Carlyle.

Pasquin, a Roman cobbler in the latter half of the fifteenth century, whose shop stood in the neighbourhood of the Braschi palace near the Piazza Navoni. He was noted for his caustic remarks and bitter sayings. After his death, a mutilated statue near the shop was called by his name, and made the repository of all the bitter epigrams and satirical verses of the city; hence called *pasquinades* (3 *syl.*).

Sir Archy M'Sarcasm—the common Pasquin of the town.—*Macklin: Love à-la-Mode*, I. 1 (1779).

Passamonte (*Gines de*), the galley-slave set free by don Quixote. He returned the favour by stealing Sancho's wallet and ass. Subsequently he reappeared as a puppet-showman.—*Cervantes: Don Quixote* (1605–15).

Passatore (*Il*), a title assumed by Belli'no, an Italian bandit chief, who died 1851.

Passebrewell, the name of sir Tristram's horse.—*History of Prince Arthur*, ii. 68.

Passe-Lourdaud (3 *syl.*), a great rock near Poitiers, where there is a very narrow hole on the edge of a precipice, through which the university freshmen are made to pass to "matriculate" them. (Passe-Lourdaud means "lubber-pass.")

¶ The same is done at Mantua, where the freshmen are made to pass under the arch of St. Longinus.

Passel'yon, a young foundling brought up by Morgan la Fée. He was detected in an intrigue with Morgan's daughter. The adventures of this amorous youth are related in the romance called *Perceforest*, iii.

Passe-tyme of Plesure, an allegorical poem in forty-six capitulos and in seven-line stanzas, by Stephen Hawes (1515). The poet supposes that while Graunde Amoure was walking in a meadow, he encountered Fame, "enuyroned with tongues of fyre," who told him about La bell Pucell, a ladye fair, living in the Tower of Musike; and then departed, leaving him under the charge of Gouernaunce and Grace who conducted him to the Tower of Doctrine. Countenaunce, the portress, showed him over the tower, and lady Science sent him to Gramer. Afterwards he was sent to Logyke, Rethorike, Inuention, Arismetrike, and Musike. In the Tower of Musike he met La bell Pucell, pleaded his love, and was kindly entreated; but they were obliged to part for the time being, while Graunde Amoure continued his "passe-tyme of plesure." On quitting La bell Pucell, he went to Geometrye, and then to Dame Astronomy. Then, leaving the Tower of Science, he entered that of Chyualry. Here Mynerue introduced him to kyng Melyzyus, after which he went to the temple of Venus, who sent a letter on his behalf to La bell Pucell. Meanwhile, the giant False Report (or Godfrey Gobilyue) met him, and put him to great distress in the house of Correction; but Perceueraunce at length conducted him to the manour-house of Dame Comfort. After sundry trials, Graunde Amoure married La bell Pucell, and, after many a long day of happiness and love, he was arrested by Age, who took him before Policye and Auarice. Death, in time, came for him, and Remembraunce wrote his epitaph.

Paston Letters, letters chiefly written to or by the Paston family, in Norfolk. Charles Knight calls them "an invaluable record of the social customs of the fifteenth century." Two volumes appeared in 1787, entitled *Original Letters Written During the Reigns of Henry VI., Edward IV., and Richard III., by Various Persons of Rank.* Three extra volumes were subsequently printed.

(Some doubt has been raised respecting the authenticity of these letters.)

Pastor Fi'do (*Il*), a pastoral by Giovanni Battista Guari'ni of Ferrara (1585).

Pastoral Romance (*The Father of*), Honoré d'Urfé (1567-1625).

Pastorella, the fair shepherdess (bk. vi. 9), beloved by Corydon, but "neither for him nor any other did she care a whit." She was a foundling, brought up by the shepherd Melibee. When sir Calidore (3 *syl.*) was the shepherd's guest, he fell in love with the fair foundling, who returned his love. During the absence of sir Calidore in a hunting expedition, Pastorella, with Melibee and Corydon, were carried off by brigands. Melibee was killed, Corydon effected his escape, and Pastorella was wounded. Sir Calidore went to rescue his shepherdess, killed the brigand chief, and brought back the captive in safety (bk. vi. 11). He took her to Belgard Castle, and it turned out that the beautiful foundling was the daughter of lady Claribel and sir Bellamour (bk. vi. 12).—*Spenser: Fairie Queene*, vi. 9-12 (1596).

*** "Pastorella" is meant for Frances Walsingham, daughter of sir Francis Walsingham, whom sir Philip Sidney ("sir Calidore") married. After Sidney's death, the widow married the earl of Essex (the queen's favourite). Sir Philip being the author of a romance called *Arcadia*, suggested to the poet the name Pastorella.

Patago'nians. This word means "large foot," from the Spanish *patagón* ("a large, clumsy foot"). The Spaniards so called the natives of this part of South America, from the unusual size of the human foot-prints in the sand. It appears that these foot-prints were due to a large clumsy shoe worn by the natives, and were not the impressions of naked feet.

Patam'ba, a city of the Az'tecas, south of Missouri, utterly destroyed by earthquake and overwhelmed.

> The tempest is abroad. Fierce from the north
> A wind uptears the lake, whose lowest depths
> Rock, while convulsions shake the solid earth.
> Where is Patamba? . . . The mighty lake
> Hath burst its bounds, and yon wide valley roars,
> A troubled sea, before the rolling storm.
> *Southey: Madoc* (1805).

Patch, the clever, intriguing waiting-woman of Isabinda daughter of sir Jealous Traffick. As she was handing a love-letter in cipher to her mistress, she let it fall, and sir Jealous picked it up.

He could not read it, but insisted on knowing what it meant. "Oh," cried the ready wit, "it is a charm for the tooth-ache!" and the suspicion of sir Jealous was diverted (act iv. 2).—*Mrs. Centlivre: The Busy Body* (1709).

Patch (*Clause*), king of the beggars. He died in 1730, and was succeeded by Bampfylde Moore Carew.

Patche (1 *syl.*), cardinal Wolsey's jester. When the cardinal felt his favour giving way, he sent Patche as a gift to the king, and Henry VIII. considered the gift a most acceptable one.

We call one Patche or Cowlson, whom we see to do a thing foolishly, because these two in their time were notable fools.—*Wilson: Art of Rhetorique* (1553).

Patched-up Peace (*The*), a treaty of peace between the duc d'Orléans and John of Burgundy (1409).

¶ Sometimes the treaty between Charles IX. and the huguenots, concluded at Longjumeau in 1568, is so called (*La Paix Fourrée*).

Patelin (2 *syl.*), the hero of an ancient French comedy. He contrives to obtain on credit six ells of cloth from William Josseaume, by artfully praising the tradesman's father. Any subtle, crafty fellow, who entices by flattery and insinuating arts, is called a Patelin.—*Blanchet: L'Avocat Patelin* (1459–1519).

On lui attribue, mais à tort, la farce de *L'Avocat Patelin*, qui est plus ancienne que lui.—*Bouillet: Dictionary Universel d'Histoire, etc.* (article "Blanchet").

"Consider, sir, I pray you, how the noble Patelin, having a mind to extol to the third heavens the father of William Josseaume, said no more than this: he did lend his goods freely to those who were desirous of them.—*Rabelais: Pantagruel*, lib. 4 (1545).

(D. A. de Brueys reproduced this comedy in 1706.)

Pater Patrum. St. Gregory of Nyssa is so called by the council of Nice (332–395).

Paterson (*Pate*), serving-boy to Bryce Snailsfoot the pedlar.—*Sir W. Scott: The Pirate* (time, William III.).

Pathfinder (*The*), Natty Bumppo; also called "The Deerslayer," "The Hawk-eye," and "The Trapper."—*Fenimore Cooper* (five novels called *The Pathfinder, The Pioneers, The Deerslayer, The Last of the Mohicans*, and *The Prairie*).

Pathfinder of the Rocky Mountains (*The*), major-general John Charles Fremont, who conducted four exploring expeditions across the Rocky Mountains in 1842.

Patient Griselda or **Grisildis**, the wife of Wautier marquis of Saluces. Boccaccio says she was a poor country lass, who became the wife of Gualtiere marquis of Saluzzo. She was robbed of her children by her husband, reduced to abject poverty, divorced, and commanded to assist in the marriage of her husband with another woman; but she bore every affront patiently, and without complaint.—*Chaucer: Canterbury Tales* ("The Clerk's Tale," 1388); *Boccaccio: Decameron*, x. 10 (1352).

(The tale is allegorical of that text, "The Lord gave, and the Lord hath taken away; blessed be the name of the Lord," *Job* i. 21.)

N.B.—A comedy called *Patient Grissell* was written by Chettle and Dekker in 1603.

Patin, brother of the emperor of Rome. He fights with Am'adis of Gaul, and has his horse killed under him.—*Vasco de Lobeira: Amadis of Gaul* (thirteenth century).

Patison, sir Thomas More's licensed jester. Hans Holbein has introduced this jester in his famous picture of the lord chancellor.

Patriarch of Dorchester, John White of Dorchester, a puritan divine (1574–1648).

Patriarchs (*The Last of the*). So Christopher Casby of Bleeding-heart Yard was called. "So grey, so slow, so quiet, so impassionate, so very bumpy in the head, that patriarch was the word for him." Painters implored him to be a model for some patriarch they designed to paint. Philanthropists looked on him as famous capital for a platform. He had once been town agent in the Circumlocution Office, and was well-to-do.

His face had a bloom on it like ripe wall-fruit, and his blue eyes seemed to be the eyes of wisdom and virtue. His whole face teemed with the look of benignity. Nobody could say where the wisdom was, or where the virtue was, or where the benignity was, but they seemed to be somewhere about him. . . . He wore a long wide-skirted bottle-green coat, and a bottle-green pair of trousers, and a bottle-green waistcoat. The patriarchs were not dressed in bottle-green broadcloth, and yet his clothes looked patriarchal.—*Dickens: Little Dorrit* (1857).

Patrick, an old domestic at Shaw's Castle.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Patrick (*St.*), the tutelar saint of Ireland. Born at Kirk Patrick, near

Dumbarton. His baptismal name was "Succeath" ('valour in war") changed by Milcho, to whom he was sold as a slave, into "Cotharig" (four families or four masters, to whom he had been sold). It was pope Celestine who changed the name to "Patricius," when he sent him to convert the Irish.

N.B.—Certainly the most marvellous of all the miracles ascribed to the saints is that recorded of St. Patrick. "He swam across the Shannon with his head in his mouth!"

St. Patrick and king O'Neil. One day, the saint set the end of his crozier on the foot of O'Neil king of Ulster, and, leaning heavily on it, hurt the king's foot severely; but the royal convert showed no indication of pain or annoyance whatsover.

¶ A similar anecdote is told of St. Areed, who went to show the king of Abyssinia a musical instrument which he had invented. His majesty rested the head of his spear on the saint's foot, and leaned with both his hands on the spear while he listened to the music. St. Areed, though his great toe was severely pierced, showed no sign of pain, but went on playing as if nothing was the matter.

St. Patrick and the Serpent. St. Patrick cleared Ireland of vermin. One old serpent resisted, but St. Patrick overcame it by cunning. He made a box, and invited the serpent to enter in. The serpent insisted it was too small; and so high the contention grew that the serpent got into the box to prove that he was right, whereupon St. Patrick slammed down the lid, and cast the box into the sea.

¶ This tradition is marvellously like an incident of the *Arabian Nights' Entertainments.* A fisherman had drawn up a box or vase in his net, and on breaking it open a genius issued therefrom, and threatened the fisherman with immediate destruction because he had been enclosed so long Said the fisherman to the genius, "I wish to know whether you really were in that vase." "I certainly was," answered the genius. "I cannot believe it," replied the fisherman, "for the vase could not contain even one of your feet." Then the genius, to prove his assertion, changed into smoke, and entered into the vase, saying, "Now, incredulous fisherman, dost thou believe me?" But the fisherman clapped the leaden cover on the vase, and told the genius he was about to throw the box into the sea, and that he would build a house on the spot to warn others not to fish up so wicked a genius. —*Arabian Nights* ("The Fisherman," one of the early tales).

(St. Patrick, I suspect, had read the *Arabian Nights*, and stole a leaf from the fisherman's book.)

¶ For other similar tales, see VIRGIL THE ENCHANTER.

St. Patrick a Gentleman.

> Oh, St. Patrick was a gintleman,
> Who came of dacent people. . . .

(This song was written by Messrs. Bennet and Toleken, of Cork, and was first sung by them at a masquerade in 1814. It was afterwards lengthened for Webbe, the comedian, who made it popular.)

St. Patrick's Purgatory, lough Derg, in Ireland. At the end of the fifteenth century, the purgatory of lough Derg was destroyed, by order of the pope, on St. Patrick's Day, 1497.

(Calderon has a drama entitled *The Purgatory of St. Patrick*, 1600–1681.)

Patriot King (*The*), Henry St. John viscount Bolingbroke (1678–1751). He hired Mallet to traduce Pope after his decease, because the poet refused to give up certain copies of a work which the statesman wished to have destroyed.

> Write as if St. John's soul could still inspire,
> And do from hate what Mallet did for hire.
> *Byron: English Bards and Scotch Reviewers* (1809).

Patriot of Humanity. Henry Grattan (1750–1820) is so called by Byron. (See *Don Juan*, preface to canto vi., etc., 1824.)

Patron (*The*), a farce by S. Foote (1764). The patron is sir Thomas Lofty, called by his friends, "sharp-judging Adriel, the Muse's friend, himself a Muse," but by those who loved him less, "the modern Midas." Books without number were dedicated to him, and the writers addressed him as the "British Pollio, Atticus, the Mæcēnas of England, protector of arts, paragon of poets, arbiter of taste, and sworn appraiser of Apollo and the Muses." The plot is very simple: Sir Thomas Lofty has written a play called *Robinson Crusoe*, and gets Richard Bever to stand godfather to it. The play is damned past redemption, and, to soothe Bever, sir Thomas allows him to marry his niece Juliet.

*** Horace Walpole, earl of Oxford, is the original of "sir Thomas Lofty" (1717–1797).

Patronage, a novel by Maria Edgeworth (1812).

Patten, according to Gay, is so called from Patty, the pretty daughter of a Lincolnshire farmer, with whom the village blacksmith fell in love. To save her from wet feet when she went to milk the cows, he mounted her clogs on a cleat of iron in the form of a ring.

> The patten now supports each frugal dame,
> Which from the blue-eyed Patty takes its name.
> *Guy: Trivia*, i. (1712).

(Of course, the word is the French *patin*, "a skate or high-heeled shoe," from the Greek, *patein*, "to walk.")

Pattieson (*Mr. Peter*), in the introduction of *The Heart of Midlothian*, by sir W. Scott; and again in the introduction of *The Bride of Lammermoor*. He is a hypothetical assistant teacher at Gandercleuch, and the feigned author of *The Tales of My Landlord*, which sir Walter Scott pretends were published by Jedediah Cleishbotham, after the death of Pattieson.

Patty, "the maid of the mill," daughter of Fairfield the miller. She was brought up by the mother of lord Aimworth, and was promised by her father in marriage to Farmer Giles; but she refused to marry him, and became the bride of lord Aimworth. Patty was very clever, very pretty, very ingenuous, and loved his lordship to adoration.—*Bickerstaff: The Maid of the Mill* (1765).

Pattypan (*Mrs.*), a widow who keeps lodgings, and makes love to Tim Tartlet, to whom she is ultimately engaged.

> By all accounts, she is just as loving now as she was thirty years ago.—*Cobb: The First Floor*, i. 2 (1756-1818).

Patullo (*Mrs.*), waiting-woman to lady Ashton.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Pau-Puk-Keewis, a cunning mischief-maker, who taught the North American Indians the game of hazard, and stripped them by his winnings of all their possessions. In a mad freak, Pau-Puk-Keewis entered the wigwam of Hiawatha, and threw everything into confusion; so Hiawatha resolved to slay him. Pau-Puk-Keewis, taking to flight, prayed the beavers to make him a beaver ten times their own size. This they did; but when the other beavers made their escape at the arrival of Hiawatha, Pau-Puk-Keewis was hindered from getting away by his great size; and Hiawatha slew him. His spirit, escaping, flew upwards, and prayed the storm-fools to make him a "brant" ten times their own size. This was done, and he was told never to look downwards, or he would lose his life. When Hiawatha arrived, the "brant" could not forbear looking at him; and immediately he fell to earth, and Hiawatha transformed him into an eagle.

> Now in winter, when the snowflakes
> Whirl in eddies round the lodges. . . .
> "There," they cry, "comes Pau-Puk-Keewis;
> He is dancing thro' the village,
> He is gathering in his harvest."
> *Longfellow: Hiawatha*, xvii. (1855).

PAUL, the love-child of Margaret, who retired to port Louis, in the Mauritius, to bury herself, and bring up her only child. Hither came Mme. de la Tour, a widow, and was confined of a daughter, whom she named Virginia. Between these neighbours a mutual friendship arose, and the two children became playmates. As they grew in years, their fondness for each other developed into love. When Virginia was 15, her mother's aunt adopted her, and begged she might be sent to France to finish her education. She was above two years in France; and as she refused to marry a count of the "aunt's" providing, she was disinherited, and sent back to her mother. When within a cable's length of the island, a hurricane dashed the ship to pieces, and the dead body of Virginia was thrown upon the shore. Paul drooped from grief, and within two months followed her to the grave.—*Bernardin de St. Pierre: Paul et Virgine* (1788).

(In Cobb's dramatic version, Paul's mother (Margaret) is made a faithful domestic of Virginia's parents. Virginia's mother dies, and commits her infant daughter to the care of Dominique, a faithful old negro servant; and Paul and Virginia are brought up in the belief that they are brother and sister. When Virginia is 15 years old, her aunt Leonora de Guzman adopts her, and sends don Antonio de Guardes to bring her to Spain, and make her his bride. She is taken by force on board ship; but scarcely has the ship started, when a hurricane dashes it on rocks, and it is wrecked. Alhambra, a runaway slave, whom Paul and Virginia had befriended, rescues Virginia, who is brought to shore and married to Paul; but Antonio is drowned.

Paul (*Father*), Paul Sarpi (1552-1628).

Paul (*St.*). The very sword which cut off the head of this apostle is preserved at the convent of La Lisla, near Tolēdo, in Spain. If any one doubts the fact, he may, for a gratuity, see a "copper sword, twenty-five inches long, and three and a half broad, on one side of which is the word MUCRO ('a sword'), and on the other PAULUS . . . CAPITE." Can anything be more convincing?

Paul (*The Second St.*), St. Remi or *Remigius*, "The Great Apostle of the French." He was made bishop of Rheims when only 22 years old. It was St. Remi who baptized Clovis, and told him that henceforth he must worship what he hitherto had hated, and abjure what he had hitherto adored (439-535).

(The cruse employed by St. Remi in the baptism of Clovis was used through the French monarchy in the anointing of all the kings.)

Paul and Virginia, in French, by St. Pierre, 1788. (See PAUL.) There is an English version of this very pretty story.

Paul at Damascus. (See SAUL . . .)

Paul Pry, an idle, inquisitive, meddlesome fellow, who has no occupation of his own, and is for ever poking his nose into other people's affairs. He always comes in with the apology, "I hope I don't intrude."—*Poole: Paul Pry* (1825).

∴ Thomas Hill, familiarly called "Tommy Hill," was the original of this character, and also of "Gilbert Gurney," by Theodore Hook. Planché says of Thomas Hill—

His *specialité* was the accurate information he could impart on all the petty details of the domestic economy of his friends, the contents of their wardrobes, their pantries, the number of pots of preserve in their store-closets, and of the table-napkins in their linen-presses, the dates of their births and marriages, the amounts of their tradesmen's bills, and whether paid weekly or quarterly. He had been on the press, and was connected with the *Morning Chronicle*. He used to drive Matthews crazy by ferreting out his whereabouts when he left London, and popping the information in some paper.—*Recollections*, i. 131, 132.

Paul's Pigeons. So the boys of St. Paul's School, London, used to be called.

Paul's Walkers, loungers who frequented the middle of St. Paul's in the time of the Commonwealth, as they did Bond Street during the regency. (See Ben Jonson's *Every Man out of His Humour* (1599), and Harrison Ainsworth's *Old St. Paul's*, 1843.)

Pauletti (*The lady Erminia*), ward of Master George Heriot the king's goldsmith.—*Sir W. Scott: The Fortunes of Nigel* (time, James I.).

Pauli'na, the noble-spirited wife of Antig'onus a Sicilian lord, and the kind friend of queen Hermi'onē. When Hermionē gave birth in prison to a daughter, Paulina undertook to present it to king Leontēs, hoping that his heart would be softened at the sight of his infant daughter; but he commanded the child to be cast out on a desert shore, and left there to perish. The child was drifted to the "coast" of Bohemia, and brought up by a shepherd, who called it Perdĭta. Florizel, the son of king Polixĕnēs, fell in love with her, and fled with her to Sicily, to escape the vengeance of the angry king. The fugitives being introduced to Leontēs, it was soon discovered that Perdita was the king's daughter, and Polixenēs consented to the union he had before forbidden. Paulina now invited Leontēs and the rest to inspect a famous statue of Hermionē, and the statue turned out to be the living queen herself.—*Shakespeare: The Winter's Tale* (1604).

Paulina is clever, generous, strong-minded, and warm-hearted, fearless in asserting the truth, firm in her sense of right, enthusiastic in all her affections, quick in thought, resolute in word, and energetic in action, but heedless, hot-tempered, impatient, loud, bold, voluble, and turbulent of tongue.—*Mrs. Jameson.*

Pauline, "The Beauty of Lyons," daughter of Mon. Deschappelles, a Lyonese merchant; "as pretty as Venus and as proud as Juno." (For the rest, see MELNOTTE, p. 695.)—*Lord Lytton: The Lady of Lyons* (1838).

Pauline (*Mademoiselle*) or MONNA PAULA, the attendant of lady Erminia Pauletti the goldsmith's ward.—*Sir W. Scott: The Fortunes of Nigel* (time, James I.).

Pauli'nus of York christened 10,000 men, besides women and their children, in one single day in the Swale. (Altogether some 50,000 souls, *i.e.* 104 every minute, 6250 every hour, supposing he worked eight hours without stopping.)

When the Saxons first received the Christian faith,
Paulinus of old York, the zealous bishop then,
In Swale's abundant stream christened ten thousand men,
With women and their babes, a number more beside,
Upon one happy day.
Drayton: Polyolbion, xxviii. (1622).

Paupiah, the Hindû steward of the British governor of Madras.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Pausa'nias (*The British*), William Camden (1551–1623). Sometimes called "the British Strabo."

Pauvre Jacques. When Marie Antoinette had her artificial Swiss village in the "Little Trianon," a Swiss girl was brought over to heighten the illusion. She was observed to pine, and was heard to sigh out, *pauvre Jacques!* This little romance pleased the queen, who sent for Jacques, and gave the pair a wedding portion; while the marchioness de Travanet wrote the song called *Pauvre Jacques* which created at the time quite a sensation. The first and last verses ran thus—

Pauvre Jacques, quand j'etais près de toi,
Je ne sentais pas ma misère;
Mais à présent que tu vis loin de moi,
Je manque de tout sur la terre.
Poor Jack, while I was near to thee,
Tho' poor, my bliss was unalloyed;
But now thou dwell'st so far from me,
The world appears a lonesome void.
E. C. B.

Pa'via (*Battle of*). François I. of France is said to have written to his mother these words after the loss of this battle, "Madame, tout est perdu hors l'honneur;" but what he really wrote was, "Madame . . . de toutes choses ne m'est demeuré pas que l'honneur et la vie.'

And with a noble siege revolted Pavia took.
Drayton: Polyolbion, xviii. (1613).

Pavilion of prince Ahmed. This pavilion was so small that it might be held and covered by the hand, and yet so large when pitched that a whole army could encamp beneath it. Its size, however, was elastic, being always proportionate to the army to be covered by it.—*Arabian Nights* ("Ahmed and Pari-Banou").

Pavillon (*Meinheer Hermann*), the syndic at Liège [*Le-aje*].

Mother Mabel Pavillon, wife of meinheer Hermann.

Trudchen or *Gertrude Pavillon*, their daughter, betrothed to Hans Glover.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Pawkins (*Major*), a huge, heavy man, "one of the most remarkable of the age." He was a great politician and great patriot, but generally under a cloud, wholly owing to his distinguished genius for bold speculations, not to say "swindling schemes." His creed was "to run a moist pen slick through everything, and start afresh."—*Dickens: Martin Chuzzlewit* (1844).

Pawnbrokers' Balls. Every one knows that these balls are the arms of the Medici family, but it is not so well known that they refer to an exploit of Averardo de Medici, a commander under Charlemagne. This bold warrior slew the giant Mugello, whose club he bore as a trophy. This mace or club had three iron balls, which the family adopted as their device.—*Roscoe: Life of Lorenzo de' Medici* (1796).

Paynim Harper (*The*), referred to by Tennyson in the *Last Tournament*, was Orpheus.

Swine, goats, rams, and geese
Trooped round a paynim harper once, . . .
Then were swine, goats, asses, geese
The wiser fools, seeing the paynim bard
Had such a mastery of his mystery
That he could harp his wife up out of hell.
Tennyson: The Last Tournament (1859).

Peace (*Prince of*), don Manuel Godoy, born at Badajoz. So called because he concluded the "peace of Basle" between the French and Spanish nations in 1795 (1767–1851).

The Father of Peace, Andrea Doria (1469–1560).

Peace (*The Perpetual*), a peace concluded between England and Scotland, a few years after the battle of Flodden Field (January 24, 1502).

Peace (*The Surest Way to*). Fox, afterwards bishop of Hereford, said to Henry VIII., *The surest way to peace is a constant preparation for war.* The Romans had the axiom, *Si vis pacem, para bellum.* It was said of Edgar, surnamed "the Peaceful," king of England, that he preserved peace in those turbulent times "by being always prepared for war" (reigned 959–975).

Peace at any Price. Mézeray says of Louis XII., that he had such detestation of war, that he rather chose to lose his duchy of Milan than burden his subjects with a war-tax.—*Histoire de France* (1643).

Peace of Antal'cidas, the peace concluded by Antalcidas the Spartan and Artaxerxes (B.C. 387).

Peace of God, a peace enforced by the clergy on the barons of Christendom, to prevent the perpetual feuds between baron and baron (1035).

Peace to the Souls. (See MORNA, p. 727.)

Peach'um, a pimp, patron of a gang of thieves, and receiver of their stolen goods. His house is the resort of thieves, pickpockets, and villains of all sorts. He betrays his comrades when it is for his own benefit, and even procures the arrest of captain Macheath.

The quarrel between Peachum and Lockit was an allusion to a personal collision between Walpole and his colleague lord Townsend.—*R. Chambers: English Literature*, i. 571.

Mrs. Peachum, wife of Peachum. She recommends her daughter Polly to be "somewhat nice in her deviations from virtue."

Polly Peachum, daughter of Peachum. (See POLLY.)—*Gay: The Beggar's Opera* (1727).

Peacock's Feather Unlucky (*A*). The peacock's feather is the emblem of an evil eye, an ever-vigilant false friend or traitor. The tale is this: Argus was the chief minister of Osiris king of Egypt. When the king started on his Indian expedition, he left queen Isis regent, with Argus for her chief adviser. Argus, with his hundred eyes (or rather secret spies), soon made himself powerful, shut up the queen-regent in a strong castle, and proclaimed himself king. Mercury marched against him, took him prisoner, and cut off his head. Whereupon, Juno metamorphosed him into a peacock, and set his hundred eyes in his tail.

Pearl. It is said that Cleopatra swallowed a pearl of more value than the whole of the banquet she had provided in honour of Antony. This she did when she drank to his health.

¶ The same sort of extravagant folly is told of Æsopus son of Clodius Æsopus the actor.—*Horace: Satires*, iii. vers. 239.

¶ A similar act of vanity and folly is ascribed to sir Thomas Gresham, when queen Elizabeth dined at the City banquet, after her visit to the Royal Exchange.

Here £15,000 at one clap gues
Instead of sugar; Gresham drinks the pearl
Unto his queen and mistress.
Heywood.

Pearl of Ireland (*The*), St. Bridget or Brigette (1302–1373).

Pearl of the Antilles (*The*), Cuba, which belongs to Spain.

Pearson (*Captain Gilbert*), officer in attendance on Cromwell.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Peasant-Bard (*The*), Robert Burns (1759–1796).

Peasant-Boy Philosopher (*The*), James Ferguson (1710–1776).

Peasant-Painter of Sweden, Hörberg. His chief paintings are altar-pieces.

The altar-piece painted by Hörberg.
Longfellow: The Children of the Lord's Supper.

Peasant-Poet of Northamptonshire, John Clare (1793–1864).

Peasant of the Danube (*The*), Louis Legendre, a member of the French National Convention (1755–1797); called in French *Le Paysan du Danube*, from his "éloquence sauvage."

Peasants' War (*The*), a revolt of the German peasantry in Swabia and Franconia, and subsequently in Saxony, Thuringia, and Alsace, occasioned by the oppression of the nobles and the clergy (1500–1525).

Peaseblossom, a fairy in Shakespeare's *Midsummer Night's Dream*. Other of the fairies are *Cobweb*, *Moth*, and *Mustardseed* (1592).

Peau de Chagrin, a story by Balzac. The hero becomes possessed of a magical wild ass's skin, which yielded him the means of gratifying every wish; but for every wish thus gratified the skin shrank somewhat, and at last vanished, having been wished entirely away. The hero died at the moment the skin disappeared. Life is a *peau d'ane*, for every vital act diminishes its force, and when all its force is gone, life is spent (1834).

Peckover, the butcher, and leader of the "Blue Lambs."—*Tom Taylor: The Contested Election* (1860).

Niver a j'int of meat distributed among the poor of the borough; and me that has known an election make a difference of a score of bullocks in a month. Oh, it is mean! it is mean!

Peck'sniff, "architect and land surveyor," at Salisbury. He talks homilies even in drunkenness, prates about the beauty of charity and the duty of forgiveness, but is altogether a canting humbug. Ultimately he is so reduced in position that he becomes "a drunken, begging, squalid, letter-writing man," out at elbows, and almost shoeless. Pecksniff's

speciality was the "sleek, smiling, crawling abomination of hypocrisy."

If ever man combined within himself all the mild qualities of the lamb with a considerable touch of the dove, and not a dash of the crocodile, or the least possible suggestion of the very mildest seasoning of the serpent, that man was Mr. Pecksniff, "the messenger of peace."—Ch. iv.

Charity and *Mercy Pecksniff*, the two daughters of the "architect and land surveyor." Charity is thin, ill-natured, and a shrew, eventually jilted by a weak young man, who really loves her sister. Mercy Pecksniff, usually called "Merry," is pretty and true-hearted. Though flippant and foolish as a girl, she becomes greatly toned down by the troubles of her married life.—*Dickens: Martin Chuzzlewit* (1843).

Pedant, an old fellow set up to personate Vincentio in Shakespeare's comedy called *The Taming of the Shrew* (1695).

Pedlington (*Little*), an imaginary borough in which quackery, cant, hypocrisy, and humbug abound. John Poole wrote, in 1839, a satire called *Little Pedlington and the Pedlingtonians.*

Pèdre (*Don*), a Sicilian nobleman, who has a Greek slave of great beauty named Isidore (3 *syl.*). This slave is loved by Adraste (2 *syl.*), a French gentleman, who gains access to the house under the guise of a portrait-painter. (For the rest, see ADRASTE, p. 10.) —*Molière: Le Sicilien ou L'Amour Peintre* (1667).

Pedrillo, the tutor of don Juan. After the shipwreck, the men in the boat, being wholly without provisions, cast lots to know which should be killed as food for the rest, and the lot fell on Pedrillo, but those who feasted on him most ravenously went mad.

His tutor, the licentiate Pedrillo,
Who several languages did understand.
Byron: Don Juan, ii. 25; see 76-79 (1819).

PE'DRO, "the pilgrim," a noble gentleman, servant to Alinda (daughter of lord Alphonso).—*Fletcher: The Pilgrim* (1621).

Pedro (*Don*), prince of Arragon.—*Shakespeare: Much Ado about Nothing* (1600).

Pedro (*Don*), father of Leonora.—*Jephson: Two Strings to your Bow* (1792).

Pedro (*Don*), a Portuguese nobleman, father of donna Violante.—*Centlivre: The Wonder* (1714).

Pedro (*Dr.*), whose full name was Dr. Pedro Rezio de Aguero, court physician in the island of Barataria. He carried a whalebone rod in his hand, and whenever any dish of food was set before Sancho Panza the governor, he touched it with his wand, that it might be instantly removed, as unfit for the governor to eat. Partridges were "forbidden by Hippocrates," olla podridas were "most pernicious," rabbits were "a sharp-haired diet," veal might not be touched, but "a few wafers and a thin slice or two of quince" might not be harmful.

The governor, being served with some beef hashed with onions, . . . fell to with more avidity than if he had been set down to Milan godwits, Roman pheasants, Sorrento veal, Moron partridges, or green geese of Lavajos; and turning to Dr. Pedro, he said, "Look you, signor doctor, I want no dainties, . . . for I have been always used to beef, bacon, pork, turnips, and onions."—*Cervantes: Don Quixote*, II. iii. 10, 12 (1615).

DR. SANGRADO seems to be copied in some measure from this character. His panacea was hot water and stewed apples. —*Lesage: Gil Blas* (1715-35).

DR. HANCOCK (a real character) prescribed cold water and stewed prunes.

Peebles (*Peter*), the pauper litigant. He is vain, litigious, hard-hearted, and credulous; a liar, a drunkard, and a pauper. His "ganging plea" is Hogarthian comic.—*Sir W. Scott: Redgauntlet* (time, George III.).

Peecher (*Miss*), a schoolmistress, in the flat country where Kent and Surrey meet. "Small, shining, neat methodical, and buxom was Miss Peecher; cherry-checked and tuneful of voice. A little pincushion, a little hussif, a little book, a little work-box, a little set of tables and weights and measures, and a little woman, all in one. She could write a little essay on any subject exactly a slate long, and strictly according to rule. If Mr. Bradley Headstone had proposed marriage to her, she would certainly have replied 'yes,' for she loved him;" but Mr. Headstone did not love Miss Peecher—he loved Lizzie Hexam, and had no love to spare for any other woman.—*Dickens: Our Mutual Friend*, ii. 1 (1864).

Peel-the-Causeway (*Old*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Peeler (*Sir*), any crop which greatly impoverishes the ground. To *peel* is to impoverish soil, as "oats, rye, barley, and grey wheat," but not peas (xxxiii. 51).

Wheat doth not well,
Nor after sir Peeler he loveth to dwell.
Tusser: Five Hundred Points of Good Husbandry, xviii. 12 (1557).

Peelers, the constabulary of Ireland, appointed under the Peace Preservation Act of 1814, proposed by sir Robert Peel. The name was subsequently given to the new police of England, who are also called "Bobbies" from sir Robert Peel.

Peelites (2 *syl.*), those who remained faithful to sir Robert Peel on the second reading of the Corn Law Bill. In 1846 about two-fifths of the Tory party revolted, and 248 of them voted against sir Robert on the second reading of the Corn Law Bill. Of these revolters 80, under the leadership of lord George Bentinck and Benjamin Disraeli, joined the Liberals, defeated the Irish Coercion Bill, and turned out the Government. Between 1847–1852 those who followed Peel were called Peelites; but in 1852, under the coalition Government the name disappeared.

Peep-o'-Day Boys, Irish insurgents of 1784, who prowled about at daybreak, searching for arms.

Peeping Tom of Coventry. (See GODIVA, p. 432.)

Peerage of the Saints. In the preamble of the statutes instituting the Order of St. Michael, founded by Louis XI. in 1469, the archangel is styled "my lord," and created a knight. The apostles had been already ennobled and knighted. We read of "the earl Peter," "count Paul," "the baron Stephen," and so on. Thus, in the introduction of a sermon upon St. Stephen's Day, we have these lines—

> Entendes toutes a chest sermon,
> Et clair et lai tules environ;
> Contes vous vueil lela pation
> De St. Estieul le baron.

The apostles were gentlemen of bloude, and manye of them descended from that worthy conqueror Judas Mackabēus, though, through the tract of time and persecution of wars, poverty oppressed the kindred, and they were constrayned to servile works. Christ was also a gentleman on the mother's side, and might, if He had esteemed of the vayne glorye of this world, have borne coat armour.—*The Blason of Gentrie* (quarto).

Peerce (1 *syl.*), a generic name for a farmer or ploughman. Piers the plowman is the name assumed by Robert or William Langland, in a historico-satirical poem so called.

> And yet, my priests, pray you to God for Peerce . . .
> And if you have a "pater noster" spare,
> Then shal you pray for saylers.
> *Gascoigne: The Steele Glas* (dated 1577).

Peery (*Paul*), landlord of the Ship, Dover.

Mrs. Peery, Paul's wife.—*Colman: Ways and Means* (1788).

Peerybingle (*John*), a carrier, "lumbering, slow, and honest; heavy, but light of spirit; rough upon the surface, but gentle at the core; dull without, but quick within; stolid, but so good. O mother Nature, give thy children the true poetry of heart that hid itself in this poor carrier's breast, and we can bear to have them talking prose all their life long!"

Mrs. [*Mary*] *Peerybingle*, called by her husband "Dot." She was a little chubby, cheery, young wife, very fond of her husband, and very proud of her baby; a good housewife, who delighted in making the house snug and cozy for John, when he came home after his day's work. She called him "a dear old darling of a dunce," or "her little goosie." She sheltered Edward Plummer in her cottage for a time, and thereby placed herself under a cloud; but the marriage of Edward with May Fielding cleared up the mystery, and John loved his little Dot more fondly than ever.—*Dickens: The Cricket on the Hearth* (1845).

Peg, sister of John Bull; meant for the Presbyterian Church. Peter is the Catholic party. Martin [Luther] the Lutheran party, and John [Calvin] the Calvinistic party.

> What think you of my sister Peg [Scotland], that faints at the sound of an organ, and yet will dance and frisk at the noise of a bagpipe?—*Dr. Arbuthnot: History of John Bull* (1712).

Peg. *Drink to your peg.* King Edgar ordered that "pegs should be fastened into drinking-horns at stated distances, and whoever drank beyond his peg at one draught should be obnoxious to a severe punishment."

> I had lately a peg-tankard in my hand. It had on the inside a row of eight pins, one above another, from bottom to top. It held two quarts, so that there was a gill of liquor between peg and peg. Whoever drank short of his pin or beyond it, was obliged to drink to the next, and so on till the tankard was drained to the bottom.—*Sharpe: History of the Kings of England.*

Peg-a-Ramsey, the heroine of an old song. Percy says it was an indecent ballad. Shakespeare alludes to it in his *Twelfth Night*, act ii. sc. 3 (1614).

> James I. had been much struck with the beauty and embarrassment of the pretty Peg-a-Ramsey, as he called her.—*Sir W. Scott.*

Peg'asus, the winged horse of the Muses. It was caught by Bellerophon, who mounted thereon, and destroyed the Chimæra; but when he attempted to ascend to heaven, he was thrown from the horse, and Pegasus mounted alone to

the skies, where it became the constellation of the same name.

To break Pegasus's neck, to write halting poetry.

Some, free from rhyme or reason, rule or check,
Break Priscian's head, and Pegasus's neck.
Pope: The Dunciad, iii. 161 (1728).

N.B.—To "break *Priscian's* head" is to write bad grammar. Priscian was a great grammarian of the fifth century.

Pegg (*Katharine*), one of the mistresses of Charles II. She was the daughter of Thomas Pegg, Esq., of Yeldersey, in Derbyshire.

Peggot'ty (*Clara*), servant-girl of Mrs. Copperfield, and the faithful old nurse of David Copperfield. Her name "Clara" was tabooed, because it was the name of Mrs. Copperfield. Clara Peggotty married Barkis the carrier.

Being very plump, whenever she made any little exertion after she was dressed, some of the buttons on the back of her gown flew off.—Ch. ii.

Dan'el Peggotty, brother of David Copperfield's nurse. Dan'el was a Yarmouth fisherman. His nephew Ham Peggotty, and his brother-in-law's child "little Em'ly," lived with him. Dan'el himself was a bachelor, and a Mrs. Gummidge (widow of his late partner) kept house for him. Dan'el Peggotty was most tender-hearted, and loved little Em'ly dearly.

Ham Peggotty, nephew of Dan'el Peggotty of Yarmouth, and son of Joe, Dan'el's brother. Ham was in love with little Em'ly, daughter of Tom (Dan's brother-in-law); but Steerforth stepped in between them, and stole Em'ly away. Ham Peggotty is represented as the very beau-ideal of an uneducated, simple-minded, honest, and warm-hearted fisherman. He was drowned in his attempt to rescue Steerforth from the sea.

Em'ly Peggotty, daughter of Dan's brother-in-law Tom. She was engaged to Ham Peggotty; but being fascinated with Steerforth, ran off with him. She was afterwards reclaimed, and emigrated to Australia with Dan'el and Mrs. Gummidge.—*Dickens: David Copperfield* (1849).

Peggy, grandchild of the old widow Maclure a covenanter.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Peggy, the laundry-maid of colonel Mannering at Woodburne.—*Sir W. Scott: Guy Mannering* (time, George II.).

Peggy [Thrift], the orphan daughter of sir Thomas Thrift of Hampshire, and the ward of Moody, who brings her up in perfect seclusion in the country. (For the rest of the tale, see MOODY)—*The Country Girl* (Garrick, altered from Wycherly's *Country Wife*, 1675).

Mrs. Jordan [1762–1816] made her first appearance in London at Drury Lane in 1785. The character she selected was "Peggy," her success was immediate, her salary doubled, and she was allowed two benefits.—*W. C. Russell: Representative Actors.*

Pegler (*Mrs.*), mother of Josiah Bounderby, Esq., banker and mill-owner, called "The Bully of Humility." The son allows the old woman £30 a year to keep out of sight.—*Dickens: Hard Times* (1854).

Pek'uah, the attendant of princess Nekayah, of the "happy valley." She accompanied the princess in her wanderings, but refused to enter the great pyramid. While the princess was exploring the chambers, Pekuah was carried off by some Arabs; but was afterwards ransomed for 200 ounces of gold.—*Dr. Johnson: Rasselas* (1759).

Pelay'o (*Prince*), son of Favil'a, founder of the Spanish monarchy after the overthrow of Roderick last of the Gothic kings. Prince Pelayo united, in his own person, the royal lines of Spain and of the Goths.

In him the old Iberian blood,
Of royal and remotest ancestry
From undisputed source, flowed undefiled . . .
He, too, of Chindasuintho's regal line
Sole remnant now, drew after him the love
Of all true Goths.
Southey: Roderick, etc., viii. (1814).

Pelham, the hero of a novel by lord Lytton, entitled *Pelham* or *The Adventures of a Gentleman* (1828).

Pelham (*M.*), one of the many *aliases* of sir R. Phillips, under which he published *The Parent's and Tutor's First Catechism.* In the preface he calls the writer *authoress.* Some of his other names are Rev. David Blair, Rev. C. C. Clarke, Rev. J. Goldsmith.

Pe'lian Spear (*The*), the lance of Achillês which wounded and cured Te'lephos. So called from Peleus the father of Achillês.

Such was the cure the Arcadian hero found—
The Pelian spear that wounded, made him sound.
Ovid: Remedy of Love.

Pelican Island (*The*), a poem in blank verse, extending over nine cantos, by James Montgomery (1827).

Canto i. Disembodied soul, with vital imagination, longing for companionship.
Canto ii. The first era of creation, the period of

fishes, when the coral built reefs which became dry lands.

Canto iii. The third period of creation saw the reefs made fertile with all the variety of the vegetable world; then came insects innumerable, reptiles, and lastly monsters. A cataplasm swept over the earth, and every plant and animal was destroyed.

Canto iv. Surviving germs of the preceding world resuscitate and fill the earth with vegetables of smaller growth, flowers, insects, reptiles; and pelicans domi nate both seas and land.

Canto v. Coral reefs increase in number and in size. The period was the Age of Birds, chiefly amphibious, but still the pelican ruled supreme, and lived out its hundred years.

Canto vi. Animals of all sorts increase. The dreamer is then transferred to a spot where he sees man; but it is man in his most savage state, cannibal man, untutored and savage. He tyrannizes over woman, as the weaker vessel, but in his lowest state retains one spark of deity—love.

Canto vii. Man dies, and what becomes of him? No particle remains to tell us, but we feel assured there is a rest, and everlasting rest, especially for those who lived yet knew no sin.

Canto viii. God has given man intelligence to enjoy and improve his condition; conscience to rebuke him for wrong-doing; a revelation to lead him into truth, and a redeemer to ransom him; but, alas! one looks abroad, and the question arises, "Lord God, why hast Thou made all men in vain?"

Canto ix. Nothing on earth can satisfy man's aspirations. Heaven and earth may pass away, but that which *thinks* within us can never cease to be.

Peli'des (3 *syl.*), Achillês, son of Peleus (2 *syl.*), chief of the Greek warriors at the siege of Troy.—*Homer: Iliad.*

When, like Pelidês, bold beyond control,
Homer raised high to heaven the loud impetuous song.
Beattie: The Minstrel (1773-4).

Pe'lion ["*mud-sprung*"], one of the frog chieftains.

A spear at Pelion, Troglodytês cast
The missive spear within the bosom past
Death's sable shades the fainting frog surround,
And life's red tide runs ebbing from the wound.
Parnell: Battle of the Frogs and Mice, iii. (about 1712).

Pell (*Solomon*), an attorney in the Insolvent Debtors' Court. He has the very highest opinions of his own merits, and by his aid Tony Weller contrives to get his son Sam sent to the Fleet for debt, that he may be near Mr. Pickwick to protect and wait upon him.—*Dickens: The Pickwick Papers* (1836).

Pelleas (*Sir*), lord of many isles, and noted for his great muscular strength. He fell in love with lady Ettard, but the lady did not return his love. Sir Gaw'ain promised to advocate his cause with the lady, but played him false. Sir Pelleas caught them in unseemly dalliance with each other, but forbore to kill them. By the power of enchantment, the lady was made to dote on sir Pelleas; but the knight would have nothing to say to her, so she pined and died. After the lady Ettard played him false, the Damsel of the Lake "rejoiced him, and they loved together during their whole lives."—*Sir T. Malory: History of Prince Arthur*, i. 79-82 (1470).

N.B.—Sir Pelleas must not be confounded with sir Pelles (*q.v.*).

(One of the *Idylls* of lord Tennyson is called "Pelleas and Etarre.")

Pellegrin, the pseudonym of De la Motte Fouqué (1777-1843).

Pelles (*Sir*), of Corbin Castle, "king of the foragn land and nigh cousin of Joseph of Arimathy." He was father of sir Eliazar, and of the lady Elaine who fell in love with sir Launcelot, by whom she became the mother of sir Galahad "who achieved the quest of the holy graal." This Elaine was not the "lily maid of Astolat."

While sir Launcelot was visiting king Pelles, a glimpse of the holy graal was vouchsafed them—

For when they went into the castle to take their repast . . there came a dove to the window, and in her bill was a little censer of gold, and there withall was such a savour as though all the spicery of the world had been there . . . and a damsel, passing fair, bare a vessel of gold between her hands, and thereto the king kneeled devoutly and said his prayers. . . . "Oh mercy!" said sir Launcelot, "what may this mean?" . . "This," said the king, "is the holy Sancgreall which ye have seen."—*Sir T. Malory: History of Prince Arthur*, iii. 2 (1470).

Pellinore (*Sir*), one of the knights of the Round Table, and called the "Knight of the Stranger Beast." Sir Pellinore slew king Lot of Orkeney, but was himself slain ten years afterwards by sir Gawaine one of Lot's sons (pt. i. 35). Sir Pellinore (3 *syl.*) had, by the wife of Aries the cowherd, a son named sir Tor, who was the first knight of the Round Table created by king Arthur (pt. i. 47, 48); one daughter, Elein, by the Lady of Rule (pt. iii. 10); and three sons in lawful wedlock: viz. sir Aglouale (sometimes called Aglavale, probably a clerical error), sir Lamorake Dornar (also called sir Lamorake de Galis), and sir Percivale de Galis (pt. ii. 108). The widow succeeded to the throne (pt. iii. 10).—*Sir T. Malory: History of Prince Arthur* (1470).

Milton calls the name "Pellenore" (2 *syl.*). In fact each of the names in the last line of the following quotation is a dissyllable: Lance-lot', or Pelle-as, or Pelle-nore.

Fair damsels, met in forests wide
By knights of Logres or of Lyones,
Lancelot, or Pelleas, or Pellenore.
Milton

Pelob'ates (4 *syl.*), one of the frog champions. The word means "mud-wader." In the battle he flings a heap of mud against Psycarpax the Hector

of the mice, and half blinds him; but the warrior mouse heaves a stone "whose bulk would need ten degenerate mice of modern days to lift," and the mass, falling on the "mud-wader," breaks his leg.—*Parnell: Battle of the Frogs and Mice*, iii. (about 1712).

Pel'ops' Shoulder, ivory. The tale is that Demēter ate the shoulder of Pelops when it was served up by Tan'talos for food. The gods restored Pelops to life by putting the dismembered body into a caldron, but found that it lacked a shoulder; whereupon Demeter supplied him with an ivory shoulder, and all his descendants bore this distinctive mark.

N.B.—It will be remembered that Pythag'oras had a *golden thigh*.

> Your forehead high,
> And smooth as Pelops' shoulder.
> *J. Fletcher: The Faithful Shepherdess*, ii. 1 (1610).

Pelo'rus, Sicily; strictly speaking, the north-east promontory of that island, called *Capo di Fero*, from a pharos or lighthouse to Poseidon, which once stood there.

> So reels Pelo'rus with convulsive throes,
> When in his veins the burning earthquake glows;
> Hoarse thro' his entrails roars th' infernal flame,
> And central thunders rend his groaning frame.
> *Falconer: The Shipwreck*, ii. 4 (1756).

Pelos, father of Physigna'thos king of the frogs. The word means "mud."—*Parnell: Battle of the Frogs and Mice* (about 1712).

Pembroke (*The earl of*), uncle to sir Aymer de Valence.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Pembroke (*The Rev. Mr.*), chaplain at Waverley Honour.—*Sir W. Scott: Waverley* (time, George II.).

Pen, Philemon Holland, translator-general of the classics. Of him was the epigram written—

> Holland, with his translations doth so fill us,
> He will not let *Suetonius* be *Tranquillus*.

(The point of which is, of course, that the name of the Roman historian was *C. Suetonius Tranquillus*.)

Many of these translations were written from beginning to end with one pen, and hence he himself wrote—

> With one sole pen I writ this book,
> Made of a grey goose-quill;
> A pen it was when I took,
> And a pen I leave it still.

Pen Mightier than the Sword. (See JOURNALISTS, p. 555.)

Pencilling by the Way, gossips about men and places of note, by N. P. Willis (1835). (See PEOPLE I HAVE MET.)

Pendennis, a novel by Thackeray (1849), in which much of his own history and experience is recorded with a novelist's licence. The hero, Arthur Pendennis, reappears in the *Adventures of Philip*, and is represented as telling the story of *The Newcomes*. Arthur Pendennis stands in relation to Thackeray as *David Copperfield* does to Charles Dickens.

Arthur Pendennis, a young man of ardent feelings and lively intellect, but self-conceited and selfish. He has a keen sense of honour, and a capacity for loving, but altogether he is not an attractive character.

Laura Pendennis. This is one of the best of Thackeray's characters.

Major Pendennis, a tuft-hunter, who fawns on his patrons for the sake of wedging himself into their society.—*Thackeray: The History of Pendennis* (1850).

In this novel "Clavering" is Ottery St. Mary, in Devonshire, where Thackeray spent his holidays between 1823 and 1828. "Chatteris" is Exeter; and "Bagmouth" is Sidmouth.

Pendrag'on, probably a title meaning "chief leader in war." *Dragon* is Welsh for a "leader in war," and *pen* for "head" or "chief." The title was given to Uther, brother of Constans, and father of prince Arthur. Like the word "Pharaoh," it is used as a proper name without the article.—*Geoffrey: Chronicle*, vi. (1142).

> Once I read
> That stout Pendragon in his litter, sick,
> Came to the field and vanquished his foes.
> *Shakespeare: 1 Henry VI.* act iii. sc. 2 (1589).

Penel'ope's Web, a work that never progresses. Penelopê, the wife of Ulysses, being importunated by several suitors during her husband's long absence, made reply that she could not marry again, even if Ulysses were dead, till she had finished weaving a shroud for her aged father-in-law. Every night she unravelled what she had woven during the day, and thus the shroud made no progress towards completion.—*Greek Mythology*. (See VORTIGERN'S TOWER.)

(The French say of a work "never ending, still beginning," *c'est l'ouvrage de Pénélope*.)

Ovid, in his *Heroïdes* (4 *syl.*), has an hypothetical letter supposed to have been written by Penelopê (4 *syl.*) to Ulysses, telling him that the Greeks had returned from Troy, and imploring him to hasten home. She tells him how weary she is at his long absence, and at being so pestered for her hand and kingdom.

Penel'ophon, the beggar maid loved by king Cophetua. Shakespeare calls the name Zenelophon in *Love's Labour's Lost,* act iv. sc. 1 (1594).—*Percy: Reliques,* I. ii. 6 (1765).

Penelva (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans,* pertaining to "Am'adis of Gaul." This part was added by an anonymous Portuguese (fifteenth century).

Penfeather (*Lady Penelope*), the lady patroness at the Spa.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Pengwern (*The Torch of*), prince Gwenwyn of Powys-land.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Pengwinion (*Mr.*), from Cornwall; a Jacobite conspirator with Mr. Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Peninsular War (*The*), the war carried on by sir Arthur Wellesley against Napoleon in Portugal and Spain (1808–1814).

(Southey wrote a *History of the Peninsular War,* 1822–32.)

Penitents of Love (*Fraternity of the*), an institution established in Languedoc in the thirteenth century, consisting of knights and esquires, dames and damsels, whose object was to prove the excess of their love by bearing, with invincible constancy, the extremes of heat and cold. They passed the greater part of the day abroad, wandering about from castle to castle, wherever they were summoned by the inviolable duties of love and gallantry; so that many of these devotees perished by the inclemency of the weather, and received the crown of martyrdom to their profession. See *Warton: History of English Poetry* (1781).

Pen'lare (*Richard*), a cheerful man, both frank and free, but married to Rebecca a terrible shrew. Rebecca knew if she once sat in St. Michael's chair (on St. Michael's Mount, in Cornwall), that she would rule her husband ever after; so she was very desirous of going to the mount. It so happened that Richard fell sick, and both vowed to give six marks to St. Michael if he recovered. Richard did recover, and they visited the shrine; but while Richard was making the offering, Rebecca ran to seat herself in St. Michael's chair. No sooner, however, had she done so, than she fell from the chair, and was killed in the fall.—*Southey: St. Michael's Chair* (a ballad, 1798).

Penniless (*The*). Kaiser Maximilian I. (1459, 1493–1519) was called in Italian *Massimilliano Pochidanario.*

Walter the Penniless. Gautier sans avoir of Burgundy, joint leader of the First Crusade with Peter the Hermit, in 1096.

Sir Walter Scott, writing to his son, offered to give him £20 if he could tell him who Walter the Penniless was, and where he marched to.

Penny (*Jock*), a highwayman.—*Sir W. Scott: Guy Mannering* (time, George II.).

Penruddock (*Roderick*), a "philosopher," or rather a recluse, who spent his time in reading. By nature gentle, kind-hearted, and generous, but soured by wrongs. Woodville, his trusted friend, although he knew that Arabella was betrothed to Roderick, induced her father to give her to him, because he was the richer man; and Roderick's life was blasted. Woodville had a son, who reduced himself to positive indigence by gambling, and sir George Penruddock was the chief creditor. Sir George dying, all his property came to his cousin Roderick, who now had ample means to glut his revenge on his treacherous friend; but his heart softened. First, he settled all "the obligations, bonds, and mortgages, covering the whole Woodville property," on Henry Woodville, that he might marry Emily Tempest; and next, he restored to Mrs. Woodville "her settlement, which, in her husband's desperate necessity, she had resigned to him;" lastly, he sold all his own estates, and retired again to a country cottage to his books and solitude.—*Cumberland: The Wheel of Fortune* (1779).

Who has seen J. Kemble [1757–1823] in "Penruddock," and not shed tears from the deepest sources? His tenderly putting away the son of his treacherous friend, . . . examining his countenance, and then exclaiming, in a voice which developed a thousand mysterious feelings, "You are very like your mother;" was sufficient to stamp his excellence in the pathetic line of acting.—*Mrs. R. Trench: Remains* (1822).

Pentap'olin, "with the naked arm," king of the Garaman'teans, who always went to battle with his right arm bare. Alifanfaron emperor of Trap'oban wished to marry his daughter, but, being refused, resolved to urge his suit by the sword. When don Quixote saw two flocks of sheep coming along the road in opposite directions, he told Sancho

Panza they were the armies of these two puissant monarchs met in array against each other.—*Cervantes: Don Quixote*, I. iii. 4 (1605).

Pentecôte Vivante (*La*), cardinal Mezzofanti, who was the master of fifty or fifty-eight languages (1774–1849).

Penthe'a, sister of Ith'oclês, betrothed to Or'gilus by the consent of her father. At the death of her father, Ithoclês compelled her to marry Bass'anes whom she hated, and she starved herself to death.—*Ford: The Broken Heart* (1633).

Penthesile'a, queen of the Amazons, slain by Achilles. S. Butler calls the name "Penthes'ilê."

> And laid about in fight more busily
> Than th' Amazonian dame Penthesile.
> *S. Butler: Hudibras.*

Pen'theus (3 *syl.*), a king of Thebes, who tried to abolish the orgies of Bacchus, but was driven mad by the offended god. In his madness he climbed into a tree to witness the rites, and being descried was torn to pieces by the Bacchantes.

> As when wild Pentheus, grown mad with fear,
> Whole troops of hellish hags about him spies.
> *Giles Fletcher: Christ's Triumph over Death* (1610).

Pen'theus (2 *syl.*), king of Thebes, resisted the introduction of the worship of Dyon'sos (*Bacchus*) into his kingdom, in consequence of which the Bacchantes pulled his palace to the ground; and Pentheus, driven from the throne, was torn to pieces on mount Cithæron by his own mother and her two sisters.

> He the fate [*may sing*]
> Of sober Pentheus.
> *Akenside: Hymn to the Naiads* (1767).

Pentweazel (*Alderman*), a rich City merchant of Blowbladder Street. He is wholly submissive to his wife, whom he always addresses as "Chuck."

Mrs. Pentweazel, the alderman's wife, very ignorant, very vain, and very conceitedly humble. She was a Griskin by birth, and "all her family by the mother's side were famous for their eyes." She had an aunt among the beauties of Windsor, "a perdigious fine woman. She had but one eye, but that was a piercer, and got her three husbands. We was called the gimlet family." Mrs. Pentweazel says her first likeness was done after "Venus de Medicis the sister of Mary de Medicis."

Sukey Pentweazel, daughter of the alderman, recently married to Mr. Deputy Dripping of Candlewick Yard.

Carel Pentweazel, a schoolboy, who had been under Dr. Jerks, near Doncaster, for two years and a quarter, and had learnt all *As in Præsenti* by heart. The terms of this school were £10 a year for food, books, board, clothes, and tuition.—*Foote: Taste* (1753).

Peon'ia or **Pæon'ia**, Macedonia; so called from Pæon son of Endymion.

> Made Macedon first stoop, then Thessaly and Thrace;
> His soldiers there enriched with all Peonia's spoil.
> *Drayton: Polyolbion*, viii. (1612).

People (*Man of the*), Charles James Fox (1749–1806).

People I have Met, sketches by N. P. Willis (1850). (See PENCILLINGS BY THE WAY.)

Pepin (*William*), a White friar and most famous preacher at the beginning of the sixteenth century. His sermons, in eight volumes quarto, formed the grand repertory of the preachers of those times.

> Qui nescit Pepinare, nescit prædicare.—*Proverb.*

Pepper Gate, a gate on the east side of the city of Chester. It is said that the daughter of the mayor eloped, and the mayor ordered the gate to be closed. Hence the proverb, *When your daughter is stolen, close Pepper Gate*; or, in other words, *Lock the stable door when the steed is stolen.—Albert Smith: Christopher Tadpole*, i.

Pepperpot (*Sir Peter*), a West Indian epicure, immensely rich, conceited, and irritable.—*Foote: The Patron* (1764).

Peppers. (See WHITE HORSE OF THE PEPPERS.)

Peps (*Dr. Parker*), a court physician who attended the first Mrs. Dombey on her death-bed. Dr. Peps always gave his patients (by mistake, of course) a title, to impress them with the idea that his practice was exclusively confined to the upper ten thousand.—*Dickens: Dombey and Son* (1846).

Pepys's Diary. Pepys died in 1703, but his *Diary* was not published till 1825. It is in shorthand, and is a record of his personal doings and sayings from January, 1600, to May, 1669.

> Lord Jeffrey says: He [Pepys] finds time to go to every play, to every execution, to every procession, fire, concert, riot, trial, review, city feast, and picture gallery, that he can hear of. Nay, there seems scarcely

to have been a school examination, a wedding, christening, charity sermon, bull-baiting, philosophical meeting, or private merry-making in his neighbourhood, at which he is not sure to make his appearance. . . . He is the first to hear all the court scandal and all the public news, to observe the changes of fashion and the downfall of parties,—to pick up funny gossip and to detail philosophical intelligence,—to criticize every new house and carriage that is built,—every new book or new beauty that appears,—every measure the king adopts, and every mistress he discards.

Perceforest (*King*), the hero of a prose romance "in Greek." The MS. is said to have been found by count William of Hainault in a cabinet at "Burtimer" Abbey, on the Humber; and in the same cabinet was deposited a crown, which the count sent to king Edward. The MS. was turned into Latin by St. Landelain, and thence into French under the title of *La Tres Elegante Delicieux Melliflue et Tres Plaisante Hystoire du Tres Noble Roy Perceforest* (printed at Paris in 1528).

(Of course, this pretended discovery is only an invention. An analysis of the romance is given in Dunlop's *History of Fiction.*)

*** He was called "Perceforest" because he dared to *pierce*, almost alone, an enchanted *forest*, where women and children were most evilly entreated. Charles IX. of France was especially fond of this romance.

Perch, messenger in the house of Mr. Dombey, merchant, whom he adored, and plainly showed by his manner to the great man: "You are the light of my eyes," "You are the breath of my soul." —*Dickens: Dombey and Son* (1846).

Perche Notary (*A*), a lawyer who sets people together by the ears, one who makes more quarrels than contracts. The French proverb is, *Notaire du Perche, qui passe plus d'échalliers que de contrat.*

Le Perche, qui se trouve partagé entre les départements de l'Orne et d'Eure-et-Loir, est un contrée fort boisée, dans laquelle la plupart des champs sont entourés de haies, dans lesquelles sont ménagées certaines ouvertures propres à donner passage aux piétons seulement, et que l'on nomme *échalliers.* —*Hilairs le Gai.*

Percinet, a fairy prince, in love with Graciosa. The prince succeeds in thwarting the malicious designs of Grognon, the step-mother of the lovely princess.—*Percinet and Graciosa* (a fairy tale).

Percival (*Sir*), the third son of sir Pellinore king of Wales. His brothers were sir Aglavale and sir Lamorake Dornar, usually called sir Lamorake de Galis (*Wales*). Sir Tor was his half-brother. Sir Percival caught a sight of the holy graal after his combat with sir Ector de Maris (brother of sir Launcelot), and both were miraculously healed by it. Crétien de Troyes wrote the *Roman de Perceval* (before 1200), and Menessier produced the same story in a metrical form (See PARZIVAL, p. 810.)

Sir Percivale had a glimmering of the Sancgreall and of the maiden that bare it, for he was perfect and clean. And forthwith they were both as whole of limb and hide as ever they were in their life days. "Oh mercy! said sir Percivale, "what may this mean?" . . . "I wot well," said sir Ector . . . "it is the holy vessel, wherein is a part of the holy blood of our blessed Saviour; but it may not be seen but by a perfect man."—Pt. iii. 14.

*** Sir Percival was with sir Bors and sir Galahad when the visible Saviour went into the consecrated wafer which was given them by the bishop. This is called the achievement of the quest of the holy graal (pt. iii. 101, 102).—*Sir T. Malory: History of Prince Arthur* (1470).

Percy Anecdotes (*The*), nominally by Sholto and Reuben Percy, but really by J. C. Robinson and Thomas Byerley (1820–1823).

Percy Arundel lord Ashdale, son of lady Arundel by her second husband. A hot, fiery youth, proud and overbearing. When grown to manhood, a "sea-captain," named Norman, made love to Violet, lord Ashdale's cousin. The young "Hotspur" was indignant and somewhat jealous, but discovered that Norman was the son of lady Arundel by her first husband, and the heir to the title and estates. In the end, Norman agreed to divide the property equally, but claimed Violet for his bride.—*Lord Lytton: The Sea-Captain* (1839).

The derivation of Percy from *Pierce-eye* is, of course, philologically worthless. The legend that the founder of the race lost an eye in a sally has not one iota of truth for its support. The incident was made up to support a false etymology.

Per'dita, the daughter of the queen Hermionê, born in prison. Her father, king Leontês, commanded the infant to be cast on a desert shore, and left to perish there. Being put to sea, the vessel was driven by a storm to the "coast" of Bohemia, and the infant child was brought up by a shepherd, who called its name Perdîta. Flor'izel, the son of the Bohemian king, fell in love with Perdita, and courted her under the assumed name of Doriclês; but the king, having tracked his son to the shepherd's hut, told Perdita that if she did not at once discontinue this foolery, he would command her and the shepherd too to be put to death.

Florizel and Perdita now fled from Bohemia to Sicily, and being introduced to the king, it was soon discovered that Perdita was Leontês's daughter. The Bohemian king, having tracked his son to Sicily, arrived just in time to hear the news, and gave his joyful consent to the union which he had before forbidden.—*Shakespeare: The Winter's Tale* (1604).

Per'dita, Mrs. Mary Robinson (born Darby), the victim of George IV. while prince of Wales. She first attracted his notice while acting the part of "Perdita," and the prince called himself "Florizel." George prince of Wales settled a pension for life on her, £500 a year for herself, and £200 a year for her daughter. She caught cold one winter, and, losing the use of her limbs, could neither walk nor stand (1758–1799, not 1800 as is given usually).

She was unquestionably very beautiful, but more so in the face than in the figure; and she had a remarkable facility in adapting her deportment to dress. . . . To-day she was a *paysanne* with a straw hat tied at the back of her head . . . yesterday she had been the dressed belle of Hyde Park, trimmed, powdered, patched, painted to the utmost power of rouge and white lead; to-morrow she would be the cravated Amazon of the riding-house: but be she what she might, the hats of the fashionable promenaders swept the ground as she passed. When she rode forth in her high phaeton, three candidates and her husband were outriders.—*Mrs. Hawkins: Memoirs* (1800).

Perdrix, toujours Perdrix! Walpole tells us that the confessor of one of the French kings, having reproved the monarch for his conjugal infidelities, was asked what dish he liked best. The confessor replied, "Partridges;" and the king had partridges served to him every day, till the confessor got quite sick of them. "Perdrix, toujours perdrix!" he would exclaim, as the dish was set before him. After a time, the king visited him, and hoped his favourite dish had been supplied him. "Mais oui," he replied, "toujours perdrix, toujours perdrix!" "Ah, ah!" said the amorous monarch, "and one mistress is all very well, but not *perdrix, toujours perdrix!*" (See *Notes and Queries*, 337, October 23, 1869.)

The story is at least as old as the *Cent Nouvelles Nouvelles*, compiled between 1450–1461, for the amusement of the dauphin of France, afterwards Louis XI. (*Notes and Queries*, November 27, 1869.)

*** Farquhar parodies the French expression into, "Soup for breakfast, soup for dinner, soup for supper, and soup for breakfast again."—*Farquhar: The Inconstant*, iv. 2 (1702).

Père Duchesne (*Le*), Jacques René Hébert; so called from the *Père Duchesne*, a newspaper of which he was the editor (1755–1794).

Pread (*Sir*), the Black Knight of the Black Lands. Called by Tennyson, "Night" or "Nox." He was one of the four brothers who kept the passages to Castle Perilous, and was overthrown by sir Gareth.—*Sir T. Malory: History of Prince Arthur*, i. 126 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

Peredur (*Sir*), son of Evrawc, called "sir Peredur of the Long Spear," one of the knights of the Round Table. He was for many years called "The Dumb Youth," from a vow he made to speak to no Christian till Angharad of the Golden Hand loved him better than she loved any other man. His great achievements were: (1) the conquest of the Black Oppressor, who oppressed every one and did justice to no one; (2) killing the Addanc of the Lake, a monster that devoured daily some of the sons of the king of Tortures: this exploit he was enabled to achieve by means of a stone which kept him invisible; (3) slaying the three hundred heroes privileged to sit round the countess of the Achievements: on the death of these men, the seat next the countess was freely given to him; (4) the achievement of the Mount of Mourning, where was a serpent with a stone in its tail which would give inexhaustible wealth to its possessor: sir Peredur killed the serpent, but gave the stone to his companion, earl Etlym of the east country. These exploits over, sir Peredur lived fourteen years with the empress Cristinobyl the Great.

*** Sir Peredur is the Welsh name for sir Perceval of Wales.—*The Mabinogion* (from the Red Book of Hergest, twelfth century).

Per'egrine (3 *syl.*), a sentimental prig, who talks by the book. At the age of 15, he runs away from home, and Job Thornberry lends him ten guineas, "the first earnings of his trade as a brazier." After thirty years' absence, Peregrine returns, just as the old brazier is made a bankrupt "through the treachery of a friend." He tells the bankrupt that his loan of ten guineas has by honest trade grown to 10,000, and these he returns to Thornberry as his own by right. It turns out that Peregrine is the eldest brother of sir Simon Rochdale, J.P., and when sir Simon refuses justice to the old brazier,

Peregrine asserts his right to the estate, etc. At the same time, he hears that the ship he thought was wrecked has come safe into port, and has thus brought him £100,000.—*Colman: John Bull* (1805).

Peregrine Pickle, the hero of a novel entitled *The Adventures of Peregrine Pickle*, by Smollett (1751). Peregrine Pickle is a savage, ungrateful spendthrift, fond of practical jokes, and suffering with evil temper the misfortunes brought about by his own wilfulness.

"The Memoirs of a Lady of Quality" included in this novel are those of lady Vane, whose gallantries were matters of common talk.

Peregri'nus Proteus, a cynic philosopher, born at Parium, on the Hellespont. After a youth spent in debauchery and crimes, he turned Christian; and, to obliterate the memory of his youthful ill practices, divided his inheritance among the people. Ultimately he burned himself to death in public at the Olympic games, A.D. 165. Lucan has held up this immolation to ridicule in his *Death of Peregrinus*.

(C. M. Wieland has an historic romance in German entitled *Peregrinus Proteus*, 1733-1813.)

Per'es (*Gil*), a canon, and the eldest brother of Gil Blas's mother. Gil was a little punchy man, three feet and a half high, with his head sunk between his shoulders. He lived well, and brought up his nephew and godchild Gil Blas. "In so doing, Perês taught himself also to read his breviary without stumbling." He was the most illiterate canon of the whole chapter.—*Lesage: Gil Blas*, i. (1715).

Peres (*Michael*), the "copper captain." A brave Spanish soldier, duped into marrying Estifania, a servant of intrigue, who passed herself off as a lady of property. Being reduced to great extremities, Estifania pawned the clothes and valuables of her husband; but these "valuables" were but of little worth—a jewel which sparkled as the "light of a dark lanthorn," a "chain of whitings' eyes" for pearls, and as for his clothes, she tauntingly says to her husband—

Put these and them [*his jewels*] on, and you're a man of copper,
A copper, copper captain.
Fletcher: Rule a Wife and Have a Wife (1640).

Perfidious Albion. Great Britain was so called by Napoleon I.

Peri, plu. **Peris,** gentle, fairy-like beings of Eastern mythology, offspring of the fallen angels, and constituting a race of beings between angels and men. They direct with a wand the pure-minded the way to heaven, and dwell in Shadu'kiam' and Am'bre-abad, two cities subject to Eblis. (See PARADISE AND THE PERI, p. 804.)

Are the peries coming down from their spheres?
Beckford: Vathek (1786).

Pe'richole, the heroine of Offenbach's comic operetta. She is a street singer of Lima, in Peru.

Perichole (*La*), the *chère amie* of the late viceroy of Peru. She was a foreigner, and gave great offence by calling, in her bad Spanish, the creole ladies *pericholas*, which means "flaunting and bedizened creatures." They, in retaliation, nicknamed the favourite *La Perichole*.

Pericles, the Athenian who raised himself to royal supremacy (died B.C. 429). On his death-bed he overheard his friends recalling his various merits, and told them they had forgotten his greatest of all: "that he had caused no Athenian through his administration to put on mourning," *i.e.* he had caused no one to be put to death.

Peri'cles was a famous man of warre . . .
Yet at his death he rather did rejoice
In clemencie. . . . "Be still," quoth he, "you grave Athenians"
(Who whisperèd and told his valiant acts);
"You have forgot my greatest glorie got:
For yet by me nor mine occasion
Was never sene a mourning garment worn."
Gascoigne: The Steele Glas (died 1577).

Per'icles prince of Tyre, a voluntary exile, in order to avert the calamities which Anti'ochus emperor of Greece vowed against the Tyrians. Periclês, in his wanderings, first came to Tarsus, which he relieved from famine, but was obliged to quit the city to avoid the persecution of Antiochus. He was then shipwrecked, and cast on the shore of Pentap'olis, where he distinguished himself in the public games, and being introduced to the king, fell in love with the princess Thaïs'a and married her. At the death of Antiochus, he returned to Tyre; but his wife, supposed to be dead in giving birth to a daughter (Marina), was thrown into the sea. Periclês entrusted his infant child to Cleon (governor of Tarsus) and his wife Dionysia, who brought her up excellently well. But when she became a young woman, Dionysia employed a man to murder her, and when Periclês came to see her, he was shown a splendid sepulchre which had been raised to her honour. On his

The best work of Benvenuto Cellini is a bronze statue of Perseus, in the Loggia del Lanzi, of Florence.

Perseus's Horse, a ship. Perseus, having cut off Medusa's head, made the ship *Pegasê*, the swiftest ship hitherto known, and generally called "Perseus's flying horse."

> The thick-ribbed bark thro' liquid mountains cut . . .
> Like Perseus' horse.
> *Shakespeare: Troilus and Cressida*, act I. sc. 3 (1602).

Persian Creed (*The*). Zoroaster supposes there are two gods or spirit-principles—one good and the other evil. The good is Yezad, and the evil Ahriman.

> Les mages reconnaissaient deux principes, un bon et un mauvais: le premier, auteur de tout bien; et l'autre, auteur de tout mal. . . . Ils nommaient le bon principe "Yezad" ou "Yezdam," ce que les Grecs, ont traduit par *Oromazes*; et le mauvais "Ahriman," en Grec *Arimannis.—Noël: Dict. de la Fable*, article "Arimane."

> And that same . . . doctrine of the Persian
> Of the two principles, but leaves behind
> As many doubts as any other doctrine.
> *Byron: Don Juan*, xiii. 41 (1824).

Persian Letters, or, according to the proper title, "Letters from a Persian in England to his Friend in Ispahan," by lord Lyttelton (1735).

Persian Tales, translated from the French by Ambrose Philips (1709).

Perth (*The Fair Maid of*), Catharine or Katie Glover, "universally acknowledged to be the most beautiful young woman of the city or its vicinity." Catharine was the daughter of Simon Glover (the glover of Perth), and married Henry Smith the armourer.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

(For the plot of the novel, see FAIR MAID, p. 352.)

Pertinax (*Sir*). (See MACSYCOPHANT.)

Pertolope (*Sir*), the Green Knight. One of the four brothers who kept the passages to Castle Perilous. He was overthrown by sir Gareth. Tennyson calls him "Evening Star" or "Hesperus."—*Sir T. Malory: History of Prince Arthur*, i. 127 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

∴ It is evidently a blunder to call the *Green* Knight "Evening Star" and the *Blue* Knight "Morning Star." In the original tale the combat with the "Green Knight" was at dawn, and with the "Blue Knight" at sunset. The error arose from not recollecting that day began in olden times with the preceding eve, and ended at sunset.

Perviz (*Prince*), son of the sultan Khrosrou-schar of Persia. At birth he was taken away by the sultana's sisters, and set adrift on a canal, but was rescued and brought up by the superintendent of the sultan's gardens. When grown to manhood, "the talking bird" told the sultan that Perviz was his son, and the young prince, with his brother and sister, were restored to their rank and position in the empire of Persia.—*Arabian Nights* ("The Two Sisters," the last tale).

Prince Pervis's String of Pearls. When prince Perviz went on his exploits, he gave his sister Parizādê a string of pearls, saying, "So long as these pearls move readily on the string, you will know that I am alive and well; but if they stick fast and will not move, it will signify that I am dead."—*Arabian Nights* ("The Two Sisters," the last tale).

¶ Birtha's emerald ring, and prince Bahman's knife gave similar warnings. (See BIRTHA and BAHMAN.)

Pescec'ola, the famous swimmer drowned in the pool of Charybdis. The tale tells us how Pescecola dived once into the pool and came up safe; but king Frederick then threw into the pool a golden cup, which Pescecola dived for, and was never seen again.—*Schiller: The Diver* (1781).

Pest (*Mr.*), a barrister.—*Sir W. Scott: Redgauntlet* (time, George III.).

Pet, a fair girl with rich brown hair hanging free in natural ringlets. A lovely girl, with a free, frank face, and most wonderful eyes—so large, so soft, so bright, and set to perfection in her kind, good face. She was round, and fresh, and dimpled, and spoilt, most charmingly timid, most bewitchingly self-willed. She was the daughter of Mr. Meagles, and married Henry Gowan.—*Dickens: Little Dorrit* (1857).

Petaud (*King*), a king whose subjects are all his equals; all talkers and no hearers, all masters and no subjects.

Pétaud (*King*), king of the beggars. (Latin, *peto*, "I beg.")

> "It is an old saying," replied the abbé Huet, "Pétaud being derived from the Latin *peto*, 'I beg.'"—*Asylum Christi*, ii.

The court of king Pétaud, a disorderly assembly, a place of utter confusion, a bear-garden.

> On n'y respecte rien, chacun y parle haut,
> Et c'est tout justement la cour du roi Pétaud.
> *Molière: Tartuffe*, i. 1 (1664).

La cour du roi Pétaud, où chacun est maître.—*French Proverb.*

Petella, the waiting-woman of Rosalura and Lillia-Bianca, the two daughters of Nantolet.—*Fletcher: The Wild-goose Chase* (1652).

Peter, the stupid son of Solomon butler of the count Wintersen. He grotesquely parrots in an abridged form whatever his father says. Thus: *Sol.* "We are acquainted with the reverence due to exalted personages." *Pet.* "Yes, we are acquainted with exalted personages." Again: *Sol.* "Extremely sorry it is not in my power to entertain your lordship." *Pet.* "Extremely sorry." *Sol.* "Your lordship's most obedient, humble, and devoted servant." *Pet.* "Devoted servant."—*B. Thompson: The Stranger* (1797).

Peter, the pseudonym of John Gibson Lockhart, in a work entitled *Peter's Letters to his Kinsfolk* (1819).

Peter (*Lord*), the pope of Rome.—*Swift: Tale of a Tub* (1704); and Dr. Arbuthnot's *History of John Bull* (1713).

Peter Boats, fishing-boats on the Thames and Medway. So named from St. Peter, the patron saint of fishermen. The keys of St. Peter form a part of the armorial bearings of the Fishmongers' Company.—*Smyth: Sailor's Word-book.*

Peter Botte, a steep, almost perpendicular "mountain" in the Mauritius, more than 2800 feet in height. It is so called from Peter Botte, a Dutch sailor, who scaled it and fixed a flag on its summit, but lost his life in coming down.

Peter Paragraph. In Foote's comedy *The Orators.* It is a caricature of George Faulkner, who (like Foote) was lame. Faulkner was proprietor of the *Dublin Journal,* and published Swift's works. He lived in Parliament Street, Dublin.

The word is sometimes spelt Faulkener.

Peter Parley, the assumed name of Samuel G. Goodrich. (See PARLEY.)

Peter Peebles, a litigious, hard-hearted drunkard, noted for his lawsuit. —*Sir W. Scott: Redgauntlet* (time, George III.).

Peter Pindar, the pseudonym of Dr. John Wolcot, of Dodbroke, Devonshire (1738–1819).

Peter Plymley's Letters, attributed to the Rev. Sydney Smith (1769–1845).

Peter Porcupine, William Cobbett, when he was a tory. He brought out *Peter Porcupine's Gazette, The Porcupine Papers,* etc. (1762–1835).

Peter Simple, a sea-story, by captain Marryat (1834).

Peter Wilkins, the hero of a tale of adventures, by Robert Pultock, of Clifford's Inn. His "flying women" (gawreys) suggested to Southey the "glêndoveer" in *The Curse of Kehama.*

Peter of Provence and the Fair Magalo'na, the chief characters of a French romance so called. Peter comes into possession of Merlin's wooden horse.

Peter the Great of Egypt, Mehemet Ali (1768–1848).

Peter the Hermit, a gentleman of Amiens, who renounced the military life for the religious. He preached up the first crusade, and put himself at the head of 100,000 men, all of whom, except a few stragglers, perished at Nicea.

(He is introduced by Tasso in *Jerusalem Delivered* (1575); and by sir W. Scott in *Count Robert of Paris,* a novel laid in the time of Rufus. A statue was erected to him at Amiens in 1854.)

Peter the Wild Boy. (See WILD BOY.)

Peter's Gate (*St.*), the gate of purgatory, guarded by an angel stationed there by St. Peter. Virgil conducted Dantê through hell and purgatory; and Beatrice was his guide through the planetary spheres. Dantê says to the Mantuan bard—

> . . . lead me,
> That I St. Peter's gate may view . . .
> Onward he [*Virgil*] moved, I close his steps pursued.
> *Dante: Hell,* i. (1300).

Peter's Letters to his Kinsfolk. Sketches of Scotch society, by Lockhart (1819).

Peterborough, in Northamptonshire; so called from Peada (son of Pendar king of Mercia), who founded here a monastery in the seventh century. In 1541 the monastery (then a mitred abbey) was converted by Henry VIII. into a cathedral and bishop's see. Before Peada's time, Peterborough was a village called Medhamsted. — *Drayton: Polyolbion,* xxiii. (1622).

Peterloo (*The Field of*), an attack of the military on a reform meeting held in St. Peter's Field, at Manchester, August 16, 1819. Of course the word is a skit on that of "Waterloo."

Peterson, a Swede, who deserts from Gustavus Vasa to Christian II. king of Denmark. — *Brooke: Gustavus Vasa* (1730).

Petit André, the executioner.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Petit Perroquet, a king's gardener, with whom the king's daughter fell in love. It so happened that a prince was courting the lady, and, being jealous of Petit Perroquet, said to the king that the young man boasted he could bring hither Tartaro's horse. Now, Tartaro was a huge giant and a cannibal. Petit Perroquet, however, made himself master of the horse. The prince next told the king that the young gardener boasted he could get possession of the giant's diamond. This he also contrived to obtain. The prince then told the king that the young man boasted he could bring hither the giant himself; and the way he accomplished the feat was to cover himself first with honey, and then with feathers and horns. Thus disguised, he told the giant to get into the coach he was driving, and he drove him to the king's court, and then married the princess.—*Rev. W. Webster: Basque Legends* (1877).

Pe'to, lieutenant of "captain" sir John Falstaff's regiment. Pistol was his ensign or ancient, and Bardolph his corporal.—*Shakespeare:* 1 and 2 *Henry IV.* (1597–8).

Petow'ker (*Miss Henrietta*), of the Theatre Royal, Drury Lane. She marries Mr. Lillyvick, the collector of water-rates, but elopes with an officer.—*Dickens: Nicholas Nickleby* (1838).

Petrarch (*The English*). Sir Philip Sidney (1554–1586) is so called by sir Walter Raleigh.

Petrarch and Laura. Laura was a lady of Avignon, the wife of Hugues de Sade, *née* Laura de Noves, the mistress of the poet Petrarch. (See LAURA AND PETRARCH, p. 597.)

Petrarch of Spain, Garcilaso de la Vega, born at Toledo (1530–1568, or according to others, 1503–1536).

Petrified City (*The*), Ishmonie, in Upper Egypt. So called from the number of statues seen there, and traditionally said to be men, women, children, and dumb animals turned into stone.—*Kircher: Mundus Subterraneus* (1664).

Petro'nius (*C.* or *T.*), a kind of Roman "beau Brummell" in the court of Nero. He was a great voluptuary and profligate, whom Nero appointed *Arbiter Elegantiæ*, and considered nothing *comme il faut* till it had received the sanction of this dictator-in-chief of the imperial pleasures. Tigellinus accused him of treason, and Petronius committed suicide by opening his veins (A.D. 66).

> Behold the new Petronius of the day,
> The arbiter of pleasure and of play.
> *Byron: English Bards and Scotch Reviewers* (1809).

Petruccio = *Pe-truch'-e-o,* governor of Bologna. — *Fletcher: The Chances* (1620).

Petru'chio, a gentleman of Vero'na, who undertakes to tame the haughty Katharina, called "the Shrew." He marries her, and without the least personal chastisement reduces her to lamb-like submission. Being a fine compound of bodily and mental vigour, with plenty of wit, spirit, and good-nature, he rules his subordinates dictatorially, and shows he will have his own way, whatever the consequences.—*Shakespeare: Taming of the Shrew* (1594).

(C. Leslie says Henry Woodward (1717–1777) was the best "Petruchio," "Copper Captain," "captain Flash," and "Bobadil.")

¶ John Fletcher wrote a comedy called *The Tamer Tamed*, in which Petruchio is supposed to marry a second wife, by whom he is hen-pecked (1647).

Petticoat Lane, Whitechapel. It was previously called "Hog Lane," and is now called "Middlesex Street."

Petty Cury, in Cambridge, is not *petit écurie*, but "parva cokeria;" *petit curary*, from *curāre*, "to cook or cure meat."

Pet'ulant, an "odd sort of small wit," "without manners or breeding." In controversy he would bluntly contradict, and he never spoke the truth. When in his "club," in order to be thought a man of intrigue, he would steal out quietly, and then in disguise return and call for himself, or leave a letter for himself. He not unfrequently mistook impudence and malice for wit; and he

looked upon a modest blush in woman as a mark of "guilt or ill-breeding."—*Congreve: The Way of the World* (1700).

Peu-à-Peu. So George IV. called prince Leopold. Stein, speaking of the prince's vacillating conduct in reference to the throne of Greece, says of him, "He has no colour," *i.e.* no fixed plan of his own, but is blown about by every wind.

Peveril (*William*), natural son of William the Conqueror, and ancestor of Peveril of the Peak.

Sir Geoffrey Peveril, a cavalier, called "Peveril of the Peak."

Lady Margaret Peveril, wife of sir Geoffrey.

Julian Peveril, son of sir Geoffrey; in love with Alice Bridgenorth. He was named by the author after Julian Young, son of the famous actor.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

"Whom is he called after?" said Scott. "It is a fancy name," said Young; "in memoriam of his mother, Julia Ann." "Well, it is a capital name for a novel, I must say," he replied. In the very next novel by the author of *Waverley*, the hero's name is "Julian." I allude, of course, to *Peveril of the Peak*.—*J. Young: Memoirs*, 19.

Peveril of the Peak, the longest of all sir W. Scott's novels, and the most heavy (1823). It contains 108 characters, besides courtiers, officers, etc.

*** The hero of this novel is Julian Peveril a cavalier, and the heroine is Alice Bridgenorth, daughter of major Bridgenorth a Roundhead. And the main subject of the novel is the "Popish Plot." Of course the hero and heroine marry.

The novel is crowded with well-known historic characters; amongst them are Charles II., his brother James duke of York, prince Rupert, Antony Cooper earl of Shrewsbury, lord Rochester, George Villiers duke of Buckingham, sir Edmondbury Godfrey, Hudson the dwarf, colonel Blood, Titus Oates, Settle the poet, etc.

Amongst the women are the widow of Charles I., the wife of Charles II., with his mistresses, Nell Gwynne and Louise Querouaille, etc.

Phædra, daughter of Minos, and second wife of Theseus. (See PHEDRE.)

(E. Smith wrote a tragedy called *Phædra and Hippolytus* (1708); Racine wrote a famous tragedy called *Phèdre* in 1677; and Pradon a tragedy called *Phèdre et Hippolyte* in 1677.)

Phædra, waiting-woman of Alcme'na (wife of Amphit'ryon). A type of venality of the lowest and grossest kind. Phædra is betrothed to judge Gripus, a stupid magistrate, ready to sell justice to the highest bidder. Neither Phædra nor Gripus forms any part of the *dramatis personæ* of Molière's *Amphitryon* (1668).—*Dryden: Amphitryon* (1690).

Phædria, the impersonation of wantonness. She is handmaid of the enchantress Acrasia, and sails about Idle Lake in a gondola. Seeing sir Guyon, she ferries him across the lake to the floating island, where he is set upon by Cymoch'les. Phædria interposes, and ferries sir Guyon (the knight Temperance) over the lake again.—*Spenser: Faërie Queene*, ii. (1590).

Phædrus's Fables, in Latin, about A.D. 25. Translated into English verse by Christopher Smart, in 1765.

Pha'eton (3 *syl.*), son of Helios and Clymĕnê. He obtained leave to drive his father's sun-car for one day, but was overthrown, and nearly set the world on fire. Jove or Zeus (1 *syl.*) struck him with a thunderbolt for his presumption, and cast him into the river Po.

Phal'aris, tyrant of Agrigentum, in Sicily. (For the tale of the "Brazen Bull," see PERILLOS, p. 828.)

Letters of Phalaris, certain apocryphal letters ascribed to Phalaris the tyrant, and published at Oxford, in 1718, by Charles Boyle. There was an edition in 1777 by Walckenaer; another in 1823 by G. H. Schæfer, with notes by Boyle and others. Bentley maintained that the letters were forgeries, and no doubt he was right.

Phaleg, James Forbes, a Scotchman, who had been travelling tutor to the family of the duke of Ormond; and was accused of repaying his patron's favours by a scandalous intrigue.—*Absalom and Achitophel* by Dryden and Tate.

Here Phaleg, the lay Hebronite [*Scotchman*], is come,
'Cause, like the rest, he could not live at home. . . .
Slim Phaleg . . . at the table fed,
Returned the grateful product to the bed.
Part ii. 329–350 (1682).

Phallas, the horse of Heraclius. (Greek, *phalios*, "a grey horse.")

Phantom Ship (*The*), *Carlmilhan* or *Carmilhan*, the phantom ship on which the kobold of the Cape sits, when he appears to doomed vessels.

. . . that phantom ship, whose form
Shoots like a meteor thro' the storm . . .
And well the doomed spectators know
'Tis harbinger of wreck and woe.
Sir W. Scott: Rokeby, ii. 11 (1813).

Pha'on, a young man who loved Claribel, but, being told that she was unfaithful to him, watched her. He saw, as he thought, Claribel holding an assignation with some one he supposed to be a groom. Returning home, he encountered Claribel herself, and "with wrathfull hand he slew her innocent." On the trial for murder, "the lady" was proved to be Claribel's servant. Phaon would have slain her also, but while he was in pursuit of her he was attacked by Furor.—*Spenser: Faërie Queene*, ii. 4, 28, etc. (1590).

¶ Shakespeare's *Much Ado about Nothing* is a similar story. Both are taken from a novel by Belleforest, copied from one by Bandello. Ariosto, in his *Orlando Furioso*, has introduced a similar story (bk. v.), and Turbervil's *Gencura* is the same tale.

Pharamond, king of the Franks, who visited, *incognito*, the court of king Arthur, to obtain by his exploits a place among the knights of the Round Table. He was the son of Marcomir, and father of Clodion.

(Calprenède has an heroic romance so called, which (like his *Cleopatra and Cassandra*) is a *Roman de Longue Haleine*, 1612–1666.)

Phar'amond, prince of Spain, in the drama called *Philaster* or *Love Lies a-bleeding*, by Beaumont (?) and Fletcher (date uncertain, probably about 1662).

Beaumont died 1616.

Pharaoh, the titular name of all the Egyptian kings till the time of Solomon, as the Roman emperors took the titular name of Cæsar. After Solomon's time, the titular name Pharaoh never occurs alone, but only as a forename: as Pharaoh Necho, Pharaoh Hophra, Pharaoh Shishak. After the division of Alexander's kingdom, the kings of Egypt were all called Ptolemy, generally with some distinctive aftername, as Ptolemy Philadelphos, Ptolemy Euergetês, Ptolemy Philopător, etc.—*Selden: Titles of Honour*, v. 50 (1614).

(1) **Pharaohs** *before Solomon* (mentioned in the Old Testament)—

1. Pharaoh contemporary with Abraham (*Gen.* xii. 15). I think this was Osirtesen I. (dynasty xii.).

2. The *good* Pharaoh who advanced Joseph (*Gen.* xli.). I think this was Apōphis (one of the Hyksos).

3. The Pharaoh who "knew not Joseph" (*Exod.* i. 8). I think this was Amen'ophis I. (dynasty xviii.). There seem to have been great political changes even before Joseph's death: evidently his power was considerably less, and the honoured strangers in Goshen were apparently beginning to feel the effects of the change, for Joseph comforts them with the promise that they shall surely be "visited" (*Gen.* l. 24), and begs them to take his bones with them when they are brought up out of the land—no grand funeral would be his.

4. The Pharaoh at the flight of Moses, I think, was Thothmes II.

5. The Pharaoh drowned in the Red Sea. As this was at least eighty years after the persecutions began, most probably this was another king. Some say it was Menephthes son of Ram'eses II., but it seems quite impossible to reconcile the account in *Exodus* with any extant historical account of Egypt (*Exod.* xiv. 28). (?) Was it Thothmes II.?

6. The Pharaoh who protected Hadad (1 *Kings* xi. 19).

7. The Pharaoh whose daughter Solomon married (1 *Kings* iii. 1; ix. 16). I think this was Psusennes I. (dynasty xxi.).

(2) **Pharaohs** *after Solomon's time* (mentioned in the Old Testament)—

1. Pharaoh Shishak, who warred against Rehoboam (1 *Kings* xiv. 25, 26; 2 *Chron.* xii. 2).

2. The Pharaoh called "So" king of Egypt, with whom Hoshea made an alliance (2 *Kings* xvii. 4).

3. The Pharaoh who made a league with Hezekiah against Sennacherib. He is called Tirhākah (2 *Kings* xviii. 21; xix. 9).

4. Pharaoh Necho, who warred against Josiah (2 *Kings* xxiii. 29, etc.).

5. Pharaoh Hophra, the ally of Zedekiah. Said to be Pharaoh Apries, who was strangled, B.C. 569–525 (*Jer.* xliv. 30).

(Bunsen's solution of the Egyptian dynasties cannot possibly be correct.)

(3) **Pharaohs** *noted in romance*—

1. Cheops or Suphis I., who built the great pyramid (dynasty iv.).

2. Cephrenês or Suphis II. his brother, who built the second pyramid.

3. Mencherês, his successor, who built

the most beautiful, though not the largest, of the pyramids.

4. Memnon or A-menophis III., whose musical statue is so celebrated (dynasty xviii.).

5. Sethos I. the Great, whose tomb was discovered by Belzoni (dynasty xix.).

6. Sethos II., called "Proteus," who detained Helen and Paris in Egypt (dynasty xix.).

7. Phuōris or Thuōris, who sent aid to Priam in the siege of Troy.

8. Rampsinitus or Rameses Nēter, the miser, mentioned by Herodotos (dynasty xx.).

9. Osorthon IV. (or Osorkon), the Egyptian Hercules (dynasty xxiii.).

Pharaoh's Daughter. The daughter of Pharaoh who brought up Moses was, according to the Talmud, Bathia. (*Bithiah*, see 1 *Chron.* iv. 18.) Josephus says her name was Thumuthia.

Bathia, the daughter of Pharaoh, came attended by her maidens, and entering the water she chanced to see the box of bulrushes, and, pitying the infant, she rescued him from death.—*The Talmud*, vi.

Pharaoh's Wife, Asia daughter of Mozāhem. Her husband cruelly tormented her because she believed in Moses. He fastened her hands and feet to four stakes, and laid a millstone on her as she lay in the hot sun with her face upwards; but angels shaded off the sun with their wings, and God took her, without dying, into paradise.—*Sale: Al Korân*, lxvi. note.

Among women, four have been perfect: Asia, wife of Pharaoh; Mary, daughter of Imrân; Khadijah, daughter of Khowailed, Mahomet's first wife; and Fātima, Mahomet's daughter.—Attributed to Mahomet.

*** There is considerable doubt respecting the Pharaoh meant—whether the Pharaoh whose daughter adopted Moses, or the Pharaoh who was drowned in the Red Sea. The tale suits the latter king far better than it does the first.

Pharian Fields, Egypt; so called from Pharos, an island on the Egyptian coast, noted for its lighthouse.

And passed from Pharian fields to Canaän land.
Milton: Psalms cxiv. (1623).

Pharsa'lia (*The*), a Latin historic poem in ten books, by Lucan, the subject being the fall and death of Pompey. It opens with the passage of Cæsar across the Rubicon. This river formed the boundary of his province, and his crossing it was virtually a declaration of war (bk. i.). Pompey is appointed by the senate general of the army to oppose him (bk. v.); Cæsar retreats to Thessaly; Pompey follows (bk. vi.), and both prepare for war. Pompey, being routed in the battle of Pharsalia, flees (bk. vii.), and, seeking protection in Egypt, is met by Achillas the Egyptian general, who murders him, cuts off his head, and casts his body into the sea (bk. viii.). Cato leads the residue of Pompey's army to Cyrēnê, in Africa (bk. ix.); and Cæsar, in pursuit of Pompey, landing at Alexandria, is hospitably entertained by Cleopatra (bk. x.). While here, he tarries in luxurious dalliance, the palace is besieged by Egyptians, and Cæsar with difficulty escapes to Pharos. He is closely pursued, hemmed in on all sides, and leaps into the sea. With his imperial robe held between his teeth, his commentaries in his left hand, and his sword in his right, he buffets with the waves. A thousand javelins are hurled at him, but touch him not. He swims for empire, he swims for life; 'tis Cæsar and his fortunes that the waves bear on. He reaches his fleet, and is received by his soldiers with thundering applause. The stars in their courses fought for Cæsar. The sea-gods were with him, and Egypt with her host was a by-word and a scorn.

*** Bk. ix. contains the account of the African serpents, by far the most celebrated passage of the whole poem. The following is a pretty close translation of the serpents themselves. It would occupy too much room to give their onslaught also:—

Here all the serpent deadly brood appears:
First the dull Asp its swelling neck uprears;
The huge Hemorrhois, vampire of the blood;
Chersyders, too, that poison field and flood;
The Water serpent, tyrant of the lake;
The hooded Cobra; and the Plantain snake;
Here with distended jaws the Prēster strays;
And Seps, whose bite both flesh and bone decays
The Amphisbæna with its double head,
One on the neck, and one of tail instead;
The horned Cerastês; and the Hammodyte,
Whose sandy hue might balk the keenest sight;
A feverish thirst betrays the Dipsas' sting;
The Scytâla, its slough that casts in spring;
The Natrix here the crystal stream pollutes;
Swift thro' the air the venomed Javelin shoots;
Here the Pareas, moving on its tail,
Marks in the sand its progress by its trail;
The speckled Cenchris darts its devious way,
Its skin with spots as Theban marble gay:
The hissing Sibila; and Basilisk,
With whom no living thing its life would risk,
Where'er it moves none else would dare remain,
Tyrant alike and terror of the plain.

E. C. B.

Amphisbæna, one that walks both ways (Greek, *amphis baino*).
Chersyder, one that lives on land or in water (Greek, *chersos hudor*).
Dipsas, one that provokes thirst (Greek, *dipsa*).
Natrix, the swimmer (Latin, *nato*).
Prēster, one that burns you (Greek, *prēthō*).
Seps, one that provokes thirst (Greek, *sēpō*).
Sibila, the hisser (Latin, *sibilo*).

(In this battle Pompey had 45,000 legionaries, 7000 horse, and a large number of auxiliaries. Cæsar had 22,000 legionaries, and 1000 horse. Pompey's battle cry was, *Herculês invictus!* That of Cæsar was, *Venus victrix!* Cæsar won the battle.)

Translations of the *Pharsalia*—
GORGE, in 1614, translated bk. i. into English verse.
MARLOWE translated the *Pharsalia* into blank verse in 1600; and this translation abounds in grand lines.
MAY, in 1627–1633, made a translation.
ROWE, in 1728, published an excellent translation.

Pheasant. So called from Phasis, a stream of the Black Sea.

There was formerly at the fort of Poti a preserve of pheasants, which birds derive their European name from the river Phasis (the present Rion).—*Monteith.*

Phebe (2 *syl.*), a shepherdess beloved by the shepherd Silvius. While Rosalind was in boy's clothes, Phebe fell in love with the stranger, and made a proposal of marriage; but when Rosalind appeared in her true character, and gave her hand to Orlando, Phebe was content to accept her old love Silvius.—*Shakespeare: As You Like It* (1600).

Phedre (or PHÆDRA), daughter of Minos king of Crete, and wife of Theseus. She conceived a criminal love for Hippolytos her step-son, and, being repulsed by him, accused him to her husband of attempting to dishonour her. Hippolytos was put to death, and Phædra, wrung with remorse, strangled herself.

(This has been made the subject of tragedy by Eurip'idês in Greek, Sen'eca in Latin, Racine in French (1677). "Phédre" was the great part of Mlle. Rachel; she first appeared in this character in 1838.)

N.B.—Pradon, under the patronage of the duchesse de Bouillon and the duc de Nevers, produced, in 1677, his tragedy of *Phédre* in opposition to that of Racine. The duke even tried to hiss down Racine's play, but the public judgment was more powerful than the duke; and while it pronounced decidedly for Racine's *chef d'œuvre*, it had no tolerance for Pradon's production.

Phelis "the Fair," wife of sir Guy earl of Warwick. Also spelt *Felice.*

Phid'ias (*The French*), (1) Jean Goujon; also called "The Correggio of Sculptors." He was slain in the St. Bartholomew Massacre (1510–1572). (2) J. B. Pigalle (1714–1785).

Phil (*Little*), the lad of John Davies the old fisherman.—*Sir W. Scott: Redgauntlet* (time, George III.).

Philaminte (3 *syl.*), wife of Chrysale the bourgeois, and mother of Armande, Henriette, Ariste, and Bélise.—*Molière: Les Femmes Savantes* (1672).

Philan'der, of Holland, was a guest at the house of Arge'o baron of Servia, and the baron's wife Gabri'na fell in love with him. (For the rest of the tale, see GABRINA, p. 399.)—*Ariosto: Orlando Furioso* (1516).

Philan'der, a male coquet; so called from Philander the Dutch knight, who coquetted with Gabrina. To "philander" is to wanton or make licentious love to a woman.

Yes, I'll baste you together, you and your Philander.—*Congreve: The Way of the World* (1700).

Philan'der, prince of Cyprus, passionately in love with the princess Ero'ta.—*Fletcher: The Laws of Candy* (1647).

Philanthropist (*The*), John Howard (1726–1790).

Philario, an Italian, at whose house Posthu'mus made his silly wager with Iachimo. (See POSTHUMUS.)—*Shakespeare: Cymbeline* (1605).

Phila'rio, an Italian improvisatore, who remained faithful to Fazio even in disgrace.—*Dean Milman: Fazio* (1815).

Philaster (*Prince*), heir to the crown of Messi'na. Euphra'sia, who was in love with Philaster, disguised herself as a boy, and, assuming for the nonce the name of Bellario, entered the prince's service. Philaster, who was in love with the princess Arethu'sa, transferred Bellario to her service, and then grew jealous of Arethusa's love for the young page.—*Fletcher: Philaster* or *Love Lies a-bleeding* (? 1622).

(There is considerable resemblance between Euphrasia and "Viola" in *Twelfth Night*, by Shakespeare, 1614.)

Philax, cousin of the princess Imis. (For the tale, see IMIS, p. 520.)—*Comtesse D'Aulnoy: Fairy Tales* ("Palace of Revenge," 1682).

Phile'mon (3 *syl.*), an aged rustic, who, with his wife Baucis, hospitably received Jupiter and Mercury, after every one else had refused to receive them. (For the rest, see BAUCIS, p. 97.)—*Greek Mythology.*

Philinte (2 *syl.*), friend of Alceste (2 *syl.*).—*Molière: Le Misanthrope* (1666).

PHILIP, father of William Swidger.

His favourite expression was, "Lord, keep my memory green. I am 87."—*Dickens: The Haunted Man* (1848).

Philip, the butler of Mr. Peregrine Lovel; a hypocritical, rascally servant, who pretends to be most careful of his master's property, but who in reality wastes it most recklessly, and enriches himself with it most unblushingly. Being found out, he is summarily dismissed.—*Townley: High Life Below Stairs* (1759).

Philip (*Father*), sacristan of St. Mary's.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Philip (*Adventures of*) "on his way through the world, showing who robbed him, who helped him, and who passed him by." On the lines of *Gil Blas.*—*Thackeray* (1860).

Philip Augustus, king of France, introduced by sir W. Scott in *The Talisman* (time, Richard I.).

Philip II. of Spain, a name hated by the English, was not an immoral man, but a very bigoted one. He had no personal doubt that the religious views of the catholics were right, and those of protestants were wrong; and he acted on the principle, "Do I not hate them, O Lord, that hate Thee? . . . Yea, I hate them with a perfect hatred, and treat them as mine enemies" (*Ps.* cxxxix. 21, 22). It is not true that he died in agony of mind, for his end was peace.

Philip Nye, brought up for the Anglican Church; but he became a presbyterian, and afterwards an independent. He was noted for the cut of his beard.

> This reverend brother, like a goat,
> Did wear a tail upon his throat,
> But set in such a curious frame,
> As if 'twere wrought in filograin,
> And cut so even, as if 't had been
> Drawn with a pen upon his chin.

S. Butler: On Philip Nye's Thanksgiving Beard (1652).

Philip Quarl, a castaway sailor, who becomes a hermit. His "man Friday" is a chimpanzee.—*Philip Quarl* (1727).

Philip Wakeham, in love with Maggie Tulliver; but the connection was broken off by the parents of the two parties.—*George Eliot* (Mrs. J. W. Cross): *The Mill on the Floss* (1860).

Philip's Four Daughters. We are told, in *Acts* xxi. 9, that Philip the deacon or evangelist had four daughters which did prophesy.

> Helen, the mother of great Constantine,
> Nor yet St. Philip's daughters were like thee [*Joan of Arc*].
>
> *Shakespeare: 1 Henry IV.* act i. sc. 2 (1589).

Philippe, a parched and haggard wretch. Though infirm and bent beneath a pile of years, yet was he shrewd and cunning, greedy of gold, malicious, and was looked on by the common people as an imp of darkness. It was this old villain who told Thancmar that the provost of Bruges was the son of a serf on Thancmar's estates.—*Knowles: The Provost of Bruges* (1836).

Philippe Egalité (4 *syl.*), **Louis** Philippe duc d'Orléans (1747-1793).

Philipson (*The elder*), John earl of Oxford, an exiled Lancastrian, who goes to France disguised as a merchant.

Arthur Philipson, sir Arthur de Vere, son of the earl of Oxford, whom he accompanies to the court of king René of Provence.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Philisides (3 *syl.*), sir Philip Sidney (1554-1586).

N.B.—The accent is sometimes on the first syllable, and sometimes on the second: as—

> It was the harp of Phil'isides, now dead . . .
> And now in heaven a sign it doth appear,
> The Harp well known beside the Northern Bear.
>
> *Spenser: The Ruins of Time* (1591).

But bishop Hall writes—

> He knew the grace of that new elegance
> That sweet Philis'ides fetched of late from France.

∴ *Phili*[*p*] *Sid*[*ney*], with the Greek termination, makes *Phili-sides.*

Philistines, the vulgar rich, the pretentiously genteel not in "society," the social snobs, distinguished for their much jewellery and loud finery.

> Demonstrative and offensive whiskers, which are the special inheritance of the British Philistines.—*Mrs. Oliphant: Phœbe, Junr.*, i. 2.

During the æsthetic craze, Philistine was the name given to those who were not in sympathy with the new ideas.

> The Philistine or the Proletarian still finds undiluted satisfaction in the old and oldest forms of art and poetry, if he knows himself unwatched by the scornful eye of the votary of fashion.—*Max Nordau: Degeneration*, p. 7.

Phillips (*Jessie*), the title and chief character of a novel by Mrs. Trollope, the object being an attack on the new poor-law system (1843).

Phillis, a drama written in Spanish by Lupercio Leonardo of Argensola.—*Cervantes: Don Quixote* (1605-15).

Phillis, a pastoral name for a maiden.

> Where Corydon and Thyrsis, met,
> Are at their savoury dinner set,
> Of herbs and other country messes,
> Which the neat-handed Phillis dresses.
> *Milton: L'Allegro* (1638).

Phillis, "the Exigent," asked "Damon thirty sheep for a kiss;" next day, she promised him "thirty kisses for a sheep;" the third day, she would have given "thirty sheep for a kiss;" and the fourth day, Damon bestowed his kisses for nothing on Lizette.—*Dufresny: La Coquette de Village* (1715).

Philo, a Pharisee, one of the Jewish sanhedrim, who hated Caiaphas the high priest for being a Sadducee. Philo made a vow in the judgment-hall, that he would take no rest till Jesus was numbered with the dead. In bk. xiii. he commits suicide, and his soul is carried to hell by Obaddon the angel of death.—*Klopstock: The Messiah*, iv. (1771).

Philoclea, that is, lady Penelopê Devereux, with whom sir Philip Sidney was in love. The lady married another, and sir Philip transferred his affections to Frances Walsingham, eldest daughter of sir Francis Walsingham.

Philocte'tes (4 *syl.*), one of the Argonauts, who was wounded in the foot while on his way to Troy. An oracle declared to the Greeks that Troy could not be taken "without the arrows of Herculês," and as Herculês at death had given them to Philoctêtês, the Greek chiefs sent for him, and he repaired to Troy in the tenth and last year of the siege.

> All dogs have their day, even rabid ones. Sorrowful, incurable *Philoctetes* Marat, without whom Troy cannot be taken.—*Carlyle.*

Philomel, daughter of Pandîon king of Attica. She was converted into a nightingale.

> And the mute Silence hist along,
> 'Less Philomel will deign a song
> In her sweetest, saddest plight,
> Smoothing the rugged brow of night. . . .
> Sweet bird, that shunn'st the noise of folly,
> Most musical, most melancholy.
> *Milton: Il Penseroso* (1638).

Philopolimarchides (*Philo-polli-mark'-i-dees*), the braggart in Plautus.

Philosopher (*The*). Marcus Aurelius Antoninus, the Roman emperor, was so called by Justin Martyr (121, 161–180).

Leo VI. emperor of the East (866, 886–911).

Porphyry, the Neoplatonist (223–304).

Alfred or Alured, surnamed "Anglicus," was also called "The Philosopher" (died 1270).

Philosopher Prince (*The*). Frederick II. of Prussia was so called by Voltaire (1712, 1740–1786).

The Philosopher of China, Confucius (B.C. 551–479).

The Philosopher of Ferney, Voltaire, who lived at Ferney, near Geneva, for the last twenty years of his life (1694–1778).

The Philosopher of Malmesbury, Thomas Hobbes, author of *Leviathan*. He was born at Malmesbury (1588–1679).

The Philosopher of Persia, Abou Ebn Sina of Shiraz (died 1037).

The Philosopher of Sans Souci, Frederick the Great of Prussia (1712, 1740–1786).

∴ Frederick elector of Saxony was called "The Wise" (1463, 1544–1554).

The Philosopher of Wimbledon, John Horne Tooke, author of the *Diversions of Purley*. He lived at Wimbledon, near London (1736–1812).

(For the philosophers of the different Greek sects, as the Cynic, Cyrenaic, Eleac, Eleatic, Epicurean, Heraclitian, Ionic, Italic, Megaric, Peripatetic, Sceptic, Socratic, Stoic, etc., see *Dictionary of Phrase and Fable*, p. 971.)

Philosopher's Stone (*The*), a red powder of amalgam, to drive off the impurities of baser metals. The word *stone*, in this expression, does not mean the mineral so called, but the substratum or article employed to produce a certain effect. (See ELIXIR VITÆ, p. 320.)

Philosophers (*The Five English*): (1) Roger Bacon, author of *Opus Majus* (1214–1292); (2) sir Francis Bacon, author of *Novum Orgănum* (1561–1626); (3) the Hon. Robert Boyle (1627–1691); (4) John Locke, author of a treatise on the *Human Understanding and Innate Ideas* (1632–1704); (5) sir Isaac Newton, author of *Princip'ia* (1642–1727).

Philosophy (*The Father of*), (1) Albrecht von Haller of Berne (1708–1777). (2) Roger Bacon is also so called (1214–1292).

The Father of Inductive Philosophy, Francis Bacon lord Verulam (1561–1626).

The Father of Roman Philosophy, Cicero the orator (B.C. 106–43).

The Nursing Mother of Philosophy, Mme. de Boufflers was so called by Marie Antoinette.

Phil'ostrate (3 *syl.*), master of the revels to Theseus (2 *syl.*) king of Athens. —*Shakespeare: Midsummer Night's Dream* (1592).

Philo'tas, son of Parmenio, and commander of the Macedonian cavalry. He was charged with plotting against Alexander the Great. Being put to the rack, he confessed his guilt, and was stoned to death.

The king may doom me to a thousand tortures,
Ply me with fire, and rack me like Philotas,
Ere I will stoop to idolize his pride.
Lee: Alexander the Great, i. 1 (1678).

Philot'ime (4 *syl.*, "*love of glory*"), daughter of Mammon, whom the money-god offers to sir Guyon for a wife; but the knight declines the honour, saying he is bound by love-vows to another.—*Spenser: Faërie Queene*, ii. 7 (1590).

Philot'imus, Ambition personified. (Greek, *philo-timos*, "ambitious, covetous of honour.")—*Phineas Fletcher: The Purple Island*, viii. (1633).

Philot'imus, steward of the house in the suite of Gargantua.—*Rabelais: Gargantua*, i. 18 (1533).

Philox'enos, an epicure who wished he had the neck of a crane, that he might enjoy the taste of his food longer before swallowing it.—*Aristotle: Ethics*, iii. 10.

Philpot (*senior*), an avaricious old hunks, and father of George Philpot. The old City merchant cannot speak a sentence without bringing in something about money. "He wears square-toed shoes with little tiny buckles, a brown coat with small brass buttons. . . . His face is all shrivelled and pinched with care, and he shakes his head like a mandarin upon a chimney-piece" (act i. 1).

When I was very young, I performed the part of "Old Philpot," at Brighton, with great success, and next evening I was introduced into a club-room full of company. On hearing my name announced, one of the gentlemen laid down his pipe, and, taking up his glass, said, "Here's to your health, young gentleman, and to your father's too. I had the pleasure of seeing him last night in the part of 'Philpot,' and a very nice clever old gentleman he is. I hope, young sir, you may one day be as good an actor as your worthy father."—*Munden.*

George Philpot. The profligate son of old Philpot, destined for Maria Wilding, but the betrothal is broken off, and Maria marries Beaufort. George wants to pass for a dashing young blade, but is made the dupe of every one. "Bubbled at play; duped by a girl to whom he paid his addresses; cudgelled by a rake; laughed at by his cronies; snubbed by his father; and despised by every one."—*Murphy: The Citizen* (1757 or 1761).

Philtra, a lady of large fortune, betrothed to Bracidas; but, seeing the fortune of Amidas daily increasing, and that of Bracidas getting smaller and smaller, she forsook the declining fortune of her first lover, and attached herself to the more prosperous younger brother.—*Spenser: Faërie Queene*, v. 4 (1596).

Phineus [*Fi'-nuce*], a blind sooth-sayer, who was tormented by the harpies. Whenever a meal was set before him, the harpies came and carried it off. The Argonauts delivered him from these pests in return for his information respecting the route they were to take in order to obtain the golden fleece. (See TIRESIAS.)

Tiresias and Phineus, prophets old.
Milton: Paradise Lost, iii. 36 (1665).

Phiz, the pseudonym of Hablot K. Browne, who illustrated the *Pickwick Papers* (1836), *Nicholas Nickleby*, and most of Charles Dickens's works of fiction. He also illustrated the Abbotsford edition of the *Waverley Novels.*

Phleg'ethon (3 *syl.*), one of the five rivers of hell. The word means the "river of liquid fire." (Greek, *phlĕgo*, "to burn.") The other rivers are Styx, Ach'eron, Cocy'tus, and Le'thê. (See STYX.)

Fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Milton: Paradise Lost, ii. 580 (1665).

Phleg'rian Size, gigantic. Phlegra or the Phlegræ'an plain, in Macedon, is where the giants attacked the gods, and were defeated by Hercŭlês. Drayton makes the diphthong *æ* a short *i*—

Whose only love surprised those of the Phlegrian size,
The Titanois, that once against high heaven durst rise.
Drayton: Polyolbion, vi. (1612).

Phobbs. Captain and Mrs. Phobbs, with Mrs. major Phobbs a widow, sister-in-law to the captain, in *Lend Me Five Shillings*, by J. M. Morton.

Pho'cion, husband of Euphra'sia "the Grecian daughter."—*Murphy: The Grecian Daughter* (1772).

Pho'cyas, general of the Syrian army in the siege of Damascus. Phocyas was in love with Eudo'cia, daughter of Eu'menês the governor, but when he asked the governor's consent, Eumenês sternly refused to give it. After gaining several battles, Phocyas fell into the hands of the Arabs, and consented to join their army to revenge himself on Eumenês. The Arabs triumphed, and Eudocia was taken captive, but she refused to wed a traitor. Ultimately, Phocyas died, and

Eudocia entered a convent.—*Hughes: Siege of Damascus* (1720).

Phœbus, the sun-god. **Phœbe** (2 *syl.*), the moon-goddess.—*Greek Mythology.*

Phœbus's Son. Pha'ëton obtained permission of his father to drive the sun-car for one day, but, unable to guide the horses, they left their usual track, the car was overturned, and both heaven and earth were threatened with destruction. Jupiter struck Phaeton with his thunderbolt, and he fell headlong into the Po.

. . . like Phœbus' fayrest child,
That did presume his father's fiery wayne,
And flaming mouths of steeds unwonted wilde,
Thro' highest heaven with weaker hand to rayne; . . .
He leaves the welkin way most beaten playne,
And, wrapt with whirling wheels, inflames the skyen
With fire not made to burne, but fayrely for to shyne.
Spenser: Faërie Queene, i. 4, 10 (1596).

Phœbus. Gaston de Foix was so called, from his great beauty (1488–1512).

Phœbus (*Captain*), the betrothed of Fleur de Marie. He also entertains a base love for Esmeralda, the beautiful gipsy girl.—*Victor Hugo: Notre Dame de Paris* (1831).

Phœnix (*The*) is said to live 500 (or 1000) years, when it makes a nest of spices, burns itself to ashes, and comes forth with renewed life for another similar period. There never was but one phœnix.

The bird of Arabye . . . Can never dye,
And yet there is none, But only one,
A phenix. . . . Plinni showeth al In his *Story Naturel*,
What he doth finde Of the phenix kinde.
Skelton: Philip Sparow (time, Henry VIII.).

Phœnix Theatre (*The*), now called Drury Lane.

Phœnix Tree, the rasin, an Arabian tree. Floro says, "There never was but one, and upon it the phœnix sits."—*Dictionary* (1598).

*** Pliny thinks the tree on which the phœnix was supposed to perch is the date tree (called in Greek *phoinix*), adding that "the bird died with the tree, and revived of itself as the tree revived."—*Nat. Hist.*, xiii. 4.

Now I will believe
That there are unicorns; that in Arabia
There is one tree, the phœnix' throne; one phœnix
At this hour reigning there.
Shakespeare: The Tempest, act iii. sc. 3 (1609).

Phorcus, "the old man of the sea." He had three daughters, with only one eye and one tooth between 'em.—*Greek Mythology.*

This is not "the old man of the sea" mentioned in the *Arabian Nights* ("Sinbad the sailor").

Phor'mio, a parasite, who is "all things to all men."—*Terence: Phormio.*

Phosphor, the light-bringer or morning star; also called *Hesperus*, and by Homer and Hesiod *Heös-phoros.*

Bright Phosphor, fresher for the night,
Sweet Hesper-Phosphor, double name.
Tennyson: In Memoriam, cxxi. (1850).

Phos'phorus, a knight called by Tennyson "Morning Star," but, in the *History of Prince Arthur*, "sir Persaunt of India or the Blue Knight." One of the four brothers who kept the passages to Castle Perilous.—*Tennyson: Idylls of the King* ("Gareth and Lynette"); *sir T. Malory: History of Prince Arthur*, i. 131 (1470).

*** It is evidently a blunder to call the *Blue* Knight "Morning Star" and the *Green* Knight "Evening Star." In the old romance, the combat with the "Green Knight" is at dawn, and with the "Blue Knight" at nightfall. The error arose from not bearing in mind that our forefathers began the day with the preceding eve, and ended it at sunset.

Phraortes (3 *syl.*), a Greek admiral.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Phrat, the Eu-phrat-es, now called Forat or Frat.

Phry'ne (2 *syl.*), an Athenian courtezan of surpassing beauty. Apellês's celebrated picture of "Venus Anadyoměnê" was drawn from Phrynê, who entered the sea with hair dishevelled for a model. The "Cnidian Venus" of Praxitêlês was also taken from the same model.

(Some say Campaspê was the academy figure of the "Venus Anadyomenê." Pope has a poem called *Phryne.*)

Phunky (*Mr.*), serjeant Snubbins's junior in the defence of Pickwick, in the suit of Mrs. Bardell *v.* Pickwick.—*Dickens: Pickwick Papers* (1836).

Phyllis, a Thracian who fell in love with Demoph'oön. After some months of mutual affection, Demophoon was obliged to sail for Athens, but promised to return within a month. When a month had elapsed, and Demophoon did not put in an appearance, Phyllis so mourned for him that she was changed into an almond tree, hence called by the Greeks *Phylia.* In time, Demophoon returned, and, being told the fate of Phyllis, ran to embrace the tree, which,

though bare and leafless at the time, was instantly covered with leaves, hence called *Phylla* by the Greeks.

Let Demophoon tell
Why Phyllis by a fate untimely fell.
Ovid: Art of Love, iii.

Phyllis, a country girl in Virgil's third and fifth *Eclogues*. Hence, a rustic maiden. Also spelt Phillis (*q.v.*).

Phyllis, in Spenser's eclogue *Colin Clout's Come Home Again*, is lady Carey, wife of sir George Carey (afterwards lord Hunsdon, 1596). Lady Carey was Elizabeth, the second of the six daughters of sir John Spenser of Althorpe, ancestor of the noble houses of Spenser and Marlborough.

No less praiseworthy are the sisters three,
The honour of the noble family
Of which I meanest boast myself to be, . . .
Phyllis, Charyllis, and sweet Amaryllis:
Phyllis the fair is eldest of the three.
Spenser: Colin Clout's Come Home Again (1594).

Phyllis and Brunetta, rival beauties. Phyllis procured for a certain festival some marvellous fabric of gold brocade in order to eclipse her rival; but Brunetta dressed the slave who bore her train in a robe of the same material and cut in precisely the same fashion, while she herself wore simple black. Phyllis died of mortification.—*The Spectator* (1711, 1712, 1714).

Phynnodderee, a Manx spirit, similar to the Scotch brownie. Phynnodderee is an outlawed fairy who absented himself from Fairy-court on the great *levée* day of the harvest moon. Instead of paying his respects to king Oberon, he remained in the glen of Rushen, dancing with a pretty Manx maid whom he was courting.

Physic a Farce is (*His*). Sir John Hill began his career as an apothecary in St. Martin's Lane, London; became author, and amongst other things wrote farces. Garrick said of him—

For physic and farces, his equal there scarce is:
His farces are physic, his physic a farce is.

Physician (*The Beloved*), St. Luke the evangelist (*Col.* iv. 14).

Physician or **Fool.** Plutarch, in his treatise *On the Preservation of Health*, tells us that Tiberius used to say, "A man is his own physician or a fool at forty."

Physicians (*The prince of*), Avicenna the Arabian (980-1037).

Physigna'thos, king of the frogs, and son of Pelus ("mud"). Being wounded in the battle of the frogs and mice by Troxartas the mouse king, he flees ingloriously to a pool, "and, half in anguish of the flight, expires" (bk. iii. 112). The word means "puffed chaps."

Great Physignathos I from Pelus' race,
Begot in fair Hydromedê's embrace.
Parnell: Battle of the Frogs and Mice, i. 1 (about 1712)

Physiology (*The Father of*), Albert von Haller (1708-1777).

Pibrac (*Seigneur de*), poet and diplomatist, author of *Cinquante Quatrains* (1574). Gorgibus bids his daughter study Pibrac instead of trashy novels and poetry.

Lisez-moi, comme il faut, au lieu de ces sornettes,
Les *Quatrains* de Pibrac, et les doctes *Tablettes*
Du conseiller Matthieu; l'ouvrage est de valeur, . . .
La Guide des pécheurs est encore un bon livre.
Molière: Sganarelle, l. 1 (1660).

(Pierre Matthieu, poet and historian, wrote *Quatrains de la Vanité du Monde*, 1629.)

Pibroch. It is remarkable how common the error is of mistaking this word, which is the name of a kind of air, generally martial, for the instrument on which it is played, namely, the bag-pipe. Even lord Byron falls into it in his poem *Oscar of Alva*—

It is not war their ald demands,
The *pibroch* plays the song of peace.
Oscar of Alva, 24.

Picanninies (4 *syl.*), little children; the small fry of a village.—*West Indian Negroes.*

There were at the marriage the picanninies and the Jobililies, but not the Grand Panjandrum.—*Yonge.*

Picaresco School (*The*), romances of roguery; called in Spanish *Gusto Picaresco*. *Gil Blas* is one of this school of novels.

Pic'atrix, the pseudonym of a Spanish monk; author of a book on demonology.

When I was a student, . . . that same Rev. Picatrix . . . was wont to tell us that devils did naturally fear the bright flashes of swords as much as he feared the splendour of the sun.—*Rabelais: Pantag'ruel*, iii. 29 (1545).

Piccolino, an opera by Mons. Guiraud (1875); libretto by MM. Sardou and Nuittier. This opera was first introduced to an English audience in 1879. The *tale* is this: Marthe, an orphan girl adopted by a Swiss pastor, is in love with Frédéric Auvray, a young artist, who "loved and left his love." Marthe plods through the snow from Switzerland to Rome to find her young artist, but, for

greater security, puts on boy's clothes, and assumes the name of Piccolino. She sees Frédéric, who knows her not; but, struck with her beauty, makes a drawing of her. Marthe discovers that the faithless Frédéric is paying his addresses to Elena (sister of the duke Strozzi). She tells the lady her love-tale; and Frédéric, deserted by Elena, forbids Piccolino (Marthe) to come into his presence again. The poor Swiss wanderer throws herself into the Tiber, but is rescued. Frédéric repents, and the curtain falls on a reconciliation and approaching marriage.

Pickel-Herringe (5 *syl.*), a popular name among the Dutch for a buffoon; a corruption of *pickle-härin* ("a hairy sprite"), answering to Ben Jonson's *Puck-hairy*.

Pickle (*Peregrine*), a savage, ungrateful spendthrift, fond of practical jokes. He delighted in tormenting others, but bore with ill temper the misfortunes which resulted from his own wilfulness. His ingratitude to his uncle, and his arrogance to Hatchway and Pipes, are simply hateful.—*Smollett: The Adventures of Peregrine Pickle* (1751).

Pickle the Spy, so scandalously mixed up with the history of "Bonnie prince Charles," was Alastair Ruadh McDonnell, heir to the chieftainship of Glengarry. Charles Edward (the young Pretender) trusted this Scotch Judas to the very last.—*Andrew Lang: Pickle the Spy* (1896).

Pickwick (*Samuel*), the chief character of *The Pickwick Papers*, a novel by C. Dickens. He is general chairman of the Pickwick Club. A most verdant, benevolent, elderly gentleman, who, as member of a club instituted "for the purpose of investigating the source of the Hampstead ponds," travels about with three members of the club, to whom he acts as guardian and adviser. The adventures they encounter form the subject of the *Posthumous Papers of the Pickwick Club* (1836).

(The original of Seymour's picture of "Pickwick" was a Mr. John Foster (*not* the biographer of Dickens, but a friend of Mr. Chapman's the publisher). He lived at Richmond, and was "a fat old beau," noted for his "drab tights and black gaiters.")

Pickwick Club (*The Posthumous Papers of the*), the title of the novel generally called the "Pickwick Papers," by Dickens (1836). Mr. Seymour was retained to illustrate the papers, and after his death H. K. Browne, who assumed the name of *Phiz*. The first five monthly parts were a decided failure, but on the introduction of Sam Weller the sale rose twentyfold, and the publishers sent Dickens £500 on the publication of the twelfth number, and at the close of the novel they sent him a further sum of £3000 over and above his stipulated agreement.

(Moncrieff dramatized the novel under the title of *Sam Weller* or *The Pickwickians*. In this version Mrs. Bardell is the wife of Alfred Jingle, and therefore her charge against Pickwick involved her in a charge of bigamy, while Messrs. Dodson and Fogg are sent to Newgate for conspiracy.)

Pickwickian Sense (*In a*), an insult whitewashed. Mr. Pickwick accused Mr. Blotton of acting in "a vile and calumnious manner;" whereupon Mr. Blotton retorted by calling Mr. Pickwick "a humbug." But it finally was made to appear that both had used the offensive words only in a parliamentary sense, and that each entertained for the other "the highest regard and esteem." So the difficulty was easily adjusted, and both were satisfied.

Lawyers and politicians daily abuse each other in a Pickwickian sense.—*Bowditch.*

Pic'rochole, king of Lernê, noted for his choleric temper, his thirst for empire, and his vast but ill-digested projects.—*Rabelais: Gargantua*, i. (1533).

(Supposed to be a satire on Charles V. of Spain.)

The rustics of Utopia one day asked the cake-bakers of Lernê to sell them some cakes. A quarrel ensued, and king Picrochole marched with all his army against Utopia, to extirpate the insolent inhabitants.—Bk. i. 33.

Picrochole's Counsellors. The duke of Smalltrash, the earl of Swashbuckler, and captain Durtaille, advised king Picrochole to leave a small garrison at home, and, dividing his army into two parts, to send one south and the other north. The former was to take Portugal, Spain, Italy, Germany (but was to spare the life of Barbarossa), to take the islands of the Mediterranean, the Morea, the Holy Land, and all Lesser Asia. The northern army was to take Belgium, Denmark, Prussia, Poland, Russia, Norway, Sweden, sail across the Sandy Sea, and meet the other half at Constantinople, when king Picrochole was to divide the nations amongst his

great captains. Echephron said he had heard about a pitcher of milk which was to make its possessor a nabob, and give him for wife a sultan's daughter; only the poor fellow broke his pitcher, and had to go supperless to bed. (See BOBADIL, p. 133.)—*Rabelais: Pantag'ruel*, i. 33 (1533).

A shoemaker bought a ha'p'orth of milk; with this he intended to make butter, the butter was to buy a cow, the cow was to have a calf, the calf was to be sold, and the man to become a nabob; only the poor dreamer cracked the jug, spilt the milk, and had to go supperless to bed.—*Pantag'ruel*, i. 33.

Picts, the Caledonians or inhabitants of Albin, *i.e.* Northern Scotland. The Scots came from Scotia, north of Ireland, and established themselves under Kenneth M'Alpin in 843.

(The etymology of "Picts" from the Latin *picti* ("painted men"), is about equal to Stevens's etymology of the word "brethren" from *tabernacle*, "because we breathe therein.")

Picture (*The*), a drama by Massinger (1629). The story of this play (like that of the *Twelfth Night*, by Shakespeare) is taken from the novelletti of Bandello of Piedmont, who died 1555.

Pi'cus, a soothsayer and augur; husband of Canens. In his prophetic art he made use of a woodpecker (*picus*), a prophetic bird sacred to Mars. Circe fell in love with him, and, as he did not respond to her advances, changed him into a woodpecker, whereby he still retained his prophetic power.

"There is Picus," said Maryx. "What a strange thing is tradition! Perhaps it was in this very forest that Circe, gathering her herbs, saw the bold friend of Mars on his fiery courser, and tried to bewitch him, and, failing, metamorphosed him so. What, I wonder, ever first wedded that story to the woodpecker?"—*Ouida: Ariadné*, i. 11.

Pied Horses. Motassem had 130,000 *pied horses*, which he employed to carry earth to the plain of Catoul; and having raised a mound of sufficient height to command a view of the whole neighbourhood, he built thereon the royal city of Samarah.—*Khondemyr: Khelassat al Akhbar* (1495).

The Hill of the Pied Horses, the site of the palace of Alkoremmi, built by Motassem, and enlarged by Vathek.

Pied Piper of Hameln (or Hamelin), in Westphalia, a piper named Bunting, from his dress. He undertook, for a certain sum of money, to free the town of Hamelin, in Brunswick, of the rats which infested it; but when he had drowned all the rats in the river Weser, the townsmen refused to pay the sum agreed upon. The piper, in revenge, collected together all the children of Hameln, and enticed them by his piping into a cavern in the side of the mountain Koppenberg, which instantly closed upon them, and 130 went down alive into the pit (June 26, 1284). The street through which Bunting conducted his victims was Bungen, and from that day to this no music is ever allowed to be played in this particular street.—*Verstegan: Restitution of Decayed Intelligence* (1634).

(Robert Browning has a poem entitled *The Pied Piper*, which he wrote for little Willie Macready, and did not mean to publish.)

N.B.—Erichius, in his *Exodus Hamelensis*, maintains the truth of this legend; but Martin Schoock, in his *Fabula Hamelensis*, contends that it is a mere myth.

"Don't forget to pay the piper" is still a household expression in common use.

¶ A similar tale is told of the fiddler of Brandenberg. The children were led to the Marienberg, which opened upon them and swallowed them up.

¶ When Lorch was infested with ants, a hermit led the multitudinous insects by his pipe into a lake, where they perished. As the inhabitants refused to pay the stipulated price, he led their pigs the same dance, and they, too, perished in the lake.

Next year, a charcoal-burner cleared the same place of crickets; and when the price agreed upon was withheld, he led the sheep of the inhabitants into the lake.

The third year came a plague of rats, which an old man of the mountain piped away and destroyed. Being refused his reward, he piped the children of Lorch into the Tannenberg.

¶ About 200 years ago, the people of Ispahan were tormented with rats, when a little dwarf named Giouf, not above two feet high, promised, on the payment of a certain sum of money, to free the city of all its vermin in an hour. The terms were agreed to, and Giouf, by tabor and pipe, attracted every rat and mouse to follow him to the river Zenderou, where they were all drowned. When the dwarf demanded payment, the people gave him several bad coins, which they refused to change. Next day, they saw with horror an old black woman, fifty feet high, standing in the market-place with a whip in her hand. She was

the genie Mergian Banou, the mother of the dwarf. For four days she strangled daily fifteen of the principal women, and on the fifth day led forty others to a magic tower, into which she drove them, and they were never after seen by mortal eye.—*Gueulette: Chinese Tales* ("History of Prince Kader-Bilah," 1723).

∴ The syrens of classic story had, by their weird spirit-music, a similar irresistible influence.

(See *Curious Myths of the Middle Ages.*)

(Weird music is called Alpleich or Elfenseigen.)

Pieria, a mountainous slip of land in Thessaly. A portion of the Mountains is called Piĕrus or the Pierian Mountain, the seat of the Muses.

Ah! will they leave Pieria's happy shore,
To plough the tide where wintry tempests roar?
Falconer: The Shipwreck (1756).

Pierre [*Peer*], a blunt, bold, outspoken man, who heads a conspiracy to murder the Venetian senators, and induces Jaffier to join the gang. Jaffier (in order to save his wife's father, Priuli) reveals the plot, under promise of free pardon; but the senators break their pledge, and order the conspirators to torture and death. Jaffier, being free, because he had turned "king's evidence," stabs Pierre to prevent his being broken on the wheel, and then kills himself.—*Otway: Venice Preserved* (1682).

John Kemble [1757-1823] could not play "sir Pertinax" like Cooke, nor could Cooke play "Pierre" like Kemble.—*C. R. Leslie: Autobiography.*

Charles M. Young's "Pierre," if not so lofty, is more natural and soldierly than Kemble's.—*New Monthly Magazine* (1822).

Macready's "Pierre" was occasionally too familiar, and now and then too loud; but it had beauties of the highest order, of which I chiefly remember his passionate taunt of the gang of conspirators, and his silent reproach to "Jaffier" by holding up his manacled hands, and looking upon the poor traitor with stedfast sorrow [1793-1873].—*Talfourd.*

Pierre, a very inquisitive servant of M. Darlemont, who long suspects his master has played falsely with his ward Julio count of Harancour.—*Holcroft: The Deaf and Dumb* (1785).

Pierre Alphonse (*Rabbi Moïse Sephardi*), a Spanish Jew converted to Christianity in 1062.

All stories that recorded are
By Pierre Alfonse he knew by heart.
Longfellow: The Wayside Inn (preludes).

Pierre du Coignet or **Coignères,** an advocate-general in the reign of Philippe de Valois, who stoutly opposed the encroachments of the Church. The monks, in revenge, nicknamed those grotesque figures in stone (called "gargoyles"), *pierres du coignet.* At Notre Dame de Paris there were at one time gargoyles used for extinguishing torches, and the smoke added not a little to their ugliness.

You may associate them with Master Pierre du Coignet, . . . which perform the office of extinguishers.—*Rabelais: Gargantua and Pantagruel* (1533-45).

Pierrot [*Pé-er-ro*], a character in French pantomime, representing a man in stature and a child in mind. He is generally the tallest and thinnest man in the company, and appears with his face and hair thickly covered with flour. He wears a white gown, with very long sleeves, and a row of big buttons down the front. The word means "Little Peter."

Piers and Palinode, two shepherds in Spenser's fifth eclogue, representing the protestant and the catholic priest.

Piers or Percy again appears in ecl. x. with Cuddy, a poetic shepherd. This noble eclogue has for its subject "poetry." Cuddy complains that poetry has no patronage or encouragement, although it comes by inspiration. He says no one would be so qualified as Colin to sing divine poetry, if his mind were not so depressed by disappointed love.—*Spenser: The Shepheardes Calendar* (1579).

Piers Plowman (*The Vision of*), a satirical poem divided into twenty parts. The vision is supposed to have been seen while the plowman was sleeping in the Malvern Hills. First published in 1550; but the author, William Langland, a secular priest, lived 1332-1400. The poem is not in rhymes, nor yet in heroic blank verse like Shakespeare's plays, but in alliterative verse containing from ten to twelve syllables, with a pause at the fifth or sixth foot. He preceded Chaucer, who wrote in rhymes.

(The Malvern Hills form a boundary between Worcestershire, Monmouthshire, and Herefordshire.)

N.B.—Anglo-Saxon alliterative poetry does not require every word of a line to begin with the same letter, but that three words in two short lines (or one long line) should do so. Two words in the former part and one in the latter, as—

*M*ercy hight that *M*aid ‖ a *M*eek thing withal . . .
Her Sister at ft Seemed ‖ came Soothly walking
When these *M*aidens *M*et ‖ *M*ercy and Truth.
From *Piers Plowman.*

But by no means was this method strictly observed.

Pie'tro (*a syl.*), the putative father of

Pompilia. This paternity was a fraud, perpetrated, unknown to Pietro, by Violante his wife, "partly to please old Pietro," partly to oust the heirs of certain property which would otherwise fall to them.—*R. Browning: The Ring and the Book*, ii. 575 (1868-69).

Pietro of Abano, the greatest Italian philosopher and physician of the thirteenth century. He was an astrologer, and was persecuted as a wizard. Abano is a village near Padua.

Browning has a poem called *Pietro of Abano* (1880).

Pig. Phædrus tells a tale of a popular actor who imitated the squeak of a pig. A peasant said to the audience that he would himself next night challenge and beat the actor. When the night arrived, the audience unanimously gave judgment in favour of the actor, saying that his squeak was by far the better imitation; but the peasant presented to them a real pig, and said, "Behold, what excellent judges are ye!"

¶ This is similar to the judgment of the connoisseur who said, "Why, the fellow has actually attempted to paint a fly on that rosebud, but it is no more like a fly than I am like——;" but, as he approached his finger to the picture, the fly flew away.—*Stevens: The Connoisseur* (1754).

Pigal (*Mons. de*), the dancing-master who teaches Alice Bridgenorth.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Pigeon and Dove (*The*). Prince Constantio was changed into a pigeon and the princess Constantia into a dove, because they loved, but were always crossed in love. Constantio found that Constantia was sold by his mother for a slave, and in order to follow her he was converted into a pigeon. Constantia was seized by a giant, and in order to escape him was changed into a dove. Cupid then took them to Paphos, and they became "examples of a tender and sincere passion; and ever since have been the emblems of love and constancy."—*Comtesse D'Aulnoy: Fairy Tales* ("The Pigeon and Dove," 1682).

Pigmy, a dwarf. (See PYGMY.)

Pigott Diamond (*The*), brought from India by lord Pigott. It weighs 82½ carats. In 1818 it came into the hands of Messrs. Rundell and Bridge.

Pigrogromi'tus, a name alluded to by sir Andrew Ague-cheek.

In sooth thou wast in very gracious fooling last night when thou spokest of Pigrogromitus, of the Vapian passing the equinoctial of Queubus. 'Twas very good i' faith.—*Shakespeare: Twelfth Night*, act ii. sc. 3 (1614).

Pigwig'gen, a fairy knight, whose amours with queen Mab, and furious combat with Oberon, form the subject of Drayton's *Nymphidia* (1593).

Pike. The best pike in the world are obtained from the Wyth'am, in that division of Lincolnshire called Kesteven (in the west).

Yet for my dainty pike I [*Wytham*] am without compare.

Drayton: Polyolbion, xxv. (1622).

Pike (*Gideon*), valet to old major Bellenden.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Pila'tus (*Mount*), in Switzerland. The legend is that Pontius Pilate, being banished to Gaul by the emperor Tiberius, wandered to this mount, and flung himself into a black lake at the summit of the hill, being unable to endure the torture of conscience for having given up the Lord to crucifixion.

Of course there is no historical value in this tradition. *Pilatus* means "capped" [with snow], but the similarity of the two words gave rise to the tradition.

Pilcrow, a mark in printing, to attract attention, made thus ¶ or ☞

In husbandry matters, where pilcrow ye find,
That verse appertaineth to husbandry kind.

Tusser: Five Hundred Points of Good Husbandry (1557).

Pilgrim Fathers. They were 102 puritans (English, Scotch, and Dutch), who went, in December, 1620, in a ship called the *Mayflower*, to North America, and colonized Maine, New Hampshire, Vermont, Massachusetts, and Connecticut. These states they called "New England." New Plymouth (near Boston) was the second colony planted by the English in the New World.

Men in the middle of life, austere and grave in deportment . . .
God had sifted three kingdoms to find the wheat for this planting.

Longfellow: Courtship of Miles Standish, iv. (1858).

Pilgrim—Palmer. *Pilgrims* had dwellings, *palmers* had none. *Pilgrims* went at their own charge, *palmers* professed willing poverty and lived on charity. *Pilgrims* might return to a secular life, *palmers* could not. *Pilgrims* might hold titles and follow trades, *palmers* were wholly "religious" men.

Pilgrim to Compostella. Some

pilgrims on their way to Compostella stopped at a hospice in La Calzāda. The daughter of the innkeeper solicited a young Frenchman to spend the night with her, but he refused; so she put in his wallet a silver cup, and when he was on the road, she accused him to the alcaydê of theft. As the property was found in his possession, the alcaydê ordered him to be hung. His parents went on their way to Compostella, and returned after eight days, but what was their amazement to find their son alive on the gibbet and uninjured. They went instantly to tell the alcaydê; but the magistrate replied, "Woman, you are mad! I would just as soon believe these pullets, which I am about to eat, are alive, as that a man who has been gibbeted eight days is not dead." No sooner had he spoken than the two pullets actually rose up alive. The alcaydê was frightened out of his wits, and was about to rush out of doors, when the heads and feathers of the birds came scampering in to complete the resuscitation. The cock and hen were taken in grand procession to St. James's Church of Compostella, where they lived seven years, and the hen hatched two eggs, a cock and a hen, which lived just seven years and did the same. This has continued to this day, and pilgrims receive feathers from these birds as holy relics; but no matter how many feathers are given away, the plumage of the sacred fowls is never deficient.

Gallum caplunt et gallinam, et in ecclesiam transferunt magna solemnitate. Quæ ibi clausæ res admirabiles et Dei potentiam testificantes observantur, ubi septemnio vivunt; hunc enim terminum Deus illis instituit; et in fine septennii antequam moriantur, pullum relinquunt et pullam sui coloris et magnitudinis; et hoc fit in ea ecclesia quolibet septennio. Magnæ quoque admirationis est, quod omnes per hanc urbem transeuntes peregrini, qui sunt innumerabiles, galli hujus et gallinæ plumam capiunt, et nunquam illis plumæ deficiunt. Hac EGO TESTOR, propterea quod VIDI et interfui.—*Lucius M. Siculus: Rerum Hispanicarum Scriptores*, ii. 805.

*** This legend is also seriously related by bishop Patrick, *Parable of the Pilgrims*, xxxv. 430–4. Udal ap Rhys repeats it in his *Tour through Spain and Portugal*, 35–8. It is inserted in the *Acta Sanctorum*, vi. 45. Pope Calixtus II. mentions it among the miracles of Santiago. Mgr. Guerin, the pope's chamberlain, inserts it in his *Petits Bollandists*, as undoubtedly true; and Lucius M. Siculus (see above) says, "Hac EGO TESTOR, propterea quod VIDI et interfui."—*History of Spanish Authors*, ii. 805.

Pilgrims and the Peas. Two pilgrims, for penance, had to walk to the Holy Land with peas in their shoes. One accomplished the journey without difficulty, but the other was well-nigh crippled. The latter asked the former why he was so nimble, and he replied, "I boiled my peas."—*Peter Pindar* [Dr. Wolcot] (1782).

Pilgrims of the Rhine (*The*), a novel by lord Lytton (1834).

Pilgrim's Progress (*The*), by John Bunyan (pt. i., 1678; pt. ii., 1684). This is supposed to be a dream, and to allegorize the life of a Christian from his conversion to his death. His doubts are giants, his sins a bundle or pack, his Bible a chart, his minister Evangelist, his conversion a flight from the City of Destruction, his struggle with besetting sins a fight with Apollyon, his death a toilsome passage over a deep stream, and so on.

The *second part* is Christiana and her family led by Greatheart through the same road, to join Christian, who had gone before.

Pilgrims' Songs; or, "Songs of the Goings-up," Psalms written from the recollection of the *going up* from Babylon to Jerusalem, when, full of joy, the caravans returned with Zerubbabel after the Captivity. They were afterwards collected into one volume, and were then intended for the use of the pilgrims who went up from all parts of the Holy Land to keep the yearly festivals in the second temple.

Pillar of the Doctors [*La Colonne des Docteurs*], William de Champeaux (*-1121).

Pillars of Hercules (*The*), Calpê and Abyla, two mountains, one in Europe and the other in Africa. Calpê is now called "The Rock of Gibraltar," and Abyla is called "The Apes' Hill" or "mount Hacho."

Pills to Purge Melancholy. Another title is "Laugh and be Fat," a collection of sonnets by D'Urfey (1719).

Pilot (*The*), an important character and the title of a nautical burletta by E. Fitzball, based on the novel so called by J. Fenimore Cooper of New York (1823). "The pilot" turns out to be the brother of colonel Howard of America. He happened to be in the same vessel which was taking out the colonel's wife and only son. The vessel was wrecked, but "the pilot" (whose name was John Howard) saved the infant boy, and sent him to

England to be brought up, under the name of Barnstable. When young Barnstable was a lieutenant in the British navy, colonel Howard seized him as a spy, and commanded him to be hung to the yardarm of an American frigate called the *Alacrity*. At this crisis "the pilot" informed the colonel that Barnstable was his own son, and the father arrived just in time to save him from death.

Pilot that Weathered the Storm (*The*), William Pitt (1759–1806). The "storm" referred to was the European disturbance created by Napoleon Buonaparte. There was a silver medal cast in the Pitt Club, on the obverse side of which was the motto given above, and below it was the date of Pitt's birth. On the reverse is "Warrington Pitt Club, MDCCCXIV."

Pilpay, the Indian Æsop. His compilation was in Sanskrit, and entitled *Pantschatantra* (fourth century B.C.).

> It was rumoured he could say . . .
> All the "Fables" of Pilpay.
> *Longfellow: The Wayside Inn* (prelude).

Pilum'nus, the patron god of bakers and millers, because he was the first person who ever ground corn.

> Then there was Pilumnus, who was the first to make cheese, and became the god of bakers.—*Ouida: Ariadné*, i. 40.

Pimperlimpimp (*Powder*), a worthless nostrum, used by quacks and sorcerers. Swift uses the word in his *Tale of a Tub* (1704).

> This famous doctor [*Sherlock*] plays the Merry Andrew with the world, and, like the powder "Pimper le Pimp," turns up what trump the knave of clubs calls for.—*A Dialogue between Dr. Sherlock . . . and Dr. Oates* (1690).

Pinabello, son of Anselmo (king of Maganza). Marphi'sa overthrew him, and told him he could not wipe out the disgrace till he had unhorsed a thousand dames and a thousand knights. Pinabello was slain by Brad'amant. — *Ariosto: Orlando Furioso* (1516).

Pinac, the lively spirited fellow-traveller of Mirabel "the wild goose." He is in love with the sprightly Lillia-Bianca, a daughter of Nantolet.—*Fletcher: The Wild-goose Chase* (1652).

Pinch, a schoolmaster and conjurer, who tries to exorcise Antiph'olus (act iv. sc. 4).—*Shakespeare: Comedy of Errors* (1593).

Pinch (*Tom*), clerk to Mr. Pecksniff "architect and land surveyor." Simple as a child, green as a salad, and honest as truth itself. Very fond of story-books, but far more so of the organ. It was the seventh heaven to him to pull out the stops for the organist's assistant at Salisbury Cathedral; but when allowed, after service, to finger the notes himself, he lived in a dream-land of unmitigated happiness. Being dismissed from Pecksniff's office, Tom was appointed librarian to the Temple library, and his new catalogue was a perfect model of penmanship.

Ruth Pinch, a true-hearted, pretty girl, who adores her brother Tom, and is the sunshine of his existence. She marries John Westlock. — *Dickens: Martin Chuzzlewit* (1844).

Pinchbeck (*Lady*), with whom **don** Juan placed Leila to be brought up.

> Olden she was—but had been very young;
> Virtuous she was—and had been, I believe . . .
> She merely now was amiable and witty.
> *Byron: Don Juan*, xii. 43, 47 (1824).

Pinchwife (*Mr.*), the town husband of a raw country girl, wholly unpractised in the ways of the world, and whom he watches with ceaseless anxiety.

> Lady Drogheda . . . watched her town husband as assiduously as Mr. Pinchwife watched his country wife. —*Macaulay.*

Mrs. Pinchwife, the counterpart of Molière's "Agnes," in his comedy entitled *L'école des Femmes*. Mrs. Pinchwife is a young woman wholly unsophisticated in affairs of the heart.— *Wycherly: The Country Wife* (1675).

(Garrick altered Wycherly's comedy to *The Country Girl.*)

Pindar (*Peter*), the pseudonym of Dr. John Walcot (1738–1819).

Pindar, the Theban poet, whose lyrics in irregular verse have furnished the word "pindaric" (B.C. 518–442).

The British Pindar, Thomas Gray (1716–1771). On his monument in Westminster Abbey is inscribed these lines—

> No more the Grecian muse unrivalled reigns;
> To Britain let the nations homage pay:
> She felt a Homer's fire in Milton's strains,
> A Pindar's rapture in the lyre of Gray.

The French Pindar, (1) Jean Dorat (1507–1588); (2) Ponce Denis Lebrun (1729–1807).

The Italian Pindar, Gabriello Chiabrera (1552–1637).

Pindar of England (*The*). Cowley was preposterously called by the duke of Buckingham, "The Pindar, Horace, and Virgil of England." Posterity has not endorsed this absurd eulogium (1618–1667).

Pinder of Wakefield (*The*), George-

a-Green, pinner of the town of Wakefield, that is, keeper of the public pound for the confinement of estrays.—*The History of George-a-Green, Pinder of the Town of Wakefield* (time, Elizabeth).

Pindo'rus and Aride'us, the two heralds of the Christian army in the siege of Jerusalem.—*Tasso: Jerusalem Delivered* (1575).

Pine-Bender (*The*), Sinis, the Corinthian robber, who used to fasten his victims to two pine trees bent towards the earth, and leave them to be torn to pieces by the rebound.

Pinkerton (*Miss*), a most majestic lady, tall as a grenadier, and most proper. Miss Pinkerton kept an academy for young ladies on Chiswick Mall. She was "the Semiramis of Hammersmith, the friend of Dr. Johnson, and the correspondent of Mrs. Chapone." This very distinguished lady "had a Roman nose, and wore a solemn turban." Amelia Sedley was educated at her academy, and Rebecca Sharp was a pupil teacher there. —*Thackeray: Vanity Fair*, i. (1848).

Pinnit (*Orson*), keeper of the bears.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Pinto (*Ferdinand Mendez*), a Portuguese traveller, whose "voyages" were at one time wholly discredited, but have since been verified (1509–1583).

Ferdinand Mendez Pinto was but a type of thee, thou liar of the first magnitude.—*Congreve: Love for Love* (1695).

Pious (*The*), Ernst I. founder of the house of Gotha (1601–1674).

Robert, son of Hugues Capet (971, 996–1031).

Eric IX. of Sweden (*, 1155–1161).

Pip, the hero of Dickens's novel called *Great Expectations*. His family name was Pirrip, and his Christian name Philip. He was enriched by a convict named Abel Magwitch; and was brought up by Joe Gargery a blacksmith, whose wife was a woman of thunder and lightning, storm and tempest. Magwitch, having made his escape to Australia, became a sheep farmer, grew very rich, and deposited £500 a year with Mr. Jaggers, a lawyer, for the education of Pip and to make a gentleman of him. Magwitch returned to England, was captured, and died in jail. All his property being confiscated, Pip was reduced to poverty, and had to earn his living as a clerk. His friend Herbert Pocket used to call him "Handel," because Handel wrote the *Harmonious Blacksmith*. —*Dickens: Great Expectations* (1860).

Pipchin (*Mrs.*), an exceedingly "well-connected lady," living at Brighton, where she kept an establishment for the training of children. Her "respectability" chiefly consisted in the circumstance of her husband having broken his heart in pumping water out of some Peruvian mines (that is, in having invested in these mines, and being let in). Mrs. Pipchin was an ill-favoured old woman, with mottled cheeks and grey eyes. She was given to buttered toast and sweetbreads, but kept her children on the plainest fare.—*Dickens: Dombey and Son* (1846).

Pipe (*The Queen's*), the dock kiln in the centre of the great east vault of the wine-cellars of the London docks. This is the place where useless and damaged goods that have not paid duty are burnt.

Pipe and Dance. *As you pipe I must dance*, I must accommodate myself to your wishes. To "pipe another dance" is to change one's bearing, to put out of favour. J. Skelton speaking of the clergy, says their pride no man could tolerate, for they "would rule king and kayser," and "bryng all to nought;" but, if kings and nobles, instead of wasting their time on hunting and hawking, would attend to politics, he says—

They would pype you another daunce.
Spenser: Colyn Clout (1460–1529).

Piper (*Tom*), one of the characters in a morris-dance.

So have I seen
Tom Piper stand upon our village green,
Backed with the May-pole.
W. Browne: Shepherd's Pipe (1614).

Piper (*Paddy the*), an Irish piper, supposed to have been eaten by a cow. Going along one night during the "troubles," he knocked his head against the body of a dead man dangling from a tree. The sight of the "iligant" boots was too great a temptation; and as they refused to come off without the legs, Paddy took them too, and sought shelter for the night in a cowshed. The moon rose, and Paddy, mistaking the moonlight for the dawn, started for the fair, having drawn on the boots and left the "legs" behind. At daybreak, some of the piper's friends went in search of him, and found, to their horror, that the cow, as they supposed, had devoured him (with the exception of his legs)—clothes, bags, and all. They were horror-struck,

and of course the cow was condemned to be sold; but while driving her to the fair, they were attracted by the strains of a piper coming towards them. The cow startled, made a bolt, with a view, as it was supposed, of making a meal on another piper. "Help, help!" they shouted; when Paddy himself ran to their aid. The mystery was soon explained over a drop of the "cratur," and the cow was taken home again.—*Lover: Legends and Stories of Ireland* (1834).

Piper of Hamelin. (See PIED PIPER OF HAMELN, p. 843.)

Piperman, the factotum of Chalomel chemist and druggist. He was "so handy" that he was never at his post; and being "so handy," he took ten times the trouble of doing anything that another would need to bestow. For the self-same reason, he stumbled and blundered about, muddled and marred everything he touched, and being a Jack-of-all-trades was master of none.

> There has been an accident because I am so handy. I went to the dairy at a bound, came back at another, and fell down in the open street, where I spilt the milk. I tried to bale it up—no go. Then I ran back or ran home, I forget which, and left the money somewhere; and then, in fact, I have been four times to and fro, because I am so handy.—*Ware: Piperman's Predicament.*

Pipes (*Tom*), a retired boatswain's mate, living with commodore Trunnion to keep the servants in order. Tom Pipes is noted for his taciturnity.—*Smollett: The Adventures of Peregrine Pickle* (1751).

(The incident of Tom Pipes concealing in his shoe his master's letter to Emilia, was suggested by Ovid—

> Cum possit solea chartas celare ligatas,
> Et vincto blandas sub pede ferre notas.
> *Ovid: Art of Love.*)

Pippa Passes, a dramatic poem by R. Browning (1841). Pippa is a poor child, at work all the year round, except one day, in the silk-mills at Asolo, in Italy. Her one holiday is New Year's Day, and the drama hinges on her chance appearance "at critical moments in the spiritual life-history of the leading characters in the play." Just at the supreme moment, Pippa passes, singing some refrain, and her voice alters the destinies of the men and women to whom she is unknown. Unconsciously, her own destiny is altered in the end by her last song (see note at beginning, vol. i.). The leading feature of Browning's teaching lies in the refrain of Pippa's first song—

> "God's in His heaven—
> All's right with the world!"
> *Robert Browning: Pippa Passes* (1841).

Pirate (*The*), a novel by sir W. Scott (1821). In this novel we are introduced to the wild sea scenery of the Shetlands; the primitive manners of the old udaller Magnus Troil, and his fair daughters Minna and Brenda: lovely pictures, drawn with nice discrimination, and most interesting.

(A udaller is one who holds his lands on allodial tenure.)

Pirner (*John*), a fisherman at Old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Pisa. The banner of Pisa is a cross on a crimson field. It is said to have been brought from heaven by Michael the archangel, and delivered to St. Efeso, the patron saint of Pisa.

Pisanio, servant of Posthu'mus. Being sent to murder Imogen the wife of Posthumus, he persuades her to escape to Milford Haven in boy's clothes, and sends a bloody napkin to Posthumus, to make him believe that she has been murdered. Ultimately, Imogen becomes reconciled to her husband. (See POSTHUMUS.)—*Shakespeare: Cymbeline* (1605).

Pisis'tratos of Athens, being asked by his wife to punish with death a young man who had dared to kiss their daughter, replied, "How shall we requite those who wish us evil, if we condemn to death those who love us?" This anecdote is referred to by Dantê, in his *Purgatory*, xv.—*Valerius Maximus: Memorable Acts and Sayings*, v.

Pisis'tratos and His Two Sons. The history of Pisistratos and his two sons is repeated in that of Cosmo de Medici of Florence and his two grandsons. It is difficult to find a more striking parallel, whether we regard the characters or the incidents of the two families.

*** Pisistratos was a great favourite of the Athenian populace; so was Cosmo de Medici with the populace of Florence. Pisistratos was banished, but, being recalled by the people, was raised to sovereign power in the republic of Athens; so Cosmo was banished, but, being recalled by the people, was raised to supreme power in the republic of Florence. Pisistratos was just and merciful, a great patron of literature, and spent large sums of money in beautifying his city (Athens) with architecture; the same may be said of Cosmo de Medici. To Pisistratos we owe the poems of Homer in a connected form; and to Cosmo we owe the best

literature of Europe, for he spent fortunes in the copying of valuable MSS. The two sons of Pisistratos were Hipparchos and Hippias; and the two grandsons of Cosmo were Guiliano and Lorenzo. Two of the most honoured citizens of Athens (Harmodios and Aristogiton) conspired against the sons of Pisistratos—Hipparchos was assassinated, but Hippias escaped; so Francesco Pazzi and the archbishop of Pisa conspired against the grandsons of Cosmo—Guiliano was assassinated, but Lorenzo escaped. In both cases it was the elder brother who fell, and the younger who escaped. Hippias quelled the tumult, and succeeded in placing himself at the head of Athens; so did Lorenzo in Florence.

Piso's Notion of Justice. Seneca tells us that Piso condemned a man to death for murder on circumstantial evidence; but on going to execution the man supposed to be dead exclaimed, "Hold! I am the man supposed to have been killed." The centurion sent back the prisoner to Piso, and explained the reason why. Whereupon Piso condemned all three to death, saying, "*Fiat justitia!* I condemn the prisoner to death, because sentence of death has been passed upon him; the centurion, for disobeying orders; and the man supposed to have been murdered, because he is the cause of death to the other two."

(The tale is told of others besides Piso.)

Pistol, in *The Merry Wives of Windsor* and the two parts of *Henry IV.*, is the ancient or ensign of captain sir John Falstaff. Peto is his lieutenant, and Bardolph his corporal. Peto being removed (probably killed), we find in *Henry V.* that Pistol is lieutenant, Bardolph is ancient, and Nym is corporal. Pistol is also introduced as married to Mistress Nell Quickly, hostess of the tavern in Eastcheap. Both Pistol and his wife die before the play is over; so does sir John Falstaff; Bardolph and Nym are both hanged. Pistol is a model bully, wholly unprincipled, utterly despicable; but he treated his wife kindly, and she was certainly fond of him.—*Shakespeare.*

His [*Pistol's*] courage is boasting, his learning ignorance, his ability weakness, and his end beggary. —*Dr. Lodge.*

∴ His end was not "beggary;" as host of the tavern in Eastcheap, he seems much more respectable, and better off than before. Theophilus Cibber (1703–1758) was the best actor of this part.

Pistris, the sea-monster sent to devour Androm'eda. It had a dragon's head and a fish's tail.—*Aratus: Commentaries.*

Pithyrian [*Pi-thirry-an*], a pagan of Antioch. He had one daughter, named Mara'na, who was a Christian. A young dragon of most formidable character infested the city of Antioch, and demanded a virgin to be sent out daily for its meal. The Antioch'eans cast lots for the first victim, and the lot fell on Marana, who was led forth in grand procession as the victim of the dragon. Pithyrian, in distraction, rushed into a Christian church, and fell before an image which attracted his attention, at the base of which was the real arm of a saint. The sacristan handed the holy relic to Pithyrian, who kissed it, and then restored it to the sacristan; but the servitor did not observe that a thumb was missing. Off ran Pithyrian with the thumb, and joined his daughter. On came the dragon, with tail erect, wings extended, and mouth wide open, when Pithyrian threw into the gaping jaws the "sacred thumb." Down fell the tail, the wings drooped, the jaws were locked, and up rose the dragon into the air to the height of three miles, when it blew up into a myriad pieces. So the lady was rescued, Antioch delivered; and the relic, minus a thumb, testifies the fact of this wonderful miracle.—*Southey: The Young Dragon* (Spanish legend).

Pitt Bridge. Blackfriars Bridge, London, was so called by Robert Mylne, its architect; but the public would not accept the name.

Pitt Club (*The*), the club of the supporters of W. Pitt, the great statesman; all members of parliament or of the Upper House. There was also a Fox Club for those of the policy of Mr. Fox. The present Carlton Club is a conservative club, like the Pitt Club.

Pitt Diamond (*The*), the sixth largest cut diamond in the world. It weighed 410 carats uncut, and 136¾ carats cut. It once belonged to Mr. Pitt, grandfather of the famous earl of Chatham. The duke of Orleans, regent of France, bought it for £135,000, whence it is often called "The Regent." The French republic sold it to Treskon, a merchant of Berlin. Napoleon I. bought it to ornament his sword. It now belongs to the king of Prussia. (See DIAMONDS, p. 277.)

Pixie-Stools, toad-stools for the

fairies to sit on, when they are tired of dancing in the fairy-ring.

Pizarro, a Spanish adventurer, who made war on Atali'ba inca of Peru. Elvi'ra, mistress of Pizarro, vainly endeavoured to soften his cruel heart. Before the battle, Alonzo the husband of Cora confided his wife and child to Rolla, the beloved friend of the inca. The Peruvians were on the point of being routed, when Rolla came to the rescue, and redeemed the day; but Alonzo was made a prisoner of war. Rolla, thinking Alonzo to be dead, proposed to Cora; but she declined his suit, and having heard that her husband had fallen into the hands of the Spaniards, she implored Rolla to set him free. Accordingly, he entered the prison where Alonzo was confined, and changed clothes with him, but Elvira liberated him on condition that he would kill Pizarro. Rolla found his enemy sleeping in his tent, spared his life, and made him his friend. The infant child of Cora being lost, Rolla recovered it, and was so severely wounded in this heroic act that he died. Pizarro was slain in combat by Alonzo; Elvira retired to a convent; and the play ends with a grand funeral march, in which the dead body of Rolla is borne to the tomb. —*Sheridan: Pizarro* (1814).

The sentiments of loyalty uttered by "Rolla" had so good an effect, that when the duke of Queensberry asked why the stocks had fallen, a stock-jobber replied, "Because they have left off playing *Pizarro* at Drury Lane."—*Sheridan's Memoirs.*

(Sheridan's drama of *Pizarro* is taken from that of Kotzebue, but there are several alterations: Thus Sheridan makes Pizarro killed by Alonzo, which is a departure from both Kotzebue and also historic truth. Pizarro lived to conquer Peru, and was assassinated in his palace at Lima by the son of his friend Almagro.)

Pizarro, "the ready tool of fell Velasquez' crimes."—*Jephson: Braganza* (1775).

Pizarro, the governor of the State prison in which Fernando Florestan was confined. Fernando's young wife, in boy's attire, and under the name of Fidelio, became the servant of Pizarro, who, resolving to murder Fernando, sent Fidelio and Rocco (the jailer) to dig his grave. Pizarro was just about to deal the fatal blow, when the minister of state arrived, and commanded the prisoner to be set free.—*Beethoven: Fidelio* (1791).

Place (*Lord*), noted for his corrupt briberies. His fellow-candidate is colonel Promise. Their opponents are Harry Foxchase and squire Tankard.—*Fielding. Pasquin* (1736).

Place'bo, one of the brothers of January the old baron of Lombardy. When January held a family conclave to know whether he should marry, Placebo told him "to please himself, and do as he liked."—*Chaucer: Canterbury Tales* ("The Merchant's Tale," 1388).

Placid (*Mr.*), a hen-pecked husband, who is roused at last to be somewhat more manly, but could never be better than "a boiled rabbit without oyster sauce." (See PLIANT, p. 854.)

Mrs. Placid, the lady paramount of the house, who looked quite aghast if her husband expressed a wish of his own, or attempted to do an independent act.—*Inchbald: Every One has His Fault* (1794).

Plac'idas, the exact fac-simile of his friend Amias. Having heard of his friend's captivity, he went to release him, and being detected in the garden, was mistaken by Corflambo's dwarf for Amias. The dwarf went and told Pæa'na (the daughter of Corflambo, "fair as ever yet saw living eye, but too loose of life and eke of love too light"). Placidas was seized and brought before the lady, who loved Amias, but her love was not requited. When Placidas stood before her, she thought he was Amias, and great was her delight to find her love returned. She married Placidas, reformed her ways, "and all men much admired the change, and spake her praise."—*Spenser: Faërie Queene*, iv. 8, 9 (1596).

Plagiary (*Sir Fretful*), a playwright, whose dramas were mere plagiarisms from "the refuse of obscure volumes." He pretended to be rather pleased with criticism, but was sorely irritated thereby.

(Richard Cumberland (1732–1811), noted for his vanity and irritability, was the model of this character.—*Sheridan: The Critic*, i. 1, 1779.)

Herrick, who had no occasion to steal, has taken this image from Suckling, and spoilt it in the theft. Like sir Fretful Plagiary, Herrick had not skill to steal with taste.—*R. Chambers: English Literature*, i. 134.

William Parsons [1736–1795] was the original "sir Fretful Plagiary," and from his delineation most of our modern actors have borrowed their idea.—*Life of Sheridan.*

Plague of London (1665). 68,586 persons died thereof. Defoe wrote a

Journal of the Plague of London (1722). As this was fifty-seven years after the plague, and Defoe was born in 1661, of course he can scarcely be considered an eye-witness, but his description is most vivid and lifelike.

Plaids et Gieux sous l'Ormel, a society formed by the troubadours of Picardy in the latter half of the twelfth century. It consisted of knights and ladies of the highest rank, exercised and approved in courtesy. The society assumed an absolute judicial power in matters of the most delicate nature; trying, with the most consummate ceremony, all causes in love brought before their tribunals.

¶ This was similar to the "Court of Love," established about the same time by the troubadours of Provence.—*Universal Magazine* (March, 1792).

Plain (*The*), the level floor of the National Convention of France, occupied by the Girondists or moderate republicans. The red republicans occupied the higher seats, called "the mountain."

Plain and Perspicuous Doctor (*The*), Walter Burleigh (1275-1357).

Plain Dealer (*The*), a comedy by William Wycherly (1677).

The countess of Drogheda . . . inquired for the *Plain Dealer*. "Madam," said Mr Fairbeard, . . . "there he is," pushing Mr Wycherly towards her.—*Cibber: Lives of the Poets*, iii. 252.

(Wycherly married the countess in 1680. She died soon afterwards, leaving him the whole of her fortune.)

Plain Speaker (*The*), Hazlitt's opinions on certain "books, men, and things" (1826).

Planet of Love. Venus is so called by Tennyson, in his *Maud*, I. xxii. 2 (1855).

Plantagenet (*Lady Edith*), a kinswoman of Richard I. She marries the prince royal of Scotland (called sir Kenneth knight of the Leopard or David earl of Huntingdon).—*Sir W. Scott: The Talisman* (time, Richard I.).

Plantain or PLANTA'GO, the favourite food of asses. It is very astringent, and excellent for cuts and open sores. Plantain leaves bruised, and rubbed on the part affected, will instantly relieve the pain and reduce the swelling occasioned by the bite or sting of insects. The Highlanders ascribe great virtues to the plantain, which they call *slan-lus* ("the healing plant").—*Lightfoot.*

The hermit gathers . . . plantane for a sore.
Drayton: Polyolbion, xiii. (1613).

Plato. The mistress of this philosopher was Archianassa; of Aristotle, Hepyllis; and of Epicurus, Leontium. (See LOVERS, p. 633.)

The English Plato, the Rev. John Norris (1657-1711).

The German Plato, Friedrich Heinrich Jacobi (1743-1819).

The Jewish Plato, Philo Judæus (fl. A.D. 20-40).

The Puritan Plato, John Howe (1630-1706).

Plato and the Bees. It is said that when Plato was an infant, bees settled on his lips while he was asleep, indicating that he would become famous for his "honeyed words." The same story is told of Sophoclês, St. Chrysostom, and others.

And as when Plato did i' the cradle thrive,
Bees to his lips brought honey from the hive;
So to this boy [*Dorrillon*] they came—I know not whether
They brought or from his lips did honey gather.
Browne: Britannia's Pastorals, ii. (1613).

Plato and Homer. Plato greatly admired Homer, but excluded him from his ideal republic.

Plato, 'tis true, great Homer doth commend,
Yet from his common-weal did him exile.
Brooke: Inquisition upon Fame, etc. (1554-1628).

Plato despised Poets.

Plato, anticipating the Reviewers,
From his "republic" banished without pity
The poets.
Longfellow: The Poet's Tale.

Plato of the Eighteenth Century, Voltaire (1694-1778).

The sage Plato of the eighteenth century.—*Carlyle: Frederick II. of Prussia*, vol. ii. p. 597.

Plato's Republic, in Greek prose. It is not so much a political treatise, as an ideal of perfect men living in a perfect state. It may be called an ideal of social life. It has been well translated by Davies and Vaughan (1866).

Plato's Year, 25,000 Julian years.

Cut out more work than can be done
In Plato's year.
S. Butler: Hudibras, iii. 1 (1678).

Platonic Bodies, the five regular geometrical solids described by Plato, all of which are bounded by like, equal, and regular planes. The four-sided, the six-sided, the eight-sided, the twelve-sided, and the twenty-sided; or the tetrahedron, hexahedron or cube, octahedron, dodecahedron, and icosahedron.

Platonic Love, the innocent friendship of opposite sexes, wholly divested of all animal or amorous passion.

> The noblest kind of love is love platonical.
> *Byron: Don Juan*, ix. 76 (1824).

Platonic Puritan (*The*), John Howe, the puritan divine (1630–1706).

Plausible (*Counsellor*) and serjeant Eitherside, two pleaders in *The Man of the World*, by C. Macklin (1764).

Play called the Four P's (*The*), by John Heywood (1569). It is a contention as to which of the four can tell the greatest lie, and the Palmer (who asserted that he never saw a woman out of temper) wins the prize. The other three P's are the Pardoner, the Poticary, and the Pedlar.

Pleasant (*Mrs.*), in *The Parson's Wedding*, by Tom Killigrew (1664).

Pleasure (*A New*).

> 'Tis said that Xerxes offered a reward
> To those who could invent him a new pleasure.
> *Byron: Don Juan*, i. 108 (1819).

Pleasures of Hope, a poem in two parts, by Thomas Campbell (1799). It opens with a comparison between the beauty of scenery and the ideal enchantments of fancy in which hope is never absent, but sustains the seaman on his watch, the soldier on his march, and Byron in his perilous adventures. He goes on to descant on the hope of a mother, the hope of a prisoner, the hope of the wanderer, the grand hope of the patriot, the hope of regenerating uncivilized nations, extending liberty, and ameliorating the condition of the poor. Pt. ii. speaks of the hope of love, and the hope of a future state, concluding with the episode of Conrad and Ellenore. Conrad was a felon, transported to New South Wales, but, though "a martyr to his crimes, was true to his daughter.'

> But not, my child, with life's precarious fire,
> The immortal ties of Nature shall expire;
> These shall resist the triumph of decay,
> When time is o'er, and worlds have passed away.
> Cold in the dust this perished heart may lie,
> But that which warmed it once shall never die—
> That spark, unburied in its mortal frame,
> With living light, eternal, and the same,
> Shall beam on Joy's interminable years,
> Unveiled by darkness, unassuaged by tears.
> Pt. ii.

Pleasures of Imagination, a poem in three books, by Akenside (1744). All the pleasures of imagination arise from the perception of greatness, wonderfulness, or beauty. (1) The beauty of *greatness*—witness the pleasure of mountain scenery, of astronomy, of infinity. (2) The pleasure of what is *wonderful*—witness the delight of novelty, of the revelations of science, of tales of fancy. (3) The pleasure of *beauty*, which is always connected with truth—the beauty of colour, shape, and so on, in natural objects; the beauty of mind and the moral faculties. Bk. ii. contemplates accidental pleasures arising from contrivance and design, emotion and passion, such as sorrow, pity, terror, and indignation. Bk. iii. denounces *morbid* imagination as the parent of vice; and contrasts with it the delights of a well-trained imagination.

(The first book is by far the best. Akenside recast his poem in maturer life, but no one thinks he improved it by so doing. The first or original cast is the only one read, and parts of the first book are well known and much admired.)

Pleasures of Melancholy (*The*), a poem by Warton (1745).

Pleasures of Memory, a poem in two parts, by Samuel Rogers (1793). The first part is restricted to the pleasure of memory afforded by the five senses, as that arising from visiting celebrated places, and that afforded by pictures. Pt. ii. goes into the pleasures of the mind, as imagination, and memory of past griefs and dangers. The poem concludes with the supposition that in the life to come this faculty will be greatly enlarged. The episode is this: Florio, a young sportsman, accidentally met Julia in a grot, and followed her home, when her father, a rich squire, welcomed him as his guest, and talked with delight of his younger days when hawk and hound were his joy of joys. Florio took Julia for a sail on the lake, but the vessel was capsized, and, though Julia was saved from the water, she died on being brought to shore. It was Florio's delight to haunt the places which Julia frequented—

> Her charm around the enchantress Memory threw,
> A charm that soothes the mind and sweetens too.
> Pt. ii.

Pleiads (*The*), a cluster of seven stars in the constellation *Taurus*, and applied to a cluster of seven celebrated contemporaries. The stars were the seven daughters of Atlas: Mala, Electra, Taygĕtê (4 *syl.*), Asterŏpê, Merŏpê, Alcyŏnê, and Celĕno.

The Pleiad of Alexandria consisted of Callimachos, Apollonios Rhodios, Aristos, Homer the Younger, Lycophron,

Nicander, and Theocritos. All of Alexandria, in the time of Ptolemy Philadelphos.

The Pleiad of Charlemagne consisted of Alcuin, called "Albinus;" Angilbert, called "Homer;" Adelard, called "Augustine;" Riculfe, called "Damætas;" Varnefrid; Eginhard; and Charlemagne himself, who was called "David."

The First French Pleiad (sixteenth century): Ronsard, Joachim du Bellay, Antoine de Baïf, Remi-Belleau, Jodelle, Ponthus de Thiard, and the seventh is either Dorat or Amadis de Jamyn. All under Henri III.

The Second French Pleiad (seventeenth century): Rapin, Commire, Larue, Santeuil, Ménage, Dupérier, and Petit.

We have also our English clusters. There were those born in the second half of the sixteenth century: Spenser (1553), Drayton (1563), Shakespeare and Marlowe (1564), Ben Jonson (1574), Fletcher (1576), Massinger (1585), Beaumont (Fletcher's colleague) and Ford (1586). Besides these, there were Tusser (1515), Raleigh (1552), sir Philip Sidney (1554), Phineas Fletcher (1584), Herbert (1593), and several others.

Another cluster came a century later: Prior (1664), Swift (1667), Addison and Congreve (1672), Rowe (1673), Farquhar (1678), Young (1684), Gay and Pope (1688), Macklin (1690), etc.

The following were born in the latter half of the eighteenth century: Sheridan (1751), Crabbe (1754), Burns (1759), Rogers (1763), Wordsworth (1770), Scott (1771), Coleridge (1772), Southey (1774), Campbell (1777), Moore (1779), Byron (1788), Shelley and Keble (1792), and Keats (1796).

Butler (1600), Milton (1608), and Dryden (1630) came between the first and second clusters. Thomson (1700), Gray (1717), Collins (1720), Akenside (1721), Goldsmith (1728), and Cowper (1731), between the second and the third.

Pleonec'tes (4 *syl.*), Covetousness personified in *The Purple Island*, by Phineas Fletcher (1633). "His gold his god" . . . he "much fears to keep, much more to lose his lusting." Fully described in canto viii. (Greek, *pleonektês*, "covetous.")

Pleydell (*Mr. Paulus*), an advocate in Edinburgh, shrewd and witty. He was at one time the sheriff at Ellangowan.

Mr. counsellor Pleydell was a lively, sharp-looking gentleman, with a professional shrewdness in his eye, and, generally speaking, a professional formality in his manner; but this he could slip off on a Saturday evening, when . . . he joined in the ancient pastime of High Jinks.—*Sir W. Scott: Guy Mannering*, xxxix. (time, George II.).

Pliable, one of Christian's neighbours, who accompanied him as far as the "Slough of Despond," and then turned back.—*Bunyan: Pilgrim's Progress*, i. (1678).

Pliant (*Sir Paul*), a hen-pecked husband, who dares not even touch a letter addressed to himself till my lady has read it first. His perpetual oath is "Gadsbud!" He is such a dolt that he would not believe his own eyes and ears, if they bore testimony against his wife's fidelity and continency. (See PLACID, p. 851.)

Samuel Foote [1721–1777] attempted the part of "sir Paul Pliant," but nothing could be worse. However, the people laughed heartily, and that he thought was a full approbation of his grotesque performance.—*Davies.*

Lady Pliant, second wife of sir Paul. "She's handsome, and knows it; is very silly, and thinks herself wise; has a choleric old husband" very fond of her, but whom she rules with spirit, and snubs "afore folk." My lady says, "If one has once sworn, it is most unchristian, inhuman, and obscene that one should break it." Her conduct with Mr. Careless is most reprehensible.—*Congreve: The Double Dealer* (1694).

Those who remember the "lady Pliant" of Margaret Woffington [1718–1760] will recollect with pleasure her whimsical discovery of passion, and her awkwardly assumed prudery.—*Davies.*

Pliny, a Roman, author of *Historia Naturalis*, A.D. 77. It embraces astronomy, meteorology, geography, mineralogy, zoology, botany, inventions, institutions, the fine arts. It is divided into 37 books.

(English versions by Dr. Holland in 1601; by Bostock in 1828; by Riley (in Bohn's series), 1855–57.)

The German Pliny, or "Modern Pliny," Konrad von Gesner of Zurich, who wrote *Historia Animalium*, etc. (1516–1565).

The Pliny of the East, Zakarija ibn Muhammed, surnamed "Kazwini," from Kazwin, the place of his birth. He is so called by De Sacy (1200–1283).

Plon-Plon, prince Napoleon Joseph Charles Bonaparte, son of Jerome Bonaparte by his second wife (the princess Frederica Catherine of Würtemberg).

Plon-Plon is a euphonic corruption of *Craint-Plomb* ("fear-bullet"), a nickname given to the prince in the Crimean war (1854-6).

Plornish, plasterer, Bleeding-heart Yard. He was a smooth-cheeked, fresh-coloured, sandy-whiskered man of 30. Long in the legs, yielding at the knees, foolish in the face, flannel-jacketed and lime-whitened. He generally chimed in conversation by echoing the words of the person speaking. Thus, if Mrs. Plornish said to a visitor, "Miss Dorrit dursn't let him know;" he would chime in, "Dursn't let him know." "Me and Plornish says, 'Ho! Miss Dorrit;'" Plornish repeated after his wife, "Ho! Miss Dorrit." "Can you employ Miss Dorrit?" Plornish repeated as an echo, "Employ Miss Dorrit?" (See PETER, p. 831.)

Mrs. Plornish, the plasterer's wife. A young woman, somewhat slatternly in herself and her belongings, and dragged by care and poverty already into wrinkles. She generally began her sentences with, "Well, not to deceive you." Thus: "Is Mr. Plornish at home?" "Well, sir, not to deceive you, he's gone to look for a job." "Well, not to deceive you, ma'am, I'll take it kindly of you."—*Dickens: Little Dorrit* (1857).

Plotting Parlour (*The*). At Whittington, near Scarsdale, in Derbyshire, is a farm-house where the earl of Devonshire (Cavendish), the earl of Danby (Osborne), and Baron Delamer (Booth) concerted the Revolution. The room in which they met is called "The Plotting Parlour."

> Where Scarsdale's cliffs the swelling pastures bound,
> . . . there let the farmer hail
> The sacred orchard which embowers his gate,
> And shew to strangers, passing down the vale,
> Where Cav'ndish, Booth, and Osborne sate
> When, bursting from their country's chain, . . .
> They planned for freedom this her noblest reign.
> *Akenside: Ode*, XVIII. v. 3 (1767).

Plotwell (*Mrs.*), in Mrs. Centlivre's drama *The Beau's Duel* (1703).

Plousina, called Hebê, endowed by the fairy Anguilletta with the gifts of wit, beauty, and wealth. Hebê still felt she lacked something, and the fairy told her it was love. Presently came to her father's court a young prince named Atimir. The two fell in love with each other, and the day of their marriage was fixed. In the interval Atimir fell in love with Hebê's elder sister Iberia; and Hebê, in her grief, was sent to the Peaceable Island, where she fell in love with the ruling prince, and married him. After a time, Atimir and Iberia, with Hebê and her husband, met at the palace of the ladies' father, when the love between Atimir and Hebê revived. A duel was fought between the young princes, in which Atimir was slain, and the prince of the Peaceable Islands was severely wounded. Hebê, coming up, threw herself on Atimir's sword, and the dead bodies of Atimir and Hebê were transformed into two trees called "charms."—*Comtesse D'Aulnoy: Fairy Tales* ("Anguilletta," 1682).

Plowman (*Piers*), the dreamer, who, falling asleep on the Malvern Hills, Worcestershire, saw in a vision pictures of the corruptions of society, and particularly of the avarice and wantonness of the clergy. This supposed vision is formed into a poetical satire of great vigour, fancy, and humour. It is divided into twenty parts, each part being called a *passus* or separate vision.—*William* [or Robert] *Langland: The Vision of Piers Plowman* (1362).

Plumdamas (*Mr. Peter*), grocer.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Plume (*Captain*), a gentleman and an officer. He is in love with Sylvia a wealthy heiress; and, when he marries her, gives up his commission.—*Farquhar: The Recruiting Officer* (1705).

Plume (*Sir*), in Pope's *Rape of the Lock*, is the photograph of Thomas Coke, vice-chamberlain in the reign of queen Anne (1712).

> Sir Plume of amber snuff-box justly vain,
> And the nice conduct of a clouded cane.
> *Rape of the Lock.*

Plummer (*Caleb*), a little old toy-maker, in the employ of Gruff and Tackleton, toy merchants. He was spare, grey-haired, and very poor. It was his pride "to go as close to Natur' in his toys as he could for the money." Caleb Plummer had a blind daughter, who assisted him in toy-making, and whom he brought up under the belief that he himself was young, handsome, and well off, and that the house they lived in was sumptuously furnished and quite magnificent. Every calamity he smoothed over, every unkind remark of their snarling employer he called a merry jest; so that the poor blind girl lived in a castle of the air, "a bright little world

of her own." When merry or puzzled, Caleb used to sing something about "a sparkling bowl."

It would have gladdened the heart of that inimitable creation of Charles Dickens, "Caleb Plummer."—*Lord W. Lennox: Celebrities*, ii.

Bertha Plummer, the blind daughter of the toy-maker, who fancied her poor old father was a young fop, that the sack he threw across his shoulders was a handsome blue great-coat, and that their wooden house was a palace. She was in love with Tackleton, the toy merchant, whom she thought to be a handsome young prince; and when she heard that he was about to marry May Fielding, she drooped and was like to die. She was then disillusioned, heard the real facts, and said at first, "Why, oh, why did you deceive me thus? Why did you fill my heart so full, and then come like death, and tear away the objects of my love?" However her love for her father was not lessened, and she declared after a time that the knowledge of the truth was "sight restored." "It is my sight," she cried. "Hitherto I have been blind, but now my eyes are open. I never knew my father before, and might have died without ever having known him truly."

Edward Plummer, son of the toy-maker, and brother of the blind girl. He was engaged from boyhood to May Fielding, went to South America, and returned to marry her; but, hearing of her engagement to Tackleton the toy merchant, he assumed the disguise of a deaf old man, to ascertain whether she loved Tackleton or not. Being satisfied that her heart was still his own, he married her, and Tackleton made them a present of the wedding-cake which he had ordered for himself.—*Dickens: The Cricket on the Hearth* (1845).

Plurality of Worlds (*The*), an essay by Dr. Whewell (1853). Dr. Whewell maintains that our world is the only one inhabited by sentient beings like ourselves. Dr. Brewster, in his treatise *More Worlds than One* (1854), took the other side.

(The arguments on both sides are briefly stated in my *Theology in Science.*)

Plush (*John*), any gorgeous footman conspicuous for his plush breeches and rainbow colours.

Plutarch (*The Modern*), Vayer, born at Paris. His name in full was Francis Vayer de la Mothe (1586–1672).

Plutarch's Parallel Lives, in Greek prose (about A.D. 110–113), have been translated into English prose by North, 1579; Langhorn, 1771, etc. Shakespeare used North's translation.

Pluto, the god of hadês.

Brothers, be of good cheer, for this night we shall sup with Pluto.—*Leonidas: To the Three Hundred at Thermopylæ.*

Plutus, the god of wealth.—*Classic Mythology.*

Within a heart, dearer than Plutus mine.
Shakespeare Julius Cæsar, act iv. sc. 3 (1607).

Plymouth Cloak (*A*), a cane, a cudgel. So called, says Ray, "because we use a staff *in cuerpo*, but not when we wear a cloak."

Wellborn. How, dog? (*Raising his cudgel.*)
Tapwell. Advance your Plymouth cloak.
There dwells, and within call, if it please your worship,
A potent monarch, called the constable,
That doth command a citadel, called the stocks.
Massinger: A New Way to Pay Old Debts, i. 1 (1628).

Po (*Tom*), a ghost. (Welsh, *bo*, "a hobgoblin.")

He now would pass for spirit Po.
S. Butler: Hudibras, iii. 1 (1678).

Pocahontas, daughter of Powhatan, an Indian chief of Virginia, who rescued captain John Smith when her father was on the point of killing him. She subsequently married John Rolfe, and was baptized under the name of Rebecca (1595–1617).—*Old and New London*, ii. 481 (1875).

Pochet (*Madame*), the French "Mrs. Gamp."—*Henri Monnier.*

Pochi Dana'ri ["*the pennyless*"], So the Italians call Maximilian I. emperor of Germany (1459, 1493–1519).

Pocket (*Mr. Matthew*), a real scholar, educated at Harrow, and an honour-man at Cambridge, but, having married young, he had to take up the calling of "grinder" and literary fag for a living. Mr. Pocket, when annoyed, used to run his two hands into his hair, and seemed as if he intended to lift himself by it. His house was a hopeless muddle, the best meals and chief expense being in the kitchen. Pip was placed under his charge.

Mrs. Pocket [*Belinda*], daughter of a City knight, brought up to be an ornamental nonentity, helpless, shiftless, and useless. She was the mother of eight children, whom she allowed to "tumble up" as best they could, under the charge of her maid Flopson. Her husband, who was a poor gentleman, found life a very uphill work.

Herbert Pocket, son of Mr. Matthew

Pocket, and an insurer of ships. He was a frank, easy young man, lithe and brisk, but not muscular. There was nothing mean or secretive about him. He was wonderfully hopeful, but had not the stuff to push his way into wealth. He was tall, slim, and pale; had a languor which showed itself even in his briskness; was most amiable, cheerful, and communicative. He called Pip "Handel," because he had been a blacksmith, and Handel composed a piece of music entitled *The Harmonious Blacksmith.* Pip helped him to a partnership in an agency business; and when Pip lost his "expectations," Herbert gave him a clerkship.

Sarah Pocket, sister of Matthew Pocket, a little dry, brown, corrugated old woman, with a small face that might have been made of walnut-shell, and a large mouth like a cat's without the whiskers.—*Dickens: Great Expectations* (1860).

Podgers (*The*), lickspittles of the great.—*Hollingshead: The Birthplace of Podgers.*

Podsnap (*Mr.*), "a too, too smiling large man with a fatal freshness on him." Mr. Podsnap has "two little light-coloured wiry wings, one on either side of his else bald head, looking as like his hair-brushes as his hair." On his forehead are generally "little red beads," and he wears "a large allowance of crumpled shirt-collar up behind."

Mrs. Podsnap, "a fine woman for professor Owen: quantity of bone, neck and nostrils like a rocking-horse, hard features, and majestic head-dress in which Podsnap has hung golden offerings."

Georgiana Podsnap, daughter of the above; called by her father "the young person." She is a harmless, inoffensive girl, "always trying to hide her elbows." Georgiana adores Mrs. Lammle, and when Mr. Lammle tries to marry the girl to Mr. Fledgeby, Mrs. Lammle induces Mr. Twemlow to speak to the father and warn him against the connection.

It may not be so in the gospel according to Podsnappery, . . . but it has been the truth since the foundations of the universe were laid.—*Dickens: Our Mutual Friend* (1864).

Poem in Marble (*A*), the Taj, a mausoleum of white marble, raised in Agra by shah Jehan, to his favourite shahrina Moomtaz-i-Mahul, who died in childbirth of her eighth child. It is also called "The Marble Queen of Sorrow."

Poet (*The Quaker*), Bernard Barton (1784–1849).

Poet Sire of Italy, Alighieri Dante (1265–1321).

Poet Squab. John Dryden was so called by the earl of Rochester, on account of his corpulence (1631–1701).

Poet of France (*The*), Pierre Ronsard (1524–1585).

Poet of Poets, Percy Bysshe Shelley (1792–1822).

Poet of the Poor, the Rev. George Crabbe (1754–1832).

Poets (*Lives of the*), by Dr. Johnson (1779–81).

Poets (*The prince of*). Edmund Spenser is so called on his monument in Westminster Abbey (1553–1598).

Prince of Spanish Poets, Garcilaso de la Vega; so called by Cervantes (1503–1536).

Poets Laureate, by letters patent—

		appointed
(1)	BEN JONSON	1615–6*
(2)	SIR W. DAVENANT	1638*
(3)	JOHN DRYDEN	1670*
(4)	THOMAS SHADWELL	1688
(5)	NAHUM TATE	1692
(6)	NICHOLAS ROWE	1713*
(7)	LAURENCE EUSDEN	1718
(8)	COLLEY CIBBER	1730
(9)	WILLIAM WHITEHEAD	1757
(10)	THOMAS WHARTON	1785
(11)	HENRY JAMES PYE	1790
(12)	ROBERT SOUTHEY	1813
(13)	WILLIAM WORDSWORTH	1843
(14)	ALFRED TENNYSON (*Lord*)	1850*
(15)	ALFRED AUSTIN	1896

Nicholas Rowe, Colley Cibber, and Wharton were at best but third-rate poets.

Those marked with a * were buried in Westminster Abbey. And Davenant is one of the five. "Proh dedecus!"

Poets of England (not alive in 1896).

Addison, Akenside, Beaumont, Robert Browning, Elizabeth Barrett Browning, Burns, Butler, Byron, Campbell, Chatterton, Chaucer, Collins, Congreve, Cowley, Cowper, Crabbe, Drayton, Dryden, Fletcher, Ford, Gay, Goldsmith, Gray, Lee, Mrs. Hemans, Herbert, Herrick, Hogg, Hood, Ben Jonson, Keats, Keble, Macaulay, Marlowe, Marvel, Massinger, Milton, Montgomery, Moore, William Morris, Parnell, Pope, Prior, Rogers, Rowe, Scott, Shakespeare, Shelley, Shenstone, Sheridan, Southey, Spenser, Tennyson, Thomson, Waller, Wordsworth, Young. With many others less generally known.

Poets of Licentious Verses, Elephantis, a poetess spoken of by Martial, *Epigrammata*, xii. 43.

Anthony Caraccio of Italy (1630–1702).

Pietro Aretino, an Italian of Arezzo (1492–1557).

Poets' Corner, in the south transept of Westminster Abbey. No one knows who christened the corner thus. With poets are divines, philosophers, actors, novelists, architects, and critics. It would have been a glorious thing indeed if the corner had been set apart for England's poets. But alas! the deans of Westminster have made a market of the wall, and hence, as a memorial of British poets, it is almost a caricature. Where is the record of Byron, Ford, Hemans, Keats, Keble, Marlowe, Massinger, Pope, Shelley? Where of E. B. Browning, Burns, Chatterton, Collins, Congreve, Cowper, Crabbe, Gower, Herbert, Herrick, Hood, Marvel, T. Moore, Scott, Shenstone, Southey, and Waller?

The "corner" contains a bust, statue, tablet, or monument to Chaucer (1400), Dryden (1700), Milton (1674), Shakespeare (1616), and Spenser (1598); Addison, Beaumont, (none to Fletcher), S. Butler, Campbell, Cowley, Cumberland, Drayton, Gay, Gray, Goldsmith, Ben Jonson, Macaulay, Prior (a most preposterous affair), Rowe, Sheridan, Thomson, and Wordsworth. And also to such miserable poetasters as Davenant ("Oh! rare sir William Davenant!"), Mason, and Shadwell. Truly, our Valhalla is almost a satire on our taste and judgment.

N.B.—Dryden's monument was erected by Sheffield duke of Buckingham. Wordsworth's statue was erected by a public subscription.

Poetry (*The Father of*), Orpheus (2 *syl.*) of Thrace.

The Father of Dutch Poetry, Jakob Maerlant; also called "The Father of Flemish Poetry" (1235–1300).

The Father of English Poetry, Geoffrey Chaucer (1328–1400).

The Father of Epic Poetry, Homer.

He compares Richardson to Homer, and predicts for his memory the same honours which are rendered to the Father of Epic Poetry.—*Sir W. Scott.*

The Father of German Poetry, Martin Opitz of Silesia (1597–1639).

Poetry — Prose. Pope advised Wycherly "to convert his poetry into prose."

Po'gram (*Elijah*), one of the "master minds" of America, and a member of congress. He was possessed with the idea that there was a settled opposition in the British mind against the institutions of his "free enlightened country." —*Dickens: Martin Chuzzlewit* (1844).

Poinder (*George*), a city officer.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Poins, a companion of sir John Falstaff.—*Shakespeare:* 1 and 2 *Henry IV.* (1597, 1598).

The chronicles of that day contain accounts of many a mad prank which [*lord Warwick, Addison's stepson*] played . . . [*like*] the lawless freaks of the madcap prince and Poins.—*Thackeray.*

Poison. It is said that Mithridātēs VI., surnamed "the Great," had so fortified his constitution, that poisons had no baneful effect on him (B.C. 131, 120–63).

Poison-Detectors. Opal turns pale and Venetian glass shivers at the approach of poison. Peacocks ruffle their feathers at the sight of poison; and if poison is put into a liquid contained in a cup of rhinoceros's horn, the liquid will effervesce. No one could pass with poison the horn gate of Gundofōrus. Nourgehan had a bracelet, the stones of which seemed agitated when poison approached the wearer. Aladdin's ring was a perservative against every evil. The sign of the cross in the Middle Ages was looked upon as a poison-detector. (See WARNING-GIVERS.)

Poison of Khaïbar. By this is meant the poison put into a leg of mutton by Zaïnab, a Jewess, to kill Mahomet while he was in the citadel of Kha'ïbar. Mahomet partook of the mutton, and suffered from the poison all through life.

Poisoners (*Secret*).

1. *Of Ancient Rome:* Locusta, employed by Agrippi'na to poison her husband the emperor Claudius. Nero employed the same woman to poison Britannicus and others.

2. *Of English History:* the countess of Somerset, who poisoned sir Thomas Overbury in the Tower of London. She also poisoned others.

Villiers duke of Buckingham, it is said, poisoned king James I.

3. *Of France:* Lavoisin and Lavigoreux, French midwives and fortune-tellers.

Catharine de Medicis is said to have poisoned the mother of Henry IV. with a pair of wedding-gloves, and several others with poisoned fans.

The marquise de Brinvilliers, a young profligate Frenchwoman, was taught the art of secret poisoning by Sainte-Croix, who learnt it in Italy.—*World of Wonders*, vii. 203.

4. *Of Germany:* Anna Zwanziger, sentenced to death at Bamberg in 1811. Her career is related in lady Duff-Gordon's translation of Feuerbach's *Criminal Trials*.

5. *Of Italy:* Pope Alexander VI. and his children Cæsar and Lucrezia [Borgia] were noted poisoners; so were Hieronyma Spara and Tofa'na.

Polexan'dre, an heroic romance by Gomberville (1632).

Policy (*Mrs.*), housekeeper at Holyrood Palace. She appears in the introduction.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Pol'idore (3 *syl.*), father of Valère.—*Molière: Le Dépit Amoureux* (1654).

Polinesso, duke of Albany, who falsely accused Geneura of incontinency, and was slain in single combat by Ariodantês.—*Ariosto: Orlando Furioso* (1516).

Polish Jew (*The*), also called THE BELLS, a melodrama by J. R. Ware, brought prominently into note by the acting of [sir] Henry Irving at the Lyceum. Matthias, a miller in a small German town, is visited on Christmas Eve by a Polish Jew, who comes through the snow in a sledge. After rest and refreshment, he leaves for Nantzig, "four leagues off." Matthias follows him, kills him with an axe, and burns the body in a lime-kiln. He then pays his debts, becomes a prosperous and respected man, and is made burgomaster. On the wedding night of his only child, Annette, he dies of apoplexy, of which he had ample warning by the constant sound of sledge-bells in his ears. In his dream he supposes himself put into a mesmeric sleep in open court, when he confesses everything and is condemned (1874).

Polixène, the name assumed by Madelon Gorgibus, a shopkeeper's daughter, as far more romantic and genteel than her baptismal name. Her cousin Cathos called herself Aminte (2 *syl.*).

"A-t-on jamais parlé," asks Madelon, "dans le beau style, de Cathos ni de Madelon? et ne m'avouerez-vous pas que ce seroit assez d'un de ces noms pour décrier le plus beau roman du monde."

"Il est vrai," says Cathos to Madelon's father, "et le nom de Polixène ... et celui d'Aminte ... ont une grace dont il faut que vous demeuriez d'accord."—*Molière: Les Précieuses Ridicules*, 5 (1659).

Polix'enes (4 *syl.*), king of Bohemia, schoolfellow and old companion of Leontês king of Sicily. While on a visit to the Sicilian king, Leontês grew jealous of him, and commanded Camillo to poison him; but Camillo only warned him of his danger, and fled with him to Bohemia. (For the rest of the tale, see PERDITA, p. 825.)—*Shakespeare: The Winter's Tale* (1604).

Poll Pineapple, the bumboat woman, once sailed in seaman's clothes with lieutenant Belaye' (2 *syl.*), in the *Hot Cross-Bun*. Jack tars generally greet each other with "Messmate, ho! what cheer?" but the greeting on the *Hot Cross-Bun* was always, "How do you do, my dear?" and never was any oath more naughty than "Dear me!" One day, lieutenant Belaye came on board and said to his crew, "Here, messmates, is my wife, for I have just come from church." Whereupon they all fainted; and it was found that the crew consisted of young women only, who had dressed like sailors to follow the fate of lieutenant Belaye.—*Gilbert: The Bab Ballads* ("The Bumboat Woman's Story").

Pollente (3 *syl.*), a Saracen, lord of the Perilous Bridge. When his groom Guizor demands "the passage-penny" of sir Artegal, the knight gives him a "stunning blow," saying, "Lo! knave, there's my hire;" and the groom falls down dead. Pollentê then comes rushing up at full speed, and both he and sir Artegal fall into the river, fighting most desperately. At length sir Artegal prevails, and the dead body of the Saracen is carried down "the blood-stained stream."—*Spenser: Faërie Queene*, v. 2 (1596).

(Upton conjectures that "Pollente" is intended for Charles IX. of France, and his groom "Guizor" (he says) means the duke of Guise, noted for the part he took in the St. Bartholomew Massacre.)

Polly, daughter of Peachum. A pretty girl, who really loved captain Macheath, married him, and remained faithful even when he disclaimed her. When the reprieve arrived, "the captain" confessed his marriage, and vowed to

abide by Polly for the rest of his life.—*Gay: The Beggar's Opera* (1727).

N.B.—This character has led to the peerage three actresses: Miss Fenton (*duchess of Bolton*), Miss Bolton (*lady Thurlow*), and Miss Stephens (*countess of Essex*).

Mrs. C. Mathews says of Miss Fenton—

Both by singing and acting, the impression she made in "Polly" was most powerful. . . . Not a print-shop or fan-shop but exhibited her handsome figure in her "Polly's" costume, which possessed all the characteristic simplicity of the modern quakeress, without one meretricious ornament.

Polo'nius, a garrulous old chamberlain of Denmark, and father of Laer'tês and Ophelia; conceited, politic, and a courtier. Polonius conceals himself, to overhear what Hamlet says to his mother; and, making some unavoidable noise, startles the prince, who, thinking it is the king concealed, rushes blindly on the intruder, and kills him; but finds too late he has killed the chamberlain, and not Claudius as he hoped and expected. —*Shakespeare: Hamlet* (1596).

Polonius is a man bred in courts, exercised in business, stored with observations, confident of his knowledge, proud of his eloquence, and declining to dotage. —*Dr. Johnson.*

(Polonius was the great part of William Mynitt, 1710–1763.)

Soon after Munden retired from the stage, an admirer met him in Covent Garden. It was a wet day, and each carried an umbrella. The gentleman's was an expensive silk one, and Joe's an old gingham. "So you have left the stage, . . . and 'Polonius,' 'Jemmy Jumps,' 'Old Dornton,' and a dozen others have left the world with you? I wish you'd give me some trifle by way of memorial, Munden!" "Trifle, sir? I' faith, sir, I've got nothing. But hold, yes, egad, suppose we exchange umbrellas."—*Theatrical Anecdotes.*

Polwarth (*Alick*), one of Waverley's servants.—*Sir W. Scott: Waverley* (time, George II.).

Poly-chron'icon, one of those tedious chronicles running back to "creation," to A.D. 1342. It is subdivided into seven books, by Ralph Higden, who died in 1363.

Polycle'tos (in Latin, *Polycletus*), a statuary of Sicyon, who drew up a canon of the proportions of the several parts of the human body: as, twice round the thumb is once round the wrist; twice round the wrist is once round the neck; twice round the neck is once round the waist; once round the fist is the length of the foot; the two arms extended is the height of the body; six times the length of the foot, or eighteen thumbs, is also the height of the body.

Again, the thumb, the longest toe, and the nose should all be of the same length. The index finger should measure the breadth of the hand and foot, and twice the breadth should give the length. The hand, the foot, and the face should all be the same length. The nose should be one-third of the face; and, of course, the thumbs should be one-third the length of the hand. Gerard de Lairesse has given the exact measurements of every part of the human figure, according to the famous statues of "Antinous," "Apollo Belvidere," "Hercules," and "Venus de Medici."

Polycrates (4 *syl.*), tyrant of Samos. He was so fortunate in everything, that Am'asis king of Egypt advised him to part with something he highly prized. Whereupon Polycrătes threw into the sea an engraved gem of extraordinary value. A few days afterwards, a fish was presented to the tyrant, in which this very gem was found. Amasis now renounced all friendship with him, as a man doomed by the gods; and not long after this, a satrap, having entrapped the too fortunate despot, put him to death by crucifixion. (See FISH AND THE RING, p. 370.)—*Herodotus,* iii. 40.

Polyd'amas, a Thessalian athlete of enormous strength. He is said to have killed an angry lion, to have held by the heels a raging bull and thrown it helpless at his feet, to have stopped a chariot in full career, etc. One day, he attempted to sustain a falling rock, but was killed and buried by the huge mass.

¶ Milo carried a bull, four years old, on his shoulders through the stadium at Olympia; he also arrested a chariot in full career. One day, tearing asunder a pine tree, the two parts, rebounding, caught his hands and held him fast; in which state he was devoured by wolves.

POLYDORE (3 *syl.*), the name by which Belarius called prince Guiderius, while he lived in a cave in the Welsh mountains. His brother, prince Arvirăgus, went by the name of Cadwal.—*Shakespeare: Cymbeline* (1605).

Pol'ydore (3 *syl.*), brother of general Memnon, beloved by the princess Calis sister of Astorax king of Paphos.—*Beaumont and Fletcher: The Mad Lover* (1618).

(Beaumont died 1616.)

Pol'ydore (*Lord*), son of lord Acasto,

and Castalio's younger brother. He entertained a base passion for his father's ward Monimia "the orphan," and, making use of the signal ("three soft taps upon the chamber door") to be used by Castalio, to whom she was privately married, indulged his wanton love, Monimia supposing him to be her husband. When, next day, he discovered that Monimia was actually married to Castalio, he was horrified, and provoked a quarrel with his brother; but as soon as Castalio drew his sword, he ran upon it and was killed.—*Otway: The Orphan* (1680).

Pol'ydore (3 *syl.*), a comrade of Ernest of Otranto (page of prince Tancred).—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Polyglot (*Ignatius*), the master of seventeen languages, and tutor of Charles Eustace (aged 24). Very learned, very ignorant of human life; most strict as a disciplinarian, but tender-hearted as a girl. His pupil has married clandestinely, but Polyglot offers himself voluntarily to be the scapegoat of the young couple, and he brings them off triumphantly.—*Poole: The Scapegoat.*

Polyglot (*A Walking*), cardinal Mezzofanti, who knew fifty-eight different languages (1774–1849).

Polyglot Bible (*The*), by Walton, in six large folio volumes, in nine languages (1654–1657).

A gigantic work, both to compile and print. The Gospels are given in six languages. The books of the Old Testament are not all in the same number of versions, and no single book is in all the nine. Walton's Polyglot is not a translation of the several languages, but each language is printed in its own character, and eight are accompanied with a Latin translation, viz. the Hebrew [version], Samaritan, Chaldee, Syriac, Arabic, Ethiopic, Persian, and Greek; the ninth is the Latin version itself. Origen (220–250) published an *Hexapla*, but all his six versions were in the Greek character.

*** There are other polyglots besides Walton's, as (1) the Complutensian, printed at Complutum (1502–1517); (2) the Antwerp (1569–1572); (3) the Parisian (1586–1545); all therefore published before Walton's great work (1654–1657).

(Polyglot is from two Greek words *polu glotta*, "many tongues.")

Polyolbion (the "*greatly blessed*"), by Michael Drayton, in thirty parts, called "songs." It is a topographical description of England. Song i. The landing of Brute. Song ii. Dorsetshire, and the adventures of sir Bevis of Southampton. Song iii. Somerset. Song iv. Contention of the rivers of England and Wales respecting Lundy—to which country did it belong? Song v. Sabrina, as arbiter, decides that it is "allied alike both to England and Wales;" Merlin, and Milford Haven. Song vi. The salmon and beavor of Twy; the tale of Sabrina; the druids and bards. Song vii. Hereford. Song viii. Conquest of Britain by the Romans and by the Saxons. Song ix. Wales. Song x. Merlin's prophecies; Winifred's well; defence of the "tale of Brute" (1612). Song xi. Cheshire; the religious Saxon kings. Song xii. Shropshire and Staffordshire; the Saxon warrior kings; and Guy of Warwick. Song xiii. Warwick; Guy of Warwick concluded. Song xiv. Gloucestershire. Song xv. The marriage of Isis and Thame. Song xvi. The Roman roads and Saxon kingdoms. Song xvii. Surrey and Sussex; the sovereigns of England from William to Elizabeth. Song xviii. Kent; England's great generals and sea-captains (1613). Song xix. Essex and Suffolk; English navigators. Song xx. Norfolk. Song xxi. Cambridge and Ely. Song xxii. Buckinghamshire, and England's intestine battles. Song xxiii. Northamptonshire. Song xxiv. Rutlandshire; and the British saints. Song xxv. Lincolnshire. Song xxvi. Nottinghamshire, Leicestershire, Derbyshire; with the story of Robin Hood. Song xxvii. Lancashire and the Isle of Man. Song xxviii. Yorkshire. Song xxix. Northumberland. Song xxx. Cumberland (1622).

Pol'ypheme (3 *syl.*), a gigantic Cyclops of Sicily, who fed on human flesh. When Ulysses, on his return from Troy, was driven to this island, he and twelve of his companions were seized by Polypheme, and confined in his cave, that he might devour two daily for his dinner. Ulysses made the giant drunk, and, when he lay down to sleep, bored out his one eye. Roused by the pain, the monster tried to catch his tormentors; but Ulysses and his surviving companions made their escape by clinging to the bellies of the sheep and rams when they were let out to pasture (*Odyssey*, ix.).

¶ There is a Basque legend told of the giant Tartaro, who caught a young man in his snares, and confined him in his cave for dessert. When, however, Tartaro fell asleep, the young man made the giant's spit red hot, bored out his one eye, and then made his escape by fixing the bell of the bell-ram round his neck, and a sheep-skin over his back. Tartaro seized the skin, and the man, leaving it behind, made off.

¶ A very similar adventure forms the tale of Sinbad's third voyage, in the

Arabian Nights. He was shipwrecked on a strange island, and entered, with his companions, a sort of palace. At nightfall, a one-eyed giant entered, and ate one of them for supper, and another for breakfast next morning. This went on for a day or two, when Sinbad bored out the giant's one eye with a charred olive stake. The giant tried in vain to catch his tormentors, but they ran to their rafts; and Sinbad, with two others, contrived to escape.

N.B.—Homer was translated into Syriac by Theophilus Edessenes in the caliphate of Hárun-ur-Ráshid (A.D. 786–809).

Polypheme and Galatea. Polypheme loved Galatēa the sea-nymph; but Galatea had fixed her affections on Acis, a Sicilian shepherd. The giant, in his jealousy, hurled a huge rock at his rival, and crushed him to death.

(The tale of Polypheme is from Homer's *Odyssey*, ix. It is also given by Ovid in his *Metamorphoses*, xiv. Euripidēs introduces the monster in his *Cyclops;* and the tragedy of Acis and Galatea is the subject of Handel's famous opera so called.)

In Greek the monster is called *Polupheimos*, and in Latin *Polyphēmus*.

Polyphe'mus of Literature, Dr. Samuel Johnson (1709–1784).

Polypho'nus ["*big-voiced*"], the Kapāneus and most boastful of the frog heroes. He was slain by the mouse Artophāgus ("the bread-nibbler").

But great Artophagus avenged the slain, . . .
And Polyphōnus dies, a frog renowned
For boastful speech and turbulence of sound.
Parnell: Battle of the Frogs and Mice, iii. (about 1712).

Polyphrasticontinomimegalondulation.

Why not wind up the famous ministerial declaration with "Konx Ompax,' or that difficult expression, "polyphrasticontinomimegalondulation"?—*The Star.*

Polypo'dium ["*many-foot*"], alluding to its root furnished with numerous fibres. Polypodium used to be greatly celebrated for its effect on tape-worm, and for rheum.

The hermit
Here finds upon an oak rheum-purging polypode (3 *syl.*).
Drayton: Polyolbion, xiii. (1613).

Polyx'ena, a magnanimous and most noble woman, wife of Charles Emmanuel king of Sardinia (who succeeded to the crown in 1730).—*R. Browning: King Victor and King Charles.*

Pombod'ita, hocus-pocus-land. When any one tells an incredible story, we might say to him, "Perhaps you are a native of Pombodita, where elephants are driven through the eyes of needles."

Cum aliquis incredibilia narrat, respondent, "Forte ex Pombodita tu es, ubi traducunt elephantem per foramen acus."—*Fole: Synopsis Criticorum.*

It may be that thou art of Pumbeditha, where they can bring an elephant through the eye of a needle.—*Lightfoot (A Jewish Proverb).* (See *Luke* xviii. 18–25; *Mark* x. 22.)

Pomegranate Seed. When Perseph'onē was in hadēs, whither Pluto had carried her, the god, foreknowing that Jupiter would demand her release, gathered a pomegranate, and said to her, "Love, eat with me this parting day of the pomegranate seed;" and she ate. Demēter, in the mean time, implored Zeus (*Jupiter*) to demand Persephonē's release; and the king of Olympus promised she should be set at liberty, if she had not eaten anything during her detention in hadēs. As, however, she had eaten pomegranate seeds, her return was impossible.

Low laughs the dark king on his throne—
"I gave her of pomegranate seeds" . . .
And chant the maids of Enna still—
"O fateful flower beside the rill,
The daffodil, the daffodil." (See DAFFODIL.)
Jean Ingelow: Persephone.

Pompeii (*The Last Days of*), an historical novel by lord Lytton (1834).

Pompey, a clown; servant to Mrs. Overdone (a bawd).—*Shakespeare: Measure for Measure* (1603).

Pompey the Great was killed by Achillas and Septimius, the moment the Egyptian fishing-boat reached the coast. Plutarch tells us they threw his head into the sea. Others say his head was sent to Cæsar, who turned from it with horror, and shed a flood of tears. Shakespeare makes him killed by "savage islanders" (*2 Henry VI.* act iv. sc. 1, 1598).

Pompil'ia, a foundling, the putative daughter of Pietro (*2 syl.*). She married count Guido Franceschini, who treated her so brutally that she made her escape under the protection of a young priest named Caponsacchi. Pompilia subsequently gave birth to a son, but was slain by her husband. For Pompilia's character, see the magnificent speech of the pope (bk. x. 1000).

. . . first of the first,
Such I pronounce Pompilia, then as now
Perfect in whiteness.
R. Browning: The Ring and the Book, x., "The pope," 1000.

Pomposus. (See PROBUS.)

Ponce de Léon, the navigator who went in search of the *Fontaine de Jouvence*, "cur fit rajovenir la gent." He sailed in two ships on this "voyage of discoveries," in the sixteenth century.

Like Ponce de Léon, he wants to go off to the Antipodes in search of that *Fontaine de Jouvence* which was fabled to give a man back his youth.—*Véra*, 130.

Pond of the Prophet (*The*), a well of life, from which all the blessed will drink before they enter paradise. The water is whiter than milk, and more fragrant than musk.

Po'nent Wind (*The*), the west wind, or wind from the sunset. Lev'ant is the east wind, or wind from the sunrise.

Forth rush the Levant and the Ponent winds.
Milton: Paradise Lost, x. 704 (1665).

Pongo, a cross between "a land-tiger and a sea-shark." This terrible monster devastated Sicily, but was slain by the three sons of St. George.—*R. Johnson: The Seven Champions, etc.* (1617).

Ponoc'rates (4 *syl.*), the tutor of Gargantua.—*Rabelais: Gargantua* (1533).

Pons Asino'rum ["*the asses' bridge*"], the fifth proposition bk. i. of Euclid's *Elements*, too difficult for "asses" or stupid boys to get over.

A most improper term. It is the asses' *trap*, not their *bridge*. Their "stone of stumbling and rock of offence."

Pontius Pilate's Body-Guard, the 1st Foot Regiment. In Picardy the French officers wanted to make out that they were the seniors; and, to carry their point, vaunted that they were on duty on the night of the Crucifixion. The colonel of the 1st Foot replied, "If we had been on guard, we should not have slept at our posts" (see *Matt.* xxviii. 13).

Pontoys (*Stephen*), a veteran in sir Hugo de Lacy's troop.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Pony (*Mr. Garland's*), Whisker (*q.v.*).

Poole (1 *syl.*), in Dorsetshire; once "a young and lusty sea-born lass," courted by great Albion who had by her three children, Brunksey, Fursey, and [St.] Hellen. Thetis was indignant that one of her virgin train should be guilty of such indiscretion; and, to protect his children from her fury, Albion placed them in the bosom of Poole, and then threw his arms around them.—*Drayton: Polyolbion*, ii. (1612).

Poor (*Father of the*), Bernard Gilpin (1517-1583).

Poor Gentleman (*The*), a comedy by George Colman the younger (1802). "The poor gentleman" is lieutenant Worthington, discharged from the army on half-pay, because his arm had been crushed by a shell in storming Gibraltar. On his half-pay he had to support himself, his daughter Emily, an old corporal, and a maiden sister-in-law. Having put his name to a bill for £500, his friend died without effecting an insurance, and the lieutenant was called upon for payment. Imprisonment would have followed if sir Robert Bramble had not most generously paid the money. With this piece of good fortune came another—the marriage of his daughter Emily to Frederick Bramble, nephew and heir of the rich baronet.

Poor Jack, a popular sea-song by Charles Dibdin (1790). The last two lines are—

There's a sweet little cherub that sits up aloft,
To keep watch o'er the life of poor Jack.

Poor John, a hake dried and salted.

'Tis well thou art not fish; if thou hadst [*been*] thou hadst been poor John.—*Shakespeare: Romeo and Juliet*, act i. sc. 1 (1597).

Poor Relations, a humourous essay by C. Lamb (*Essays of Elia*, 1823).

Poor Richard, the pseudonym of Benjamin Franklin, under which he issued a series of almanacs, which he made the medium of teaching thrift, temperance, order, cleanliness, chastity, forgiveness, and so on. The maxims or precepts of these almanacs generally end with the words, "as poor Richard says" (begun in 1732).

Poor Robin, the pseudonym of Robert Herrick the poet, under which he issued a series of almanacs (begun in 1661).

Poor as Lazarus, that is, the beggar Lazarus, in the parable of Divês and Lazarus (*Luke* xvi. 19-31).

Pope (*To drink like a*). Benedict XII. was an enormous eater, and such a huge wine-drinker that he gave rise to the Bacchanalian expression, *Bibămus papaliter*.

Pope Changing His Name. Peter Hogsmouth, or, as he is sometimes called, Peter di Porca, was the first pope to change his name. He called himself Sergius II. (844-847). Some say he thought it arrogant to be called Peter II.

Pope-Fig-lands, protestant countries. The Gaillardets, being shown the

pope's image, said, "A fig for the pope!" whereupon their whole island was put to the sword, and the name changed to Pope-fig-land, the people being called "Pope-figs."—*Rabelais: Pantag'ruel*, iv. 45 (1545).

(The allusion is to the kingdom of Navarre, once protestant; but in 1512 it was subjected to Ferdinand the Catholic.)

Pope-Figs, protestants. The name was given to the Gaillardets, for saying, "A fig for the pope!"

They were made tributaries and slaves to the Papimans for saying, "A fig for the pope's image!" and never after did the poor wretches prosper, but every year the devil was at their doors, and they were plagued with hail, storms, famine, and all manner of woes in punishment of this sin of their forefathers.—*Rabelais: Pantag'ruel*, iv. 45 (1545).

Pope Joan, between Leo IV. and Benedict III., and called John [VIII.]. The subject of this scandalous story was an English girl, educated at Cologne, who left her home in man's disguise with her lover (the monk Folda), and went to Athens, where she studied law. She afterwards went to Rome and studied theology, in which she gained so high a reputation that, at the death of Leo IV., she was chosen his successor. Her sex was discovered by the birth of a child while she was going to the Lateran Basilica, between the Coliseum and the church of St. Clement. Pope Joan died, and was buried, without honours, after a pontificate of two years and five months (853-855).—*Marianus Scotus* (who died 1086).

The story is given most fully by Martinus Polonus, confessor to Gregory X., and the tale was generally believed till the Reformation. There is a German miracle-play on the subject, called *The Canonisation of Pope Joan* (1480). David Blondel, a Calvinist divine, has written a book to confute the tale.

The following note contains the chief points of interest:—

(1) Argument in *proof* of the allegation—

Anastasius the librarian is the first to mention such a pope, A.D. 886, or thirty years after the death of Joan.

Marianus Scotus, in his *Chronicle*, says she reigned two years five months and four days (853-855). Scotus died 1086.

Sigebert de Gemblours, in his *Chronicle*, repeats the same story (1112).

Otto of Freisingen and Gotfrid of Viterbo both mention her in their histories.

Martin Polonus gives a very full account of the matter. He says she went by the name of John Anglus, and was born at Metz, of English parents. While she was pope, she was prematurely delivered of a child in the street "between the Coliseum and St. Clement's Church."

William Ocham alludes to the story.

Thomas de Elmham repeats it (1422).

John Huss tells us her baptismal name was not Joan but Agnes.

Others insist that her name was Gilberta.

In the *Annalês Augustani* (1135) we are told her papal name was John VIII., and that she it was who consecrated Louis II. of France.

Arguments in favour of the allegation are given by Spanheim, *Exercit. de Papa Fœmina*, ii. 577; in Lenfant, *Histoire de la Papesse Jeanne.*

(2) Arguments *against* the allegation are given by Allatius or Allatus, *Confutatio Fabulæ de Johanna Papissa;* and in Lequien, *Oriens Christianus*, iii. 777.

(3) Arguments on *both* sides are given in Cunningham's translation of *Geiseler: Lehrbuch*, ii. 21, 22; and in La Bayle's *Dictionnaire*, iii. (article "Papisse").

∴ Gibbon says, "Two protestants, Blondel and Bayle, have annihilated the female pope; but the expression is certainly too strong, and even Mosheim is more than half inclined to believe there really was such a person."

Pope Joan, the game so called, once very popular in England, and often played as a children's game in the first quarter of the nineteenth century. In the privy purse's expenses of Henry VIII. it is called Pope Ju'ly's [*Julius's*] Game, and supposed to represent the courtship and marriage of Henry VIII. and Anne Boleyn. The point called "stops" is the interference of the pope and his agents to prevent the marriage. The other points are called "intrigue," "matrimony," and "pope."

Pope of Philosophy, Aristotle (B.C. 384-322).

Pope of the Huguenots (*The*), Plessis Mornay (1549-1623).

Popes (*Titles assumed by*). "Universal Bishop," prior to Gregory the Great. Gregory the Great adopted the style of "Servus Servorum" (591).

Martin IV. was addressed as "the lamb of God which taketh away the sins of the world," to which was added, "Grant us thy peace!" (1281).

Leo X. was styled, by the council of Lateran, "Divine Majesty," "Husband

of the Church," "Prince of the Apostles," "The Key of all the Universe," "The Pastor, the Physician, and a God possessed of all power both in heaven and on earth" (1513).

Paul V. styled himself "Monarch of Christendom," "Supporter of the Papal Omnipotence," "Vice-God," "Lord God the Pope" (1605).

Others, after Paul, "Master of the World," "Pope the Universal Father," "Judge in the place of God," "Vicegerent of the Most High."—*Brady: Clavis Calendaria*, 247 (1839).

The pope assumes supreme dominion, not only over spiritual but also over temporal affairs, styling himself "Head of the Catholic or Universal Church, Sole Arbiter of its Rights, and Sovereign Father of all the Kings of the Earth." From these titles, he wears a triple crown—one as high priest, one as emperor, and the third as king. He also bears keys, to denote his privilege of opening the gates of heaven to all true believers.—*Brady*, 250, 251.

N.B.—For the first five centuries the bishops of Rome wore a bonnet, like other ecclesiastics. Pope Hormisdas placed on his bonnet the crown sent him by Clovis; Boniface VIII. added a second crown during his struggles with Philip the Fair; and John XXII. assumed the third crown.

Popish Plot, a supposed Roman Catholic conspiracy to massacre the protestants, burn London, and murder the king (Charles II.). This fiction was concocted by one Titus Oates, who made a "good thing" by his schemes; but being at last found out, was pilloried, whipped, and imprisoned (1678–79).

Poppy (*Ned*), a prosy old anecdote-teller, with a marvellous tendency to digression. (See AIRCASTLE, p. 17.)

Ned knew exactly what parties had for dinner, . . . in what ditch his bay horse had his sprain, . . . and how his man John—no, it was William—started a hare, . . . so that he never got to the end of his tale.—*Steele.*

Population (*An Essay on the Principle of*), by Malthus (1803). The object is to show that the increase of food cannot keep pace with the present increase of population, and therefore that every obstacle should be thrown in the way of matrimony, especially in the lower strata of society; but if they persist in marrying, leave them entirely alone without parish relief.

No doubt there is a limit to the production of food, but theoretically no limit to population; but we are as yet a long way off the fatal line. Canada alone might find room for all the inhabitants of the British Isles, and be the better for it.

Porch (*The*). The Stoics were so called, because their founder gave his lectures in the Athenian *stoa* or *porch* called "Pœ'cilê."

The successors of Socrates formed . . . the Academy, the Porch, the Garden.—*Sailey: Ecce Homo.*

(George Herbert has a poem called *The Church Porch* (six-line stanzas). It may be considered introductory to his poem entitled *The Church*, in sapphic verse and sundry other metres.)

Porcius, son of Cato of Utica (in Africa), and brother of Marcus. Both brothers were in love with Lucia; but the hot-headed, impulsive Marcus, being slain in battle, the sage and temperate Porcius was without a rival.—*Addison: Cato* (1713).

When Sheridan reproduced *Cato*, Wignell, who acted "Porcius," omitted the prologue, and began at once with the lines, "The dawn is overcast, the morning lowers . . ." "The prologue! the prologue!" shouted the audience; and Wignell went on in the same tone, as if continuing his speech—

Ladies and gentlemen, there has not been
A prologue spoken to this play for years——
And heavily in clouds brings on the day,
The great, the important day, big with the fate
Of Cato and of Rome.

History of the Stage.

Porcupine (*Peter*). William Cobbett, the politician, published *The Rushlight* under this pseudonym in 1800.

Pornei'us (3 *syl.*), Fornication personified; one of the four sons of Anag'nus (*inchastity*), his brothers being Mæ'chus (*adultery*), Acath'arus, and Aselgês (*lasciviousness*). He began the battle of Mansoul by encountering Parthen'ia (*maidenly chastity*), but "the martial maid" slew him with her spear. (Greek, *porneia*, "fornication.")

In maids his joy; now by a maid defied,
His life he lost and all his former pride.
With women would he live, now by a woman died.
P. Fletcher: The Purple Island, xi. (1633).

Porphyrius, in Dryden's drama of *Tyrannic Love* (1669).

Valeria, daughter of Maximin, having killed herself for the love of Porphyrius, was on one occasion being carried off by the bearers, when she started up and boxed one of the bearers on the ears, saying to him—

Hold! are you mad, you damned confounded dog!
I am to rise and speak the epilogue.
W. C. Russell: Representative Actors, 456.

Porphyro-Genitus ["*born in the Porphyra*"], the title given to the kings of the Eastern empire, from the apartments called Porphyra, set apart for the empresses during confinement.

There he found Irene, the empress, in travail, in a house anciently appointed for the empresses during child-birth. They call that house "Porphyra," whence the name of the Porphyro-geniti came into the world.—See *Selden: Titles of Honour*, v. 61 (1614).

Porrex, younger son of Gorbodug a legendary king of Britain. He drove his

elder brother Ferrex from the kingdom, and, when Ferrex returned with a large army, defeated and slew him. Porrex was murdered while "slumbering on his careful bed," by his own mother, who "stabbed him to the heart with a knife." —*Norton and Sackville: Gorboduc* (1561-62).

Por'sena, a legendary king of Etruria, who made war on Rome to restore Tarquin to the throne.

Lord Macaulay has made this the subject of one of his *Lays of Ancient Rome* (1842).

Port'amour, Cupid's sheriff's officer, who summoned offending lovers to "Love's Judgment-Hall." — *Spenser: Faërie Queene,* vi. 7 (1596).

Porteous (*Captain John*), an officer of the city guard. He was hanged by the mob (1736).

Mrs. Porteous, wife of the captain.—*Sir W. Scott: The Heart of Midlothian* (time, George II.).

Portia, the wife of Pontius Pilate.

Portia, wife of Marcus Brutus. Valerius Maximus says, "She, being determined to kill herself, took hot burning coals into her mouth, and kept her lips closed till she was suffocated by the smoke."

> With this she [*Portia*] fell distract,
> And, her attendants absent, swallowed fire.
> *Shakespeare: Julius Cæsar,* act iv. sc. 3 (1607).

Por'tia, a rich heiress, in love with Bassa'nio; but her choice of a husband was restricted by her father's will to the following condition: Her suitors were to select from three caskets, one of gold, one of silver, and one of lead, and he who selected the casket which contained Portia's picture was to claim her as his wife. Bassanio chose the lead, and being successful, became the espoused husband. It so happened that Bassanio had borrowed 3000 ducats, and Anthonio, a Venetian merchant, was his security. The money was borrowed of Shylock, a Jew, on these conditions: If the loan was repaid within three months, only the principal would be required; if not, the Jew should be at liberty to claim a pound of flesh from Anthonio's body. The loan was not repaid, and the Jew demanded the forfeiture. Portia, in the dress of a law doctor, conducted the defence, and saved Anthonio by reminding the Jew that a pound of *flesh* gave him no drop of blood, and that he must cut neither more nor less than an exact pound, otherwise his life would be forfeit. As it would be plainly impossible to fulfil these conditions, the Jew gave up his claim, and Anthonio was saved.—*Shakespeare: Merchant of Venice* (*q.v.*) (1598).

Portland Place (London). So called from William Bentinck, second duke of Portland, who married Margaret, only child of Edward second earl of Oxford and Mortimer. From these came Margaret Street, Bentinck Street, Duke Street, Duchess Street, and Portland Place.

Portman Square (London). So called from William Henry Portman, owner of the estate in which the Square and Orchard Street stand.

Portsmouth (*The duchess of*), "La Belle Louise de Querouaille," one of the mistresses of Charles II.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Portuguese Cid (*The*), Nunes Alvarez Pereira (1360-1431).

Portuguese Horace (*The*), Antonio Ferreira (1528-1569).

Portuguese Mars (*The*), Alfonso de Albuquerque (1453-1515).

Portuguese Nostradamus (*The*), Gonçalo Annes Bandarra, a poet-cobbler (died 1556). His writings were suppressed by the Inquisition.

Possunt, quia Posse Videntur. Fail not to will, and you will not fail.—*Virgil: Æneid,* v. 231.

Postage. *Design for the penny postage envelope.* It was Mulready who made this ridiculous design for the penny postage envelopes, but happily it had a very brief period of existence. In 1896 the lord mayor of London issued his invitation for the banquet given on the 9th November on cards of similar character, but, if possible, in still worse taste than the Mulready envelopes (*q.v.*).

Posthu'mus [LEONĀTUS] married Imogen, daughter of Cymbeline king of Britain, and was banished the kingdom for life. He went to Italy, and there, in the house of Philario, bet a diamond ring with Iachimo that nothing could seduce the fidelity of Imogen. (For the rest of the tale, see IACHIMO, p. 516.)—*Shakespeare: Cymbeline* (1605).

Potage (*Jean*), the French Jack Pudding; similar to the Italian "Macaroni," the Dutch "Pickel-herringe," and the German "Hanswurst." Clumsy, gormandizing clowns, fond of practical jokes, especially such as stealing eatables and drinkables.

Pother (*Doctor*), an apothecary, "city registrar, and walking story-book." He had a story *à propos* of every remark made and of every incident; but as he mixed two or three together, his stories were pointless and quite unintelligible. "I know a monstrous good story on that point. He! he! he!" "I'll tell you a famous good story about that, you must know. He! he! he! . . ." "I could have told a capital story, but there was no one to listen to it. He! he! he!" This is the style of his chattering . . . "speaking professionally—for anatomy, chemistry, pharmacy, phlebotomy, oxygen, hydrogen, caloric, carbonic, atmospheric, galvanic. Ha! ha! ha! Can tell you a prodigiously laughable story on the subject. Went last summer to a watering-place—lady of fashion—feel pulse—not lady, but lap-dog—talk Latin—prescribe galvanism—out jumped Pompey plump into a batter pudding, and lay like a tode in a hole. Ha! ha! ha!"—*Dibdin: The Farmer's Wife* (1780).

(Colman's "Ollapod" (1802) was evidently copied from Dibden's "doctor Pother." See AIRCASTLE, p. 17.)

Potiphar's Wife, Zoleikha or Zuleika; but some call her Raïl.—*Sale: Al Korân*, xii. note.

Pott (*Mr.*), the librarian at the Spa.

Mrs. Pott, the librarian's wife.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Potteries (*Father of the*), Josiah Wedgewood (1730–1795).

Pounce (*Mr. Peter*), in *The Adventures of Joseph Andrews*, by Fielding (1742).

Poundtext (*Peter*), an "indulged pastor" in the covenanters' army.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Pourceaugnac [*Poor-sone-yak*], the hero of a comedy so called. He is a pompous country gentleman, who comes to Paris to marry Julie, daughter of Oronte (2 *syl.*); but Julie loves Eraste (2 *syl.*), and this young man plays off so many tricks, and devises so many mystifications upon M. de Pourceaugnac, that he is fain to give up his suit.—*Molière: M. de Pourceaugnac* (1669).

Pou Sto, the means of doing. Archimedês said, "Give me *pou sto* ('a place to stand on'), and I could move the world."

> Who learns the one *pou sto* whence after-hands
> May move the world.

Poussin, an eminent French landscape painter (1594–1665).

The British Poussin, Richard Cooper (*–1806).

Gaspar Poussin. So Gaspar Dughet, the French painter, is called (1613–1675).

Powell (*Mary*), the pseudonym of Mrs. Richard Rathbone.

Powheid (*Lazarus*), the old sexton in Douglas.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Poyning's Law, a statute to establish the English jurisdiction in Ireland. The parliament that passed it was summoned in the reign of Henry VII. by sir Edward Poynings, governor of Ireland (1495).

Poyser (*Mrs.*), a capital character in the novel called *Adam Bede*, by George Eliot (Mrs. J. W. Cross, 1859). Her shrewd proverbial observations are inimitable.

P. P., "Clerk of the Parish," the feigned signature of Dr. Arbuthnot, subscribed to a volume of *Memoirs* in ridicule of Burnet's *History of My Own Times.*

In Ireland P.P. often stands for Parish Priest.

> Those who were placed around the dinner-table had those feelings of awe with which *P. P., Clerk of the Parish*, was oppressed, when he first uplifted the psalm in presence of . . . the wise Mr. justice Freeman, the good lady Jones, and the great sir Thomas Truby.—*Sir W. Scott.*

Pragmatic Sanction. The word *pragmaticus* means "relating to state affairs," and the word *sanctio* means "an ordinance" or "decree." The four most famous statutes so called are—

(1) *The Pragmatic Sanction of St. Louis* (1268), which forbade the court of Rome to levy taxes or collect subscriptions in France without the express permission of the king. It also gave permission in certain cases of French subjects appealing from the ecclesiastical to the civil courts of the realm.

(2) *The Pragmatic Sanction of Bourges*, passed by Charles VII. of France in 1438. By this ordinance, the power of the pope in France was limited and defined. The authority of the National Council was declared superior to that of the pope. The French clergy were forbidden to appeal to Rome on any point affecting the secular condition of the nation; and the Roman pontiff was wholly forbidden to appropriate to himself any vacant living, or to appoint to any bishopric or parish church in France.

(3) *The Pragmatic Sanction of kaiser Karl VI. of Germany* (in 1713), which settled the empire on his daughter, the archduchess Maria Theresa, wife of François de Loraine. Maria Theresa ascended the throne in 1740, and a European war was the result.

(4) *The Pragmatic Sanction of Charles III. of Spain* (1767). This was to suppress the Jesuits of Spain.

N.B.—What is meant emphatically by *The Pragmatic Sanction* is the third of these ordinances, viz. settling the line of succession in Germany on the house of Austria.

Praise indeed. "Approbation from sir Hubert Stanley is praise indeed."—*Morton: Cure for the Heartache*, act i. 2 (1811).

Pramnian Mixture (*The*), any intoxicating draught. The "mixture" was made from the Pramnian grape. Circê gave Ulysses "Pramnian wine" impregnated with drugs, in order to prevent his escape from the island.

> And for my drink prepared
> The Pramnian mixture in a golden cup,
> Impregnating (on my destruction bent)
> With noxious herbs the draught.
> *Homer: Odyssey*, x. (Cowper's trans.).

Prasildo, a Babylonish nobleman, who falls in love with Tisbi'na wife of his friend Iroldo. He is overheard by Tisbina threatening to kill himself, and, in order to divert him from his guilty passion, she promises to return his love on condition of his performing certain adventures which she thinks to be impossible. However, Prasildo performs them all, and then Tisbina and Iroldo, finding no excuse, take poison to avoid the alternative. Prasildo resolves to do the same, but is told by the apothecary that the "poison" he had supplied was a harmless drink. Prasildo tells his friend, Iroldo quits the country, and Tisbina marries Prasildo. Time passes on, and Prasildo hears that his friend's life is in danger, whereupon he starts forth to rescue him at the hazard of his own life.—*Bojardo: Innamorato Orlando* (1495).

Prasu'tagus or **Præsu'tagus**, husband of Bonduica or Boadicēa queen of the Icēni.—*Richard of Circencester: History*, xxx. (fourteenth century).

> Me, the wife of rich Prasutagus; me, the lover of liberty,—
> Me they seized, and me they tortured!
> *Tennyson: Boadicea.*

Prate'fast (*Peter*), who "in all his life spake no word in waste." His wife was Maude, and his eldest son Sym Sadle Gander, who married Betres (daughter of Davy Dronken Nole of Kent and his wife Al'yson).—*Hawes: The Passe-tyme of Plesure*, xxix. (1515).

Prattle (*Mr.*), medical practitioner, a voluble gossip, who retails all the news and scandal of the neighbourhood. He knows everybody, everybody's affairs, and everybody's intentions.—*Colman, senior: The Deuce is in Him* (1762).

Praxitelus, in Greville's book of *Maxims*, is meant for lord Chatham.

Prayer. Every Mohammedan must pray five times a day—at sunset, at nightfall, at daybreak, at noon, and at Asr or evensong (about three o'clock).

Praying-Wheels. The "Praying-wheel" used by Buddhists is either a small hand cylinder, or a larger one suspended to the ceiling or sides of a chapel, and pushed round by each person as he enters. Some have been observed in Thibet so arranged as to be revolved by the wind. The prayer-formula (printed in fine characters) is wound round the axis of the wheel from left to right, and when the wheel is set in motion, the writing passes in front of the person or persons pushing the wheel. It was used originally (like the Jewish Urim and Thummim) to divine *answers* to prayers, but afterwards for *prayer itself*. The hand praying-wheels are little cylinders of copper, with *Om Main Palim om* engraved round—containing rolls of the usual prayers. They are held in the hands and turned like a child's rattle.

P. R. B., the signature of the Pre-Raphaelite Brotherhood.

Pre-Adamite Kings, Soliman Raad, Soliman Daki, and Soliman di Gian ben Gian. The last-named, having chained up the dives (1 *syl.*) in the dark caverns of Kâf, became so presumptuous as to dispute the Supreme Power. All these kings maintained great state [before the existence of that contemptible being denominated by us "the father of mankind"]; but none can be compared with the eminence of Soliman ben Daoud.

Pre-Adamite Throne (*The*). It was Vathek's ambition to gain the pre-Adamite throne. After long search, he was shown it at last in the abyss of Eblis; but, being there, return was impossible, and he remained a prisoner without hope for ever.

> They reached at length the hall [*Argunk*] of great extent, and covered with a lofty dome. . . . A funereal gloom prevailed over it. Here, upon two beds of incorruptible cedar, lay recumbent the fleshless forms of the pre-Adamite kings, who had once been monarchs of the whole earth. . . . At their feet were inscribed the events of their several reigns, their power, their pride, and their crimes. [*This was the pre-Adamite throne, the ambition of the caliph Vathek.*]—*Beckford: Vathek* (1784).

Pre-Raphaelite Brotherhood (*The*). In 1850 or thereabouts a circle of young men, inspired by Ford Madox Brown, and led by Dante Gabriel Rossetti (artists), determined to band themselves together, and made the following resolution, to use the words of Ruskin: "That as far as in them lies, they will draw either what they see, or what they suppose might have been the actual facts of the scene they desire to represent, irrespective of any conventional rules of picture-making." They chose their name "because all artists did this before Raphael's time, and after Raphael's time did *not* this, but sought to paint fair pictures rather than represent stern facts" (*Arrows of the Chace*, p. 89). Amongst the Pre-Raphaelites were Woolner, Holman Hunt, Millais, Collins, John Lewis, etc. In 1850 a short-lived periodical called the *Germ* appeared under the editorship of William Michael Rossetti, brother of the artist, in which the virtues and failings of the Pre-Raphaelite school were displayed. In 1854 Holman Hunt exhibited his picture "The Light of the World," and Ruskin wrote a letter to the *Times* (May 5, 1854) respecting this, "the principal Pre-Raphaelite picture in the Royal Academy this year." He describes how he stood by the picture for one hour, watching the passers-by: "few stopped to look, and those who did almost invariably with some contemptuous expression, founded on what appeared to them the absurdity of representing the Saviour with a lantern in His hand" (*Arrows of the Chace*, p. 98). The whole description of the picture is worth a careful study, and is interesting to look back upon to-day, when we remember that the engraving or photograph of Holman Hunt's "Light of the World" is to be found treasured in many homes.

Burne-Jones, although not one of the Pre-Raphaelites, has been decidedly influenced by their teaching.

Preacher (*The*), Solomon, the son of David, author of *The Preacher* (i.e. *Ecclesiastes*).

> Thus said the Preacher, "Nought beneath the sun
> Is new;" yet still from change to change we run.
> *Byron.*

The Glorious Preacher, St. Chrys'ostom (347–407). The name means "Golden Mouth."

The Little Preacher, Samuel de Marets, protestant controversialist (1599–1663).

The Unfair Preacher. Dr. Isaac Barrow was so called by Charles II., because his sermons were so exhaustive that they left nothing more to be said on the subject, which was "unfair" to those who came after him.

Preachers (*The king of*), Louis Bourdaloue (1632–1704).

Précieuses Ridicules (*Les*), a comedy by Molière, in ridicule of the "*précieuses*," as they were styled, forming the coterie of the Hôtel de Rambouillet in the seventeenth century. The *soirées* held in this hotel were a great improvement on the licentious assemblies of the period; but many imitators made the thing ridiculous, because they lacked the same presiding talent and good taste (1659). (For the rest, see CATHOS, p. 188.)

Preciosa, a gipsy girl, the heroine of Longfellow's *Spanish Student* (1843). She is threatened with the vengeance of the Inquisition.

Precocious Genius.

(1) JOHANN PHILIP BARATIER, a German, at the age of five years, knew Greek, Latin, and French, besides his native German. At nine he knew Hebrew and

Chaldaic, and could translate German into Latin. At thirteen he could translate Hebrew into French, or French into Hebrew (1721–1740).

The life of this boy was written by Formey. His name is enrolled in all biographical dictionaries.

(2) CHRISTIAN HENRY HEINECKEN, at one year old, knew the chief events of the Pentateuch!! at thirteen months he knew the history of the Old Testament!! at fourteen months he knew the history of the New Testament!!! at two and a half years he could answer any ordinary question of history or geography; and at three years old knew French and Latin as well as his native German (1721–1725).

The life of this boy was written by Schœneich, his teacher. His name is duly noticed in biographical dictionaries.

(3) JEAN LOUIS ELIZABETH DE MONTCHALM knew his letters when a child in arms; when thirty months old he knew both small letters and capitals; at three years of age he could read fluently Latin and French, either in print or manuscript; at four he could translate Latin; at five he could translate the most difficult Latin authors; at six he could read Greek and Hebrew, was good at arithmetic, history, geography, and metallurgy. In four weeks he learnt to write correctly and fluently. At the age of seven he had read all the chief poets, orators, historians, philosophers, grammarians, etc.; but the poor fellow died before he was eight. —*Dictionnaire d'Education* (1819).

(4) ENNIUS VISCONT read Greek and Latin, as well as Italian (his own language), before he was four years old. He lived to the age of 67, and died in 1818.

Pressæus ["*eater of garlic*"], the youngest of the frog chieftains.

Then pious ardour young Pressæus brings,
Betwixt the fortunes of contending kings;
Lank, harmless frog! with forces hardly grown,
He darts the reed in combats not his own,
Which, faintly tinkling on Troxartas' shield,
Hangs at the point, and drops upon the field.
Parnell: Battle of the Frogs and Mice, iii. (about 1712).

Prest, a nickname given by Swift to the duchess of Shrewsbury, who was a foreigner.

Prester John, a corruption of *Belul Gian*, meaning "precious stone." Gian (pronounced *zjon*) has been corrupted into John, and Belul translated into "precious;" in Latin *Johannes preciosus* ("precious John"), corrupted into "Pres byter Joannes." The kings of Ethiopia or Abyssinia, from a gemmed ring given to queen Saba, whose son by Solomon was king of Ethiopia, and was called Melech with the "precious stone," or Melech *Gian Belul*.

Æthiopes regem suum, quem nos vulgo "Preste Gianni" corrupte dicimus, quatuor appellant nominibus, quorum primum est "Belul Gian," hoc est *lapis pretiosus*. Ductum est autem hoc nomen ab *annulo Salomonis*, quem ille filio ex regina Saba, ut putant gemito, dono dedisse, quove omnes postea reges usos fuisse describitur. . . . Cum vero eum coronant, appellant "Neghuz." Postremo cum vertice capitis in coronæ modum abraso, ungitur a patriarcha, vocant "Masih," hoc est *unctum*. Hæc autem regiæ dignitatis nomina omnibus communia sunt.—Quoted by Selden, from a little annal of the Ethiopian kings (1552), in his *Titles of Honour*, v. 65 (1614).

∴ As this title was like the Egyptian *Pharaoh*, and belonged to whole lines of kings, it will explain the enormous diversity of time allotted by different writers to "Prester John."

Marco Polo says that Prester John was slain in battle by Jenghiz Khan; and Gregory Bar-Hebræus says, "God forsook him because he had taken to himself a wife of the Zinish nation, called Quarakhata."

Bishop Jordānus, in his description of the world, sets down Abyssinia as the kingdom of Prester John. Abyssinia used to be called "Middle India."

Otto of Freisingen is the first author to mention him. This Otto wrote a chronicle to the date 1156. He says that John was of the family of the Magi, and ruled over the country of these Wise Men. Otto tells us that Prester John had "a sceptre of emeralds."

Maimonidēs, about the same time (twelfth century), mentions him, but calls him "Preste-Cuan."

Before 1241 a letter was addressed by "Prester John" to Manuel Comnēnus emperor of Constantinople. It is preserved in the *Chronicle* of Albericus Trium Fontium, who gives for its date 1165.

Mandeville calls Prester John a lineal descendant of Ogier the Dane. He tells us that Ogier, with fifteen others, penetrated into the north of India, and divided the land amongst his followers. John was made sovereign of Teneduc, and was called "Prester" because he converted the natives to the Christian faith.

Another tradition says that Prester John had seventy kings for his vassals, and was seen by his subjects only three times in a year.

In *Orlando Furioso*, Prester John is called by his subjects "Senāpus king of Ethiopia." He was blind, and, though the richest monarch of the world, he pined with famine, because harpies flew off with his food, by way of punishment for wanting to add paradise to his empire. The plague, says the poet, was to cease "when a stranger appeared on a flying griffin." This stranger was Astolpho, who drove the harpies to Cocy'tus. Prester John, in return for this service, sent 100,000 Nubians to the aid of Charlemagne. Astolpho supplied this contingent with horses by throwing stones into the air, and made transport-ships to convey them to France by casting leaves into the sea. After the death of Agramant, the Nubians were sent home, and then the horses became stones again, and the ships became leaves (bks. xvii.-xix.).

Preston (*Christopher*), established the bear-garden at Hockley-in-the-Hole, in the time of Charles II. He was killed in 1709, by one of his own bears.

> Where I'd as good oppose
> Myself to Preston and his mastiffs loose.
> *Oldham: The Third Satire of Juvenal* (1653-1684).

Pretender (*The Young*), prince Charles Edward Stuart, son of James Francis Edward Stuart (called "The *Old* Pretender"). James Francis was the son of James II., and Charles Edward was that king's grandson.—*Sir W. Scott: Waverley* (time, George II.).

Charles Edward was defeated at Cullōden in 1746, and escaped to the Continent.

> God bless the king—I mean the "Faith's Defender;"
> God bless—no harm in blessing—the Pretender.
> Who that Pretender is, and who is king,
> God bless us all! that's quite another thing.
> Ascribed by sir W. Scott to John Byrom (in *Redgauntlet*).

(The mistress of Charles Edward Stuart was Miss Walkingshaw.)

Prettyman (*Prince*), in love with Cloris. He is sometimes a fisherman and sometimes a prince.—*Duke of Buckingham: The Rehearsal* (1671).

("Prince Prettyman" is said to be a parody on "Leonidas" in Dryden's *Marriage à-la Mode*.)

Pri'amus (*Sir*), a knight of the Round Table. He possessed a phial, full of four waters that came from paradise. These waters instantly healed any wounds which were touched by them.

> "My father," says sir Priamus, "is lineally descended of Alexander and of Hector by right line. Duke Josué and Machabæus were of our lineage. I am right inheritor of Alexandria, and Affrike, of all the out isles."
>
> And Priamus took from his page a phial, full of four waters that came out of paradise; and with certain balm 'nointed he their wounds, and washed them with that water, and within an hour after, they were both as whole as ever they were.—*Sir T. Malory: History of Prince Arthur*, i. 97 (1470).

Price (*Matilda*), a miller's daughter; a pretty, coquettish young woman, who marries John Browdie, a hearty Yorkshire corn-factor.—*Dickens: Nicholas Nickleby* (1838).

Pride. "Fly pride, says the peacock," proverbial for pride. — *Shakespeare: Comedy of Errors*, act iv. sc. 3 (1593).

Pride (*Sir*), first a drayman, then a colonel in the parliamentary army.—*S. Butler: Hudibras* (1663-78).

Pride and Prejudice, a novel of domestic life by Jane Austin (1812).

Pride of Humility. Antisthĕnēs, the Cynic, affected a very ragged coat; but Socrătēs said to him, "Antisthĕnēs, I can see your vanity peering through the holes of your coat."

Pride's Purge, a violent invasion of parliamentary rights by colonel Pride, in 1649. At the head of two regiments of soldiers he surrounded the House of Commons, seized forty-one of the members, and shut out 160 others. None were allowed into the House but those most friendly to Cromwell. This fag-end went by the name of "the Rump."

Pridwin or PRIWEN, prince Arthur's shield.

> Arthur placed a golden helmet upon his head, on which was engraven the figure of a dragon; and on his shoulders his shield called Priwen, upon which the picture of the blessed Mary, mother of God, was painted; then girding on his Caliburn, which was an excellent sword, made in the isle of Avallon; he took in his right hand his lance Ron, which was hard, broad, and fit for slaughter.—*Geoffrey: British History*, ix. 4 (1142).

Priest of Nature, sir Isaac Newton (1647-1727).

> Lo! Newton, priest of nature, shines afar,
> Scans the wide world, and numbers every star.
> *Campbell: Pleasures of Hope*, i. (1799).

Prig, a knavish beggar.—*Fletcher: The Beggars' Bush* (1622).

Prig (*Betsey*), an old monthly nurse, "the frequent pardner" of Mrs. Gamp; equally ignorant, equally vulgar, equally selfish, and brutal to her patients.

"Betsey," said Mrs. Gamp, filling her own glass, and passing the teapot [*of gin*], "I will now propoge a toast: 'My frequent pardner Betsey Prig.'" "Which, altering the name to Sairah Gamp, I drink," said Mrs. Prig, "with love and tenderness."—*Dickens: Martin Chuzzlewit*, xlix. (1843).

Prim'er (*Peter*), a pedantic country schoolmaster, who believes himself to be the wisest of pedagogues.—*Foote: The Mayor of Garratt* (1763).

Primitive Fathers (*The*). The five apostolic fathers contemporary with the apostles (viz. Clement of Rome, Barnabas, Hermas, Ignatius, and Polycarp), and the nine following, who all lived in the first three centuries: Justin, Theoph'ilus of Antioch, Irenæus, Clement of Alexandria, Cyprian of Carthage, Origen, Gregory "Thaumatur'gus," Dionysius of Alexandria, and Tertullian.

(For the "Fathers" of the fourth and fifth centuries, see GREEK CHURCH, p. 447; LATIN CHURCH, p. 594.)

Primrose (*The Rev. Dr. Charles*), a clergyman, rich in heavenly wisdom, but poor indeed in all worldly knowledge. Amiable, charitable, devout, but not without his literary vanity, especially on the Whistonian theory about second marriages. One admires his virtuous indignation against the "washes," which he deliberately demolished with the poker. In his prosperity, his chief "adventures were by the fireside, and all his migrations were from the blue bed to the brown."

Mrs. [*Deborah*] *Primrose*, the doctor's wife, full of motherly vanity, and desirous to appear *genteel*. She could read without much spelling, prided herself on her housewifery, especially on her gooseberry wine, and was really proud of her excellent husband.

(She was painted as "Venus," and the vicar, in gown and bands, was presenting to her his book on "second marriages," but when complete the picture was found to be too large for the house.)

George Primrose, son of the vicar. He went to Amsterdam to teach the Dutch English, but never once called to mind that he himself must know something of Dutch before this could be done. He becomes captain Primrose, and marries Miss Wilmot, an heiress.

(Goldsmith himself went to teach the French English under the same circumstances.)

Moses Primrose, younger son of the vicar, noted for his greenness and pedantry. Being sent to sell a good horse at a fair, he bartered it for a gross of green spectacles with copper rims and shagreen cases, of no more value than Hodge's razors (ch. xii.).

Olivia Primrose, the eldest daughter of the doctor. Pretty, enthusiastic, a sort of Hebe in beauty. "She wished for many lovers," and eloped with squire Thornhill. Her father found her at a roadside inn, called the Harrow, where she was on the point of being turned out of the house. Subsequently, she was found to be legally married to the squire.

Sophia Primrose, the second daughter of Dr. Primrose. She was "soft, modest, and alluring." Not like her sister, desirous of winning all, but fixing her whole heart upon one. Being thrown from her horse into a deep stream, she was rescued by Mr. Burchell (*alias* sir William Thornhill), and being abducted, was again rescued by him. She married him at last.—*Goldsmith: Vicar of Wakefield* (1766).

(Sir William was the uncle of squire Thornhill, ch. xxiii.)

Primum Mo'bile (*The*), a sphere supposed at one time to revolve in twenty-four hours from east to west, carrying with it the planets and fixed stars.

> Here is the goal whence motion on his race
> Starts; motionless the centre, and the rest
> All moved around. Except the soul divine,
> Place in this heaven hath none . . .
> Measured itself by none, it doth divide
> Motion to all.
>
> *Dante: Paradise*, xxvii. (1321).

Prince of Alchemy, Rudolph II. kaiser of Germany; also called "The German Trismegistus" (1552, 1576–1612).

Prince of Angels, Michael.

> So spake the prince of angels. To whom thus
> The Adversary [i.e. *Satan*].
>
> *Milton: Paradise Lost*, vi. 261 (1665).

Prince of Celestial Armies, Michael the archangel.

> Go, Michael, of celestial armies prince.
>
> *Milton: Paradise Lost*, vi. 44 (1665).

Prince of Darkness, Satan (*Eph.* vi. 12). (See DARKNESS, p. 261.)

> Whom thus the prince of darkness answered glad:
> "Fair daughter,
> High proof ye now have given to be the race
> Of Satan (I glory in the name)."
>
> *Milton: Paradise Lost*, x. 383 (1665).

Prince of Hell, Satan.

> And with them comes a third of regal port,
> But faded splendour wan; who by his gait
> And fierce demeanour seems the prince of Hell.
>
> *Milton: Paradise Lost*, iv. 868 (1665).

Prince of Life, a title given to Christ (*Acts* iii. 15).

Prince of Peace, a title given to the Messiah (*Isa.* ix. 6).

Prince of Peace, don Manuel Godoy of Badajoz. So called because he concluded the "peace of Basle" in 1795 between France and Spain (1767–1851).

Prince of the Air, Satan.

. . . Jesus Son of Mary, second Eve,
Saw Satan fall, like lightning, down from heaven,
Prince of the air.
Milton: Paradise Lost, x. 185 (1665).

Prince of the Devils, Satan (*Matt.* xii. 24).

Prince of the Kings of the Earth, a title given to Christ (*Rev.* i. 5).

Prince of the Power of the Air, Satan (*Eph.* ii. 2).

Prince of the Vegetable Kingdom. The palm tree is so called by Linnæus.

Prince of this World, Satan (*John* xiv. 30).

Prince's Peers, a term of contempt applied to peers of low birth. The phrase arose in the reign of Charles VII. of France, when his son Louis (afterwards Louis XI.) created a host of riff-raff peers, such as tradesmen, farmers, and mechanics, in order to degrade the aristocracy, and thus weaken its influence in the state.

Princes. It was prince Bismarck the German chancellor who said to a courtly attendant, "Let princes be princes, and mind your own business."

Princess (*The*), a poem by Tennyson (1847), especially noted for the songs introduced. One of the songs begins—

Home they brought her warrior dead.

Printed Books. The first book produced in England was printed in England in 1477, by William Caxton, in the Almonry at Westminster, and was entitled *The Dictes and Sayings of the Philosophers.*

∴ The Rev. T. Wilson says, "The press at Oxford existed ten years before there was any press in Europe, except those of Haarlem and Mentz." The person who set up the Oxford press was Corsellis, and his first printed book bore the date of 1468. The colophon of it runs thus: "Explicit exposicio Sancti Jeronimi in simbolo apostolorum ad papam laurēcium. Impressa Oxonii Et finita Anno Domini Mcccclxviij., xvij. die Decembris." The book is a small quarto of forty-two leaves, and was first noticed in 1664 by Richard Atkins, in his *Origin and Growth of Printing.* Dr. Conyers Middleton, in 1735, charged Atkins with forgery. In 1812 S. W. Singer defended the book. Dr. Cotton took the subject up in his *Typographical Gazetteer* (first and second series).

Prior (*Matthew*). The monument to this poet in Westminster Abbey was by Rysbrack; executed by order of Louis XIV.

Prioress's Tale (*The*), the seventeenth of Chaucer's *Canterbury Tales,* similar to that of "Hugh of Lincoln" (*q.v.*). A little boy was constantly singing the *Alma redemptoris,* and the Jews, having captured him on his way to school, killed him and cast his dead body into a well. His mother, anxious at his absence, went in search of him, and coming to the well heard her son's voice singing the *Alma redemptoris.* She told the provost, who had the Jews executed. The child was drawn up, still repeating the same words, and being asked why he did so, replied, "he could never die till his tongue was cut out." The abbot cut out the tongue, the child instantly gave up the ghost, and the body was buried in a marble tomb.

Yet spake this child, when spreint was the holy water,
And sang *O Alma redemptoris mater.*

(Wordsworth has modernized this tale.)

Priory (*Lord*), an old-fashioned husband, who actually thinks that a wife should "love, honour, and obey" her husband; nay, more, that "forsaking all others, she should cleave to him so long as they both should live."

Lady Priory, an old-fashioned wife, but young and beautiful. She was, however, so very old-fashioned that she went to bed at ten and rose at six; dressed in a cap and gown of her own making; respected and loved her husband; discouraged flirtation; and when assailed by any improper advances, instead of showing temper or conceited airs, quietly and tranquilly seated herself to some modest household duty till the assailant felt the irresistible power of modesty and virtue. —*Mrs. Inchbald: Wives as They Were and Maids as They Are* (1797).

Priscian, a great grammarian of the fifth century. The Latin phrase, *Diminuere Prisciani caput* ("to break Priscian's head"), means to "violate the rules of grammar." (See PEGASUS, p. 819.)

Some; free from rhyme or reason, rule or check,
Break Priscian's head, and Pegasus's neck.
Pope: The Dunciad, iii. 161 (1728).

Quakers (that, like to lanterns, bear
Their light within them) will not swear; . . .
And hold no sin so deeply red
As that of breaking Priscian's head.
S. Butler: Hudibras, II. ii. 219, etc. (1664).

Priscilla, daughter of a noble lord. She fell in love with sir Aladine, a poor knight.—*Spenser: Faërie Queene*, vi. x (1596).

Priscilla, the beautiful puritan in love with John Alden. When Miles Standish, a bluff soldier in the middle of life, wished to marry her, he asked John Alden to go and plead his cause; but the puritan maiden replied archly, "Why don't you speak for yourself, John?" Soon after this, Standish being killed, as it was supposed by a poisoned arrow, John did speak for himself, and Priscilla listened to his seduction.—*Longfellow: The Courtship of Miles Standish* (1858).

Prison Life Endeared. The following are examples of prisoners who, from long habit, have grown attached to prison life:—

(1) COMTE DE LORGE was confined for thirty years in the Bastile, and when liberated (July 14, 1789) declared that freedom had no joys for him. After imploring in vain to be allowed to return to his dungeon, he lingered for six weeks and pined to death.

(2) Goldsmith says, when Chinvang the Chaste ascended the throne of China, he commanded the prisons to be thrown open. Among the prisoners was a venerable man of 85 years of age, who implored that he might be suffered to return to his cell. For sixty-three years he had lived in its gloom and solitude, which he preferred to the glare of the sun and the bustle of a city.—*A Citizen of the World*, lxxiii. (1759).

(3) Mr. Cogan once visited a prisoner of state in the King's Bench prison, who told him he had grown to like the subdued light and extreme solitude of his cell; he even liked the spots and patches on the wall, the hardness of his bed, the regularity, and the freedom from all the cares and worries of active life. He did not wish to be released, and felt sure he should never be so happy in any other place.

(4) A woman of Leyden, on the expiration of a long imprisonment, applied for permission to return to her cell, and added, if the request were refused as a favour, she would commit some offence which would give her a title to her old quarters.

(5) A prisoner condemned to death had his sentence commuted for seven years' close confinement on a bed of nails. After the expiration of five years, he declared, if ever he were released, he should adopt from choice what habit had rendered so agreeable to him.

Prison Literature.

(1) BACON (*Roger*), imprisoned in 1268, in France, by order of pope Nicholas IV., wrote during his confinement his treatise on *The Means of Avoiding the Infirmities of Old Age*.

(2) BUNYAN wrote his *Grace Abounding* (1666), and Pt. I. of his *Pilgrim's Progress* in Bedford Gaol (1660-1672).

(3) COBBETT carried on his *Political Register* in prison (1810-12).

(4) COMBE (*William*) wrote his *Journal of Dr. Syntax* during his twenty years' imprisonment in the King's Bench (1743-1828).

(5) COOPER (*Thomas*) wrote in Stafford Gaol his *Purgatory of Suicides* and *Wise Saws and Modern Instances*.

(6) DEFOE wrote in prison his *Review* (1704 and 1713).

(7) DODD (*Dr.*) wrote in prison his *Prison Thoughts* (1815).

(8) GRAY (*Sir Thomas*) wrote his fascinating *Scalacronica* when prisoner of war in Edinburgh Castle in 1355.

(9) LANGLEY (*Gilbert*) wrote in Maidstone Gaol his *Life and Adventures* (1740).

(10) LOVELACE (*Richard*) wrote some beautiful poems to "Divine Althea" (Lucy Sacheverel) while in prison for presenting to the Long Parliament a petition on behalf of Charles II.

(11) MONTGOMERY (*James*), in 1794-5, wrote his *Prison Amusements* while confined in York Castle for publishing a ballad on the "Demolition of the Bastile."

(12) NUGENIUS (*Caius Libius*) wrote an historical novel called *The Oppressed Captive*, in the Fleet (1787).

(13) O'BRIEN (*William*) wrote the main part of his novel, *When we were Boys*, while imprisoned for inciting to Irish rebellion. Published in 1890.

(14) PAIN (*Thomas*) wrote the first part of his *Age of Reason* while imprisoned in Paris by command of Robespierre, in 1794-5.

(15) PENN (*William*) wrote his *No Cross no Crown* while imprisoned in the Tower at the instigation of the bishop of London (1644-1718), for publishing his book *The Sandy Foundation Shaken*.

(16) RALEIGH (*Sir Walter*) wrote his *History of the World* (down to B.C. 170), and many other works, while imprisoned in the Tower by James I. on a most ridiculous charge (1592-1613).

(17) SMOLLETT, while in prison (1759), wrote *The Adventures of Launcelot Greaves*.

(18) TAYLOR (*Robert*) composed his *Devil's Pulpit* in Oakham Gaol.

(19) THOMAS (*F.*), while confined in a dungeon in Morocco, composed his *Sufferings of Christ* (fifteenth century).

(20) VOLTAIRE wrote two cantos of his *Henriade* in the Bastille, and revised his tragedy of *Œdipe*.

(21) WITHER (*George*) wrote his eclogues in prison. (See SHEPHEARDS HUNTING.)

(22) WOLLETT composed his *Black Dwarf* in prison.

(Many more names might be added, but space forbids.)

Prisoner of Chillon, François de Bonnivard, a Frenchman who resided at Geneva, and made himself obnoxious to Charles III. duc de Savoie, who incarcerated him for six years in a dungeon

of the Château de Chillon, at the east end of the lake of Geneva. The prisoner was ultimately released by the Bernese, who were at war with Savoy.

*** Byron has founded on this incident his poem entitled *The Prisoner of Chillon*, but has added two brothers, whom he supposes to be imprisoned with François, and who died of hunger, suffering, and confinement. In fact, the poet mixes up Dante's tale about count Ugolino with that of François de Bonnivard, and has produced a powerful and affecting story, but it is not historic.

Prisoner of State (*The*), Ernest de Fridberg. E. Stirling has a drama so called. (For the plot, see ERNEST DE FRIDBERG, p. 330.)

Pritchard (*William*), commander of H.M. sloop the *Shark*.—*Sir W. Scott: Guy Mannering* (time George II.).

Priuli, a senator of Venice, of unbending pride. His daughter had been saved from the Adriatic by Jaffier, and gratitude led to love. As it was quite hopeless to expect Priuli to consent to the match, Belvidera eloped in the night, and married Jaffier. Priuli now discarded them both. Jaffier joined Pierre's conspiracy to murder the Venetian senators, but, in order to save his father-in-law, revealed to him the plot under the promise of a general free pardon. The promise was broken, and all the conspirators except Jaffier were condemned to death by torture. Jaffier stabbed Pierre, to save him from the wheel, and then killed himself. Belvidera went mad and died. Priuli lived on, a broken-down old man, sick of life, and begging to be left alone in some "place that's fit for mourning;" there all leave me—

> Sparing no tears when you this tale relate,
> But bid all cruel fathers dread my fate.
> *Otway: Venice Preserved*, v. the end (1682).

Privolvans, the antagonists of the Subvolvans.

> These silly, ranting Privolvans
> Have every summer their campaigns,
> And muster like the warlike sons
> Of Rawhead and of Bloody-bones.
> *S. Butler: The Elephant in the Moon*, v. 85 (1754).

Proa, a Malay skiff of great swiftness, much used by pirates in the Eastern Archipelago, and called the *flying* proa.

> The proa darted like a shooting star.
> *Byron: The Island*, iv. 3 (1819).

Probe (1 *syl.*), a priggish surgeon, who magnifies mole-hill ailments into mountain maladies, in order to enhance his skill and increase his charges. Thus, when lord Foppington received a small flesh-wound in the arm from a foil, Probe drew a long face, frightened his lordship greatly, and pretended the consequences might be serious; but when lord Foppington promised him £500 for a cure, he set his patient on his legs the next day.—*Sheridan: A Trip to Scarborough* (1777).

Probus and **Pomposus**, names which frequently occur in the earlier poems of lord Byron, are meant respectively for Dr. Drury and Dr. Butler, successive headmasters of Harrow School. Byron was a great admirer of the former, but had at first a great dislike to the latter, who was appointed while Byron was a pupil. The poet, however, became reconciled to Dr. Butler before his departure for Greece, in 1809.

Procession of the Black Breeches. This is the heading of a chapter in vol. ii. of Carlyle's *French Revolution*. The chapter contains a description of the mob procession, headed by Santerre carrying a pair of black breeches on a pole. The mob forced its way into the Tuileries on June 30, 1792, and presented the king with a *bonnet rouge* and a tricolor cockade.

Pro'cida (*John of*), a tragedy by S. Knowles (1840). John of Procida was an Italian gentleman of the thirteenth century, a skilful physician, high in favour with king Fernando II., Conrad, Manfred, and Conrad'ine. The French invaded the island, put the last two monarchs to the sword, usurped the sovereignty, and made Charles d'Anjou king. The cruelty, licentiousness, and extortion of the French being quite unbearable, provoked a general rising of the Sicilians, and in one night (*the Sicilian Vespers*, March 30, 1282) every Frenchman, Frenchwoman, and French child in the whole island were ruthlessly butchered. Procida lost his only son Fernando, who had just married Isoline (3 *syl.*) the daughter of the French governor of Messina. Isoline died broken-hearted, and her father, the governor, was amongst the slain. The crown was given to John of Procida.

Procris, the wife of Cephălos. Out of jealousy, she crept into a wood to act as a spy upon her husband, Cephalos, hearing something move, discharged an

arrow in the direction of the rustling, thinking it to be caused by some wild beast, and shot Procris. Jupiter, in pity, turned her into a star.—*Greek and Latin Mythology.*

The unerring dart of Procris. Diana gave Procris a dart which never missed its aim, and after being discharged returned back to the shooter.

Procrus'tes (3 *syl.*), a highwayman of Attica, who used to place travellers on a bed; if they were too short he stretched them out till they fitted it, if too long he lopped off the redundant part.—*Greek Mythology.*

Critic, more cruel than Procrustes old,
Who to his iron bed by torture fits
Their nobler parts, the souls of suffering wits.
Mallet: Verbal Criticism (1734).

Proctor's Dogs or *Bull-dogs*, the two "runners" or officials who accompany a university proctor in his rounds, to give chase to recalcitrant gownsmen.

And he had breathed the proctor's dogs [*was a member of Oxford or Cambridge University*].
Tennyson: prologue of *The Princess* (1830).

Prodigal (*The*), Albert VI. duke of Austria (1418, 1439–1463).

Prodigy of France (*The*). Guillaume Budé was so called by Erasmus (1467–1540).

Prodigy of Learning (*The*). Samuel Hahnemann, the German, was so called by J. P. Richter (1755–1843).

Professor (*The*), a novel by Charlotte Brontë, who adopted the pseudonym of Currer Bell. The novel was published in 1856.

Profitless Toil. (See ROPE OF OCNUS.)

Profound (*The*), Richard Middleton, an English scholastic divine (*–1304).

Profound Doctor (*The*), Thomas Bradwardine, a schoolman. Also called "The Solid Doctor" (*–1349).

Ægidius de Columna, a Sicilian schoolman, was called "The Most Profound Doctor" (*–1316).

Progne (2 *syl.*), daughter of Pandion, and sister of Philomela. Progné was changed into a swallow, and Philomela into a nightingale.—*Greek Mythology.*

As Progné or as Philomela mourns . . .
So Bradamant laments her absent knight.
Ariosto: Orlando Furioso, xxiii. (1516).

Progress of Poesy (*The*), a pindaric ode by Gray (1757). It stops at Dryden.

Prome'thean Unguent (*The*), made from the extract of a herb on which some of the blood of Promētheus (3 *syl.*) had fallen. Medea gave Jason some of this unguent, which rendered his body proof against fire and warlike instruments.

Prome'theus (3 *syl.*) taught man the use of fire, and instructed him in architecture, astronomy, mathematics, writing, rearing cattle, navigation, medicine, the art of prophecy, working metal, and, indeed, every art known to man. The word means "forethought," and forethought is the father of invention. The tale is that he made man of clay, and, in order to endow his clay with life, stole fire from heaven and brought it to earth in a hollow tube. Zeus, in punishment, chained him to a rock, and sent an eagle to consume his liver daily; during the night it grew again, and thus his torment was ceaseless, till Herculēs shot the eagle, and unchained the captive.

Learn the while, in brief,
That all arts came to mortals from Prometheus.
Mrs. Browning: Prometheus Bound (1850).

Truth shall restore the light by Nature given,
And, like Prometheus, bring the fire from heaven.
Campbell: Pleasures of Hope, i. (1799).

(Percy B. Shelley has a classical drama entitled *Prometheus Unbound*, 1819.)

Promise (*Colonel*). (See PLACE, *Lord*, p. 851.)—*Fielding: Pasquin* (1736).

Promised Land (*The*), Canaan or Palestine. So called because God promised to give it to Abraham, Isaac, and Jacob.—*Gen.* xii. 7; xxvi. 3; xxviii. 13.

Prompt, the servant of Mr. and Miss Blandish.—*Burgoyne: The Heiress* (1871).

Pronouns. It was of Henry Mossop, tragedian (1729–1773), that Churchill wrote the two lines—

In monosyllables his thunders roll—
He, she, it, and we, ye, they, fright the soul;

because Mossop was fond of emphasizing his pronouns and little words.

Prophesy. (See EQUIVOKES, p. 327.)

Prophet (*The*), Mahomet (560–632).

The Mohammedans entertained an inconceivable veneration for their prophet. . . . Whenever he made his ablutions, they ran and caught the water he had used; and when he spat, licked up the spittle with superstitious eagerness.—*Abulfeda: Vita Moham.*, 19 (thirteenth century).

Prophet Elm, an elm growing in Credenhill Court, belonging to the Eckley family. It is so called because one of the branches is said to snap off and thus announce an approaching death in the family.

Prophetess (*The*), Ayē'shah, the second and beloved wife of Mahomet. It does not mean that she prophesied, but, like *Sultana*, it is simply a title of honour. He was the *Prophet*, and she the *Prophēta* or Madam Prophet.

Prose (*Father of English*), Wycliffe (1324–1384).

The Father of Greek Prose, Herodotos (B.C. 484–408).

The Father of Italian Prose, Boccaccio (1313–1375).

Pros'erpine (3 *syl.*), called *Proser'pina* in Latin, and "Proser'pin" by Milton, was daughter of Ce'rês. She went to the fields of Enna to amuse herself by gathering asphodels, and, being tired, fell asleep. Dis, the god of hell, then carried her off, and made her queen of the infernal regions. Cerês wandered for nine days over the world disconsolate, looking for her daughter, when Hec'ate (2 *syl.*) told her she had heard the girl's cries, but knew not who had carried her off. Both now went to Olympus, when the sun-god told them the true state of the case.

N.B.—This is an allegory of seed-corn.

> Not that fair field
> Of Enna, where Proser'pin, gathering flowers,
> Herself a fairer flower, by gloomy Dis
> Was gathered—which cost Cerês all that pain
> To seek her thro' the world.
> *Milton: Paradise Lost*, iv. 268 (1665).

Prosperity Ensured. (See RING-FAIRY.)

Prosperity Robinson, Frederick Robinson, afterwards viscount Goderich and earl of Ripon, chancellor of the exchequer in 1823. So called by Cobbett, from his boasting about the prosperity of the country just a little before the great commercial crisis of 1825.

Pros'pero, the banished duke of Milan, and father of Miranda. He was deposed by his brother Anthonio, who sent him to sea with Miranda in a "rotten carcass of a boat," which was borne to a desert island. Here Prospero practised magic. He liberated Ariel from the rift of a pine tree, where the witch Syc'orax had confined him for twelve years, and was served by that bright spirit with true gratitude. The only other inhabitant of the island was Calîban the witch's "welp." After a residence in the island of sixteen years, Prospero raised a tempest by magic, to cause the shipwreck of the usurping duke and of Ferdinand his brother's son. Ferdinand fell in love with his cousin Miranda, and eventually married her.—*Shakespeare: The Tempest* (1609).

> He [*sir W. Scott*] waves his wand more potent than that of Prospero, and the shadows of the olden time appear before us, and we absolutely believe in their reanimation.—*Encyc. Brit.* (article "Romance").

> Still they kept limping to and fro,
> Like Ariels round old Prospero,
> Saying, "Dear master, let us go."
> But still the old man answered, "No!"
> *Thomas Moore: A Vision.*

Pross (*Miss*), a red-haired, ungainly creature, who lived with Lucie Manette, and dearly loved her. Miss Pross, although very eccentric, was most faithful and unselfish.

> Her character (dissociated from stature) was shortness. . . . It was characteristic of this lady that whenever her original proposition was questioned, she exaggerated it.—*Dickens: A Tale of Two Cities*, ii. 6 (1859).

Protectionists, the name originally given to that section of the conservative party which opposed the repeal of the corn laws, and which separated from sir Robert Peel in 1846. Lord George Bentinck was the head of the party from 1846 till his death in 1848. The name has since undergone modification.

Proterius of Cappadōcia, father of Cyra. (See SINNER SAVED.)

Protesila'os, husband of Laodamia. Being slain at the siege of Troy, the dead body was sent home to his wife, who prayed that she might talk with him again, if only for three hours. Her prayer was granted, but when Protesilāos returned to death, Laodamia died also.—*Greek Mythology.*

(In Fénelon's *Télémaque*, "Protésilaos" is meant for Louvois, the French minister of state.)

Protestant Duke (*The*), James duke of Monmouth, a love-child of Charles II. So called because he renounced the Catholic faith, in which he had been brought up, and became a protestant (1619–1685).

Protestant Pope (*The*), Gian Vincenzo Ganganelli, pope Clement XIV. So called from his enlightened policy, and for his bull suppressing the Jesuits (1705, 1769–1774).

Proteus [*Pro-tuce*], a sea-god, who resided in the Carpathian Sea. He had the power of changing his form at will. Being a prophet also, Milton calls him "the Carpathian wizard."—*Greek Mythology.*

> By hoary Nereus' wrinkled look,
> And the Carpathian wizard's hook [*or trident*].
> *Milton: Comus* (1634).

¶ PERIKLYM'ENOS, son of Neleus (2 *syl.*), had the power of changing his form into a bird, beast, reptile, or insect. As a bee, he perched on the chariot of Heraklês (*Herculês*), and was killed.

¶ ARISTOGĪTON, from being dipped in the Achelōus (4 *syl.*), received the power of changing his form at will.—*Fénelon: Télémaque*, xx. (1700).

¶ The GENII, both good and bad, of Eastern mythology had the power of changing their form instantaneously. This is powerfully illustrated by the combat between the Queen of Beauty and the son of Eblis. The genius first appeared as an enormous lion, but the Queen of Beauty plucked out a hair, which became a scythe, with which she cut the lion in pieces. The head of the lion now became a scorpion, and the princess changed herself into a serpent; but the scorpion instantly made itself an eagle, and went in pursuit of the serpent. The serpent, however, being vigilant, assumed the form of a white cat; the eagle in an instant changed to a wolf, and the cat, being hard pressed, changed into a worm; the wolf changed to a cock, and ran to pick up the worm, which, however, became a fish before the cock could pick it up. Not to be outwitted, the cock transformed itself into a pike to devour the fish, but the fish changed into a fire, and the son of Eblis was burnt to ashes before he could make another change.—*Arabian Nights* ("The Second Calender").

Proteus or **Protheus**, one of the two gentlemen of Verona. He is in love with Julia. His servant is Launce, and his father Anthonio or Antonio. The other gentleman is called Valentine, and his lady-love is Silvia.—*Shakespeare: The Two Gentlemen of Verona* (1594)

(Shakespeare calls the word *Pro'-tē-us*. Malone, Dr. Johnson, etc., retain the *h* in both names, but the Globe edition omits it from them.)

Protevangelion ["*first evangelist*"], a Gospel falsely attributed to St. James the Less, first bishop of Jerusalem; it is noted for its minute details of the Virgin and Jesus Christ. Said to be the production of L. Carinus of the second century.

> First of all we shall rehearse . . .
> The nativity of our Lord,
> As written in the old record
> Of the *Protevangelion*.
> *Longfellow: The Golden Legend* (1851).

Protocol (*Mr. Peter*), the attorney in Edinburgh employed by Mrs. Margaret Bertram of Singleside.—*Sir W. Scott: Guy Mannering* (time, George II.).

Protosebastos (*The*) or SEBASTOCRATOR, the highest state officer in Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Protospathaire (*The*), or general of Alexius Comnēnus emperor of Greece. His name is Nicanor.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Proud (*The*). Tarquin II. of Rome was called *Superbus* (reigned B.C. 535–516, died 496).

Otho IV. kaiser of Germany was called "The Proud" (1175, 1209–1218).

Proud Duke (*The*), Charles Seymour duke of Somerset. His children were not allowed to sit in his presence; and he spoke to his servants by signs only (*–1748).

Proudfute (*Oliver*), the boasting bonnet-maker at Perth.

Magdalen or *Maudie Proudfute*, Oliver's widow.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Prout (*Father*), the pseudonym of Francis Mahoney, a humorous writer in *Fraser's Magazine*, etc. (1805–1866).

Proverbial Philosophy. Thoughts in a sort of verse, once very popular, by Martin Tupper, in three series (1838, 1842, 1867).

Proverbs (*The Book of*), one of the poetical books of the Old Testament, which may conveniently be subdivided into five parts—

1. The introduction (chs. i.–ix.).
2. The proverbs of Solomon (chs. x.–xxiv.). (See ch. x. 1).
3. Proverbs compiled in the reign of Hezekiah (chs. xxv.–xxix.). (See ch. xxv. 1).
4. The words of Agur (ch. xxx.).
5. The words to king Lemuel by his mother (ch. xxxi.).

Provis, the name assumed by Abel Magwitch, Pip's benefactor. He was a convict, who had made a fortune, and whose

chief desire was to make Pip a gentleman. —*Dickens: Great Expectations* (1860).

Provoked Husband (*The*), a comedy by Cibber and Vanbrugh. The "provoked husband" is lord Townly, justly annoyed at the conduct of his young wife, who wholly neglects her husband and her home duties for a life of gambling and dissipation. The husband, seeing no hope of amendment, resolves on a separate maintenance; but then the lady's eyes are opened—she promises amendment, and is forgiven.

(This comedy was Vanbrugh's *Journey to London*, left unfinished at his death. Cibber took it, completed it, and brought it out under the title of *The Provoked Husband*, 1728.)

Provoked Wife (*The*), lady Brute, the wife of sir John Brute, who, by his ill manners, brutality, and neglect, is "provoked" to intrigue with one Constant. The intrigue is not of a very serious nature, since it is always interrupted before it makes head. At the conclusion, sir John says—

> Surly I may be, stubborn I am not,
> For I have both forgiven and forgot.
> *Sir J. Vanbrugh* (1697).

Provost of Bruges (*The*), a tragedy based on "The Serf," in Leitch Ritchie's *Romance of History*. Published anonymously in 1836; the author is S. Knowles. (For the plot, see BERTULPHE, p. 115.)

Prowler (*Hugh*), any vagrant or highwayman.

> For fear of Hugh Prowler, get home with the rest.
> *Tusser: Five Hundred Points of Good Husbandry*, xxxiii. 25 (1557).

Prudence (*Mistress*), the lady attendant on Violet ward of lady Arundel. When Norman "the sea-captain" made love to Violet, Mistress Prudence remonstrated, "What will the countess say if I allow myself to see a stranger speaking to her ward?" Norman clapped a guinea on her left eye, and asked, "What see you now?" "Why, nothing with my left eye," she answered, "but the right has still a morbid sensibility." "Poor thing!" said Norman; "this golden ointment soon will cure it. What see you now, my Prudence?" "Not a soul," she said.—*Lord Lytton: The Sea-Captain* (1839).

Prudens, the wife of Melibēus in Chaucer's *Canterbury Tales* ("The Host's Tale," in prose, 1388).

Prudes for proctors; **dowagers** for deans.—*Tennyson*: prologue of *The Princess* (1830).

Prudhomme (*Joseph*), "pupil of Brard and Saint-Omer, calligraphist and sworn expert in the courts of law. Joseph Prudhomme is the synthesis of bourgeois imbecility; radiant, serene, and self-satisfied; letting fall from his fat lips "one weak, washy, everlasting flood" of peurile aphorisms and inane circumlocutions. He says, "The car of the state floats on a precipice." "This sword is the proudest day of my life."—*Henri Monnier: Grandeur et Décadence de Joseph Prudhomme* (1852).

> No creation of modern fiction ever embodied a phase of national character with such original power as that of "M. Joseph Prudhomme." . . . "Podsnap," his English parallel, is more self-contained, more ponderous and less polite. . . In 1857 Monnier turned his piece into a bulky volume, entitled *Vie et Opinions de M. Joseph Prudhomme*.

Prue (*Miss*), a schoolgirl still under the charge of a nurse, very precocious and very injudiciously brought up. Miss Prue is the daughter of Mr. Foresight a mad astrologer, and Mrs. Foresight a frail nonentity.—*Congreve: Love for Love* (1695).

> The love-scene between Jack Bannister (1760–1836), as "Tattle," and "Miss Prue," when this latter part was acted by Mrs. Jordan, was probably never surpassed in rich natural comedy.—*F. Reynolds.*

Prunes and Prisms, the words which give the lip the right plie of the highly aristocratic mouth, as Mrs. General tells Amy Dorrit.

> "'Papa gives a pretty form to the lips. 'Papa, 'potatoes, poultry,' 'prunes and prisms.' You will find it serviceable if you say to yourself on entering a room, 'Papa, potatoes, poultry, prunes, and prisms.'"—*Dickens: Little Dorrit* (1855).

¶ General Burgoyne, in *The Heiress*, makes lady Emily tell Miss Alscrip that the magic words are "nimini pimini;" and that if she will stand before her mirror and pronounce these words repeatedly, she cannot fail to give her lips that happy plie which is known as the "Paphian mimp."—*The Heiress*, iii. 2 (1781).

Pru'sio, king of Alvarecchia, slain by Zerbi'no.—*Ariosto: Orlando Furioso* (1516).

Pry (*Paul*), one of those idle, meddling fellows, who, having no employment of their own, are perpetually interfering in the affairs of other people. —*Poole: Paul Pry* (1825).

Prydwen or PRIDWIN (*q.v.*), called in the *Mabinogion* the ship of king Arthur. It was also the name of his shield. Taliessin speaks of it as a ship, and Robert of Gloucester calls it a shield.

Hys seeld that het Prydwen.
Myd ys suerd he was ygurd, that so strong was and kene;
Calybourne yt was ycluped, nas nour no such ye wene.
In ys right hond ys lance he nom, that ycluped was Ron.
I. 174.

Pryane (*Hester*), in Hawthorne's novel entitled *The Scarlet Letter* (1850).

Psalmanazar (*George*). (See under FORGERS, etc., p. 385.)

Psalmist (*The*). King David is called "The Sweet Psalmist of Israel" (*2 Sam.* xxiii. 1).

Psalms. One hundred and fifty pieces of poetry composed by different persons and collected together in the Old Testament.

In the Septuagint the whole collection is styled Ψαλμοί (Psalms), songs sung to a musical accompaniment. In the New Testament the Psalter is called Βίβλος Ψαλμῶν, "the Book of Psalms" (*Luke* xx. 42; *Acts* i. 20).

The Psalms are divided into five books.

The first book consists, with two or three exceptions, of Psalms of David; the second, of a series of Psalms by the sons of Korah, and another series by David; the third, of two minor collections, one supposed to be by Asaph, and the other by the sons of Korah. In the fifth we have one group of "Pilgrim songs" (p. 846), and another group of "Hallelujah Psalms," each of them manifestly, in the first instance, distinct hymn-books or liturgies.—*Perowne: The Psalms*, vol. i. p. 74.

Perowne thinks that the Psalms now classed in the first book were nearly all written by David, and were probably collected by Solomon, who would naturally provide for the preservation of his father's poetry. The next collection was not completed till the time of Hezekiah. Probably we owe the preservation of many of the Psalms attributed to David, and grouped in the second book, to "the men of Hezekiah." In the time of Ezra and Nehemiah the Psalter was enriched by a large number of songs written during and after the Exile. The fourth and fifth books are due, in the main, to this period; but now and then we find an earlier psalm, probably some relic of the ancient psalmody of Israel, not hitherto classed in any collection, and, perhaps, preserved by oral repetition from father to son.

The most ancient songs, those of David and of David's time, are chiefly contained in Pss. i–xli. In xliii.—lxxxix. mainly those of the middle period of Hebrew poetry. In xc.—cl. by far the majority are of the later date, composed during or after the Babylonish captivity.—*Perowne: Psalms*, vol. i. p. 79.

The following psalms are supposed to refer to incidents in the life of David:—

Ps. lix. Saul watching to slay David (*1 Sam.* xix. 11).
cxlii. David hiding in the cave of Adullam (*1 Sam.* xx. 1, 2).
xxxiv. David's flight from Ahimelech (*1 Sam.* xxi. 1–10).
lvi. David at Gath feigning madness (*1 Sam.* xxi. 10–15).
lxii. David in the wilderness of Judah (*1 Sam.* xxii. 5).
liii. Doeg informing against David (*1 Sam.* xxii. 9, 10).
liv. The men of Ziph informing against David (*1 Sam.* xxiii. 19, 20).
lvii. David hiding in the cave from Saul (*1 Sam.* xxiv.).
cxlii. David's prayer at the time.
cv.,cvi. The psalms sung when the ark was brought back from the house of Obed-edom (*1 Chron.* xvi. 7–34).
lx. On the victory gained in the valley of Salt (*2 Sam.* viii. 13).
li. After Nathan's reproof (*2 Sam.* xii. 1–25).
iii. David after his flight from Jerusalem (*2 Sam.* xv. 14–37).
vii. David's trust in God in his deep affliction (*2 Sam.* xvi.).
lv. David's bitter grief at Absalom's conduct (*2 Sam.* xvi.).
xviii. David's psalm of thanksgiving when all his enemies had been subdued (*2 Sam.* xxii.).
xxx. After the plague was stayed.

N.B.—For two of these we have the Bible authority: *2 Sam.* xxii. and *2 Chron.* xvi. 7. *Ps.* xc. is ascribed to Moses. The *Pss.* cxx. to cxxxiv. are called "Songs of Degrees," and were sung by the Jews on their march home from Babylon; subsequently they were used by the priests as they went up to the temple for their daily service. *Pss.* cxlvi. to cl. were probably composed for the dedication of the restored temple. *Ps.* lx. refers to the victory of Joab over the Edomites (*2 Sam.* vii. 13). (See SABBATH-DAY PSALMS and HALLELUJAH PSALMS, PILGRIMS' SONGS.)

Psalter of Tarah or TARA, a volume in which the early kings of Ireland inserted all historic events and enactments. It began in the reign of Ollam Fodlah, of the family of Ir, B.C. 900, and was read to the assembled princes when they met in the convention which assembled in the great hall of that splendid palace. Also called *Tara's Psaltery*.

Their tribe, they said, their high degrees,
Was sung in *Tara's Psaltery*.
Campbell: O'Connor's Child.

Pschent (*The*). (See EGYPT, p. 326.)

Psycarpax (*i.e.* "*granary-thief*"), son of Troxartas king of the mice. The

frog. king offered to carry the young Psycarpax over a lake; but a water-hydra made its appearance, and the frog king, to save himself, dived under water, whereby the mouse prince lost his life. This catastrophe brought about the fatal *Battle of the Frogs and Mice*. Translated from the Greek into English verse by Parnell (1679–1717).

Psyche [*Si'-ke*], a most beautiful maiden, with whom Cupid fell in love. The god told her she was never to seek to know who he was; but Psyché could not resist the curiosity of looking at him as he lay asleep. A drop of the hot oil from Psyché's lamp, falling on the love-god, woke him, and he instantly took to flight. Psyché now wandered from place to place, persecuted by Venus; but after enduring ineffable troubles, Cupid came at last to her rescue, married her, and bestowed on her immortality.

(This exquisite allegory is from the *Golden Ass* of Apulêios. Lafontaine has turned it into French verse. M. Laprade (born 1812) has rendered it into French most exquisitely. The English version, by Mrs. Tighe (1805), in six cantos, is simply unreadable.)

∴ The story of Cupid and Psyché is an allegory, meaning that romances of love, like castles in the air, are exquisite till we look at them as realities, when they instantly vanish, and leave only disappointment and vexation behind.

Ptah, the Creator, in Egyptian mythology. "Amen" is the Egyptian godhead.

Hath not Ptah, the Creator, fashioned the form to fit the imperial garb?—*H. Rider Haggard: Cleopatra*, ch. ii.

O Amen, god of gods, who hast been from the beginning . . . the self-begot, who shall be to all eternity, . . . listen unto me.—*H. Rider Haggard: Cleopatra*, ch. iii.

Pternog'lyphus ["*bacon-scooper*"], one of the mouse chieftains.—*Parnell: Battle of the Frogs and Mice*, iii. (about 1712).

Pternoph'agus ["*bacon-eater*"], one of the mouse chieftans.

But dire Pternophagus divides his way
Thro' breaking ranks, and leads the dreadful day.
No nibbling prince excelled in fierceness more,—
His parents fed him on the savage boar.
Parnell: Battle of the Frogs and Mice, iii. (about 1712).

Pternotractas ["*bacon-gnawer*"], father of "the meal-licker," Lycomilê (wife of Troxartas, "the bread-eater"). Psycarpas, the king of the mice, was son of Lycomilê, and grandson of Pternotractas.—*Parnell: Battle of the Frogs and Mice*, i. (about 1712).

Ptolemean System (*The*). King Alfonso, speaking of this system, said, if he had been consulted at the creation of the world, he would have spared the Maker of it many absurdities.

I settle all these things by intuition . . .
Like king Alfonso.
Byron: Vision of Judgment (1822).

Ptolemy's Great Book was called the *Almagest* (Arabic, *al*, "the," *majisti*, "greatest"), meaning the chief book of astronomy on the geometric system. It was written in the second century of our era, and was the standard work for fourteen centuries, when Ptolemy was superseded by Copernicus, who pointed out the difference between real motion and apparent motion; and that the earth is a mere planet.

Travelling in a railway carriage, the hedges and houses seem to be running the opposite way to ourselves, and the carriage seems to be motionless.

Public Good (*The League of the*), a league between the dukes of Burgundy, Brittany, and other French princes against Louis XI.

Public'ola, of the *Despatch* newspaper, was the assumed name of Mr. Williams, a vigorous political writer.

Publius, the surviving son of Horatius after the combat between the three Horatian brothers against the three Curiatii of Alba. He entertained the Roman notion that "a patriot's soul can feel no ties but duty, and know no voice of kindred" if it conflicts with his country's weal. His sister was engaged to Caius Curiatius, one of the three Alban champions; and when she reproved him for "murdering" her betrothed, he slew her, for he loved Rome more than he loved friend, sister, brother, or the sacred name of father.—*Whitehead: The Roman Father* (1741).

Pucel. *La bel Pucel* lived in the tower of "Musyke." Graunde Amoure, sent thither by Fame to be instructed by the seven ladies of science, fell in love with her, and ultimately married her. After his death, Remembraunce wrote his "epitaphy on his graue."—*Hawes: The Passetyme of Plesure* (1506, printed 1515).

Pucelle (*La*), a surname given to Joan of Arc the "Maid of Orleans" (1410–1431).

Puck, generally called Hobgoblin. Same as Robin Goodfellow. Shakespeare, in *Midsummer Night's Dream*, represents him as "a very Shetlander among the gossamer-winged, dainty-limbed fairies, strong enough to knock all their heads together; a rough, knurly-limbed, fawn-faced, shock-pated, mischievous little urchin."

He [*Oberon*] meeteth Puck, which most men call
Hobgoblin, and on him doth fall,
With words from frenzy spoken.
Hob! hob!" quoth Hob; "God save your grace . . ."
Drayton: Nymphidia (1593).

Pudding (*Jack*), a gormandizing clown. In French he is called *Jean Potage;* in Dutch, *Pickel-Herringe;* in Italian *Macaroni;* in German, *John Sausage* (Hanswurst).

Puddle-Dock Hill, St. Andrew's Hill, Blackfriars, leading down to Puddle Wharf, Ireland Yard.

PUFF, servant of captain Loveit, and husband of Tag of whom he stands in awe.—*Garrick: Miss in Her Teens* (1753).

Puff (*Mr.*), a man who had tried his hand on everything to get a living, and at last resorts to criticism. He says of himself, "I am a practitioner in panegyric, or to speak more plainly, a professor of the art of puffing."

"I open," says Puff, "with a clock striking, to beget an awful attention in the audience; it also marks the time, which is four o'clock in the morning, and saves a description of the rising sun, and a great deal about gilding the eastern hemisphere."—*Sheridan: The Critic*, i. 1 (1779).

"God forbid," says Mr. Puff, "that, in a free country, all the fine words in the language should be engrossed by the higher characters of the piece."—*Sir W. Scott: The Drama.*

Puff, publisher. He says—

"Panegyric and praise! and what will that do with the public? Why, who will give money to be told that Mr. Such-a-one is a wiser and better man than himself? No, no! 'tis quite and clean out of nature. A good sousing satire, now, well powdered with personal pepper, and seasoned with the spirit of party, that demolishes a conspicuous character, and sinks him below our own level,—there, there, we are pleased; there we chuckle and grin, and toss the half-crowns on the counter."—*Foote: The Patron* (1764).

Puff (*Mr. Partenopex*), a sayer of smart things, which he fathers on his valet Booby, his monkey, or his parrot.—*Disraeli* (lord Beaconsfield): *Vivian Grey* (1826–7).

Pug, a mischievous little goblin, called "Puck" by Shakespeare.—*Ben Jonson: The Devil is an Ass* (1616).

Puggie Orrock, a sheriff's officer at Fairport.—*Sir W. Scott: The Antiquary* (time, George III.).

Pugna Porco'rum (*i.e.* "*battle of the pigs*"), a poem extending to several hundred lines, in which every word begins with the letter *p*. (See P, p. 793.)

Pul'ci (*L.*), poet of Florence (1432–1487), author of the heroi-comic poem called *Morgante Maggiore*, a mixture of the bizarre, the serious, and the comic, in ridicule of the romances of chivalry. This *Don Juan* class of poetry has since been called *Bernesque*, from Francesco Berni of Tuscany, who greatly excelled in it.

Pulci was sire of the half-serious rhyme,
Who sang when chivalry was more quixotic,
And revelled in the fancies of the time,
True knights, chaste dames, huge giants, kings despotic.
Byron: Don Juan, iv. 6 (1820).

Pulia'no, leader of the Nasamo'ni. He was slain by Rinaldo.—*Ariosto: Orlando Furioso* (1516).

Pumblechook, uncle to Joe Gargery the blacksmith. He was a well-to-do corn-chandler, and drove his own chaise-cart. A hard-breathing, middle-aged, slow man was uncle Pumblechook, with fishy eyes and sandy hair inquisitively on end. He called Pip, in his facetious way, "six-pen'orth of ha'pence;" but when Pip came into his fortune, Mr. Pumblechook was the most servile of the servile, and ended almost every sentence with, "May I, Mr. Pip?" *i.e.* have the honour of shaking hands with you again.—*Dickens: Great Expectations* (1860).

Pumpernickel (*His Transparency*), a nickname by which the *Times* satirized the minor German princes.

Some ninety men and ten drummers constitute their whole embattled host on the parade-ground before their palace; and their whole revenue is supplied by a percentage on the tax levied on strangers at the Pumpernickel kursaal.—*Times*, July 18, 1860.

Pumpkin (*Sir Gilbert*), a country gentleman plagued with a ward (Miss Kitty Sprightly) and a set of servants all stage mad. He entertains captain Charles Stanley and captain Harry Stukely at Strawberry Hall; Stanley, under cover of acting, makes love to Kitty (an heiress), elopes with her, and marries her.

Miss Bridget Pumpkin, sister of sir Gilbert of Strawberry Hall. A Mrs. Malaprop. She says, "The Greeks, the Romans, and the Irish are barbarian nations who had plays;" but sir Gilbert says, "they were all Jacobites." She speaks of "taking a degree at our principal adversity;" asks "if the Muses are a family living at Oxford," if so, she tells captain Stukely, she will be delighted to

"see them at Strawberry Hall, with any other of his friends." Miss Pumpkin hates "play-acting," but does not object to love-making.—*Jackman: All the World's a Stage* (1777).

Pun. *He who would make a pun would pick a pocket*, generally ascribed to Dr. Johnson (1709-1784); but by Moy Thomas to Dr. Donne (1573-1631).

W. H. Pym, in *Wine and Walnuts*, vol. ii. p. 277, says, "It is well known that John Dennis (1657-1734) execrated a pun. He said, 'He that would make a pun would not scruple to pick a pocket.' If Moy Thomas is right, Dr. Donne has the pre-eminence; but puns with lads and lasses, like riddles, sharpen their wits, and sometimes contain wit creditable to mature age."

Punch, derived from the Latin *Mimi*, through the Italian *Pullicinella*. It was originally intended as a characteristic representation. The tale is this: Punch, in a fit of jealousy, strangles his infant child, when Judy flies to her revenge. With a bludgeon she belabours her husband, till he becomes so exasperated that he snatches the bludgeon from her, knocks her brains out, and flings the dead body into the street. Here it attracts the notice of a police-officer, who enters the house, and Punch flies to save his life. He is, however, arrested by an officer of the Inquisition, and is shut up in prison, from which he escapes by a golden key. The rest of the allegory shows the triumph of Punch over slander in the shape of a dog, disease in the guise of a doctor, death, and the devil.

*** *Pantalone* was a Venetian merchant; *Dottore*, a Bolognese physician; *Spaviento*, a Neapolitan braggadocio; *Pullicinella*, a wag of Apulia; *Giangurgolo* and *Coviello*, two clowns of Calabria; *Gelsomino*, a Roman beau; *Beltrame*, a Milanese simpleton; *Brighella*, a Ferrarese pimp; and *Arlecchino*, a blundering servant of Bergamo. Each was clad in an appropriate dress, had a characteristic mask, and spoke the dialect of the place he represented.

Besides these, there were *Amorosos* or *Innamoratos*, with their servettas or waiting-maids, as *Smeraldina*, *Colombina*, *Spilletta*, etc., who spoke Tuscan.—*Walker: On the Revival of the Drama in Italy*, 249.

Punch, the periodical, started in 1841. The first cover was designed by A. S. Henning; the present one by R. Doyle.

Pure (*Simon*), a Pennsylvanian quaker. Being about to visit London to attend the quarterly meeting of his sect, he brings with him a letter of introduction to Obadiah Prim, a rigid, stern quaker, and the guardian of Anne Lovely, an heiress worth £30,000. Colonel Feignwell, availing himself of this letter of introduction, passes himself off as Simon Pure, and gets established as the accepted suitor of the heiress. Presently the real Simon Pure makes his appearance, and is treated as an impostor and swindler. The colonel hastens on the marriage arrangements, and has no sooner completed them, than Master Simon reappears, with witnesses to prove his identity; but it is too late, and colonel Feignwell freely acknowledges the "bold stroke he has made for a wife."—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Purefoy (*Master*), former tutor of Dr. Anthony Rochecliffe the plotting royalist.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Purgatory, by Dante, in thirty-three cantos (1308). Having emerged from hell, Dante saw in the southern hemisphere four stars, "ne'er seen before, save by our first parents." The stars were symbolical of the four cardinal virtues (prudence, justice, fortitude, and temperance). Turning round, he observed old Cato, who said that a dame from heaven had sent him to prepare the Tuscan poet for passing through Purgatory. Accordingly, with a slender reed old Cato girded him, and from his face he washed "all sordid stain," restoring to it "that hue which the dun shades of hell had covered and concealed" (canto i.). Dante then followed his guide Virgil to a huge mountain in mid-ocean antipodal to Judæa, and began the ascent. A party of spirits were ferried over at the same time by an angel, amongst whom was Casella, a musician, one of Dante's friends. The mountain, he tells us, is divided into terraces, and terminates in Earthly Paradise, which is separated from it by two rivers—Lethê and Eu'noe (3 *syl.*). The first eight cantos are occupied by the ascent, and then they come to the gate of Purgatory. This gate is approached by three stairs (faith, penitence, and piety); the first stair is transparent white marble, as clear as crystal; the second is black and cracked; and the third is of blood-red porphyry (canto ix.). The porter marked on Dante's forehead seven P's (*peccata*, "sins"), and told him he would lose one at every stage,

till he reached the river which divided Purgatory from Paradise. Virgil continued his guide till they came to Lethê, when he left him during sleep (canto xxx.). Dantê was then dragged through the river Lethê, drank of the waters of Eunöe, and met Beatrice, who conducted him till he arrived at the "sphere of unbodied light," when she resigned her office to St. Bernard.

Purgon, one of the doctors in Molière's comedy of *Le Malade Imaginaire*. When the patient's brother interfered, and sent the apothecary away with his clysters, Dr. Purgon got into a towering rage, and threatened to leave the house and never more to visit it. He then said to the patient, "Que vous tombiez dans la bradypepsie . . . de la bradypepsie dans la dyspepsie . . . de la dyspepsie dans l'apepsie . . . de l'apepsie dans la lienterie . . . de la lienterie dans la dyssenterie . . . de la dyssenterie dans l'hydropisie . . . et l'hydropisie dans la privation de la vie."

Votre M. Purgon, . . . c'est un homme tout médecin depuis la tête jusqu' aux pieds; un homme qui croit à ses règles plus qu' à toutes les démonstrations des mathématiques, et qui croirait du crime à les vouloir examiner; qui ne voit rien d'obscur dans la médecine, rien de douteux, rien de difficile; et qui, avec une impétuosité de prévention, une roideur de confiance, une brutalité de sens commun et de raison, donne au travers des purgations et des saignées, et ne balance aucune chose.—*Molière: Le Malade Imaginaire*, iii. 2 (1673).

Purita'ni (*I*), "the puritan," that is Elvi'ra, daughter of lord Walton also a puritan, affianced to Ar'turo (*lord Arthur Talbot*) a cavalier. On the day of espousals, Arturo aids Enrichetta (*Henrietta, widow of Charles I.*) to escape; and Elvira, supposing that he is eloping, loses her reason. On his return, Arturo explains the fact to Elvira, and they vow nothing on earth shall part them more. This vow is but just made, when Arturo is arrested for treason, and led off to execution. At this crisis, a herald announces the defeat of the Stuarts, and Cromwell pardons all political offenders; whereupon Arturo is released, and marries Elvira.—*Bellini: I Puritani* (an opera, 1834).

(The libretto of this opera is by C. Pepoli.)

Purley (*Diversions of*), a work on the analysis and etymology of English words, by John Horne, the son of a poulterer in London. In 1782 he assumed the name of Tooke, from Mr. Tooke of Purley, in Surrey, with whom he often stayed, and who left him £8000 (vol. i., 1785; vol. ii., 1805).

Purple Island (*The*), the human body. It is the name of a poem in twelve cantos, by Phineas Fletcher (1663). Canto i. Introduction. Cantos ii.–v. An anatomical description of the human body, considered as an island kingdom. Canto vi. The "intellectual man." Canto vii. The "natural man," with its affections and lusts. Canto viii. The world, the flesh, and the devil, as the enemies of man. Cantos ix., x. The friends of man who enable him to overcome these enemies. Cantos xi., xii. The battle of "Mansoul," the triumph, and the marriage of Eclecta. The whole is supposed to be sung to shepherds by Thirsil a shepherd.

Pusillus, Feeble-mindedness personified; "a weak, distrustful heart." Fully described in canto viii. of *The Purple Island*. (Latin, *pusillus*, "pusil-animous.")

Puss in Boots, from Charles Perrault's tale *Le Chat Botté* (1697). Perrault borrowed the tale from the *Nights* of Straparola an Italian. Straparola's *Nights* were translated into French in 1585, and Perrault's *Contes de Fées* were published in 1697. Ludwig Tieck, the German novelist, reproduced the same tale in his *Volksmärchen* (1795), called in German *Der Gestiefelte Kater*. The cat is marvellously accomplished, and by ready wit or ingenious tricks secures a fortune and royal wife for his master, a penniless young miller, who passes under the name of the marquis de Car'abas. In the Italian tale, puss is called "Constantine's cat."

Putrid Plain (*The*), the battle-field of Aix, in Provence, where Marius overthrew the Teutons, B.C. 102.

Pwyll's Bag (*Prince*), a bag that it was impossible to fill.

Come thou in by thyself, clad in ragged garments, and holding a bag in thy hand, and ask nothing but a bagful of food, and I will cause that if all the meat and liquor that are in these seven cantreves were put into it, it would be no *fuller* than before.—*The Mabinogion* ("Pwyll Prince of Dyved," twelfth century).

Pygma'lion, the statuary of Cyprus. He resolved never to marry, but became enamoured of his own ivory statue, which Venus endowed with life, and the statuary married.

(Morris has a poem on the subject in his *Earthly Paradise* ("August"), and

Gilbert a comedy. In Gilbert's comedy, Pygmalion provokes the jealousy of his wife Cynisca by his love for the statue, and she calls down blindness on him. Afterwards they become reconciled, Pygmalion's sight is restored, and the Galatea becomes a statue again.)

Fall in loue with these,
As did Pygmalion with his carvèd tree.
Brooke: Treatie on Human Learning (1554-1608).

(Lord Brooke calls the statue "a carved tree." There is a vegetable ivory, no doubt one of the palm species, and there is the *ebon tree*, the wood of which is black as jet. The former could not be known to Pygmalion, but the latter might, as Virgil speaks of it in his *Georgics*, ii. 117, "India nigrum fert ebenum." Probably lord Brooke blundered from the resemblance between *ebor* ("ivory") and *ebon*, in Latin "ebenum.")

Pygmy, a dwarf. The pygmies were a nation of dwarfs, always at war with the cranes of Scythia. They were not above a foot high, and lived somewhere at the "end of the earth"—either in Thrace, Ethiopia, India, or the Upper Nile. The pygmy women were mothers at the age of three, and old women at eight. Their houses were built of egg-shells. They cut down a blade of wheat with an axe and hatchet, as we fell huge forest trees.

One day, they resolved to attack Hercules in his sleep, and went to work as in a siege. An army attacked each hand, and the archers attacked the feet. Hercules awoke, and with the paw of his lion-skin overwhelmed the whole host, and carried them captive to king Eurystheus.

¶ Swift has availed himself of this fable in *Gulliver's Travels* ("Lilliput," 1726).

Schweinfurth, it is said, met the Akkers (pygmies) in the Mombuttu country.

Dr. Ludwig Wolf and Wissman, who recently explored the Sankuru, also came upon a nation of pygmies, not exceeding 1·4 metre in height. These dwarfs are called "Batua," and their chief employment is the manufacture of palm oil. The main height of these little folk is 1·3 metre.

Stanley came upon pygmies in his African exploration. He saw the first specimen at an Arab settlement near the Amiri Falls—a woman thirty-three inches in height. The pygmies are said to be thickly scattered north of the Sturi, from the Ngaiya eastward. —*Stanley: Darkest Africa*, pp. 197, 198.

Pyke and Pluck (*Messrs.*), the tools and toadies of sir Mulberry Hawk. They laugh at all his jokes, snub all who attempt to rival their patron, and are ready to swear to anything sir Mulberry wishes to be confirmed. — *Dickens: Nicholas Nickleby* (1838).

Pylades and Orestes, inseparable friends. Pylades was a nephew of king Agamemnon, and Orestes was Agamemnon's son. The two cousins contracted a friendship which has become proverbial. Subsequently, Pylades married Orestes's sister Electra.

(Lagrange-Chancel has a French drama entitled *Oreste et Pylade* (1695). Voltaire also (*Oreste*, 1750). The two characters are introduced into a host of plays, Greek, Italian, French, and English. See ANDROMACHE, p. 43.)

Pyrac'mon, one of Vulcan's workmen in the smithy of mount Etna. (Greek, *pûr akmôn*, "fire anvil.")

Far passing Bronteus or Pyracmon great,
The which in Lipari do day and night
Frame thunderbolts for Jove.
Spenser: Faërie Queene, iv. 5 (1596).

Pyramid. According to Diodo'rus Sic'ulus (*Hist.*, i.) and Pliny (*Nat. Hist.*, xxxvi. 12), there were 360,000 men employed for nearly twenty years upon one of the pyramids.

The largest pyramid was built by Cheops or Suphis, the next largest by Cephrênês or Sen-Suphis, and the third by Menchêrês last king of the fourth Egyptian dynasty, said to have lived before the birth of Abraham.

(Respecting the *third* pyramid, there is a tradition that it was built by Rhodôpis or Rhodopê, the Greek courtezan. *Rhodopis means the "rosy-cheeked."*)

The Rhodopé that built the pyramid.
Tennyson: The Princess, ii. (1850).

Pyramid of Mexico. This pyramid is said to have been built in the reign of Montezuma emperor of Mexico (1466–1520). Its base is double the size of Cheops's pyramid, that is, 1423 feet each side, but its height does not exceed 164 feet. It stands west of Puebla, faces the four cardinal points, was used as a mausoleum, and is usually called "The Pyramid of Cholula."

Pyr'amos (in Latin, *Pyrămus*), the lover of Thisbê. Supposing Thisbê had been torn to pieces by a lion, Pyramos stabs himself "under a mulberry tree" in his unutterable grief. Thisbê finds the dead body, and kills herself on the same spot. Ever since then the juice of mulberries has been blood-stained.—*Greek Mythology.*

(Shakespeare has introduced a burlesque on this pretty love story in his *Midsummer Night's Dream*; but Ovid has told the tale beautifully.)

Pyre'ni, the Pyrenees.

Who [*Henry V.*] by his conquering sword should all the land surprise,
Which 'twixt the Penmenmaur and the Pyrene lies.
Drayton: Polyolbion, iv. (1612).

(Penmenmaur, a hill in Caernarvonshire.)

Pyrgo Polini'ces, an extravagant blusterer. (The word means "tower and town taker.")—*Plautus: Miles Gloriosus.*

If the modern reader knows nothing of Pyrgo Polinîcês and Thraso, Pistol and Parollês; if he is shut out from Nephelo-Coccygia, he may take refuge in Lilliput.—*Macaulay.*

*** "Thraso," a bully in Terence (*The Eunuch*); "Pistol," in the *Merry Wives of Windsor* and 2 *Henry IV.*; "Parollês," in *All's Well that Ends Well*; "Nephelo-Coccygia" or cloud cuckoo-town, in Aristophanês (*The Birds*); and "Lilliput," in Swift (*Gulliver's Travels*).

Py'rocles (3 *syl.*) and his brother Cy'moclês (3 *syl.*), sons of Acra'tês (*incontinence*). The two brothers are about to strip sir Guyon, when prince Arthur comes up and slays both of them.—*Spenser: Faërie Queene*, ii. 8 (1590).

Pyrocles and Musidorus, heroes whose exploits are told by sir Philip Sidney in his *Arcadia* (1581).

Pyr'rho, the founder of the sceptics or Pyrrhonian school of philosophy. He was a native of Elis, in Peloponne'sus, and died at the age of 90 (B.C. 285).

It is a pleasant voyage, perhaps, to float,
Like Pyrrho, on a sea of speculation.
Byron: Don Juan, ix. 18 (1824).

("Pyrrhonism" means absolute and unlimited infidelity.)

Pythag'oras, the Greek philosopher, who is said to have invented the lyre from hearing the sounds produced by a blacksmith hammering iron on his anvil. (See *Dictionary of Phrase and Fable*, p. 1022.)

As great Pythagoras of yore,
Standing beside the blacksmith's door,
And hearing the hammers, as he smote
The anvils with a different note . . .
. . . formed the seven-chorded lyre.
Longfellow: To a Child.

(Handel wrote an "air with variations" which he called *The Harmonious Blacksmith*, said to have been suggested by the sounds proceeding from a smithy, where he heard the village blacksmiths swinging their heavy sledges "with measured beat and slow.")

Pyth'ias, a Syracusian soldier, noted for his friendship for Damon. When Damon was condemned to death by Dionysius the new-made king of Syracuse, Pythias obtained for him a respite of six hours, to go and bid farewell to his wife and child. The condition of this respite was that Pythias should be bound, and even executed, if Damon did not return at the hour appointed. Damon returned in due time, and Dionysius was so struck with this proof of friendship, that he not only pardoned Damon, but even begged to be ranked among his friends. The day of execution was the day that Pythias was to have been married to Calanthê.—*Damon and Pythias*, a drama by R. Edwards (1571), and another by John Banim in 1825.

Python, a huge serpent engendered from the mud of the deluge, and slain by Apollo. In other words, pytho is the miasma or mist from the evaporation of the overflow, dried up by the sun. (Greek, *puthesthai*, "to rot;" because the serpent was left to rot in the sun.)

Q.

Q (*Old*), the earl of March, afterwards duke of Queensberry, at the close of the eighteenth and the beginning of the nineteenth centuries.

Quacks (*Noted*).

(1) BOOKER (*John*), astrologer, etc. (1601–1667).

(2) BOSSY (*Dr.*), a German by birth. He was well known in the beginning of the nineteenth century in Covent Garden, and in other parts of London.

(3) BRODUM (eighteenth century). His "nervous cordial" consisted of *gentian root* infused in *gin*. Subsequently a little *bark* was added.

(4) CAGLIOSTRO, the prince of quacks. His proper name was Joseph Balsamo, and his father was Pietro Balsamo of Palermo. He married Lorenza, the daughter of a girdle-maker of Rome, called himself "the count Alessandro di Cagliostro," and his wife "the countess Seraphina di Cagliostro." He professed to heal every disease, to abolish wrinkles, to predict future events, and was a great

mesmerist. He styled himself "Grand Cophta, Prophet, and Thaumaturge." His "Egyptian pills" sold largely at 30*s.* a box (1743–1795). One of the famous novels of A. Dumas is *Joseph Balsamo* (1845).

He had a flat, snub face; dew-lapped, flat-nosed, greasy, and sensual. A forehead impudent, and two eyes which turned up most seraphically languishing. It was a model face for a quack.—*Carlyle: Life of Cagliostro.*

(5) CASE (*Dr. John*), of Lime Regis, Dorsetshire. His name was Latinized into *Caseus*, and hence he was sometimes called Dr. Cheese. He was born in the reign of Charles II., and died in that of Anne. Dr. Case was the author of the *Angelic Guide*, a kind of *Zadkiel's Almanac*, and over his door was placed this couplet—

Within this place
Lives Dr. Case.

Legions of quacks shall join us in this place,
From great Kirleus down to Dr. Case.
Garth: Dispensary, iii. (1699).

(6) FRANKS (*Dr. Timothy*), who lived in Old Bailey, was the rival of Dr. Rock. Franks was a very tall man, while his rival was short and stout (1692–1763).

Dr. Franks, F.O.G.H., calls his rival "Dumplin' Dick." . . . Sure the world is wide enough for two great personages. Men of science should leave controversy to the little world, . . . and then we might see Rock and Franks walking together hand-in-hand, smiling onward to immortality.—*Goldsmith: A Citizen of the World*, lxviii. (1759).

(7) GRAHAM (*Dr.*), of the Temple of Health, first in the Adelphi, then in Pall Mall. He sold his "elixir of life" for £1000 a bottle, was noted for his mud baths, and for his "celestial bed," which assured a beautiful progeny. He died poor in 1784.

(8) GRANT (*Dr.*), first a tinker, then a baptist preacher in Southwark, then oculist to queen Anne.

Her majesty sure was in a surprise,
Or else was very short-sighted,
When a tinker was sworn to look after her eyes,
And the mountebank tailor was knighted.
Grub Street Journal.

(The "mountebank tailor" was Dr. Read; see below.)

(9) HANCOCK (*Dr.*), whose panacea was cold water and stewed prunes.

¶ Dr. Sangrado prescribed hot water and stewed apples.—*Lesage: Gil Blas*, ii. 2 (1715).

¶ Dr. Rezio of Barataria would allow Sancho Panza to eat only "a few wafers, and a thin slice or two of quince."—*Cervantes: Don Quixote*, II. iii. 10 (1615).

(10) HANNES (*Dr.*), knighted by queen Anne. He was born in Oxfordshire.

The queen, like heaven, shines equally on all,
Her favours now without distinction fall,
Great Read, and slender Hannes, both knighted, show
That none their honours shall to merit owe.
A Political Squib of the Period.

(11) KATERFELTO (*Dr.*), the influenza doctor. He was a tall man, dressed in a black gown and square cap; and was originally a common soldier in the Prussian service. In 1782 he exhibited in London his solar microscope, and created immense excitement by showing the infusoria of muddy water, etc. Dr. Katerfelto used to say that he was the greatest philosopher since the time of sir Isaac Newton.

And Katerfelto with his hair on end,
At his own wonders, wondering for his bread.
Cowper: The Task ("The Winter Evening," 1782).

(12) LILLY (*William*), astrologer, born at Diseworth, in Leicestershire (1602–1681).

(13) LONG (*St. John*), born at Newcastle, began life as an artist; but afterwards set up as a curer of consumption, rheumatism, and gout. His profession brought him wealth, and he lived in Harley Street, Cavendish Square. St. John Long died of rapid consumption (1798–1834).

(14) MAPP (*Mrs.*), bone-setter. She was born at Epsom, and at one time was very rich; but she died in great poverty at her lodgings in Seven Dials, 1737.

(Hogarth has introduced her in his heraldic picture, "The Undertakers' Arms." She is the middle of the three figures at the top, and is holding a bone in her hand.)

(15) MOORE (*Mr. John*), of the Pestle and Mortar, Abchurch Lane, immortalized by his "worm-powder," and called the "Worm-Doctor" (died 1733).

Vain is thy art, thy powder vain,
Since worms shall eat e'en thee.
Pope: To Mr. John Moore (1733).

(16) MORISON (*Dr.*), famous for his pills (consisting of *aloes* and *cream of tartar*, equal parts). Professor Holloway, Dr. Morison, Rowland maker of hair oil and tooth-powder, and Pear maker of "Pear's soap," were the greatest advertisers of the nineteenth century.

(17) NOSTRADAMUS (*Michael*), a physician and astrologer, born December 14, 1503, at St. Remy, in Provence. He took his doctor's degree at Montpelier, after which he practised at various places, particularly Aix and Lyons, where he was successful in the cure of a pestilential disease. He pretended to the gift of prophecy, and one of his prognostications bore so remarkable

an allusion to the death of Henry II., that Nostradamus received many presents, and was appointed physician to the court. He died July 2, 1566. His *Centuries of Prophecies* have been published in English.

(18) PARTRIDGE, cobbler, astrologer, almanac-maker, and quack (died 1708).

> Weep, all you customers who use
> His pills, his almanacs, or shoes.
> *Swift: Elegy, etc.*

(19) READ (*Sir William*), a tailor, who set up for oculist, and was knighted by queen Anne. This quack was employed both by queen Anne and George I. Sir William could not read. He professed to cure wens, wry-necks, and hare-lips (died 1715).

> . . . none their honours shall to merit owe—
> That popish doctrine is exploded quite,
> Or Ralph had been no duke, and Read no knight;
> That none may virtue or their learning plead,
> This hath no *grace*, and that can hardly *read*.
> *A Political Squib of the Period.*

(The "Ralph" referred to is Ralph Montagu, son of Edward Montagu, created viscount in 1682, and duke of Montagu in 1705. He died 1709.)

(20) ROCK (*Dr. Richard*) professed to cure every disease, at any stage thereof. According to his bills, "Be your disorder never so far gone, I can cure you." He was short in stature and fat, always wore a white three-tailed wig, nicely combed and frizzed upon each cheek, carried a cane, and waddled in his gait (eighteenth century).

> Dr. Rock, F.U.N., never wore a hat. He is usually drawn at the top of his own bills sitting in an armchair, holding a little bottle between his finger and thumb, and surrounded with rotten teeth, nippers, pills, and gallipots.—*Goldsmith: A Citizen of the World*, lxviii. (1759).

(21) SMITH (*Dr.*), who went about the country in the eighteenth century in his coach with four outriders. He dressed in black velvet, and cured any disease for sixpence. "His amusements on the stage were well worth the sixpence which he charged for his box of pills."

> As I was sitting at the George inn, I saw a coach with six bay horses, a calash and four, a chaise and four, enter the inn, in yellow livery turned up with red; and four gentlemen on horseback, in blue, trimmed with silver. As yellow is the colour given by the dukes in England, I went out to see what duke it was, but there was no coronet on the coach, only a plain coat-of-arms, with the motto ARGENTO LABORAT FABER [*Smith works for money*]. Upon inquiry, I found this grand equipage belonged to a mountebank named Smith.—*A Tour through England* (1723).

(22) SOLOMON (*Dr.*), eighteenth century. His "anti-impetigines" was simply a solution of *bichloride of mercury* coloured.

(23) TAYLOR (*Dr. Chevalier John*). He called himself "Opthalminator, Pontificial, Imperial, and Royal." It is said that five of his horses were blind from experiments tried by him on their eyes (died 1767).

(Hogarth has introduced Dr. Taylor in his "Undertakers' Arms." He is one of the three figures at the top, to the left hand of the spectator.)

(24) THORNHILL (*Dr. Benjamin*), "the seventh son of a seventh son," and the "servant of his majesty king George II." His advertisement as such appeared in the *Evening Post*, August 6, 1717.

(25) UNBORN DOCTOR (*The*), of Moorfields. Not being born a doctor, he called himself "The Un-born Doctor."

(26) WALKER (*Dr.*), one of the three great quacks of the eighteenth century, the others being Dr. Rock and Dr. Timothy Franks. Dr. Walker had an abhorrence of quacks, and was for ever cautioning the public not to trust them, but come at once to him, adding, "there is not such another medicine in the world as mine."

> Not for himself but for his country he prepares his gallipot, and seals up his precious drops for any country or any town, so great is his zeal and philanthropy.—*Goldsmith: A Citizen of the World*, lxviii. (1759).

(27) WARD (*Dr.*), a footman, famous for his "friars' balsam." He was called in to prescribe to George II., and died 1761. Dr. Ward had a claret stain on his left cheek, and in Hogarth's famous picture, "The Undertakers' Arms," the cheek is marked gules. He occupies the right-hand side of the spectator, and forms one of the triumvirate; the others being Dr. Taylor and Mrs. Mapp.

¶ Dr. Kirlëus and Dr. Tom Saffold are also known names.

Quackleben (*Dr. Quentin*), "the man of medicine," one of the committee at the Spa.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Quadroon. *Zambo* is the issue of an Indian and a Negro; *Mulatto*, of a Whiteman and a Negress; *Terzeron*, of a Whiteman and a Mulatto woman; *Quadroon*, of a Terzeron and a White.

Quaint (*Timothy*), servant of governor Heartall. Timothy is "an odd fish, that loves to swim in troubled waters." He says, "I never laugh at the governor's good humours, nor frown at his infirmities. I always keep a sober, steady phiz, fixed as the gentleman's on horseback at Charing Cross; and, in his worst of humours, when all is fire and faggots with him, if I turn round and coolly say, 'Lord, sir, has anything ruffled you?' he'll burst out into an immoderate fit of laughter,

and exclaim, 'Curse that inflexible face of thine! Though you never suffer a smile to mantle on it, it is a figure of fun to the rest of the world.'"—*Cherry: The Soldier's Daughter* (1804).

Quaker Poet (*The*), Bernard Barton (1784–1849); and J. G. Whittier, an American (1808–1892).

Quale (*Mr.*), a philanthropist, noted for his bald, shining forehead. Mrs. Jellyby hopes her daughter Caddy will become Quale's wife.—*Dickens: Bleak House* (1852).

Quarll (*Philip*), a sort of Robinson Crusoe, who had a chimpanzee for his "man Friday." The story consists of the adventures and sufferings of an English hermit named Philip Quarll (1727).

Quasimodo, the Hunchback of Notre Dame. Quasimodo, the ringer of Notre Dame, hunchbacked, bowlegged, and one-eyed. He was found, when a baby, by Claude Frollo, the archdeacon of Joas, on Quasimodo Sunday. Frollo adopted the miserable, misshapen child, and baptized it by the name of Quasimodo. One day Esmeralda, the beautiful gipsy dancing-girl, crossed the hunchback's path, and he loved her as she spoke kindly to him. He saved her when she was about to be executed for witchcraft, and hid her in Notre Dame, where she lived till Claude Frollo, who entertained a base passion for her, enticed her away. She did not return his love; he left her to the mercy of the people, and she was hanged for a witch. Quasimodo threw Frollo over the battlements of Notre Dame, and disappeared. Two years after, the skeleton of his body was found in the cave of Montfaucon, clasping the skeleton of Esmeralda, and it was inferred that he crept into the cave where the body was thrown, and lay down by her to die. The tale takes place about the year 1482.—*Victor Hugo: Notre Dame de Paris* (1831).

Quatre Fils Aymon (*Les*), the four sons of the duke of Dordona (*Dordogne*). Their names are Rinaldo, Guicciardo, Alardo, and Ricciardetto (*i.e.* Renaud, Guiscard, Alard, and Richard), and their adventures form the subject of an old French romance by Huon de Villeneuve (twelfth century).

Quaver, a singing-master, who says, "If it were not for singing-masters, men and women might as well have been born dumb." He courts Lucy by promising to give her singing lessons.—*Fielding's The Virgin Unmasked* (about 1740).

Queen (*The Starred Ethiop*), Cassiopea, wife of Cepheus (2 *syl.*) king of Ethiopia. (See CASSIOPEA, p. 184.)—*Milton: Il Penseroso*, 19 (1638).

The White Queen, Mary queen of Scots, *La Reine Blanche;* so called by the French, because she dressed in white as mourning for her husband.

Queen Dick, Richard Cromwell (1626, 1658–1660, died 1712).

It happened in the reign of queen Dick, i.e. never, on the Greek kalends. This does not refer to Richard Cromwell, but to queen "Outis." There never was a queen Dick, except by way of joke.

Queen Mary, an historic drama by lord Tennyson (1875). It introduces her love for Philip of Spain, her marriage, and her hopeless yearning for a son who might inherit the crown of Great Britain and of Spain.

(Victor Hugo wrote a tragedy called *Mary Tudor*, in 1833; Aubrey de Vere, in 1847; and Miss Dickenson, in 1876.)

Queen Sarah, Sarah Jennings duchess of Marlborough (1660–1744).

Queen Anne only reigned, while queen Sarah governed.—*Temple Bar*, 208.

Queen Square Hermit (*The*), Jeremy Bentham, 1, Queen Square, London (1748–1832).

Queen Victoria's Name is Alexandrina Victoria Guelph. Prince Albert's name was Francis Augustus Charles Emanuel Busici. The family name of prince Albert was Wetter; if, therefore, the queen took her husband's family name, she would be Mrs. Wetter.

Queen of Hearts, Elizabeth Stuart daughter of James I., the unfortunate queen of Bohemia (1596–1662).

Queen of Heaven, Astartê ("the moon"). Horace calls the moon "the two-horned queen of the stars."

N.B.—Some speak of the Virgin Mary as "the queen of heaven."

Queen of Queens. Cleopatra was so called by Mark Antony (B.C. 69–30).

Queen of Song, Angelica Catala'ni; also called "The Italian Nightingale" (1782–1849).

¶ The Swedish Nightingale was Jenny Lind (Mrs. Goldschmidt) (1821–1886).

Queen of Sorrow (*The Marble*), the mausoleum built by shah Jehan to his favourite wife Moomtaz-i-Mahul.

Queen of Tears, Mary of Mo'dena, second wife of James II. of England (1658–1718).

Her eyes became eternal fountains of sorrow for that crown her own ill policy contributed to lose.—*Noble: Memoirs, etc.* (1784).

Queen of the Antilles [*An-teel*], Cuba.

Queen of the East, Zenobia queen of Palmy'ra (*, 266–273).

Queen of the Eastern Archipelago, the island of Java.

Queen of the Mississippi Valley, St. Louis of Missouri.

Queen of the North, Edinburgh.

Queen of the Sciences, theology.

Queen of the Sea, ancient Tyre.

Queen of the South, Maqueda or Balkis queen of Sheba or Saba.

The queen of the south . . . came from the uttermost parts of the earth to hear the wisdom of Solomon.—*Matt.* xii. 42; see also 1 *Kings* x. 1.

(According to tradition, the queen of the south had a son by Solomon named Melech, who reigned in Ethiopia or Abyssinia, and added to his name the words Belul Gian ("precious stone"), alluding to a ring given to him by Solomon. Belul Gian translated into Latin became *pretiosus Joannes*, which got corrupted into Prester John (*presbyter Johannes*), and has given rise to the fables of this "mythical king of Ethiopia.")

Queen of the Swords. Minna Troil was so called, because the gentlemen, formed into two lines, held their swords so as to form an arch or roof under which Minna led the ladies of the party.—*Sir W. Scott: The Pirate* (time, William III.).

(In 1877 W. Q. Orchardson, R.A., exhibited a picture in illustration of this incident.)

Queens (*Four daughters*). Raymond Berenger count of Provence had four daughters, all of whom married kings: Margaret married Louis IX. of France; Eleanor married Henry III. of England; Sancha married Henry's brother Richard king of the Romans; and Beatrice married Charles I. of Naples and Sicily.

Four daughters were there born
To Raymond Ber'enger, and every one
Became a queen.
Dante: Paradise, vi. (1321)

Queerummania, the realm of Chrononhotonthologos. — *Carey: Chrononhotonthologos* (1734).

Quentin (*Black*), groom of sir John Ramorny.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Quentin Durward, a novel by sir W. Scott (1823). A story of French history. The delineations of Louis XI. and Charles the Bold of Burgundy will stand comparison with any in the whole range of fiction or history (time, Louis XI.).

In this novel are introduced Louis XI. and his Scottish Guards, Oliver le Dane and Tristan l'Hermite, Cardinal Balue, De la Marck (the "wild boar of Ardennes"), Charles the Bold, Philip des Comines, Le Glorieux (the court jester), and other well-known historic characters.

The *tale* is as follows: Quentin Durward first sees the countess Isabelle at a turret-window, while taking breakfast with the king. Soon after this he is enrolled by his uncle in the Scottish Guards, and saves the life of the king from the attack of a wild boar. The king, with a small retinue, visits the duke of Burgundy, who charges him with the murder of the bishop of Liège. Matters look ominous, but ultimately the duke and king are reconciled. The countess Isabelle rejects the suit of the duke of Orleans, and marries Quentin Durward, whose wounds she had dressed when he had been attacked by De la Marck and the count de Dunois, and by whom she had been conducted to Liège (1823; in English history, time, Edward IV.).

Quern-Biter, the sword of Haco I. of Norway.

Quern-biter of Hacon the Good
Wherewith at a stroke he hewed
The millstone thro and thro'.
Longfellow.

Querno (*Camillo*) of Apulia was introduced to pope Leo X. as a buffoon, but was promoted to the laurel. This laureate was called the "Antichrist of Wit."

Rome in her capitol saw Querno sit,
Throned on seven hills, the antichrist of wit.
Pope: The Dunciad, ii. (1728).

Querpo (*Shrill*), in Garth's *Dispensary*, is meant for Dr. Howe.

To this design shrill Querpo did agree,
A zealous member of the faculty,
His sire's pretended pious steps he treads,
And where the doctor fails, the saint succeeds.
Dispensary, iv. (1699).

Questing Beast (*The*), a monster called Glatisaunt, that made a noise called questing, "like thirty couple of hounds giving quest" or cry. King Pellinore (3 *syl.*) followed the beast for twelve months

(pt. i. 17); and after his death sir Palomidès gave it chase.

The questing beast had in shape and head like a serpent's head, and a body like a libard, buttocks like a lion, and footed like a hart; and in his body there was such a noise as it had been the noise of thirty couple of hounds questing, and such a noise that beast made wheresoever he went; and this beast evermore sir Palomides followed.—*Sir T. Malory: History of Prince Arthur*, i. 17; ii. 53 (1470).

Quenbus (*The Equinoctial of*), a line in the "unknown sea," passed by the Vapians on the Greek kalends of the Olympiad era B.C. 777, according to the authority of Quinapalus (*q.v.*).—*Shakespeare: Twelfth Night*, act ii. sc. 3 (1614).

Quiara and Mon'nema, man and wife; the only persons who escaped the ravages of the small-pox plague which carried off all the rest of the Guara'ni race, in Paraguay. They left the fatal spot, settled in the Mondai woods, had one son Yerûti and one daughter Mooma; but Quiâra was killed by a jaguar before the latter was born.—*Southey: A Tale of Paraguay* (1814). (See MONNEMA, p. 720; and MOOMA, p. 723.)

Quick (*Abel*), clerk to Surplus the lawyer.—*Morton: A Regular Fix.*

Quick (*John*), called "The Retired Diocletian of Islington" (1748–1831).

Little Quick, the retired Diocletian of Islington, with his squeak like a Bart'lemew fiddle.—*Ch. Matthews.*

Quicken Trees (*The Fairy Palace of the*). This is one of a type of story very common in Gaelic romantic literature. One or more of the heroes are entrapped by some enchanter and held under a spell in castle, cave, or dungeon, until, after a series of adventures, they are released by the bravery or mother-wit of their companions. Erin had been invaded by Colga king of Lochlann (Denmark). Colga had been slain, and his army defeated by Finn and the Feni. The young prince Midac was spared, and was brought up by Finn. Arrived at man's estate, he set up a princely establishment in Erin, the while meditating revenge. He secured the assistance of his father's allies, as well as the services of "the king of the world" (the Roman power); and when his plans were ready he invited Finn and his heroes to a banquet. The king and most of the chiefs accepted, and soon found themselves spell-bound in the Fairy Palace of the Quicken Trees. Some few, however, were absent, hunting, amongst them Ossian the warrior-bard and the brave Dermat O'Dyna (*q.v.*). On their return from the chase they discovered the evil plight of their friends, courageously guarded them while under the charm, slew Midac and the enchanters, broke the spell, called together the Feni, and a terrible battle was fought, in which the mercenaries were completely routed.

(The quicken tree or quickbeam is the mountain ash or rowan tree; Gaelic, *caerthainn*. Many mystic virtues were anciently attributed to this tree.)

Quickly (*Mistress*), servant-of-all-work to Dr. Caius a French physician. She says, "I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all myself." She is the go-between of three suitors for "sweet Anne Page," and with perfect disinterestedness wishes all three to succeed, and does her best to forward the suit of all three, "but speciously of Master Fenton."—*Shakespeare: Merry Wives of Windsor* (1601).

Quickly (*Mistress Nell*), hostess of a tavern in East-cheap, frequented by Harry prince of Wales, sir John Falstaff, and all their disreputable crew. In *Henry V.* Mistress Quickly is represented as having married Pistol the "lieutenant of captain sir John's army." All three die before the end of the play. Her description of sir John Falstaff's death (*Henry V.* act ii. sc. 3) is very graphic and true to nature. In 2 *Henry IV.* Mistress Quickly arrests sir John for debt, but, immediately she hears of his commission, is quite willing to dismiss the bailiffs, and trust "the honey sweet" old knight again to any amount.—*Shakespeare:* 1 and 2 *Henry IV.* and *Henry V.*

Quid (*Mr.*), the tobacconist, a relative of Mrs. Margaret Bertram.—*Sir W. Scott: Guy Mannering* (time, George II.).

Quid Rides, the motto of Jacob Brandon, tobacco-broker, who lived at the close of the eighteenth century. It was suggested by Harry Calendon of Lloyd's coffee-house.

(*Quid Ridès* (Latin) means "Why do you laugh?" *Quid rides, i.e.* "the tobacconist rides.")

Quidnunc (*Abraham*), of St. Martin's-in-the-Fields, an upholsterer by trade, but bankrupt. His head "runs only on schemes for paying off the National Debt, the balance of power, the affairs

of Europe, and the political news of the day."

The prototype of this town politician was the father of Dr. Arne (see *The Tatler*, No. 155).

Harriet Quidnunc, his daughter, rescued by Belmour from the flames of a burning house, and adored by him.

John Quidnunc, under the assumed name of Rovewell, having married a rich planter's widow, returns to England, pays his father's debts, and gives his sister to Mr. Belmour for wife.—*Murphy: The Upholsterer* (1758).

Quidnuncs, a name given to the ancient members of certain political clubs, who were constantly inquiring, "Quidnunc? What news?"

> This the Great Mother dearer held than all
> The clubs of Quidnuncs, or her own Guildhall.
> *Pope: The Dunciad*, i. 269 (1728).

Quidnunkis, a monkey which climbed higher than its neighbours, and fell into a river. For a few moments the monkey race stood panic-struck, but the stream flowed on, and in a minute or two the monkeys continued their gambols as if nothing had happened.—*Gay: The Quidnunkis* (a fable, 1726).

∴ The object of this fable is to show that no one is of sufficient importance to stop the general current of events or cause a gap in nature. Even kings and kaisers die, having climbed, like Quidnunkis, somewhat higher than their kin, but when they fall into the stream Flattery scrawls *Hic jacet* on a stone, but no one misses them.

Quildrive (2 *syl.*), clerk to old Philpot "the citizen."—*Murphy: The Citizen* (1761).

Quilp (*Daniel*), a hideous dwarf, cunning, malicious, and a perfect master in tormenting. Of hard, forbidding features, with head and face large enough for a giant. His black eyes were restless, sly, and cunning; his mouth and chin bristly with a coarse, hard beard; his face never clean, but always distorted with a ghastly grin, which showed the few discoloured fangs that supplied the place of teeth. His dress consisted of a large high-crowned hat, a worn-out dark suit, a pair of most capacious shoes, and a huge crumpled dirty white neck-cloth. Such hair as he had was a grizzled black, cut short but hanging about his ears in fringes. His hands were coarse and dirty; his finger-nails crooked, long, and yellow. He lived on Tower Hill, collected rents, advanced money to seamen, and kept a sort of wharf, containing rusty anchors, huge iron rings, piles of rotten wood, and sheets of old copper, calling himself a ship-breaker. He was on the point of being arrested for felony, when he was drowned.

He ate hard eggs, shell and all, for his breakfast, devoured gigantic prawns with their heads and tails on, chewed tobacco and water-cresses at the same time, drank scalding hot tea without winking, bit his fork and spoon till they bent again, and performed so many horrifying acts, that one might doubt if he were indeed human.—Ch. v.

Mrs. Quilp (*Betsy*), wife of the dwarf, a loving, young, timid, obedient, and pretty blue-eyed little woman, treated like a dog by her diabolical husband, whom she really loved but more greatly feared.—*Dickens: The Old Curiosity Shop* (1840).

Quinap'alus, the Mrs. Harris of "authorities in citations." If any one quotes from an hypothetical author, he gives Quinapalus as his authority.

What says Quinapalus: "Better a witty fool than a foolish wit."—*Shakespeare: Twelfth Night*, act i. sc. 5 (1614).

Quinbus Flestrin ["*the man-mountain*"]. So the Lilliputians called Gulliver (ch. ii.).—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Quince (*Peter*), a carpenter, who undertakes the management of the play called "Pyramus and Thisbê," in *Midsummer Night's Dream*. He speaks of "laughable tragedy," "lamentable comedy," "tragical mirth," and so on.—*Shakespeare: Midsummer Night's Dream* (1592).

Quino'nes (*Suero de*), in the reign of Juan II. He, with nine other cavaliers, held the bridge of Orbigo against all comers for thirty-six days, and in that time they overthrew seventy-eight knights of Spain and France.

Quintano'na, the duenna of queen Guinever or Ginebra.—*Cervantes: Don Quixote*, II. ii. 6 (1615).

Quintessence (*Queen*), sovereign of Entéléchie, the country of speculative science visited by Pantag'ruel and his companions in their search for "the oracle of the Holy Bottle."—*Rabelais: Pantag'ruel*, v. 19 (1545).

Quint'essence of Heaven. Besides the four elements of earth, Aristotle imagined a fifth element, out of which the stars and other ethereal bodies were formed. The motion of this "quint-essence," he said, was orbicular

. . . this ethereal "quintessence of heaven"
Flew upward, spirited with various forms,
That rolled orbicular, and turned to stars
Numberless.
Milton: Paradise Lost, iii. 716, etc. (1665).

Quin'tiquinies'tra (*Queen*), a much-dreaded, fighting giantess. It was one of the romances in don Quixote's library condemned by the priest and barber of the village to be burnt.—*Cervantes: Don Quixote*, I. (1605).

Quintus Fixlein [*Fix-line*], the title and chief character of a romance by Jean Paul Friedrich Richter (1796).

Francia, like Quintus Fixlein, had perennial fireproof joys, namely, employments.—*Carlyle.*

Quiri'nus, Mars.

Now, by our sire Quirinus,
It was a goodly sight
To see the thirty standards
Swept down the tide of flight.
Macaulay: Lays of Ancient Rome ("Battle of the Lake Regillus," xxxvi., 1842).

Quitam (*Mr.*), the lawyer at the Black Bear inn at Darlington.—*Sir W. Scott: Rob Roy* (time, George I.).

(The first two words in an action on a penal statute are *Qui tam*. Thus, *Qui tam pro domina regina, quam pro seipso, sequitur.*)

Quixa'da (*Gutierre*), lord of Villagarcia. Don Quixote calls himself a descendant of this brave knight.—*Cervantes: Don Quixote*, I. (1605).

Quix'ote (*Don*), a gaunt country gentleman of La Mancha, about 50 years of age, gentle and dignified, learned and high-minded; with strong imagination perverted by romance and crazed with ideas of chivalry. He is the hero of a Spanish romance by Cervantes. Don Quixote feels himself called on to become a knight-errant, to defend the oppressed and succour the injured. He engages for his 'squire Sancho Panza, a middle-aged, ignorant rustic, selfish but full of good sense, a gourmand but attached to his master, shrewd but credulous. The knight goes forth on his adventures, thinks *wind-mills* to be giants, *flocks of sheep* to be armies, *inns* to be castles, and *galley-slaves* oppressed gentlemen; but the 'squire sees them in their true light. Ultimately, the knight is restored to his right mind, and dies like a peaceful Christian. The object of this romance was to laugh down the romances of chivalry of the Middle Ages.

(Quixote means "armour for the thighs," but Quixada means "lantern jaws." Don Quixote's favourite author was Feliciano de Sylva; his model knight was Am'adis de Gaul. The romance is in two parts, of four books each. Pt. I. was published in 1605, and pt. II. in 1615.)

(The prototype of the knight was the duke of Lerma.)

Don Quixote is a tall, meagre, lantern-jawed, hawk-nosed, long-limbed, grizzle-haired man, with a pair of large black whiskers, and he styles himself "The Knight of the Woeful Countenance."—*Cervantes: Don Quixote*, II. i. 14 (1615).

Don Quixote's Horse, Rosinantê (4 *syl.*), all skin and bone.

The Female Quixote or *Adventures of Arabella*, a novel by Mrs. Lennox (1752).

The Quixote of the North, Charles XII. of Sweden; sometimes called "The Madman" (1682, 1697–1718).

Quodling (*The Rev. Mr.*), chaplain to the duke of Buckingham.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

"Why," said the duke, "I had caused my little Quodling to go through his oration thus: 'Whatever evil reports had passed current during the lifetime of the worthy matron whom they had restored to dust that day, even Malice herself could not deny that she was *born* well, *married* well, *lived* well, and *died* well; since she was born at *Shadwell*, married to *Cresswell*, lived in *Camberwell*, and died in *Bridewell*.'"—*Peveril of the Peak*, xliv. (1823).

(Some give *Clerkenwell* instead of "Camberwell.")

Quos Ego—, a threat intended but withheld; a sentence broken off. Eölus, angry with the winds and storms which had thrown the sea into commotion without his sanction, was going to say he would punish them severely for this act of insubordination; but having uttered the first two words, "Whom I——," he says no more, but proceeds to the business in hand.—*Virgil: Æneid*, i.

"Next Monday," said he, "you will be a 'substance, and then——;" with which *quos ego* he went to the next boy.—*Dasent: Half a Life* (1850).

Quo'tem (*Caleb*), a parish clerk or Jack-of-all-trades.—*Colman: The Review* or *The Wags of Windsor* (1798).

I resolved, like Caleb Quotem, to have a place at the review.—*Washington Irving.*

R.

R. Neither Demosthênês nor Aristotle could pronounce the letter *r*.

R [*rogues*], vagabonds, etc., who were branded on the left shoulder with this letter.

They . . . may be burned with a hot burning iron of the breadth of a shilling, with a great Roman R on the left shoulder, which letter shall remain as the mark of a rogue. —*Prynne: Histrio-mastix* or *The Players' Scourge.*

If I escape the halter with the letter R
Printed upon it.
Massinger: A New Way to Pay Old Debts, iv. 2 (1625).

Rab and his Friends. Rab is a dog fond of his master and mistress, and most faithful to them. The story is contained in Dr. John Brown's *Horæ Subsecivæ* (1858–60).

Rab'agas, an advocate and editor of a journal called the *Carmagnole.* At the same office was published another radical paper, called the *Crapaud Volant.* Rabagas lived in the kingdom of Monaco, and was a demagogue leader of the deepest red; but was won over to the king's party by the tact of an American lady, who got him an invitation to dine at the palace, and made him chief minister of state. From this moment he became the most strenuous opponent of the "liberal" party. — *Sardou: Rabagas* (1872).

Rabbi Abron of Trent, a fictitious sage and most wonderful linguist. "He knew the nature of all manner of herbs, beasts, and minerals."—*Reynard the Fox*, xii. (1498).

Rabbits. *Those rabbits have more nature in them than you commonly find in rabbits; i.e.* my production is better than the production of other men. This was said by a conceited artist.—*Foster: Life of Dickens*, ii. 367.

Rabelais (*The English*). Dean Swift was so called by Voltaire (1667–1745).

Sterne (1713–1768) and Thomas Amory (1699–1788) have also been so called.

The Modern Rabelais, William Maginn (1794–1842).

Rabelais of Germany, J. Fischart, called "Mentzer" (1550–1614).

Rabelais's Poison. Rabelais, being at a great distance from Paris, and without money to pay his hotel bill or his fare, made up three small packets of brick-dust. One he labelled "Poison for the king," another "Poison for monsieur," and the third "Poison for the dauphin." The landlord instantly informed against this "poisoner," and the secretary of state removed him at once to Paris. When, however, the joke was found out, it ended only in a laugh.—*Spectator* ("Art of Growing Rich").

(Baker fathers this trick on Tarleton, the famous clown.—*Biographia Dramatica*, article "Tarleton.")

Rab'ican or **Rabica'no,** the horse of Astolpho. Its sire was Wind and its dam Fire. It fed on human food. The word means "short tail."—*Ariosto: Orlando Furioso* (1516).

(Argalia's horse is called by the same name in *Orlando Innamorato*, 1495.)

Rabisson, a vagabond tinker and knife-grinder. He was the only person who knew about "the gold-mine" left to the "miller of Grenoble." Rabisson was murdered for his secret by Eusebe Noel the schoolmaster of Bout des Monde.—*Stirling: The Gold-Mine* or *Miller of Grenoble* (1854).

Rab'sheka (in the Bible RABSHAKEH), in the satire of *Absalom and Achitophel*, by Dryden and Tate, is meant for sir Thomas Player (2 *Kings* xviii.).

Next him let railing Rabsheka have place—
So full of zeal, he has no need of grace.
Pt. ii. 297, 298 (1682).

Raby (*Aurora*), a rich young English orphan, catholic in religion, of virgin modesty, "a rose with all its sweetest leaves yet folded." She was staying in the house of lord and lady Amundeville during the parliamentary vacation. Here don Juan, "as Russian envoy," was also a guest, with several others. Aurora Raby is introduced in canto xv., and crops up here and there in the two remaining cantos; but, as the tale was never finished, it is not possible to divine what part the beautiful and innocent girl was designed by the poet to play. Probably don Juan, having sown his "wild oats," might become a not unfit match for the beautiful orphan.—*Byron: Don Juan* (1824).

Raby (*The Rose of*). (See ROSE.)

Rachael, a servant-girl at lady Peveril's of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Rachel (2 *syl.*), one of the "hands" in Bounderby's mill at Coketown. She loved Stephen Blackpool, and was greatly beloved by him in return; but Stephen was married to a worthless drunkard. After the death of Stephen, Rachel watched over the good-for-nothing young widow, and befriended her.—*Dickens: Hard Times* (1854).

Racine of Italy (*The*), **Metastasio** (1698–1782).

Racine of Music (*The*), Antonio Gaspare Sacchini of Naples (1735–1786).

Racine's Monkey, J. E. de Campestron, called *Le Singe de Racine*.

Racket (*Sir Charles*), a young man of fashion, who has married the daughter of a wealthy London merchant. In the third week of the honeymoon, sir Charles paid his father-in-law a visit, and quarrelled with his bride about a game of whist. The lady affirmed that sir Charles ought to have played a diamond instead of a club. Sir Charles grew furious, and resolved upon a divorce; but the quarrel was adjusted, and sir Charles ends by saying, "You may be as wrong as you please, but I'll be cursed if I ever endeavour to set you right again."

Lady Racket, wife of sir Charles, and elder daughter of Mr. Drugget.—*Murphy: Three Weeks after Marriage* (1776).

Racket (*Widow*), a sprightly, good-natured widow and woman of fashion.

A coquette, a wit, and a fine lady.—*Mrs. Cowley: The Belle's Stratagem*, ii. 1 (1780).

The "Widow Racket" was one of Mrs. Pope's best parts. Her usual manner of expressing piquant carelessness consisted in tossing her head from right to left, and striking the palm of one hand with the back of the other (1740–1797).—*James Smith*.

Rackrent (*Sir Condy*), in Miss Edgeworth's novel of *Castle Rackrent* (1802).

Raddle (*Mrs.*), keeper of the lodgings occupied by Bob Sawyer. The young medical practitioner invited Mr. Pickwick and his three friends to a convivial meeting; but the termagant Mrs. Raddle brought the meeting to an untimely end.—*Dickens: The Pickwick Papers* (1836).

Radegonde (*St.*) or ST. RADEGUND, queen of France (born 519, died 587). She was the daughter of Bertaire king of Thuringia, and brought up a pagan. King Clotaire I. taught her the Christian religion, and married her in 538; but six years later she entered a nunnery, and lived in the greatest austerity.

There thou must walk in greatest gravity,
And seem as saintlike as St. Radegund.
Spenser: Mother Hubberd's Tale (1591).

Radigund or RADEGONE, the proud queen of the Amazons. Being rejected by Bellodant "the Bold," she revenged herself by degrading every man who fell into her power, by dressing them like women, giving them women's work to do, such as spinning, carding, sewing, etc., and feeding them on bread and water to effeminate them (canto 4). When she overthrew sir Artegal in single combat, she imposed on him the condition of dressing in "woman's weeds," with a white apron, and to spend his time in spinning flax, instead of in deeds of arms. Radigund fell in love with the captive knight, and sent Clarinda as a go-between; but Clarinda tried to win him for herself, and told the queen he was inexorable (canto 5). At length Britomart arrived, cut off Radigund's head, and liberated the captive knight (canto 7).—*Spenser: Faërie Queene*, v. 4–7 (1596).

Rag and Famish (*The*), the Army and Navy Club; so christened by capt. William Duff, 23rd Fusiliers.

Coming in to supper late one night, the refreshment obtainable appeared so meagre that he nicknamed the club the "Rag and Famish."—*Ralph Nevill: Piccadilly to Pall Mall*, p. 235.

Ragged Regiment (*The*), the wan figures in Westminster Abbey, in a gallery over Islip's Chapel.

Ragnarök, the last days of the world, or the twilight of the gods.—*Scandinavian Mythology*.

Railway King (*The*), George Hudson of Yorkshire, chairman of the North Midland Company. In one day he cleared by speculation £100,000. It was the Rev. Sydney Smith who gave Hudson the title of "Railway King" (1800–1871).

Rain. In *India* the rain-god is imagined to pour down showers from a sieve. The Mandan Indian used to call down rain by a rattle.

The *Peruvians* suppose there is a celestial princess who holds a rain-vase, and that thunder is the noise made by her brother striking the vase.

The *Polynesians* suppose that rain comes from the angry stars stoning the sun.

The *Burmese* say they can pull down the rain by tugging a rope.

In *New Caledonia* there is a regular college of rain-priests; and in Moffat's time, the rain-makers of South Africa were held in higher honour than the kings.

In *Alaska* the storm-spirit is propitiated by offerings of tobacco.

Weather-witches were at one time supposed to reside in *Norway* and other countries. And at one time the *Finlanders* drove a profitable trade by selling wind. (See MONT ST. MICHEL, p. 720.)

Raine (*Old Roger*), the tapster, near the abode of sir Geoffrey Peveril.

Dame Raine, old Roger's widow; afterwards Dame Chamberlain. — *Sir W.*

Scott: Peveril of the Peak (time, Charles II.).

Rainy-Day Smith, John Thomas Smith, the antiquary (1766–1833).

Rajah of Mattan (Borneo) has a diamond which weighs 367 carats. The largest cut diamond in the world. It is considered to be a palladium. (See DIAMONDS, p. 277.)

Rake (*Lord*), a nobleman of the old school, fond of debauch, street rows, knocking down Charlies, and seeing his guests drunk. His chief boon companions are sir John Brute and colonel Bully.—*Vanbrugh: The Provoked Wife* (1697).

Rakeland (*Lord*), a libertine, who makes love to married women, but takes care to keep himself free from the bonds of matrimony.—*Mrs. Inchbald: The Wedding Day* (1790).

Rak'she (2 *syl.*), a monster, which lived on serpents and dragons. (See OURANABAD, p. 790.)

Raleigh (*Sir Walter*), introduced by sir W. Scott in *Kenilworth*. The tradition of sir Walter laying down his cloak on a miry spot for the queen to step on, and the queen commanding him to wear the "muddy cloak till her pleasure should be further known," is mentioned in ch. xv. (1821).

¶ The following is a parallel instance of instinctive politeness:—

A lady on her way to visit a sick man, came to a puddle. A little boy, who saw the difficulty she was in, stepped into the mud, and, throwing off his wooden shoes, jumped over the plash. The lady cried out, "Little boy, you have left your shoes behind you." "Yes, ma'am," he replied; "they are for you to walk on."—*Temple Bar*, cxxxiii. ("Politeness," a true story).

Raleigh (*Sir Walter*). Jealous of the earl of Essex, he plots with lord Burleigh to compass his death.—*H. Jones: The Earl of Essex* (1745).

RALPH, abbot of St. Augustine's, expended £43,000 on the repast given at his installation.

¶ It was no unusual thing for powerful barons to provide 30,000 dishes at a wedding breakfast. The coronation dinner of Edward III. cost £40,000, equal to half a million of money now. The duke of Clarence at his marriage entertained 1000 guests, and furnished his table with 36 courses. Archbishop Neville had 1000 egrettes served at one banquet, and the whole species seems to have been extirpated.

¶ After this it will be by no means difficult to understand why Apicius despaired of being able to make two ends meet, when he had reduced his enormous fortune to £80,000, and therefore hanged himself.

N.B.—After the winter of 1327 was over, the elder Spencer had left of the stores laid in by him the preceding November and salted down, "80 salted beeves, 500 bacons, and 600 muttons."

Ralph, son of Fairfield the miller. An outlandish, ignorant booby, jealous of his sister Patty, because she "could paint picturs and strum on the harpsicols." He was in love with Fanny the gipsy, for which "feyther" was angry with him; but "what argufies feyther's anger?" However, he treated Fanny like a brute, and she said of him, "He has a heart as hard as a parish officer. I don't doubt but he would stand by and see me whipped." When his sister married lord Aimworth, Ralph said—

Captain Ralph my lord will dub me,
Soon I'll mount a huge cockade;
Mounseer shall powder, queue, and club me.—
'Gad! I'll be a roaring blade.
If Fan should offer then to snub me,
When in scarlet I'm arrayed;
Or my feyther temp to drub me—
Let him frown, but who's afraid!
Bickerstaff: The Maid of the Mill (1647).

Ralph, or RALPHO, the 'squire of Hudibras.—Fully described in bk. i. 457–644.—*S. Butler: Hudibras* (1663–78).

(The prototype of "Ralph" was Isaac Robinson, a zealous butcher in Moorfields. Ralph represents the independent party, and Hudibras the presbyterian.)

*** In regard to the pronunciation of this name, which in 1878 was the subject of a long controversy in *Notes and Queries*, Butler says—

A squire he had whose name was Ralph,
That in th' adventure went his half; . . .
And when we can, with metre safe,
We'll call him Ralpho, or plain Ra'ph.
Bk. i. 458.

Ralph (*Rough*), the helper of Lance Outram park-keeper at sir Geoffrey Peveril's of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Ralph (*James*), an American who came to London and published a poem entitled *Night* (1725).

Silence, ye wolves! while Ralph to Cynthia howls,
Making night hideous; answer him, ye owls.
Pope: The Dunciad, iii. 365 (1728).

Ralph [DE LASCOURS], captain of the *Uran'ia*, husband of Louise de Lascours. Ralph is the father of Diana and Martha *alias* Orgari'ta. (See under

MARTHA, p. 680.)—*Stirling: Orphan of the Frozen Sea* (1856).

Ralph Roister Doister, by Nicholas Udall, the first English comedy, about 1534. It contains nine male and four female characters. Ralph is a vain, thoughtless, blustering fellow, who is in pursuit of a rich widow named Custance, but he is baffled in his intention.

Ram Alley, in Fleet Street, London. Now called Hare Place. It was part of the Sanctuary.

Ramble (*Sir Robert*), a man of gallantry, who treats his wife with such supreme indifference that she returns to her guardian, lord Norland, and resumes her maiden name of Maria Wooburn. Subsequently, however, she returns to her husband.

Mrs. Ramble, wife of sir Robert, and ward of lord Norland.—*Mrs. Inchbald: Every One has His Fault* (1794).

Rambler (*The*), a periodical published twice a week by Dr. Johnson (1750–52).

Ram'iel (3 *syl.*), one of the "atheist crew" o'erthrown by Ab'diel. (The word means, according to Hume, "one who exalts himself against God.")—*Milton: Paradise Lost*, vi. 371 (1665).

Raminago'bris. Lafontaine, in his fables, gives this name to a cat. Rabelais, in his *Pantag'ruel*, iii. 21, satirizes under the same name Guillaume Crétin, a poet.

Rami'rez, a Spanish monk, and father confessor to don Juan duke of Braganza. He promised Velasquez, that when he absolved the duke at bed-time, he would give him a poisoned wafer prepared by the Carmelite Castruccio. This he was about to do, when he was interrupted, and the breaking out of the rebellion saved the duke from any similar attempt. —*Jephson: Braganza* (1775).

Rami'ro (*King*) married Aldonza, who, being faithless, eloped with Alboa'zar the Moorish king of Gaya. Ramiro came disguised as a traveller to Alboazar's castle, and asked a damsel for a draught of water, and when he lifted the pitcher to his mouth, he dropped in it his betrothal ring, which Aldonza saw and recognized. She told the damsel to bring the stranger to her apartment. Scarce had he arrived there when the Moorish king entered, and Ramiro hid himself in an alcove. "What would you do to Ramiro," asked Aldonza, "if he were in your power?" "I would hew him limb from limb," said the Moor. "Then lo! Alboazar, he is now skulking in that alcove." Ramiro was now dragged forth, and the Moor said, "How would you act if our lots were reversed?" Ramiro replied, "I would feast you well, and send for my chief princes and counsellors, and set you before them, and bid you blow your horn till you died." "Then be it so," said the Moor. But when Ramiro blew his horn, his "merry men" rushed into the castle, and the Moorish king, with Aldonza and all their children, princes, and counsellors, were put to the sword.—*Southey: Ramiro* (a ballad from the Portuguese, 1804).

Ramorny (*Sir John*), a voluptuary, master of the horse to prince Robert of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Ramsay (*David*), the old watchmaker near Temple Bar.

Margaret Ramsay, David's daughter. She marries lord Nigel.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Ramsbottom (*Mrs.*), a vile speller of the language. Theodore Hook's pseudonym in the *John Bull* newspaper (1829). (Winifred Jenkins, the maid of Miss Tabitha Bramble (in Smollett's *Humphrey Clinker*, 1770), rivals Mrs. Ramsbottom in bad spelling.)

Randal, the boatman at Lochleven Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Randolph (*Lord*), a Scotch nobleman, whose life was saved by young Norval. For this service his lordship gave the youth a commission; but Glenalvon the heir-presumptive hated the new favourite, and persuaded lord Randolph that Norval was too familiar with his lady. Accordingly, Glenalvon and lord Randolph waylaid the lad, who being attacked slew Glenalvon in self-defence, but was himself slain by lord Randolph. When the lad was killed, lord Randolph learned that "Norval" was the son of lady Randolph by lord Douglas her former husband. He was greatly vexed, and went to the war then raging between Scotland and Denmark, to drown his sorrow by activity and danger.

Lady Randolph, daughter of sir Malcolm, was privately married to lord

Douglas, and when her first boy was born she hid him in a basket, because there was a family feud between Malcolm and Douglas. Soon after this, Douglas was slain in battle, and the widow married lord Randolph. The babe was found by old Norval a shepherd, who brought him up as his own son. When 18 years old, the lad saved the life of lord Randolph, and was given a commission in the army. Lady Randolph, hearing of the incident, discovered that young Norval was her own son Douglas. When lord Randolph, who had slain Norval, went to the wars to drive away care, lady Randolph, in her distraction, cast herself headlong from a steep precipice.—*Home: Douglas* (1757).

The voice of Mrs. Crawford [1734–1801], when thrown out by the vehemence of strong feeling, seemed to wither up the hearer; it was a flaming arrow, a lighting of passion. Such was the effect of her almost shriek to old Norval, "Was he alive?" It was like an electric shock, which drove the blood back to the heart, and produced a shudder of terror through the crowded theatre.—*Boaden: Life of Kemble.*

Random, a man of fortune with a scapegrace son. He is pale and puffy, with gout and a tearing cough. Random goes to France to recruit his health, and on his return to England gets arrested for debt in mistake for his son. He raves and rages, threatens and vows vengeance, but finds his son on the point of marrying a daughter of sir David Dunder of Dunder Hall, and forgets his evils in contemplation of this most desirable alliance.—*Colman: Ways and Means* (1788).

Random (*Roderick*), a young Scotch scapegrace in quest of fortune. At one time he revels in prosperity, at another he is in utter destitution. Roderick is led into different countries (whose peculiarities are described), and falls into the society of wits, sharpers, courtiers, and harlots. Occasionally lavish, he is essentially mean; with a dash of humour, he is contemptibly revengeful; and, though generous-minded when the whim jumps with his wishes, he is thoroughly selfish. His treatment of Strap is revolting to a generous mind. Strap lends him money in his necessity, but the heartless Roderick wastes the loan, treats Strap as a mere servant, fleeces him at dice, and cuffs him when the game is adverse. —*Smollett: Roderick Random* (1748).

Ranger, the madcap cousin of Clarinda, and the leading character in Hoadly's *Suspicious Husband* (1747).

Ran'tipole (3 *syl.*), or **Ratipole,** a madcap. One of the nicknames given to Napoleon III. (See NAPOLEON III., p. 744.)

Dick, be a little rantipolish.
Colman: Heir-at-Law, i. 2 (1797).

Raoul [*Rawl*], the old huntsman of sir Raymond Berenger.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Raoul di Nangis (*Sir*), the huguenot in love with Valentina (daughter of the comte de St. Bris, governor of the Louvre). Sir Raoul is offered the hand of Valentina in marriage, but rejects it because he fancies she is betrothed to the comte de Nevers. Nevers being slain in the Bartholomew Massacre, Raoul marries Valentina, but scarcely is the ceremony over when both are shot by the musketeers under the command of St. Bris.—*Meyerbeer: Les Huguenots* (opera, 1836).

Rape of the Lock (*The*), a poem in five cantos, in rhyming heroic lines, by Pope (1711 and 1714). The subject is a lock of Belinda's hair surreptitiously cut off by baron Plume, at a card-party given at Windsor Court. Belinda indignantly demanded back the ringlet, but after a fruitless charge it was affirmed that, like Berenice's hair, it had been transported to heaven, and henceforth shall "midst the stars inscribe Belinda's name."

Raphael (2 or 3 *syl.*), called by Milton "The Sociable Spirit," and "The Affable Archangel." In the book of *Tobit* it was Raphael who travelled with Tobias into Media and back again; and it is the same angel that holds discourse with Adam through two books of *Paradise Lost,* v. and vi. (1665).

Raphael, the guardian angel of John the Beloved.

*** Longfellow calls Raphael "The Angel of the Sun," and says that he brings to man "the gift of faith."—*Golden Legend* ("Miracle-Play," iii., 1851).

The Flemish Raphael, Frans Floris. His chief works are "St. Luke at his Easel," and the "Descent of the Fallen Angels," both in Antwerp Cathedral (1520–1570).

The French Raphael, Eustace Lesueur (1617–1655).

The Raphael of Cats, Godefroi Mind, a Swiss painter, famous for his cats (1768–1814).

The Raphael of Holland, Martin van Hemskerck (1498–1574).

The Raphael of Music, Mozart (1756–1791).

Raphael's Enchanter, Giulia Fornarina, a baker's wife. Her likeness appears in several of his paintings. (See LOVERS, p. 633.)

Rapier (*The*), was introduced by Rowland York in 1587.

He [*Rowland York*] was a Londoner, famous amongst the cutters in his time for bringing in a new kind of fight—to run the point of a rapier into a man's body . . . before that time the use was with little bucklers, and with broadswords to strike and never thrust, and it was accounted unmanly to strike under the girdle.—*Carleton: Thankful Remembrance* (1625).

Rare Ben. Ben Jonson, the dramatist, was so called by Shakespeare (1574–1637).

Raredrench (*Master*), apothecary. —*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Rascal, worthless, lean. A rascal deer is a lean, poor stag. Brutus calls money "rascal counters," *i.e.* contemptible, ignoble coin.

When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts;
Dash him to pieces!
Shakespeare: Julius Cæsar, act iv. sc. 3 (1607).

Rashleigh Osbaldistone, called "the scholar," an hypocritical and accomplished villain, killed by Rob Roy. —*Sir W. Scott: Rob Roy* (time, George I.).

"Surely never gentleman was plagued with such a family as sir Hildebrand Osbaldistone of Osbaldistone Hall. (1) Percival, "the sot;" (2) Thorncliff, "the bully;" (3) John, "the gamekeeper;" (4) Richard, "the horse-jockey;" (5) Wilfred, "the fool;" (6) Rashleigh, "the scholar and knave."

Ras'selas, prince of Abyssinia, fourth son of the emperor. According to the custom of the country, he was confined in a private paradise, with the rest of the royal family. This paradise was in the valley of Amhara, surrounded by high mountains. It had only one entrance, which was by a cavern under a rock concealed by woods, and closed by iron gates. The prince, having made his escape with his sister Nekayah and Imlac the poet, wandered about to find out what condition or rank of life was the most happy. After careful investigation, he found no lot without its drawbacks, and resolved to return to the "happy valley."—*Dr. Johnson: Rasselas* (1759).

The mad astronomer, who imagined that he possessed the regulation of the weather and the distribution of the seasons, is an original character in romance; and the "happy valley," in which Rasselas resides, is sketched with poetic feeling.—*Young.*

Rat destroys a whole Province (*A*). One of the richest provinces of Holland was once inundated by a hole made in the dykes by a single water-rat.

("How great a fire a little spark kindleth!")

Rat without a Tail. Witches could assume any animal form, but the *tail* was ever wanting. Thus, a cat without a tail, a rat without a tail, a dog without a tail, were witch-forms. (See *Macbeth*, act i. sc. 3.)

Rats (*Devoured by*). Archbishop Hatto, count Graaf, bishop Widerolf of Strasburg, bishop Adolph of Cologne, and Freiherr von Güttingen, were all devoured by rats. (See HATTO, p. 474.)

Ratcliffe (*James*), a notorious thief. —*Sir W. Scott: Heart of Midlothian* (time, George II.).

Ratcliffe (*Mr. Hubert*), a friend of sir Edward Manley "the Black Dwarf."—*Sir W. Scott: The Black Dwarf* (time, Anne).

Ratcliffe (*Mrs.*), the widow of "don Carlos" who rescued Sheva at Cadiz from an *auto da fe*.

Charles Ratcliffe, clerk of sir Stephen Bertram, discharged because he had a pretty sister, and sir Stephen had a young son. Charles supported his widowed mother and his sister by his earnings. He rescued Sheva, the Jew, from a howling London mob, and was left the heir of the old man's property.

Miss [*Eliza*] *Ratcliffe*, sister of Charles, clandestinely married to Charles Bertram, and given £10,000 by the Jew to reconcile sir Stephen Bertram to the alliance. She was handsome, virtuous, and elegant, mild, modest, and gentle.—*Cumberland: The Jew* (1776).

Rath'mor, chief of Clutha (*the Clyde*), and father of Calthon and Colmar. Dunthalmo lord of Teutha "came in his pride against him," and was overcome, whereupon his anger rose, and he went by night with his warriors, and slew Rathmor in his own halls, where his feasts had so often been spread for strangers.—*Ossian: Calthon and Colmal.*

Rattlin (*Jack*), a famous naval character in Smollett's *Roderick Random*. Tom Bowling is in the same novel (1749).

Rattlin the Reefer, published in the works of captain Marryat, was by Edward Howard.

On the 29th September, at Sydney, New South Wales, captain Frederick Howard, R.N., youngest son of the late Edward Howard, author of *Rattlin the Reefer*.—*Times*, November 10, 1852.

Rattray (*Sir Runnion*), of Runnagullion; the duelling friend of sir Mungo Malagrowther.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Raucocan'ti, the buffo of a troupe of singers going to act in Sicily. The whole were captured by Lambro the pirate, and sold in Turkey for slaves.

'Twould not become myself to dwell upon
My own merits, and, tho' young, I see, sir, you [*Don Juan*]
Have got a travelled air, which speaks you one
To whom the opera is by no means new.
You've heard of Raucocanti? I'm that man . . .
You was [*sic*] not last year at the fair of Lugo,
But next, when I'm engaged to sing there,—do go.
Byron: Don Juan, iv. 88 (1820).

RAVEN, emblem of Denmark, and standard of the Danes. Necromantic powers are ascribed to it. Asser says, in his *Life of Alfred*, If the Danes were destined to gain a victory, "a live crow would appear flying on the middle of the unfurled flag; but if they were doomed to be defeated, the flag would hang down motionless;" and this, he continues, "was often proved to be so."

*** The raven banner was called *Landeyda* ("the desolation of the country"), and its device was woven by the daughters of Regner Lodbrok.

. . . we have shattered back
The hugest wave from Norseland ever yet
Surged on us, and our battle-axes broken
The Raven's wing, and dumbed the carrion croak
From the gray sea for ever.
Tennyson: Harold, iv. 3 (1875).

Raven (*The*), a poem by Poe (1831).

Raven (*Barnaby's*), Grip, a large bird, of most impish disposition. Its usual phrases were: "I'm a devil!" "Never say die!" "Polly, put the kettle on!" He also uttered a cluck like cork-drawing, a barking like a dog, and a crowing like a cock. Barnaby Rudge used to carry it about in a basket at his back. The bird drooped while it was in jail with his master, but after Barnaby's reprieve

It soon recovered its good looks, and became as glossy and sleek as ever . . . but for a whole year it never indulged in any other sound than a grave and decorous croak. . . . One bright summer morning . . . the bird advanced with fantastic steps to the door of the Maypole, and then cried, "I'm a devil!" three or four times with extraordinary rapture, . . . and from that time constantly practised and improved himself in the vulgar tongue.—*Dickens: Barnaby Rudge*, ii. (1841).

Raven (*Noah's*). It is said that Noah, at the end of forty days, "sent forth a raven, which went to and fro [the ark] till the waters [of the Flood] were dried up from the earth" (Gen. viii. 7). It is usually said that the raven fed on the dead bodies, and thus supplied itself with daily food. But before the mariner's compass was invented, the sea-kings and others employed ravens to ascertain if land was in sight. If not, the raven returned to the ship, but if it saw land it did not return.

Floco, leaving Hietlandia, took certayn ravens unto him, and when he thought he had sayled a great way, he sent forth one raven, which, flying aloft, went back again to Hietlandia. . . . Whereupon Floco perceived he was nearer to Hietlandia than to any other countaye, and therefore courageously going forward, he sent forth another raven, which, because it could see no land . . . lit upon the ship again. Lastly, he sent forth a third raven . . . which through the sharpness of her sight, having discerned land, flew thither, and Floco, following, beheld the eastern side of the island.—*Arngrim Jonas* ("Floco's Journey from Shetland to Iceland").

Ravens of Owain (*The*). Owain had in his army 300 ravens, who were irresistible. It is thought that these ravens were warriors who bore this device on their shields.

A man who caused the birds to fly upon the host,
Like the ravens of Owain eager for prey.
Bleddyn Vardd: Myvyrian Archaiology, i. 365.

Ravens once White. One day, a raven told Apollo that Coro'nis, a Thessalian nymph whom he passionately loved, was faithless. Apollo, in his rage, shot the nymph, but hated the raven, and "bade him prate in white plumes never more."—*Ovid: Metamorphoses*, ii.

Ravenspurn, at the mouth of the Humber, where Henry IV. landed, in 1399, to depose Richard II. It no longer exists, having been wholly engulfed by the sea, but no record exists of the date of this catastrophe.

Ra'venstone or **Ra'benstein,** the stone gibbet of Germany. So called from the ravens which perch on it.

Do you think
I'll honour you so much as save your throat
From the ravenstone, by choking you myself?
Byron: Werner, ii. 2 (1822).

Ravenswood (*Allan lord of*), a decayed Scotch nobleman of the royalist party.

Master Edgar Ravenswood, the son of Allan. In love with Lucy Ashton, daughter of sir William Ashton lord-keeper of Scotland. The lovers plight their troth at the "Mermaid's Fountain," but Lucy is compelled to marry Frank Hayston laird of Bucklaw. The bride, in a fit of insanity, attempts to murder

the bridegroom, and dies in convulsions. Bucklaw recovers, and goes abroad. Colonel Ashton appoints a hostile meeting with Edgar; but young Ravenswood, on his way to the place appointed, is lost in the quicksands of Kelpies Flow, in accordance with an ancient prophecy.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

(In Donizetti's opera of *Lucia di Lammermoor*, Bucklaw dies of the wound inflicted by the bride, and Edgar, heart-broken, comes on the stage and kills himself.)

The catastrophe in the *Bride of Lammermoor*, where [*Edgar*] Ravenswood is swallowed up by a quicksand, is singularly grand in romance, but would be inadmissible in a drama.—*Encyc. Brit.* (article "Romance").

Rawhead and Bloody-Bones, two bogies or bugbears, generally coupled together. In some cases the phrase is employed to designate one and the same "shadowy sprite."

Servants awe children . . . by telling them of Rawhead and Bloody-bones.—*Locke.*

Rayland (*Mrs.*), the domineering lady of the *Old Manor-House*, by Charlotte Smith (1749–1806).

Mrs. Rayland is a sort of queen Elizabeth in private life.—*Sir W. Scott.*

Raymond, count of Toulouse, the Nestor of the crusaders. He slays Aladine king of Jerusalem, and plants the Christian standard on the tower of David.—*Tasso: Jerusalem Delivered*, xx. (1516).

(Introduced by sir W. Scott in *Count Robert of Paris*, a novel of the period of Rufus.)

Raymond (*Sir Charles*), a country gentleman, the friend and neighbour of sir Robert Belmont.

Colonel Raymond, son of sir Charles, in love with Rosetta Belmont. Being diffident and modest, Rosetta delights in tormenting him, and he is jealous even of William Faddle "a fellow made up of knavery, noise, and impudence."

Harriet Raymond, daughter of sir Charles, whose mother died in giving her birth. She was committed to the care of a governante, who changed her name to Fidelia, wrote to sir Charles to say that she was dead, and sold her at the age of 12 to a villain named Villard. Charles Belmont, hearing her cries of distress, rescued her and took her home. The governante at death confessed the truth, and Charles Belmont married her.—*Edw. Moore: The Foundling* (1748).

Ras'eka, the giver of food, one of the four gods of the Adites (2 *syl.*).

We called on Raseka for food.
Southey: Thalaba the Destroyer, i. 24 (1797).

Razor, a barber who could "think of nothing but poor old England." He was the friend and neighbour of Quidnunc the upholsterer, who was equally crazy about the political state of the nation, and the affairs of Europe in general.—*Murphy: The Upholsterer* (1758).

Razor (*To cut blocks with a*), *i.e.* to crush a fly on a wheel. Oliver Goldsmith said of Edward Burke, the statesman—

Too deep for his hearers, he went on refining,
And thought of convincing, while they thought of dining;
Tho' equal to all things, to all things unfit:
Too nice for a statesman, too proud for a wit;
For a patriot too cool; for a drudge disobedient;
And too fond of the *right* to pursue the *expedient*.
In short, 'twas his fate, unemployed or in place, sir,
To eat mutton cold, and cut blocks with a razor.
Retaliation (1774).

The National Razor. The guillotine was so called in the first French Revolution.

Read (*Sir William*), a tailor, who set up for oculist, and was knighted by queen Anne. This quack was employed both by queen Anne and George I. Sir William could not read. He professed to cure wens, wry-necks, and hare-lips (died 1715).

None shall their rise to merit owe—
That popish doctrine is exploded quite,
Or Ralph had been no duke, and Read no knight.
A Political Squib of the Period.

*** The "Ralph" referred to is Ralph Montagu, created viscount in 1682, and duke of Montagu in 1705 (died 1709).

Ready-to-Halt, a pilgrim who journeyed to the Celestial City on crutches. He joined Mr. Greatheart's party, and was carried to heaven in a chariot of fire.—*Bunyan: Pilgrim's Progress*, ii. (1684).

Real Life in London, or "The Rambles and Adventures of Rob Tallyho, Esq., and his cousin, the honourable Tom Dashall, through the Metropolis," by Pierce Egan (1821–22). (See LIFE IN LONDON (1824), p. 612.)

Reason (*The goddess of*), in the French Revolution, some say, was the wife of Momoro the printer; Lamartine says it was Mlle. Malliard, an actress; Michelet says it was Mlle. Aubray. Probably the foolery was repeated by different parties

at different times—apparently thrice at least.

Chaumette, assisted by Lais, an actor of the Opera, had arranged the *fête* of December 20, 1793. Mlle. Maillard, an actress, brilliant with youth and talent, played the part of the goddess. She was borne in a palanquin, the canopy of which was formed of oak branches. Women in white, with tri-coloured sashes, preceded her. Attired with theatrical buskins, a Phrygian cap, and a blue chlamys over a transparent tunic, she was taken to the foot of the altar, and seated there. Behind her burnt an immense torch, symbolizing "the flame of philosophy," the true light of the world. Chaumette, taking a censer in his hands, fell on his knees to the goddess, and offered incense, and the whole concluded with dancing and song.—*M. de Lamartine.*

Reason (*The Age of*), by Thomas Paine (1792-96).

(It was answered by Watson, bishop of Llandaff, in 1796.)

Reasonableness of Christianity (*The*), by John Locke (1695).

Rebecca, leader of the Rebeccaites, a band of Welsh rioters, who in 1843 made a raid upon toll-gates. The captain and his guard disguised themselves in female attire.

*** This name arose from a gross perversion of a text in Scripture, "And they blessed Rebekah, and said unto her, . . . let thy seed possess the gate of those which hate them" (*Gen.* xxiv. 60).

Rebecca, daughter of Isaac the Jew; **meek,** modest, and high-minded. She loves Ivanhoe, who has shown great kindness to her and to her father; and when Ivanhoe marries Rowena, both Rebecca and her father leave England for a foreign land.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Rebecca (*Mistress*), the favourite waiting-maid of Mrs. Margaret Bertram of Singleside.—*Sir W. Scott: Guy Mannering* (time, George II.).

Rebecca and Rowena, "a romance upon a romance," *i.e.* a satirical romance on Scott's romance of *Ivanhoe;* by Thackeray (1850).

Rebellion and Civil Wars in England (*History of the*), by Edward Hyde, earl of Clarendon (1702).

(Bishop Sprat and dean Aldrich added a continuation in 1826.)

Record, noted for his superlatives, "most presumptuous," "most audacious," "most impatient," as—

Oh, you will, most audacious. . . . Look at him, most inquisitive. . . . Under lock and key, most noble. . . . I will, most dignified.—*S. Birch: The Adopted Child.*

Recruiting Officer (*The*), a comedy by G. Farquhar (1705). The "recruiting officer" is sergeant Kite, his superior officer is captain Plume, and the recruit is Sylvia, who assumes the military dress of her brother and the name of Jack Wilful, *alias* Pinch. Her father, justice Balance, allows the name to pass the muster, and when the trick is discovered, to prevent scandal, the justice gives her in marriage to the captain.

Red Book of Hergest (*The*), a collection of children's tales in Welsh; so called from the name of the place where it was discovered. Each tale is called in Welsh a *mabinogi*, and the entire collection is the *Mabinogion* (from *mab*, "a child"). The tales relate chiefly to Arthur and the early British kings. A translation in three vols., with notes, was published by lady Charlotte Guest (1838-49).

Red-Cap (*Mother*), an old nurse at the Hungerford Stairs.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Red-Cap (*Mother*). Madame Buffion was so called, because her bonnet was deeply coloured with her own blood in a street fight at the outbreak of the French Revolution.—*Melville.*

Red-Cotton Night-Cap Country, or "Turf and Towers;" a poem by R. Browning (1873). A real-life drama enacted partly in Paris, partly in Normandy. The story is as follows: Léonce Miranda was son and heir to a wealthy Spanish jeweller in the Place Vendôme. He fell in love with an adventuress, Clara Mulhausen, retired with her from Paris, and took up his abode at Clairvaux in an old priory. His mother died from grief at her son's wrong-doing, and Miranda at first tried to abjure Clara; but, his love being too strong, he lived with her again. At last, tired of life, he threw himself from the top of his Belvedere and was killed. The title of the book arose as follows: The volume is dedicated to Miss Thackeray. She and Browning met at St. Aubyn, and she called the place, for a joke, "White-Cotton Night-Cap Country," from its sleepy appearance and the white cap universally worn. Mr. Browning called his story, *Red-Cotton*, etc., from the tragedy of Clairvaux.

(The real names of the characters are found in Mrs. Sutherland Orr's *Handbook to Browning*, p. 261.)

Red Cross Knight (*The*) represents St. George the patron saint of Eng-

land. His adventures, which occupy bk. i. of Spenser's *Faërie Queene*, symbolize the struggles and ultimate victory of holiness over sin (or protestantism over popery). Una comes on a white ass to the court of Gloriana, and craves that one of the knights would undertake to slay the dragon which kept her father and mother prisoners. The Red Cross Knight, arrayed in all the armour of God (*Eph.* vi. 11-17), undertakes the adventure, and goes, accompanied for a time with Una; but, deluded by Archimago, he quits the lady, and the two meet with numerous adventures. At last, the knight, having slain the dragon, marries Una; and thus holiness is allied to truth (1590).

Red Flag (*A*) signified war in the Roman empire; and when displayed on the capitol it was a call for assembling the military for active service.

Red Hair. Judas was represented in ancient paintings with red hair and red beard.

> His very hair is of the dissembling colour,
> Something browner than Judas's.
> *Shakespeare: As You Like It*, act iv. sc. 4 (1600).

Red Hand of Ulster.
Calverley of Calverley, Yorkshire. Walter Calverley, Esq., in 1605, murdered two of his children, and attempted to murder his wife and a child "at nurse." This became the subject of *The Yorkshire Tragedy*. In consequence of these murders, the family is required to wear "the bloody hand."

¶ The Holt family, of Lancashire, has a similar tradition connected with their coat armour.

Red Horse (*Vale of the*), in Warwickshire; so called from a horse cut in a hill of reddish soil, "a witness of that day we won upon the Danes."

> White horse is . . . exalted to the skies;
> But Red horse of you all contemnèd only lies.
> *Drayton: Polyolbion*, xiii. (1613).

Red Knight (*The*), sir Perimo'nes, one of the four brothers who kept the passages leading to Castle Perilous. In the allegory of Gareth, this knight represents noon, and was the third brother. Night, the eldest born, was slain by sir Gareth; the Green Knight, which represents the young day-spring, was overcome, but not slain; and the Red Knight, being overcome, was spared also. The reason is this: darkness is *slain*, but dawn is only *overcome* by the stronger light of noon, and noon decays into the evening twilight. Tennyson, in his *Gareth and Lynette*, calls sir Perimonès "Meridies" or "Noonday Sun." The Latin name is not consistent with a British tale.—*Sir T. Malory: History of Prince Arthur*, i. 129 (1470); *Tennyson: Idylls*.

Red Knight of the Red Lands (*The*), sir Ironside. "He had the strength of seven men, and every day his strength went on increasing till noon." This knight kept the lady Lionès captive in Castle Perilous. In the allegory of sir Gareth, sir Ironside represents death, and the captive lady "the Bride" or Church triumphant. Sir Gareth combats with Night, Morn, Noon, and Evening, or fights the fight of faith, and then overcomes the last enemy, which is death, when he marries the lady or is received into the Church which is "the Lamb's Bride." Tennyson, in his *Gareth and Lynette*, makes the combat with the Red Knight ("Mors" or "Death") to be a single stroke; but the *History* says that it endured from morn to noon, and from noon to night—in fact, that man's whole life is a contest with moral and physical death.—*Sir T. Malory: History of Prince Arthur*, i. 134-137 (1470); *Tennyson: Idylls* ("Gareth and Lynette").

Red Land (*The*). Westphalia was so called by the members of the Vehmgericht.

> Originally, none but an inhabitant of the Red Land . . . could be admitted a member of the Wissende [or secret tribunal].—*Chambers: Encyclopædia*, iv. 182.

Red-Lattice Phrases, ale-house talk. Red lattices or chequers were ordinary ale-house signs.—*Shakespeare: Merry Wives of Windsor*, act ii. sc. 4 (1596).

> The chequers were the arms of Fitzwarren, the head of which house, in the days of the Henrys, was invested with the power of licensing the establishments of vintners and publicans. Houses licensed notified the same by displaying the Fitzwarren arms.—*Times*, April 29, 1869.

Red Pipe. The Great Spirit long ago called the Indians together, and, standing on the red pipe-stone rock, broke off a piece, which he made into a pipe, and smoked, letting the smoke exhale to the four quarters. He then told the Indians that the red pipe-stone was their flesh, and they must use the red pipe when they made peace; and that when they smoked it the war-club and scalping-knife must not be touched. Having so spoken, the Great Spirit was

received up into the clouds.—*American-Indian Mythology.*

The red pipe has blown its fumes of peace and war to the remotest corners of the continent. It visited every warrior, and passed through its reddened stem the irrevocable oath of war and desolation. Here, too, the peace-breathing calumet was born, and fringed with eagle's quills, which had shed its thrilling fumes over the land, and soothed the fury of the relentless savage.—*Catlin: Letters on . . . the North Americans*, ii. 160.

Red Riding-Hood (*Little*), a child with a red cloak, who goes to carry cakes to her grandmother. A wolf placed itself in the grandmother's bed, and when the child remarked upon the size of its eyes, ears, and nose, replied it was the better to see, hear, and smell the little grandchild. "But, grandmamma," said the child, "what a great mouth you have got!" "The better to eat you up," was the reply, and the child was devoured by the wolf.

(This nursery tale is, with slight variations, common to Sweden, Germany, and France. In Charles Perrault's *Contes des Fées* (1697) it is called "Le Petit Chaperon Rouge.")

Red Sea (*The*). So called by the Greeks and Romans. Perhaps because it was the sea of Edom ("the red man"); perhaps because the shore is a red sand; perhaps because the waters are reddened by red sea-weeds or a red bottom. The Hebrews called it "The Weedy Sea" (*Yam-Suph*).

The Rede Sea is not more rede than any other sea, but in some places thereof is the gravelle rede, and therefore men clepen it the Rede Sea.—*Mandeville: Travels* (1499).

Red Swan (*The*). Odjibwa, hearing a strange noise, saw in the lake a most beautiful red swan. Pulling his bow, he took deliberate aim, without effect. He shot every arrow from his quiver with the same result; then, fetching from his father's medicine-sack three poisoned arrows, he shot them also at the bird. The last of the three arrows passed through the swan's neck, whereupon the bird rose into the air, and sailed away towards the setting sun.—*Schoolcraft: Algic Researches*, ii. 9 (1839).

Redgauntlet, a story, told in a series of letters, about a conspiracy formed by sir Edward Hugh Redgauntlet, on behalf of the "Young Pretender" Charles Edward, then above 40 years of age. The conspirators insist that the prince should dismiss his mistress, Miss Walkingshaw; and, as he refuses to comply with this demand, they abandon their enterprise. Just as a brig is prepared for the prince's departure from the island, colonel Campbell arrives with the military. He connives, however, at the affair, the conspirators disperse, the prince embarks, and Redgauntlet becomes the prior of a monastery abroad. This is one of the inferior novels, but is redeemed by the character of Peter Peebles.—*Sir W. Scott: Redgauntlet* (1824).

Redgauntlet embodies a great deal of Scott's own personal history and experience.—*Chambers: English Literature*, ii. 589.

Sir Alberick Redgauntlet, an ancestor of the family.

Sir Edward Redgauntlet, son of sir Alberick; killed by his father's horse.

Sir Robert Redgauntlet, an old tory, mentioned in Wandering Willie's tale.

Sir John Redgauntlet, son and successor of sir Robert, mentioned in Wandering Willie's tale.

Sir Redwald Redgauntlet, son of sir John.

Sir Henry Darsie Redgauntlet, son of sir Redwald.

Lady Henry Darsie Redgauntlet, wife of sir Henry Darsie.

Sir Arthur Darne Redgauntlet, alias *Darsie Latimer*, son of sir Henry and lady Darsie.

Miss Lilias Redgauntlet, alias *Greenmantle*, sister of sir Arthur. She marries Allan Fairford.

Sir Edward Hugh Redgauntlet, the Jacobite conspirator. He is uncle to Darsie Latimer, and is called "Laird of the Lochs," *alias* "Mr. Herries of Birrenswark," *alias* "Master Ingoldsby."—*Sir W. Scott: Redgauntlet* (time, George III.).

Redi (*Francis*), an Italian physician and lyric poet. He was first physician to the grand-duke of Tuscany (1626-1698).

Even Redi, tho he chanted
Bacchus in the Tuscan valleys,
Never drank the wine he vaunted
In his dithyrambic sallies.
Longfellow: Drinking Song.

Redlaw (*Mr.*), the "haunted man." He is a professor of chemistry, who bargained with the spirit which haunted him to leave him, on condition of his imparting to others his own idiosyncrasies. From this moment the chemist carried with him the infection of sullenness. On Christmas Day the infection ceased, Redlaw lost his morbid feelings, and all who suffered by his infection, being healed, were restored to love, mirth,

benevolence, and gratitude.—*Dickens: The Haunted Man* (1848).

Redmain (*Sir Magnus*), governor of the town of Berwick (fifteenth century).

He was remarkable for his long red beard, and was therefore called by the English "Magnus Red-beard," but by the Scotch, in derision, "Magnus Red-mane," as if his beard had been a horse-mane.—*Godscroft*, 178.

Redmond O'Neale, Rokeby's page, beloved by Rokeby's daughter Matilda, whom he marries. He turns out to be Mortham's son and heir.—*Sir W. Scott: Rokeby* (1812).

Reece (*Captain*), R.N., of the *Mantelpiece;* adored by all his crew. They had feather-beds, warm slippers, hot-water cans, brown Windsor soap, and a valet to every four, for captain Reece said, "It is my duty to make my men happy, and I will." Captain Reece had a daughter, ten female cousins, a niece, and a ma, six sisters, and an aunt or two, and, at the suggestion of William Lee the coxswain, married these ladies to his crew—"It is my duty to make my men happy, and I will." Last of all, captain Reece married the widowed mother of his coxswain, and they were all married on one day—"It was their duty, and they did it."—*Gilbert: The Bab Ballads* ("Captain Reece, R.N.").

Reeve's Tale (*The*). Symond Symkyn, a miller of Trompington, near Cambridge, used to serve "Soler Hall College," but was an arrant thief. Two scholars, Aleyn and John, undertook to see that a sack of corn sent to be ground was not tampered with; so one stood by the hopper, and one by the trough which received the flour. In the mean time, the miller let their horse loose, and, when the young men went to fetch it, purloined half a bushel of the flour, substituting meal instead. It was so late before the horse could be caught, that the miller offered the two scholars a "shakedown" in his own chamber, but when they were in bed he began to belabour them unmercifully. A scuffle ensued, in which the miller, being tripped up, fell upon his wife. His wife, roused from her sleep, seized a stick, and mistaking the bald pate of her husband for the night-cap of one of the young men, banged it so lustily that the man was almost stunned with the blows. In the mean time, the two scholars made off without payment, taking with them the sack and also the half bushel of flour which had been made into cakes.—*Chaucer: Canterbury Tales* (1388).

¶ Boccaccio has a similar story in his *Decameron*. It is also the subject of a *fabliau* entitled *De Gombert et des Deux Clers*. Chaucer borrowed his story from a *fabliau* given by Thomas Wright in his *Anecdota Literaria*, 15.

Reformado Captain, an officer shelved or degraded because his troops have been greatly reduced.

Reformation (*The*). It was noticed in the early Lollards, and was radiant in the works of Wycliffe.

It was present in the pulpit of Pierre de Bruys, in the pages of Arnoldo da Brescia, in the cell of Roger Bacon.

It was active in the field with Peter Revel, in the castle of lord Cobham, in the pulpit with John Huss, in the camp with John Ziska, in the class-room of Pico di Mirandola, in the observatory of Abraham Zacuto, and the college of Antonio di Lebrija, before father Martin was born.

Reg'an, second daughter of king Lear, and wife of the duke of Cornwall. Having received the half of her father's kingdom under profession of unbounded love, she refused to entertain him with his suite. On the death of her husband, she designed to marry Edmund natural son of the earl of Gloster, and was poisoned by her elder sister Goneril out of jealousy. Regan, like Goneril, is proverbial for "filial ingratitude."—*Shakespeare: King Lear* (1605).

Regent Diamond (*The*). So called from the regent duke of Orleans. This diamond, the property of France, at first set in the crown, and then in the sword of state, was purchased in India by a governor of Madras, of whom the regent bought it for £80,000.

Regillus (*The Battle of the Lake*). Regillus Lacus is about twenty miles east of Rome, between Gabii (north) and Lavicum (south). The Romans had expelled Tarquin the Proud from the throne, because of the most scandalous conduct of his son Sextus, who had violated Lucretia, and abused her hospitality. Thirty combined cities of Latium, with Sabines and Volscians, took the part of Tarquin, and marched towards Rome. The Romans met the allied army at the lake Regillus, and here, on July 15, B.C. 499, they won the great battle which con-

firmed their republican constitution, and in which Tarquin, with his sons Sextus and Titus, was slain. While victory was still doubtful, Castor and Pollux, on their white horses, appeared to the Roman dictator, and fought for the Romans. The victory was complete, and ever after the Romans observed the anniversary of this battle with a grand procession and sacrifice. The procession started from the temple of Mars outside the city walls, entered by the Porta Capēna, traversed the chief streets of Rome, marched past the temple of Vesta in the forum, and then to the opposite side of the great "square," where they had built a temple to Castor and Pollux in gratitude for the aid rendered by them in this battle. Here offerings were made, and sacrifice was offered to the Great Twin-Brothers, the sons of Leda. Macaulay has a lay called *The Battle of the Lake Regillus.*

Where, by the lake Regillus,
Under the Porcian height,
All in the land of Tusculum,
Was fought the glorious fight.
Macaulay: Lays of Ancient Rome (1848).

¶ A very parallel case occurs in the life of Mahomet. The Koreishites had armed to put down "the prophet;" but Mahomet met them in arms, and on January 13, 624, won the famous battle of Bedr. In the *Kordn* (ch. iii.), he tells us that the angel Gabriel, on his horse Haïzûm, appeared on the field with 3000 "angels," and won the battle for him.

¶ In the conquest of Mexico, we are told that St. James appeared on his grey horse at the head of the Castilian adventurers, and led them on to victory. Bernal Diaz, who was in the battle, saw the grey horse, but fancies the rider was Francesco de Morla, though, he confesses, "it might be the glorious apostle St. James" for aught he knew.

Regimen of the School of Salerno, a collection of precepts in Latin verse, written by John of Milan, a poet of the eleventh century, for Robert duke of Normandy.

A volume universally known
As the "Regimen of the School of Salern."
Longfellow: The Golden Legend (1851).

Region of Death [*Marovsthulli*], Thurr, near Delhi, fatal, from some atmospheric influence, especially about sunset.

Regno (*The*), Naples.

Are our wiser heads leaning towards an alliance with the pope and the Regno?—*George Eliot* (Mrs. J. W. Cross).

Reg'ulus, a Roman general who conquered the Carthaginians (B.C. 256), and compelled them to sue for peace. While negotiations were going on, the Carthaginians, joined by Xanthippos the Lacedemonian, attacked the Romans at Tunis, and beat them, taking Regulus prisoner. In 250 the captive was sent to Rome to make terms of peace and demand exchange of prisoners; but he used all his influence with the senate to dissuade them from coming to terms with their foe. On his return to captivity, the Carthaginians cut off his eyelashes and exposed him to the burning sun, then placed him in a barrel armed with nails, which was rolled up and down a hill till the man was dead.

(This subject has furnished Pradon and Dorat with tragedies (*French*), and Metastasio the Italian poet with an opera called *Regolo* (1740). "Regulus" was a favourite part of the French actor François J. Talma.)

Rehearsal (*The*), a farce by George Villiers duke of Buckingham (1671). It was designed for a satire on the rhyming plays of the time. The chief character, Bayes (1 *syl.*), is meant for Dryden.

The name of George Villiers, duke of Buckingham, demands cordial mention by every writer on the stage. He lived in an age when plays were chiefly written in rhyme, which served as a vehicle for foaming sentiment clouded by hyperbolé. . . . The dramas of Lee and Settle . . . are made up of blatant couplets that emptily thundered through five long acts. To explode an unnatural custom by ridiculing it, was Buckingham's design in *The Rehearsal*, but in doing this the gratification of private dislike was a greater stimulus than the wish to promote the public good.—*W. C. Russell: Representative Actors.*

Reichel (*Colonel*), in *Charles XII.*, by J. R. Planché (1826).

Reign of Terror (*The*), a term applied to a period of anarchy, bloodshed, and confiscation in the French Revolution. It began after the fall of the Girondists (May 31, 1793), and extended to the overthrow of Robespierre and his accomplices (July 27, 1794). During this short time thousands of persons were put to death.

Rejected Addresses, parodies on Wordsworth, Cobbett, Southey, Scott, Coleridge, Crabbe, Byron, Theodore Hook, etc., by James and Horace Smith; the copyright after the sixteenth edition was purchased by John Murray, in 1819, for £131. The directors of Drury Lane Theatre had offered a premium for the best poetical address to be spoken at the opening of the new building, and the

brothers Smith conceived the idea of publishing a number of poems supposed to have been written for the occasion and rejected by the directors (1812).

"I do not see why they should have been rejected," said a Leicestershire clergyman, "for I think some of them are very good."—*James Smith.*

Rejuvenescence. (See YOUTH RESTORERS.)

Rekah, sir Rustam's horse.

Relapse (*The*), a comedy by Vanbrugh (1697). Reduced to three acts, and adapted to more modern times by Sheridan, under the title of *A Trip to Scarborough* (1777).

Rel'dresal, principal secretary for private affairs in the court of Lilliput, and great friend of Gulliver. When it was proposed to put the Man-mountain to death for high treason, Reldresal moved, as an amendment, that the "traitor should have both his eyes put out, and be suffered to live that he might serve the nation."—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

*** Probably the dean had the Bible story of Samson and the Philistines in his thoughts.

Relics (*Sacred*). The most famous are the following:—

(1) COAL. One of the coals that roasted St. Lawrence.
(2) FACE. The face of a seraph, with only part of the nose. (See below, "Snout.")
(3) FINGER. A finger of St. Andrew; one of John the Baptist; one of the Holy Ghost; and the thumb of St. Thomas.
(4) HANDKERCHIEFS (*Two*), with impressions of the face of Christ: one sent by our Lord Himself, as a present to Agbarus prince of Edessa; and the other given to St. Veronica, as the "Man of sorrows" was on His way to execution. The woman had lent it to Jesus to wipe His brow with, and when He returned it an impression of His face was photographed thereon.
(5) HEAD. Two heads of John the Baptist.
(6) HEM. The hem of our Lord's garment which the woman with the issue of blood touched; and the hem of Joseph's garment.
(7) LOCK OF HAIR. A lock of the hair with which Mary Magdalene wiped the Saviour's feet.
(8) NAIL. One of the nails used in the Crucifixion, set in the "iron crown of Lombardy."
(9) PHIAL OF SWEAT. A phial of the sweat of St. Michael, when he contended with Satan.
(10) RAYS OF A STAR. Some of the rays of the guiding star which appeared to the Wise Men of the East.
(11) RIB. A rib of the "Verbum caro factum," or the Word made flesh.
(12) ROD. Moses' rod.
(13) SEAMLESS COAT. The seamless coat of our Lord, for which lots were cast at the Crucifixion.
(14) SLIPPERS. A pair of slippers worn by Enoch before the Flood.
(15) SNOUT. The "snout" of a seraph, supposed to have belonged to the face (see above).
(16) SPOON. The pap-dish and spoon used by the Virgin Mary for the child Jesus.
(17) SWORD AND SHIELD. The short sword of St. Michael, and his square buckler lined with red velvet.
(18) TEAR. The tear shed by Jesus over the grave of Lazarus. It was given by an angel to Mary Magdalene.
(19) TOOTH. A tooth of our Lord Himself.
(20) WATER-POT. One of the water-pots used at the marriage at Cana, in Galilee.

This list is taken from Brady's *Clavis Calendaria*, 240 (1839).

It appears by the confessions of the Inquisition that instances of failure have occurred; but the sacred relics have always recovered their virtue (as Gaibert, a monk of Marchiennes informs us) "after they have been flogged with rods."—*Brady*, 241.

¶ In the Hotel de Cluny, Paris, I was shown a ring which I was assured contained part of one of the thorns of the "crown of thorns."

Religio Laici, a poem by Dryden. He says that at one time the clergy traded on the ignorance of the people, but that now the Bible is well known and well abused (1682).

So, all we make of Heaven's discovered will
Is not to have it, or to use it ill.

(In this poem Dryden stood fast to the Church of England. In the *Hind and the Panther* (1687), the Hind—

Without unspotted, innocent within,
[Which] feared no danger, for she knew no sin—

is the Church of Rome. Sir Thomas Brown wrote a prose treatise called *Religio Medici*, in defence of the Reformed Religion.)

Reliques of Ancient English Poetry, consisting of ballads, songs, etc., of our early poets, by Thomas Percy (1765). A capital book.

Reloxa, the clock town. (From the Spanish *relox*, "a clock.")

It would be an excellent joke, indeed, if the natives of Reloxa were to slay every one who only asked them what o'clock it was.—*Cervantes: Don Quixote*, II. ii. 8 (1615).

Remember Thou art Mortal! When a Roman conqueror entered the city in triumph, a slave was placed in the chariot to whisper from time to time into the ear of the conqueror, "Remember thou art a man!"

¶ Vespasian, the Roman emperor, had a slave who said to him daily, as he left his chamber, "Remember thou art a man!"

¶ In the ancient Egyptian banquets it was customary during the feast to draw a mummy in a car round the banquet-hall, while one uttered aloud, "To this estate you must come at last!"

¶ When the sultan of Serendib (*i.e.* Ceylon) went abroad, his vizier cried aloud, "This is the great monarch, the tremendous sultan of the Indies . . . greater than Solima or the grand Mihrage!". An officer behind the monarch

then exclaimed, "This monarch, though so great and powerful, must die, must die, must die!"—*Arabian Nights* ("Sinbad," sixth voyage).

Remois (2 *syl.*), the people of Rheims, in France.

Remond, a shepherd in *Britannia's Pastorals*, by William Browne (1613).

> Remond, young Remond, that full well could sing,
> And tune his pipe at Pan's birth carolling;
> Who, for his nimble leaping, sweetest layes,
> A laurell garland wore on holidayes;
> In framing of whose hand dame Nature swore,
> There never was his like, nor should be more.
> *Pastoral*, I.

Rem'ora, a little fish, which fastens itself on the keel of a ship, and impedes its progress.

> The shippe is as insensible of the living as of the dead; as the living make it not goe the faster, so the dead make it not goe the slower, for the dead are no Rhemoras [*sic*] to alter the course of her passage.—*Helps to Memory, etc.*, 56 (1630).

> A goodly ship with banners bravely dight,
> And flag on her top-gallant I espied. . . .
> All suddenly there clove unto her keel
> A little fish that men call Remora,
> Which stopped her course and held her by the heel,
> That wind nor tide could move her thence away.
> *Spenser: Sonnets* (1591).

Rem'ores, birds which retard the execution of a project.

> "Remores" aves in auspicio dicuntur quæ acturum aliquid remorari compellunt.—*Festus: De Verborum Significatione.*

Re'naud, one of the paladins of Charlemagne, always described with the properties of a borderer, valiant, alert, ingenious, rapacious, and unscrupulous. Better known in the Italian form *Rinaldo* (*q.v.*).

Renault, a Frenchman, and one of the chief conspirators in which Pierre was concerned. When Jaffier joined the conspiracy, he gave his wife Belvide'ra a surety of his fidelity, and a dagger to be used against him if he proved unfaithful. Renault attempted the honour of the lady, and Jaffier took her back in order to protect her from such insults. The old villain died on the wheel, and no one pitied him.—*Otway: Venice Preserved* (1682).

René, the old king of Provence, father of queen Margaret of Anjou (wife of Henry VI. of England). He was fond of the chase and tilt, poetry and music. Thiebault says he gave in largesses to knights-errant and minstrels more than he received in revenue (ch. xxix.).—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

René (2 *syl.*), the hero and title of a romance by Châteaubriand (1801). It was designed for an episode to his *Génie du Christianisme* (1802). René is a man of social inaction, conscious of possessing a superior genius; but his pride produces in him a morbid bitterness of spirit.

René [LEBLANC], notary public of Grand Pré, in Acadia (*Nova Scotia*). Bent with age, but with long yellow hair flowing over his shoulders. He was the father of twenty children, and had a hundred grandchildren. When Acadia was ceded by the French to England, George II. confiscated the goods of the simple colonists, and drove them into exile. René went to Pennsylvania, where he died and was buried.—*Longfellow: Evangeline* (1849).

Rentowel (*Mr. Jabesh*), a covenanting preacher.—*Sir W. Scott: Waverley* (time, George II.).

> With the vehemence of some pulpit-drumming Gowkthrapple [*Waverley*] or "precious" Mr. Jabesh Rentowel.—*Carlyle.*

Renzo and Lucia, the hero and heroine of an Italian novel by Alessando Manzoni, entitled *The Betrothed Lover* ("Promessi Sposi"). This novel contains an account of the Bread Riot and plague of Milan. Cardinal Borro'meo is, of course, introduced. There is an English translation (1827).

Representative Men, in a series of lectures by R. W. Emerson (1849); *e.g.*—

Plato (of a philosopher).
Swedenborg (of a mystic).
Montaigne (of a sceptic).
Shakespeare (of a poet).
Napoleon (of a man of the world).
Goethe (of a writer).

Republican Queen (*The*), Sophie Charlotte, wife of Frederick I. of Prussia.

Resolute (*The*), John Florio, philologist. He was the tutor of prince Henry (1545–1625).
(This "Florio" was the prototype of Shakespeare's "Holofernes.")

Resolute Doctor (*The*), John Baconthorp (*–1346).
∴ Guillaume Durandus de St. Pourçain was called "The Most Resolute Doctor" (1267–1332).

Restless (*Sir John*), the suspicious husband of a suspicious wife. Both are made wretched by their imaginings of the other's infidelity, but neither has the slightest ground for such suspicion.
Lady Restless, wife of sir John. As

she has a fixed idea that her husband is inconstant, she is always asking the servants, "Where is sir John?" "Is sir John returned?" "Which way did sir John go?" "Has sir John received any letters?" "Who has called?" etc.; and, whatever the answer, it is to her a confirmation of her surmises.—*Murphy: All in the Wrong* (1761).

Retaliation, a trial of wit, mainly between Garrick and Goldsmith.

Garrick, in 1774, wrote in the form of an epitaph—

Here lies poor Goldsmith, for shortness called Noll,
Who wrote like an angel, but talked like poor Poll.

To this Goldsmith replied, and called Garrick

. . . a salad; for in him we see
Oil, vinegar, sugar, and saltness agree.

(In Goldsmith's retaliating verses, several other persons are introduced, as Burke, Cumberland, Macpherson, Reynolds, and some others.)

Return of the Druses (*The*), a tragedy by R. Browning (1848). The love of Aneal is divided between adoration for the Hakeem, and her love for Djabal whom she believes to be the incarnate God. (See DRUSES, p. 302.)

Reuben Dixon, a village schoolmaster of "ragged lads."

'Mid noise, and dirt, and stench, and play, and prate,
He calmly cuts the pen or views the slate.
Crabbe: Borough, xxiv. (1810).

Reuben and Seth, servants of Nathan ben Israel, the Jew at Ashby, a friend of Isaac and Rebecca.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Reullu'ra (*i.e.* "*beautiful star*"), the wife of Aodh, one of the Culdees or primitive clergy of Scotland, who preached the gospel of God in Io'na, an island south of Staffa. Here Ulvfa'gre the Dane landed, and, having put all who opposed him to death, seized Aodh, bound him in iron, carried him to the church, and demanded where the treasures were concealed. Just then appeared a mysterious figure all in white, who first unbound Aodh, and then, taking the Dane by the arm, led him up to the statue of St. Columb, which immediately fell and crushed him to death. Then turning to the Norsemen, the same mysterious figure told them to "go back, and take the bones of their chief with them;" adding, whoever lifted hand in the island again should be a paralytic for life. The "saint" then transported the remnant of the islanders to Ireland; but when search was made for Reullura, her body was in the sea, and her soul in heaven.—*Campbell: Reullura.*

Reutha'mir, the principal man of Balclutha a town belonging to the Britons on the river Clyde. His daughter Moina married Clessammor (Fingal's uncle on the mother's side). Reuthamir was killed by Comhal (Fingal's father) when he attacked Balclutha and burned it to the ground.—*Ossian: Carthon.*

Rev'eller (*Lady*), cousin of Valeria the blue-stocking. Lady Reveller is very fond of play, but ultimately gives it up, and is united to lord Worthy.—*Mrs. Centlivre: The Basset Table* (1706).

Revenge (*The*), the ship under the command of sir Richard Grenville, anchored at Flores, in the Azores, when a fleet of fifty-three Spanish ships hove in sight. (See GRENVILLE, p. 449.)

Revenge (*The Palace of*), a palace of crystal, provided with everything agreeable to life, except the means of going out of it. (See PHILAX, p. 836.)

Revenge (*The*), a tragedy by Young (1721). The hero is the Moor Zanga, who, being captured by the Spaniards, is condemned to slavery by don Alonzo, and in revenge excites the don to jealousy which brings about his ruin.

Revenons à nos Moutons, let us return to the matter in hand. The phrase comes from an old French comedy of the fifteenth century, entitled *L'Avocat Patelin*, by Blanchet. A clothier, giving evidence against a shepherd who had stolen some sheep, is for ever running from the subject to talk about some cloth of which Patelin, his lawyer, had defrauded him. The judge from time to time pulls him up, by saying, "Well, well! and about the sheep?" "What about the sheep?" (See PATELIN, p. 812.)

Revolt of Islam (*The*), a poem of twelve cantos, in Spenserian metre, by Percy B. Shelley (1817); the object of the story is to kindle the love of political and religious liberty. The hero and heroine are Laon and Cythna; the tyrant is Othman, who is dethroned, but by the aid of foreign mercenaries regains his crown, and commands Laon to be burnt alive. The story says that Cythna was an orphan brought up with Laon, from

whom she imbibed republican principles, and vowed to devote her life to the cause. When she was quite young, the tyrant sent some of his guards to bring her to the harem. Laon resisted, and slew several of them, for which he was seized, laden with chains, and cast into prison; but ere long a friend liberated him, and, putting to sea, the boat landed him where Cythna had been taken. Here he heard of the great work which Cythna was effecting, and in due time they met, and lived together till Othman commanded Laon to be seized and burnt to death. Scarcely had he been bound to the stake, when Cythna came on horseback and induced the guards to bind her to the stake likewise; so both were burnt to death and taken to paradise.

Revolutionary Songs. By far the most popular were—

(1) *La Marseillaise*, both words and music by Rouget de Lisle (1792).

(2) *Veillons au Salut de l'Empire*, by Adolphe S. Boy (1791). Music by Dalayra. Very strange that men whose whole purpose was to *destroy* the empire, should go about singing, "Let us guard it!"

(3) *Ça Ira*, written to the tune of *Le Carillon National*, in 1789, while preparations were being made for the *Fête de la Fédération*. It was a great favourite with Marie Antoinette, who was for ever "strumming the tune on her harpsichord."

(4) *Chant du Départ*, by Marie Joseph de Chénier (1794). Music by Méhul. This was the most popular next to the *Marseillaise*.

(5) *La Carmagnole*. "Madame Veto avait promis de faire égorger tout Paris . . ." (1792). Probably so called from Carmagnole, in Piedmont. The burden of this dancing song is—

Dansons la Carmagnole,
Vive le son! Vive le son!
Dansons la Carmagnole,
Vive le son du canon!

(6) *Le Vengeur*, a cock-and-bull story, in verse, about a ship so called. Lord Howe took six of the French ships, June 1, 1794; but *Le Vengeur* was sunk by the crew that it might not fall into the hands of the English, and went down while the crew shouted, "Vive la République!" There is as much truth in this story as in David's picture of Napoleon "Crossing the Alps." (See VENGEUR.)

In the second Revolution we have—

(1) *La Parisienne*, called "The *Marseillaise* of 1830," by Casimir Delavigne, the same year.

(2) *La France a l'Horreur du Servage*, by Casimir Delavigne (1843).

(3) *La Champ de Bataille*, by Emile Debreaux (about 1830).

(The chief political songs of Béranger are: *Adieux de Marie Stuart*, *La Cocarde Blanche*, *Jacques*, *La Déesse*, *Marquis de Carabas*, *Le Sacre de Charles le Simple*, *Le Senateur*, *Le Vieux Caporal*, and *Le Vilain*.)

Rewcastle (*Old John*), a Jedburgh smuggler, and one of the Jacobite conspirators with the laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Reynaldo, a servant to Polonius.—*Shakespeare: Hamlet* (1596).

Reynard the Fox, the hero of the beast-epic so called. This prose poem is a satire on the state of Germany in the Middle Ages. Reynard represents the Church; Isengrin the wolf (his uncle) typifies the baronial element; and Nodel the lion stands for the regal power. The plot turns on the struggle for supremacy between Reynard and Isengrin. Reynard uses all his endeavours to victimize every one, especially his uncle Isengrin, and generally succeeds.—*Reineche Fuchs* (thier-epos, 1498), by H. von Alkmaar.

Reynardine (3 *syl.*), eldest son of Reynard the fox. He assumed the names of Dr. Pedanto and Crabron.—*Reynard the Fox*, by H. von Alkmaar (1498).

Reynold of Montalbon, one of Charlemagne's paladins.

Reynolds (*Sir Joshua*) is thus described by Goldsmith—

Here Reynolds is laid; and, to tell you my mind,
He has not left a wiser or better behind.
His pencil was striking, resistless, and grand;
His manners were gentle, complying, and bland. . . .
To coxcombs averse, yet most civilly steering,
When they judged without skill, he was still hard of hearing;
When they talked of their Raphaels, Correggios [*sic*], and stuff,
He shifted his trumpet, and only took snuff.
Retaliation (1774).

N.B.—Sir Joshua Reynolds was hard of hearing, and used an ear-trumpet.

Rezio (*Dr.*) (See PEDRO, *Dr.*, p. 818.)—*Cervantes: Don Quixote*, II. liii. 10 (1615).

Rhadamanth, a justice of the peace in Somerville's *Hobbinolla*, a burlesque poem in blank verse (1740).

Good Rhadamanth, to every wanton clown
Severe, indulgent to himself alone.

Rhadaman'thus, son of Jupiter and Euro'pa. He reigned in the Cyclades with such impartiality, that at death he was made one of the judges of the infernal regions.

And if departed souls must rise again, . . .
And bide the judgment of reward or pain; . . .
Then Rhadamanthus and stern Minos were
True types of justice while they lived here.
Lord Brooke: Monarchie, i. (1554–1628).

Rhampsini'tos, king of Egypt, usually called Ram'eses III., the richest of the Egyptian monarchs, who amassed 72 millions sterling, which he secured in a treasury of stone. By an artifice of the builder, he was robbed every night.—*Herodotos*, ii. 121.

¶ A parallel tale is told of Hyrieus [*Hy'-ri-uce*] of Hyrïa. His two architects, Trophōnios and Agamēdēs (brothers), built his treasure-vaults, but left one stone removable at pleasure. After great loss of treasure, Hyrieus spread a net, in which Agame'dēs was caught. To prevent recognition, Trophonios cut off his brother's head.—*Pausanias: Itinerary of Greece*, ix. 37, 3.

¶ A similar tale is told of the treasure-vaults of Augĕas king of Elis.

Rha'sis or Mohammed Aboubekr ibn Zakaria el Razi, a noted Arabian physician. He wrote a treatise on small-pox and measles, with some 200 other treatises (850–923).

Well, error has no end;
And Rhasis is a sage.
R. Browning: Paracelsus, iii.

Rhea's Child. Jupiter is so called by Pindar. He dethroned his father Saturn.

The child
Of Rhea drove him [*Saturn*] from the upper sky.
Akenside: Hymn to the Naiads (1767).

Rheims (*The Jackdaw of*). The cardinal-archbishop of Rheims made a grand feast, to which he invited all the joblillies of the neighbourhood. There were abbots and prelates, knights and squires, and all who delighted to honour the grand panjandrum of Rheims. The feast over, water was served, and his lordship's grace, drawing off his turquoise ring, laid it beside his plate, dipped his fingers into the golden bowl, and wiped them on his napkin; but when he looked to put on his ring, it was nowhere to be found. It was evidently gone. The floor was searched, the plates and dishes lifted up, the mugs and chalices, every possible and impossible place was poked into, but without avail. The ring must have been stolen. His grace was furious, and, in dignified indignation, calling for bell, book, and candle, banned the thief, both body and soul, this life and for ever. It was a terrible curse, but none of the guests seemed the worse for it—except, indeed, the jackdaw. The poor bird was a pitiable object, his head lobbed down, his wings draggled on the floor, his feathers were all ruffled, and with a ghost of a caw he prayed the company to follow him; when lo! there was the ring, hidden in some sly corner by the jackdaw as a clever practical joke. His lordship's grace smiled benignantly, and instantly removed the curse; when lo! as if by magic, the bird became fat and sleek again, perky and impudent, wagging his tail, winking his eye, and cocking his head on one side; then up he hopped to his old place on the cardinal's chair. Never after this did he indulge in thievish tricks, but became so devout, so constant at feast and chapel, so well-behaved at matins and vespers, that when he died he died in the odour of sanctity, and was canonized, his name being changed to that of Jim Crow.—*Barham: Ingoldsby Legends* ("Jackdaw of Rheims," 1837).

Rhene (1 *syl.*), the Rhine, the Latin *Rhe'nus.*—*Milton: Paradise Lost*, i. 353 (1665).

Rhesus was on his march to aid the Trojans in their siege, and had nearly reached Troy, when he was attacked in the night by Ulysses and Diomed. In this surprise Rhesus and all his army were cut to pieces.—*Homer: Iliad*, x.

¶ A very parallel case is that of Sweno the Dane, who was marching to join Godfrey and the crusaders, when he was attacked in the night by Solyman, and both Sweno and his army perished.—*Tasso: Jerusalem Delivered* (1575).

Rhetoric of a Silver Fee (*The*).

He will reverse the watchman's harsh decree,
Moved by the rhetoric of a silver fee.
Gay: Trivia, iii. 317 (1712).

Rhiannon's Birds. The notes of these birds were so sweet that warriors remained spell-bound for eighty years together, listening to them. These birds are often alluded to by the Welsh bards. (Rhiannon was the wife of prince Pwyll.)—*The Mabinogion*, 363 (twelfth century).

¶ The snow-white bird which the monk Felix listened to sang so enchantingly that he was spell-bound for a hundred years, listening to it.—*Longfellow: Golden Legend.*

Rhine (*The Irish*). The Blackwater is so called from its scenery.

Rhinnon Rhin Barnawd's Bottles had the virtue of keeping sweet whatever liquor was put in them.—*The Mabinogion* ("Kilhwch and Olwen," twelfth century).

Rhinoceros. The horn of the rhinoceros being "cut through the middle from one extremity to the other, on it will be seen several white lines representing human figures."—*Arabian Nights* ("Sinbad's Second Voyage").

Rhinoceros-Horn a Poison-Detector. If poison is put into a vessel made of a rhinoceros's horn, the liquid contained therein will effervesce.

Rhinoceros and Elephant. The rhinoceros with its horn gores the elephant under the belly; but blood running into the rhinoceros' eyes, blinds it, and it becomes an easy prey to the roc.—*Arabian Nights* ("Sinbad's Second Voyage").

Rhodalind, daughter of Aribert king of Lombardy, in love with duke Gondibert; but Gondibert preferred Birtha, a country girl, daughter of the sage Asträgon. While the duke is whispering sweet love-notes to Birtha, a page comes post-haste to announce to him that the king has proclaimed him his heir, and is about to give him his daughter in marriage. The duke gives Birtha an emerald ring, and says if he is false to her the emerald will lose its lustre; then hastens to court in obedience to the king's summons. Here the tale breaks off, and was never finished.—*Sir W. Davenant: Gondibert* (1605-1668).

Rhodian Venus (*The*). This was the "Venus" of Protog'enês mentioned by Pliny in his *Natural History*, xxxv. 10.

> When first the Rhodian's mimic art arrayed
> The Queen of Beauty in her Cyprian shade,
> The happy master mingled in his piece
> Each look that charmed him in the fair of Greece.
> *Campbell: Pleasures of Hope*, ii. (1709).

*** Prior (1664-1721) refers to the same painting in his fable of *Protogênes and Apelles*—

> I hope, sir, you intend to stay
> To see our Venus; 'tis the piece
> The most renowned throughout all Greece.

Rhod'ope (3 *syl.*) or **Rhod'opis,** a celebrated Greek courtezan, who afterwards married Psammetichus king of Egypt. It is said that she built the third pyramid.—*Pliny: Nat. Hist.*, xxxvi. 12.

> A stateller pyramis to her I'll rear,
> Than Rhodope's.
> *Shakespeare: 1 Henry VI.* act i. sc. 6 (1589).

Rhombus, a schoolmaster who speaks "a leash of languages at once," puzzling himself and his hearers with a jargon like that of "Holofernês" in Shakespeare's *Love's Labour's Lost* (1594).—*Sidney: Pastoral Entertainment* (1587).

Rhombus, a spinning-wheel or rolling instrument, used by the Roman witches for fetching the moon out of heaven.

> Quæ nunc Thessalico lunam deducere rhombo [*sciet*].—*Martial: Epigrams*, ix. 30.

Rhone of Christian Eloquence (*The*), St. Hilary (300-367).

Rhone of Latin Eloquence (*The*). St. Hilary is so called by St. Jerome (300-367).

Rhongomyant, the lance of king Arthur.—*The Mabinogion* ("Kilhwch and Olwen," twelfth century).

Rhuddlan. (See Statute.)

Rhymes for the Road, by Thomas Moore (1820). "Extracted from the journal of a travelling member of the Pocurante Society." In eight extracts—

> (1) Lake Geneva; (2) Fall of Venice; (3) Lord B——'s Memoirs; (4) The Ubiquitous English; (5) Florence; (6) Conspiracy of Rienzi; (7) Mary Magdalen; and (8) Rousseau.

Rhyming to Death. In 1 *Henry VI.* act i. sc. 1, Thomas Beaufort duke of Exeter, speaking about the death of Henry V., says, "Must we think that the subtle-witted French conjurors and sorcerers, out of fear of him, 'by magic verses have contrived his end'?" The notion of killing by incantation was at one time very common.

> Irishmen . . . will not stick to affirme that they can rime either man or beast to death.—*Reginald Scot: Discoverie of Witchcraft* (1564).

Ribbon. The *yellow* ribbon, in France, indicates that the wearer has won a *médaille militaire* (instituted by Napoleon III. as a minor decoration of the Legion of Honour).

N.B.—The *red* ribbon marks a *chevalier* of the Legion of Honour. A *rosette* indicates a higher grade than that of *chevalier*.

Ribbonism, the name given to the principles of a secret society in Ireland, organized about 1820, to retaliate on landlords any injuries done to their tenants. Many agrarian murders were (1858-71) attributed to the ribbonmen.

Ribemont (3 *syl.*), the bravest and noblest of the French host in the battle of Poitiers. He alone dares confess that the English are a brave people. In the battle he is slain by lord Audley.—*Shirley: Edward the Black Prince* (1640).

Ribemont (*Count*), in *The Siege of Calais*, by Colman.

Riccabocca (*Dr.*), an eccentricity in lord Lytton's *My Novel*. Though a cynic he is tender-hearted, and though a sage is most simple-minded. He loves his pipe, carries a red umbrella, and is ever ready with his Machiavellian proverbs (1853).

Riccar'do, commander of Plymouth fortress; a puritan to whom lord Walton has promised his daughter Elvira in marriage. Riccardo learns that the lady is in love with Arthur Talbot, and when Arthur is taken prisoner by Cromwell's soldiers, Riccardo promises to use his efforts to obtain his pardon. This, however, is not needful, for Cromwell, feeling quite secure of his position, orders all the captives of war to be released. Riccardo is the Italian form of sir Richard Forth.—*Bellini: I Puritani* (opera, 1834).

Ricciardetto, son of Aymon, and brother of Bradamante.—*Ariosto: Orlando Furioso* (1516).

Rice. *Eating rice with a bodkin.* Aminê, the beautiful wife of Sidi Nouman, ate rice with a bodkin, but she was a ghoul. (See AMINE, p. 37.)

RICHARD, a fine, honest lad, by trade a smith. He marries on New Year's Day, Meg, the daughter of Toby Veck.—*Dickens: The Chimes* (1844).

Richard (*Squire*), eldest son of sir Francis Wronghead of Bumper Hall. A country bumpkin, wholly ignorant of the world and of literature.—*Vanbrugh and Cibber: The Provoked Husband* (1727).

Robert Wetherilt (1708–1745) came to Drury Lane a boy, where he showed his rising genius in the part of "squire Richard."—*Chetwood: History of the Stage.*

Richard (*Poor*). (See under POOR.)

Richard (*Prince*), eldest son of king Henry II.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Richard "Cœur de Lion," introduced in two novels by sir W. Scott (*The Talisman* and *Ivanhoe*). In the latter he first appears as "The Black Knight," at the tournament, and is called *Le Noir Faintant* or "The Black Sluggard;" also "The Knight of the Fetter-lock."

Richard a Name of Terror. The name of Richard I., like that of Attila, Bonaparte, Corvinus, Narses, Sebastian, Talbot, Tamerlane, and other great conquerors, was at one time employed *in terrorem* to disobedient children. (See NAMES OF TERROR, p. 743.)

His tremendous name was employed by the Syrian mothers to silence their infants; and if a horse suddenly started from the way, his rider was wont to exclaim, "Dost thou think king Richard is in the bush?" —*Gibbon: Decline and Fall of the Roman Empire*, xi. 146 (1776–88).

The Daughters of Richard I. When Richard was in France, Fulco a priest told him he ought to beware how he bestowed his daughters in marriage. "I have no daughters," said the king. "Nay, nay," replied Fulco, "all the world knows that you have three—Pride, Covetousness, and Lechery." "If these are my daughters," said the king, "I know well how to bestow them where they will be well cherished. My eldest I give to the Knights Templars; my second to the monks; and my third, I cannot bestow better than on yourself, for I am sure she will never be divorced nor neglected."—*Milles: True Nobility* (1610).

The Horse of Richard I., Fennel.

Ah, Fennel, my noble horse, thou bleedest, thou art slain!—*Cœur de Lion and His Horse.*

The Troubadour of Richard I., Bertrand de Born.

Richard II.'s Horse, Roan Barbary.—*Shakespeare: Richard II.* act v. sc. 5 (1597).

Richard III., a tragedy by Shakespeare (1597). At one time, parts of Rowe's tragedy of *Jane Shore* were woven in the acting edition, and John Kemble introduced other clap-traps from Colley Cibber. The best actors of this part were David Garrick (1716–1779), Henry Mossop (1729–1773), and Edmund Kean (1787–1833).

Richard III. was only 19 years old at the opening of Shakespeare's play.—*Sharon Turner.*

The Horse of Richard III., White Surrey.—*Shakespeare: Richard III.* act v. sc. 3 (1597).

Richard's himself again! These words were interpolated by John Kemble from Colley Cibber.

Richelieu (*Armand*), cardinal and chief minister of France. The duke of Orleans (the king's brother), the count de Baradas (the king's favourite), and other noblemen conspired to assassinate Richelieu, dethrone Louis XIII., and make Gaston duke of Orleans the regent. The plot was revealed to the cardinal by

Marion de Lorme, in whose house the conspirators met. The conspirators were arrested, and several of them put to death, but Gaston duke of Orleans turned king's evidence and was pardoned.—*Lord Lytton: Richelieu* (1839).

Richland (*Miss*), intended for Leontine Croaker, but she gives her hand in marriage to Mr. Honeywood, "the good-natured man," who promises to abandon his quixotic benevolence, and to make it his study in future "to reserve his pity for real distress, his friendship for true merit, and his love for her who first taught him what it is to be happy."—*Goldsmith: The Good-natured Man* (1768).

Richmond (*The duchess of*), wife of Charles Stuart, in the court of Charles II. The line became extinct, and the title was given to the Lennox family.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Richmond (*The earl of*), Henry of Lancaster.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Richmond Hill (*The Lass of*), Miss I' Anson, of Hill House, Richmond, Yorkshire. Words by M'Nally; music by James Hook, who married the young lady.

The Lass of Richmond Hill is one of the sweetest ballads in the language.—*John Bull.*

Rickets (*Mabel*), the old nurse of Frank Osbaldistone.—*Sir W. Scott: Rob Roy* (time, George I.).

Riderhood (*Rogue*), the villain in Dickens's novel of *Our Mutual Friend* (1864).

Rides on the Tempest and Directs the Storm. Joseph Addison, speaking of the duke of Marlborough and his famous victories, says that he inspired the fainting squadrons, and stood unmoved in the shock of battle—

> So when an angel by divine command,
> With rising tempests shakes a guilty land,
> Such as of late o'er pale Britannia past,
> Calm and serene he drives the furious blast;
> And, pleased th' Almighty's orders to perform,
> Rides on the tempest and directs the storm.
> *The Campaign* (1705).

N.B.—The "tempest" referred to by Addison in these lines is that called "The Great Storm," November 26-7, 1703, the most terrible on record. The loss of property in London alone exceeded two millions sterling. Above 8000 persons were drowned, 12 men-of-war were wrecked, 17,000 trees in Kent alone were uprooted, Eddystone lighthouse was destroyed, 15,000 sheep were blown into the sea, and the bishop of Bath and Wells with his wife were killed in bed in their palace in Somersetshire.

Ridicule (*Father of*). François Rabelais is so styled by sir William Temple (1495-1553).

Ridolphus, one of the band of adventurers that joined the crusaders. He was slain by Argantês (bk. vii.).—*Tasso: Jerusalem Delivered* (1575).

Rienzi (*Nicolo Gabrini*) or COLA DI RIENZI, last of the tribunes, who assumed the name of "Tribune of Liberty, Peace, and Justice" (1313-1354).

(Cola di Rienzi is the hero of a novel by lord Bulwer Lytton, entitled *Rienzi, or the Last of the Tribunes*, 1849.)

Rienzi, an opera by Wagner (1841). It opens with a number of the Orsini breaking into Rienzi's house, in order to abduct his sister Irênê; but in this they are foiled by the arrival of the Colonna and his followers. The outrage provokes a general insurrection, and Rienzi is appointed leader. The nobles are worsted, and Rienzi becomes a senator; but the aristocracy hate him, and Paolo Orsini seeks to assassinate him, but without success. By the machinations of the German emperor and the Colonna, Rienzi is excommunicated and deserted by all his adherents. He is ultimately fired on by the populace and killed on the steps of the capitol. The libretto is by J. P. Jackson.

(Mary Russell Mitford produced a tragedy called *Rienzi* in 1828.)

The English Rienzi, William with the Long Beard, *alias* Fitzosbert (*-1196).

Rigaud (*Mons.*), a Belgian, 35 years of age, confined in a villainous prison at Marseilles for murdering his wife. He had a hooked nose, handsome after its kind but too high between the eyes, and his eyes, though sharp, were too near to one another. He was, however, a large, tall man, with thin lips, and a goodly quantity of dry hair shot with red. When he spoke, his moustache went up under his nose, and his nose came down over his moustache. After his liberation from prison, he first took the name of Lagnier, and then of Blandois, his name being Rigaud Lagnier Blandois.—*Dickens: Little Dorrit* (1857).

Rigdum-Funnidos, a courtier in the palace of king Chrononhotonthologos. After the death of the king, the widowed queen is advised to marry again, and Rigdum-Funnidos is proposed to her as "a very proper man." At this Aldiborontephoscophornio takes umbrage, and the queen says, "Well, gentlemen, to make matters easy, I'll have you both."—*H. Carey: Chrononhotonthologos* (1734).

N.B.—John Ballantyne, the publisher, was so called by sir W. Scott. He was "a quick, active, intrepid little fellow, full of fun and merriment . . . all over quaintness and humorous mimicry."

Right-Hitting Brand, one of the companions of Robin Hood, mentioned by Mundy.

Rightful Heir (*The*), the play called the *Sea-Captain* re-christened, by lord Lytton (1868).

Rights of Man (*The*), by Thomas Paine (1791-2). It was written in answer to Burke's attack on the French Revolution.

Rigmarole, a confused series of statements; an incoherent story. The word was suggested by the Rageman or Rigman Rolls, which were statements of the value of the benefices of Scotland returned by the Scotch clergy. Rageman or Rigman was a legate of Scotland, employed to collect an account of Scotch benefices, that they might be taxed at Rome according to their value.

Subsequently the term was applied to four great rolls of parchment recording the acts of fealty and homage done by the Scotch nobility to Edward I. in 1296. These four rolls consisted of thirty-four pieces sewed together. The *originals* have perished, but a record of them is preserved in the Rolls House, Chancery Lane.

Rig'olette (3 *syl.*), a grisette and courtezan.—*Sue: Mysteries of Paris* (1842-3).

Rigoletto, an opera, describing the agony of a father obliged to witness the prostitution of his own daughter.—*Verdi: Rigoletto* (1852).

(The libretto of this opera is borrowed from Victor Hugo's drama *Le Roi s'Amuse.*)

Rimegap (*Joe*), one of the miners of sir Geoffrey Peveril of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Rimini (*Francesca di*), a woman of extraordinary beauty, daughter of a signore of Ravenna. She was married to Lanciotto Malatesta signore of Rimini, a man of great bravery, but deformed. His brother Paolo was extremely handsome, and with him Francesca fell in love. Lanciotto, detecting them in criminal intercourse, killed them both (1839).

(This tale forms one of the episodes of Dante's *Inferno.* It is the subject of a tragedy called *Francesca di Rimini,* by Silvio Pellico (1819); and Leigh Hunt, about the same time, published his *Story of Rimini,* in verse.)

Rimmon, seventh in order of the hierarchy of hell: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos, (5) Thammuz, (6) Dagon, (7) Rimmon whose chief temple was at Damascus (2 *Kings* v. 18).

Him [*Dagon*] followed Rimmon, whose delightful seat
Was fair Damascus on the fertile banks
Of Al'bana and Pharphar, lucid streams.
Milton: Paradise Lost, i. 467, etc. (1667).

Rinaldo, son of the fourth marquis d'Estê, cousin of Orlando, and nephew of Charlemagne. He was the rival of Orlando in his love for Angelica, but Angelica detested him. Rinaldo brought an auxiliary force of English and Scotch to Charlemagne, which "Silence" conducted safely into Paris.—*Ariosto: Orlando Furioso* (1516).

Rinaldo, the Achillês of the Christian army in the siege of Jerusalem. He was the son of Bertoldo and Sophia, but was brought up by Matilda. Rinaldo joined the crusaders at the age of 15. Being summoned to a public trial for the death of Gernando, he went into voluntary exile.—*Tasso: Jerusalem Delivered* (1575).

(Pulci introduces the same character in his bernesque poem entitled *Morgantê Maggiorê,* which holds up to ridicule the romances of chivalry.)

Rinaldo, steward to the countess of Rousillon.—*Shakespeare: All's Well that Ends Well* (1598).

Rinaldo of Montalban, a knight who had the "honour" of being a public plunderer. His great exploit was stealing the golden idol of Mahomet.

In this same *Mirror of Knighthood* we meet with Rinaldo de Montalban and his companions, with the twelve peers of France, and Turpin the historian. . . . Rinaldo had a broad face, and a pair of large rolling

eyes; his complexion was ruddy, and his disposition choleric. He was, besides, naturally profligate, and a great encourager of vagrants.—*Cervantes: Don Quixote*, I. i. 1, 6 (1605).

Ring (*A Fairy*). Whoever lives in a house built over a fairy-ring shall wonderfully prosper in everything.—*Athenian Oracle*, i. 307.

Ring (*Corcud's*), composed of six different metals. It ensured the wearer success in any undertaking in which he chose to embark.

"While you have it on your finger," said the old man, 'misfortune shall fly from your house, and nobody shall be able to hurt you; but one condition is attached to the gift, which is this: when you have chosen for yourself a wife, you must remain faithful to her as long as she lives. The moment you neglect her for another, you will lose the ring."—*Gueulette: Chinese Tales* ("Corcud and his Four Sons," 1723).

Dame Lionês's Ring, a ring given by Dame Lionês to sir Gareth during a tournament.

"That ring," said Dame Lionês, "increaseth my beauty much more than it is of itself; and this is the virtue of my ring: that which is green it will turn to red, and that which is red it will turn green; that which is blue it will turn white, and that which is white it will turn blue; and so with all other colours. Also, whoever beareth my ring can never lose blood."—*Sir T. Malory: History of Prince Arthur*, i. 146 (1470).

Luned's Ring. This ring rendered the wearer invisible. Luned or Lynet gave it to Owain, one of king Arthur's knights. Consequently, when men were sent to kill him he was nowhere to be found, for he was invisible.

Take this ring, and put it on thy finger, with the stone inside thy hand; and close thy hand upon the stone; and as long as thou concealest it, it will conceal thee.—*The Mabinogion* ("Lady of the Fountain," twelfth century).

The Steel Ring made by Seidel-Beckir. This ring enabled the wearer to read the secrets of another's heart.—*Comte de Caylus: Oriental Tales* ("The Four Talismans," 1743).

The Talking Ring, a ring given by Tartaro, the Basque Cyclops, to a girl whom he wished to marry. Immediately she put it on, it kept incessantly saying, "You there, and I here;" so, in order to get rid of the nuisance, she cut off her finger and threw both ring and finger into a pond.—*Webster: Basque Legends*, 4 (1876).

¶ The same story appears in Campbell's *Popular Tales of the West Highlands*, i. 111, and in Grimm's tale of *The Robber and His Sons*. When the robber put on the ring, it incessantly cried out, "Here I am;" so he bit off his finger, and threw it from him.

Reynard's Ring, a ring which Reynard pretended he had sent to king Lion. It had (he said) three gems—one *red*, which gave light in darkness; one *white*, which cured all blains and sprains, aches and pains, whether from wounds, fever, or indigestion; and one *green*, which would guard the king from every ill, both in peace and war.—*Heinrich von Alkmaar: Reynard the Fox* (1498).

The Virgin's Wedding Ring, kept in the Duomo of Perugia, under fourteen locks.

Ring Posies.

AEI (Greek for "always").
A heart content Can ne'er repent.
All for all.
All I refuse, And thee I choose.
Bear and forbear.
Beyond this life, Love me, dear wife.
De bon cor. (Sixteenth century; found at York.)
Death never parts Such loving hearts.
Dieu vous garde.
En bon an. (Fifteenth century; H. Illman, Esq.)
En bon foye.
Endless my love, As this shall prove.
For ever and for aye.
God alone Made us two one.
God did decree This unity.
God tend me well to keep. (The ring given by Henry VIII. to Anne of Cleves.)
Got bwar uns beid in Lieb und Leid ("With clasped hands," etc.).
Heart and hand At thy command.
I have obtained Whom God ordained.
In love abide, Till death divide.
In loving thee I love myself.
In thee, my choice, I do rejoice.
In unity Let's live and die.
Joined in one By God alone.
Joy be with you; or, in French, Joye sans cesse.
Le cuer de moy. (Fifteenth century. With Virgin and Child.)
Let love increase.
Let reason rule.
Let vs loue Like turtle-doue.
Liue to loue, loue to liue.
Live happy.
Loue for loue.
Love alway, By night and day.
Love and respect I do expect.
Love is heaven, and heaven is love.
Love me, and leave me not.
May God above Increase our love.
May you live long.
Mizpah [i.e. *watch-tower*].
Mutual forbearance.
My heart and I, Until I die.
My wille were. (Gold signet-ring, with a cradle as device.)
Never newa. (Alianour, wife of the duke of Somerset.)
No gift can show The love I owe.
Not two, but one, Till life is gone.
Post spinas palma.
Pray to love, and love to pray.
Quod Deus coniunsit homo non separet. (Sixteenth century; G. H. Gower, Esq.)
Silence ends strife With man and wife.
Tecta lege, lecta tege. (Ring of Matthew Paris; found at Hereford.)
Till death us depart. (Margaret, wife of the earl of Shrewsbury.)
Till my life's ende. (Elizabeth, wife of lord Latymer.)
To enjoy is to obey.
Tout pur vous. (Fifteenth century, with St. Christopher.)
Treu und fest.
True love Will ne'er remove.
Truth trieth troth.
We join our love In God above.
Wedlock, 'tis said, In heaven is made.
Whear this I giue, I wish to liue.
When this you see, Remember me.
Where hearts agree, There God will be.
Yours in heart.

Ring and the Book (*The*), a dramatic monologue (1868–69), by Robert Browning, founded on a *cause célèbre* of Italian history.

The case was this: There lived in Rome, in the year 1679, Pietro and Violante Comparini, an elderly couple, who, in spite of a fair income, were considerably in debt. One expedient suggested itself: they must have a child, and so enable themselves to draw on their capital, now tied up for an unknown heir-at-law. Violante, unknown to her husband, secured the infant of a disreputable woman, and became to all appearance the mother of a girl, Francesco Pompilia. There was also in Rome an impoverished noble, count Guido Franceschini, of Arezzo—he belonged to the minor ranks of the clergy, and had spent years hoping for preferment. His only chance of building up the family fortune was a rich wife. He was fifty years old, short, thin, pale, and with a projecting nose. He heard of Pompilia, proposed for her and was accepted. The Comparini were dazzled at the accounts of his wealth, whilst Pompilia's dowry was grossly exaggerated to him. They were married, and the two families lived together at Arezzo. The arrangement was disastrous, and after a few months Pietro and Violante were glad to return to Rome. After some time Violante confessed her fraud, and was told that absolution would be given her if she restored to the legal heirs the money she had defrauded them of. Pompilia was the chief sufferer; her husband treated her with great cruelty, and attacked her on the score of infidelity with a certain canon Giuseppe Caponsacchi, whom she barely knew. She appealed for protection against her husband to the archbishop and the governor, but in vain. She found she was about to become a mother, and resolved to leave her husband and go to Rome, so she placed herself under the protection of Caponsacchi, and they fled towards Rome. They were overtaken and arrested at Castlenuovo, and were conveyed to the New Prisons in Rome, where they were tried on the charge of adultery. Being found guilty, a mere nominal punishment was inflicted on them, and, in consideration of her state, Pompilia was allowed to be removed to the home of the Comparini, where she gave birth to a son. Count Guido hired four ruffians, proceeded to the house with them, and there murdered Pietro, Violante, and Pompilia. He was taken red-handed in the deed, tried, and executed.

The poem is a series of dramatic monologues, in which the whole of the evidence is weighed and sifted. So ably is it done, that one moment you think Pompilia guilty, and the next you are sure that she and the canon are innocent. The pope pronounces the final judgment, and asserts their innocence. He names Pompilia "perfect in whiteness," and calls her "my rose, I gather for the breast of God." Of Caponsacchi he says——

> And surely not so very much apart,
> Need I place thee, my warrior-priest.

To the old pope, on the threshold of another world, a clear vision is given, and he understands the chivalry of his warrior-priest towards the forlorn and suffering Pompilia, and knows that Caponsacchi has shown himself possessed of the true courage which does not shrink from temptation, but which does not fall under it. The name is explained thus: The book is a parchment-covered book Browning picked up in a square in Florence, the Piazza San Lorenzo, containing the records of the Franceschini murder case.

> The story . . . forms a circle of evidence to its one central truth; and this circle was constructed in the manner in which the workers in Etruscan gold prepares the ornament circlet which will be worn as a ring. The pure metal is too soft to bear hammer or file; it must be mixed with alloy to gain the necessary power of resistance. The ring once formed and embossed, the alloy is disengaged, and a pure gold ornament remains.—*Mrs. Orr: Handbook to Browning.*

Browning's material was inadequate for his purpose. It was too hard and matter-of-fact, so he supplied the alloy of fancy, and wove his own ideas into the dead record.

The masterpiece is dedicated to his dead wife, in the magnificent outburst at the end of the first book, beginning—

> O lyric Love, half-angel and half-bird,
> And all a wonder and a wild desire.

The books are as follows:—

I. The Ring and the Book (explains the name).
II. Half Rome (sympathetic to the count).
III. The Other Half Rome (against the count).
IV. Tertium Quid (thinks that both sides are probably right).
V. Count Guido Franceschini (his defence).
VI. Giuseppe Caponsacchi.
VII. Pompilia.
VIII. Dominus Hyacinthus de Archangelis (procurator of the poor).
IX. Juris Doctor Johannes-Baptista Bottinius (public prosecutor).
X. The Pope.
XI. Guido (note, the title is dropped).
XII. The Book and the Ring.

Ring of Amasis (*The*), the same as the "Ring of Polycrates" (*4 syl.*), which he flung into the sea to propitiate Nemesis

for his too great prosperity; but it was brought to him again in a fish provided for his dinner.—*Herodotus*, iii. 40. (See FISH AND THE RING, p. 370.)

(Robert lord Lytton has a poem so called, 1863.)

Ring the Bells Backwards (*To*), to ring a muffled peal, to lament. Thus, John Cleveland, wishing to show his abhorrence of the Scotch, says—

> How! Providence! and yet a Scottish crew! . . .
> Ring the bells backwards. I am all on fire;
> Not all the buckets in a country quire
> Shall quench my rage.
> *The Rebel Scot* (1613–1659).

(See BELLS TOLLED BACKWARDS, p. 107.)

Ringdove (*The Swarthy*). The responses of the oracle of Dodōna, in Epīros, were made by old women called "pigeons," who derived their answers from the cooing of certain doves, the bubbling of a spring, the rustling of the sacred oak [or *beech*], and the tinkling of a gong or bell hung in the tree. The women were called pigeons by a play on the word *peliæ*, which means "old women" as well as "pigeons;" and as they came from Libya they were *swarthy*.

*** According to fable, Zeus gave his daughter Thēbē two black doves endowed with the gift of human speech; one of them flew into Libya, and the other into Dodona. The former gave the responses in the temple of Ammon, and the latter in the oracle of Dodona.

> . . . beech or lime,
> Or that Thessalian growth
> In which the swarthy ringdove sat,
> And mystic sentence spoke.
> *Tennyson.*

Ringhorse (*Sir Robert*), a magistrate at Old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Ringwood, a young Templar.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Ringwood (*The earl of*), a cynic in Thackeray's novel called *The Adventures of Philip* (1861).

Rintherout (*Jenny*), a servant at Monkbarns to Mr. Jonathan Oldbuck the antiquary.—*Sir W. Scott: The Antiquary* (time, George III.).

Riou (*Captain*), called by Nelson "The Gallant and the Good;" fell in the battle of the Baltic.

> Brave hearts! to Britain's pride
> Once so faithful and so true,
> On the deck of fame that died,
> With the gallant, good Riou.
> *Campbell: Battle of the Baltic* (1777–1844).

R. I. P., *i.e. requiescat in pace.*

Rip van Winkle slept twenty years in the Kaatskill Mountains of North America. (See WINKLE.)

¶ Epimenidēs the Gnostic slept for fifty-seven years.

¶ Nourjahad, wife of the Mogul emperor Geangir, who discovered the otto of roses, is only in a temporary sleep.

¶ Gyneth slept 500 years, by the enchantment of Merlin.

¶ The seven sleepers slept for 250 years in mount Celion.

¶ St. David slept for seven years. (See ORMANDINE, p. 784.)

(The following are not dead, but only sleep till the fulness of their respective times:—Elijah, Endymion, Merlin, king Arthur, Charlemagne, Frederick Barbarossa and his knights, the three Tells, Desmond of Kilmallock, Thomas of Erceldoune, Bobadil el Chico, Brian Boroimhe, Knez Lazar, king Sebastian of Portugal, Olaf Tryggvason, the French slain in the Sicilian Vespers, and a few others.)

Riquet with the Tuft, the beau-ideal of ugliness, but with the power of bestowing wit and intelligence on the person he loved best. Riquet fell in love with a most beautiful woman, who was as stupid as Riquet was ugly, but she possessed the power of giving beauty to the person she loved best. The two married, whereupon Riquet gave his bride wit, and she bestowed on him beauty. This, of course, is an allegory. Love sees through a *couleur de rose*.—*Perrault: Contes des Fées* ("Riquet à la Houppe," 1697).

(This tale is borrowed from the *Nights* of Straparola. It is imitated by Mme. Villeneuve in her *Beauty and the Beast*.)

Risingham (*Bertram*), the vassal of Philip of Mortham. Oswald Wycliffe induced him to shoot his lord at Marston Moor; and for this deed the vassal demanded all the gold and movables of his late master. Oswald, being a villain, tried to outwit Bertram, and even to murder him; but it turned out that Philip of Mortham was not killed, neither was Oswald Wycliffe his heir, for Redmond O'Neale (Rokeby's page) was found to be the son and heir of Philip of Mortham.—*Sir W. Scott: Rokeby* (1812).

Ritho or **Rython**, a giant who had made himself furs of the beards of kings killed by him. He sent to king Arthur to meet him on mount Aravius, or else to send his beard to him without delay. Arthur met him, slew him, and took "fur" as a spoil. Drayton says it was this Rython who carried off Helĕna the niece of duke Hoel; but Geoffrey of Monmouth says that king Arthur, having killed the Spanish giant, told his army "he had found none so great in strength *since* he killed the giant Ritho;" by which it seems that the Spanish giant and Ritho are different persons, although it must be confessed the scope of the chronicle seems to favour their identity.—*Geoffrey: British History*, x. 3 (1142).

As how great Rython's self he [*Arthur*] slew . . .
Who ravished Howell's niece, young Helena the fair.
Drayton: Polyolbion, iv. (1612).

Ritsonism, malignant and insolent criticism. So called from Joseph Ritson (1752–1803).

Ritson's assertion must be regarded as only an example of that peculiar species of malignant and brutal insolence in criticism, which ought from him to be denominated "Ritsonism."—*Southey*.

Rival Queens (*The*), Stati'ra and Roxa'na. Statira was the daughter of Darĭus, and wife of Alexander the Great. Roxana was the daughter of Oxyartês the Bactrian; her, also, Alexander married. Roxana stabbed Statira and killed her. —*Lee: Alexander the Great* or *The Rival Queens* (1678). (See ROXANA AND STATIRA, p. 937.)

Rivals (*The*), a comedy by Sheridan (1775). The rivals are Bob Acres and ensign Beverley (*alias* captain Absolute), and Lydia Languish is the lady they contend for. Bob Acres tells captain Absolute that ensign Beverley is a booby; and if he could find him out, he'd teach him his place. He sends a challenge to the unknown by sir Lucius O'Trigger, but objects to forty yards, and thinks thirty-eight would suffice. When he finds that ensign Beverley is captain Absolute, he declines to quarrel with his friend; and when his second calls him a coward, he flies up and exclaims, "Coward! Mind, gentlemen, he calls me 'a coward,' coward by my valour!" and when dared by sir Lucius, he replies, "I don't mind the word 'coward;' 'coward' may be said in a joke; but if he called me 'poltroon,' ods daggers and balls——" "Well, sir, what then?" "Why," rejoined Bob Acres, "I should certainly think him very ill-bred." Of course, he resigns all claim to the lady's hand.

One day, as I was walking with my customary swagger,
Says a fellow to me, "Pistol, you're a coward, though a bragger."
Now, this was an indignity no gentleman could take, sir,
So I told him flat and plump, "You lie—under a mistake, sir."

River of Juvenescence. Prester John, in his letter to Manuel Comnēnus emperor of Constantinople, says there is a spring at the foot of mount Olympus which changes its flavour hour by hour, both night and day. Whoever tastes thrice of its waters will never know fatigue or the infirmities of age.

River of Paradise, St. Bernard abbot of Clairvaux (1091–1153).

River of Swans, the Poto'mac, United States, America.

Rivers (*The king of*), the Tagus.

Tagus they crossed, where, midland on his way,
The king of rivers rolls his stately streams.
Southey: Roderick, the Last of the Goths, xi. (1814).

Rivers, Arise . . . In this *Vacation Exercise*, George Rivers (son of sir John Rivers of Westerham, in Kent), with nine other freshmen, took the part of the ten "Predicaments," while Milton himself performed the part of "Ens." Without doubt, the pun suggested the idea—

Rivers, arise; whether thou be the son
Of utmost Tweed, or Ouse, or gulphy Don,
Or Trent, who, like some earthborn giant, spreads
His thirty arms along the indented meads,
Or sullen Mole that runneth underneath,
Or Severn swift, guilty of maiden's death,
Or rocky Avon, or of sedgy Lee,
Or cooly Tyne, or ancient hallowed Dee,
Or Humber loud that keeps the Scythian's name,
Or Medway smooth, or royal towered Thame.
Milton: Vacation Exercise (1627).

Rivulet Controversy (*The*), a theological controversy with the Rev. T. T. Lynch, who died in 1871. He was a congregational minister of neologian views, expressed in a volume of poems called *The Rivulet*, and published in 1853.

Road (*The Law of the*).

The law of the road is a paradox quite,
In riding or driving along:
If you go to the left, you are sure to go right;
If you go to the right, you go wrong.

Road to Ruin, a comedy by Thomas Holcroft (1792). Harry Dornton and his friend Jack Milford are on "the road to ruin" by their extravagance. The former brings his father to the eye of

bankruptcy; and the latter, having spent his private fortune, is cast into prison for debt. Sulky, a partner in the bank, comes forward to save Mr. Dornton from ruin; Harry advances £6000 to pay his friend's debts, and thus saves Milford from ruin; and the father restores the money advanced by Widow Warren to his son, to save Harry from the ruin of marrying a designing widow instead of Sophia Freelove, her innocent and charming daughter.

Roads (*The king of*), John Loudon Macadam, the improver of roads (1756–1836).

(Of course, the wit consists in the pun *Rhodes* and *Roads*.)

Roan Barbary, the charger of Richard II., which would eat from his master's hand.

> Oh, how it yearned my heart, when I beheld
> In London streets that coronation day,
> When Bolingbroke rode on Roan Barbary!
> That horse that thou so often hast bestrid;
> That horse that I so carefully have dressed!
> *Shakespeare: Richard II.* act v. sc. 5 (1597).

Roast Pig, one of the best essays of C. Lamb in his *Essays of Elia*.

Rob Roy, published in 1818, excellent for its bold sketches of Highland scenery. The character of Bailie Nicol Jarvie is one of Scott's happiest conceptions; and the carrying of him to the wild mountains among outlaws and desperadoes is exquisitely comic. The hero, Frank Osbaldistone, is no hero at all. Dramatized by I. Pocock.

> None of Scott's novels was more popular than *Rob Roy*, yet, as a story, it is the most ill-concocted and defective of the whole series.—*Chambers: English Literature*, ii. 587.

Rob Roy M'Gregor, *i.e.* "Robert the Red," whose surname was MacGregor. He was an outlaw, who assumed the name of Campbell in 1662. He may be termed the Robin Hood of Scotland. The hero of the novel is Frank Osbaldistone, who gets into divers troubles, from which he is rescued by Rob Roy. The last service is to kill Rashleigh Osbaldistone, whereby Frank's great enemy is removed; and Frank then marries Diana Vernon.—*Sir W. Scott: Rob Roy* (time, George I.).

> Rather beneath the middle size than above it, his limbs were formed upon the very strongest model that is consistent with agility. . . . Two points in his person interfered with the rules of symmetry: his shoulders were too broad . . . and his arms (though round, sinewy, and strong) were so very long as to be rather a deformity.—Ch. xxiii.

Rob Tally-ho, Esq., cousin of the Hon. Tom Dashall, the two blades whose rambles and adventures through the metropolis are related by Pierce Egan (1821–2).

Rob the Rambler, the comrade of Willie Steenson the blind fiddler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Robb (*Duncan*), the grocer near Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Robber (*Alexander's*). The pirate who told Alexander he was the greater robber of the two, was Diomidès. See *Evenings at Home* ("Alexander and the Robber"). The tale is from Cicero. (See *Gesta Romanorum*, cxlvi.)

> Nam quum quereretur ex eo, quo scelere impulsus mare haberet infestum uno myoparone: eodem, inquit, quo tu orbem terræ.—*De Repub.*, iii. 14 sec. 24.

Robber (*Edward the*). Edward IV. was so called by the Scotch.

Robert, father of Marian. He had been a wrecker, and still hankered after the old occupation. One night, a storm arose, and Robert went to the coast to see what would fall into his hands. A body was washed ashore, and he rifled it. Marian followed, with the hope of restraining her father, and saw in the dusk some one strike a dagger into a prostrate body. She thought it was her father, and when Robert was on his trial, he was condemned to death on his daughter's evidence. Black Norris, the real murderer, told her he would save her father if she would consent to be his wife; she consented, and Robert was acquitted. On the wedding day, her lover Edward returned to claim her hand, Black Norris was seized as a murderer, and Marian was saved.—*Knowles: The Daughter* (1836).

Robert, a servant of sir Arthur Wardour at Knockwinnock Castle.—*Sir W. Scott: The Antiquary* (time, George III.).

Robert (*Mons.*), a neighbour of Sganarelle. Hearing the screams of Mme. Martine (Sganarelle's wife), he steps over to make peace between them, whereupon madame calls him an impertinent fool, and says, if she chooses to be beaten by her husband, it is no affair of his; and Sganarelle says, "Je la veux battre, si je le veux; et ne la veux pas battre, si

je ne le veux pas;" and beats M. Robert again.—*Molière: Le Médecin Malgré Lui* (1666).

Robert Macaire, a bluff, free-living libertine. His accomplice is Bertrand, a simpleton and a villain.—*L'Auberge des Adrets,* by Antier, etc.

There is a melodrama by B. Antier, St. Amand, and Polyanthe; a continuation by Antier, St. Amand, and Maurice Alroy, called *Robert Macaire;* and subsequently Daumier published drawings or sketches of it, which he called *Les cent-et-un Robert Macaire.*

Robert Street, Adelphi, London. So called from Robert Adams, the builder.

Robert duke of Albany, brother of Robert III. of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Robert duke of Normandy sold his dominions to Rufus for 10,000 marks, to furnish him with ready money for the crusade. He joined the crusade at the head of 1000 heavy-armed horse and 1000 light-armed Normans.—*Tasso: Jerusalem Delivered* (1575).

Robert earl of Huntingdon (*The downfall of*), a drama by Munday (1601). Robin Hood is made to die in the first act, and king John falls in love with his widow Matilda, a daughter of lord Fitzwalter.

(Davenport wrote a tragedy called *King John and Matilda* (1651), which covers the same ground. Matilda was poisoned by king John.)

N.B.—Maid Marian or Matilda is always spoken of as "the chaste Matilda or fair maid Marian."

Robert III. of Scotland, introduced by sir W. Scott in the *Fair Maid of Perth* (time, Henry IV.).

Robert le Diable, son of Bertha and Bertramo. Bertha was the daughter of Robert duke of Normandy, and Bertramo was a fiend in the guise of a knight. The opera shows the struggle in Robert between the virtue inherited from his mother and the vice inherited from his father. His father allures him to gamble till he loses everything, and then claims his soul, but his foster-sister Alice counterplots the fiend, and rescues Robert by reading to him his mother's will.—*Meyerbeer: Roberto il Diavolo* (libretto by Scribe, 1831).

(Robert le Diable was the hero of an old French metrical romance (thirteenth century). This romance in the next century was thrown into prose. There is a miracle-play on the same subject.)

Robert of Paris (*Count*), one of the crusading princes. The chief hero of this novel is Hereward (3 *syl.*), one of the Varangian guard of the emperor Alexius Comnênus. He and the count fight a single combat with battle-axes; after which Hereward enlists under the count's banner, and marries Bertha also called Agatha.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Robert the Devil or **Robert the Magnificent,** Robert I. duke of Normandy, father of William "the Conqueror" (*, 1028-1035).

¶ Robert François Damiens, who tried to assassinate Louis XV., was popularly so called (*, 1714-1757).

Roberts, cash-keeper of Master George Heriot the king's goldsmith.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Roberts (*John*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Robespierre's Weavers, the fish-fags and their rabble female followers of the very lowest class, partisans of Robespierre in the first French Revolution.

ROBIN, the page of sir John Falstaff.—*Shakespeare: Merry Wives of Windsor* (1601).

Robin, servant of captain Rovewell, whom he helps in his love adventures with Arethusa daughter of Argus.—*Carey: Contrivances* (1715).

Robin, brother-in-law of Farmer Crop, of Cornwall. Having lost his property through the villainy of lawyer Endless, he emigrates, and in three years returns. The ship is wrecked off the coast of Cornwall, and Robin saves Frederick the young squire. On landing, he meets his old sweetheart Margaretta at Crop's house, and the acquaintance is renewed by mutual consent.—*Hoare: No Song no Supper* (1790).

Robin, a young gardener, fond of the minor theatres, where he has picked up a taste for sentimental fustian, but all his rhapsodies bear upon his trade. Thus, when Wilelmina asks why he wishes to dance with her, he replies—

Ask the plants why they love a shower; ask the sunflower why it loves the sun; ask the snowdrop why it is white; ask the violet why it is blue; ask the trees why they blossom; the cabbages why they grow. 'Tis all because they can't help it, no more can I help my love for you.—*Dibdin: The Waterman*, i. (1774).

Robin (*Old*), butler to old Mr. Ralph Morton of Milnwood.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Robin Adair, written by lady Caroline Keppel, daughter of the second earl of Albemarle; she married (after the usual unsmooth run of true love) Robert Adair, a young Irish surgeon, in 1758. The air was the old Irish tune of "Eileen Aroon," which her lover had sung to her. Robin Adair left a son who became the hon. sir Robert Adair, G.C.B.

Robert Adair was the father of the right hon. sir Robert Adair, who died in 1855.

Robin Bluestring. Sir Robert Walpole was so called, in allusion to his blue ribbon as a knight of the Garter (1676-1745).

Robin Goodfellow, another name for Puck. The ballad so called is attributed by Peck to Ben Jonson, but it is not among his collected songs.

Robin Gray (*Auld*). The words of this song are by lady Anne Lindsay, daughter of the earl of Balcarres; she was afterwards lady Barnard. The song was written in 1772 to an old Scotch tune called *The Bridegroom Grat when the Sun gaed Down*. (See GRAY, p. 445.)

Robin Hood was born at Locksley, in Notts., in the reign of Henry II. (1160). His real name was Fitzooth, and it is commonly said that he was the earl of Huntingdon. Having outrun his fortune, and being outlawed, he lived as a freebooter in Barnsdale (Yorkshire), Sherwood (Notts.), and Plompton Park (Cumberland). His chief companions were Little John (whose name was *Nailor*), William Scadlock (or *Scarlet*), George Green the pinder (or pound-keeper) of Wakefield, Much a miller's son, and Tuck a friar, with one female named Marian. His company at one time consisted of a hundred archers. He was bled to death in his old age by a relative, the prioress of Kirkley's Nunnery, in Yorkshire, November 18, 1247, aged 87 years.

*** An excellent sketch of Robin Hood is given by Drayton in his *Polyolbion*, xxvi. Sir W. Scott introduces him in two novels—*Ivanhoe* and *The Talisman*. In the former he first appears as Locksley the archer, at the tournament. He is also called "Dickon Bend-the-Bow." Ritson, in 1791, published all the ballads, songs, and poems extant on this famous outlaw; and T. L. Peacock, in 1822, wrote a romance on the outlaw, called *The Maid Marian*.

(The following dramatic pieces have the famous outlaw for the hero:—*Robin Hood*, i. (1597), Munday; *Robin Hood* ii. (1598), Chettle; *Robin Hood* (1741), an opera, by Dr. Arne and Burney; *Robin Hood* (1787), an opera, by O'Keefe, music by Shield; *Robin Hood*, by Macnally, before 1820.)

N.B.—Major tells us that this famous robber took away the goods of rich men only; never killed any person except in self-defence; never plundered the poor, but charitably fed them; and adds, "he was most humane and the prince of all robbers."—*Britanniæ Historia*, 128 (1740).

Epitaph of Robin Hood.

Hear undernead dis laitl steen
Laiz robert earl of Huntingtun.
Near arcir ver az hie sa geud,
An pipl kauld im robin heud.
Sich utlawz az hi an iz men
Vil england nivr si agen.
Obiit 24 kal. dekembris, 1247.
Gale (dean of York).

Hatton, in his *Churches of Yorkshire*, gives the epitaph in Kirkless Church thus—

Here underaith this lact [*sic*] steen
Lay robert earl of Huntingdon.
Ner arcir yer az his sae geud,
An piple kauld im robin Heud.
Sich outlauz as he an is men
Vil england niver si agin.
Obiit 24 kal. Dekembris, 1247.

(There is no such date as 24 kal. of any month. Probably 14 is meant, which would be the 18th of November, the real date.)

(The abbot of St. Mary's, in York, and the sheriff of Nottingham were his *bêtes noires*. Munday and Chettle wrote a popular play in 1601, entitled *The Death of Robert Earl of Huntingdon*.)

Robin Hood's Fat Friar was friar Tuck.

Robin Hood's Men, outlaws, freebooters.

There came sodainly twelve men all apparelled in short cotes of Kentish Kendal [*green*] . . . every one of them . . like outlawes or Robyn Hodes men.—*Hall* (*fo.* lvi. *b*).

1. *Robin Hood in Barnsdale stood*, said to a person who is not speaking to the point. This is the only line extant of a song of great antiquity, and a favourite in the law-courts.

A case in Yelverton was alluded to, but the court remarked, "You may as well say by way of inducement to a traverse, 'Robin Hood in Barnwood stood.'"—*Bush v. Leake.*

Mes tout un come il ust replie "Robin Whood in Barnwood stood," absque hoc q def. p. commandement sir John.—*Witham v. Barker.*

Robin Hood upon Greendale stood.
State Trials, iii. 634.

2. *Come, turn about, Robin Hood,* a challenge in defiance of exceeding pluck.

O Love, whose power and might
No creature ere withstood,
Thou forcest me to write,
Come, turn about, Robin Hood.
Wit and Drollery (1661).

3. *Many talk of Robin Hood that never shot in his bow,* many prate of things of which they have no practical knowledge.

Herein our author hath verified the proverb, "Talking at large of Robin Hood, in whose bow he never shot."—*Fuller: Worthies*, 315 (1662).

Molti parlan di Orlando
Chi non viddero mai suo brando.
Italian Proverb.

4. *To sell Robin Hood's Pennyworths,* sold much under the intrinsic value. As Robin Hood stole his goods, he sold them at almost any price. It is said that chapmen bought his wares most eagerly.

All men said it became me well,
And Robin Hood's pennyworths I did sell.
Randal-a-Harnaby.

Robin Hood and Guy of Gisborne, an old ballad, date unknown. It says that Robin Hood and Little John, wandering together in Sherwood Forest, saw a man standing under a tree, when Little John said he would go and ask his business. Robin Hood thought this was an affront, and threatened to break his head, whereupon Little John parted and went to Burnesdale. Here he was overpowered by the sheriff's men and bound. Meantime Robin Hood went to the stranger and asked his name and business. "I am Guy of Gisborne," said he, "and I have sworn to take one Robin Hood captive." "I am Robin Hood," said the outlaw, and the two men struggled for the mastery. Ultimately, Robin Hood slew the stranger, and cut off his head. He then changed raiment, and blew Guy's horn. "Ho! ho!" said the sheriff, "that is Guy's horn, and he has taken the outlaw captive;" so he hastened to the spot, and mistook Robin Hood for Guy of Gisborne. This enabled Robin to unbind Little John and give him secretly Guy's bow. The sheriff saw his mistake and fled, but Little John shot him in the back, and he fell dead.—*Percy: Reliques*, series i. bk. i. 8.

(Ritson has published many other ballads about Robin Hood, but it would occupy too much space to give their gist even in the briefest manner.)

Robin Redbreast. One tradition is that the robin pecked a thorn out of the crown of thorns when Christ was on His way to Calvary, and the blood which issued from the wound, falling on the bird, dyed its breast red.

Another tradition is that it carries in its bill dew to those shut up in the burning lake, and its breast is red from being scorched by the fire of Gehenna.

He brings cool dew in his little bill,
And lets it fall on the souls of sin;
You can see the mark on his red breast still
Of fires that scorch as he drops it in.
Whittier: The Robin.

Robin Redbreasts, Bow Street officers. So called from their red vests.

Robin Roughhead, a poor cottager and farm labourer, the son of lord Lackwit. On the death of his lordship, Robin Roughhead comes into the title and estates. This brings out the best qualities of his heart—liberality, benevolence, and honesty. He marries Dolly, to whom he was already engaged, and becomes the good genius of the peasantry on his estate.—*Allingham: Fortune's Frolic* (1800).

Robin and Makyne (2 *syl.*), an old Scotch pastoral. Robin is a shepherd, for whom Makyne sighs, but he turns a deaf ear to her, and she goes home to weep. In time, Robin sighs for Makyne, but she replies, "He who wills not when he may, when he wills he shall have nay."—*Percy: Reliques, etc.*, II.

Robin des Bois, a mysterious hunter in the forests of Germany.

(The name occurs in one of Eugène Sue's novels.)

Robin of Bagshot, *alias* Gordon, *alias* Bluff Bob, *alias* Carbuncle, *alias* Bob Booty, one of Macheath's gang of thieves, and a favourite of Mrs. Peachum's.—*Gay: The Beggar's Opera* (1727).

Robins (*Zerubbabel*), in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Robinson. *Before you can say, Jack Robinson,* a quotation from one of Hudson's songs; a tobacconist who lived at 98, Shoe Lane, in the early part of the nineteenth century.

(Probably Hudson only adopted the phrase.)

Robinson Cru'soe (3 *syl.*), a tale by Daniel Defoe. Robinson Crusoe ran away from home, and went to sea. Being wrecked, he led for many years a solitary existence on an uninhabited island of the tropics, and relieved the weariness of life by numberless contrivances. At length he met a human being, a young Indian, whom he saved from death on a Friday. He called him his "man Friday," and made him his companion and servant.

(Defoe founded this story on the adventures of Alexander Selkirk, sailing-master of the privateer *Cinque Ports Galley*, who was left by captain Stradling on the desolate island of Juan Fernandez for four years and four months (1704-1709), when he was rescued by captain Woodes Rogers and brought to England.)

Robsart (*Amy*), countess of Leicester. She was betrothed to Edmund Tressilian. When the earl falls into disgrace at court for marrying Amy, Richard Varney, master of the horse, loosens a trap-door at Cumnor Place; and Amy, rushing forward to greet her husband, falls into the abyss and is killed.

Sir Hugh Robsart, of Lidcote Hall, father of Amy.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Roc, a white bird of enormous size. Its strength is such that it will lift up an elephant from the ground and carry it to its mountain nest, where it will devour it. In the *Arabian Nights' Entertainments* it was a roc which carried Sinbad the sailor from the island on which he had been deserted by his companions ("Second Voyage"). And it was a roc which carried Agib from the castle grounds of the ten young men who had lost their right eyes ("The Third Calender's Story"). Sinbad says one claw of the roc is as "big as the trunk of a large tree," and its egg is "fifty paces [150 *feet*] in circumference."

¶ The "rukh" of Madagascar lays an egg equal to 148 hen's eggs.—*Comptes Rendus, etc.*, xxxii. 101 (1851).

Rocco, the jailer sent with Fidelio (*Leonora*) to dig the grave of Fernando Florestan (*q.v.*). — *Beethoven: Fidelio* (1791).

Roch'dale (*Sir Simon*), of the manor-house. He is a J.P., but refuses to give justice to Job Thornberry the old brazier, who demands that his son Frank Rochdale shall marry Mary [Thornberry], whom he has seduced. At this crisis, Peregrine appears, and tells sir Simon he is the elder brother, and as such is heir to the title and estates.

Frank Rochdale, son of the baronet, who has promised to marry Mary Thornberry, but sir Simon wants him to marry lady Caroline Braymore, who has £4000 a year. Lady Caroline marries the hon. Tom Shuffleton, and Frank makes the best reparation he can by marrying Mary.—*Colman: John Bull* (1805).

Roche's Bird (*Sir Boyle*), which was "in two places at the same time." The tale is that sir Boyle Roche said in the House of Commons, "Mr. Speaker, it is impossible I could have been in two places at once, unless I were a bird." This is a quotation from Jevon's play, *The Devil of a Wife* (seventeenth century).

Wife. I cannot be in two places at once.
Husband (Rowland). Surely no, unless thou wert a bird.

Presuming that the duplicate card is the *knave of hearts*, you may make a remark on the ubiquitous nature of certain cards, which, like sir Boyle Roche's bird, are in two places at once.—*Drawing-room Magic.*

Rochecliffe (*Dr. Anthony*), formerly Joseph Albany, a plotting royalist.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Rochester (*The earl of*), the favourite of Charles II., introduced in high feather by sir W. Scott in *Woodstock*, and in *Peveril of the Peak* in disgrace.

Rochester, to whom Jane Eyre is eventually married.—*Charlotte Brontë: Jane Eyre* (1847).

Rock (*Capt'n*), the noted Irish chieftain. Thom. Moore wrote his memoirs (1824).

Rock (*Dr. Richard*), a famous quack, who professed to cure every disease. He was short of stature and fat, wore a white three-tailed wig, nicely combed and frizzed upon each cheek, carried a cane, and halted in his gait.

Dr. Rock, F.U.N., never wore a hat. . . . He and Dr. Franks were at variance. . . . Rock cautioned the world to beware of bog-trotting quacks, while Franks called his rival "Dumplin' Dick." Head of Confucius, what profanation!—*Goldsmith: A Citizen of the World* (1759).

Oh! when his nerves had once received a shock,
Sir Isaac Newton might have gone to Rock.
Crabbe: Borough (1810).

Rock Lizards, natives of Gibraltar, born in the town, of British parents

Rocket. *He rose like a rocket, and fell like the stick.* Thomas Paine said this of Mr. Burke.

Rocnabad, a stream near the city of Schiraz, noted for the purity of its waters.

"I am disgusted with the mountain of the Four Fountains," said the caliph Omar ben Abdal-aziz; "and am resolved to go and drink of the stream of Rocnabad."—*Beckford: Vathek* (1784).

Roderick, the thirty-fourth and last of the Gothic kings of Spain, son of Theod'ofred and Rusilla. Having violated Florinda, daughter of count Julian, he was driven from his throne by the Moors, and assumed the garb of a monk, with the name of "father Maccabee." He was present at the great battle of Covadonga, in which the Moors were cut to pieces, but what became of him afterwards no one knows. His helm, sword, and cuirass were found, so was his steed. Several generations passed away, when, in a hermitage near Viseu, a tomb was discovered, "which bore in ancient characters king Roderick's name;" but imagination must fill up the gap. He is spoken of as most popular.

Time has been
When not a tongue within the Pyrenees
Dared whisper in dispraise of Roderick's name,
Lest, if the conscious air had caught the sound,
The vengeance of the honest multitude
Should fall upon the traitorous head, and brand
For life-long infamy the lying lips.
Southey: Roderick, etc., xv. (1814).

Roderick's Dog was called Theron.
Roderick's Horse was Orel'io.

Roderick (*The Vision of don*). Roderick, the last of the Gothic kings of Spain, descended into an ancient vault near Toledo. This vault was similar to that in Greece, called the cave of Triphonios, where was an oracle. In the vault Roderick saw a vision of Spanish history from his own reign to the beginning of the nineteenth century. *Period I.* The invasion of the Moors, with his own defeat and death. *Period II.* The Augustine age of Spain, and their conquests in the two Indies. *Period III.* The oppression of Spain by Bonaparte, and its succour by British aid.—*Sir W. Scott: The Vision of Don Roderick* (1811).

Roderick Dhu, an outlaw and chief of a banditti, which resolved to win back the spoil of the "Saxon spoiler." Fitz-James, a Saxon, met him and knew him not. He asked the Saxon why he was roaming unguarded over the mountains, and Fitz-James replied that he had sworn to combat with Roderick, the rebel, till death laid one of them prostrate. "Have, then, thy wish!" exclaimed the stranger, "for I am Roderick Dhu." As he spoke, the whole place bristled with armed men. Fitz-James stood with his back against a rock, and cried, "Come one, come all; this rock shall fly ere I budge an inch." Sir Roderick, charmed with his daring, waved his hand, and all the band disappeared as mysteriously as they had appeared. Sir Roderick then bade the Saxon fight, "For," said he, "that party will prove victorious which first slays an enemy." "Then," replied Fitz-James, "thy cause is hopeless, for Red Murdock is slain already." They fought, however, and Roderick, being overcome, was made prisoner (canto v.).—*Sir W. Scott: The Lady of the Lake* (1810).

Roderick Random. (See RANDOM, p. 898.)

Rod'erigo or **Roderi'go** (3 *syl.*), a Venetian gentleman in love with Desdemona. When Desdemona eloped with Othello, Roderigo hated the "noble Moor," and Ia'go took advantage of this temper for his own base ends.—*Shakespeare: Othello* (1611).

Roderigo's suspicious credulity and impatient submission to the cheats which he sees practised on him, and which, by persuasion, he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend.—*Dr. Johnson.*

Rodhaver, the sweetheart of Zal, a Persian. Zal being about to scale her bower, she let down her long tresses to assist him, but Zal managed to fix his crook into a projecting beam, and thus made his way to the lady of his devotion.—*Champion: Ferdosi.*

Rodilardus, a huge cat, which attacked Panurge, and which he mistook for "a young soft-chinned devil." The word means "gnaw-lard" (Latin, *rodere lardum*).—*Rabelais: Pantag'ruel,* iv. 67 (1545).

He saw in a fine painting the stories of the most famous cats: as Rodilardus [*sic*] hung by the heels in a council of rats, puss in boots, the marquis de Carabas, Whittington's cat, the writing cat, the cat turned woman, witches in the shape of cats, and so on.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

("The marquis de Carabas." See PUSS IN BOOTS, p. 884.)

Rodmond, chief mate of the *Britannia*, son of a Northumbrian engaged in the coal-trade; a hardy, weather-beaten

seaman, uneducated, "boisterous of manners," and regardless of truth, but tender-hearted. He was drowned when the ship struck on cape Colonna, the most southern point of Attica.

> Unskilled to argue, in dispute yet loud,
> Bold without caution, without honours proud,
> In art unschooled, each veteran rule he prized,
> And all improvement haughtily despised.
> *Falconer: The Shipwreck*, i. (1756).

Ro'dogune, Rhodogune, or **Rho'dogyne** (3 *syl.*), daughter of Phraa'tês king of Parthia. She married Deme'trius Nica'nor (the husband of Cleopat'ra queen of Syria, *q.v.*), while in captivity.—*Rowe: The Royal Convert* (1708).

(P. Corneille has a tragedy on the subject, entitled *Rodogune*, 1646.)

Rodolfo (*Il conte*). It is in the bed-chamber of this count that Ami'na is discovered the night before her espousal to Elvino. Ugly suspicion is excited, but the count assures the young farmer that Amina walks in her sleep. While they are talking, Amina is seen to get out of a window and walk along a narrow ledge of the mill-roof while the huge wheel is rapidly revolving. She crosses a crazy bridge, and walks into the very midst of the spectators. In a few minutes she awakes, and flies to the arms of her lover.—*Bellini: La Sonnambula* (opera, 1831).

Rodomont, king of Sarza or Algiers. He was Ulien's son, and called the "Mars of Africa." His lady-love was Dor'alis princess of Grana'da, but she eloped with Mandricardo king of Tartary. At Rogero's wedding, Rodomont accused him of being a renegade and traitor, whereupon they fought, and Rodomont was slain.—*Orlando Innamorato* (1495); and *Orlando Furioso* (1516).

> Who so meek? I'm sure I quake at the very thought of him; why, he's as fierce as Rodomont!—*Dryden: Spanish Fryar*, v. 2 (1680).

(Rodomontade (4 *syl.*), from Rodomont, a bragging although a brave knight.)

Rodri'go, king of Spain, conquered by the Moors. He saved his life by flight, and wandered to Guadaletê, where he begged food of a shepherd, and gave him in recompense his royal chain and ring. A hermit bade him, in penance, retire to a certain tomb full of snakes and toads, where, after three days, the hermit found him unhurt; so, going to his cell, he passed the night in prayer. Next morning, Rodrigo cried aloud to the hermit, "They eat me now; I feel the adder's bite." So his sin was atoned for, and he died.

(This Rodrigo is Roderick, the last of the Goths.)

Rodri'go, rival of Pe'dro "the pilgrim," and captain of a band of outlaws.—*Fletcher: The Pilgrim* (1621).

Rodri'go de Mondragon (*Don*), a bully and tyrant, the self-constituted arbiter of all disputes in a tennis-court of Valladolid.

> Don Rodrigo de Mondragon was about 30 years of age, of an ordinary make, but lean and muscular; he had two little twinkling eyes, that rolled in his head and threatened everybody he looked at; a very flat nose, placed between red whiskers that curled up to his very temples; and a manner of speaking so rough and passionate that his words struck terror into everybody.—*Lesage: Gil Blas*, ii. 5 (1715).

Rogel of Greece (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Feliciano de Silva.

Roger, the cook, who "cowde roste, sethe, broille, and frie, make mortreux, and wel bake a pye."—*Chaucer: Canterbury Tales* (1388).

Roger (*Sir*), curate to "The Scornful Lady" (no name given).—*Beaumont and Fletcher: The Scornful Lady* (1616).

(Beaumont died 1616.)

Roger Bontemps, the personation of contentment with his station in life, and of the buoyancy of good hope. "There's a good time coming, John."

> Vous pauvres, pleins d'envie;
> Vous rich, désireux;
> Vous dont le char dévie
> Après un cours heureux;
> Vous qui perdrez peut-être
> Des titres éclatans;
> Eh! gai! prenez pour maître
> Le gros Roger Bontemps.
> *Béranger* (1780–1856).

> Ye poor, with envy goaded;
> Ye rich, for more who long;
> Ye who by fortune loaded
> Find all things going wrong;
> Ye who by some disaster
> See all your cables break;
> From henceforth for your master
> Should Roger Bontemps take.
> *E. C. B.*

Roger de Coverley (*Sir*), an hypothetical baronet of Coverley or Cowley, near Oxford.—*Addison: The Spectator* (1711, 1712, 1714).

(The prototype of this famous character was sir John Pakington, seventh baronet of the line.)

ROGE'RO, brother of Marphi'sa; brought up by Atlantês a magician. He married Brad'amant, the niece of

Charlemagne. Rogero was converted to Christianity, and baptized. His marriage with Bradamant and his election to the crown of Bulgaria, conclude the poem.—*Ariosto: Orlando Furioso* (1516).

Who more brave than Rodomont? who more courteous than Rogero?—*Cervantes: Don Quixote*, I. i. (1605).

Roge'ro, son of Roberto Guiscardo the Norman. Slain by Tisaphernês.—*Tasso: Jerusalem Delivered*, xx. (1575).

Roge'ro (3 *syl.*), a gentleman of Sicilia.—*Shakespeare: The Winter's Tale* (1604).

(This is one of those characters which appear in the *dramatis personæ*, but are never introduced in the play. Rogero not only does not utter a word, he does not even enter the stage all through the drama. In the Globe edition his name is omitted. See VIOLENTA.)

Rogero, in *The Rovers*, a tragedy contributed by Canning to the *Anti-jacobin Review* (1798-1821). It is in ridicule of the German sentimental drama. Rogero sings the famous song of the "U—niversity of Gottingen." When he matriculated, he says—

> There first for thee my passion grew,
> Sweet, sweet Matilda Pottengen;
> Thou wast the daughter of my tutor, law professor of the University of Gottingen.

Roget, the pastoral name of George Wither in the four "eglogues" called *The Shepheard's Hunting* (1615). The first and last "eglogues" are dialogues between Roget and Willy his young friend; in the second pastoral Cuddy is introduced, and in the third Alexis makes a fourth character. The subject of the first three is the reason of Roget's imprisonment, which, he says, is a hunt that gave great offence. This hunt is in reality a satire called *Abuses Stript and Whipt*. The fourth pastoral has for its subject Roget's love of poetry.

("Willy" is his friend William Browne of the Inner Temple (two years his junior), author of *Britannia's Pastorals*.)

Roha, the camphor tree. "The juice of the camphor is made to run out from a wound at the top of the tree, and, being received in a vessel, is allowed to harden in the sun.—*Arabian Nights* ("Sinbad's Second Voyage").

Roi Fainéant ["*king of sloth*"], Louis XVIII. (1755, 1814-1824).

Rolster Doister (*Ralph*), a vain, thoughtless, blustering fellow, in pursuit of Custance a rich widow, but baffled in his endeavour.—*Udall: Ralph Roister Doister* (the first English comedy, 1534).

Rokeby, a poem in six cantos, by sir Walter Scott (1813). The time referred to is immediately subsequent to the battle of Marston Moor, Yorkshire (1644). Rokeby is a mansion near Greta Bridge, in Yorkshire, and the poem abounds in descriptions of the estate.

(The tale is about the love of Wilfrid Wycliffe for Matilda, heiress of the knight of Rokeby.)

Rokesmith (*John*), *alias* JOHN HARMON, secretary of Mr. Boffin. He lodged with the Wilfers, and ultimately married Bella Wilfer. John Rokesmith is described as "a dark gentleman, 30 at the utmost, with an expressive, one might say a handsome, face."—*Dickens: Our Mutual Friend* (1864).

(For the solution of the mystery, see vol. I. ii. 13.)

Ro'land, count of Mans and knight of Blaives. His mother, Bertha, was Charlemagne's sister. Roland is represented as brave, devotedly loyal, unsuspicious, and somewhat too easily imposed upon. He was eight feet high, and had an open countenance. In Italian romance he is called Orlan'do. He was slain in the valley of Roncesvallês as he was leading the rear of his uncle's army from Spain to France. Charlemagne himself had reached St. Jean Pied de Port at the time, heard the blast of his nephew's horn, and knew it announced treachery, but was unable to render him assistance (A.D. 778).

(Roland is the hero of Théroulde's *Chanson de Roland;* of Turpin's *Chronique;* of Bojardo's *Orlando Innamorato;* of Ariosto's *Orlando Furioso;* of Piccini's opera called *Roland* (1778); etc.)

Roland's Horn, Olivant or Olifant. It was won from the giant Jatmund, and might be heard at the distance of thirty miles. Birds fell dead at its blast, and the whole Saracen army drew back in terror when they heard it. So loud it sounded, that the blast reached from Roncesvallês to St. Jean Pied de Port, a distance of several miles.

> Roland lifts Olifant to his mouth, and blows it with all his might. The mountains around are lofty, but high above them the sound of the horn arises (*i.e.* the third blast it gave [*i.e.* Roland])—*Song of Roland* (as sung by Taillefer, at the battle of Hastings). See *Warton: History of English Poetry*, v. 1, sect. iii. (1781).

Roland's Horse, Veillantif, called in

Italian *Veglian'tino* ("the little vigilant one").

In Italian romance, Orlando has another horse, called Brigliado'ro ("golden bridle").

Roland's Spear. Visitors are shown a spear in the cathedral of Pa'via, which they are told belonged to Roland.

Roland's Sword, Duran'dal, made by the fairies. To prevent its falling into the hands of the enemy when Roland was attacked in the valley of Roncesvallês, he smote a rock with it, and it made in the solid rock a fissure some 300 feet in depth, called to this day *La Brèche de Roland.*

Then would I seek the Pyrenean breach
Which Roland clove with huge two-handed sway,
And to the enormous labour left his name.
Wordsworth.

*** A sword is shown at Rocamadour, in the department of Lot (France), which visitors are assured was Roland's *Durandal.* But the romances say that Roland, dying, threw his sword into a poisoned stream.

Death of Roland. There is a tradition that Roland escaped the general slaughter in the defile of Roncesvallês, and died of starvation while trying to make his way across the mountains.—*John de la Bruiere Champier: De Cibaria*, xvi. 5.

Died like Roland, died of thirst.

Nonnulli qui de Gallicis rebus historias conscripserunt, non dubitarunt posteris significare Rolandum Caroli filium, magnal sororis filium, virum certe bellica gloria omnique fortitudine nobillissimum, post ingentem Hispanorum caedem propa Pyrenaei saltus Jugs, ubi insidiis ab hoste collocatis fuerint, siti miserrime extinctum. Inde nostri intolerabili siti et immiti volentes significare se torqueri, facete aiunt "Rolandi morte se perire."—*Champier: De Cibaria*, xvi. 5.

Roland (*The Roman*). Sicinius Dentatus is so called by Niebuhr. He is not unfrequently called "The Roman Achillês" (put to death B.C. 450).

Roland and Oliver, the two most famous of the twelve paladins of Charlemagne. To give a "Roland for an Oliver" is to give tit for tat, as good as you received.

Froissart, a countryman of ours (*the French*), records,
England all Olivers and Rowlands bred
During the time Edward the Third did reign.
Shakespeare: 1 *Henry VI.* act I. sc. 2 (1589).

Och! Mrs. Mustardpot, have you found a Rowland for your Oliver at last?—*T. Knight.*

Roland de Vaux (*Sir*), baron of Triermain, who wakes Gyneth from her long sleep of 500 years, and marries her.—*Sir W. Scott: Bridal of Triermain* (1813).

Rolando (*Signor*), a common railer against women, but brave, of a "happy wit and independent spirit." Rolando swore to marry no woman, but fell in love with Zam'ora, and married her, declaring "she was no woman but an angel."—*Tobin: The Honeymoon* (1804).

(The resemblance between Rolando and Benedick will instantly occur to the mind.)

Rolandseck Tower, opposite the Drachenfels. Roland was engaged to Aude, daughter of sir Gerard and lady Guibourg; but the lady, being told that Roland had been slain by Angoulaffre the Saracen, retired to a convent. The paladin returned home full of glory, having slain the Saracen. When he heard that his lady-love had taken the veil, he built Rolandseck Castle, which overlooks the convent, that he might at least *see* the lady to whom he could never be united. After the death of Aude, Roland "sought the battle-field again, and fell at Roncevall."—*Campbell: The Brave Roland.*

Roldan, "El encantado," Roldan made invulnerable by enchantment. The cleft "Roldan," in the summit of a high mountain in the kingdom of Valencia, was so called because it was made by a single back-stroke of Roldan's sword. The character is in two Spanish romances, authors unknown—*Bernardo del Carpio* and *Roncesvallès.*

This book [*Rinaldo de Montalban*], and all others written on French matters, shall be deposited in some dry place . . . except one called *Bernardo del Carpio*, and another called *Roncivalles*, which shall certainly accompany the rest on the bonfire.—*Cervantes: Don Quixote*, I. i. 6 (1605).

Rolla, kinsman of the inca Atali'ba, and the idol of the army. "In war a tiger chafed by the hunters' spears; in peace more gentle than the unweaned lamb" (act i. 1). A firm friend and most generous foe. Rolla is wounded in his attempt to rescue the infant child of Alonzo from the Spaniards, and dies. His grand funeral procession terminates the drama.—*Sheridan: Pizarro* (altered from Kotzbue, 1799).

John Kemble and two friends were returning to town in an open carriage from lord Abercorn's, and came to a toll-bar. As the toll-keeper and his daughter were fumbling for change, Kemble cried out, in the words of Rolla to the army, "We seek no *change*, and least of all such *change* as they would bring us" (act ii. 2).—*Rogers: Table Talk* (1856).

Rolliad (*The*), a series of political satires, the first of which was devoted to colonel (lord) Rollo (1784). Others satirized the poet Tickell, George Ellis,

general Burgoyne, Brummel, Boscawen, the bishop of Ossory, and so on.

Rollo, duke of Normandy, called "The Bloody Brother." He caused the death of his brother Otto, and slew several others, some out of mere wantonness.—*Fletcher: The Bloody Brother* (1639).

Roman (*The*), Jean Dumont, the French painter, *Le Romain* (1700–1781).

Stephen Picart, the French engraver, *Le Romain* (1631–1721).

Giulio Pippi, called *Giulio Romano* (1492–1546).

Adrian van Roomen, mathematician, *Andriānus Romānus* (1561–1615).

Roman Achillēs, Sicinius Dentātus (slain B.C. 450).

Roman Bird (*The*), the eagle, the distinctive ensign of the Roman legion.

Roman Brevity. Cæsar imitated laconic brevity when he announced to Amintius his victory at Zela, in Asia Minor, over Pharnacēs, son of Mithridatēs: *Veni, vidi, vici.*

Poins. I will imitate the honourable Roman in brevity.—*Shakespeare: 2 Henry IV.* act ii. sc. 2 (1598).

¶ Sir Charles Napier is credited with a far more laconic despatch on making himself master of Scinde in 1843. Taking possession of Hyderabad, and outflanking Shere Mohammed by a series of most brilliant manœuvres, he is said to have written home this punning despatch: *Peccāvi* ("I have sinned" [Scinde]).

Roman Daughter (*The*). Valerius Maximus (v. 4) tells us of a young Roman lady who nourished her mother in prison, as the Grecian daughter (*q.v.*) nourished her father. The mother was under sentence of death, but the jailer deferred the execution, and allowed the daughter to visit her, but searched her to see that she carried no food into the prison. (Pliny, in his *Natural History*, vii. 36, repeats the story. Festus changes the mother into the *father*.)

Roman Father (*The*), Horatius, father of the Horatii and of Horatia. The story of the tragedy is the well-known Roman legend about the Horatii and Curiatii. Horatius rejoices that his three sons have been selected to represent Rome, and sinks the affection of the father in love for his country. Horatia is the betrothed of Caius Curiatius, but is also beloved by Valerius, and when the Curiatii are selected to oppose her three brothers, she sends Valerius to him with a scarf to induce him to forego the fight. Caius declines, and is slain. Horatia is distracted; they take from her every instrument of death, and therefore she resolves to provoke her surviving brother, Publius, to kill her. Meeting him in his triumph, she rebukes him for murdering her lover, scoffs at his "patriotism," and Publius kills her. Horatius now resigns Publius to execution for murder, but the king and Roman people rescue him.—*Whitehead* (1741).

(Corneille has a drama on the same subject, called *Horace* (1639), the basis of Whitehead's tragedy.)

Roman des Romans (*Le*), a series of prose romances connected with Am'adis of Gaul. So called by Gilbert Saunier.

Romans (*Last of the*), Rienzi the tribune (1310–1354).

Charles James Fox (1749–1806).

Horace Walpole, *Ultimus Romanorum* (1717–1797).

Caius Cassius was so called by Brutus.

The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow.
Shakespeare: Julius Cæsar, act v. sc. 3 (1607).

Romans (*Most Learned of the*), Marcus Terentius Varro (B.C. 116–28).

Romance of the Forest (*The*), the best of Mrs. Radcliffe's tales (1791).

Romance of the Rose, a poetical allegory, begun by Guillaume di Lorris in the latter part of the thirteenth century, and continued by Jean de Meung in the former half of the fourteenth century. The poet dreams that Dame Idleness conducts him to the palace of Pleasure, where he meets Love, whose attendant maidens are Sweet-looks, Courtesy, Youth, Joy, and Competence, by whom he is conducted to a bed of roses. He singles out one, when an arrow from Love's bow stretches him fainting on the ground, and he is carried off. When he comes to himself, he resolves, if possible, to find his rose, and Welcome promises to aid him; Shyness, Fear, and Slander obstruct him, and Reason advises him to give up the quest. Pity and Kindness show him the object of his search; but Jealousy seizes Welcome, and locks her in Fear-Castle. Here the original poem ends. The sequel, somewhat longer than the twenty-four books of Homer's *Iliad*, takes up the tale from this point.

Roma'no, the old monk who took pity on Roderick in his flight (viii.), and went with him for refuge to a small hermitage on the sea-coast, where they remained for twelve months, when the old monk died.—*Southey: Roderick, the Last of the Goths*, i., ii. (1814).

Rome Does (*Do as*). The saying originated with St. Ambrose (fourth century). It arose from the following diversity in the observance of Saturday: The Milanese make it a feast, the Romans a fast. St. Ambrose, being asked what should be done in such a case, replied, "In matters of indifference, it is better to be guided by the general usage. When I am at Milan, I do not fast on Saturdays, but when I am at Rome, I do as they do at Rome."

Rome of the North. Cologne was so called (says Hope) in the Middle Ages, from its wealth, power, and ecclesiastical foundations.

Rome Saved by Geese. When the Gauls invaded Rome, a detachment in single file scaled the hill on which the capitol stood, so silently that the foremost man reached the summit without being challenged; but while striding over the rampart, some sacred geese were disturbed, and by their cackle aroused the guard. Marcus Manlius rushed to the wall, and hustled the Gaul over, thus saving the capitol.

¶ A somewhat parallel case occurred in Ireland in the battle of Glinsaly, in Donegal. A party of the Irish would have surprised the protestants if some wrens had not disturbed the guards by the noise they made in bopping about the drums and pecking on the parchment heads.—*Aubrey: Miscellanies*, 45.

Ro'meo, a son of Mon'tague (3 *syl.*), in love with Juliet the daughter of Cap'ulet; but between the houses of Montague and Capulet there existed a deadly feud. As the families were irreconcilable, Juliet took a sleeping draught, that she might get away from her parents and elope with Romeo. Romeo, thinking her to be dead, killed himself; and when Juliet awoke and found her lover dead, she also killed herself.—*Shakespeare: Romeo and Juliet* (1598).

(Fox said that Barry's "Romeo" was superior to Garrick's (S. Rogers, *Table Talk*). Fitzgerald says that Barry was the superior in the garden-scenes and in the first part of the tomb, but Garrick in the scene with the "friar" and in the dying part.)

Romeo and Juliet, a tragedy by Shakespeare (1598). The tale is taken from *Rhomeo and Julietta*, a novel by Boisteau in French, borrowed from an Italian story by Bandelio (1554).

*** In 1562 Arthur Brooke produced the same tale in verse, called *The Tragicall History of Romeus and Juliet*. In 1567 Painter published a prose translation of Boisteau's novel.

Rominagrobis, used in French for a "cat." Rabelais tells us that Panurge applied to Rominagrobis to tell him whether he should marry or let it alone, but received no answer. (Probably professors wore cats' fur, as we use rabbits' fur in our universities, instead of ermine.) Our word "cat-gut," which is no part of a cat, shows that the word was very loosely used. Similarly, "puss" means a cat, hare, or rabbit. Thus in the *Hare and the Tortoise* we have the line, "Poor Puss [*Hare*], what a lesson you've taught men!"

Romola, a novel of Italian life by George Eliot (Mrs. J. W. Cross, 1863). (1858–1861). Romola, the heroine, marries Tito Mel'ema, a Greek.

Romp (*The*), a comic opera altered from Bickerstaff's *Love in the City*. Priscilla Tomboy is "the romp," and the plot is given under that name.

A splendid portrait of Mrs. Jordan, in her character of "The Romp," hung over the mantelpiece in the dining-room [of *Adolphus Fitzclarence*].—*Lord W. Lennox: Celebrities, etc.*, i. 11.

Rom'uald (*St.*). The Catalans had a great reverence for a hermit so called, and, hearing that he was about to quit their country, called together a parish meeting, to consult how they might best retain him amongst them, "For," said they, "he will certainly be consecrated, and his relics will bring a fortune to us." So they agreed to strangle him; but their intention being told to the hermit, he secretly made his escape.—*St. Foix: Essais Historiques sur Paris*, v. 163.

(Southey has a ballad on the subject.)

Romulus (*The Second and Third*), Camillus and Marius. Also called "The Second and Third Founders of Rome."

Romulus and Remus, the twin sons of Silvia a vestal virgin and the god Mars. The infants were exposed in a cradle, and the floods carried the cradle to the foot of the Palatine. Here a wolf

suckled them, till one Faustŭlus, the king's shepherd, took them to his wife, who brought them up. When grown to manhood, they slew Amulius, who had caused them to be exposed.

¶ The Greek legend of Tyro is in many respects similar. This Tyro had an amour with Poseidon (as Silvia had with Mars), and two sons were born in both cases. Tyro's mother-in-law confined her in a dungeon, and exposed the two infants (Pelias and Neleus) in a boat on the river Enipeus (3 *syl.*). Here they were discovered and brought up by a herdsman (Romulus and Remus were brought up by a shepherd), and when grown to manhood, they put to death their mother-in-law, who had caused them to be exposed (as Romulus and Remus put to death their great-uncle Amulius).

Ron, the ebony spear of prince Arthur.

> The temper of his sword, the tried Excalibor,
> The bigness and the length of Rone his noble speare,
> With Pridwin his great shield.
> *Drayton: Polyolbion* xv. (1612).

Ronald (*Lord*), in love with lady Clare, to whom he gave a lily-white doe. The day before the wedding, nurse Alice told lady Clare she was not "lady Clare" at all, but her own child. On hearing this, she dressed herself as a peasant girl, and went to lord Ronald to release him from his engagement. Lord Ronald replied, "If you are not the heiress born, we will be married to-morrow, and you shall still be lady Clare."—*Tennyson: Lady Clare.*

Roncesvallês (4 *syl.*), a defile in the Pyrenees, famous for the disaster which befell Roland and his army.

> Oh for a blast of that dread horn
> On Fontarabian echoes borne . . .
> When Roland brave and Oliver . . .
> On Roncesvallês died.
> *Scott: Marmion.*

(Sometimes the word has only 3 *syl.*, as *Ron-ce-valles* or *Ron-ce-val.*)

> Ed Oliver des Vassals
> Ki morurent en Ronchevals.
> *Lorris: Roman de la Rou,* ll. i. 13, 191 (thirteenth century).
>
> And the dead who, deathless all,
> Fell at famous Roncĕval.

Rondibilis, the physician consulted by Panurge on the knotty question, "whether he ought to marry, or let it alone."—*Rabelais: Pantag'ruel* (1545).

N.B.—This question, which Panurge was perpetually asking every one, of course refers to the celibacy of the clergy.

Rondo (*The Father of the*), Jean Baptiste Davaux.

Rooden Lane. *All on one side, like Rooden Lane.* The village of Rooden or Roden, in Lancashire, is built all on one side of the road, the other side being the high wall of Heaton Park, the residence of the earl of Wilton. (See TAKELEY STREET.)

Rope of Ocnus (*A*), profitless labour. Ocnus was always twisting a rope with unwearied diligence, but an ass ate it as fast as it was twisted.

(This allegory means that Ocnus worked hard to earn money, which his wife squandered by her extravagance.)

¶ The work of Penelopê's web was "never ending, still beginning," because Penelopê pulled out at night all that she had spun during the day. Her object was to defer doing what she abhorred but knew not how to avoid.

Rope-dancer (*The*), Yvo de Grentmesnil, the crusader, one of the leaders of Robert duke of Normandy's party against Henry I. of England. Yvo was one of those who escaped from Antioch when it was besieged. He was let down over the wall by a rope, and to this the sobriquet refers.

Rope-maker (*The Beautiful*), a soubriquet of Louise Labé (1526–1565), a poetess who wrote in three languages, and who was distinguished for her courage at the siege of Perpignan.

Rope-Walk (*Gone into the*), taken up Old Bailey practice. The "rope" refers to the hangman's cord. — *Barristers' Slang.*

Roper (*Margaret*) was buried with the head of her father, sir Thomas More, between her hands.

> Her, who clasped in her last trance
> Her murdered father's head.
> *Tennyson.*

Roque (1 *syl.*), a blunt, kind-hearted old servitor to donna Floranthê.—*Colman: The Mountaineers* (1793).

Roque Guinart, a freebooter, whose real name was Pedro Rocha Guinarda. He is introduced by Cervantês in *Don Quixote.*

Rory O'More (1 *syl.*), a novel by Lover (1836). It was dramatized. Lover wrote a ballad on the same subject.

Rory o' the Hill, the signature adopted in 1880 by the writer of threatening letters to Irish landlords, to those who paid their rents, to those who occupied the farms of ejected tenants, etc. These letters were written under the authority of the "Irish Land League."

(Like the Fenians, the Land Leaguers wanted to sever Ireland from the British crown.)

Rosa, a village beauty, patronized by lady Dedlock. She marries Mrs. Rouncewell's grandson.—*Dickens: Bleak House* (1852).

Rosabelle (3 *syl.*), the lady's-maid of lady Geraldine. Rosabelle promised to marry L'Eclair, the orderly of chevalier Florian.—*Dimond: The Foundling of the Forest.*

Rosalind (*i.e.* Rose Daniel), the shepherd lass who rejected Colin Clout (the poet Spenser) for Menalcas (John Florio the lexicographer) (1579). Spenser was at the time in his twenty-sixth year. Being rejected by Rosalind, he did not marry till he was nearly 41, and then we are told that Elisabeth was "the name of his mother, queen, and wife" (*Sonnet*, 74). In the *Faërie Queene*, "the country lass" (Rosalind) is introduced dancing with the Graces, and the poet says she is worthy to be the fourth (bk. vi. 10, 16). In 1595 appeared the *Epithala'mion*, in which the recent marriage is celebrated.—*Spenser: Shepheardes Calendar*, i., vi. (1579).

N.B.—"Rosalinde" is an anagram for Rose Daniel, evidently a well-educated young lady of the north, and probably the "lady Mirabella" of the *Faërie Queene*, vi. 7. 8. Spenser calls her "the widow's daughter of the glen" (ecl. iv.), supposed to be either Burnley or Colne, near Hurstwood, in Yorkshire. Ecl. i. is the plaint of Colin for the loss of Rosalind. Ecl. vi. is a dialogue between Colin and Hobbinol his friend, in which Colin laments, and Hobbinol tries to comfort him. Ecl. xii. is a similar lament to ecl. i. Rose Daniel married John Florio the lexicographer, the "Holofernês" of Shakespeare.

Ros'alind, daughter of the banished duke who went to live in the forest of Arden. Rosalind was retained in her uncle's court as the companion of his daughter Celia; but when the usurper banished her, Celia resolved to be her companion, and for greater security Rosalind dressed as a boy, and assumed the name of Ganimed, while Celia dressed as a peasant girl, and assumed the name of Aliena. The two girls went to the forest of Arden, and lodged for a time in a hut; but they had not been long there when Orlando encountered them. Orlando and Rosalind had met before at a wrestling match, and the acquaintance was now renewed; Ganimed resumed her proper apparel, and the two were married with the sanction of the duke.—*Shakespeare: As You Like It* (1598).

Nor shall the griefs of Lear be alleviated, or the charms and wit of Rosalind be abated by time.—*Drake: Shakespeare and His Times*, ii. 554 (1817).

Rosaline, the niece of Capulet, with whom Romeo was in love before he saw Juliet. Mercutio calls her "a pale-hearted wench," and Romeo says she did not "grace for grace and love for love allow," like Juliet.—*Shakespeare: Romeo and Juliet* (1598).

(Rosaline is frequently mentioned in the first act of the play, but is not one of the *dramatis personæ*.)

Rosaline, a lady in attendance on the princess of France. A sharp wit was wedded to her will, and "two pitch balls were stuck in her face for eyes." Rosaline is called "a merry, nimble, stirring spirit." Biron, a lord in attendance on Ferdinand king of Navarre proposes marriage to her, but she replies—

You must be purged first, your sins are racked . . .
Therefore if you my favour mean to get,
A twelvemonth shall you spend, and never rest,
But seek the weary beds of people sick.
Shakespeare: Love's Labour's Lost (1594).

Rosalu'ra, the airy daughter of Nantolet, beloved by Belleur.—*Fletcher: The Wild-goose Chase* (1652).

Ros'amond (*The Fair*), Jane Clifford, daughter of Walter lord Clifford. The lady was loved not wisely but too well by Henry II., who kept her for concealment in a labyrinth at Woodstock. Queen Eleanor compelled the frail fair one to swallow poison (1177).

She was the fayre daughter of Walter lord Clifford . . Henry made for her a house of wonderfull working, so that no man or woman might come to her. This house was named "Labyrinthus," and was wrought like unto a knot, in a garden called a maze. But the queen came to her by a clue of thredde, and so dealt with her that she lived not long after. She was buried at Godstow, in a house of nunnes, with these verses upon her tombe—

Hic jacet in tumba Rosa mundi, non Rosa munda;
Non redolet, sed olet, quæ redolere solet.

Here Rose the graced, not Rose the chaste, reposes;
The smell that rises to me smelt of roses.
E. C. B.

N.B.—The subject has been a great favourite with poets. We have—

In English: (1) *The tragedies of*—
Bancroft or Mountford, 1693 (*Henry II. . . . with the Death of Rosamond*).
Daniel, before 1619 (*The Complaint of Rosamond*).
Hawkins, 1749 (*Henry and Rosamond*).
Korner, 1812 (*Rosamond the Fair*).

Swinburne, 1861 (*Rosamond*).
Tennyson, 1879 (*Fair Rosamond*).
(2) *The operas of*—
Addison, 1706; Dr. Arne, 1733; and Barnett (*Rosamond the Fair*), 1836.
(3) *A ballad* by Thomas Deloney, 1612.
(4) *A poem* (*The Complaint of Rosamond*) by S. Daniel, 1594. He supposes that the frail fair one tells her pitiful story from the lower world.
In Italian: Rosmonda, 1526, by Rucellai.
In Spanish: Rosmunda (an opera), 1840, by Gil y Zarate.
In French: Rosamondo (a poem) by C. Briffaut, 1815.
(Sir Walter Scott has introduced the beautiful soiled dove in two of his novels, viz. *The Talisman* and *Woodstock*.)
Dryden says her name was *Jane*—

Jane Clifford was her name, as books aver;
"Fair Rosamond" was but her *nom de guerre*.

We rede that in Englande was a king that had a concubyne whose name was Rose, and for hir greate bewtye he cleped hir Rose à mounde (Rosa mundi), that is to say, Rose of the world, for him thought that she passed al wymen in bewtye.—*R. Fynson* (1493), subsequently printed by Wynken de Worde in 1496.

N.B.—The *Rosemonde* of Alfieri is quite another person. (See ROSEMOND.)

Rosamond Vincy, in *Middlemarch*, a novel by George Eliot (Mrs. J. W. Cross), who is eventually married to Lydgate, the young doctor (1872).

Rosa'na, daughter of the Armenian queen, who helped St. George to quench the seven lamps of the knight of the Black Castle.—*R. Johnson: The Seven Champions of Christendom*, ii. 8, 9 (1617).

Rosciad (*The*), a poetical satire in heroic rhymes, by Churchill (1761).

Roscius (*Quintus*), the greatest of Roman actors (died B.C. 62).

What scene of death hath Roscius now to act?
Shakespeare: 3 Henry VI. act v. sc. 6 (1590).

The British Roscius, Thomas Betterton (1635–1710), and David Garrick (1716–1779).

The earl of Southampton says that Richard Burbage "is famous as our English Roscius" (1566–1619).

The Irish Roscius, Spranger Barry, "The Silver-Tongued" (1719–1777).
The Young Roscius, William Henry West Betty, who in 1803 made his *début* in London. He was about 12 years of age, and in fifty-six nights realized £34,000. He died, aged 84, in 1874.
The Roscius of France, Michel Boyron or Baron (1653–1729).

Roscrana, daughter of Cormac king of Ireland (grandfather of that Cormac murdered by Cairbar). Roscra'na is called "the blue-eyed and white-handed maid," and was "like a spirit of heaven, half folded in the skirt of a cloud." Subsequently she was the wife of Fingal king of Morven, and mother of Ossian "king of bards."—*Ossian: Temora*, vi.
N.B.—Cormac, the father of Roscrana, was great-grandfather of that Cormac who was reigning when Swaran made his invasion. The line ran thus: (1) Cormac I., (2) Cairbre his son, (3) Artho his son, (4) Cormac II. father-in-law of Fingal.

ROSE [MAYLIE], the adopted daughter of Mrs. Maylie of Chertsey mansion, which was broken into by Bill Sykes. Rose, at the time, was only 17 years of age. "Cast in so slight and exquisite a mould, so gentle and so mild, so pure and beautiful, that earth seemed not her element." She was intensely loved by Mrs. Maylie's son Henry; but she rejected his proposal till the mystery of her birth was cleared up. It turned out that her name was Rose Fleming, and she was Oliver Twist's aunt. Henry Maylie took orders, retired to a country living, and Rose became his model wife.—*Dickens: Oliver Twist* (1838).

Rose, "the gardener's daughter," a story of happy first love, told in later years by an old man who had, in his younger days, trifled with the passion of love; but, like St. Augustin, was always "loving to love" (*amans amare*), and was at length heart-smitten with Rose, whom he married. (See ALICE, p. 25.)—*Tennyson: The Gardener's Daughter.*

Rose (*Origin of the*). (1) Sir John Mandeville says that a Jewish maid of Bethlehem (whom Southey names Zillah) was beloved by one Ham'uel a brutish sot. Zillah rejected his suit, and Hamuel, in revenge, accused the maiden of offences for which she was condemned to be burned alive. When brought to the stake, the flames burnt Hamuel to a cinder, but did no harm to Zillah. There she stood, in a garden of roses, for the brands which had been kindled became red roses, and those which had not caught fire became white ones. These are the first roses that ever bloomed on earth since the loss of paradise.

As the fyre began to brenne about hire, she made her preyeres to oure Lord . . . and anon was the fayer quenched and oute, and brondes that weren brennynge becomen white roseres . . . and these weren the first roseres that ever any man saughe.—*Sir J. Maundeville: Voiage and Travaile.*

(2) According to Mussulman tradition, the rose is thus accounted for: When Mahomet took his journey to heaven, the sweat which fell on the earth from the prophet's forehead produced *white* roses, and that which fell from Al Borak' (the animal he rode) produced *yellow* ones.

(3) *A Roman legend* attributes it to the blood of Venus, wounded by the dart of Cupid.

(4) *A Moslem tradition* attributes it to he sweat of Mahomet. (See above.)

(5) *Christian tradition* attributes it to the blood of the first martyr.

(6) An *unauthorized legend* is that when the Flood ceased, Love threw to earth a flower to show Noah that the righteous wrath of God had passed away. That flower took root and became a rose, and ever since the rose has been made the emblem of enduring love.

The waters ceased, and Love threw down a flower,
To show the wrath hath passed of God above;
The rose took root, and ever from that hour
Hath been the emblem of abiding love.
E. C. B.

Rose. On mount Cal'asay (the Indian Olympus) is a table on which lies a silver rose that contains two women, as bright and fair as pearls; one is called Brigas'iri ("lady of the mouth"), and the other Taras'iri ("lady of the tongue"), because they praise God without ceasing. In the centre of the rose is the triangle or residence of God.—*Baldæus.*

And when the bell hath sounded,
The Rose with all the mysteries it surrounded,
The Bell, the Table, and mount Calasay,
The holy hill itself with all thereon . . .
Dissolves away.
Southey: Curse of Kehama, xix. 11 (1809).

Rose (*Couleur de*), an exaggerated notion of the excellence or goodness of something, produced by hope, love, or some other favourable influence. Love, for example, sees the object beloved through a medium of heart-joy, which casts a halo round it, and invests it with a roseate hue, as if seen through glass tinted with rose-pink. Hence the lover says of Maud—

Rosy is the west, rosy is the south;
Roses are her cheeks, and a rose her mouth.
Tennyson: Maud, I. xvii. (1855).

Rose Dartle, in *David Copperfield*, a novel by Dickens (1849).

Rose Mackenzie, the first wife of Clive Newcome, and daughter of "The Old Campaigner," *i.e.* Mrs. Mackenzie. —*Thackeray: The Newcomes* (1855).

Rose of Arragon (*The*), a drama by S. Knowles (1842). The rose is Olivia, daughter of Ruphi'no (a peasant), married to prince Alonzo of Aragon. The king would not recognize the match, but sent his son to the army, and made the cortez pass an act of divorce. A revolt having been organized, the king was dethroned, and Almagro was made regent. Almagro tried to marry Olivia, and to murder her father and brother; but the prince, returning with the army, made himself master of the city, Almagro died of poison, the marriage of the prince and peasant was recognized, the revolt was broken up, and order was restored.

Rose of Har'pocrate (3 *syl.*). Cupid gave Harpocrate a rose, to bribe him not to divulge the amours of his mother Venus.

Red as a rose of Harpocrate.
Mrs. Browning: Isobel's Child, iii.

Rose of Paradise. The roses which grew in paradise had no thorns. "Thorns and thistles" were unknown on earth till after the Fall (*Gen.* iii. 18). Both St. Ambrose and St. Basil note that the roses in Eden had no thorns, and Milton says, in Eden bloomed "Flowers of all hue, and without thorn the rose."—*Paradise Lost*, iv. 256 (1665).

Rose of Raby, the mother of Richard III. This was Cecily, daughter of Ralph de Nevill of Raby, first earl of Westmoreland. Her husband was Richard duke of York, who was slain at the battle of Wakefield, in 1460. She died 1495.

Rose of York, the heir and head of the York faction.

When Warwick perished, Edmond de la Pole became the Rose of York, and if this foolish prince should be removed by death . . . his young and clever brother [*Richard*] would be raised to the rank of Rose of York.—*W. Hepworth Dixon: Two Queens.*

Roses (*War of the*). The origin of this expression is thus given by Shakespeare—

Plant. Let him that is a true-born gentleman . . .
If he supposes that I have pleaded truth,
From off this briar pluck a white rose with me.
Somerset. Let him that is no coward, nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me.

Whereupon Warwick plucked a white rose and joined the Yorkists, while Suffolk plucked a red one and joined the Lancastrians.—*Shakespeare: 1 Henry VI.* act ii. sc. 4 (1589).

Rosemond, daughter of Cunimond king of the Gepidæ. She was compelled to marry Alboin king of the Lombards, who put her father to death A.D. 567.

Alboin compelled her to drink from the skull of her own father, and Rosemond induced Peride'us (the secretary of Helmichild her lover) to murder the wretch (573). She then married Helmichild, fled to Ravenna, and sought to poison her second husband, that she might marry Longin the exarch; but Helmichild, apprised of her intention, forced her to drink the mixture she had prepared for him. This lady is the heroine of Alfieri's tragedy called *Rosemonde* (1749–1803). (See ROSAMOND.)

Ro'sencrants, a courtier in the court of Denmark, willing to sell or betray his friend and schoolfellow, prince Hamlet, to please a king.—*Shakespeare: Hamlet* (1596).

Rosetta, the wicked sister of Brunetta and Blon'dina, the mothers of Chery and Fairstar. She abetted the queen-mother in her wicked designs against the offspring of her two sisters, but, being found out, was imprisoned for life.—*Comtesse D'Aulnoy. Fairy Tales* ("Princess Fairstar," 1682).

Rosetta, a bright, laughing little coquette, who runs away from home because her father wants her to marry young Meadows whom she has never seen. She enters the service of justice Woodcock. Now, it so happens that sir William Meadows wishes his son to marry Rosetta, whom he has never seen, and he also runs away from home, and under the name of Thomas becomes gardener to justice Woodcock. Rosetta and young Meadows here fall in love with each other, and the wishes of the two fathers are accomplished.—*Bickerstaff: Love in a Village* (1763).

In 1786 Mrs. Billington made her *début* in "Rosetta, at once dazzling the town with the brilliancy of her vocalization and the flush of her beauty.—*Leslie.*

Rosetta [Belmont], daughter of sir Robert Belmont. Rosetta is high spirited, witty, confident, and of good spirits. "If you told her a merry story, she would sigh; if a mournful one, she would laugh. For *yes* she would say 'no,' and for *no*, 'yes.'" She is in love with colonel Raymond, but shows her love by teasing him, and colonel Raymond is afraid of the capricious beauty.—*E. Moore: The Foundling* (1748).

Rosiclear and Donsel del Phebo, the heroine and hero of the *Mirror of Knighthood*, a mediæval romance.

Rosinan'te (4 *syl.*), the steed of don Quixote. The name implies "that the horse had risen from a mean condition to the highest honour a steed could achieve, for it was once a cart-horse, and rose to become the charger of a knight-errant."—*Cervantes: Don Quixote*, I. ii. 1 (1605).

Rosinante was admirably drawn, so lean, lank, meagre, drooping, sharp-backed, and raw-boned, as to excite much curiosity and mirth.—Pt. I. ii. 1.

Rosiphele (3 *syl.*), princess of Armenia; of surpassing beauty, but insensible to love. She is made to submit to the yoke of Cupid by a vision which befell her on a May-day ramble.—*Gower: Confessio Amantis* (1393).

Rosmonda, a tragedy in Italian, by John R. Rucellai (1525). This is one of the first regular tragedies of modern times. *Sophonisba*, by Trissino, preceded it, being produced in 1514 and performed in 1515.

Rosny (*Sabina*), the young wife of lord Sensitive. "Of noble parents, who perished under the axe in France." The young orphan, "as much to be admired for her virtues as to be pitied for her misfortunes," fled to Padua, where she met lord Sensitive.—*Cumberland: First Love* (1796).

Ross, a Scotch nobleman who tells Macduff that his castle has been besieged, and his wife and children savagely murdered by Macbeth.—*Shakespeare: Macbeth* (1606).

Ross (*Lord*), an officer in the king's army under the duke of Monmouth.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Ross (*The Man of*), John Kyrle of Whitehouse, in Gloucestershire. So called because he resided in the village of Ross, Herefordshire. Kyrle was a man of unbounded benevolence, and beloved by all who knew him.

(Pope celebrates him in his *Moral Essays*, iii., 1709.)

Rosse (2 *syl.*), the sword which the dwarf Elberich gave to Otwit king of Lombardy. It was so keen that it left no gap where it cut.

¶ Balmung, the sword forged by Wieland and given to Siegfried, was so keen that it clove Amilias in two without his knowing it; but when he attempted to move he fell asunder.

This sword to thee I give; it is all bright of hue,
Whatever it may cleave no gap will there ensue.
From Almari I brought it, and Rosse is its name.
The Nibelungenlied.

Rostocostojambedanesse (*M. N.*), author of *After Beef, Mustard.*—*Rabelais: Pantag'ruel*, ii. 7 (1533).

Rothmar, chief of Tromlo. He attacked the vassal kingdom of Croma while the under-king Crothar was blind with age, resolving to annex it to his own dominion. Crothar's son, Fovar-Gormo, attacked the invader, but was defeated and slain. Not many days after, Ossian (one of the sons of Fingal) arrived with succours, renewed the battle, defeated the victorious army, and slew the invader. —*Ossian: Croma.*

Rothsay (*The duke of*), prince Robert, eldest son of Robert III. of Scotland.

Margaret duchess of Rothsay.—Sir W. Scott: Fair Maid of Perth (time, Henry IV.).

Rou (*The Roman de*), a metrical and mythical history, in Norman-French, of the dukes of Normandy from Rollo downwards, by Robert Wace (author of *Le Brut*).

(Rou', that is, *Roul*, the same as Rollo.)

Roubigné (*Julie de*), the heroine and title of a novel by Henry Mackenzie (1783).

Rougedragon (*Lady Rachel*), the former guardian of Lilias Redgauntlet.—*Sir W. Scott: Redgauntlet* (time, George III.).

Rouncewell (*Mrs.*), housekeeper at Chesney Wold to lord and lady Dedlock, to whom she is most faithfully attached. —*Dickens: Bleak House* (1852).

Round Table (*The*), a table made at Carduel by Merlin for Uther the pendragon. Uther gave it to king Leodegraunce of Camelyard, and when Arthur married Guinever (the daughter of Leodegraunce) he received the table with a hundred knights as a wedding present (pt. i. 45). The table would seat 150 knights (pt. iii. 36), and each seat was appropriated. One of them was called the "Siege Perilous," because it was fatal for any one to sit therein except the knight who was destined to achieve the holy graal (pt. iii. 32). King Arthur instituted an order of knighthood called "the knights of the Round Table," the chief of whom were sir Launcelot, sir Tristram, and sir Lamerock or Lamorake. The "Siege Perilous" was reserved for sir Galahad, the son of sir Launcelot by Elaine.—*Sir T. Malory: History of Prince Arthur* (1470).

N.B.—There is a table shown at Winchester as "Arthur's Round Table," but it corresponds in no respect with the Round Table described in the *History of Prince Arthur*. Round tables were not unusual, as Dr. Percy has shown, with other kings in the times of chivalry. Thus, the king of Ireland, father of Christabelle, had his "knights of the Round Table." (See "Sir Cauline," in Percy's *Reliques.*)

¶ In the eighth year of Edward I., Roger de Mortimer established at Kenilworth a Round Table for "the encouragement of military pastimes." Some seventy years later, Edward III. had his Round Table at Windsor; it was 200 feet in diameter!!

Round Table (*The*), 52 essays, 12 by Hunt and the rest by Hazlitt (1778–1830). The original design was to obtain essays from several contributors.

Harcourt's Round Table, a private political conference in the house of sir William Harcourt (January 14, 1887). Its object was, if possible, to reunite the radical party broken up by Mr. Gladstone's "Home Rule Bill."

This sense of "Round Table" is American, and is about equal to the French *cercle*, a club held at the private house of one of the members.

Roundabout Papers (*The*), a series of essays by Thackeray, contributed to the *Cornhill Magazine*.

Rousseau (*Jean Jacques*) used to say that all fables which ascribe speech and reason to dumb animals ought to be withheld from children, as being only vehicles of deception.

> I shall not ask Jean Jacques Rousseau
> If birds confabulate or no;
> 'Tis clear that they were always able
> To hold discourse—at least in fable.
> *Cowper: Pairing Time Anticipated* (1780).

In the eighteenth century, Jean Jacques Rousseau was often referred to by the initials J. J.

Roustam or **Rostam**, the Persian Hercules. He was the son of **Zal**, and a descendant of Djamshid. At one time Roustan killed 1000 Tartars at a blow; he slew dragons, overcame devils, captured cities, and performed other marvellous exploits. This mighty man of strength fell into disgrace for refusing to receive the doctrines of Zoroaster, and died by the hand of one of his brothers named Scheghad (sixth century B.C.).

(See RUSTAM, p. 942.)

Rover (*The*), Willmore, a dissolute young spark, who thinks vice "is naughty but yet nice." The hero of O'Keefe's comedy called *Wild Oats* (1798).

(Mrs. Behn has a comedy called *The Rover*, pt. i., 1677; pt. ii., 1681.)

William Mountford [1660–1692] had so much in him of the agreeable, that when he played "The Rover," it was remarked by many, and particularly by queen Mary, that it was dangerous to see him act—he made vice so alluring.—*Dibdin: History of the Stage.*

Rovers (*The*), a satirical tragedy by George Canning, designed to ridicule the German drama of the time, and published in the *Anti-jacobin*.

Rovewell (*Captain*), in love with Arethusa daughter of Argus. The lady's father wanted her to marry squire Cuckoo, who had a large estate; but Arethusa contrived to have her own way and marry captain Rovewell, who turned out to be the son of Ned Worthy, who gave the bridegroom £30,000.—*Carey: Contrivances* (1715).

Rowe (*Nicholas*), poet-laureate (1673, 1714-1718). The monument in Westminster Abbey to this poet was by Rysbrack.

Rowena (*The lady*), of Hargettstanstede, a ward of Cedric the Saxon, of Rotherwood. She marries Ivanhoe.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Rowland (*Childe*), youngest brother of Helen. Under the guidance of Merlin, he undertook to bring back his sister from elf-land, whither the fairies had carried her, and he succeeded in his perilous exploit.—*An Ancient Scotch Ballad.*

⁂ Allusions to sir Rowland are pretty numerous. (See *Shakespeare: King Lear*, act iii. sc. 4, the end; *Beaumont and Fletcher: The Woman's Prize.*)

A mere hobby-horse
She made the child Rowland.

(R. Browning has a poem on "Childe Roland to the Dark Tower came.")

Rowland for an Oliver (*A*). (See ROLAND AND OLIVER, p. 928.)

Rowley, one of the retainers of Julia Avenel (a *syl.*).—*Sir W. Scott: The Monastery* (time, Elizabeth).

Rowley (*Master*), formerly steward of Mr. Surface, senior, the friend of Charles Surface, and the *fidus Achātes* of sir Oliver Surface the rich uncle.—*Sheridan: School for Scandal* (1777).

Rowley (*Thomas*), the hypothetical priest of Bristol, said by Chatterton to have lived in the reigns of Henry VI. and Edward IV., and to have written certain poems, of which Chatterton himself was the author.

Rowley Overdees, a highwayman.—*Sir W. Scott: Guy Mannering* (time, George II.).

Roxa'na, daughter of Oxyartês of Bactria, and wife or concubine of Alexander the Great. Proud, imperious, and relentless, she loved Alexander with a madness of love; and, being jealous of Statira, daughter of king Darius and wife of Alexander, she stabbed her and slew her.—*Lee: Alexander the Great* (1678).

(Daniel Defore wrote a romance called *Roxana*, 1724.)

Roxa'na and Stati'ra. Dr. Doran says that Peg Woffington (as "Roxana"), jealous of Mrs. Bellamy (as "Statira") beeause she was better dressed, pulled her to the floor when she left the stage, and pummelled her with the handle of her dagger, screaming as she did so—

Nor he, nor heaven, shall shield thee from my justice.
Die, sorceress, die! and all my wrongs die with thee!
Table Traits.

So now am I as great as the famed Alexander; but my dear Statira and Roxana, don't exert yourselves so much about me.—*Mrs. Centlivre: The Wonder*, iii. 1 (1714).

¶ Campbell tells a very similar story of Mrs. Barry ("Roxana") and Miss Boutwell ("Statira"). The stage-manager had given to Miss Boutwell a lace veil, and Mrs. Barry out of jealousy actually stabbed her rival in acting, and the dagger went a quarter of an inch through the stays into the flesh.

Royal Colleges. There are three so called: Westminster, Trinity, and Christ Church. But King's College and Eton are sometimes called "Royal Colleges."

The collegiate character of the institution was . . . kept up by the close connexion which Elizabeth fostered between the college of Westminster and the two great collegiate houses of Christ Church and Trinity, founded or refounded by her father at Oxford and Cambridge. Together they formed "the three Royal Colleges."—*Memorials of Westminster Abbey*, p. 419.

Royal Martyr, Charles I., who was beheaded January 30, 1649.

Royal Mottoes or LEGENDS.

Dieu et mon droit, Richard I.
Honi soit qui mal y pense, Edward III.
Semper eadem, Elizabeth and Anne.
Je maintiendrai, William III.

Royal Style of Address.

"My Liege," the usual style till the Lancastrian usurpation.

"Your Grace," Henry IV.

"Your Excellent Grace," Henry VI.

"Most High and Mighty Prince," Edward IV.

"Your Highness," Henry VII.

"Your Majesty," Henry VIII. So addressed in 1520 by François I.

"The King's Sacred Majesty," James I.

"Your most Excellent Majesty," Charles II.

"Your most Gracious Majesty," our present style.

Royal Titles.

WILLIAM I. called himself, "Rex Anglorum, comes Normannorum et Cinomanentium."

WILLIAM II. called himself, "Rex Anglorum," or "Monarchicus Britanniæ."

HENRY I. called himself, "Rex Anglorum et dux Normannorum." Subsequent to 1106 we find "Dei gratia" introduced in charters.

HENRY II. called himself, "Rex Anglorum, et dux Normannorum et Aquitannorum, et comes Andegavorum;" or "Rex Angliæ, dux Normanniæ et Aquitaniæ, et comes Andegaviæ."

RICHARD I. began his charters with, "Dei gratia rex Angliæ, et dux Normaniæ et Aquitaniæ, et comes Andegaviæ."

JOHN headed his charters with, "Johannes, D.G. rex Angliæ, dominus Hiberniæ, dux Normanniæ et Aquitaniæ, et comes Andegaviæ." Instead of "Hiberniæ," we sometimes find "Iberniæ," and sometimes "Ybernie."

HENRY III. followed the style of his father till October, 1259, when he adopted the form, "D.G. rex Angliæ, dominus Hiberniæ, et dux Aquitaniæ."

EDWARD I. adopted the latter style. So did EDWARD II. till 1326, when he used the form, "Rex Angliæ et dominus Hiberniæ." Edward I. for thirteen years headed his charters with, "Edwardus, Dei gratia rex Angliæ, dominus Hiberniæ, et Dux Aquitaniæ." But after 1337 the form ran thus: "Edwardus D.G. rex Angliæ et Franciæ, dominus Hiberniæ, et dux Aquitaniæ;" and sometimes "Franciæ" stands before "Angliæ."

RICHARD II. began thus: "Richardus, D.G. rex Angliæ et Franciæ, et dominus Hiberniæ."

HENRY IV. continued the same style. So did HENRY V. till 1420, after which date he adopted the form, "Henricus, D.G. rex Angliæ, hæres et regens Franciæ, et dominus Hiberniæ."

HENRY VI. began, "Henricus, D.G. rex Angliæ et Franciæ, et dominus Hiberniæ."

EDWARD IV., EDWARD V., RICHARD III., HENRY VII., continued the same style.

From HENRY VIII. (1521) to GEORGE III. (1800) the royal style and title was, "by the grace of God, of Great Britain, France, and Ireland, king, Defender of the Faith."

From GEORGE III. (1800) to the present day it has been, "by the grace of God, of the United Kingdom of Great Britain and Ireland, king, Defender of the Faith."

(A knowledge of these styles is of immense value in establishing the time of royal documents. Richard I. was the first to adopt the style, "king of England." The previous kings called themselves "king of the English.")

Roy's Wife of Aldivalloch, a Scotch song by Mrs. Grant of Carron (1745-1814).

Ruach, the isle of winds, visited by Pantag'ruel and his companions on their way to the oracle of the Holy Bottle. The people of this island live on wind, such as flattery, promises, and hope. The poorer sort are very ill-fed, but the great are stuffed with huge mill-draughts of the same unsubstantial puffs.—*Rabelais: Pantag'ruel,* iv. 43 (1545).

Rubáiyát (*The*) of Omar Khayyám was translated by Edward Fitzgerald (1857). The oldest known manuscript, which is in the Bodleian Library, Oxford, is dated from Shiraz, A.H. 865 (A.D. 1460). *Ruba'i* means quatrain.

Rubens's Women. The portrait of Helena Forman or Fourment, his second wife, married at the age of 16, is introduced in several of his historical pictures; but the painting called "Rubens and His Wife," in the Munich Gallery, contains the portrait of his *first* wife, Isabella Brandt, of Antwerp.

Rübezahl, Number Nip, a famous mountain-spirit of Germany, corresponding to our Puck.

Rübezahl in German means "counter of turnips," and *Nip* is a contraction of Tur-nip. The sobriquet has reference to the chief adventure. Some say Musæus invented the legend to account for the name.

Rubi, one of the cherubs or spirits of wisdom who was with Eve in paradise. He loved Liris, who was young, proud, and most eager for knowledge. She asked her angel lover to let her see him in his full glory; so Rubi came to her in his cherubic splendour. Liris, rushing into his arms, was burnt to ashes; and the kiss she gave him became a brand upon his forehead, which shot unceasing agony into his brain.—*Moore: Loves of the Angels,* ii. (1822).

Ru'bicon, a small river which separated ancient Italy from Cisalpine Gaul, the province allotted to Julius Cæsar. When Cæsar crossed this river, he passed beyond the limits of his own province, and became an invader of Italy.

Rubicon (*Napoleon's*), Moscow. The invasion of Moscow was the beginning of Napoleon's fall.

Rubo'nax, a man who hanged himself from mortification and annoyance at some verses written upon him by a poet. —*Sidney: Defence of Poesie* (1595).

Rubrick (*The Rev. Mr.*), chaplain to the baron of Bradwardine.—*Sir W. Scott: Waverley* (time, George II.).

Ruby (*Lady*), the young widow of lord Ruby. Her "first love" was Frederick Mowbray, and when a widow she married him. She is described as "young, blooming, and wealthy, fresh and fine as a daisy."—*Cumberland: First Love* (1796).

Rucellai (*John*), *i.e.* Oricellarius, poet (1475-1525), son of Bernard Rucellai of Florence, historian and diplomatist.

As hath been said by Rucellai.
Longfellow: The Wayside Inn (prelude, 1863).

Ruchiel (3 *syl.*), in the old Jewish angelology, the angel who ruled the air and winds.

Ruddymane (3 *syl.*), the name given by sir Guyon to the babe rescued from Amavia, who had stabbed herself in grief at the death of her husband. So called because—

. . . in her streaming blood he [*the infant*] did embay
His little hands.
Spenser: Faërie Queene, II. i, 3 (1590).

Rudge (*Barnaby*), a half-wittted young man, three and twenty years old; rather spare, of a fair height and strong make. His hair, of which he had a great profusion, was red, and hung in disorder about his face and shoulders. His face was pale, his eyes glassy and protruding. His dress was green, clumsily trimmed here and there with gaudy lace. A pair of tawdry ruffles dangled at his wrists, while his throat was nearly bare. His hat was ornamented with a cluster of peacock's feathers, limp, broken, and trailing down his back. Girded to his side was the steel hilt of an old sword, without blade or scabbard; and a few knee-ribbons completed his attire. He had a large raven, named Grip, which he carried at his back in a basket, a most knowing imp, which used to cry out in a hoarse voice, "Halloa!" "I'm a devil!" "Never say die!" "Polly, put the kettle on!"

Barnaby joined the Gordon rioters for the proud pleasure of carrying a flag and wearing a blue bow. He was arrested and lodged at Newgate, from whence he made his escape, with other prisoners, when the jail was burnt down by the rioters; but both he and his father and Hugh, being betrayed by Dennis the hangman, were recaptured, brought to trial, and condemned to death, but by the influence of Gabriel Varden the locksmith, the poor half-witted lad was reprieved, and lived the rest of his life with his mother in a cottage and garden near the Maypole.

Here he lived, tending the poultry and the cattle, working in a garden of his own, and helping every one. He was known to every bird and beast about the place, and had a name for every one. Never was there a lighter-hearted husbandman, a creature more popular with young and old, a blither and more happy soul than Barnaby.—Ch. lxxxii.

Mr. Rudge, the father of Barnaby, supposed to have been murdered the same night as Mr. Haredale, to whom he was steward. The fact is that Rudge himself was the murderer both of Mr. Haredale and also of his faithful servant, to whom the crime was falsely attributed. After the murder, he was seen by many haunting the locality, and was supposed to be a ghost. He joined the Gordon rioters when they attacked and burnt to the ground the house of Mr. Haredale, the son of the murdered man, and, being arrested (ch. lvi.), was sent to Newgate, but made his escape with the other prisoners when it was burnt down by the rioters. Being betrayed by Dennis, he was brought to trial for murder, but we are not told if he was executed (ch. lxxiii.). His name is not mentioned again, and probably he suffered death.

Mrs. [*Mary*] *Rudge*, mother of Barnaby, and very like him, "but where in his face there was wildness and vacancy, in hers there was the patient composure of long effort and quiet resignation." She was a widow. Her husband (steward at the Warren), who murdered his master Mr. Haredale, and his servant, told her of his deed of blood a little before the birth of Barnaby, and the woman's face ever after inspired terror. It was thought for many years that Rudge had been murdered in defending his master, and Mrs. Rudge was allowed a pension by Mr. Haredale, son and heir of the murdered man. This pension she subsequently refused to take. After the reprieve of Barnaby, Mrs. Rudge lived with him in a cottage near the Maypole, and her last days were her happiest.—*Dickens: Barnaby Rudge* (1841).

Ru'diger, a wealthy Hun, liegeman of Etzel, sent to conduct Kriemhild to Hungary. When Günther and his suite went to visit Kriemhild, Rudiger entertained them all most hospitably, and gave his daughter in marriage to Giselher (Kriemhild's brother). In the broil which ensued, Rudiger was killed fighting against Gernot, but Gernot dropped down dead at the same moment, "each

by the other slain."—*Nibelungen Lied* (by the minnesingers, 1210).

Ru'diger, a knight who came to Waldhurst in a boat drawn by a swan. Margaret fell in love with him. At every tournament he bore off the prize, and in everything excelled the youths about him. Margaret became his wife. A child was born. On the christening day, Rudiger carried it along the banks of the Rhine, and nothing that Margaret said could prevail on him to go home. Presently, the swan and boat came in sight, and carried all three to a desolate place, where was a deep cavern. Rudiger got on shore, still holding the babe, and Margaret followed. They reached the cave, two giant arms clasped Rudiger, Margaret sprang forward and seized the infant, but Rudiger was never seen more. —*Southey: Rudiger* (a ballad from Thomas Heywood's notes).

Ruffians' Hall. West Smithfield was for many years so called, because of its being the usual rendezvous for duellists, pugilists, and other "ruffians."

Rufus (or *the Red*), William II. of England (1056, 1087–1100).

Rugby, the servant of Dr. Caius.—*Shakespeare: The Merry Wives of Windsor* (1598–9).

Rugg (*Mr.*), a lawyer living at Pentonville. A red-haired man, who wore a hat with a high crown and narrow brim. Mr. Pancks employed him to settle the business pertaining to the estate which had long lain unclaimed, to which Mr. Dorrit was heir-at-law. Mr. Rugg delighted in legal difficulties as much as a housewife in her jams and preserves.—*Dickens: Little Dorrit* (1857).

Ruggie'ro, a young Saracen knight, born of Christian parents. He fell in love with Bradamant (sister of Rinaldo), whom he ultimately married. Ruggiero is especially noted for possessing a hippogriff or winged horse, and a shield of such dazzling splendour that it blinded those who looked on it. He threw away this shield into a well, because it enabled him to win victory too cheaply.—*Orlando Innamorato* (1495), and *Orlando Furioso* (1516).

Rukenaw (*Dame*), the ape's wife, in the beast-epic called *Reynard the Fox* (1498).

Rule a Wife and Have a Wife, a comedy by Beaumont and Fletcher (1640). Donna Margaritta, a lady of great wealth, wishes to marry in order to mask her intrigues, and seeks for husband a man without spirit, whom she can mould to her will. Leon, the brother of Altea, is selected as the "softest fool in Spain," and the marriage takes place. After marriage, Leon shows himself firm, courageous, high-minded, but most affectionate. He "rules his wife" and her household with a masterly hand, wins the respect of every one, and the wife, wholly reclaimed, "loves. honours, and obeys" him.

(Beaumont died 1616.)

"Rule Britannia." This song is in the masque of *Alfred*, by James Thomson (1740); afterwards dramatized by Mallet (1751).

Rulers of the World (*Infants*). Themistocles said his infant son Diophantos ruled his mother, his mother ruled him (Themistocles), he (Themistocles) ruled Athens, and Athens ruled the world.

Diophantus, Themistocles his sonne, would often . . . say . . . whatsoever he should seeme to require of the Athenians he should be sure to obteine, for, saithe he, "Whatsoever I wil, that wil my mother; and what my mother saith, that my father sootheth; and what my father desireth, that the Athenians wil graut most willingly."—*Lyly: Euphues* (1579).

¶ Cato used to say, "We rule all other men; our wives rule us; and our children rule our wives."—*Plutarch: Morals*, p. 428 (1603).

¶ Dr. Busby said, "Tailors [milliners] rule the world; for milliners overrule the wisest women; and women overrule the wisest men; and the wisest men overrule the world; in the same way as the mayor's infant son is the chief magistrate of the city."

The mayor's youngest son Jack overrules his mother; and Jack's mother overrules the mayor; and the mayor overrules the town.—*Barnabe Rich: Honestie of this Age*, p. 18 (1616).

Dr. Keats used to say that he governed all England: "I rule the Eton boys; the boys rule their mothers; their mothers rule their husbands; and their husbands rule Great Britain."

Rumolt, the chief cook of prince Günther of Burgundy.—*Nibelungen Lied*, 800 (1210).

Rumpelstilzchen [*Rumple-stilts-skin*], an irritable, deformed dwarf. He aided a miller's daughter, who had been enjoined by the king to spin straw into gold; and the condition he made with

her for this service was that she should give him for wife her first daughter. The miller's daughter married the king, and when her first daughter was born the mother grieved so bitterly that the dwarf consented to absolve her of her promise, if, within three days, she could find out his name. The first day passed, but the secret was not discovered; the second passed, with no better success; but on the third day some of the queen's servants heard a strange voice singing—

Little dreams my dainty dame
Rumpelstilzchen is my name.

The queen, being told thereof, saved her child, and the dwarf killed himself from rage.—*German Popular Stories.*

Run-About Raid (*The*), Murray's insurrection against lord Darnley. So called from the hasty and incessant manner in which the conspirators posted from one part of the kingdom to another.

Runa, the dog of Argon and Ruro, sons of Annir king of Inis-Thona an island of Scandinavia.—*Ossian: The War of Inis-Thona.*

Runners.

(1) Iphiclês, son of Phylakos and Klymênê. Hesiod says he could run over ears of corn without bending the stems; and Demarâtos says that he could run on the surface of the sea.—*Argonauts*, i. 60.

(2) Camilla queen of the Volsci was so swift of foot that she could run over standing corn without bending the ears, and over the sea without wetting her feet.—*Virgil: Æneid*, vii. 803; xi. 433.

Not so when swift Camilla scours the plain,
Flies o er th' unbending corn, and skims along the main.
Pope.

(3) Lâdas, the swift runner of king Alexander. He ran so fast that he never left a foot-print on the ground. Lord Rosebery gave this name to one of his horses.

(4) Phidippidês, a professional courier, ran from Athens to Sparta (150 miles) in two days.

(5) Theagênês, a native of Thasos, was noted for his swiftness of foot.

(The Greek hemerodromos would run from twenty to thirty-six leagues in a day.)

The last running footman of England died (at the age of 94) in 1836. His name was Sam Cliff. His general run was sixty miles a day.

Runnymede, the name assumed by Benj. Disraeli in the *Times* (1805-1881).

Rupert, *i.e.* major Roselheim, the betrothed of Meeta "the maid of Mariendorpt."—*Knowles: The Maid of Mariendorpt* (1838).

Rupert (*Prince*), in the service of Charles II. Introduced by sir W. Scott in three of his novels—*Woodstock, Legend of Montrose*, and *Peveril of the Peak.*

Rupert (*Sir*), in love with Catherine. —*Knowles: Love* (1840).

Rupert of Debate (*The*). Edward Geoffrey earl of Derby, when he was Mr. Stanley, was so called by lord Lytton in *New Timon* (1799-1869).

Rural Sports, a georgic in two cantos, by Gay (1711).

Rush (*Friar*), a house-spirit, sent from the infernal regions in the seventeenth century to keep the monks and friars in the same state of wickedness they then were.

(The legends of this roistering friar are of German origin.)

"Bruder Rausch" means *brother Tipple.*

N.B.—Milton confounds "Jack-o'-Lantern" with friar Rush. The latter was not a *field bogie* at all, and was never called "Jack." Probably Milton meant "a friar with a rush-[light]." Sir Walter Scott also falls into the same error—

Better we had thro' mire and bush
Been lanthern-led by friar Rush.
Marmion (1808).

Rusil'la, mother of Roderick the last of the Goths, and wife of Theodofred rightful heir to the Spanish throne.—*Southey: Roderick, etc.* (1814).

Rusport (*Lady*), second wife of sir Stephen Rusport a City knight, and stepmother of Charlotte Rusport. Very proud, very mean, very dogmatical, and very vain. Without one spark of generosity or loving charity in her composition. She bribes her lawyer to destroy a will, but is thwarted in her dishonesty. Lady Rusport has a *tendresse* for major O'Flaherty; but the major discovers the villainy of the old woman, and escapes from this Scylla.

Charlotte Rusport, step-daughter of lady Rusport. An amiable, ingenuous, animated, handsome girl, in love with her cousin Charles Dudley, whom she marries.—*Cumberland: The West Indian* (1771).

Russet (*Mr.*), the choleric old father of Harriot, on whom he dotes. He is

so self-willed that he will not listen to reason, and has set his mind on his daughter marrying sir Harry Beagle. She marries, however, Mr. Oakly. (See HARRIOT, p. 471.)—*Colman: The Jealous Wife* (1761).

Russian Byron (*The*), Alexander Sergeivitch Pushkin (1799–1837).

Russian History (*The Father of*), Nestor, a monk of Kiev. His *Chronicle* includes the years between 862 and 1116 (twelfth century).

Russian Murat (*The*), Michael Miloradowitch (1770–1820).

Rust (*Martin*), an absurd old antiquary. "He likes no coins but those which have no head on them." He took a fancy to Juliet, the niece of sir Thomas Lofty, but preferred his "Ænēas, his precious relic of Troy," to the living beauty; and Juliet preferred Richard Bever to Mr. Rust; so matters were soon amicably adjusted.—*Foote: The Patron* (1764).

Rustam, chief of the Persian mythical heroes, son of Zāl "the Fair," king of India, and regular descendant of Benjamin the beloved son of Jacob the patriarch. He delivered king Caïcāus (4 *syl.*) from prison, but afterwards fell into disgrace because he refused to embrace the religious system of Zoroaster. Caïcaus sent his son Asfendiar (or Isfendiar) to convert him, and, as persuasion availed nothing, the logic of single combat was resorted to. The fight lasted two days, and then Rustam discovered that Asfendiar bore a "charmed life," proof against all wounds. The valour of these two heroes is proverbial, and the Persian romances are full of their deeds of fight.

Rustam's Horse, Reksh.—*Chardin: Travels* (1686–1711).

(In Matthew Arnold's poem *Sohrab and Rustum,* Rustum fights with Sohrab, overcomes him, and finds too late he has slain his own son.)

Rustam, son of Tamur king of Persia. He had a trial of strength with Rustam son of Zāl, which was to pull away from his adversary an iron ring. The combat was never decided, for Rustam could no more conquer Rustam than Roland could overcome Oliver.—*Chardin: Travels* (1686–1711).

Rusticus's Pig, the pig on which Rusticus fed daily, but which never diminished. (See SCHRIMNER.)

> Two Christians, travelling in Poland, . . . came to the door of Rusticus, a heathen peasant, who had killed a fat hog to celebrate the birth of a son. The pilgrims, being invited to partake of the feast, pronounced a blessing on what was left, which *never diminished in size or weight* from that moment, though all the family fed on it freely every day.—*Brady: Clavis Calendaria,* 183.

This, of course, is a parallelism to Elijah's miracle (1 *Kings* xvii. 11–16).

Rut (*Doctor*), in *The Magnetic Lady,* by Ben Jonson (1602).

Ruth (*The Book of*). Ruth was a Moabitish maiden, whose husband's father was a Hebrew driven from his native land by a famine. She afterwards married Boaz a rich farmer of Bethlehem, and was the grandmother of king David, and so in the line of Christ's ancestry.

Ruth, a poem, by Hood (1827); by sir W. S. Maxwell (1818–1875); by Wordsworth (1799).

Ruth, the friend of Arabella an heiress, and ward of justice Day. Ruth also is an orphan, the daughter of sir Basil Thoroughgood, who died when she was two years old, leaving justice Day trustee. Justice Day takes the estates, and brings up Ruth as his own daughter. Colonel Careless is her accepted *amé de cœur.*—*T. Knight: The Honest Thieves.*

Ruthven (*Lord*), one of the embassy from queen Elizabeth to Mary queen of Scots.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Rutil'io, a merry gentleman, brother of Arnoldo.—*Fletcher: The Custom of the Country* (1647).

Rutland (*The countess of*), wife of the earl of Essex, whom he married when he started for Ireland. The queen knew not of the marriage, and was heart-broken when she heard of it.—*Jones: The Earl of Essex* (1745).

Rutland (*The duchess of*), of the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Rutledge (*Archie*), constable at Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Rutledge (*Job*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Rut'terkin, name of a cat the spirit of a witch, sent at one time to torment

the countess of Rutland (sixteenth century).

Ruy'dera, a duenna who had seven daughters and two nieces. They were imprisoned for 500 years in the cavern of Montesi'nos, in La Mancha of Spain. Their ceaseless weeping stirred the compassion of Merlin, who converted them into lakes in the same province.—*Cervantes: Don Quixote,* II. ii. 6 (1615).

R. V. S. V. P., *i.e. répondez vite s'il vous plait.*

Ryence (*Sir*), king of Wales, Ireland, and many of the isles. When Arthur first mounted the throne, king Ryence, in scorn, sent a messenger to say "he had purfled a mantle with the beards of kings; but the mantle lacked one more beard to complete the lining, and he requested Arthur to send his beard by the messenger, or else he would come and take head and beard too." Part of the insolence was in this: Arthur at the time was too young to have a beard at all; and he made answer, "Tell your master, my beard at present is all too young for purfling; but I have an arm quite strong enough to drag him hither, unless he comes without delay to do me homage." By the advice of Merlin, the two brothers Balin and Balan set upon the insolent king, on his way to lady De Vauce, overthrew him, slew "more than forty of his men, and the remnant fled." King Ryence craved for mercy; "so they laid him on a horse-litter, and sent him captive to king Arthur."—*Sir T. Malory: History of Prince Arthur,* i. 24, 34 (1470).

Rymar (*Mr. Robert*), poet at the Spa.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Ryno, youngest of the sons of Fingal king of Morven. He fell in the battle of Lena between the Norsemen led by Swaran and the Irish led by Fingal.

"Rest!" said Fingal; "youngest of my sons, rest! Rest, O Ryno, on Lena! We, too, shall be no more. Warriors must one day fall."—*Ossian: Fingal,* v.

Ryparog'rapher of Wits, Rabelais (1495-1553).

(Greek, *ruparos* ("foul, nasty"). Pliny calls Pyricus the painter a "ryparographer.")

Rython, a giant of Brittany, slain by king Arthur. (See RITHO, p. 918.)

Rython, the mighty giant, slain,
By his good brand relieved Bretagne.
Sir W. Scott: Bridal of Triermain, ii. 11 (1813).

S.

S. P. Q. R. generally stands for *Senātus Populus-Que Romanus.* But Bede gives several other sentences, as—

Salva Populum Quem Redemisti.
Sono Poltroni Questi Romani.
Sancti Pater, Quid Rides?
(*Ans. Rideo quia Papa sum.*)
Salus Papæ, Quies Regni.
Salvasti Populum Quem Regis.
Solidavit Pace Quietem Regni.
Salvavit Pecavit Que Regnum.
Stultus Populus Quærit Romam.
French phrase: Si Peu Que Rien.
English: Seek Peaceful Quiet Repose.

It would afford amusement occasionally on a long evening to extend this list, which might easily be done.

Saadi or SADI, the Persian poet, called "The Nightingale of a Thousand Songs." His poems are *The Gulistan* or "Garden of Roses," *The Bostan* or "Garden of Fruits," and *The Pend-Nâmeh,* a moral poem. Saadi (1184-1263) was one of the "Four Monarchs of Eloquence" (see p. 321).

Saba or **Zaba** (*The queen of*), called Balkis. She came to the court of Solomon, and had by him a son named Melech. The queen of Ethiopia or Abyssinia is sometimes called Maqueda.—*Zaga Zabo: Ap. Damian. a Goes.*

The *Korân* (ch. xxvii.) tells us that Solomon summoned before him all the birds to the valley of ants, but the lapwing did not put in an appearance. Solomon was angry, and was about to issue an order of death, when the bird presented itself, saying, "I come from Saba, where I found a queen reigning in great magnificence, but she and her subjects worship the sun." On hearing this, Solomon sent back the lapwing to Saba with a letter, which the bird was to drop at the foot of the queen, commanding her to come at once, submit herself unto him, and accept from him the "true religion." So she came in great state, with a train of 500 slaves of each sex, bearing 500 "bricks of solid gold," a crown, and sundry other presents.

Sabbath-Breakers. The fish of the Red Sea used to come ashore on the eve of the sabbath, to tempt the Jews to violate the day of rest. The offenders at length became so numerous that David, to deter others, turned the fish into apes.—*Jallâlo'ddin: Al Zamakh.*

Sabbath-day Psalm (*The*), *Ps.* xcii., which begins with the words, "It is a good thing to give thanks unto the Lord."

Sabellan Song, incantation. The Sabelli or Samnites were noted for their magical arts and incantations.

Sabine (*The*). Numa the Sabine was taught the way to govern by Egĕria, one of the Camēnæ (prophetic nymphs of ancient Italy). He used to meet her in a grove, in which was a well, afterwards dedicated by him to the Camenæ.

> Our statues! . . . she
> That taught the Sabine how to rule.
> *Tennyson: The Princess*, ii. (1850).

Sablonnière (*La*), the Tuileries. The word means the "sand-pit." The *tuileries* means the "tile-works." Nicolas de Neuville, in the fifteenth century, built a mansion in the vicinity, which he called the "Hotel des Tuileries," and François I. bought the property for his mother in 1518.

Sabra, daughter of Ptolemy king of Egypt. She was rescued by St. George from the hands of a giant, and ultimately married her deliverer. Sabra had three sons at a birth: Guy, Alexander, and David.

> Here come I, St. George, the valiant man,
> With naked sword and spear in han',
> Who fought the dragon and brought him to slaughter,
> And won fair Sabra thus, the king of Egypt's daughter.
> *Notes and Queries*, December 21, 1878.

Sabreur (*Le Beau*), Joachim Murat (1767–1815).

Sab'rin, Sabre, or **Sabri'na, the** Severn, daughter of Locrine (son of Brute) and his concubine Estrildis. His queen Guendolen vowed vengeance, and, having assembled an army, made war upon Locrine, who was slain. Guendolen now assumed the government, and commanded Estrildis and Sabrin to be cast into a river, since then called the Severn.—*Geoffrey: British History*, ii. 5 (1142).

(An exquisite description of Sabine, sitting in state as a queen, is given in the opening of song v. of Drayton's *Polyolbion;* and the tale of her metamorphosis is recorded at length in song vi. Milton in *Comus*, and Fletcher in *The Faithful Shepherdess*, refer to the transformation of Sabrina into a river.)

Sabrinian Sea or *Severn Sea, i.e.* the Bristol Channel. Both terms occur not unfrequently in Drayton's *Polyolbion.*

Sacchini (*Antonio Maria Gaspare*), called "The Racine of Music," contemporary with Glück and Piccini (1735–1786).

> I composed a thing to-day in all the gusto of Sacchini and the sweetness of Glück.—*Mrs. Cowley: A Bold Stroke for a Husband.*

Sacharissa. So Waller calls the lady Dorothea Sidney, eldest daughter of the earl of Leicester, to whose hand he aspired. Sacharissa married the earl of Sunderland. (Greek, *sakchar*, "sugar.")

Sachente'ges (4 *syl.*), instruments of torture. A sharp iron collar was put round the victim's throat, and as he could not stir without cutting himself, he could neither sit, lie, nor sleep.—*Ingram: Saxon Chronicle.*

Sack. *To give one the sack,* to dismiss from further service. At one time manufacturers who employed those who worked at home put the work to be done in a bag or sack. If when brought back the work was satisfactory, the bag or sack was filled again with materials; if not, it was laid empty on the counter, and this indicated that the person would no longer be employed by the firm.

Sackbut, the landlord of a tavern, in Mrs. Centlivre's comedy *A Bold Stroke for a Wife* (1717).

Sackerson or **Sacarson** and **Harry Hunkes** were two famous bears exhibited in the reign of queen Elizabeth at Paris Garden, Southwark.

> Publius, a student of the common law,
> To Paris Garden doth himself withdraw;
> Leaving old Ployden, Dyer, and Broke alone,
> To see old *Harry Hunkes* and *Sacarson.*
> *Sir John Davies: Epigrams* (about 1598).

Sacred Allegories, by the Rev. William Adams, who died 1848.

Sacred Fish, Greek, *ichthus* ("a fish"), is compounded of the initial Greek letters: **I**[esous] **CH**[ristos], **TH**[eou] **U**[ios], **S**[oter] ("Jesus Christ, God's Son, Saviour"). Tennyson, describing the "Lady of the Lake," says—

> And o'er her breast floated the sacred fish.
> *Gareth and Lynette.*

Sacred Isle (*The*), Ireland. Also called "The Holy Isle," from its multitude of saints.

The Sacred Isle, Scattery, to which St. Senātus retired, and vowed no woman should set foot thereon.

> Oh, haste and leave this sacred isle,
> Unholy bark, ere morning smile.
> *Moore: Irish Melodies* ("St. Senanus and the Lady," 1808).

The Sacred Isle, Enhallow, one of the Orkneys. (Norse, *Eyinhalga*, "holy isle.")

The Sacred Isle, the peninsula of mount Athos (Ottoman empire). This island is remarkable for being exclusively inhabited by males. Not only are females of the human race excluded, but cows also, mares, sow-pigs, hens, ducks, and females of all the animal race.—*Milner: Gallery of Geography*, 666.

Sacred Nine (*The*), the Muses, nine in number.

> Fair daughters of the Sun, the Sacred Nine,
> Here wake to ecstasy their harps divine.
> *Falconer: The Shipwreck*, iii. 3 (1756).

Sacred Songs, by T. Moore (1816).

Sacred War (*The*). (1) A war undertaken by the Amphictyonic League for the defence of Delphi against the Cirrhæans (B.C. 595–587).

(2) A war undertaken by the Athenians for the purpose of restoring Delphi to the Phocians (B.C. 448–447).

(3) A war undertaken by Philip of Macedon, as chief of the Amphictyonic League, for the purpose of wresting Delphi from the Phocians (B.C. 357).

Sa'cripant (*King*), king of Circassia, and a lover of Angelica. — *Bojardo: Orlando Innamorato* (1495); *Ariosto: Orlando Furioso* (1516).

> With the same stratagem, Sacripant had his steed stolen from under him, by that notorious thief Brunello, at the siege of Albracca.—*Cervantes: Don Quixote*, I. iii. 9 (1605).

(The allusion is to Sancho Panza's ass, which was stolen from under him by the galley-slave Gines de Passamonte.)

Sa'cripant, a false, noisy, hectoring braggart; a kind of Pistol or Bobadil.—*Tasso: Secchia Rapita* (*i.e.* "Rape of the Bucket").

Sadah, the sixteenth night of the month Bayaman.—*Persian Calendar.*

Sa'dak and Kalasra'de (4 *syl.*). Sadak, general of the forces of Am'urath sultan of Turkey, lived with Kalasradê in retirement, and their home life was so happy that it aroused the jealousy of the sultan, who employed emissaries to set fire to their house, carry off Kalasradê to the seraglio, and seize the children. Sadak, not knowing who were the agents of these evils, laid his complaint before Amurath, and then learnt that Kalasrade was in the seraglio. The sultan swore not to force his love upon her till she had drowned the recollection of her past life by a draught of the waters of oblivion. Sadak was sent on this expedition. On his return, Amurath seized the goblet, and, quaffing its contents, found "that the waters of oblivion were the waters of death." He died, and Sadak was made sultan in his stead.—*J. Ridley: Tales of the Genii* ("Sadak and Kalasradê," ix., 1751).

Sadaroubay. So Eve is called in Indian mythology.

Sadder, one of the sacred books of the Guebres or Parsis.

Saddle and the Ground.

> Between the saddle and the ground,
> Mercy he sought, and mercy found;

Should be—

> Betwixt the stirrup and the ground,
> Mercy I asked, mercy I found.

It is quoted in Camden's *Remains*. "A gentleman fell from his horse and broke his neck. Some said it was a judgment on his evil life, but a friend, calling to mind the epitaph of St. Augustine, *Misericordia Domini inter pontem et fontem*, wrote the distich given above."

Saddletree (*Mr. Bartoline*), the learned saddler.

Mrs. Saddletree, the wife of Bartoline. —*Sir W. Scott: Heart of Midlothian* (time, George II.).

Sadha-Sing, the mourner of the desert.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Ssel. (See HAYSEL, p. 476.)

Ssemund Sigfusson, surnamed "the Wise," an Icelandic priest and scald. He compiled the *Elder* or *Rhythmical Edda*, often called *Sæmund's Edda*. This compilation contains not only mythological tales and moral sentences, but numerous sagas in verse or heroic lays, as those of Völung and Helgê, of Sigurd and Brynhilda, of Folsungs and Niflungs (pt. ii.). Probably his compilation contained all the mythological, heroic, and legendary lays extant at the period in which he lived (1054–1133).

Safa, in Arabia, the hill on which Adam and Eve came together, after having been parted for 200 years, during which time they wandered homeless over the face of the earth.

Saffron Gown. (See p. 335, col. 2.)

> She the saffron gown will never wear,
> And in no flower-strewn couch shall she be laid.
> *W. Morris: Atalanta's Race.*

The word *saffron* was wholly unknown in the Greek or Latin language. There is the Greek word *saophron*, but that was a girdle worn by girls, indicative of chastity. (Saffron is the Arabic *saphran*, through the French *safran*.)

Saga, the goddess of history.—*Scandinavian Mythology.*

Saga and Edda. The *Edda* is the Bible of the ancient Scandinavians. A saga is a book of instruction, generally but not always in the form of a tale, like a Welsh "mabinogi." In the *Edda* there are numerous sagas. As our Bible contains the history of the Jews, religious songs, moral proverbs, and religious stories, so the *Edda* contained the history of Norway, religious songs, a book of proverbs, and numerous stories. The original *Edda* was compiled and edited by Sæmund Sigfusson, an Icelandic priest and scald, in the eleventh century. It contains twenty-eight parts or books, all of which are in verse.

Two hundred years later, Snorro Sturleson of Iceland abridged, rearranged, and reduced to prose the *Edda*, giving the various parts a kind of dramatic form, like the dialogues of Plato. It then became needful to distinguish these two works; so the old poetical compilation is called the *Elder or Rhythmical Edda*, and sometimes the *Sæmud Edda*, while the more modern work is called the *Younger* or *Prose Edda*, and sometimes the *Snorro Edda*. The *Younger Edda* is, however, partly original. Pt. i. is the old *Edda* reduced to prose, but pt. ii. is Sturleson's own collection. This part contains "The Discourse of Bragi" (the scald of the gods) on the origin of poetry; and here, too, we find the famous story called by the Germans the *Nibelungen Lied*.

Sagas. Besides the sagas contained in the *Eddas*, there are numerous others. Indeed, the whole saga literature extends over 200 volumes.

I. THE EDDA SAGAS. The *Edda* is divided into two parts and twenty-eight lays or poetical sagas. The first part relates to the gods and heroes of Scandinavia, creation, and the early history of Norway. The Scandinavian "Books of Genesis" are the "Voluspa Saga" or "prophecy of Vola" (about 230 verses), "Vafthrudner's Saga," and "Grimner's Saga." These three resemble the Sibylline books of ancient Rome, and gave a description of chaos, the formation of the world, the creation of all animals (including dwarfs, giants, and fairies), the general conflagration, and the renewal of the world, when, like the new Jerusalem, it will appear all glorious, and there shall in no wise enter therein "anything that defileth, neither whatsoever worketh abomination, or maketh a lie."

The "Book of Proverbs" in the *Edda* is called the "Hâvamâl Saga," and sometimes "The High Song of Odin."

The "Völsunga Saga" is a collection of lays about the early Teutonic heroes.

The "Saga of St. Olaf" is the history of this Norwegian king. He was a savage tyrant, hated by his subjects; but because he aided the priests in forcing Christianity on his subjects, he was canonized.

The other sagas in the *Edda* are "The Song of Lodbrok" or "Lodbrog," "Hervara Saga," the "Vilkina Saga," the "Blomsturvalla Saga," the "Ynglinga Saga" (all relating to Norway), the "Jomsvikingia Saga" and the "Knytlinga Saga" (which pertain to Denmark), the "Sturlunga Saga" and the "Eryrbiggia Saga" (which pertain to Iceland). All the above were compiled and edited by Sæmund Sigfusson, and are in verse; but Snorro Sturleson reduced them to prose in his prose version of the old *Edda*.

II. SAGAS NOT IN THE EDDA. Snorro Sturleson, at the close of the twelfth century, made the second great collection of chronicles in verse, called the *Heimskringla Saga*, or the book of the kings of Norway from the remotest period to the year 1177. This is a most valuable record of the laws, customs, and manners of the ancient Scandinavians. Samuel Laing published his English translation of it in 1844.

1. *The Icelandic Sagas.* Besides the two Icelandic sagas collected by Sæmund Sigfusson, numerous others were subsequently embodied in the *Landama Bok*, set on foot by Ari hinn Frondê, and continued by various hands.

2. *Frithjof's Saga* contains the life and adventures of Frithjof of Iceland, who fell in love with Ingeborg, the beautiful wife of Hring king of Norway. On the death of Hring the young widow married her Icelandic lover. Frithjof lived in the eighth century, and this saga was compiled at the beginning of the fourteenth century, a year or two after the *Heimskringla*. It is very interesting, because Tegnér, the Swedish poet, has

selected it for his *Idylls* (1825), just as Tennyson has taken his idyllic stories from the *Morte d'Arthur* or the Welsh *Mabinogion*. Tegnér's *Idylls* have been translated into English by Latham (1838), by Stephens (1841), and by Blackley (1857).

3. *The Swedish Saga* or lay of Swedish "history" is the *Ingvars Saga*.

4. *The Russian Saga* or lay of Russian legendary history is the *Egmunds Saga*.

5. *The Folks Sagas* are stories from romance. From this ancient collection we have derived our nursery tales of *Jack and the Bean-Stalk*, *Jack the Giant-Killer*, the *Giant who smelt the Blood of an Englishman*, *Blue Beard*, *Cinderella*, the *Little Old Woman cut Shorter*, the *Pig that wouldn't go over the Bridge*, *Puss in Boots*, and even the first sketches of *Whittington and His Cat*, and *Baron Munchausen*. (See *Dasent: Tales from the Norse*, 1859.)

6. *Sagas of Foreign origin*. Besides the rich stores of original tales, several foreign ones have been imported and translated into Norse, such as *Barlaham and Josaphat*, by Rudolf of Ems, one of the German minnesingers (see p. 90). On the other hand, the minnesingers borrowed from the Norse sagas their famous story embodied in the *Nibelungen Lied*, called the "German *Iliad*," which is from the second part of Snorro Sturleson's *Edda*.

Sagaman, a narrator of Sagas. These ancient chroniclers differed from scalds in several respects. Scalds were minstrels, who celebrated in verse the exploits of living kings or national heroes; sagamen were tellers of legendary stories, either in prose or verse, like Scheherazâdê the narrator of the *Arabian Nights*, the mandarin Fum-Hoam the teller of the *Chinese Tales*, Moradbak the teller of the *Oriental Tales*, Feramorz who told the tales to Lalla Rookh, and so on. Again, scalds resided at court, were attached to the royal suite, and followed the king in all his expeditions; but sagamen were free and unattached, and told their tales to prince or peasant, in lordly hall or at village wake.

Sagam'ite (4 *syl.*), a kind of soup or tisan, given by American Indians to the sick.

> Our virgins fed her with their kindly bowls
> Of fever-balm and sweet sagamité.
> *Campbell: Gertrude of Wyoming*, i. 29 (1809).

Sagan of Jerusalem (*The*), in Dryden's *Absalom and Achitophel*, is mean for Compton bishop of London.

> . . . the Sagan of Jerusalem,
> Of hopeful soul, and noble stem;
> Him in the Western dome, whose weighty sense
> Flows in fit words and heavenly eloquence.
> Pt. i. 803-806.

Sage of Concord (*The*), Ralph Waldo Emerson, of Boston, United States, author of *Literary Ethics* (1838), *Poems* (1846), *Representative Men* (1850), *English Traits* (1856), and numerous other works (1803-1879).

> In Mr. Emerson we have a poet and a profoundly religious man, who is really and entirely undaunted by the discoveries of science, past, present, or prospective. In his case, poetry, with the joy of a Bacchanal, takes her graver brother science by the hand, and cheers him with immortal laughter. By Emerson scientific conceptions are continually transmuted into the finer forms and warmer lines of an ideal world.—*Tyndall Fragments of Science*.
>
> No one who has conversed with the Sage of Concord can wonder at the love which his neighbours feel for him, or the reverence with which he is regarded by the scholars of England and America.—*Newspaper Biographical Sketch*, May, 1879.

Sage of Monticello (*The*), Thomas Jefferson, the third president of the United States, whose country seat was at Monticello.

> As from the grave where Henry sleeps,
> From Vernon's weeping willow,
> And from the grassy pall which hides
> The Sage of Monticello . . .
> Virginia, o'er thy land of slaves
> A warning voice is swelling.
> *Whittier: Voices of Freedom* (1846).

Sage of Samos (*The*), Pythagŏras, a native of Samos (B.C. 584-506).

Sages (*The Seven*). (See SEVEN WISE MEN OF GREECE, p. 987.)

Sag'ittary, a monster, half man and half beast, described as "a terrible archer, which neighs like a horse, and with eyes of fire which strike men dead like lightning." Any deadly shot is a sagittary.—*Guido delle Colonna* (thirteenth century): *Historia Troyana Prosayce Composita* (translated by Lydgate).

> The dreadful Sagittary.
> Appals our numbers.
> *Shakespeare: Troilus and Cressida* (1602).

(See also *Othello*, act i. sc. 1, 3. The barrack is so called from the figure of an archer over the door.)

Sagramour le De'sirus, a knight of the Round Table. (See *Launcelot du Lac* and *Morte d'Arthur*.)

Sa'hira (*Al*), one of the names of hell.—*Sale: Al Korân*, lxxix. notes.

Sailor King (*The*), William IV. of Great Britain (1765, 1830-1837).

Saint (*The*), Kang-he of China, who assumed the name of Chin-tsou-jin (1653, 1661–1722).

St. Aldobrand, the noble husband of lady Imogine, murdered by count Bertram her quondam lover.—*Maturin: Bertram* (1816).

St. Alme (*Captain*), son of Darlemont a merchant, guardian of Julio count of Haranecour. He pays his addresses to Marianne Franval, to whom he is ultimately married. Captain St. Alme is generous, high-spirited, and noble-minded.—*Holcroft: The Deaf and Dumb* (1785).

St. Andre, a fashionable dancing-master in the reign of Charles II.

> St. Andre's feet ne'er kept more equal time.
> *Dryden: MacFlecknoe* (1682).

St. An'gelo (*Castle of*), once called the Molês Adria'ni, the tomb of the emperor Adrian, a structure as big as a village.

St. Asaph (*The dean of*), in the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (1821).

St. Basil Outwits the Devil. (See SINNER SAVED, p. 1010.)

St. Bef'ana, the day of the Epiphany (January 6). (See BEFANA, p. 103.)

St. Botolph (*The prior of*).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

St. Brandan or **San Bor'andan** (*The Island of*), a flying island, some ninety leagues in length, west of the Canaries. In an old French geographical chart it is placed 5° west of Ferro Island, 29° N. lat. So late as 1721 Spain sent an expedition in quest of this fabulous island. The Spaniards believe that king Rodri'go ("the last of the Goths") made this island his retreat. The Portuguese assign it to St. Sebastian. The poets say it was rendered inaccessible to man by diabolical magic. Probably it owes its existence to some atmospheric illusion, such as the *Fata morgana*.

St. Cecili, Cecily, or **Cecile** (2 *syl.*), the daughter of noble Roman parents, and a Christian. She married Valirian. One day, she told her husband she had "an aungel . . . that with gret love, wher so I wake or slepe, is redy ay my body for to kepe." Valirian requested to see this angel, and Cecile told him he must first go to St. Urban, and, being purged by him "fro synne, than [*then*] schul ye se that aungel." Valirian was accordingly "cristened" by St. Urban, returned home, and found the angel with two crowns, brought direct from paradise. One he gave to Cecile and one to Valirian, saying that "bothe with the palme of martirdom schullen come unto God's blisful feste." Valirian suffered martyrdom first; then Almachius, the Roman prefect, commanded his officers to "brenne Cecile in a bath of flammês red." She remained in the bath all day and night, yet "sat she cold, and felte of it no woe." Then smote they her three strokes upon the neck, but could not smite her head off. She lingered on for three whole days, preaching and teaching, and then died. St. Urban buried her body privately by night, and her house he converted into a church, which he called the church of Cecily.—*Chaucer: Canterbury Tales* ("The Second Nun's Tale," 1388).

St. Christopher, a native of Lycia, very tall, and fearful to look at. He was so proud of his strength that he resolved to serve only the mightiest, and went in search of a worthy master. He first entered the service of the emperor; but one day, seeing his master cross himself for fear of the devil, he quitted his service for that of Satan. This new master he found was thrown into alarm at the sight of a cross; so he quitted him also, and went in search of the Saviour. One day, near a ferry, a little child accosted him, and begged the giant to carry him across the water. Christopher put the child on his back, but found every step he took that the child grew heavier and heavier, till the burden was more than he could bear. As he sank beneath his load, the child told the giant He was Christ, and Christopher resolved to serve Christ and Him only. He died three days afterwards, and was canonized. The Greek and Latin Churches look on him as the protecting saint against floods, fire, and earthquake.—*James de Voragine: Golden Legends*, 100 (thirteenth century).

N.B.—His body is said to be at Valencia, in Spain; one of his arms at Compostella; a jaw-bone at Astorga; a shoulder at St. Peter's, in Rome; and a tooth and rib at Venice. His day is May 9 in the Greek Church, and July 25 in the Latin. Of course, "the Christ-bearer" is an allegory based on the name "Christopher."

The gigantic bones called his relics may serve to give reality to the fable.

(His name before conversion was Offĕrus, but after he carried Christ across the ford, it was called Christ-Offerus, shortened into Christopher, which means "the Christ-bearer.")

St. Clare (*Augustin*), the kind, indulgent master of uncle Tom. He was beloved by all his slaves.

Miss Evangeline St. Clare, daughter of Mr. St. Clare. Evangeline was the good angel of the family, and was adored by uncle Tom. Her death is touchingly told.

Miss Ophelia St. Clare, cousin of Augustin. She is a New England Puritan. —*Mrs. Beecher Stowe: Uncle Tom's Cabin* (1852).

St. Clement's Eve, a drama by sir Henry Taylor (1862). The heroine is Iolande, who tries to cure the king by dipping her finger in the sacred contents of a vial, but fails, because she is in love with a married man, and the cure can be effected only by a pure virgin.

St. Distaff, an imaginary saint, to whom January 7 or Twelfth Day is consecrated.

> Partly worke and partly play
> You must on St. Distaff's Day;
> Give St. Distaff all the right,
> Then give Christmas sport good night.
> *Wit Asporting vn a Pleasant Grove of New Fancies* (1657).

St. Elmo's Fires, those electric lights seen playing about the masts of ships in stormy weather.

> And sudden bursting on their raptured sight,
> Appeared the splendour of St. Elmo's light.
> *Ariosto: Orlando Furioso*, ix. (1516).

¶ In 1696 M. de Forbes saw more than thirty *feux St. Elme* on his ship.

¶ Æneas tells Dido that these electric lights danced about the head of his son Iülus when they left the burning city of Troy.

> Ecce levis summo de vertice visus Iuli
> Fundere lumen apex, tactuque innoxia molli
> Lambere flamma comas et circum tempora pasci.
> *Virgil: Æneid*, ii. 682–4.
>
> Lo! harmless flames upon Iulus' head,
> While we embraced the boy, from heaven were shed,
> Played in his hair and on his temples fed.

St. Etienne. There are sixty-nine places in France so called. A Paris newspaper stated that the "receiver of St. Etienne" had embezzled £4000, whereupon all the tax-gatherers of the sixty-nine places called St. Etienne brought separate actions against the paper, and the editor had to pay each one a hundred francs damages, besides fine and costs.—*Standard*, February 24, 1879.

St. Filume'na or FILOMENA, a new saint of the Latin Church. Sabatelli has a picture of this nineteenth-century saint, representing her as hovering over a group of sick and maimed, who are healed by her intercession. In 1802 a grave was found in the cemetery of St. Priscilla, and near it three tiles, with these words, in red letters—

LUMENA	PAXTE	CVMFI

A rearrangement of the tiles made the inscription, PAX TE-CUM, FI-LUMENA. That this was the correct rendering is quite certain, for the virgin martyr herself told a priest and a nun in a dream, that she was Fi[lia] Lumina, the daughter of Lumina, *i.e.* the daughter of the Light of the world. In confirmation of this dream, as her bones were carried to Mugnano, the saint repaired her own skeleton, made her hair grow, and performed so many miracles, that those must indeed be hard of belief who can doubt the truth of the story.

St. George is the national saint of England, in consequence of the miraculous assistance rendered by him to the arms of the Christians under Godfrey de Bouillon during the first crusade.

St. George's Sword, Askelon.

> George he shaved the dragon's beard,
> And Askelon was his razor.
> *Percy: Reliques*, III. iii. 25.

St. George (*Le chevalier de*), James Francis Edward Stuart, called "The Old (or *elder*) Pretender" (1688–1766).

St. Graal. (See SANGRAAL, p. 959.)

St. John, the clergyman in love with Jane Eyre, but she rejects his suit.—*Charlotte Brontë: Jane Eyre* (1847).

St. Le'on, the hero of a novel of the same name by W. Goodwin (1799). St. Leon becomes possessed of the "elixir of life," and of the "philosopher's stone;" but this knowledge, instead of bringing him wealth and happiness, is the source of misery and endless misfortunes.

St. Leon is designed to prove that the happiness of mankind would not have been augmented by the gift of immortal youth and inexhaustible riches.—*Encyclopædia Britannica* (article "Romance").

Saint Maur, one of the attendants of sir Reginald Front de Bœuf (a follower of prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

St. Nicholas, the patron saint of boys. He is said to have been bishop of

Myra, in Lycia, and his death is placed in the year 326.

St. Nicholas is said to have supplied three maidens with marriage portions, by leaving at their windows bags of money. . . . Another legend describes the saint as having restored to life three [? two] murdered children.—*Yonge.*

St. Patrick's Purgatory, in an islet in lough Derg, Ireland. Here the saint made a cave, through which was an entrance into purgatory; and here those who liked to do so might forestall their purgatorial punishments while they were in the flesh. This was made the subject of a romance in the fourteenth century, and Calderon dramatized the subject in the seventeenth century.

Who has not heard of St. Patrick's Purgatory . . . with its chapels and its toll-houses? Thither repair yearly crowds of pious pilgrims, who would wash away at once the accumulated sins of their lives.—*Wright.*

(This source of revenue was abolished by order of the pope, on St. Patrick's Day, 1497.)

St. Peter's Obelisk, a stone pyramid of enormous size, on the top of which is an urn containing the relics of Julius Cæsar.

St. Prieux, the *amant* of Julie, in Rousseau's novel entitled *Julie* ou *La Nouvelle Héloïse* (1760).

St. Ronan's Well, a novel by sir W. Scott (1823). An inferior work; but it contains the character of Meg Dods, of the Clachan or Mowbray Arms inn; one of the very best low comic characters in the whole range of fiction.

*** The tale is a good deal involved, but chiefly concerns Clara Mowbray of St. Ronan's, and the two sons of the earl of Ethrington. One of them is Frank Tyrrel, the son of his wife, but said to be illegitimate. The other is Valentine [Bulmer], the child of Mrs. Bulmer married in bigamy. Clara is deceived into a private marriage with Valentine, supposing him to be the heir of the title; but when it is proved that Frank Tyrrel is not illegitimate, and therefore the true heir, Clara dies, and Valentine is slain in a duel. The story concludes with the marriage of Dr. Quackleben and Mrs. Blower a shipowner's widow.

St. Stephen's Chapel, properly the House of Commons, but sometimes applied to the two Houses of Parliament. So called by a figure of speech from St. Stephen's Chapel, built by king Stephen, rebuilt by Edward II. and III., and finally destroyed by fire in 1834. St. Stephen's Chapel was fitted up for the use of the House of Commons in the reign of Edward IV. The great council of the nation met before in the chapter-house of the abbey.

St. Swithin, tutor of king Alfred, and bishop of Winchester. The monks wished to bury him in the chancel of the minster; but the bishop had directed that his body should be interred under the open vault of heaven. Finding the monks resolved to disobey his injunction, he sent a heavy rain on July 15, the day assigned to the funeral ceremony, in consequence of which it was deferred from day to day for forty days. The monks then bethought them of the saint's injunction, and prepared to inter the body in the churchyard. St. Swithin smiled his approbation by sending a beautiful sunshiny day, in which all the robes of the hierarchy might be displayed without the least fear of being injured by untimely and untoward showers.

St. Tammany, the patron of democracy in the American states. His day is May 1. Tammany or Tammenund lived in the seventeenth century. He was a native of Delaware, but settled on the banks of the Ohio. He was a chief sachem of his tribe, and his rule was discreet and peaceful. His great maxim was, "Unite. In peace unite for mutual happiness, in war for mutual defence."

Saint's Everlasting Rest (*The*), by Richard Baxter (1649).

Saints (*Island of*), Ireland. (See ISLE OF SAINTS, p. 532.)

Saints (*Royal*).

David of Scotland (*, 1124-1153).
Edward the Confessor (1004, 1042-1066).
Edward the Martyr (961, 975-979).
Eric IX. of Sweden (*, 1155-1161).
Ethelred I. king of Wessex (*, 866-871).
Eugenius I. pope (*, 654-657).
Felix I. pope (*, 269-274).
Ferdinand III. of Castile and Leon (1200, 1217-1252).
Julius I. pope (*, 337-352).
Kâng-he, second of the Manchoo dynasty of China (*, 1661-1722).
Lawrence Justiniani patriarch of Venice (1380, 1451-1465).
Leo IX. pope (1002, 1049-1054).
Louis IX. of France (1215, 1226-1270).
Olaus II. of Norway (992, 1000-1030).
Stephen I. of Hungary (979, 997-1038).

Saints.
(1) For diseases,
(2) Local saints.
(3) Saints (*specialist*).
(4) Saints for special parts of the body.
(5) Saints for dumb animals.

(1) **Saints for Diseases.** These saints either ward off ills or help to relieve them, and should be invoked by those who trust their power :—

AGUE. St. Pernel and St. Petronella cure.
BAD DREAMS. St. Christopher protects from.
BLEAR EYES. St. Otilic and St. Clare cure.
BLINDNESS. St. Thomas à Becket cures.
BOILS and BLAINS. St. Rooke and St. Cosmus cure.
CHASTITY. St. Susan protects.
CHILDREN. St. Germayne. But unless the mothers bring a white loaf and a pot of good ale, sir Thomas More says, "he wyll not once loke at them" (p. 194).
CHILDREN'S DISEASES (*All*). St. Blaise heals; and all cattle diseases. The bread consecrated on his day (February 3) and called "The Benediction of St. Blaise," should have been tried in a recent cattle plague.
CHOLERA. Oola Beebee is invoked by the Hindûs in this malady.
CHOLIC. St. Erasmus relieves.
DANCING MANIA. St. Vitus cures.
DEFILEMENT. St. Susan preserves from.
DISCOVERY OF LOST GOODS. St. Ethelbert and St. Elian.
DISEASES GENERALLY. St. Rooke or St. Roke, "because he had a sore;" and St. Sebastian, "because he was martered with arrowes."—*Sir T. Moore*, p. 194.
DOUBTS. St. Catharine resolves.
DYING. St. Barbara relieves.
EPILEPSY. St. Valentine cures; St. Cornelius.
FIRE. St. Agatha protects from it, but St. Florian should be invoked if it has already broken out.
FLOOD, FIRE, and EARTHQUAKE. St. Christopher saves from.
GOUT. St. Wolfgang, they say, is of more service than Blair's pills.
GRIPES. St. Erasmus cures.
IDIOCY. St. Gildas is the guardian angel of idiots.
INFAMY. St. Susan protects from.
INFECTION. St. Roque protects from.
LEPROSY. St. Lazarus the beggar.
MADNESS. St. Dymphna and St. Fillan cure.
MICE and RATS. St. Gertrude and St. Huldrick ward them off. When phosphor paste fails, St. Gertrude might be tried, at any rate with less danger than arsenic.
NIGHT ALARMS. St. Christopher protects from.
PALSY. St. Cornelius.
PLAGUE. St. Roch, they say, in this case is better than the "good bishop of Marseilles."
QUENCHING FIRE. St. Florian and St. Christopher should not be forgotten by fire insurance companies.
QUINSY. St. Blaise will cure it sooner than tartarised antimony.
RICHES. St. Anne and St. Vincent help those who seek it. Gold-diggers should ask them for nuggets.
SCABS. St. Rooke cures.
SMALL-POX. St. Martin of Tours may be tried by those objecting to vaccination. In Hindûstan, Seetla wards it off.
SORE THROATS. St. Blaise, who (when he was put to death) prayed if any person suffering from a sore throat invoked him, that he might be God's instrument to effect a perfect cure.—*Simeon Metaphrastes: Life of St. Blaise.*
STORMS AND TEMPESTS. St. Barbara (flourished 290).
SUDDEN DEATH. St. Martin saves from.
TEMPERANCE. Father Mathew is called "The Apostle of Temperance" (1790–1856).
TOOTH-ACHE. St. Appolonia, because before she was burnt alive, all her teeth were pulled out; St. Blaise.
VERMIN-DESTROYERS. } St. Gertrude and St. Huldrick.
WEALTH-BESTOWER. St. Anne; recommended to the sultan.

(2) **Saints** (*Local*). The following are the patron saints of the cities, nations, or places set down :—

ABERDEEN, St. Nicholas (died 342). His day is December 6.
ABYSSINIA, St. Frumentius (died 360). His day is October 27.
ALEXANDRIA, St. Mark, who founded the church there (died A.D. 68). His day is April 25.
ALPS (*The*), Felix Neff (1798–1829).
ANTIOCH, St. Margaret (died 275). Her day is July 20.
ARDENNES (*The*), St. Hubert (656–730). He is called "The Apostle of the Ardennes." His days are May 30 and November 3.
ARMENIA, St. Gregory of Armenia (256–331). His day is September 30.
BATH, St. David, from whose benediction the waters of Bath received their warmth and medicinal qualities (480–544). His day is March 1.
BEAUVAIS, St. Lucian (died 290), called "The Apostle of Beauvais." His day is January 8.
BELGIUM, St. Boniface (680–755). His day is June 5.
BOHEMIA, St. Wenceslaus; St. John Nepomuk.
BRUSSELS, the Virgin Mary; St. Gudule, who died 712. St. Gedule's Day is January 8.
CAGLIARI (in Sardinia), St. Efisio or St. Ephesius.
CAPPADOCIA, St. Matthias (died A.D. 62). His day is February 24.
CARTHAGE, St. Perpetua (died 203). Her day is March 7.
COLOGNE, St. Ursula (died 452). Her day is October 21.
CORFU, St. Spiridion (fourth century). His day is December 14.
CREMONA, St. Margaret (died 275). Her day is July 20.
DENMARK, St. Anscharius (801–864), whose day is February 3; and St. Canute (died 1086), whose day is January 19.
DUMFRIES, St. Michael.
EDINBURGH, St. Giles (died 590). His day is September 1.
ENGLAND, St. George (died 290). St. Bede calls Gregory the Great "The Apostle of England," but St. Augustin was "The Apostle of the English People" (died 607). St. George's Day is April 23.
ETHIOPIA, St. Frumentius (died 360). His day is October 27.
FLANDERS, St. Peter (died 66). His day is June 29.
FLORENCE, St. John the Baptist (died A.D. 32). His days are June 24 and August 29.
Forests, St. Silvester, because *silva*, in Latin, means "a wood." His day is June 20.
Forts, St. Barbara (died 235). Her day is December 4.
FRANCE, St. Denys (died 272). His day is October 9. St. Remi is called "The Great Apostle of the French" (439–535). His day is October 1.
FRANCONIA, St. Kilian (died 689). His day is July 8.
FRISELAND, St. Wilbrod or Willibrod (657–738), called "The Apostle of the Frisians." His day is November 7.
GAUL, St. Irenæus (130–200), whose day is June 28; and St. Martin (316–397), whose day is November 11. St. Denys is called "The Apostle of the Gauls."
GENOA, St. George of Cappadocia. His day is April 23.
GENTILES. St. Paul was "The Apostle of the Gentiles" (died A.D. 66). His days are January 25 and June 29.
GEORGIA, St. Nino, whose day is September 16.
GERMANY, St. Boniface, "Apostle of the Germans" (680–755), whose day is June 5; and St. Martin (316–397), whose day is November 11. (St. Boniface was called Winfred till Gregory II. changed the name.)
GLASGOW, St. Mungo, also called Kentigern (514–601).
Grover, St. Silvester, because *silva*, in Latin, means "a wood." His day is June 20.
HIGHLANDERS, St. Columb (521–597). His day is June 9.
Hills, St. Barbara (died 235). Her day is December 4.
HOLLAND, the Virgin Mary. Her days are: her *Nativity*, November 21; *Visitation*, July 2; *Conception*,

December 8; *Purification*, February 2; *Assumption*, August 15.

HUNGARY, St. Louis; Mary of Aquisgrana (*Aix-la-Chapelle*); and St. Anastasius (died 608), whose day is January 22.

INDIA, St. Bartolomé de Las Casas (1474–1566); the Rev. J. Elliot (1603–1690); and Francis Xavier (1506–1552), called "The Apostle of the Indians," whose day is December 3.

IRELAND, St. Patrick (372–493). His day is March 27. (Some give his birth 387, and some his death 465.)

ITALY, St. Anthony (251–356). His day is January 17.

LAPLAND, St. Nicholas (died 349). His day is December 6.

LICHFIELD, St. Chad, who lived there (died 672). His day is March 2.

LIEGE, St. Albert (died 1195). His day is November 21.

LISBON, St. Vincent (died 304). His translation to Lisbon is kept September 15.

LONDON, St. Paul, whose day is January 25; and St. Michael, whose day is September 29.

MILAN, St. Ambrose, bishop of Milan (374–397; born 340).

MOSCOW, St. Nicholas (died 342). His day is December 6.

Mountains, St. Barbara (died 235). Her day is December 4.

NAPLES, St. Januarius (died 305), whose day is September 19; and St. Thomas Aquinas (1227–1274), whose days are March 7 and July 28.

NETHERLANDS, St. Amand (589–679). His day is February 6.

NORTH (*The*), St. Ansgar (801–864), and Bernard Gilpin (1517–1583).

NORWAY, St. Anscharius, called "The Apostle of the North" (801–864), whose day is February 3; and St. Olaus (995, 1000–1030), called also St. Ansgar.

OXFORD, St. Frideswide.

PADUA, St. Justina, whose day is October 7; and St. Anthony (1195–1231), whose day is June 13.

PARIS, St. Geneviève (419–512). Her day is January 3.

PEAK (*The*), Derbyshire, W. Bagshaw (1628–1702).

PICTS (*The*), St. Ninian (fourth century), whose day is September 16; and St. Columb (521–597), whose day is June 9.

PISA, San Ranieri and St. Efese.

POITIERS, St. Hilary (300–367). His day is January 14.

POLAND, St. Hedviga (1174–1243), whose day is October 15; and St. Stanislaus (died 1078), whose day is May 7.

PORTUGAL, St. Sebastian (250–288). His day January 20.

PRUSSIA, St. Andrew, whose day is November 30; and St. Albert (died 1195), whose day is November 22.

ROCHESTER, St. Paulinus (353–431). His day is June 22.

ROME, St. Peter and St. Paul. Both died on the same day of the month, June 29. The old tutelar deity was Mars.

RUSSIA, St. Nicholas, St. Andrew, St. George, and the Virgin Mary.

SARAGOSSA, St. Vincent, where he was born (died 304). His day is January 22.

SARDINIA, Mary the Virgin. Her days are: *Nativity*, November 21; *Visitation*, July 2; *Conception*, December 8; *Purification*, February 2; *Assumption*, August 15.

SCOTLAND, St. Andrew, because his remains were brought by Regulus into Fifeshire in 368. His day is November 30.

SEBASTIA (in Armenia), St. Blaise (died 316). His day is February 3.

SICILY, St. Agatha, where she was born (died 251). Her day is February 5. The old tutelar deity was Ceres.

SILESIA, St. Hedviga, also called Avoye (1174–1243). His day is October 15.

SLAVES or SLAVI, St. Cyril, called "The Apostle of the Slavi" (died 868). His day is February 14.

SPAIN, St. James the Greater (died A.D. 44). His day is July 25.

SWEDEN, St. Anscharius, St. John, and St. Eric IX. (reigned 1155–1161).

SWITZERLAND, St. Call (died 646). His day is October 16.

UNITED STATES, St. Tammany.

Valkys, St. Agatha (died 251). Her day is February 5.

VENICE, St. Mark, who was buried there. His day is April 25. St. Pantaleon, whose day is July 27; and St. Lawrence Justiniani (1380–1465).

VIENNA, St. Stephen (died A.D. 34). His day is December 26.

Vineyards, St. Urban (died 230). His day is May 25.

WALES, St. David, uncle of king Arthur (died 544). His day is March 1.

Woods, St. Silvester, because *silva*, in Latin, means "a wood." His day is June 20.

YORKSHIRE, St. Paulinus (353–431). His day is June 22.

(3) Saints (*Specialist*), for tradesmen, children, wives, idiots, students, etc. :—

ARCHERS, St. Sebastian, because he was shot by them.

ARMOURERS, St. George of Cappadocia.

ARTISTS and the ARTS, St. Agatha; but St. Luke is the patron of painters, being himself one.

BAKERS, St. Winifred, who followed the trade.

BARBERS, St. Louis.

BARREN WOMEN. St. Margaret befriends them.

BEGGARS, St. Giles. Hence the outskirts of cities are often called "St. Giles."

BISHOPS, etc., St. Timothy and St. Titus (1 *Tim.* iii. 2; *Titus* i. 7).

BLACKSMITHS, St. Peter, because he bears the keys of heaven.

BLIND FOLK, St. Thomas à Becket, and St. Lucy who was deprived of her eyes by Paschasius.

BOOKSELLERS, St. John Port Latin.

BREWERS, St. Florian, whose day is May 4.

BRIDES, St. Nicholas, because he threw three stockings, filled with wedding portions, into the chamber window of three virgins, that they might marry their sweethearts, and not live a life of sin for the sake of earning a living.

BRUSH-MAKERS, St. Anthony (251–356).

BURGLARS, St. Dismas, the penitent thief.

CANDLE and LAMP MAKERS, St. Lucy and St. Lucian. A pun upon *lux*, *lucis* ("light").

CANNONEERS, St. Barbara, because she is generally represented in a fort or tower.

CAPTIVES, St. Barbara and St. Leonard.

CARPENTERS, St. Joseph, who was a carpenter.

CARPET-WEAVERS, St. Paul.

CHILDREN, St. Felicitas and St. Nicholas. This latter saint restored to life some children, murdered by an innkeeper of Myra and pickled in a pork-tub.

CLOTH-WEAVERS, St. John.

COBBLERS, St. Crispin, who worked at the trade.

CRIPPLES, St. Giles, because he refused to be cured of an accidental lameness, that he might mortify his flesh.

DANCERS, St. Vitus, whose day is January 20.

DIVINES, St. Thomas Aquinas.

DOCTORS, St. Cosme, who was a surgeon in Cilicia.

DRUNKARDS, St. Martin, because St. Martin's Day (November 11) happened to be the day of the Vinalia or feast of Bacchus. St. Urban protects.

DYING, St. Barbara.

FERRYMEN, St. Christopher, who was a ferryman.

FISHERMEN, St. Peter, who was a fisherman.

FOOLS, St. Maturin, because the Greek word *matia* or *matè* means "folly."

FREE TRADE. R. Cobden is called "The Apostle of Free Trade" (1804–1865).

FREEMEN, St. John.

FULLERS, St. Sever, because the place so called, on the Adour, is or was famous for its tanneries and fulleries.

GOLDSMITHS, St. Eloy, who was a goldsmith.

HATTERS, St. William, the son of a hatter.

HOG and SWINEHERDS, St. Anthony. Pigs unfit for food used anciently to have their ears slit, but one of the proctors of St. Anthony's Hospital once tied a bell about the neck of a pig whose ear was slit, and no one ever attempted to injure it.

HORSES. Sir Thomas More says, "St. Loy we make a horse lecche, and must let our horse rather renne vnshod and marre his hoofe than to shoee him on his dayes."—*Worke*, 294. St. Stephen's Day "we must let

ed ees horses bloud with a knife, because St. Stephen was killed with stones."

HOUSEWIVES, St. Osyth, especially to prevent their losing the keys, and to help them in finding those "chy tormentors;" St. Martha, the sister of Lazarus.

HUNTSMEN, St. Hubert, who lived in the Ardennes, a famous hunting forest; and St. Eustace.

HUSBANDS. (See UNCUMBER.)

IDIOTS. St. Gildas restores them to their right senses.

INFANTS, St. Felicitas and St. Nicholas.

INFIDELS. Voltaire is called "The Apostle of Infidels" (1694-1778).

INSANE FOLKS, St. Dymphna.

KEYS. St. Osyth is invoked by women who have mislaid their keys.

LAWYERS, St. Yves Helori (in Sicily), who was called "The Advocate of the Poor," because he was always ready to defend them in the law-courts gratuitously (1253-1303).

LEARNED MEN, St. Catharine, noted for her learning, and for converting certain philosophers sent to convince the Christians of Alexandria of the folly of the Christian faith.

LOCKSMITHS, St. Peter, because he holds the keys of heaven.

MADMEN, St. Dymphna and St. Fillan.

MAIDENS, the Virgin Mary.

MARINERS, St. Christopher, who was a ferryman; and St. Nicholas, who was once in danger of shipwreck, and who, on one occasion, lulled a tempest for some pilgrims on their way to the Holy Land.

MERCERS, St. Florian, the son of a mercer.

MILLERS, St. Arnold, the son of a miller.

MINERS, St. Barbara, whose day is November 25.

MOTHERS, the Virgin Mary; St. Margaret, for those who wish to be so. The girdle of St. Margaret in St. Germain's, is placed round the waist of those who wish to be mothers.

MUSICIANS, St. Cecilia, who was an excellent musician.

NAILERS, St. Cloud, because *clou*, in French, means "a nail."

NETMAKERS, St. James and St. John (*Matt.* iv. 21).

NURSES, St. Agatha.

PAINTERS, St. Luke, who was a painter.

PARISH CLERKS, St. Nicholas.

PARSONS, St. Thomas Aquinas, doctor of theology at Paris.

PHYSICIANS, St. Cosme, who was a surgeon; St. Luke (*Col.* iv. 14).

PILGRIMS, St. Julian, St. Raphael, St. James of Compostella.

PINMAKERS, St. Sebastian, whose body was as full of arrows in his martyrdom as a pincushion is of pins.

POOR FOLKS, St. Giles, who affected indigence, thinking "poverty and suffering" a service acceptable to God.

PORTRAIT-PAINTERS and PHOTOGRAPHERS, St. Veronica, who had a handkerchief with the face of Jesus photographed on it.

POTTERS, St. Gore, who was a potter.

PRISONERS, St. Sebastian and St. Leonard.

SAGES, St. Cosme, St. Damian, and St. Catharine.

SAILORS, St. Nicholas and St. Christopher.

SCHOLARS, St. Catharine. (See "Learned Men.")

SCHOOL CHILDREN, St. Nicholas and St. Gregory.

SCOTCH REFORMERS. Knox is "The Apostle of the Scotch Reformers" (1505-1572).

SEAMEN, St. Nicholas, who once was in danger of shipwreck; and St. Christopher, who was a ferryman.

SHEPHERDS and their FLOCKS, St. Windeline, who kept sheep, like David.

SHOEMAKERS, St. Crispin, who made shoes.

SILVERSMITHS, St. Eloy, who worked in gold and silver.

SLAVES, St. Cyril. This is a pun; he was "The Apostle of the Slavi."

SOOTHSAYERS, etc., St. Agabus (*Acts* xxi. 10).

SPECTACLE-MAKERS, St. Fridolin, whose day is March 6.

SPORTSMEN, St. Hubert. (See above, "Huntsmen.")

STATUARIES, St. Veronica. (See above, "Portrait-painters.")

STONEMASONS, St. Peter (*John* i. 42).

STUDENTS, St. Catharine, noted for her great learning.

SURGEONS, St. Cosme, who practised medicine in Cilicia gratuitously (died 310)

SWEETHEARTS, St. Valentine, because in the Middle Ages ladies held their "courts of love" about this time. (See VALENTINE.)

SWINEHERDS and SWINE, St. Anthony.

TAILORS, St. Goodman, who was a tailor.

TANNERS, St. Clement, the son of a tanner.

TAX-COLLECTORS, St. Matthew (*Matt.* ix. 9).

TENTMAKERS, St. Paul and St. Aquila, who were tentmakers (*Acts* xviii. 3).

THIEVES (*against*), St. Dismas, the penitent thief. St Ethelbert, St. Elian, St. Vincent, and St. Vindex, who caused stolen goods to be restored.

TINNERS, St Pieran, who crossed over the sea to Ireland on a millstone. His day ought to be February 30.

TRAVELLERS, St. Raphael, because he assumed the guise of a traveller in order to guide Tobias from Nineveh to Ragès (*Tobit* v.).

UPHOLSTERERS, St. Paul.

VINTNERS and VINEYARDS, St. Urban.

VIRGINS, St. Winifred and St. Nicholas.

WEAVERS, St. Stephen.

WHEELWRIGHTS, St. Boniface, the son of a wheelwright.

WIGMAKERS, St. Louis.

WISE MEN, St. Cosme, St. Damian, and St. Catharine.

WOOLCOMBERS and STAPLERS, St. Blaise, who was torn to pieces by "combes of yren."

(4) Saints for Special Parts of the Body—

For the *belly*, St. Erasmus; the *head*, St. Otilia; the *neck*, St. Blaise; the *teeth*, St. Appolonia; the *thighs*, St. Burgard, St. Roche, St. Quirinus, and St. John; the *throat*, St. Katharine and St. Blaise.

(5) Saints for Dumb Animals, or for defence against them—

For *dogs*, St. Hugh; for *geese*, St. Gallus; *hogs*, St. Antony; *horses*, St. Loy; *kine*, St. Loy; against *mice*, St. Gertrude; against *rats*, St. Gwendelin.

Saints' Tragedy (*The*), a dramatic poem by Charles Kingsley, based on the story of Elizabeth of Hungary (1846).

Sakhar, the devil who stole Solomon's signet. The tale is that Solomon, when he washed, entrusted his signet-ring to his favourite concubine Amîna. Sakhar one day assumed the appearance of Solomon, got possession of the ring, and sat on the throne as the king. During this usurpation, Solomon became a beggar, but in forty days Sakhar flew away, and flung the signet-ring into the sea. It was swallowed by a fish, the fish was caught and sold to Solomon, the ring was recovered, and Sakhar was thrown into the sea of Galilee with a great stone round his neck.—*Jallâloddin: Al Zamakh.* (See FISH AND THE RING, p. 370.)

Sakhrat [*Sak-rah'*], the sacred stone on which mount Kâf rests. Mount Kâf is a circular plain, the home of giants and fairies. Any one who possesses a single grain of the stone Sakhrat has the power of working miracles. Its colour is emerald, and its reflection gives the blue tint to the sky.—*Mohammedan Mythology.*

Sa'kia, the dispenser of rain, one of the four gods of the Adites (*2 syl.*).

> Sakia, we invoked for rain;
> We called on Rarekia for food;
> They did not hear our prayers—they could not hear
> No cloud appeared in heaven,
> No nightly dews came down.
> *Southey: Thalaba the Destroyer*, i. 24 (1797).

Sakunta'la, daughter of Viswamita and a water-nymph, abandoned by her parents, and brought up by a hermit. One day, king Dushyanta came to the hermitage, and persuaded Sakuntala to marry him. In due time a son was born, but Dushyanta left his bride at the hermitage. When the boy was six years old, his mother took him to the king, and Dushyanta recognized his wife by a ring which he had given her. Sakuntala was now publicly proclaimed queen, and the boy (whose name was Bhârata) became the founder of the glorious race of the Bhâratas.

(This story forms the plot of the famous drama *Sakuntala* by Kâlidasa, well known to us through the translation of sir W. Jones.)

Sakya-Muni, the founder of Buddhism. Sakya is the family name of Siddhartha, and *muni* means "a recluse." Buddha ("perfection") is a title given to Siddhartha.

Salacaca'bia or SALACACABY, a soup said to have been served at the table of Apicius.

> Bruise in a mortar parsley seed, dried peneryal, dried mint, ginger, green coriander, stoned raisins, honey, vinegar, oil, and wine. Put them into a cacabâlum, with three crusts of Pycentine bread, the flesh of a pullet, vestine cheese, pine-kernels, cucumbers, and dried onions minced small. Pour soup over the whole, garnish with snow, and serve up in the cacabulum.—*King: The Art of Cookery.*

Sal'ace (3 *syl.*) or SALACIA, wife of Neptune, and mother of Triton.

> Triton, who boasts his high Neptunian race,
> Sprung from the god by Salace's embrace.
> *Camoens: Lusiad*, vi. (1572).

Salad Days, days of green youth, while the blood is still cool.

> [*Those were*] my salad days!
> When I was green in judgment, cold in blood.
> *Shakespeare: Antony and Cleopatra*, act i. sc. 5 (1608).

Sal'adin, the soldan of the East. Sir W. Scott introduces him in *The Talisman*, first as Sheerkohf emir of Kurdistan, and subsequently as Adonbeck el Hakim' the physician.

Salamanca, the reputed home of witchcraft and devilry in De Lancre's time (1610).

Salamanca (*The Bachelor of*), the title and hero of a novel by **Lesage.** The name of the bachelor is don Cherubim, who is placed in all sorts of situations suitable to the author's vein of satire (1704).

Salamander (*A*). Prester John, in his letter to Manuel Comnênus emperor of Constantinople, describes the salamander as a worm, and says it makes cocoons like a silkworm. These cocoons, being unwound by the ladies of the palace, are spun into dresses for the imperial women. The dresses are washed in flames, and not in water. This, of course, is asbestos.

Sala'nio, a friend to Anthonio and Bassânio.—*Shakespeare: Merchant of Venice* (1598).

Salari'no, a friend to Anthonio and Bassânio.—*Shakespeare: Merchant of Venice* (1598).

Salathiel, the Wandering Jew, a romance by George Croly (1821).

Salchichon, a huge Italian sausage. Thomas duke of Genoa, a boy at Harrow school, put forward by general Prim as an "inflated candidate" for the Spanish throne, was nicknamed "Salchichon" by the Spaniards.

Sa'leh. The Thamûdites (3 *syl.*) proposed that Sâleh should, by miracle, prove that Jehovah was a God superior to their own. Prince Jonda said he would believe it, if Sâleh made a camel, big with young, come out of a certain rock which he pointed out. Sâleh did so, and Jonda was converted.

(The Thamûdites were idolaters, and Sâleh the prophet was sent to bring them back to the worship of Jehovah.)

Sâleh's Camel. The camel thus miraculously produced, used to go about the town, crying aloud, "Ho! every one that wanteth milk, let him come, and I will give it him."—*Sale: Al Korân*, vii. notes. (See *Isa.* lv. 1.)

Sa'leh, son of Faras'chê (3 *syl.*) queen of a powerful under-sea empire. His sister was Gulna'rê (3 *syl.*) empress of Persia. Saleh asked the king of Samandal, another under-sea emperor, to give his daughter Giauha'rê in marriage to prince Beder, son of Gulnarê; but the proud, passionate despot ordered the prince's head to be cut off for such presumptuous insolence. However, Saleh made his escape, invaded Samandal,

took the king prisoner, and the marriage between Beder and the princess Giauharê was duly celebrated.—*Arabian Nights* ("Beder and Giauharê").

Sa'lem, a young seraph, one of the two tutelar angels of the Virgin Mary and of John the Divine, "for God had given to John two tutelar angels, the chief of whom was Raph'ael, one of the most exalted seraphs of the hierarchy of heaven."—*Klopstock: The Messiah*, iii. (1748).

Sal'emal, the preserver in sickness, one of the four gods of the Adites (2 *syl.*).—*D'Herbelot: Bibliothèque Orientale* (1697).

Salern' or **Saler'no**, in Italy, celebrated for its school of medicine.

> Even the doctors of Salern
> Send me back word they can discern
> No cure for a malady like this.
> *Longfellow: The Golden Legend* (1851).

Salian Franks. So called from the Isäla or Yssel, in Holland. They were a branch of the Sicambri; hence when Clovis was baptized at Rheims, the old prelate addressed him as "Sigambrian," and said that "he must henceforth set at nought what he had hitherto worshipped, and worship what he had hitherto set at nought."

Salisbury (*Earl of*), William Longsword, natural son of Henry II. and Jane Clifford "The Fair Rosamond." —*Shakespeare: King John* (1596); *sir W. Scott: The Talisman* (time, Richard I.).

Sallust of France (*The*). César Vichard (1639–1692) was so called by Voltaire.

Sally in our Alley, a ballad in seven stanzas, by Henry Carey (1737).

> Of all the girls that are so smart
> There's none like pretty Sally;
> She is the darling of my heart,
> And she lives in our alley.

Sal'macis, softness, effeminacy. Salmăcis is a fountain of Caria, near Halicarnassus, which rendered soft and effeminate those who bathed therein.

> Beneath the woman's and the water's kiss,
> Thy moist limbs melted into Salmacis . . .
> And all the boy's breath softened into sighs.
> *Swinburne: Hermaphroditus.*

Salmigondin or "Salmygondin," a lordship of Dipsody, given by Pantag'ruel to Panurge (2 *syl.*). Aloofribas, who had resided six months in the giant's mouth without his knowing it, was made castellan of the castle.—*Rabelais: Pantag'ruel*, ii. 32; iii. 2 (1533–45).

The lordship of Salmygondin was worth 67 million pounds sterling per annum in "certain rent," and an annual revenue for locusts and periwinkles, varying from £24,357 to 25 millions in a good year, when the exports of locusts and periwinkles were flourishing. Panurge, however, could not make the two ends meet. At the close of "less than fourteen days" he had forestalled three years' rent and revenue, and had to apply to Pantagruel to pay his debts.—*Pantag'ruel*, iii. 2.

Salmo'neus (3 *syl.*), king of Elis, wishing to be thought a god, used to imitate thunder and lightning by driving his chariot over a brazen bridge, and darting burning torches on every side. He was killed by lightning for his impiety and folly.

> Salmoneus, who while he his carroach drave
> Over the brazen bridge of Elis' stream,
> And did with artificial thunder brave
> Jove, till he pierced him with a lightning beam.
> *Lord Brooke: Treatise on Monarchie*, vi.

It was to be the literary Salmoneus of the political Jupiter.—*Lord Lytton.*

Sa'lo, a rivulet now called *Xalon*, near Bilbilis, in Celtiberia. The river is so exceedingly cold that the Spaniards used to plunge their swords into it while they were hot from the forge. The best Spanish blades owe their stubborn temper to the *icy* coldness of this brook.

> Sævo Bilbilin optimam metallo
> Et ferro Plateam suo sonantem,
> Quam fluctu tenui sed inquiete
> Armorum *Salo* temperator ambit.
> *Martial: Epigrammata.*

Præcipua his quidem ferri materia, sed aqua ipsa ferro violentior; quippe temperamento ejus ferrum acrius redditur; nec ullum apud eos telum probatur quod non aut in Bilbili fluvio aut Chalybe tinguatur. Unde etiam Chalybes fluvii hujus finitimi appellati, ferroque cæteris præstare dicuntur.—*Justin: Historiæ Philippicæ*, xliv.

Salome and the Baptist. When Salomê delivered the head of John the Baptist to her mother, Herodias pulled out the tongue and stabbed it with her bodkin.

¶ When the head of Cicero was delivered to Marc Antony, his wife Fulvia pulled out the tongue and stabbed it repeatedly with her bodkin.

Salopia, Shropshire.

> Admired Salopia! that with venial pride
> Eyes her bright form in Severn's ambient wave;
> Famed for her loyal cares in perils tried,
> Her daughters lovely, and her striplings brave.
> *Shenstone: The Schoolmistress* (1758).

Salsabil, a fountain of paradise, the water of which is called Zenjebil. The word Salsabil means "that which goes pleasantly down the throat;" and Zenjebil means "ginger" (which the Arabs mix with the water that they drink).

God shall reward the righteous with a garden, and silk garments. They shall repose on couches. They shall see there neither sun nor moon . . . the fruit

thereof shall hang low, so as to be easily gathered. The bottles shall be silver shining like glass, and the wine shall be mixed with the water Zenjebil, a fountain in paradise named Salsabil.—*Sale: Al Kor'ân*, lxxvi.

Salt River (*To row up*), to go against the stream, to suffer a political defeat.

There is a small stream called the Salt River in Kentucky, noted for its tortuous course and numerous bars. The phrase is applied to one who has the task of propelling the boat up the stream; but in political slang it is applied to those who are "rowed up."—*Inman.*

Salvage Knight (*The*), sir Arthegal, called Artegal from bk. iv. 6. The hero of bk. v. (*Justice*).—*Spenser: Faërie Queene* (1596).

Salva'tor Rosa (*The English*), John Hamilton Mortimer (1741-1779).

Salvato're (4 *syl.*), Salva'tor Rosa, an Italian painter, especially noted for his scenes of brigands, etc. (1615-1673).

But, ever and anon, to soothe your vision,
Fatigued with these hereditary glories,
There rose a Carlo Dolce or a Titian,
Or wilder group of savage Salvatore's.
Byron: Don Juan, xiii. 71 (1823).

SAM, a gentleman, the friend of Francis'co.—*Fletcher: Mons. Thomas* (1619).

Sam, one of the Know-Nothings or Native American party. One of "Uncle Sam's" sons.

Sam (*Dicky*), a Liverpool man.

Sam (*Uncle*), the United States of North America, or rather the government of the states personified. So called from Samuel Wilson, uncle of Ebenezer Wilson. Ebenezer was inspector of Elbert Anderson's store on the Hudson, and Samuel superintended the workmen. The stores were marked E·A. U·S. ("Elbert Anderson, United States"), but the workmen insisted that U·S. stood for "Uncle Sam."—*Mr. Frost.*

Sam Silverquill, one of the prisoners at Portanferry.—*Sir W. Scott: Guy Mannering* (time, George II.).

Sam Slick. (See Slick.)

Sam Weller. (See Weller.)

Sa'mael (3 *syl.*), the prince of demons, who, in the guise of a serpent, tempted Eve in paradise. (See Samiel.)

Samandal, the largest and most powerful of the under-sea empires. The inhabitants of these empires live under water without being wetted; transport themselves instantaneously from place to place; can live on our earth or in the Island of the Moon; are great sorcerers; and speak the language of "Solomon's seal."—*Arabian Nights* ("Beder and Giauharê").

Samarcand Apple, a perfect panacea of all diseases. It was bought by prince Ahmed, and was instrumental in restoring Nouroun'nihar to perfect health, although at the very point of death.

In fact, sir, there is no disease, however painful or dangerous, whether fever, pleurisy, plague, or any other disorder, but it will instantly cure; and that in the easiest possible way: it is simply to make the sick person smell of the apple.—*Arabian Nights* ("Ahmed and Pari-Banou").

Sam'benites [*Sam'-be-neets*], persons dressed in the *sambentto*, a yellow coat without sleeves, having devils painted on it. The sambenito was worn by "heretics" on their way to execution. (See San Benito.)

And blow us up i' the open streets,
Disguised in rumps, like sambenites.
S. Butler: Hudibras, iii. 2 (1678).

Sambo, any male of the negro race.

No race has shown such capabilities of adaptation to varying soil and circumstances as the negro. Alike to them the snows of Canada, the rocky land of New England or the gorgeous profusion of the Southern States. Sambo and Cuffey expand under them all.—*Beecher Stowe.*

Sam'eri (*Al*), the proselyte who cast the golden calf at the bidding of Aaron. After he had made it, he took up some dust on which Gabriel's horse had set its feet, threw it into the calf's mouth, and immediately the calf became animated and began to low. Al Beidâwi says that Al Sâmeri was not really a proper name, but that the real name of the artificer was Mûsa ebn Dhafar. Selden says Al Sâmeri means "the keeper," and that Aaron was so called, because he was the *keeper* or "guardian of the people."—*Selden: De Diis Syrus*, i. 4 (see *Al Kor'ân*, ii. notes).

Sa'mian (*The Long-Haired*), Pythagoras or Budda Ghooroos, a native of Samos (sixth century B.C.).

Samian He'ra. Hera or Herê, wife of Zeus, was born at Samos. She was worshipped in Egypt as well as in Greece.

Samian Letter (*The*), the letter **Y**, used by Pythagoras as an emblem of the path of virtue and of vice. Virtue is like the stem of the letter. Once deviated from, the further the lines are extended the wider the divergence becomes.

When reason, doubtful, like the Samian letter,
Points him two ways, the narrower the better.
Pope: The Dunciad, iv. (1742).

Et tibi quæ Samios diduxit littera ramos.
Persius: Satires.

Samian Sage (*The*), Pythagoras, born at Samos (sixth century B.C.).

'Tis enough
In this late age, adventurous to have touched
Light on the numbers of the Samian Sage.
Thomson.

Samias'a, a seraph, in love with Aholiba'mah the granddaughter of Cain. When the Flood came, the seraph carried off his *innamorata* to another planet.—*Byron: Heaven and Earth* (1819).

Sa'miel, the Black Huntsman of the Wolf's Glen, who gave to Der Freischütz seven balls, six of which were to hit whatever the marksman aimed at, but the seventh was to be at the disposal of Samiel. (See SAMAEL.)—*Weber: Der Freischütz* (libretto by Kind, 1822).

Samiel Wind (*The*), the simoom.

Burning and headlong as the Samiel wind.
Moore: Lalla Rookh, i. (1817).

Samient, the female ambassador of queen Mercilla to queen Adicia (wife of the soldan). Adicia treated her with great contumely, thrust her out of doors, and induced two knights to insult her; but sir Artegal, coming up, drove at one of the unmannerly knights with such fury as to knock him from his horse and break his neck.—*Spenser: Faërie Queene*, v. (1596).

(This refers to the treatment of the deputies sent by the states of Holland to Spain for the redress of grievances. Philip ("the soldan") detained the deputies as prisoners, disregarding the sacred rights of their office as ambassadors.)

Sam'ite (2 *syl.*), a very rich silk, sometimes interwoven with gold or silver thread.

. . . an arm
Rose up from the bosom of the lake,
Clothed in white samite.
Tennyson: Morte d'Arthur (1858).

Sam'ma, the demoniac that John "the Beloved" could not exorcise. Jesus, coming from the Mount of Olives, rebuked Satan, who quitted "the possessed," and left him in his right mind.—*Klopstock: The Messiah*, ii. (1748).

Sam'oed Shore (*The*). Samoi'eda is a province of Muscövy, contiguous to the Frozen Sea.

Now, from the north
Of Norumbega, and the Samoed shore, . . .
Bowes and Circles . . . rend the woods, and seas upturn.
Milton: Paradise Lost, x. 695 (1665).

SAMPSON, one of Capulet's servants.—*Shakespeare: Romeo and Juliet* (1597).

Sampson, a foolish advocate, kinsman of judge Vertaigne (2 *syl.*).—*Fletcher: The Little French Lawyer* (1647).

Sampson (*Dominie*) or Abel Sampson, tutor to Harry Bertram son of the laird of Ellangowan. One of the best creations of romance. His favourite exclamation is "Prodigious!" Dominie Sampson is very learned, simple, and green. Sir Walter describes him as "a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life."—*Sir W. Scott: Guy Mannering* (time, George II.).

His appearance puritanical. Ragged black clothes, blue worsted stockings, pewter-headed long cane.—*Guy Mannering* (dramatized), i. 2.

Sampson (*George*), a friend of the Wilfer family. He adored Bella Wilfer, but married her youngest sister Lavinia.—*Dickens: Our Mutual Friend* (1864).

Samson. (See HERCULES, p. 485.)
The British Samson, Thomas Topham (1710–1749).
The North American Indian Samson, Kwasind.

Samson Agonistes (4 *syl.*), "Samson the Combatant," a sacred drama by Milton, showing Samson blinded and bound, but triumphant over his enemies, who sent for him to make sport by feats of strength on the feast of Dagon. Having amused the multitude for a time, he was allowed to rest awhile against the "grand stand," and, twining his arms round two of the supporting pillars, he pulled the whole edifice down, and died himself in the general devastation (1632).

Samson's Crown, an achievement of great renown, which costs the life of the doer thereof. Samson's greatest exploit was pulling down the "grand stand" occupied by the chief magnates of Philistia at the feast of Dagon. By this deed, "he slew at his death more than [*all*] they which he slew in his life."—*Judg.* xvi. 30.

And by self-ruin seek a Samson's crown.
Lord Brooke: Inquisition upon Fame, etc. (1554–1628).

Samuel (*The Books of*), two books which carry the history of the Hebrews from Eli (the high priest) almost to the close of David's reign, about 140 years.

Eli 40 years, Samuel judge 21 years, Saul king 40 years, David king 40 years. Originally the two Books of Samuel were called *The First Book of Kings*, and

our two Books of Kings were then called *The Second Book of Kings*. The First Book of Samuel records the famous fight between David (the stripling) and Goliath the giant of Gath.

San Ben'ito, a short linen dress, with demons painted on it, worn by persons condemned by the Inquisition. (See SAMBENITES.)

For some time the "traitor Newman" was solemnly paraded in inquisitorial *san benito* before the enlightened public.—*Yates: Celebrities*, xxii.

San Bris (*Conte di*), father of Valenti'na. During the Bartholomew slaughter, his daughter and her husband (Raoul) were both shot by a party of musketeers, under the count's command.—*Meyerbeer: Les Huguenots* (opera, 1836).

Sancha, daughter of Garcias king of Navarre, and wife of Fernan Gonsalez of Castile. Sancha twice saved the life of her husband: (1) when he was cast into a dungeon by some personal enemies who waylaid him, she liberated him by bribing the jailer; and (2) when he was incarcerated at Leon, she effected his escape by changing clothes with him.

¶ The countess of Nithsdale effected the escape of her husband from the Tower, in 1715, by changing clothes with him.

¶ The countess de Lavalette, in 1815, liberated her husband, under sentence of death, in the same way; but the terror she suffered so affected her nervous system that she lost her senses, and never afterwards recovered them.

San'chez II. of Castile was killed at the battle of Zamo'ra, 1065.

It was when brave king Sanchez
Was before Zamora slain.
Longfellow: The Challenge.

Sanchi'ca, eldest daughter of Sancho and Teresa Panza.—*Cervantes: Don Quixote* (1605-15).

Sancho (*Don*), a rich old beau, uncle to Victoria. "He affects the misdemeanours of a youth, hides his baldness with amber locks, and complains of toothache, to make people believe that his teeth are not false ones." Don Sancho "loves in the style of Roderigo I."—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Sancho Panza, the 'squire of don Quixote. A short, pot-bellied peasant, with plenty of shrewdness and good common sense. He rode upon an ass which he dearly loved, and was noted for his proverbs.

Sancho Panza's Ass, Dapple.

Sancho Panza's Island-City, Barataria, where he was for a time governor.

Sancho Panza's Wife, Teresa [Cascajo] (pt. II. i. 5); Maria or Mary [Gutierez] (pt. II. iv. 7); Dame Juana [Gutieres] (pt. I. i. 7); and Joan (pt. I. iv. 21).—*Cervantes: Don Quixote* (1605-15).

(The model painting of Sancho Panza is by Leslie; it is called "Sancho and the Duchess.")

Sanchoni'athon or SANCHONIATHO. Nine books ascribed to this author were published at Bremen in 1837. The original was said to have been discovered in the convent of St. Maria de Merinhão, by colonel Pereira, a Portuguese; but it was soon ascertained that no such convent existed, that there was no colonel of the name of Pereira in the Portuguese service, and that the paper bore the water-mark of the Osnabrück paper-mills. (See FORGERS, p. 386.)

Sanct-Cyr (*Hugh de*), the seneschal of king René, at Aix.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Sancy Diamond (*The*) weighs 53⅛ carats, and belonged to Charles "the Bold" of Burgundy. It was bought, in 1495, by Emmanuel of Portugal, and was sold, in 1580, by don Antonio to the sieur de Sancy, in whose family it remained for a century. The sieur deposited it with Henri IV. as a security for a loan of money. The servant entrusted with it, being attacked by robbers, swallowed it, and being murdered, the diamond was recovered by Nicholas de Harlay. We next hear of it in the possession of James II. of England, who carried it with him in his flight, in 1688. Louis XIV. bought it of him for £25,000. It was sold in the Revolution; Napoleon I. rebought it; in 1825 it was sold to Paul Demidoff for £80,000. The prince sold it, in 1830, to M. Levrat, administrator of the Mining Society; but as Levrat failed in his engagement, the diamond became, in 1832, the subject of a lawsuit, which was given in favour of the prince. We next hear of it in Bombay; in 1867 it was transmitted to England by the firm of Forbes and Co.; in 1873 it formed part of "the crown necklace" worn by Mary of Sachsen Altenburg on her marriage with Albert of Prussia; in 1876, in the investiture of the Star of India by the prince of Wales, in Calcutta, Dr. W. H.

Russell tells us it was worn as a pendant by the maharajah of Puttiala.

N.B.—Streeter, in his book of *Precious Stones and Gems*, 120 (1876), tells us it belongs to the czar of Russia, but if Dr. Russell is correct, it must have been sold to the maharajah.

Sand (*George*). Her birth-name was Amantine Lucile Aurore Dupin, afterwards Dudevant (1804–1877). ("Sand" is half Sandeau (*Jules*), a young man who assisted her in bringing out some of her earlier works.)

Sand-Bag. Only knights were allowed to fight with lance and sword; meaner men used an ebon staff, to one end of which was fastened a sand-bag.

> Engaged with money-bags, as bold
> As men with sand-bags did of old.
> *S. Butler Hudibras* (1663–78).

San'dabar, an Arabian writer, about a century before the Christian era, famous for his *Parables*.

> It was rumoured he could say . . .
> The *Parables* of Sandabar.
> *Longfellow: The Wayside Inn* (prelude, 1863).

Sandalphon, one of the three angels who, according to the rabbinical system of angelology, receive the prayers of the Israelites and weave them into crowns.

> Sandalphon, the angel of prayer.
> *Longfellow: Sandalphon.*

Sanden, the great palace of king Lion, in the beast-epic of *Reynard the Fox* (1498).

Sandford (*Harry*), the companion of Tommy Merton.—*T. Day: History of Sandford and Merton* (1783–9).

Sandstone (*The Old Red*), a geological treatise by Hugh Miller (1841).

San'glamore (3 *syl.*), the sword of Braggadochio.—*Spenser: Faërie Queene*, iii. (1590).

Sanglier (*Sir*), a knight who insisted on changing wives with a squire, and when the lady objected, he cut off her head, and rode off with the squire's wife. Being brought before sir Artegal, sir Sanglier insisted that the living lady was his wife, and that the dead woman was the squire's wife. Sir Artegal commanded that the living and dead women should both be cut in twain, and half of each be given to the two litigants. To this sir Sanglier gladly assented; but the squire objected, declaring it would be far better to give the lady to the knight than that she should suffer death. On this, sir Artegal pronounced the living woman to be the squire's wife, and the dead one to be the knight's.—*Spenser: Faërie Queene*, v. 1 (1596).

("Sir Sanglier" is meant for Shan O'Neil, leader of the Irish insurgents in 1567. Of course, this judgment is borrowed from that of Solomon, 1 *Kings* iii. 16–27.)

Sanglier des Ardennes, Guillaume de la Marck (1446–1485).

Sangraal, Sancgreal, etc., generally said to be the holy plate from which Christ ate at the Last Supper, brought to England by Joseph of Arimathy. Whatever it was, it appeared to king Arthur and his 150 knights of the Round Table, but suddenly vanished, and all the knights vowed they would go in quest thereof. Only three, sir Bors, sir Percivale, and sir Galahad, found it, and only sir Galahad touched it, but he soon died, and was borne by angels up into heaven. The sangraal of Arthurian romance is "the dish" containing Christ transubstantiated by the sacrament of the Mass, and made visible to the bodily eye of man. This will appear quite obvious to the reader by the following extracts:—

> Then anon they heard cracking and crying of thunder. . . . In the midst of the blast entered a sunbeam more clear by seven times than the day, and all they were alighted of the grace of the Holy Ghost. . . . Then there entered into the hall the Holy Grale covered with white samite, but there was none that could see it, nor who bare it, but the whole hall was full filled with good odours, and every knight had such meat and drink as he best loved in the world, and when the Holy Grale had been borne through the hall, then the holy vessel departed suddenly, and they wist not whose it became.—Ch. 35.
>
> Then looked they and saw a man come out of the holy vessel, that had all the signs of the passion of Christ, and he said . . . "This is the holy dish wherein I ate the lamb on Sher-Thursday, and now hast thou seen it . . . yet hast thou not seen it so openly as thou shalt see it in the city of Sarras . . . therefore thou must go hence and bear with thee this holy vessel, for this night it shall depart from the realm of Logris . . . and take with thee . . . sir Percivale and sir Bors."—Ch. 107.
>
> So departed sir Galahad, and sir Percivale and sir Bors with him. And so they rode three days, and came to a river, and found a ship . . . and when on board, they found in the midst the table of silver and the Sancgreall covered with white samite. . . . Then sir Galahad laid him down and slept . . . and when he woke . . . he saw the city of Sarras (ch. 109). . . . At the year's end, . . . he saw before him the holy vessel, and a man kneeling upon his knees in the likeness of the bishop, which had about him a great fellowship of angels, as it had been Christ Himself . . . and when he came to the sakering of the Mass, and had done, anon he called sir Galahad, and said unto him, "Come forth, . . . and thou shalt see that which thou hast much desired to see" . . . and he beheld spiritual things . . . (ch. 124).—*Sir T. Malory: History of Prince Arthur*, iii. 35, 101, 204 (1470).

N.B.—The earliest story of the holy graal was in verse (A.D. 1100), author unknown.

Chrétien de Troyes has a romance in

eight-syllable verse on the same subject (1170).

Guiot's tale of *Titurel* founder of Graal-burg, and *Parsival* prince thereof, belongs to the twelfth century.

Wolfram von Eschenbach, a minnesinger, took Guiot's tale as the foundation of his poem (thirteenth century).

In *Titurel the Younger* the subject is very fully treated.

Sir T. Malory (in pt. iii. of the *History of Prince Arthur*, translated in 1470 from the French) treats the subject in prose very fully.

R. S. Hawker has a poem on the *Sangraal*, but it was never completed.

Tennyson has an idyll called *The Holy Grail* (1858).

Boisserée published, in 1834, at Munich, a work *On the Description of the Temple of the Holy Graal.*

Sangra'do (*Doctor*), of Valladolid. This is the "Sagredo" of Espinel's romance called *Marcos de Obregon.* "The doctor was a tall, meagre, pale man, who had kept the shears of Clotho employed for forty years at least. He had a very solemn appearance, weighed his discourse, and used 'great pomp of words.' His reasonings were geometrical, and his opinions his own." Dr. Sangrado considered that blood was not needful for life, and that hot water could not be administered too plentifully into the system. Gil Blas became his servant and pupil, and was allowed to drink any quantity of water, but to eat only sparingly of beans, peas, and stewed apples.

Other physicians make the healing art consist in the knowledge of a thousand different sciences, but I go a shorter way to work, and spare the trouble of studying pharmacy, anatomy, botany, and physic. Know, then, that all which is required is to bleed the patients copiously, and make them drink warm water.—*Lesage: Gil Blas*, ii. 2 (1715).

¶ Dr. Hancock prescribed cold water and stewed prunes.

¶ Dr. Rezio of Barataria allowed Sancho Panza to eat "a few wafers and a thin slice or two of quince."—*Cervantes: Don Quixote*, II. iii. 10 (1615).

Sanjak-Sherif, the banner of Mahomet. (See p. 654.)

Sansar, the icy wind of death, kept in the deepest entrails of the earth, called in *Thalaba* "Sarsar."

She passed by rapid descents known only to Eblis, . . and thus penetrated the very entrails of the earth, where breathes the Sansar or icy wind of death.—*Beckford: Vathek* (1784).

Sansculottes (3 *syl.*), a low, riff-raff party in the great French Revolution, so shabby in dress that they were termed "the trouser-less." The *culotte* is the breeches, called *bræck* by the ancient Gauls, and *hauts-de-chausses* in the reign of Charles IX.

Sansculottism, red republicanism, or the revolutionary platform of the Sansculottes.

The duke of Brunswick, at the head of a large army, invaded France to restore Louis XVI. to the throne, and save legitimacy from the sacrilegious hands of sansculottism.—*G. H. Lewes: Story of Goethe's Life.*

Literary Sansculottism, literature of a low character, like that of the "Minerva Press," the "Leipsic Fair," "Hollywell Street," "Grub Street," and so on.

Sansfoy, a "faithless Saracen," who attacked the Red Cross Knight, but was slain by him. "He cared for neither God nor man." Sansfoy personifies infidelity.

Sansfoy, full large of limb and every joint
He was, and cared not for God or man a point.
Spenser: Faërie Queene, I. 2 (1590).

Sansjoy, brother of Sansfoy. When he came to the court of Lucifera, he noticed the shield of Sansfoy on the arm of the Red Cross Knight, and his rage was so great that he was with difficulty restrained from running on the champion there and then, but Lucifera bade him defer the combat to the following day. Next day, the fight began; but just as the Red Cross Knight was about to deal his adversary a death-blow, Sansjoy was enveloped in a thick cloud, and carried off in the chariot of Night to the infernal regions, where Æsculapius healed him of his wounds.—*Spenser: Faërie Queene*, I. 4, 5 (1590).

(The reader will doubtless call to remember how the Trojan in his combat of Menelãos and Paris, in a cloud and carried off by Venus, in similar circumstances.—*Hom.* *Iliad* iii.)

Sansloy ["*superstition*"], the brother of Sansfoy and Sansjoy. He carried off Una to the wilderness, but when the fauns and satyrs came to her rescue, he saved himself by flight.

*** The meaning of this allegory is this: Una (*truth*), separated from St. George (*holiness*), is deceived by Hypocrisy; and immediately truth joins hypocrisy, it is carried away by superstition. Spenser says the "simplicity of truth" abides with the common people, especially of the rural districts, after it is lost to towns and the luxurious great. The historical reference is to

queen Mary, in whose reign Una (*the Reformation*) was carried captive, and religion, being mixed up with hyprocisy, degenerated into superstition; but the rural population adhered to the simplicity of the protestant faith.—*Spenser: Faërie Queene*, i. 2 (1590).

Sansonetto, a Christian regent of Mecca, vicegerent of Charlemagne.—*Ariosto: Orlando Furioso* (1516).

Sansuenna, now *Saragossa* (*q.v.*).

Santa Casa, the house occupied by the Virgin Mary at her conception, and miraculously removed, in 1291, from Galilee to Loretto (*q.v.*).

Santa Klaus (1 *syl.*), the Dutch name of St. Nicholas, the patron saint of boys.

In Flanders and Holland, the children put out their shoe or stocking on Christmas Eve, in the confidence that Santa Klaus or Knecht Clobes (as they call him) will put in a prize for good conduct before morning.—*Yonge.*

Santiago [*Sent-yah'-go*], the war-cry of Spain; adopted because St. James (*Sant Iago*) rendered, according to tradition, signal service to a Christian king of Spain in a battle against the Moors.

Santiago for Spain. This saint was James, son of Zebedee, brother of John. He was beheaded, and caught his head in his hands as it fell. The Jews were astonished, but when they touched the body they found it so cold that their hands and arms were paralyzed.—*Francisco Xavier: Anales de Galicia* (1733).

Santiago's Head. When Santiago went to Spain in his marble ship, he had no head on his body. The passage took seven days, and the ship was steered by the "presiding hand of Providence."—*España Sagrada*, xx. 6.

Santiago had two heads. One of his heads is at Braga, and one at Compostella.

John the Baptist had half a dozen heads at the least, and as many bodies, all capable of working miracles.

Santiago leads the armies of Spain. Thirty-eight instances of the interference of this saint are gravely set down as facts in the *Chronicles of Galicia*, and this is superadded: "These instances are well known, but I hold it for certain that the appearances of Santiago in our victorious armies have been much more numerous, and in fact that every victory obtained by the Spaniards has been really achieved by this great captain." Once, when the rider on the white horse was asked in battle who he was, he distinctly made answer, "I am the soldier of the King of kings, and my name is James."—*Don Miguel Erce Gimenez: Armas i Triunfos del Reino de Galicia*, 648–9.

The true name of this saint was Jacobo. . . . We have first shortened Santo Jacobo into *Santo Jac'o.* We clipped it again into *Sant Jaco*, and by changing the *J* into *I* and the *c* into *g*, we get *Sant Iago.* In household names we convert Iago into *D'iago* or *Diago*, which we soften into *Diego.*—*Ambrosio de Morales, Coronica General de España*, ix. 7, sect. 2 (1586).

Santons, a body of religionists, also called *Abdals*, who pretended to be inspired with the most enthusiastic raptures of divine love. They were regarded by the vulgar as saints.—*Olearius: Reisebeschreibung*, i. 971 (1647).

He diverted himself with the number of calenders, santons, and dervises, who were continually coming and going, but especially with the Brahmins, faquirs, and other enthusiasts, who had travelled from the heart of India, and halted on their way with the emir.—*Beckford: Vathek* (1784).

Sapphi'ra, a female liar.—*Acts* v. 1.

She is called the village Sapphira.
Crabbe.

Sappho, in Pope's *Moral Essays* (epistle ii. lines 24–28), is meant for lady Mary Wortley Montagu.

Pope wrote an amatory poem which he entitled *Sappho to Phaon.*

The English Sappho, Mrs. Mary D. Robinson (1758–1800).

The French Sappho, Mlle. Scudéri (1607–1701).

The Scotch Sappho, Catherine Cockburn (1679–1749).

Sappho of Toulouse, Clémence Isaure (2 *syl.*), who instituted, in 1490, *Les Jeux Floraux.* She is the authoress of a beautiful *Ode to Spring* (1463–1513).

Sapskull, a raw Yorkshire tike, son of squire Sapskull of Sapskull Hall. Sir Penurious Muckworm wishes him to marry his niece and ward Arbella; but as Arbella loves Gaylove a young barrister, the tike is played upon thus—Gaylove assumes to be Muckworm, and his lad Slango dresses up as a woman to pass for Arbella; and while Sapskull "marries" Slango, Gaylove, who assumes the dress and manners of the Yorkshire tike, marries Arbella. Of course, the trick is then discovered, and Sapskull returns to the home of his father, befooled but not married.—*Carey: The Honest Yorkshireman* (1736).

Saracen (*A*), in Arthurian romance, means any unbaptized person, regardless of nationality. Thus, Priamus of Tuscany is called a Saracen (pt. i. 96, 67); so is sir Palomides, simply because he refused to be baptized till he had done

some noble deed (pt. ii.).—*Sir T. Malory: History of Prince Arthur* (1470).

Saragossa, a corruption of Cæsarēa Augusta. The city was rebuilt by Augustus, and called after his name. Its former name was Salduba or Saldyva.

Saragossa (*The Maid of*), Augustina Zaragossa or Saragoza. When, in 1808, the city was invested by the French, she mounted the battery in the place of her lover who had been shot. Lord Byron says, when he was at Seville, "the maid" used to walk daily on the prado, decorated with medals and orders, by command of the junta. — *Southey: History of the Peninsular War* (1832).

Her lover sinks—she sheds no ill-timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she heads the sallying host.
. . . the flying Gaul,
Foiled by a woman's hand before a battered wall.
Byron: Childe Harold, i. 56 (1809).

Sardanapa'lus, king of Nineveh and Assyria, noted for his luxury and voluptuousness. Arbācês the Mede conspired against him, and defeated him; whereupon his favourite slave Myrra induced him to immolate himself on a funeral pile. The beautiful slave, having set fire to the pile, jumped into the blazing mass, and was burnt to death with the king her master (B.C. 817).—*Byron: Sardanapalus* (1819).

Sardanapa'lus of China (*The*), Cheo-tsin, who shut himself up in his palace with his queen, and then set fire to the building, that he might not fall into the hands of Woo-wong (B.C. 1154–1122).

(Cheo-tsin invented the chopsticks, and Woo-wong founded the Tchow dynasty.)

Sardanapa'lus of Germany (*The*), Wenceslas VI. (or IV.) king of Bohemia and emperor of Germany (1359, 1378–1419).

Sardoin Herb (*The*), the *herba Sardon'ia*; so called from Sardis, in Asia Minor. It is so acrid as to produce a convulsive spasm of the face resembling a grin. Phineas Fletcher says the device on the shield of Flattery is—

The Sardoin herb . . . the word [*motto*] "I please in killing."
The Purple Island, viii. (1633).

Sardonian Smile or **Grin,** a smile of contempt. Byron expresses it when he says, "There was a laughing devil in his sneer."

But when the villain saw her so afraid,
He 'gan with guileful words her to persuade
To banish fear, and with Sardonian smile
Laughing at her, his false intent to shade.
Spenser: Faërie Queene, v. 9 (1596).

Sarma'tia, Poland, the country of the Sarmatæ. In 1795 Poland was partitioned between Russia, Prussia, and Austria.

Oh, bloodiest picture in the book of Time!
Sarmatia fell unwept, without a crime,
Found not a generous friend, a pitying foe,
Strength in her arms, nor mercy in her woe
Campbell: Pleasures of Hope, i. (1799).

Sar'ra (*Grain of*), Tyrian dye; so called from *sarra* or *sar*, the fish whose blood the men of Tyre used in their purple dye.—*Virgil: Georgics*, ii. 506.

A military vest of purple . . .
Livelier than . . . the grain
Of Sarra, worn by kings and heroes old
In time of truce.
Milton: Paradise Lost, xi. 243 (1665).

Sarsar, the icy wind of death, called in *Vathek* "Sansar."

The Sarsar from its womb went forth,
The icy wind of death.
Southey: Thalaba the Destroyer, i. 44 (1797).

Sartor Resartus, "The Life and Opinions of Herr Teufelsdröckh," in three books, by Thomas Carlyle (1833-34).

The title is not original, but the book is a philosophical romance, or pretended review of an hypothetical German work on dress, which gives scope to the author for remarks on all sorts of things. The words *Sartor Resartus* mean *The Tailor tailored*, or Teufelsdröckh patched by Carlyle.

Sassenach, a Saxon, an Englishman. (Welsh, *seasonig* adj. and *saesoniad* noun.)

I would, if I thought I'd be able to catch some of the Sassenachs in London.—*Very Far West Indeed.*

Satan, according to the *Talmud*, was once an archangel; but was cast out of heaven with one-third of the celestial host for refusing to do reverence to Adam.

In mediæval mythology, Satan holds the fifth rank of the nine demoniacal orders.

Johan Wier, in his *De Præstigiis Dæmonum* (1564), makes Beelzebub the sovereign of hell, and Satan leader of the opposition.

In legendary lore, Satan is drawn with horns and a tail, saucer eyes, and claws; but Milton makes him a proud, selfish, ambitious chief, of gigantic size, beautiful, daring, and commanding. Satan declares his opinion that "'tis better to reign in hell than serve in heaven."

(Defoe has written a *Political History of the Devil*, 1726.)

Satan, according to Milton, monarch of hell. His chief lords are Beëlzebub, Moloch, Chemos, Thammuz, Dagon, Rimmon, and Belial. His standard-bearer is Azar'el.

He [*Satan*], above the rest
In shape and gesture proudly eminent,
Stood like a tower. His form had not yet lost
All her original brightness; nor appeared
Less than archangel ruined, and the excess
Of glory obscured . . . but his face
Deep scars of thunder had intrenched, and care
Sat on his faded cheek . . . cruel his eye, but cast
Signs of remorse.
Milton: Paradise Lost, i. 589, etc. (1665).

*** The word Satan means "enemy;" hence Milton says—

To whom the arch-enemy,
. . In heaven called paradise.
Paradise Lost, i. 81 (1665).

(Robert Montgomery, in 1830, published a poem called *Satan*, a long soliloquy of five or six thousand lines of blank verse, which obtained for its author the sobriquet of "Satan Montgomery.")

Satan is made to talk about geography, politics, newspapers, fashionable society, theatres, lord Byron, and even Martin's pictures.

Satanic School (*The*), a class of writers in the earlier part of the nineteenth century, who showed a scorn for all moral rules, and the generally received dogmas of the Christian religion. The most eminent English writers of this school were Bulwer (afterwards lord Lytton), Byron, Moore, and P. B. Shelley. Of French writers: Paul de Kock, Rousseau, George Sand, and Victor Hugo.

Immoral writers . . . men of diseased hearts and depraved imaginations, who (forming a system of opinions to suit their own unhappy course of conduct) have rebelled against the holiest ordinances of human society, and hating revelation which they try in vain to disbelieve, labour to make others as miserable as themselves by infecting them with a moral virus that eats into their soul. The school which they have set up may properly be called "The Satanic School."—*Southey: Vision of Judgment* (preface, 1822).

Satire (*Father of*), Archilŏchos of Paros (B.C. seventh century).

Father of French Satire, Mathurin Regnier (1573–1613).

Father of Roman Satire, Lucilius (B.C. 148–103).

Satires by Pope (1733–1738). His masterpieces, which gained him the name of the "English Horace."

(The Satires of Dr. Donne (1719), and those of bishop Hall in six books, three of which are *Toothless Satires* and three *Biting Satires*, are pronounced by Pope to be the best in the language.)

Satiro-mastix or *The Untrussing of the Humorous Poet*, a comedy by Thomas Dekker (1602). Ben Jonson, in 1601, had attacked Dekker in *The Poetaster*, where he calls himself "Horace," and Dekker "Oris'pinus." Next year (1602) Dekker replied with spirit to this attack, in a comedy entitled *Satiro-mastix*, where Jonson is called "Horace, junior."

Satis House, the abode of Miss Haversham, in Dickens's *Great Expectations*. The name was given to a house near Boley Hill, Rochester, where Richard Watts, in 1573, entertained queen Elizabeth. When the host apologized for the smallness of the house, the queen replied, *Satis* (it is enough); and the house was so called.

Saturday, a fatal day to the following English sovereigns from the establishment of the Tudor dynasty:—

HENRY VII. died Saturday, April 21, 1509.

GEORGE II. died Saturday, October 25, 1760.

GEORGE III. died Saturday, January 29, 1820, but of his fifteen children only three died on a Saturday.

GEORGE IV. died Saturday, June 26, 1830, but the princess Charlotte died on a Tuesday.

PRINCE ALBERT died Saturday, December 14, 1861. The duchess of Kent, the duchess of Cambridge, and the princess Alice died on a Saturday also.

*** William III. (March 8, 1702), Anne (August 1, 1714), and George I. all died on a Sunday; William IV. (June 20, 1837) on a Tuesday.

Saturn, son of Heaven and Earth. He always swallowed his children immediately they were born, till his wife Rhea, not liking to see all her children perish, concealed from him the birth of Jupiter, Neptune, and Pluto; and gave her husband large stones instead, which he swallowed without knowing the difference.

Much as old Saturn ate his progeny;
For when his pious consort gave him stones
In lieu of sons, of these he made no bones.
Byron: Don Juan, xiv. 1 (1824).

Saturn, an evil and malignant planet.

He is a genius full of gall, an author born under the planet Saturn, a malicious mortal, whose pleasure consists in hating all the world.—*Lesage: Gil Blas*, v. 12 (1724).

The children born under the sayd Saturne shall be great jangeleres and chyders . . . and they will never forgyve tyll they be revenged of theyr quarell.—*Ptholomeus: Compost.*

Satyr. T. Woolner calls Charles II. "Charles the Satyr."

Next flared Charles Satyr's saturnalia
Of lady nymphs.
My Beautiful Lady.

N.B.—The most famous statue of the satyrs is that by Praxitĕlês of Athens, in the fourth century.

Satyrane (*Sir*), a blunt but noble knight, who helps Una to escape from the fauns and satyrs.—*Spenser: Faërie Queene*, i. (1590).

And passion, erst unknown, could gain
The breast of blunt sir Satyrane.
Sir W. Scott.

("Sir Satyrane" is meant for sir John Perrot, a natural son of Henry VIII., and lord deputy of Ireland from 1583 to 1588. In 1590 he was imprisoned in the Tower for treason, and was beheaded in 1592.)

Satyr'icon, a comic romance in Latin, by Petro'nius Ar'biter, in the first century. Very gross, but showing great power, beauty, and skill.

Saul, in Dryden's satire of *Absalom and Achitophel*, is meant for Oliver Cromwell. As Saul persecuted David and drove him from Jerusalem, so Cromwell persecuted Charles II. and drove him from England.

. . . ere Saul they chose,
God was their king, and God they durst depose.
Dryden: Pt. i. 418, 419 (1681).

∴ This was the "divine right" of kings.

(William Sothern published, in 1807, a poem in blank verse called *Saul.*)

Saul of Tarsus, it is said (*Acts* ix. 25), when he fled from Damascus, was let down over the wall in a basket.

¶ A parallel case is that of Carolstadt, the image-breaker, who, in 1524, would have been captured at Rotenbergh, but he made his escape "by being let down by the wall of the town in a basket."—*Milman: Ecclesiastical History*, iv. p. 266.

Saunders, groom of sir Geoffrey Peveril of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Saunders (*Richard*), the pseudonym of Dr. Franklin, adopted in *Poor Richard's Almanac*, begun in 1732.

Saunders Sweepclean, a king's messenger at Knockwinnock Castle.—*Sir W. Scott: The Antiquary* (time, George III.).

Saunderson (*Saunders*), butler, etc., to Mr. Cosmo Comyne Bradwardine baron of Bradwardine and Tully Veolan.—*Sir W. Scott: Waverley* (time, George II.).

Saurid, king of Egypt, say the Coptites (2 *syl.*), built the pyramids 300 years before the Flood; and, according to the same authority, the following inscription was engraved upon one of them:—

I, king Saurid, built the pyramids . . . and finished them in six years. He that comes after me . . . let him destroy them in 600 if he can . . . I also covered them . . . with satin, and let him cover them with matting.
—*Greaves: Pyramidographia* (seventeenth century)

Saut de l'Allemand (*Le*), "du lit à la table, et de la table au lit."

Of the gods I but ask
That my life, like the Leap of the German, may be
"Du lit à la table, de la table au lit."
Moore: The Fudge Family in Paris, viii. (1818).

Savage (*Captain*), a naval commander.—*Marryat: Peter Simple* (1833).

Sav'il, steward to the elder Loveless.—*Beaumont and Fletcher: The Scornful Lady* (1616).

(Beaumont died 1616.)

Savile Row (London). So called from Dorothy Savile the great heiress, who became, by marriage, countess of Burlington and Cork. (See CLIFFORD STREET, p. 219.)

Sav'ille (2 *syl.*), the friend of Doricourt. He saves lady Frances Touchwood from Courtall, and frustrates his infamous designs on the lady's honour.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Saville (*Lord*), a young nobleman with Chiffinch (emissary of Charles II.).—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Saviour of Rome. C. Marius was so called after the overthrow of the Cimbri, July 30, B.C. 101.

Saviour of the Nations. So the duke of Wellington was termed after the overthrow of Bonaparte (1769–1852).

Oh, Wellington . . . called "Saviour of the Nations!
Byron: Don Juan, ix. 5 (1824).

Savoy (*The*), a precinct of the Strand (London), in which the Savoy Palace stood. So called from Peter earl of Savoy, uncle of queen Eleanor the wife of Henry III. Jean *le Bon* of France, when captive of the Black Prince, was lodged in the Savoy Palace (1356–59). The old palace was burnt down by the rebels under Wat Tyler in 1381. Henry VII. rebuilt it in 1505. St. Mary le Savoy, or the "Chapel of St. John," still stands in the precinct.

Sawney, a corruption of Sandie, a contracted form of Alexander. Sawney means a Scotchman, as Taffy [David] a Welshman, John Bull an Englishman, cousin Michael a German, brother Jonathan a native of the United States of

North America, Micaire a Frenchman, Jean Baptist a French Canadian, Colin Tampon a Swiss, and so on.

Sawyer (*Bob*), a dissipated, struggling young medical practitioner, who tries to establish a practice at Bristol, but without success. Sam Weller calls him "Mr. Sawbones."—*Dickens: The Pickwick Papers* (1836).

Sax'ifrage (3 *syl.*). So called from its virtues as a lithontriptic.

So saxifrage is good, and hart's-tongue for the stone,
With agrimony, and that herb we call St. John.
Drayton: Polyolbion, xiii. (1613).

Saxon. Hidgen derives this word from the Latin *saxum*, "a stone." This reminds one of Lloyd's derivation of "Ireland," "the land of Ire," and Ducange's "Saracen" from "*Sarah*, Abraham's wife." Of a similar character are "Albion" from *albus*, "white;" "Picts" from *pictus*, "painted;" "Devonshire" from *Debon's share;* "Isle of Wight" from "*Wihtgar*, son of Cerdic;" "Britain" from *Brutus*, a descendant of Ænēas; "Scotland" from *skotos*, "darkness;" "Gaul" (the French) from *gallus*, "a cock;" "Dublin," from *dub*[*ium*] *lin*[*teum*], "questionable linen," and so on.

(The Greek and Latin authors invented individuals as name-founders of almost every place.)

Men of that cowntree ben more lyghter and stronger on the see than other scommers or theeves of the see . . . and ben called Saxones, of *saxum*, a stone, for they ben as hard as stones.—*Polycronicon*, i. 96 (1357).

Saxon, Drayton says, is so called from an instrument of war called by the Germans *handseax*. The *seax* was a short, crooked sword.

And of those crooked skains they used in war to bear,
Which in their thundering tongue the German's *handseax* name,
They Saxons first were named.
Drayton: Polyolbion, iv. (1612).

Saxon Duke (*The*), mentioned by Sam Butler in his *Hudibras*, was John Frederick duke of Saxony, of whom Charles V. said, "Never saw I such a swine before."

Say. *They say. Quhat say they? Let them say.* This motto of Mareschal College, Aberdeen, is the motto of George Keith, its founder.

Say and Mean. *You speak like a Laminak*, you say one thing and mean another. The Basque Lamiñaks ("fairies") always say exactly the contrary to what they mean.

She said to her, "I must go from home, but your work is in the kitchen; smash the pitcher, break all the plates, beat the children, give them their breakfast by themselves, smudge their faces, and rumple well their hair." When the Lamiñak returned home, she asked the girl which she preferred—a bag of charcoal or a bag of gold, a beautiful star or a donkey's tail? The girl made answer, "A bag of charcoal and a donkey's tail." Whereupon the fairy gave her a bag of gold and a beautiful star.—*Webster: Basque Legends*, 53 (1876).

Sboga (*Jean*), the hero of a romance by C. Nodier (1818), the leader of a bandit, in the spirit of lord Byron's *Corsair* and *Lara*.

Scadder (*General*), agent in the office of the "Eden Settlement." His peculiarity consisted in the two distinct expressions of his profile, for "one side seemed to be listening to what the other side was doing."—*Dickens: Martin Chuzzlewit* (1844).

Scalds, court poets and chroniclers of the ancient Scandinavians. They resided at court, were attached to the royal suite, and attended the king in all his wars. They also acted as ambassadors between hostile tribes, and their persons were held sacred. These bards celebrated in song the gods, the kings of Norway, and national heroes. Their lays or *vyses* were compiled in the eleventh century by Sæmund Sigfusson, a priest and scald of Iceland; and the compilation is called the *Elder* or *Rhythmical Edda*.

Scallop-Shell (*The*). Every one knows that St. James's pilgrims are distinguished by scallop-shells, but it is a blunder to suppose that other pilgrims are privileged to wear them. Three of the popes have, by their bulls, distinctly confirmed this right to the Compostella pilgrim alone: viz. pope Alexander III., pope Gregory IX., and pope Clement V.

(Now, the escallop or scallop is a shell-fish, like an oyster or large cockle; but Gwillim tells us, what ignorant zoologists have omitted to mention, that the bivalve is "engendered solely of dew and air. It has no blood at all; yet no food that man eats turns so soon into life-blood as the scallop."—*Display of Heraldry*, 171.)

Scallop-shells used by Pilgrims. The reason why the scallop-shell is used by pilgrims is not generally known. The legend is this: When the marble ship which bore the headless body of St. James approached Bouzas, in Portugal, it happened to be the wedding day of the chief magnate of the village; and while the bridal party were at sport, the horse of the bridegroom became un-

manageable, and plunged into the sea. The ship passed over the horse and its rider, and pursued its onward course, when, to the amazement of all, the horse and its rider emerged from the water uninjured, and the cloak of the rider was thickly covered with scallop-shells. All were dumfounded, and knew not what to make of these marvels, but a voice from heaven exclaimed, "It is the will of God that all who henceforth make their vows to St. James, and go on pilgrimage, shall take with them scallop-shells; and all who do so shall be remembered in the day of judgment." On hearing this, the lord of the village, with the bride and bridegroom, were duly baptized, and Bouzas became a Christian Church.—*Sanctoral Portugues* (copied into the *Breviaries* of *Alcobaça and St. Cucufate*).

Cunctis mare cernentibus,
Sed a profundo ducitur;
Natus Regis submergitur,
Totus plenus conchilibus.
Hymn for St. James's Day.

In sight of all the prince went down,
Into the deep sea dells;
In sight of all the prince emerged,
Covered with scallop-shells.
E. C. B.

Scalping (*Rules for*). The Cheyennes, in scalping, remove from the part just over the left ear, a piece of skin not larger than a silver dollar. The Arrapahoes take a similar piece from the region of the right ear. Others take the entire skin from the crown of the head, the forehead, or the nape of the neck. The Utes take the entire scalp from ear to ear, and from the forehead to the nape of the neck.

Scambister (*Eric*), the old butler of Magnus Troil the udaller of Zetland.—*Sir W. Scott: The Pirate* (time, William III.).

(A udaller is one who holds his lands by allodial tenure.)

Scandal, a male character in *Love for Love*, by Congreve (1695).

Scandal (*School for*), a comedy by Sheridan (1777).

Scanderbeg. So George Castriota, an Albanian hero, was called. Amurath II. gave him the command of 5000 men; and such was his daring and success, that he was called Skander (*Alexander*). In the battle of Morava (1443) he deserted Amurath, and, joining the Albanians, won several battles over the Turks. At the instigation of Pius II. he headed a crusade against them, but died of a fever before Mahomet II. arrived to oppose him (1404-1467).

(Beg or Bey is Turkish for "prince.")

Scanderbeg's sword needs Scanderbeg's arm. Mahomet II. "the Great" requested to see the scimitar which George Castriota used so successfully against the Ottomans in 1461. Being shown it, and wholly unable to draw it, he pronounced the weapon to be a hoax, but received for answer, "Scanderbeg's sword needs Scanderbeg's arm to wield it."

¶ The Greeks had a similar saying, "None but Ulysses can draw Ulysses's bow."

¶ Robin Hood's bow needed Robin Hood's arm to draw it; and hence the proverb, "Many talk of Robin Hood that never shot in his bow."

Scandinavia, Sweden and Norway; or Sweden, Norway, and Denmark.

Scapegoat (*The*), a farce by John Poole. Ignatius Polyglot, a learned pundit, master of seventeen languages, is the tutor of Charles Eustace, aged 24 years. Charles has been clandestinely married for four years, and has a little son named Frederick. Circumstances have occurred which render the concealment of this marriage no longer decorous or possible, so he breaks it to his tutor, and conceals his young wife for the nonce in Polyglot's private room. Here she is detected by the housemaid, Molly Maggs, who tells her master; and old Eustace says, the only reparation a man can make in such circumstances is to marry the girl at once. "Just so," says the tutor. "Your son is the husband, and he is willing at once to acknowledge his wife and infant son."

Scapin, valet of Léandre son of seignior Géronte. (See FOURBERIES, p. 390.)—*Molière: Les Fourberies de Scapin* (1671).

J'ai, sans doute reçu du ciel un génie assez beau pour toutes les fabriques de ces gentilleses d'esprit, de ces galanteries ingénieuses, à qui le vulgaire ignorant donne le nom de fourberies; et je puis dire, sans vanité, qu'on n'a guère vu d'homme qui fût plus habile ouvrier de ressorts et d'intrigues, qui ait acquis plus de gloire que moi dans ce noble métier.—*Molière: Les Fourberies de Scapin*, i. 2 (1671).

(Otway has made an English version of this play, called *The Cheats of Scapin*, in which Léandre is Anglicized into "Leander," Géronte is called "Gripe," and his friend Argante father of Zerbinette is called "Thrifty" father of "Lucia.")

Scapi'no, the cunning, knavish servant of Gratiano the loquacious and

pedantic Bolognese doctor.—*Italian Mask.*

Scar'amouch, a braggart and fool, most valiant in words, but constantly being drubbed by Harlequin. Scaramouch is a common character in Italian farce, originally meant in ridicule of the Spanish don, and therefore dressed in Spanish costume. Our clown is an imbecile old idiot, and wholly unlike the dashing poltroon of Italian pantomime. The best "Scaramouches" that ever lived were Tiberio Fiurelli, a Neapolitan (born 1608), and Gandini (eighteenth century).

Scar'borough Warning (*A*), a warning given too late to be taken advantage of. Fuller says the allusion is to an event which occurred in 1557, when Thomas Stafford seized upon Scarborough Castle, before the townsmen had any notice of his approach. Heywood says a "Scarborough warning" resembles what is now called Lynch law—punished first, and warned afterwards. Another solution is this: If ships passed the castle without saluting it by striking sail, it was customary to fire into them a shotted gun, by way of warning.

> Be sučrly seldom, and never for much . . .
> Or Scarborow warning, as ill I believe,
> When ("Sir, I arrest ye") gets hold of thy sleeve.
> *Tusser: Five Hundred Points of Good Husbandry*, x. 28 (1557).

Scarlet (*Will*), **Scadlock,** or **Scathelocke,** one of the companions of Robin Hood.

> "Take thy good bowe in thy hande," said Robyn,
> "Let Moche wend with the [*thee*],
> And so shall Wyllyam Scathelocke,
> And no man abyde with me."
> *Ritson: Robin Hood Ballads*, i. 1 (1520).
>
> The tinker looking him about,
> Robin his horn did blow;
> Then came unto him little John
> And William Scadlock too.
> *Ditto*, ii. 7 (1656).
>
> And there of him they made a
> Good yeoman Robin Hood,
> Scarlet and Little John,
> And Little John, hey ho!
> *Ditto*, appendix 2 (1790).

In the two dramas called *The First and Second Parts of Robin Hood*, by Anthony Munday and Henry Chettle, Scathlock or Scadlock is called the *brother* of Will Scarlet.

> . . . possible that Warman's spite . . . doth hunt the lives
> Of bonnie Scarlet and his brother Scathlock.
> Pt. i. (1597).

Then "enter Warman, with Scarlet and Scathlock bounde," but Warman is banished, and the brothers are liberated and pardoned.

Scarlet Letter (*The*), a romance by N. Hawthorne (1850). The scarlet letter is A (Adulteress) and is a badge of shame branded on the heroine's dress. It furnishes the peg on which the story hangs.

Scarlet Woman (*The*), popery (*Rev.* xvii. 4).

> And fulminated
> Against the scarlet woman and her creed.
> *Tennyson: Sea Dreams.*

Scathelocke (2 *syl.*) or **Scadlock,** one of the companions of Robin Hood. Either the brother of Will Scarlet or another spelling of the name. (See SCARLET.)

Scavenger's Daughter (*The*), an instrument of torture, invented by sir William Skevington, lieutenant of the Tower in the reign of Henry VIII. "Scavenger" is a corruption of Skevington.

To kiss the scavenger's daughter, to suffer punishment by this instrument of torture; to be beheaded by a guillotine or some similar instrument.

Scazon, plu. **Scazon'tes** (3 *syl.*), a lame iambic metre, the last being a spondee or trochee instead of an iambus (Greek, *skazo,* "to halt, to hobble"), as—

> 1. Quicumque regno fidit, et magna pŏtēns.
> 2. O Musa, gressum quæ volens tratis claudum.

Or in English—

> 1. A little onward lend thy guiding hand.
> 2. He unsuspicious led him; when Sămson . . .

(1 is the usual iambic metre, 2 the scazon.)

Sceaf [*Sheef*], one of the ancestors of Woden. So called because in infancy he was laid on a wheatsheaf, and cast adrift in a boat; the boat stranded on the shores of Sleswig, and the infant, being considered a gift from the gods, was brought up for a future king.—*Beowulf* (an Anglo-Saxon epic, sixth century).

Scenes of Clerical Life, a series of tales by George Eliot (Mrs. J. W. Cross, 1858).

Scepticism (*Father of Modern*), Pierre Bayle (1647–1706).

Schacabac, "the hare-lipped," a man reduced to the point of starvation, invited to a feast by the rich Barmecide. (For the tale, see BARMECIDE FEAST, p. 90.)—*Arabian Nights* ("The Barber's Sixth Brother"). (See SHACCABAC.)

Schah'riah, sultan of Persia. His wife being unfaithful, and his brother's wife too, Schahriah imagined that no woman was virtuous. He resolved, therefore, to marry a fresh wife every night,

and to have her strangled at daybreak. Scheherazâdê, the vizier's daughter, married him notwithstanding; and contrived, an hour before daybreak, to begin a story to her sister in the sultan's hearing, always breaking off before the story was finished. The sultan got interested in these tales; and, after a thousand and one nights, revoked his decree, and found in Scheherazadê a faithful, intelligent, and loving wife.—*Arabian Nights' Entertainments.*

Schah'zaman, sultan of the "Island of the Children of Khal'edan," situate in the open sea, some twenty days' sail from the coast of Persia. This sultan had a son, an only child, named Camaral'zaman, the most beautiful of mortals. Camaralzaman married Badoura the most beautiful of women, the only daughter of Gaiour (2 *syl.*) emperor of China.—*Arabian Nights* ("Camaralzaman and Badoura").

Schaibar (2 *syl.*), brother of the fairy Pari-Banou. He was only eighteen inches in height, and had a huge hump both before and behind. His beard, though thirty feet long, never touched the ground, but projected forwards. His moustaches went back to his ears, and his little pig's eyes were buried in his enormous head. He wore a conical hat, and carried for quarter-staff an iron bar of 500 lbs. weight at least.—*Arabian Nights* ("Ahmed and Pari-Banou").

Schamir (*The*), that instrument or agent with which Solomon wrought the stones of the temple, being forbidden to use any metal instrument for the purpose. Some say the Schamir was a worm; some that it was a stone; some that it was "a creature no bigger than a barleycorn, which nothing could resist."

Scheherazade [*Sha-ha'-ra-zah'-de*], the hypothetical relater of the stories in the *Arabian Nights.* She was the elder daughter of the vizier of Persia. (See above, SCHAHRIAH.)

Roused like the sultana Scheherazadê, and forced into a story.—*Dickens: David Copperfield* (1849).

Schems'eddin Mohammed, elder son of the vizier of Egypt, and brother of Noureddin Ali. He quarrelled with his brother on the subject of their two children's hypothetical marriage; but the brothers were not yet married, and children "were only in supposition." Noureddin Ali quitted Cairo, and travelled to Basora, where he married the vizier's daughter, and on the very same day Schemseddin married the daughter of one of the chief grandees of Cairo. On one and the same day a daughter was born to Schemseddin and a son to his brother Noureddin Ali. When Schemseddin's daughter was 20 years old, the sultan asked her in marriage, but the vizier told him she was betrothed to his brother's son, Bed'reddin Ali. At this reply, the sultan, in anger, swore she should be given in marriage to the "ugliest of his slaves," and accordingly betrothed her to Hunchback a groom, both ugly and deformed. By a fairy trick, Bedreddin Ali was substituted for the groom, but at daybreak was conveyed to Damascus. Here he turned pastry-cook, and was discovered by his mother by his cheese-cakes. Being restored to his country and his wife, he ended his life happily.—*Arabian Nights* ("Noureddin Ali," etc.). (See CHEESE-CAKES, p. 199.)

Schemsel'nihar, the favourite sultana of Haroun-al-Raschid caliph of Bagdad. She fell in love with Aboulhassan Ali ebn Becar prince of Persia. From the first moment of their meeting they began to pine for each other, and fell sick. Though miles apart, they died at the same hour, and were both buried in one grave.—*Arabian Nights* ("Aboulhassan and Schemselnihar").

Schlemihl (*Peter*), the hero of a popular German legend. Peter sells his shadow to an "old man in grey," who meets him while fretting under a disappointment. The name is a household term for one who makes a desperate and silly bargain.—*Chamisso: Peter Schlemihl* (1813).

Scholastic (*The*), Epipha'nius, an Italian scholar (sixth century).

Scholastic Doctor (*The*), Anselm of Laon (1050–1117).

Scholey (*Lawrence*), servant at Burgh-Westra. His father is Magnus Troil the udaller of Zetland.—*Sir W. Scott: The Pirate* (time, William III.).

(Udaller is one who holds land by allodial tenure.)

Schonfelt, lieutenant of sir Archibald von Hagenbach a German noble.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

School for Scandal. (See SCANDAL, p. 966.)

School for Wives (*L'école des*

Femmes, "training for wives"), a comedy by Molière (1662). Arnolphe has a crotchet about the proper training of girls to make good wives, and tries his scheme upon Agnes, whom he adopts from a peasant's cottage, and designs in due time to make his wife. He sends her from early childhood to a convent, where difference of sex and the conventions of society are wholly ignored. When removed from the convent, she treats men as if they were school-girls, kisses them, plays with them, and treats them with girlish familiarity. The consequence is, a young man named Horace falls in love with her, and makes her his wife, but Arnolphe loses his pains.

Chacun a sa méthode
En femme, comme en tout, je veux suivre ma mode . . .
Un air doux et posé, parmi d'autres enfants,
M'inspira de l'amour pour elle dès quatre ans;
Sa mère se trouvant de pauvreté pressée,
De la lui demander il me vint en pensée;
Et la bonne paysanne, apprenant mon desire,
A s'ôter cette charge eut beaucoup de plaisir.
Dans un petit couvent, loin de toute pratique,
Je la fis élever selon ma politique.
Molière: L'école des Femmes, act i. 1 (1662).

School of Husbands (*L'école des Maris*, "wives trained by men"), a comedy by Molière (1661). Ariste and Sganarelle, two brothers, bring up Léonor and Isabelle, two orphan sisters, according to their systems for making them in time their model wives. Sganarelle's system was to make the women dress plainly, live retired, attend to domestic duties, and have few indulgences. Ariste's system was to give the woman great liberty, and trust to her honour. Isabelle, brought up by Sganarelle, deceived him and married another; but Léonor, brought up by Ariste, made him a fond and faithful wife. Sganarelle's plan—

J'entend que la mienne vive à ma fantasie—
Que d'une serge honnête elle ait son vêtement,
Et ne porte, le noir qu' aux bons jours seulement;
Qu' enfermée au logis, en personne bien sage,
Elle s'applique toute aux choses du ménage,
A recoudre mon linge aux heures de loisir,
Ou bien à tricoter quelques bas par plaisir;
Qu' aux discours des muguets elle ferme l'oreille,
Et ne sorte jamais sans avoir qui la veille.

Ariste's plan—

Leur sexe aime à jouir d'un peu de liberté;
On le retient fort mal par tant d'austérité;
Et les soins défiants, les verroux et les grilles,
Ne font pas la vertu des femmes ni des filles;
C'est l'honneur qui les doit tenir dans le devoir,
Non la sévérité que nous leur faisons voir . . .
Je trouve que le cœur est ce qu'il faut gagner.
Molière: L'école des Maris, act i. 2 (1661).

Schoolmen. (For a list of the schoolmen of each of the three periods, see *Dictionary of Phrase and Fable*, 1110.)

Schoolmistress (*The*), a poem in Spenserian metre, by Shenstone (1737 and 1742). The "schoolmistress" was Sarah Lloyd, who taught the poet himself in infancy. She lived in a thatched cottage, before which grew a birch tree, to which allusion is made in the poem.

There dwells, in lowly shed, and mean attire,
A matron old, whom we schoolmistress name . . .
And all in sight doth rise a birchen tree.
Stanzas 2, 3.

Schreckenwald (*Ital*), steward of count Albert.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Schrimner, the hog which is daily roasted and eaten in Walhalla, but which becomes entire every morning.—*Scandinavian Mythology.* (See RUSTICUS'S PIG, p. 942.)

Schwanker (*Jonas*), jester of Leopold archduke of Austria.—*Sir W. Scott: The Talisman* (time, Richard I.).

Scian Muse (*The*), Simon'idês, born at Scia or Cea, now *Zia*, one of the Cyclades.

The Scian and the Telan Muse [*Anacreon*] . . .
Have found the fame your shores refuse.
Byron: Don Juan, iii. ("The Isles of Greece," 1820).

Science (*The prince of*), Tchuhe, "The Aristotle of China" (died A.D. 1200).

Scio (now called *Chios*), one of the seven cities which claimed to be the birthplace of Homer. Hence he is sometimes called "Scio's Blind Old Bard." The seven cities referred to make an hexameter verse—

Smyrna, Chios, Colophôn, Salamis, Rhodos, Argos, Athenæ; *or*
Smyrna, Chios, Colophôn, Ithacâ, Pylos, Argos, Athenæ.
Antipater Sidonius: A Greek Epigram.

Sciol'to (3 *syl.*), a proud Genoese nobleman, the father of Calist a. Calista was the bride of Altamont, a young man proud and fond of her, but it was discovered on the wedding day that she had been seduced by Lothario. This led to a series of calamities: (1) Lothario was killed in a duel by Altamont; (2) a street riot was created, in which Sciolto received his death-wound; and (3) Calista stabbed herself.—*Rowe: The Fair Penitent* (1703).

(In Italian, *Sciolto* forms but two syllables, but Rowe has made it three in every case.)

Scipio "dismissed the Iberian maid" (*Milton: Paradise Regained*, ii.). The poet refers to the tale of Scipio's restoring a captive princess to her lover Allucius, and giving to her, as a wedding present, the money of her ransom. (See CONTINENCE, p. 232.)

During his command in Spain, a circumstance occurred which contributed more to his fame and glory than all his military exploits. At the taking of New Carthage, a lady of extraordinary beauty was brought to Scipio, who found himself greatly affected by her charms. Understanding, however, that she was betrothed to a Celtibĕrian prince named Allucius, he resolved to conquer his rising passion, and sent her to her lover without recompense. A silver shield, on which this interesting event is depicted, was found in the river Rhone by some fishermen in the seventeenth century.—*Goldsmith: History of Rome*, xiv. 3. (Whittaker's improved edition contains a facsimile of the shield on p. 215.)

Scipio, son of the gipsy woman Coscolĭna and the soldier Torribio Scipio. Scipio becomes the secretary of Gil Blas, and settles down with him at "the castle of Lirias." His character and adventures are very similar to those of Gil Blas himself, but he never rises to the same level. Scipio begins by being a rogue, who pilfered and plundered all who employed him, but in the service of Gil Blas he was a model of fidelity and integrity.—*Lesage: Gil Blas* (1715).

Sciro'nian Rocks, between Meg'ara and Corinth. So called because the bones of Sciron, the robber of Attica, were changed into these rocks, when Theseus (2 *syl.*) hurled him from a cliff into the sea. It was from these rocks that Ino cast herself into the Corinthian bay.—*Greek Fable.*

Scirum. The men of Scirum used to shoot against the stars.

Like . . . men of wit bereaven,
Which howle and shoote against the lights of heaven.
W. Browne: Britannia's Pastorals, iv. (1613).

Scobellum, a very fruitful land, the inhabitants of which were changed into beasts by the vengeance of the gods. The drunkards were turned into swine, the lechers into goats, the proud into peacocks, shrews into magpies, gamblers into asses, musicians into song-birds, the envious into dogs, idle women into milch cows, jesters into monkeys, dancers into squirrels, and misers into moles.

They exceeded cannibals in cruelty, the Persians in pride, the Egyptians in luxury, the Cretans in lying, the Germans in drunkenness, and all in wickedness.—*Ridley* [R. Johnson]: *The Seven Champions of Christendome*, iii. 10 (1617).

Scogan (*Henry*), M.A., a poet contemporary with Chaucer. He lived in the reigns of Richard II., Henry IV., and probably Henry V. Among the gentry who had letters of protection to attend Richard II. in his expedition into Ireland, in 1399, is "Henricus Scogan, Armiger."—*Tyrwhitt's Chaucer*, v. 15 (1773).

Scogan! What was he!
Oh, a fine gentleman, and a master of arts
Of Henry the Fourth's time, that made disguises
For the king's sons, and writ in ballad royal
Daintily well.
Ben Jonson: The Fortunate Isles (1626).

Scogan (*John*), the favourite jester and buffoon of Edward IV. "Scogan's jests" were published by Andrew Borde, a physician in the reign of Henry VIII.

The same sir John [*Falstaff*], the very same. I saw him break Skogan's head at the court-gate, when he was a crack not thus high.—*Shakespeare: 2 Henry IV.* act III. sc. 2 (1598).

N.B.—Shakespeare has confounded Henry Scogan, M.A., the poet, who lived in the reign of Henry IV., with John Scogan the jester, who lived about a century later, in the reign of Edward IV.; and, of course, sir John Falstaff could not have known him when "he was a mere crack."

Scogan's Jest. Scogan and some companions, being in lack of money, agreed to the following trick: A peasant, driving sheep, was accosted by one of the accomplices, who laid a wager that his sheep were hogs, and agreed to abide by the decision of the first person they met. This, of course, was Scogan, who instantly gave judgment against the herdsman.

¶ A similar joke is related in the *Hitopadesa*, an abridged version of Pilpay's *Fables*. In this case the "peasant" is represented by a Brahmin carrying a goat, and the joke was to persuade the Brahmin that he was carrying a dog. "How is this, friend," says one, "that you, a Brahmin, carry on your back such an unclean animal as a dog?" "It is not a dog," says the Brahmin, "but a goat;" and trudged on. Presently another made the same remark, and the Brahmin, beginning to doubt, took down the goat to look at it. Convinced that the creature was really a goat, he went on, when presently a third made the same remark. The Brahmin, now fully persuaded that his eyes were befooling him, threw down the goat and went away without it; whereupon the three companions took possession of it and cooked it.

¶ In *Thyl Eulenspiegel* we have a similar hoax. Eulenspiegel sees a man with a piece of green cloth, which he resolves to obtain. He employs two confederates, both priests. Says Eulenspiegel to the man, "What a famous piece of blue cloth! Where did you get it?" "Blue, you fool! why, it is green." After a short contention, a bet is made, and the question in dispute is referred to the first comer. This was a confederate, and he at once decided that the cloth was

blue. "You are both in the same boat," says the man, "which I will prove by the priest yonder." The question being put to the priest, is decided against the man, and the three rogues divide the cloth amongst them.

¶ Another version is in novel 8 of Fortini. The joke was that certain kids he had for sale were capons. (See *Dunlop: History of Fiction*, viii., article "Ser Giovanni.")

(Dr. Andrew Borde published, in 1626, a collection of *facetiæ* which he called "Scogan's jests," after Scogan, the favourite court fool of Edward IV. See MILLER, *Joe*, p. 706.)

Scone [*Skoon*] **Stone,** a palladian stone. The tradition is that it was the "pillow" on which the Patriarch Jacob slept at Bethel. It was transported to Egypt; Gathelus (son of Cecrops king of Athens), who married Scotia (daughter of the pharaoh), alarmed at the fame of Moses, fled to Brigantia, in Spain, carrying the stone with him, as a palladium; Simon Brech (the favourite son of Milo the Scot) carried it from Brigantia to Ireland. It was afterwards heaved into the sea for an anchor during a violent storm, and when the sea lulled it was set on the Hill of Tara (Ireland), and became the *Lia fail* or "stone of destiny," and on it Fergus Eric and his descendants were crowned. Fergus (who led the Dalriads to Argyllshire, and became the founder of the Scottish monarchy) removed it to Dunstoffnage, and as the Scotch migrated eastwards they carried the stone with them, and, in 840, set it up in Scone. Here it was encased in a wooden chair and placed beside a cross on the east of the "monastic ceremony." The kings of Scotland, at their coronation, were seated on this chair by the earls of Fife, and it was made the *Sedes principalis* of Scotland, so that the kings of Scotland were called "the kings of Scone," and Perth was their capital. Edward I. took it to London, and it still remains in Westminster Abbey, where it forms the support of Edward the Confessor's chair, the coronation chair of the British monarchs.

> Ni fallat fatum, Scoti, quocunque locatum
> Invenient lapidem, regnare tenentur ibidem.
> *Lardner: History of Scotland*, i. 67 (1832).
>
> Where er this stone is placed, the fates decree,
> The Scottish race shall there the sovereigns be.

(Of course, the "Scottish race" is the dynasty of the Stuarts and their successors.)

Scotch Guards, in the service of the French kings, were called his *garde du corps*. The origin of the guard was this: When St. Louis entered upon his first crusade, he was twice saved from death by the valour of a small band of Scotch auxiliaries under the commands of the earls of March and Dunbar, Walter Stewart, and sir David Lindsay. In gratitude thereof, it was resolved that "a standing guard of Scotchmen, recommended by the king of Scotland, should evermore form the body-guard of the king of France." This decree remained in force for five centuries.—*Grant: The Scottish Cavalier*, xx.

Sco'tia Scotland; sometimes called "Scotia Minor." The Venerable Bede tells us that Scotland was called Caledonia till A.D. 258, when it was invaded by a tribe from Ireland, and its name changed to Scotia.

Scotia Magna or **Major,** Ireland.

Scotland. So called, according to legend, from Scota daughter of Pharaoh. What gives this legend especial interest is, that when Edward I. laid claim to the country as a fief of England, he pleaded that Brute the British king, in the days of Eli and Samuel, had conquered it. The Scotch, in their defence, pleaded their independence in virtue of descent from Scota daughter of Pharaoh. This is not fable, but sober history.—*Rymer: Fœdera*, I. ii. (1703).

Scotland Yard (London). So called from a palace which stood there for the reception of the king of Scotland when he came to England to pay homage to his over-lord the king of England.

Scotland a Fief of England. When Edward I. laid claim to Scotland as a fief of the English crown, his great plea was that it was awarded to Adelstan by direct miracle, and, therefore, could never be alienated. His advocates seriously read from *The Life and Miracles of St. John of Beverley* this extract: Adelstan went to drive back the Scotch, who had crossed the border, and, on reaching the Tyne, St. John of Beverley appeared to him, and bade him cross the river at daybreak. Adelstan obeyed, and reduced the whole kingdom to submission. On reaching Dunbar, in the return march, Adelstan prayed that some sign might be given, to testify to all ages that God had delivered the kingdom into his hands.

Whereupon he was commanded to strike the basaltic rock with his sword. This did he, and the blade sank into the rock "as if it had been butter," cleaving it asunder for "an ell or more." As the cleft remains to the present hour, in testimony of this miracle, why, of course, *cela va sans dire.—Rymer: Fœdera*, I. i. 771 (1703).

Scotland's Scourge, Edward I. *Scotôrum Malleus* (1239, 1272–1307). His son, Edward II., buried him in Westminster Abbey, where his tomb is still to be seen, with the following inscription:—

Edwardus Longus, Scotorum Malleus, hic est.
(Our Longshanks, "Scotland's Scourge," lies here.)
Drayton: Polyolbion, xvii. (1613).

So Longshanks, Scotland's Scourge, the land laid waste.
Ditto, xxix. (1622).

Scots [*scuite*, "a wanderer, a rover"], the inhabitants of the western coast of Scotland. As this part is very hilly and barren, it is unfit for tillage; and the inhabitants used to live a roving life on the produce of the chase, their chief employment being the rearing of cattle.

The Caledonians became divided into two distinct nations . . . those on the western coast which was hilly and barren, and those towards the east where the land is fit for tillage. . . . As the employment of the former did not fix them to one place, they removed from one heath to another, as suited best with their convenience or inclination, and were called by their neighbours *Scuite*, or the "wandering nation."—*Dissertation on the Poems of Ossian*.

Scots (*The Royal*). The hundred cuirassiers, called *hommes des armes*, which formed the body-guard of the French king, were sent to Scotland in 1633 by Louis XIII., to attend the coronation of Charles I. at Edinburgh. On the outbreak of the civil war, eight years afterwards, these cuirassiers loyally adhered to the crown, and received the title of "The Royal Scots." At the downfall of the king, the *hommes des armes* returned to France.

Scott (*Sir Walter*), the novelist and poet (1771–1832).

The Southern Scott. Ariosto is so called by lord Byron.

First rose
The Tuscan father's "comely divine" [*Dante*];
Then, not unequal to the Florentine,
The southern Scott, the minstrel who called forth
A new creation with his magic line,
And, like the Ariosto of the North [*sir W. Scott*],
Sang ladye-love and war, romance and knightly worth.
Byron: Childe Harold, iv. 40 (1817).

(Dante was born at Florence.)

The Walter Scott of Belgium, Hendrick Conscience (nineteenth century).

The Swiss Walter Scott, Zschokke (1771–1848).

Scottish Anacreon (*The*). Alexander Scot is so called by Pinkerton.

Scottish Boanerges (*The*), Robert and James Haldane. Robert died 1842, aged 79, and James 1851.

Scottish Chiefs (*The*), a novel by Jane Porter (1810). Robert Bruce and William Wallace are introduced.

Scottish Hogarth (*The*), David Allen (1744–1796).

Scottish Homer (*The*), William Wilkie, author of an epic poem in rhyme entitled *The Epigoniad* (1753).

Scottish Solomon (*The*), James VI. of Scotland, subsequently called James I. of England (1566, 1603–1625).

(The French Sully more aptly called him "The Wisest Fool in Christendom.")

Scottish Teniers (*The*), sir David Wilkie (1785–1841).

Scottish Theoc'ritos (*The*), Allan Ramsay (1685–1758).

Scotus. There were two schoolmen of this name: (1) John Scotus *Erigena*, a native of Ireland, who died 886, in the reign of king Alfred; and (2) John Duns Scotus, a Scotchman, who died 1308. Longfellow confounds these two in his *Golden Legend* when he attributes the Latin version of *St. Dionysius the Areopagite* to the latter schoolman.

And done into Latin by that Scottish beast,
Erigena Johannes.
Longfellow: The Golden Legend (1851).

Scourers, a class of dissolute young men, often of the better class, who infested the streets of London in the seventeenth century, and thought it capital fun to break windows, upset sedan-chairs, beat quiet citizens, and molest young women. These young blades called themselves at different times, Muns, Hectors, Scourers, Nickers, Hawcubites, and Mohawks or Mohocks.

Scourge of Christians (*The*), Noureddin-Mahmûd of Damascus (1116–1174).

Scourge of God (*The*), Attila king of the Huns, called *Flagellum Dei* (*, 434–453). Genséric king of the Vandals was called *Virga Dei* (*, reigned 429–477).

Scourge of Princes (*The*), Pietro Aretino of Arezzo, a merciless satirist of kings and princes, but very obscene and licentious. He called himself, "Aretino the Divine" (1492–1557).

> Thus Aretin of late got reputation
> By scourging kings, as Lucian did of old
> By scorning gods.
> *Brooke: Inquisition upon Fame* (1554–1628).

¶ Suidas called Lucian "The Blasphemer;" and he added that he was torn to pieces by dogs for his impiety. Some of his works attack the heathen philosophy and religion. His *Jupiter Convicted* shows Jupiter to be powerless, and *Jupiter the Tragedian* shows Jupiter and the other gods to be myths (120–200).

Scourge of Scotland, Edward I. *Scotōrum Malleus* (1239, 1272–1307).

Scrape-All, a soapy, psalm-singing hypocrite, who combines with Cheatly to supply young heirs with cash at most exorbitant usury. (See CHEATLY, p. 199.) —*Shadwell: Squire of Alsatia* (1688).

Scrape on, Gentlemen. Hadrian went once to the public baths, and, seeing an old soldier scraping himself with a potsherd for want of a flesh-brush, sent him a sum of money. Next day, the bath was crowded with potsherd scrapers; but the emperor said when he saw them, "Scrape on, gentlemen, but you will not scrape an acquaintance with me."

Scribble, an attorney's clerk, who tries to get married to Polly Honeycombe, a silly, novel-struck girl, but well off. He is happily foiled in his scheme, and Polly is saved from the consequences of a most unsuitable match.—*Colman the Elder: Polly Honeycombe* (1760).

Scriblerus (*Cornelius*), father of Martinus. He was noted for his pedantry, and his odd whims about the education of his son.

Martinus Scriblĕrus, a man of capacity, who had read everything; but his judgment was worthless, and his taste perverted.—(?) *Arbuthnot: Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus.*

N.B.—These "memoirs" were intended to be the first instalment of a general satire on the false taste in literature prevalent in the time of Pope. The only parts of any moment that were written of this intended series were Pope's *Treatise of the Bathos or Art of Sinking in Poetry*, and his *Memoirs of P. P., Clerk of this Parish* (1727), in ridicule of Dr. Burnet's *History of His Own Time*. The *Dunciad* is, however, preceded by a *Prolegomena*, ascribed to Martinus Scriblerus, and contains his notes and illustrations on the poem, thus connecting this merciless satire with the original design.

Sceriever (*Jock*), the apprentice of Duncan Macwheeble (bailie at Tully Veolan to Mr. Cosmo Comyne Bradwardine baron of Bradwardine and Tully Veolan).—*Scott: Waverley* (time, George II.).

Scriptores Decem, a collection of ten ancient chronicles on English history, in one vol. folio, London, 1652, edited by Roger Twysden and John Selden. The volume contains: (1) Simeon Dunelmensis [Simeon of Durham], *Historia;* (2) Johannes Hagustaldensis [John of Hexham], *Historia Continuata;* (3) Richardus Hagustaldensis [Richard of Hexham], *De Gestis Regis Stephani;* (4) Ailredus Rievallensis [Ailred of Rieval], *Historia* (genealogy of the kings); (5) Radulphus de Diceto [Ralph of Diceto], *Abbreviationes Chronicorum* and *Ymagines Historiarum;* (6) Johannes Brompton, *Chronicon;* (7) Gervasius Doroborn-ensis [Gervase of Dover], *Chronica, etc.* (burning and repair of Dover Church: contentions between the monks of Canterbury and archbishop Baldwin; and lives of the archbishops of Canterbury); (8) Thomas Stubbs (a dominican), *Chronica Pontificum ecc. Eborac* [*i.e.* York]; (9) Guilielmus Thorn Cantuariensis [of Canterbury], *Chronica;* and (10) Henricus Knighton Leicestrensis [of Leicester], *Chronica.* (The last three are chronicles of "pontiffs" or archbishops.)

Scriptores Quinque, better known as *Scriptores post Bedam*, published at Frankfürt, 1601, in one vol. folio, and containing: (1) Willielm Malmesburien-sis, *De Gestis Regum Anglorum, Historiæ Novellæ*, and *De Gestis Pontificum Anglorum;* (2) Henry Huntindoniensis, *Historia;* (3) Roger Hovedeni [Hoveden], *Annales;* (4) Ethelwerd, *Chronica*, and (5) Ingulphus Croylandensis [of Croyland], *Historia.*

Scriptores Tres, three "hypothetical" writers on ancient history, which Dr. Bertram professed to have discovered between the years 1747 and 1757. They are called Richardus Corin-

ensis [of Cirencester], *De Situ Britanniæ;* Gildas Badonicus; and Nennius Banchorensis [of Bangor]. J. E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale*, has laid bare this literary forgery. (See FORGERS, p. 386.)

(The title of Bertram's book is *Britannicarum Gentium Historiæ Antiquæ, Scriptores tres.* Gildas was called "Badonicus" because he was born on the day of the battle of Baden or Bath.)

Scriptores post Bedam, William of Malmesbury, Henry of Huntingdon, Roger de Hoveden, Ethelwerd, Ingulphus of Croyland.

Scripture. Parson Adams's wife said to her husband that in her opinion "it was blasphemous to talk of Scriptures out of church."—*Fielding: Joseph Andrews.*

A great impression in my youth
Was made by Mrs. Adams, where she cries,
"That Scriptures out of church are blasphemous."
Byron: Don Juan, xiii. 96 (1824).

Scroggen, a poor hack author, celebrated by Goldsmith in his *Description of an Author's Bedchamber.*

Scroggens (*Giles*), a peasant, who courted Molly Brown, but died just before the wedding day. Molly cried and cried for him, till she cried herself asleep. Fancying that she saw Giles Scroggens's ghost standing at her bedside, she exclaimed in terror, "What do you want?" "You for to come for to go along with me," replied the ghost. "I ben't dead, you fool!" said Molly; but the ghost rejoined, "Why, that's no rule." Then, clasping her round the waist, he exclaimed, "Come, come with me, ere morning beam." "I won't!" shrieked Molly, and woke to find "'twas nothing but a dream."—*A Comic Ballad.*

Scroggs (*Sir William*), one of the judges.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Scrooge (*Ebenezer*), partner, executor, and heir of old Jacob Marley, stock-broker. When first introduced, he is "a squeezing, grasping, covetous old hunks, sharp and hard as a flint;" without one particle of sympathy, loving no one, and by none beloved. One Christmas Day, Ebenezer Scrooge sees three ghosts: The Ghost of Christmas Past; the Ghost of Christmas Present; and the Ghost of Christmas To-come. The first takes him back to his young life, shows him what Christmas was to him when a schoolboy, and when he was an apprentice; reminds him of his courting a young girl, whom he forsook as he grew rich; and shows him that sweetheart of his young days married to another, and the mother of a happy family. The second ghost shows him the joyous home of his clerk Bob Cratchit, who has nine people to keep on 15*s.* a week, and yet could find wherewithal to make merry on this day; it also shows him the family of his nephew, and of others. The third ghost shows him what would be his lot if he died as he then was, the prey of harpies, the jest of his friends on 'Change, the world's uncared-for waif. These visions wholly change his nature, and he becomes benevolent, charitable, and cheerful, loving all, and by all beloved.—*Dickens: A Christmas Carol* (in five staves, 1843).

Scrow, the clerk of lawyer Glossin.—*Sir W. Scott: Guy Mannering* (time, George II.).

Scrub, a man-of-all-work to lady Bountiful. He describes his duties thus –

Of a Monday I drive the coach, of a Tuesday I drive the plough, on Wednesday I follow the hounds, on Thursday I dun the tenants, on Friday I go to market, on Saturday I draw warrants, and on Sunday I draw beer.—*Farquhar: The Beaux' Stratagem*, iii. 4 (1707).

One day, when Weston [1727–1776] was announced to play "Scrub," he sent to request a loan of money from Garrick, which was refused; whereupon Weston did not put in his appearance in the green-room. So Garrick came to the foot-lights and said, "Ladies and gentlemen, Mr. Weston being taken suddenly ill, he is not capable of appearing before you this evening, and so with your permission I will perform the part of 'Scrub' in his stead." Weston, who was in the gallery with a sham bailiff, now hallooed out, "I am here, but the bailiff won't let me come!" The audience roared with laughter, clamoured for Weston, insisted he should play "Scrub," and the manager was obliged to advance the loan and release the debtor.—*Spirit of the Public Journals* (1825).

Scrubin'da, the lady who "lived by the scouring of pots in Dyot Street, Bloomsbury Square."

Oh, was I a quart, pint, or gill,
To be scrubbed by her delicate hands! . . .
My parlour that's next to the sky
I'd quit, her blest mansion to share;
So happy to live and to die
In Dyot Street, Bloomsbury Square.
Rhodes: Bombastes Furioso (1790).

Scruple, the friend of Random. He is too honest for a rogue, and too conscientious for a rake. At Calais he met Harriet, the elder daughter of sir David Dunder of Dunder Hall, near Dover, and fell in love with her. Scruple subsequently got invited to Dunder Hall, and was told that his Harriet was to be married next day to lord Snolt, a stumpy, "gummy" fogey of five and

forty. Harriet hated the idea, and agreed to elope with Scruple; but her father discovered by accident the intention, and intercepted it. However, to prevent scandal, he gave his consent to the union, and discovered that Scruple, both in family and fortune, was quite suitable for a son-in-law.—*Colman: Ways and Means* (1788).

Scu'damour (*Sir*), the knight beloved by Am'oret (whom Britomart delivered from Busyrane the enchanter), and whom she ultimately married. He is called Scudamour from [e]*scu d'amour* ("the shield of love"), which he carried (bk. iv. 10). This shield was hung by golden bands in the temple of Venus, and under it was written—

Blessed the man that well can use this bliss:
Whosoever be the shield, faire Amoret be his.

Sir Scudamour, determined to win the prize, had to fight with twenty combatants, overthrew them all, and the shield was his. When he saw Amoret in the company of Britomart dressed as a knight, he was racked with jealousy, and went on his wanderings, accompanied by nurse Glaucê for "his squire;" but somewhat later, seeing Britomart without her helmet, he felt that his jealousy was groundless (bk. iv. 6). His tale is told by himself (bk. iv. 10).—*Spenser: Faërie Queene*, iii., iv. (1590-6).

Sculpture (*Father of French*), Jean Goujon (1510-1572). G. Pilon is so called also (1515-1590).

Scyld, the king of Denmark preceding Beowulf. The Anglo-Saxon epic poem called *Beowulf* (sixth century) begins with the death of Scyld.

At his appointed time, Scyld deceased, very decrepit, and went into the peace of the Lord. They . . . bore him to the sea-shore as he himself requested. . . . There on the beach stood the ring-prowed ship, the vehicle of the noble . . . ready to set out. They laid down the dear prince, the distributor of rings, in the bosom of the ship, the mighty one beside the mast . . . they set up a golden ensign high overhead . . . they gave him to the deep. Sad was their spirit, mournful their mood.—*Kemble: Beowulf* (an Anglo-Saxon poem, 1833).

Scylla and Charybdis. The former was a rock, in which dwelt Scylla, a hideous monster encompassed with dogs and wolves. The latter was a whirlpool, into which Charybdis was metamorphosed.—*Classic Fable.*

Scylla and Charybdis of Scotland, the "Swalchie whirlpool," and the "Merry Men of Mey," a bed of broken water which boils like a witch's caldron, on the south side of the Stroma Channel. ("Merry Men;" "men" is a corruption of *main* in this phrase.)

Scythian (*That Brave*), Darius the Persian. According to Herod'otos, all the south-east of Europe used to be called Scythia, and Xenophon calls the dwellers south of the Caspian Sea "Scythians" also. In fact, by Scythia was meant the south of Russia and west of Asia; hence the Hungarians, a Tartar horde settled on the east coast of the Caspian, who, in 889, crossed into Europe, are spoken of as "Scythians," and lord Brooke calls the Persians "Scythians." The reference below is to the following event in Persian history: The death of Smerdis was kept for a time a profound secret, and one of the officers about the court who resembled him, usurped the crown, calling himself brother of the late monarch. Seven of the high nobles conspired together, and slew the usurper, but it then became a question to which of the seven the crown should be offered. They did not toss for it, but they did much the same thing. They agreed to give the crown to him whose horse neighed first. Darius's horse won, and thus Darius became king of the Persian empire.

That brave Scythian,
Who found more sweetness in his horse's neighing
Than all the Phrygian, Dorian, Lydian playing.
Lord Brooke (1554-1628).

N.B.—Marlowe calls Tamburlaine of Tartary "a Scythian."

You shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms.
Marlowe: Tamburlaine (prologue, 1587).

Scythian's Name (*The*). Humber or Humbert king of the Huns invaded England during the reign of Locrin, some 1000 years B.C. In his flight, he was drowned in the river Abus, which has ever since been called the Humber, after "the Scythian's name."—*Geoffrey: British History*, ii. 2 (1142); and *Milton's History of England.*

Or Humber loud that keeps the Scythian's name.
Milton: Vacation Exercise (1627).

Sea (*The Great*). The Mediterranean was so called by the ancients.

Sea (*The Waterless*). Prester John, in his letter to Manuel Comnēnus emperor of Constantinople, says that in his country there is a "waterless sea," which none have ever crossed. It consists of tumbling billows of sand, never at rest, and contains fish of most excellent flavour.

Three days' journey from the coast of the Sand Sea is a mountain whence rolls down a "waterless river," consisting of

small stones, which crumble into sand when they reach the "sea."

Near the Sand Sea is a fountain called Mussel, because it is contained in a basin like a mussel-shell. This is a test fountain. Those who test it, strip off their clothes, and, if true and leal, the water rises three times, till it covers their head.

Sea-Born City (*The*), Venice.

Sea-Captain (*The*), a drama by lord Lytton (1839). Norman, "the sea-captain," was the son of lady Arundel by her first husband, who was murdered. He was born three days after his father's murder, and was brought up by Onslow, a village priest. At 14 he went to sea, and became the captain of a man-of-war. Lady Arundel married again, and had another son named Percy. She wished to ignore Norman, and to settle the title and estates on Percy, but it was not to be. Norman and Percy both loved Violet, a ward of lady Arundel. Violet, however, loved Norman only. A scheme laid to murder Norman failed; at the end Norman was acknowledged by his mother, reconciled to his brother, and married Violet.

Sea-Girt Isle (*The*), Great Britain.

Sea-Green Robespierre. So Carlyle calls Robespierre. The epithet was borrowed from Shakespeare.

> *Armando.* Of what complexion was Delilah?
> *Moth.* Of the sea-water green, sir.
> *Love's Labour's Lost*, act i. sc. 2 (1594).

(Delilah was called sea-green because she was jealous, and Robespierre was jealous of Danton. The whole of Carlyle's *French Revolution* is in imitation of the Renaissant period, the worst style possible —neither poetry nor prose. It is well that it has found no imitators.)

Sea-King's Daughter from over the Sea. So Tennyson call the princess of Wales, in his *Welcome to Alexandra* (March 7, 1863).

Sea of Sedge (*The*), the Red Sea. This sea so abounds with sedge that in the Hebrew Scriptures it is called "The Weedy or Sedgy Sea." Milton refers to it; he says the rebel angels were numberless as the

> . . . scattered sedge
> Aflote, when the fierce winds Orion armed
> Hath vexed the Red Sea coast.
> *Milton: Paradise Lost*, i. 304 (1665).

Sea of Stars, the source of the Yellow River, in Thibet; so called because of the musual sparkle of the waters.

> Like a sea of stars,
> The hundred sources of Hoangho [*the Yellow River*].
> *Southey: Thalaba the Destroyer*, vi. 22 (1799).

Seaforth (*The earl of*), a royalist in the service of king Charles I.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Seasons (*The*), a descriptive poem in blank verse, by James Thomson, "Winter" (1726), "Summer" (1727), "Spring" (1728), "Autumn" (1730). "Winter" is inscribed to the earl of Wilmington; "Summer" to Mr. Doddington; "Spring" to the countess of Hereford; and "Autumn" to Mr. Onslow.

(1) In "Winter," after describing the season, the poet introduces his episode of a traveller lost in a snowstorm, "the creeping cold lays him along the snow, a stiffened corse," of wife, of children, and of friend unseen. The whole book contains 1069 lines.

(2) "Summer" begins with a description of the season, and the rural pursuits of haymaking and sheep-shearing; passes on to the hot noon, when "nature pants, and every stream looks languid." After describing the tumultuous character of the season in the torrid zone, he returns to England, and describes a thunderstorm, in which Celadon and Amelia are overtaken. The thunder growls, the lightnings flash, louder and louder crashes the aggravated roar, "convulsing heaven and earth." The maiden, terrified, clings to her lover for protection. "Fear not, sweet innocence," he says. "He who involves yon skies in darkness ever smiles on thee. 'Tis safety to be near thee, sure, and thus to clasp perfection." As he speaks the words, a flash of lightning strikes the maid, and lays her a blackened corpse at the young man's feet. The poem concludes with the more peaceful scenery of a summer's evening, when the story of Damon and Musidŏra is introduced. Damon had long loved the beautiful Musidora, but met with scant encouragement. One summer's evening, he accidentally came upon her bathing, and the respectful modesty of his love so won upon the damsel that she wrote upon a tree, "Damon, the time may come when you need not fly." The whole book contains 1804 lines.

(3) In "Spring" the poet describes its general features, and its influence on the vegetable and animal world. He describes a garden with its haram of flowers, a grove with its orchestra of song-birds making melody in their love, the rough world of brutes furious and fierce with their strong desire, and lastly man tem-

pered by its infusive influence. The book contains 1173 lines.

(4) In "Autumn" we are taken to the harvest-field, where the poet introduces a story similar to that of Ruth and Boaz. His Ruth he calls "Lavinia," and his Boaz "Palēmon." He then describes partridge and pheasant shooting, hare and fox hunting, all of which he condemns. After luxuriating in the orchard and vineyard, he speaks of the emigration of birds, the falling of the sear and yellow leaf, and concludes with a eulogy of country life. The whole book contains 1371 lines.

∴ It is much to be regretted that the poet's order has not been preserved. The arrangement of the seasons into Spring, Summer, Autumn, and Winter, is unnatural, and mars the harmony of the poet's plan.

Seatonian Prize. The Rev. Thomas Seaton, Fellow of Clare Hall, Cambridge University, bequeathed the rents of his Kislingbury estate for a yearly prize of £40 to the best English poem on a sacred subject announced in January, and sent in on or before September 29 following.

> Shall hoary Granta call her sable sons . . .
> Shall these approach the Muse? Ah, no! she flies,
> And even spurns the great Seatonian prize
> *Byron: English Bards and Scotch Reviewers* (1809).

Sebastes of Mytile'ne (4 *syl.*), the assassin in the "Immortal Guards."—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

SEBASTIAN, a young gentleman of Messalinē, brother to Viola. They were twins, and so much alike that they could not be distinguished except by their dress. Sebastian and his sister being shipwrecked, escaped to Illyria. Here Sebastian was mistaken for his sister (who had assumed man's apparel), and was invited by the countess Olivia to take shelter in her house from a street broil. Olivia was in love with Viola, and thinking Sebastian to be the object of her love, married him. —*Shakespeare: Twelfth Night* (1614).

Sebastian, brother of Alonso king of Naples, in *The Tempest* (1609).

Sebastian, father of Valentine and Alice.—*Fletcher: Mons. Thomas* (1619).

Sebastian, a name adopted by sir Henry Ponsonby, in his contributions to *Notes and Queries.* (Died 1894.)

Sebastian (*Don*), king of Portugal, is defeated in battle and taken prisoner by the Moors (1574). He is saved from death by Dorax a noble Portuguese, then a renegade in the court of the emperor of Barbary. The train being dismissed, Dorax takes off his turban, assumes his Portuguese dress, and is recognized as Alonzo of Alcazar.—*Dryden: Don Sebastian* (1690).

> The quarrel and reconciliation of Sebastian and Dorax [*alias Alonzo of Alcazar*] is a masterly copy from a similar scene between Brutus and Cassius [in *Shakespeare's Julius Cæsar*].—*R. Chambers: English Literature,* i. 380.

Don Sebastian, a name of terror to Moorish children.

> Nor shall Sebastian's formidable name
> Be longer used to still the crying babe.
> *Dryden: Don Sebastian* (1690).

Sebastian (*Don*), or "The House of Braganza," a romance by Anna Maria Porter (1800).

Sebastian I. of Brazil, who fell in the battle of Alcazarquebir in 1578. The legend is that he is not dead, but is patiently biding the fulness of time, when he will return, and make Brazil the chief kingdom of the earth. (See BARBAROSSA, p. 88.)

The same is said of Arthur, Barbarossa (*q.v.*), Bobadil, Charlemagne, Desmond, Henry the Fowler, Ogier, Theodorick, and some others.

> In fact, in parts of France it is supposed that Napoleon will come again to restore the kingdom to its glory. And when Louis Napoleon consulted the plébiscite, many voted in his favour, under the notion that he was his uncle.

Sebastoc'rator (*The*), the chief officer of state in the empire of Greece. Same as Protosebastos.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Sebile (2 *syl.*), la Dame du Lac, in the romance called *Perceforest.* Her castle was surrounded by a river, on which rested so thick a fog that no one could see across it. Alexander the Great abode with her a fortnight to be cured of his wounds, and king Arthur was the result of this amour (vol. i. 42).

Second Nun's Tale (*The*), in Chaucer's *Canterbury Tales.* (For the tale, see ST. CECILI, p. 948.)

Secret Hill (*The*). Ossian said to Oscar, when he resigned to him the command of the morrow's battle, "Be thine the secret hill to-night," referring to the Gaelic custom of the commander of an army retiring to a secret hill the night before a battle, to hold communion

with the ghosts of departed heroes.—*Ossian: Cathlin of Clutha.*

Secret Tribunal (*The*), the count of the Holy Vehme.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Secrets. *The Depository of the Secrets of all the World* was the inscription over one of the brazen portals of Fakreddin's valley.—*Beckford: Vathek* (1784).

Secrets (*The Revealer of*). (See under RING, *The Steel Ring*, p. 916.)

Sede, in Voltaire's tragedy of *Mahomet*, was the character in which Talma, the great French tragedian, made his *début* in 1787.

Sedgwick (*Doomsday*), William Sedgwick, a fanatical "prophet" in the Commonwealth, who pretended that it had been revealed to him in a vision that the day of doom was at hand.

Sedillo, the licentiate with whom Gil Blas took service as a footman. Sedillo was a gouty old gourmand of 69. Being ill, he sent for Dr. Sangrado, who took from him six porringers of blood every day, and dosed him incessantly with warm water, giving him two or three pints at a time, saying, "A patient cannot be blooded too much; for it is a great error to suppose that blood is needful for the preservation of life. Warm water," he maintained, "drunk in abundance, is the true specific in all distempers." When the licentiate died under this treatment, the doctor insisted it was because his patient had neither lost blood enough nor drunk enough warm water.—*Lesage: Gil Blas*, ii. 1, 2 (1715).

Sedley (*Mr.*), a wealthy London stock-broker, brought to ruin by the fall of the Funds just prior to the battle of Waterloo. The old merchant then tried to earn a meagre pittance by selling wine, coals, or lottery-tickets by commission, but his bad wine and cheap coals found but few customers.

Mrs. Sedley, wife of Mr. Sedley. A homely, kind-hearted, bonny, motherly woman in her prosperous days, but soured by adversity, and quick to take offence.

Amelia Sedley, daughter of the stock-broker, educated at Miss Pinkerton's academy, Chiswick Mall, and engaged to captain George Osborne, son of a rich London merchant. After the ruin of old Sedley, George married Amelia, and was disinherited by his father. He was adored by his young wife, but fell on the field of Waterloo. Amelia then returned to her father, and lived in great indigence, but captain Dobbin greatly loved her, and did much to relieve her worst wants. Captain Dobbin rose in his profession to the rank of colonel, and then married the young widow.

Joseph Sedley, a collector, of Boggley Wollah; a fat, sensual, conceited dandy, vain, shy, and vulgar. "His excellency" fled from Brussels on the day of the battle between Napoleon and Wellington, and returned to Calcutta, where he bragged of his brave deeds, and made it appear that he was Wellington's right hand; so that he obtained the sobriquet of "Waterloo Sedley." He again returned to England, and became the "patron" of Becky Sharp (then Mrs. Rawdon Crawley, but separated from her husband). This lady proved a terrible dragon, fleeced him of all his money, and in six months he died under very suspicious circumstances. — *Thackeray: Vanity Fair* (1848).

Sedley (*Sir Charles*), in the court of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

See, the Conquering Hero Comes! This song stands at the opening of act ii. of *Alexander the Great*, a tragedy by N. Lee (1678).

(Set to music by Handel, and introduced in the oratorio of *Judas Maccabæus*, 1743.)

Seelencooper (*Captain*), superintendent of the military hospital at Ryde.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Seer (*The Ploughkeepsie*), Andrew Jackson Davis.

Segonti'ari, inhabitants of parts of Hampshire and Berkshire, referred to in the *Commentaries* of Cæsar.

Seicen'to (3 *syl.*), the sixteenth and seventeenth centuries of Italian notables, the period of bad taste and degenerate art. The degraded art is termed *Seicentista*, and the notables of the period the *Seicentisti*. The style of writing was inflated and bombastic, and that of art was what is termed "rococo." The chief poet was Marini (1569–1615), the chief painter Caravaggio (1569–1609), the chief

sculptor Bernini (1593-1680), and the chief architect Borromini (1599-1667).

Seidel-Beckir, the most famous of all talismanists. He made three of extraordinary power: viz. a little golden fish, which would fetch from the sea whatever was desired of it; a poniard, which rendered the person who bore it invisible, and all others whom he wished to be so; and a steel ring, which enabled the wearer to read the secrets of another's heart.—*Comte de Caylus: Oriental Tales* ("The Four Talismans," 1743).

Seine (1 *syl.*), put for Paris. Tennyson calls the red republicanism of Paris, "The red fool-fury of the Seine."

Setting the Seine on fire. The Seine is a drag-net as well as a river. Hence drag-men are called in French *les pêcheurs à la seine.* "He'll never set the Thames on fire" is a similar pun, a *temse* being a sieve for sifting flour, as well as the river (French *tamis*, Italian *tamiso*, "a sieve," verb *tamisare*, "to sift").

Sejanus (*Ælius*), a minister of Tibĕrius, and commander of the prætorian guards. His affability made him a great favourite. In order that he might be the foremost man of Rome, all the children and grandchildren of the emperor were put to death under sundry pretences. Drusus, the son of Tiberius, then fell a victim. Sejanus next persuaded the emperor to retire, and Tiberius went to Campania; but when the administrator assumed the title of emperor, Tiberius, roused from his lethargy, accused him of treason. The senate condemned him to be strangled, and his remains, being treated with the grossest contumely, were kicked into the Tiber, A.D. 31.

(This was the subject of Ben Jonson's first historical play, entitled *Sejanus*, 1603.)

Sejjin or **Sejn,** the record of all evil deeds, whether by men or the genii, kept by the recording angel. It also means that dungeon beneath the seventh earth, where Eblis and his companions are confined.

Verily, the register of the deeds of the wicked is surely in Sejjin.—*Sale: Al Korân*, lxxxiii.

Selborne (*Earl of*). (See PALMER, *Roundell*, p. 798.)

Selby (*Captain*), an officer in the guards.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Self-denying Ordinance (*The*), the name given to an Act passed by the Long Parliament (December 9, 1644), by which the members bound themselves not to accept certain posts, particularly commands in the army.

¶ A somewhat similar ordinance was adopted by the Melbourne Parliament in 1858.

¶ The name was given also to an arrangement made respecting British naval promotions and retirements in 1870.

SELIM, son of Abdallah, who was murdered by his brother Giaffir (pacha of Aby'dos). After the death of his brother, Giaffir (2 *syl.*) took Selim under his charge and brought him up, but treated him with considerable cruelty. Giaffir had a daughter named Zuleika (3 *syl.*), with whom Selim fell in love; but Zuleika thought he was her brother. As soon as Giaffir discovered the attachment of the two cousins, he informed his daughter that he intended her to marry Osmyn Bey; but Zuleika eloped with Selim, the pacha pursued after them, Selim was shot, Zuleika killed herself, and Giaffir was left childless and alone.—*Byron: Bride of Abydos* (1813).

Selim, son of Acbar. Jehanguire was called Selim before his accession to the throne. He married Nourmahal the "Light of the Haram," but a coolness rose up between them. One night, Nourmahal entered the sultan's banquet-room as a lute-player, and so charmed young Selim that he exclaimed, "If Nourmahal had so sung, I could have forgiven her!" It was enough. Nourmahal threw off her disguise, and became reconciled to her husband. — *Moore: Lalla Rookh* ("Light of the Haram," 1817).

Selim, son of the Moorish king of Algiers. [Horush] Barbarossa, the Greek renegade, having made himself master of Algiers, slew the reigning king, but Selim escaped. After the lapse of seven years, he returned, under the assumed name of Achmet, and headed an uprising of the Moors. The insurgents succeeded, Barbarossa was slain, the widowed queen Zaphira was restored to her husband's throne, and Selim her son married Irênê the daughter of Barbarossa.—*J. Brown: Barbarossa* (1742 or 1755).

Selim, friend of Etan (the supposed son of Zamti the mandarin).—*Murphy: The Orphan of China* (1759).

Sel'ima, daughter of Bajazet sultan of Turkey, in love with prince Axalla, but promised by her father in marriage to Omar. When Selima refused to marry Omar, Bajazet would have slain her; but Tamerlane commanded both Bajazet and Omar to be seized. So every obstacle was removed from the union of Selima and Axalla.—*Rowe: Tamerlane* (1702).

Sel'ima, one of the six Wise Men from the East led by the guiding star to Jesus. —*Klopstock: The Messiah*, v. (1771).

Se'lith, one of the two guardian angels of the Virgin Mary and of John the Divine.—*Klopstock: The Messiah*, ix. (1771).

Sellock (*Cisly*), a servant-girl in the service of lady and sir Geoffrey Peveril of the Peak.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Selma, the royal residence of Fingal, in Morven (north-west coast of Scotland).

Selma, thy halls are silent. There is no sound in the woods of Morven.—*Ossian: Lathmon.*

Selvaggio, the father of sir Industry, and the hero of Thomson's *Castle of Indolence.*

In Fairy-land there lived a knight of old,
Of feature stern, Selvaggio well y-clept;
A rough, unpolished man, robust and bold,
But wondrous poor. He neither sowed nor reaped;
Ne stores in summer for cold winter heaped.
In hunting all his days away he wore—
Now scorched by June, now in November steeped,
Now pinched by biting January sore,
He still in woods pursued the libbard and the boar.
Thomson: Castle of Indolence, ii. 5 (1745).

Sem'ele (3 *syl.*), ambitious of enjoying Jupiter in all his glory, perished from the sublime effulgence of the god. This is substantially the tale of the second story of T. Moore's *Loves of the Angels.* Liris (*q.v.*) requested her angel lover to come to her in all his angelic brightness; but was burnt to ashes as she fell into his embrace.

For majesty gives nought to subjects, . . .
A royal smile, a guinea's glorious rays,
Like Simelé, would kill us with its blaze.
Peter Pindar [Dr. Wolcot]: *Progress of Admiration* (1809).

Semi'da, the young man, the only son of a widow, raised from the dead by Jesus, as he was being carried from the walls of Nain. He was deeply in love with Cidli, the daughter of Jairus.

He was in the bloom of life. His hair hung in curls on his shoulders, and he appeared as beautiful as David when, sitting by the stream of Bethlehem, he was ravished at the voice of God.—*Klopstock: The Messiah*, iv. (1771).

Semir'amis, queen of Assyria, wife of Ninus. She survived her husband, and reigned. The glory of her reign stands out so prominently that she quite eclipses all the monarchs of ancient Assyria. After a reign of forty-two years, she resigned the crown to her son Ninyas, and took her flight to heaven in the form of a dove. Semiramis was the daughter of Dercẽto the fish-goddess and a Syrian youth. Being exposed in infancy, she was brought up by doves.

Semiramis of the North, Margaret, daughter of Waldemar III. of Denmark. At the death of her father, she succeeded him; by the death of her husband, Haco VIII. king of Norway, she succeeded to that kingdom also; and having conquered Albert of Sweden, she added Sweden to her empire. Thus was she queen of Denmark, Norway, and Sweden (1353–1412).

Semirămis of the North, Catharine of Russia, a powerful and ambitious sovereign; but licentious, sensual, and very immoral (1729–1796).

Semkail, the angel of the winds and waves.

I keep the winds in awe with the hand which you see in the air, and prevent the wind Haidge from coming forth. If I gave it freedom, it would reduce the universe to powder. With my other hand I hinder the sea from overflowing, without which precaution it would cover the face of the whole earth.—*Comte de Caylus: Oriental Tales* ("History of Abdal Motalleb," 1743).

Semo (*Son of*), Cuthullin general of the Irish tribes.

Sempro'nius, one of the "friends" of Timon of Athens, and "the first man that e'er received a gift from him." When Timon sent to borrow a sum of money of "his friend," he excused himself thus: "As Timon did not think proper to apply to me first, but asked others before he sent to me, I consider his present application an insult." "Go," said he to the servant, "and tell your master—

Who bates mine honour shall not know my coin."
Shakespeare: Timon of Athens, act iii. sc. 3 (1600).

Sempro'nius, a treacherous friend of Cato while in Utica. Sempronius tried to mask his treason by excessive zeal and unmeasured animosity against Cæsar, with whom he was acting in alliance. He loved Marcia, Cato's daughter, but his love was not honourable love; and when he attempted to carry off the lady by force, he was slain by Juba the Numidian prince.—*Addison: Cato* (1713)

I'll conceal
My thoughts in passion, 'tis the surest way.
I'll bellow out for Rome and for my country,

> And month at Cæsar till I skake the senate.
> Your cold hypocrisy's a stale device,
> A worn-out trick.
> Act I. 1.

Sena'nus (*St.*), the saint who fled to the island of Scattery, and resolved that no woman should ever step upon the isle. An angel led St. Can'ara to the isle, but Senanus refused to admit her.—*Moore: Irish Melodies* ("St. Senanus and the Lady," 1814).

Sen'eca (*The Christian*), bishop Hall of Norwich (1574–1656).

Sene'na (3 *syl.*), a Welsh maiden in love with Car'adoc. She dressed in boy's clothes, and, under the assumed name of Mervyn, became the page of the princess Goervyl. This did she that she might follow her lover to America, when Madoc colonized Caer-Madoc. Senena was promised in marriage to another; but when the wedding-day arrived and all was ready, the bride was nowhere to be found.

> . . . she doffed
> Her bridal robes, and clipt her golden locks,
> And put on boy's attire, thro' wood and wild
> To seek her own true love, and over sea,
> Forsaking all for him, she followed him.
> *Southey: Madoc*, ii. 23 (1805).

Sennac'herib, called by the Orientals king Moussal.—*D'Herbelot: Notes to the Korân* (seventeenth century).

(One of the best sacred lyrics in the language is Byron's *Destruction of Sennacherib's Army.*)

Sennamar, a very skilful architect who built at Hirah, for Nôman-al-Aôuar king of Hirah, a most magnificent palace. In order that he might not build another equal or superior to it for some other monarch, Nôman cast him headlong from the highest tower of the building.—*D'Herbelot: Bibliothèque Orientale* (1697).

¶ A parallel tale is told of Neim'heid (2 *syl.*), who employed four architects to build for him a palace in Ireland, and then, jealous lest they should build one like it or superior to it for another monarch, he had them all privately put to death. — *O'Halloran: History of Ireland.*

Sense and Sensibility, a novel by Jane Austen (1811).

Sensitive (*Lord*), a young nobleman of amorous proclivities, who marries Sabina Rosny, a French refugee, in Padua, but leaves her, more from recklessness than wickedness. He comes to England and pays court to lady Ruby, a rich young widow; but lady Ruby knows of his marriage to the young French girl, and so hints at it that his lordship, who is no libertine, and has a great regard for his honour, sees that his marriage is known, and tells lady Ruby he will start without delay to Padua, and bring his young wife home. This, however, was not needful, as Sabina was at the time the guest of lady Ruby. She is called forth, and lord Sensitive openly avows her to be his wife.—*Cumberland: First Love* (1796).

Sentimental Journey (*The*), by Laurence Sterne (1768). It was intended to be sentimental sketches of a tour through Italy in 1764, but he died soon after completing the first part. The tourist lands at Calais, and the first incident is his interview with a poor monk of St. Francis, who begged alms for his convent. Sterne refused to give anything, but his heart smote him for his churlishness to the meek old man. From Calais he goes to Montriul (Montreuil-sur-Mer), and thence to Nampont, near Cressy. Here occurred the incident, which is one of the most touching of all the sentimental sketches, that of "The Dead Ass." His next stage was Amiens, and thence to Paris. While looking at the Bastille, he heard a voice crying, "I can't get out! I can't get out!" He thought it was a child, but it was only a caged starling. This led him to reflect on the delights of liberty and the miseries of captivity. Giving reins to his fancy, he imaged to himself a prisoner who for thirty years had been confined in a dungeon, during all which time "he had seen no sun, no moon, nor had the voice of kinsman breathed through his lattice." Carried away by his feelings, he burst into tears, for he "could not sustain the picture of confinement which his fancy had drawn." While at Paris, our tourist visited Versailles, and introduces an incident which he had witnessed some years previously at Rennes, in Brittany. It was that of a marquis reclaiming his sword and "patent of nobility." Any nobleman in France who engaged in trade, forfeited his rank; but there was a law in Brittany that a nobleman of reduced circumstances might deposit his sword temporarily with the local magistracy, and if better times dawned upon him, he might reclaim it. Sterne was present at one of these interesting ceremonies. A marquis had laid down his sword to mend his fortune by trade, and after a successful career at Marrinicio for

twenty years, returned home, and reclaimed it. On receiving his deposit from the president, he drew it slowly from the scabbard, and, observing a spot of rust near the point, dropped a tear on it. As he wiped the blade lovingly, he remarked, "I shall find some other way to get it off." Returning to Paris, our tourist starts for Italy; but the book ends with his arrival at Moulines (Moulins). Some half a league from this city he encountered Maria, whose pathetic story had been told him by Mr. Shandy. She had lost her goat when Sterne saw her, but had instead a little dog named Silvio, led by a string. She was sitting under a poplar, playing on a pipe her vespers to the Virgin. Poor Maria had been crossed in love, or, to speak more strictly, the curé of Moulines had forbidden her banns, and the maiden lost her reason. Her story is exquisitely told, and Sterne says, "Could the traces be ever worn out of her brain, and those of Eliza out of mine, she should not only eat of my bread and drink of my cup, but Maria should lie in my bosom, and be unto me as a daughter."

Sentinel and St. Paul's Clock (*The*). The sentinel condemned to death by court-martial for falling asleep on his watch, but pardoned because he affirmed that he heard St. Paul's clock strike thirteen instead of twelve, was John Hatfield, who died at the age of 102, June, 1770.

Sentry (*Captain*), one of the members of the club under whose auspices the *Spectator* was professedly issued.

September Massacre (*The*), the slaughter of loyalists confined in the Abbaye. This massacre took place in Paris between September 2 and 5, 1792, on receipt of the news of the capture of Verdun. The number of victims was not less than 1200, and some place it as high as 4000.

Un nomme *Septembriseurs* ceux qui accomplirent les massacres.—*Bouillet: Dictionnaire Historique, etc.*, p. 1747.

September the Third was Cromwell's day. On September 3, 1650, he won the battle of Dunbar. On September 3, 1651, he won the battle of Worcester. On September 3, 1658, he died.

Serab, the Arabic word for the *Fata morgana*. (See *Quintus Curtius: De Rebus Alexandri*, vii.)

The Arabic word *serâb* signifies that false appearance which, in Eastern countries, is often seen in sandy plains about noon, resembling a large lake of water in motion. It is occasioned by the reverberation of the sunbeams. It sometimes tempts thirsty travellers out of their way, but deceives them when they come near, either going forward or quite vanishing.—*Sale: Al Korân*, xxiv. notes.

The actions of unbellevers are like the serâb of the plain; he who is thirsty takes it for water, and finds it deceit.—*Al Korân.*

Seraphic Doctor (*The*), St. Bonaventura, placed by Dantê among the saints of his *Paradiso* (1221-1274).

Seraphic Saint (*The*), St. Francis d'Assisi (1182-1226).

Of all the saints, St. Francis was the most blameless and gentle.—*Dean Milman.*

Seraphim (*The*), a poem by Mrs. Browning (1838). A mystical Passion-play. The time is the Crucifixion, and the angels (except the two seraphs, Ador and Zerah) have departed to the earth. The two seraphs are supposed to be outside the gate of heaven.

Seraphina Arthuret (*Miss*), a papist. Her sister is Miss Angelica Arthuret.—*Sir W. Scott: Redgauntlet* (time, George III.).

Serapion, priest of Isis.—*Dryden: All for Love* (1678).

Sera'pis, an Egyptian deity, symbolizing the Nile, and fertility in general.

Seraskier' (3 *syl.*), a name given by the Turks to a general of division, generally a pacha with two or three tails. (Persian, *seri asker*, "head of the army.")

. . . three thousand Moslems perished here,
And sixteen bayonets pierced the seraskier.
Byron: Don Juan, viii. 81 (1824).

Serb, a Servian or native of Servia.

Serbo'nian Bog (*The*). Serbon was a lake a thousand miles in compass, between mount Ca'sius and the city of Damietta, one of the eastern mouths of the Nile. The Serbonian Bog was surrounded on all sides by hills of loose sand, and the sand, carried into it by high winds, floated on the surface, and looked like a solid mass. Herodotos (*Greek History*, ii. 6) tells us that whole armies, deceived by the appearance, have been engulfed in the bog.

A gulf profound as that Serbonian Bog
Betwixt Damiata (3 *syl.*) and mount Casius old,
Where armies whole have sunk.
Milton: Paradise Lost, ii. 592, etc. (1665).

N.B.—Diodorus Siculus (*Bibliotheca Historia*, i. 30) says, "Many, missing their way, have been swallowed up in this bog, together with whole armies." Dr. Smith says, "When Darius Ochus was

on his way to Egypt, this bog was the scene of at least a partial destruction of the Persian army." (See also *Lucan: Pharsalia*, viii. 539; *Classical Dictionary*, article "Serbōnis Lacus.")

Sereme'nes (4 *syl.*), brother-in-law of king Sardanapālus, to whom he entrusts his signet-ring to put down the rebellion headed by Arbācês the Mede and Belēsis the Chaldēan soothsayer. Seremēnês was slain in a battle with the insurgents.—*Byron: Sardanapalus* (1819).

Sere'na, allured by the mildness of the weather, went into the fields to gather wild flowers for a garland, when she was attracted by the Blatant Beast, who carried her off in its mouth. Her cries attracted to the spot sir Calidore, who compelled the beast to drop its prey.—*Spenser: Faërie Queene*, vi. 3 (1596).

Serendib, now called *Ceylon*. When Adam and Eve were cast down from paradise, Adam fell on the isle of Serendib, and Eve near Joddah, in Arabia. After the lapse of 200 years, Adam joined Eve, and lived in Ceylon.

We passed several islands, amongst others the island of Bells, distant about ten days' sail from that of Serendib.—*Arabian Nights* ("Sinbad," sixth voyage).

*** A print of Adam's foot is shown on Pico de Adam, in the island of Serendib or Ceylon. According to the *Korân*, the garden of Eden was not on our earth at all, but in the seventh heaven.—*Ludovico Marracci: Al Korân*, 24 (1698).

Sergis (*Sir*), the attendant on Irēna. He informs sir Artegal that Irena is the captive of Grantorto, who has sworn to take her life within ten days, unless some knight will volunteer to be her champion, and in single combat prove her innocent of the crime laid to her charge.—*Spenser: Faërie Queene*, v. 11 (1596).

Sergius, a Nestorian monk, said to be the same as Bohcira, who resided at Bosra, in Syria. This monk, we are told, helped Mahomet in writing the *Kordn*. Some say it was Saïd or Felix Boheira.

Boheira's name, in the books of Christians, is Sergius.—*Masudi: History*, 24 (A.D. 956).

Serian Worms, silkworms from Sericum (China), the country of the Serês; hence, *serica vestis*, "a silk dress."

No Serian worms he knows, that with their thread
Draw out their silken lives; nor silken pride;
His lambs' warm fleece well fits his little need,
Not in that proud Sidonian tincture dyed.
P. Fletcher: The Purple Island, xii. (1633).

Seri'na, daughter of lord Acasto, plighted to Chamont (the brother of Monimia "the orphan").—*Otway: The Orphan* (1680).

Seriswattee, the Janus of Hindû mythology.

Sermons by Dr. Isaac Barrow (1685). One of these sermons took three hours and a half in delivery.

Charles II. called Barrow an unfair preacher, "because he so exhausted his subject, as to leave nothing for others to say."

Serpent (*A*), emblem of the tribe of Dan. In the old church at Totness is a stone pulpit divided into compartments, containing shields decorated with the several emblems of the Jewish tribes, of which this is one.

Dan shall be a serpent by the way, an adder in the path, that biteth the horse's heels, so that his rider shall fall backward.—*Gen.* xlix. 17.

(For Lucan's list of *African Serpents*, see PHARSALIA, p. 835.)

The Serpent and Satan. There is an Arabian tradition that the devil begged all the animals, one after another, to carry him into the garden, that he might speak to Adam and Eve, but they all refused except the serpent, who took him between two of its teeth. It was then the most beautiful of all the animals, and walked upon legs and feet.—*Masudi: History*, 22 (A.D. 956).

The Serpent's Punishment. The punishment of the serpent for tempting Eve was this: (1) Michael was commanded to cut off its legs; and (2) the serpent was doomed to feed on human excrements ever after.

Y llamô [*Dios*] a la serpiente, y a Michael, aquel que tiene la espada de Dios, y le dixo; Aquesta sierpe es acelerada, echala la primera del parayso, y cortale las piernas, y si quisiere caminar, arrastrara la vida por tierra. Y llamô à Satanas, el qual vino riendo, y dixole; Porque tu reprobo has engañado a aquestos, y los has hecho immundos? Yo quiero que toda immundicia suya, y de todos sus hijos, en saliendo de sus cuerpos entre por tu boca, porque en verdad ellos haran penitencia, y tu quedaras harto de immundicia.—*Gospel of Barnabas.*

Serpent d'Isabit, an enormous monster, whose head rested on the top of the Pic du Midi de Bigorre, its body filled the whole valley of Luz, St. Sauveur, and Gèdres, and its tail was coiled in the hollow below the cirque of Gavarnie. It fed once in three months, and supplied itself by making a very strong inspiration of its breath, whereupon every living thing around was drawn into its maw. It was ultimately killed by making a huge bonfire, and

waking it from its torpor, when it became enraged, and drawing a deep breath, drew the bonfire into its maw, and died in agony.—*Rev. W. Webster: A Pyrenean Legend* (1877).

Serpent Stone. In a carn on the Mound of Mourning was a serpent which had a stone on the tail, and "whoever held this stone in one hand would have in the other as much gold as heart could desire."—*The Mabinogion* ("Peredur," twelfth century). (See FORTUNATUS, p. 387.)

Serpents of North Africa. (See PHARSALIA, p. 835.)

Served my God. WOLSEY said, in his fall (1530), "Had I but served my God with half the zeal I served my king, He would not in mine age have left me naked to mine enemies."—*Shakespeare: Henry VIII.* act iii. sc. 2 (1601).

¶ SAMRAH, when he was deposed from the government of Basorah by the caliph Moawiyah, said, "If I had served God so well as I have served the caliph, He would never have condemned me to all eternity" (seventh century).

¶ ANTONIO PEREZ, the favourite of Philip II. of Spain, said (1611), "Mon zele etoit si grand vers ces benignes puissances [i.e. *Turin*] qui si j'en eusse eu autant pour Dieu, je ne doubte point qu'il ne m'eut deja recompensé de son paradis."

¶ The earl of GOWRIE, when in 1584 he was led to execution, said, "If I had served God as faithfully as I have done the king [*James VI.*], I should not have come to this end."—*Spotswood: History of the Church of Scotland*, pp. 332, 333 (1653).

Service Tree. A wand of the service tree has the power of renewing the virulence of an exhausted poison. —*Comtesse d'Aulnoy: Fairy Tales* ("Florina," 1682).

Ses'ame (3 *syl.*), the talismanic word which would open or shut the door leading into the cave of the forty thieves. In order to open it, the words to be uttered were, "Open, Sesamê!" and in order to close it, "Shut, Sesamê!" Sesamê is a plant which yields an oily grain, and hence, when Cassim forgot the word, he substituted *barley*, but without effect.

> Mrs. Habberfield, coming to a small iron grating, exchanged some words with my companions, which produced as much effect as the "Open, Sesamê!" of nursery renown.—*Lord W. P. Lennox: Celebrities, &c.*, i. 53.

> Opening a handkerchief, in which he had a sample of sesamê, he inquired of me how much a large measure of the grain was worth . . . I told him that, according to the present price, a large measure was worth one hundred drachms of silver . . . and he left the sesamê with me.—*Arabian Nights* ("The Christian Merchant's Story").

Sesostris (*The Modern*), Napoleon Bonaparte (1769, 1804–1815, 1821).

> But where is he, the modern, mightier far,
> Who, born no king, made monarchs draw his car;
> The new Sesostris whose unharnessed kings,
> Freed from the bit, believe themselves with wings,
> And spurn the dust o'er which they crawled of late,
> Chained to the chariot of the chieftain's state?
> *Byron: Age of Bronze* (1821).

("Sesostris," in Fénelon's *Télémaque*, is meant for Louis XIV.)

Set'ebos, a deity of the Patagonians.

> His art is of such power,
> It would control my dam's god Setebos.
> *Shakespeare: The Tempest* (1609).

> The giants, when they found themselves fettered, roared like bulls, and cried upon Setebos to help them.—*Eden: History of Travayle.*

Seth, a servant of the Jew at Ashby. Reuben is his fellow-servant.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Settle (*Elkana*), the poet, introduced by sir W. Scott in *Peveril of the Peak* (time, Charles II.).

(Rochester tried to raise him in public estimation, so as to be a rival to Dryden.)

Seven Bishops (*The*). (See BISHOPS, p. 122.)

Seven in the Bible is a mystic number, probably quite indefinite. We say "six or seven," meaning an indefinite number between "three or four" and "a dozen or more."

In Brussels it plays a very conspicuous part.

> There are seven noble families springing from seven ancient castles, and these seven supply the stock from which the seven senators are selected. The seven senators form the upper council of the city. There are also seven great squares and seven gates. [This refers to the sixteenth century.]—*Motley: The Dutch Republic*, pt. i. 1 (1856).

Seven Bodies in Alchemy. The Sun is gold, the Moon silver, Mars iron, Mercury quicksilver, Saturn lead, Jupiter tin, and Venus copper.

> The bodies seven, eek, lo hem heer anoon:
> Sol gold is, and Luna silver we threpe;
> Mars yren, Mercurie quyksilver we clepe;
> Saturnus leed, and Jubitur is tyn,
> And Venus ciper, by my fader kyn.
> *Chaucer: Canterbury Tales* (prologue to "The Chanounes Yemanes Tale," 1388).

Seven Champions of Christendom (*The*): St. George for Eng-

land; St. Andrew for Scotland; St. Patrick for Ireland; St. David for Wales; St. Denys for France; St. James for Spain; and St. Anthony for Italy.

(Richard Johnson wrote *The Famous History of the Seven Champions of Christendom*, 1617.)

Seven-Hilled City (*The*). In Latin *Urbs Septicollis*; ancient Rome, built on seven hills, surrounded by Servius Tullius with a line of fortifications. The seven hills are the Palatinus, the Capitolinus, the Quirinālis, the Cælius, the Aventinus, the Viminālis, and the Esquilinus.

Seven Lamps of Architecture, by Ruskin (1849). The seven lamps are Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience.

Seven Months' War (*The*). (See SIX MONTHS' WAR, p. 1012.)

(The first half consisted of a series of battles won by the king of Prussia; the second half consisted of a series of sieges, ending with the siege of Paris. September 1, after the battle of Sedan, Napoleon delivered his sword to William king of Prussia. January 18, 1871, William was declared emperor of Germany.)

Seven Mortal Sins (*The*): (1) pride, (2) wrath, (3) envy, (4) lust, (5) gluttony, (6) avarice, and (7) sloth. (See SEVEN VIRTUES, p. 986.)

Seven Rienzi's Number.

October 7, Rienzi's foes yielded to his power.
7 months Rienzi reigned as tribune.
7 years he was absent in exile.
7 weeks of return saw him without an enemy (Oct. 7).
7 was the number of the crowns the Roman convents and Roman council awarded him.

Seven Senses (*The*). According to *Ecclesiasticus*, they are seeing, hearing, tasting, feeling, smelling, understanding, and speech. (See FIVE WITS, p. 371.)

The Lord created man . . . and they received the use of the five operations of the Lord, and in the sixth place He imparted [*to*] them understanding, and in the seventh speech, an interpreter of the cogitations thereof.—*Ecclus.* xvii. 5.

Seven Sisters (*The*). Seven culverins cast by one Borthwick.

And these were Borthwick's "Sisters Seven,"
And culverins which France had given.
Ill-omened gift. The guns remain
The conqueror's spoil on Flodden plain.
Sir W. Scott: Marmion, iv. (1808).

(Wordsworth has a ballad called "The Seven Sisters" named Campbell. While the knight their father was away in the wars, some rovers leaped on shore. The seven sisters fled in fright, and, being pursued by the rovers, plunged into a lake. In this lake are seven small islets, and the fishers say that on these islets the seven sisters were buried by fairy hands. Wordsworth has also a pretty lyric of seventeen stanzas, called "We are Seven.")

Seven Sleepers (*The*). The tale of these sleepers is told in divers manners. The best accounts are those in the *Korân*, xviii., entitled, "The Cave, Revealed at Mecca;" *The Golden Legends*, by Jacques de Voragine; the *De Gloria Martyrum*, i. 9, by Gregory of Tours; and the *Oriental Tales*, by comte de Caylus (1743).

Names of the Seven Sleepers. Gregory of Tours says their names were: Constantine, Dionysius, John, Maximian, Malchus, Martinian or Marcian, and Serapion. In the *Oriental Tales* the names given are: Jemlikha, Mekchilinia, Mechlima, Merlima, Debermouch, Charnouch, and the shepherd Keschetiouch. Their names are not given in the *Korân*.

N.B.—Al Seyid, a Jacobite Christian of Najrân, says the sleepers were only *three*, with their dog; others maintain that their number was *five*, besides the dog; but Al Beidâwi, who is followed by most authorities, says they were *seven*, besides the dog.

∴ *Duration of the Sleep.* The *Korân* says it was "300 years and nine years over;" the *Oriental Tales* say 309 years; but if Gregory of Tours is followed, the duration of the sleep was barely 230 years.

The Legend of the Seven Sleepers. (1) According to Gregory of Tours, they were seven noble youths of Ephesus, who fled in the Decian persecution to a cave in mount Celion, the mouth of which was blocked up with stones. After 230 years they were discovered, and awoke, but died within a few days, and were taken in a large stone coffin to Marseilles. Visitors are still shown in St. Victor's Church their reputed stone coffin.

(If there is any truth at all in the legend, it amounts to this: In A.D. 250 some youths (three or seven) suffered martyrdom under the emperor Decius, "fell asleep in the Lord," and were buried in a cave of mount Celion. In 479 (the reign of Theodosius) their bodies were discovered, and, being consecrated as holy relics, were removed to Marseilles.)

(2) According to the *Oriental Tales*, six Grecian youths were slaves in the

palace of Dakiānos (*Decianus, Decius*). This Dakianos had risen from low degrees to kingly honours, and gave himself out to be a god. Jemlikha was led to doubt the divinity of his master, because he was unable to keep off a fly which persistently tormented him, and, being roused to reflection, came to the conclusion that there must be a god to whom both Dakianos and the fly were subject. He communicated his thoughts to his companions, and they all fled from the Ephesian court till they met the shepherd Keschetiouch, whom they converted, and who showed them a cave which no one but himself knew of. Here they fell asleep, and Dakianos, having discovered them, commanded the mouth of the cave to be closed up. Here the sleepers remained 309 years, at the expiration of which time they all awoke, but died a few hours afterwards.)

The Dog of the Seven Sleepers. In the notes of the *Korân* by Sale, the dog's name is Kratim, Kratmer, or Katmir. In the *Oriental Tales* it is Catnier, which looks like a clerical blunder for Catmer, only it occurs frequently. It is one of the ten animals admitted into Mahomet's paradise. The *Korân* tells us that the dog followed the seven young men into the cave, but they tried to drive him away, and even broke three of its legs with stones, when the dog said to them, "I love those who love God. Sleep, masters, and I will keep guard." In the *Oriental Tales* the dog is made to say, "You go to seek God, but am not I also a child of God?" Hearing this, the young men were so astounded, they went immediately, and carried the dog into the cave.

The Place of Sepulture of the Seven Sleepers. Gregory of Tours tells us that the bodies were removed from mount Celion in a stone coffin to Marseilles. The *Korân* with Sale's notes informs us they were buried in the cave, and a chapel was built there to mark the site. (See SLEEPER.)

The Seven Sleepers turning on their sides. William of Malmesbury says that Edward the Confessor, in his mind's eye, saw the seven sleepers turn from their right sides to their left, and (he adds) whenever they turn on their sides it indicates great disasters to Christendom.

> Woe, woe to England! I have seen a vision:
> The seven sleepers in the cave of Ephesus
> Have turned from right to left.
> *Tennyson: Harold*, I. 1.

Seven Sleepers (*The*); *i.e.* the seven sleepy ones. So Noircarmes and his six officers were nicknamed in the siege of Valenciennes, in 1566, on account of the "sleepiness" with which they at first conducted the siege. They afterwards roused themselves and became terribly in earnest in the work of destruction.—*Motley: The Dutch Republic*, pt. ii. 9 (1856).

Seven Sorrows of Mary (*The*): (1) Simeon's prophecy, (2) the flight into Egypt, (3) Jesus missed, (4) the betrayal, (5) the crucifixion, (6) the taking down from the cross, and (7) the ascension. HER SEVEN JOYS were: (1) the annunciation, (2) the visitation, (3) the nativity, (4) the adoration of the Magi, (5) the presentation in the temple, (6) finding the lost Child, and (7) the assumption.

Seven Times Christ Spoke on the Cross: (1) "Father, forgive them; for they know not what they do;" (2) "To-day shalt thou be with Me in paradise;" (3) "Woman, behold thy son! 'etc.; (4) "My God, My God, why hast Thou forsaken Me?" (5) "I thirst;" (6) "It is finished!" (7) 'Father, into Thy hands I commend My spirit."

Seven Towers (*The*), a state prison in Constantinople, near the sea of Marmora. It stands at the west of the Seraglio.

> But then they never came to "the Seven Towers."
> *Byron: Don Juan*, v. 150 (1820).

Seven Virtues (*The*): (1) faith, (2) hope, (3) charity, (4) prudence, (5) justice, (6) fortitude, and (7) temperance. The first three are called "the holy virtues." (See SEVEN MORTAL SINS, p. 985.)

Seven Weeks' War (*The*), that between Austria and Prussia, in 1866, for the supremacy of Germany. The war was declared by Austria, June 17, and the Peace of Presburg (giving Prussia the victory) was signed August 20.

Seven Wise Masters. Lucien the son of Dolopathus was placed under the charge of Virgil, and was tempted in manhood by his step-mother. He repelled her advances, and she accused him to the king of taking liberties with her. By consulting the stars, it was discovered that if he could tide over seven days his life would be spared; so seven wise masters undertook to tell the king a tale each, in illustration of rash judgments. When they had all told their tales, the prince related, under the disguise of a tale, the story of the queen's wantonness; where-

upon Lucien was restored to favour, and the queen was put to death.—*Sandabar: Parables* (contemporary with king Courou).

(John Rolland of Dalkeith has rendered this legend into Scotch verse. There is an Arabic version by Nasr Allah (twelfth century), borrowed from the Indian by Sandabar. In the Hebrew version by rabbi Joel (1270), the legend is called *Kalilah and Dimnah.*)

Seven Wise Men (*The*).
One of Plutarch's *brochures* in the *Moralia* is entitled, "The Banquet of the Seven Wise Men," in which Periander is made to give an account of a contest at Chalcis between Homer and Hesiod, in which the latter wins the prize, and receives a tripod, on which he caused to be engraved this inscription—

> This Hesiod vows to the Heliconian nine,
> In Chalcis won from Homer the divine.

Seven Wise Men of Greece (*The*), seven Greeks of the sixth century B.C., noted for their maxims.

(1) BIAS. His maxim was, "Most men are bad" ("There is none that doeth good, no, not one," *Ps.* xiv. 3): Οἱ πλείους κακοί (fl. B.C. 550).

(2) CHILO. "Consider the end:" Τέλος ὅρα μακροῦ βίου (fl. B.C. 590).

(3) CLEOBŪLOS. "Avoid extremes" (the golden mean): Ἄριστον μέτρον (fl. B.C. 580).

(4) PERIANDER. "Nothing is impossible to industry" (Patience and perseverance overcome mountains): Μελέτη τὸ πᾶν (B.C. 665-585).

(5) PITTACOS. "Know thy opportunity" (Seize time by the forelock): Καιρὸν γνῶθι (B.C. 652-569).

(6) SOLON. "Know thyself:" Γνῶθι σεαυτόν (B.C. 638-558).

(7) THĀLES (*a syl.*). "Suretyship is the forerunner of ruin" ("He that hateth suretyship is sure," *Prov.* xi. 15): Ἐγγύα, πάρα δ' ἄτη (B.C. 636-546).

> First Solon, who made the Athenian laws;
> Then Chilo, in Sparta, renowned for his saws;
> In Milētos did Thalēs astronomy teach;
> Bias used in Priēnē his morals to preach;
> Cleobūlos, of Lindos, was handsome and wise;
> Mitylēnē 'gainst thraldom saw Pittācos rise;
> Periander is said to have gained, thro' his court,
> The honour that Myson, the Chenian, ought.
> *E. C. B.*

(It is Plato who says that Myson should take the place of Periander as one of the Seven Wise Men.)

Seven Wonders of Wales (*The*): (1) Snowdon, (2) Pystyl Rhaiadr waterfall, (3) St. Winifred's well, (4) Overton churchyard, (5) Gresford church bells, (6) Wrexham steeple (? tower), (7) Llangollen bridge.

Seven Wonders of the Peak (Derbyshire): The three caves called the Devil's Arse, Pool, and Eden; St. Anne's Well, which is similar in character "to that most dainty spring of Bath;" Tideswell, which ebbs and flows, although so far inland; Sandy Hill, which never increases at the base or abates in height; and the forest of the Peak, which bears trees on hard rocks.—*Drayton: Polyolbion*, xxvi. (a full descripton of each is given, 1622).

Seven Wonders of the World (*The*): (1) The pyramids of Egypt, (2) the hanging gardens of Babylon, (3) the tomb of Mausōlos, (4) the temple of Diana at Ephesus, (5) the colossos of Rhodes, (6) the statue of Zeus by Phidĭas, (7) the pharos of Egypt, or else the palace of Cyrus cemented with gold.

> The *pyramids* first, which in Egypt were laid;
> Next *Babylon's gardens*, for Amȳtis made;
> Then *Mausōlus's tomb* of affection and guilt;
> Fourth, the *temple of Diana*, in Ephesus built;
> The *colossos of Rhodes*, cast in brass, to the sun,
> Sixth, *Jupiter's statue*, by Phidias done;
> The *pharos of Egypt*, last wonder of old,
> Or *palace of Cyrus*, cemented with gold.
> *E. C. B.*

Seven Years.
Barbarossa changes his position in his sleep every seven years.

Charlemagne starts in his chair from sleep every seven years.

Ogier the Dane stamps his iron mace on the floor every seven years.

Olaf Redbeard of Sweden uncloses his eyes every seven years.

Seven Years' War (*The*), the war maintained by Frederick II. of Prussia against Austria, Russia, and France (1756-1763).

Seven against Thebes (*The*). At the death of Œdĭpus, his two sons Eteŏclēs and Polynīcēs agreed to reign alternate years, but at the expiration of the first year Eteoclēs refused to resign the crown to his brother. Whereupon Polynicēs induced six others to join him in besieging Thebes, but the expedition was a failure. The names of the seven Grecian chiefs who marched against Thebes were: Adrastos, Amphiarāos, Kapaneus, Hippomedon (*Argives*), Parthenopæos (*an Arcadian*), Polynicēs (*a Theban*), and Tydeus (*an Æolian*). (See EPIGONI, p. 326.)

(Æschylos has a tragedy on the subject; Statius wrote an epic poem on the subject, called the *Thebaid*.)

Severall, a private farm or land with enclosures; a "champion" is an open farm not enclosed.

> The country enclosèd I praise [*severall*];
> The other delighteth not me [*champion*]
> *Tusser: Five Hundred Points of Good Husbandry*, liii 1 (1557).

Severn, a corruption of Averne, daughter of Astrild. The legend is this: King Locryn was engaged to Gwendolen daughter of Corineus, but seeing Astrild (daughter of the king of Germany), who came to this island with Homber king of Hungary, fell in love with her. While Corineus lived he durst not offend him, so he married Gwendolen, but kept Astrild as a mistress, and had by her a daughter (Averne). When Corineus died, he divorced Gwendolen, and declared Astrild queen, but Gwendolen summoned her vassals, dethroned Locryn, and caused both Astrild and Averne to be cast into the river, ever since called Severn from Averne "the kinges dohter."

Sex. Milton says that spirits can assume either sex at pleasure, and Michael Psellus asserts that demons can take what sex, shape, and colour they please, and can also contract or dilate their form at pleasure.

> For spirits, when they please,
> Can either sex assume, or both; so soft
> And uncompounded is their essence pure;
> Not tied or manacled with joint and limb,
> Nor founded on the brittle strength of bones,
> Like cumbrous flesh.
> *Milton: Paradise Lost*, i. 423, etc. (1665).

Sex. Cæneus and Tire'sias were at one part of their lives of the male sex, and at another part of their lives of the female sex. (See these names.)

¶ Iphis was first a woman, and then a man.—*Ovid: Metamorphoses*, ix. 12; xiv. 699.

Sextus [Tarquinius]. There are several points of resemblance in the story of Sextus and that of Paris son of Priam. (1) Paris was the guest of Menelāos when he eloped with his wife Helen; and Sextus was the guest of Lucretia when he defiled her. (2) The elopement of Helen was the cause of a national war between the Greek cities and the allied cities of Troy: and the defilement of Lucretia was the cause of a national war between Rome and the allied cities under Por'sena. (3) The contest between Greece and Troy terminated in the victory of Greece, the injured party; and the contest between Rome and the supporters of Tarquin terminated in favour of Rome, the injured party. (4) In the Trojan war, Paris, the aggressor, showed himself before the Trojan ranks, and defied the bravest of the Greeks to single combat, but when Menelaos appeared, he took to flight; so Sextus rode vauntingly against the Roman host, but when Herminius appeared, fled to the rear like a coward. (5) In the Trojan contest, Priam and his sons fell in battle; and in the battle of the lake Regillus, Tarquin and his sons were slain.

(Lord Macaulay has taken the "Battle of the Lake Regillus" as the subject of one of his *Lays of Ancient Rome*. Another of his lays, called "Horatius," is the attempt of Porsĕna to re-establish Tarquin on the throne.)

Seyd, pacha of the Morea, assassinated by Gulnare (2 *syl.*) his favourite concubine. Gulnare was rescued from the burning harem by Conrad "the corsair." Conrad, in the disguise of a dervise, was detected and seized in the palace of Seyd, and Gulnare, to effect his liberation, murdered the pacha.—*Byron: The Corsair* (1814).

Seyton, an officer attending on Macbeth.—*Shakespeare: Macbeth* (1600).

Seyton (*Lord*), a supporter of queen Mary's cause.

Catherine Seyton, daughter of lord Seyton, a maid of honour in the court of queen Mary. She appears at Kinross village in disguise.

Henry Seyton, son of lord Seyton.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Sforza, of Lombardy. He with his two brothers (Achillēs and Palamēdēs) were in the squadron of adventurers in the allied Christian army.—*Tasso: Jerusalem Delivered* (1575).

N.B.—The word Sforza means "force," and, according to tradition, was derived thus: Giacomuzzo Attendolo, the son of a day labourer, being desirous of going to the wars, consulted his hatchet, resolving to enlist if it stuck fast in the tree at which he flung it. He threw it with such *force* that the whole blade was completely buried in the trunk (fifteenth century).

Sforza (*Ludovico*), duke of Milan, surnamed "the More," from *mora*, "a mulberry" (because he had on his arm a birth-stain of a mulberry colour). Ludovico was dotingly fond of his bride

Marcelia, and his love was amply returned; but during his absence in the camp, he left Francesco lord protector, and Francesco assailed the fidelity of the young duchess. Failing in his villainy, he accused her to the duke of playing the wanton with him, and the duke, in a fit of jealousy, slew her. Sforza was afterwards poisoned by Eugenia (sister of Francesco), whom he had seduced.

Nina Sforza, the duke's daughter.—*Massinger: The Duke of Milan* (1622).

(This tragedy is obviously an imitation of Shakespeare's *Othello*, 1611.)

SGANARELLE, the "cocu imaginaire," a comedy by Molière (1660). The plot runs thus: Célie was betrothed to Lélie, but her father, Gorgibus, insisted on her marrying Valère, because he was the richer man. Célie fainted on hearing this, and dropped her lover's miniature, which was picked up by Sganarelle's wife. Sganarelle, thinking it to be the portrait of a gallant, took possession of it, and Lélie asked him how he came by it. Sganarelle said he took it from his wife, and Lélie supposed that Célie had become the wife of Sganarelle. A series of misapprehensions arose thence: Célie supposed that Lélie had deserted her for Madame Sganarelle; Sganarelle supposed that his wife was unfaithful to him; madame supposed that her husband was an adorer of Célie; and Lélie supposed that Célie was the wife of Sganarelle. In time they met together, when Lélie charged Célie with being married to Sganarelle; both stared, an explanation followed, a messenger arrived to say that Valère was married, and all went merry as a marriage peal.

Sganarelle, younger brother of Aristè (2 *syl.*); a surly, domineering brute, wise in his own conceit, and the dupe of the play. His brother says to him, "tous vos procédés inspire un air bizarre, et, jusques à l'habit, rend tout chez vous barbare." The father of Isabelle and Léonor, on his death-bed, committed them to the charge of Sganarelle and Aristè, who were either to marry them or dispose of them in marriage. Sganarelle chose Isabelle, but insisted on her dressing in serge, going to bed early, keeping at home, looking after the house, mending the linen, knitting socks, and never flirting with any one. The consequence was, she duped her guardian, and cajoled him into giving his signature to her marriage with Valère.

> Malheureux qui se fie à femme après cela!
> La meilleure est toujours en malice féconde;
> C'est un sexe engendré pour damner tout le monde
> Je renounce à jamais à ce sexe trompeur,
> Et je le donne tout au diable de bon cœur.
> *Molière: L'école des Maris* (1661).

Sganarelle (3 *syl.*), an old man who wanted to marry a girl fond of dances, parties of pleasure, and all the active enjoyments of young life. (For the tale, see MARIAGE FORCÉ, p. 673.)

(There is a supplement to this comedy by the same author, entitled *Sganarelle ou Le Cocu Imaginaire.*)

¶ This joke about marrying is borrowed from Rabelais, *Pantag'ruel*, iii. 35, etc. Panurge asks Trouillogan whether he would advise him to marry. The sage says, "No." "But I wish to do so," says the prince. "Then do so, by all means," says the sage. "Which, then, would you advise?" asks Panurge. "Neither," says Trouillogan. "But," says Panurge, "that is not possible." "Then both," says the sage. After this, Panurge consults many others on the subject, and lastly the oracle of the Holy Bottle.

(The plot of Molière's comedy is founded on an adventure recorded of the count of Grammont (*q.v.*). The count had promised marriage to la belle Hamilton, but deserted her, and tried to get to France. Being overtaken by the two brothers of the lady, they clapped their hands on their swords, and demanded if the count had not forgotten something or left something behind. "True," said the count, "I have forgotten to marry your sister;" and returned with the two brothers to repair this oversight.)

Sganarelle, father of Lucinde. (For the plot, see LUCINDE, p. 636.)—*Molière: L'Amour Médecin* (1665).

Sganarelle, husband of Martine. He is a faggot-maker, and has a quarrel with his wife, who vows to be even with him for striking her. Valère and Lucas (two domestics of Géronte) asks her to direct them to the house of a noted doctor. She sends them to her husband, and tells them he is so eccentric that he will deny being a doctor, but they must beat him well. So they find the faggot-maker, whom they beat soundly, till he consents to follow them. He is introduced to Lucinde, who pretends to be dumb, but, being a shrewd man, he soon finds out that the dumbness is only a pretence, and takes with him

Léandre as an apothecary. The two lovers understand each other, and Lucinde is rapidly cured with "pills matrimoniac." —*Molière: Le Médecin Malgré Lui* (1666).

*** Sganarelle, being asked by the father what he thinks is the matter with Lucinde, replies, "Entendez-vous le Latin?" "En aucune façon," says Géronte. "Vous n'entendez point le Latin?" "Non, monsieur." "That is a sad pity," says Sganarelle, "for the case may be briefly stated thus—

Cabricias arci thuram, catalamus, singulariter, nominativo, hæc musa, *la muse*, bonus, bona, bonum. Deus sanctus, estne oratio Latinas? etiam, *oui*, quare? *pourquoi?* quia substantivo et adjectivum concordat in generi, numerum, et casus." "Wonderful man! says the father.—Act iii.

(See MOCK DOCTOR, p. 714.)

Sgan'arelle (3 *syl.*), valet to don Juan. He remonstrates with his master on his evil ways, but is forbidden sternly to repeat his impertinent admonitions. His praise of tobacco, or rather snuff, is somewhat amusing.

Tabac est la passion des honnêtes gens; et qui vit sans tabac n'est pas digne de vivre. Non seulement il réjouit et purge les cerveaux humains, mais encore il instruit les ames à la vertu, et l'on apprend avec lui à devenir honnête homme . . . il inspire des sentiments d'honneur à tous ceux qui en prennent.—*Molière: Don Juan*, i. 1 (1665).

S. G. O., the initials of the Rev. lord Sidney Godolphin Osborne, of the family of the duke of Leeds, in his letters in the *Times* on social and philanthropic subjects (1808–1889).

Shabby Gentil (*The*), the first part of a story by Thackeray, completed in 1860, under the title of *The Adventures of Philip*.

Shacabac, in *Blue Beard.* (See SCHACABAC, p. 967.)

I have seen strange sights. I have seen Wilkinson play "Macbeth;" Mathews, "Othello;" Wrench, "George Barnwell;" Buckstone, "Iago;" Rayner, "Penruddock;" Keeley, "Shylock;" Liston, "Romeo" and "Octavian;" G. F. Cooke, "Mercutio;" John Kemble, "Archer;" Edmund Kean, clown in a pantomime; and C. Young, "Shaccabac." —*Record of a Stage Veteran.*

("Macbeth," "Othello," "Iago" (in *Othello*), "Shylock" (*Merchant of Venice*), "Romeo" and "Mercutio" (in *Romeo and Juliet*), all by Shakespeare; "George Barnwell" (Lillo's tragedy so called); "Penruddock" (in *The Wheel of Fortune*, by Cumberland); "Octavian" (in Colman's drama so called); "Archer" (in *The Beaux' Stratagem*, by Farquhar).)

Shaddai (*King*), who made war upon Diabolus for the regaining of Mansoul.—*Bunyan: The Holy War* (1682).

Shade (*To fight in the*). Dieneces [*Di.en'.e.sees*], the Spartan, being told that the army of the Persians was so numerous that their arrows would shut out the sun, replied, "Thank the gods! we shall then fight in the shade."

Shadow (*Simon*), one of the recruits of the army of sir John Falstaff. "A half-faced fellow," so thin that sir John said, "a foeman might as well level his gun at the edge of a penknife" as at such a starveling.—*Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Shadow. *The man without a shadow*, Peter Schlemihl. (See SCHLEMIHL, p. 968.)

Shadrach, Meshach, and Abednego were cast, by the command of Nebuchadnezzar, into a fiery furnace, but received no injury, although the furnace was made so hot that the heat thereof "slew those men" that took them to the furnace.—*Dan.* iii. 22.

¶ By Nimrod's order, Abraham was bound and cast into a huge fire at Cûtha; but he was preserved from injury by the angel Gabriel, and only the cords which bound him were burnt. Yet so intense was the heat that above 2000 men were consumed thereby. (See *Gospel of Barnabas*, xxviii.; and *Morgan: Mahometanism Explained*, V. i. 4.)

¶ This is one of the commonest miracles in the Lives of the saints. It is told of St. Alexander, Eventius, and Theodulus; it is told of the women who anointed themselves with the blood of St. Blaise; it is told of St. Faustinus and St. Jovita; it is told of a young Jewish lad after partaking of the eucharist; it is told of St. Mamas; it is told of St. Placidus; it is told of St. Vitus, and of very many more, given with authorities and details in my *Dictionary of Miracles* (1884).

Shadu'kiam' and Am'be-Abad', the abodes of the peris.

Shadwell (*Thomas*), the poet-laureate, was a great drunkard, and was said to be "round as a butt, and liquored every chink" (1640–1692).

Besides, his [*Shadwell's*] goodly fabric fills the eye,
And seems designed for thoughtless majesty.
Dryden: MacFlecknoe (1682).

N.B.—Shadwell took opium, and died from taking too large a dose. Hence Pope says—

Benlowes, propitious still to blockheads, bows;
And Shadwell nods the poppy on his brows.
Pope: The Dunciad, iii. 21, 22 (1728)

(Benlowes was a great patron of bad poets, and many have dedicated to him their lucubrations. Sometimes the name is shifted into "Benevolus.")

Shadwell (Wapping, London), a corruption of St. Chad's Well.

Shaf'alus and Procrus. So Bottom the weaver calls Cephălus and Procris. (See CEPHALUS, p. 192.)

Pyramus. Not Shafalus to Procrus was so true.
Thisbe. As Shafalus to Procrus; I to you.
Shakespeare: Midsummer Night's Dream (1592).

Shaftesbury (*Antony Ashley Cooper, earl of*), introduced by sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Shafton (*Ned*), one of the prisoners in Newgate with old sir Hildebrand Osbaldistone.—*Sir W. Scott: Rob Roy* (time, George I.).

Shafton (*Sir Piercie*), called "The knight of Wilverton," a fashionable cavaliero, grandson of old Overstitch the tailor, of Holderness. Sir Piercie talks in the pedantic style of the Elizabethan courtiers.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Johnson's speech, like sir Piercie Shafton's euphuistic eloquence, bewrayed him under every disguise.—*Macaulay.*

Shah (*The*), a famous diamond, weighing 86 carats. It was given by Chosroës of Persia to the czar of Russia. (See DIAMONDS, p. 277.)

Shah Nameh, the famous epic of Firdusi, the Homer of Khorassan. Rusten is the Achillês, Feridun the model king, Zohak the cruel and impious tyrant, Kavah (the blacksmith) the intrepid patriot who marches against Zohak, displaying his apron as a banner.

Rusten's horse is called Rakush; the prophetic bird is Simurgh; Rusten's mother is Rudabeh, her child (Rusten) is cut out of her side, and the wound was healed by milk and honey applied with a feather of the prophetic bird Simurgh. Rusten required the milk of ten wet-nurses, and when a mere youth killed an elephant with a blow of his mace.

Shakebag (*Dick*), a highwayman with captain Colepepper.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Shakespeare, introduced by sir W. Scott in the ante-rooms of Greenwich Palace.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

(In *Woodstock* there is a conversation about Shakespeare.)

Shakespeare's Home. He left London before 1613, and established himself at Stratford-on-Avon, in Warwickshire, where he was born (1564), and where he died (1616). In the diary of Mr. Ward, the vicar of Stratford, is this entry: "Shakspeare, Drayton, and Ben Jonson had a merry meeting, and, it seems, drank too hard, for Shakspeare died of a fever then contracted." (Drayton died 1631, and Ben Jonson 1637.) Probably Shakespeare died on his birthday, April 23.

Shakespeare's Monument, in Westminster Abbey, designed by Kent, and executed by Scheemakers, in 1742. The statue to Shakespeare in Drury Lane Theatre was by the same.

The statue of Shakespeare in the British Museum is by Roubiliac, and was bequeathed to the nation by Garrick. His best portrait is by Droeshout.

Shakespeare's Plays, quarto editions—

ROMEO AND JULIET: 1597, John Danter; 1599, Thomas Creede for Cuthbert Burby; 1609, 1637. Supposed to have been written, 1595.

KING RICHARD II.: 1597, Valentine Simmes for Andrew Wise; 1598, 1608 (with an additional scene), 1615, 1634.

KING RICHARD III.: 1597, ditto; 1598, 1602, 1612, 1622.

LOVE'S LABOUR'S LOST: 1598, W. W. for Cuthbert Burby. Supposed to have been written, 1594.

KING HENRY IV. (pt. 1): 1598, P. S. for Andrew Wise; 1599, 1604, 1608, 1613. Supposed to have been written, 1597.

KING HENRY IV. (pt. 2): 1600, V. S. for Andrew Wise and William Aspley; 1600. Supposed to have been written, 1598.

KING HENRY V.: 1600, Thomas Creede for Thomas Millington and John Busby; 1602, 1608. Supposed to have been written, 1599.

MIDSUMMER NIGHT'S DREAM: 1600, Thomas Fisher; 1600, James Roberts. Mentioned by Meres, 1598. Supposed to have been written, 1592.

MERCHANT OF VENICE: 1600, I. R. for Thomas Heyes; 1600, James Roberts; 1637. Mentioned by Meres, 1598.

MUCH ADO ABOUT NOTHING: 1600, V. S. for Andrew Wise and William Aspley.

MERRY WIVES OF WINDSOR: 1602, T. C. for Arthur Johnson; 1619. Supposed to have been written, 1596.

HAMLET: 1603, I. R. for N. L.; 1605, 1611. Supposed to have been written, 1597.

KING LEAR: 1608, A. for Nathaniel Butter; 1608, B. for ditto. Acted at

Whitehall, 1607. Supposed to have been written, 1605.

TROILUS AND CRESSIDA: 1609, G. Eld for R. Bonian and H. Whalley (with a preface). Acted at court, 1609. Supposed to have been written, 1602.

OTHELLO: 1622, N. O. for Thomas Walkely. Acted at Harefield, 1602.

The rest of the dramas are—

All's Well that Ends Well, 1598. First title supposed to be *Love's Labour's Won*.
Antony and Cleopatra, 1608. No early mention made of this play.
As You Like it. Entered at Stationers' Hall, 1600.
Comedy of Errors, 1593. Mentioned by Meres, 1598.
Coriolanus, 1610. No early mention made of this play.
Cymbeline, 1605. No early mention made of this play.
1 Henry VI. Alluded to by Nash in *Pierce Penniless*, 1592.
2 Henry VI. Original title, *First Part of the Contention*, 1594.
3 Henry VI. Original title, *True Tragedy of Richard duke of York*, 1595.
Henry VIII., 1601. Acted at the Globe Theatre, 1613.
John (King), 1596. Mentioned by Meres, 1598.
Julius Cæsar, 1607. No early mention made of this play.
Lear, 1605. Acted at Whitehall, 1607. Printed 1608.
Macbeth, 1606. No early mention made of this play.
Measure for Measure, 1603. Acted at Whitehall, 1604.
Merry Wives of Windsor, 1596. Printed 1602.
Pericles Prince of Tyre. Printed 1609.
Taming of the Shrew (?) Acted at Henslow's Theatre, 1593. Entered at Stationers' Hall, 1607.
Tempest, 1609. Acted at Whitehall, 1611.
Timon of Athens, 1609 No early mention made of this play.
Titus Andronicus, 1593 Printed 1600.
Twelfth Night. Acted in the Middle Temple Hall, 1602.
Two Gentlemen of Verona, 1595. Mentioned by Meres, 1598.
Winter's Tale, 1604. Acted at Whitehall, 1611.

First complete collection in folio: 1623, Isaac Jaggard and Ed. Blount; 1632, 1664, 1685. The second folio is of very little value.

His plays were first collected and published by Condell and Heminge. This is called the "First Folio," and was issued in 1623. The publishers were contemporaries and friends of the great dramatist, and spell his name "Shakespeare."

Shakespeare's Parents. His father was John Shakespeare, a glover, who married Mary Arden, daughter of Robert Arden, Esq., of Bomich, a good county gentleman.

Shakespeare's Wife, Anne Hathaway of Shottery, some eight years older than himself; daughter of a substantial yeoman.

Shakespeare's Children. One son, Hamnet, who died in his twelfth year (1585–1596). Two daughters, who survived him, Susanna, and Judith twin-born with Hamnet. Both his daughters married and had children, but the lines died out.

N.B.—*Voltaire says of Shakespeare:* "Rimer had very good reason to say that Shakespeare *n'etait q'un vilain singe.*" Voltaire, in 1765, said, "Shakespeare is a savage with some imagination, whose plays can please only in London and Canada." In 1735 he wrote to M. de Cideville, "Shakespeare is the Corneille of London, but everywhere else he is a great fool (*grand fou d'ailleur*)."

The Shakespeare du Boulevard, Guilbert de Pixérécourt (1773–1844).

The Shakespeare of Divines, Jeremy Taylor (1613-1667).

His [*Taylor's*] devotional writings only want what they cannot be said to need, the name and the metrical arrangement, to make them poetry.—*Heber.*

Taylor, the Shakespeare of divines.—*Emerson.*

The Shakespeare of Eloquence. The comte de Mirabeau was so called by Barnave (1749–1791).

The Shakespeare of Germany, Augustus Frederick Ferdinand von Kotzebue (1761–1819). G. F. W. Crossman is so called also (1746–1796).

The Shakespeare of Prose Fiction. Richardson the novelist is so called by D'Israeli (1689–1761).

Shallow, a weak-minded country justice, cousin to Slender. He is a great braggart, and especially fond of boasting of the mad pranks of his younger days. It is said that justice Shallow is a satirical portrait of sir Thomas Lucy of Charlecote, who prosecuted Shakespeare for deer-stalking.—*Shakespeare: The Merry Wives of Windsor* (1596); and 2 *Henry IV.* (1598).

As wise as a justice of the quorum and custalorum in Shallow's time.—*Macaulay.*

Shallum, lord of a manor consisting of a long chain of rocks and mountains called Tirzah. Shallum was "of gentle disposition, and beloved both by God and man." He was the lover of Hilpa, a Chinese antediluvian princess, one of the 150 daughters of Zilpah, of the race of Cohu or Cain.—*Addison: Spectator*, viii. 584-5 (1712).

Shalott (*The lady of*), a poem by Tennyson, in four parts. Pt. i. tells us that the lady passed her life in the island of Shalott in great seclusion, and was known only by the peasantry. Pt. ii. tells us that she was weaving a magic web, and that a curse would fall on her if she looked down the river. Pt. iii. describes how sir Lancelot rode to Camelot in all his bravery; and the lady gazed at him as he rode along. Pt. iv. tells us that the lady floated down the river in a

boat called *The Lady of Shalott*, and died heart-broken on the way. Sir Lancelot came to gaze on the dead body, and exclaimed, "She has a lovely face, and may God have mercy on her!" This ballad was afterwards expanded into the *Idyll* called "Elaine, the Fair Maid of Astolat" (*q.v.*), the beautiful incident of Elaine and the barge being taken from the *History of Prince Arthur*, by sir T. Malory—

"While my body is whole, let this letter be put into my right hand, and my hand bound fast with the letter until I be cold, and let me be put in a fair bed with all the richest clothes that I have about me, and so let my bed and all my rich clothes be laid with me in a chariot to the next place whereas the Thames is, and there let me be put in a barge, and but one man with me, such as ye trust to steer me thither, and that my barge be covered with black samite over and over." . . . So when she was dead, the corpse and the bed and all was led the next way unto the Thames, and there a man and the corpse and all were put in a barge on the Thames, and so the man steered the barge to Westminster, and there he rowed a great while to and fro, or any man espied.—Pt. iii. 123.

(King Arthur saw the body and had it buried, and sir Launcelot made an offering, etc. (ch. 124). See Tennyson's *Lady of Shalott*, 1832.)

Shamho'zai (3 *syl.*), the angel who debauched himself with women, repented, and hung himself up between earth and heaven.—*Bereshit rabbi* (in *Gen.* vi. 2).

¶ Harût and Marût were two angels sent to be judges on earth. They judged righteously till Zohara appeared before them, when they fell in love with her, and were imprisoned in a cave near Babylon, where they are to abide till the day of judgment.

Shandon (*Captain*), in *Pendennis*, a novel by Thackeray (1849-50).

Shandy (*Tristram*), the nominal hero of Sterne's novel called *The Life and Opinions of Tristram Shandy, Gentleman* (1759). He is the son of Walter and Elizabeth Shandy.

Captain Shandy, better known as "Uncle Toby," the real hero of Sterne's novel. Captain Shandy was wounded at Namur, and retired on half-pay. He was benevolent and generous, brave as a lion but simple as a child, most gallant and most modest. Hazlitt says that "the character of uncle Toby is the finest compliment ever paid to human nature." His modest love-passages with Widow Wadman, his kindly sympathy for lieutenant Lefevre, and his military discussions, are wholly unrivalled.

Aunt Dinah [*Shandy*], Walter Shandy's aunt. She bequeathed to him £1000, which Walter fancied would enable him to carry out all the wild schemes with which his head was crammed.

Mrs. Elizabeth Shandy, mother of Tristram Shandy. The ideal of non-entity, individual from its very absence of individuality.

Walter Shandy, Tristram's father, a metaphysical don Quixote, who believes in long noses and propitious names; but his son's nose was crushed, and his name, which should have been Trismegistus ("the most propitious"), was changed in christening to Tristram ("the most unlucky"). If much learning can make man mad, Walter Shandy was certainly mad in all the affairs of ordinary life. His wife was a blank sheet, and he himself a sheet so written on and crossed and rewritten that no one could decipher the manuscript.—*Sterne: The Life and Opinions of Tristram Shandy* (1759).

SHARP, the ordinary of major Touchwood, who aids him in his transformation, but is himself puzzled to know which is the real and which the false colonel.—*Dibdin: What Next?*

Sharp (*Richard*), called "Conversation Sharp" (1760–1835).

Sharp (*Rebecca*), the orphan daughter of an artist. "She was small and slight in person, pale, sandy-haired, and with green eyes, habitually cast down, but very large, odd, and attractive when they looked up." Becky had the "dismal precocity of poverty," and, being engaged as governess in the family of sir Pitt Crawley, bart., contrived to marry clandestinely his son captain Rawdon Crawley, and taught him how to live in splendour "upon nothing a year." Becky was an excellent singer and dancer, a capital talker and wheedler, and a most attractive, but unprincipled, selfish, and unscrupulous woman. Lord Steyne introduced her to court; but her conduct with this peer gave rise to a terrible scandal, which caused a separation between her and Rawdon, and made England too hot to hold her. She retired to the Continent, was reduced to a Bohemian life, but ultimately attached herself to Joseph Sedley, whom she contrived to strip of all his money, and who lived in dire terror of her, dying in six months under very suspicious circumstances.—*Thackeray: Vanity Fair* (1848).

With Becky Sharp, we think we could be good, if we had £5000 a year.—*Bayne.*

Becky Sharp, with a baronet for a brother-in-law

and an earl's daughter for a friend, felt the hollowness of human grandeur, and thought she was happier with the Bohemian artists in Soho.—*The Express.*

Sharp (*Timothy*), the "lying valet" of Charles Gayless. His object is to make his master, who has not a sixpence in the world, pass for a man of wealth in the eyes of Melissa, to whom he is engaged. —*Garrick: The Lying Valet* (1741).

Sharp-Beak, the crow's wife, in the beast-epic called *Reynard the Fox* (1498).

Sharpe (*The Right Rev. James*), archbishop of St. Andrew's, murdered by John Balfour (a leader in the covenanters' army) and his party.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Sharper (*Master*), the cutler in the Strand.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Sharpitlaw (*Gideon*), a police officer. —*Sir W. Scott: Heart of Midlothian* (time, George II.).

Shawonda'see, son of Mudjekeewis, and king of the south wind. Fat and lazy, listless and easy. Shawondasee loved a prairie maiden (the Dandelion), but was too indolent to woo her.—*Longfellow: Hiawatha* (1855).

She Stoops to Conquer, a comedy by Oliver Goldsmith (1773). Miss Hardcastle, knowing how bashful young Marlow is before ladies, *stoops* to the manners and condition of a barmaid, with whom he feels quite at his ease, and by this artifice wins the man of her choice.

N.B.—It is said that when Goldsmith was about 16 years old, he set out for Edgworthstown, and finding night coming on when at Ardagh, asked a man "which was the best house in the town"—meaning the best inn. The man, who was Cornelius O'Kelly, the great fencing-master, pointed to that of Mr. Ralph Fetherstone, as being the best house in the vicinity. Oliver entered the parlour, found the master of the mansion sitting over a good fire, and said he intended to pass the night there, and should like to have supper. Mr. Fetherstone happened to know Goldsmith's father, and, to humour the joke, pretended to be the landlord of "the public," nor did he reveal himself till next morning at breakfast, when Oliver called for his bill. It was not sir Ralph Fetherstone, as is generally said, but Mr. Ralph Fetherstone, whose grandson was sir Thomas.

(In Frankfort Moore's novel *The Jessamy Bride* (1897) there is a charming scene in which the characters discuss the title for Goldsmith's coming play.)

She-Wolf of France, Isabella wife of Edward II. and paramour of Mortimer (1295–1358). It is said that she murdered the king, her husband, by burning out his bowels with a red-hot poker. Grey, in his *Bard*, refers to this tradition—

> She-wolf of France, with unrelenting fangs,
> That tearst the bowels of thy mangled mate.

*** It seems almost incredible, but the fact is indubitable, that pope John XXII. granted to Isabella's confessor power to give her plenary indulgence at the hour of death.

Sheba. The queen of Sheba or Saba (*i.e.* the Sabeans) came to visit Solomon, and tested his wisdom by sundry questions, but affirmed that his wisdom and wealth exceeded even her expectations.—*1 Kings* x. ; *2 Chron.* ix.

> No, not to answer, madam, all those hard things
> That Sheba came to ask of Solomon
> *Tennyson: The Princess*, ii.

(The Arabs call her name Balkis or Belkis ; the Abyssinians, Macqueda ; and others, Aazis.)

Sheba (*The queen of*), a name given to Mme. Montreville (the Begum Mootee Mahul).—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Shebdiz, the Persian Bucephalos, the favourite charger of Chosroës II. or Khosrou Parviz of Persia (590–628).

Shedad, king of Ad, who built a most magnificent palace, and laid out a garden called "The Garden of Irem," like "the bowers of Eden." All men admired this palace and garden except the prophet Houd, who told the king that the foundation of his palace was not secure. And so it was, that God, to punish his pride, first sent a drought of three years' duration, and then the Sarsar or icy wind for seven days, in which the garden was destroyed, the palace ruined and Shedad, with all his subjects, died.

*** It is said that the palace of Shedad or Shuddaud took 500 years in building, and when it was finished the angel of death would not allow him even to enter his garden, but struck him dead; and the rose garden of Irem was ever after invisible to the eye of man.—*Southey: Thalaba the Destroyer*, i. (1797).

Gardens more delightful than those of Shedad.—*Beckford: Vathek*, p. 130 (1784).

Sheep (*Lord Bantam's*). These sheep had tails of such enormous length that

his lordship had go-carts harnessed to the sheep for carrying their tails.

There goes Mrs. Roundabout, the cutler's wife . . . Odious puss! how she waddles along with her train two yards behind her! She puts me in mind of lord Bantam's sheep.—*Goldsmith: The Bee*, ii (1759).

Sheep (*The Cotswold*).

No brown, nor sullied black, the face or legs doth streak, . . .
[*All*] of the whitest kind, whose brows so woolly be,
As men in her fair sheep no emptiness should see . . .
A body long and large, the buttocks equal broad . . .
And of the fleecy face, the flank doth nothing lack,
But everywhere is stored, the belly as the back.
Drayton: Polyolbion, xiv. (1613).

Sheep-Dog (*A*), a lady-companion, who occupies the back seat of the barouche, carries wraps, etc., goes to church with the lady, and "guards her from the wolves," as much as the lady wishes to be guarded, but no more.

"Rawdon," said Becky, . . . "I must have a sheep-dog . . . I mean a *moral* shepherd's dog . . . to keep the wolves off me" . . . "A sheep dog, a companion! Becky Sharp with a sheep-dog! Isn't that good fun?"—*Thackeray: Vanity Fair*, xxxvii. (1848).

Sheep of the Addanc Valley. In this valley, which led to the cave of the Addanc, were two flocks of sheep, one white and the other black. When any one of the black sheep bleated, a white sheep crossed over and became black, and when one of the white sheep bleated, a black sheep crossed over and became white.—*The Mabinogion* ("Peredur," twelfth century).

Sheep of the Prisons, a cant term in the French Revolution for a spy under the jailers.—*Dickens: A Tale of Two Cities*, iii. 7 (1859).

Sheep Tilted at. Don Quixote saw the dust of two flocks of sheep coming in opposite directions, and told Sancho they were two armies—one commanded by the emperor Alifanfaron sovereign of the island of Trap'oban, and the other by the king of the Garaman'teans, called "Pentap'olin with the Naked Arm.' He said that Alifanfaron was in love with Pentapolin's daughter, but Pentapolin refused to sanction the alliance, because Alifanfaron was a Mohammedan. The mad knight rushed on the flock "led by Alifanfaron," and killed seven of the sheep, but was stunned by stones thrown at him by the shepherds. When Sancho told his master that the two armies were only two flocks of sheep, the knight replied that the enchanter Freston had "metamorphosed the two grand armies" in order to show his malice.—*Cervantes: Don Quixote*, I. iii. 4 (1605).

¶ After the death of Achillês, Ajax and Ulysses both claimed the armour of Hector. The dispute was settled by the sons of Atreus (2 *syl.*), who awarded the prize to Ulysses. This so enraged Ajax that it drove him mad, and he fell upon a flock of sheep driven at night into the camp, supposing it to be an army led by Ulysses and the sons of Atreus. When he found out his mistake, he stabbed himself. This is the subject of a tragedy by Soph'oclês called *Ajax Mad.*

¶ Orlando in his madness also fell foul of a flock of sheep.—*Ariosto: Orlando Furioso* (1516).

Sheep's Heads, jemmies, for wrenching doors open. Bill Sikes had sheep's head for supper before entering on the enterprise of breaking into Chertsey House—

Which gave occasion to several pleasant witticisms on the part of Mr. Sikes.—*Dickens: Oliver Twist*, ch. xx. p. 75 (1838).

Sheet = a rope. (See ERRORS OF AUTHORS: Allan Cunningham, p. 334.)

Pull in the sheet till the sail is above your head.—*Nineteenth Century*, September, 1896, p. 482

Sheffield, in Yorkshire, is so called from the river Sheaf, which joins the Don. Noted for cutlery.

The Bard of Sheffield, James Montgomery, author of *The Wanderer of Switzerland*, etc. (1771-1854).

With broken lyre and cheek serenely pale,
Lo! sad Alcæus wanders down the vale . . .
O'er his lost works let classic Sheffield weep;
May no rude hand disturb their early sleep!
Byron: English Bards and Scotch Reviewers (1809).

The Sheffield of Germany, Solingen, famous for its swords and foils.

Shelby (*Mr.*), uncle Tom's first master. Being in commercial difficulties, he was obliged to sell his faithful slave. His son afterwards endeavoured to buy uncle Tom back again, but found that he had been whipped to death by the villain Legree.—*Mrs. Beecher Stowe: Uncle Tom's Cabin* (1852).

Shell (*A*). Amongst the ancient Gaels a shell was emblematic of peace. Hence when Bosmi'na, Fingal's daughter, was sent to propitiate king Erragon, who had invaded Morven, she carried with her a "sparkling shell as a symbol of peace, and a golden arrow as a symbol of war."—*Ossian: The Battle of Lora.*

Shells, *i.e.* hospitality. "Semo king of shells" ("hospitality"). When Cuthullin invites Swaran to a banquet, his messenger says, "Cuthullin gives the joy of shells; come and partake the feast of Erin's blue-eyed chief." The ancient Gaels drank from shells; and hence such

phrases as "chief of shells," "hall of shells," "king of shells," etc. (king of hospitality). "To rejoice in the shell" is to feast sumptuously and drink freely.

Shelta, a Celtic language spoken by travelling tinkers, quite distinct from Romany, but some gipsies speak both or mix them up together. It resembles Old Irish, and is said to be a corrupt form of the Irish word *Beire.* Kuno Meyer has traced the language back to Old Irish. There is a good article on Shelta in *Chambers' Cyclopædia,* last edition.

Shemus-an-Snachad, or "James of the Needle," M'Ivor's tailor at Edinburgh.—*Sir W. Scott: Waverley* (time, George II.).

Shepheardes Calendar (*The*), twelve eclogues in various metres, by Spenser, one for each month. *January:* Colin Clout (*Spenser*) bewails that Rosalind does not return his love, and compares his forlorn condition to the season itself. *February:* Cuddy, a lad, complains of the cold, and Thenot laments the degeneracy of pastoral life. *March:* Willie and Thomalin discourse of love (described as a person just aroused from sleep). *April:* Hobbinol sings a song on Eliza, queen of shepherds. *May:* Palinode (*3 syl.*) exhorts Piers to join the festivities of May, but Piers replies that good shepherds who seek their own indulgence expose their flocks to the wolves. He then relates the fable of the kid and her dam. *June:* Hobbinol exhorts Colin to greater cheerfulness, but Colin replies there is no cheer for him while Rosalind remains unkind and loves Menalcas better than himself. *July:* Morrel, a goat-herd, invites Thomalin to come with him to the uplands, but Thomalin replies that humility better becomes a shepherd (*i.e.* a pastor or clergyman). *August:* Perigot and Willie contend in song, and Cuddy is appointed arbiter. *September:* Diggon Davie complains to Hobbinol of clerical abuses. *October:* On poetry, which Cuddy says has no encouragement, and laments that Colin neglects it, being crossed in love. *November:* Colin, being asked by Thenot to sing, excuses himself because of his grief for Dido, but finally he sings her elegy. *December:* Colin again complains that his heart is desolate because Rosalind loves him not (1579).

Shepheard's Hunting (*The*), four "eglogues" by George Wither, while confined in the Marshalsea (1615). The shepherd Roget is the poet himself, and his "hunting" is a satire called *Abuses Stript and Whipt,* for which he was imprisoned. The first three eclogues are upon the subject of Roget's imprisonment, and the fourth is on his love of poetry. "Willy" is the poet's friend (William Browne of the Inner Temple, author of *Britannia's Pastorals*). He was two years the junior of Wither. This book is worth republishing.

SHEPHERD (*The*), Moses, who for forty years fed the flocks of Jethro his father-in-law.

> Sing, heavenly Muse, that on the secret top
> Of Oreb or of Sinai, didst inspire
> That shepherd who first taught the chosen seed,
> "In the beginning," how the heaven and earth
> Rose out of chaos.
>
> *Milton. Paradise Lost,* i. (1665).

Shepherd (*The Ettrick*). (See ETTRICK SHEPHERD, p. 342.)

Shepherd (*The Gentle*), George Grenville, the statesman. One day, in addressing the House, George Grenville said, "Tell me where I tell me where . . ." Pitt hummed the line of a song then very popular, beginning, "Gentle shepherd, tell me where!" and the whole House was convulsed with laughter (1712–1770).

(Allan Ramsay has a beautiful Scotch pastoral called *The Gentle Shepherd,* 1725.)

Shepherd (*John Claridge*), the signature adopted by the author of *The Shepherd of Banbury's Rules to Judge of the Changes of Weather, etc.* (1744). Supposed to be Dr. John Campbell, author of *A Political Survey of Britain.*

Shepherd-Kings (*The*) or *Hyksos.* These hyksos were a tribe of Cuthites driven from Assyria by Aralius and the Shemites. Their names were: (1) SAÏTÊS or Salâtês, called by the Arabs El-Weleed, and said to be a descendant of Esau (B.C. 1870–1851); (2) BEON, called by the Arabs Er-Reiyan, son of El-Weleed (B.C. 1851–1811); (3) APACHNAS (B.C. 1811–1750); (4) APÔPHIS, called by the Arabs Er-Reiyan II., in whose reign Joseph was sold into Egypt and was made viceroy (B.C. 1750–1700); (5) JANIAS (B.C. 1700 1651); (6) ASSETH (1651–1610). The hyksos were driven out of Egypt by Amôsis or Thethmosis, the founder of the eighteenth dynasty, and retired to Palestine, where they formed the chiefs or lords of the Philis-

tines. (Hyksos is compounded of *hyk*, "king," and *sos*, "shepherd.")

N.B.—Apophis or Aphophis was not a shepherd-king, but a pharaoh or native ruler, who made Apachnas tributary, and succeeded him, but on the death of Aphophis the hyksos were restored.

Shepherd Lord (*The*), lord Henry de Clifford, brought up by his mother as a shepherd to save him from the vengeance of the Yorkists. Henry VII. restored him to his birthright and estates (1455–1543). He is the hero of much legendary narrative.

> The gracious fairy,
> Who loved the shepherd lord to meet
> In his wanderings solitary.
> *Wordsworth: The White Doe of Rylstone* (1815).

Shepherd of Banbury. (See SHEPHERD, JOHN CLARIDGE.)

Shepherd of Filida.

'Preserve him, Mr. Nicholas, as thou wouldst a diamond. He is not a shepherd, but an elegant courtier," said the curé.—*Cervantes: Don Quixote*, I. 6 (1605).

Shepherd of Salisbury Plain (*The*), the hero and title of a religious tract by Hannah More. The shepherd is noted for his homely wisdom and simple piety. The academy figure of this shepherd was David Saunders, who, with his father, had kept sheep on the plain for a century.

Shepherd of the Ocean. So Colin Clout (*Spenser*) calls sir Walter Raleigh in his *Colin Clout's Come Home Again* (1591).

Shepherd's Garland (*The*), nine eclogues by Drayton (1593).

Shepherd's Pipe (*The*), seven eclogues by W. Browne (1614).

Shepherd's Week (*The*), six pastorals by Gay (1714). The shepherds portrayed are every-day shepherds, not Arcadian myths. They sleep under hedges, their nosegays are hedge flowers, and the shepherdesses milk the cows and make butter.

Shepherdess (*The Faithful*), a pastoral drama by John Fletcher (1610). The "faithful shepherdess" is Corin, who remains faithful to her lover although dead. Milton has gathered rather largely from this pastoral in his *Comus*.

Sheppard (*Jack*), immortalized for his burglaries and escapes from Newgate. He was the son of a carpenter in Spitalfields, and was an ardent, reckless, and generous youth. Certainly the most popular criminal ever led to Tyburn for execution (1701–1724). Sir James Thornhill painted his likeness.

(Daniel Defoe made *Jack Sheppard* the hero of a romance in 1724; and W. H. Ainsworth, in 1839.)

Sherborne. in Dorsetshire, brings ill luck to the possessor. It belonged at one time to the see of Canterbury, and Osmund pronounced a curse on any layman who wrested it from the Church.

The first layman who held these lands was the protector Somerset, who was beheaded by Edward VI.

The next layman was sir Walter Raleigh, who was also beheaded.

At the death of Raleigh, James I. seized on the lands and conferred them on Car earl of Somerset, who died prematurely. His younger son Carew was attainted, committed to the Tower, and lost his estates by forfeiture.

James I. himself was no exception. He lost his eldest son the prince of Wales, Charles I. was beheaded, James II. was forced to abdicate, and the two Pretenders consummated the ill luck of the family.

Sherborne is now in the possession of Digby earl of Bristol.

(For other possessions which carry with them ill luck, see GOLD OF TOLOSA, p. 434; GOLD OF NIBELUNGEN, p. 434; GRAYSTEEL, p. 445; HARMONIA'S NECKLACE, p. 470; ILL LUCK, p. 520; etc.)

Sherborne, in *Vivian Grey*, a novel by Disraeli (lord Beaconsfield, 1826).

Sheridan. Byron says, in his *monody*, that Nature broke the die after moulding Sheridan.

Sheva, the philanthropic Jew, most modest but most benevolent. He "stints his appetite to pamper his affections, and lives in poverty that the poor may live in plenty." Sheva is "the widow's friend, the orphan's father, the poor man's protector, and the universal dispenser of charity; but he ever shrank to let his left hand know what his right hand did." Ratcliffe's father rescued him at Cadiz from an *auto da fe*, and Ratcliffe himself rescued him from a howling London mob. This noble heart settled £10,000 on Miss Ratcliffe at her marriage, and left Charles the heir of all his property.—*Cumberland: The Jew* (1776).

(The Jews of England made up a very handsome purse, which they presented to the dramatist for this championship of their race.)

Sheva, in the satire of *Absalom and Achitophel,* by Dryden and Tate, is designed for sir Roger Lestrange, censor of the press in the reign of Charles II. Sheva was one of David's scribes (2 *Sam.* xx. 25), and sir Roger was editor of the *Observator,* in which he vindicated the court measures, for which he was knighted.

Than Sheva, none more loyal zeal have shown,
Wakeful as Judah's lion for the crown.
Absalom and Achitophel, ii. 1025-6 (1682).

Shib'boleth, the test pass-word of a secret society. When the Ephraimites tried to pass the Jordan after their defeat by Jephthah, the guard tested whether they were Ephraimites or not by asking them to say the word "Shibboleth," which the Ephraimites pronounced "Sibboleth" (*Judg.* xii. 1-6).

¶ In the Sicilian Vespers, a word was given as a test of nationality. Some dried peas (*ciceri*) were shown to a suspect: if he called them *cheecharee,* he was a Sicilian, and allowed to pass; but if *siseri,* he was a Frenchman, and was put to death (March 30, 1282).

¶ In the great Danish slaughter on St. Bryce's Day (November 13), 1002, according to tradition, a similar test was made with the words "Chichester Church," which, being pronounced hard or soft, decided whether the speaker was Dane or Saxon.

¶ The shibboleth of Wat Tyler's rebels was "Bread and cheese."

Shield. When a hero fell in fight, his shields left at home used to become bloody.—*Gaelic Legendary Lore.*

The mother of Culmin remains in the hall. . . . His shield is bloody in the hall. "Art thou fallen, my fair-haired son, in Erin's dismal war?"—*Ossian: Temora,* v.

The point of a shield. When a flag emblazoned with a shield had the point upwards, it denoted peace; and when a combatant approached with his shield reversed, it meant the same thing in mediæval times.

And behold, one of the ships outstripped the others, and they saw a shield lifted up above the side of the ship, and the point of the shield was upwards, in token of peace.—*The Mabinogion* ("Branwen," etc., twelfth century).

Striking the shield. When a leader was appointed to take the command of an army, and the choice was doubtful, those who were the most eligible went to some distant hill, and he who struck his shield the loudest was chosen leader.

They went each to his hill. Bards marked the sounds of the shields. Loudest rang thy boss, Duth-maruno. Thou must lead in war.—*Ossian: Cath-Loda,* ii.

∴ When a man was doomed to death, the chief used to strike his shield with the blunt end of his spear, as a notice to the royal bard to begin the death-song.

Cairbar rises in his arms. The clang of shields is heard.—*Ossian: Temora,* i.

Shield. *The Gold and Silver Shield.* This story is from Beaumont's *Moralities.* It was repeated in a collection of *Useful and Entertaining Passages in Prose* (1826). The substance of the tale is as follows: Two knights, approaching each other from opposite directions, came in sight of a trophy shield, one side of which was gold and the other silver. Like the disputants about the chameleon, they could not agree. "What a wonderful gold trophy is that yonder!" said one of the knights. "Gold!" exclaimed the other. "Why, do you think I've lost my sight? It is not gold, but silver.' "'Tis gold, I maintain;" "'Tis silver, I insist on." From words they almost came to blows, when luckily came by a stranger, to whom they referred the dispute, and were told that both were wrong and both were right, seeing one side of it was gold and the other side silver.

Shield of Cathmor (*The*). This shield had seven bosses, and the ring of each boss (when struck with a spear) conveyed a distinct telegraphic message to the tribes. The sound of one boss, for example, was for muster, of another for retreat, of a third distress, and so on, On each boss was a star, the names of which were Can'-mathon (on the first boss), Col-derna (on the second), Uloicho (on the third), Cathlin (on the fourth), Rel-durath (on the fifth), Berthin (on the sixth), and Ton-the'na (on the seventh).

In his arms strode the chief of Atha to where his shield hung, high, at night; high on a mossy bough over Lubar's streamy roar. Seven bosses rose on the shield, the seven voices of the king which his warriors received from the wind.—*Ossian: Temora,* vii.

Shield of Gold or GOLDEN SHIELD, the shield of Mars, which fell from heaven, and was guarded in Rome by twelve priests called Salii.

Charge for the hearth of Vesta!
Charge for the Golden Shield!
Macaulay: Regillus, xxxv.

Hail to the fire that burns for aye [*of Vesta*],
And the shield that fell from heaven!
Macaulay: Lays of Ancient Rome ("Battle of the Lake Regillus," xxxviii., 1842).

Shield of Love (*The*). This buckler was suspended in a temple of Venus by golden ribbons, and underneath was written, "WHOSEEVER BE THIS SHIELD, FAIRE AMORET BE HIS." — *Spenser: Faërie Queene*, iv. 10 (1596).

Shield of Rome (*The*), Fabius "Cunctator." Marcellus was called "The Sword of Rome." (See FABIUS, p. 350.)

Shift (*Samuel*), a wonderful mimic, who, like Charles Mathews the elder, could turn his face to anything. He is employed by sir William Wealthy to assist in saving his son George from ruin, and accordingly helps the young man in his money difficulties by becoming his agent. Ultimately, it is found that sir George's father is his creditor, the young man is saved from ruin, marries, and becomes a reformed and honourable member of society.—*Foote: The Minor* (1760).

Shillalah or **Shillelagh**, a wood near Arklow, in Wicklow, famous for its oaks and blackthorns. The Irishman's bludgeon is so called, because it was generally cut from this wood. (See SPRIG OF SHILLELAH.)

Shilling (*To cut one off with a*). A tale is told of Charles and John Banister. John having irritated his father, the old man said, "Jack, I'll cut you off with a shilling." To which the son replied, "I wish, dad, you would give it me now."

¶ The same identical anecdote is told of Sheridan and his son Tom.

Shimei. Dryden is satirized under this name in Pordage's *Azaria and Hushai*, a rejoinder to *Absalom and Achitophel* (1683). In Dryden's *Absalom, etc.*, Shimei is meant for Bethel, the lord mayor.

The council violent, the rabble worse,
The Shimei taught Jerusalem [London] to curse.
Pt. i. 669, 670.

Ship. *The master takes the ship out, but the mate brings her home.* The reason is this: On the first night of an outward passage, the *starboard* watch takes the first four hours on deck, but in the homeward passage the *port* watch. Now, the "starboard watch" is also called the master's or captain's watch, because when there was only one mate, the master had to take his own watch (*i.e.* the starboard). The "port watch" is commanded by the first mate, and when there was only one, he had to stand to his own watch.

∴ When there were two mates, the second took the starboard watch. (See also BELLS, p. 107.)

Ship (*The Intelligent*). *Ellida* (Frithjof's ship) understood what was said to it; hence in the *Frithjof Saga* the son of Thorsten constantly addresses it, and the ship always obeys what is said to it.—*Tegner: Frithjof Saga*, x. (1825).

Ship-Shape. A vessel sent to sea before it is completed is called "jury-shaped" or "jury-rigged," *i.e.* rigged for the nonce (*jour-y*, "pro tempore"); while at sea, she is completed, and when all the temporary makeshifts have been changed for the proper riggings, the vessel is called "ship-shape."

Having been sent to sea in a hurry, they were little better than jury-rigged, and we are now being put into ship-shape.—*Daily News*, August 23, 1870.

Ship of Fools (*The*), or **Shyp of Folys**, a poem in octo-syllabic stanzas, by Alexander Barclay; designed to ridicule the vices and follies of the day. It is the allegory of a ship freighted with fools; and a paraphrase of the German satire by Sebastian Brandt (1494).

Ship of the Desert, the camel or dromedary employed in "voyages" through the sand-seas of the African deserts.

. . . let me have the long
And patient swiftness of the desert-ship,
The helmless dromedary.
Byron: The Deformed Transformed, i. 1 (1821).

Shipman's Tale (*The*), in Chaucer's *Canterbury Tales:* "The merchant's wife and the monk." The monk (Dan Johan) was on most intimate terms with the merchant, and when the merchant was about to leave home (Florence) on business, the wife borrowed a hundred francs of the monk. As the monk had not the money at hand, he borrowed the loan of the merchant. When the merchant returned home, the monk asserted that he had paid back the loan to the wife. The wife told her husband that the monk had made her a present of the money, which she had spent. The merchant, plainly seeing there was no redress, said no more about the matter, and allowed it to drop.

Shipton (*Mother*), the heroine of an

ancient tale entitled *The Strange and Wonderful History and Prophecies of Mother Shipton*, etc.—*T. E. Preece.* (See MOTHER SHIPTON, p. 733.)

Shipwreck (*The*), a poem in three cantos, by William Falconer (1762). Supposed to occupy six days. The ship was the *Britannia*, under the command of Albert, and bound for Venice. Being overtaken in a squall, she is driven out of her course from Candia, and four seamen are lost off the lee main-yardarm. A fearful storm greatly distresses the vessel, and the captain gives command "to bear away." As she passes the island of St. George, the helmsman is struck blind by lightning. Bowsprit, foremast, and main-topmast being carried away, the officers try to save themselves on the wreck of the foremast. The ship splits on the projecting verge of cape Colonna. The captain and all his crew are lost except Arion (*Falconer*), who is washed ashore, and being befriended by the natives, returns to England to tell this mournful story.

Shirley, a novel by Charlotte Brontë (1849).

(John Skelton assumed the name of Shirley in his volume of essays.)

Shoe. *The right shoe first.* It was by the Romans thought unlucky to put on the left shoe first, or to put the shoe on the wrong foot. St. Foix says of Augustus—

Cet empereur, qui gouverna avec tant de sagesse, et dont le règne fut si florissant, restoit immobile et consterné lorsqu'il lui arrivoit par mégarde de mettre le soulier droit au pied gauche, et le soulier gauche au pied droit.

Shoe Pinches. *We all know where the shoe pinches*, we each of us know our own special troubles.

Lord Foppington. Hark thee, shoemaker, these shoes . . . don't fit me.
Shoemaker. My lord, I think they fit you very well.
Lord Fop. They hurt me just below the instep.
Shoem. No, my lord, they don't hurt you there.
Lord Fop. I tell you they pinch me execrably.
Shoem. Why, then, my lord——
Lord Fop. What! Wilt thou persuade me I cannot feel?
Shoem. Your lordship may please to feel what you think fit, but that shoe does not hurt you. I think I understand my trade.—*Sheridan: A Trip to Scarborough*, i. 2 (1777).

Shoe in Weddings. In English weddings, slippers and old shoes are thrown at the bride when she leaves the house of her parents, to indicate that she has left the house for good.

Luther being at a wedding, told the bridegroom he had placed the husband's shoe on the head of the bed, "afin qu'il prît ainsi la domination et le gouvernement."—*Michelet: Life of Luther* (1845).

¶ In Turkish weddings, as soon as the prayers are over, the bridegroom makes off as fast as possible, followed by the guests, who pelt him with old shoes. These blows represent the adieux of the young man.—*Thirty Years in the Haram*, 330.

¶ In Anglo-Saxon marriages, the father delivered the bride's shoe to the bridegroom, and the bridegroom touched the bride on the head with it, to show his authority.—*Chambers' Journal*, June, 1870.

Shoe the Gray Goose, to undertake a difficult and profitless business. John Skelton says the attempt of the laity to reform the clergy of his time is about as mad a scheme as if they attempted to shoe a wild goose.

What hath laymen to doo, The gray gose to shoe?
Skelton: Colyn Clout (1460–1529).

("To shoe the goose" is sometimes used as the synonym of being tipsy.)

Shoe the Mockish Mare, shoe the wild mare, similar to "belling the cat;" to do a work of danger and difficulty for general and personal benefit.

Let us see who dare Shoe the mockish mare.
Skelton: Colyn Clout (1460–1529).

∴ There is a boys' game called "Shoeing the Wild Mare," in which the players say—

Shoe the wild mare;
But if she won't be shod, she must go bare.

Herrick refers to it (*Works*, i. 176) when he says—

Of blind-man's-buffe, and of the care
That young men have to shooe the mare.

"To shoe the *colt*" means to exact a fine called "footing" from a new associate or colt. The French say, *Ferrer la mule.*

Shoes (*He has changed his*), "mutâvit calcĕos," that is, he has become a senator, or has been made a peer. The Roman senators wore black shoes, or rather black buskins, reaching to the middle of the leg, with the letter C in silver on the instep.

(For several other customs and superstitions connected with shoes, see *Dictionary of Phrase and Fable*, pp. 1134–5.)

Demonides' Shoes. Demonides (4 *syl.*) was a cripple, and when some one stole his shoes, he remarked, "Well, I hope they will fit him."—*Plutarch: Morals.*

¶ Lord Chatham, hearing that some one had stolen his gouty shoes, exclaimed, "I wish they may fit him."

Shonou (*The Reign of*), the most remote period, historic or pre-historic.

Let us first learn to know what belongs to ourselves, and then, if we have leisure, cast our reflections back to the reign of Shonou, who governed 20,000 years before the creation of the moon.—*Goldsmith: A Citizen of the World*, lxxv (1759).

Shoo-King (*The*), the history of the Chinese monarchs, by Confucius. It begins with Yoo, B.C. 2205

Shoolbred (*Dame*), the foster-mother of Henry Smith.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Shore (*Jane*), the heroine and title of a tragedy by N. Rowe (1713). Jane Shore was the wife of a London merchant, but left her husband to become the mistress of Edward IV. At the death of that monarch, lord Hastings wished to obtain her, but she rejected his advances. This drew on her the jealous wrath of Alicia (lord Hastings's mistress), who induced her to accuse lord Hastings of want of allegiance to the lord protector. The duke of Gloucester commanded the instant execution of Hastings; and, accusing Jane Shore of having bewitched him, condemned her to wander about in a sheet, holding a taper in her hand, and decreed that any one who offered her food or shelter should be put to death. Jane continued an outcast for three days, when her husband came to her succour, but he was seized by Gloucester's myrmidons, and Jane Shore died.

Miss Smithson [1800] had a splendid voice, a tall and noble person. Her "Jane Shore" put more money into the manager's pocket than Edmund Kean, Macready, Miss Foote, or Charles Kemble.—*Donaldson: Recollections.*

Shoreditch. The old London tradition is that Shoreditch derived its name from Jane Shore, the beautiful mistress of Edward IV., who, worn out with poverty and hunger, died miserably in a ditch in this suburb.

I could not get one bit of bread,
Whereby my hunger might be fed . . .
So, weary of my life, at lengthe
I yielded up my vital strength
Within a ditch . . . which since that daye
Is Shore-ditch called, as writers saye.
A ballad in Pepys's collection, *The Woeful Lamentation of Jane Shore.*

Stow says the name is a corruption of "sewer-ditch," or the common drain. Both these etymologies are only good for fable, as the word is derived from sir John de Soerdich, an eminent statesman and diplomatist, who "rode with Manney and Chandos against the French by the side of the Black Prince."

Shoreditch (*Duke of*). Barlow, the favourite archer of Henry VIII., was so entitled by the Merry Monarch, in royal sport. Barlow's two skilful companions were created at the same time "marquis of Islington" and "earl of Pancras."

Good king, make not good lord of Lincoln "duke of Shoreditche."—*The Poore Man's Peticion to the Kinge* (art. xvi., 1603).

Shorne (*Sir John*), noted for his feat of conjuring the devil into a boot.

To Maister John Shorne,
That blessed man borne,
For the ague to him we apply;
Which jugeleth with a bote;
I beschrewe his herte rote
That will trust him, and it be I.
Fantassie of Idolatrie.

Short-Lived Administration (*The*), the administration formed February 12, 1746, by William Pulteney. It lasted only two days.

Shortcake (*Mrs.*), the baker's wife, one of Mrs. Mailsetter's friends.—*Sir W. Scott: The Antiquary* (time, George III.).

Shortell (*Master*), the mercer at Liverpool.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Shorthose (2 *syl.*), a clown, servant to lady Hartwell the widow.—*Fletcher: Wit without Money* (1639).

Shorthouse (*Tom*), epitaph of—

Hic Jacet Tom Shorthouse, *sine* Tom, *sine* Sheets, *sine* Riches ["sine," 1 *syl.*];
Qui Vixit sine Gown, *sine* Cloak, *sine* Shirt, *sine* Breeches.
Old London (taken from the *Magna Britannia*).

"Should Auld Acquaintance be Forgot?" Robert Burns, writing to Mr. Thomson, September, 1793, says, "The following song ('Auld Lang Syne') of the olden times, which has never been in print, nor even in MS., until I took it down from an old man's singing, is enough to recommend any air."

Shoulder-Blade Divination.

A divination strange the Dutch-made English have . . .
By the shoulder of a ram from off the right side pared,
Which usually they boil, the spade-bone being bared.
Which then the wizard takes, and gazing thereupon,
Things long to come foreshows . . . Scapes secretly at home . . .
Murthers, adulterous stealths, as the events of war,
The reigns and deaths of kings . . . etc.
Drayton: Polyolbion, v. (1622).

Shovel-Boards or *Edward Shovel-Boards*, broad shillings of Edward III. Taylor, the water-poet, tells us "they were used for the most part at shoave-board."

. . . the unthrift every day,
With my face downwards do at shoave-board play.
Taylor, the water-poet (1580–1654).

Shrewsbury (*Lord*), the earl mar-

shal in the court of queen Elizabeth.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Shropshire Toast (*The*), "To all friends round the Wrekin."

Shufflebottom (*Abel*), a name assumed by Robert Southey in some of his amatory productions (1774–1843).

Shuffleton (*The Hon. Tom*), a man of very slender estate, who borrows of all who will lend, but always forgets to repay or return the loans. When spoken to about it, he interrupts the speaker before he comes to the point, and diverts the conversation to some other subject. He is one of the new school, always emotionless, looks on money as the *summum bonum*, and all as fair that puts money in his purse. The Hon. Tom Shuffleton marries lady Caroline Braymore, who has £4000 a year. (See DEBANCHE, p. 200.) —*Colman junior: John Bull* (1805).

"Who is this—all boots and breeches,
Cravat and cape, and spurs and switches,
Grins and grimaces, shrugs and capers,
With affectation, spleen, and vapours?"
"Oh, Mr. Richard Jones, your humble——"
"Pithee give o'er to mouthe and mumble;
Stand still, speak plain, and let us hear
What was intended for the ear.
I' faith, without the timely aid
Of bills, no part you ever played
(Hob, Handy, Shuffleton, or Rover,
Sharper, stroller, lounger, lover)
Could e'er distinguish from each other."
Croker: On Richard Jones, the Actor (1778–1851).

Shutters (*Tom, put up the*). A lieutenant threatened Mr. Hoby of St. James's Street (London) to withdraw his custom, because his boots were too tight; whereupon Mr. Hoby called to his errand-boy, "Tom, put up the shutters, lieutenant Smith threatens to withdraw his custom." This witty reproof has become a stock phrase of banter with tradesmen when threatened by a silly customer.

Shylock, the Jew who lends Anthonio (a Venetian merchant) 3000 ducats for three months, on these conditions: If repaid within the time, only the principal should be required; if not, the Jew should be at liberty to cut from Anthonio's body a pound of flesh. The ships of Anthonio being delayed by contrary winds, the merchant was unable to meet his bill, and the Jew claimed the forfeiture. Portia, in the dress of a law doctor, conducted the defence; and, when the Jew was about to take his bond, reminded him that he must shed no drop of blood, nor cut either more or less than an exact pound. If these conditions were infringed, his life would be forfeit. The Jew, feeling it to be impossible to exact the bond under such conditions, gave up the claim, but was heavily fined for seeking the life of a Venetian citizen.—*Shakespeare: The Merchant of Venice* (1598).

(It was of C. Macklin (1690–1797) that Pope wrote the doggerel—

This is the Jew
That Shakespeare drew;

but Edmund Kean (1787–1833) was unrivalled in this character.)

According to the kindred authority of Shylock, no man hates the thing he would not kill.—*Sir W. Scott.*

¶ Paul Secchi tells us a similar tale: A merchant of Venice, having been informed by private letter that Drake had taken and plundered St. Domingo, sent word to Sampson Ceneda, a Jewish usurer. Ceneda would not believe it, and bet a pound of flesh it was not true. When the report was confirmed, the pope told Secchi he might lawfully claim his bet if he chose, only he must draw no blood, nor take either more or less than an exact pound, on the penalty of being hanged.—*Gregorio Leti: Life of Sextus V.* (1666).

¶ The same tale is told of "Gernutus a Jewe, who, lending to a merchant a hundred crowns, would have a pound of his fleshe because he could not pay him at the time appointed." The ballad is inserted in Percy's *Reliques*, series i. bk. ii. 11.

Sibbald, an attendant on the earl of Monteith.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Siber, *i.e.* Siberia. Mr. Bell of Antermony, in his *Travels*, informs us that Siberia is universally called Siber by the Russians

From Guinea's coast and Siber's dreary mines.
Campbell: Pleasures of Hope, i. (1799).

Siberian Climate (*A*), a very cold and rigorous climate, winterly and inhospitable, with snow-hurricanes and biting winds. The valley of the Lena is the coldest reign of the globe.

Sibylla, the sibyl. (See SIBYLS.)

And thou, Alecto, feede me wyth thy foode . . .
And thou, Sibilla, when thou seest me faynte,
Addres thyselfe the gyde of my complaynte.
Sackville: Mirrour for Magistraytes ("Complaynte," etc., 1557).

Sibyls. Plato speaks of only *one* sibyl; Martian Capella says there were *two* (the *Erythræan* or *Cumæan* sibyl, and the *Phrygian*). Pliny speaks of the *three*

sibyls; Jackson maintains, on the authority of Ælian, that there were *four;* Shakespeare speaks of the *nine* sibyls of old Rome (*1 Henry VI.* act i. sc. 2); Varro says they were *ten* (the sibyls of Libya, Samos, Cumæ (in Italy), Cumæ (in Asia Minor), Erythræa, Persia, Tiburtis, Delphi, Ancy'ra (in Phrygia), and Marpessa), in reference to which Rabelais says, "she may be the *eleventh* sibyl" (*Pantag'ruel*, iii. 16); the mediæval monks made the number to be *twelve*, and gave to each a distinct prophecy respecting Christ. But whatever the number, there was but *one* "sibyl of old Rome" (the Cumæan), who offered to Tarquin the nine Sibylline books.

Sibyl's Books (*The*). We are told that the sibyl of Cumæ (in Æŏlis) offered Tarquin nine volumes of predictions for a certain sum of money, but the king, deeming the price exorbitant, refused to purchase them; whereupon she burnt three of the volumes, and next year offered Tarquin the remaining six at the same price. Again he refused, and the sibyl burnt three more. The following year she again returned, and asked the original price for the three which remained. At the advice of the augurs, the king purchased the books, and they were preserved with great care under guardians specially appointed for the purpose.

Her remaining chances, like the sibyl's books, became more precious in an increasing ratio as the preceding ones were destroyed.—*Fitzgerald: The Parvenu Family*, i. 7.

Sic Vos non Vobis. (See VOS NON VOBIS.)

Sicilian Bull (*The*), the brazen bu invented by Perillos for the tyrant Phalăris, as an engine of torture. Perillos himself was the first victim enclosed in the bull.

As the Sicilian bull that rightfully
His cries echoed who had shaped the mould,
Did so rebellow with the voice of him
Tormented, that the brazen monster seemed
Pierced through with pain.
Dante: Hell, xxvii. (1300).

Sicilian Vespers (*The*), the massacre of the French in Sicily, which began at Palermo, March 30, 1282, at the hour of vespers, on Easter Monday. This wholesale slaughter was provoked by the brutal conduct of Charles d'Anjou (the governor) and his soldiers towards the islanders. (See SHIBBOLETH, p. 998.)

¶ A similar massacre of the Danes was made in England on St. Bryce's Day (November 13), 1002.

¶ Another similar slaughter took place at Bruges, March 24, 1302.

(The Bartholomew Massacre (August 24, 1572) was a religious not a political movement.)

Sicilien (*Le*) or L'AMOUR PEINTRE, a comedy by Molière (1667). The Sicilian is don Pèdre, who has a Greek slave named Is'idore. This slave is loved by Adraste (*2 syl.*), a French gentleman, and the plot of the comedy turns on the way that the Frenchman allures the Greek slave away from her master. (See ADRASTE, p. 10.)

Sicily of Spain (*The*). Alemtejo, in Portugal, at one time "the granary of Portugal."

Sick Man of the East (*The*), the Turkish empire. It was Nicholas of Russia who gave this name to the moribund empire.

We have on our hands a sick man, a very sick man. It would be a great misfortune if one of these days he should happen to die before the necessary arrangements are made. . . . The man is certainly dying, and we must not allow such an event to take us by surprise. —*Nicholas of Russia*, to sir George Seymour, British *chargé d'affaires* (January 11, 1844).

¶ The sick man of Orange, don John, governor-general of the Netherlands, writing in 1577 to Philip II. of Spain, called the prince of Orange "the sick man," because he was in the way, "and wanted him finished." He said to Philip, "Money is the gruel with which we must cure this sick man," spies and assassins being expensive articles.—*Motley: The Dutch Republic*, v. 2. Again he says, "There is no remedy, sire, for the body but by cutting off the diseased part."

Siddartha, born at Gaya, in India, and known in Indian history as Buddha (*i.e.* "The Wise").

Sidney, the tutor and friend of Charles Egerton McSycophant. He loves Constantia, but conceals his passion for fear of paining Egerton, her accepted lover.—*Macklin: The Man of the World* (1764).

Sidney (*Sir Philip*). Sir Philip Sidney, though suffering extreme thirst from the agony of wounds received in the battle of Zutphen, gave his own draught of water to a wounded private lying at his side, saying, "Poor fellow, thy necessity is greater than mine."

¶ A similar incident is recorded of Alexander "the Great," in the desert of Gedrosia.—*Quintus Curtius.*

¶ David, fighting against the Philistines, became so parched with thirst that

he cried out, "Oh that one would give me drink of the water of the well of Bethlehem, which is by the gate!" And the three mighty men broke through the host of the Philistines and brought him water; nevertheless, he would not drink it, but poured it out unto the Lord.—2 *Sam.* xxiii. 15-17.

¶ St. Thomas Aquinas, in his last illness, stopped at the castle of Maganza, the residence of his niece Francisca. He had quite lost his appetite; but one day expressed a wish for a little piece of a certain fish. The fish mentioned was not to be found in all Italy, but after diligent search elsewhere was procured. When cooked and brought to the dying man, he refused to eat of it, but gave it as an offering to the Lord.—*Alban Butler: Lives of the Saints* (1745).

Sidney's Sister, Pembroke's Mother, Mary Herbert (born Sidney), countess of Pembroke, who died 1621.

> Underneath this sable hearse
> Lies the subject of all verse—
> Sidney's sister, Pembroke's mother
> Death, ere thou hast killed another
> Fair and good and learned as she,
> Time shall throw his dart at thee.
> *W. Browne* (1645. See Lansdowne Collection No. 777, in the British Museum).

Sido'nian Tincture, purple dye, Tyrian purple. The Tyrians and Sidonians were world-famed for their purple dye.

> Not in that proud Sidonian tincture dyed.
> *P. Fletcher: The Purple Island*, xii. (1633).

Sid'rophel [*the star-lover*], William Lilly, the astrologer.

> Quoth Ralph, "Not far from hence doth dwell
> A cunning man, hight Sidrophel,
> That deals in destiny's dark counsels,
> And sage opinions of the moon sells;
> To whom all people, far and near,
> On deep importances repair."
> *S Butler: Hudibras*, ii. 3 (1664).

Siebel, Margheri'ta's rejected lover, in the opera of *Faust e Margherita*, by Gounod (1859).

Siége. *Mon siége est fait*, my opinion is fixed, and I cannot change it. This proverb rose thus: The abbé de Vertot wrote the history of a certain siege, and applied to a friend for some geographical particulars. These particulars did not arrive till the matter had passed the press; so the abbé remarked with a shrug, "Bah! mon siége est fait."

Siege Perilous (*The*). The Round Table contained sieges for 150 knights, but three of them were "reserved." Of these, two were posts of honour, but the third was reserved for him who was destined to achieve the quest of the holy graal. This seat was called "perilous," because if any one sat therein except he for whom it was reserved, it would be his death. Every seat of the table bore the name of its rightful occupant in letters of gold, and the name on the "Siege Perilous" was sir Galahad (son of sir Launcelot and Elaine).

> Said Merlin, "There shall no man sit in the two void places but they that shall be of most worship. But in the *Siege Perilous* there shall no man sit but one, and if any other be so hardy as to do it, he shall be destroyed."—Pt. i. 48.
>
> Then the old man made sir Galahad unarm; and he put on him a coat of red sandel, with a mantel upon his shoulder furred with fine ermines, . . . and he brought him unto the Siege Perilous, when he sat beside sir Launcelot. And the good old man lifted up the cloth, and found there these words written: "THE SIEGE OF SIR GALAHAD."—*Malory: History of Prince Arthur*, iii. 32 (1470).

Siege of Calais, a novel by Mme. de Tencin (1681-1749). George Colman has a drama with the same title.

Siege of Corinth (*The*), a poetical version of the siege which took place in 1715.—*Byron* (1816).

Siege of Damascus. Damascus was besieged by the Arabs while Eu'menês was governor. The general of the Syrians was Pho'cyas, and of the Arabs Caled. Phocyas asked Eumenês's permission to marry his daughter Eudo'cia, but was sternly refused. (For the rest of the tale, see EUDOCIA, p. 343.)—*Hughes: Siege of Damascus* (1720).

Sieg'fried [*Secg-freed*], hero of pt. i. of the *Nibelungen Lied*, the old German epic. Siegfried was a young warrior of peerless strength and beauty, invulnerable except in one spot between his shoulders. He vanquished the Nibelungs, and carried away their immense hoards of gold and precious stones. He wooed and won Kriemhild, the sister of Günther king of Burgundy, but was treacherously killed by Hagan, while stooping for a draught of water after a hunting expedition.

Siegfried had a cape or cloak, which rendered him invisible, the gift of the dwarf Alberich; and his sword, called Balmung, was forged by Wieland, blacksmith of the Teutonic gods.

N.B.—This epic consists of a number of different lays by the old minnesingers, pieced together into a connected story as early as 1210. It is of Scandinavian origin, and is in the *Younger Edda*, amongst the "Völsunga Sagas" (compiled by Snorro, in the thirteenth century).

Siegfried's Birthplace. He was born in Phinecastle, then called Xanton.

Siegfried's Father and Mother. Siegfried was the youngest son of Siegmund and Sieglind, king and queen of the Netherlands.

Siegfried called Horny. He was called horny because when he slew the dragon, he bathed in its blood, and became covered with a horny hide which was invulnerable. A linden leaf happened to fall on his back between his shoulder-blades, and as the blood did not touch this spot, it remained vulnerable.—*The Minnesingers: The Nibelungen Lied* (1210).

Sieg'fried von Lindenberg, the hero of a comic German romance, by Müller (1779). Very amusing and still popular.

Sieglind [*Seeg-lind*], the mother of Siegfried, and wife of Siegmund king of the Netherlands.—*The Minnesingers: The Nibelungen Lied* (1210).

Siegmund [*Seeg-mund*], king of the Netherlands. His wife was Sieglind, and his son Siegfried [*Seeg-freed*].—*The Minnesingers: The Nibelungen Lied* (1210).

Sieve (*The Trial of the*). When a vestal was charged with inchastity, she was condemned to carry water from the Tiber in a sieve without spilling any. If she succeeded, she was pronounced innocent; but if any of the water ran out, it was a confirmation of her guilt.

Sieve and Shears, a method of discovering a thief. The *modus operandi* is as follows: A sieve is nicely balanced by the points of shears touching the rim, and the shears are supported on the tips of the fingers while a passage of the Bible is read, and the apostles Peter and Paul are asked whether so-and-so is the culprit. When the thief's name is uttered, the sieve spins round. Theocritos mentions this way of divination in his *Idyll*, iii., and Ben Jonson alludes to it—

> Searching for things lost with a sieve and shears.—*The Alchemist*, i. 1 (1610).

(See KEY AND BIBLE, p. 565.)

Sige'ro, "the Good," slain by Argantês. Argantês hurled his spear at Godfrey, but it struck Sigêro, who "rejoiced to suffer in his sovereign's place."—*Tasso: Jerusalem Delivered*, xi. (1575).

Sight. Nine things are necessary before the form of anything can be discerned by the eye: (1) a power to see, (2) light, (3) a visible object, (4) not too small, (5) not too rare, (6) not too near, (7) not too remote, (8) clear space, (9) sufficient time.—See *sir John Davies: Immortality of the Soul*, xiv. (1622).

Sight. Zarga, the Arabian heroine of the tribe of Jadîs, could see at a distance of three days' journey. Being asked by Nassân the secret of her long sight, she said it was due to the ore of antimony which she reduced to powder and applied to her eyes as a collyrium every night.

Sightly (*Captain*), a dashing young officer, who runs away with Priscilla Tomboy, but subsequently obtains her guardian's consent to marry her.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Sigismonda, daughter of Tancred king of Salerno. She fell in love with Guiscardo her father's 'squire, revealed to him her love, and married him in a cavern attached to the palace. Tancred discovered them in each other's embrace, and gave secret orders to waylay the bridegroom and strangle him. He then went to Sigismonda, and reproved her for her degrading choice, which she boldly justified. Next day, she received a human heart in a gold casket, knew instinctively that it was Guiscardo's, and poisoned herself. Her father being sent for, she survived just long enough to request that she might be buried in the same grave as her young husband; and Tancred—

> Too late repenting of his cruel deed,
> One common sepulchre for both decreed;
> Intombed the wretched pair in royal state,
> And on their monument inscribed their fate.
>
> *Dryden: Sigismonda and Guiscardo* (from Boccaccio).

Sigismund, emperor of Austria.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Sigismunda, daughter of Siffredi lord high chancellor of Sicily, and betrothed to count Tancred. When king Roger died, he left the crown of Sicily to Tancred, on condition that he married Constantia, by which means the rival lines would be united, and the country saved from civil war. Tancred gave a tacit consent, intending to obtain a dispensation; but Sigismunda, in a moment of wounded pride, consented to marry earl Osmond. When king Tancred obtained an interview with Sigismunda, to explain his conduct, Osmond challenged him, and they fought. Osmond fell, and when his wife ran to him, he thrust his sword into her and killed her.—*Thomson: Tancred and Sigismunda* (1745).

(This tragedy is based on "The Baneful Marriage," an episode in *Gil Blas*, founded on fact.)

Sigismunda, the heroine of Cervantes's last work of fiction. This tale is a tissue of episodes, full of most incredible adventures, astounding prodigies, impossible characters, and extravagant sentiments. It is said that Cervantes himself preferred it to his *Don Quixote*, just as Corneille preferred *Nicomede* to his *Cid*, and Milton *Paradise Regained* to his *Paradise Lost.*—*Encyclopædia Britannica* (article "Romance").

Sigurd, the hero of an old Scandinavian legend. Sigurd discovered Brynhild, encased in complete armour, lying in a death-like sleep, to which she had been condemned by Odin. Sigurd woke her by ripping up her corselet, fell in love with her, promised to marry her, but deserted her for Gudrun. This ill-starred union was the cause of an *Iliad* of woes.

(An analysis of this romance was published by Weber in his *Illustrations of Northern Antiquities*, 1810.)

Sijil (*Al*), the recording angel.

On that day we will roll up the heavens as the angel Al Sijil rolleth up the scroll wherein every man's actions are recorded.—*Al Kordn*, xxi.

Sikes (*Bill*), burglar, and one of Fagin's associates. He is a hardened, irreclaimable villain, but has a conscience which almost drives him mad after the murder of Nancy, who really loved him (ch. xlviii.). Bill Sikes (1 *syl.*) had an ill-conditioned savage dog, the beast-image of his master, which he kicked and loved, ill-treated and fondled.—*Dickens: Oliver Twist* (1837).

Sikes endeavouring to escape from the detectives and the enraged crowd, tried to slip from the roof of a house by a rope with a running noose; but he only got it over his neck and so was strangled. His dog, in its efforts to reach its master, accidentally ran against a projecting wall, and was killed.

(The French "Bill Sikes" is "Jean Hiroux," a creation of Henri Monnier.)

Sikundra (*The*), a mausoleum about six miles from Agra, raised by Akhbah "the Great," in the reign of our Charles I.

Silas Marner, a novel by George Eliot (Mrs. J. W. Cross, 1861). Silas thinks himself deserted and rejected by God and man; to him a little foundling girl is sent, bringing "hope with her and forward-looking thoughts."

The Luck of Roaring Camp, by Bret Harte, is on the same lines (1870).

Silence, a country justice of asinine dulness when sober, but when in his cups of most uproarious mirth. He was in the commission of the peace with his cousin Robert Shallow.

Falstaff. I did not think Master Silence had been a man of this mettle.

Silence. Who, I? I have been merry twice and once, ere now.—*Shakespeare: 2 Henry IV.* act v. sc. 3 (1598).

Sile'no, husband of Mysis; a kind-hearted man, who takes pity on Apollo when cast to earth by Jupiter, and gives him a home.—*O'Hara: Midas* (1764).

Silent (*The*), William I. prince of Orange (1533-1584).

¶ It was the principle of Napoleon III. emperor of the French to "hear, see, and say nothing."

Silent Man (*The*), the barber of Bagdad, the greatest chatterbox that ever lived. Being sent for to shave the head and beard of a young man who was to visit the cadi's daughter at noon, he kept him from daybreak to midday, prating, to the unspeakable annoyance of the customer. Being subsequently taken before the caliph, he ran on telling story after story about his six brothers. He was called the "Silent Man," because on one occasion, being accidentally taken up with ten robbers, he never said he was not one of the gang. His six brothers were Bachouc the hunchback, Bakbarah the toothless, Bakac the one-eyed, Alcouz the blind, Alnaschar the earless, and Schacabac the hare-lipped.—*Arabian Nights* ("The Barber," and "The Barber's Six Brothers").

(Napoleon III. was called "The Silent Man," or "The Man of Silence." See SILENT.)

Silent Woman (*The*), a comedy by Ben Jonson (1609). Morose, a miserly old fellow, who hates to hear any voice but his own, has a young nephew, sir Dauphine, who wants to wring from him a third of his property; and the way he gains his point is this: He induces a lad to pretend to be a "silent woman." Morose is so delighted with the phenomenon that he consents to marry the prodigy; but the moment the ceremony is over, the boy-wife assumes the character of a virago, whose tongue is a ceaseless clack. Morose is in despair, and signs away a third of his property to his nephew, on condition of being rid of this intolerable pest. The trick is now revealed, Morose retires into private life, and sir Dauphine remains master of the situation.

Sile'nus, son of Pan, chief of the sile'ni or older satyrs. Silēnus was the foster-father of Bacchus the wine-god, and is described as a jovial old toper, with bald head, pug nose, and pimply face.

> Old Silenus, bloated, drunken,
> Led by his inebriate satyrs.
> *Longfellow: Drinking Song.*

Silhouette (3 *syl.*), a black profile. So called from Etienne de Silhouette, *contrôleur des finances* under Louis XV. (1757).

> Les réformes financieres de ce ministre ayant paru mesquines et ridicules, la caricature s'en empara et l'on donna le nom de Silhouettes à ces dessins imparfaits où l'on se bornait à indiquer par un simple trait le contour des objets.

Silky, a Jew money-lender, swindler, and miser. (See SULKY.)

> You cheat all day, tremble at night, and act the hypocrite the first thing in the morning.—*Holcroft. The Road to Ruin,* ii. 3 (1792).

Silly Billy, William IV. of England (1765, 1830–1837).

Silu'res (3 *syl.*), the inhabitants of Silu'ria, that is, Herefordshire, Monmouthshire, Radnorshire, Brecon, and Glamorganshire.

> Those Silu'rēs, called by us the South Wales men.
> *Drayton: Polyolbion,* xvi. (1613).

(Henry Vaughan, poet (1621–1695), is called "The Silurist" because he was born in South Wales.)

Silva (*Don Ruy Gomez de*), an old Spanish grandee, to whom Elvira was betrothed; but she detested him, and loved Ernani, a bandit-captain. (The tale is given under ERNANI, p. 330.)—*Verdi: Ernani* (an opera, 1841).

Silver Age (*The*), the age succeeding the golden, and succeeded by the iron age. The best period of the world or of a nation is its golden age, noted for giants of literature, simplicity of manners, integrity of conduct, honesty of intention, and domestic virtues. The Elizabethan was the golden age of England. The silver age of a people is noted for its elegant refinement, its delicacy of speech, its luxurious living, its politeness and artificial manners. The reign of Anne was the silver age of England. The iron age is that of commerce and hard matter-of-fact. Birth is no longer the one thing needful, but hard cash; the romance of life has died out, and iron and coals are the philosopher's stone. The age of Victoria is the iron age of England. Strange that the three ages should all be the reigns of queens!

Silver Code (*The*), a translation into Gothic of parts both of the Old and New Testaments, by bishop Ulfilas, in the eighth century. Still extant.

Silver-Fork School (*The*), a name given to a class of English novelists who gave undue importance to etiquette and the externals of social intercourse. The most distinguished are: lady Blessington (1789–1849), Theodore Hook (1716–1796), lord Lytton (1804–1873), Mrs. Trollope (1790–1863), and lord Beaconsfield (1804–1881).

Silver Pen. Eliza Meteyard was so called by Douglas Jerrold, and she adopted the pseudonym (1816–1879).

Silver Spoon. *Born with a silver spoon in your mouth* means born to good luck. The allusion is to the silver spoons given as prizes and at christenings. The lucky man is born with the prize in his mouth, and does not need to wait for it or require to earn it.

Silver Star of Love (*The*), the star which appeared to Vasco da Gama when his ships were tempest-tossed through the malice of Bacchus. Immediately the star appeared, the tempest ceased, and there was a great calm.

> The sky and ocean blending, each on fire,
> Seemed as all Nature struggled to expire;
> When now the Silver Star of Love appeared,
> Bright in the east her radiant front she reared.
> *Camoëns: Lusiad,* vi. (1572).

Silver-Tongued (*The*), Joshua Sylvester, who translated *The Divine Weeks* of Du Bartas (1563–1618).

William Bates, a puritan divine (1625–1699).

Henry Smith, preacher (1550–1600).

Anthony Hammond, the poet, called "Silver Tongue" (1668–1738).

Spranger Barry, the "Irish Roscius" (1719–1777).

Silver Wedding (*The*), the twenty-fifth anniversary; the fiftieth anniversary is the golden wedding. In Germany those persons who attain the twenty-fifth anniversary of their wedding day should be presented by their friends and family with a wreath of silver flowers, and on the fiftieth anniversary with a wreath of gold flowers. The fifth anniversary is the wooden wedding, and the seventy-fifth the diamond wedding. Sometimes the Wedding Service is repeated on the fiftieth anniversary.

(In 1879 William king of Prussia and

emperor of Germany celebrated his golden wedding.)

Silverquill (*Sam*), one of the prisoners at Portanferry.—*Sir W. Scott: Guy Mannering* (time, George II.).

Silves de la Selva (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Feliciano de Silva.

Silvestre (*2 syl.*), valet of Octave (son of Argante and brother of Zerbinette).—*Molière: Les Fourberies de Scapin* (1671).

Sil'via, daughter of the duke of Milan, and the lady-love of Valentine one of the heroes of the play.—*Shakespeare: The Two Gentlemen of Verona* (1594).

Simmons (*Widow*), the seamstress; a neighbour of the Ramsays.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Si'mon (*Martin*), proprietor of the village Bout du Monde, and miller of Grenoble. He is called "The king of Pelvoux," and in reality is the baron de Peyras, who has given up all his estates to his nephew, the young chevalier Marcellin de Peyras, and retired to Grenoble, where he lived as a villager. Martin Simon is in secret possession of a gold-mine left him by his father, with the stipulation that he should place it beyond the reach of any private man on the day it became a "source of woe and crime." Rabisson, a travelling tinker, the only person who knows about it, being murdered, Simon is suspected; but Eusebe Noel confesses the crime. Simon then makes the mine over to the king of France, as it had proved the source both "of woe and crime."—*Stirling: The Gold-Mine* or *Miller of Grenoble* (1854).

Simon Pure, a young quaker from Pennsylvania, on a visit to Obadiah Prim (a Bristol quaker, and one of the guardians of Anne Lovely the heiress). Colonel Feignwell personated Simon Pure, and obtained Obadiah's consent to marry his ward. (For the rest, see FEIGNWELL, p. 361.)—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

(Simon Pure has become a household word for "the real man," the *ipsissimus ego.*)

Simonides (B.C. 664), the lyric poet, sang an ode to his patron, Scopas, at a feast. He introduced into it the praises of Castor and Pollux, so Scopas declared that he would only pay half his share of the ode; the demigods might pay the rest. Simonides left the palace to see two youths who were supposed to be waiting for him; he found nobody really there, but whilst absent the palace fell in and killed his patron—and so the demigods paid their share. (See Mrs. Orr's *Handbook to Browning*, p. 147.)

Si'monie or SI'MONY, the friar, in the beast-epic of *Reynard the Fox* (1498). So called from Simon Magus (*Acts* viii. 9-24).

Simony (*Dr.*), in Foote's farce called *The Cozeners*, was meant for Dr. Dodd.

Sim'org, a bird "which hath seen the world thrice destroyed." It is found in Kâf; but, as Hafiz says, "searching for the simorg is like searching for the philosopher's stone." This does not agree with Beckford's account (see SIMURGH).

> In Kâf the simorg hath its dwelling-place,
> The all-knowing bird of ages, who hath seen
> The world with all its children thrice destroyed.
> *Southey: Thalaba the Destroyer*, viii. 19 (1797).

Simpcox (*Saunder*), a lame man, who asserted he was born blind, and to whom St. Alban said, "Come, offer at my shrine, and I will help thee." Being brought before Humphrey duke of Gloucester, the lord protector, he was asked how he became lame; and Simpcox replied he fell from a tree, which he had climbed to gather plums for his wife. The duke then asked if his sight had been restored? "Yes," said the man; and being shown divers colours, could readily distinguish between red, blue, brown, and so on. The duke told the rascal that a *blind* man does not climb trees to gather their fruits; and one born blind might, if his sight were restored, know that one colour differed from another, but could not possibly know which was which. He then placed a stool before him, and ordered the constables to whip him till he jumped over it; whereon the lame man jumped over it, and ran off as fast as his legs could carry him. Sir Thomas More tells this story, and Shakespeare introduces it in 2 *Henry VI.* act ii. sc. 1 (1591).

Simple, the servant of Slender (cousin of justice Shallow).—*Shakespeare: The Merry Wives of Windsor* (1596).

Simple (*The*), Charles III. of France (879, 893-929).

Simple (*Peter*), the hero and title of a novel by captain Marryat (1833).

Simple Simon, a man more sinned against than sinning, whose misfortunes arose from his wife Margery's cruelty, which began the very morning of their marriage.

We do not know whether it is necessary to seek for a Teutonic or Northern original for this once popular book.—*Quarterly Review.*

Simple Story (*A*), a novel by Elizabeth Inchbald (1791).

Simpson (*Tam*), the drunken barber. —*Sir W. Scott: St. Ronan's Well* (time, George III.).

Simson (*Jean*), an old woman at Middlemas village.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Simurgh, a fabulous Eastern bird, endowed with reason and knowing all languages. It had seen the great cycle of 7000 years twelve times, and, during that period, it declared it had seen the earth wholly without inhabitant seven times.—*Beckford: Vathek* (notes, 1784). This does not agree with Southey's account (see SIMORG).

Sin, twin-keeper, with Death, of Hellgate. She sprang, full-grown, from the head of Satan.

> Woman to the waist, and fair,
> But ending foul in many a scaly fold
> Voluminous and vast, a serpent armed
> With mortal sting.
> *Milton: Paradise Lost*, ii. (1665).

Sin'adone (*The lady of*), metamorphosed by enchantment into a serpent. Sir Lybius (one of Arthur's knights) slew the enchantress, and the serpent, coiling about his neck, kissed him; whereupon the spell was broken, the serpent became a lovely princess, and sir Lybius made her his wife.—*Libeaux* (a romance).

Sinbad, a merchant of Bagdad, who acquired great wealth by merchandise. He went seven voyages, which he related to a poor discontented porter named Hindbad, to show him that wealth must be obtained by enterprise and personal exertion.

First Voyage. Being becalmed in the Indian Ocean, he and some others of the crew visited what they supposed to be an island, but which was in reality a huge whale asleep. They lighted a fire on the whale, and the heat woke the creature, which instantly dived under water. Sinbad was picked up by some merchants, and in due time returned home.

Second Voyage. Sinbad was left, during sleep, on a desert island, and discovered a roc's egg, "fifty paces in circumference." He fastened himself to the claw of the bird, and was deposited in the valley of diamonds. Next day, some merchants came to the top of the crags, and threw into the valley huge joints of raw meat, to which the diamonds stuck, and when the eagles picked up the meat, the merchants scared them from their nests, and carried off the diamonds. Sinbad then fastened himself to a piece of meat, was carried by an eagle to its nest, and being rescued by the merchants, returned home laden with diamonds.

Third Voyage is the encounter with the Cyclops. (See ULYSSES AND POLYPHEMOS, where the account is given in detail.)

Fourth Voyage. Sinbad married a lady of rank in a strange island on which he was cast; and when his wife died, he was buried alive with the dead body, according to the custom of the land. He made his way out of the catacomb, and returned to Bagdad, greatly enriched by valuables rifled from the dead bodies.

Fifth Voyage. The ship in which he sailed was dashed to pieces by huge stones let down from the talons of two angry rocs. Sinbad swam to a desert island, where he threw stones at the monkeys, and the monkeys threw back cocoa-nuts. On this island Sinbad encountered and killed the Old Man of the Sea.

Sixth Voyage. Sinbad visited the island of Serendib (or Ceylon), and climbed to the top of the mountain "where Adam was placed on his expulsion from paradise."

Seventh Voyage. He was attacked by corsairs, sold to slavery, and employed in shooting from a tree at elephants. He discovered a tract of hill country completely covered with elephants' tusks, communicated his discovery to his master, obtained his liberty, and returned home.—*Arabian Nights* ("Sinbad the Sailor").

Sinbad, Ulysses, and the Cyclops. (See ULYSSES AND POLYPHEMOS.)

Sin'el, thane of Glamis, and father of Macbeth. He married the younger daughter of Malcolm II. of Scotland.

Sing (*Sadha*), the mourner of the

desert.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Singe de Racine (*Le*), Campistron, the French dramatic poet (1656–1723).

Singing Apple (*The*), in the deserts of Libya. This apple resembled a ruby crowned with a huge diamond, and had the gift of imparting wit to those who only smelt of it. Prince Chery obtained it for Fairstar. (See SINGING TREE.)

The singing apple is as great an embellisher of wit as the dancing water is of beauty. Would you appear in public as a poet or prose-writer, a wit or a philosopher, you only need smell it, and you are possessed at once of these rare gifts of genius.—*Comtesse D'Aulnoy: Fairy Tales* ("Princess Fairstar," 1682).

Singing Tree (*The*), a tree, every leaf of which was a mouth, and all the leaves sang together in harmonious concert.—*Arabian Nights* ("The Two Sisters," the last story).

(In the tale of *Chery and Fairstar*, "the singing tree" is called "the singing apple.")

Single-Speech Hamilton, William Gerard Hamilton, statesman (1729–1796). His first speech was delivered November 13, 1775, and his eloquence threw into the shade every orator except Pitt himself.

It was supposed that he had exhausted himself in that one speech, and had become physically incapable of making a second; so that afterwards, when he really did make a second, everybody was naturally disgusted, and most people dropped his acquaintance.—*De Quincey* (1786–1859).

Singleton (*Captain*), the hero of a novel by D. Defoe, called *The Adventures of Captain Singleton.*

The second part [*of Robinson Crusoe*] scarcely rises above the level of *Captain Singleton.*—*Encyclopædia Britannica* (article "Romance").

Singular Doctor (*The*), William Occam, *Doctor Singularis et Invincibilis* (1276–1347).

N.B.—The "Occam razor" was *entia non sunt multiplicanda*, "entities must not be multiplied;" in other words, elements are few in number, and should be so considered.

Sin'is or SINNIS, a Corinthian robber, called "The Pine-Bender," because he fastened his victims to the branches of two adjacent pine trees bent down by force; being then left to rebound, they tore the victim to pieces.—*Greek Fable.*

¶ In Stephen's reign, we are told, "the barons took those supposed to have any property, and inflicted on them unutterable tortures. Some they hanged up by the feet, and smoked with foul smoke; some they hung by the thumbs, and weighted with coats of mail. They tied knotted cords about the heads of others, and twisted the cords till the pain went to the brains; others they kept in dungeons with adders and snakes. Some they tore in pieces by fastening them to two trees; and some they placed in a crucet house, *i.e.* a chest short and narrow, in which were spikes: the victims being forced into the chest, all their limbs were crushed and broken."—*Ingram: Saxon Chronicle.*

Sinner Saved (*A*). Cyra daughter of Proterius of Cappadōcia was on the point of taking the veil with Emmelia's sisterhood, but just before the day of renunciation, Eleēmon, her father's freed slave, who loved her, sold himself to the devil, on condition of obtaining her for his wife. Eleemon signed the bond with a drop of his heart's blood, and carried about with him a little red spot on his breast, as a perpetual reminder of the compact. The devil now sent a dream to Cyra, and another to her father, which caused them to change their plans; and on the very day that Cyra was to have taken the veil, she was given by St. Basil in marriage to Eleemon, with whom she lived happily for many years, and had a large family. One night, while her husband was asleep, Cyra saw the blood-red spot; she knew what it meant, and next day Eleemon told her the whole story. Cyra now bestirred herself to annul the compact, and went with her husband to St. Basil, to whom a free and full confession was made. Eleemon was shut up for a night in a cell, and Satan would have carried him off, but he clung to the foot of a crucifix. Next day, Satan met St. Basil in the cathedral, and demanded his bond. St. Basil assured him the bond was illegal and invalid. The devil was foiled, the red mark vanished from the skin of Eleemon, a sinner was saved, and St. Basil came off victorious.—*Amphilochius: Life of St. Basil.* (See *Rosweyde: Vitæ Patrum*, 156-8.)

(Southey has converted this legend into a ballad of nine lays, 1829.)

¶ Theophilus signed away his body and soul, but repented, and the Virgin Mary snatched him from perdition in the nick of time.

The Sinner Saved. So William Huntingdon signed himself (1744–1813). The Rev. J. Newton (1725–1807), of Olney and St. Mary Woolnoth, is also said to have done the same.

Sinon, the crafty Greek who persuaded the Trojans to drag the Wooden Horse into their city.—*Virgil: Æneid,* ii.

*** Dantê, in his *Inferno,* places Sinon, with Potiphar's wife, Nimrod, and the rebellious giants, in the tenth pit of Malêbolgê (see p. 523).

Sin'toism, the primitive religion of Japan. It recognizes *Tien* ("the sun") as the supreme deity, under whom is a crowd of inferior gods and goddesses. The priests eat no animal food. The name is derived from *Sin,* a demi-god.

Sintram, the Norwegian hero of La Motte Fouqué's romance. Sintram was the son of "Biorn of the fiery eyes" and his saintly wife Verena. They lived in the castle of Drontheim.

Sio'na, a seraph to whom was committed the charge of Bartholomew the apostle.—*Klopstock: Messiah,* iii. (1748).

Siph'a, the guardian angel of Andrew the brother of Simon Peter.—*Klopstock: The Messiah,* iii. (1748).

Si'phax, a soldier, in love with princess Calis, sister of Astorax king of Paphos. The princess is in love with Polydore the brother of general Memnon ("the mad lover").—*Beaumont and Fletcher: The Mad Lover* (1617).

(Beaumont died 1616.)

Sir Oracle, a dictatorial prig; a dogmatic pedant.

> I am sir Oracle,
> And when I ope my lips, let no dog bark.
> *Shakespeare: Merchant of Venice,* act i. sc. 1 (1598).

Sire. Chaucer uses this word for *mother.* Thus, in the "Cook's Tale," the wrestler says mockingly to young Gamelyn, "Who is thy fader? who is thy sire?"

Sirens, three sea-nymphs, whose usual abode was a small island near cape Pelŏrus, in Sicily. They enticed sailors ashore by their melodious singing, and then killed them. Their names are Parthenŏpê, Ligeia, and Leucothĕa.—*Greek Fable.*

Sirloin of Beef. James I., on his return from a hunting excursion, so much enjoyed his dinner, consisting of a loin of roast beef, that he laid his sword across it, and dubbed it sir Loin. At Chingford, in Essex, is a place called "Friday Hill House," in one of the rooms of which is an oak table with a brass plate let into it, inscribed with the following words: "ALL LOVERS OF ROAST BEEF WILL LIKE TO KNOW THAT ON THIS TABLE A LOIN WAS KNIGHTED BY KING JAMES THE FIRST ON HIS RETURN FROM HUNTING IN EPPING FOREST."

The tradition is that James said, "Bring hither that sur-loin, sirrah, for it is worthy of a more honourable post, being, as I may say, not *sur-loin* but *Sir-Loin,* the noblest joint of all."

¶ Knighting the loin of beef is also ascribed to Charles II.

> Our second Charles, of fame facete,
> On loin of beef did dine;
> He held his sword, pleased, o'er the meat:
> "Arise, thou famed sir Loin."
> *Ballad of the New sir John Barleycorn.*

¶ Henry VIII. is credited with knighting the loin before either Charles II. or his grandfather James I. The tale is that, dining with the abbot of Reading, the burly monarch ate so heartily of a loin of beef, that the abbot said he would give 1000 marks for such an appetite. "Done," said the king, and kept him in the Tower a prisoner, till his appetite was ravenous. It was then that he called the sur-loin of beef "Sir Loin."

A sir-loin of beef was so knighted, saith tradition, by king Henry.—*Fuller: Church History of Britain,* vi. 2, p. 299 (1655).

N.B.—Surloin is the part of the loin (*sur*) over the kidneys. French, *sur-longe.*

Sirocco, a wind, called the solano in Spain; the khamsin in Egypt; the simoom in Western Asia; and the harmattan on the coast of Guinea. The Italians say of a stupid book, *Era scritto in tempo dal scirocco* ("It was written during the sirocco").

Sister Anne, sister of Fatima (the seventh and last wife of Bluebeard). Fatima, being condemned to death by her tyrannical husband, requested sister Anne to ascend to the highest tower of the castle to watch for her brothers, who were momentarily expected. Bluebeard kept roaring below stairs for Fatima to be quick with her prayers; Fatima was constantly calling out from her chamber, "Sister Anne, do you see them coming?" and sister Anne was on the watch-tower, mistaking every cloud of dust for the mounted brothers. They arrived at last, rescued Fatima, and put Bluebeard to death.—*Perrault: Contes* ("La Barbe Bleue," 1697).

(This is a Scandinavian tale taken from the *Folks Sagas.*)

Sis'yphos, in Latin **Sisyphus,** a king of Corinth, noted for his avarice and fraud. He was punished in the infernal regions by having to roll uphill

a huge stone, which always rolled down again as soon as it reached the top.

'.' Sisyphos is a type of avarice, never satisfied. The avaricious man reaches the summit of his ambition, and no sooner does he so than he finds the object of his desire as far off as ever.

With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, returning with a bound,
Thunders impetuous down, and smokes along the ground.
Homer: Odyssey, xi. (Pope's trans.).

Sisyphus, in the Milesian tales, was doomed to die; but when Death came to him, the wily fellow contrived to fasten the unwelcome messenger in a chair, and then feasted him till old Spare-ribs grew as fat as a prize pig. In time, Pluto released Death, and Sisyphus was caught, but prayed that he might speak to his wife before he went to hadês. The prayer was granted, and Sisyphus told his wife not to bury him, for though she might think him dead, he would not be really so. When he got to the infernal regions, he made the ghosts so merry with his jokes that Pluto reproved him, and Sisyphus pleaded that, as he had not been buried, Pluto had no jurisdiction over him, nor could he even be ferried across the Styx. He then obtained leave to return to earth, that he might persuade his wife to bury him. Now, the wily old king had previously bribed Hermês, when he took him to hadês, to induce Zeus to grant him life, provided he returned to earth again in the body; when, therefore, he did return, he demanded of Hermês the fulfilment of his promise, and Hermês induced Zeus to bestow on him life. Sisyphus was now allowed to return to earth, with a promise that he should never die again till he himself implored for death. So he lived and lived till he was weary of living, and when he went to hadês the second time, he was allotted, by way of punishment, the task of rolling a huge stone to the top of a mountain. Orpheus (*a syl.*) asked him how he could endure so ceaseless and vain an employment, and Sisyphus replied that he hoped ultimately to accomplish the task. "Never," exclaimed Orpheus; "it can never be done!" "Well, then," said Sisyphus, "mine is at worst but everlasting hope." —*Lord Lytton: Tales of Miletus*, ii.

Sitoph'agus ["*the wheat-eater*"], one of the mouse princes, who, being wounded in the battle, crept into a ditch to avoid further injury or danger

The lame Sitophagus, oppressed with pain,
Creeps from the desperate dangers of the plain;
And where the ditches rising weeds supply . . .
There lurks the silent mouse relieved of heat,
And, safe embowered, avoids the chance of fate.
Parnell: Battle of the Frogs and Mice, iii. (about 1712)

'.' The last two lines might be amended thus—

There lurks the trembling mouse with bated breath,
And, hid from sight, avoids his instant death.

Siward [*Se-ward*], the earl of Northumberland, and general of the English forces acting against Macbeth.—*Shakespeare: Macbeth* (1606).

Six Acts, a term given to certain acts, also named "Gagging Acts" (60 George III. and 1 George IV.), to suppress seditious meetings and publications.

Six Chronicles (*The*). Dr. Giles compiled and edited six Old English Chronicles for Bohn's series in 1848. They are: Ethelwerd's *Chronicle*, Asser's *Life of Alfred*, Geoffrey of Monmouth's *British History*, *Gildas the Wise*, Nennius's *History of the Britons*, and Richard of Cirencester's *On the Ancient State of Britain*. The last three were edited, in 1757, by professor Bertram, in his *Scriptores Tres*, but great doubt exists on the genuineness of Dr. Bertram's compilation. (See THREE WRITERS.)

Six Islands (*The*), which constituted "Great Brittany" before the Saxon period, were Ireland, Iceland, Gothland, the Orkneys, Norway, and Dacia (or *Denmark*).

Six Months' War (*The*), the great war between Prussia and France. The emperor (Napoleon III.) left St. Cloud July 28, 1870, and Paris capitulated January 28, 1871.

This is often called the SEVEN MONTHS' WAR. But by no calculation can this be correct. The war lasted just six months: but Napoleon declared war July 19, 1870, and the peace was signed at Frankfort, May 10, 1871.

Sixpenny War (*The*), the O. P. (*old price*) riot of Covent Garden in 1809. So called because the managers tried to raise the price of admission from 3*s.* 6*d.* to 4*s.* If the managers had not given way, the newly built theatre would have been utterly dismantled.

Sixteen-String Jack, John Rann, a highwayman. He was a great fop, and wore sixteen tags to his breeches, eight at each knee (hanged 1774).

Dr. Johnson said that Gray's poetry towered above the ordinary run of verse, as Sixteen String Jack above the ordinary foot-pad.—*Boswell: Life of Johnson* (1791).

Skeffington, author of *Sleeping Beauty, Maids and Bachelors,* etc.

And sure *great* Skeffington must claim our praise
For skirtless coats, and skeletons of plays.
Byron: English Bards and Scotch Reviewers (1809).

Skeggs (*Miss Carolina Wilhelmina Amelia*), the companion of "lady Blarney." These were two flash women introduced by squire Thornhill to the Primrose family, with a view of beguiling the two eldest daughters, who were both very beautiful. Sir William Thornhill thwarted their infamous purpose.—*Goldsmith: Vicar of Wakefield* (1766).

Skeleton at the Feast. Plutarch says that in Egyptian banquets towards the close a servant brought in a skeleton, and cried aloud to the guests, "Look on this! Eat, drink, and be merry; for to-morrow you die!" Herodotos says the skeleton was a wooden one, about eighteen inches in length. (See 1 *Cor.* xv. 32; see also REMEMBER THOU ART MORTAL! p. 907.)

The stranger feasted at his board;
But, like the skeleton at the feast,
That warning timepiece never ceased:
"For ever—Never! Never—For ever!"
Longfellow: The Old Clock on the Stairs

Skelton (*Sam*), a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Sketch-book (*The*), a series of short tales, etc., by Washington Irving (1820).

Sketches by Boz, *i.e.* by Dickens (1836).

Sketches of Irish Character, by Mrs. S. C. Hall (1829).

Sketchley (*Arthur*), George Rose, author of *Mrs. Brown* (her observations on men and objects, politics and manners, etc.).

Skettles (*Sir Barnet*), of Fulham. He expressed his importance by an antique gold snuff-box and silk handkerchief. His hobby was to extend his acquaintances, and to introduce people to each other. Skettles, junior, was a pupil of Dr. Blimber.—*Dickens: Dombey and Son* (1846).

Skevington's Daughter, an instrument of torture invented by Skevington, lieutenant of the Tower in the reign of Henry VIII. It consisted of a broad iron hoop, in two parts, jointed with a hinge. The victim was put into the hoop, which was then squeezed close and locked. Here he remained for about an hour and a half in the most inexpressible torture. (Generally corrupted into the "Scavenger's Daughter.")

Skewton (*The Hon. Mrs.*), mother of Edith (Mr. Dombey's second wife). Having once been a beauty, she painted when old and shrivelled, became enthusiastic about the "charms of nature," and reclined in her bath-chair in the attitude she assumed in her barouche when young and well off. A fashionable artist had painted her likeness in this attitude, and called his picture "Cleopatra." The Hon. Mrs. Skewton was the sister of the late lord Feenix, and aunt to the present lord.—*Dickens: Dombey and Son* (1846).

Skies, snobs. (See SKY-LARK.)

Skiffins (*Miss*), an angular, middle-aged woman, who wears "green kid gloves when dressed for company." She marries Wemmick.—*Dickens: Great Expectations* (1860).

Skimpole (*Harold*), an amateur artist, always sponging on his friends. Under a plausible, light-hearted manner, he was intensely selfish; but Mr. Jarndyce looked on him as a mere child, and believed in him implicitly.—*Dickens: Bleak House* (1852).

(The original of this character was Leigh Hunt, who was greatly displeased at the skit.)

Skin (*The Man without a*), Richard Cumberland. So called by Garrick, on account of his painful sensitiveness of all criticism. The same irritability of temper made Sheridan caricature him in *The Critic* as "sir Fretful Plagiary" (1732–1811).

Skinfaxi ["*shining mane*"], the horse which draws the chariot of day.—*Scandinavian Mythology.*

Skofnung, the sword of king Rolf the Norway hero, preserved for centuries in Iceland.

Skogan. (See SCOGAN, p. 970.)

Skreigh (*Mr.*), the precentor at the Gordon Arms inn, Kippletringan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Skulls. The skulls of the ancient Persians were so thin-boned that a small pebble would break them; whereas those of the Egyptians were so thick in the bone that they would not break even with the blow of a huge stone.—*Herodotos:*

History (in nine books, called "The Nine Muses").

Skulls at Banquets. Plutarch tells us that towards the close of an Egyptian feast a servant brought in a skeleton, and cried to the guests, "Eat, drink, and be merry; for to-morrow you die!" (See SKELETON AT THE FEAST.)

Like skulls at Memphian banquets.
Byron: Don Juan, iii. 65 (1820).

Skurliewhitter (*Andrew*), the scrivener.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Sky-Lark, a lark with the "skies" or 'scis. The Westminster boys used to style themselves *Romans*, and the "town" *Volsci*; the latter word was curtailed to *'sci* [*sky*]. A row between the Westminsterians and the town roughs was called a *'sci-lark*, or a lark with the Volsci.

"Snowball the skies!" thought I, not knowing that "skies" and "blackguards" were synonymous terms.—*Lord W. Lennox: Celebrities, &c.*, i. 1.

Skylark (*Ode to the*), by Percy B. Shelley (1820). One of the most exquisite odes in the language.

James Hogg, the Ettrick Shepherd, has also an admirable poem called the *Skylark*. It begins—

Bird of the wilderness,
Blithsome and cumberless,
Sweet be thy matin o'er moorland and lea!

Skyresh Bol'golam, the high admiral or galbet of the realm of Lilliput. —*Swift: Gulliver's Travels* ("Voyage to Lilliput," iii., 1726).

S. L. Laud ordered William Prynne to be branded on both cheeks with the letters S. L., meaning "Schismatic libellers;" but Prynne insisted that the letters stood for *Stigmata Laudis* ("Laud's disgrace").

Slackbridge, one of the "hands" in Bounderby's mill at Coketown. Slackbridge is an ill-conditioned fellow, ill made, with lowering eyebrows, and, though inferior to many of the others, exercises over them a great influence. He is the orator, who stirs up his fellow-workmen to strike.—*Dickens: Hard Times* (1854).

Slammerkin (*Mrs.*). Captain Macheath says of her, "She is careless and genteel." "All you fine ladies," he adds, "who know your own beauty, affect an undress."—*Gay: The Beggar's Opera*, ii. 1 (1727).

Slander, an old hag, of "ragged, rude attyre, and filthy lockes," who sucked venom out of her nails. It was her duty to abuse all goodness, to frame groundless charges, to "steale away the crowne of a good name," and "never thing so well was doen, but she with blame would blot, and of due praise deprive."

A foule and loathly creature sure in sight,
And in conditions to be loathed no lesse;
For she was stuft with rancour and despight
Up to the throat, that oft with bitternesse
It forth would breake and gush in great excesse,
Pouring out streams of poyson and of gall
'Gainst all that truth or vertue doe professe,
Whom she with leasings lewdly did miscall,
And wickedly backbite. Her name men "Sclaunder call.

Spenser: Faërie Queene, IV. viii. 24 (1596).

Slang, from Slangenberg, a Dutch general, noted for his abusive and exaggerated epithets when he reproved the men under his command. The etymon is suited to the dictionary, and the following are not without wit: Italian, *s-lingua*, *s* negative and *lingua* = "bad language;" French, *esclandre*, "an event which gives rise to scandal," hence, *faire esclandre*, "to expose one to scandal," *causer de l'escadre*, "to give ground for scandal;" Greek, *skandalon*, "an offence, a scandal." "Slangs," fetters for malefactors.

Slango, a lad, servant of Gaylove a young barrister. He dresses up as a woman, and when squire Sapskull comes from Yorkshire for a wife, Slango passes himself off as Arbella. In the mean time, Gaylove assumes the airs and manners of a Yorkshire tike, and marries Arbella, with whom he is in love.—*Carey: The Honest Yorkshireman* (1736).

Slawken-Ber'gius (*Hafen*); an imaginary author, distinguished for the great length of his nose. In the *Life and Opinions of Tristram Shandy* (by Sterne), Slawken-Bergius is referred to as a great authority on all lore connected with noses, and a curious tale is introduced from his hypothetical works about a man with an enormously long nose.

No nose can be justly amputated by the public, not even the nose of Slawken-Bergius himself.—*Carlyle.*

Slaygood (*Giant*), master of a gang of thieves which infested the King's highway. Mr. Greatheart slew him, and rescued Feeblemind from his grasp in a duel.—*Bunyan: Pilgrim's Progress*, ii. (1684).

Slea'ry, proprietor of the circus at Coketown. A stout man, with one eye

fixed and one loose, a voice like the efforts of a broken pair of bellows, a flabby skin, and muddled head. He was never sober and never drunk, but always kind-hearted. Tom Gradgrind, after robbing the bank, lay concealed in this circus as a black servant, till Sleary connived at his escape. This Sleary did in gratitude to Thomas Gradgrind, Esq., M.P., who adopted and educated Cecilia Jupe, daughter of his clown, signor Jupe.

Josephine Sleary, daughter of the circus proprietor, a pretty girl of 18, who had been tied on a horse at two years old, and had made a will at 12. This will she carried about with her, and in it she signified her desire to be drawn to the grave by two piebald ponies. Josephine married E. W. B. Childers of her father's circus.—*Dickens: Hard Times* (1854).

Sleek (*Aminadab*), in *The Serious Family*, a comedy by Morris Barnett.

Sleeper (*The*). Almost all nations have a tradition about some sleeper, who will wake after a long period of dormancy.

(1) *American* (*North*). RIP VAN WINKLE, a Dutch colonist of New York, slept twenty years in the Kaatskill Mountains of North America. — *W. Irving.*

American Indians. The name of Montezuma, last of the Aztec emperors, is dearly cherished by American Indian tribes, who still indulge a belief that he will some day return to re-establish the ancient empire.—*Researches of the Hon. E. G. Squier.*

American (*South*). SEBASTIAN I., supposed to have fallen in the battle of Alcazarquebir, in 1578, is only asleep, and will in due time awake, return to life, and make Brazil the chief kingdom of the earth.

Arabian Legends. MAHOMMED MOHADI, the twelfth imân, is only sleeping, like Charlemagne, till Antichrist appears, when he will awake in his strength, and overthrow the great enemy of all true believers.

NOURJAHAD is only in a temporary sleep, waiting the fulness of time.

(2) *British Traditions.* KING ARTHUR is not dead in Avillon, but is merely metamorphosed into a raven. In due time he will awake, resume his proper person, claim the throne of Britain, and make it the head and front of all the kingdoms of the globe. "Because king Arthur bears for the nonce the semblance of a raven, the people of Britain never kill a raven" (*Cervantes: Don Quixote*, I. ii. 5).

GYNETH slept 500 years by the enchantment of Merlin. She was the natural daughter of king Arthur and Guendolen; and was thus punished because she would not put an end to a combat in which twenty knights were mortally wounded, including Merlin's son.—*Sir W. Scott: Bridal of Triermain* (1813).

MERLIN, the enchanter, is not dead, but "sleeps and sighs in an old tree, spell-bound by Vivien."—*British Legend.*

ST. DAVID was thrown into an enchanted sleep by Ormandine; but after sleeping for seven years, he was awoke by Merlin.

(3) *French Legend.* The French slain in the SICILIAN VESPERS are not really dead; but they sleep for the time being, awaiting the day of retribution.

(4) *German Legends.* BARBAROSSA with six of his knights sleeps in Kyffhaüsberg, in Thuringia, till the fulness of time; when they will awake and make Germany the foremost kingdom of the earth. The beard of the red king has already grown through the table slab at which he is seated; but it must wind itself three times round the table before his second advent. Barbarossa occasionally wakes and asks, "Is it time?" when a voice replies, "Not yet. Sleep on."

CHARLEMAGNE is not dead, but only asleep in Untersberg, near Saltzburg, waiting for the advent of Antichrist, when he will rouse from his slumber, go forth conquering, and will deliver Christendom that it may be fit for the second advent and personal reign of Christ.

CHARLES V. kaiser of Germany is only asleep, waiting his time, when he will awake, return to earth, "resume the monarchy over Germany, Portugal, Spain, Belgium, the Netherlands, and Denmark, putting all enemies under his feet."

KNEZ LAZAR, of Servia, supposed to have been slain by the Turks in 1389, is not really dead, but has put on sleep for a while, and at an allotted moment he will reappear in his full strength.

(5) *Grecian Legends.* ENDYM'ION, a beautiful youth, sleeps a perpetual sleep in Latmos. Selênê (the moon) fell in love with him, kissed him, and still lies by his side. In the British Museum is an exquisite statue of Endymion asleep.—*Greek Fable.*

EPIMEN'IDES (5 *syl.*) the Cretan poet was sent in boyhood to search for a stray sheep; being heated and weary, he stepped into a cave, and fell asleep for fifty-seven years. Epimenidês, we are told, attained the age of 154, 157, 229, and some say 289 years.—*Pliny: History*, vii. 12.

(6) *Irish Traditions.* BRIAN, surnamed "Boroimhe," king of Ireland, who conquered the Danes in twenty pitched battles, and was supposed to have been slain in the battle of Clontarf, in 1014, was only stunned. He still sleeps in his castle of Kincora, and the day of Ireland's necessity will be Brian's opportunity.

DESMOND OF KILMALLOCK, in Limerick, supposed to have perished in the reign of Elizabeth, is only sleeping under the waters of lough Gur. Every seventh year he reappears in full armour, rides round the lake early in the morning, and will ultimately reappear and claim the family estates.—*Sir W. Scott: Fortunes of Nigel* (1822).

(7) *Jewish Legend.* ELIJAH the prophet is not dead, but sleeps in Abraham's bosom till Antichrist appears, when he will return to Jerusalem and restore all things.

(8) *Russian Tradition.* ELIJAH MANSUR, warrior, prophet, and priest in Asiatic Russia, tried to teach a more tolerant form of Islâm, but was looked on as a heretic, and condemned to imprisonment in the bowels of a mountain. There he sleeps, waiting patiently the summons which will be given him, when he will awake, and wave his conquering sword to the terror of the Muscovite.—*Milner: Gallery of Geography*, 781.

(9) *Scandinavian Tradition.* OLAF TRYGGVASON king of Norway, who was baptized in London, and introduced Christianity into Norway, Iceland, and Greenland. Being overthrown by Swolde king of Sweden (A.D. 1000), he threw himself into the sea and swam to the Holy Land, became an anchorite, and fell asleep at a greatly advanced age; but he is only waiting his opportunity, when he will sever Norway from Sweden, and raise it to a first-class power.

(10) *Scottish Tradition.* THOMAS OF ERCELDOUNE sleeps beneath the Eildon Hills, in Scotland. One day, an elfin lady led him into a cavern in these hills, and he fell asleep for seven years, when he revisited the upper earth, under a bond that he would return immediately the elfin lady summoned him. One day, as he was making merry with his friends, he heard the summons, kept his word, and has never since been seen.—*Sir W. Scott: Minstrelsy of the Scottish Border.*

(11) *Spanish Tradition.* BOBADIL EL CHICO, last of the Moorish kings of Granada, lies spell-bound near the Alhambra, but in the day appointed he will return to earth and restore the Moorish government in Spain.

(12) *Swiss Legend.* Three of the family of TELL sleep a semi-death at Rütli, waiting for the hour of their country's need, when they will wake up and deliver it. (See SEVEN SLEEPERS, p. 985.)

Sleeper Awakened (*The*). Abou Hassan, the son of a rich merchant at Bagdad, inherited a good fortune; but, being a prudent man, made a vow to divide it into two parts: all that came to him from rents he determined to set apart, but all that was of the nature of cash he resolved to spend on pleasure. In the course of a year he ran through this fund, and then made a resolve in future to ask only one guest at a time to his board. This guest was to be a stranger, and never to be asked a second time. It so happened that the caliph Haroun-al-Raschid, disguised as a merchant, was on one occasion his guest, and heard Abou Hassan say that he wished he were a caliph for one day, and he would punish a certain imân for tittle-tattling. Haroun-al-Raschid thought that he could make capital of this wish for a little diversion; so, drugging the wine, the merchant fell into a profound sleep, was conveyed to the palace, and on waking was treated as the caliph. He ordered the imân to be punished, and sent his mother a handsome gift; but at night, another sleeping draught being given him, he was carried back to his own house. When he woke, he could not decide if he had been in a dream or not, but his conduct was so strange that he was taken to a mad-house. He was confined for several days, and, being discharged, the caliph in disguise again visited him, and repeated the same game, so that next day he could not tell which had been the dream. (See SLY, p. 1019.) At length the mystery was cleared up, and he was given a post about the caliph's person, and the sultana gave him a beautiful slave for his wife. Abou Hassan now played a trick on the caliph. He pre-

tended to be dead, and sent his young wife to the sultana to announce the sad news. Zobeida, the sultana, was very much grieved, and gave her favourite a sum of money for the funeral expenses. On her return, she played the dead woman, and Abou Hassan went to the caliph to announce his loss. The caliph expressed his sympathy, and, having given him a sum of money for the funeral expenses, went to the sultana to speak of the sad news of the death of the young bride. "The bride?" cried Zobeida; "you mean the bridegroom, commander of the faithful." "No, I mean the bride," answered the caliph, "for Abou Hassan has but just left me." "That cannot be, sire," retorted Zobeida, "for it is not an hour ago that the bride was here, to announce his death." To settle this moot point, the chief of the eunuchs was sent to see which of the two was dead; and Abou, who saw him coming, got the bride to pretend to be dead, and set himself at her head bewailing, so the man returned with the report that it was the bride who was dead, and not the bridegroom. The sultana would not believe him, and sent her aged nurse to ascertain the fact. As she approached, Abou Hassan pretended to be dead, and the bride to be the wailing widow; accordingly the nurse contradicted the report of the eunuch. The caliph and sultana, with the nurse and eunuch, then all went to see for themselves, and found both apparently dead. The caliph now said he would give 1000 pieces of gold to know which died first, when Abou Hassan cried, "Commander of the faithful, it was I who died first." The trick was found out, the caliph nearly died with laughter, and the jest proved a little mine of wealth to the court favourite.—*Arabian Nights.*

Sleepers. (See SEVEN SLEEPERS, p. 985.)

Sleeping Beauty (*The*), a lady who sleeps in a castle a hundred years, during which time an impenetrable wood springs up around the castle; but being at length disenchanted by a young prince, she marries him. The brothers Grimm have reproduced this tale in German. The old Norse tale of Brynhild and Sigurd seems to be the original of *The Sleeping Beauty.—Perrault: Contes du Temps* ("La Belle au Bois Dormant," 1697). (See also TRIERMAIN.)

(Tennyson has poetized this nursery story.)

Sleepless Men. Arsenus never went to bed; and St. Euthymus slept only leaning against a wall.

Euthyme se proposa d'imiter le grand Arsène dont la réputation courait alors partout l'Orient. Il jeunait toute la semain sans rien prendre que le dimanche; jamais personne ne l'a vu couché pour se reposer; quand la nature était accablée, il s'appuysait seulement contre la muraille ou il se tenait à une corde qui pendait au plancher. Dès il s' évultat en s' excitant par ces paroles du même Arsène, "A quoi penses-tu lache et misérable Arsène?"—*Les Petits Bollandistes*, vol. i. p. 498.

Sleipner, the horse of Odin.

Slender, one of the suitors of "sweet Anne Page." His servant's name is Simple. Slender is a country lout, cousin of justice Shallow.—*Shakespeare: Merry Wives of Windsor* (1596).

Slender is a perfect satire . . . on the brilliant youth of the provinces . . . before the introduction of newspapers and turnpike roads; awkward and boobyish among civil people, but at home in rude sports, and proud of exploits at which the town would laugh.—*Hallam.*

Slender and sir Andrew Ague-cheek are fools troubled with an uneasy consciousness of their folly, which in the latter produces a most edifying meekness and docility, and in the former awkwardness, obstinacy, and confusion.—*Macaulay.*

Slick (*Sam*), judge Thomas Chandler Haliburton of Nova Scotia, author of *The Clockmaker* (1837).

Sam Slick, a Yankee clockmaker and pedlar, wonderfully 'cute, a great observer, full of quaint ideas, droll wit, odd fancies, surprising illustrations, and plenty of "soft sawder." Judge Haliburton wrote the two series called *Sam Slick or the Clockmaker* (1837).

Sliderskew (*Peg*), the hag-like housekeeper of Arthur Gride. She robs her master of some deeds, and thereby brings on his ruin.—*Dickens: Nicholas Nickleby* (1838).

Sligo (*Dr.*), of Ireland. He looks with contempt on his countryman, Dr. Osasafras, because he is but a *parvenu.*

Osasafras! That's a name of no note. He is not a Milesian, I am sure. The family, I suppose, came over the other day with Strongbow, not above seven or eight hundred years ago.—*Foote: The Devil upon Two Sticks* (1768).

Slingers (or *Balearic*) **Islands.** Majorca, Minorca, and Iviça were so called, because their inhabitants were very noted for the use of the sling, at one time much employed in war.

Slingsby (*Jonathan Freke*), John Francis Waller, author of *The Slingsby Papers* (1852), etc.

Slinkton (*Julius*), in Dickens's story of *Hunted Down* (1860). He attempts the murder of Alfred Beckwith, and finally summits suicide.

Slip, the valet of young Harlowe (son of sir Harry Harlowe, of Dorsetshire). He schemes with Martin, a fellow-servant, to contract a marriage between Martin and Miss Stockwell (daughter of a wealthy merchant), in order to get possession of £10,000, the wedding portion. The plan was this: Martin was to pass himself off as young Harlowe, and marry the lady or secure the dot; but Jenny (Miss Stockwell's maid) informs Belford, the lover of Miss Stockwell, and he arrests the two knaves just in time to prevent mischief.—*Garrick: Neck or Nothing* (1766).

Slippers which enabled the feet to walk, *knives* that cut of themselves, and *sabres* which dealt blows at a wish, were presents brought to Vathek by a hideous monster without a name. — *Beckford: Vathek* (1784).

Slippery Sam, a highwayman in captain Macheath's gang. Peachum says he should dismiss him, because "the villain hath the impudence to have views of following his trade as a tailor, which he calls an honest employment."—*Gay: The Beggar's Opera*, i. (1727).

Slipslop (*Mrs.*), a lady of frail morals. — *Fielding: Joseph Andrews* (1742).

Slo-Fair, Chichester, the October fair, when the beasts were sold for slaughter, that they might be salted down for winter use. The next month (November) was called *Blot-monath* or "Blood-month," being the time when the beasts were killed. (Old English, *slêan, slôh,* "to slaughter;" *blôt,* "blood, sacrifice," from *blôtan,* "to shed blood.")

∴ Some idea may be gathered of the enormous number of animals salted down in November, from the mere residue left in the larder of the elder Spencer, in May, 1327. There were "80 salted beeves, 500 bacons, and 600 muttons."

Slop (*Dr.*), sir John Stoddart, M.D., editor of the *New Times,* who entertained an insane hatred of Napoleon Bonaparte, called by him "The Corsican Fiend." William Hone devised the name from Stoddart's book entitled *Slop's Shave at a Broken Hone* (1820), and Thomas Moore helped to popularize it (1773–1856).

Slop (*Dr.*), a choleric, enthusiastic and bigoted physician. He breaks dowr Tristram's nose, and crushes uncle Toby's fingers to a jelly in attempting to demonstrate the use and virtues of a newly invented pair of obstetrical forceps.—*Sterne: The Life and Opinions of Tristram Shandy, Gentleman* (1759).

(Under this name, Sterne ridiculed Dr. Burton, a man-midwife of York.)

Slopard (*Dame*), wife of Grimbard the brock or badger, in the beast-epic of *Reynard the Fox* (1498).

Sloppy, a love-child brought up by Betty Higden, for whom he turned the mangle. When Betty died, Mr. Boffin apprenticed him to a cabinet-maker. Sloppy is described as "a very long boy, with a very little head, and an open mouth of disproportionate capacity that seemed to assist his eyes in staring." It is hinted that he became "the prince" of Jenny Wren, the dolls' dressmaker.

Of an ungainly make was Sloppy. There was too much of him longwise, too little of him broadwise, and too many sharp angles of him angle-wise. . . . He had a considerable capital of knee, and elbow, and wrist, and ankle. Full-private Number One in the awkward squad was Sloppy.—*Dickens: Our Mutual Friend,* I. i. 16 (1864).

Slough of Despond (*The*), a deep bog, which Christian had to pass on his way to the Wicket Gate. Neighbour Pliable would not attempt to pass it, and turned back. While Christian was floundering in the slough, Help came to his aid, and assisted him over.

The name of the slough was Despond. Here they wallowed for a time, and Christian, because of the burden that was on his back, began to sink into the mire. This miry slough is such a place as cannot be mended. It is the descent whither the scum and filth that attends conviction of sin doth continually run, and therefore is it called the Slough of Despond; for still, as the sinner is awakened about his lost condition, there arise in his soul many fears and doubts and discouraging apprehensions, which all of them get together, and settle in this place, and this is the reason of the badness of this ground.—*Bunyan: Pilgrim's Progress,* i. (1678)

Slowboy (*Tilly*), nurse and general help of Mr. and Mrs. Peerybingle. She "was of a spare and straight shape, insomuch that her garments appeared to be in constant danger of sliding off her shoulders. Her costume was remarkable for its very partial development, and always afforded glimpses at the back of a pair of dead-green stays." Miss Tilly was very fond of baby, but had a surprising talent for getting it into difficulties, bringing its head in perpetual contact with doors, dressers, stair-rails, bedposts, and so on. Tilly, who had been a foundling, looked upon the house

of Peerybingle the carrier as a royal residence, and loved both Mr. and Mrs. Peerybingle with all the intensity of an undivided affection. — *Dickens: The Cricket on the Hearth* (1845)

Sludge (*Gammer*), the landlady of Erasmus Holiday the schoolmaster in White Horse Vale.

Dickie Sludge or "Flibbertigibbet," her dwarf grandson.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Slum (*Mr.*), a patter poet, who dressed *en militaire*. He called on Mrs. Jarley, exhibitor of wax-works, all by accident. "What, Mr. Slum?" cried the lady of the wax-work; "who'd have thought of seeing you here?" "'Pon my soul and honour," said Mr. Slum, "that's a good remark! 'Pon my soul and honour, that's a wise remark . . . Why I came here? 'Pon my soul and honour, I hardly know what I came here for . . . What a splendid classical thing is this, Mrs. Jarley! 'Pon my soul and honour, it is quite Minervian!" "It'll look well, I fancy," observed Mrs. Jarley. "Well!" said Mr. Slum; "it would be the delight of my life, 'pon my soul and honour, to exercise my Muse on such a delightful theme. By the way—any orders, madam? Is there anything I can do for you?" (ch. xxviii.).

"Ask the perfumers," said the military gentleman, "ask the blacking-makers, ask the hatters, ask the old lottery-office keepers, ask any man among 'em what poetry has done for him, and mark my word, he blesses the name of Slum."—*Dickens The Old Curiosity Shop* (1840).

Slumkey (*Samuel*), "blue" candidate for the representation of the borough of Eatanswill in parliament. His opponent is Horatio Fizkin, who represents the "buff" interest.—*Dickens: The Pickwick Papers* (1836).

Sly (*Christopher*), a keeper of bears, and a tinker. In the induction of Shakespeare's comedy called *Taming of the Shrew*, Christopher is found dead drunk by a nobleman, who commands his servants to take him to his mansion and attend on him as a lord. The trick is played, and the "commonty" of *Taming of the Shrew* is performed for the delectation of the ephemeral lord.

¶ A similar trick was played by Haroun-al-Raschid on a rich merchant named Abou Hassan (see *Arabian Nights*, "The Sleeper Awakened," *q.v.*). Also by Philippe *le Bon* of Burgundy, on his marriage with Eleanora (see *Burton: Anatomy of Melancholy*, ii. 2, 4, 1624).

Slyme (*Chevy*), one of old Martin Chuzzlewit's numerous relations. He is a drunken, good-for-nothing vagabond, but his friend Montague Tigg considers him "an unappreciated genius." His chief peculiarity consists in his always being "round the corner."—*Dickens: Martin Chuzzlewit* (1844).

Small (*Gilbert*), the pinmaker, a hardworking old man, who loves his son most dearly.

Thomas Small, the son of Gilbert, a would-be man of fashion and maccaroni. Very conceited of his fine person, he thinks himself the very glass of fashion. Thomas Small resolves to make a fortune by marriage, and allies himself to Kate, who turns out to be the daughter of Strap the cobbler.—*Knowles: The Beggar of Bethnal Green* (1834).

Small Beer Poet (*The*), W. Thomas Fitzgerald. He is now known only for one line, quoted in the *Rejected Addresses:* "The tree of freedom is the British oak." Cobbett gave him the sobriquet (1759–1829).

Small-Endians, a "religious sect" in Lilliput, who made it an article of orthodoxy to break their eggs at the small end. By the Small-endians is meant the protestant party; the Roman Catholics are called the Big-endians, from their making it a *sine qua non* for all true Churchmen to break their eggs at the big end.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," 1726).

Smallweed Family (*The*), a grasping, ill-conditioned lot, consisting of grandfather, grandmother, and the twins Bartholomew and Judy. The grandfather indulges in vituperative exclamations against his aged wife, with or without provocation, and flings at her anything he can lay his hand on. He becomes, however, so dilapidated at last that he has to be shaken up by his amiable granddaughter Judy in order to be aroused to consciousness.

Bart., i.e. *Bartholomew Smallweed*, a youth who moulds himself on the model of Mr. Guppy, the lawyer's clerk in the office of Kenge and Carboy. He prides himself on being "a limb of the law," though under 15 years of age; indeed, it is reported of him that his first long clothes were made out of a lawyer's blue bag.—*Dickens: Bleak House* (1852).

Smart (*Christopher*), a poet of the

last century, whose poem, *A Song to David*, was produced in a mad-house, and indented, for want of writing materials, with a key. Rossetti said of this production that it was "a masterpiece of rich imagery, exhaustive resource, and reverberant sound" (*Athenæum*, February 19, 1887).

(Browning introduces Smart in his *Parleyings with Certain People.*)

Sma'trash (*Eppie*), the ale-woman at Wolf's Hope village.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Smauker (*John*), footman of Angelo Cyrus Bantam. He invites Sam Weller to a "swarry" of "biled mutton."—*Dickens: The Pickwick Papers* (1830).

Smectym'nuus, the title of a celebrated pamphlet containing an attack upon episcopacy (1641). The title is composed of the initial letters of the five writers, **SM** (Stephen Marshall), **EC** (Edmund Calamy), **TY** (Thomas Young), **MN** (Matthew Newcomen), **UUS** (William Spurstow). Sometimes one U is omitted. Butler says the business of synods is—

> To find, in lines of beard and face,
> The physiognomy of "Grace;"
> And by the sound and twang of nose,
> If all be sound within disclose . . .
> The handkerchief about the neck
> (Canonical cravat of Smeck,
> From whom the institution came
> When Church and State they set on flame . . .)
> Judge rightly if "regeneration"
> Be of the newest cut in fashion.
> *S. Butler: Hudibras*, I. 3 (1663).

Smelfungus. Smollett was so called by Sterne, because his volume of *Travels through France and Italy* is one perpetual snarl from beginning to end.

> The lamented Smelfungus travelled from Boulogne to Paris, from Paris to Rome, and so on; but he set out with the spleen and jaundice, and every object he passed by was discoloured or distorted. He wrote an account of them, but 'twas nothing but the account of his own miserable feelings.—*Sterne: Sentimental Journey* (1768).

Smell a Voice. When a young prince had clandestinely visited the young princess brought up in the palace of the Flower Mountain, the fairy mother Violenta said, "I smell the voice of a man," and commanded the dragon on which she rode to make search for the intruder.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

∴ Bottom says, in the part of "Pyramus"—

> I see a voice, now will I to the chink,
> To spy an I can hear my Thisbe's face.
> *Shakespeare: Midsummer Night's Dream*, act v. sc. 1 (1594).

Smelling Sins. St. Hilarian had the gift of detecting what vices or sins any one indulged in simply by the smell of their persons or garments. By the same instinctive faculty he could discern their good feelings and virtuous desires. —*St. Jerome: Life of St. Hilarian* (A.D. 390).

> Do you smell a fault?
> *Shakespeare: King Lear*, act I. sc. 1 (1605).

(This may mean something more than *discern.*)

> Oh! my offence is rank; it smells to heaven.
> *Shakespeare: Hamlet*, act iii. sc. 3 (1596).

(That is, its smell reaches heaven or goes up to heaven.)

Smike (1 *syl.*), a poor, half-starved, half-witted boy, the son of Ralph Nickleby. As the marriage was clandestine, the child was put out to nurse, and neither its father nor its mother ever went to see it. When about seven years old, the child was stolen by one Brooker, out of revenge, and put to school at Dotheboys Hall, Yorkshire. Brooker paid the school fees for six years, and being then transported, the payment ceased, and the boy was made a sort of drudge. Nicholas Nickleby took pity on him, and when he left, Smike ran away to join his friend, who took care of the poor half-witted creature till he died (see pp. 594, 595, original edition). — *Dickens: Nicholas Nickleby* (1838).

Smile, and be a Villain.—*Shakespeare: Hamlet*, act i. sc. 5 (1596).

Smiler, a sheriff's officer, in *A Regular Fix*, by J. M. Morton.

Smilinda, a lovelorn maiden, to whom Sharper was untrue. Pope, in his eclogue called *The Basset Table* (1715), makes Cordelia and Smilinda contend on this knotty point, "Who suffers most, she who loses at basset, or she who loses her lover?" They refer the question to Betty Lovet. Cordelia stakes her "lady's companion, made by Mathers, and worth fifty guineas," on the point; and Smilinda stakes a snuff-box, won at Corticelli's in a raffle, as her pledge. When Cordelia has stated the iron agony of loss at cards, and Smilinda the crushing grief of losing a sweetheart, "strong as a footman and as his master sweet," Lovet awards the lady's companion to Smilinda, and the snuff-box to Cordelia, and bids both give over, "for she wants her tea." Of course, this was suggested by *Virgil: Eclogue*, iii.

SMITH. In the *Leisure Hour* we read: "During a period of seventeen years (from 1838 to 1854, both inclusive), the births, deaths, and marriages of the Smiths registered amounted to 286,037, and it is calculated that the families of Smith in England are not less than 53,000."

∴ This must be a very great miscalculation. 286,037 in seventeen years, gives rather more than 16,825 a year, or a marriage, death, or birth to every three families per annum (nearly). If the registration is correct, the number of families must be many times the number stated.

Smith (*Henry*), *alias* "Henry Gow," *alias* "Gow Chrom," *alias* "Hal of the Wynd," the armourer, and lover of Catharine Glover, whom at the end he marries.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Smith (*King*), Louis Philippe of France, who escaped to England under the assumed name of "Smith."

"Mr. Smith!" exclaimed the king. "That is curious indeed; and it is very remarkable that the first person to welcome me should be Mr. Smith. Twice the assumed name by which I escaped from France has been 'Smith;' and look! this is my passport made out in the name of Smith."—*Times*, March 6, 1848.

Smith (*Mr.*), a faithful confidential clerk in the bank of Dornton and Sulky.—*Holcroft: The Road to Ruin* (1792).

Smith (*Rainy-Day*), John Thomas Smith, antiquary (1766–1833).

Smith (*Wayland*), an invisible farrier, who haunted the "Vale of the White Horse," in Berkshire, where three flat stones supporting a fourth commemorate the place of his stithy. His fee was sixpence, and he was offended if more were offered him.

(Sir W. Scott has introduced him in *Kenilworth*, time, Elizabeth.)

Smith's Prizeman, one who has obtained the prize (£25) founded in the University of Cambridge by Robert Smith, D.D., once Master of Trinity. Two prizes are awarded annually to two commencing bachelors of arts for proficiency in mathematics and natural philosophy.

Smolkin, a punic spirit.

Peace, Smolkin, peace, thou fiend!
Shakspeare: King Lear, act iii. sc. 4 (1605).

Smollett of the Stage (*The*), George Farquhar (1678–1707).

Smotherwell (*Stephen*), the executioner.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Smyr'nean Poet (*The*), Mimnermos, born at Smyrna (fl. B.C. 630).

Snacks, the hard, grinding steward of lord Lackwit, who by grasping got together £26,000. When lord Lackwit died, and the property came to Robin Roughhead, he toadied him with the greatest servility, but Robin dismissed him and gave the post to Frank.—*Allingham: Fortune's Frolic.*

Snaggs, a village portrait-taker and tooth-drawer. He says, "I draws off heads and draws out teeth," or "I takes off heads and takes out teeth." Major Touchwood, having dressed himself up to look like his uncle the colonel, pretends to have the tooth-ache. Snaggs, being sent for, prepares to operate on the colonel, and the colonel in a towering rage sends him to the right about.—*Dibdin: What Next?*

Snagsby (*Mr.*), the law-stationer in Cook's Court, Cursitor Street. A very mild specimen of the "spear half," in terrible awe of his termagant wife, whom he calls euphemistically "his little woman." He preceded most of his remarks by the words, "Not to put too fine a point upon it."—*Dickens: Bleak House* (1852).

Snail, the collector of customs, near Ellangowan House.—*Sir W. Scott: Guy Mannering* (time, George II.).

Snailsfoot (*Bryce*), the jagger or pedlar.—*Sir W. Scott: The Pirate* (time, William III.).

Snake (*Mr.*), a traitorous ally of lady Sneerwell, who has the effrontery to say to her, "You paid me extremely liberally for propagating the lie, but unfortunately I have been offered double to speak the truth." He says—

Ah, sir, consider, I live by the baseness of my character; and if it were once known that I have been betrayed into an honest action, I shall lose every friend I have in the world.—*Sheridan: School for Scandal*, v. 3 (1777).

Snap, the representation of a dragon which for many years was carried about the city of Norwich on Guild day in grand procession with flags and banners, bands of music, and whifflers with swords to clear the way, all in fancy costume. Snap was of great length, a man was in the middle of the beast to carry it, and caused its head to turn and jaws to open

an amazing width, that half-pence might be tossed into it and caught in a bag. The procession was stopped in the year 1824, when Snap was laid up in St. Andrew's Hall. It has since been removed to the Castle Museum.

¶ At Metz a similar procession used to take place annually on St. Mark's Day, the French Snap being called "St. Clement's dragon."

Snare (1 *syl.*), sheriff's officer.—*Shakespeare: 2 Henry IV.* (1598).

Snark (*Hunting the*), a tale by Lewis Carrol (real name Rev. Charles Dodgson) (1876).

Snawley, "in the oil and colour line." A "sleek, flat-nosed man, bearing in his countenance an expression of mortification and sanctity."—*Dickens: Nicholas Nickleby*, iii. (1838).

Sneak (*Jerry*), a hen-pecked pin-maker; a paltry, pitiful, prying sneak. If ever he summoned up a little manliness, his wife would begin to cry, and Jerry was instantly softened.

Master Sneak, . . . the ancient corporation of Garratt, in consideration of your great parts and abilities, and out of respect to their landlord sir Jacob, have unanimously chosen you mayor.—Act ii.

"Jerry Sneak has become the type of hen-pecked husbands.—*Temple Bar*, 456 (1875).

Mrs. Sneak, wife of Jerry, a domineering tartar of a woman, who keeps her lord and master well under her thumb. She is the daughter of sir Jacob Jollup.—*Foote: The Mayor of Garratt* (1763).

Jerry Sneak Russell. So Samuel Russell the actor was called, because of his inimitable representation of "Jerry Sneak," which was quite a hit (1766–1845).

Sneer, a double-faced critic, who carps at authors behind their backs, but fawns on them when they are present (see act i. 1).—*Sheridan: The Critic* (1779).

Sneerwell (*Lady*), the widow of a City knight. Mr. Snake says, "Every one allows that lady Sneerwell can do more with a word or a look than many can with the most laboured detail, even when they happen to have a little truth on their side to support it."

Wounded myself, in the early part of my life, by the envenomed tongue of slander, I confess I have since known no pleasure equal to the reducing of others to the level of my own reputation.—*Sheridan: School for Scandal*, i. 1 (1777).

Miss Farren took leave of the stage in 1797, and her concluding words were: "Let me request, lady Sneerwell, that you will make my respects to the scandalous college of which you are a member, and inform them that lady Teazle [*about to be countess of Derby*], licentiate, begs leave to return the diploma they granted her, as she now leaves off practice, and kills characters no longer. A burst of applause followed, and no more of the play was listened to.—*Mrs. C. Mathews.*

Sneeze into a Sack (*To*), to be guillotined.

Who kissed La Guillotine, looked through the little window and sneezed into the sack.—*Dickens: A Tale of Two Cities*, iii. 4 (1859).

Sneezing. A person who sneezed was at one time supposed to be under the influence of fairies and demons, and as the name of God repelled all evil spirits, the benediction of "God bless you!" drove away the demon, and counteracted its influence.

(Judge Haliburton has a good paper "On Sneezing," in *Temple Bar*, 345, 1875.)

Bul. I have often, Dr. Skeleton, had it in my head to ask some of the faculty, what can be the reason that when a man happens to sneeze, all the company bows.

Skel. Sneezing, Dr. Bulruddery, was a mortal symptom that attended a pestilential disease which formerly depopulated the republic of Athens; ever since, when that convulsion occurs, a short ejaculation is offered up that the sneezing or sternuting party may not be afflicted with the same distemper.

Bul. Upon my conscience, a very learned account! Ay, and a very civil institution too!—*Bickerstaff and Foote: Dr. Last in His Chariot* (1769).

Snevellicci (*Mr.*), in Crummles's company of actors. Mr. Snevellicci plays the military swell, and is great in the character of speechless noblemen.

Mrs. Snevellicci, wife of the above, a dancer in the same theatrical company.

Miss Snevellicci, daughter of Mr. and Mrs. Snevellicci, also of the Portsmouth Theatre. "She could do anything, from a medley dance to lady Macbeth." Miss Snevellicci laid her toils to catch Nicholas Nickleby, but "the bird escaped from the nets of the toiler."—*Dickens: Nicholas Nickleby* (1838).

Snitchey and Craggs, lawyers. It was the opinion of Mr. Thomas Craggs that "everything is too easy," especially law; that it is the duty of wise men to make everything as difficult as possible, and as hard to go as rusty locks and hinges which will not turn for want of greasing. He was a cold, hard, dry man, dressed in grey-and-white like a flint, with small twinkles in his eyes. Jonathan Snitchey was like a magpie or raven. He generally finished by saying, "I speak for Self and Craggs," and, after the death of his partner, "for Self and Craggs deceased."

Mrs. Snitchey and Mrs. Craggs, wives of the lawyers. Mrs. Snitchey was, on principle, suspicious of Mr. Craggs;

and Mrs. Craggs was, on principle, suspicious of Mr. Snitchey. Mrs. Craggs would say to her lord and master—

Your Snitcheys indeed! I don't see what you want with your Snitcheys, for my part. You trust a great deal too much to your Snitcheys, I think, and I hope you may never find my words come true.

Mrs. Snitchey would observe to Mr. Snitchey—

Snitchey, if ever you were led away by man, take my word for it, you are led away by Craggs; and if ever I can read a double purpose in mortal eye, I can read it in Craggs's eye.—*Dickens: The Battle of Life*, ii. (1846).

Snobs (*The Book of*), by Thackeray (1848).

Snodgrass (*Augustus*), M.P.C., a poetical young man, who travels about with Mr. Pickwick, "to inquire into the source of the Hampstead ponds." He marries Emily Wardle.—*Dickens: The Pickwick Papers* (1836).

(M.P.C., Member of the Pickwick Club.)

Snoring (*Great*). "Rector of Great Snoring," a dull, prosy preacher.

Snorro Sturleson, last of the great Icelandic scalds or court poets. He was author of the *Younger Edda*, in prose, and of the *Heimskringla*, a chronicle in verse of the history of Norway from the earliest times to the year 1177. The *Younger Edda* is an abridgment of the *Rhythmical Edda* (see SÆMUND SIGFUSSON). The *Heimskringla* appeared in 1230, and the *Younger Edda* is often called the *Snorro Edda*. Snorro Sturleson incurred the displeasure of Hakon king of Norway, who employed assassins to murder him (1178–1241).

(The *Heimskringla* was translated into English by Samuel Laing in 1844.)

Snout (*Tom*), the tinker, who takes part in the "tragedy" of *Pyrămus and Thisbe*, played before the duke and duchess of Athens "on their wedding day at night." Next to Peter Quince and Nick Bottom the weaver, Snout was by far the most self-important man of the troupe. He was cast for Pyramus's father, but has nothing to say, and does not even put in an appearance during the play.—*Shakespeare: Midsummer Night's Dream* (1592).

Snow King (*The*), Gustavus Adolphus of Sweden, king of Sweden, killed in the Thirty Years' War, at the battle of Lutzen. The cabinet of Vienna said, in derision of him, "The Snow King is come, but he can live only in the north, and will melt away as soon as he feels the sun" (1594, 1611–1632).

At Vienna he was called, in derision, "The Snow King," who was kept together by the cold, but would melt and disappear as he approached a warmer soil.—*Dr. Crichton: Scandinavia* ("Gustavus Adolphus," ii. 61).

Snow King (*The*), Frederick elector palatine, made king of Bohemia by the protestants in the autumn of 1619, but defeated and set aside in the following autumn.

The winter king, king in times of frost, a snow king, altogether soluble in the spring, is the name which Frederick obtains in German histories.—*Carlyle.*

Snow Kingdom (*The*), Inistore, the Orkney Islands.

Let no vessel of the kingdom of snow [*Norway*] bound on the dark-rolling waves of Inistore.—*Ossian: Fingal*, i.

Snow Queen (*The*), Christiana queen of Sweden (1626, 1633–1689).

The princess Elizabeth of England, who married Frederick V. elector palatine, 1613, and induced him to accept the crown of Bohemia in 1619. She was crowned with her husband October 25, 1619, but fled in November, 1620, and was put under the ban of the empire in 1621. Elizabeth was queen of Bohemia during the time of snow, but was melted by the heat of the ensuing summer.

Snowdonia (*The king of*), Moel-y-Wyddfa ("the conspicuous peak"), the highest peak in Snowdonia, being 3571 feet above the sea-level.

Snubbin (*Serjeant*), retained by Mr. Perker for the defence in the famous case of "Bardell *v.* Pickwick." His clerk was named Mallard, and his junior Phunky, "an infant barrister," very much looked down upon by his senior.—*Dickens: The Pickwick Papers* (1836).

Snuffim (*Sir Tumley*), the doctor who attends Mrs. Wititterly.—*Dickens: Nicholas Nickleby* (1838).

Snuffle (*Simon*), the sexton of Garratt, and one of the corporation. He was called a "scollard, for he could read a written hand."—*Foote: Mayor of Garratt*, ii. 1 (1763).

Snug, the joiner, who takes part in the "lamentable comedy" of *Pyrămus and Thisbe* played before the duke and duchess of Athens "on their wedding day at night." His *rôle* was the "lion's part." He asked the manager (Peter Quince) if he had the "lion's part written out, for," said he, "I am slow of memory;" but being told he could do it extempore, "for it was nothing but roaring," he consented

to undertake it.—*Shakespeare: A Midsummer Night's Dream* (1592).

Soane Museum (*The*), the museum collected by sir John Soane, architect, and preserved on its original site, No. 13, Lincoln's Inn Fields, the private residence of the founder (1753–1837). It contains Egyptian and other antiquities, valuable paintings, rare books, etc.

Soapy Sam, Samuel Wilberforce, bishop of Winchester (1805–1873).

Being asked why he was nicknamed "Soapy," he replied, "Because I have often been in hot water, but have always come out with clean hands."

Sobri'no, one of the most valiant of the Saracen army, and called "The Sage." He counselled Agrāmant to entrust the fate of the war to a single combat, stipulating that the nation whose champion was worsted should be tributary to the other. Rogēro was chosen for the pagan champion, and Rinaldo for the Christian army; but when Rogero was overthrown, Agramant broke the compact. Sobrino was greatly displeased, and soon afterwards received the rite of Christian baptism. — *Ariosto: Orlando Furioso* (1516).

Who more prudent than Sobrino I—*Cervantes: Don Quixote* (1605).

Soc'ratês (*The English*). Dr. Johnson is so called by Boswell (1709–1784).

Mr. South's amiable manners and attachment to our Socrátês at once united me to him.—*Life of Johnson* (1791).

Sodom of India, Hy'derabad. So called from the beauty of the country and the depravity of the inhabitants.

Sodor and Man. Sodor is a contraction of Sodorensis. The *sudor-eys* or *sodor-eys* means "the southern isles." The bishop of Sodor and Man is bishop of Man and the southern isles.

Sofa (*The*). So bk. i. of *The Task*, by Cowper, is called; in blank verse, and running to 505 lines (1783–85).

Sofronia, a young Christian of Jerusalem, the heroine of an episode in Tasso's *Jerusalem Delivered* (1575). The tale is this: Aladine king of Jerusalem stole from a Christian church an image of the Virgin, being told by a magician that it was a palladium, and, if set up in a mosque, the Virgin would forsake the Christian army, and favour the Mohammedan. The image was accordingly set up in a mosque, but during the night was carried off by some one. Aladine, greatly enraged, ordered the instant execution of all his Christian subjects but to prevent this massacre, Sofronia accused herself of the offence. Her lover Olindo, hearing that Sofronia was sentenced to death, presented himself before the king, and said that he and not Sofronia was the real offender; whereupon the king ordered both to instant execution; but Clorinda the Amāzon, pleading for them, obtained their pardon, and Sofronia left the stake to join Olindo at the altar of matrimony. —Bk. ii.

¶ This episode may have been suggested by a well-known incident in ecclesiastical history. At Merum, a city of Phrygia, Amachius the governor of the province ordered the temple to be opened, and the idols to be cleansed. Three Christians, inflamed with Christian zeal, went by night and broke all the images. The governor, unable to discover the culprits, commanded all the Christians of Merum to be put to death; but the three who had been guilty of the act confessed their offence, and were executed. — *Socrates: Ecclesiastical History*, iii. 15 (A.D. 439). (See SOPHRONIA, p. 1030.)

Softer Adams of your Academe, schoolgirls.—*Tennyson: The Princess*, ii.

Soham, a monster with the head of a horse, four eyes, and the body of a fiery dragon. (See OURANABAD, p. 790.)

Soho (London). The tradition is that this square was so called from the watchword of the duke of Monmouth at the battle of Sedgemoor, in 1685. The reverse of this may possibly be true, viz. that the duke selected the watchword from the name of the locality in which he lived; but the name of the place certainly existed in 1632, if not earlier.

Sohrab and Rustum, a Persian tale, in blank verse, by Matthew Arnold. Sohrab was a natural son of Rustum. He became a soldier, and carried dismay into the Persian army. Rustum, the boldest of the Persians, encountered him, not knowing who he was, and slew him. As he was dying, Rustum discovered he was his son, and buried him at Seistan. (See RUSTAM, p. 942.)

Soi-même. *St. Soi-même*, the "natural man," in opposition to the "spiritual man." In almost all religious acts and feelings, a thread of self may be detected, and many things are done ostensibly for God, but in reality for St. Soi-même.

They attended the church service not altogether without regard to St. Soi-même.—*Asylum Christi*, ii.

Soldan (*The*), Philip II. of Spain, whose wife was Adicia (or *papal bigotry*). Prince Arthur sent the soldan a challenge for wrongs done to Samient, a female ambassador (*deputies of the states of Holland*). On receiving this challenge, the soldan "swore and banned most blasphemously," and mounting "his chariot high" (*the high ships of the Armada*), drawn by horses fed on carrion (*the Inquisitors*), went forth to meet the prince, whom he expected to tear to pieces with his chariot scythes, or trample down beneath his horses' hoofs. Not being able to get at the soldan from the great height of the chariot, the prince uncovered his shield, and held it up to view. Instantly the soldan's horses were so terrified that they fled, regardless of the whip and reins, overthrew the chariot, and left the soldan on the ground, "torn to rags, amongst his own iron hooks and grapples keen."—*Spenser: Faërie Queene*, v. 8 (1596).

*** The overthrow of the soldan by supernatural means, and not by combat, refers to the destruction of the Armada by tempest, according to the legend of the medals, *Flavit Jehovah, et dissipati sunt* ("He blew with His blast, and they were scattered").

Soldier's Daughter (*The*), a comedy by A. Cherry (1804). Mrs. Cheerly, the daughter of colonel Woodley, after a marriage of three years, is left a widow, young, rich, gay, and engaging. She comes to London, and Frank Heartall, a generous-minded young merchant, sees her at the opera, falls in love with her, and follows her to her lodging. Here he meets with the Malfort family, reduced to abject poverty by speculation, and relieves them. Ferret, the villain of the piece, spreads a report that Frank gave the money as hush-money, because he had base designs on Mrs. Malfort; but Frank's character is cleared, and he leads to the altar the blooming young widow, while the return of Malfort's father places his son again in prosperous circumstances.

Soldier's Tear (*The*), a song by Thomas Haynes Bayly (1844).

Soldiers' Friend (*The*), Frederick duke of York, second son of George III., and commander of the British forces in the Low Countries during the French Revolution (1763–1827).

Solemn Doctor (*The*). Henry Goetnals was by the Sorbonne given the honorary title of *Doctor Solemnis* (1227–1293).

Solemn League and Covenant, a league to support the Church of Scotland, and exterminate popery and prelacy. Charles II. signed it in 1651, but declared it null and void at his restoration.

Soles, a shoemaker, and a witness at the examination of Dirk Hatteraick.—*Sir W. Scott: Guy Mannering* (time, George II.).

Solid Doctor (*The*), Richard Middleton (*–1304).

Soliman the Magnificent, Charles Jennens, who composed the libretto for Handel's *Messiah* (*–1773).

Solingen, called "The Sheffield of Germany;" famous for swords and foils.

Soli'nus, duke of Ephesus, who was obliged to pass the sentence of the law on Æge'on, a merchant, because, being a Syracusian, he had dared to set foot in Ephesus. When, however, he discovered that the man who had saved his life, and whom he best loved, was the son of Ægeon, the prisoner was released, and settled in Ephesus.—*Shakespeare: Comedy of Errors* (1593).

Solitude (*Hymn on*), by Thomson (1737).

(Alexander Pope wrote an *Ode to Solitude*, when about twelve years old. James Grainger wrote an *Ode to Solitude*, in 1766.)

Sologne, in France. There is a legend that every domestic animal, such as dogs, cats, pigs, horses, cows, etc., in Sologne, become possessed of human speech from the midnight of Christmas Eve to the midday of December 25. (See LOUP-GAROU, p. 629; WERE-WOLF.)

Solomon, an epic poem in three books, by Prior (1718). Bk. i. Solomon seeks happiness from wisdom, but comes to the conclusion that "All is vanity:" this book is entitled *Knowledge*. Bk. ii. Solomon seeks happiness in wealth, grandeur, luxury, and ungodliness, but comes to the conclusion that "All is vanity and vexation of spirit:" this book is entitled *Pleasure*. Bk. iii., entitled *Power*, consists of the reflections of Solomon upon human life, the power of God, life, death, and a future state. An angel reveals to him the future lot of the

Jewish race, and Solomon concludes with this petition—

Restore, Great Father, Thy instructed son,
And in my act may Thy great will be done!

Solomon is called king of the ginn and fairies. This is probably a mere blunder. The monarch of these spirits was called "suleyman," and this title of rank has been mistaken for a proper name.

Solomon died standing. Solomon employed the genii in building the temple, but, perceiving that his end was at hand, prayed God that his death might be concealed from the genii till the work was completed. Accordingly, he died standing, leaning on his staff as if in prayer. The genii, supposing him to be alive, toiled on, and when the temple was fully built, a worm gnawed the staff, and the corpse fell prostrate to the earth. Mahomet refers to this as a fact—

When We [*God*] had decreed that Solomon should die, nothing discovered his death unto them [*the genii*] except the creeping thing of the earth, which gnawed his staff. And when his [*dead*] body fell down, the genii plainly perceived that if they had known that which is secret, they would not have continued in a vile punishment.—*Al Korân*, xxxiv.

N.B.—Louis XVIII. said, "A king should die standing." Vespasian said the same thing.

Solomon's Favourite Wife. Prior, in his epic poem called *Solomon* (bk. ii.), makes Abra the favourite.

The apples she had gathered smelt most sweet;
The cake she kneaded was the savoury meat;
All fruits their odour lost and meats their taste,
If gentle Abra had not decked the feast;
Dishonoured did the sparkling goblet stand,
Unless received from gentle Abra's hand; . . .
Nor could my soul approve the music's tone,
Till all was hushed, and Abra sang alone.
M. Prior: Solomon (1664–1721).

Al Beidâwi, Jallâlo'ddin, and Abulfeda, give Amîna, daughter of Jerâda king of Tyre, as his favourite concubine.

Solomon kills his Horses. Solomon bought a thousand horses, and went to examine them. The examination took him the whole day, so that he omitted the prayers which he ought to have repeated. This neglect came into his mind at sunset, and, by way of atonement, he slew all the horses except a hundred of the best "as an offering to God;" and God, to make him amends for his loss, gave him the dominion of the winds. Mahomet refers to this in the following passage:—

When the horses, standing on three feet, and touching the ground with the edge of the fourth foot, swift in the course, were set in parade before him [*Solomon*] in the evening, he said, "Verily I have loved the love of earthly good above the remembrance of my Lord; and I have spent the time in viewing these horses till the sun is hidden by the veil of night. Bring the horses back unto me." And when they were brought back, he began to cut off their legs and their necks.—*Al Korân*, xxxviii.

Solomon's Mode of Travelling. Solomon had a carpet of green silk, on which his throne was placed. This carpet was large enough for all his army to stand on. When his soldiers had stationed themselves on his right hand, and the spirits on his left, Solomon commanded the winds to convey him whither he listed. Whereupon the winds buoyed up the carpet, and transported it to the place the king wished to go to, and while passing thus through the air, the birds of heaven hovered overhead, forming a canopy with their wings to ward off the heat of the sun. Mahomet takes this legend as an historic fact, for he says in reference to it—

Unto Solomon We subjected the strong wind, and it ran at his command to the land whereon We had bestowed our blessing.—*Al Korân*, xxi.

And again—

We made the wind subject to him, and it ran gently at his command whithersoever he desired.—*Al Korân*, xxxviii.

Solomon's Signet-Ring. The rabbins say that Solomon wore a ring in which was set a chased stone that told him everything he wished to know.

Solomon loses his Signet-Ring. Solomon's favourite concubine was Amîna, daughter of Jerâda king of Tyre, and when he went to bathe, it was to Amîna that he entrusted his signet-ring. One day, the devil Sakhar assumed the likeness of Solomon, and so got possession of the ring, and for forty days reigned in Jerusalem, while Solomon himself was a wanderer living on alms. At the end of the forty days, Sakhar flung the ring into the sea; it was swallowed by a fish, which was given to Solomon. Having thus obtained his ring again, Solomon took Sakhar captive, and cast him into the sea of Galilee.—*Al Korân* (Sale's notes, ch. xxxviii.). (See JOVIAN, p. 556; FISH AND THE RING, p. 370.)

(Mahomet, in the *Korân*, takes this legend as an historic fact, for he says, "We [*God*] also tried Solomon, and placed on his throne a counterfeit body [i.e. *Sakhar the devil*]."—Ch. xxxviii.)

Uffan steals Solomon's Signet-Ring. Uffan the sage saw Solomon asleep, and, wishing to take off his signet-ring, gave three arrows to Aboutaleb, saying, "When the serpent springs upon me and strikes me dead, shoot one of these arrows at me, and I shall instantly come to life again."

Uffan tugged at the ring, was stung to death, but, being struck by one of the arrows, revived. This happened twice. After the third attempt, the heavens grew so black, and the thunder was so alarming, that Aboutaleb was afraid to shoot, and, throwing down the bow and arrow, fled with precipitation from the dreadful place.—*Comte de Caylus: Oriental Tales* ("History of Aboutaleb," 1743).

The Second Solomon, James I. of England (1566, 1603–1625).

The French king [*Henri IV.*] said, in the presence of lord Sanquhar, to one that called James *a second Solomon*, "I hope he is not the son of David the fiddler" [*David Rizzio*].—*Osborne: Secret History*, p. 231.

(Sully called him "The Wisest Fool in Christendom.")

Solomon, a tedious, consequential old butler, in the service of count Wintersen. He has two self-delusions: One is that he receives letters of confidential importance from all parts of the civilized world, but one of these "confidential letters" "from Constantinople" turns out to be from his nephew, Tim Twist the tailor, respecting a waistcoat which had been turned three times. His other self-delusion is that he is a model of economy; thus he boasts of his cellar of wine provided in a "most frugal and provident way;" and of his alterations in the park, "done with the most economical economy." The old butler is very proud of his son Peter, a half-witted lad, and thinks Mrs. Haller "casts eyes at him."—*B. Thompson: The Stranger* (1797).

Solomon Daisy, parish clerk and bell-ringer of Chigwell. He had little round, black, shiny eyes like beads; wore rusty black breeches, a rusty black coat, and a long-flapped waistcoat with little queer buttons like his eyes. As he sat in the firelight, he seemed all eyes, from head to foot.—*Dickens: Barnaby Rudge* (1841).

Solomon of China (*The*), Tae-tsong I., whose real name was Lee-chee-men. He reformed the calendar, founded a very extensive library, established schools in his palace, built places of worship for the Nestorian Christians, and was noted for his wise maxims (*, 618–626).

Solomon of England (*The*), Henry VII. (1457, 1485–1509). (See SOLOMON, above.)

Solomon of France (*The*), Charles V., *le Sage* (1337, 1364–1380).

¶ Louis IX. (*i.e.* St. Louis) is also called "The Solomon of France" (1215, 1226–1270).

Solon of French Prose (*The*), Balzac (1596–1655).

Solon of Parnassus (*The*). Boileau is so called by Voltaire, in allusion to his *Art of Poetry* (1636–1711).

Solon's Happiness. Solon said, "Call no man happy till he is dead."

Safer triumph is this funeral pomp
That hath aspired to Solon's happiness,
And triumphs over chance.

(†) *Shakespeare: Titus Andronicus*, act i. sc. 2 (1593).

Surely Solon did not mean that *death is happiness*, but that the vicissitudes of life are so great that "no man should holloa till he is out of the wood."

Solsgrace (*Master Nehemiah*), a presbyterian pastor.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Solus, an old bachelor, who greatly wished to be a married man. When he saw the bright sides of domestic life, he resolved he would marry; but when he saw the reverse, he determined to remain single. Ultimately, he takes to the altar Miss Spinster.—*Mrs. Inchbald: Every One has His Fault* (1794).

Solus (*Solomon*), in Buckstone's comedy of *Leap Year* (1850).

Solymæan Rout (*The*), the London rabble and rebels. Solymæa was an ancient name of Jerusalem, subsequently called Hiero-solyma, that is "sacred Solyma." As Charles II. is called "David," and London "Jerusalem," the London rebels are called "the Solymæan rout" or the rabble of Jerusalem.

The Solymæan rout, well versed of old,
In godly fiction, and in treason bold, . . .
Saw with disdain an Ethnic plot [*popish plot*] begun,
And scorned by Jebusites [*papists*] to be outdone.
Dryden: Absalom and Achitophel, l. 5135, etc. (1681)

Sol'yman, king of the Saracens, whose capital was Nice. Being driven from his kingdom, he fled to Egypt, and was there appointed leader of the Arabs (bk. ix.). Solyman and Argantês were by far the most doughty of the pagan knights. The former was slain by Rinaldo (bk. xx.), and the latter by Tancred.—*Tasso: Jerusalem Delivered* (1575).

Sombragloomy, London, the inhabitants of which are Sombragloomians.

Somebody's Luggage, a tale in the Christmas number of *All the Year Round* (1864), by Dickens. The head waiter is Christopher, whose story is very amusing.

Somnambulus. Sir W. Scott so signs *The Visionary* (political satires, 1819).—*Olphar Hamst* [Ralph Thomas]: *Handbook of Fictitious Names.*

Somo Sala (*Like the father of*), a dreamer of air-castles, like the milkmaid Perrette in Lafontaine. (See COUNT NOT, etc., p. 239.)

Sompnour's Tale. (See SUMPNOR'S TALE.)

Son. It is not always the case that a "wise father makes a wise son," nor is it always the case that a son is "a chip of the old block." The subject is a very long one, but the following examples will readily occur to the reader:—

English History: Edward I., a noble king, was the son of Henry III., and the father of Edward II., both as unlike him as possible. Richard II., the fop, was the son of the Black Prince. Henry VI., a poor, worthless monarch, was the son of Henry V., the English Alexander. Richard Cromwell was the son of Oliver, but no more like his father than Hamlet was like Herculês. The only son of Addison was an idiot.

In France: The son of Charles V., *le Sage*, was Charles VII., the imbecile.

In Greek History: The sons of Pericles were Paralus and Xantippus, no better than Richard Cromwell. The son of Aristidês, surnamed *The Just*, was the infamous Lysimăchus. The son of the great historian Thucydidês were Milesias the idiot and Stephanos the stupid.

The kings of Israel and Judah give several similar examples. But it is not needful to pursue the subject further.

Son of Be'lial (*A*), a wicked person, a rebel, an infidel.

Now the sons of Eli were sons of Belial; they knew not [i.e. *acknowledged not*] the Lord.—*1 Sam.* ii. 12.

Son of Consolation, St. Barnabas of Cyprus (first century).—*Acts* iv. 36.

Son of Perdition (*The*), Judas Iscariot.—*John* xvii. 12.

Son of Perdition, Antichrist.—*2 Thess.* ii. 3.

Son of a Star (*The*), Barcochebas or Barchochab, who gave himself out to be the "star" predicted by Balaam (died A.D. 135).

There shall come a Star out of Jacob, and a Sceptre shall rise out of Israel, and shall smite the corners of Moab, and destroy all the children of Sheth.—*Numb.* xxiv. 17.

Son of the Last Man. Charles II. was so called by the parliamentarians. His father Charles I. was called by them "The Last Man."

Son of the Rock, echo.

She went. She called on Armar. Nought answered but the son of the rock.—*Ossian: The Songs of Selma*

Sons of Phidias, sculptors.

Sons of Thunder or *Boanerges*, James and John, sons of Zebedee.—*Mark* iii. 17.

Song. *The Father of Modern French Songs*, C. F. Panard (1691–1765).

Song. *What! all this for a song?* So said William Cecil lord Burghley when queen Elizabeth ordered him to give Edmund Spenser £100 as an expression of her pleasure at some verses he had presented to her. When a pension of £50 a year was settled on the poet, lord Burghley did all in his power to oppose the grant. To this Spenser alludes in the lines following:—

O grief of griefs! O gall of all good hearts!
To see that virtue should despisèd be
Of him that first was raised for virtuous parts;
And now, broad-spreading like an aged tree,
Lets none shoot up that nigh him planted be.
Oh, let the man of whom the Muse is scorned,
Alive nor dead be of the Muse adorned!
Spenser: The Ruins of Time (1591).

Song of Solomon (*The*), in the Old Testament. Supposed by some to be an allegory of the union between Christ and His Church.

I saw the holy city [or the church] . . . coming down from God . . . prepared as a bride . . . for her husband.—*Rev.* xxi. 2.

Song of the Shirt (*The*), by T. Hood (1843). It begins—

With fingers weary and worn,
With eyelids heavy and red,
A woman sat in unwomanly rags,
Plying her needle and thread.
Stitch, stitch, stitch!
In poverty, hunger, and dirt,
And still with a voice of dolorous pitch
She sang "The song of the shirt."

Songs before Sunrise, a volume of poems by Swinburne (1871).

Songs Divine and Moral, by Dr. Isaac Watts (1720).

Songs of Degrees, psalms sung by the Jews on their march home from Babylon after their captivity. They are *Pss.* cxx. to cxxxiv., and were subsequently used by the priests as they went to the temple for daily service.

Songs of Zion, by James Montgomery (1822).

Sonnambula (*La*), Ami'na the miller's daughter. She was betrothed to Elvi'no a rich young farmer, but the night before the wedding was discovered in the bed of conte Rodolpho. This very ugly circumstance made the farmer break off the match, and promise marriage to Lisa the innkeeper's daughter. The count now interfered, and assured Elvino that the miller's daughter was a sleep-walker, and while they were still talking she was seen walking on the edge of the mill-roof while the huge mill-wheel was turning rapidly. She then crossed a crazy old bridge, and came into the midst of the assembly, when she woke and ran to the arms of her lover. Elvino, convinced of her innocence, married her, and Lisa was resigned to Alessio whose paramour she was.—Bellini's opera, *La Sonnambula* (1831).

(Taken from a melodrama by Romani, and adapted as a libretto by Scribe.)

Sonnets of Shakespeare (?), published in 1609. Described in the title-page as "Shakspear's Sonnets never before published." Still the authorship is doubtful.

Sooterkin, a false birth, as when a woman gives birth to a rat, dog, or other monstrosity. This birth is said to be produced by Dutch women, from their sitting over their foot-stoves.

Soper's Lane (London), now called "Queen Street."

Sophi, in Arabic, means "pure," and therefore one of the pure or true faith. As a royal title, it is tantamount to "catholic" or "most Christian."—*Selden: Titles of Honour*, vi. 76–7 (1614).

SOPHI'A, mother of Rollo and Otto dukes of Normandy. Rollo is the "bloody brother." — *Fletcher: The Bloody Brother* (1639).

Sophia, wife of Mathias a Bohemian knight. When Mathias went to take service with king Ladislaus of Bohemia, the queen Honoria fell in love with him, and sent Ubaldo and Ricardo to tempt Sophia to infidelity. But immediately Sophia perceived their purpose, she had them confined in separate chambers, and compelled them to earn their living by spinning.

Sophia's Picture. When Mathias left, Sophia gave him a magic picture, which turned *yellow* if she were tempted, and *black* if she yielded to the temptation. —*Massinger: The Picture* (1629).

Sophi'a (*St.*) or AGIA [*Aya*] SOFI'A, the most celebrated mosque of Constantinople, once a Christian church, but now a Mohammedan jamih. It is 260 feet long and 230 feet broad. Its dome is supported on pillars of marble, granite, and green jasper, said to have belonged to the temple of Diana at Ephesus.

Sophia's cupola with golden gleam.
Byron: Don Juan, v. 3 (1820).

Sophia (*The princess*), only child of the old king of Lombardy, in love with Paladore, a Briton, who saved her life by killing a boar which had gored her horse to death. She was unjustly accused of wantonness by duke Birēno, whom the king wished her to marry, but whom she rejected. By the law of Lombardy, this offence was punishable by death, but the accuser was bound to support his charge by single combat, if any champion chose to fight in her defence. Paladore challenged the duke, and slew him. The whole villainy of the charge was then exposed, the character of the princess was cleared, and her marriage with Paladore concludes the play.—*Jephson: The Law of Lombardy* (1779).

Sophia [FREELOVE], daughter of the Widow Warren by her first husband. She is a lovely, innocent girl, passionately attached to Harry Dornton the banker's son, to whom ultimately she is married. —*Holcroft: The Road to Ruin* (1792).

Sophia [PRIMROSE], the younger daughter of the vicar of Wakefield, soft, modest, and alluring. Being thrown from her horse into a deep stream, she was rescued by Mr. Burchell, *alias* sir William Thornhill. Being abducted, she was again rescued by him, and finally married him.—*Goldsmith: Vicar of Wakefield* (1766).

Sophia [SPRIGHTLY], a young lady of high spirits and up to fun. Tukely loves her sincerely, and knowing her partiality for the Hon. Mr. Daffodil, exposes him as a "male coquette," of mean spirit and without manly courage; after which she rejects him with scorn, and gives her hand and heart to Tukely. —*Garrick: The Male Coquette* (1758).

Sophocles, the Greek tragedian. Complete English translations by Potter, 1788; by Dale, 1824; and by Plumptre, 1865.

(Professor d'Arcy Thompson translated the *Ajax*, and Dr. Donaldson the *Antigone*, 4 *syl.*)

Sophocles wrote 120 tragedies, of which only seven are extant, viz. *Ajax*, *Antigŏne* (4 *syl.*), *Electra*, *Œdipus at Colŏnus*, *Œdipus Tyrannus* (his masterpiece), *Philoctētes* (4 *syl.*), and *Trachiniæ*, or *The Death of Hercules*.

N.B.—Euripĭdēs has also tragedies on *Electra* and *Hercules Furens*.

Sophonis'ba, daughter of Asdrubal, and reared to detest Rome. She was affianced to Masinissa king of the Numidians, but was given by her father in marriage to Syphax. Scipio insisted that this marriage should be annulled, but the Numidian sent her a bowl of poison, which she drank without hesitation.

(This subject and that of Cleopatra have furnished more dramas than any other whatsoever. For example, we have in *French:* J. Mairet, *Sophonisbe* (1630); Pierre Corneille; Lagrange-Chancel; and Voltaire. In *Italian:* Trissino (1514); Alfieri (1749–1803). In *English:* John Marston, *The Wonder of Women* or *The Tragedy of Sophonisba* (1605); Thomson, *Sophonisba*, 1729.)

∴ In Thomson's tragedy occurs the line, "Oh Sophonisba! Sophonisba oh!" which was parodied by "Oh Jemmy Thomson! Jemmy Thomson oh!"

There is a striking resemblance between Sophonisba and Cleopatra: both were beautiful and fascinating; both had married young; both held their conquerors in the bonds of love; both killed themselves to prevent being made Roman captives.

Sophronia, a young lady who was taught Greek, and to hate men who were not scholars. Her wisdom taught her to gauge the wisdom of her suitors, and to discover their shortcomings. She never found one up to the mark, and now she is wrinkled with age, and talks about the "beauties of the mind."—*Goldsmith: A Citizen of the World*, xxviii. (1759).

Sophronia. (See SOFRONIA, p. 1024.)

Sophros'yne (4 *syl.*), one of Logistilla's handmaids, noted for her purity. Sophrosÿnē was sent with Andronica to conduct Astolpho safely from India to Arabia.—*Ariosto: Orlando Furioso* (1516).

Sophy, the eldest of a large family. She is engaged to Traddles, and is always spoken of by him as "the dearest girl in the world."—*Dickens: David Copperfield* (1849).

Sops of [or *in*] **Wine.** Deptford pinks are so called.

Sora'no, a Neapolitan noble, brother of Evanthe (3 *syl.*) "the wife for a month," and the infamous instrument of Frederick the licentious brother of Alphonso king of Naples.—*Beaumont and Fletcher: A Wife for a Month* (1624).

(Beaumont died 1616.)

Sordello, a Provençal poet, whom Dantē meets in purgatory, sitting apart. On seeing Virgil, Sordello springs forward to embrace him.

(R. Browning has a poem called *Sordello*, and makes Sordello typical of liberty and human perfectibility.)

Sorel (*Agnes*), surnamed *La dame de Beauté*, not from her personal beauty, but from the "château de Beauté," on the banks of the Marne, given to her by Charles VII. (1409–1450).

Sorento (in Naples), the birthplace of Torquato Tasso, the Italian poet.

Sorrows of Werther, a mawkish, sentimental novel by Goethe (1774), once extremely popular. "Werther" is Goethe himself, who loves a married woman, and becomes disgusted with life because "[Char]lotte is the wife of his friend Kestner."

Werther, infusing itself into the core and whole spirit of literature, gave birth to a race of sentimentalists, who raged and wailed in every part of the world till better light dawned on them, or at any rate till exhausted nature laid itself to sleep, and it was discovered that lamenting was an unproductive labour.—*Carlyle*.

Sosia (in Molière, *Sosie*), the slave of Amphitryon. When Mercury assumes the form of Sosia, and Jupiter that of Amphitryon, the mistakes and confusion which arise resemble those of the brothers Antiph'olus and their servants the brothers Dromio, in Shakespeare's *Comedy of Errors*.—*Plautus*, *Molière* (1668), and *Dryden* (1690): *Amphitryon*.

His first name . . . looks out upon him like another Sosia, or as if a man should suddenly encounter his own duplicate.—*C. Lamb*.

Sosii, brothers, the name of two booksellers at Rome, referred to by Horace.

So'tenville (*Mon. le baron de*), father of Angélique, and father-in-law of George Dandin. His wife was of the house of Prudoterie, and both boasted that in 300 years no one of their distinguished lines ever swerved from virtue. "La bravoure n'y est pas plus héréditaire aux mâles, que la chasteté aux familles." They lived with their son-in-law, who was allowed the honour of paying their debts, and receiving a snubbing every time he opened his mouth

that he might be taught the mysteries of the *haut monde.—Molière: George Dandin* (1668).

Soulis (*Lord William*), a man of prodigious strength, cruelty, avarice, and treachery. Old Redcap gave him a charmed life, which nothing could affect "till threefold ropes of sand were twisted round his body." Lord Soulis waylaid May the lady-love of the heir of Branxholm, and kept her in durance till she promised to become his bride. Walter, the brother of the young heir, raised his father's liegemen and invested the castle. Lord Soulis having fallen into the hands of the liegemen, "they wrapped him in lead, and flung him into a caldron, till lead, bones, and all were melted."—*John Leyden* (1802).

N.B.—The caldron is still shown in the Skelfhill at Ninestane Rig, part of the range of hills which separates Liddesdale and Teviotdale.

South (*Squire*), the archduke Charles of Austria.—*Arbuthnot: History of John Bull* (1712).

South Britain, all the island of Great Britain except Scotland, which is called "North Britain."

South Sea (*The*), the Pacific Ocean; so called by Vasco Nuñez de Balboa, in 1513. (See MISSISSIPPI BUBBLE, p. 712.)

Southampton (*The earl of*), the friend of the earl of Essex, and involved with him in the charge of treason, but pardoned.—*Jones: The Earl of Essex* (1745).

Sovereigns of England (*Mortual Days of the*).

SUNDAY: six, viz. Henry I., Edward III., James I., William III., Anne, George I.

MONDAY: six, viz. Stephen, Henry IV., Henry V., Richard III., Elizabeth, Mary II. (Richard II. *deposed.*)

TUESDAY: four, viz. Richard I., Charles I., Charles II., William IV. (Edward II. *resigned*, and James II. *abdicated.*)

WEDNESDAY: four, viz. John, Henry III., Edward IV., Edward V. (Henry VI. *deposed.*)

THURSDAY: five, viz. William I., William II., Henry II., Edward VI., Mary I.

FRIDAY: three, viz. Edward I., Henry VIII., Cromwell.

SATURDAY: four, viz. Henry VII., George II., George III., George IV.

That is, 6 Sunday and Monday; 5 Thursday; 4 Tuesday, Wednesday, and Saturday; and 3 Friday.

ANNE, August 1 (Old Style), August 12 (New Style), 1714.

CHARLES I., January 30, 1648–9; CHARLES II., February 6, 1684–5; CROMWELL died September 3, 1658; burnt at Tyburn, January 30, 1661.

EDWARD I., July 7, 1307; EDWARD III., June 21, 1377; EDWARD IV., April 9, 1483; EDWARD V., June 25, 1482; EDWARD VI., July 6, 1553; ELIZABETH, March 24, 1602–3.

GEORGE I., June 11, 1727; GEORGE II., October 25, 1760; GEORGE III., January 29, 1820; GEORGE IV., June 26, 1830.

HENRY I., December 1, 1135; HENRY II., July 6, 1189; HENRY III., November 16, 1272; HENRY IV., March 20, 1412–3; HENRY V., August 31, 1422; HENRY VI., *deposed* March 4, 1460–1; HENRY VII., April 21, 1509; HENRY VIII., January 28, 1546–7.

JAMES I., March 27, 1625; JAMES II., *abdicated* December 11, 1688; JOHN, October 19, 1216.

MARY I., November 17, 1558; MARY II., December 27, 1694.

RICHARD I., April 6, 1199; RICHARD II., *deposed* September 29, 1399; RICHARD III., August 22, 1485.

STEPHEN, October 25, 1154.

WILLIAM I., September 9, 1087; WILLIAM II., August 2, 1100; WILLIAM III., March 8, 1701–2; WILLIAM IV., June 20, 1837.

*** Edward II. *resigned* Tuesday, January 20, 1307, and was *murdered* Monday, September 21, 1327. Henry VI. *deposed* Wednesday, March 4, 1461, again Sunday, April 14, 1471, and *died* Wednesday, May 22, 1471. James II. *abdicated* Tuesday, December 11, 1688, and *died* at St. Germain's, 1701. Richard II. *deposed* Monday, September 29, 1399, *died* the last week in February, 1400; but his death was not announced till Friday, March 12, 1400, when a dead body was exhibited said to be that of the deceased king.

Of the sovereigns, eight have died between the ages of 60 and 70, two between 70 and 80, and one has exceeded 80 years of age. Queen Victoria was 78 on May 24, 1897.

William I. 60, Henry I. 67, Henry III. 65, Edward I. 68, Edward III. 65, Elizabeth 69, George I. 67, George IV. 68.

George II. 77, William IV. 72.—George III. 82.

Length of reign. Five have reigned between 20 and 30 years, seven between 30 and 40 years, one between 40 and 50 years, and four above 50 years.

William I., 20 years 8 months 16 days; Richard II., 22 years 3 months 8 days; Henry VII., 23 years 8 months; James I., 22 years 4 days; Charles I., 23 years 10 months 4 days.

Henry I., 35 years 3 months 27 days; Henry II., 34 years 6 months 17 days; Edward I., 34 years 7 months 18 days; Henry VI., 38 years 6 months 4 days; Henry VIII., 37 years 9 months 7 days; Charles II. + Cromwell, 36 years 8 days; George II., 33 years 4 months 15 days.

Elizabeth, 44 years 4 months 8 days.

Henry III., 56 years 20 days; Edward III., 50 years 4 months 28 days; George III., 59 years 3 months 4 days; Victoria completed her 60th year's reign June 20, 1897, and is still on the throne (April, 1898.)

Sow (*A*), a machine of war. It was a wooden shed which went on wheels, the roof being ridged like a hog's back. Being thrust close to the wall of a place besieged, it served to protect the besieging party from the arrows hurled against them from the walls. When the countess of March (called "Black Agnes"), in 1335, saw one of these engines advancing towards her castle, she

caned out to the earl of Salisbury, who commanded the engineers—

Beware, Montagow,
For farrow shall thy sow;

and then had such a huge fragment of rock rolled on the engine that it dashed it to pieces. When she saw the English soldiers running away, the countess called out, "Lo! lo! the litter of English pigs!"

Sow of Dallweir, named "Henwen," went burrowing through Wales, and leaving in one place a grain of barley, in another a little pig, a few bees, a grain or two of wheat, and so on, and these made the places celebrated for the particular produce ever after.

*** It is supposed that the sow was really a ship, and that the keeper of the sow, named Coll ab Collfrewi, was the captain of the vessel.—*Welsh Triads*, lvi.

Sowerberry, the parochial undertaker, to whom Oliver Twist is bound when he quits the workhouse. Sowerberry was not a badly disposed man, and he treated Oliver with a certain measure of kindness and consideration; but Oliver was ill-treated by Mrs. Sowerberry, and bullied by a big boy called Noah Claypole. Being one day greatly exasperated by the bully, Oliver gave him a thorough "drubbing," whereupon Charlotte the maidservant set upon him like a fury, scratched his face, and held him fast till Noah Claypole had pummelled him within an inch of his life. Three against one was too much for the lad, so he ran away.—*Dickens: Oliver Twist* (1837).

Sowerberry was a tall, gaunt, large-jointed man. Mrs. Sowerberry was a short, thin, squeezed-up woman, with a vixenish countenance.

Sowerberry, a misanthrope.—*Brough: A Phenomenon in a Smock Frock.*

Sowerbrowst (*Mr.*), the maltster.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Soyer (*Alexis*), a celebrated cook, appointed, in 1837, *chef de cuisine* to the Reform Club. Alexis Soyer [*Swi-yea*] was the author of several works, as *The Gastronomic Regenerator, The Poor Man's Regenerator, The Modern Housewife*, etc. (died 1858).

Spado, an impudent rascal in the band of don Cæsar (called "captain Ramirez"), who tricks every one, and delights in mischief.—*O'Keefe: Castle of Andalusia* (1798).

Quick's great parts were "Isaac," "Tony Lumpkin," "Spado," and "sir Christopher Curry."—*Records of a Stage Veteran.*

("Isaac," in the *Duenna*, by Sheridan; "Tony Lumpkin," in *She Stoops to Conquer*, by Goldsmith; "sir Christopher Curry," in *Inkle and Yarico*, by G. Colman.)

Spahis, native Algerian cavalry officered by Frenchmen. The infantry are called *Turcos.*

Spanish Brutus (*The*), Alfonso Perez de Guzman, governor of Tarifa in 1293. Here he was besieged by the infant don Juan, who had Guzman's son in his power, and threatened to kill him unless Tarifa was given up. Alfonso replied, "Sooner than be guilty of such treason, I will lend Juan a dagger to carry out his threat;" and so saying, he tossed his dagger over the wall. Juan, unable to appreciate this patriotism, slew the young man without remorse.

(Lopê de Vega has dramatized this incident.)

Spanish Curate (*The*), Lopez.—*Fletcher: The Spanish Curate* (1622).

Spanish Fryar (*The*), a drama by Dryden (1680). It contains two plots, wholly independent of each other. The serious element is this: Leonora, the usurping queen of Aragon, is promised in marriage to duke Bertran, a prince of the blood; but is in love with Torrismond general of the army, who turns out to be the son and heir of king Sancho, supposed to be dead. Sancho is restored to his throne, and Leonora marries Torrismond. The comic element is the illicit love of colonel Lorenzo for Elvira, the wife of Gomez a rich old banker. Dominick (the Spanish fryar) helps on this scandalous amour, but it turns out that Lorenzo and Elvira are brother and sister.

Spanish Fury (*The*), the historical name for the attack upon Antwerp by the Spaniards, November 4, 1576, which resulted in the pillage and burning of the place and a terrible massacre of the inhabitants.

Spanish Gypsy (*The*), a dramatic poem by George Eliot (Mrs. J. W. Cross, 1867).

Spanish Lady (*The*), a ballad contained in Percy's *Reliques*, ii. 23. A Spanish lady fell in love with captain

Popham, whose prisoner she was. A command being sent to set all the prisoners free, the lady prayed the gallant captain to make her his wife. The Englishman replied that he could not do so, as he was married already. On hearing this, the Spanish lady gave him a chain of gold and a pearl bracelet to take to his wife, and told him that she should retire to a nunnery and spend the rest of her life praying for their happiness.

It will be stuck up with the ballad of *Margaret's Ghost* [q v.] and the *Spanish Lady*, against the walls of every cottage in the country.—*Bickerstaff: Love in a Village* (1763).

Spanish Main (*The*), the coast along the north part of South America.

A parrot from the Spanish main.
Campbell.

Spanish Student (*The*), a dramatic poem by Longfellow (1845).

Spanish Tragedy (*The*), by T. Kyd (1597). Horatio (son of Hieronimo) is murdered while he is sitting in an arbour with Belimperia. Balthazar, the rival of Horatio, commits the murder, assisted by Belimperia's brother Lorenzo. The murderers hang the dead body on a tree in the garden, where Hieronimo, roused by the cries of Belimperia, discovers it, and goes raving mad.

Spanker (*Lady Gay*), in *London Assurance*, by D. Boucicault (1841).

Dazzle and lady Gay Spanker "act themselves," and will never be dropped out of the list of acting plays.—*Percy Fitzgerald.*

Sparabel'la, a shepherdess in love with D'Urfey, but D'Urfey loves Clum'silis, "the fairest shepherd wooed the foulest lass." Sparabella resolves to kill herself; but how? Shall she cut her windpipe with a penknife? "No," she says, "squeaking pigs die so." Shall she suspend herself to a tree? "No," she says, "dogs die in that fashion." Shall she drown herself in the pool? "No," she says, "scolding queans die so." And while in doubt how to kill herself, the sun goes down, and

The prudent maiden deemed it then too late,
And till to-morrow came deferred her fate.
Gay. Pastoral, iii. (1714).

Sparkish, "the prince of coxcombs," a fashionable fool, and "a cuckold before marriage." Sparkish is engaged to Alithea Moody, but introduces to her his friend Harcourt, allows him to make love to her before his face, and, of course, is jilted.—*The Country Girl* (Garrick, altered from Wycherly's *Country Wife*, 1675).

William Mountford [1660–1692] flourished in days when the ranting tragedies of Nat Lee and the jingling plays of Dryden . . . held possession of the stage. His most important characters were "Alexander the Great" [*by Lee*], and "Castalio," in the *Orphan* [*by Otway*]. Cibber highly commends his "Sparkish."—*Dutton Cook.*

Sparkler (*Edmund*), son of Mrs. Merdle by her first husband. He married Fanny, sister of Little Dorrit. Edmund Sparkler was a very large man, called in his own regiment, "Quinbus Flestrin, junior, or the Young Man-Mountain."

Mrs. Sparkler, Edmund's wife. She was very pretty, very self-willed, and snubbed her husband in most approved fashion.—*Dickens: Little Dorrit* (1857).

Sparsit (*Mrs.*), housekeeper to Josiah Bounderby, banker and mill-owner at Coketown. Mrs. Sparsit is a "highly connected lady," being the great-niece of lady Scadgers. She had a "Corfolanian nose, and dense black eyebrows," was much believed in by her master, who, when he married, made her "keeper of the bank." Mrs. Sparsit, in collusion with the light porter Bitzer, then acted the spy on Mr. Bounderby and his young wife.—*Dickens: Hard Times* (1854).

Spartan Broth, sorry fare.

The promoters would be reduced to dine on Spartan broth in Leicester Square.—*Daily News*, February 25, 1879.

Spartan Dog (*A*), a bloodhound.

O Spartan dog!
More fell than anguish, hunger, or the sea!
Shakespeare: Othello, act v. sc. 2 (1611).

Spartan Mother (*The*), said to her son going to battle, as she handed him his shield, "My son, return *with* this or *on* it," *i.e.* come back with it as a conqueror or be brought back on it as one slain in fight; but by no means be a fugitive or suffer the enemy to be the victorious party.

Why should I not play
The Spartan mother?
Tennyson: The Princess, ii.

Spasmodic School (*The*), certain authors of the nineteenth century, whose writings abound in spasmodic phrases, startling expressions, and words used out of their common acceptation. Carlyle, noted for his Germanic English, is the chief of this school. Others are Bailey author of *Festus*, Sydney Dobell, Gilfillan, and Alexander Smith.

(Professor Aytoun gibbeted this class of writers in his *Firmilian, a Spasmodic Tragedy*, 1854.)

Spear. When a king of the ancient Caledonians abdicated, he gave his spear

to his successor, and "raised a stone on high" as a record to future generations. Beneath the stone he placed a sword in the earth and "one bright boss from his shield."

When thou, O stone, shalt moulder down and lose thee in the moss of years, then shall the traveller come, and whistling pass away. . . . Here Fingal resigned his spear, after the last of his fields.—*Ossian: Temora*, viii.

The Forward Spear, a sign of hostility. In the Ossianic times, when a stranger landed on a coast, if he held the point of his spear *forwards*, it indicated hostile intentions; but if he held the point behind him, it was a token that he came as a friend.

"Are his heroes many?" said Cairbar; "and lifts he the spear of battle, or comes the king in peace?" "In peace he comes not, king of Erin. I have seen his forward spear."—*Ossian: Temora*, i.

Spear of Achillês. Telêphos, son-in-law of Priam, opposed the Greeks in their voyage to Troy. A severe contest ensued, and Achillês with his spear wounded the Mysian king severely. He was told by an oracle that the wound could be cured only by the instrument which gave it; so he sent to Achillês to effect his cure. The surly Greek replied he was no physician, and would have dismissed the messengers with scant courtesy, but Ulysses whispered in his ear that the aid of Telephos was required to direct them on their way to Troy. Achillês now scraped some rust from his spear, which, being applied to the wound, healed it. This so conciliated Telephos that he conducted the fleet to Troy, and even took part in the war against his father-in-law.

Achillês' and his father's javelin caused
Pain first, and then the boon of health restored.
Dante: Hell, xxxi. (1300).

And other folk have wondered on . . . Achillês' . . . spere,
For he couthe with it bothe heale and dere.
Chaucer; Canterbury Tales ("The Squire's Tale," 1388).

Whose smile and frown, like to Achillês' spear,
Is able with the change to kill and cure.
Shakespeare: 2 Henry VI. act v. sc. 1 (1591).

*** Probably Telephos was cured by the plant called *Achillêa* (milfoil or yarrow), still used in medicine as a tonic. "The leaves were at one time much used for healing wounds, and are still employed for this purpose in Scotland, Germany, France, and other countries." Achillês (the man) made the wound, achillês (the plant) healed it.

Milfoil is called Achilea from Achillês, who was taught botany by Chiron. Linnæus recommends it as a most excellent vulnerary and stiptic.

Spears of Spyinghow (*The Three*), in the troop of Fitzurse.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Spectator (*The*), a series of essays, edited by Addison, from March, 1711, to December, 1712 (555 numbers). Resumed in 1714, Pope contributed his *Messiah* to one of the series. Sir Roger de Coverley and Will Honeycomb are excellent characters introduced.

The Spectator is a gentleman brought up at the university, who has travelled, and finally settles in London. He goes about with his eyes open, and tells us about the theatres, about Wills, about Child, and about St. James. He takes sir Roger about, and thus furnishes a number of other excellent essays. Will Honeycomb marries, reforms, and dies, and the curtain falls.

Speech ascribed to Dumb Animals—

(1) AL BORAK, the animal which conveyed Mahomet to the seventh heaven. He not only spoke good Arabic, but had also a human face.

(2) ARION, the wonderful horse which Herculês gave to Adrastos. It not only spoke good Greek, but both his near feet were those of a man.

(3) BALAAM'S ASS spoke Hebrew to Balaam on one occasion.—*Numb.* xxii.

(4) The BLACK PIGEONS, one of which gave the responses in the temple of Ammon, and the other in Dodôna.—*Classic Story.*

(5) The BULBUL-HEZAR, which had not only human speech, but was oracular also.—*Arabian Nights* ("The Two Sisters").

(6) COMRADE, Fortunio's horse, spoke with the voice of a man.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio").

(7) The little GREEN BIRD, which Fairstar obtained possession of, not only answered in words any questions asked it, but was also prophetic and oracular.—*Comtesse D'Aulnoy: Fairy Tales* ("Chery and Fairstar").

(8) KATMÎR, the dog of the Seven Sleepers, spoke Greek.—*Al Korân*, xviii.

(9) SÂLEH'S CAMEL used to go about crying, in good Arabic, "Ho! every one that wanteth milk, let him come, and I will give it him."—*Sale: Al Korân*, vii. notes).

(10) The SERPENT which tempted Eve to eat of the forbidden fruit.—*Gen.* iii.

(11) TEMLIHA, the king of serpents, had the gift of human speech.—*Comte de Caylus: Oriental Tales* ("History of Aboutaleb").

(12) XANTHOS, one of the horses of Achillês, announced to the hero, in good

Greek, his approaching death.—*Classic Fable.*

N.B.—Frithjof's ship, *Ellida*, could not speak, but it understood what was said to it (p. 999). (See TEMLIHA.)

Speech given to Conceal Thought. *La parole a été donnée à l'homme pour déguiser la penser* or *pour l'aider à cacher sa pensée.* Talleyrand is usually credited with this sentence, but captain Gronow, in his *Recollections and Anecdotes*, asserts that the words were those of count Montrond, a wit and poet, called "the most agreeable scoundrel and most pleasant reprobate in the court of Marie Antoinette."

¶ Voltaire, in *Le Chapon et la Poularde*, says, "Ils n'employent les paroles que pour déguiser leurs pensées."

¶ Goldsmith, in *The Bee*, iii. (October 20, 1759), has borrowed the same thought: "The true use of speech is not so much to express our wants as to conceal them."

Speech-Makers (*Bad*).

ADDISON could not make a speech. He attempted once in the House of Commons, and said, "Mr. Speaker, I conceive—I conceive, sir—sir, I conceive——" Whereupon a member exclaimed, "The right honourable secretary of state has conceived thrice, and brought forth nothing."

CAMPBELL (*Thomas*) once tried to make a speech, but so stuttered and stammered that the whole table was convulsed with laughter.

CICERO, the great orator, never got over his nervous terror till he warmed to his subject.

IRVING (*Washington*), even with a speech written out and laid before him, could not deliver it without a breakdown. In fact, he could hardly utter a word in public without trembling.

MOORE (*Thomas*) could never make a speech.

(Dickens and prince Albert always spoke well and fluently.)

Speed, an inveterate punster and the clownish servant of Valentine one of the two "gentlemen of Verona."—*Shakespeare: The Two Gentlemen of Verona* (1594).

Speed the Parting Guest.

Welcome the coming, speed the parting guest.
Pope: Homer's Odyssey (1725).

Speed the Plough, a comedy by Thomas Morton (1798). Farmer Ashfield brings up a boy named Henry, greatly beloved by every one. This Henry is in reality the son of "Morrington," younger brother of sir Philip Blandford. The two brothers fixed their love on the same lady, but the younger married her. Whereupon sir Philip stabbed him to the heart and fully thought him to be dead; but after twenty years the wounded man reappeared and claimed his son. Henry marries his cousin Emma Blandford; and the farmer's daughter, Susan, marries Robert only son of sir Abel Handy.

Spenlow (*Mr.*), father of Dora (*q.v.*). He was a proctor, to whom David Copperfield was articled. Mr. Spenlow was killed in a carriage accident.

Misses Lavinia and *Clarissa Spenlow*, two spinster aunts of Dora Spenlow, with whom she lived at the death of her father.

They were not unlike birds altogether, having a sharp, brisk, sudden manner, and a little, short, spruce way of adjusting themselves, like canaries.—*Dickens: David Copperfield*, xli. (1849).

Spens (*Sir Patrick*), a Scotch hero, sent in the winter-time on a mission to Norway. His ship, in its home passage, was wrecked against the Papa Stronsay, and every one on board was lost. The incident has furnished the subject of a famous old Scotch ballad.

Spenser of English Prose-Writers (*The*), Jeremy Taylor (1613–1667).

From Spenser to Flecknoe, that is, from the top to the bottom of all poetry; from the sublime to the ridiculous.—*Dryden: Comment on Spenser, etc.*

Spenser's Monument, in Westminster Abbey, was erected by Anne Clifford countess of Dorset.

Spider. *Bruce and the Spider.* (See BRUCE, p. 153.)

Spider and the Flie (*The*), an allegory, in seven-line stanzas, of the contention of the protestants (*spiders*) and the flies (*catholics*) (1556). (See THE HIND AND THE PANTHER, by Dryden (1687), p. 492.)

Spider Cure for Fever (*A*).

Only beware of the fever, my friends, beware of the fever,
For it is not, like that of our cold Acadian climate,
Cured by the wearing a spider hung round one's neck in a nutshell.
Longfellow: Evangeline, ii. 3 (1849).

Spider's Net (*A*). When Mahomet fled from Mecca, he hid in a cave, and a spider wove its net over the entrance. When the Koreishites came thither, they passed on, being fully persuaded that no

one had entered the cave, because the cobweb was not broken.

¶ In the *Talmud*, we are told that David, in his flight, hid himself in the cave of Adullam, and a spider spun its net over the opening. When Saul came up and saw the cobweb, he passed on, under the same persuasion.

Spiders (*Unlucky to kill*). This especially refers to those small spiders called "money-spinners," which prognosticate good luck. Probably because they appear in greater numbers on a fine morning; although some say the fine day is the precursor of rain.

Spynners ben token of divynation, and of knowing what wether shal fal, for oft by weders that shal fal some spin and weve higher and lower, and multytude of spynners ever betoken moche reyne.—*Berthelot: De Proprietatibus Rerum*, xviii. 314 (1536).

Spiders Indicators of Gold. In the sixteenth century it was generally said that "Spiders be true signs of great stores of gold;" and the proverb arose thus: While a passage to Cathay was being sought by the north-west, a man brought home a stone, which was pronounced to be gold, and caused such a ferment that several vessels were fitted out for the express purpose of collecting cold. Frobisher, in 1577, found, in one of the islands on which he landed, similar stones, and an enormous quantity of spiders.

Spidireen (*The*). If a sailor is asked to what ship he belongs, and does not choose to tell, he says, "The spidireen frigate with nine decks."

¶ Officers who do not choose to tell their quarters, give B.K.S. as their address, *i.e.* BarracKS.

Spindle (*Jack*), the son of a man of fortune. Having wasted his money in riotous living, he went to a friend to borrow £100. "Let me see, you want £100, Mr. Spindle; let me see, would not £50 do for the present?" "Well," said Jack, "if you have not £100, I must be contented with £50." "Dear me, Mr. Spindle!" said the friend, "I find I have but £20 about me." "Never mind," said Jack, "I must borrow the other £30 of some other friend." "Just so, Mr. Spindle, just so. By-the-by, would it not be far better to borrow the whole of that friend, and then one note of hand will serve for the whole sum? Good morning, Mr. Spindle; delighted to see you! Tom, see the gentleman down."—*Goldsmith: The Bee*, iii. (1759).

Spirit of the Age (*The*), a series of criticisms on the "Men of the time," by Hazlitt (1825).

Spirit of the Cape (*The*), Adamastor, a hideous phantom, of unearthly pallor, "erect his hair uprose of withered red," his lips were black, his teeth blue and disjointed, his beard haggard, his face scarred by lightning, his eyes "shot livid fire," his voice roared. The sailors trembled at the sight of him, and the fiend demanded how they dared to trespass "where never hero braved his rage before?" He then told them "that every year the shipwrecked should be made to deplore their foolhardiness." According to Barreto, the "Spirit of the Cape" was one of the giants who stormed heaven.—*Camoëns: The Lusiad* (1572).

In me the Spirit of the Cape behold . . .
That rock by you the "Cape of Tempests" named . .
With wide-stretched piles I guard . . .
Great Adamastor is my dreaded name.
Canto v.

Spirit of the Mountain (*The*), that peculiar melancholy sound which precedes a heavy storm, very observable in hilly and mountainous countries.

The wind was abroad in the oaks. The Spirit of the Mountain roared. The blast came rustling through the hall.—*Ossian: Dar-Thula.*

Spiri'to, the Holy Ghost as the friend of man, personified in canto ix. of *The Purple Island*, by Phineas Fletcher (1633). He was married to Urania, and their offspring are: Knowledge, Contemplation, Care, Humility, Obedience, Faith or Fido, Penitence, Elpi'nus or Hope, and Love the foster-son of Gratitude. (Latin, *spiritus*, "spirit.")

Spitfire (*Will*), or WILL SPITTAL, serving-boy of Roger Wildrake the dissipated royalist.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Spittle Cure for Blindness. Spittle was once deemed a sovereign remedy for ophthalmia.—*Pliny: Natural History*, xxviii. 7.

¶ The blind man restored to sight by Vespasian was cured by anointing his eyes with spittle.—*Tacitus: History*, iv. 81; *Suetonius: Vespasian*, vii.

When [*Jesus*] had thus spoken, He spat on the ground, and made clay of the spittle, and He anointed the eyes of the blind man with the clay.—*John* ix. 6.

He cometh to Bethsaida; and they bring a blind man unto Him, . . . and He took the blind man by the hand, and . . . when He had spit on his eyes . . He asked him if he saw ought.—*Mark* viii. 22, 23.

Splendid Shilling (*The*), a poem in imitation of Milton's style, by John Philips (1703). (Good.) It begins thus—

Happy the man who, void of care and strife,
In silken or in leathern purse retains
A splendid shilling. He nor heart with pain
New oysters cried, nor sighs for cheerful ale.

Sponge. *To throw up the sponge*, to give up the contest and confess yourself beaten.

Finally, he went on his knees to the sponge and threw it up; at the same time pointing out—"That means you have won."—*Dickens: Great Expectations*, ch. xl. (1860).

Spontaneous Combustion. There are above thirty cases on record of death by spontaneous combustion, the most famous being that of the countess Cornelia di Baudi Cesenatê, which was minutely investigated, in 1731, by Guiseppê Bianchini, a prebend of Verona.

The next most noted instance occurred at Rheims, in 1725, and is authenticated by no less an authority than Mons. Le Cat, the celebrated physician.

In 1772 Mary Cloes of Gosford Street was burnt to death by "spontaneous combustion."—*History of Coventry*.

Messrs. Foderé and Mere investigated the subject of spontaneous combustion, and gave it as their fixed opinion that instances of death from such a cause cannot be doubted.

In vol. vi. of the *Philosophical Transactions*, and in the *English Medical Jurisprudence*, the subject is carefully investigated, and several examples are cited in confirmation of the fact.

Joseph Battaglia, a surgeon of Ponte Bosio, gives in detail the case of don G. Maria Bertholi, a priest of mount Valerius. While reading his breviary, the body of this priest burst into flames in several parts, as the arms, back, and head. The sleeves of his shirt, a handkerchief, and his skull-cap were all more or less consumed. He survived the injury four days. (This seems to me more like an electrical attack than an instance of spontaneous combustion.)

(See the *Annual Register* for 1775, p. 78.)

(Dickens, in *Bleak House*, ascribes the death of Krook to "spontaneous combustion." Zola, in *Dr. Pascal*, ch. ix., gives another instance. Captain Marryat tells us, in *Jacob Faithful*, that Jacob's mother was burnt to a cinder by the same means.)

Spontoon, the old confidential servant of colonel Talbot.—*Sir W. Scott: Waverley* (time, George II.).

Spoon. *One needs a long spoon to eat with the devil.—Old Proverb.*

Therefore behoveth him a ful long spoon
That shall ete with a fend.
Chaucer: Canterbury Tales, 10,916 (The "Squire's Tale," 1388).

Spoons (*Gossip*). It was customary at one time for sponsors at christenings to give gilt spoons as an offering to their godchild. These spoons had on the handle the figure of one of the apostles or evangelists, and hence were called "Apostle spoons." The wealthy would give the twelve apostles, those of less opulence the four evangelists, and others again a single spoon. When Henry VIII. asks Cranmer to be godfather to "a fair young maid," Cranmer replies, "How may I deserve such honour, that am a poor and humble subject?" The king rejoins, "Come, come, my lord, you'd spare your spoons."—*Shakespeare: Henry VIII.* act v. sc. 2 (1601).

Sporus. Under this name, Pope satirized lord John Hervey (1696-1743), generally called "lord Fanny," from his effeminate habits and appearance. He was "half wit, half fool, half man, half beau." Lord John Hervey was vice-chamberlain in 1736, and lord privy seal in 1740.

That thing of silk,
Sporus, that mere white curd of asses' milk;
Satire or sense, alas! can Sporus feel,
Who breaks a butterfly upon a wheel?
Pope: Prologue to the Satires (1734).

*** This lord John Hervey married the beautiful Molly Lapel; hence Pope says—

So perfect a beau and a belle
As when Hervey the handsome was wedded
To the beautiful Molly Lapel.

Spout (*speaking*). (See DERRY-DOWN TRIANGLE, p. 272.)

S. P. Q. R., the Romans. The letters are the initials of *Senatus Populus-Que Romanus* (see p. 943).

New blood must be pumped into the veins and arteries of the S. P. Q. R.—*Sala* (*Belgravia*, April, 1871).

Spracking (*Joseph*), a money-lender and a self-made man.

Thomas Spracking, his brother, and equal in roguery. — *Wybert Reeve: Parted.*

Sprat Day, November 9, the first day of sprat-selling in the streets. The season lasts about ten weeks.

Sprenger (*Louis*), Annette Veilchen's bachelor.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Sprig of Shillelah (*The*), a famous Irish song, author uncertain. The first verse is—

Och! love is the soul of a nate Irishman,
He loves all the lovely, loves all that he can,
With his sprig of shillelah and shamrock so green.
His heart is good-humoured—'tis honest and sound,
No malice nor hatred is there to be found;
He courts and he marries, he drinks and he fights,
For love, all for love, for in that he delights,
With his sprig of shillelah and shamrock so green.
(And three other stanzas.)

Sprightly (*Miss Kitty*), the ward of sir Gilbert Pumpkin of Strawberry Hall. Miss Kitty is a great heiress, but stage-struck; and when captain Charles Stanley is introduced, she falls in love with him, first as a "play actor," and then in reality. —*Jackman: All the World's a Stage.*

Spring. (See SEASONS, p. 975.)
(Mrs. Barbauld wrote an *Ode to Spring*, in imitation of Collins's *Ode to Evening*.)

Spring (*A Sacred*). The ancient Sabines, in times of great national danger, vowed to the gods "a sacred spring" (*ver sacrum*), if they would remove the danger. That is, all the children born during the next spring were "held sacred," and at the age of 20 were compelled to leave their country and seek for themselves a new home.

Spring-Heel Jack. The marquis of Waterford, in the early parts of the nineteenth century, used to amuse himself by springing on travellers unawares, to terrify them; and from time to time others have followed his silly example. Even so late as 1877–8, an officer in her majesty's service caused much excitement in the garrisons stationed at Aldershot, Colchester, and elsewhere, by his "spring-heel" pranks. In Chichester and its neighbourhood the tales told of this adventurer caused quite a little panic, and many nervous people were afraid to venture out after sunset, for fear of being "sprung" upon. I myself investigated some of the cases reported to me, but found them for the most part Fakenham ghost tales.

Springer (*The*). Ludwig Margrave of Thuringia was so called, because he escaped from Giebichenstein, in the eleventh century, by leaping over the river Saale.

Sprinklers (*Holy Water*), Danish clubs, with spiked balls fastened to chains.

Spruce, M.C. (*Captain*), in *Lend Me Five Shillings*, by J. M. Morton (1764–1838).

Spruch-Sprecher (*The*) or "sayer of sayings" to the archduke of Austria. —*Sir W. Scott: The Talisman* (time, Richard I.).

Spuma'dor, prince Arthur's horse. So called from the foam of its mouth, which indicated its fiery temper. —*Spenser: Faërie Queene*, ii. (1590).
∴ In the *Mabinogion*, his favourite mare is called Llamrei ("the curveter").

Spurs (*The Battle of*), the battle of Guinnegate, in 1513, between Henry VIII. and the duc de Longueville. So called because the French used their spurs in flight more than their swords in fight. (See SPURS OF GOLD, etc.)

Spurs (*To dish up the*), to give one's guests a hint to go; to maunder on when the orator has nothing of importance to say. During the time of the border feuds, when a great family had come to an end of their provisions, the lady of the house sent to table a dish of spurs, as a hint that the guests must spur their horses on for fresh raids before they could be feasted again.

When the last bullock was killed and devoured, it was the lady's custom to place on the table a dish which, on being uncovered, was found to contain a pair of clean spurs—a hint to the riders that they must shift for the next meal.—*Border Minstrelsy* (new edit.), i. 211 note.

Spurs of Gold (*Battle of the*), the battle of Courtray, the most memorable in Flemish history (July 11, 1302). Here the French were utterly routed, and 700 gold spurs were hung as trophies in the church of Notre Dame de Courtray. It is called in French *Journée des Eperons d'Or*. (See SPURS, THE BATTLE OF.)

Marching homeward from the bloody battle of th Spurs of Gold.
Longfellow: The Belfry of Bruges.

Spy (*The*), a tale by J. Fenimore Cooper (1821).

Squab (*The Poet*). Dryden was so called by lord Rochester (1681–1701).

Squab Pie, a pie made of mutton, apples, and onions.

Cornwall squab pie, and Devon white-pot brings,
And Leicester beans and bacon fit for kings.
King: Art of Cookery.

Squab Pie, a pie made of squabs, that is, young pigeons.

Square (*Mr.*), a "philosopher," in Fielding's novel called *The History of Tom Jones, a Foundling* (1749).

Squeers (*Mr. Wackford*), of Dotheboys Hall, Yorkshire, a vulgar, conceited,

ignorant schoolmaster, overbearing, grasping, and mean. He steals the boys' pocket money, clothes his son in their best suits, half starves them, and teaches them next to nothing. Ultimately, he is transported for purloining a deed.

Mrs. Squeers, wife of Mr. Wackford, a raw-boned, harsh, heartless virago, without one spark of womanly feeling for the boys put under her charge.

Miss Fanny Squeers, daughter of the schoolmaster, "not tall like her mother, but short like her father. From the former she inherited a voice of hoarse quality, and from the latter a remarkable expression of the right eye." Miss Fanny falls in love with Nicholas Nickleby, but hates him and spites him because he is insensible of the soft impeachment.

Master Wackford Squeers, son of the schoolmaster, a spoilt boy, who was dressed in the best clothes of the scholars. He was overbearing, self-willed, and passionate.—*Dickens: Nicholas Nickleby* (1838).

The person who suggested the character of Squeers was a Mr. Shaw of Bowes. He married a Miss Laidman. The satire ruined the school, and was the death both of Mr. and Mrs. Shaw.—*Notes and Queries*, October 25, 1873.

Squeeze (*Miss*), a pawnbroker's daughter. Her father had early taught her that money is the "one thing needful," and at death left her a moderate competence. She was so fully convinced of the value of money, that she would never part with a farthing without an equivalent, and refused several offers, because she felt persuaded her suitors sought her money and not herself. Now she is old and ill-natured, marked with the small-pox, and neglected by every one.—*Goldsmith: A Citizen of the World*, xxxviii. (1759).

Squint (*Lawyer*), the great politician of society. He makes speeches for members of parliament, writes addresses, gives the history of every new play, and finds "seasonable thought" upon every possible subject.—*Goldsmith: A Citizen of the World*, xxix. (1759).

Squint-Eyed, [Guercino] Gian-Francesco Barbieri, the painter (1590-1666).

Squintum (*Dr.*). George Whitefield is so called by Foote in his farce entitled *The Minor* (1714-1770).

Squintum (*Dr.*). The Rev. Edward Irving, who had an obliquity of the eyes, was so called by Theodore Hook (1792-1834).

Squire of Dames (*The*), a young knight, in love with Col'umbell, who appointed him a year's service before she would consent to become his bride. The "squire" was to travel for twelve months, to rescue distressed ladies, and bring pledges of his exploits to Columbell. At the end of the year he placed 300 pledges in her hands, but instead of rewarding him by becoming his bride, she set him another task, viz. to travel about the world on foot, and not present himself again till he could bring her pledges from 300 damsels that they would live in chastity all their life. The squire told Columbell that in three years he had found only three persons who would take the pledge, and only one of these, he said (a rustic cottager), took it from a "principle of virtue;" the other two (a nun and a courtezan) promised to do so, but did not voluntarily join the "virgin martyrs." The "Squire of Dames" turned out to be Britomart.—*Spenser: Faërie Queene*, iii. 7, stanza 51 (1590).

(This story is imitated from "The Host's Tale," in *Orlando Furioso*, xxviii.)

Squire's Tale (*The*), in Chaucer's *Canterbury Tales*, is the tale about Cambuscan and Algarsife (3 *syl.*). (See CAMBUSCAN, p. 172.)

Squirt, the apothecary's boy, in Garth's *Dispensary*; hence any apprentice lad or errand-boy.

Here sauntering 'prentices o'er Otway weep,
O'er Congreve smile, or over D'Urfey sleep,
Pleased sempstresses the Lock's famed Rape unfold,
And Squirts read Garth till apozems grow cold.
Gay: Trivia (1712).

(Pope wrote *The Rape of the Lock*, 1712.)

Squod (*Phil*), a grotesque little fellow, faithfully attached to Mr. George the son of Mrs. Rouncewell (housekeeper at Chesney Wold). George had rescued the little street arab from the gutter, and the boy lived at George's "Shooting Gallery" in Leicester Square (London). Phil was remarkable for limping along sideways, as if "tacking."—*Dickens: Bleak House* (1852).

S. S., *souvenance*, forget-me-not; in remembrance; a *souvenir*.

On the Wednesday preceding Easter Day, 1465, sir Anthony was speaking to his royal sister, on his knees, all the ladies of the court gathered round him, and bound to his left knee a band of gold, adorned with stones fashioned into the letters S. S. (*souvenance* or *remembrance*), and to this band was suspended an enamelled "forget-me-not."—*Lytton: Last of the Barons*, iv. 5 (1849).

S. S. G. G., the letters of the Femgerichte. They stand for *Stock, Stein, Gras, Grein* ("Stick," "Stone," "Grass," "Groan"). What was meant by these four words is not known.

Staël (*Madame de*), called by Heine [*Hi-ne*] "a whirlwind in petticoats," and a "sultana of mind."

Stag (*The*) symbolizes Christ, because (according to fable) it draws serpents by its breath out of their holes, and then tramples them to death.—*Pliny: Natural History*, viii. 50.

Stag or **Hind**, emblem of the tribe of Naphtali. In the old church at Totness is a stone pulpit divided into compartments, containing shields bearing the emblems of the Jewish tribes, this being one.

Naphtali is a hind let loose.—*Gen.* xlix. 21.

Stag's Horn, considered in Spain a safeguard against the evil eye; hence, a small horn, silver-tipped, is often hung on the neck of a child. If an evil eye is then cast on the child, it enters the horn, which it bursts asunder.

Are you not afraid of the evil eye?
Have you a stag's horn with you?
Longfellow: The Spanish Student, iii. 5.

Stagg (*Benjamin*), the proprietor of the cellar in the Barbican where the secret society of "'Prentice Knights" used to convene. He was a blind man, who fawned on Mr. Sim Tappertit, "the 'prentices' glory" and captain of the "'Prentice Knights." But there was a disparity between his words and sentiments, if we may judge from this specimen: "Good night, most noble captain! farewell, brave general! bye-bye, illustrious commander!—a conceited, bragging, empty-headed, duck-legged idiot!" Benjamin Stagg was shot by the soldiery in the Gordon riots.—*Dickens: Barnaby Rudge* (1841).

Stagirite (3 *syl.*). Aristotle is called the Stagirite because he was born at Stagira, in Macedon. Almost all our English poets call the word Stagi'rite: as Pope, Thomson, Swift, Byron, Wordsworth, B. Browning, etc.; but it should be Stagi'rite (Σταγειρίτης).

Thick like a glory round the Stagyrita,
Your rivals throng, the sages.
R. Browning: Paracelsus, i.

All the wisdom of the Stagirite.
Wordsworth.

Plato, the Stagyrite, and Tully joined.
Thomson.

As if the Stagirite o'erlooked the line.
Pope.

Is rightly censured by the Stagirite,
Who says his numbers do not fadge aright.
Swift: To Dr. Sheridan (1718).

Stagirius, a young monk to whom St. Chrysostom addressed three books, and of whom those books give an account. Matthew Arnold has a prayer in verse supposed to be uttered by Stagirius.

Stamboul (2 *syl.*), Constantinople.

And Stamboul's minarets must greet my sight.
Byron: English Bards and Scotch Reviewers (1809).

Stammerer (*The*), Louis II. of France, *le Bégue* (846, 877–879).

Michael II. emperor of the East (*, 820–829).

Notker or Notger of St. Gall (830–912).

Stanchells, head jailer at the Glasgow tolbooth.—*Sir W. Scott: Rob Roy* (time, George I.).

Standard. A substantial building for water supplies, as the Water Standard of Cornhill, the Standard in Cheap, opposite Honey Lane, "which John Wells, grocer, caused to be made [? *rebuilt*] in his mayoralty, 1430."—*Stow: Survey* ("Cheapside").

The Cheapside Standard. This Standard was in existence in the reign of Edward I. In the reign of Edward III. two fishmongers were beheaded at the Cheapside Standard, for aiding in a riot. Henry IV. caused "the blank charter of Richard II." to be burnt at this place.

The Standard, Cornhill. This was a conduit with four spouts, made by Peter Morris, a German, in 1582, and supplied with Thames water, conveyed by leaden pipes over the steeple of St. Magnus's Church. It stood at the east end of Cornhill, at its junction with Gracechurch Street, Bishopsgate Street, and Leadenhall Street. The water ceased to run between 1598 and 1603, but the Standard itself remained long after. Distances from London were measured from this spot.

In the year 1775 there stood upon the borders of Epping Forest, at a distance of about twelve miles from London, measuring from the Standard in Cornhill, or rather from the spot on which the Standard used to be, a house of public entertainment called the Maypole.—*Dickens: Barnaby Rudge*, i. (1841).

Standard (*The Battle of the*), the battle of Luton Moor, near Northallerton, between the English and the Scotch, in 1138. So called from the "standard,"

which was raised on a waggon, and placed in the centre of the English army. The pole displayed the standards of St. Cuthbert of Durham, St. Peter of York, St. John of Beverley, and St. Wilfred of Ripon, surmounted by a little silver casket containing a consecrated wafer.—*Hailes: Annals of Scotland*, i. 85 (1779).

The Battle of the Standard was so called from the banner of St. Cuthbert, which was thought always to secure success. It came forth at the battle of Nevil's Cross, and was again victorious. It was preserved with great reverence till the Reformation, when, in 1549, Catharine Whittingham (a French lady), wife of the dean of Durham, burnt it out of zeal against popery.—*Miss Yonge: Cameos of English History*, 126–8 (1868).

Standards. (See FLAGS, p. 371.)

Standing (*To die*). Vespasian said, "An emperor of Rome ought to die standing." Louis XVIII. of France said, "A king of France ought to die standing." This craze is not confined to crowned heads. (See SOLOMON, p. 1026.)

¶ The doge Nicolo, in 1667, died standing, repeating the act of Vespasian, "Stando excessit, ne videretur impulsus cadĕre."—*Pilatius: Fasti Ducales*, 289.

Standish (*Miles*), the Puritan captain, was short of stature, strongly built, broad in the shoulders, deep-chested, and with sinews like iron. His daughter Rose was the first to die "of all who came in the *Mayflower*." Miles Standish, being desirous to marry Priscilla "the beautiful puritan," sent young Alden to plead his cause; but the maiden answered archly, "Why don't you speak for yourself, John?" Soon after this, Standish was shot with a poisoned arrow, and reported to be dead. John Alden did speak for himself, and prevailed.—*Longfellow: Courtship of Miles Standish* (1858).

If you would be served you must serve yourself; and moreover
No man can gather cherries in Kent at the season of Christmas.
Longfellow: Courtship of Miles Standish, ix. (1858).

Standish (*Mr. Justice*), a brother magistrate with Bailie Trumbull.—*Sir W. Scott: Rob Roy* (time, George I.).

Stanley, in the earl of Sussex's train.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Stanley (*Captain Charles*), introduced by his friend captain Stukely to the family at Strawberry Hall. Here he meets Miss Kitty Sprightly an heiress, who has a theatrical twist. The captain makes love to her under the mask of acting, induces her to run off with him and get married, then, returning to the hall, introduces her as his wife. All the family fancy he is only "acting," but discover too late that their "play" is a lifelong reality.—*Jackman: All the World's a Stage.*

Stanley Crest (*The*). On a chapeau gu. an eagle feeding on an infant in its nest. The legend is that sir Thomas de Lathom, having no male issue, was walking with his wife one day, and heard the cries of an infant in an eagle's nest. They looked on the child as a gift from God, and adopted it, and it became the founder of the Stanley race (time, Edward III.).

Staples (*Lawrence*), head jailer at Kenilworth Castle.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Star Falling. Any wish formed during the shoot of a star will come to pass.

Star of Arcady (*The*), the Great Bear; so called from Calisto, daughter of Lycāon king of Arcadia. The Little Bear is called the *Tyrian Cynosure*, from Arcas or Cynosūra son of Calisto.

And thou shalt be our star of Arcady,
Or Tyrian Cynosure (3 *syl.*).
Milton: Comus, 342 (1634).

(Of course, "Cynosure" signifies "dog's tail," Greek, *kunos oura*, meaning the star in Ursa Minor.)

Star of South Africa, a diamond discovered in the South African fields. It weighed in the rough 83½ carats; and after being cut 46½ carats.

Star of the South (*The*), the second largest cut diamond in the world. It weighs 254 carats. It was discovered in Brazil by a poor negress (1853).

Starch (*Dr.*), the tutor of Blushington.—*Moncrieff: The Bashful Man* (1857).

Starchat'erus, of Sweden, a giant in stature and strength, whose life was protracted to thrice the ordinary term. When he felt himself growing old, he hung a bag of gold round his neck, and told Olo he might take the bag of gold if he would cut off his head, and he did so. He hated luxury in every form, and said a man was a fool who went and dined out for the sake of better fare. One day, Helgo king of Norway asked him to be his champion in a contest

which was to be decided by himself alone against nine adversaries. Starchaterus selected for the site of combat the top of a mountain covered with snow, and, throwing off his clothes, waited for the nine adversaries. When asked if he would fight with them one by one or all together, he replied, "When dogs bark at me, I drive them off all at once."—*Joannes Magnus: Gothorum Suevorumque Historia* (1554).

Stareleigh (*Justice*), a stout, pudgy little judge, very deaf, and very irascible, who, in the absence of the chief justice, sat in judgment on the trial of "Bardell *v.* Pickwick."—*Dickens: The Pickwick Papers* (1836).

Starno, king of Lochlin. Having been conquered by Fingal and generously set at liberty, he promised Fingal his daughter Agandecca in marriage, but meant to deal treacherously by him and kill him. Fingal accepted the invitation of Starno, and spent three days in boar-hunts. He was then warned by Agandecca to beware of her father, who had set an ambuscade to waylay him. Fingal, being forewarned, fell on the ambush and slew every man. When Starno heard thereof, he slew his daughter, whereupon Fingal and his followers took to arms, and Starno either "fled or died." Swaran succeeded his father Starno.—*Ossian: Fingal*, iii.; see also *Cath-Loda*.

Star-spangled Banner (*The*), a national song of the United States of America, by F. S. Key.

And the star-spangled banner, oh, long may it wave
O'er the land of the free and the home of the brave!

Starvation Dundas, Henry Dundas the first lord Melville. So called because he introduced the word *starvation* into the language (1775).

Starveling (*Robin*), the tailor. He was cast for the part of "Thisbe's mother," in the drama played before duke Theseus (2 *syl.*) on "his wedding day at night." Starveling has nothing to say in the drama. — *Shakespeare: Midsummer Night's Dream* (1592).

State, a royal chair with a canopy over it.

Our hostess keeps her state.
Shakespeare: Macbeth, act iii. sc. 4 (1606)

Stati'ra, the heroine of La Calprenède's romance of *Cassandra*. Statira is the daughter of Darius, and is represented as the "most perfect of the works of creation." Oroondatês is in love with her, and ultimately marries her.

Stati'ra, daughter of Dari'us, and wife of Alexander. Young, beautiful, womanly, of strong affection, noble bearing, mild yet haughty, yielding yet brave. Her love for Alexander was unbounded. When her royal husband took Roxana into favour, the proud spirit of the princess was indignant, but Alexander, by his love, won her back again. Statira was murdered by Roxana the Bactrian, called the "Rival Queen."—*Lee: Alexander the Great* (1678).

Miss Boutwell was the original "Statira" of Lee's *Alexander*, and once, when playing with Mrs. Barry [1678] she was in danger of receiving on the stage her death-blow. It happened thus: Before the curtain drew up, the two queens, "Statira" and "Roxana" had a real rivalship about a lace veil, allotted to Miss Boutwell by the manager. This so enraged Mrs. Barry that, in "stabbing 'Statira,'" she actually thrust her dagger through her rival's stays, a quarter of an inch or more into the flesh.—*Campbell: Life of Mrs. Siddons*.

*** Dr. Doran tells us that—

The charming George Ann Bellamy [1733–1788] procured from Paris two gorgeous dresses for the part of "Statira." When Peg Woffington, who played "Roxana," saw them, she was so overcome by malice, hatred, and all uncharitableness, that she rolled her rival in the dust, pummelled her with the handle of her dagger, and screamed in anger—

Nor he, nor heaven, shall shield thee from my justice.
Die, sorceress, die! and all my wrongs die with thee!
Table Traits.

Statius, a Roman poet (A.D. 61–96), author of an heroic poem in nine books, called the *Thebaid* (3 *syl.*) or *The Seven against Thebes*.

(Translated into English heroic verse (rhymes) by W. L. Lewis (2nd edition, 1773). Pope translated bk. i. in 1703; Walter Harte translated bk. vi.; and T.....rs translated the first five books.)

Bk. vi. contains the Osegruce and Games.

Statute of Rhuddlan (*The*). This celebrated statute annexed the principality of Wales to the English crown, and constituted its territory shire-ground (1284). (See Professor Tout's *Edward I.*)

Edward I. resided for a certain time at Rhuddlan Castle, during his contests with the princes of Wales (1277–1284); and it was here that Lewelyn made his personal submission to him after the Treaty of Conway. At the breaking out of the revolt of the Four Cantreds, Lewelyn's brother fell upon Rhuddlan, and took the king's justiciar prisoner, and it was after the defeat and death of Lewelyn that this statute was enacted.

Staunton (*The Rev. Mr.*), rector of Willingham, and father of George Staunton.

George Staunton, son of the Rev. Mr. Staunton. He appears first as "Geordie Robertson," a felon; and in the Porteous

mob he assumes the guise of "Madge Wildfire." George Staunton is the seducer of Effie Deans. Ultimately he comes to the title of baronet, marries Effie, and is shot by a gipsy boy called "The Whistler," who proves to be his own natural son.

Lady Staunton, Effie Deans after her marriage with sir George. On the death of her husband, she retires to a convent on the Continent.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Steadfast, a friend of the Duberly family. — *Colman: The Heir-at-Law* (1797).

Steeds of the Sea, ships, a common synonym of the Runic bards.

> And thro' the deep exulting sweep
> The Thunder-steeds of Spain.
> *Lord Lytton: Ode*, i. (1839).

Steel Castle, a strong ward, belonging to the Yellow Dwarf. Here he confined All-Fair when she refused to marry him according to her promise.—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Steele Glas (*The*), a mirror in which we may "see ourselves as others see us," or see others in their true likenesses. Gascoigne published, in 1576, his *Steele Grasse*, a satyre.

The Christel Glasse, on the other hand, reflects us as vanity dictates, and shows other people as fame paints them. These mirrors were made by Lucyl'ius (an old satirist).

> Lucylius . . . bequeathed "The Christel Glasse"
> To such as love to seme but not te be
> But unto those that love to see themselves,
> How foul or fayre soever that they are,
> He gan bequeath a Glasse of trustie Steel.
> *Gascoigne: The Steele Glas* (died 1577).

Steenie, *i.e.* "Stephen." So George Villiers duke of Buckingham was called by James I., because, like Stephen the first martyr, "all that sat in the council, looking stedfastly on him, saw his face as it had been the face of an angel" (*Acts* vi. 15).

Steenson (*Willie*) or "Wandering Willie," the blind fiddler.

Steenie Steenson, the piper, in Wandering Willie's tale.

Maggie Steenson, or "Epps Anslie," the wife of Wandering Willie.—*Sir W. Scott: Redgauntlet* (time, George III.).

Steerforth, the young man who led little Em'ly astray. When tired of his toy, he proposed to her to marry his valet. Steerforth being shipwrecked off the coast of Yarmouth, Ham Peggotty tried to rescue him, but both were drowned.—*Dickens: David Copperfield* (1849).

Stein. There is a German saying that "Krems and Stein are three places." The solution lies in the word "and" (German, *und*). Now, Und is between Krems and Stein; so that Krems, Und, [and] Stein are three places.

Steinbach (*Erwin von*) designed Strasbourg Cathedral; begun 1015, and finished 1439.

> A great master of his craft,
> Erwin von Steinbach.
> *Longfellow: Golden Legend* (1851).

Steinernherz von Blutsacker (*Francis*), the scharf-gerichter or executioner.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Steinfeldt (*The old baroness of*), introduced in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Steinfort (*The baron*), brother of the countess Wintersen. He falls in love with Mrs. Haller, but, being informed of the relationship between Mrs. Haller and "the stranger," exerts himself to bring about a reconciliation.—*B. Thompson: The Stranger* (1797).

Stella. The lady Penelopê Devereux, the object of sir Philip Sidney's affection. She married lord Rich, and was a widow in Sidney's lifetime. Spenser says, in his *Astrophel*, when Astrophel (*sir Philip*) died, Stella died of grief, and the two "lovers" were converted into one flower, called "Starlight," which is first red, and as it fades turns blue. Some call it *penthea*, but henceforth (he says) it shall be called "Astrophel." It is a pure fiction that Stella died from grief at the death of Sidney, for she afterwards married Charles Blount, created by James I. earl of Devonshire. The poet himself must have forgotten his own lines—

> Ne less praiseworthy Stella do I read,
> Tho' nought my praises of her needed are,
> Whom verse of noblest shepherd lately dead [1586]
> Hath praised and raised above each other star.
> *Spenser: Colin Clout's Come Home Again* (1591).

Stella. Miss Hester Johnson was so called by Swift, to whom she was privately married in 1706. Hester is first perverted into the Greek *aster*, and "aster" in Latin, like *stella*, means "a star." Stella

lived with Mrs. Dingley on Ormond Quay, Dublin.

> Poor Stella must pack off to town . . .
> To Liffy's stinking tide at Dublin . . .
> To be directed there by Dingley . . .
> And now arrives the dismal day,
> She must return to Ormond Quay.
> *Swift: To Stella at Wood Park* (1723).

Steno (*Michel*), one of the chiefs of the tribunal of Forty. Steno acts indecorously to some of the ladies assembled at a civic banquet given by the doge of Venice, and is turned out of the house. In revenge, he fastens on the doge's chair some scurrilous lines against the young dogaressa, whose extreme modesty and innocence ought to have protected her from such insolence. The doge refers the matter to "the Forty," who sentence Steno to two months' imprisonment. This punishment, in the opinion of the doge, is wholly inadequate to the offence, and Marino Faliero joins a conspiracy to abolish the council altogether. —*Byron: Marino Faliero, the Doge of Venice* (1819).

Stentor, a Grecian herald in the Trojan war. Homer says he was "great-hearted, brazen-voiced, and could shout as loud as fifty men."

> He began to roar for help with the lungs of a Stentor. —*Smollett.*

Steph'ano, earl of Carnûti, the leader of 400 men in the allied Christian army. He was noted for his military prowess and wise counsel.—*Tasso: Jerusalem Delivered*, i. (1575).

Steph'ano, a drunken butler.—*Shakespeare: The Tempest* (1609).

Steph'ano, servant to Portia.—*Shakespeare: Merchant of Venice* (1598).

STEPHEN, one of the attendants of sir Reginald Front de Bœuf (a follower of prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Stephen (*Count*), nephew of the count of Crèvecœur.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Stephen (*Master*), a conceited puppy, who thinks all inferiors are to be snubbed and bullied, and all those weaker and more cowardly than himself are to be kicked and beaten. He is especially struck with captain Bobadil, and tries to imitate his "dainty oaths." Master Stephen has no notion of honesty and high-mindedness: thus he steals Downright's cloak, which had been accidentally dropped, declares he bought it, and then that he found it. Being convicted of falsehood, he resigns all claim to it, saying in a huff, "There, take your cloak; I'll none on't." This small-minded youth is young Kno'well's cousin.—*B. Jonson: Every Man in His Humour* (1598).

Stephen (*St.*). *The crown of St. Stephen*, the crown of Hungary.

> If Hungarian independence should ever be secured through the help of prince Napoleon, the prince himself should accept the crown of St. Stephen.—*Kossuth: Memoirs of My Exile*, 1880.

The British St. Stephen, St. Alban, the British proto-martyr (died 303).

> As soon as the executioner gave the fatal stroke [*which beheaded St. Alban*], his eyes dropped out of his head.—*Bede: Ecclesiastical History* (A.D. 734).

Stephen Steelheart, the nickname of Stephen Wetheral.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Stephen of Amboise, leader of 5000 foot-soldiers from Blois and Tours in the allied Christian army of Godfrey of Bouillon. Impetuous in attack, but deficient in steady resistance. He was shot by Clorinda with an arrow (bk. xi.). —*Tasso: Jerusalem Delivered* (1575).

Stephen's (*St.*), a poem by lord Lytton, on leading orators (1860).

Stepney. (See BORN AT SEA, p. 138.)

Sterling (*Mr.*), a vulgar, rich City merchant, who wishes to see his two daughters married to titles. Lord Ogleby calls him "a very abstract of 'Change;" and he himself says, "What signifies birth, education, titles, and so forth? Money, I say—money's the stuff that makes a man great in this country."

Miss Sterling, whose Christian name is Elizabeth or Betty; a spiteful, jealous, purse-proud damsel, engaged to sir John Melvil. Sir John, seeing small prospect of happiness with such a tartar, proposed marriage to the younger sister, but she was already clandestinely married. Miss Sterling, being left out in the cold, exclaimed, "Oh that some other person, an earl or duke for instance, would propose to me, that I might be revenged on the monsters!"

Miss Fanny Sterling, an amiable, sweet-smiling, soft-speaking beauty, clandestinely married to Lovewell.—*Colman and Garrick: The Clandestine Marriage* (1766).

> A strange blunder was once made by Mrs. Gibbs of Covent Garden in the part of "Miss Sterling." When speaking of the conduct of Betty, who had locked the

door of Miss Fanny's room and walked away with the key, Mrs. Gibbs exclaimed, "She has locked the key, and carried away the door in her pocket."—*W. C. Russell: Representative Actors.*

Sterry, a fanatical preacher, admired by Hugh Peters.—*S. Butler: Hudibras* (1663–78).

Stevens, a messenger of the earl of Sussex at Say's Court.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Stewart (*Colonel*), governor of the castle of Doune.—*Sir W. Scott: Waverley* (time, George II.).

Stewart (*Prince Charles Edward*), surnamed "The Chevalier" by his friends, and "The Pretender" by his foes. Sir W. Scott introduces him in *Waverley*, and again in *Redgauntlet*, where he appears disguised as "father Buonaventura. (Now generally spelt Stuart.)

Stewart (*Walking*), John Stewart, the English traveller, who travelled on foot through Hindûstan, Persia, Nubia, Abyssinia, the Arabian Desert, Europe, and the United States (died 1822).

A most interesting man, . . . eloquent in conversation, contemplative . . . . and crazy beyond all reach of helebore, . . . yet sublime and divinely benignant in his visionariness This man, as a pedestrian traveller, had seen more of the earth's surface . . . than any man before or since.—*De Quincey.*

N.B.—Walking Stewart must not be confounded with John M'Douall Stuart, the Australian explorer (1818–1866).

Stewart Diamond (*The*), found in 1872, is the largest South African diamond discovered up to the present date. It weighed in the rough state 288½ carats, and but few diamonds in the world exceed it in size. It is of a light yellow hue, and is set as a star with eight points and a *fleur de lys* above. This superb stone, with the Dudley and Twin diamonds, have all been discovered in the Cape since 1870.

Steyne (*Marquis of*), earl of Gaunt and of Gaunt Castle, a viscount, baron, knight of the Garter and of numerous other orders, colonel, trustee of the British Museum, elder brother of the Trinity House, governor of White Friars, etc., had honours and titles enough to make him a great man; but his life was not a highly moral one, and his conduct with Becky Sharp, when she was the wife of colonel Rawdon Crawley, gave rise to a great scandal. His lordship floated through the ill report, but Mrs. Rawdon was obliged to live abroad.—*Thackeray: Vanity Fair* (1848).

Stick to it, says Baigent. Baigent was the principal witness for the Claimant in the great Tichborne trial, and his advice to his *protégé* was, "Stick to it" (1872).

Stiggins, a hypocritical, drunken, methodist "shepherd" (minister), thought by Mrs. Weller to be a saint. His time was spent for the most part in drinking pine-apple rum at the Marquis of Granby tavern.—*Dickens: The Pickwick Papers* (1836).

Still (*Cornelius the*), Cornelius Tacitus. (Latin, *tacitus*, "still.")

Cornelius the Stylle, in his firste book of his yerely exploictes, called in Latine *Annales.*—*Fardle of Facions*, iii. 3 (1555).

Still Waters Run Deep, adapted from the French novel, *Le Gendre.*

Stimulants used by Public Characters.

(1) BONAPARTE, snuff.
(2) BRAHAM, bottled porter.
(3) BULL (*Rev. William*), the nonconformist, was an inveterate smoker.
(4) BYRON, gin-and-water.
(5) CATLEY (*Miss*), linseed tea and madeira.
(6) COOKE (*G. F.*), everything drinkable.
(7) DISRAELI (lord Beaconsfield), champagne jelly.
(8) EMERY, cold brandy-and-water.
(9) ERSKINE (*Lord*), opium in large doses.
(10) GLADSTONE (*W. E.*), an egg beaten up in sherry.
(11) HENDERSON, gum arabic and sherry.
(12) HOBBES, only cold water.
(13) INCLEDON, madeira.
(14) JORDAN (*Mrs.*), calves'-foot jelly dissolved in warm sherry.
(15) KEAN (*Edmund*), beef-tea, cold brandy.
(16) KEMBLE (*John*), opium.
(17) LEWIS, mulled wine and oysters.
(18) NEWTON smoked incessantly.
(19) OXBERRY, strong tea.
(20) POPE, strong coffee.
(21) SCHILLER required to sit over a table deeply impregnated with the smell of apples. He stimulated his brain with coffee and champagne.
(22) SIDDONS (*Mrs.*), porter, not "stout."

(23) SMITH (*William*) drank strong coffee.

(24) WEDDERBURNE (the first lord Ashburton) used to place a blister on his chest when he had to make a great speech. —*Dr. Paris: Pharmacologia* (1819).

(25) WOOD (*Mrs.*) drank draught porter.

Stinkomalee. So Theodore Hook called the London University. The word was suggested by "Trincomalee" (in Ceylon), a name before the public at the time. Hook hated the "University," because it admitted students of all denominations.

Only look at Stinkomalee and King's College. Activity, union, craft, indomitable perseverance on the one side; indolence, indecision, internal distrust and jealousies, calf-like simplicity, and cowardice intolerable on the other.—*Wilson: Noctes Ambrosianæ* (1822-36).

Stirrups were unknown to the ancients; they were used sometimes in the fifth century, but were not common till the twelfth.

In the equestrian statue of Marcus Aurelius (121-180), now on the Capitoline Hill, in Rome, the rider very properly is represented without stirrups.

But the two equestrian statues of William III. (one in King William Street, London, and the other in College Green, Dublin) represented without stirrups cannot be defended. For when William III. was king (1689-1702), the use of stirrups was quite usual.

Stitch (*Tom*), a young tailor, a great favourite with the ladies.—*The Merry History of Tom Stitch* (seventeenth century).

Stock Exchange "Nicknames."

BERWICKS, North-Eastern railway shares.

BRUMS, London and North-Western railway shares (the Birmingham line).

COHENS, the Turkish '69 loan. Floated by the firm of that name.

DOGS, Newfoundland telegraph shares. (Newfoundland dogs.)

DOVERS, South-Eastern railway shares. (The line runs to Dover.)

FLOATERS, exchequer bills and other unfunded stock.

FOURTEEN HUNDRED, a stranger who has intruded into the Stock Exchange. This term was used in Defoe's time.

LAME DUCK (*A*), a member of the Stock Exchange who fails in his obligations.

LEEDS, Lancashire and Yorkshire railway shares.

MORGANS, the French 6 per cents. Floated by that firm.

MUTTONS, the Turkish '65 loan. (Partly secured by the sheep-tax.)

POTS, North Staffordshire railway shares. (The potteries.)

SINGAPORES (3 *syl.*), British Indian Extension telegraph shares.

SMELTS, English and Australian copper shares.

STAG, one who applies for an allotment of shares, and cuts off if they do not rise in price before they are awarded.

YORKS, the Great Northern railway shares.

Stock Pieces, used in university and law examinations. (See TIPS.)

Stocks' Market. So called from a pair of stocks which at one time stood there. Gardeners used to occupy all but the north and south-west part. The flower called the "stock" received its name from being sold there. The market was removed to Farringdon Street in 1737, and was then called "Fleet Market."

Where is there such a garden in Europe as the Stocks' Market? Where such a river as the Thames? Where such ponds and decoys as in Leadenhall Market for your fish and fowl?—*Shadwell: Bury Fair* (1689).

Stockwell (*Mr.*), a City merchant, who promised to give his daughter Nancy in marriage to the son of sir Harry Harlowe of Dorsetshire.

Mrs. Stockwell, the merchant's wife, who always veers round to the last speaker, and can be persuaded to anything for the time being.

Nancy Stockwell, daughter of the merchant, in love with Belford, but promised in marriage to sir Harry Harlowe's son. It so happens that sir Harry's son has privately married another lady, and Nancy falls to the man of her choice.—*Garrick: Neck or Nothing* (1766).

Stolen Kisses, a drama by Paul Meritt, in three acts (1877). Felix Freemantle, under the pseudonym of Mr. Joy, falls in love with Cherry, daughter of Tom Spirit once valet to Mr. Freemantle (who had come to the title of viscount Trangmar). When Tom Spirit ascertained that "Felix Joy" was the son of the viscount, he forbade all further intercourse, unless Felix produced his father's consent to the marriage. The next part of the plot pertains to the brother of Tom Spirit, who had assumed the name of Walter Temple, and, as a

stock-broker, had become very wealthy. In his prosperity, Walter scornfully ignored his brother Tom, and his ambition was to marry his daughter Jenny to the son of viscount Tragmar, who owed him money. Thus the two cousins, Cherry and Jenny, came into collision; but at the end Jenny married Fred Gay a medical student, Cherry married Felix, the two brothers were reconciled, and Tom released his old master, viscount Trangmar, by destroying the bond which Walter held and gave him.

Stone of Loda, a place of worship amongst the ancient Gaels. — *Ossian: Temora*, v.

Stonehenge. Aurelius Ambrosius asked Merlin what memento he could raise to commemorate his victory over Vortigern; and Merlin advised him to remove "The Giant's Dance" from mount Killaraus, in Ireland, to Salisbury Plain. So Aurelius placed a fleet and 15,000 men under the charge of Uther the pendragon and Merlin for the purpose. Gilloman king of Ireland, who opposed the invaders, was routed, and then Merlin, "by his art," shipped the stones, and set them up on the plain "in the same manner as they stood on Killaraus."—*Geoffrey: British History*, viii. 10–12 (1142).

How Merlin, by his skill and magic's wondrous might,
From Ireland hither brought the Sonendge in a night.
Drayton: Polyolbion, iv. (1612).

Stonehenge, once thought a temple, you have found
A throne, where kings, our earthly gods, were crowned.
Dryden: Epistles, ii.

Stonehenge a Trophy. It is said, in the Welsh triads, that this circle of stones was erected by the Britons to commemorate the "treachery of the Long-Knives," *i.e.* a conference to which the chief of the British warriors were invited by Hengist at Ambresbury. Beside each chief a Saxon was seated, armed with a long knife, and at a given signal each Saxon slew his Briton. As many as 460 British nobles thus fell, but Eldol earl of Glouces-ter, after slaying seventy Saxons (some say 660), made his escape. — *Welsh Triads.* (See Geoffrey's *British History*, bk. vi. 15.)

∴ Geoffrey says the signal of the onset was the utterance of the words *Nemet oure Saxas*, and that the number of the slain was 460.—Bk. vi. 15.

Stonehenge was erected by Merlin, at the command of Ambrosius, in memory of the plot of the "Long-Knives," when 300 British chiefs were treacherously massacred by Vortigern. He built it on the site of a former circle. It deviates from older bardic circles, as may be seen by comparing it with Avebury, Stanton-Drew, Keswick, etc. It is called "The Work of Ambrosius."—*Cambrian Biography*, art. "Merddin."

¶ MONT DIEU, a solitary mound close to Dumfermline, owes its origin, according to story, to some unfortunate monks, who, by way of penance, carried the sand in baskets from the sea-shore at Inverness.

¶ At Linton is a fine conical hill attributed to two sisters (nuns), who were compelled to pass the whole of the sand through a sieve, by way of penance, to obtain pardon for some crime committed by their brother.

¶ The Gog Magog Hills, near Cambridge, are ascribed to his Satanic majesty.

Stonewall Jackson, Thomas Jefferson Jackson, general in the southern army in the great civil war of the North American States. General Bee suggested the name in the battle of Bull Run (1861). "There is Jackson," said he to his men, "standing like a stone wall" (1826–1863).

Stork (*King*), a tyrant, who (according to Homer) is a "devourer of his people," and makes them submissive through fear. The allusion, of course, is to the fable of the *Frogs asking for a King*. Jupiter first sent them a log of wood, which they despised, so he next sent them a stork, which devoured them. (Read 1 *Sam.* viii.)

Storm (*The Great*) occurred November 26–7, 1703. This storm supplied Addison with his celebrated simile of the angel—

So when an angel by divine command,
With rising tempests shakes a guilty land,
Such as of late o'er pale Britannia past,
Calm and serene he drives the furious blast;
And, pleased th' Almighty's orders to perform,
Rides on the tempest and directs the storm.
The Campaign (1705).

Storm-and-Strain Period. The last quarter of the eighteenth century was called in Germany the *Sturm-und-Drang Zeit*, because every one seemed in a fever to shake off the shackles of government, custom, prestige, and religion. The poets raved in volcanic rant or sentimental moonshine; marriage was disregarded; law, both civil and divine, was poohpoohed. Goethe's *Man with the Iron Hand* and *Sorrows of Werther*—Schiller's *Robbers*—Klinger's tragedies—Lessing's criticisms—the mania for Shakespeare and Ossian—revolutionized the literature; and the cry went forth for untrammelled freedom, which was nicknamed "Nature." As well go unclad, and call it nature.

Storms (*Cape of*). The Cape of Good Hope was called by Bartholomew Diaz *Cabo Tormentoso* in 1486; but king John II. of Portugal gave it its present more auspicious name.

Stornello Verses, verses in which a word or phrase is harped upon, and turned about and about, as in the following example:—

Vive la France! wave our banner, the red, white, and blue;
The flag of the loyal the royal, and true.
Blue and red for our city we wave, and the white
For our sovereign the people, whose rule is their right.
Royal white, loyal blue, and forget not the red,
To show for our freedom we'll bleed and have bled.
E. C. B.

S.T.P., the same as D.D., "divinity doctor." The initials of *Sanctæ Theologiæ Professor.*

Strabo of Germany (*The*), Sebastian Munster (1489–1552).

Stradiva'rius (*Antonius*), born at Cremo'na, in Italy (1670–1728). He was a pupil of Andreus Amāti. The Amati family, with Stradivarius and his pupil Guarnerius (all of Cremona), were the most noted violin-makers that ever lived, insomuch that the word "Cremona" is synonymous for a first-rate violin.

The instrument on which he played
Was in Cremona's workshops made . . .
The maker from whose hands it came
Had written his unrivalled name—
"Antonius Stradivarius."
Longfellow: The Wayside Inn (prelude, 1863)

Strafford, an historical tragedy by R. Browning (1836). This drama contains portraits of Charles I., the earl of Strafford, Hampden, John Pym, sir Harry Vane, etc., both truthful and graphic. Of course, the subject of the drama is the attainder and execution of Wentworth earl of Strafford.

Straitlace (*Dame Philippa*), the maiden aunt of Blushington. She is very much surprised to find her nephew entertaining dinner company, and still more so that he is about to take a young wife to keep house for him instead of herself.—*Moncrieff: The Bashful Man.*

Stral'enheim (*Count of*), a kinsman of Werner, who hunted him from place to place, with a view of cutting him off, because he stood between him and the inheritance of Siegendorf. This mean, plausible, overreaching nobleman was by accident lodged under the same roof with Werner while on his way to Siegendorf. Here Werner robbed him of a rouleau of gold, and next night Ulric (Werner's son) murdered him.

Ida Stralenheim, daughter of count Stralenheim, betrothed to Ulric, whom she dearly loved; but being told by Ulric that he was the assassin of her father, she fell senseless, and Ulric departed, never to return.—*Byron: Werner* (1822).

The accent of this name is given by Byron sometimes on the first and sometimes on the second syllable—

Stralen'heim, altho' noble, is unheeded.
Act III. 4.
The daughter of dead Stral'enheim, your foe.
Act IV. 1.

Strange Story (*A*), a novel by lord Lytton (1862). Its object is to show that man and nature too require to be set off by the supernatural.

Stranger (*The*), the count Waldbourg. He married Adelaide at the age of 16; she had two children by him, and then eloped. The count, deserted by his young wife, lived a roving life, known only as "The Stranger;" and his wife, repenting of her folly, under the assumed name of Mrs. Haller, entered the service of the countess Wintersen, whose affection she secured. In three years' time, "the stranger" came by accident into the same neighbourhood, and a reconciliation took place.

His servant Francis says he is "a good master, though one almost loses the use of speech by living with him. A man kind and dear, though I cannot understand him. He rails against the whole world, and yet no beggar leaves his door unsatisfied. I have now lived three years with him, and yet I know not who he is. A hater of society, no doubt . . . [*with*] misanthropy in the head, not in the heart."—*B. Thompson: The Stranger,* l. 1 (1797).

(This drama is altered from Kotzebue.)

*** Mrs. R. Trench says of John P. Kemble (1757–1823)—

I always saw him with pain descend to "The Stranger." It was like the genius in the Arabian tale going into the vase. First, it seemed so unlikely *he* should meet with such an affront, and this injured the probability of the piece; and next, "The Stranger" is really never dignified, and one is always in pain for him, poor gentleman!—*Remains* (1822).

Strangford (*Percy Clinton Sydney Smythe, viscount*), in 1803, published a translation of the poems of Camoëns, the great Portuguese poet.

Hibernian Strangford . . .
Thinkst thou to gain thy verse a higher place
By dressing Camoëns in a suit of lace?
Cease to deceive; thy pilfered harp restore,
Nor touch the Lusian bard to copy Moore.
Byron: English Bards and Scotch Reviewers (1809).

Strap (*Hugh*), a simple, generous, and disinterested adherent of Roderick Random. His generosity and fidelity, however, meet with but a base return from the heartless libertine.—*Smollett: Roderick Random* (1748).

We believe there are few readers who are not disgusted with the miserable reward assigned to Strap in the closing chapter of the novel. Five hundred pounds (scarce the value of the goods he had presented to his master) and the hand of a reclaimed street-walker, even when added to a Highland farm, seem but a poor recompense for his faithful and disinterested attachment.—*Sir W. Scott.*

Strasbourg Cathedral, designed by Erwin von Steinbach (1015–1439).

Strauchan (*Old*), the 'squire of sir Kenneth.—*Sir W. Scott: The Talisman* (time, Richard I.).

Strawberry Leaves (*To win the*), to be created a duke.

Strawberry Preacher (*A*), a "Jerusalem pony," a temporary help, who wanders from pulpit to pulpit, to preach for some society, to aid some absent or invalided minister, or to advocate some charity. The term was first used by Latimer, and the phrase means a "straying-preacher." (Anglo-Saxon, *streowan*, "to stray;" hence, strawberry, *streow-berie*, "the straying berry-plant.")

Streets of London (*The*), a drama by Dion Boucicault (1862), adapted from the French play *Les Pauvres des Paris.*

Stre'mon, a soldier, famous for his singing.—*Beaumont* (?) *and Fletcher: The Mad Lover* (1617).

(Beaumont died 1616.)

Strephon, the shepherd in sir Philip Sidney's *Arcadia*, who makes love to the beautiful Urania (1580). It is a stock name for a lover, Cloê being usually the corresponding lady.

Captain O'Flarty was one of my dying Strephons at Scarborough. I have a very grate regard for him, and must make him a little miserable with my happiness.—*Garrick: The Irish Widow*, i. 3 (1757).

The servant of your Strephon . . . is my lord and master.—*Garrick: Miss in Her Teens* (1753).

Stretton (*Hesba*), the pseudonym of Miss Smith, daughter of a bookseller and printer in Wellington, Salop.; authoress of several well-known religious novels.

Strickalthrow (*Merciful*), in Cromwell's troop.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Strictland (*Mr.*), the "suspicious husband;" who suspects Clarinda, a young lady visitor, of corrupting his wife; suspects Jacintha, his ward, of lightness; and suspects his wife of infidelity; but all his suspicions being proved groundless, he promises reform.

Mrs. Strictland, wife of Mr. Strictland, a model of discretion and good nature. She not only gives no cause of jealousy to her husband, but never even resents his suspicions or returns his ill temper in the same coin.—*Dr. Hoadly: The Suspicious Husband* (1747).

Strike, Dakyns! the Devil's in the Hempe, the motto of the Dakynses. The reference is to an enemy of the king, who had taken refuge in a pile of hemp. Dakyns, having nosed the traitor, was exhorted to strike him with his battle-axe and kill him, which he did. Hence the crest of the family—a dexter arm . . . holding a battle-axe.

Striking the Shield, a call to battle among the ancient Gaels.

"Strike the sounding shield of Semo. It hangs at Tura's rustling gate. The sound of peace is not its voice! My heroes shall hear and obey." He went. He struck the bossy shield. The hills, the rocks reply. The sound spreads along the wood: deer start by the lake of roes. . . . "It is the shield of war," said Ronnart.—*Ossian: Fingal*, i.

Strom'boli, called "The Great Lighthouse of the Mediterranean" from its volcano, which is in a constant blaze.

Strong (*Dr.*), a benevolent old schoolmaster, to whom David Copperfield was sent whilst living with Mr. Wickfield. The old doctor doted on his young wife Annie, and supported her scapegrace cousin Jack Maldon.—*Dickens: David Copperfield* (1849).

Strong Men and Women.

Antæos, Atlas, Dorsânês the Indian Herculês, Guy earl of Warwick, Herculês, Macêris son of Amon, Rustam the Persian Herculês, Samson, Starchatêrus the Swede (first Christian century).

BROWN (*Miss Phœbe*), about five feet six inches in height, well-proportioned, round-faced, and ruddy. She could carry fourteen score, and could lift a hundredweight with each hand at the same time. She was fond of poetry and music, and her chief food was milk.—*W. Hutton.*

MILO of Crotôna could carry on his shoulders a four-year-old bullock, and kill it with a single blow of his fist. On one occasion, the pillar which supported the roof of a house gave way, and Milo held up the whole weight of the building with his hands.

POLYD'AMAS, the athlete. He killed a lion with a blow of his fist, and could stop a chariot in full career with one hand.

TOPHAM (*Thomas*) of London (1710-1749). He could lift three hogsheads of 1836 lbs.; could heave a horse over a

turnpike gate; and could lift two hundredweight with his little finger.

Strongback, one of the seven attendants of Fortunio. He could never be overweighted, and could fell a forest in a few hours without fatigue.—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

(The brothers Grimm have introduced the tale of "Fortunio" in their *Goblins.*)

Strongbow, Gilbert de Clare, who succeeded to the title of his brother, the earl of Hertford, in 1138, and was created earl of Pembroke (died 1149).

(Henry II. called him a "false" or "pseudo-earl.")

Strongbow (Richard of Strigal) was Richard de Clare earl of Pembroke, son of Gilbert de Clare. He succeeded Dermot king of Leinster, his father-in-law, in 1170, and died 1176.

The earl of Strigale then, our Strongbow, first that won Wild Ireland with the sword.
Drayton: Polyolbion. xviii. (1613).

Struldbrugs, the inhabitants of Luggnagg, who never die.

He had reached that period of life . . . which . . . entitles a man to admission into the ancient order of Struldbrugs.—*Swift: Gulliver's Travels* ("Laputa," 1726).

Strutt (*Lord*), the king of Spain; originally Charles II. (who died without issue); but also applied to his successor Philippe duc d'Anson, called "Philip lord Strutt."

I need not tell you of the great quarrels that happened in our neighbourhood since the death of the late lord Strutt; how the parson [*cardinal Portocarero*] . . . got him to settle his estate upon his cousin Philip Baboon [*Bourbon*], to the great disappointment of his cousin squire South [*Charles of Austria*].—*Dr. Arbuthnot: History of John Bull,* i. (1712).

Stryver (*Bully*), of the King's Bench Bar, counsel for the defence in Darnay's trial.

He was stout, loud, red, bluff, and free from any drawback of delicacy; had a pushing way of shouldering himself (morally and physically) into companies and conversations, that argued well for his shouldering his way on in life.—*Dickens: A Tale of Two Cities,* ii. 24 (1859).

Stuart Ill-Fated (*The House of*), as that of Œdipos.

(1) JAMES I. of Scotland, poet, murdered by conspirators at Perth, in the forty-fourth year of his age (1393, 1424-1437).

(2) JAMES II., his son, killed at the siege of Roxburgh, aged 30 (1430, 1437-1460).

(3) JAMES III., his son, was stabbed in his flight from Bannockburn by a pretended priest, aged 36 (1452, 1460-1488).

(His brother, the earl of Mar, was imprisoned in 1477, and died in durance, 1480.)

(4) JAMES IV., his son, the "Chivalrous Madman," was defeated and slain at Flodden, aged 41 (1472, 1488-1513).

(5) JAMES V., his son, was defeated at Solway Moss, November 25, and died of grief, December 14, aged 30 (1512, 1513-1542).

(6) MARY QUEEN OF SCOTS, daughter of James V., was beheaded, aged 44 years 63 days (1542, 1542-1587, Old Style).

(Her husband, Henry Stuart lord Darnley, was murdered (1541-1566). Her niece, Arabella Stuart, died insane in the Tower, 1575-1615.)

(7) JAMES I. of England and VI. of Scotland. His mother, Mary queen of Scots, was beheaded; his eldest son died young; Charles I. was beheaded; Elizabeth, who married the prince palatine, had her full share of misfortunes; and his grandson was James II. and his ill-starred race.

(8) CHARLES I. his son, was beheaded, aged 48 years 69 days (1600, 1625-1649).

(9) CHARLES II., his son, was in exile from 1645 to 1661. In 1665 occurred the Great Plague, and in 1666 the Great Fire of London. He died aged 54 years 253 days (1630, 1661-1685).

(His favourite child, a natural son, defeated at Sedgemoor, July 5, was executed as a traitor, July 15, aged 46, 1649-1685.)

(10) JAMES II., brother of Charles, and son of Charles I., was obliged to abdicate to save his life, and died in exile (1633, reigned 1685-1688). James II. died a pensioner of Louis XIV. (1701).

(11) JAMES FRANCIS EDWARD "the Luckless," his son, called the "Old Pretender," was a mere cipher. His son Charles came to England to proclaim him king, but was defeated at Culloden, leaving 3000 dead on the field (1688-1765).

(12) CHARLES EDWARD, the "Young Pretender," was son of the "Old Pretender." After the defeat at Culloden he fled to France, was banished from that kingdom, and died at Rome a drunken dotard (1720-1788).

(13) HENRY BENEDICT, cardinal York,

the last of the race, was a pensioner of George III.

The Mary Stuart of Italy, Jane I. of Naples (1327, 1343-1382).

Jane married her cousin André of Hungary, who was assassinated two years after his marriage, when the widow married the assassin. So Mary Stuart married her cousin lord Darnley, 1565, who was murdered 1567, and the widow married Bothwell, the assassin.

Jane fled to Provence, 1347, and was strangled in 1382. So Mary Stuart fled to England in 1568, and was put to death in 1587 (Old Style).

Jane, like Mary, was remarkable for her great beauty, her brilliant court, her voluptuousness, and the men of genius she drew around her; but Jane, like Mary, was also noted for her deplorable administration.

(La Harpe wrote a tragedy called *Jeanne de Naples* (1765). Schiller has an adaptation of it, 1821.)

Stuarts' Fatal Number (*The*). This number is 88.

(1) James III. was killed in flight near Bannockburn, 1488.

(2) Mary Stuart was beheaded 1588 (New Style).

(3) James II. of England was dethroned 1688.

(4) Charles Edward died 1788.

(James Stuart, the "Old Pretender," was born 1688, the very year that his father abdicated.)

(5) James Stuart, the famous architect, died 1788.

(Some affirm that Robert II., the first Stuart king, died 1388, the year of the great battle of Otterburn; but the death of this king is more usually fixed in the spring of 1390.)

Stubble (*Reuben*), bailiff to Farmer Cornflower, rough in manner, severe in discipline, a stickler for duty, "a plain, upright, and downright man," true to his master and to himself.—*Dibdin: The Farmer's Wife* (1780).

Stubbs, the beadle at Willingham. The Rev. Mr. Staunton was the rector.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Stubbs (*Miss Sissly* or *Cecilia*), daughter of squire Stubbs, one of Waverley's neighbours.—*Sir W. Scott: Waverley* (time, George II.).

Stuffy (*Matthew*), an applicant to Velinspeck, a country manager, for a situation as prompter, for which he says he is peculiarly qualified by that affection of the eyes vulgarly called a squint, which enables him to keep one eye on the performers and the other on the book at the same time.—*C. Mathews: At Home* (1818).

Stuffy is one of the richest bits of humour we ever witnessed. His endless eulogies upon the state of things in the immortal Garrick's time are highly ludicrous.—*Contemporary Paper.*

Stukely (*2 syl.*), a destestable man. "'Twould be as easy to make him honest as brave" (act i. 2). He pretends to be the friend of Beverley, but cheats him. He aspires to the hand of Miss Beverley, who is in love with Lewson.—*E. Moore: The Gamester* (1753).

Stukely (*Will*), the companion of Little John. In the morris-dance on May-day, Little John used to occupy the right hand side of Robin Hood, and Will Stukely the left. (See STUTLY.)

Stukely (*Captain Harry*), nephew of sir Gilbert Pumpkin of Strawberry Hall.—*Jackman: All the World's a Stage.*

Stupid Boys. St. Thomas Aquinas; also called at school "The Dumb Ox" (1224-1274). Manlius Torquatus.

Manlius Torquatus, l'un des plus grands capitaines de Rome, paraisait, dans sa jeunesse, imbecille et stupide.—*Dictionnaire Historique* (1819).

Walter Scott was a dull school-boy; so was lord Byron, and many other first-class men.

Sturgeon (*Major*), J.P., "the fishmonger from Brentford," who turned volunteer. This bragging major makes love to Mrs. Jerry Sneak.—*Foote: The Mayor of Garratt* (1763).

We had some desperate duty, sir Jacob . . . such marchings and counter-marchings, from Brentford to Ealing, from Ealing to Acton, from Acton to Uxbridge. Why, there was our last expedition to Hounslow; that day's work carried off major Molossas. . . . But to proceed. On we marched, the men all in high spirits, to attack the gibbet where Gardel is hanging; but, turning down a narrow lane to the left, as it might be about there, in order to possess a pigstye, that we might take the gallows in flank, and secure a retreat, who should come by but a drove of fat oxen for Smithfield! The drums beat in front, the dogs barked in the rear, the oxen set up a gallop; on they came, thundering upon us, broke through our ranks in an instant, and threw the whole corps into confusion.—Act i. 2.

Sturmthal (*Melchoir*), the banneret of Berne, one of the Swiss deputies.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Stutly (*Will*), sometimes called *Will Stukely*, a companion of Little John. In the morris-dance on May-day, Little John

occupied the right hand side of Robin Hood, and Will Stutly the left. His rescue from the sheriff of Nottingham by Robin Hood, forms the subject of one of the Robin Hood ballads.

When Robin Hood in the greenwood lived,
Under the greenwood tree,
Tidings there came to him with speed,
Tidings for certaintie,
That Will Stutly surprizéd was,
And eke in prison lay;
Three varlets that the sheriff hired,
Did likely him betray.
Robin Hood's Rescuing Will Stutly, lv. 1§.

Styles (*Tom* or *John*) or *Tom o' Styles*, a phrase name at one time used by lawyers in actions of ejectment. Jack Noakes and Tom Styles used to act in law the part that N or M acts in the church. The legal fiction has been abolished.

I have no connection with the company further than giving them, for a certain fee and reward, my poor opinion as a medical man, precisely as I may give it to Jack Noakes or Tom Styles.—*Dickens.*

(Tom Styles, Jack Noakes, John Doe, and Richard Roe are all Mrs. Harrises of the legal profession, *nomina et præterea nihil.*)

Styx, one of the five rivers of hell. The others are Ach'eron ("the river of grief"), Cocȳtus ("the river of wailing"), Phleg'ethon ("the river of liquid fire"), and Le'thê ("the river of oblivion"). Styx means "the river of hate." (Greek, *stugeo*, "I hate.")

Abhorred Styx, the flood of deadly hate;
Sad Acheron, of sorrow, black and deep;
Cocytus, named of lamentation loud,
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these, a slow and silent stream,
Lethê, the river of oblivion, rolls.
Milton: Paradise Lost, ii. 577, etc. (1665).

N.B.—Dantê places the rivers in different circles of the Inferno; thus, he makes the Achĕron divide the border-land from limbo. The former realm is for the "praiseless and the blameless dead;" limbo is for the unbaptized. He places the Stygian Lake of "inky hue" in the fifth circle, the realm of those who put no restraint on their anger. The fire-stream of Phlegethon he fixes to the eighth steep, the "hell of burning, where it snows flakes of fire," and where blasphemers are confined. He places "the frozen river" of Cocytus in the tenth pit of Malêbolgê, a region of thick-ribbed ice, the lowest depth of hell, where Judas and Lucifer are imprisoned. Lethê, he says, is no river of hell at all; but it is the one wish of all the infernals to get to it, that they may drink its water and forget their torments; being, however, in "Purgatory," they can never get near it.—*The Divine Comedy* (1300–11).

Sublime and Beautiful (*An Inquiry into the Origin of our Ideas of the*), by Burke (1757).

Subtle, the "alchemist," an artful quack, who pretends to be on the eve of discovering the philosopher's stone. Sir Epicure Mammon, a rich knight, is his principal dupe, but by no means his only one.—*Ben Jonson: The Alchemist* (1610).

Subtle, an Englishman settled in Paris. He earns a living by the follies of his countrymen who visit the gay capital.

Mrs. Subtle, wife of Mr. Subtle, and a help-meet for him.—*Foote: The Englishman in Paris* (1753).

Subtle Doctor (*The*), Duns Scotus, famous for his metaphysical speculations in theology (1265–1308).

(This must not be confounded with John Duns Scotus, called *Erigĕna*, who died 873.)

Suburra. *So-and-so is the Suburra of London*, the most disreputable quarter, being the chief haunt of the "demi-monde." The Suburra of Rome was a district "ubi meretrĭcum erant domicilia."

Senem (quod omnes rideant) adulterum
Latrent Suburanæ canes
Nardo perunctum.
Horace: Epode, v.

Subvolvans, inhabitants of the moon, in everlasting strife with the Privolvans The former live under ground in cavities, "eight miles deep and eighty round;" the latter on "the upper ground." Every summer the under-ground lunatics come to the surface to attack the "grounders," but at the approach of winter, slink back again into their holes.—*S. Butler: The Elephant in the Moon* (1754).

Success. Corcud's ring ensured success. (See RING, p. 916.)

Such Things Are, a comedy by Mrs. Inchbald (1786). The scene lies in India, and the object of the play is to represent the tyranny of the old *régime*, and the good influence of the British element, represented by Haswell the royal physician. The main feature is an introduction to the dungeons, and the infamous neglect of the prisoners, amongst whom is Arabella, the sultan's beloved English wife, whom he has been searching for unsuccessfully for fifteen years. Haswell receives the royal signet, and is

entrusted with unlimited power by the sultan.

Suckfist (*Lord*), defendant in the great Pantagruelian lawsuit, known as "lord Busqueue *v.* lord Suckfist," in which the plaintiff and defendant pleaded in person. After hearing the case, the bench declared, "We have not understood one single circumstance of the matter on either side." But Pantagruel gave judgment, and as both plaintiff and defendant left the court fully persuaded that the verdict was in his own favour, they were both highly satisfied, "a thing without parallel in the annals of the law." —*Rabelais: Pantag'ruel*, ii. 11-13 (1533).

Suddlechop (*Benjamin*), "the most renowned barber in all Fleet Street." A thin, half-starved creature.

Dame Ursula Suddlechop, the barber's wife. "She could contrive interviews for lovers, and relieve frail fair ones of the burden of a guilty passion." She had been a pupil of Mrs. Turner, and learnt of her the secret of making yellow starch, and two or three other prescriptions more lucrative still. The dame was scarcely 40 years of age, of full form and comely features, with a joyous, good-humoured expression.

Dame Ursula had acquaintances . . . among the quality, and maintained her intercourse . . . partly by driving a trade in perfumes, essences, pomades, headgears from France, not to mention drugs of various descriptions, chiefly for the use of ladies, and partly by other services more or less connected with the esoteric branches of her profession.—*Sir W. Scott: Fortunes of Nigel*, viii. (time, James I.).

Suds (*Mrs.*), any washerwoman or laundress.

Suerpo Santo, called St. Elmo, Castor and Pollux, St. Hermes; a corposant or electric light occasionally seen on a ship's mast before or after a storm.

I do remember . . . there came upon the toppe of our maine-yarde and maine-maste a certaine little light . . . which the Spaniards call the *Suerpo Santo*. . . . This light continued aboord our ship about three houres, flying from maste to maste, and from top to top.—*Hackluyt: Voyages* (1598).

Suffusion, that dimness of sight which precedes a cataract. It was once thought that a cataract was a thin film growing externally over the eye and veiling the sight; but it is now known that the seat of the disease is the crystalline humour (between the outer coat of the eye and the vitreous humour). Couching for this disease is performed with a needle, which is passed through the external coat, and driven into the crystalline humour. (See DROP SERENE, p. 301.)

So thick a "drop serene" hath quenched their orbs,
Or dim "suffusion" veiled.
Milton: Paradise Lost, iii. 25 (1665).

Suicides from Books.

(1) CLEOM'BROTOS, the Academic philosopher, killed himself after reading Plato's *Phædon*, that he might enjoy the happiness of the future life so enchantingly described.

(2) FRÄULEIN VON LASSBERG drowned herself in spleen, after reading Goethe's *Sorrows of Werther*.

Suleyman. (See GENII, p. 412.)

Sulin-Sifad'da, one of the two steeds of Cuthullin general of the Irish tribes. The name of the other was Dusronnal.

Before the right side of the car is seen the snorting horse; the high-maned, broad-breasted, proud, wide-leaping, strong steed of the hill. Loud and resounding is his hoof; the spreading of his mane above is like a stream of smoke on a ridge of rocks. Bright are the sides of his steed. His name is Sulin-Sifadda.—*Ossian: Fingal*, i.

Dusronnal snorted over the bodies of heroes. Sifadda bathed his hoof in blood.—*Ditto*.

Sulky (*Mr.*), executor of Mr. Warren, and partner in Dornton's bank. With a sulky, grumpy exterior, he has a kind heart, and is strictly honest. When Dornton is brought to the brink of ruin by his son's extravagance, Sulky comes nobly forward to the rescue. (See SILKY, p. 1007.)—*Holcroft: The Road to Ruin* (1792).

And oh! for monopoly. What a blest day,
When the lank and the silk shall, in fond combination
(Like Sulky and Silky, that pair in the play),
Cry out with one voice for "high rents" and "starvation"!
Moore: Ode to the Goddess Ceres (1806).

Sullen (*Squire*), son of lady Bountiful by her first husband. He married the sister of sir Charles Freeman, but after fourteen months their tempers and dispositions were found so incompatible that they mutually agreed to a divorce.

He says little, thinks less, and does nothing at all. Faith! but he's a man of great estate, and values nobody.—Act i. 1.

Parson Trulliber, sir Wilful Witwould, sir Francis Wronghead, squire Western, squire Sullen,—such were the people who composed the main strength of the tory party for sixty years after the Revolution.—*Macaulay*.

("Parson Trulliber," in *Joseph Andrews* (by Fielding); "sir Wilful Witwould," in *The Way of the World* (Congreve); "sir Francis Wronghead," in *The Provoked Husband* (by Cibber); "squire Western," in *Tom Jones* (by Fielding).)

Mrs. Sullen, sister of sir Charles Freeman, and wife of squire Sullen. They had been married fourteen months when they agreed mutually to a separation, for in no one single point was there any compatibility between them. The squire was

sullen, the lady sprightly; he could not drink tea with her, and she could not drink ale with him; he hated ombre and picquet, she hated cock-fighting and racing; he would not dance, and she would not hunt. When squire Sullen separated from his wife, he was obliged to return the £20,000 which he had received with her as a dowry.—*Farquhar: The Beaux' Stratagem* (1707).

Sul-Malla, daughter of Conmor king of Inis-Huna and his wife Clun-galo. Disguised as a warrior, Sul-Malla follows Cathmor to the war; but Cathmor, walking his rounds, discovers Sul-Malla asleep, falls in love with her, but exclaims, "This is no time for love." He strikes his shield to rouse the host to battle, and is slain by Fingal. The sequel of Sul-Malla is not given.

Clun-galo came; she missed the maid. "Where art thou, beam of light? Hunters from the mossy rock, saw you the blue-eyed fair? Are her steps on grassy Lumon; near the bed of roses? Ah, me! I behold her bow in the hall. Where art thou, beam of light?"—*Ossian: Temora*, vi.

(This has been set to music by sir H. Bishop.)

Sultan's Horse (*The*). According to tradition, nothing will grow where the sultan's horse treads.

Byzantians boast that on the clod
Where once the sultan's horse hath trod,
Grows neither grass, nor shrub, nor tree.
Swift: Pethox the Great (1723).

Summer, one of the poems in Thomson's *Seasons* (1727).

Summer King, Amadeus of Spain.

Summer of All Saints, the fine weather which generally occurs in October and November; also called St. Martin's Summer (*L'été de S. Martin*) and St. Luke's Summer.

Then followed that beautiful season,
Called by the pious Acadian peasants the summer of All Saints.
Longfellow: Evangeline, i. 2 (1849).

*** All Saints' Day, November 1; St. Martin's Day, November 11; St. Luke's Day, October 18.

Expect St. Martin's summer, halcyon days.
Shakespeare: 1 Henry VI. act i. sc. 2 (1589).

All Hallowen Summer is the same as "All Saints' Summer."

Farewell, all Hallowen summer.
Shakespeare: 1 Henry VI. act i. sc. 2 (1589).

Summerland, supposed to be the Crimea or Constantinople "over the Hazy Sea." This is given by Thomas Jones of Tregaron as the place from which the Britons originally emigrated.—*T. Jones: The Historical Triads* (sixteenth century).

Summerson (*Esther*). (See ESTHER HAWDON, p. 341.)

Summons to Death.

(1) JACQUES MOLAY, grand-master of the Knights Templars, as he was led to the stake, summoned the pope (Clement V.) within forty days, and the king (Philippe IV.) within forty weeks, to appear before the throne of God to answer for his murder. They both died within the stated times.

(2) MONTREAL D'ALBANO, called "Fra Moriale," knight of St. John of Jerusalem, and captain of the Grand Company in the fourteenth century, when sentenced to death by Rienzi, summoned him to follow within the month. Rienzi was within the month killed by the fickle mob.

(3) PETER and JOHN DE CARVAJAL, being condemned to death on circumstantial evidence alone, appealed, but without success, to Ferdinand IV. of Spain. On their way to execution, they declared their innocence, and summoned the king to appear before God within thirty days. Ferdinand was quite well on the thirtieth day, but was found dead in his bed next morning.

(4) GEORGE WISHART, a Scotch reformer, was condemned to the stake by cardinal Beaton. While the fire was blazing about him, the martyr exclaimed in a loud voice, "He who from yon high place beholdeth me with such pride, shall be brought low, even to the ground, before the trees which have supplied these faggots have shed their leaves." It was March when these words were uttered, and the cardinal died in June.

(5) NANNING KOPPEZOON, after enduring the most horrible tortures, was led to execution, when Jurian Epeszoon tried to drown what he said by praying in a very loud voice. Nanning summoned Jurian to appear before the judgment-seat within three days, and within three days he actually did die.—*Motley: The Dutch Republic*, pt. iv. 2.

Sumpnor's Tale (*The*), in Chaucer's *Canterbury Tales.* This is rather a satire on the interminable begging of the friars. The mendicant is bamboozled by Farmer Thomas. However, the friar told the tale of a certain king who commanded his officer to take to execution a man charged with murder. On the way they encountered the man supposed to be murdered, and the officer led back the

accused. The king, instead of discharging the innocent man, commanded all the three to be put to death—the officer, for disobeying orders; the accused, because the king had commanded him to be executed; and the man supposed to have been murdered, because he was the cause of death to the other two. (See PISO'S NOTION OF JUSTICE, p. 850.)

A sumpnor is a packman or pedlar.

Sun (*The*). The device of Edward III. was the sun bursting through a cloud. Hence Edward III. is called "our half-faced sun."—*Shakespeare: 2 Henry VI.* act iv. sc. 1 (1592).

Sun (*City of the*). Rhodes was so called, because Apollo was its tutelar deity. On or Heliopŏlis, Egypt, was a sun-city (Greek, *helios polis*, "sun city").

Sun Inn, Westminster. This sign was adopted because it was the badge of Richard II. The "sun" was the cognizance of the house of York.

Now is the winter of our discontent
Made glorious summer by this sun of York.
Shakespeare: Richard III. act i. sc. 1 (1597).

Sun-Steeds. Brontê ("thunder") and Amethĕa ("no loiterer"), Æthon ("fiery red") and Pyroïs ("fire"); Lampos ("shining like a lamp"), used only at noon; Philogĕa ("effulgence"), used only in the westering course.

(Phaëton ("the shining one") and Abraxas (the Greek numeral for 365) were the horses of Aurora or the morning sun.)

Sun on Easter Day. It was at one time maintained that the sun danced on Easter Day.

But oh! she dances such a way,
No sun upon an Easter Day
Is half so fine a sight.
Suckling: The Wedding (died 1641).

Whose beauty makes the sprightly sun
To dance, as upon Easter Day.
Cleveland: The General Eclipse (died 1659).

Sunday is the day when witches do penance.

Till on a day (that day is every prime [*first day*]),
When witches wont do penance for their crime.
Spenser: Faërie Queene, I. iii. 40 (1590).

Sunflower (*The*) is so called simply because the flower resembles a picture-sun, with its yellow petals like rays round its darker disc. Thomas Moore is in error when he says it turns towards the sun. I have had sunflowers turning to every point of the compass, and, after narrowly watching them, have seen in them no tendency to turn towards the sun, or to shift their direction.

The sunflower turns on her god, when he sets,
The same look which she turned when he rose.
Moore: Irish Melodies, ii. ("Believe Me, if all those Endearing Young Charms," 1814).

Sun'ith, one of the six Wise Men of the East led by the guiding star to Jesus. He had three holy daughters.—*Klopstock: The Messiah*, v. (1771).

Sunium's Marbled Steep, cape Colonna, once crowned with a temple of Minerva.

Here marble columns, long by time defaced,
Moss-covered, on the lofty cape are placed,
There reared by fair devotion to sustain
In older times Tritonia's sacred fane [*temple of Minerva*].
Falconer: The Shipwreck, iii. 5 (1762).

Sunshine of St. Eulalie' (3 *syl.*), Evangeline.

Sunshine of St. Eulălie was she called, for that was the sunshine
Which, as the farmers believed, would load their orchards with apples.
Longfellow: Evangeline, i. 1 (1849).

Super Grammat'icam, Sigismund emperor of Germany (1366, 1411–1437).

At the council of Constance, held 1414, Sigismund used the word *schisma* as a noun of the feminine gender (*illa nefanda schisma*). A prig of a cardinal corrected him, saying, "'Schisma,' your highness, is neuter gender;" when the kaiser turned on him with ineffable scorn, and said, "I am king of the Romans, and what is grammar to me?" [*Ego sum rex Romanus* [? Romanorum], *et super grammaticam.*]—*Carlyle: Frederick the Great* (1858).

Superb (*The*). Genŏa is called *La Superba*, from its general appearance from the sea.

Superstitions.

(1) About animals.
(2) About precious stones.
(3) (See WARNING-GIVERS.)

(1) Superstitions about Animals.

(1) ANT. When ants are unusually busy, foul weather is at hand.

Ants never sleep.—*Emerson: Nature*, iv.

Ants lay up food for winter use.—*Prov.* vi. 6–8; xxx. 25.

Ants' eggs are an antidote to love.

(2) ASS. The mark running down the back of an ass, and cut at right angles over the shoulders, is the cross of Christ, impressed on the animal because Christ rode on an ass in His triumphant entry into Jerusalem.

Three hairs taken from the "cross" of an ass will cure the hooping-cough, but the ass from which the hairs are plucked will die.

The ass is deaf to music, and hence Apollo gave Midas the ears of an ass,

because he preferred the piping of Pan to the music of Apollo's lute.

(3) BARNACLE. A barnacle broken off a ship turns into a Solan goose.

Like your Scotch barnacle, now a block,
Instantly a worm, and presently a great goose.
Marston: The Malcontent (1604).

(4) BASILISK. The basilisk can kill at a distance by the "poison" of its glance.

There's not a glance of thine
But, like a basilisk, comes winged with death.
Lee: Alexander the Great, v. 2 (1678).

(5) BEAR. The cub of a bear is licked into shape and life by its dam.

So watchful Bruin forms with plastic care
Each growing lump, and brings it to a bear.
Pope: The Dunciad, i. 101 (1728).

(6) BEAVER. When a beaver is hunted, it bites off the part which the hunters seek, and then, standing upright, shows the hunters it is useless to continue the pursuit. — *Eugenius Philalethes: Brief Natural History*, 89.

(7) BEE. If bees swarm on a rotten tree, a death will occur in the family within the twelvemonth.

Swarmed on a rotten stick the bees I spied,
Which erst I saw when Goody Dobson dyed.
Gay: Pastoral, v. (1714).

Bees will never thrive if you quarrel with them or about them

If a member of the family dies and the bees are not put into mourning, they will forsake their hive.

It is unlucky for a stray swarm of bees to flight on your premises.

(8) BEETLE. Beetles are both deaf and blind.

(9) CAT. When cats wash their ears more than usual, rain is at hand.

When the cat washes her face over her ears, wee shall have great shore of raine.—*Melton: Astrologaster*, 45.

The sneezing of a cat indicates good luck to a bride.

Crastina nupturæ lux est prosperrima sponsæ:
Felix fele bonum sternuit omen amor.
Robert Keuchen: Crepundia, 413.

If a cat sneezes thrice, a cold will run through the family.

Satan's favourite form is that of a black cat, and hence it is the familiar of witches.

A cat has nine lives.

Tybalt. What wouldst thou have with me?
Mer. Good king of cats, nothing but one of your nine lives.—*Shakespeare: Romeo and Juliet*, act iii. sc. 1 (1595).

(10) CHAMELEONS live on air only.

I saw him eat the air for food.
Lloyd: The Chameleon.

(11) COW. If a milkmaid neglects to wash her hands after milking, her cows will go dry.

Curst cows have curt horns. *Curst* means "angry, fierce."

God sends a curst cow short horns.—*Shakespeare: Much Ado about Nothing*, act ii. sc. 1 (1600).

(12) CRICKET. Crickets bring good luck to a house. To kill crickets is unlucky. If crickets forsake a house, a death in the family will soon follow.

It is a signe of death to some in a house, if the crickets on a sudden forsake the chimney.—*Melton: Astrologaster*, 45.

(13) CROCODILES moan and sigh, like persons in distress, to allure travellers and make them their prey.

As the mournful crocodile
With sorrow snares relenting passengers.
Shakespeare: 2 Henry VI. act iii sc. 1 (1591).

Crocodiles weep over the prey which they devour.

The crocodile will weep over a man's head when he [*it*] hath devoured the body, and then he will eat up the head too.—*Bullokar: English Expositor* (1616).

Paul Lucas tells us that the humming-bird and lapwing enter fearlessly the crocodile's mouth, and the creature never injures them, because they pick its teeth. —*Voyage fait en* 1714.

(14) CROW. If a crow croaks an odd number of times, look out for foul weather; if an even number, it will be fine.

[*The superstitious*] listen in the morning whether the crow crieth even or odd, and by that token presage the weather.—*Dr. Hall: Characters of Vertues and Vices*, p. 87.

If a crow flies over a house and croaks thrice, it is a bad omen.—*Ramesey: Elminthologia*, 271 (1668).

If a crow flutters about a window and caws, it forebodes a death.

Night crowes screech aloud,
Fluttering 'bout casements of departing soules.
Marston: Antonio and Mellida, ii. (1602).

Several crows fluttered about the head of Cicero on the day he was murdered by Popillius Lænas . . . one of them even made its way into his chamber, and pulled away the bedclothes.—*Macaulay: History of St. Kilda*, 176.

If crows flock together early in the morning, and gape at the sun, the weather will be hot and dry; but if they stalk at nightfall into water, and croak, rain is at hand.—*Willsford: Nature's Secrets*, 133.

When crows [? rooks] forsake a wood in a flock, it forebodes a famine.—*Supplement to the Athenian Oracle*, 476.

(15) DEATH-WATCH. The clicking or tapping of the beetle called a death-watch is an omen of death to some one in the house.

Chamber-maids christen this worm a "Death-watch," Because, like a watch, it always cries "click;" Then woe be to those in the house that are sick, For sure as a gun they will give up the ghost . . .

But a kettle of scalding hot water injected
Infallibly cures the timber infected;
The omen is broken, the danger is over,
The maggot will die, and the sick will recover.
Swift: Wood an Insect (1725).

(16) DOG. If dogs howl by night near a house, it presages the death of a sick inmate.

If doggs howle in the night neer an house where somebody is sick, 'tis a signe of death.—*Dr. N. Home: Dæmonologie*, 60.

When dogs wallow in the dust, expect foul weather: "Canis in pulvere volutans . . ."

Præscia ventorum, se volvit odora canum vis;
Numina diffatur pulveris instar homo.
Robert Kirchen: Crepundia, 211.

Dog's blood. The Chinese say that the blood of a dog will reveal a person who has rendered himself invisible.

(17) ECHINUS. An echinus, fastening itself on a ship's keel, will arrest its motion like an anchor.—*Pliny: Natural History*, xxxii. 1.

(18) EGG. The tenth egg is always the largest.

Decumana ova dicuntur, quia ovum decimum majus nascitur.—*Festus*.

(19) ELEPHANT. Elephants celebrate religious rites.—*Pliny: Natural History*, viii. 1.

Elephants have no knees.—*Eugenius Philalethes: Brief Natural History*, 89.

The elephant hath joints, but none for courtesy; his legs are for necessity, not for flexure.—*Shakespeare: Troilus and Cressida*, act iii. sc. 3 (1602).

(20) FISH. If you count the number of fish you have caught, you will catch no more that day.

(21) FROG. To meet a frog is lucky, indicating that the person is about to receive money.

Some man hadde levyr to mete a frogge on the way than a knight . . . for than they say and leve that they shal have golde.—*Dives and Pauper* (first precepte, xlvi., 1493).

When frogs croak more than usual, it is a sign of bad weather.

(22) GNATS. When gnats fly low, it indicates rain at hand. When they fly high, and are at all abundant, fine weather may be expected.

(23) GUINEA-PIG. A guinea-pig has no ears.

(24) HADDOCK. The black spot on each side of a haddock, near the gills, is the impression of St. Peter's finger and thumb, when he took the tribute money from the fish's mouth.

The haddock has spots on either side, which are the marks of St. Peter's fingers when he catched that fish for the tribute.—*Matellus: Dialogues, &c.*, 57 (1693).

(25) HAIR. If a dog bites you, any evil consequence may be prevented by applying three of the dog's hairs to the wound.

Take the hair, it is well written,
Of the dog by which you're bitten;
Work off one wine by his brother,
And one labour by another.
Athenæus (ascribed to Aristophanes).

(26) HARE. It is unlucky if a hare runs across a road in front of a traveller. The Roman augurs considered this an ill omen.

If an hare cross their way, they suspect they shall be rob'd or come to some mischance.—*Ramesey: Elminthologia*, 271 (1668).

It was believed at one time that hares changed their sex every year.

(27) HEDGEHOG. Hedgehogs foresee a coming storm.—*Bodenham: Garden of the Muses*, 153 (1600).

Hedgehogs fasten on the dugs of cows, and drain off the milk.

(28) HORSE. If a person suffering from hooping-cough asks advice of a man riding on a piebald horse, the malady will be cured by doing what the man tells him to do.

A horse-shoe fastened inside a door will preserve from the influence of witches and the evil eye. (See TALISMANS, p. 1074.)

(29) JACKAL. The jackal is the lion's provider. It hunts with the lion, and provides it with food by starting prey as dogs start game.

(30) LADY-BUG. It is unlucky to kill a lady-bug.

(31) LAP-WING (*The*). A handmaid of the Virgin Mary, having purloined one of her mistress's dresses, was converted into a lapwing, and condemned for ever to cry, *Tyvit! Tyvit!* (*i.e.* "I stole it! I stole it!").

(32) LION. The lion will not injure a royal prince.

Fetch the Numidian lion I brought over;
If she be sprung from royal blood, the lion
Will do her reverence, else he will tear her.
Beaumont (?) and Fletcher: The Mad Lover (1617).
(Beaumont died 1616.)

The lion will not touch the true prince.—*Shakespeare: 1 Henry IV.* act ii. sc. 4 (1598).

The lion hates the game-cock and is jealous of it. Some say because the cock wears a crown (its crest); and others because it comes into the royal presence "booted and spurred."

The fiercest lion trembles at the crowing of a cock.—*Pliny: Natural History*, viii. 19.

According to legend, the lion's whelp is born dead, and remains so for three days, when the father breathes on it, and it receives life.

(33) LIZARD. The lizard is man's

special enemy, but warns him of the approach of a serpent.

Lizards. When queen Elizabeth sent a sculptured lizard to the wife of the prince of Orange, the princess wrote back, "'Tis the fabled virtue of the lizard to awaken sleepers when a serpent is creeping up to sting them. Your majesty is the lizard, and the Netherlands the serpent. Pray God they may escape the serpent's tooth!"—*Motley: The Dutch Republic*, pt. iv. 5.

(34) MAGPIE. To see *one* magpie is unlucky; to see *two* denotes merriment or a marriage; to see *three*, a successful journey; *four*, good news; *five*, company.—*Grose.*

Another superstition is: "One for sorrow; two for mirth; three, a wedding; four, a death."

> One's sorrow, two's mirth,
> Three's a wedding, four's a birth,
> Five's a christening, six's a dearth,
> Seven's heaven, eight is hell,
> And nine's the devil his ane sel'.
> *Old Scotch Rhyme.*

In Lancashire, to see two magpies flying together is thought to be unlucky.

> I have heard my gronny say, hoode os leefe o seen two owd harries as two pynots [*magpies*].—*Tim Bobbin: Lancashire Dialect*, 31 (1775).

When the magpie chatters, it denotes that you will see strangers.

(35) MAN. A person weighs more fasting than after a good meal.

The Jews maintained that man has three natures—body, soul, and spirit. Diogĕnês Laertius calls the three natures body, phrên, and thumos; and the Romans called them manês, anĭma, and umbra.

There is a nation of pygmies. (See PYGMY, p. 885.)

The Patagonians are of gigantic stature.

There are men with tails, as the Ghilanes, a race of men "beyond the Sennaar;" the Niam-niams of Africa; the Narea tribes; certain others south of Herrar, in Abyssinia; and the natives in the south of Formosa. (See TAILS, p. 1071.)

(36) MARTIN. It is unlucky to kill a martin.

(37) MOLE. Moles are blind. Hence the common expression, "Blind as a mole."

> Pray you, tread softly, that the blind mole may not
> Hear a footfall.
> *Shakespeare: The Tempest*, act iv. sc. 1 (1609).

(38) MOON-CALF, the offspring of a woman, engendered solely by the power of the moon.—*Pliny: Natural History*, x. 64.

(39) MOUSE. To eat food which a mouse has nibbled will give a sore throat

It is a bad omen if a mouse gnaws the clothes which a person is wearing.—*Burton: Anatomy of Melancholy*, 214 (1621).

A fried mouse is a specific for smallpox.

(40) OSTRICH. An ostrich can digest iron.

> *Stephen.* I could eat the very hilts for anger.
> *Kno'well.* A sign of your good digestion; you have an ostrich stomach.—*Ben Jonson: Every Man in His Humour*, iii. 1 (1598).

> I'll make thee eat iron like an ostrich, and swallow my sword.—*Shakespeare: 2 Henry VI.* act iv. sc. 10 (1591).

(41) OWL. If owls screech with a hoarse and dismal voice, it bodes impending calamity. (See OWL, p. 792.)

> The oulê that of deth the bodê bringeth.
> *Chaucer: Assembly of Foules* (1358).

(42) PELICAN. A pelican feeds its young brood with its blood.

> The pelican turneth her beak against her brest, and therewith pierceth it till the blood gush out, wherewith she nourisheth her young.—*Eugenius Philalethes: Brief Natural History*, 93.

> Than sayd the Pellycane,
> "When my brydts be slayne,
> With my bloude I them reuyue [*revive*]."
> Scrypture doth record,
> The same dyd our Lord,
> And rose from deth to lyue [*life*].
> *Skelton: Armoury of Byrdts* (died 1529).

> And, like the kind, life-rendering pelican,
> Repast them with my blood.
> *Shakespeare: Hamlet*, act iv. sc. 5 (1596).

(43) PHŒNIX. There is but one phœnix in the world, which, after many hundred years, burns itself to death, and from its ashes another phœnix rises up.

> Now I will believe, . . . that in Arabia
> There is one tree, the phœnix' throne; one phœnix
> At this hour reigning there.
> *Shakespeare: The Tempest*, act iii. sc. 3 (1609).

The phœnix is said to have fifty orifices in its bill, continued to its tail. After living its 1000 or 500 years, it builds itself a funeral pile, sings a melodious elegy, flaps its wings to fan the fire, and is burnt to ashes.

> The enchanted pile of that lonely bird
> Who sings at the last his own death-lay,
> And in music and perfume dies away.
> *Moore: Lalla Rookh* ("Paradise and the Peri," 1817).

The phœnix has appeared five times in Egypt: (1) in the reign of Sesostris; (2) in the reign of Amăsis; (3) in the reign of Ptolemy Philadelphos; (4) a little prior to the death of Tiberius; and (5) during the reign of Constantine. Tacitus mentions the first three (*Annales*, vi. 28).

(44) PIG. In the fore feet of pigs is a very small hole, which may be seen when the pig is dead and the hair carefully removed. The legend is that the devils

made their exit from the swine through the fore feet, and left these holes. There are also six very minute rings round each hole, and these are said to have been made by the devils' claws (*Mark* v. 11–13).

When pigs carry straw in their mouths, rain is at hand.

When swine carry bottles of hay or straw to hide them, rain is at hand.—*The Husbandman's Practice*, 137 (1664).

When young pigs are taken from the sow, they must be drawn away backwards, or the sow will be fallow.

The bacon of swine killed in a waning moon will waste much in the cooking.

When hogs run grunting home, a storm is impending.—*The Cabinet of Nature*, 262 (1637).

It is unlucky for a traveller if a sow crosses his path.

If, going on a journey on business, a sow cross the road, you will meet with a disappointment, if not an accident, before you return home.—*Grose.*

To meet a sow with a litter of pigs is very lucky.

If a sow is with her litter of pigs, it is lucky, and denotes a successful journey.—*Grose.*

Langley tells us this marvellous bit of etymology: "The bryde anoynteth the poostes of the doores with swynes grease, . . . to dryve awaye misfortune, wherefore she had her name in Latin *uxor*, 'ab ungendo' [*to anoint*]."—*Translation of Polydore Vergil*, 9.

(45) PIGEON. If a white pigeon settles on a chimney, it bodes death to some one in the house

No person can die on a bed or pillow containing pigeons' feathers.

If anybody be sick and lye a-dying, if they [*sic*] lie upon pigeons' feathers they will be languishing and never die, but be in pain and torment.—*British Apollo*, ii. No. 93 (1710).

The blue pigeon is held sacred in Mecca.—*Pott.*

(46) PORCUPINE. When porcupines are hunted or annoyed, they shoot out their quills in anger.

(47) RAT. Rats forsake a ship before a wreck, or a house about to fall.

They prepared
A rotten carcass of a boat; the very rats
Instinctively had quit it.
Shakespeare: The Tempest act I. sc. 2 (1609).

If rats gnaw the furniture of a room, there will be a death in the house ere long.—*Grose.*

(The bucklers at Lanuvium being gnawed by rats, presaged ill fortune, and the battle of Marses, fought soon after, confirmed the superstition.)

The Romans said that to see a *white* rat was a certain presage of good luck —*Pliny: Natural History*, viii. 57.

(48) RAVEN. Ravens are ill-omened birds.

The hoarse night raven, trompe of doleful dreere.
Spenser.

Ravens seen on the left-hand side of a person bode impending evil.

Sæpe sinistra cava prædixit ab ilice cornix.
Virgil: Bucolics. I.

Ravens call up rain.

Hark
How the curst raven, with her harmless voice,
Invokes the rain!
Smart: Hop Garden, II. (died 1770)

When ravens [? rooks] forsake a wood, it prognosticates famine.

This is because ravens bear the character of Saturn, the author of such calamities.—*Athenian Oracle* (supplement, 476).

Ravens forebode pestilence and death.

Like the sad-presaging raven, that tolls
The sick man's passport in her hollow beak,
And, in the shadow of the silent night,
Does shake contagion from her sable wing.
Marlowe: The Jew of Malta (1633)

Ravens foster forsaken children.

Some say that ravens foster forlorn children.
(?) *Shakespeare: Titus Andronicus*, act ii. sc. 3 (1593).

It is said that king Arthur is not dead, but is only changed into a raven, and will in due time resume his proper form and rule over his people gloriously.

The raven was white till it turned tell-tale, and informed Apollo of the faithlessness of Corônis. Apollo shot the nymph for her infidelity, but changed the plumage of the raven into inky blackness for his officious prating.—*Ovid: Metamorphoses*, ii.

He [*Apollo*] blacked the raven o'er,
And bid him prate in his white plumes no more.
Addison: Translation of Ovid, ii.

If ravens gape against the sun, heat will follow; but if they busy themselves in preening or washing, there will be rain.

(49) REM'ORA. A fish called the remora can arrest a ship in full sail.

A little fish that men call remora,
Which stopped her course, . . .
That wind nor tide could move her.
Spenser: Sonnets (1591).

(50) ROBIN. The red of a robin's breast is produced by the blood of Jesus. While the "Man of sorrows" was on His way to Calvary, a robin plucked a thorn from His temples, and a drop of blood, falling on the bird, turned its bosom red.

Another legend is that the robin used to carry dew to refresh sinners parched in hell, and the scorching heat of the flames turned its feathers red.

He brings cool dew in his little bill,
And lets it fall on the souls of sin;
You can see the mark on his red breast still,
Of fires that scorch as he drops it in.
Whittier: The Robin.

If a robin finds a dead body unburied, it will cover the face at least, if not the whole body.—*Grey · On Shakespeare*, ii. 226.

The robins so red, now these babies are dead,
Ripe strawberry leaves doth over them spread.
Babes in the Wood.

It is unlucky either to keep or to kill a robin. J. H. Pott says, if any one attempts to detain a robin which has sought hospitality, let him "fear some new calamity."—*Poems* (1780).

(51) SALAMANDER. The salamander lives in the fire.

Should a glass-house fire be kept up without extinction for more than seven years, there is no doubt but that a salamander will be generated in the cinders.—*J. P. Andrews. Anecdotes, etc.*, 359.

The salamander seeks the hottest fire to breed in, but soon quenches it by the extreme chill of its body.—*Pliny: Natural History*, x. 67; xxix. 4.

Food touched by a salamander is poisonous.—*Ditto*, xxix. 23.

(52) SALIVA. The human saliva is a cure for blindness.—*Ditto*, xxviii. 7.

If a man spits on a serpent, it will die.—*Ditto*, vii. 2.

The human saliva is a charm against fascination and witchcraft.

Thrice on my breast I spit, to guard me safe
From fascinating charms.
Theocritus.

To unbewitch the bewitched, you must spit into the shoe of your right foot.—*Scot: Discoverie of Witchcraft* (1584).

Spitting for luck is a most common superstition.

Fishwomen generally spit upon their hansel.—*Grose.*

A blacksmith who has to shoe a stubborn horse, spits in his hand to drive off the "evil spirit."

The swarty smith spits in his buckthorne fist.
Browne: Britannia's Pastorals, i. (1613).

If a pugilist spits in his hand, his blows will be more telling.—*Pliny: Natural History*, xxviii. 7.

(53) SCORPION. Scorpions sting themselves—sometimes to death.

Scorpions have an oil which is a remedy for their stings.

'Tis true the scorpion's oil is said
To cure the wounds the venom made,
S. Butler: Hudibras, iii. 2 (1678).

(54) SPIDER. It is unlucky to kill a money-spinner.

Small spiders, called "money-spinners," prognosticate good luck, if they are not destroyed or removed from the person on whom they attach themselves.—*Pard.*

The bite of a spider is venomous.

No spider will spin its web on an Irish oak.

Spiders will never set their webs on a cedar roof.—*Caughey: Letters* (1845).

Spiders indicate where gold is to be found. (See SPIDERS INDICATORS OF GOLD, p. 1036.)

There are no spiders in Ireland, because St. Patrick cleared the island of all vermin.

Spiders envenom whatever they touch.

There may be in the cup
A spider steeped, and one may drink, depart,
And yet partake no evil.
Shakespeare: Winter's Tale, act ii. sc. 1 (1604).

A spider enclosed in a quilt and hung round the neck will cure the ague.—*Mrs. Delany: A Letter dated March* 1, 1743.

I . . . hung three spiders about my neck, and they drove my ague away.—*Elias Ashmole: Diary* (April 11, 1681).

A spider worn in a nutshell round the neck is a cure for fever.

Cured by the wearing a spider hung round one's neck in a nutshell.
Longfellow: Evangeline, ii. (1849).

Spiders spin only on dark days.

The subtle spider never spins
But on dark days his slimy gins.
S. Butler: On a Nonconformist, iv.

Spiders have a natural antipathy to toads.

(55) STAG. Stags draw, by their breath, serpents from their holes, and then trample them to death. (Hence the stag has been used to symbolize Christ.)—*Pliny: Natural History*, viii. 50.

(56) STORK. It is unlucky to kill a stork.

According to Swedish legend, a stork fluttered round the cross of the crucified Redeemer, crying, *Styrkè! styrkè!* ("Strengthen ye! strengthen ye!"), and was hence called the *styrk* or *stork*, but ever after lost its voice.

(57) SWALLOW. According to Scandinavian legend, this bird hovered over the cross of Christ, crying, *Svalè! Svalè!* ("Cheer up! cheer up!"), and hence it received the name of *svalè* or *swallow*, "the bird of consolation."

If a swallow builds on a house, it brings good luck. (See SWALLOW, p. 1064.)

Swallows spend the winter underground.

The swallow is said to bring home from the sea-shore a stone which gives sight to her fledglings.

Seeking with eager eyes that wondrous stone which the swallow
Brings from the shore of the sea, to restore the sight of its fledglings.
Longfellow: Evangeline, I. 2 (1849).

To kill a swallow is unlucky.

When swallows fly high, the weather will be fine.

When swallows fleet soar high and sport in air,
He told us that the welkin would be clear.
Gay: Pastoral, I. (1714).

(58) SWANS cannot hatch without a crack of thunder.

The swanne cannot hatch without a cracke of thunder.—*Lord Northampton: Defensive, etc.* (1583)

The swan retires from observation when about to die, and sings most melodiously. (See SWAN, p. 1064.)

Swans, a little before their death, sing most sweetly.—*Pliny: Natural History*, X. 23.

(59) TARANTULA. The tarantula is poisonous.

The music of a tarantula will cure its venomous bite.

(60) TOAD. Toads spit poison but they carry in their head an antidote thereto.

. . . the toad ugly and venomous,
Wears yet a precious jewel in its head.
Shakespeare: As You Like It, act II. sc. 1 (1600).

In the dog days, toads never open their mouths.

Toads are never found in Ireland, because St. Patrick cleared the island of all vermin.

(61) UNICORN. Unicorns can be caught only by placing a virgin in their haunts.

The horn of a unicorn dipped into a liquor will show if it contains poison.

(62) VIPER. Young vipers destroy their mothers when they come to birth.

(63) WEASEL. To meet a weasel is unlucky.—*Congreve: Love for Love.*

You never catch a weasel asleep.

(64) WOLF. If a wolf sees a man before the man sees the wolf, he will be struck dumb.

Men are sometimes changed into wolves.—*Pliny: Natural History.* (See WERE-WOLF.)

A wolf's tooth used at one time to be hung on the neck of a child to charm away fear.

(65) WREN. If any one kills a wren, he will break a bone before the year is out.

(66) MISCELLANEOUS. No animal dies near the sea, except at the ebbing of the tide.—*Aristotle.*

'A parted even just between twelve and one, e'en at the turning o' the tide.—*Shakespeare: Henry V.* act II. sc. 3 (Falstaff's death, 1599).

He [*Barkis*] dies when the tide goes out, confirming the superstition that people can't die till the tide goes out, or be born till it is in.—*Dickens: David Copperfield* (1849).

If the fourth book of the *Iliad* be laid under the head of a patient suffering from quartan ague, it will cure him at once.

Maonias Iliados quartum suppone timenti.
Serenus Sammonicus: Prec. 50.

(See also TALISMANS, p. 1074.)

N.B.—There may possibly be a spice of truth in some of the above, especially those relating to the weather.

(2) Superstitions about Precious Stones.

R. B. means Rabbi Benoni (fourteenth century); S. means Streeter, *Precious Stones* (1877).

(1) AGATE quenches thirst, and, if held in the mouth, allays fever.—*R. B.*

It is supposed, at least in fable, to render the wearer invisible, and also to turn the sword of foes against themselves.

The agate is the emblem of health and long life, and is dedicated to June. In the Zodiac it stands for Scorpio.

(2) AMBER is a cure for sore throats and all glandular swellings.—*R. B.*

It is said to be a concretion of birds' tears.—*Chambers.*

Around thee shall glisten the loveliest amber
That ever the sorrowing sea-bird hath wept.
T. Moore: Lalla Rookh ("Fire-Worshippers," 1817).

The birds which wept amber were the sisters of Meleager, called Meleagrides, who never ceased weeping for their brother's death.—*Pliny: Natural History*, XXXVII. 2, 11.

(3) AMETHYST banishes the desire of drink, and promotes chastity.—*R. B.*

The Greeks thought that it counteracted the effects of wine.

The amethyst is an emblem of humility and sobriety. It is dedicated to February and Venus. In the Zodiac it stands for Sagittarius, in metallurgy for copper, in Christian art it is given to St. Matthew, and in the Roman Catholic Church it is set in the pastoral ring of bishops, whence it is called the "prelate's gem," or *pierre d'évêque.*

(4) CAT'S-EYE, considered by the Cingalese as a charm against witchcraft, and to be the abode of some genii.—*S.*, 168.

(5) CORAL, a talisman against enchantments, witchcraft, thunder, and other perils of flood and field. Hence the use of coral necklaces. It was consecrated to Jupiter and Phœbus.—*S.*, 233.

Red coral worn about the person is a certain cure for indigestion.—*R. B.*

(6) CRYSTAL induces visions, promotes sleep, and ensures good dreams.—*R. B.*

It is dedicated to the moon, and in metallurgy stands for silver.

(7) DIAMOND produces somnambulism, and promotes spiritual ecstasy.—*R. B.*

The diamond is an emblem of innocence, and is dedicated to April and the sun. In the Zodiac it stands for Virgo, in metallurgy for gold, in Christian art invulnerable faith.

(8) EMERALD promotes friendship and constancy of mind.—*R. B.*

If a serpent fixes its eyes on an emerald, it becomes blind.—*Ahmed ben Abdalazis: Treatise on Jewels.*

The emerald is an emblem of success in love, and is dedicated to May. In the Zodiac it signifies Cancer. It is dedicated to Mars, in metallurgy it means iron, and in Christian art is given to St. John.

(9) GARNET preserves health and joy.—*R. B.*

The garnet is an emblem of constancy, and, like the jacinth, is dedicated to January.

This was the carbuncle of the ancients, which they said gave out light in the dark.

(10) LOADSTONE produces somnambulism.—*R. B.*

It is dedicated to Mercury, and in metallurgy means quicksilver.

(11) MOONSTONE has the virtue of making trees fruitful, and of curing epilepsy.—*Diascorides.*

It contains in it an image of the moon, representing its increase and decrease every month.—*Andreas Baccius.*

(12) ONYX contains in it an imprisoned devil, which wakes at sunset and causes terror to the wearer, disturbing sleep with ugly dreams.—*R. B.*

Cupid, with the sharp point of his arrows, cut the nails of Venus during sleep, and the parings, falling into the Indus, sank to the bottom and turned into onyxes.—*S.*, 212.

In the Zodiac it stands for Aquarius; some say it is the emblem of August and conjugal love; in Christian art it symbolizes sincerity.

(13) OPAL is fatal to love, and sows discord between the giver and receiver.—*R. B.*

Given as an engagement token, it is sure to bring ill luck.

The opal is an emblem of hope, and is dedicated to October.

(14) RUBY. The Burmese believe that rubies ripen like fruit. They say a ruby in its crude state is colourless, and, as it matures, changes first to yellow, then to green, then to blue, and lastly to a brilliant red, its highest state of perfection and ripeness.—*S.*, 142.

The ruby signifies Aries in the Zodiacal signs; but some give it to December, and make it the emblem of brilliant success.

(15) SAPPHIRE produces somnambulism, and impels the wearer to all good works.—*R. B.*

In the Zodiac it signifies Leo, and in Christian art is dedicated to St. Andrew, emblematic of his heavenly faith and good hope. Some give this gem to April.

(16) TOPAZ is favourable to hæmorrhages, imparts strength, and promotes digestion.—*R. B.*

Les anciens regardaient la topaze comme utile contre l'épilepsie et la mélancolie.—*Boullat: Dictionnaire Universel des Sciences, etc.* (1855).

The topaz is an emblem of fidelity, and is dedicated to November. In the Zodiac it signifies Taurus, and in Christian art is given to St. James the Less.

(17) TURQUOISE, given by loving hands, carries with it happiness and good fortune. Its colour always pales when the well-being of the giver is in peril.—*S.*, 170.

The turquoise is the emblem of prosperity, and is dedicated to December. It is the Saturnian stone, and stands for lead in metallurgy.

N.B.—A bouquet composed of diamonds, loadstones, and sapphires combined, renders a person almost invincible and wholly irresistible.—*R. B.*

All precious stones are purified by honey.

All kinds of precious stones cast into honey become more brilliant thereby, each according to its colour, and all persons become more acceptable when they join devotion to their graces. Household cares are sweetened thereby, love is more loving, and business becomes more pleasant.—*S. F. de Sales: The Devout Life*, iii. 13 (1708).

N.B.—To exhaust the subject of superstitions, even restricted to animals and precious stones, would require more pages than can be spared in this book.

Supporters in Heraldry represent the pages who supported the banner. These pages, before the Tudor period, were dressed in imitation of the beasts, etc., which typified the bearings or cognizances of their masters.

Sura, any one ethical revelation; thus each chapter of the *Korân* is a Sura.

Hypocrites are apprehensive lest a Sura should be revealed respecting them, to declare unto them that which is in their hearts.—*Al Korân*, ix.

Surface (*Sir Oliver*), the rich uncle of Joseph and Charles Surface. He appears under the assumed name of Premium Stanley.

Charles Surface, a reformed scapegrace, and the accepted lover of Maria the rich ward of sir Peter Teazle. In Charles, the *evil* of his character was all on the surface.

William Smith [1730-1790]. To portray upon the stage a man of the true school of gentility required pretensions of no ordinary kind, and Smith possessed these in a singular degree, giving to "Charles Surface" all that finish which acquired for him the distinction of Gentleman Smith."—*Life of Sheridan* (Bohn's edit.

Joseph Surface, elder brother of Charles, an artful, malicious, but sentimental knave; so plausible in speech and manner as to pass for a "youthful miracle of prudence, good sense, and benevolence." Unlike Charles, his *good* was all on the surface.—*Sheridan: School for Scandal* (1777).

(John Palmer (1747-1798) was so admirable in this character that he was called emphatically "The Joseph Surface.")

Surgeon's Daughter (*The*), a novel by sir Walter Scott, laid in the time of George II. and III., and published in 1827. The heroine is Menie Gray, daughter of Dr. Gideon Gray of Middlemas. Adam Hartley, the doctor's apprentice, loves her, but Menie herself has given her heart to Richard Middlemas. It so falls out that Richard Middlemas goes to India. Adam Hartley also goes to India, and, as Dr. Hartley, rises high in his profession. One day, being sent for to visit a sick fakir', he sees Menie Gray under the wing of Mme. Montreville. Her father had died, and she had come to India, under madame's escort, to marry Richard; but Richard had entrapped the girl for a concubine in the haram of Tippoo Saib. When Dr. Hartley heard of this scandalous treachery, he told it to Hyder Ali the father of Tippoo Saib. He and his son were so disgusted at the villainy that they condemned Richard Middlemas to be trampled to death by a trained elephant, and liberated Menie, who returned to her native country under the escort of Dr. Hartley.

Surgery (*Father of French*), Ambrose Paré (1517-1590).

Surly, a gamester and friend of sir Epicure Mammon, but a disbeliever in alchemy in general, and in "doctor" Subtle in particular.—*Ben Jonson: The Alchemist* (1610).

Surplus (*Mr.*), a lawyer; Mrs. Surplus; and Charles Surplus the nephew. —*Morton: A Regular Fix.*

Surrey (*White*), name of the horse used by Richard III. in the battle of Bosworth Field.

Saddle White Surrey for the field to-morrow. *Shakespeare: King Richard III.* act v. sc. 3 (1597).

Surtees Society (*The*), so named from Robert Surtees, the historian, who lived 1779-1834. It was established in 1834 for the publication of MSS. dealing with the history of the region lying between the Humber and the Forth, the Mersey and the Clyde.

Surtur, a formidable giant, who is to set fire to the universe at Ragnarök, with flames collected from Muspelheim.—*Scandinavian Mythology.*

Sur'ya (2 *syl.*), the sun-god, whose car is drawn by seven green horses, the charioteer being Dawn.—*Sir W. Jones: From the Veda.*

Susan means "white lily." Susannah, "my white lily." Susa, in Persia, received its name from its white lilies. (*Hebrew* and *Persian.*)

Susanna, the wife of Joacim. She was accused of adultery by the Jewish elders, and condemned to death; but Daniel proved her innocence, and turned the criminal charge on the elders themselves.—*History of Susanna.*

Susannah, in Sterne's novel entitled *The Life and Opinions of Tristram Shandy, Gentleman* (1759).

Suspicious Husband (*The*), a comedy by Dr. Hoadly (1747). Mr. Strictland is suspicious of his wife, his ward Jacintha, and Clarinda a young lady visitor. With two attractive young ladies in the house, there is no lack of intrigue, and Strictland fancies that his wife is the object thereof; but when he discovers his mistake, he promises reform.

Sussex (*The earl of*), a rival of the earl of Leicester, in the court of queen Elizabeth; introduced by sir W. Scott in *Kenilworth* (1821).

Sut'leme'me (4 *syl.*), a young lady attached to the suite of Nouron'ihar the emir's daughter. She greatly excelled in dressing a salad.

Sutor. *Ne sutor supra Crepidam.* A cobbler, having detected an error in the shoe-latchet of a statue made by Apelles, became so puffed up with conceit that he proceeded to criticize the legs also; but

Apellês said to him, "Stick to the last, friend." The cobbler is qualified to pass an opinion on shoes, but anatomy is quite another thing. (See STIRRUPS, p. 1046.)

¶ Boswell, one night sitting in the pit of Covent Garden Theatre with his friend Dr. Blair, gave an imitation of a cow lowing, which the house greatly applauded. He then ventured another imitation, but failed; whereupon the doctor turned to him and whispered in his ear, "Stick to the cow."

¶ A wigmaker sent a copy of verses to Voltaire, asking for his candid opinion on some poetry he had perpetrated. The witty patriarch of Ferney wrote on the MS., "Make wigs," and returned it to the barber-poet.

¶ Pope advised Wycherly "to convert his poetry into prose."

Sutton (*Sir William*), uncle of Hero Sutton the City maiden.—*Knowles: Woman's Wit, etc.* (1838).

Suwarrow (*Alexander*), a Russian general, noted for his slaughter of the Poles in the suburbs of Warsaw in 1794, and the still more shameful butchery of them on the bridge of Prague. After having massacred 30,000 in cold blood, Suwarrow went to return thanks to God "for giving him the victory." Campbell, in his *Pleasures of Hope*, i., refers to this butchery; and lord Byron, in *Don Juan*, vii. 8, 55, to the Turkish expedition (1786–1792).

> A town which did a famous siege endure . . .
> By Suvaroff or *Anglicè* Suwarrow.
> *Byron: Don Juan*, vii. 8 (1824).

Suzanne, the wife of Chalomel the chemist and druggist.—*J. R. Ware: Piperman's Predicament.*

Swallow Stone. The swallow is said to bring home from the sea-shore a stone which gives sight to her fledglings.

> Oft in the barns they climbed to the populous nests on the rafters,
> Seeking with eager eyes that wondrous stone which the swallow
> Brings from the shore of the sea, to restore the sight of its fledglings.
> *Longfellow: Evangeline*, I. 1 (1849).

Swallow's Nest, the highest of the four castles of the German family called Landschaden, built on a pointed rock almost inaccessible. The founder was a noted robber-knight. (See SUPERSTITIONS, "Swallow," p. 1060.)

SWAN. Fionnuāla, daughter of Lir, was transformed into a swan, and condemned to wander for many hundred years over the lakes and rivers of Ireland, till the introduction of Christianity into that island. (See LIR, p. 617.)

(T. Moore has a poem on this subject in his *Irish Melodies*, entitled "The Song of Fionnuāla," 1814.)

Swan (*The*), called the bird of Apollo or of Orpheus (2 *syl.*). (See SUPERSTITIONS, "Swan," p. 1061.)

Swan (*The knight of the*), Helias king of Lyleforte, son of king Oriant and Beatrice. This Beatrice had eight children at a birth, one of which was a daughter. The mother-in-law (Matabrune) stole these children, and changed all of them, except Helias, into swans. Helias spent all his life in quest of his sister and brothers, that he might disenchant them and restore them to their human forms.—*Thoms: Early English Prose Romances*, iii. (1858).

> Eustachius venit ad Buillon ad domum ducissæ quæ uxor erat militis qui vocabatur "Miles Cygal."—*Reiffenberg: Le Chevalier au Cygne.*

Swan (*The Order of the*). This order was instituted by Frederick II. of Brandenburg, in commemoration of the mythical "Knight of the Swan" (1443).

Swan. *The Mantuan Swan*, Virgil, born at Mantua (B.C. 70–19).

The Sweet Swan of Avon. Shakespeare was so called by Ben Jonson (1564–1616).

The Swan of Cambray, Fénelon archbishop of Cambray (1651–1715).

The Swan of Lichfield, Miss Anna Seward, poetess (1747–1809).

The Swan of Padua, count Francesco Algarotti (1712–1764).

The Swan of the Meander, Homer, a native of Asia Minor, where the Meander flows (fl. B.C. 905).

The Swan of the Thames, John Taylor, "water-poet" (1580–1654).

> Taylor, their better Charon, lends an oar,
> Once Swan of Thames, tho' now he sings no more.
> *Pope: The Dunciad*, iii. 19 (1728).

Swan Alley, London. So called from the Beauchamps, who at one time lived there, and whose cognizance is a swan.

Swan-Tower of Cleves. So called because the house of Cleves professed to be descended from the "Knight of the Swan" (*q.v.*).

Swans and Thunder. It is said that swans cannot hatch without a crack of thunder. Without doubt, thunder is not unfrequent about the time of the year when swans hatch their young.

Swane (*1 syl.*) or **Swegen,** surnamed "Fork-Beard," king of the Danes, joins Alaff or Olaf [Tryggvesson] in an invasion of England, was acknowledged king, and kept his court at Gainsbury. He commanded the monks of St. Edmund's Bury to furnish him a large sum of money, and as it was not forthcoming, went on horseback at the head of his host to destroy the minster, when he was stabbed to death by an unknown hand. The legend is that the murdered St. Edmund rose from the grave and smote him.

The Danes landed here again . . .
With those disordered troops by Alaff hither led,
In seconding their Swane . . . but an English yet there was . . .
Who washed his secret knife in Swane's relentless gore.
Drayton: Polyolbion, xii. (1613).

Swanston, a smuggler.—*Sir W. Scott: Redgauntlet* (time, George III.).

Swaran, king of Lochlin (*Denmark*), son and successor of Starno. He invaded Ireland in the reign of Cormac II. (a minor), and defeated Cuthullin general of the Irish forces. When Fingal arrived, the tide of battle was reversed, and Swaran surrendered. Fingal, out of love to Agandecca (Swaran's sister), who once saved his life, dismissed the vanquished king with honour, after having invited him to a feast. Swaran is represented as fierce, proud, and high-spirited; but Fingal as calm, moderate, and generous.—*Ossian: Fingal.*

Swash-Buckler (*A*), a riotous, quarelsome person. Nash says to Gabriel Harvey, "*Turpe senex miles*, 'tis time for such an olde fool to leave playing the swash-buckler" (1598).

Swedenborgians (calling themselves the NEW JERUSALEM CHURCH) are believers in the doctrines taught in the theological writings of Emanuel Swedenborg (1688–1772). The principal points are that Jesus Christ is the only God and contains a Trinity of attributes; salvation is attained by obedience to the Lord's commandments; the sacred Scripture has a soul or spiritual sense, which exists among the angels, and this has now been revealed; "there is a natural body, and there is a spiritual body," and man continues to live on without interruption in the spiritual world when he drops his material body at death.

Swedish Nightingale (*The*), Jenny Lind, the public singer. She married Mr. Goldschmidt, and retired (1821–1886).

Swee'dlepipe (*Paul*), known as "Poll," barber and bird-fancier; Mrs. Gamp's landlord. He is a little man, with a shrill voice but a kind heart; in appearance "not unlike the birds he was so fond of." Mr. Sweedlepipe entertains a profound admiration of Bailey, senior, whom he considers to be a cyclopædia "of all the stable-knowledge of the time."—*Dickens: Martin Chuzzlewit* (1844).

Sweepclean (*Saunders*), a king's messenger at Knockwinnock Castle.—*Sir W. Scott: The Antiquary* (time, George III.).

Sweet Singer of Israel (*The*), David, who wrote some of the Psalms.

Sweet Singer of the Temple, George Herbert, author of a poem called *The Temple* (1593–1633).

Sweno, son of the king of Denmark. While bringing succours to Godfrey, he was attacked in the night by Solyman, at the head of an army of Arabs, and himself with all his followers were left dead before they reached the crusaders. Sweno was buried in a marble sepulchre, which appeared miraculously on the field of battle, expressly for his interment (bk. viii.). — *Tasso: Jerusalem Delivered* (1575).

Sweno, Dani regis filius, cum mille quingentis equitibus cruce insignitis, transmisso ad Constantinopolem Bosphoro inter Antiochiam ad reliquos Latinos iter faciebat; insidiis Turcorum ad unum omnes cum regio juvene cæsi.—*Paolo Emilio: History* (1539).

¶ This is a very parallel case to that of Rhesus. This Thracian prince was on his march to Troy, bringing succours to Priam, but Ulysses and Diomed attacked him at night, slew Rhesus and his army, and carried off all the horses.—*Homer: Iliad*, x.

Swertha, housekeeper of the elder Mertoun (formerly a pirate).—*Sir W. Scott: The Pirate* (time, William III.).

Swidger (*William*), custodian of a college. His wife was Milly, and his father Philip. Mr. Swidger was a great talker, and generally began with, "That's what I say," *à propos* of nothing.—*Dickens: The Haunted Man* (1848).

Swim. *In the swim*, in luck's way. The metaphor is borrowed from the Thames fishermen, who term that part of the river most frequented by fish *the swim*, and when an angler gets no bite, he is said to have cast his line *out of the swim* or *where there is no swim.*

. In university slang, to be in ill luck, ill health, ill replenished with money, is to be *out of it* (*i.e.* the swim).

Swimmers. (1) Leander used to swim across the Hellespont every night, to visit Hero.—*Musæus: De Amore Herois et Leandri.*

(2) Lord Byron and lieutenant Ekenhead accomplished the same feat in 1 hr. 10 min., the distance (allowing for drifting) being four miles.

(3) A young native of St. Croix, in 1817, swam over the sound "from Cronenburgh [? *Cronberg*] to Graves" in 2 hr. 40 min., the distance being six English miles.

(4) Captain Boyton, in May, 1875, swam or floated across the Channel from Grisnez to Fan Bay (Kent) in 23 hr.

(5) Captain Webb, August 24, 1875, swam from Dover to Calais, a distance of about thirty miles including drift, in 22 hr. 40 min.

(6) H. Gurr was one of the best swimmers ever known. J. B. Johnson, in 1871, won the championship for swimming.

Swing (*Captain*), a name assumed by certain persons who, between 1830 and 1833, used to send threatening letters to those who used threshing-machines. The letters ran thus—

Sir, if you do not lay by your threshing-machine, you will hear from Swing.

Swiss Family Robinson. This tale is an abridgment of a German tale by Joachim Heinrich Kampe.

Switzerland (*Franconian*), the central district of Bavaria.

The Saxon Switzerland, the district of Saxony both sides of the river Elbê.

Switzers, guards attendant on a king, irrespective of their nationality. So called because at one time the Swiss were always ready to fight for hire.

The king, in *Hamlet*, says, "Where are my Switzers?" *i.e.* my attendants; and in Paris to the present day we may see written up, *Parlez au Suisse* ("speak to the porter"), be he Frenchman, German, or of any other nation.

Law, logicke, and the Switzers may be hired to fight for anybody.—*Nashe: Christ's Tears over Jerusalem* (1594).

Swiveller (*Mr. Dick*), a dirty, smart young man, living in apartments near Drury Lane. His language was extremely flowery, and interlarded with quotations: "What's the odds," said Mr. Swiveller, *à propos* of nothing, "so long as the fire of the soul is kindled at the taper of conwiviality and the wing of friendship never moults a feather?" His dress was a brown body-coat with a great many brass buttons up the front, and only one behind, a bright check neckcloth, a plaid waistcoat, soiled white trousers, and a very limp hat, worn the wrong side foremost to hide a hole in the brim. The breast of his coat was ornamented with the cleanest end of a very large pocket-handkerchief; his dirty wristbands were pulled down and folded over his cuffs; he had no gloves, and carried a yellow cane having a bone handle and a little ring. He was for ever humming some dismal air. He said *min* for "man," *forgit, jine*; called wine or spirits "the rosy," sleep "the balmy," and generally shouted in conversation, as if making a speech from the chair of the "Glorious Apollers" of which he was perpetual "grand." Mr. Swiveller looked amiably towards Miss Sophy Wackles, of Chelsea. Quilp introduced him as clerk to Mr. Samson Brass, solicitor, Bevis Marks. By Quilp's request, he was afterwards turned away, fell sick of a fever, through which he was nursed by "the marchioness" (a poor house-drab), whom he married, and was left by his aunt Rebecca an annuity of £125.

"Is that a reminder to go and pay?" said Trent, with a sneer. "Not exactly, Fred," said Richard. "I enter in this little book the names of the streets that I can't go down while the shops are open. This dinner to-day closes Long Acre. I bought a pair of boots in Great Queen Street last week, and made that 'no thoroughfare' too. There's only one avenue to the Strand left open now, and I shall have to stop up that to-night with a pair of gloves. The roads are closing so fast in every direction, that in about a month's time, unless my aunt sends me a remittance, I shall have to go three or four miles out of town to get over the way."—*Dickens: The Old Curiosity Shop*, viii. (1840)

Sword. (For the names of the most famous swords in history and fiction, see *Dictionary of Phrase and Fable*, p. 1196.) Add the following:—

Ali's sword, Zulfagar.

Koll the Thrall's sword, named Greysteel.

Ogier the Dane had two swords, made by Munifican, viz. Sauvagine and Courtain or Curtâna.

He [*Ogier*] drew Curtain his sword from out its sheath.
W. Morris: Earthly Paradise, 634.

Strong-o'-the-Arm had three swords, viz. Baptism, Florence, and Graban made by Ansias.

The Marvel of the Sword. When king Arthur first appears on the scene, he is

brought into notice by the "Marvel of the Sword;" and sir Galahad, who was to achieve the holy graal, was introduced to knighthood by a similar adventure. That of Arthur is thus described—

In the greatest church of London . . . there was seen in the churchyard against the high altar a great stone, foursquare like to a marble stone, and in the midst thereof was an anvil of steel a foot in height, and therein stuck a fair sword naked by the point, and letters of gold were written about the sword that said thus: *Whoso pulleth out this sword of this stone and anvil, is rightwise king born of England.* [*Arthur was the only person who could draw it out, and so he was acknowledged to be the rightful king.*]—Pt. i. 3, 4.

¶ The sword adventure of sir Galahad, at the age of 15, is thus given—

The king and his knights came to the river, and they found there a stone floating, as it had been of red marble, and therein stuck a fair and rich sword, and in the pomell thereof were precious stones wrought with subtil letters of gold. Then the barons read the letters, which said in this wise: *Never shall man take me hence, but only he by whom I ought to hang, and he shall be the best knight of the world.* [*Sir Galahad drew the sword easily, but no other knight was able to pull it forth.*]—*Sir T. Malory: History of Prince Arthur*, iii. 30, 31 (1470).

¶ A somewhat similar adventure occurs in the *Amädis de Gaul*. Whoever succeeded in drawing from a rock an enchanted sword, was to gain access to a subterranean treasure (ch. cxxx.; see also chs. lxxii., xcix.).

The Irresistible Sword. The king of Araby and Ind sent Cambuscan' king of Tartary a sword that would pierce any armour; and if the smiter chose he could heal the wound again by striking it with the flat of the blade.—*Chaucer: The Squire's Tale* (1388).

Sword and the Maiden (*The*). Soon after king Arthur succeeded to the throne, a damsel came to Camelot girded with a sword which no man defiled by "shame, treachery, or guile" could draw from its scabbard. She had been to the court of king Ryence, but no knight there could draw it. King Arthur tried to draw it, but with no better success; all his knights tried also, but none could draw it. At last a poor ragged knight named Balin, who had been held in prison for six months, made the attempt, and drew the sword with the utmost ease, but the knights insisted it had been done by witchcraft. The maiden asked sir Balin to give her the sword, but he refused to do so, and she then told him it would bring death to himself and his dearest friend; and so it did; for when he and his brother Balan jousted together, unknown to each other, both were slain, and were buried in one tomb.—*Sir T. Malory: History of Prince Arthur*, i. 27-44 (1470).

Sword in the City Arms (London). Stow asserts that the sword or dagger in the City arms was not added in commemoration of Walworth's attack on Wat Tyler, but that it represents the sword of St. Paul, the patron saint of London. This is not correct. Without doubt the cognizance of the City, previous to 1381, was St. Paul's sword, but after the death of Tyler it was changed into Walworth's dagger.

Brave Walworth, knight, lord mayor, that slew
Rebellious Tyler in his alarmes;
The king, therefore, did give him in lieu
The dagger to the city armes.
Fishmongers' Hall ("Fourth Year of Richard II., 1381).

Sword-God. The Scythians worship a naked sword. Attila received his sword from heaven. (See *Sir Edward Creasy*, p. 153.)

Sword of God (*The*). Khaled, the conqueror of Syria (632-8), was so called by Mohammedans.

Sword of Rome (*The*), Marcellus. Fabius was called "The Shield of Rome" (time of Hannibal's invasion).

Swordsman (*The Handsome*). Joachim Murat was called *Le Beau Sabreur* (1767-1815).

Sybaris, a river of Lucania, in Italy, whose waters had the virtue of restoring vigour to the feeble and exhausted.—*Pliny: Natural History*, XXXI. ii. 10.

Syb'arite (3 *syl.*), an effeminate man, a man of pampered self-indulgence. Seneca tells us of a sybarite who could not endure the nubble of a folded rose leaf in his bed.

[*Her bed*] softer than the soft sybarite's, who cried
Aloud because his feelings were too tender
To brook a ruffled rose leaf by his side.
Byron: Don Juan, vi. 89 (1824).

Sybil, or "The Two Nations," a novel by Disraeli (lord Beaconsfield, 1845).

Sybil Warner, in lord Lytton's novel *The Last of the Barons* (1843).

Syc'orax, a foul witch, the mistress of Ariel the fairy spirit, by whom for some offence he was imprisoned in the rift of a cloven pine tree. After he had been kept there for twelve years, he was liberated by Prospero the rightful duke of Milan and father of Miranda. Sycorax was the mother of Caliban.—*Shakespeare: The Tempest* (1609).

If you had told Sycorax that her son Caliban was as handsome as Apollo, she would have been pleased, witch as she was.—*Thackeray.*

Those foul and impure mists which their pens, like the raven wings of Sycorax, had brushed from fern and bog.—*Sir W. Scott: The Drama.*

Syddall (*Anthony*), house-steward at Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Sydenham (*Charles*), the frank, open-hearted, trusty friend of the Woodvilles. —*Cumberland: The Wheel of Fortune* (1779).

Syl, a monster like a basilisk, with human face, but so terrible that no one could look on it and live. (See OURANABAD, p. 790.)

¶ Medusa's hair, changed into snakes, was so terrible that whosoever set eyes on it was changed to stone.

¶ The basilisk, king of serpents, looked any one dead who set eyes on it.

Sylla (*Cornelius*), the rival of Ma'rius. Being consul, he had *ex-officio* a right to lead in the Mithridatic war (B.C. 88), but Marius got the appointment of Sylla set aside in favour of himself. Sylla, in dudgeon, hastened back to Rome, and insisted that the "recall" should be reversed. Marius fled. Sylla pursued the war with success, returned to Rome in triumph, and made a wholesale slaughter of the Romans who had opposed him. As many as 7000 soldiers and 5000 private citizens fell in this massacre, and all their goods were distributed among his own partisans. Sylla was now called "Perpetual Dictator," but in two years retired into private life, and died the year following (B.C. 78).

(Jouy has a good tragedy in French called *Sylla* (1822), and the character of "Sylla" was a favourite one with Talma the French actor. In 1594 Thomas Lodge produced his historical play called *Wounds of Civil War, lively set forth in the True Tragedies of Marius and Sylla.*)

Sylli (*Signor*), an Italian exquisite, who walks fantastically, talks affectedly, and thinks himself irresistible. He makes love to Camiola "the maid of honour," and fancies, by posturing, grimaces, and affectation, to "make her dote on him." He says to her, "In singing, I am a Siren, in dancing, a Terpsichorê." "He could tune a ditty lovely well," and prided himself "on his pretty spider fingers, and the twinkling of his two eyes." Of course, Camiola sees no charms in these effeminacies; but the conceited puppy says he "is not so sorry for himself as he is for her" that she rejects him. Signor Sylli is the silliest of all the Syllis.—*Massinger: The Maid of Honour* (1637). (See TAPPERTIT.)

Sylva, Evelyn's treatise on forest trees (1664). Its object was to induce people to plant forest trees.

Sylvia, daughter of justice Balance, and an heiress. She is in love with captain Plume, but promised her father not to "dispose of herself to any man without his consent." As her father feared Plume was too much a libertine to make a steady husband, he sent Sylvia into the country to withdraw her from his society; but she dressed in her brother's military suit, assumed the name of Jack Wilfred *alias* Pinch, and enlisted. When the names were called over by the justices, and that of "Pinch" was brought forward, justice Balance "gave his consent for the recruit to dispose of [*himself*] to captain Plume," and the permission was kept to the letter, though not in its intent. However, the matter had gone too far to be revoked, and the father made up his mind to bear with grace what without disgrace he could not prevent.—*Farquhar: The Recruiting Officer* (1705).

I am troubled neither with spleen, choler, nor vapours. I need no salts for my stomach, no harts-horn for my head, nor wash for my complexion. I can gallop all the morning after the hunting-horn, and all the evening after a fiddle.—Act i. 2.

Sylvio de Rosalva (*Don*), the hero and title of a novel by C. M. Wieland (1733–1813). Don Sylvio, a quixotic believer in fairyism, is gradually converted to common sense by the extravagant demands which are made on his belief, assisted by the charms of a mortal beauty. The object of this romance is a crusade against the sentimentalism and religious foolery of the period.

Symkyn (*Symond*), nicknamed "Disdainful," a miller, living at Trompington, near Cambridge. His face was round, his nose flat, and his skull "pilled as an ape's." He was a thief of corn and meal, but stole craftily. His wife was the village parson's daughter, very proud and arrogant. He tried to outwit Aleyn and John, two Cambridge scholars, but was himself outwitted, and most roughly handled also. — *Chaucer: Canterbury Tales* ("The Reeve's Tale," 1388).

Symmes's Hole. Captain John Cleve Symmes maintained that there was, at

82° N. lat., an enormous opening through the crust of the earth into the globe. The place to which it led he asserted to be well stocked with animals and plants, and to be lighted by two under-ground planets named Pluto and Proserpine. Captain Symmes asked sir Humphry Davy to accompany him in the exploration of this enormous "hole" (*–1829).

N.B.—Halley the astronomer (1656–1742) and Holberg of Norway (1684–1754) believed in the existence of Symmes's hole.

Symon'ides the Good, king of Pentap'olis.—*Shakespeare: Pericles Prince of Tyre* (1608).

Symphony (*The Father of*), Francis Joseph Haydn (1732–1809).

Symple'gades (4 *syl.*), two rocks at the entrance of the Euxine Sea. To navigators they sometimes look like one rock, and sometimes the light between shows they are two. Hence the ancient Greeks said that they opened and shut. Olivier says "they appear united or joined together according to the place from which they are viewed."

> . . . when Argo passed
> Through Bosphorus, betwixt the justling rocks.
> *Milton: Paradise Lost*, ii. 1017 (1665).

Synia, the portress of Valhalla.—*Scandinavian Mythology.*

Syntax (*Dr.*), a simple-minded, pious, hen-pecked clergyman, green as grass, but of excellent taste and scholarship, who left home in search of the picturesque. His adventures are told by William Coombe in eight-syllable verse, in three tours: (1) *The Tour in Search of the Picturesque*, published in 1812; (2) *The Tour in Search of Consolation*, published in 1820; and (3) *The Tour in Search of a Wife*, published in 1821.

(Other tours were published, but Coombe was not the author.)

Dr. Syntax's Horse was called Grizzle, all skin and bone.

Synter'esis, Conscience personified.

> On her a royal damsel still attends,
> And faithful counsellor, Synter'esis.
> *P. Fletcher: The Purple Island*, vi. (1633).

Syphax, chief of the Arabs who joined the Egyptian armament against the crusaders. "The voices of these allies were feminine, and their stature small."—*Tasso: Jerusalem Delivered*, xvii. (1575).

Syphax, an old Numidian soldier in the suite of prince Juba in Utica. He tried to win the prince from Cato to the side of Cæsar; but Juba was too much in love with Marcia (Cato's daughter) to listen to him. Syphax with his "Numidian horse" deserted in the battle to Cæsar, but the "hoary traitor" was slain by Marcus the son of Cato.—*Addison Cato* (1713).

Syrinx, a nymph beloved by Pan, and changed at her own request into a reed, of which Pan made his pipe.—*Greek Fable.*

Syrinx, in Spenser's *Eclogue*, iv., is Anne Boleyn, and "Pan" is Henry VIII. (1579).

T.

T. Tusser has a poem on *Thriftiness*, twelve lines in length, and in rhyme, every word of which begins with *t* (died 1580).

> The thrifty that teacheth the thriving to thrive,
> Teach timely to traverse, the thing that thou 'trive.
> Transferring thy toiling, to timeliness taught,
> This teacheth thee temp'rance, to temper thy thought.
> Take Trusty (to trust to) that thinkest to thee,
> That trustily thriftiness trowleth to thee.
> Then temper thy travell, to tarry the tide;
> This teacheth thee thriftiness, twenty times tryed.
> Take thankfull thy talent, thank thankfully those
> That thriftily teacheth [? *teach thee*] thy time to transpose.
> Troth twice to be teached, teach twenty times ten,
> This trade thou that takest, take thrift to thee then.
> *Five Hundred Points of Good Husbandry*, xlix. (1557).

Leon Placentius, a dominican, wrote a poem in Latin hexameters, called *Pugna Porcorum*, 253 lines long, every word of which begins with *p* (died 1548).

(See P, p. 793, for other alliterative verses.)

Taau, the god of thunder. The natives of the Hervey Islands believe that thunder is produced by the shaking of Taau's wings.—*J. Williams: Missionary Enterprises in the South Sea Islands*, 109 (1837).

Tabakiera, a magic snuff-box, which, upon being opened, said, *Que quieres?* ("What do you want?"); and upon being told the wish, it was there and then accomplished. The snuff-box is the counterpart of Aladdin's lamp, but appears in numerous legends slightly varied (see for example, Campbell's *Tales*

of the West Highlands, ii. 293-303, "The Widow's Son").—*Rev. W. Webster: Basque Legends*, 94 (1876).

Tabarin, a famous vendor of quack medicines, born at Milan, who went to Paris in the seventeenth century. By his antics and rude wit he collected great crowds together, and in ten years (1620-30) became rich enough to buy a handsome château in Dauphine. The French aristocracy, unable to bear the satire of a charlatan in a château, murdered him.

(The jests and witty sayings of this *farceur* were collected together in 1622, and published under the title of *L'Inventaire Universel des Œuvres de Tabarin, contenant ses Fantaisies, Dialogues, Paradoxes, Farces, etc.* In 1858 an edition of his works was published by G. Aventin.)

Tabbard (*The*), the inn in Southwark from which Chaucer supposes his Pilgrims start for Canterbury.

A "tabbard" is a herald's coat.

Table Talk, a poem in ten-syllabic rhymes by Cowper, in the form of dialogue between A and B, published in 1782.

There are also the *Table Talk* of John Selden; the *Table Talk* of Coleridge (1835); the *Table Talk* of Samuel Rogers (1856); etc.

Tablets of Moses, a variety of Scotch granite, composed of felspar and quartz, so arranged as to present, when polished, the appearance of Hebrew characters on a white ground.

Tachebrune (*2 syl.*), the horse of Ogier le Dane. The word means "brown spot."

Taciturnian, an inhabitant of *L'Isle Taciturne* or Taciturna, meaning London and the Londoners.

A thick and perpetual vapour covers this island, and fills the souls of the inhabitants with a certain sadness, misanthropy, and irksomeness of their own existence. Alaciel [*the genius*] was hardly at the first barriers of the metropolis when he fell in with a peasant bending under the weight of a bag of gold; . . . but his heart was sad and gloomy, . . . and he said to the genius, "Joy! I know it not; I never heard of it in this island."—*De la Dixmie: L'Isle Taciturne et l'Isle Enjouée* (1759).

Tacket (*Tibb*), the wife of old Martin the shepherd of Julian Avenel of Avenel Castle.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Tackleton, a toy merchant, called Gruff and Tackleton, because at one time Gruff had been his partner; he had, however, been bought out long ago. Tackleton was a stern, sordid, grinding man; ugly in looks, and uglier in his nature; cold and callous, selfish and unfeeling; his look was sarcastic and malicious; one eye was always wide open, and one nearly shut. He ought to have been a money-lender, a sheriff's officer, or a broker, for he hated children and hated playthings. It was his greatest delight to make toys which scared children, and you could not please him better than to say that a toy from his warehouse had made a child miserable the whole Christmas holidays, and had been a nightmare to it for half its childlife. This amiable creature was about to marry May Fielding, when her old sweetheart Edward Plummer, thought to be dead, returned from South America, and married her. Tackleton was reformed by Peerybingle, the carrier, bore his disappointment manfully, sent the bride and bridegroom his own wedding-cake, and joined the festivities of the marriage banquet.—*Dickens: The Cricket on the Hearth* (1845).

Tactus, a character in the play called *The Combat of the Tongue and the Five Senses*, by Antony Brewer (1580), in which the tongue claims to be the Sixth Sense. When the play, says Chetwood, was performed at Cambridge in 1607, Oliver Cromwell took the part of Tactus, in which occur these words—

Roses and bays, pack hence! This crown and robe
My brows and body circles and invests.
How gallantly it fits me!

(The quotation affords a good hunting-ground for our Priscians.)

Taffril (*Lieutenant*), of H.M. gunbrig *Search*. He is in love with Jenny Caxton the milliner.—*Sir W. Scott: The Antiquary* (time, George III.).

Taffy, a Welshman. The word is simply Davy (*David*) pronounced with aspiration. David is the most common Welsh name; Sawney (*Alexander*), the most common Scotch; Pat (*Patrick*), the most common Irish; and John (*John Bull*), the most common English. So we have cousin Michael for a German, Micaire for a Frenchman, Colin Tampon for a Swiss, and brother Jonathan in the United States of North America.

Taffy, that is, Talbot Wynne, of Yorkshire, an admirable character in *Trilby*, a novel by Du Maurier (1895). He marries Miss Bagot, "Little Billee's" sister.

Taffy in the Sedan chair, referred to in Goldsmith's *Citizen of the World* (1759), is this: One stormy night, when the

streets (which were neither paved nor swept) were knee-deep in mud, Taffy was going in full fig (pumps and white silk stockings) to an evening party. So he hired a Sedan chair, but as it had neither seat nor bottom, he was obliged to slump through the dirty streets, wholly unable to pick his way, and at every step he took the bottom ledge of the Sedan knocked against his heels and made them bleed. On arriving at his friend's house, covered with blood and dirt, he was asked how he liked his accommodation. "Well," said Taffy, "I think it was almost as bad as walking."

Tag, wife of Puff, and lady's-maid to Miss Biddy Bellair.—*Garrick: Miss in Her Teens* (1753).

Tahmuras, a king of Persia, whose exploits in Fairy-land among the peris and deevs are fully set forth by Richardson in his *Dissertation*.

Tail made Woman (*Man's*). According to North American legend, God in anger cut off man's tail, and out of it made woman.

Tails (*Men with*). (1) The Niam-nianis, an African race between the gulf of Benin and Abyssinia, are said to have tails. Mons. de Castlenau (1851) tells us that the Niam-niams "have tails forty centimetres long, and between two and three centimetres in diameter." Dr. Hubsch, physician to the hospitals of Constantinople, says, in 1853, that he carefully examined a Niam-niam negress, and that her tail was two inches long. Mons. d'Abbadie, in his *Abyssinian Travels* (1852), tells us that south of the Herrar is a place where all the *men* have tails, but not the females. "I have examined," he says, "fifteen of them, and am positive that the tail is a natural appendage." Dr. Wolf, in his *Travels and Adventures*, ii. (1861), says, "There are both men and women in Abyssinia with tails like dogs and horses." He heard that, near Narea, in Abyssinia, there were men and women with tails so muscular that they could "knock down a horse with a blow."

(2) John Struys, a Dutch traveller, says, in his *Voyages* (1650), that "all the natives on the south of Formosa have tails." He adds that he himself personally saw one of these islanders with a tail "more than a foot long."

(3) It is said that the Ghilane race, which numbers between 30,000 and 40,000 souls, and dwell "far beyond the Senaar," have tails three or four inches long. Colonel du Corret assures us that he himself most carefully examined one of this race named Bellal, a slave belonging to an emir in Mecca, whose house he frequented.—*World of Wonders*, 206.

(4) The Poonangs of Borneo are said to be a tail-bearing race.

Individual Examples. (1) Dr. Hubsch, referred to above, says that he examined at Constantinople the son of a physician whom he knew intimately, who had a decided tail, and so had his grandfather.

(2) In the middle of the present (the nineteenth) century, all the newspapers made mention of the birth of a boy at Newcastle-on-Tyne with a tail, which "wagged when he was pleased."

(3) In the College of Surgeons at Dublin may be seen a human skeleton with a tail seven inches long.

Tails given by way of Punishment. (1) Polydore Vergil asserts that when Thomas à Becket came to Stroud, the mob cut off the tail of his horse; and in eternal reproach, "both they and their offspring bore tails." Lambarde repeats the same story in his *Perambulation of Kent* (1576).

For Becket's sake Kent always shall have tails.—*Marvel.*

(2) John Bale, bishop of Ossory in the reign of Edward VI., tells us that John Capgrave and Alexander of Esseby have stated it as a fact that certain Dorsetshire men cast fishes' tails at St. Augustine, in consequence of which "the men of this county have borne tails ever since."

(3) We all know the tradition that Cornishmen are born with tails.

Taillefer, a valiant warrior and minstrel in the army of William the Conqueror. At the battle of Hastings (or *Senlac*) he stimulated the ardour of the Normans by songs in praise of Charlemagne and Roland. The soldier-minstrel was at last borne down by numbers, and fell fighting.

He was a juggler or minstrel, who could sing songs and play tricks. . . . So he rode forth singing as he went, and as some say throwing his sword up in the air and catching it again.—*E. A. Freeman: Old English History*, 332.

Tailors (*Nine*). A toll of a bell is called a "teller," and at the death of a *man* the death-bell is tolled thrice three times. "Nine tellers mark a man" became perverted into "Nine tailors make a man."—*Notes and Queries*, March 4, 1877.

Tailors of Tooley Street. (See THREE TAILORS, p. 1104.)

Taish. Second sight is so called in Ireland.—*Martin: Western Isles*, 3.

Dark and despairing, my sight I may seal;
But man cannot cover what God would reveal.
'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.
Campbell: Lochiel's Warning (1802).

Taj, in Agra (East India), the mausoleum built by shah Jehan to his favourite sultana Moomtaz-i-Mahul, who died in childbirth of her eighth child. It is of white marble, and is so beautiful that it is called "A Poem in Marble," and "The Marble Queen of Sorrow."

Takeley Street. *All on one side, like Takeley Street.* Takeley is a village entirely on one side of the high-road. It faces Hallingbury Park, and is on the north side of the road from Bishop's Stortford to Dunmow. (See ROODEN LANE, p. 931.)

Talbert [*Tŏl'-but*], John Talbert or rather Talbot, "The English Achillês," first earl of Shrewsbury (1373-1453).

Our Talbert, to the French so terrible in war,
That with his very name their babes they used to scare.
Drayton: Polyolbion, xviii. (1613).

TALBOT (*John*), a name of terror in France. Same as above.

They in France, to feare their young children, crye,
"The Talbot cometh!"—*Hall: Chronicles* (1545).

Is this the Talbot, so much feared abroad,
That with his name the mothers still their babes?
Shakespeare. 1 Henry VI. act iv. sc. 3 (1589).

Talbot (*Colonel*), an English officer, and one of Waverley's friends.—*Sir W. Scott: Waverley* (time, George II.).

Talbot (*Lord Arthur*), a cavalier who won the love of Elvira daughter of lord Walton; but his lordship had promised his daughter in marriage to sir Richard Ford, a puritan officer. The betrothal being set aside, lord Talbot became the accepted lover, and the marriage ceremony was fixed to take place at Plymouth. In the mean time, lord Arthur assisted the dowager queen Henrietta to escape, and on his return to England was arrested by the soldiers of Cromwell, and condemned to death; but Cromwell, feeling secure of his position, commanded all political prisoners to be released, so lord Arthur was set at liberty, and married Elvira.—*Bellini: I Puritani* (1834).

Talbot (*Lying Dick*), the nickname given to Tyrconnel, the Irish Jacobite, who held the highest offices in Ireland in the reign of James II. and in the early part of William III.'s reign (died 1691).

Tale of a Tub, a comedy by Ben Jonson (1618). This was the last comedy brought out by him on the stage; the first was *Every Man in His Humour* (1598).

In the *Tale of a Tub*, he [*Ben Jonson*] follows the path of Aristoph'anês, and lets his wit run into low buffoonery, that he might bring upon the stage Inigo Jones, his personal enemy.—*Sir W. Scott: The Drama.*

Tale of a Tub, a religious satire by dean Swift (1704). Its object is to ridicule the Roman Catholics under the name of Peter, and the presbyterians under the name of Jack [*Calvin*]. The Church of England is represented by Martin [*Luther*].

Gulliver's Travels and the *Tale of a Tub* must ever be the chief corner-stones of Swift's fame.—*Chambers: English Literature*, ii. 547.

Tale of Two Cities (*A*), a novel by Dickens (1859). The two cities are London and Paris during the revolution of 1789.

Tales. (1) *Chinese Tales*, being the transmigrations of the mandarin Fum-Hoam, told to Gulchenraz daughter of the king of Georgia. (See FUM-HOAM, p. 398.)—*Gueulette* (originally in French, 1723).

(2) *Fairy Tales*, a series of tales, originally in French, by the comtesse D'Aulnoy (1698). Some are very near copies of the *Arabian Nights*. The best-known are "Chery and Fairstar," "The Yellow Dwarf," and "The White Cat."

(About the same time (1697), Claude Perrault published, in French, his famous *Fairy Tales*, chiefly taken from the *Sagas* of Scandinavia.)

(3) *Moral Tales*, twenty-three tales by Marmontel, originally in French (1761). They were intended for drafts of dramas. The design of the first tale, called "Alcibiădês," is to expose the folly of expecting to be loved "merely for one's self." The design of the second tale, called "Soliman II.," is to expose the folly of attempting to gain woman's love by any other means than reciprocal love; and so on. The second tale has been dramatized.

(4) *Oriental Tales*, by the comte de Caylus, originally in French (1743). A series of tales supposed to be told by Moradbak, a girl of 14, to Hudjadge shah of Persia, who could not sleep. It contains the tale of "The Seven Sleepers of Ephesus" (See MORADBAK, p. 724.)

Tales of Fashionable Life, by Maria Edgeworth. Three volumes appeared in 1809, and three more in 1812.

Tales of a Grandfather, in three series, by sir W. Scott; told to his grandson, "Hugh Littlejohn." His real name was John Hugh Lockhart, and he died on December 15, 1831, aged eleven years. These tales are supposed to be taken from Scotch chronicles, and embrace the most prominent and graphic incidents of Scotch history. Series i., to the amalgamation of the two crowns in James I.; series ii., to the union of the two parliaments in the reign of queen Anne; series iii., to the death of Charles Edward the Young Pretender.

Tales of My Landlord, tales supposed to be told by the landlord of the Wallace inn, in the parish of Gandercleuch, "edited and arranged by Jedediah Cleishbotham, schoolmaster and parish clerk" of the same parish, but in reality corrected and arranged by his usher, Peter or Patrick Pattison, who lived to complete five of the novels, but died before the last two were issued. These novels are arranged thus: *First Series,* "The Black Dwarf" and "Old Mortality;" *Second Series,* "Heart of Midlothian;" *Third Series,* "Bride of Lammermoor" and "Legend of Montrose;" *Posthumous,* "Count Robert of Paris" and "Castle Dangerous."—*Sir W. Scott.* (See *Black Dwarf,* introduction.)

Tales of the Crusaders, by sir W. Scott, include *The Betrothed* and *The Talisman.*

Tales of the Genii, that is, tales told by genii to Iracagem their chief, respecting their tutelary charges, or how they had discharged their functions as the guardian genii of man. Patna and Coulor, children of Giualar (imân of Terki), were permitted to hear these accounts rendered, and hence they have reached our earth. The genius Barhaddan related the history of his tutelary charge of Abu'dali, a merchant of Bagdad. The genius Mamlouk told how he had been employed in watching over the dervise Alfouran. Next, Omphram recounted his labours as the tutelar genius of Hassan Assar caliph of Bagdad. The genius Hassarack tells his experience in the tale of Kelaun and Guzzarat. The fifth was a female genius, by name Houadir, who told the tale of Urad, the fair wanderer, her ward on earth. Then rose the sage genius Macoma, and told the tale of the sultan Misnar, with the episodes of Mahoud and the princess of Cassimir. The affable Adiram, the tutelar genius of Sadak and Kalas'rade, told of their battle of life. Last of all rose the venerable genius Nadan, and recounted the history of his earthly charge named Mirglip the dervise. These tales, by James Ridley, 1765, are said to be from the Persian, and are ascribed to Horam son of Asmar.

Tales of the Hall, poems by Crabbe (1819).

Talgol, a butcher in Newgate market, who obtained a captain's commission in Cromwell's army for his bravery at Naseby.

> Talgol was of courage stout . . .
> Inured to labour, sweat, and toil,
> And, like a champion, shone with oil . . .
> He many a boar and huge dun cow
> Did, like another Guy, o'erthrow . . .
> With greater troops of sheep he'd fought
> Than Ajax or bold don Quixote.
> *S. Butler: Hudibras,* I. 2 (1663).

Taliesin or TALIESSIN, son of St. Henwig, chief of the bards of the West, in the time of king Arthur (sixth century). In the *Mabinogion* are given the legends connected with him, several specimens of his songs, and all that is historically known about him. The bursting in of the sea through the neglect of Seithenin, who had charge of the embankment, and the ruin which it brought on Gwyddno Garanhir, is allegorized by the bursting of a pot called the "caldron of inspiration," through the neglect of Gwion Bach, who was set to watch it.

> That Taliessen, once which made the rivers dance,
> And in his rapture raised the mountains from their trance,
> Shall tremble at my verse.
> *Drayton: Polyolbion,* iv. (1612).

Talisman (*The*), a novel by sir W. Scott, and one of the best of the thirty-two which he wrote (1825). It is the story of Richard Cœur de Lion being cured of a fever in the Holy Land, by the soldan. His noble enemy Saladin, hearing of his illness, assumed the disguise of Adonbec el Hakim, the physician, and visited the king. He filled a cup with spring water, into which he dipped the talisman, a little red purse that he took from his bosom, and when it had been steeped long enough, he gave the draught to the king to drink (ch. ix.). During the king's sickness, the archduke of Austria planted his own banner beside that of England; but immediately Richard recovered from his fever, he tore it down,

and gave it in custody to sir Kenneth. While Kenneth was absent, he left his dog in charge of the banner; but on his return, found the dog wounded and the banner stolen. King Richard, in his rage, ordered sir Kenneth to execution, but pardoned him at the intercession of "the physician" (Saladin). Sir Kenneth's dog showed such a strange aversion to the marquis de Montserrat that suspicion was aroused, the marquis was challenged to single combat, and, being overthrown by sir Kenneth, confessed that he had stolen the banner. The love-story interwoven is that between sir Kenneth the prince royal of Scotland, and lady Edith Plantagenet the king's kinswoman, with whose marriage the tale concludes.

¶ This aversion of the dog is very like the aversion of Montdidier's dog Dragon to Macaire. (See MACAIRE, p. 646.)

Talismans. (1) In order to free a house of vermin, the figure of the obnoxious animal should be made in wax in "the planetary hour."—*Warburton: Critical Inquiry into Prodigies . . .* (1727).

> He swore that you had robbed his house,
> And stolen his talismanic louse.
> *S. Butler: Hudibras*, lii. 1 (1678).

(2) The Abraxas stone, a stone with the word ABRAXAS engraved on it, is a famous talisman. The word symbolizes the 365 intelligences between deity and man.

(3) In Arabia, a talisman, consisting of a piece of paper containing the names of the seven sleepers of Ephesus, is still used, "to ward the house from ghosts and demons."

(4) A stone with a hole through it is sometimes hung on the handle of a stable key to keep off evil spirits.

(The subject is a very long one.)

The Four Talismans. Houna, surnamed Seidel-Beckir, a talismanist, made three of great value: viz. a little golden fish, which would fetch out of the sea whatever it was bidden; a poniard, which rendered invisible not only the person bearing it, but all those he wished to be so; and a ring of steel, which enabled the wearer to read the secrets of men's hearts. The fourth talisman was a bracelet, which preserved the wearer from poison. —*Comte de Caylus: Oriental Tales* ("The Four Talismans," 1743).

Talking Bird (*The*), called Bulbul-he'zar. It had the power of human speech, and when it sang all the song-birds in the vicinity came and joined in concert. It was also oracular, and told the sultan the tale of his three children, and how they had been exposed by the sultana's two jealous sisters.—*Arabian Nights* ("The Two Sisters," the last tale).

(The talking bird is called "the little green bird" in "The Princess Fairstar," one of the *Fairy Tales* of the comtesse D'Aulnoy, 1682.)

Tallboy (*Old*), forester of St. Mary's Convent. — *Sir W. Scott: Monastery* (time, Elizabeth).

Talleyrand. This name, anciently written "Tailleran," was originally à sobriquet derived from the words *tailler les rangs* ("cut through the ranks").

*** Talleyrand is erroneously credited with the *mot*, "La parole a été donnée à l'homme pour l'aider à cacher sa pensée [*or* déguiser la penser]." (See SPEECH, p. 1035.)

Talos, son of Perdix, sister of Dædălos, inventor of the saw, compasses, and other mechanical instruments. His uncle, jealous of him, threw him down from the citadel of Athens, and he was changed into a partridge.

Talos, a man of brass, made by Hephaistos (*Vulcan*). This wonderful automaton was given to Minos to patrol the island of Crete. It traversed the island thrice every day, and if a stranger came near, made itself red hot, and squeezed him to death.

Talus, an iron man, representing power or the executive of a state. He was Astræa's groom, whom the goddess gave to sir Artĕgal. This man of iron, "unmovable and resistless without end," "swift as a swallow, and as a lion strong," carried in his hand an iron flail, "with which he threshed out falsehood, and did truth unfold." When sir Artegal fell into the power of Radigund queen of the Amăzons, Talus brought Britomart to the rescue.—*Spenser: Faërie Queene*, v. 1 (1596).

Talût. So the Mohammedans call Saul.

> Verily God hath set Talût king over you . . . Samuel said, Verily God hath chosen him, and hath caused him to increase in knowledge and stature.—*Al Kordn*, ii.

Talvi, a pseudonym of Mrs. Robinson. It is simply the initials of her maiden name, Therese Albertine Louise von Iakob.

Tam O'Shanter, a tale by Burns, which he considered his best. Founded on a legend that no sort of bogie could pass the middle of a running stream. Tam saw a hellish legion dancing in Alloway Kirk (near Ayr), and being excited cried out, "Weel done, Cutty Sark!" Immediately the lights were extinguished, and Tam rode for his life to reach the river Doon. He had himself passed the mid-stream, but his horse's tail had not reached it, so Cutty Sark caught hold of it and pulled it off (1791).

Tam o' Todshaw, a huntsman, near Charlie's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Tam o' the Cowgate, the sobriquet of sir Thomas Hamilton, a Scotch lawyer, who lived in the Cowgate, at Edinburgh (*–1563).

Tamburlaine the Great, the Tartar conqueror (1336–1405). In history called Tamerlane (*q.v.*).

(The hero and title of a tragedy by C. Marlow (1587). Shakespeare (*2 Henry IV.* act ii. sc. 4) makes Pistol quote a part of this turgid play.

> Holla, ye pampered jades of Asia.
> What! can ye draw but twenty miles a day,
> And have so proud a chariot at your heels,
> And such a coachman as great Tamburlaine?

In the stage direction—

> Enter Tamburlaine, drawn in his chariot by Trebizon and Soria, with bits in their mouths, reins in his left hand, in his right a whip with which he scourgeth them.

(See TAMERLANE.)

Tame (1 *syl.*), a river which rises in the vale of Aylesbury, at the foot of the Chiltern, and hence called by Drayton "Chiltern's son." Chiltern's son" marries Isis (Cotswold's heiress), whose son and heir is Thames. This allegory forms the subject of song xv. of the *Polyolbion*, and is the most poetical of them all.

Tamer Tamed (*The*), a kind of sequel to Shakespeare's comedy *The Taming of the Shrew*. In the *Tamer Tamed*, Petruchio is supposed to marry a second wife, by whom he is hen-pecked. —*Fletcher* (1647).

Tamerlane, emperor of Tartary, in Rowe's tragedy so called, is a noble, generous, high-minded prince, the very glass and fashion of all conquerors, in his forgiveness of wrongs, and from whose example Christians may be taught their moral code. Tamerlane treats Bajazet, his captive, with truly godlike clemency, till the fierce sultan plots his assassination. Then longer forbearance would have been folly, and the Tartar had his untamed captive chained in a cage, like a wild beast. —*Rowe: Tamerlane* (1702).

(It is said that Louis XIV. was Rowe's "Bajazet," and William III. his "Tamerlane.")

∴ Tamerlane is a corruption of *Timour Lengh* ("Timour the Lame"). He was one-handed and lame also. His name was used by the Persians *in terrorem*. (See TAMBURLAINE THE GREAT.)

Taming of the Shrew (*The*), a comedy by Shakespeare (1594). The "shrew" is Kathari'na, elder daughter of Baptista of Padua. She is tamed by the stronger mind of Petruchio into a most obedient and submissive wife.

(This drama is founded on *A pleasaunt conceited Historie, called The Taming of a Shrew. As it hath beene sundry times acted by the right honourable the Earle of Pembrooke his servants*, 1607.)

The induction is borrowed from Heuterus, *Rerum Burgundearum*, iv., a translation of which into English, by E. Grimstone, appeared in 1607. The same trick was played by Haroun-al-Raschid on the merchant Abou Hassan (*Arabian Nights*, "The Sleeper Awakened"); and by Philippe the Good of Burgundy. (See *Burton: Anatomy of Melancholy*, II. ii. 4; see also *The Frolicksome Duke or the Tinker's Good Fortune*, a ballad. See *Percy: Reliques.*)

N.B.—Beaumont and Fletcher wrote a kind of sequel to this comedy, called *The Tamer Tamed*, in which Petruchio is supposed to marry a second wife, by whom he is hen-pecked (1647).

¶ *The Honeymoon*, a comedy by Tobin (1804), is a similar plot; but the shrew is tamed with far less display of obstreperous self-will.

Tami'no and Pami'na, the two lovers who were guided by the magic flute through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis).—*Mozart: Die Zauberflöte* (1791).

Tammany, an Indian chief, called in the United States St. Tammany, and adopted as the tutelary genius of one branch of the democratic party. The chief was of the Delaware nation, and lived in the seventeenth century. He was a great friend of the Whites, and often restrained the violence of his warriors

against them. His great motto was, "Union, in peace for prosperity, in war for defence." It is said that he still appears at times, and discourses on political economy and social wisdom. St. Tammany's Day is May 1.

The Americans sometimes call their tutelar saint Tamendy, a corruption of Tammenund, the renowned chief.—*F. Cooper.*

Tammany Ring, a cabal; a powerful organization of unprincipled officials, who grow rich by plundering the people. So called from Tammany Hall, the headquarters of the high officials of the United States. Their corrupt practices were exposed in 1871.

Tammuz, the month of July. St. Jerome says the Hebrews and Syrians call the month of June "Tammuz." (See THAMMUZ.)

Tam'ora, queen of the Goths, in love with Aaron the Moor.—(?) *Shakespeare: Titus Andron'icus* (1593).

N.B.—The classic name is *Andronicus*, but Titus Andronicus is a purely fictitious character.

Tamper (*Colonel*), betrothed to Emily. (For the plot, see EMILY, p. 323.)—*Colman, sen.: The Deuce is in Him* (1762).

Tamson (*Peg*), an old woman at Middlemas village.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Tanaquill, wife of Tarquinius *priscus* of Rome. She was greatly venerated by the Romans, but Juvenal uses the name as the personification of an imperious woman with a strong independent will. In the *Faërie Queene* Spenser calls Gloriana (*queen Elizabeth*) "Tanaquill" (bk. i. introduction, 1590).

TANCRED, son of Eudes and Emma. He was the greatest of all the Christian warriors except Rinaldo. His one fault was "woman's love," and that woman Corinda, a pagan (bk. i.). He brought 800 horse to the allied crusaders under Godfrey of Bouillon. In a night combat, Tancred unwittingly slew Corinda, and lamented her death with great and bitter lamentation (bk. xii.). Being wounded, he was tenderly nursed by Erminia, who was in love with him (bk. xix.).—*Tasso: Jerusalem Delivered* (1575).

(Rossini has an opera entitled *Tancredi*, 1813.)

Tancred, prince of Otranto, one of be crusaders, probably the same as the one above.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Tancred, or *The New Crusader*, a romance by Disraeli (lord Beaconsfield). Tancred is a young English nobleman who visits the Holy Land, but ruins himself in purposeless adventures (1847).

Tancred (*Count*), the orphan son of Manfred, eldest grandson of Roger I. of Sicily, and rightful heir to the throne. His father was murdered by William the Bad, and he himself was brought up by Siffre'di lord high chancellor of Sicily. While only a count, he fell in love with Sigismunda the chancellor's daughter; but when king Roger died, he left the throne to Tancred, provided he married Constantia, daughter of William the Bad, and thus united the rival lines. Tancred gave a tacit consent to this arrangement, intending all the time to obtain a dispensation from the pope, and marry the chancellor's daughter; but Sigismunda could not know his secret intentions, and, in a fit of irritation, married the earl Osmond. Now follows the catastrophe: Tancred sought an interview with Sigismunda, to justify his conduct, but Osmond challenged him to fight. Osmond fell, and stabbed Sigismunda when she ran to his succour.—*Thomson: Tancred and Sigismunda* (1745).

(Thomson's tragedy is founded on the episode called "The Baneful Marriage," *Gil Blas*, iv. 4 (Lesage, 1724). In the prose tale, Tancred is called "Henriquez," and Sigismunda "Blanch.")

Tancredi, the Italian form of Tancred (*q.v.*). The best of the early operas of Rossini (1813).

Tankard (*Squire*), candidate with sir Harry Foxchase, opposed to lord Place and colonel Promise.—*Fielding: Pasquin* (1736).

Tanner of Tamworth (*The*), the man who mistook Edward IV. for a highwayman. After some little altercation, they changed horses, the king giving his hunter for the tanner's cob worth about four shillings; but as soon as the tanner mounted the king's horse, it threw him, and the tanner gladly paid down a sum of money to get his old cob back again. King Edward now blew his hunting-horn, and the courtiers gathered round him. "I *hope* [i.e. *expect*] I shall be hanged for this," cried the tanner; but the king, in merry pin, gave him the manor of

Plumpton Park, with 300 marks a year. —*Percy: Reliques, etc.*

Tannhäuser (*Sir*), called in German the *Ritter Tannhäuser*, a Teutonic knight, who wins the love of Lisaura, a Mantuan lady. Hilario the philosopher often converses with the Ritter on supernatural subjects, and promises that Venus herself shall be his mistress, if he will summon up his courage to enter Venusberg. Tannhäuser starts on the mysterious journey, and Lisaura, hearing thereof, kills herself. At Venusberg the Ritter gives full swing to his pleasures, but in time returns to Mantua, and makes his confession to pope Urban. His holiness says to him, "Man, you can no more hope for absolution than this staff which I hold in my hand can be expected to bud." So Tannhäuser flees in despair from Rome, and returns to Venusberg. Meanwhile the pope's staff actually does sprout, and Urban sends in all directions for the Ritter, but he is nowhere to be found.

(Tieck, in his *Phantasus* (1812) introduces the story. Wagner (in 1845) brought out an operatic spectacle, called *Tannhäuser*. The companion of Tannhäuser was Eckhardt.)

¶ The tale of Tannhäuser is substantially the same as that of Thomas of Erceldoun, also called "Thomas the Rhymer," who was so intimate with Faëry folk that he could foretell what events would come to pass. He was also a bard, and wrote the famous lay of *Sir Tristrem*. The general belief is that the seer is not dead, but has been simply removed from the land of the living to Faëry-land, whence occasionally he emerges, to busy himself with human affairs. Sir W. Scott has introduced the legend in *Castle Dangerous*, v. (See ERCELDOUN, p. 328.)

Taouism, the system of Taou, that invisible principle which pervades everything. Pope refers to this universal divine permeation in the well-known lines: it—

> Warms in the sun, refreshes in the breeze,
> Glows in the stars, and blossoms in the trees,
> Lives through all life, extends through all extent,
> Spreads undivided, operates unspent.
> *Pope: Essay on Man*, i. (1733).

Tapestried Chamber (*The*), a tale by sir W. Scott, laid in the reign of George II. There are but two characters introduced. General Browne goes on a visit to lord Woodville, and sleeps in the "tapestered chamber," which is haunted. He sees the "lady in the Sacque," describes her to lord Woodville next morning, and recognizes her picture in the portrait-gallery.

> The back of this form was turned to me, and I could observe, from the shoulders and neck, it was that of an old woman, whose dress was an old-fashioned gown, which, I think, ladies call a sacque—that is, a sort of robe completely loose in the body, but gathered into broad plaits upon the neck and shoulders, which fall down to the ground, and terminate in a species of train.

Tap'ley (*Mark*), an honest, light-hearted young man, whose ambition was "to come out jolly" under the most unfavourable circumstances. Greatly attached to Martin Chuzzlewit, he leaves his comfortable situation at the Blue Dragon to accompany him to America, and in "Eden" has ample opportunities of "being jolly" so far as wretchedness could make him so. On his return to England, he marries Mrs. Lupin, and thus becomes landlord of the Blue Dragon.—*Dickens: Martin Chuzzlewit*, xiii., xxi., etc. (1843).

> Charles [*VII. of France*] was the Mark Tapley of kings, and bore himself with his usual "jollity" under this afflicting news. It was remarked of him that "no one could lose a kingdom with greater gaiety"—*White.*

Tappertit (*Sim*, i.e. *Simon*), the apprentice of Gabriel Varden, locksmith. He was just 20 in years, but 200 in conceit. An old-fashioned, thin-faced, sleek-haired, sharp-nosed, small-eyed little fellow was Mr. Sim Tappertit, about five feet high, but thoroughly convinced in his own mind that he was both good-looking and above the middle size, in fact, rather tall than otherwise. His figure, which was slender, he was proud of; and with his legs, which in knee-breeches were perfect curiosities of littleness, he was enraptured. He had also a secret notion that the power of his eye was irresistible, and he believed that he could subdue the haughtiest beauty "by eyeing her." Of course, Mr. Tappertit had an ambitious soul, and admired his master's daughter Dolly. He was captain of the secret society of "'Prentice Knights," whose object was "vengeance against their tyrant masters." After the Gordon riots, in which Tappertit took a leading part, he was found "burnt and bruised, with a gun-shot wound in his body, and both his legs crushed into shapeless ugliness." The cripple, by the locksmith's aid, turned shoe-black under an archway near the Horse Guards, thrived in his vocation, and married the widow of a rag-and-bone collector. While an ap-

prentice, Miss Miggs, the "protestant" shrewish servant of Mrs. Varden, cast an eye of hope on "Simmun;" but the conceited puppy pronounced her "decidedly scraggy," and disregarded the soft impeachment.—*Dickens: Barnaby Rudge* (1841). (See SYLLI, p. 1068.)

Taproba'na, the island of Ceylon.—*Ariosto: Orlando Furioso* (1516).

Tapwell (*Timothy*), husband of Froth, put into business by Wellborn's father, whose butler he was. When Wellborn was reduced to beggary, Timothy behaved most insolently to him; but as soon as he supposed he was about to marry the rich dowager lady Allworth, the rascal fawned on him like a whipped cur.—*Massinger: A New Way to Pay Old Debts* (1625).

Tara (*The Hill of*), in Meath, Ireland. Here the kings, the clergy, the princes, and the bards used to assemble in a large hall, to consult on matters of public importance.

> The harp that once thro' Tara's halls
> The soul of music shed,
> Now hangs as mute on Tara's walls
> As if that soul were fled.
>
> *Moore: Irish Melodies* ("The Harp that Once . . ." 1814).

The Fes of Tara, the triennial convention established by Ollam Fodlah or Ollav Fola, in B.C. 900 or 950. When business was over, the princes banqueted together, each under his shield suspended by the chief herald on the wall according to precedency. In the reign of Cormac, the palace of Tara was 900 feet square, and contained 150 apartments, and 150 dormitories each for sixty sleepers. As many as 1000 guests were daily entertained in the hall.

Tara's Psaltery or *Psalter of Tara*, the great national register or chronicles of Ireland, read to the assembled princes when they met in Tara's Hall in public conference.

> Their tribe, they said, their high degree,
> Was sung in *Tara's Psaltery*.
> *Campbell: O'Connor's Child.*

Tarpa (*Spurius Metius*), a famous critic of the Augustan age. He sat in the temple of Apollo with four colleagues to judge the merit of theatrical pieces before they were produced in public.

> He gives himself out for another Tarpa; decides boldly, and supports his opinions with loudness and obstinacy.—*Lesage: Gil Blas*, xi. 10 (1735).

Tarpe'ian Rock. So called from Tarpeia, daughter of Spurius Tarpeius governor of the citadel on the Saturnian (*i.e.* Capitoline) Hill of Rome. The story is that the Sabines bargained with the Roman maid to open the gates to them, for the "ornaments on their arms." As they passed through the gates, they threw on her their shields, saying, "These are the ornaments we bear on our arms." She was crushed to death, and buried on the Tarpeian Hill. Ever after, traitors were put to death by being hurled headlong from the hill-top.

> Bear him to the rock Tarpeian, and from thence
> Into destruction cast him.
> *Shakespeare: Coriolanus*, act iii. sc. 1 (1610).

N.B.—G. Gilfillan, in his introduction to Longfellow's poems, makes an erroneous allusion to the Roman traitress. He says Longfellow's "ornaments, unlike those of the Sabine [*sic*] maid, have not crushed him."

Tarquin, a name of terror in Roman nurseries.

> The nurse, to still her child, will tell my story,
> And fright her crying babe with Tarquin's name.
> *Shakespeare: Rape of Lucrece* (1594).

The Fall of Tarquin. The well-known Roman story of Sextus Tarquinius and Lucretia has been dramatized by various persons, as: N. Lee (1679); John Howard Payne, *Brutus* or *The Fall of Tarquin* (1820)—this is the tragedy in which Edmund Kean appeared with his son Charles at Glasgow, the father taking "Brutus" and the son "Titus." Arnault produced a tragedy in French, entitled *Lucrèce*, in 1792; and Ponsard in 1843. Alfieri has a tragedy called *Brutus*, on the same subject. It also forms indirectly the subject of one of the lays of lord Macaulay, called *The Battle of the Lake Regillus* (1842), a battle undertaken by the Sabines for the restoration of Tarquin, but in which the king and his two sons were left dead upon the field.

Tarquinius (*Sextus*), having violated Lucretia wife of Tarquinius Collatinus, caused an insurrection in Rome, whereby the magistracy of kings was changed for that of consuls.

¶ A parallel case is given in Spanish history: Roderick the Goth, king of Spain, having violated Florinda daughter of count Julian, was the cause of Julian's inviting over the Moors, who invaded Spain, drove Roderick from the throne, and the Gothic dynasty was set aside for ever.

Tartaro, the Basque Cyclops; of giant stature and cannibal habits, but not

without a rough *bonhommie*. Intellectually very low in the scale, and invariably beaten in all contests with men. Galled in spirit by his ill success, the giant commits suicide. Tartaro, the son of a king, was made a monster out of punishment, and was never to lose his deformity till he married. One day, he asked a girl to be his bride, and on being refused, sent her "a talking ring," which talked without ceasing immediately she put it on; so she cut off her finger and threw it into a large pond, and there the Tartaro drowned himself.—*Rev. W. Webster: Basque Legends*, 1-4 (1876).

In one of the Basque legends, Tartaro is represented as a Polyphēmos. (See ULYSSES AND POLYPHEMOS.)

Tartlet (*Tim*), servant of Mrs. Pattypan, to whom also he is engaged to be married. He says, "I loves to see life, because vy, 'tis so agreeable."—*Cobb: The First Floor*, i. 2 (1756-1818).

Tartuffe (2 *syl.*), the chief character and title of a comedy by Molière (1664). Tartuffe is a religious hypocrite and impostor, who uses "religion" as the means of gaining money, covering deceit, and promoting self-indulgence. He is taken up by one Orgon, a man of property, who promises him his daughter in marriage; but his true character being exposed, he is not only turned out of the house, but is lodged in jail for felony.

(Isaac Bickerstaff has adapted Molière's comedy to the English stage, under the title of *The Hypocrite* (1768). Tartuffe he calls "Dr. Cantwell," and Orgon "sir John Lambert." It is thought that "Tartuffe" is a caricature of Père la Chaise, the confessor of Louis XIV., who was very fond of truffles (French, *tartuffes*), and that this suggested the name to the dramatist.)

Tartuffe (*Kaiser*), William I. the king of Prussia and German emperor (1797-1888).

> I write to you, my dear Augusta,
> To say we've had a reg'lar "buster.
> Ten thousand Frenchmen sent below;
> "Praise God, from whom all blessings flow."
> *Punch* (during the Franco-Prussian war).

N.B.—I pass no opinion on this allusion, but simply state an historic fact; and the quotation given suffices to confirm it.

Tartuffe of the Revolution. J. N. Pache is so called by Carlyle (1740-1823).

> Swim Pache sits sleek-headed, frugal, the wonder of his own ally for humility of mind. . . . Sit there, Tartuffe, till wanted.—*Carlyle.*

Task (*The*), a poem in blank verse, in six books, of about five hundred lines each, by Cowper. The books are called respectively "The Sofa," "The Timepiece," "The Garden," "The Winter's Evening," "The Morning Walk," and "The Evening Walk" (1783-5).

Tasnar, an enchanter, who aided the rebel army arrayed against Misnar sultan of Delhi. A female slave undertook to kill the enchanter, and went with the sultan's sanction to carry out her promise. She presented herself to Tasnar and Ahu'bal, and presented papers which she said she had stolen. Tasnar, suspecting a trick, ordered her to be bow-strung, and then detected a dagger concealed about her person. Tasnar now put on the slave's dress, and, transformed into her likeness, went to the sultan's tent. The vizier commanded the supposed slave to prostrate "herself" before she approached the throne, and while prostrate he cut off "her" head. The king was angry, but the vizier replied, "This is not the slave, but the enchanter. Fearing this might occur, I gave the slave a pass-word, which this deceiver did not give, and was thus betrayed. So perish all the enemies of Mahomet and Misnar his vicegerent upon earth!"—*Sir C. Morell* [J. Ridley]: *Tales of the Genii*, vi. (1751).

Tasnim, a fountain in Mahomet's paradise; so called from its being conveyed to the very highest apartments of the celestial mansions.

> They shall drink of pure wine . . . and the water mixed therewith shall be of Tasnim, a fountain whereof those shall drink who approach near unto the divine presence.—*Al Koran*, lvi.

Tasso and Leonora. When Tasso the poet lived in the court of Alfonso II. the reigning duke of Ferrara, he fell in love with Leonora d'Este (2 *syl.*) the duke's sister; but "she saw it not or viewed with disdain" his passion, and the poet, moneyless, fled half mad to Naples. After an absence of two years, in which the poet was almost starved to death by extreme poverty, his friends, together with Leonora, induced the duke to receive him back; but no sooner did he reach Ferrara than Alfonso sent him to an asylum, and here he was kept for seven years, when he was liberated by the instigation of the pope. But he died soon afterwards (1544-1595).

Taste, a farce by Foote (1753), to expose the imposition of picture-dealers and sellers of virtu generally.

Tasting Death. The rabbis say there are three drops of gall on the sword of death: one drops in the mouth and the man dies; from the second the pallor of death is suffused; from the third the carcase turns to dust.—*Purchas: His Pilgrimage* (1613).

Tati'nus, a Greek who joined the crusaders with a force of 200 men armed with "crooked sabres" and bows. These Greeks, like the Parthians, were famous in retreat; but when a drought came they all sneaked off home.—*Tasso: Jerusalem Delivered,* xiii. (1575).

Tatius (*Achilles*), the acolyte, an officer in the Varangian guard.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Tatlanthe (3 *syl.*), the favourite of Fadladinida (queen of Queerummania and wife of Chrononhotonthologos). She extols the warlike deeds of the king, supposing the queen will feel flattered by her praises; and Fadladinida exclaims, "Art mad, Tatlanthe? Your talk's distasteful. . . . You are too pertly lavish in his praise!" She then guesses that the queen loves another, and says to herself, "I see that I must tack about," and happening to mention "the captive king," Fadladinida exclaims, "That's he! that's he! that's he! I'd die ten thousand deaths to set him free." Ultimately the queen promises marriage to both the captive king and Rigdum-Funnidos "to make matters easy." Then, turning to her favourite, she says—

> And now, Tatlanthe, thou art all my care;
> Where shall I find thee such another pair?
> Pity that you, who've served so long and well,
> Should die a virgin and lead apes in hell.
> Choose for yourself, dear girl, our empire round;
> Your portion is twelve hundred thousand pound.
> *Carey: Chrononhotonthologos* (1734).

Tatler (*The*), a serial started by Richard Steele in 1709, and continued to 1711.

Tattle, a man who ruins characters by innuendo, and so denies a scandal as to confirm it. He is a mixture of "lying, foppery, vanity, cowardice, brag, licentiousness, and ugliness, but a professed beau" (act i.). Tattle is entrapped into marriage with Mrs. Frail.—*Congreve: Love for Love* (1695).

("Mrs. Candour," in Sheridan's *School for Scandal* (1777), is a Tattle in petti coats.)

Tattycoram, a handsome girl, with lustrous dark hair and eyes, who dressed very neatly. She was taken from the Foundling Hospital (London) by Mr. Meagles to wait upon his daughter. Tattycoram was called in the hospital Harriet Beadle. Harriet was changed first to Hatty, then to Tatty, and Coram was added because the Foundling Hospital was established by Captain Coram. She was most impulsively passionate, and when excited had no control over herself. Miss Wade enticed her away for a time, but afterwards she returned to her first friends.—*Dickens: Little Dorrit* (1857).

Tavern of Europe (*The*). Paris was called by prince Bismarck, *Le Cabaret de l'Europe.*

Tawny (*The*). Alexandre Bonvici'no the historian was called *Il Moretto* (1514-1564).

Tawny Coats, sumpners, apparitors, officers whose business it was to summon offenders to the courts ecclesiastical, attendants on bishops.

> The bishop of London met him, attended on by a goodly company of gentlemen in tawny coats.—*Stow: Chronicles of England,* 822 (1561).

Taylor, "the water-poet," called the *Swan of the Thames.* He wrote four score books, but never learnt "so much as the accidents" (1580-1654).

> Taylor, their better Charon, lends an oar,
> Once Swan of Thames, tho' now he sings no more.
> *Pope: The Dunciad,* iii. 19 (1728).

Taylor (*Dr. Chevalier John*). He called himself "Opthalminator, Pontificial, Imperial, and Royal." He died 1767. Hogarth has introduced him in his famous picture "The Undertakers' Arms." He is one of the three figures atop, to the left hand of the spectator; the other two are Mrs. Mapp and Dr. Ward.

Teacher of Germany (*The*), Philip Melancthon, the reformer (1497-1560).

Teachwell (*Mrs.*), a pseudonym of lady Ellinor Fenn, wife of sir John Fenn, of East Dereham, Norfolk.

Teague (1 *syl.*), an Irish lad, taken into the service of colonel Careless, a royalist, whom he serves with exemplary fidelity. He is always blundering, and always brewing mischief, with the most innocent intentions. His bulls and blunders are amusing and characteristic.

—*Howard: The Committee* (1670), altered by T Knight into *The Honest Thieves.*

Who . . has not a recollection of the incomparable Johnstone [*Irish Johnstone*] in "Teague," picturesquely draped in his blanket, and pouring forth his exquisite humour and mellifluous brogue in equal measure?—*Mrs C. Mathews: Tea Table Talk.*

∴ The anecdote of Munden, as "Obadiah," when Johnstone, as "Teague," poured a bottle of lamp-oil down his throat instead of sherry-and-water, is one of the raciest ever told. (See OBADIAH, p. 766.)

Tearless Battle (*The*), a battle fought B.C. 367, between the Lacedæmonians and the combined armies of the Arcadians and Argives (2 *syl.*). Not one of the Spartans fell, so that, as Plutarch says, they call it "The Tearless Battle."

¶ Not one was killed in the Abyssinian expedition under sir R. Napier (1867-8).

Tears—Amber. The tears shed by the sisters of Pha'ëton were converted into amber —*Greek Fable.*

Around thee shall glisten the loveliest amber
That ever the sorrowing sea-bird hath wept.
T. Moore: Lalla Rookh ("Fire-Worshippers," 1817).

(According to Pliny (*Natural History*, xxxvii. 2, 11), amber is a concretion of birds' tears. But the birds were the sisters of Meleäger, who never ceased weeping for his untimely death.)

Tearsheet (*Doll*), a common courtezan.—*Shakespeare: 2 Henry IV.* (1598).

Teazle (*Sir Peter*), a man who, in old age, married a country girl who was lively and fond of pleasure. Sir Peter was for ever nagging at her for her inferior birth and rustic ways, but secretly loving her and admiring her *naïveté.* He says to Rowley, "I am the sweetest-tempered man alive, and hate a teasing temper, and so I tell her ladyship a hundred times a day."

No one could deliver such a dialogue as is found in "sir Peter Teazle," with such point as T. King [1730-1805]. He excelled in a quiet, sententious manner of speech. There was an epigrammatic style in everything he uttered. His voice was musical, his action slow, his countenance benignant and yet firm.—*Watkins: Life of Sheridan* (1817).

Lady Teazle, a lively, innocent, country maiden, who married sir Peter, old enough to be her grandfather. Planted in London in the whirl of the season, she formed a liaison with Joseph Surface; but being saved from disgrace, repented and reformed.—*Sheridan: School for Scandal* (1777).

On April 3, 1797, Miss Farren, about to marry the earl of Derby, took her final leave of the stage in the character of "lady Teazle." Her concluding words were applicable in a very remarkable degree to herself: "Let me request, lady Sneerwell, that you will make my respects to the scandalous college of which you are a member, and inform them that lady Teazle, licentiate, begs leave to return the diploma they granted her, as she now leaves off practice, and kills characters no longer." A passionate burst of tears here revealed the sensibility of the speaker, while a stunning burst of applause followed from the audience, and the curtain was drawn down upon the play, for no more would be listened to.—*Mrs. C. Mathews*

Teeth. Rigord, an historian of the thirteenth century, tells us that the number of human teeth was reduced when Chosroës the Persian carried away the true cross discovered by St. Helëna. Before that time Christians were furnished with thirty and in some cases with thirty-two teeth, but since then no human being has had more than twenty-three teeth. (See *Historiens de France*, xviii.)

∴ The normal number of teeth is thirty-two still. This "historic fact" is of a piece with that which ascribes to woman one rib more than to man (*Gen.* ii. 21, 22).

Teetotal. The origin of this word is ascribed to Richard (*Dicky*) Turner, who, in addressing a temperance meeting in September, 1833, reduplicated the word *total* to give it emphasis: "We not only want *total* abstinence, we want more, we want t-total abstinence." The novelty and force of the expression took the meeting by storm.

It is not correct to ascribe the word to Mr. Swindlehurst of Preston, who is erroneously said to have stuttered.

N.B.—Both these statements are mere tales. The fact is this: The old temperance party used to place O. P. (*Old Pledge*) after their names; but the new party put T. (*total*) after their names.

Te'ian Muse (*The*), Anacreon, born at Teïos, in Ionia, and called by Ovid (*Tristia*, ii. 364) *Teïa Musa* (B.C. 563-478).

The Scian and the Teian Muse . . . [*Simonidês and Anacreon*]
Have found the fame your shores refuse.
Byron: Don Juan, iii. 86 ("The Isles of Greece," 1820).

∴ Probably Byron meant Simonidês of Ceos. Horace (2 *Odes* 1, 38) speaks of "Ceæ munera næniæ," meaning Simonidês; but Scios or Scio properly means Chios, one of the seven places which laid claim to Homer. Both Ceos and Chios are isles of Greece.

Teilo (*St.*), a Welsh saint, who took an active part against the Pelagian

heresy. When he died, three cities contended for his body, but happily the multiplication of the dead body into three put an end to the strife. Capgrave insists that the *ipsissime* body was at Llandaff.—*English Martyrology.*

Teirtu's Harp, which played of itself, merely by being asked to do so, and when desired to cease playing did so.—*The Mabinogion* ("Kilhwch and Olwen," twelfth century).

¶ St. Dunstan's harp discoursed most enchanting music without being struck by any player.

¶ The harp of the giant, in the tale of *Jack and the Bean-Stalk*, played of itself. In one of the old Welsh tales, the dwarf named Dewryn Fychan stole from a giant a similar harp.

Telemachos, the only son of Ulysses and Penelŏpê. When Ulysses had been absent from home nearly twenty years, Telemachos went to Pylos and Sparta to gain information about him. Nestor received him hospitably at Pylos, and sent him to Sparta, where Menelāos told him the prophecy of Proteus (2 *syl.*) concerning Ulysses. Telemachos then returned home, where he found his father, and assisted him in slaying the suitors. Telemachos was accompanied in his voyage by the goddess of wisdom, under the form of Mentor, one of his father's friends. (See TÉLÉMAQUE.)—*Greek Fable.*

Télémaque (*Les Aventures de*), a French prose epic, in twenty-four books, by Fénelon (1699). The first six books contain the story of the hero's adventures told to Calypso, as Ænēas told the story of the burning of Troy and his travels from Troy to Carthage to queen Dido. Télémaque says to the goddess that he started with Mentor from Ithăca in search of his father, who had been absent from home for nearly twenty years. He first went to inquire of old Nestor if he could give him any information on the subject, and Nestor told him to go to Sparta, and have an interview with Menelāos. On leaving Lacedæmonia, he got shipwrecked off the coast of Sicily, but was kindly entertained by king Acestês, who furnished him with a ship to take him home (bk. i.). This ship falling into the hands of some Egyptians, he was parted from Mentor, and sent to feed sheep in Egypt. King Sesostris, who conceived a high opinion of the young man, would have sent him home, but he died; and Télémaque was incarcerated by his successor in a dungeon overlooking the sea (bk. ii.). After a time, he was released, and sent to Tyre. Here he would have been put to death by Pygmalĭon, had he not been rescued by Astarbê, the king's mistress (bk. iii.). Again he embarked, reached Cyprus, and sailed thence to Crete. In this passage he saw Amphitrītê, the wife of the sea-god, in her magnificent chariot drawn by sea-horses (bk. iv.). On landing in Crete, he was told the tale of king Idoměneus (4 *syl.*), who made a vow if he reached home in safety after the siege of Troy, to offer in sacrifice the first living being that came to meet him. This happened to be his own son; but when Idomeneus proceeded to do according to his vow, the Cretans were so indignant that they drove him from the island. Being without a ruler, the islanders asked Télémaque to be their king (bk. v.). This he declined, but Mentor advised the Cretans to place the reins of government in the hands of Aristodēmos. On leaving Crete, the vessel was again wrecked, and Télémaque with Mentor was cast on the island of Calypso (bk. vi.). Calypso fell in love with the young prince, and, in order to detain him in her island, burnt the ship which Mentor had built to carry him home. Mentor, however, being resolved to quit the island, threw Télémaque from a crag into the sea, and then leaped in after him. They had now to swim for their lives, and keep themselves afloat till they were picked up by some Tyrians (bk. vii.). The captain of the ship was very friendly to Télémaque, and promised to take him to Ithaca, but the pilot by mistake landed him on Salentum (bk. ix.). Here Télémaque, being told that his father was dead, determined to go down to the infernal regions to see him (bk. xviii.). In hadês he was informed that Ulysses was still alive (bk. xix.). So he returned to the upper earth (bk. xxii.), embarked again, and this time reached Ithaca, where he found his father; and Mentor left him.

Tell (*Guglielmo* or *William*), chief of the confederates of the forest cantons of Switzerland, and son-in-law of Walter Furst. Having refused to salute the Austrian cap which Gessler, the governor, had set up in the market-place of Altorf, he was condemned to shoot an

apple from the head of his own son. Tell succeeded in this perilous task, but, letting fall a concealed arrow, was asked by Gessler with what intent he had secreted it. "To kill thee, tyrant," he replied, "if I had failed." The governor now ordered him to be carried in chains across lake Lucerne to Küssnacht Castle, "there to be devoured alive by reptiles;" but, a violent storm having arisen on the lake, he was unchained, that he might take the helm. Gessler was on board, and when the vessel neared the castle, Tell leapt ashore, gave the boat a push into the lake, and shot the governor. After this he liberated his country from the Austrian yoke (1307).

¶ This story of William Tell is told of a host of persons. For example: Egil, the brother of Wayland, was commanded by king Nidung to shoot an apple from the head of his son. Egil, like Tell, took two arrows, and being asked why, replied, as Tell did to Gessler, "To shoot thee, tyrant, if I fail in my task."

¶ A similar story is told of Olaf and Eindridi, in Norway. King Olaf dared Eindridi to a trial of skill. An apple was placed on the head of Eindridi's son, and the king shooting at it grazed the boy's head, but the father carried off the apple clean. Eindridi had concealed an arrow to aim at the king, if the boy had been injured.

¶ Another Norse tale is told of Hemingr and Harald son of Sigurd (1066). After various trials of skill, Harald told Hemingr to shoot a nut from the head of Bjorn, his young brother. In this he succeeded, not with an arrow, but with a spear.

¶ A similar tale is related of Geyti, son of Aslak, and the same Harald. The place of trial was the Faroe Isles. In this case also it was a nut placed on the head of Bjorn.

¶ Saxo Grammaticus tells nearly the same story of Toki, the Danish hero, and Harald; but in this trial of skill Toki killed Harald.—*Danorum Regum Heroumque Historia* (1514).

¶ Reginald Scot says that Puncher shot a penny placed on his son's head, but had another arrow ready to slay the duke Remgrave who had set him the task (1584).

N.B.—It is said of Domitian, the Roman emperor, that if a boy held up his hands with the fingers spread, he could shoot eight arrows in succession through the spaces without touching one of the fingers.

¶ The story is told of Korroglu, the famous Persian bandit poet. When the lad Demurchy Oglou applied to be admitted into his band, Kurroglu commanded him to sit on the ground in the Persian manner. He then placed an apple on the lad's head with a ring from his own finger on the top of it. The bandit shot sixty arrows through the ring. As the lad neither winced nor changed colour, he was instantly admitted into the band.

¶ William of Cloudesley, to show the king his skill in shooting, bound his eldest son to a stake, put an apple on his head, and at the distance of 300 feet, cleft the apple in two without touching the boy.

> I have a son is seven year old,
> He is to me full dear.
> I will hym tye to a stake . . .
> And lay an apple upon his head,
> And go six score paces hym fro,
> And I myselfe with a broad arrow
> Will cleve the apple in two.
> *Percy: Reliques.*

(Similar feats of skill are told of Adam Bell and Clym of the Clough.)

Historic facts in confirmation of Tell's exploit. In Altorf market-place, the spot is still pointed out where Tell shot the apple from his son's head, and Kissling's statue has four reliefs on the pedestal: (1) Tell shooting the apple; (2) Tell leaping from the boat; (3) Gessler's death; and (4) the death of Tell at Schachenbach. Of course, there are no proofs of the historic fact, any more than the numerous traditions and monuments of Romulus are a proof that such a person ever existed, or Tennyson's *Idylls* of king Arthur and his knights of the Table-Round.

> See Romen fire in Hampden's bosom swell,
> And fate and freedom in the shaft of Tell.
> *Campbell: Pleasures of Hope*, i. (1799).

(The legend of William Tell has furnished Florian with the subject of a novel in French (1788); A. M. Lemierre with his tragedy of *Guillaume Tell* (1766); Schiller with a tragedy in German, *Wilhelm Tell* (1804); Knowles with a tragedy in English, *William Tell* (1840); and Rossini with the opera of *Guglielmo Tell*, in Italian, 1829.)

> Macready's performance in *Tell* [*Knowles's drama*] is always first rate. No actor ever affected me more than Macready did in some scenes of that play [1793-1873].—*Rogers.*

Tellus's Son, Antæos son of Posei'don and Gê, a giant wrestler of Lib'ya, whose strength was irresistible so long as

he touched his mother (*earth*). Hercules, knowing this, lifted him into the air, and crushed him to death. Near the town of Tingis, in Mauritania, is a hill in the shape of a man called "The Hill of Antæos," and said to be his tomb.

So some have feigned that Tellus giant son
Drew many new-born lives from his dead mother;
Another rose as soon as one was done,
And twenty lost, yet still remained another.
For when he fell and kissed the barren heath,
His parent straight inspired successive breath,
And tho' herself was dead, yet ransomed him from death.
P. Fletcher: The Purple Island, ix. (1633).

¶ Similarly, Bernado del Carpio lifted Orlando in his arms, and squeezed him to death, because his body was proof against any instrument of war.

Te'mir, *i.e.* Tamerlane. The word occurs in *Paradise Lost*, xi. 389 (1665).

Temliha, king of the serpents, in the island of serpents. King Temliha was "a small yellow serpent, of a glowing colour," with the gift of human speech, like the serpent which tempted Eve.—*Comte de Caylus: Oriental Tales* ("History of Aboutaleb," 1743). (See SPEECH ASCRIBED TO DUMB ANIMALS, p. 1034.)

Tem'ora, in Ulster, the palace of the Caledonian kings in Ireland. The southern kingdom was that of the Fir-bolg or Belgæ from South Britain, whose seat of government was at Atha, in Connaught.

Tem'ora, in eight books, the longest of the Ossianic prose-poems. The subject is the dethronement of the kings of Connaught, and the consolidation of the two Irish kingdoms in that of Ulster. It must be borne in mind that there were two colonies in Ireland—one the Fir-bolg or British Belgæ, settled in the south, whose king was called the "lord of Atha," from Atha, in Connaught, the seat of government; and the other the Cael, from Caledonia, in Scotland, whose seat of government was Temŏra, in Ulster. When Crothar was "lord of Atha," he wished to unite the two kingdoms, and with this view carried off Conlāma, only child of the rival king, and married her. The Caledonians of Scotland interfered, and Conar the brother of Fingal was sent with an army against the usurper, conquered him, reduced the south to a tributary state, and restored in his own person the kingdom of Ulster. After a few years, Cormac II. (a minor) became king of Ulster and over-lord of Connaught. The Fir-bolg seizing this opportunity of revolt, Cairbar "lord of Atha" threw off his subjection, and murdered the young king in his palace of Temora. Fingal interfered in behalf of the Caels; but no sooner had he landed in Ireland, than Cairbar invited Oscar (Fingal's grandson) to a banquet, picked a quarrel with him, and both fell dead, each by the other's hand. On the death of Cairbar, Foldath became leader of the Fir-bolg, but was slain by Fillan son of Fingal. Fillan, in turn, was slain by Cathmor brother of Cairbar. Fingal now took the lead of his army in person, slew Cathmor, reduced the Fir-bolg to subjection, and placed on the throne Ferad-Artho, the only surviving descendant of Conar (first of the kings of Ulster of Caledonian race).

Tempê (*2 syl.*), a valley in Greece, between mount Olympus and mount Ossa. The word was employed by the Greek and Roman poets as a synonym for any valley noted for its cool shades, singing birds, and romantic scenery.

They would have thought, who heard the strain,
They saw in Tempé's vale her native maids,
Amidst the festal-sounding shades,
To some unwearied minstrel dancing.
Collins: Ode to the Passions (1746).

TEMPEST (*The*), a drama by Shakespeare (1609). Prospero and his daughter Miranda lived on a desert island, enchanted by Sycŏrax who was dead. The only other inhabitants were Caliban, the son of Sycorax, a strange misshapen thing like a gorilla, and Ariel a sprite, who had been imprisoned by Sycorax for twelve years in the rift of a pine tree, from which Prospero set him free. One day, Prospero saw a ship off the island, and raised a tempest to wreck it. By this means, his brother Anthonio, prince Ferdinand, and the king of Naples were brought to the island. Now, it must be known that Prospero was once duke of Milan; but his brother Anthonio, aided by the king of Naples, had usurped the throne, and set Prospero and Miranda adrift in a small boat, which was wind-driven to this desert island. Ferdinand (son of the king of Naples) and Miranda fell in love with each other, and the rest of the shipwrecked party being brought together by Ariel, Anthonio asked forgiveness of his brother, Prospero was restored to his dukedom, and the whole party was conducted by Ariel with prosperous breezes back to Italy.

(Dryden has a drama called *The Tempest*, 1668.)

Tempest (*The*), a sobriquet of marshal Junot, one of Napoleon's generals, noted for his martial impetuosity (1771–1813).

Tempest (*The Hon. Mr.*), late governor of Senegambia. He was the son of lord Hurricane; impatient, irascible, headstrong, and poor. He says he never was in smooth water since he was born, for, being only a younger son, his father gave him no education, taught him nothing, and then buffeted him for being a dunce.

> First I was turned into the army; there I got broken bones and empty pockets. Then I was banished to the coast of Africa, to govern the savages of Senegambia.—*The Wheel of Fortune*, act ii. 1.

Miss Emily [*Tempest*], daughter of Mr. Tempest; a great wit of very lively parts. Her father wanted her to marry sir David Daw, a great lout with plenty of money, but she fixed her heart on captain Henry Woodville, the son of a man ruined by gambling. The prospect was not cheering, but Penruddock came forward, and, by making them rich, made them happy. —*Cumberland: The Wheel of Fortune* (1779).

Tempest (*Lady Betty*), a lady with beauty, fortune, and family, whose head was turned by plays and romances. She fancied a plain man no better than a fool, and resolved to marry only a gay, fashionable, dashing young spark. Having rejected many offers because the suitor did not come up to her ideal, she was gradually left in the cold. Now she is company only for aunts and cousins, in ball-rooms is a wallflower, and in society generally is esteemed a piece of fashionable lumber.—*Goldsmith: A Citizen of the World*, xxviii. (1759).

Templars (*Knights*), an order of knighthood founded in 1118 for the defence of the Temple in Jerusalem. Dissolved in 1312, when their lands, etc., were transferred to the Hospitallers. The Templars wore a *white* robe with a *red* cross; but the Hospitallers a *black* robe with a *white* cross.

Temple (*The*). When Solomon was dying, he prayed that he might remain standing till the Temple was completely finished. The prayer was granted, and he remained leaning on his staff till the Temple was completed, when the staff was gnawed through by a worm, and the body fell to the ground.—*Charles White: The Cashmere Shawl.*

Temple (*Launcelot*), the *nom de plume* of John Armstrong, the poet (1709–1779).

Temple (*Miss*), governess at Lowood's Institution, and the good genius of the family.—*Charlotte Brontë: Jane Eyre* (1847).

Temple Bar, called "The City Golgotha," because the heads of traitors, etc., were at one time exposed there after decapitation. The Bar was removed in 1878.

Templeton (*Laurence*), the pseudonym under which sir W. Scott published *Ivanhoe*. The preface is initialed L. T., and the dedication is to the Rev. Dr. Dryasdust (1820).

Ten Animals in Paradise (*The*). According to Mohammedan belief, ten animals, besides man, are admitted into heaven: (1) Kratim, Ketmir, or Catnier, the dog of the seven sleepers; (2) Balaam's ass; (3) Solomon's ant; (4) Jonah's whale; (5) the calf [*sic*] offered to Jehovah by Abraham in lieu of Isaac; (6) the ox of Moses; (7) the camel of the prophet Salech or Saleh; (8) the cuckoo of Belkis; (9) Ishmael's ram; and (10) Al Borak, the animal which conveyed Mahomet to heaven.

(There is diversity in some lists of the ten animals. Some substitute for Balaam's ass the ass of Aazis, Balkis, or Maqueda, queen of Sheba, who went to visit Solomon. And some, but these can hardly be Mohammedans, think the ass on which Christ rode to Jerusalem should not be forgotten. None seem inclined to increase the number. See also ANIMALS, p. 45.)

Ten Commandments (*A Woman's*), the two hands, with which she scratches the faces of those who offend her.

> Could I come near your beauty with my nails,
> I'd set my ten commandments in your face.
> *Shakespeare: 2 Henry VI.* act i. sc. 3 (1591).

Tenantius, the father of Cymbeline and nephew of Cassibelan. He was the younger son of Lud the king of the southern part of Britain. On the death of Lud, his younger brother Cassibelan succeeded, and on the death of Cassibelan the crown came to Tenantius, who refused to pay the tribute to Rome exacted from Cassibelan on his defeat by Julius Cæsar.

Tendo Achillis, a strong sinew running along the heel to the calf of the

leg. So called because it was the only vulnerable part of Achillês. The tale is that Thetis held him by the heel when she dipped him in the Styx, in consequence of which the water did not wet the child's heel. The story is post-Homeric.

Tenglio, a river of Lapland, on the banks of which roses grow.

I was surprised to see upon the banks of this river [*the Tenglio*] roses as lovely a red as any that are in our own gardens.—*Mons. de Maupertuis: Voyage au Cercle Polaire* (1738).

Teniers, a Dutch artist, noted for his pictures of country wakes, alehouses, and merry meetings (1582–1649).

The English Teniers, George Morland (1763–1804).

The Scottish Teniers, sir David Wilkie (1785–1841).

The Teniers of Comedy, Florent Carton Dancourt (1661–1726).

Tennis-Ball of Fortune (*The*), Pertinax, the Roman emperor. He was first a charcoal-seller, then a schoolmaster, then a soldier, then an emperor; but within three months he was dethroned and murdered (126–193; reigned from January 1 to March 28, A.D. 193).

Tent (*Prince Ahmed's*), a tent given to him by the fairy Pari-Banou. It would cover a whole army, yet would fold up into so small a compass that it might be carried in one's pocket.—*Arabian Nights.*

¶ Solomon's carpet of green silk was large enough to afford standing room for a whole army, but might be carried about like a pocket-handkerchief.

¶ The ship *Skidbladnir* would hold all the deities of Valhalla, but might be folded up like a roll of parchment.

¶ Bayard, the horse of the four sons of Aymon, grew larger or smaller, as one or more of the four sons mounted on its back.—*Villeneuve: Les Quatre Fils Aymon.*

Tents (*The father of such as dwell in*), Jabal.—*Gen.* iv. 20.

Terebin'thus, Ephes-dammim or Pas-dammim.—1 *Sam.* xvii. 1.

O thou that 'gainst Goliath's impious head
The youthful arms in Terebinthus sped,
When the proud foe, who scoffed at Israel's band,
Fell by the weapon of a stripling hand.
Tasso: Jerusalem Delivered, vii. (1575).

Terence, the slave of a Roman senator, whose name he bore. His six comedies are: (1) the *Andrea*, or woman of Andros (B.C. 166); (2) the *Step-mother* (B.C. 165); (3) the *Self-Tormentor* (B.C. 163); (4) the *Eunuch* (B.C. 162); (5) *Phormio* (B.C. 161); and (6) the *Brothers* (B.C. 160).

There are several translations of his comedies into English; for instance, by Bentley, in 1726; by Parry, in 1857; etc.

The Terence of England, Richard Cumberland (1732–1811).

Here Cumberland lies, having acted his parts;
The Terence of England, the mender of hearts;
A flattering painter, who made it his care
To draw men as they ought to be, not as they are . . .
Say . . . wherefore his characters, thus without fault, . . .
Quite sick of pursuing each troublesome elf,
He grew lazy at last, and drew men from himself.
Goldsmith: Retaliation (1774).

Tere'sa, the female associate of Ferdinand count Fathom.—*Smollett: Count Fathom* (1754).

Teresa d'Acunha, lady's-maid of Joseline countess of Glenallan.—*Sir W. Scott: The Antiquary* (time, George III.).

Teresa Panza, wife of Sancho Panza. In pt. I. i. 7 she is called Dame Juana [Gutierez]. In pt. II. iv. 7 she is called Maria [Gutierez]. In pt. I. iv. she is called Joan.—*Cervantes: Don Quixote* (1605–15).

Tereus [*Te'-ruse*], king of Daulis, and the husband of Procnê. Wishing afterwards to marry Philomêla, her sister, he told her that Procnê was dead. He lived with his new wife for a time, and then cut out her tongue, lest she should expose his falsehood to Procnê; but it was of no use, for Philomela made known her story in the embroidery of a peplus. Tereus, finding his home too hot for his wickedness, rushed after Procnê with an axe, but the whole party was metamorphosed into birds. Tereus was changed into a hoopoo (some say a lapwing, and others an owl), Procnê into a swallow, and Philomela into a nightingale.

So was that tyrant Tereus' nasty lust
Changed into Upupa's foul-feeding dust.
Lord Brooke: Declination of Monarchie.

¶ Those who have read *Titus Andronicus* (usually bound up with Shakespeare's plays) will call to mind the story of Lavinia, defiled by the sons of Tamôra, who afterwards plucked out her tongue and cut off her hands; but she told her tale by guiding a staff with her mouth and stumps, and writing it in the sand.

Fair Philomela, she but lost her tongue,
And in a tedious sampler sewed her mind.
But, lovely niece, that mean is cut from thee;
A craftier Tereus, cousin, hast thou met.

And he hath cut those pretty fingers off,
That could have better sewed than Philomel.
Act ii. sc. 4 (1593).

Ter'il (*Sir Walter*). The king exacts an oath from sir Walter to send his bride Cælestina to court on her wedding night. Her father, to save her honour, gives her a mixture supposed to be poison, but in reality only a sleeping draught, from which she awakes in due time, to the amusement of the king and delight of her husband. — *Dekker: Satiromastix* (1602).

Termagant, an imaginary being, supposed by the crusaders to be a Mohammedan deity. In the *Old Moralities*, the degree of rant was the measure of the wickedness of the character portrayed; so Pontius Pilate, Judas Iscariot, Termagant, the tyrant, Sin, and so on, were all ranting parts. Painters expressed degrees of wickedness by degrees of shade.

I would have such a fellow whipped for o'erdoing Termagant.—*Shakespeare: Hamlet*, act iii. sc. 2 (1596).

Termagant, the maid of Harriet Quidnunc. She uses most wonderful words, as *paradropsical* for "rhapsodical," *perjured* for "assured," *physiology* for "philology," *curacy* for "accuracy," *signification* for "signification," *importation* for "import," *anecdote* for "antidote," *infirmaries* for "infirmities," *intimidate* for "intimate."—*Murphy: The Upholsterer* (1758).

Ter'meros, a robber of Peloponnesos, who killed his victims by cracking their skulls against his own.

Termosi'ris, a priest of Apollo, in Egypt; wise, prudent, cheerful, and courteous.—*Fénelon: Télémaque*, ii. (1700).

Ternotte, one of the domestics of lady Eveline Berenger "the betrothed." —*Sir W. Scott: The Betrothed* (time, Henry II.).

Terpin (*Sir*), a king who fell into the power of Radigund queen of the Amazons. Refusing to dress in female attire, as the queen commanded, to sew, card wool, spin, and do house work, he was doomed by her women to be gibbeted. Sir Artegal undertook his cause, and a fight ensued, which lasted all day. When daylight closed, Radigund proposed to defer the contest till the following day, to which sir Artegal agreed. Next day, the knight was victorious; but when he saw the brave queen bleeding to death, he took pity on her, and, throwing his sword aside, ran to succour her. Up started Radigund as he approached, attacked him like a fury, and, as he had no sword, he was, of course, obliged to yield. So the contest was decided against him, and sir Terpin was "gibbeted by women," as Radigund had commanded.—*Spenser: Faërie Queene*, v. 5 (1596).

Terpsichore '[*Terp-sic'-o-re*], the Muse of dancing.—*Greek Fable.*

Terrible (*The*), Ivan IV. or II. of Russia (1529, 1533–1584).

Terror of France (*The*), John Talbot first earl of Shrewsbury (1373–1453).

Is this the Talbot, so much feared abroad,
That with his name the mothers still their babes
Shakespeare: 1 Henry VI. act ii. sc. 3 (1589).

Terror of the World (*The*), Attila king of the Huns (*–453).

Terry Alts, a lawless body of rebels, who sprang up in Clare (Ireland) after the union, and committed great outrages. (The "Thrashers" of Connaught, the "Carders," the followers of "captain Right" in the eighteenth century, those of "captain Rock" who appeared in 1822, and the "Fenians" in 1865, were similar disturbers of the peace. The watchword of the turbulent Irish, some ten years later, was "Home Rule.")

Tesoretto, an Italian poem by Brunetto preceptor of Dantê (1285). The poet says he was returning from an embassy to the king of Spain, and met a scholar on a bay mule, who told him of the overthrow of the Guelfi. Struck with grief, he lost his road, and wandered into a wood, where Dame Nature accosted him, and disclosed to him the secrets of her works. On he wandered till he came to a vast plain, inhabited by Virtue and her four daughters, together with Courtesy, Bounty, Loyalty, and Prowess. Leaving this, he came to a fertile valley, which was for ever shifting its appearance, from round to square, from light to darkness. This was the valley of queen Pleasure, who was attended by Love, Hope, Fear, and Desire. Ovid comes to Tesoretto at length, and tells him how to effect his escape.

Tessa, in love with Tito Melema.—*George Eliot* (Mrs. J. W. Cross): *Romola* (1863).

Tes'sira, one of the leaders of the Moorish host.—*Ariosto: Orlando Furioso* (1516).

Tests of Chastity. Alasnam's mirror (p. 18); the brawn or boar's head (p. 145); drinking-horns (see ARTHUR'S DRINKING-HORN, p. 64; SIR CARADOC AND THE DRINKING-HORN, p. 178); Florimel's girdle (p. 376); grotto of Ephesus (p. 452); the test mantle (p. 668); oath on St. Antony's arm was held in supreme reverence, because it was believed that whoever took the oath falsely would be consumed by "St. Antony's fire" within the current year; the trial of the sieve (p. 1005).

Tests of Fidelity. Canacé's mirror (p. 174); Gondibert's emerald ring (p. 436). The corsned or "cursed mouthful," a piece of bread consecrated by exorcism, and given to the "suspect" to swallow as a test: "May this morsel choke me if I am guilty," said the defendant, "but turn to wholesome nourishment if I am innocent." Ordeals (p. 779), combats between plaintiff and defendant, or their representatives. (See SEA, p. 975.)

Tête Bottée, Philippe de Commines [*Cum.min*], politician and historian (1445-1509).

You, sir Philippe des Comines [*sic*], were at a hunting-match with the duke, your master; and when he alighted, after the chase, he required your services in drawing off his boots. Reading in your looks some natural resentment, . . . he ordered you to sit down in turn, and rendered you the same office . . . but . . . no sooner had he plucked one of your boots off than he brutally beat it about your head . . . and his privileged fool, Le Glorieux, . . . gave you the name of *Tête Bottée*.—*Sir W. Scott: Quentin Durward*, xxx. (time, Edward IV.).

Te'thys, daughter of Heaven and Earth, the wife of Ocean and mother of the river-gods. In poetry it means the sea generally.

The golden sun above the watery bed
Of hoary Tēthys raised his beamy head.
Hoole's Ariosto, viii.

By the earth-shaking Neptune's mace [*trident*],
And Tēthys' grave majestic pace.
Milton: Comus, 870 (1634).

Tetrachor'don, the title of one of Milton's books about marriage and divorce. The word means "the four strings;" by which he means the four chief places in Scripture which bear on the subject of marriage.

A book was writ of late called *Tetrachordon*.
Milton: Sonnet, x.

Teucer, son of Telāmon of Salāmis, and brother of Telamon Ajax. He was the best archer of all the Grecks at the siege of Troy.

I may, like a second Teucer, discharge my shafts from behind the shield of my ally.—*Sir W. Scott.*

Teufelsdroeckh (*Herr*) [pronounce *Toi-fels-drurk*], an eccentric German professor and philosopher. The object of the satire is to expose all sorts of shams, social as well as intellectual.—*Carlyle: Sartor Resartus* (1849).

Teutonic Knights (*The*), an order organized by Frederick duke of Suabia, in Palestine (1190). St. Louis gave them permission to quarter on their arms the *fleur-de-lis* (1250). Abolished in 1809 by Napoleon I. It still exists in Austria.

Texartis, a Scythian soldier, killed by the countess Brenhilda.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Tezoz'omoc, chief of the priests of the Az'tecas. He fasted ten months to know how to appease the national gods, and then declared that the only way was to offer "the White strangers" on their altars. Tezozomoc was killed by burning lava from a volcanic mountain.

Tezozomoc
Beholds the judgment . . . and sees
The lava floods beneath him. His hour
Is come. The fiery shower, descending, heaps
Red ashes round. They fall like drifted snows,
And bury and consume the accursed priest.
Southey: Madoc, ii. 26 (1805).

Thaddeus of Warsaw, the hero and title of a novel by Jane Porter (1803).

Thaddu, the father of Morna, who became the wife of Comhal and the mother of Fingal.—*Ossian.*

Tha'is (2 *syl.*), an Athenian courtezan, who induced Alexander, in his cups, to set fire to the palace of the Persian kings at Persepŏlis.

The king seized a flambeau with zeal to destroy;
Thaïs led the way to light him to his prey,
And, like another Helen, fired another Troy.
Dryden: Alexander's Feast (1697).

Thaïs'a, daughter of Simon'idēs king of Pentap'olis. She married Per'iclēs prince of Tyre. In her voyage to Tyre, Thaïsa gave birth to a daughter, and dying, as it was supposed, in childbirth, was cast into the sea. The chest in which she was placed drifted to Ephesus, and fell into the hands of Cer'imon, a physician, who soon discovered that she was not dead. Under proper care, she entirely recovered, and became a priestess in the temple of Diana. Periclēs, with his daughter and her betrothed husband, visiting the shrine of Diana, they became known to each other, and the whole mystery was cleared up.—*Shakespeare: Pericles Prince of Tyre* (1608).

Thal'aba ebn Hateb, a poor man, who came to Mahomet, requesting him to beg God to bestow on him wealth, and promising to employ it in works of godliness. The "prophet" made the petition, and Thalaba rapidly grew rich. One day, Mahomet sent to the rich man for alms, but Thalaba told the messengers their demand savoured more of tribute than of charity, and refused to give anything; but afterwards repenting, he took to the "prophet" a good round sum. Mahomet now refused to accept it, and, throwing dust on the ungrateful churl, exclaimed, "Thus shall thy wealth be scattered!" and the man became poor again as fast as he had grown rich.—*Al Kor'ân*, ix. (Sale's notes).

Thal'aba the Destroyer—that is, the destroyer of the evil spirits of Dom-Daniel. He was the only surviving child of Hodei'rah (3 *syl.*) and his wife Zei'nab (2 *syl.*); their other eight children had been cut off by the Dom-Danielists, because it had been decreed by fate that "one of the race would be their destruction." When a mere stripling, Thalâba was left motherless and fatherless (bk. i.); he then found a home in the tent of a Bedouin named Mo'ath, who had a daughter Onei'za (3 *syl.*). Here he was found by Abdaldar, an evil spirit sent from Dom-Daniel to kill him; but the spirit was killed by a simoom just as he was about to stab the boy, and Thalaba was saved (bk. ii.). He now drew from the finger of Abdaldar the magic ring which gave him power over all spirits; and, thus armed, he set out "to avenge the death of his father" (bk. iii.). On his way to Babylon, he was encountered by a merchant, who was in reality the sorcerer Loba'ba in disguise. This sorcerer led Thalaba astray into the wilderness, and then raised up a whirlwind to destroy him; but the whirlwind was the death of Lobaba himself, and again Thalaba escaped (bk. iv.). He reached Babylon at length, and met there Mohâreb, another evil spirit, disguised as a warrior, who conducted him to the "mouth of hell." Thalaba detected the villainy, and hurled the false one into the abyss (bk. v.). The young "Destroyer" was next conveyed to "the paradise of pleasure," but he resisted every temptation, and took to flight just in time to save Oneiza, who had been brought there by violence (bk. vi.). He then killed with a club Aloe'dia, the presiding spirit of the garden, was made vizier, and married Oneiza, who died on the bridal night (bk. vii.). Distracted at this calamity, Thalaba wandered towards Kâf, and entered the house of an old woman, who was spinning thread. He expressed surprise at the extreme fineness of the thread, but Maimu'na (the old woman) told him, fine as it was, he could not break it. Thalaba felt incredulous, and wound it round his wrists, when, lo! he became utterly powerless; and Maimuna, calling up her sister Khwala, conveyed him helpless to the island of Moha'reb (bk. viii.). Here he remained for a time, and was at length liberated by Maimuna, who repented of her sins and turned to Allah (bk. ix.). Being liberated from the island of Mohâreb, our hero wandered, cold and hungry, into a dwelling, where he saw Laila, the daughter of Okba the sorcerer. Okba rushed forward with intent to kill him, but Laila interposed, and fell dead by the hand of her own father (bk. x.). Her spirit, in the form of a green bird, now became the guardian angel of "The Destroyer," and conducted him to the simorg, who directed him the road to Dom-Daniel (bk. xi.), which he reached in time, slew the surviving sorcerers, and was received into heaven (bk. xii.).—*Southey: Thalaba the Destroyer* (1797).

Thales'tris, queen of the Am'azons; any bold, heroic woman.

> As stout Ar'mida [*g.v.*], bold Thalestris.
> And she [*Rodalind, g.v.*] that would have been the mistress
> Of Gondibert.
>
> *S. Butler: Hudibras*, i. 2 (1663).

In Pope's *Rape of the Lock*, "Thalestris" is meant for Mrs. Morley, sister of sir George Brown, called in the poem "sir Plume."

Thali'a, the Muse of pastoral song. She is often represented with a crook in her hand.

> Turn to the gentler melodies which suit
> Thalia's harp, or Pan's Arcadian lute.
>
> *Campbell: Pleasures of Hope*, ii. (1799).

Thaliard, a lord of Antioch.—*Shakespeare: Pericles Prince of Tyre* (1608).

Thames (*Swan of the*), John Taylor, the "water-poet." He never learnt grammar, but wrote four score books in the reigns of James I. and Charles I. (1580–1654).

> Taylor, their better Charon, lends an oar,
> Once Swan of Thames, tho' now he sings no more.
>
> *Pope: The Dunciad*, iii. 29 (1728).

Tham'mus, God of the Syrians, and fifth in order of the hierarchy of hell: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos, (5) Thammuz (the same as Ado'nis). Thammuz was slain by a wild boar in mount Leb'anon, from whence the river Adonis descends, the water of which, at a certain season of the year, becomes reddened. Addison saw it, and ascribes the redness to a minium washed into the river by the violence of the rain.

> Thammuz came next behind,
> Whose annual wound in Lebanon allured
> The Syrian damsels to lament his fate
> In amorous ditties all a summer's day;
> While smooth Adonis from his native rock
> Ran purple to the sea, supposed with blood
> Of Thammuz yearly wounded.
> *Milton: Paradise Lost*, i. 446, etc. (1665).

Thamu'dites (3 *syl.*), people of the tribe of Thamûd. They refused to believe in Mahomet without seeing a miracle. On a grand festival, Jonda, prince of the Thamûdites, told Sâleh, the prophet, that the god which answered by miracle should be acknowledged God by both. Jonda and the Thamûdites first called upon their idols, but received no answer. "Now," said the prince to Sâleh, "if your God will bring a camel big with young from that rock, we will believe." Scarcely had he spoken, when the rock groaned and shook and opened; and forthwith there came out a camel, which there and then cast its young one. Jonda became at once a convert, but the Thamûdites held back. To add to the miracle, the camel went up and down among the people, crying, "Ho! every one that thirsteth, let him come, and I will give him milk!" (Compare *Isa.* lv. 1.)

> Unto the tribe of Thamûd we sent their brother Sâleh. He said, "O my people, worship God; ye have no god besides him. Now hath a manifest proof come unto you from the Lord. This she-camel of God is a sign unto you; therefore dismiss her freely . . . and do her no hurt, lest a painful punishment seize upon you."—*Al Korân*, vii.

(Without doubt, the reader will at once call to mind the contest between Elijah and the priests of Baal, so graphically described in 1 *Kings* xviii.)

Tham'yris (*Blind*), a Thracian poet, who challenged the Muses to a contest of song, and was deprived of sight, voice, and musical skill for his presumption (*Pliny: Natural History*, iii. 33, and vii. 57). Plutarch says he had the finest voice of any one, and that he wrote a poem on the *War of the Titans with the Gods*. Suidas tells us that he composed a poem on creation. And Plato, in his *Republic* (last book), feigns that the spirit of the blind old bard passed into a nightingale at death. Milton spoke of—

> Blind Thamyris and blind Mæon'idês [*Homer*].
> *Paradise Lost*, iii. 35 (1665).

Thancmar, chatelain of Bourbourg, the great enemy of Bertulphe the provost of Bruges. (See PROVOST OF BRUGES, p. 879.)

Thaumast, an English pundit, who went to Paris, attracted by the rumour of the great wisdom of Pantag'ruel. He arranged a disputation with that prince, to be carried on solely by pantomime, without the utterance of a single word. Panurge undertook the disputation for the prince, and Pantagruel was appointed arbiter. Many a knotty point in magic, alchemy, the cabala, geomancy, astrology, and philosophy was argued out by signs alone, and the Englishman freely confessed himself fully satisfied, for "Panurge had told him even more than he had asked."—*Rabelais: Pantag'ruel*, ii. 19, 20 (1553). (See JOHN AND THE ABBOT, p. 551.)

Thaumaturga. Filumêna is called *La Thaumaturge du Dixneuvième Siecle*. (See ST. FILUMENA, p. 949.)

Thaumatur'gus. (1) Gregory bishop of Neo-Cæsarêa, in Cappadocia, was so called on account of his numerous miracles (212–270).

(2) ALEXANDER OF HOHENLOHE was a worker of miracles.

(3) APOLLONIUS OF TYA'NA "raised the dead, healed the sick, cast out devils, freed a young man from a lamia or vampire of which he was enamoured, uttered prophecies, saw at Ephesus the assassination of Domitian at Rome, and filled the world with the fame of his sanctity" (A.D. 3–98).—*Philostratos: Life of Apollonius of Tyana*, in eight books.

(4) ST. BERNARD OF CLAIRVAUX was called "The Thaumaturgus of the West" (1091–1153).

(5) FRANCIS D'ASSISI (*St.*), founder of the Franciscan order (1182–1226).

(6) J. J. GASSNER of Bratz, in the Tyrol, exorcised the sick and cured their diseases "miraculously" (1727–1779).

(7) ISIDORE (*St.*) of Alexandria (370–440).—*Damascius: Life of St. Isidore* (sixth century).

(8) JAMBLICHUS, when he prayed, was raised ten cubits from the ground, and his body and dress assumed the appearance of gold. At Gadâra he drew from

two fountains the guardian spirits, and showed them to his disciples.—*Eunapius: Jamblichus* (fourth century).

(9) MAHOMET "the prophet." (1) When he ascended to heaven on Al Borak, the stone on which he stepped to mount rose in the air as the prophet rose; but when Mahomet forbade it to follow any further, it remained suspended in mid-air. (2) He took a scroll of the *Korân* out of a bull's horn. (3) He brought down the moon, and, having made it pass through one sleeve and out of the other, allowed it to return to its place in heaven.

(10) PASCAL (*Blaise*) was a miracle-worker (1623–1662).

(11) PLOTI'NUS, the Neo-platonic philosopher (205–270).—*Porphyrius: Vita Plotini* (A.D. 301).

(12) PROCLUS, a Neo-platonic philosopher (410–485).—*Marinus: Vita Procli* (fifth century).

(13) SOSPITRA possessed the omniscience of seeing all that was done in every part of the whole world. — *Eunapius: Œdeseus* (fourth century).

(14) VESPASIAN, the Roman emperor, cured a blind man and a cripple by his touch during his stay at Alexandria.

(15) VINCENT DE PAUL, founder of the "Sisters of Charity," was a worker of miracles (1576–1660).

Thaumaturgus of the West, St. Bernard of Clairvaux (1091–1153).

Thaumaturgus Physicus, a treatise on natural magic, by Gaspar Schott (1657–9).

Theag'enes and Chariclei'a (*The Loves of*), a love story, in Greek, by Heliodorus bishop of Trikka (fourth century). A charming fiction, largely borrowed from by subsequent novelists, and especially by Mlle. de Scudéri, Tasso, Guarini, and D'Urfé. The tale is this: Some Egyptian brigands met one morning on a hill near the mouth of the Nile, and saw a vessel laden with stores lying at anchor. They also observed that the banks of the Nile were strewn with dead bodies and the fragments of food. On further examination, they beheld Charicleia sitting on a rock tending Theagĕnês, who lay beside her severely wounded. Some pirates had done it, and to them the vessel belonged. We are then carried to the house of Nausiclês, and there Calasiris tells the early history of Charicleia, her love for Theagenês, and their capture by the pirates.

Thea'na (3 *syl.*) is Anne countess of Warwick.

> Ne less praiseworthy I Theana read . . .
> She is the well of bounty and brave mind,
> Excelling most in glory and great light,
> The ornament is she of womankind,
> And court's chief garland with all virtues dight.
> *Spenser: Colin Clout's Come Home Again* (1595).

Thebaid (*The*), a Latin epic poem in twelve books, by Statius (about a century after Virgil). Laïos, king of Thebes, was told by an oracle that he would have a son, but that his son would be his murderer. To prevent this, when the son was born he was hung on a tree by his feet, to be devoured by wild beasts. The child, however, was rescued by some of the royal servants, who brought him up, and called his name Œdĭpos, or Club-foot, because his feet and ankles were swollen by the thongs. One day, going to Thebes, the chariot of Laïos nearly drove over the young Œdipos; a quarrel ensued, and Laïos was killed. Œdipos, not knowing whom he had slain, went on to Thebes, and ere long married the widowed queen Jocasta, not knowing that she was his mother, and by her he had two sons and two daughters. The names of the sons were Et'eoclês and Polynîcês. These sons, in time, dethroned their father, and agreed to reign alternate years. Etĕoclês reigned first, but at the close of the year refused to resign the crown to his brother, and Polynicês made war upon him. This war, which occurred some forty-two years before the siege of Troy, and about the time that Debŏrah was fighting with Siserra (*Judg.* iv.), is the subject of the *Thebaid*.

The first book recapitulates the history given above, and then goes on to say that Polynicês went straight to Argos, and laid his grievance before king Adrastos (bk. i.). While at Argos, he married one of the king's daughters, and Tydeus the other. The festivities being over, Tydeus was sent to Thebes to claim the throne for his brother-in-law, and, being insolently dismissed, denounced war against Eteoclês. The villainous usurper sent fifty ruffians to fall on the ambassador on his way to Argos, but they were all slain, except one, who was left to carry back the news (bk. ii.). When Tydeus reached Argos, he wanted his father-in-law to march at once against Thebes, but Adrastos, less impetuous, made answer

that a great war required time for its organization. However, Kapăneus (*3 syl.*), siding with Tydeus [*Ti'-duce*], roused the mob (bk. iii.), and Adrastos at once set about preparations for war. He placed his army under six chieftains, viz. Polynicês, Tydeus, Amphiarāos, Kapaneus, Parthenopæos, and Hippomĕdon, he himself acting as commander-in-chief (bk. iv.). Bks. v. and vi. describe the march from Argos to Thebes. On the arrival of the allied army before Thebes, Jocasta tried to reconcile her two sons, but, not succeeding in this, hostilities commenced, and one of the chiefs, named Amphiaraos, was swallowed up by an earthquake (bk. vii.). Next day, Tydeus greatly distinguished himself, but fell (bk. viii.). Hippomedon and Partheno-pæos were both slain the day following (bk. ix.). Then came the turn of Kapaneus, bold as a tiger, strong as a giant, and a regular dare-devil in war. He actually scaled the wall, he thought himself sure of victory, he defied even Jove to stop him, and was instantly killed by a flash of lightning (bk. x.). Polynicês was now the only one of the six remaining, and he sent to Eteoclês to meet him in single combat. The two brothers met, they fought like lions, they gave no quarter, they took no rest. At length, Eteoclês fell, and Polynicês, running up to strip him of his arms, was thrust through the bowels, and fell dead on the dead body of his brother. Adrastos now decamped, and returned to Argos (bk. xi.). Creon, having usurped the Theban crown, forbade any one on pain of death to bury the dead; but when Theseus king of Athens heard of this profanity, he marched at once to Thebes, Creon died, and the crown was given to Theseus (bk. xii.).

Theban Bard (*The*), THEBAN EAGLE, or THEBAN LYRE, Pindar, born at Thebes (B.C. 522–442).

> Ye that in fancied vision can admire
> The sword of Brutus and the Theban lyre.
> *Campbell: Pleasures of Hope*, i. (1799).

Thecla (*St.*), said to be of noble family, in Ico'nium, and to have been converted by the apostle Paul. She is styled in Greek martyrologies the *proto-martyress*, but the book called *The Acts of Paul and Thecla* is considered to be apocryphal.

> On the reliquary shelf
> With the writings of St. Thecla herself.
> *Longfellow: The Golden Legend* (1851).

Thekla, daughter of Wallenstein.—Schiller, *Wallenstein* (1799).

Thélème (*Abbey of*), the abbey given by Grangousier to friar John for the aid he rendered in the battle against Picrochole king of Lerné. The abbey was stored with everything that could contribute to sensual indulgence and enjoyment. It was the very reverse of a convent or monastery. No religious hypocrites, no pettifogging attorneys, no usurers were admitted within it; but it was filled with gallant ladies and gentlemen, faithful expounders of the Scriptures, and every one who could contribute to its elegant recreations and general festivity. Their only law was: "FAY CE QUE VOULDRAS."—*Rabelais: Gargantua*, i. 52–57 (1533).

Thélème, the Will personified.—*Voltaire: Thélème and Macare.*

The'lu, the female or woman.

> And divers coloured trees and fresh array [*hair*]
> Much grace the town [*head*], but most the Thalu gay;
> But all in winter [*old age*] turn to snow, and soon decay.
> *P. Fletcher: The Purple Island*, v. (1633).

Themistocles' Infant Ruler of the World. (See RULERS, p. 940.)

Thenot, an old shepherd bent with age, who tells Cuddy, the herdsman's boy, the fable of the oak and the briar. An aged oak, once a most royal tree, was wasted by age of its foliage, and stood with bare head and sear branches. A pert bramble grew hard by, and snubbed the oak, calling it a cumberer of the ground. It even complained to the lord of the field, and prayed him to cut it down. The request was obeyed, and the oak was felled; but now the bramble suffered from the storm and cold, for it had no shelter, and the snow bent it to the ground, where it was draggled and defiled. The application is very personal. Cuddy is the pert, flippant bramble, and Thenot the hoary oak; but Cuddy told the old man his tale was long and trashy, and bade him hie home, for the sun was set.—*Spenser: Shepheardes Calendar*, ii. (1579).

(Thenot is introduced also in ecl. iv., and again in ecl. xi., where he begs Colin to sing something; but Colin declines because his mind is sorrowing for the death of the shepherdess Dido.)

The'not, a shepherd who loved Coria chiefly for her "fidelity" to her deceased

lover. When "the faithful shepherdess" knew this, in order to cure him of his passion, she pretended to return his love. Thenot was so shocked to see his charm broken that he lost even his respect for Corin, and forsook her.—*John Fletcher: The Faithful Shepherdess* (1610).

Theoc'ritos (of Siracus), in Latin Theocritus, a Greek bucolic poet. His poems (thirty in number) are called *Idylls*, or pictures of Sicilian life, and not like Virgil's, which are highly imaginative "Arcadian shepherds." About three centuries B.C.

English translations by J. Banks (1853); Dr. M. J. Chapman (the best); C. S. Calverley (1869); F. Fawkes (1767).

The Portuguese Theocritus, Saadi di Miranda (1495–1551).

The Scotch Theocritus, Allan Ramsay, author of *The Gentle Shepherd* (1685–1758).

The Sicilian Theocritus, Giovanni Meli of Palermo, immortalized by his eclogues and idylls (1740–1815).

Theod'ofred, heir to the Spanish throne, but incapacitated from reigning because he had been blinded by Witi'za. Theodofred was the son of Chindasuintho, and father of king Roderick. As Witiza, the usurper, had blinded Theodofred, so Roderick dethroned and blinded Witiza. —*Southey: Roderick, etc.* (1814).

N.B.—In mediæval times, no one with any personal defect was allowed to reign, and one of the most ordinary means of disqualifying a prince for succeeding to a throne was to put out his eyes. Of course, the reader will call to mind the case of our own prince Arthur, the nephew of king John; and scores of instances in Italian, French, Spanish, German, Russian, and Scandinavian history might be added. (See KINGSHIP, p. 575.)

Theod'omas, a famous trumpeter at the siege of Thebes.

> At every court ther cam loud menstralcye
> That never trompéd Joab for to heere,
> Ne he Theodomas yit half so cleere
> At Thebés, when the cité was in doute.
> *Chaucer: Canterbury Tales*, 9592, etc. (1388).

Theodo'ra, sister of Constantine the Greek emperor. She entertained most bitter hatred against Rogêro for slaying her son, and vowed vengeance. Rogero, being entrapped in sleep, was confined by her in a dungeon, and fed on the bread and water of affliction, but was ultimately released by prince Leon. —*Ariosto: Orlando Furioso* (1526).

The'odore (3 *syl.*), son of general Archas "the loyal subject" of the great-duke of Muscovia. A colonel, valorous but impatient. —*Fletcher: The Loyal Subject* (1618).

The'odore (3 *syl.*) of Ravenna, brave, rich, honoured, and chivalrous. He loved Honória "to madness," but "found small favour in the lady's eyes." At length, however, the lady relented and married him. (See HONORIA, p. 500.)—*Dryden: Theodore and Honoria* (from Boccaccio).

Theodore, son of the lord of Clarinsal, and grandson of Alphonso. His father thought him dead, renounced the world, and became a monk of St. Nicholas, under the assumed name of Austin. By chance, Theodore was sent home in a Spanish bark, and found his way into some secret passage of the count's castle, where he was seized and taken before the count. Here he met the monk Austin, and was made known to him. He informed his father of his love for Adelaide, the count's daughter, and was then told that if he married her he must renounce his estates and title. The case stood thus: If he claimed his estates, he must challenge the count to mortal combat, and renounce the daughter; but if he married Adelaide, he must forego his rights, for he could not marry the daughter and slay his father-in-law. The perplexity is solved by the death of Adelaide, killed by her father by mistake, and the death of the count by his own hand. —*Jephson: Count of Narbonne* (1782).

Theod'orick, king of the Goths, called by the German minnesingers Diderick of Bern (Verôna).

Theodorick or "Alberick of Mortemar," an exiled nobleman, hermit of Engaddi, and an enthusiast.—*Sir W. Scott: The Talisman* (time, Richard I.).

Theodo'rus (*Master*), a learned physician, employed by Ponocratês to cure Gargantua of his vicious habits. The doctor accordingly "purged him canonically with Anticyrian hellebore, cleansed from his brain all perverse habits, and made him forget everything he had learned of his other preceptors."—*Rabelais: Gargantua*, i. 23 (1533).

Hellebore was made use of to purge the brain, in order to fit it the better for serious study.—*Pliny: Natural History*, xxv. 25; Aulus Gellius, *Attic Nights*, xvii. 15.

Theodo'sius, the hermit of Cappadocia. He wrote the four gospels in letters of gold (423–529).

Theodosius, who of old,
Wrote the gospels in letters of gold.
Longfellow. The Golden Legend (1851).

Theophilus (*St.*), of Adana, in Cilicia (sixth century). He was driven by slander to sell his soul to the devil on condition that his character was cleared. The slander was removed, and no tongue wagged against the thin-skinned saint. Theophilus now repented of his bargain, and, after a fast of forty days and forty nights, was visited by the Virgin, who bade him confess to the bishop. This he did, received absolution, and died within three days of brain fever.—*Jacques de Voragine: The Golden Legend's* (thirteenth century).

¶ This is a very stale trick, told of many a saint. Southey has poetized one of them in his ballad of *St. Basil* or *The Sinner Saved* (1829). Eleëmon sold his soul to the devil on condition of his procuring him Cyra for wife. The devil performed his part of the bargain, but Eleemon called off, and St. Basil gave him absolution. (See SINNER SAVED, p. 1010.)

Theophras'tus of France (*The*), Jean de la Bruyère, author of *Caractères* (1646–1696).

Theresa, the miller's wife, who adopted and brought up Amina, the orphan, called "the somnambulist."—*Bellini: La Sonnambula* (libretto by Scribe, 1831).

There'sa, daughter of the count palatine of Padolia, beloved by Mazeppa. Her father, indignant that a mere page should presume to his daughter's hand, had Mazeppa bound to a wild horse, and set adrift. The subsequent history of Theresa is not recorded.—*Byron: Mazeppa* (1819).

Medora [*wife of the Corsair*], Neuha [in *The Island*], Leila [in *The Giaour*], Francesca [in *The Siege of Corinth*], and Theresa, it has been alleged, are but children of one family, with differences resulting only from climate and circumstance.—*Finden: Byron Beauties.*

There'sa (*Sister*), with Flora M'Ivor at Carlisle.—*Sir W. Scott: Waverley* (time, George II.).

Theringe (*Mme. de*), the mother of Louise de Lascours, and grandmother of Diana de Lascours and Martha *alias* Orgari'ta "the orphan of the Frozen Sea."—*Stirling: The Orphan of the Frozen Sea* (1856).

Thermopylæ. When Xerxes invaded Greece, Leonidas was sent with 300 Spartans, as a forlorn hope, to defend the pass leading from Thessaly into Locris, by which it was thought the Persian host would penetrate into southern Greece. They resisted for three successive days the repeated attacks of the most brave and courageous of Xerxes' army. The Persians, however, having discovered a path over the mountains, fell on Leonidas in the rear, and the "brave defenders of the hot-gates" were cut to pieces (August 7, B.C. 480).

Theron, the favourite dog of Roderick the last Gothic king of Spain. When the discrowned king, dressed as a monk, assumed the name of "father Maccabee," although his tutor, mother, and even Florinda failed to recognize him, Theron knew him at once, fawned on him with fondest love, and would never again leave him till the faithful creature died. When Roderick saw his favourite—

He threw his arms around the dog, and cried,
While tears streamed down, "Thou, Theron, thou hast known
Thy poor lost master; Theron, none but thou!"
Southey: Roderick, etc., xv. (1814).

Thersi'tes (3 *syl.*), a deformed, scurrilous Grecian chief, "loquacious, loud, and coarse." His chief delight was to inveigh against the kings of Greece. He squinted, halted, was gibbous behind and pinched before, and on his tapering head grew a few white patches of starveling down (*Iliad*, ii.).

His brag, as Thersites, with elbows abroad,
Tusser: Five Hundred Points of Good Husbandry, liv. (1557).

The'seus (2 *syl.*), the Attic hero. He induced the several towns of Attica to give up their separate governments and submit to a common jurisdiction, whereby the several petty chiefdoms were consolidated into one state, of which Athens was the capital.

¶ Similarly, the several kingdoms of the Saxon heptarchy were consolidated into one kingdom by Egbert; but in this latter case, the might of arms, and not the power of conviction, was the instrument employed.

Theseus, duke of Athens. On his return home after marrying Hypolita, a crowd of female suppliants complained to him of Creon king of Thebes. The duke therefore set out for Thebes, slew Creon, and took the city by assault. Among the captives taken in this siege

were two knights, named Palămon and Arcite, who saw the duke's sister from their dungeon window, and fell in love with her. When set at liberty, they told their loves to the duke, and Theseus (2 *syl.*) promised to give the lady to the best man in a single combat. Arcite overthrew Palamon, but as he was about to claim the lady his horse threw him, and he died; so Palamon lost the contest, but won the bride.—*Chaucer: Canterbury Tales* ("The Knight's Tale," 1388).

N.B.—In classic story, Theseus is called "king;" but Chaucer styles him "duke," that is, *dux*, "leader or emperor" *imperātor*.

Thes'pian Maids (*The*), the nine Muses. So called from Thes'pia in Bœotia, near mount Helicon, often called *Thespia Rupes*.

Those modest Thespian maids thus to their Isis sung
Drayton: Polyolbion, xv. (1613).

Thespi'o, a Muse. The Muses were called Thespi'adês, from Thespia, in Bœo'tia, at the foot of mount Helicon.

Tell me, oh, tell me then, thou holy Muse,
Sacred Thespio.
P. Fletcher: The Purple Island, vi. (1633).

Thespis, the father of the Greek drama.

Thespis, the first professor of our art,
At country wakes sang ballads from a cart.
Dryden: Prologue to *Sophonisba* (1729).

Thes'tylis, a female slave; any rustic maiden.—*Theocritos: Idylls.*

With Thestylis to bind the sheaves.
Milton: L'Allegro (1638).

Thet'is, mother of Achillês. She was a sea-nymph, daughter of Nereus the sea-god.—*Grecian Story.*

Theuerdank, a sobriquet of kaiser Maximilian I. of Germany (1459, 1493-1519).

They will never cut off my head to make you King. So said Charles II. to his brother, the duke of York, who urged his brother Charles to be more discreet in his conduct. Of course, he alluded to the decapitation of his father.

Thiebalt, a Provençal, one of Arthur's escorts to Aix.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Thiers (*Monsieur*). His nicknames were "Attila le Petit," "Tamerlan à lunettes," "Caméléon," "General Bonne," and "Le roi de Versailleux."

Thieves (*The Two*). The penitent thief crucified with Jesus has been called by sundry names, as Demas, Dismas, Titus, Matha, and Vicimus.

The impenitent thief has been called Gestas, Dumachas, Joca, and Justinus.

In the Apocryphal *Gospel of Nicodemus* the former is called Dysmas and the latter Gestas. In the *Story of Joseph of Arimathea* the former is called Demas and the latter Gestas. (See TITUS.)

Thieves (*His ancestors proved*). It is sir Walter Scott who wrote and proved his "ancestors were thieves," in the *Lay of the Last Minstrel*, Iv. 9.

A modern author spends a hundred leaves
To prove his ancestors notorious thieves.
The Town Eclogue.

Thieves Screened. It is said of Edward the Confessor that one day, while lying on his bed for his afternoon's nap, a courtier stole into his chamber, and, seeing the king's casket, helped himself freely from it. He returned a second time, and on his third entrance, Edward said, "Be quick, or Hugoline (the chamberlain) will see you." The courtier was scarcely gone, when the chamberlain entered and instantly detected the theft. The king said, "Never mind, Hugoline; the fellow who has taken it no doubt has greater need of it than either you or I." (Reigned 1042-1066.)

¶ Several similar anecdotes are told of Robert the Pious of France. At one time he saw a man steal a silver candlestick off the altar, and said, "Friend Ogger, run for your life, or you will be found out" At another time, one of the twelve poor men in his train cut off a rich gold pendant from the royal robe, and Robert, turning to the man, said to him, "Hide it quickly, friend, before any one sees it." (Reigned 996-1031.)

¶ The following is told of two or three kings, amongst others of Ludwig the Pious, who had a very overbearing wife. A beggar under the table, picking up the crumbs which the king let down, cut off the gold fringe of the royal robe, and the king whispered to him, "Take care the queen doesn't see you."

Thieves of Historic Note.

(1) AUTOL'YCOS, son of Hermês; a very prince of thieves. He had the power of changing the colour and shape of stolen goods, so as to prevent their being recognized.—*Greek Fable.*

(2) BARLOW (*Jimmy*), immortalised by the ballad-song—

My name it is Jimmy Barlow;
I was born in the town of Carlow;
And here I lie in Maryboro' jail,
All for the robbing of the Dublin mail.

(3) CARTOUCHE, the Dick Turpin of France (eighteenth century).

(4) COTTINGTON (*John*), in the time of the Commonwealth, who emptied the pockets of Oliver Cromwell when lord protector, stripped Charles II. of £1500, and stole a watch and chain from lady Fairfax.

(5) DUVAL (*Claude*), a French highwayman, noted for his gallantry and daring (*-1670). (See below, "James Whitney," who was a very similar character.)

(Alexander Dumas has a novel entitled *Claude Duval*, and Miss Robinson has introduced him in *White Friars*.)

(6) FRITH (*Mary*), usually called "Moll Cutpurse." She had the honour of robbing general Fairfax on Hounslow Heath. Mary Frith lived in the reign of Charles I., and died at the age of 75 years.

(Nathaniel Field has introduced Mary Frith, and made merry with some of her pranks, in his comedy *Amends for Ladies*, 1618.)

(7) GALLOPING DICK, executed in Aylesbury in 1800.

(8) GRANT (*Captain*), the Irish highwayman, executed at Maryborough in 1816.

(9) GREENWOOD (*Samuel*), executed at Old Bailey in 1822.

(10) HASSAN, the "Old Man of the Mountain," once the terror of Europe. He was chief of the Assassins (1056-1124).

(11) HOOD (*Robin*), and his "merry men all," of Sherwood Forest. Famed in song, drama, and romance. Probably he lived in the reign of Richard Cœur de Lion.

(Sir W. Scott has introduced him both in *The Talisman* and in *Ivanhoe*. Stow has recorded the chief incidents of his life (see under the year 1213). Ritson has compiled a volume of ballads respecting him. Drayton has given a sketch of him in the *Polyolbion*, xxvi. The following are dramas on the same outlaw, viz.:—*The Playe of Robyn Hode, very proper to be played in Maye games* (fifteenth century); Skelton, at the command of Henry VIII., wrote a drama called *The Downfall of Robert Earl of Huntington* (about 1500); *The Downfall of Robert earl of Huntington*, by Munday (1597); *The Death of Robert Earle of Huntington, otherwise called Robin Hood of Merrie Sherwodde*, by H. Chettle (1598). Chettle's drama is in reality a continuation of Munday's, like the two parts of Shakespeare's plays, *Henry IV.* and *Henry V.* *Robin Hood's Penn'orths*, a play by Wm. Haughton (1600); *Robin Hood and His Pastoral May Games* (1624), *Robin Hood and His Crew of Soldiers* (1627), both anonymous; *The Sad Shepherd or a Tale of Robin Hood* (unfinished), B. Jonson (1637); *Robin Hood*, an opera (1730); *Robin Hood*, an opera by Dr. Arne and Burney (1741); *Robin Hood*, a musical farce (1751); *Robin Hood*, a comic opera (1784); *Robin Hood*, an opera by O'Keefe, music by Shield (1787); *Robin Hood*, by Macnally (before 1820). Sheridan began a drama on the same subject, which he called *The Foresters*.)

(12) PERIPHE'TES (4 *syl.*), of Argŏlis, surnamed "The Club-Bearer," because he used to kill his victims with an iron club.—*Grecian Story.*

(13) PROCRUSTES (3 *syl.*), a famous robber of Attica. His real name was Polypēmon or Damastēs, but he received the sobriquet of *Procrustēs* or "The Stretcher," from his practice of placing all victims that fell into his hands on a certain bedstead. If the victim was too short to fit it, he stretched the limbs to the right length; if too long, he lopped off the redundant part.—*Grecian Story.*

(14) REA (*William*), executed at Old Bailey in 1828.

(15) SHEPPARD (*Jack*), an ardent, reckless, generous youth, wholly unrivalled as a thief and burglar. His father was a carpenter in Spitalfields. Sentence of death was passed on him in August, 1724; but when the warders came to take him to execution, they found he had escaped. He was apprehended in the following October, and again made his escape. A third time he was caught, and in November suffered death. Certainly one of the most popular burglars that ever lived (1701-1724).

(Daniel Defoe made *Jack Sheppard* the hero of a romance in 1724, and H. Ainsworth in 1839.)

(16) SINIS, a Corinthian highwayman, surnamed "The Pine-Bender," from his custom of attaching the limbs of his victims to two opposite pine trees forcibly bent down. Immediately the pine trees were released, they bounded back, tearing the victim limb from limb.—*Grecian Story.*

(17) TER'MEROS, a robber of Peloponnesos, who killed his victims by cracking their skulls against his own.

(18) TURPIN (*Dick*), a noted highwayman (1711–1739). His ride to York [not historic] is described by H. Ainsworth in his *Rookwood* (1834).

(19) WHITNEY (*James*), the last of the "gentlemanly" highwaymen. He prided himself on being "the glass of fashion, and the mould of form." Executed at Porter's Block, near Smithfield (1660–1694).

(20) WILD (*Jonathan*), a cool, calculating, heartless villain, with the voice of a Stentor. He was born at Wolverhampton, in Staffordshire, and, like Sheppard, was the son of a carpenter. Unlike Sheppard, this cold-blooded villain was universally execrated. He was hanged at Tyburn (1682–1725).

(Defoe made *Jonathan Wild* the hero of a romance in 1725; Fielding in 1744.)

Think [*Cogito ergo sum*]. This was the unphilosophical axiom of Descartes.

Of course he assumes what he ought to prove. He assumes the existence of a thinker, and then says his existing being exists. He might just as well say a tree is green, a rose is red, sugar is sweet, therefore these things exist.

*** "Higher than himself can no man think" was the saying of Protăgŏras.

Therefore eternity, omnipotence, deity, etc., are unthinkable subjects.

Thinks I to Myself, a novel by Nares (good), 1811.

Third Founder of Rome (*The*), Caius Marius. He was so called because he overthrew the multitudinous hordes of Cambrians and Teutŏnēs who came to lick up the Romans as the oxen of the field lick up grass (B.C. 102).

(The first founder was Romulus, and the second Camillus.)

Thirsil and Thelgon, two gentle swains who were kinsmen. Thelgon exhorts Thirsil to wake his "too long sleeping Muse;" and Thirsil, having collected the nymphs and shepherds around him, sang to them the song of *The Purple Island.—Phineas Fletcher: The Purple Island*, i., ii. (1633).

Thirsty (*The*), Colman Itadach, surnamed "The Thirsty," was a monk of the rule of St. Patrick. Itadach, in strict observance of St. Patrick's rule, refused to quench his thirst in the hot harvest-field, and died in consequence.

Thirteen Precious Things of Britain.

(1) DYRNWYN (the sword of Rhydderch Hael). If any man except Hael drew this blade, it burst into a flame from point to hilt.

(2) THE BASKET OF GWYDDNO GARANHIR. If food for one man were put therein, it multiplied till it sufficed for a hundred.

(3) THE HORN OF BRAN GALED, in which was always found the very beverage that each drinker most desired.

(4) THE PLATTER OF RHEGYNYDD YSGOLHAIG, which always contained the very food that the eater most liked.

(5) THE CHARIOT OF MORGAN MWYNVAWR. Whoever sat therein was transported instantaneously to the place he wished to go to.

(6) THE HALTER OF CLYDNO EIDDYN. Whatever horse he wished for was always found therein. It hung on a staple at the foot of his bed.

(7) THE KNIFE OF LLAWFRODDED FARCHAWG, which would serve twenty-four men simultaneously at any meal.

(8) THE CALDRON OF TYRNOG. If meat were put in for a brave man, it was cooked instantaneously; but meat for a coward would never get boiled therein.

(9) THE WHETSTONE OF TUDWAL TUDCLUD. If the sword of a brave man was sharpened thereon, its cut was certain death; but if of a coward, the cut was harmless.

(10) THE ROBE OF PADARN BEISRUDD, which fitted every one of gentle birth, but no churl could wear it.

(11) THE MANTLE OF TEGAU EURVRON, which only fitted ladies whose conduct was irreproachable.

(12) THE MANTLE OF KING ARTHUR, which could be worn or used as a carpet, and whoever wore it or stood on it was invisible. This mantle or carpet was called Gwen.

N.B.—The ring of Luned rendered the wearer invisible so long as the stone of it was concealed.

(13) THE CHESSBOARD OF GWENDOLEN. When the men were placed upon it they played of themselves. The board was of gold, and the men silver.—*Welsh Romance.*

Thirteen Unlucky. It is said that it is unlucky for thirteen persons to sit down to dinner at the same table, because one of the number will die before the year is out. This silly superstition is

very ancient, but in Christian countries has been confirmed by the "Last Supper," when Christ and His twelve disciples sat at meat together. Jesus, of course, was crucified; and Judas Iscariot hanged himself.

¶ At a banquet in the Valhalla, Loki once intruded, making up thirteen, and Baldur was slain. (This is a mere allegory.)

Any odd number of mixed guests at a dinner-table must be awkward to seat; but certainly there would be a greater likelihood of one dying before the close of the year with fourteen than with thirteen guests.

Thirty (*The*). So the Spartan senate established by Lycurgos was called.

Similarly, the Venetian senate was called "The Forty."

Thirty Tyrants (*The*). So the governors appointed by Lysander the Spartan over Athens were called (B.C. 404). They continued in power only eight months, when Thrasybûlos deposed them and restored the republic.

"The Thirty" put more people to death in eight months of peace than the enemy had done in a war of thirty years.—*Xenophon.*

Thirty Tyrants of Rome (*The*), a fanciful name, applied by Trebellius Pollio to a set of adventurers who tried to make themselves masters of Rome at sundry times between A.D. 260 and 267.

The number was not thirty, and the analogy between them and "The Thirty Tyrants of Athens" is scarcely perceptible.

Thirty Years' War (*The*), a series of wars between the protestants and catholics of Germany, terminated by the "Peace of Westphalia." The war arose thus: The emperor of Austria interfered in the struggle between the protestants and catholics, by depriving the protestants of Bohemia of their religious privileges; in consequence of which the protestants flew to arms. After the contest had been going on for some years, Richelieu joined the protestants (1635), not from any love to their cause, but solely to humiliate Austria and Spain (1618–1648).

¶ The Peloponnesian war between Athens and Sparta is called "The Thirty Years' War" (B.C. 404–431).

Thisbe (2 *syl.*), a beautiful Babylonian maid, beloved by Pyrămus, her next-door neighbour. As their parents forbade their marriage, they contrived to hold intercourse with each other through a chink in the garden wall. Once they agreed to meet at the tomb of Ninus. Thisbê was the first at the trysting-place, but, being scared by a lion, took to flight, and accidentally dropped her robe, which the lion tore and stained with blood. Pyramus, seeing the blood-stained robe, thought that the lion had eaten Thisbê, and so killed himself. When Thisbê returned and saw her lover dead, she killed herself also. Shakespeare has burlesqued this pretty tale in his *Midsummer Night's Dream* (1592).

Thom'alin, a shepherd who laughed to scorn the notion of love, but was ultimately entangled in its wiles. He tells Willy that one day, hearing a rustling in a bush, he discharged an arrow, when up flew Cupid into a tree. A battle ensued between them, and when the shepherd, having spent all his arrows, ran away, Cupid shot him in the heel. Thomalin did not much heed the wound at first, but soon it festered inwardly and rankled daily more and more.—*Spenser: Shepheardes Calendar*, iii. (1579).

N.B.—Thomalin is again introduced in ecl. vii., when he inveighs against the catholic priests in general, and the shepherd Palinode (3 *syl.*) in particular. This eclogue could not have been written before 1578, as it refers to the sequestration of Grindal archbishop of Canterbury in that year.

Thomas (*Monsieur*), the fellow-traveller of Valentine. Valentine's niece Mary is in love with him.—*Fletcher: Mons. Thomas* (1619).

Thomas (*Sir*), a dogmatical, prating, self-sufficient squire, whose judgments are but "justices' justice."—*Crabbe: Borough*, x. (1810).

Thomas à Kempis, the pseudonym of Jean Charlier de Gerson (1363–1429). Some say, of Thomas Hämmerlein of Kempen, an Augustan (1380–1471).

Thomas and Fair Ellinor (*Lord*), a ballad (author and date unknown). Lord Thomas greatly loved the fair Ellinor, but married a wealthy "brown maid," and Ellinor went to the wedding. Lord Thomas said to her that he "loved her little finger better than he loved his bride's whole body;" whereupon the bride stabbed Ellinor with a penknife to the heart; lord Thomas then cut off the head of his bride, and fell upon his own sword. And

There never three lovers together did meete
That sooner again did parte.
Percy: Reliques, series iii. bk. 1, No. 18.

¶ "Lord Thomas and lady Annet" and "Margaret and sweet William" are very similar ballads.

Thomas the Rhymer or "Thomas of Erceldoun," an ancient Scottish bard. His name was Thomas Learmont, and he lived in the days of Wallace (thirteenth century).

This personage, the Merlin of Scotland, . . . was a magician as well as a poet and prophet. He is alleged still to be living in the land of Faëry, and is expected to return at some great convulsion of society, in which he is to act a distinguished part.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

N.B.—If Thomas the Rhymer lived in the thirteenth century, it is an anachronism to allude to him in *Castle Dangerous*, the plot of which novel is laid in the twelfth century.

(Thomas the Rhymer, and Thomas Rymer are totally different persons. The latter was an historiographer, who compiled *The Fœdera*, 1638-1713.)

Thopas (*Sir*), a native of Poperyng, in Flanders; a capital sportsman, archer, wrestler, and runner. Sir Thopas resolved to marry no one but an "elf-queen," and accordingly started for Faëryland. On his way he met the three-headed giant Olifaunt, who challenged him to single combat. Sir Thopas asked permission to go for his armour, and promised to meet the giant next day. Here mine host broke in with the exclamation, "Intolerable stuff!" and the story was left unfinished. — *Chaucer: Canterbury Tales* ("The Rime of sir Thopas," 1388).

Thor, eldest son of Odin and Frigga; strongest and bravest of the gods. He launched the thunder, presided over the air and the seasons, and protected man from lightning and evil spirits.

His *wife* was *Sif* ("love").
His *chariot* was drawn by two he-goats.
His *sword* or hammer was called Mjolner.
His *belt* was Megingiard. Whenever he put it on his strength was doubled.
His *palace* was Thrudvangr. It contained 540 halls.
Thursday is Thor's day.—*Scandinavian Mythology.*

(The word means "Refuge from terror." See DONAR, p. 292.)

Thoresby (*Broad*), one of the troopers under Fitzurse.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Thorn'berry (*Joe*), a brazier in Penzance. He was a blunt but kind man, strictly honest, most charitable, and doting on his daughter Mary. Job Thornberry is called "John Bull," and is meant to be a type of a genuine English tradesman, unsophisticated by cant and foreign matters. He failed in business "through the treachery of a friend;" but Peregrine, to whom he had lent ten guineas, returning from Calcutta, after an absence of thirty years, gave him £10,000, which he said his loan had grown to by honest trade.

Mary Thornberry, his daughter, in love with Frank Rochdale, son and heir of sir Simon Rochdale, whom ultimately she married.—*Colman: John Bull* (1805).

Thornhaugh (*Colonel*), an officer in Cromwell's army.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Thornhill (*Sir William*), *alias* Mr. Burchell, about 30 years of age. Most generous and most whimsical, most benevolent and most sensitive. Sir William was the landlord of Dr. Primrose, the vicar of Wakefield. After travelling through Europe on foot, he had returned and lived *incognito*. In the garb and aspect of a pauper, Mr. Burchell is introduced to the vicar of Wakefield. Twice he rescued his daughter Sophia—once when she was thrown from her horse into a deep stream, and once when she was abducted by squire Thornhill. Ultimately he married her.—*Goldsmith: The Vicar of Wakefield* (1766).

Thornhill (*Squire*), nephew of sir William Thornhill. He enjoyed a large fortune, but was entirely dependent on his uncle. He was a sad libertine, who abducted both the daughters of Dr. Primrose, and cast the old vicar into jail for rent after the entire loss of his house, money, furniture, and books by fire. Squire Thornhill tried to impose upon Olivia Primrose by a false marriage, but was caught in his own trap, for the marriage proved to be legal in every respect. — *Goldsmith: The Vicar of Wakefield* (1766).

This worthy citizen abused the aristocracy much on the same principle as the fair Olivia depreciated squire Thornhill;—he had a sneaking affection for what he abused.—*Lord Lytton.*

Thornton (*Captain*), an English officer.—*Sir W. Scott: Rob Roy* (time, George I.).

Thornton (*Cyril*), the hero and title of a novel of military adventure, by captain Thomas Hamilton (1827).

Thorough Doctor (*The*). William Varro was called *Doctor Funditus* (thirteenth century).

Thoughtful (*Father*), Nicholas

Cat'inet, a marshal of France. So called by his soldiers for his cautious and thoughtful policy (1637-1712).

Thoughtless (*Miss Betty*), a virtuous, sensible, and amiable young lady, utterly regardless of the conventionalities of society, and wholly ignorant of etiquette. She is consequently for ever involved in petty scrapes most mortifying to her sensitive mind. Even her lover is alarmed at her *gaucherie*, and deliberates whether such a partner for life is desirable.—*Mrs. Heywood: Miss Betty Thoughtless* (1697-1758).

(Mrs. Heywood's novel evidently suggested the *Evelina* of Miss Burney, 1778.)

Thoulouse (*Raymond count of*), one of the crusading princes.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Thousand and One Days (*The*), the Persian Tales, first published at Paris in five vols. (1710-12); published in London in two vols. (1892). They are said to be French imitations of the *Arabian Nights*. This has been disproved by W. C. Clouston (see *Notes and Queries*, January 26, 1895, p. 63, etc.). The truth is the other way—Mon. Petis de la Croix translated the Persian Tales into French.

Thousand and One Nights (*The*), "The Arabian Nights' Tales," at one time supposed to be the inventions of Mon. Galland; but now proved (by Mon. Zotemberg) to be genuine Arabic, as the original MSS. have been discovered, and the MSS. have been safely deposited in the National Library of Paris.

I have in my library four vols., each of about 500 pp., called *Continuations of the Arabian Nights*, translated by Dom Chuvis and Mon. Cazotte from the Arabian MS. into French, and translated into English in 1792.

Thraso, a bragging, swaggering captain, the Roman Bobadil (*q.v.*).—*Terence: The Eunuch* (A.D. 162).

Thraso, duke of Mar, one of the allies of Charlemagne.—*Ariosto: Orlando Furioso* (1516).

Threadneedle Street (London), a corruption of *Thryddamen* or *Thryddenal Street*, *i.e.* the third street from Cheapside. (Anglo-Saxon, *thridda*, "third.")

Three.
(1) A Divine number (Subordinates).
(2) A symbolic number.
(3) Miscellaneous.

(1) **Three a Divine Number.** (1) Pythagoras calls three the perfect number, expressive of "beginning, middle, and end," and he makes it a symbol of deity.

(2) AMERICAN INDIANS: Otkon (*creator*), Messou (*providence*), Atahuata (*the Logos*).

(Called *Otkon* by the Iroquois, and *Otkee* by the Virginians.)

(3) ARMORICA. The korrigans or fays of Armorica are three times three.

(4) BRAHMINS: Brahma, Vishnu, Siva.

(5) BUDDHISTS: Buddha, Annan Sonsja, Rosia Sonsja.

(These are the three idols seen in Buddhist temples; Buddha stands in the middle.)

(6) CHRISTIANS: The Father, the Son (*the Logos*), the Holy Ghost or Spirit.

(When, in creation, the earth was without form and void, "the Spirit moved over the face," and put it into order.)

(7) EGYPTIANS (*Ancient*). Almost each nome had its own triad, but the most general were Osiris, Isis, Horus; Eicton, Cneph (*creator*), Phtha.—*Jamblichus.*

(8) ETRUSCANS. Their college consisted of three times three gods.

> Lars Porsĕna of Clusium,
> By the nine gods he swore
> That the great house of Tarquin
> Should suffer wrong no more.
>
> *Macaulay: Lays of Ancient Rome*
> ("Horatius," 1842).

(9) KAMTSCHADALES: Koutkhou (*creator of heaven*), Kouhttigith, his sister (*creator of earth*), Outleigin (*creator of ocean*).

(10) PARSEES: Ahura (*the creator*), Vohu Mano ("entity"), Akem Mano ("nonentity").

(11) PERSIANS: Oromasdês or Oromâzês (*the good principle*), Arimanês (*the evil principle*), Mithras (*fecundity*).

(Others give Zervanê (*god the father*), and omit Mithras from the trinity.)

(12) PERUVIANS (*Ancient*): Pachama (*goddess mother*), Virakotcha (= *Jupiter*), Mamakotcha (= *Neptune*). They called their trinity "Tangatanga" (*i.e.* "three in one").

(13) PHŒNICIANS: Kolpia (*the Logos*), Baaut ("darkness"), Mot ("matter").

(14) ROMANS (*Ancient*): Jupiter (*god of heaven*), Neptune (*god of earth and sea*), Pluto (*god of hell*).

(Their whole college of gods consisted of four times three deities.)

(15) SCANDINAVIANS: Odin ("life"), Hœnir ("motion"), Loda ("matter").

(16) TAHITIANS: Taroataihetoomoo (*chief deity*), Tepapa (*the fecund principle*), Tettoomatataya (*their offspring*).

In the Christian Creed the Holy Ghost "proceedeth from the Father and the Son."

(17) Lao-Tseu, the Chinese philosopher, says the divine trinity is: Ki, Hi, Ouei.

(18) Orpheus says it is: Phanês (*light*), Urânos (*heaven*), Kronos (*time*).

(19) Plato says it is: Tô Agâthon (*goodness*), Nous (*intelligence*), Psuchê (*the mundane soul*).

(20) Pythagoras says it is: Monad (*the unit* or *oneness*), Nous, Psuchê.

(21) Vossius says it is: Jupiter (*divine power*), Minerva (*the Logos*), Juno (*divine progenitiveness*).

Subordinate. The orders of ANGELS are three times three, viz.: (1) Seraphim, (2) Cherubim, (3) Thrones, (4) Dominions, (5) Virtues, (6) Powers, (7) Principalities, (8) Archangels, (9) Angels.—*Dionysius the Areopagite.*

In heaven above
The effulgent bands in triple circles move.
Tasso: Jerusalem Delivered, xi. 13 (1575).

The CITIES OF REFUGE were three on each side the Jordan.

The FATES are three: Clotho (with her distaff, presides at birth), Lachêsis (spins the thread of life), Atrŏpos (cuts the thread).

The FURIES are three: Tisiponê, Alecto, Megæra.

The GRACES are three: Euphros'ynê (*cheerfulness of mind*), Aglaia (*mirth*), Thalî (*good-tempered jest*).

The JUDGES OF HADES are three: Minos (*the chief baron*), Æacus (*the judge of Europeans*), Rhadamanthus (*the judge of Asiatics and Africans*).

The MUSES are three times three.

Jupiter's thunder is three-forked (*trifidum*); Neptune's trident has three prongs; Pluto's dog Cerbĕrus has three heads. The rivers of hell are three times three, and Styx flows round it thrice three times.

In Scandinavian mythology, there are three times three earths; three times three worlds in Niflheim; three times three regions under the dominion of Hel.

According to a mediæval tradition, the heavens are three times three, viz. the Moon, Venus, Mercury, the Sun, Mars, Jupiter, Saturn, the fixed stars, and the primum mobîlê.

(2) Three a Symbolic Number.

(1) In the *Tabernacle* and the *Jewish Temple.*

The *Temple* consisted of three parts: the porch, the temple proper, and the holy of holies. It had three courts: the court of the priests, the court of the people, and the court of foreigners. The innermost court had three rows, and three windows in each row (1 *Kings* vi. 36; vii. 4).

¶ Similarly, Ezekiel's city had three gates on each side (*Ezek.* xlviii. 31). Cyrus left direction for the rebuilding of the temple: it was to be three score cubits in height, and three score cubits wide, and three rows of great stones were to be set up (*Ezra* vi. 3, 4). In like manner, the "new Jerusalem" is to have four times three foundations: (1) jasper, (2) sapphire, (3) chalcedony, (4) emerald, (5) sardonyx, (6) sardius, (7) chrysolyte, (8) beryl, (9) topaz, (10) chrysoprase, (11) jacinth, (12) amethyst. It is to have three gates fronting each cardinal quarter (*Rev.* xxi. 13-20).

(2) In the *Temple Furniture:* The golden candlestick had three branches on each side (*Exod.* xxv. 32); there were three bowls (ver. 33); the height of the altar was three cubits (*Exod.* xxvii. 1); there were three pillars for the hangings (ver. 14); Solomon's molten sea was supported on oxen, three facing each cardinal point (1 *Kings* vii. 25).

(3) *Sacrifices and Offerings:* A meat offering consisted of three tenth deals of fine flour (*Lev.* xiv. 10); Hannah offered up three bullocks when Samuel was devoted to the temple (1 *Sam.* i. 24); three sorts of beasts—bullocks, rams, and lambs—were appointed for offerings (*Numb.* xxix.); the Jews were commanded to keep three national feasts yearly (*Exod.* xxiii. 14-17); in all criminal charges three witnesses were required (*Deut.* xvii. 6).

(3) **Miscellaneous Threes.** Joshua sent three men from each tribe to survey the land of Canaan (*Josh.* xviii. 4). Job had three friends (*Job* ii. 11). Abraham was accosted by three men (angels), with whom he pleaded to spare the cities of the plain (*Gen.* xviii. 2). Nebuchadnezzar cast three men into the fiery furnace (*Dan.* iii. 24). David had three mighty men of valour, and one of them slew 300 of the Philistines with his spear (2 *Sam.* xxiii. 9, 18). Nebuchadnezzar's image was three score cubits high (*Dan.* iii. 1). Moses was hidden three months from the Egyptian police (*Exod.* ii. 2). The ark of the covenant was three

months in the house of Obed-edom (2 *Sam.* vi. 11). Balaam smote his ass three times before the beast upbraided him (*Numb.* xxii. 28). Samson mocked Delilah three times (*Judg.* xvi. 15). Elijah stretched himself three times on the child which he restored to life (1 *Kings* xvii. 21). The little horn plucked up three horns by the roots (*Dan.* vii. 8). The bear seen by Daniel in his vision had three ribs in its mouth (ver. 5). Joab slew Absalom with three darts (2 *Sam.* xviii. 14). God gave David the choice of three chastisements (2 *Sam.* xxiv. 12). The great famine in David's reign lasted three years (2 *Sam.* xxi. 1); so did the great drought in Ahab's reign (*Luke* iv. 25). There were three men transfigured on the mount, and three spectators (*Matt.* xvii. 1-4). The sheet was let down to Peter three times (*Acts* x. 16). There are three Christian graces: Faith, hope, and charity (1 *Cor.* xiii. 13). There are three that bear record in heaven, and three that bear witness on earth (1 *John* v. 7, 8). There were three unclean spirits that came out of the mouth of the dragon (*Rev.* xvi. 13).

So again. Every ninth wave is said to be the largest.

> [*They*] watched the great sea fall,
> Wave after wave, each mightier than the last;
> Till last, a ninth one, gathering half the deep
> And full of voices, slowly rose and plunged,
> Roaring, and all the wave was in a flame.
> *Tennyson: The Holy Grail* (1858-59).

A wonder is said to last three times three days. The scourge used for criminals is (or used to be) a "cat o' nine tails." Possession is nine points of the law, being equal to (1) money to make good a claim, (2) patience to carry a suit through, (3) a good cause, (4) a good lawyer, (5) a good counsel, (6) good witnesses, (7) a good jury, (8) a good judge, (9) good luck. Leases used to be granted for 999 years. Ordeals by fire consisted of three times three red-hot ploughshares.

There are three times three crowns recognized in heraldry, and three times three marks of cadency.

We show honour by a three times three in drinking a health.

The worthies are three Jews, three pagans, and three Christians: viz. Joshua, David, and Judas Maccabæus; Hector, Alexander, and Julius Cæsar; Arthur, Charlemagne, and Godfrey of Bouillon. The worthies of London are three times three also: (1) sir William Walworth, (2) sir Henry Pritchard, (3) sir William Sevenoke, (4) sir Thomas White, (5) sir John Bonham, (6) Christopher Croker, (7) sir John Hawkwood, (8) sir Hugh Caverley, (9) sir Henry Maleverer (*Richard Johnson: The Nine Worthies of London*).

∴ Those who take any interest in this subject can easily multiply the examples here set down to a much greater number. (See below, the *Welsh Triads.*)

Three Ardent Lovers of Britain (*The*): (1) Caswallawn son of Beli, the ardent lover of Flur daughter of Mugnach Gorr; (2) Tristan or Tristram son of Talluch, the ardent lover of Yseult wife of March Meirchawn his uncle, generally called king Mark of Cornwall; (3) Kynon son of Clydno Eiddin, the ardent lover of Morvyth daughter of Urien of Rheged.—*Welsh Triads.*

Three Battle Knights (*The*) in the court of king Arthur: (1) Cadwr earl of Cornwall; (2) Launcelot du Lac; (3) Owain son of Urien prince of Rheged, *i.e.* Cumberland and some of the adjacent lands. These three would never retreat from battle, neither for spear, nor sword, nor arrow; and Arthur knew no shame in fight when they were present.—*Welsh Triads.*

Three Beautiful Women (*The*) of the court of king Arthur: (1) Gwenhwyvar or Guenever wife of king Arthur; (2) Enid, who dressed in "azure robes," wife of Geraint; (3) Tegau or Tegau Euron.—*Welsh Triads.*

Three Blessed Rulers (*The*) of the island of Britain: (1) Bran or Vran, son of Llyr, and father of Caradawc (*Caractacus*). He was called "The Blessed" because he introduced Christianity into the nation of the Cymry from Rome; he learnt it during his seven years' detention in that city with his son. (2) Lleurig ab Coel ab Cyllyn Sant, surnamed "The Great Light." He built the cathedral of Llandaff, the first sanctuary of Britain. (3) Cadwaladyr, who gave refuge to all believers driven out by the Saxons from England.—*Welsh Triads*, xxxv.

Three Calenders (*The*), three sons of three kings, who assumed the disguise of begging dervishes. They had each lost one eye. The three met in the house of Zobeidê, and told their respective tales in the presence of Haroun-al-Raschid also in disguise. (See CALENDERS, p. 168.) —*Arabian Nights* ("The Three Calenders").

Three Chief Ladies (*The*) of the island of Britain: (1) Branwen daughter of king Llyr, "the fairest damsel in the world;" (2) Gwenhwyvar or Guenever wife of king Arthur; (3) Æthelfled the wife of Æthelred.

Three Closures (*The*) of the island of Britain: (1) The head of Vran son of Llyr, surnamed "The Blessed," which was buried under the White Tower of London, and so long as it remained there, no invader would enter the island. (2) The bones of Vortimer, surnamed "The Blessed," buried in the chief harbour of the island: so long as they remained there, no hostile ship would approach the coast. (3) The dragons buried by Lludd son of Beli in the city of Pharaon, in the Snowdon rocks. (See THREE FATAL DISCLOSURES.)—*Welsh Triads*, liii.

Three Counselling Knights (*The*) of the court of king Arthur: (1) Kynon or Cynon son of Clydno Eiddin; (2) Aron son of Kynfarch ap Meirchion Gul; (3) Llywarch Hên son of Elidir Lydanwyn. So long as Arthur followed the advice of these three, his success was invariable, but when he neglected to follow their counsel, his defeat was sure. —*Welsh Triads.*

Three Diademed Chiefs (*The*) of the island of Britain: (1) Kai son of Kyner, the sewer of king Arthur. He could transform himself into any shape he pleased. Always ready to fight, and always worsted. Half knight and half buffoon. (2) Trystan mab Tallwch, one of Arthur's three heralds, and one whom nothing could divert from his purpose; he is generally called sir Tristram. (3) Gwevyl mab Gwestad, the melancholy. "When sad, he would let one of his lips drop below his waist, while the other turned up like a cap upon his head."—*The Mabinogion*, 227.

Three Disloyal Tribes (*The*) of the island of Britain: (1) The tribe of Goronwy Pebyr, which refused to stand substitute for their lord, Llew Llaw Gyffes, when a poisoned dart was shot at him by Llech Goronwy; (2) the tribe of Gwrgi, which deserted their lord in Caer Greu, when he met Eda Glinmawr in battle (both were slain); (3) the tribe of Alan Vyrgan, which slunk away from their lord on his journey to Camlan, where he was slain.—*Welsh Triads*, xxxv.

Three Estates of the Realm: the Lords Spiritual, the Lords Temporal, and the Commonalty.

N.B.—The sovereign is not one of the three estates.

Three Fatal Disclosures (*The*) of the island of Britain: (1) That of the buried head of Vran "the Blessed" by king Arthur, because he refused to hold the sovereignty of the land except by his own strength; (2) that of the bones of Vortimer by Vortigern, out of love for Ronwen (*Rowena*) daughter of Hengist the Saxon; (3) that of the dragons in Snowdon by Vortigern, in revenge of the Cymryan displeasure against him; having this done, he invited over the Saxons in his defence. (See THREE CLOSURES.)—*Welsh Triads*, liii.

Three-Fingered Jack, the nickname of a famous negro robber, who was the terror of Jamaica in 1780. He was at length hunted down and killed in 1781.

Three Fishers (*The*), a poem by Charles Kingsley, telling how three fishers went to sea, and when morning came "three corpses lay on the shining sands" (1859).

Three Golden-Tongued Knights (*The*) in the court of king Arthur; (1) Gwalchmai, called in French Gawain son of Gwyar; (2) Drudwas son of Tryffin; (3) Eliwlod son of Madog ab Uthur. They never made a request which was not at once granted.—*Welsh Triads.*

Three Great Astronomers (*The*) of the island of Britain: (1) Gwydion son of Don. From him the Milky Way is called "Caer Gwydion." He called the constellation Cassiopeia "The Court of Don" or Llys Don, after his father; and the Corona Borealis he called "Caer Arianrod," after his daughter. (2) Gwynn son of Nudd. (3) Idris.—*Welsh Triads*, ii. 325.

Three Holy Tribes (*The*) of the island of Britain: (1) That of Bran or Vran, who introduced Christianity into Wales; (2) that of Cunedda Wledig; and (3) that of Brychan Brycheiniog.—*Welsh Triads*, xxxv.

Three Kings. In our line of kings we never exceed three reigns without interruption or catastrophe. (See KINGS OF ENGLAND, p. 573.)

Three Kings of Cologne (*The*), the three "Wise Men" who followed the guiding star "from the East" to Jerusalem, and offered gifts to the babe Jesus. Their names were Jaspar or Gaspar, Melchior, and Balthazar; or Apellius, Amĕrus, and Damascus; or Magalath, Galgalath, and Sarasin; or Ator, Sator, and Peratŏras. Klopstock, in his *Messiah*, says the Wise Men were six in number, and gives their names as Hadad, Selfma, Zimri, Mirja, Beled, and Sunith.

*** The toys shown in Cologne Cathedral as the "three kings" are called Gaspar, Melchior, and Balthazar.

Three Kings' Day, Twelfth Day or Epiphany, designed to commemorate the visit of the "three kings" or "Wise Men of the East" to the infant Jesus.

Three Learned Knights (*The*) of the island of Britain: (1) Gwalchmai ab Gwyar, called in French romances Gawain son of Lot; (2) Llecheu ab Arthur; (3) Rhiwallon with the broombush hair. There was nothing that man knew they did not know.—*Welsh Triads.*

Three-Leg Alley (London), now called Pemberton Row, Fetter Lane.

Three Letters (*A Man of*), a thief. A Roman phrase, from *fur*, "a thief."

> Tun' trium literarum homo
> Me vituperas? Fur!
> *Plautus: Aululariæ*, ii. 4.

Three Makers of Golden Shoes (*The*) of the island of Britain: (1) Caswallawn son of Beli, when he went to Gascony to obtain Flur. She had been abducted for Julius Cæsar, but was brought back by the prince. (2) Manawyddan son of Llyr, when he sojourned in Lloegyr (*England*). (3) Llew Llaw Gyffes, when seeking arms from his mother.—*Welsh Triads*, cxxiv.

> "What craft shall we take?" said Manawyddan. ... "Let us take to making shoes." ... So he bought the best cordwal ... and got the best goldsmith to make clasps ... and he was called one of the three makers of gold shoes.—*The Mabinogion* ("Manawyddan," twelfth century).

Three-Men Wine. Very bad wine is so called, because it requires one man to hold the victim, a second to pour the wine down his throat, and the third is the victim made to drink it.

Abraham Santa Clara, the preaching friar, calls the wine of Alsace "three-men wine."

Three per Cents. "The sweet simplicity of the three per cents." This was the saying of Dr. Scott (lord Stowell), brother of lord Eldon the great Admiralty judge.

Three Robbers (*The*). The three stars in Orion's belt are said to be "three robbers climbing up to rob the Ranee's silver bedstead."—*Miss Frere: Old Deccan Days*, 28.

Three Stayers of Slaughter (*The*): (1) Gwgawn Gleddyvrud; the name of his horse was Buchestom. (2) Morvran eil Tegid. (3) Gilbert mab Cadgyffro.—*Welsh Triads*, xxix.

Three Tailors of Tooley Street (*The*), three worthies, who held a meeting in Tooley Street for the redress of popular grievances, and addressed a petition to the House of Commons, while Canning was prime minister, beginning, "We, the people of England."

(Tooley Street is in Southwark, London.)

¶ The "deputies of Vaugirard" presented themselves before Charles VIII. of France. When the king asked how many there were, the usher replied, "Only one, an please your majesty."

Three Tragic Stories of Ancient Ireland. (See USNACH.)

Three Tribe Herdsmen of Britain (*The*): (1) Llawnrodded Varvawe, who tended the milch cows of Nudd Hael son of Senyllt; (2) Bennren, who kept the herd of Caradawc son of Brân, Glamorganshire; (3) Gwdion son of Don the enchanter, who kept the kine of Gwynedd above the Conway. All these herds consisted of 21,000 milch cows.—*Welsh Triads*, lxxxv.

Three Tyrants of Athens (*The*): Pisistrătos (B.C. 560-490), Hippias and Hipparchos (B.C. 527-490).

(The two brothers reigned conjointly from 527-514, when the latter was murdered.)

Three Unprofessional Bards (*The*) of the island of Britain: (1) Rhyawd son of Morgant; (2) king Arthur; (3) Cadwallawn son of Cadvan.—*Welsh Triads*, lxxxix. 113.

Three Warnings, a poem by Mrs. Piozzi, showing that the infirmities of age, such as the loss of physical strength, of hearing, and of sight, are three warnings of approaching decay (about 1800).

Three Weeks after Marriage, a comedy by A. Murphy (1776). Sir Charles Racket has married the daughter of a rich London tradesman, and three weeks of the honeymoon having expired, he comes on a visit to the lady's father, Mr. Drugget. Old Drugget plumes himself on his aristocratic son-in-law, so far removed from the vulgar brawls of meaner folk. On the night of their arrival, the bride and bridegroom quarrel about a game of whist; the lady maintained that sir Charles ought to have played a diamond instead of a club. So angry is sir Charles that he resolves to have a divorce; and although the quarrel is patched up, Mr. Drugget has seen enough of the *beau monde* to decline the alliance of Lovelace for his second daughter, whom he gives to a Mr. Woodley.

Pope and Gay wrote a farce called *Three Hours after Marriage* (1717).

Three Writers (*The*). (See SCRIPTORES TRES, p. 973.)

Thresher (*Captain*), the feigned leader of a body of lawless Irishmen, who attacked, in 1806, the collectors of tithes and their subordinates.

¶ Captain Right was a leader of the rebellious peasantry in the south of Ireland in the eighteenth century.

¶ Captain Rock was the assumed name of a leader of Irish insurgents in 1822.

Throgmorton Street (London). So named from sir Nicholas Throckmorton, banker (1513–1571).

(Sir Nicholas took part in Wyatt's rebellion.)

Thrummy-Cap, a sprite which figures in the fairy tales of Northumberland. He was a "queer-looking little auld man," whose scene of exploits generally lay in the vaults and cellars of old castles. John Skelton, in his *Colyn Clout*, calls him Tom-a-Thrum, and says that the clergy could neither write nor read, and were no wiser than this cellar sprite.

Thrush (*Song of the*).

White hat, white hat;
Cherry do, cherry do;
Pretty Joe, pretty Joe.

The Storm Thrush, calling for rain, says—

Bill Peters, Bill Peters,
Bill Peters, Bill Peters,
Kiss me quick.

Thu'le (2 *syl.*), the most remote northern portion of the world known to the ancient Greeks and Romans; but whether an island or part of a continent nobody knows. It is first mentioned by Pythĕas, the Greek navigator, who says it is "six days' sail from Britain," and that its climate is a "mixture of earth, air, and sea." Ptolemy, with more exactitude, tells us that the 63° of north latitude runs through the middle of Thulê, and adds that "the days there are at the equinoxes twenty-four hours long." Generally supposed to be the Faroe Islands. Perhaps it was Iceland.

(No place has a day of twenty-four hours long at either equinox; but anywhere beyond either polar circle the day is twenty-four hours long at one of the solstices.)

Suidas says it was so called from Thulus, its most ancient king.

(Antonius Diogenês, a Greek, wrote a romance on "The Incredible Things beyond Thulê" (*Ta huper Thoulen Apista*), which has furnished the basis of many subsequent tales. The work is not extant, but Photius gives an outline of its contents in his *Bibliotheca.*)

Thumb (*Tom*), a dwarf no bigger than a man's thumb. He lived in the reign of king Arthur, by whom he was knighted. He was the son of a common ploughman, and was killed by the poisonous breath of a spider in the reign of Thunstone, the successor of king Arthur.

Amongst his adventures may be mentioned the following:—He was lying one day asleep in a meadow, when a cow swallowed him as she cropped the grass. At another time, he rode in the ear of a horse. He crept up the sleeve of a giant, and so tickled him that he shook his sleeve, and Tom, falling into the sea, was swallowed by a fish. The fish being caught and carried to the palace, gave the little man his introduction to the king.

∴ The oldest version extant of this nursery tale is in rhyme, and bears the following title:—*Tom Thumb, His Life and Death; wherein is declared many marvailous acts of manhood, full of wonder and strange merriments. Which little knight lived in king Arthur's time, and was famous in the court of Great Brittaine. London: printed for John Wright,* 1630 (Bodleian Library). It begins thus—

In Arthur's court Tom Thumbe did live—
A man of mickle might,
The best of all the Table Round,
And eke a doughty knight.

His stature but an inch in height,
Or quarter of a span;
Then thinke you not this little knight
Was prou'd a valiant man?

N.B.—"Great Britain" was not a recognized term till 1701 (queen Anne), when the two parliaments of Scotland and England were united. Before that time, England was called "South Britain," Scotland "North Britain," and Brittany "Little Britain." The date 1630 would carry us back to the reign of Charles I.

Fielding, in 1730, wrote a burlesque opera called *Tom Thumb*, which was altered in 1778 by Kane O'Hara. Dr. Arne wrote the music to it, and his "daughter (afterwards Mrs. Cibber), then only 14, acted the part of 'Tom Thumb' at the Haymarket Theatre."—*Davies: Life of Garrick.*

N.B.—Here again the dates do not correctly fit in. Mrs. Cibber was born in 1710, and must have been 20 when Fielding produced his opera of *Tom Thumb.*

Thumb (*General Tom*), a dwarf exhibited in London in 1846. His real name was Charles S. Stratton. At the age of 25, his height was 25 inches, and his weight 25 lbs. He was born at Bridgeport, Connecticut, United States, in 1832, and died in January, 1879.

They rush by thousands to see Tom Thumb. They push, they fight, they scream, they faint, they cry, "Help!" and "Murder!" They see my bills and caravan, but do not read them. Their eyes are on them, but their sense is gone. . . . In one week 12,000 persons paid to see Tom Thumb, while only 133 paid to see my "Aristides."—*Haydon* (the artist); *MS. Diary.*

Thunder prognosticates evil according to the day of the week on which it occurs.

Sondayes thundre shoulde brynge the deathe of learned men, judges, and others; Mondayes thundre, the deathe of women; Tuesdayes thundre, plentie of graine; Wednesdayes thundre, the deathe of harlottes and other blodshede; Thursdayes thundre, plentie of shepe and corne; Fridayes thundre, the slaughter of a great man and other horrible murders; and Saturdayes thundre, a generall pestilent plague and great deathe. —*Digges: A Prognostication Everlasting of Right Good Effects* (1556).

Thunder (*The Giant*), a giant who fell into a river and was killed, because Jack cut the ropes which suspended a bridge that the giant was crossing.—*Jack the Giant-Killer.*

Thunder (*The Sons of*). James and John, the sons of Zebedee, were called "Boaner'gês."—*Luke* ix. 54; *Mark* iii. 17.

Thunder and Lightning. Stephen II. of Hungary was surnamed *Tonnant* (1100, 1114-1131).

Thunderbolt (*The*). Ptolemy king of Macedon, eldest son of Ptolemy Sotêr I., was so called from his great impetuosity (B.C. *, 285-279).

¶ Handel was called by Mozart "The Thunderbolt" (1684-1759).

Thunderbolt of Italy (*The*), Gaston de Foix, nephew of Louis XII. (1489-1512).

Thunderbolt of War (*The*). Roland is so called in Spanish ballads.

Tisaphernês is so called in Tasso's *Jerusalem Delivered*, xx. (1575).

Thunderer (*The*), the *Times* newspaper. This popular name was first given to the journal in allusion to a paragraph in one of the articles contributed by captain Edward Sterling, while Thomas Barnes was editor.

We thundered forth the other day an article on the subject of social and political reform.

Some of the contemporaries caught up the expression, and called the *Times* "The Thunderer." Captain Sterling used to sign himself "Vetus" before he was placed on the staff of the paper.

Thundering Legion (*The*), the twelfth legion of the Roman army under Marcus Aurêlius acting against the Quadi, A.D. 174. It was shut up in a defile, and reduced to great straits for want of water, when a body of Christians, enrolled in the legion, prayed for relief. Not only was rain sent, but the thunder and lightning so terrified the foe that a complete victory was obtained, and the legion was ever after called "The Thundering Legion."—*Dion Cassius: Roman History*, lxxi. 8; *Eusebius: Ecclesiastical History*, v. 5. (Probably fabulous.)

¶ The Theban legion, *i.e.* the legion raised in the Thebaïs of Egypt, and composed of Christian soldiers led by St. Maurice, was likewise called "The Thundering Legion."

¶ The term "Thundering Legion" existed before either of these two were so called.

Thunstone (2 *syl.*), the successor of king Arthur, in whose reign Tom Thumb was killed by a spider.—*Tom Thumb.*

Thu'rio, a foolish rival of Valentine for the love of Silvia daughter of the duke of Milan.—*Shakespeare: The Two Gentlemen of Verona* (1595).

Thursday is held unlucky by the Swedes; so is it with the Russians,

especially in Esthonia. Friday is the unlucky day with Christians, because Jesus was crucified on a Friday.

Thursday (*Black*). February 6, 1851, is so called in the colony of Victoria, from a terrible bush fire which occurred on that day (see p. 124).

Thwacker (*Quartermaster*), in the dragoons.—*Sir W. Scott: Redgauntlet* (time, George III.).

Thwackum, in Fielding's novel, *The History of Tom Jones, a Foundling* (1749).

Thyamis, an Egyptian thief, native of Memphis. Theagĕnês and Chariclēa being taken by him prisoners, he fell in love with the lady, and shut her up in a cave for fear of losing her. Being closely beset by another gang stronger than his own, he ran his sword into the heart of Chariclea, that she might go with him into the land of shadows, and be his companion in the future life.—*Heliodorus: Æthiopica.*

> Like to the Egyptian thief, at point of death,
> Kill what I love.
> *Shakespeare: Twelfth Night,* act v. sc. 1 (1614).

Thyeste'an Banquet (in Latin, *cæna Thyestæ*), a cannibal feast. Thyestês was given his own two sons to eat in a banquet served up to him by his brother Atreus [*At.truce*].

¶ Procnê and Philomēna served up to Tereus (2 *syl.*) his own son Itys.

(Milton accents the word on the second syllable in *Paradise Lost,* x. 688, but then he calls Chalybe'an, (*Samson Agonistes,* 133) "Chalyb'ean," Ægе'an (*Paradise Lost,* i. 745) "Æ'gean," and Cambuscan' he calls "Cambus'can.")

Thyeste'an Revenge, blood for blood, tit for tat of bloody vengeance.

(1) Thyestês seduced the wife of his brother Atreus (2 *syl.*), for which he was banished. In his banishment he carried off his brother's son Plisthĕnês, whom he brought up as his own child. When the boy was grown to manhood, he sent him to assassinate Atreus, but Atreus slew Plisthenês, not knowing him to be his son. The corresponding vengeance was this: Thyestês had a son named Ægisthos, who was brought up by king Atreus as his own child. When Ægisthos was grown to manhood, the king sent him to assassinate Thyestês, but the young man slew Atreus instead.

(2) Atreus slew his own son Plisthenês, thinking him to be his brother's child. When he found out his mistake, he pretended to be reconciled to his brother, and asked him to a banquet. Thyestês went to the feast, and ate part of his own two sons, which had been cooked, and were set before him by his brother.

(3) Thyestês defiled the wife of his brother Atreus, and Atreus married Pelopia the unwedded wife of his brother Thyestês. It was the son of this woman by Thyestês who murdered Atreus (his uncle and father-in-law).

∴ The tale of Atreus and that of Œdĭpus are the two most lamentable stories of historic fiction, and in some points resemble each other: Thus Œdipus married his mother, not knowing who she was; Thyestês seduced his daughter, not knowing who she was. Œdipus slew his father, not knowing who he was; Atreus slew his son, not knowing who he was. Œdipus was driven from his throne by the sons born to him by his own mother; Atreus [*At.truce*] was killed by the natural son of his own wife.

Thymbræ'an God (*The*), Apollo; so called from a celebrated temple raised to his honour on a hill near the river Thymbrius.

> The Thymbræan god
> With Mars I saw and Pallas.
> *Dante: Purgatory,* xii. (1308).

Thyrsis, a herdsman introduced in the *Idylls* of Theocritos, and in Virgil's *Eclogue,* vii. Any shepherd or rustic is so called.

> Hard by, a cottage chimney smokes
> From betwixt two aged oaks,
> Where Corydon and Thyrsis, met,
> Are at their savoury dinner set.
> *Milton: L'Allegro* (1638).

Thyrsis, a monody on Arthur Hugh Clough, by Matthew Arnold.

Thyrsus, a long pole with an ornamental head of ivy, vine leaves, or a fir cone, carried by Bacchus and by his votaries at the celebration of his rites. It was emblematic of revelry and drunkenness.

> [*I will*] abash the frantic thyrsus with my song.
> *Akenside: Hymn to the Naiads* (1767).

Tibbs (*Beau*), a poor, clever, dashing young spark, who had the happy art of fancying he knew all the *haut monde,* and that all the *monde* knew him; that his garret was the choicest spot in London for its commanding view of the Thames; that his wife was a lady of distinguished airs; and that his infant daughter would marry a peer. He took off his hat to every man and woman of fashion, and

made out that dukes, lords, duchesses, and ladies addressed him simply as Ned. His hat was pinched up with peculiar smartness; his looks were pale, thin, and sharp; round his neck he wore a broad black ribbon, and in his bosom a glass pin; his coat was trimmed with tarnished lace; and his stockings were silk. Beau Tibbs interlarded his rapid talk with fashionable oaths, such as, "Upon my soul! egad!"

"I was asked to dine yesterday," he says, "at the duchess of Piccadilly's. My lord Mudler was there. 'Ned,' said he, 'I'll hold gold to silver I can tell you where you were poaching last night . . . I hope, Ned, it will improve your fortune.' 'Fortune, my lord? five hundred a year at least—great secret—let it go no further.' My lord took me down in his chariot to his country seat yesterday, and we had a *tête-à-tête* dinner in the country." "I fancy you told us just now you dined yesterday at the duchess's in town." "Did I so?" replied he coolly. "To be sure, egad! now I do remember—yes, I had two dinners yesterday."—*Letter liv.*

Mrs. Tibbs, wife of the beau, a slattern and a coquette, much emaciated, but with the remains of a good-looking woman. She made twenty apologies for being in *dishabille;* but had been out all night with the countess. Then, turning to her husband, she added, "And his lordship, my dear, drank your health in a bumper." Ned then asked his wife if she had given orders for dinner. "You need make no great preparation—only we three. My lord cannot join us to-day—something small and elegant will do, such as a turbot, an ortolan, a——"

"Or," said Mrs. Tibbs, "what do you think, my dear, of a nice bit of ox-cheek, dressed with a little of my own sauce?" "The very thing," he replies; "it will eat well with a little beer. His grace was very fond of it, and I hate the vulgarity of a great load of dishes." The citizen of the world now thought it time to decamp, and took his leave, Mrs. Tibbs assuring him that dinner would certainly be quite ready in two or three hours.—*Letter lv.*

Mrs. Tibbs's lady's-maid, a vulgar, brawny Scotchwoman. "Where's my lady?" said Tibbs, when he brought to his garret his excellency the ambassador of China. "She's a-washing your twa shirts at the next door, because they won't lend us the tub any longer."—*Goldsmith: A Citizen of the World* (1759).

Tibert (*Sir*), the name of the cat, in the beast-epic of *Reynard the Fox* (1498).

Tibet Talkapace, a prating handmaid of Custance the gay and rich widow vainly sought by Ralph Roister Doister.—*Nicholas Udall: Ralph Roister Doister* (first English comedy, 1534).

The metre runs thus—

I hearde our nourse speake of an husbande to-day
Ready for our mistresse, a rich man and gay;
And we shall go in our French hoodes every day . . .
Then shall ye see Tibet, sires, treade the mosse so trimme . . .
Not lumperdes, clumperdes, like our Spanish Rig.

Tibs (*Mr.*), a most "useful hand." He will write you a receipt for the bite of a mad dog, tell you an Eastern tale to perfection, and understands the business part of an author so well that no publisher can humbug him. You may know him by his peculiar clumsiness of figure, and the coarseness of his coat; but he never forgets to inform you that his clothes are all paid for. (See TIBBS.)—*Goldsmith: A Citizen of the World*, xxix. (1759).

Tibs's Eve (*St.*), never. St. Tibs is a corruption of St. Ubes. There is no such saint in the calendar; and therefore St. Tibs's Eve falls on the Greek Kalends. (See NEVER, p. 750.)

Tibullus, a Roman poet, contemporary with Virgil and Horace. His *Elegies* are models of good taste, wholly devoid of affectation or striving after effect.

(English translations by John Granger, 1758; and by James Cranstoun, 1872.)

The French Tibullus, the chevalier Evariste de Parny (1753-1814).

Tiburce (2 or 3 *syl.*), brother of Valirian, converted by St. Cecile, his sister-in-law, and baptized by pope Urban. Being brought before the prefect Almachius, and commanded to worship the image of Jupiter, he refused to do so, and was decapitated.—*Chaucer: Canterbury Tales* ("Second Nun's Tale," 1388).

*** When "Tiburce" is followed by a vowel it is made 2 *syl.*, when by a consonant it is 3 *syl.*, as—

And after this, Tiburce in good entente (3 *syl.*)
With Valirian to pope Urban went.
At this thing scke unto Tiburce tolde (3 *syl.*).
Chaucer.

Tibur'zio, commander of the Pisans in their attack upon Florence, in the fifteenth century. The Pisans were thoroughly beaten by the Florentines, led by Lu'ria a Moor, and Tiburzio was taken captive. Tiburzio tells Luria that the men of Florence will cast him off after peace is established, and advises him to join Pisa. This Luria is far too noble to do, but he grants Tiburzio his liberty. Tiburzio, being examined by the council of Florence, under the hope of finding some cause of censure against the Moor, to lessen or cancel their obligation to him, "testifies to his unflinching probity," and the council could find no cause of blame; but Luria, by poison, relieves

the ungrateful state of its obligation to him.—*R. Browning: Luria.*

Tichborne Dole (*The*). When lady Mabella was dying, she requested her husband to grant her the means of leaving a charitable bequest. It was to be a dole of bread, to be distributed annually on the Feast of the Annunciation, to any who chose to apply for it. Sir Roger, her husband, said he would give her as much land as she could walk over while a billet of wood remained burning. The old lady was taken into the park, and managed to crawl over twenty-three acres of land, which was accordingly set apart, and is called "The Crawls" to this hour. When the lady Mabella was taken back to her chamber, she said, "So long as this dole is continued, the family of Tichborne shall prosper; but immediately it is discontinued, the house shall fall, from the failure of an heir male. This," she added, "will be when a family of seven sons is succeeded by one of seven daughters. The custom began in the reign of Henry II., and continued till 1796, when, singularly enough, the baron had seven sons and his successor seven daughters, and Mr. Edward Tichborne, who inherited the Doughty estates, dropping the original name, called himself sir Edward Doughty.

Tickell (*Mark*), a useful friend, especially to Elsie Lovell.—*Wybert Reeve: Parted.*

Tickler (*Timothy*), an ideal portrait of Robert Sym, a lawyer of Edinburgh (1750–1844).—*Wilson: Noctes Ambrosianæ* (1822–36).

Tiddler. (See TOM TIDDLER'S GROUND.)

Tiddy-Doll, a nickname given to Richard Grenville lord Temple (1711–1770).

Tide-Waiters (*Ecclesiastical*). So the Rev. lord Osborne (S. G. O.) calls the clergy in convocation whose votes do not correspond with their real opinions.

Tider (*Robin*), one of the servants of the earl of Leicester.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Tiffany, Miss Alscrip's lady's-maid; pert, silly, bold, and a coquette.—*Burgoyne: The Heiress* (1781).

Tigernach, oldest of the Irish annalists. His annals were published in Dr. O'Connor's *Rerum Hibernicarum Scriptores Veteres*, at the expense of the duke of Buckingham (1814–1826).

Tigg (*Montague*), a clever impostor, who lives by his wits. He starts a bubble insurance office—"the Anglo-Bengalee Company"—and makes considerable gain thereby. Having discovered the attempt of Jonas Chuzzlewit to murder his father, he compels him to put his money in the "new company," but Jonas finds means to murder him.—*Dickens: Martin Chuzzlewit* (1844).

Tiglath-Pile'ser, son of Pul, second of the sixth dynasty of the new Assyrian empire. The word is *Tiglath Pul Assur*, "the great tiger of Assyria."

Tigra'nes (3 *syl.*), one of the heroes slain by the impetuous Dudon soon after the arrival of the Christian army before Jerusalem.—*Tasso: Jerusalem Delivered*, iii. (1575).

Tigra'nes (3 *syl.*), king of Arme'nia.—*Fletcher: A King or No King* (1619).

Tigress Nurse (*A*). Tasso says that Clorinda was suckled by a tigress.—*Jerusalem Delivered*, xii.

¶ Roman story says Romulus and Remus were suckled by a she-wolf.

¶ Orson, the brother of Valentine, was suckled by a she-bear, and was brought up by an eagle.—*Valentine and Orson.*

Tilburi'na, the daughter of the governor of Tilbury Fort; in love with Whiskerandos. Her love-ravings are the crest unto the crest of burlesque tragedy (see act ii. 1).—*Sheridan: The Critic* (1779).

An oyster may be crossed in love," says the gentle Tilburina.—*Sir W. Scott.*

Tilbury Fort (*The governor of*), father of Tilburina; a plain, matter-of-fact man, with a gushing, romantic, and love-struck daughter. In Mr. Puff's tragedy *The Spanish Armada.*—*Sheridan: The Critic* (1779).

Tim (*Tiny*), the little son of Bob Cratchit (a clerk in Scrooge's office).—*Dickens: Christmas Carol* (1843).

Tim Syllabub, a droll creature, equally good at a rebus, a riddle, a bawdy song, or a tabernacle hymn. You may easily recognize him by his shabby finery, his frizzled hair, his dirty shirt, and his half-genteel, but more than half-shabby dress.—*Goldsmith: A Citizen of the World*, xxix. (1759).

Times (*The*), a newspaper founded by John Walter, in 1785. It was first called *The London Daily Universal Register;* in 1788 the words *The Times or . . .* were added. This long title was never tolerated by the public, which always spoke of the journal as *The Register*, till the original title was suppressed, and the present title, *The Times*, remained. In 1803 John Walter, son of the founder, became manager, and greatly improved the character of the paper, and in 1814 introduced a steam press. He died in 1847, and was succeeded by his son John Walter III. In the editorial department, John (afterwards "sir John") Stoddart (nicknamed "Dr. Slop"), who began to write political articles in *The Times* in 1810, was appointed editor in 1812, but in 1816 was dismissed for his rabid hatred of Napoleon. He tried to establish an opposition journal, *The New Times*, which proved an utter failure. Sir John Stoddart was succeeded by John Stebbing; then followed Thomas Barnes ("Mr. T. Bounce"), who remained editor till his death, in 1841. W. F. A. Delane came next, and continued till 1858, when his son, John Thaddeus Delane (who died in 1879), succeeded him.

⁂ Called "The Thunderer" from an article contributed by captain E. Sterling, beginning, "We thundered forth the other day an article on the subject of social and political reform;" and "The Turnabout," because its politics are guided by the times, and are not fossilized whig or tory.

Tim'ias, king Arthur's 'squire. He went after the "wicked foster," from whom Florimel fled, and the "foster" with his two brothers, falling on him, were all slain. Timias, overcome by fatigue, now fell from his horse in a swoon, and Belphœbê the huntress, happening to see him fall, ran to his succour, applied an ointment to his wounds, and bound them with her scarf. The 'squire, opening his eyes, exclaimed, "Angel or goddess; do I call thee right?" "Neither," replied the maid, "but only a wood-nymph." Then was he set upon his horse and taken to Belphœbê's pavilion, where he soon "recovered from his wounds, but lost his heart" (bk. iii. 6). In bk. iv. 7 Belphœbê subsequently found Timias in dalliance with Amoret, and said to him, "Is this thy faith?" She said no more, "but turned her face and fled." This is an allusion to sir Walter Raleigh's amour with Elizabeth Throgmorton (*Amoret*), one of the queen's maids of honour, which drew upon sir Walter (*Timias*) the passionate displeasure of his royal mistress (*Belphœbê* or queen Elizabeth).—*Spenser: Faërie Queene*, iii. (1590).

Timms (*Corporal*), a non-commissioned officer in Waverley's regiment.—*Sir W. Scott: Waverley* (time, George II.).

Timo'leon, the Corinthian. He hated tyranny, and slew his own brother, whom he dearly loved, because he tried to make himself absolute in Corinth. "Timophânês he loved, but freedom more."

> The fair Corinthian boast
> Timoleon, happy temper, mild and firm,
> Who wept the brother while the tyrant bled.
> *Thomson: The Seasons* ("Winter," 1726)

Timon, in Pope's *Moral Essays* (epistle iv.), is meant for the first duke of Chandos, who had a great passion for splendid buildings. His seat, described in the poem, was called "Canons."

Timon of Athens, the Man-hater, who lived in the time of the Peloponnesian war. Shakespeare has a drama so called (1609). The drama begins with the joyous life of Timon, and his hospitable extravagance; then launches into his pecuniary embarrassment, and the discovery that his "professed friends" will not help him; and ends with his flight into the woods, his misanthropy, and his death.

> When he [*Horace Walpole*] talked misanthropy, he out-Timoned Timon.—*Macaulay.*

⁂ On one occasion, Timon said, "I have a fig tree in my garden which I once intended to cut down; but I shall let it stand, that any one who likes may go and hang himself on it."

Lord Lytton wrote a poem called *The New Timon*, (1845). Shadwell wrote a play called *Timon of Athens, the Man-Hater* (1678).

Timon's Banquet, nothing but cover and warm water. Being shunned by his friends in adversity, he pretended to have recovered his money, and invited his false friends to a banquet. The table was laden with covers, but when the contents were exposed, nothing was provided but lukewarm water. (See SCHACABAC, p. 967.)—*Shakespeare: Timon of Athens*, act iii. sc. 6 (1609).

Timoth'eos, a musician, who charged double fees to all pupils who had learned

music before.—*Quintilian: De Institutione Oratoria*, ii. 3.

Ponocrates made him forget all that he [*Gargantua*] had learned under other masters, as Timothéus did to his disciples who had been taught music by others.—*Rabelais: Gargantua*, I. 23 (1533).

Timotheus, placed on high
Amid the tuneful quire,
With flying fingers touched the lyre.
Dryden: Alexander's Feast (1697).

Timothy (*Old*), ostler at John Mengs's inn at Kirchhoff.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Timothy Quaint, the whimsical but faithful steward of governor Heartall. Blunt, self-willed, but loving his master above all things, and true to his interests. —*Cherry: The Soldier's Daughter* (1804).

Ti'murkan the Tartar, and conqueror of China. After a usurpation of twenty years, he was slain in a rising of the people by Zaphimri "the orphan of China."

My mind's employed on other arts:
To sling the well-stored quiver
Over this arm, and wing the darts
At the first reindeer sweeping down the vale,
Or up the mountain straining every nerve;
To vault the neighing steed, and urge his course,
Swifter than whirlwinds, through the ranks of war;—
These are my passions, this my only science.
Raised from a soldier to imperial sway,
I still will reign in terror.
Murphy: The Orphan of China, iv. 2. (1759).

Tinacrio "the Sage," father of Micomico'na queen of Micom'icon, and husband of queen Zaramilla. He foretold that after his death his daughter would be dethroned by the giant Pandafilando, but that in Spain she would find a champion in don Quixote who would restore her to the throne. This never comes to pass, as don Quixote is taken home in a cage without entering on the adventure.—*Cervantes: Don Quixote*, I. iv. 3 (1605).

Tinclarian Doctor (*The Great*), William Mitchell, a whitesmith and tinplate worker of Edinburgh, who published *Tinkler's Testament*, dedicated to queen Anne, and other similar works.

The reason why I call myself the Tinclarian doctor is because I am a tinklar, and cures old pans and lantruns. —*Introduction to Tinkler's Testament.*

*** Uniformity of spelling must not be looked for in the "doctor's" book. We have "Tinklar," "Tinkler," and "Tinclar-ian."

Tinderbox (*Miss Jenny*), a lady with a moderate fortune, who once had some pretensions to beauty. Her elder sister happened to marry a man of quality, and Jenny ever after resolved not to disgrace herself by marrying a tradesman. Having rejected many of her equals, she became at last the governess of her sister's children, and had to undergo the drudgery of three servants without receiving the wages of one.—*Goldsmith: A Citizen of the World*, xxviii. (1759).

Tinker (*The Immortal* or *The Inspired*), John Bunyan (1628–1688).

¶ Elihu Burritt, United States, is called "The Learned Blacksmith" (1811–1879).

Tinsel (*Lord*), a type of that worst specimen of aristocracy, which ignores all merit but blue blood, and would rather patronize a horse-jockey than a curate, scholar, or poor gentleman. He would subscribe six guineas to the concerts of signor Cantata, because lady Dangle patronized him, but not one penny to "languages, arts, and sciences," as such. —*Knowles: The Hunchback* (1831).

Tintag'el or TINTAGIL, a strong and magnificent castle on the coast of Cornwall, said to have been the work of two giants. It was the birthplace of king Arthur, and subsequently the royal residence of king Mark. Dunlop asserts that vestiges of the castle still exist.

They found a naked child upon the sands
Of dark Tintagil by the Cornish sea,
And that was Arthur.
Tennyson: Guinevere (1858).

Tinto (*Dick*), a poor artist, son of a tailor in the village of Langdirdum. He is introduced as a lad in the *Bride of Lammermoor*, I. This was in the reign of William III. He is again introduced in *St. Ronan's Well*, i., as touching up the signboard of Meg Dods, in the reign of George III. As William III. died in 1702, and George III. began to reign in 1760, Master Dick must have been a patriarch when he worked for Mrs. Dods.—*Sir W. Scott: Bride of Lammermoor* (1819); *St. Ronan's Well* (1823).

Meg Dods agreed with the celebrated Dick Tinto to repaint her father's sign, which had become rather undecipherable. Dick accordingly gilded the bishop's crook, and augmented the horrors of the devil's aspect, until it became a terror to all the younger fry of the school-house.—*Sir W. Scott: St. Ronan's Well*, I. (1823).

Tintoretto, the historical painter, whose real name was Jacopo Robusti. He was called *Il Furioso* from the extreme rapidity with which he painted (1512–1594).

Tintoretto of England (*The*). W. Dobson was called "The Tintoret of England" by Charles I. (1610–1646).

Tintoretto of Switzerland (*The*), John Huber (eighteenth century).

Tiphany, the mother of the three kings of Cologne. The word is manifestly a corruption of St. Epiphany, as Tibs is of St. Ubes, Taudry of St. Audry, Tooley [Street] of St. Olaf, Telder of St. Ethelred, and so on.

Scores of the saints have similarly manufactured names.

Ti'phys, pilot of the Argonauts; hence any pilot.

Many a Tiphys ocean's depths explore,
To open wondrous ways untried before.
Ariosto: Orlando Furioso, viii. (Hoole).

*** Another name for a pilot or guiding power is Palinūrus; so called from the steersman of Ænēas.

E'en Palinurus nodded at the helm.
Pope: The Dunciad, iv. 614 (1742).

Tippins (*Lady*), an old lady "with an immense obtuse, drab, oblong face, like a face in a tablespoon; and a dyed long walk' up the top of her head, as a convenient public approach to the bunch of false hair behind." She delights "to patronize Mrs. Veneering," and Mrs. Veneering is delighted to be patronized by her ladyship.

Lady Tippins is always attended by a lover or two, and she keeps a little list of her lovers, and is always booking a new lover or striking out an old lover, or putting a lover in her black list, or promoting a lover to her blue list, or adding up her lovers, or otherwise posting her book, which she calls her Cupidon.—*Dickens: Our Mutual Friend*, ii. (1864).

Tipple, in Dudley's *Flitch of Bacon*, first introduced John Edwin into notice (1750–1790).

Edwin's "Tipple," in the *Flitch of Bacon*, was an exquisite treat.—*Boaden*.

Tippoo Saib (*Prince*), son of Hyder Ali nawaub of Mysore.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Tips or "Examination Crams." Recognized stock pieces of what is called "book work" in university examinations used to be, before the reform: Fernat's theorem; the "Ludus Trojanus" in Virgil's *Æneid* (bk. vi.); Agnesi's "Witch;" the "Cissoid" of Diocles; and the famous fragment of Solon, generally said to be by Euripidēs.

In law examinations the stock pieces used to be: the *Justinian* of Sandars; the *Digest of Evidence* of sir James Stephen; and the *Ancient Law* of sir Henry Maine.

(The following were recognized primers: —Mill's *Logic*; Spencer's *First Principles*; Maine's *Ancient Law*; Lessing's *Laocoon*; Ritter and Preller's *Fragmenta*; Wheaton's *International Law*.)

Tiptoe, footman to Random and Scruple. He had seen better days, but, being found out in certain dishonest transactions, had lost grade, and "Tiptoe, who once stood above the world," came into a position in which "all the world stood on Tiptoe." He was a shrewd, lazy, knowing rascal, better adapted to dubious adventure, but always sighing for a snug berth in some wealthy, sober, old-fashioned, homely, county family, with good wages, liberal diet, and little work to do.—*Colman: Ways and Means* (1788).

Tiran'te the White, the hero and title of a romance of chivalry.

"Let me see that book," said the curé; "we shall find in it a fund of amusement. Here we shall find that famous knight don Kyrie Elyson of Montalban, and Thomas his brother, with the knight Fonseca, the battle which Detrianté fought with Alano, the stratagems of the Widow Tranquil, the amour of the empress with her 'squire, and the witticisms of lady Brillianta. This is one of the most amusing books ever written."—*Cervantes: Don Quixote*, I. i. 6 (1605).

Tiresias, a Theban soothsayer, blind from boyhood. It is said that Athēna deprived him of sight, but gave him the power of understanding the language of birds, and a staff as good as eyesight to direct his way. Another tale is that, seeing a male and female serpent in copulation, he killed the male, and was metamorphosed into a woman; seven years later he saw a similar phenomenon, and killed the female, whereupon he became a man again. Thus, when Jupiter and Juno wished to know whether man or woman had the greater enjoyment in married life, they referred the question to Tirēsias, who declared that the pleasure of the woman is tenfold greater than that of the man. (See CÆNEUS, p. 164.)

"In troth," said Jove (and as he spoke he laughed,
While to his queen from nectar bowls he quaffed),
"The sense of pleasure in the male is far
More dull and dead than what you females share."
Juno the truth of what he said denied;
Tirēsias therefore must the case decide,
For he the pleasure of each sex had tried.
Addison: The Transformation of Tiresias (1713).

There is an awkward thing, which much perplexes,
Unless, like wise Tirēsias, we had proved
By turns the difference of the several sexes.
Byron: Don Juan, xiv. 73 (1824).

*** The name is generally pronounced *Ti-re'-si-as*, but Milton calls it *Ti'-re-sias*—

Blind Thamyris and blind Mæonidēs [*Homer*],
And Tir'ēs'as and Phineus [*fit mates*] prophets old.
Paradise Lost, iii. 36 (1665).

Tirlsneck (*Jonnie*), beadle of old St.

Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Tirnanoge. (See LAND OF LIFE, p. 590.)

Tirso de Moli'na, the pseudonym of Gabriel Tellez, a Spanish monk and dramatist. His comedy called *Convivando de Piedra* (1626) was imitated by Molière in his *Festin de Pierre* (1665), and has given birth to the whole host of comedies and operas on the subject of "don Juan" (1570–1648).

Tiryns (*The Gallery of*), one of the old Cyclopean structures mentioned by Homer, and still extant in Argŏlis. The stones of this "gallery" are so enormous that two horses could not stir the smallest of them.

¶ Similar Cyclopean structures are the "treasury of Atreus," the "gate of Lions," the "tomb of Phorŏneus" (3 *syl.*), and the "tomb of Danaŏs," all in Mycēnæ.

Tiryn'thian Swain (*The*), Her'culēs, called in Latin *Tirynthius Heros*, because he generally resided at Tiryns, a town of Ar'golis, in Greece.

Upon his shield lay that Tirynthian swain
Swelt'ring in fiery gore and poisonous flame,
His wife's sad gift venomed with bloody stain. (See NESSUS, p. 749.)
P. Fletcher: The Purple Island, vii. (1633).

Tisapher'nes (4 *syl.*), "the thunderbolt of war." He was in the army of Egypt, and was slain by Rinaldo.—*Tasso: Jerusalem Delivered*, xx. (1575).

N.B.—This son of Mars must not be mistaken for Tissaphernēs the Persian satrap, who sided with the Spartans in the Peloponnesian war, and who treacherously volunteered to guide "the ten thousand" back to Greece.

Tisbi'na, wife of Iroldo. (For the tale, see PRASILDO, p. 868.)—*Bojardo: Orlando Innamorato* (1495). (See DIANORA, p. 278; and DORIGEN, p. 294.)

Tisellin, the raven, in the beast-epic of *Reynard the Fox* (1498).

Tisiph'one (4 *syl.*), one of the three Furies. Covered with a bloody robe, she sits day and night at hell-gate, armed with a whip. Tibullus says her head was coifed with serpents in lieu of hair.

¶ The same is said of the three Gorgons in Greek mythology.

The Desert Fairy, with her head covered with snakes, like Tisiphone, mounted on a winged griffin.—*Comtesse D'Aulnoy: Raiery Tales* ("The Yellow Dwarf," 1682).

Ti'tan, the sun or Hēlios, the child of Hyperi'on and Basil'ea, and grandson of Cœlum or heaven. Virgil calls the sun "Titan," and so does Ovid.

. . . primos crastinus ortus
Extulerit Titan, radiisque retexerit orbem.
Æneid, iv. 118, 119.

A maiden queen that shone as Titan's ray.
Spenser: Fairie Queene, I. 4 (1590).

Titans, six giants, sons of Heaven and Earth. Their names were Oceānos, Kœos, Krios, Hyperion, Iapĕtos, and Kronos.

The Titanĭdēs were Theia [*Thi-a*], Rhea, Themis, Mnemosÿnē, Phœbē, and Tethys.

Titan'ia, queen of the fairies, and wife of Oberon. Oberon wanted her to give him for a page a little changeling, but Titania refused to part with him, and this led to a fairy quarrel. Oberon, in revenge, anointed the eyes of Titania during sleep with an extract of "Love in Idleness," the effect of which was to make her fall in love with the first object she saw on waking. The first object Titania set eyes on happened to be a country bumpkin, whom Puck had dressed up with an ass's head. When Titania was fondling this "unamiable creature," Oberon came upon her, sprinkled on her an antidote, and Titania, thoroughly ashamed of herself, gave up the boy to her husband; after which a reconciliation took place between the wilful fairies.—*Shakespeare: Midsummer Night's Dream* (1592).

Tite Barnacle (*Mr.*), head of the Circumlocution Office, and a very great man in his own opinion. The family had intermarried with the Stiltstalkings, and the Barnacles and Stiltstalkings found berths pretty readily in the national workshop, where brains and conceit were in inverse ratio. The young gents in the office usually spoke with an eye-glass in one eye, in this sort of style: "Oh, I say; look here! Can't attend to you to-day, you know. But look here! I say; can't you call to-morrow?" "No." "Well, but I say; look here! Is this public business?—anything about—tonnage—or that sort of thing?" Having made his case understood, Mr. Clennam received the following instructions in these words—

You must find out all about it. Then you'll memorialize the department, according to the regular forms for leave to memorialize. If you get it, the memorial must be entered in that department, sent to be registered in this department, then sent back to that department, then sent to this department to be countersigned, and then it will be brought regularly before that de-

partment. You'll find out when the business passes through each of these stages by inquiring at both departments till they tell you.—*Dickens: Little Dorrit*, x. (1857).

Titho'nus, a son of Laomedon king of Troy. He was so handsome that Auro'ra became enamoured of him, and persuaded Jupiter to make him immortal. But as she forgot to ask for eternal youth also, he became decrepit and ugly, and Aurora changed him into a cicada or grasshopper. His name is a synonym for a very old man.

> Weary of aged Tithon's saffron bed.
> *Spenser: Faërie Queene*, I. ii. 7 (1590).
> . . . thinner than Tithōnus was
> Before he faded into air.
> *Lord Lytton: Tales of Militus*, ii.

Titho'nus (*The Consort of*), the moon.

> Now the fair consort of Tithonus old,
> Arisen from her mate's beloved arms,
> Looked palely o'er the eastern cliff.
> *Dante: Purgatory*, ix. (1308).

Tithor'ea, one of the two chief summits of Parnassus. It was dedicated to Bacchus, the other (*Lycorĕa*) being dedicated to the Muses and Apollo.

Titian (*Tisiano Vecellio*), an Italian landscape painter, especially famous for his clouds (1477–1576).

The French Titian, Jacques Blanchard (1600–1638).

The Portuguese Titian, Alonzo Sanchez Coello (1515–1590).

Titles of Honour (*A Treatise on*), by Selden (1614).

Titmarsh (*Michael Angelo*), a pseudonym of Thackeray Called "Michael Angelo" from his massive body, broad shoulders, and large head (1811–1863).

Titmarsh (*Samuel*), *The Great Hoggarty Diamond*, a story by Thackeray (1841).

Titmouse (*Mr. Tittlebat*), a vulgar, ignorant coxcomb, suddenly raised from the degree of a linen-draper's shopman to a man of fortune, with an income of £10,000 a year.—*Warren: Ten Thousand a Year.*

Tito Mele'ma, a Greek, who marries Romola.—*George Eliot* (Mrs. J. W. Cross): *Romola* (1863).

Titurel, the first king of Graal-burg. He has bought into subjection all his passions, has resisted all the seductions of the world and is modest, chaste, pious, and devout. His daughter Siguné is in love with Tschionatulander, who is slain.—*Wolfram von Eschenbach: Titurel* (thirteenth century).

N.B.—Wolfram's *Titurel* is a tedious expansion of a lay already in existence, and Albert of Scharfenberg produced a *Young Titurel*, at one time thought the best romance of chivalry in existence; but it is pompous, stilted, erudite, and wearisome.

Titus, the son of Lucius Junius Brutus. He joined the faction of Tarquin, and was condemned to death by his father, who, having been the chief instrument in banishing the king and all his race, was created the first consul.

(The subject has been often dramatized. In English, by N. Lee (1679) and John Howard Payne (1820). In French, by Arnault, in 1792; and by Ponsard, in 1843. In Italian, by Alfieri, *Bruto*; etc. It was in Payne's tragedy that Charles Kean made his *début* in Glasgow as "Titus," his father playing "Brutus.")

> The house was filled to overflowing . . . the stirring interest of the play, combined with the natural acting of the father and son, completely subdued the audience. They sat suffused in tears during the last pathetic interview, until Brutus, overwhelmed by his emotions, falls on the neck of Titus, exclaiming, in a burst of agony, "Embrace thy wretched father!" when the whole theatre broke forth in long peals of applause. Edmund Kean then whispered in his son's ear, "Charlie, my boy, we are doing the trick."—*Cole: Life of Charles Kean.*

Titus, "the delight of man," the Roman emperor, son of Vespasian (40, 79–81).

Titus, the penitent thief, according to Longfellow. Dumăchus and Titus were two of a band of robbers, who attacked Joseph in his flight into Egypt. Titus said, "Let these good people go in peace;" but Dumachus replied, "First let them pay their ransom." Whereupon Titus handed to his companion forty groats; and the infant Jesus said to him—

> When thirty years shall have gone by,
> I at Jerusalem shall die . . .
> On the accursèd tree.
> Then on My right and My left side,
> These thieves shall both be crucified,
> And Titus thenceforth shall abide
> In paradise with Me.
> *Longfellow: The Golden Legend* (1851).

Tityre Tus (long *u*), the name assumed in the seventeenth century by a clique of young blades of the better class, whose delight was to break windows, upset sedan-chairs, molest quiet citizens, and rudely caress pretty women in the streets at night-time. These brawlers took successively many titular names, as Muns, Hectors, Scourers, afterwards

Nickers, later still Hawcubites, and lastly Mohawks or Mohocks.

*** "Tityre tu-s" is meant for the plural of "Tityre tu," in the first line of Virgil's first *Eclogue:* "Tityre, tu patulæ recubans sub tegmine fagi,"—and meant to imply that these blades were men of leisure and fortune, who "lay at ease under their patrimonial beech trees."

Tit'yrus, in the *Shepheardes Calendar,* by Spenser (ecl. ii. and vi.), is meant for Chaucer.

> The gentle shepherd sate beside a spring . . .
> That Colin hight, which well could pipe and sing,
> For he of Tityrus his song did learn.
> *Spenser: The Shepheardes Calendar,* xii. (1579).

Tityus, a giant, whose body covered nine acres of ground. In Tartărus, two vultures or serpents feed for ever on his liver, which grows as fast as it is gnawed away.

¶ Promētheus (3 *syl.*) is said to have been fastened to mount Caucasus where two eagles fed on his liver, which never wasted.

> Nor unobserved lay stretched upon the marle
> Tityus, earth-born, whose body long and large
> Covered nine acres. There two vultures sat,
> Of appetite insatiate, and with beaks
> For ravine bent, unintermitting gored
> His liver. Powerless he to put to flight
> The fierce devourers. To this penance judged
> For rape intended on Latona fair.
> *Fenton's Homer's Odyssey,* xi. (1716).

Tiso'na, the Cid's sword. It was buried with him, as Joyeuse was buried with Charlemagne, and Durindāna with Orlando.

Tlal'ala, surnamed "The Tiger," one of the Aztĕcas. On one occasion, being taken captive, Madoc released him, but he continued the unrelenting foe of Madoc and his new colony, and was always foremost in working them evil. When at length the Aztecas, being overcome, migrated to Mexico, Tlalala refused to quit the spot of his father's tomb, and threw himself on his own javelin.—*Southey: Madoc* (1805).

To, an intensive particle, about equal to "wholly," "altogether."

> My parbes ben to broken.
> *Chaucer: Canterbury Tales* ("Cook's Tale," 1388).
>
> Gamelyn cast the wrestler on his left syde that thre ribbes to brake.—*Canterbury Tales* (1825).

Toad with an R, worthlessness, mere dung. Anglo-Saxon, *tord* or *toord,* (now spelt with a *w*); hence in the Gospel of St. Luke xiii. 8, "He answeringe seide to him, Lord, suffer also this zeer, til the while I delue [*delve*] aboute it, and sende *toordis* . . ."—*Gothic and Anglo-Saxon Gospels,* Bosworth, p. 365; Wycliffe (1389).

> Forsooth he seide this lyknesse: Sum man hadde a fygtree planted in his vyner; and he cam sekynge fruyte in it, and fond not. Loth is he seide to the tiller of the vyner, Loo! thre zeeris ben and ishen I com sekynge fruyt in this fygtree, and fond not, there fore kitt it doun; whereso occupieth it, zhe, the erthe? And he ansurynge seide to him, Lord, suffer also this zeer, til the while I delue about it, and sende toordis, etc.

> Good husband his boon Or request hath afar;
> Ill husband as soon Hath a toad with an R.
> *Tusser: Five Hundred Points, etc.,* lii. 26.

(A good husband has his wishes fulfilled readily, but a bad husband is served with a *toa[r]d* as soon as with the boon requested.)

Toad-Eater (*Pulteney's*). Henry Vane was so called, in 1742, by sir Robert Walpole. Two years later, Sarah Fielding, in *David Simple,* speaks of "toad-eater" as "quite a new word." (Spanish, *todita,* "a factotum," one who will do any sort of work for his employer.)

Tobacco, says Stow, in his *Chronicle,* was first brought to England by sir John Hawkins, in 1565 (7 Elizabeth).

> Before that Indian weed so strongly was embraced,
> Wherein such mighty sums we prodigally waste.
> *Drayton: Polyolbion,* xvi. (1613).

Tobo'so (*Dulcinĕa del*), the lady chosen by don Quixote for his particular paragon. Sancho Panza says she was "a stout-built, sturdy wench, who could pitch the bar as well as any young fellow in the parish." The knight had been in love with her before he took to errantry. She was Aldonza Lorenzo, the daughter of Lorenzo Corchuelo and Aldonza Nogalēs; but when signior Quixāda assumed the dignity of knighthood, he changed the name and style of his lady into Dulcinea del Tobōso, which was more befitting his own rank.—*Cervantes: Don Quixote,* I. i. 1 (1605).

TOBY, waiter of the Spa hotel, St. Ronan's, kept by Sandie Lawson.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Toby (*A*), a brown Rockingham-ware beer-jug, with the likeness of Toby Filpot embossed on its sides, "a goodly jug of well-browned clay, fashioned into the form of an old gentleman, atop of whose bald head was a fine froth answering to his wig" (ch. iv.).

> Dear Friend, this brown jug which now foams with mild ale
> . . . was once Toby Filpot, a thirsty old soul
> As e'er cracked a bottle, or fathomed a bowl.
> *O'Keefe: Poor Soldier*

Gabriel lifted Toby to his mouth, and took a hearty draught.—*Dickens: Master Humphrey's Clock* ("Barnaby Rudge," xii., 1841).

Toby, Punch's dog, in the puppet-show exhibition of *Punch and Judy*.

In some versions of the great drama of *Punch* there is a small dog (a modern innovation), supposed to be the private property of that gentleman, and of the name of Toby—always Toby. This dog has been stolen in youth from another gentleman, and fraudulently sold to the confiding hero, who, having no guile himself, has no suspicion that it lurks in others; but Toby, entertaining a grateful recollection of his old master, and scorning to attach himself to any new patrons, not only refuses to smoke a pipe at the bidding of Punch, but (to mark his old fidelity more strongly) seizes him by the nose, and wrings the same with violence, at which instance of canine attachment the spectators are always deeply affected.—*Dickens: Old Curiosity Shop*, ch. xviii. (1840).

Toby, in the periodical called *Punch*, is represented as a grave, consequential, sullen, unsocial pug, perched on back volumes of the national Menippus, which he guards so stolidly that it would need a very bold heart to attempt to filch one. There is no reminiscence in this Toby, like that of his peep-show namesake, of any previous master, and no aversion to his present one. Punch himself is the very beau-idéal of good-natured satire and shrewdness.

N.B.—The first cover of immortal *Punch* was designed by A. S. Henning; the present one by Richard Doyle.

Toby, M.P., *nom de plume* of Mr. H. W. Lucy. He is the Baronite, and Baron de Bookworms, of *Punch*.

Toby (*Uncle*), a captain, who was wounded at the siege of Namur, and was obliged to retire from the service. He is the impersonation of kindness, benevolence, and simple-heartedness; his courage is undoubted, his gallantry delightful for its innocence and modesty. Nothing can exceed the grace of uncle Toby's love-passages with the Widow Wadman. It is said that lieutenant Sterne (father of the novelist) was the prototype of uncle Toby.—*Sterne: Tristram Shandy* (1759).

My uncle Toby is one of the finest compliments ever paid to human nature. He is the most unoffending of God's creatures, or, as the French would express it, *un tel petit bonhomme*. Of his bowling-green, his sieges, and his amours, who would say or think anything amiss?—*Hazlitt.*

Toby Veak, ticket-porter and jobman, nicknamed "Trotty" from his trotting pace. He was "a weak, small, spare man," who loved to earn his money; and he heard the chimes ring words in accordance with his fancy, hopes, and fears. After a dinner of tripe, he lived for a time in a sort of dream, and woke up on New Year's Day to dance at his daughter's wedding.—*Dickens: The Chimes* (1844).

Todd (*Laurie*), a poor Scotch nail-maker, who emigrates to America, and, after some reverses of fortune, begins life again as a backwoodsman, and greatly prospers.—*Galt: Laurie Todd.*

Tod'gers (*Mrs.*), proprietress of a "commercial boarding-house;" weighed down with the overwhelming cares of "sauces, gravy," and the wherewithal of providing for her lodgers. Mrs. Todgers had a "soft heart" for Mr. Pecksniff, widower, and being really kind-hearted, befriended poor Mercy Pecksniff in her miserable married life with her brutal husband Jonas Chuzzlewit.—*Dickens: Martin Chuzzlewit* (1844).

Toffa'nia, of Palermo, a noted poisoner, who sold a tasteless, colourless poison, called the *Manna of St. Nicola of Bari*, but better known as *Aqua Tofana*. Above 600 persons fell victims to this fatal drug. She was at last convicted of murder, and was executed in 1719.

Tofana, properly *Tuffania*.

La Spara or Hieronyma Spara, about a century previously, sold an "elixir" equally fatal. The secret was ultimately revealed to her father confessor.

Tofts (*Mistress*), a famous singer towards the close of the eighteenth century. She was very fond of cats, and left a legacy to twenty of the tabby tribe.

Not Niobe mourned more for fourteen brats,
Nor Mistress Tofts, to leave her twenty cats.
Peter Pindar [Dr. Wolcot]: *Old Simon* (1809).

Togar'ma ["*island of blue waves*"], one of the Hebrides.—*Ossian: Death of Cuthullin.*

Togorma, the kingdom of Connal son of Colgar.—*Ossian: Fingal.*

Tohu va Bohu, at sixes and sevens, in the utmost confusion, topsy-turvy.

The earth was tohu va bohu, that is, void and in confusion . . . in short, a chaos. This may well be applied to a country desolated by war. [*Note by Edit. Bohn's ed.*]—*Rabelais: Pantagruel*, bv. 17 (1545).

Toinette, a confidential female servant of Argan the *malade imaginaire*. "Adroite, soigneuse, diligente, et surtout fidèle," but contradictious, and always calling into action her master's irritable temper. In order to cure him, she pretends to be a travelling physician of about 90 years of age, although she has not seen twenty-six summers; and in the capacity of a Galen, declares M. Argan is

suffering from lungs, recommends that one arm should be cut off, and one eye taken out to strengthen the remaining one. She enters into a plot to open the eyes of Argan to the real affection of Angelique (his daughter), the false love of her step-mother, and to marry the former to Cléante the man of her choice, in all which schemes she is fully successful.—*Molière: Le Malade Imaginaire* (1673).

Toison d'Or, chief herald of Burgundy.—*Sir W. Scott: Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Toki, the Danish William Tell. Saxo Grammaticus, a Danish writer of the twelfth century, tells us that Töki once boasted, in the hearing of Harald Bluetooth, that he could hit an apple with his arrow off a pole; and the Danish Gessler set him to try his skill by placing an apple on the head of the archer's son (twelfth century).

Tolande of Anjou, a daughter of old king Réné of Provence, and sister of Margaret of Anjou (wife of Henry VI. of England).—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Tolbooth (*The*), the principal prison of Edinburgh.

> The Tolbooth felt defrauded of his charms
> If Jeffrey died, except within her arms.
> *Byron: English Bards and Scotch Reviewers* (1809).

Lord Byron refers to the "duel" between Francis Jeffrey editor of the *Edinburgh Review*, and Thomas Moore the poet, at Chalk Farm, in 1806. The duel was interrupted, and it was then found that neither of the pistols contained a bullet.

> Can none remember that eventful day,
> That ever-glorious, almost fatal fray,
> When Little's [*Thomas Moore*] leadless pistol met his eye,
> And Bow Street myrmidons stood laughing by!
> *Ditto.*

Tole'do, famous for its sword-blades. Vienne, in the Lower Dauphiné, is also famous for its swords. Its martinets (*i.e.* the water-mills for an iron forge) are turned by a little river called Gere.

> Gargantua gave Touchfaucet an excellent sword of a Vienne blade with a golden scabbard.—*Rabelais: Gargantua*, l. 46 (1533).

Tolme'ides (3 *syl.*), Foolhardiness personified in *The Purple Island*, fully described in canto viii. His companions were Arrogance, Brag, Carelessness, and Fear. (Greek, *tolmáō*, "a foolhardy man.")

> Thus ran the rash Tolmetes, never viewing
> The fearful fiends that duly him attended . . .
> Much would he boldly do, but much more boldly vaunt.
> *P. Fletcher: The Purple Island*, viii. (1633).

Tom, "the Portugal dustman," who joined the allied army against France in the war of the Spanish Succession.—*Dr. Arbuthnot: History of John Bull* (1712).

Tom, one of the servants of Mr. Peregrine Lovel, "with a good deal of surly honesty about him." Tom is no sneak, and no tell-tale, but he refuses to abet Philip the butler in sponging on his master, and wasting his property in riotous living. When Lovel discovers the state of affairs, and clears out his household, he retains Tom, to whom he entrusts the cellar and the plate.—*Townley: High Life Below Stairs* (1759).

Tom (*Uncle*). (See UNCLE TOM.)

Tom Brown's School-days, a tale by Thomas Hughes (1856).

Tom Brown at Oxford, a sequel to the above, by Thomas Hughes (1861).

Tom Folio, Thomas Rawlinson, the bibliopolist (1681–1725).

Tom Jones (1 *syl.*), a model of generosity, openness, and manly spirit, mixed with dissipation. Lord Byron calls him "an accomplished blackguard" (*Don Juan*, xiii. 110, 1824).—*Fielding: Tom Jones* (1749).

> A hero with a flawed reputation, a hero sponging for a guinea, a hero who cannot pay his landlady, and is obliged to let his honour out to hire, is absurd, and the claim of Tom Jones to heroic rank is quite untenable.
> —*Thackeray*

Tom Long, the hero of an old tale, entitled *The Merry Conceits of Tom Long, the Carrier, being many Pleasant Passages and Mad Pranks which he observed in his Travels.* This tale was at one time amazingly popular.

Tom Scott, Daniel Quilp's boy, Tower Hill. Although Quilp was a demon incarnate, yet "between the boy and the dwarf there existed a strange kind of mutual liking." Tom was very fond of standing on his head, and on one occasion Quilp said to him, "Stand on your head again, and I'll cut one of your feet off."

> The boy made no answer, but directly Quilp had shut himself in, stood on his head before the door, then walked on his hands to the back, and stood on his head there, then to the opposite side and repeated the performance. . . . Quilp, knowing his disposition, was lying in wait at a little distance, armed with a large piece of wood, which, being rough and jagged, and

studded with broken nails, might possibly have hurt him, if it had been thrown at him.—*Dickens: The Old Curiosity Shop*, v. (1840).

Tom Thumb, the name of a very diminutive little man in the court of king Arthur, killed by the poisonous breath of a spider in the reign of king Thunstone, the successor of Arthur. In the Bodleian Library there is a ballad about Tom Thumb, which was printed in 1630. Richard Johnson wrote in prose *The History of Tom Thumbe*, which was printed in 1621. In 1630 Charles Perrault published his tale called *Le Petit Poucet*. Tom Thum is introduced by Drayton in his *Nymphidia* (1563–1631).

("Tom" in this connection is the Swedish *tomt* ("a nix or dwarf"), as in *Tomtgubbe* ("a brownie or kobold"); the final *t* is silent, and the tale is of Scandinavian origin.)

Tom Thumb, a burlesque opera, altered by Kane O'Hara (author of *Midas*), in 1778, from a dramatic piece by Fielding the novelist (1730). Tom Thumb, having killed the giants, falls in love with Huncamunca daughter of king Arthur. Lord Grizzle wishes to marry the princess, and when he hears that the "pygmy giant-queller" is preferred before him, his lordship turns traitor, invests the palace "at the head of his rebellious rout," and is slain by Tom. Then follows the bitter end: A red cow swallows Tom, the queen Dollallolla kills Noodle, Frizaletta kills the queen, Huncamunca kills Frizaletta, Doodle kills Huncamunca, Plumanta kills Doodle, and the king being left alone, stabs himself. Merlin now enters, commands the red cow to return our England's Hannibal," after which, the wise wizard restores all the slain ones to life again, and thus "jar ending," each resolves to go home, "and make a night on't."

Soon after Liston had made his popular hit in Fielding's *Tom Thumb*, at the Haymarket Theatre, he was invited to dine in the City, and after the dessert the whole party rose, the tables and chairs were set back, and Mr. Liston was requested "to favour the company with lord Grizzle's dancing song before the children went to bed." As may be supposed, Liston took his hat and danced out of the house, never more to return. —*C. Russell: Representative Actors.*

Tom Tiddler's Ground, a nook in a rustic by-road, where Mr. Mopes the hermit lived, and had succeeded in laying it waste. In the middle of the plot was a ruined hovel, without one patch of glass in the windows, and with no plank or beam that had not rotted or fallen away. There was a slough of water, a leafless tree or two, and plenty of filth. Rumour said that Tom Mopes had murdered his beautiful wife from jealousy, and had abandoned the world. Mr. Traveller tried to reason with him, and bring him back to social life, but the tinker replied, "When iron is thoroughly rotten, you cannot botch it, do what you may."—*Dickens: A Christmas Number* (1861).

Tom Tiddler is "Tom Tidler."

Tom Tiler and His Wife, a transition play between a morality and a tragedy (1578).

Tom Tipple, a highwayman in captain Macheath's gang. Peachum calls him "a guzzling, soaking sot, always too drunk to stand himself or to make others stand. A cart," he says, "is absolutely necessary for him."—*Gay: The Beggar's Opera*, i. (1727).

Tom Tram, the hero of a novel entitled *The Mad Pranks of Tom Tram, Son-in-Law to Mother Winter, whereunto is added his Merry Jests, Old Conceits, and Pleasant Tales* (seventeenth century).

> All your wits that fleer and sham,
> Down from don Quixote to Tom Tram.
> *Prior.*

Tom-a-Thrum, a sprite which figures in the fairy tales of the Middle Ages; a "queer-looking little auld man," whose chief exploits were in the vaults and cellars of old castles. (See THRUMMY-CAP, p. 1105.) John Skelton, speaking of the clergy, says—

> Alas! for very shame, some cannot declyne their name;
> Some cannot scarsly rede, And yet will not drede
> For to kepe a cure. . . . As wyse as Tom-a-Thrum.
> *Colyn Clout* (time, Henry VIII.).

Tom o' Bedlam, a ticket-of-leave madman from Bethlehem Hospital; or one discharged as incurable.

Tom of Ten Thousand, Thomas Thynne; so called from his great wealth. He was buried in Westminster Abbey, but why, the then dean has not thought fit to leave on record.

Tom the Piper, one of the characters in the ancient morris-dance, represented with a tabour, tabour-stick, and pipe. He carried a sword and shield, to denote his rank as a "squire minstrel." His shoes were brown; his hose red and "gimp-thighed;" his hat or cap red, turned up with yellow, and adorned with a feather; his doublet blue, the sleeves being turned up with yellow; and he wore a yellow cape over his shoulders. (See MORRIS-DANCE, p. 729.)

Tom's, a noted coffee-house in Birchin Lane, the usual rendezvous of young merchants at 'Change time.

Tomahourich (*Muhme Janet of*), an old sibyl, aunt of Robin Oig M'Combich the Highland drover.—*Sir W. Scott: The Two Drovers* (time, George III.).

Tom'alin, a valiant fairy knight, kinsman of king Oběron. Tomălin is not the same as "Tom Thumb," as we are generally but erroneously told, for in the "mighty combat" Tomalin backed Pigwiggen, while Tom Thum or Thumb seconded king Oberon. This fairy battle was brought about by the jealousy of Oberon, who considered the attentions of Pigwiggen to queen Mab were "far too nice."—*Drayton: Nymphidia* (1563–1631).

Tomb (*Knight of the*), James earl of Douglas in disguise.

His armour was ingeniously painted so as to represent a skeleton; the ribs being constituted by the corselet and its back-piece. The shield represented an owl with its wings spread—a device which was repeated upon the helmet, which appeared to be completely covered by an image of the same bird of ill omen. But that which was particularly calculated to excite surprise in the spectator was the great height and thinness of the figure.—*Sir W. Scott: Castle Dangerous*, xiv. (time, Henry I.).

Tomboy (*Priscilla*), a self-willed, hoydenish, ill-educated romp, of strong animal spirits, and wholly unconventional. She is a West Indian, left under the guardianship of Barnacle, and sent to London for her education. Miss Priscilla Tomboy lives with Barnacle's brother, old [Nicholas] Cockney, a grocer, where she plays boy-and-girl love with young Walter Cockney, which consists chiefly in pettish quarrels and personal insolence. Subsequently she runs off with captain Sightly, but the captain behaves well by presenting himself next day to the guardian, and obtaining his consent to marriage.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Tomès [*Tō-may*], one of the five physicians called in by Sganarelle to consult on the malady of his daughter Lucinde (*a syl.*). Being told that a coachman he was attending was dead and buried, the doctor asserted it to be quite impossible, as the coachman had been ill only six days, and Hippocrătês had positively stated that the disorder would not come to its height till the fourteenth day. The five doctors meet in consultation, talk of the town gossip, their medical experience, their visits, anything, in short, except the patient. At length the father enters to inquire what decision they had come to. One says Lucinde must have an emetic, M. Tomès says she must be blooded; one says an emetic will be her death, the other that bleeding will infallibly kill her.

M. Tomès. Si vous ne faites saigner tout à l'heure votre fille, c'est une personne morte.
M. Desfonandrès. Si vous la faites saigner, elle ne sera pas en vie dans un quart-d'-heure.

And they quit the house in great anger (act ii. 4).—*Molière: L'Amour Médecin* (1665).

M. Tomès liked correctness in medical practice.—*Macaulay.*

Tomkins (*Joseph*), secret emissary of Cromwell. He was formerly Philip Hazeldine, *alias* Master Fibbet, secretary to colonel Desborough (one of the parliamentary commissioners).—*Sir W. Scott: Woodstock* (time, Commonwealth).

Tommy Atkins, a British soldier, as Jack Tar is a British sailor. Explained in *Phrase and Fable*, p. 1235.

Tom'yris, queen of the Massagětæ. She defeated Cyrus, who had invaded her kingdom; and, having slain him, threw his head into a vessel filled with human blood, saying, "It was blood you thirsted for—now take your fill."

Great bronze valves embossed with Tomyris.
Tennyson: The Princess, v.

[I] was shown the scath and cruel mangling made
By Tomyris on Cyrus, when she cried,
"Blood thou didst thirst for; take thy fill of blood!"
Dante: Purgatory, xii. (1308).

Ton-Iosal was so heavy and unwieldy that when he sat down it took the whole force of a hundred men to set him upright on his feet again.—*The Fiona.*

If Fion was remarkable for his stature, . . . in weight all yielded to the celebrated Ton-Iosal.—*M'ugherson: Dissertation on Ossian.*

Ton-Thena ["*fire of the wave*"], a remarkable star which guided Larthon to Ireland, as mentioned in Ossian's *Tem'ora*, vii., and called in *Cathlin of Clutha* "the red traveller of the clouds."

Tonio, a young Tyrolese, who saved Maria, the suttler-girl, when on the point of falling down a precipice. The two, of course, fall in love with each other, and the regiment, which had adopted the suttler-girl, consents to their marriage, provided Tonio will enlist under its flag. No sooner is this done than the marchioness of Berkenfield lays claim to Maria as her daughter, and removes her to the castle. In time the castle is besieged and

taken by the very regiment into which Tonio had enlisted, and, as Tonio had risen to the rank of a French officer, the marchioness consents to his marriage with her daughter.— *Donizetti: La Figlia del Reggimento* (an opera, 1840).

Tonna (*Mrs.*), Charlotte Elizabeth (1792–1846).

Tonto (*Don Cherubin*), canon of Toledo, the weakest mortal in the world, though, by his smirking air, you would fancy him a wit. When he hears a delicate performance read, he listens with such attention as seems full of intelligence, but all the while he understands nothing of the matter.—*Lesage: Gil Blas*, v. 12 (1724).

Tonton, the smallest dog that ever existed. When the three princes of a certain king were sent to procure the tiniest dog they could find as a present to their aged father, the White Cat gave the youngest of them a dog so small that it was packed in wadding in a common acorn shell.

> As soon as the acorn was opened, they all saw a little dog laid in cotton, and so small it might jump through a finger-ring without touching it. . . . It was a mixture of several colours; its ears and long hair reached to the ground. The prince set it on the ground, and forthwith the tiny creature began to dance a sarabande with castanets.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Tony Lumpkin, a young booby, fond of practical jokes and low company. He was the son of Mrs. Hardcastle by her first husband.—*Goldsmith: She Stoops to Conquer* (1773).

Toodle, engine-fireman, an honest fellow, very proud of his wife Polly and her family.

Polly Toodle, known by the name of Richards, wife of the stoker. Polly was an apple-faced woman, and was mother of a large apple-faced family. This jolly, homely, kind-hearted matron was selected as the nurse of Paul Dombey, and soon became devotedly attached to Paul and his sister Florence.

Robin Toodle, known as "The Biler" or "Rob the Grinder," eldest son of Mrs. Toodle wet-nurse of Paul Dombey. Mr. Dombey gets Robin into an institution called "The Charitable Grinders," where the worst part of the boy's character is freely developed. Robin becomes a sneak, and enters the service of James Carker, manager of the firm of Dombey and Son. On the death of Carker, Robin enters the service of Miss Lucretia Tox. —*Dickens: Dombey and Son* (1846).

Tooley Street, London; a corruption of St. Olaf. Similarly, Taudry is a corruption of St. Audry, St. Tibs of St. Ubes, and St. Telders of Ethelred.

Toom Tabard ["*empty jacket*"], a nickname given to John Balliol, because his appointment to the sovereignty of Scotland was an empty name. He had the royal robe or jacket, but nothing else (1259, 1292–1314).

Tooth (*A Wolf's*). At one time a wolf's tooth was worn as an amulet by children to charm away fear.

Tooth of Knowledge (*Finn's*). (See KNOWLEDGE, p. 582.)

Tooth Worshipped (*A.*) The people of Ceylon worship the tooth of an elephant; those of Malabar the tooth of a monkey. The Siamese once offered a Portuguese 700,000 ducats for the redemption of a monkey's tooth.

Tooth-picks. The Romans used tooth-picks made of mastic wood in preference to quills; hence Rabelais says that prince Gargantua "picked his teeth with mastic tooth-pickers" (s'escuroit les dents avecques ung trou de lentisce), bk. i. 23.

> Lentiscum mellus; sed si tibi frondea cuspis
> Defuerit dentes, penna, levare potes.
> *Martial: Epigrams*, xiv. 24.

Toots (*Mr.*), an innocent, warm-hearted young man, just burst from the bonds of Dr. Blimber's school, and deeply in love with Florence Dombey. He is famous for blushing, refusing what he longs to accept, and for saying, "Oh, it is of no consequence." Being very nervous, he never appears to advantage, but in the main "there are few better fellows in the world."

> "I assure you," said Mr. Toots, "really I am dreadfully sorry, but it's of no consequence." —*Dickens: Dombey and Son*, xxviii. (1846).

Topas (*Sir*), a native of Poperyng, in Flanders; a capital sportsman, archer, wrestler, and runner. Chaucer calls him "sir Thopas" (*q.v.*).

Topas (*Sir*). Sir Charles Dilke was so called by the *Army and Navy Gazette*, November 25, 1871 (1810–1869).

Topham (*Master Charles*), usher of the black rod.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Tophas (*Sir*), an affected, blustering, talkative, cowardly pretender.—*Lyly: Endymion* (1591).

To'phet, "the place of drums," from *toph* ("a drum"). So called in allusion to the drums and timbrels sounded in the valley of Hinnom to drown the cries of children sacrificed to this idol. Solomon introduced the worship, and built a temple to Moloch on the Mount of Olives, "that opprobrious hill" (1 *Kings* xi. 7). The valley of Hinnom is called *Gehenna*, and is made in the New Testament a "type of hell."

. . . the wisest heart
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill; and made his grove
The pleasant valley of Hinnom, Tophet thence
And black Gehenna called, the type of hell.
Milton: Paradise Lost, i. 400, etc. (1665).

Topsy, a young slave-girl, who never knew whether she had either father or mother: and being asked by Miss Ophelia St. Clair how she supposed she came into the world, replied, "I 'spects I growed." —*Mrs. B. Stowe: Uncle Tom's Cabin* (1852).

Tor (*Sir*), the natural son of king Pellinore and the wife of Aries the cowherd. He was the first of the knights of the Round Table.—*Sir T. Malory: History of Prince Arthur*, i. 24 (1470).

Toralva (*The licentiate*), mounted on a cane, was conveyed through the air with his eyes shut; in twelve hours he arrived at Rome, and the following morning returned to Madrid. During his flight he opened his eyes once, and found himself so near the moon that he could have touched it with his finger.—*Cervantes: Don Quixote*, II. iii. 5 (1615). (See TORRALBA.)

Torch-Race. On the eve of the Panathenæa, there was a torch-race in ancient Greece, in which the runners were expected in succession to carry a lighted torch without allowing the flame to become extinguished. Each passed it in turn, and each received it. Plato (*Leg.*, vi.) compares the transmission of life to a torch-race, and Lucretius has the same idea: "Et quasi cursores vitai lampada tradunt" (*De Rerum Natura*, ii. 77). Thomas Moore says the nations of Europe caught up the love of liberty from England, as the runners in a torch-race handed the lighted brand from one to another. (See Lemprière, art. "Prometheus.")

As at old games a runner snatched the torch
From runner.
R. Browning: Parmenides, ii.

'Twas like a torch-race, such as they
Of Greece performed in ages gone,
When the fleet youths, in long array,
Passed the bright torch triumphant on.
I saw the expectant nations stand
To catch the coming flame in turn,
I saw from ready hand to hand,
The clear but struggling glory burn.
Moore: The Torch of Liberty (1824).

Tordenskiol [*Tor'-den-skole*] or the "Thunder-shield." So Peder Wessel vice-admiral of Denmark (in the reign of Christian V.) was called. He was brought up as a tailor, and died in a duel.

From Denmark thunders Tordenskiol:
Let each to heaven commend his soul,
And fly.
Longfellow: King Christian [V.].

Torfe (*Mr. George*), provost of Orkney.—*Sir W. Scott: The Pirate* (time, William III.).

Tormes (*Lazarillo de*), by Diego Hurtado de Mendoza (sixteenth century); a kind of Gil Blas, whose adventures and roguish tricks are the first of a very popular sort of novel called the *Gusto Picaresco*. Lesage has imitated it in his *Gil Blas*, and we have numberless imitations in our own language. (See TYLL OWLYGLASS.)

The ideal Yankee, in whom European prejudice has combined the attractive traits of a Gines de Passamonte, a Joseph Surface, a Lazarillo de Tormes, a Scapin, a Thersites, and an Autolycus.—*Hurlbut.*

("Gines de Passamonte," in *Don Quixote*, by Cervantes; "Joseph Surface," in *The School for Scandal*, by Sheridan; "Scapin," in *Les Fourberies de Scapin*, by Molière; "Thersites," in Homer's *Iliad*, i.; "Autolycus," in the *Winter's Tale*, by Shakespeare.)

Tormot, youngest son of Torquil of the Oak (foster-father of Eachin M'Ian). —*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Torne'a, a lake or rather a river of Sweden, which runs into the Gulf of Bothnia.

Still pressing on beyond Tornea's lake.
Thomson: The Seasons ("Winter," 1726).

Tor'neo, a town in Finland. Often visited by travellers, who can there witness the phenomenon of the sun remaining above the horizon both day and night at the summer solstice. It belongs now to Russia.

Cold as the rocks on Torneo's hoary brow.
Campbell: Pleasures of Hope, ii. (1799).

We find our author [*A. F. Shioldebrand*] pursuing his journey northwards, . . . and his description of the entrance into Westrobothnia gives us a high idea of the richness of the country in the neighbourhood of Torneo.—*Quarterly Review*, April, 1814.

Torquato, that is, Torquato Tasso, the Italian poet, author of *Jerusalem Delivered* (1544–1595). After the publication of his great epic, Tasso lived in the

court of Ferrara, and conceived a violent passion for Leonora, one of the duke's sisters, but fled, in 1577, to Naples.

> Torquato's tongue
> Was tuned for slavish pæans at the throne
> Of tinsel pomp.
> *Akenside: Pleasures of Imagination*, ii. (1744).

Torquil of the Oak, foster-father of Eachin M'Ian. He was chief of the clan Quhele, and had eight sons, the finest men in the clan. Torquil was a seer, who was supposed to have communication with the invisible world, and he declared a demon had told him that Eachin or Hector M'Ian was the only man in the two hostile clans of Chattan and Quhele who would come off scathless in the approaching combat (ch. xxvi.). —*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

¶ A parallel combat is described in *The Cid*. When Sancho of Castile was stabbed by Bellido of Zamora, Diego Ordoñez, of the house of Lara, challenged five of the knights of Zamora to single combat. Don Arias Gonzalo and his four sons accepted the challenge. Pedro Arias was first slain, then his brother Diego. Next came Herman, who received a mortal wound, but struck the charger of Diego Ordoñez. The charger, furious with pain, carried its rider beyond the lists, and the combat was declared to be drawn. (See HORATIUS (*Publius*), p. 503.)

Torralba (*Dr.*), carried by the spirit Cequiel from Valladolid to Rome and back again in an hour and a half. He was tried by the Inquisition for sorcery (time, Charles V.).—*J. de Ossau Pellicer* (seventeenth century). (See TORALVA, p. 1121.)

Torre (*Sir*), son of sir Bernard, baron of Astolat. His brother was sir Lavaine, and his sister Elaine "the lily maid of Astolat." He was blunt-mannered, but not without kindness of heart.—*Tennyson: Idylls of the King* ("Elaine").

(The word "Torre" is a blunder for Tirre. Sir Torre or Tor, according to Arthurian legend, was the natural son of Pellinore king of Wales, "begotten on Aries' wife, the cowherd" (pt. ii. 108). It was sir Tirre who was the brother of Elaine (pt. iii. 122).—*Sir T. Malory: History of Prince Arthur*, 1470.)

Tor'rismond, general of the forces of Aragon. He falls in love with Leonora the usurping queen, promised in marriage to Bertran prince of the blood-royal, but she falls in love with Torrismond, who turns out to be the son of Sancho the deposed king. Ultimately, Sancho is restored, and Leonora is married to Torrismond.—*Dryden: Spanish Fryar* (1680).

Torso Farna'se (3 *syl.*), Dircé and her sons, the work of Appollonius and Tauriscus of Rhodes.

Toshach Beg, the "second" of M'Gillie Chattanach chief of the clan Chattan in the great combat.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Tothill or **Tuttle**, Westminster, said to be a corruption of Teut's Hill, *i.e.* the Saxon god Mercury, called Teut. "Hermit's Hill" or "Ermin's Hill," in the vicinity, is said to be the same word under the corrupted classic form of Hermês, which also means Mercury.

Tottenham in Boots, a popular toast in Ireland in 1731. Mr. Tottenham gave the casting vote which threw out a Government bill very obnoxious to the Irish, on the subject of the Irish parliament. He had come from the country, and rushed into the House, without changing his boots, just in time to give his vote, which prevented the bill from passing by a majority of one.

Totterly (*Lord*), an Adonis of 60, and a *ci-devant Jeune Homme*.—*Selby: The Unfinished Gentleman*.

Tottipottymoy, a "Hoghan Moghan," or mock mightiness, like the mayor of Garratt, or the king of the Cannibal Islands.

> The mighty Tottipottymoy
> Sent to our elders an envoy,
> Complaining sorely of the breach
> Of league.
> *S. Butler: Hudibras*, ii. 2 (1664).

Touch, quality. "Of noble touch," of noble quality. The reference is to the touchstone by which gold is tried. Gold articles made according to the rules of alloy are called of "a true touch." The "touch of Paris" is spoken of in 1300: "Laquelle touche passe tous les ors dont l'on œuvre en tous pays." In 1597 two goldsmiths were sentenced to the pillory for making false plate and counterfeiting "her majesty's touch."

N.B.—The *lapis Lydius* or touchstone is touched by the gold, and leaves a mark behind, the colour of which indicates its purity.

> Gold is tried by the touchstone, and men by gold.—*Bacon*.

Touchet [*Too-shay*]. When Charles IX. introduced Henri of Navarre to Marie Touchet, the witty Navarrese made this anagram on her name, *Je charme tout.*

Touchfaucet (*Captain*), in Picrochole's army, taken captive by friar John. Being presented to Grangousier and asked the cause of his king's invasion, he replied, "To avenge the injury done to the cake-bakers of Lernê" (ch. 25, 26). Grangousier commanded his treasurer to give the friar 62,000 saluts (£15,500) in reward, and to Touchfaucet he gave "an excellent sword of a Vienne blade, with a gold scabbard, and a collar of gold weighing 702,000 merks (576,000 ounces), garnished with precious stones, and valued at £16,000 sterling, by way of present." Returning to king Picrochole, he advised him to capitulate, whereupon Rashcalf cried aloud, "Unhappy the prince who has traitors for his counsellors!" and Touchfaucet, drawing "his new sword," ran him through the body. The king demanded who gave him the sword, and being told the truth, ordered his guards "to hew him in pieces."—*Rabelais: Gargantua*, i. 45-47 (1533).

Touching for the King's Evil. It is said that scrofulous diseases were at one time very prevalent in the island, and that Edward the Confessor, in answer to earnest prayer, was told it would be cured by the royal touch. Edward, being gifted with this miraculous power, transmitted it as an heir-loom to his successors Henry VII. presented each person touched with a small coin, called a touch-piece or touch-penny.

Charles II. of England, during his reign, touched as many as 92,107 persons; the smallest number (2983) being in the year 1669, and the largest number in 1684, when many were trampled to death (see Macaulay's *History of England*, xiv.). In these "touchings," John Brown, a royal surgeon, superintended the ceremony. (See *Macbeth*, act iv. sc. 3.)

Prince Charles Edward, who claimed to be prince of Wales, touched a female child for the disease in 1745.

The French kings claimed the same divine power from Anne of Clovis, A.D. 481. And on Easter Sunday, 1686, Louis XIV. touched 1600, using these words, *Le roy te touche, Dieu te guerisse.*

*** Dr. Johnson was the last person touched by an English king. The touch-piece given to him has on one side this legend, *Soli Deo gloria*, and on the other side, *Anna. D : G. M. BR. F: et H. REG.* ("Anne, by the grace of God of Great Britain, France, and Ireland, queen").

> Our good Edward he, the Confessor and king . . .
> That cancred evil cured, bred 'twixt the throat and jaws,
> When physic could not find the remedy nor cause . . .
> He of Almighty God obtained by earnest prayer,
> This tumour by a king might cured be alone,
> Which he an heir-loom left unto the English throne.
> *Drayton: Polyolbion*, xi. (1613).

Touching Glasses in drinking healths.

> When prince Charles passed over into France, after the failure of the expedition in 1715, his supporters were beset with spies on every hand. It so happened that occasionally in society they were necessitated to drink the king's health, but it was tacitly understood that "the king" was not king George, but "the king over the water." To express this symbolically, one glass was passed over another, and later down, the foot of one glass was touched against the rim of another.—*Notes and Queries of New York*, October, 1859.

Touchstone, a clown filled with "quips and cranks and wanton wiles." The original of this character was Tarlton, the favourite court jester of queen Elizabeth.—*Shakespeare: As You Like It* (1598).

N.B.—His famous speech is "the seven degrees of affront:" (1) the *retort courteous*, (2) the *quip modest*, (3) the *reply churlish*, (4) the *reproof valiant*, (5) the *counter-check quarrelsome*, (6) the *lie circumstantial*, and (7) the *lie direct* (act v. sc. 4).

> Tarleton [1550-1588] was inimitable in such parts as "Launcelot" in the *Merchant of Venice* [*Shakespeare*] and "Touchstone." For these clowns' parts he never had an equal, and never will have.—*Baker: Chronicles.*

TOUCHWOOD (*Colonel*), "the most passionate, impatient, unreasonable, good-natured man in Christendom." Uncle of major and Clarissa Touchwood.

Sophia Touchwood, the colonel's daughter, in love with her cousin, major Touchwood. Her father wants her to marry colonel Clifford, but the colonel has fixed his heart on Clarissa, the major's sister.

Major Touchwood, nephew of colonel Touchwood, and in love with his cousin Sophia, the colonel's daughter. He fancied that colonel Clifford was his rival, but Clifford was in love with Clarissa, the major's sister. This error forms the plot of the farce, and the mistakes which arise when the major dresses up to pass himself off for his uncle constitute its fun and entanglement.

Clarissa Touchwood, the major's sister, in love with colonel Clifford. They first met at Brighton, and the colonel thought her Christian name was Sophia; hence

the major looked on him as a rival.—*Dibdin: What Next?*

Touchwood (*Lord*), uncle of Melle'font (2 *syl.*).

Lady Touchwood, his wife, sister of sir Paul Pliant. She entertains a criminal passion for her nephew Mellefont, and, because he repels her advances, vows to ruin him. Accordingly, she tells her husband that the young man has sought to dishonour her, and when his lordship fancies that the statement of his wife must be greatly overstated, he finds Mellefont with lady Touchwood in her own private chamber. This seems to corroborate the accusation laid to his charge, but it was an artful trick of Maskwell's to make mischief, and in a short time a conversation which he overhears between lady Touchwood and Maskwell reveals the infamous scheme most fully to him.—*Congreve: The Double Dealer* (1700).

(Lord and lady Touchwood must not be mistaken for *sir George* and *lady Frances Touchwood*, which are very different characters. See below.)

Their Wildairs, sir John Brutes, lady Touchwoods, and Mrs. Frails are conventional reproductions of those wild gallants and demireps which figure in the licentious dramas of Dryden and Shadwell.—*Sir W. Scott: The Drama.*

("Wildair," in *The Constant Couple*, by Farquhar; "Brute," in *The Provoked Wife*, by Vanbrugh; "Mrs. Frail," in *Love for Love*, by Congreve.)

Touchwood (*Sir George*), the loving husband of lady Frances, desperately jealous of her, and wishing to keep her out of all society, that she may not lose her native simplicity and purity of mind. Sir George is a true gentleman of most honourable feelings.

Lady Frances Touchwood, the sweet, innocent wife of sir George. Before her marriage she was brought up in seclusion in the country, and sir George tries to keep her fresh and pure in London.—*Mrs. Cowley: The Belle's Stratagem* (1780).

The calm and lovely innocence of lady Touchwood could by nobody be so happily represented as by this actress (*Mrs. Hartley*, 1751-1824).—*T. Davies.*

Touchwood (*Peregrine*), a touchy old East Indian, a relation of the Mowbray family.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Tough (*Mr.*), an old barrister.—*Sir W. Scott: Redgauntlet* (time, George III.).

Touran. The death of the children of Touran forms one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Lir*, and *The Death of the Children of Usnach.*

Tournemine (3 *syl.*), a Jesuit of the eighteenth century, fond of the marvellous. "Il aimait le merveilleux et ne renonçait qu' avec peine à y croire."

Il ressemble à Tournemine,
Il croit ce qu'il imagine.
French Proverb.

Tours, in France, according to fable, is so called from Turonês, a nephew of Brute the mythical king of Britain.

In the party of Brutus was one Turones, his nephew, inferior to none in courage and strength, from whom Tours derived its name, being the place of his sepulture.—*Geoffrey: British History* (1142).

Touthope (*Mr.*), a Scotch attorney and clerk of the peace.—*Sir W. Scott: Rob Roy* (time, George I.).

Towel (*An Oaken*), a cudgel. "To be rubbed down with an oaken towel" is to be well beaten.

She ordered the fellow to be drawn through a horse-pond, and then to be well rubbed down with an oaken towel.—*The Adventure of my Aunt.*

Tower of Hunger (*The*), Gualandi, the tower in which Ugolino with his two sons and two grandsons were starved to death in 1288.—*Dante: Inferno* (1300).

Tower of London (*The*) was really built by Gundulphus bishop of Rochester, in the reign of William I., but tradition ascribes it to Julius Cæsar.

Ye towers of Julius, London's lasting shame.
Gray: The Bard (1757).

Tower of Vathek, built with the intention of reaching heaven, that Vathek might pry into the secrets seen by Mahomet. The staircase contained 11,000 stairs, and when the top was gained men looked no bigger than pismires, and cities seemed mere bee-hives.—*Beckford: Vathek* (1784).

Towlinson (*Mr.*), manservant in the Dombey family, and a leading light below stairs. He has a great antipathy to foreigners, whom he regards as all Frenchmen. On one occasion—

Mr. Towlinson returns thanks in a speech replete with feeling, of which the peroration turns on foreigners, regarding whom he says they may find favour sometimes with weak and inconstant intellects that can be led away by hair; but all he hopes is, he may never hear of no foreigner never boning nothing out of no travelling chariot.—*Dickens: Dombey and Son*, ch. xxxi. (1848).

Town (*The*), literary and historic

gossip about London, by Leigh Hunt (1848).

Town and Country Mouse (*The*), a fable by Henryson (1621).

A town mouse invited a country mouse to come and see how much more grandly he lived. When the country mouse had been shown the sundry dishes laid on the table, in comes the cat, and was well-nigh the death of both of them. As the country mouse left, he said, "I prefer my more modest fare with liberty."

The same answer is recorded of a Bedouin Arab to a city friend, when told of the delights and luxury, the insecurity and anxiety, of town life.

(Prior's *Country and City Mouse* (*q.v.*) is quite a different fable.)

Town Eclogues, satires after the manner of Pope, by lady M. Wortley Montagu (1716).

Townley Mysteries, certain religious dramas; so called because the MS. containing them belonged to P. Townley. These dramas are supposed to have been acted at Widkirk Abbey, in Yorkshire. In 1831 they were printed for the Surtees Society, under the editorship of the Rev. Joseph Hunter and J. Stevenson. (See COVENTRY MYSTERIES, p. 240.)

Townly (*Colonel*), attached to Berinthia, a handsome young widow, but in order to win her he determines to excite her jealousy, and therefore pretends love to Amanda, her cousin. Amanda, however, repels his attentions with disdain; and the colonel, seeing his folly, attaches himself to Berinthia.—*Sheridan: A Trip to Scarborough* (1777).

Townly (*Lord*), a nobleman of generous mind and high principle, liberal and manly. Though very fond of his wife, he insists on a separation, because she is so extravagant and self-willed. Lady Townly sees, at length, the folly of her ways, and promises amendment; whereupon the husband relents, and receives her into favour again.

The London critics acknowledged that J. G. Holman's "lord Townley" was the perfection of the nobleman of the days of Chesterfield. He was not the actor, but the dignified lord himself.—*Donaldson.*

Lady Townly, the gay but not unfaithful young wife of lord Townly, who thinks that the pleasure of life consists in gambling; she "cares nothing for her husband," but "loves almost everything he hates." Ultimately she amends her ways. Lady Townly says—

I dote upon assemblies; my heart bounds at a ball; and at an opera I expire. Then I love play to distraction; cards enchant me; and dice put me out of my little wits.—*Vanbrugh and Cibber: The Provoked Husband*, iii. 1 (1728).

The part which at once established her [*Miss Farren's*] fame as an actress was "lady Townly . . . the whole house was enraptured.—*Memoir of Elizabeth Countess of Derby* (1806).

(Mrs. Pritchard, Margaret Woffington, Miss Brunton, Miss M. Tree, and Miss E. Tree were all excellent in this favourite part.)

Tox (*Miss Lucretia*), the bosom friend of Mr. Dombey's married sister (Mrs. Chick). Miss Lucretia was a faded lady, "as if she had not been made in fast colours," and was washed out. She "ambled through life without any opinions, and never abandoned herself to unavailing regrets." Miss Tox greatly admired Mr. Dombey, and entertained a forlorn hope that she might be selected by him to supply the place of his deceased wife. She lived in Princess's Place, and maintained a weak flirtation with major Bagstock.—*Dickens: Dombey and Son* (1846).

Tozer, one of the ten young gentlemen in the school of Dr. Blimber when Paul Dombey was there. A very solemn lad, whose "shirt-collar curled up the lobes of his ears."—*Dickens: Dombey and Son* (1846).

Trabb, a prosperous old bachelor, a tailor by trade.

He was having his breakfast in the parlour behind the shop. . . . He had sliced his hot roll into three feather-beds, and was slipping butter in between the blankets. . . . He was a prosperous old bachelor, and his open window looked into a prosperous little garden and orchard, and there was a prosperous iron safe let into the wall at the side of the fireplace, and without doubt heaps of his prosperity were put away in it in bags.—*Dickens: Great Expectations*, xix. (1860).

Tracy, one of the gentlemen in the earl of Sussex's train.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Traddles, a simple, honest young man, who believes in everybody and everything. Though constantly failing, he is never depressed by his want of success. He had the habit of brushing his hair up on end, which gave him a look of surprise. Tom Traddles marries one of the "ten daughters of a poor curate."

At the Creakle's school, when I was miserable, he (*Traddles*) would lay his head on the desk for a little while, and then, cheering up, would draw skeletons all over his slate.—*Dickens: David Copperfield*, vii. (1849).

Tradelove (*Mr.*), a broker on 'Change, one of the four guardians of Anne Lovely the heiress. He was "a fellow that would out-lie the devil for the advantage of stock, and cheat his own father in a bargain. He was a great stickler for trade, and hated every one that wore a sword" (act i. 1). Colonel

Feignwell passed himself off as a Dutch merchant named Jan van Timtamtirelereletta herr van Feignwell, and made a bet with Tradelove. Tradelove lost, and cancelled the debt by giving his consent to the marriage of his ward to the supposed Dutchman.—*Mrs. Centlivre: A Bold Stroke for a Wife* (1717).

Trafford (*F. G.*), the pseudonym of Mrs. C. E. Riddell, before the publication of *George Geith* (1871).

Tragedy (*Father of Greek*), Thespis, the Richardson of Athens. Æschylos is also called "The Father of Greek Tragedy" (B.C. 525-426).

The Father of French Tragedy, Garnier (1534-1590).

The First English Tragedy, Gorbodue, by Thomas Norton and Thomas Sackville (1569). The first comedy was *Ralph Roister Doister*, by Nicholas Udall (1564).

∴ Thorpbury says the coadjutor of Norton was lord Buckhurst, and Charles Lamb maintains that lord Buckhurst "supplied the more vital parts;" but professor Craik says Sackville was the worker together with Norton.

Trained Band, the volunteer artillery, whose ground for practice was in Moorfields. John Gilpin was "captain of the trained band."

> A Trained Band captain eke was he,
> Of famous London town.
> *Cowper: John Gilpin* (1782).

Trajan (*The Second*), Marcus Aurelius Claudius, surnamed Gothicus, noted for his valour, justice, and goodness (215, 268-270).

Trajan and St. Gregory. It is said that Trajan, although unbaptized, was delivered from hell in answer to the prayers of St. Gregory.

> There was storied on the rock
> The exalted glory of the Roman prince,
> Whose mighty worth moved Gregory to earn
> His mighty conquest—Trajan the emperor.
> *Dante: Purgatory*, xi. (1308).

Trajan and the Importunate Widow. One day, a mother appeared before the emperor Trajan, and cried, "Grant vengeance, sire! My son is murdered." The emperor replied, "I cannot stop now; wait till I return." "But, sire," pleaded the widow, "if you do not return, who will grant me justice?" "My successor," said Trajan. "And can Trajan leave to another the duty that he himself is appointed to perform?" On hearing this, the emperor stopped his cavalcade, heard the woman's cause, and granted her suit. Dante tells this tale in his *Purgatory*, xi.—*John of Salisbury: Polycraticus de Curialium Nugis*, v. 8 (twelfth century).

¶ Dion Cassius (*Roman Historia*, lxix.) tells a similar story of Hadrian. When a woman appeared before him with a suit as he was starting on a journey, the emperor put her off, saying, "I have no leisure now." She replied, "If Hadrian has no leisure to perform his duties, let him cease to reign!" On hearing this reproof, he dismounted from his horse, and gave ear to the woman's cause.

¶ A woman once made her appeal to Philip of Macedon, who, being busy at the time, petulantly exclaimed, "Woman, I have no time now for such matters." "If Philip has no time to render justice,' said the woman, "then is it high time for Philip to resign!" The king felt the rebuke, heard the cause patiently, and decided it justly.

¶ Another tale is told of the Macedonian. A woman asked him to do her justice, but the testy monarch refused to hear her. "I shall appeal," said the woman. "Appeal!" thundered Philip. "And to whom will you appeal, woman?" "To Philip sober," was her reply, and her cause was heard patiently.

Tramecksan and Slamecksan, the High-heels and Low-heels, two great political factions of Lilliput. The animosity of the Guelphs and Ghibellines of punydom ran so high "that no High-heel would eat or drink with a Low-heel, and no Low-heel would salute or speak to a High-heel." The king of Lilliput was a High-heel, but the heir-apparent a Low-heel.—*Swift: Gulliver's Travels* ("Voyage to Lilliput," iv., 1726).

(Of course, the allusion is to the High-church party and the Low-church party.)

Tramp (*Gaffer*), a peasant at the execution of old Meg Murdochson.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Tramtrist (*Sir*), the name assumed by sir Tristram when he went to Ireland to be cured of his wounds after his combat with sir Marhaus. Here La Belle Isold (or Isold "the Fair") was his leech, and the young knight fell in love with her. When the queen discovered that sir Tramtrist was sir Tristram, who had killed her brother, sir Marhaus, in combat, she plotted to take his life, and he was obliged to leave the island. La Belle

Isold subsequently married king Mark of Cornwall, but her heart was ever fixed on her brave young patient.—*Sir T. Malory: History of Prince Arthur*, ii. 9–12 (1470).

Tranchera, Agricane's sword, which afterwards belonged to Brandimart.—*Ariosto: Orlando Furioso* (1516).

Tra'nio, one of the servants of Lucentio the gentleman who marries Bianca (the sister of Kathari'na "the Paduan shrew").—*Shakespeare: Taming of the Shrew* (1594).

Transfer, a usurer, who is willing to advance sir George Wealthy a sum of money on these easy terms: (1) 5 per cent. interest; (2) 10 per cent. premium; (3) 5 per cent. for insuring the young man's life; (4) a handsome present to himself as broker; (5) the borrower to pay all expenses; and (6) the loan not to be in cash but goods, which are to be taken at a valuation and sold at auction at the borrower's sole hazard. These terms are accepted, and sir George promises besides a handsome *douceur* to Loader for having found a usurer so reasonable.—*Foote: The Minor* (1760).

Transfiguration (*The Mount of*). Conder in his *Tentwork in Palestine* (1850), says there can be little doubt that it was some part of Mount Hermon, and not Mount Tabor (see *Ps.* xlii. 8).

Transformations. In the art of transformation, one of the most important things was a ready wit to adopt in an instant some form which would give you an advantage over your adversary: thus, if your adversary appeared as a mouse, you must change into an owl; then your adversary would become an arrow to shoot the owl, and you would assume the form of fire to burn the arrow; whereupon your adversary would become water to quench the fire; and he who could outwit the other would come off victorious. The two best examples I know of this sort of contest are to be found, one in the *Arabian Nights*, and the other in the *Mabinogion*.

(1) The former is the contest between the Queen of Beauty and the son of the daughter of Eblis. He appeared as a scorpion, she in a moment became a serpent; whereupon he changed into an eagle, she into a more powerful black eagle; he became a cat, she a wolf; she instantly changed into a worm and crept into a pomegranate, which in time burst, whereupon he assumed the form of a cock to devour the seed, but it became a fish; the cock then became a pike, but the princess became a blazing fire, and consumed her adversary before he had time to change.—"The Second Calender."

(2) The other is the contest between Caridwen and Gwion Bach. Bach fled as a hare, she changed into a greyhound; whereupon he became a fish, she an otter-bitch; he instantly became a bird, she a hawk; but he became as quick as thought a grain of wheat. Caridwen now became a hen, and made for the wheat-corn and devoured him.—*Taliesin.*

Translator-General. Philemon Holland is so called by Fuller, in his *Worthies of England.* Mr. Holland translated Livy, Pliny, Plutarch, Suetonius, Xenophon, and several other classic authors (1551–1636).

Transome (*Mrs.*), secretly married to Matthew Jermyn, the lawyer. Their son is Harold [Transome], who proposes to Esther Lyon, and is refused.—*George Eliot* (Mrs. J. W. Cross): *Felix Holt* (1860).

Trap to Catch a Sunbeam, by Matilda Anne Planché (afterwards Mrs. Mackarness).

Trapbois (*Old*), a miser in Alsatia. Even in his extreme age, "he was believed to understand the plucking of a pigeon better than any man in Alsatia."

Martha Trapbois, the miser's daughter, a cold, decisive, masculine woman, who marries Richie Moniplies.—*Sir W. Scott: The Fortunes of Nigel* (time, James I.).

Trap'oban (*The Island of*), ruled over by Alifanfaron. It is in the Utopian Ocean, 92° N. lat., 180° 2′ W. long.—*Cervantes: Don Quixote*, I. iii. 4 (1605).

Trapper (*The*). Natty Bumppo is so called in *The Prairie.* He is introduced in four other of Cooper's novels as "The Deerslayer," "The Pathfinder," "The Hawk-eye" in *The Last of the Mohicans*, and "Natty Bumppo" in *The Pioneers.*

Traveller (*The*). The scheme of this poem is very simple: The poet supposes himself seated among Alpine solitudes, looking down upon a hundred kingdoms. He would fain find some spot where happiness can be attained, but the natives of each realm think their own the best; yet the amount of happiness in each is pretty well equal. To illustrate this, the poet describes the manners and

government of Italy, Switzerland, France, Holland, and England. — *Goldsmith* (1764).

Traveller (*Mr.*), the stranger who tried to reason with Mr. Mopes and bring him back to society, but found the truth of the tinker's remark, "When iron is thoroughly rotten, you cannot botch it." —*Dickens: A Christmas Number* (1861).

Traveller's Refuge, the valley of Fakreddin.—*Beckford: Vathek* (1784).

Travellers' Tales. (1) Marco Polo says, "Certain islands lie so far north in the Northern Ocean, that one going thither actually leaves the pole-star a trifle behind to the south."

(2) A Dutch skipper told Master Moxon, the hydrographer of Charles II., that he had himself sailed two degrees beyond the pole.

(3) Maundeville says, in Prester John's country is a sea of sand which ebbs and flows in great waves without one drop of water. This sea, says the knight of St. Alban's, men find full of right good fish of most delicious eating.

(2) At the time of the discovery of America by Columbus, many marvellous tales were rife in Spain. It was said that in one part of the coast of El Nombre de Dios, the natives had such long ears that one ear served for bed and the other for counterpane. This reminds one of Gwevyl mab Gwestad, one of whose lips hung down to his waist, and the other covered his head like a cowl. Another tale was that one of the crew of Columbus had come across a people who lived on sweet scents alone, and were killed by foul smells. This invention was hardly original, inasmuch as both Plutarch and Pliny tell us of an Indian people who lived on sweet odours, and Democritos lived for several days on the mere effluvia of hot bread. Another tale was that the noses of these smell-feeders were so huge that their heads were all nose. We are also told of one-eyed men; of men who carried their head under one of their arms; of others whose head was in their breast; of others who were conquered, not by arms, but by the priests holding up before them a little ivory crucifix—a sort of Christian version of the taking of Jericho by the blast of the rams'-horn trumpets of the Levites in the time of Joshua. (See THREE DIADEMED CHIEFS, p. 1103; ODOURS FOR FOOD, p. 769.)

Travels in . . . Remote Nations, by "Lemuel Gulliver." He is first shipwrecked and cast on the coast of Lilliput, a country of pygmies. Subsequently he is thrown among the people of Brobdingnag, giants of tremendous size. In his third expedition he is driven to Laputa, an empire of quack pretenders to science and knavish projectors. And in his fourth voyage he visits the Houyhnhnms [*Whin'-n'ms*], where horses were the dominant powers.—*Swift* (1726).

Travers, a retainer of the earl of Northumberland.—*Shakespeare: 2 Henry IV.* (1598).

Travers (*Sir Edmund*), an old bachelor, the guardian and uncle of lady Davenant. He is a tedious gossip, fond of meddling, prosy, and wise in his own conceit. "It is surprising," he says, "how unwilling people are to hear my stories. When in parliament I make a speech, there is nothing but coughing, hemming, and shuffling of feet—no desire of information." By his instigation the match was broken off between his niece and captain Dormer, and she was given in marriage to lord Davenant; but it turned out that his lordship was already married, and his wife living.—*Cumberland: The Mysterious Husband* (1783).

Travia'ta, an opera, representing the progress of a courtezan. Music by Verdi, and libretto from *La Dame aux Camélias*, a novel by Alexandre Dumas *fils* (1856).

Treachery of the Long-Knives (*The*). Hengist invited the chief British nobles to a conference at Ambresbury, but arranged that a Saxon should be seated beside each Briton. At a given signal, each Saxon was to slay his neighbour with his long knife, and as many as 460 British nobles fell. Eidiol earl of Gloucester escaped, after killing seventy (some say 600) of the Saxons.—*Welsh Triads.*

Stonehenge was erected by Merlin, at the command of Ambrosius, in memory of the plot of the "Long-Knives." . . . He built it on the site of a former circle. It deviates from older bardic circles, as may be seen by comparing it with Avebury, Stanton-Drew, Keswick, etc.—*Cambrian Biography*, art. "Merddin."

Treasury of Peru (*The*), the Andes.

Treasury of Sciences (*The*), Bokhara, which has 103 colleges, besides schools and 360 mosques.

Trecentisti, the Italian worthies of the "Trecento" (thirteenth and fourteenth centuries). They were Dante (1265–1321),

Petrarch (1304-1374); Boccaccio, who wrote the *Decameron*. Others of less note were Giotto, Giovanna da Pisa, and Andrea Orcagna. (See CINQUECENTO, p. 210; SEICENTO, p. 978.)

In Italy he'd ape the Trecentisti.
Byron: Don Juan, iii. 86 (1820).

Tree (*The Bleeding*). One of the indictments laid to the charge of the marquis of Argyll, so hated by the royalists for the part he took in the execution of Montrose, was this: "That a tree on which thirty-six of his enemies were hanged was immediately blasted, and, when hewn down, a copious stream of blood ran from it, saturating the earth, and that blood for several years was emitted from the roots."—*Laing: History of Scotland*, ii. 11 (1800); *State Trials*, ii. 422.

The Largest Tree. The largest tree in the world is said to be one discovered, in 1874, near Tule River, in California. Though the top has been broken off, it is 240 feet high, and the diameter of the tree where it has been broken is 12 feet. This giant of the forest is called "Old Moses," from a mountain in the neighbourhood, and is calculated to be 4840 years old! The hollow of its trunk, which is 111 feet, will hold 150 persons, and is hung with scenes of California, is carpeted, and fitted up like a drawing-room, with table, chairs, sofa, and pianoforte. A section of this tree, 74 feet round and 25 feet across, was exhibited in New York, in 1879. (See *New York Herald*.)

(Australia claims to have still larger trees.)

The Poets' Tree, a tree which grows over the tomb of Tan-Sein, a musician at the court of [Mohammed] Akbar. Whoever chews a leaf of this tree will be inspired with a divine melody of voice.—*W. Hunter*.

His voice was as sweet as if he had chewed the leaves of that enchanted tree which grows over the tomb of the musician Tan-Sein.—*Moore: Lalla Rookh* (1817).

The Singing Tree, a tree each leaf of which was musical, and all the leaves joined together in delightful harmony.—*Arabian Nights* ("The Story of the Sisters who envied their Younger Sister").

¶ In the *Fairy Tales* of the comtesse D'Aulnoy, there is a tree called "the singing apple," of precisely the same character, but the apple tree gave the possessor the inspiration of poetry also.—"Chery and Fairstar."

Tree of Knowledge (*The*), a tree in the garden of paradise, the fruit of which Adam and Eve were forbidden to eat, lest they should die.—*Gen.* ii. 9; iii. 3.

Next to [*the tree of*] Life,
. . . the Tree of Knowledge grew fast by,
Knowledge of good, bought dear by knowing ill.
Milton: Paradise Lost, iv. 221 (1665).

Tree of Liberty (*The*), a tree or pole crowned with a cap of liberty, and decorated with flags, ribbons, and other devices of a republican character. The idea was given by the Americans in their War of Independence; it was adopted by the Jacobins in Paris in 1790, and by the Italians in 1848.

Tree of Life (*The*), a tree in the "midst of the garden" of paradise, which, if Adam had plucked and eaten of, he would have "lived for ever."—*Gen.* ii. 9; iii. 22.

Out of the fertile ground [*God*] caused to grow
All trees of noblest kind for sight, smell, taste;
And all amid them stood the Tree of Life,
High eminent, blooming ambrosial fruit
Of vegetable gold.
Milton: Paradise Lost, iv. 215, etc. (1665).

Trees noted for Specific Virtues and Uses.

Those articles marked *B. P.* are from William Browne's *Britannia's Pastorals* (1613).

(1) ALDER, good for water-pipes and piles, capital for the foundations of buildings situated upon bogs; it becomes black as jet and almost imperishable when used for piles in swamps or under water. The Ria to of Venice is founded on alder—a wood excellent for clogs, shoe-heels, wooden shoes, the cogs of mill-wheels, turnery, chairs, poles, and garden props.

It is said that fleas dislike it.

Alder nourishes whatever plant grows under its shadow.—*B. P.*

(2) ASH, the Venus of the forest.—*Gilpin: Forest Scenery* (1791).

Used for all tools employed in husbandry—carts, waggons, wheels, pulleys, and oars. It bursts into leaf between May 13 and June 14.

Grass will grow beneath it.

At Donirey, near Clare, is the hollow trunk of an ash tree 42 feet in circumference, in which a little school used to be kept.—*Young: Irish Tour* (1775-6).

In Woburn Park is an ash tree 90 feet high, 15 feet in girth (3 feet from the ground), and containing a grand total of 872 cubic feet of timber.—*Strutt: Sylva Britannica*.

The ash tree at Carnock, planted in 1596, supposed to be the largest in Scotland, is 90 feet high and 19 feet in girth (5 feet from the ground).—*Ditto*.

Dr. Walker says he measured an ash tree in Lochaber churchyard, Scotland, 58 feet in girth (5 feet from the ground).

(3) ASPEN TREE. No grass will grow in its vicinity. The legend is that the cross of Jesus was made of this wood, and hence its leaves were doomed to tremble till the day of doom.

Ah! tremble, tremble, aspen tree!
We need not ask thee why thou shakest;
For if, as holy legend saith,
On thee the Saviour bled to death,
No wonder, aspen, that thou quakest!
And, till in judgment all assemble,
Thy leaves accursed shall wail and tremble.
E. C. B.

(4) BEECH TREE, employed for clogs, tool-handles, planes, mallets, turnery, large wooden screws, sounding-boards of musical instruments, scabbards, band-boxes, book-covers, coffins, chairs, and bedsteads; but for chairs and bedsteads it is not fit, as it is a favourite resort of the *ptinus pectinicornis*, whose eggs are deposited on the surface of the wood, and the young worms eat their way in. Floats for nets are made of the bark. It is excellent for wood fires, and is called in France *bois d'Andelle*. The beech bursts into leaf between April 19 and May 7.

"The Twelve Apostles." On an island of the lake Wetter, were twelve majestic beech trees, now reduced to eleven, for a zealous peasant cut down one of them, declaring "that the traitor Judas should have no part nor lot with the faithful." On these beeches are cut the names of Charles XI., Charles XII., queen Eleonora, and other distinguished visitors. Other famous beeches are the Frankley Beeches, in Worcestershire.

Virgil's bowl, *divini opus Alcimedontis*, was made of beech wood, and Pliny tells us that vessels used in the temples were made sometimes of the same wood.

The beech, like the fir and chestnut, is very destructive of vegetation beneath.

(5) BIRCH, used by the ancients for papyrus. The wood is used for the heels of shoes, cradles, packing-boxes, sabots, drinking-cups, brooms or besoms, rods, torches, and charcoal.

"It supplies the northern peasant with his house, his bread, his wine, and the vessels to put it in, part of his clothing, and the furniture of his bed."—*Sylvan Sketches.*

Birch loves the coldest places.—*B. P.*

(6) BLACKTHORN is formed into teeth for rakes and into walking-sticks. Letters written on linen or woollen with sloe-juice will not wash out.

It is said that Joseph of Arimathea planted his staff on the south ridge of Weary-all Hill (now *Werrall*), where it grew and put forth blossoms every Christmas Day afterwards. The original tree was destroyed in the reign of Charles I. by a puritan soldier, who lost his life by a splinter which wounded him while so employed. The variety which blossoms twice a year is now pretty common.

The Holy Thorn has been introduced into many parts, and is now grown in several gardens about Glastonbury and its vicinity. Pilgrimages continued to be made to this tree even in Mr. Eyston's time, who died 1721.—*Warner: Evening Post*, January 1753.

(7) BOX, used for turnery, combs, mathematical instruments, knife-handles, tops, screws, button-moulds, wood engravings, etc. Box wood will sink in water.

A decoction of box wood promotes the growth of hair, and an oil distilled from its shavings is a cure for hemorrhoids, tooth-ache, epilepsy, and stomach-worms. So, at least, we are told.

(8) CEDAR, used for cigar-boxes. It is hateful to moths and fleas; hence it is used for lining wardrobes and drawers.

(9) CHERRY TREE, used by the turner, formed into chairs and hoops. It is stained to imitate mahogany, to which wood, both in grain and colour, it approaches nearer than any other of this country. It is stained black for picture-frames. The cherry tree was first introduced from Flanders into Kent, in the reign of Henry VIII.

More than a hundred men, during a siege, were kept alive for nearly two months, without any other sustenance than a little of this gum taken into the mouth and suffered gradually to dissolve.—*Hasselquist: Iter Palæstinum* (1757).

(10) CHESTNUT TREE, the tree introduced into the pictures of Salvator Rosa. The wood is used by coopers and for water-pipes, because it neither shrinks nor changes the colour of any liquor it contains. It is, however, bad for posts; and grass will not grow beneath its shade.

Staves that nor shrink nor swell,
The cooper's close-wrought cask to chestnut owes.
Dodsley.

The roof of Westminster Abbey, and that of the "Parliament House," Edinburgh, are made of chestnut wood.

In Cobham Park, Kent, is a chestnut tree 40 feet in girth (5 feet from the ground).—*Strutt: Sylva Britannica.*

At Tortworth, in Gloucestershire, is a chestnut tree 52 feet in girth. Even in 1150 it was called "the great chestnut tree of Tortworth." Mr. Marsham says it was 540 years old when king John came

to the throne, which would carry us back to the heptarchy. If so, this tree has rallied the whole history of England from the Roman period to our own.

The horse chestnut bursts into leaf between March 17 and April 19. The Spanish chestnut fully a month later.

(11) CYPRESS hurts the least of all trees by its droppings.—*B. P.*

(12) DOG ROSE. So called by the Greeks (*kunorodon*), because the root was deemed a cure for the bite of a mad dog.

(13) ELDER TREE, used for skewers, tops of angling-rods, needles for netting, turnery. The pith is used for electrometers and in electrical experiments.

An infusion of elder leaves will destroy insects on delicate plants better than tobacco-juice; and if turnips, cabbages, fruit trees, etc., are brushed with a branch of elder leaves, no insect will infest the plants.—*Philosophical Transactions*, v. 62, p. 348.

(14) ELM is used for axle-trees, mill-wheels, keels of boats, gunwales chairs, coffins, rails, gates, under-ground pipes, pumps, millwork, pattens.

Grass will grow beneath its shade.

The elm is pre-eminent for the tenacity of its wood, which never splinters. It is the first of forest trees to burst into leaf.

Toads and frogs are often embedded in elm trees. They crept into some hollow place or crack, and became imprisoned by the glutinous fluid of the new inner bark (*liber* and *alburnum*). Some have been found alive when the tree is cut down, but they need not have been embedded long.

At Hampstead there was once a famous hollow elm, which had a staircase within and seats at the top.—*Park: Topography.*

At Blythfield, in Staffordshire, was an elm which, Ray tells us, furnished 8660 feet of planks, weighing 97 tons.

The elm at Chequers, Buckinghamshire, was planted in the reign of Stephen; the shell is now 31 feet in girth. The Chepstead Elm, Kent, contains 268 feet of timber, and is 15 feet in girth; it is said to have had an annual fair beneath its shade in the reign of Henry V. The elm at Crawley, in Sussex, is 70 feet high and 35 feet in girth.—*Strutt: Sylva Britannica.*

(15) FIG TREE. The leaves of this tree have the property of maturing game and meat hung amongst them.

(16) FIR TREE. In Ireland the bog firs, beaten into string, are manufactured into rope, capable of resisting the weather much longer than hempen ropes. The bark can be used for tan. Tar and pitch are obtained from the trunk and branches. The thinnings of fir forests will do for hop-poles, scantlings, and rafters, and its timber is used by builders.

Grass will not grow beneath fir trees.

(17) GUELDER ROSE. From the bark of the root birdlime is made. The shoots make excellent bands for faggots.

Evelyn says a decoction of the leaves will dye the hair black and strengthen it.

(18) HAZEL TREE. The wood makes excellent charcoal for forges. Fishing-rods, walking-sticks, crates, hoops for barrels, shoots for springles to fasten down thatch, hurdles, etc., are made of this wood. Hazel chips will clear turbid wine in twenty-four hours, and twigs of hazel twisted together will serve for yeast in brewing.

Hazel wands were used in divination, for detecting minerals, water-springs, and hid treasures. (See DOUSTERSWIVEL, p. 298.)

> By whatsoever occult virtue the forked hazel stick discovers not only subterraneous treasure, but criminals guilty of murder and other crimes, made out so solemnly by the attestation of magistrates and divers other learned and credible persons who have critically examined matters of fact, is certainly next to a miracle, and requires a strong faith.—*Evelyn: Sylva* (1664).

The small hole bored through the shell of hazel nuts is not the work of squirrels, but of field-mice; squirrels always split the shells.

(19) HOLLY TREE. Birdlime is made from it. The wood is used for veneering, handles of knives, the cogs of mill-wheels, hones for whetting knives and razors, coachmen's whips, Tunbridge ware.

(20) IVY. The roots are used by leather-cutters for whetting their knives; and when the roots are large, boxes and slabs are made from them.

It is said that apricots and peaches protected in winter by ivy fencing become remarkably productive.

(21) JUNIPER is never attacked by worms.—*B. P.*

The wood is used for veneering; and alcohol or spirits of wine, impregnated with the essential oil of juniper berries, is gin (or *juniper water*); for the French *genevre* means "a juniper berry." Ordinarily, gin is a malt liquor, distilled a second time, with the addition of juniper berries, or more frequently with the oil of turpentine.

(22) LARCH, very apt to warp, but it resists decay. It bursts into leaf between March 21 and April 14.

Le bois du mélèze l'emporte en bonté et en durée sur celui des pins et des sapins. On en fait des gouttières des conduits d'eaux souterraines, de bonnes charpentes; il entre dans la construction des petits bâtiments de mer. Les peintres s'en servent pour faire les cadres de leurs tableaux.—*Boutillet: Dict. Univ. des Sciences.*

(23) LIME or LINDEN TREE. Grinling Gibbons, the great wood-carver, used no other wood but that of the lime tree, which is soft, light, smooth, close-grained, and not subject to the worm. For the same reason, it is the chief material of Tunbridge ware. Bellonius states that the Greeks used the wood for making bottles.

Lime wood makes excellent charcoal for gunpowder, and is employed for buttons and leather-cutters' boards. The flowers afford the best honey for bees, and the famous Kowno honey is made exclusively from the linden blossoms.

It was one of the trees from which papyrus was made, and in the library of Vienna is a work of Cicero written on the inner bark of the linden.

One other thing is worth mentioning. Hares and rabbits will never injure the bark of this tree.

The lime is the first of all trees to shed its leaves in autumn. It bursts into leaf between April 6 and May 2.

At Deopham, in Norfolk, was a lime tree which, Evelyn tells us, was 36 feet in girth and 90 feet in height. Strutt tells us of one in Moor Park, Hertfordshire, 17 feet in girth (3 feet above the ground) and 100 feet high; it contained 875 feet of timber. He also mentions one in Cobham Park, 28 feet in girth and 90 feet in height.

The lime tree in the Grisons is upwards of 590 years old.

(24) MAPLE TREE, employed for cabinet-work, gunstocks, screws for cider-presses, and turnery. The Tigrin and Pantherine tables were made of maple. The maple tables of Cicero, Asinius Gallus, king Juba, and the Mauritanian Ptolemy, "are worth their weight in gold."

At Knowle, in Kent, there is a maple tree which is 14 feet in girth.—*Strutt: Sylva Britannica,*

(25) MOUNTAIN ASH or ROWAN TREE, used for hoops, and for bows, comes next to the yew. It forms good and lasting posts, and is made into hurdles, tables, spokes of wheels, shafts, chairs, and so on. The roots are made into spoons and knife-handles. The bark makes excellent tan.

Twigs of rowan used to be carried about as a charm against witches. Scotch dairy-maids drive their cattle with rowan rods; and at Strathspey, in Scotland, at one time, sheep and lambs were made to pass through hoops of rowan wood on May-day. (See QUICKEN TREES, p. 891.)

In Wales, the rowan used to be considered sacred; it was planted in churchyards, and crosses made of the wood were commonly worn.

> Their spells were vain. The hags returned
> To the queen in sorrowful mood,
> Crying that witches have no power
> Where there is rown tree wood.
> *The Laidley Worm of Spindleston Heughs.*

(26) MYRTLE. Some Northern nations use it instead of hops. The catkins, boiled in water, throw up a waxy scum, of which candles were made by Dutch boers. Hottentots (according to Thunberg) make a cheese of it. Myrtle tan is good for tanning calf-skins.

Laid under a bed, it keeps off fleas and moths.

(27) OAK TREE, the king of the forest and patriarch of trees, wholly unrivalled in stature, strength, and longevity. The timber is used for ship-building, the bark for tanning leather, and the gall for making ink. Oak timber is used for every work where durability and strength are required.

Oak trees best resist the thunderstroke.—*B. P.* (William Browne is responsible for this statement).

It bursts into leaf between April 10 and May 26.

In 1757 there was an oak in earl Powis's park, near Ludlow, 16 feet in girth (5 feet from the ground) and 60 feet high (*Marsham*). Panshanger Oak, in Kent, is 19 feet in girth, and contains 1000 feet of timber, though not yet in its prime (*Marsham*). Salcey Forest Oak, in Northamptonshire, is 24 feet in girth (*Marsham*). Gog, in Yardley Forest, is 28 feet in girth, and contains 1658 cubic feet of timber. The king of Wynnstay Park, North Wales, is 30 feet in girth. The Queen's Oak, Huntingfield, Suffolk, from which queen Elizabeth shot a buck, is 35 feet in girth (*Marsham*). Shelton Oak, near Shrewsbury, called the "Grette Oake" in 1543, which served the great Glendower for a post of observation in the battle of Shrewsbury (1403), is 37 feet in girth (*Marsham*). Green Dale Oak, near Welbeck, is 38 feet in girth, 11 feet from the ground (*Evelyn*). Cowthorpe Oak, near Wetherby, is 48 feet in girth (*Evelyn*). The great oak

in Broomfield Wood, near Ludlow, was, in 1764, 68 feet in girth, 23 feet high, and contained 1455 feet of timber (*Lightfoot*).

Beggar's Oak, in Blithfield Park, Staffordshire, contains 827 cubic feet of timber, and, in 1812, was valued at £200 (*Marsham*). Fredville Oak, Kent, contains 1400 feet of timber (*Marsham*). But the most stupendous oak ever grown in England was that dug out of Hatfield Bog: it was 12 feet in girth at the larger end, 6 feet at the smaller end, and 120 feet in length; so that it exceeded the famous larch tree brought to Rome in the reign of Tiberius, as Pliny states in his *Natural History*.

(These are all from Marsham's *Bath Soc.*, i.; the *Sylva Caledonia;* Evelyn's *Sylva; The Journal of a Naturalist;* or from Strutt's three works—*Sylva Britannica, Deliciæ Sylvarum*, and *Mag. Nat. Hist.*)

Swilcar Oak, in Needham Forest, is 600 years old (*Strutt*). The Oak of the Partizans, in the forest of Parey, St. Ouen, is above 650 years old. Wallace's Oak, which stood on the spot where the "patriot hero" was born (Elderslie, near Paisley), was probably 700 years old when it was blown down in 1859. Salcey Forest Oak, in Northamptonshire, is above 1000 years old. William the Conqueror's Oak, Windsor Great Park, is at least 1200 years old. Winfarthing Oak, Norfolk, and Bentley Oak, were 700 years old at the Conquest. Cowthorpe Oak, near Wetherby, is 1600 years old (*professor Burnet*). The great oak of Saintes, in the Charente Inférieur, is reckoned from 1800 to 2000 years old. The Damorey Oak, Dorsetshire, was 2000 years old when it was blown down in 1703. In the Commonwealth, it was inhabited by an old man, and used as an ale-house; its cavity was 15 feet in diameter and 17 feet in height.

In the Water Walk of Magdalen College, Oxford, was an oak supposed to have existed before the Conquest; it was a notable tree when the college was founded in 1448, and was blown down in 1789. On Abbot's Oak, Woburn, the vicar of Puddington, near Chester, and Roger Hobbs abbot of Woburn were hung, in 1537, by order of Henry VIII., for refusing to surrender their sacerdotal rights (*Marsham*). The Bull Oak, Wedgenock Park, and the Plestor Oak, Colborne, were both in existence at the Conquest. The Shellard's Lane Oak, Gloucestershire, is one of the oldest in the island (*Journal of a Naturalist*, i.).

The Cadenham Oak, near Lyndhurst, in the New Forest, buds "on old Christmas Day," and has done so for at least two centuries; it is covered with foliage at the usual time of other oak trees. The same is said of the tree against which the arrow of Tyrrel glanced when Rufus was killed (*Camden*).

In the forest near Thoresby Park is a fine oak, called "The Major Oak," 35 feet in girth, 5 feet from the ground. Fourteen full-grown persons can stand within its hollow trunk. There is another in the same park, 30 feet in girth. In another part of the forest, nearer Welbeck, is the ruin of Robin Hood's Larder, held together by strong iron bands. At Clipstone is the tree called "King John's Oak." (See OAK, p. 765.)

(28) OLIVE, used in wainscot, because it never gapes, cracks, or cleaves.—*B. P.*

The eight olive trees on the Mount of Olives were flourishing 800 years ago, when the Turks took Jerusalem.

(29) OSIER, used for puncheons, wheels for catching eels, bird-cages, baskets, hampers, hurdles, edders, stakes, rake-handles, and poles.

(30) PEAR TREE, used for turnery, joiners' tools, chairs, and picture-frames.

It is worth knowing that pear-grafts on a quince stock produce the most abundant and luscious fruit.

(31) PINE TREE. The "Old Guardsman," in Vancouver's Island, is the largest Douglas pine. It is 16 feet in diameter, 51 feet in girth, and 150 feet in height. At one time it was 50 feet higher, but its top was broken off in a storm.

Le pin est employé en charpente, en planches, en tuyaux pour la conduite des eaux, en bordages pour les ponts des vaisseaux. Il fournit aussi la résine.—*Boutillet: Dict. Univ. des Sciences.*

(32) PLANE TREE. Grass delights to grow in its shade.—*B. P.*

(33) POPLAR TREE, sacred to Hercules. No wood is so little liable to take fire. The wood is excellent for wood-carvings and wainscoting, floors, laths, packing-boxes, and turnery.

Black Poplar. The bark is used by fishermen for buoying their nets; brooms are made of its twigs. In Flanders, clogs are made of the wood.

The poplar bursts into leaf between March 6 and April 19.

(34) ROSE TREE. The rose is called the "queen of flowers." It is the em-

blem of England, as the thistle is of Scotland, the shamrock of Ireland, and the lily of France.

It has ever been a favourite on graves as a memorial of affection; hence, Propertius says, "Et tenera poneret ossa rosa." In Rome, the day when the pope blesses the golden rose is called *Dominica in Rosa*. The long intestine strife between the rival houses of York and Lancaster is called in history the "War of the White and Red Roses," because the badge of the Yorkists was a *white* rose and that of the Lancastrians a *red* one (see p. 934). The marriage of Henry VII. with Elizabeth of York is called the "Union of the Two Roses."

The rose was anciently considered a token of secrecy, and hence, to whisper a thing *sub rosa* means it is not to be repeated.

In Persian fable, the rose is the nightingale's bride. "His queen, his garden queen, the rose." (See ROSE, p. 933.)

(35) SALLOW, excellent for hurdles, handles of hatchets, and shoemakers' boards. The honey of the catkins is good for bees, and the Highlanders use the bark for tanning leather.

(36) SPRUCE TREE (*The*) will reach to the age of 1000 years and more. Spruce is despised by English carpenters, "as a sorry sort of wood."

Il fournit une bière dite *sapinette*, en Anglais *spruce beer*, qu'on prétend être éminement anti-scorbutique. —*Bouillet: Dict. Univ. des Sciences.*

(37) SYCAMORE TREE used by turners for bowls and trenchers. It bursts into leaf between March 28 and April 23.

St. Hierom, who lived in the fourth century A.D., asserts that he himself had seen the sycamore tree into which Zacchæus climbed to see Jesus in His passage from Jericho to Jerusalem.—*Luke* xix. 4.

Strutt tells us of a sycamore tree in Cobham Park, Kent, 26 feet in girth and 90 feet high. Another in Bishopton, Renfrewshire, 20 feet in girth and 60 feet high.—*Sylva Britannica.*

Grass will flourish beneath this tree, and the tree will thrive by the sea-side.

(38) TAMARISK TREE does not dislike the sea-spray, and therefore thrives in the neighbourhood of the sea.

The Romans used to wreathe the heads of criminals with tamarisk withes. The Tartars and Russians make whip-handles of the wood.

The tamarisk is excellent for besoms. —*B. P.*

(39) UPAS TREE, said to poison everything in its vicinity. This is only fit for poetry and romance.

(40) WALNUT, best wood for gun-stocks; cabinet-makers used it largely.

This tree thrives best in valleys, and is most fertile when most beaten.—*B. P.*

A woman, a spaniel, and walnut tree,
The more you beat them, the better they be.
Taylor, the "water-poet" (1630).

Uneasy seated by funereal Yeugh,
Or Walnut, whose malignant touch impairs
All generous fruits.
Philips: Cyder, i. (1706).

(41) WHITETHORN, used for axle-trees, the handles of tools, and turnery.

The identical whitethorn planted by queen Mary of Scotland in the garden-court of the regent Murray, is still alive, and is about 5 feet in girth near the base. —*Jones: Edinburgh Illustrated.*

The Troglodytes adorned the graves of their parents with branches of whitethorn. It formed the nuptial chaplet of Athenian brides, and the *fasces nuptiarum* of the Roman maidens.

Every shepherd tells his tale
Under the hawthorn in the dale.
Milton: L'Allegro (1638).

(42) WILLOW, used for clogs, ladders, trenchers, pill-boxes, milk-pails, butter-firkins, bonnets, cricket-bats, hop-poles, cradles, crates, baskets, etc. It makes excellent charcoal, and a willow board will sharpen knives and other tools like a hone.

Willows to panting shepherds shade dispense,
To bees their honey, and to corn defence.
Googe: Virgil's Georgics, ii.

It is said that victims were enclosed in wicker-work made of willow wood, and consumed in fires by the druids. Martial tells us that the old Britons were very skilful in weaving willows into baskets and boats (*Epigrams*, xiv. 99). The shields which so long resisted the Roman legions were willow wood covered with leather.

(43) WYCH ELM, once in repute for arrows and long-bows. It affords excellent wood for the wheeler and millwright. The young bark is used for securing thatch and bindings, and is made into rope.

The wych elm at Polloc, Renfrewshire, is 88 feet high, 12 feet in girth, and contains 669 feet of timber. One at Tutbury is 16 feet in girth.—*Strutt: Sylva Britannica.*

At Field, in Staffordshire, is a wych elm 120 feet high and 25 feet in girth about the middle.—*Plot.*

(44) YEW TREE. The wood is converted into bows, axle-trees, spoons, cups,

cogs for mill-wheels, flood-gates for fish-ponds (because the wood does not soon decay), bedsteads (because bugs and fleas will not come near it). Gate-posts of yew are more durable than iron; the steps of ladders should be made of this wood; and no material is equal to it for market-stools. Cabinet-makers and inlayers prize it.

In Aberystwith churchyard is a yew tree 24 feet in girth, and another in Selborn churchyard of the same circumference. One of the yews at Fountain Abbey, Yorkshire, is 26 feet in girth; one at Aldworth, in Berkshire, is 27 feet in girth; one in Totteridge churchyard 32 feet; and one in Fortingal churchyard, in Perthshire (according to Pennant), is 52 feet in circumference (4 feet from the ground).

The yew tree in East Lavant churchyard is 31 feet in girth, just below the spring of the branches. There are five huge branches each as big as a tree, with a girth varying from 6 to 14 feet. The tree covers an area of 51 feet in every direction, and above 150 feet in circuit. It is above 1000 years old.

The yew tree at Martley, Worcester, is 346 years old, being planted three days before the birth of queen Elizabeth. That in Harlington churchyard is above 850 years old. That at Ankerwyke, near Staines, is said to be the same under which king John signed Magna Charta, and to have been the trysting-tree of Henry VIII. and Anne Boleyne. Three yew trees at Fountain Abbey, we are told, were full-grown trees in 1128, when the founders of the abbey held council there in the reign of William Rufus. The yew tree of Braburn, in Kent (according to De Candolle), is 3000 years old!! It may be so, if it is true that the yew trees of Kingley Bottom, near Chichester, were standing when the sea-kings landed on the Sussex coast, and those in Norbury Park are the very same which were standing in the time of the ancient druids.

NOTABILIA—

Grass will grow beneath alder, ash, cypress, elm, plane, and sycamore; but not beneath aspen, beech, chestnut, and fir.

Sea-spray does not injure sycamore or tamarisk.

Chestnut and olive never warp; larch is most apt to warp.

For posts the best woods are yew, oak, and larch; one of the worst is chestnut.

For picture-frames, maple, pear, oak, and cherry are excellent.

Fleas dislike alder, cedar, myrtle, and yew; hares and rabbits never injure lime bark; moths and spiders avoid cedar; worms never attack juniper. Beech and ash are very subject to attacks of insects. Beech is the favourite tree of dormice, acacia of nightingales.

For binding faggots, the best woods are guelder rose, hazel, osier, willow, and mountain ash.

Knives and all sorts of instruments may be sharpened on ivy roots, willow, and holly wood, as well as on a hone.

Birdlime is made from holly and the guelder rose.

Baskets are made of osier, willow, and other wicker and withy shoots; *besoms*, of birch, tamarisk, heath, etc.; *hurdles*, of hazel; *barrels* and *tubs*, of chestnut and oak; *cricket-bats*, of willow; *fishing-rods*, of ash, hazel, and blackthorn; *gun-stocks*, of maple and walnut; *skewers*, of elder and skewer wood; *the teeth of rakes*, of blackthorn, ash, and the twigs called withy.

The best woods for *turnery* are box, alder, beech, sycamore, and pear; for *Tunbridge ware*, lime; for *wood-carving*, box, lime, and poplar; for *clogs*, willow, alder, and beech; for *oars*, ash.

Beech is called the *cabinet-makers'* wood; oak and elm, the *ship-builders'*; ash, the *wheel-wrights'*.

N.B.—There are several beautiful lists of trees given by poets. For example, in Tasso, *Jerusalem Delivered*, iii., at the end, where men are sent to cut down trees for the funeral pile of Dudon. In Statius, *The Thebaid*, vi., where the felling of trees for the pile of the infant Archemōrus is described. In Spenser, *Faërie Queene*, I. i. 8, 9, where the Red Cross Knight and the lady seek shelter during a storm, and much admire the forest trees.

Trees of the Sun and Moon, oracular trees growing "at the extremity of India," mentioned in the Italian romance of Guerino Meschinot.

Tregeagle, the giant of Dosmary Pool, on Bodmin Downs (Cornwall). When the wintry winds blare over the downs, it is said to be the giant howling.

Trelawny Ballad (*The*) is by the Rev. R. S. Hawker of Morwenstow.—*Notes and Queries*, 441 (June, 1876).

Tremaine or "The Man of Refinement," by R. P. Ward (1825).

Tremor (*Sir Luke*), a desperate coward, living in India, who made it a rule never to fight either in his own house, his neighbour's house, or in the street. This lily-livered desperado is everlastingly snubbing his wife. (See TRIPPET, p. 1139.)

Lady Tremor, daughter of a grocer, and grandchild of a wig-maker. Very sensitive on the subject of her plebeian birth, and wanting to be thought a lady of high family.—*Inchbald: Such Things Are* (1786).

Tremydd ap Tremhidydd, the man with the keenest sight of all mortals. He could discern "a mote in the sunbeam in any of the four quarters of the world." Clustfein ap Clustfeinydd was no less celebrated for his acuteness of hearing, "his ear being distressed by the movement of dew in June over a blade of grass." The meaning of these names is, "Sight the son of Seer," and "Ear the son of Hearer."—*The Mabinogion* ("Notes to Geraint," etc., twelfth century).

Trenmor, great-grandfather of Fingal, and king of Morven (north-west of Scotland). His wife was Inibaca, daughter of the king of Lochlin or Denmark.—*Ossian: Fingal*, vi.

In *Temora*, ii., he is called the first king of Ireland, and father of Conar.

Trent, says Drayton, is the third in size of the rivers of England, the two larger being the Thames and the Severn. Arden being asked which of her rills she intended to be the chief, the wizard answered, the Trent, for *trent* means "thirty," and thirty rivers should contribute to its stream, thirty different sorts of fish should live in it, and thirty abbeys be built on its banks.

> . . . my name I take
> That thirty doth import; thus thirty rivers make
> My greatness . . . thirty abbeys great
> Upon my fruitful banks times formerly did seat;
> And thirty kinds of fish within my streams do live.
> To me this name of *Trent* did from that number give.
> *Drayton: Polyolbion*, xii. (1613), and xxvi. (1622).

Trent (*Fred*), the scapegrace brother of little Nell. "He was a young man of one and twenty; well-made, and certainly handsome, but dissipated, and insolent in air and bearing." The mystery of Fred Trent and little Nell is cleared up in ch. lxix.—*Dickens: The Old Curiosity Shop* (1840).

Tres (*Scriptores*). (See SCRIPTORES, p. 973.)

Tresham (*Mr.*), senior partner of Mr. Osbaldistone, senior.—*Sir W. Scott's Rob Roy* (time, George II.).

Tresham (*Richard*), same as general Witherington, who first appears as Matthew Middlemas.

Richard Tresham, the son of general Witherington. He is also called Richard Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Tresham (*Thorold lord*), head of a noble race, whose boast was that "no blot had ever stained their 'scutcheon," though the family ran back into pre-historic times. He was a young, unmarried man, with a sister Mildred, a girl of 14, living with him. His near neighbour, Henry earl of Mertoun, asked permission to pay his addresses to Mildred, and Thorold accepted the proposal with much pleasure. The old warrener next day told Thorold he had observed for several weeks that a young man climbed into Mildred's chamber at night-time, and he would have spoken before, but did not like to bring his young mistress into trouble. Thorold wrung from his sister an acknowledgment of the fact, but she refused to give up the name, yet said she was quite willing to marry the earl. This Thorold thought would be dishonourable, and resolved to lie in wait for the unknown visitor. On his approach, Thorold discovered it was the earl of Mertoun, and slew him, then poisoned himself, and Mildred died of a broken heart.—*R. Browning: A Blot on the 'Scutcheon.*

Tressilian (*Edmund*), the betrothed of Amy Robsart. Amy marries the earl of Leicester, and is killed by falling into a deep pit, to which she had been scandalously inveigled.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Tre'visan (*Sir*), a knight to whom Despair gave a hempen rope, that he might go and hang himself.—*Spenser: Faërie Queene*, i. (1590).

Triads (*The Welsh*), groups of history, bardism, theology, ethics, and jurisprudence, arranged into threes. From the tenth to the fifteenth century. (See THREE . . . , pp. 1102-4.)

Triamond, son of Agape (3 *syl.*), a fairy. He had Canace (3 *syl.*) to wife.—*Spenser: Faërie Queene*, bk. iv. (1596).

Triboulet, a nickname given to Francis Hotman, court fool of Louis XII. This worthy is introduced by Rabelais, is

his *History of Gargantua and Panta'gruel* (1533), and by Victor Hugo in his tragedy *Le Roi s'amuse.*

Tribulation [WHOLESOME], a pastor of Amsterdam, who thinks "the end will sanctify the means," and uses "the children of perdition" to promote his own object, which he calls the "work of God." He is one of the dupes of Subtle "the alchemist" and his factotum Face. — *Ben Jonson: The Alchemist* (1610).

Tribune of the People (*The*), John Bright (1811–1889).

Tricolour, the national badge of France since 1789. It consists of the Bourbon *white* cockade, and the *blue and red* cockade of the city of Paris combined. It was Lafayette who devised this symbolical union of king and people, and when he presented it to the nation, "Gentlemen," said he, "I bring you a cockade that shall make the tour of the world." (See STORNELLO VERSES, p. 1048.)

If you will wear a livery, let it at least be that of the city of Paris, blue and red, my friends.—*Dumas: Six Years Afterwards*, xv. (1846).

Tricoteuses de Robespierre (*Les*), femmes qui assistaient en *tricotant* aux séances de la Convention, des clubs populaires, et du tribunal révolutionnaire. Encouragées par la commune, elles se portèrent à de tels excés qu'on les surnomma les *Furies de la guillotine.* Elles disparurent avec la société des Jacobins.—*Bouillet: Dict. Universel.*

Triermain (*The Bridal of*), a poem by sir Walter Scott, in four cantos, with introduction and conclusion (1813). In the introduction, Arthur is represented as the person who tells the tale to Lucy, his bride.

The *tale* is as follows: Gyneth, a natural daughter of king Arthur and Guendölen, was promised in marriage to the bravest knight in a tournament; but she suffered so many combatants to fall without dropping the warder, that Merlin threw her into an enchanted sleep, from which she was not to wake till a knight as brave as those who had fallen claimed her in marriage. After the lapse of 500 years, sir Roland de Vaux, baron of Triermain, undertook to break the spell, but had first to overcome four temptations, viz. fear, avarice, pleasure, and ambition. Having come off more than conqueror, Gyneth awoke, and became his bride.

Trifal'di (*The countess*), called "The Afflicted Duenna" of the princess Antonomasia (heiress to the throne of Candaya). She was called Trifaldi from her robe, which was divided into three triangles, each of which was supported by a page. The face of this duenna was, by the enchantment of the giant Malambru'no, covered with a large, rough beard, but when don Quixote mounted Clavilẽno the Winged, "the enchantment was dissolved."

The renowned knight don Quixote de la Mancha hath achieved the adventure merely by attempting it. Malambruno is appeased, and the chin of the Dolorida dueña is again beardless.—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

Trifal'din of the "Bushy Beard" (white as snow), the gigantic squire of "The Afflicted Duenna" the countess Trifaldi.—*Cervantes: Don Quixote*, II. iii. 4 (1615).

Trifle (*Miss Penelopê*), an old maiden sister of sir Penurious Trifle. Stiff as a ramrod, prim as fine airs and graces could make her, fond of long words, and delighting in phrases modelled in true Johnsonian ponderosity.

Miss Sukey Trifle, daughter of sir Penurious, tricked into marriage with Mr. Hartop, a young spendthrift, who fell in love with her fortune.

∴ *Sir Penurious Trifle* is not introduced, but Hartop assumes his character, and makes him fond of telling stale and pointless stories. He addresses sir Gregory as "you knight." — *Foote: The Knights* (1754).

Trilby, a novel by Du Maurier, in eight parts (1895). The heroine is Trilby O'Ferrall, and the hero "Little Billee," that is William Bagot, son of a widow in Devonshire. Trilby was the daughter of Mr. O'Ferrall, who had been a clergyman and Fellow of Trinity College, Cambridge, but by indulgence in drink he lost his living, went to Paris, and married a barmaid, the natural daughter of the Hon. col. Desmond, a near relative of the duchess of Tower. When the novel opens, Trilby was about 17, and earned her living as an artist's model. She became intimate with three "English" art-students in Paris, whose influence over her for good was unbounded. They were called Taffy, the laird of Cockpen, and Little Billee. The first was Talbot Wynne, of Yorkshire, a man of magnificent physique, most affectionate disposition, and unbounded spirits; the second was the son of a solicitor; and the third was

William Bagot, the greatest artist of the age. They all fell in love with Trilby, but Little Billee proposed marriage, and, after nineteen refusals, Trilby accepted his proposal. His mother now speeded from Devonshire, and induced Trilby to break off the match, and she gave her word never to marry her son. Little Billee fell dangerously ill, went to Devonshire to be nursed, and the Paris clique was broken up. For a time Trilby earned her living as a getter-up of fine linen, and then fell into the bands of an Hungarian musician, who assumed the name of Svengali. He taught her singing, under mesmeric influence, and when under this influence she was the best vocalist that ever lived. Emperors and kings, princes and dukes, bowed down before her, and the Hungarian grew rich. But when she appeared before the British public, Svengali, who was sitting in the stage-box, died suddenly of heart-disease, and Trilby entirely lost her voice. She now languished, and soon died of atrophy, beloved by every one. Taffy married Little Billee's sister; Little Billee died; and the laird of Cockpen married a countrywoman. Trilby is represented as beautiful exceedingly, with model feet, a perfect figure, a loving disposition, ready to turn her hand to anything, and a perfect siren of angelic nature. Every one loved her, and she had not an enemy in the world.

Charles Nodier, in 1822, published a novelette of the same name, but this Trilby was a male spirit who attached itself to a fisherman, fell in love with his wife, and performed for her all kinds of household services.

Trim (*Corporal*), uncle Toby's orderly. Faithful, simple-minded, and most affectionate. Voluble in speech, but most respectful. Half companion, but never forgetting he is his master's servant. Trim is the duplicate of uncle Toby in delf. The latter at all times shows himself the officer and the gentleman, born to command and used to obedience, while the former always carries traces of the drill-yard, and shows that he has been accustomed to receive orders with deference, and to execute them with military precision. It is a great compliment to say that the corporal was worthy such a noble master.—*Sterne: Tristram Shandy* (1759).

Trim, instead of being the opposite, is . . . the duplicate of uncle Toby . . . yet . . . is the character of the common soldier nicely discriminated from that of the officer. His whole carriage bears traces of the drill-yard, which are wanting in the superior. Under the name of a servant, he is in reality a companion, and a delightful mixture of familiarity . . . and respect. . . . It is enough to say that Trim was worthy to walk behind his master.—*Elwin*, editor of the *Quarterly Review* (1853-60).

Trimalchi, a celebrated cook in the reign of Nero, mentioned by Petronius. He had the art of giving to the most common fish the flavour and appearance of the most highly esteemed. Like Ude, he said that "sauces are the soul of cookery, and cookery the soul of festivity," or, as the cat's-meat man observed, "'tis the seasonin' as does it."

Trinacria. Sicily is so called from its three promontories (Greek, *tria akra*): (1) *Pelo'rus* (Capo di Faro), in the north, called *Faro* from the pharos; (2) *Pachy'nus* (Capo di Passaro), in the south; (3) *Lilyba'um* (Capo di Marsella or Capo di Boco), in the west.

Our ship
Had left behind Trinacria's burning isle,
And visited the margin of the Nile.
Falconer: The Shipwreck, I. (1762)

Trin'culo, a jester.—*Shakespeare: The Tempest* (1609).

A miscarriage . . . would (like the loss of Trinculo's bottle in the horse-pond) be attended not only with dishonour but with infinite loss.—*Sir W. Scott.*

Trin'ket (*Lord*), a man of fashion and a libertine.

He is just polite enough to be able to be very unmannerly, with a great deal of good breeding; is just handsome enough to make him excessively vain of his person; and has just reflection enough to finish him for a coxcomb; qualifications . . . very common among . . . men of quality.—*Colman: The Jealous Wife*, ii. 3 (1761).

Tri'nobants, people of Trinoban'tium, that is, Middlesex and Essex. Their chief town was Tri'novant, now *London*.

So east ward where by Thames the Trinobants were set,
To Trinovant their town . . . That London now we term . . .
The Saxons . . . their east kingdom called [Essex].
Drayton: Polyolbion, xvi. (1613).

Tri'novant, London, the chief town of the Trinobantes; called in fable, "Troja Nova." (See TROYNOVANT.)

Trinquet, one of the seven attendants of Fortunio. His gift was that he could drink a river and be dry again. "Are you always thirsty?" asked Fortunio. "No," said the man, "only after eating salt meat, or upon a wager."—*Comtesse D'Aulnoy: Fairy Tales* ("Fortunio," 1682).

Trip to Scarborough (*A*), a comedy by Sheridan (1777), based on *The Relapse*, by Vanbrugh (1697). (For the tale, see FOPPINGTON, p. 381.)—*A Trip to Scarborough.*

Tripe (1 *syl.*), the nickname of Mrs. Hamilton, of Covent Garden Theatre (1730-1788).

Mrs. Hamilton, being hissed, came forward and said, "Gemmen and ladies, I s'pose as how you hiss me

because I wouldn't play at Mrs. Bellamy's benefit. I would have done so, but she said as how my audience were all tripe people." When the fair speechifier got thus far, the pit roared out, "Well said, Mrs. Tripe!" a title she retained till she quitted the theatre.—*Memoir of Mrs. Hamilton* (1803).

Triple Alliance (*The*).

(1) A treaty between Great Britain, Sweden, and the United Provinces, in 1668, for the purpose of checking the ambition of Louis XIV.

(2) A treaty between George I. of England, Philip duke of Orleans regent of France, and the United Provinces, for the purpose of counteracting the plans of Alberoni the Spanish minister, 1717.

(3) Between Great Britain, Holland, and Prussia, against Katharine of Russia, in defence of Turkey, 1789.

Of course, there have been many other Triple Alliances, but the above mentioned are noted.

Trippet (*Beau*), who "pawned his honour to Mrs. Trippet never to draw sword in any cause," whatever might be the provocation. (See TREMOR, p. 1135.)

Mrs. Trippet, the beau's wife, who "would dance for four and twenty hours together," and play cards for twice that length of time.—*Garrick: The Lying Valet* (1740).

Tripping as an Omen.

When Julius Cæsar landed at Adrumētum, in Africa, he happened to trip and fall on his face. This would have been considered a fatal omen by his army, but, with admirable presence of mind, he exclaimed, "Thus take I seisin of thee, O Africa!"

¶ A similar story is told of Scipio. Upon his arrival in Africa, he also happened to trip; and, observing that his soldiers looked upon this as a bad omen, he clutched the earth with his two hands, and cried aloud, "Now, Africa, I hold thee in my grasp!"—*Don Quixote*, II. iv. 6.

¶ When William the Conqueror leaped on shore at Bulverhythe, he fell on his face, and a great cry went forth that the omen was unlucky; but the duke exclaimed, "I take seisin of this land with both my hands!"

¶ Similar stories are told of Napoleon in Egypt; of king Olaf, son of Harald, in Norway; of Junius Brutus, who, returning from the oracle, fell on the earth, and cried, "'Tis thus I kiss thee, mother Earth!"

¶ When captain Jean Cœurpreux tripped in dancing at the Tuileries, Napoleon III. held out his hand to help him up, and said, "Captain, this is the second time I have seen you fall. The first was by my side in the field of Magenta." Then turning to the lady he added, "Madam, captain Cœurpreux is henceforth commandant of my Guides, and will never fall in duty or allegiance, I am persuaded."

Trismegistus ["*thrice greatest*"], Hermês the Egyptian philosopher, or Thoth councillor of Osiris. He invented the art of writing in hieroglyphics, harmony, astrology, magic, the lute and lyre, and many other things.

Tris'sotin, a *bel esprit*. Philaminte (3 *syl.*), a *femme savante*, wishes him to marry her daughter Henriette, but Henriette is in love with Clitandre. The difficulty is soon solved by the announcement that Henriette's father is on the verge of bankruptcy, whereupon Trissotin makes his bow and retires.—*Molière: Les Femmes Savantes* (1672).

(Trissotin is meant for the abbé Crotin, who affected to be poet, gallant, and preacher. His dramatic name was "Tricotin.")

Tristram (*Sir*), son of sir Meliŏdas king of Li'onês and Elizabeth his wife (daughter of sir Mark king of Cornwall). He was called Tristram ("sorrowful"), because his mother died in giving him birth. His father also died when Tristram was a mere lad (pt. ii. 1). He was knighted by his uncle Mark (pt. ii. 5), and married Isond *le Blanch Mains*, daughter of Howell king of Britain (*Brittany*); but he never loved her, nor would he live with her. His whole love was centred on his aunt, La Belle Isond, wife of king Mark, and this unhappy attachment was the cause of numberless troubles, and ultimately of his death. La Belle Isond, however, was quite as culpable as the knight, for she herself told him, "My measure of hate for Mark is as the measure of my love for thee;" and when she found that her husband would not allow sir Tristram to remain at Tintag'el Castle, she eloped with him, and lived three years at Joyous Guard, near Carlisle. At length she returned home, and sir Tristram followed her. His death is variously related. Thus the *History of Prince Arthur* says—

When by means of a treaty sir Tristram brought again La Beale Isond unto king Mark from Joyous Guard, the false traitor king Mark slew the noble knight as he sat harping before his lady, La Beale Isond, with a sharp-ground glaive, which he thrust into him from behind his back.—Pt. iii. 147 (1470).

N.B.—Tennyson gives the tale thus:

He says that sir Tristram, dallying with his aunt, hung a ruby carcanet round her throat; and, as he kissed her neck—

Out of the dark, just as the lips had touched,
Behind him rose a shadow and a shriek—
"Mark's way!" said Mark, and clove him thro' the brain.
Tennyson: Idylls ("The Last Tournament").

*** Another tale is this: Sir Tristram was severely wounded in Brittany, and sent a dying request to his aunt to come and see him. If she consented, a white flag was to be hoisted on the mast-head of her ship; if not, a black one. His wife told him the ship was in sight, displaying a black flag, at which words the strong man bowed his head and died. When his aunt came ashore and heard of his death, she flung herself on the body, and died also. The two were buried in one grave, and Mark planted over it a rose and a vine, which became so interwoven it was not possible to separate them.

(Sir Launcelot, sir Tristram, and sir Lamorake were the three bravest and best of the 150 knights of the Round Table, but were all equally guilty in their amours: sir Launcelot with the queen; sir Tristram with his aunt, king Mark's wife; and sir Lamorake with his aunt, king Lot's wife.)

¶ The story of the white and black flags is borrowed from the tale of Theseus (*q.v.*). After he had slain the minotaur, and was returning to Athens, the pilot neglected to hoist the white flag as the signal of success, in place of the black flag, usually carried by the ship which bore the melancholy tribute to Crete (consisting of seven youths and seven maidens) every nine years, to be devoured by the minotaur. Ægeus was king of Athens at the time, and anxiously looked out for the sign, for his own son was one of the victims. Thinking his beloved boy was devoured by the monster, he threw himself into the sea which bears his name, and perished there.

Tristram and Iseult, an idyll in three parts. Part i., a dialogue between Tristram and a page. Part ii., "Iseult in Ireland," a dialogue between Tristram and Iseult. Part iii., "Iseult in Brittany," is when Iseult is a widow, and tells her three children the tale of Merlin and Vivian.

Tristram's Book (*Sir*). Any book of venery, hunting, or hawking is so called.

Tristram began good measures of blowing good blasts of venery, and of chace, and of all manner of vermin. All these terms have we still of hawking and hunting, and therefore a book of venery . . . is called *The Book of Sir Tristram.—Sir T. Malory: History of Prince Arthur*, ii. 3 (1470).

Sir Tristram's Horse, Passetreûl or Passe Brewell. It is called both, but one seems to be a clerical error.

(Passe Brewell is in sir T. Malory's *History of Prince Arthur*, ii. 68.)

History of Sir Tristram or *Tristan*. The oldest story is by Gotfrit of Strasbourg, a minnesinger (twelfth century), entitled *Tristan and Isolde*. It was continued by Ulrich of Turheim, by Heinrich of Freyburg, and others, to the extent of many thousand verses. The tale of sir Tristram, derived from Welsh traditions, was versified by Thomas the Rhymer of Erceldoune.

The second part of the *History of Prince Arthur*, compiled by sir T. Malory, is almost exclusively confined to the adventures of sir Tristram, as the third part is to the adventures of sir Launcelot and the quest of the holy graal (1470).

(Matthew Arnold has a poem entitled *Tristram;* and R. Wagner, in 1865, produced his opera of *Tristan and Isolde.*)

See Michel, *Tristan; Recueil de ce qui reste des Poèmes relatifs à ses Aventures* (1835).

Tristram Shandy. (See SHANDY, p. 993.)

Tristrem l'Hermite, provost-marshal of France in the reign of Louis XI. Introduced by sir W. Scott in *Quentin Durward* (1823) and in *Anne of Geierstein* (1829).

Tritheim (*J.*), chronicler and theologian of Treves, elected abbot of Spanheim at the age of 22 years. He tried to reform the monks, but produced a revolt, and resigned his office. He was then appointed abbot of Würzburg (1462-1516).

Old Tritheim, busied with his class the while.
R. Browning: Paracelsus, i. (1836).

Triton, the sea-trumpeter. He blows through a shell to rouse or allay the sea. A post-Hesiodic fable.

Have sight of Proteus coming from the sea,
Or hear old Triton blow his wreathèd horn.
Wordsworth.

Trito'nia's Sacred Fane, the temple of Minerva, which once crowned "the marble steep of Sunium" or Colonna, the most southern point of Attica.

There [*on cape Colonna*], reared by fair devotion to sustain
In elder times Tritonia's sacred fane.
Falconer: The Shipwreck, iii. 5 (1762).

Triumvirate (*The*) in English history: The duke of Marlborough controlling foreign affairs; lord Godolphin controlling council and parliament; and the duchess of Marlborough controlling the court and queen.

Triumvirate of England (*The*): Gower, Chaucer, and Lydgate, poets.

Triumvirate of Italian Poets (*The*): Dantê, Boccaccio, and Petrarch.

N.B.—Boccaccio wrote poetry, without doubt, but is best known as "The Father of Italian Prose." These three are more correctly called the "Trecentisti" (*q.v.*).

Triv'ia, Diana; so called because she had three faces, Luna in heaven, Diana on earth, and Hecate in hell.

The noble Brutus went wise Trivia to inquire,
To show them where the stock of ancient Troy to place.
Drayton: Polyolbion, I. (1612).

Triv'ia, or *The Art of Walking the Streets of London*, a poem in three books, by Gay. Bk. i. describes the "implements for walking and the signs of the weather." Bk. ii. describes the difficulties, etc., of "walking by day;" and bk. iii. the dangers of "walking by night" (1712–1715).

N.B.—"Trivium" has quite another meaning, being an old theological term for the three elementary subjects of education, viz. grammar, rhetoric, and logic. The "quadrivium" embraced music, arithmetic, geometry, and astronomy, and the two together were called the seven arts or sciences.

Trog'lodytes (3 *or* 4 *syl.*). According to Pliny (*Nat. Hist.*, v. 8), the Troglodytes lived in caves under ground, and fed on serpents. In modern parlance we call those who live so secluded as not to be informed of the current events of the day, *troglodytes*. Longfellow calls *ants* by the same name.

[*Those the*] nomadic tribes of ants
Dost persecute and overwhelm
These hapless troglodytes of thy realm.
Longfellow: To a Child.

Troglody'tes (4 *syl.*), one of the mouse heroes in the battle of the frogs and mice. He slew Pelion, and was slain by Lymnoc'haris.

The strong Lymnocharis, who viewed with ire
A victor triumph and a friend expire;
With heavy arms a rocky fragment caught,
And fiercely flung where Troglodytes fought . . .
Full on his sinewy neck the fragment fell,
And o'er his eyelids clouds eternal dwell.
Parnell: Battle of the Frogs and Mice (about 1712).

Troil (*Magnus*), the old udaller of Zetland.

Brenda Troil, the udaller's younger daughter, who marries Mordaunt Mertoun.

Minna Troil, the udaller's eldest daughter. In love with the pirate.—*Sir W. Scott: The Pirate* (time, William III.).

A udaller is one who holds his lands by allodial tenure.

Tro'ilus (3 *syl.*), a son of Priam king of Troy. In the picture described by Virgil (*Æneid*, i. 474–478) he is represented as having thrown down his arms and fleeing in his chariot "impar congressus Achilli." Troilus is pierced with a lance, and, having fallen backwards, still holding the reins, the lance with which he is transfixed "scratches the sand over which it trails."

N.B.—Chaucer in his *Troilus and Creseide*, and Shakespeare in his drama of *Troilus and Cressida*, follow Lollius, an old Lombard romancer, historiographer of Urbi'no, in Italy. Lollius's tale, wholly unknown in classic fiction, is that Troilus falls in love with Cressid daughter of the priest Chalchas, and Pandărus is employed as a go-between. After Troilus has obtained a promise of marriage from the priest's daughter, an exchange of prisoners is arranged, and Cressid, falling to the lot of Diomed, prefers her new master to her Trojan lover.

(Chaucer's *Troilus and Creseide* is not one of the *Canterbury Tales*, but quite an independent one, in five books. It contains 8246 lines, nearly 3000 of which are borrowed from the *Filostrato* of Boccaccio.)

Trois Chapitres (*Les*) or THE THREE CHAPTERS, three theological works on the "Incarnation of Christ and His dual nature." The authors of these "chapters" are Theodore of Mopsuestia, Theodoret of Cyrrhus, and Ibas of Edessa. The work was condemned in 553 as heretical.

Trois Echelles, executioner.—*Sir W. Scott: Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Trois Eveches (*Les*) or THE THREE BISHOPRICS, Metz, Toul, and Verdun. They for a long time belonged to Germany, but in 1552 were united to France. Metz was restored to the German empire in 1871.

Trojan, a good boon companion, a plucky fellow or man of spirit. Gadshill says, "There are other Trojans [*men of spirit*] that . . . for sport sake are content to do the profession [*of thieving*] some grace." So in *Love's Labour's Lost*,

"Unless you play the honest Trojan, the poor wench is cast away" (unless you are a man of sufficient spirit to act honestly, the girl is ruined).

"He's a regular Trojan" means he is *un brave homme*, a capital fellow.

Trom'athon, a desert island, one of the Orkney group.—*Ossian: Oithona.*

Trompart, a lazy but wily-witted knave, grown old in cunning. He accompanies Braggadoccio as his 'squire (bk. ii. 3), but took to his heels when Talus shaved the master, "reft his shield," blotted out his arms, and broke his sword in twain. Being overtaken, Talus gave him a sound drubbing (bk. v. 3).—*Spenser: Faërie Queene* (1590–6).

Trondjem's Cattle (*Remember the bishop of*), *i.e.* look sharp after your property; take heed, or you will suffer for it. The story is, a certain bishop af Trondjem [*Tron'-yem*] lost his cattle by the herdsman taking his eye off them to look at an elk. Now, this elk was a spirit, and when the herdsman looked at the cattle again they were no bigger than mice; again he turned towards the elk, in order to understand the mystery, and, while he did so, the cattle all vanished through a crevice into the earth.—*Miss Martineau: Feats on the Fiord* (1839).

Tropho'nios, the architect of the temple of Apollo, at Delphi. After death, he was worshipped, and had a famous cave near Lebadia, called "The Oracle of Trophonios."

The mouth of this cave was three yards high and two wide. Those who consulted the oracle had to fast several days, and then to descend a steep ladder till they reached a narrow gullet. They were then seized by the feet, and dragged violently to the bottom of the cave, where they were assailed by the most unearthly noises, howlings, shrieks, bellowings, with lurid lights and sudden glares, in the midst of which uproar and phantasmagoria the oracle was pronounced. The votaries were then seized unexpectedly by the feet, and thrust out of the cave without ceremony. If any resisted, or attempted to enter in any other way, he was instantly murdered.—*Plutarch: Lives.*

Trotley (*Sir John*), an old-fashioned country gentleman, who actually prefers the obsolete English notions of domestic life, fidelity to wives and husbands, modesty in maids, and constancy in lovers, to the foreign free-and-easy manners which allow married people unlimited freedom, and consider licentiousness *bon ton.*—*Garrick: Bon Ton* (1776). (See PRIORY, p. 873.)

Trotter (*Job*), servant to Alfred Jingle. A sly, canting rascal, who has at least the virtue of fidelity to his master. Mr. Pickwick's generosity touches his heart, and he shows a sincere gratitude to his benefactor.—*Dickens: The Pickwick Papers* (1836).

Trotter (*Nelly*), fishwoman at old St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Trotters, a Punch and Judy showman; good-natured and unsuspicious. He is described as small in stature, very unlike his misanthropic companion, Thomas Codlin, who played the panpipes and collected the money.

His real name was Harris, but it had gradually merged into Trotters, with the prefatory adjective "Short," by reason of the small size of his legs. Short Trotters, however, being a compound name, inconvenient in friendly dialogue, he was called either Trotters or Short, and never Short Trotters, except on occasions of ceremony.—*Dickens: The Old Curiosity Shop*, xvii. (1840).

Trotty, the sobriquet of Toby Veck, ticket-porter and jobman.

They called him Trotty from his pace, which meant speed, if it didn't make it. He could have walked faster, perhaps; most likely; but rob him of his trot, and Toby would have taken to his bed and died. It bespattered him with mud in dirty weather; it cost him a world of trouble; he could have walked with infinitely greater ease; but that was one reason for his clinging to his trot so tenaciously. A weak, small, spare old man; he was a very Hercules, this Toby, in his good intentions.—*Dickens: The Chimes*, i. (1844).

Trotwood (*Betsey*), usually called "Miss Betsey," great-aunt of David Copperfield. Her *bête noir* was donkeys. A dozen times a day would she rush on the green before her house to drive off the donkeys and donkey-boys. She was a most kind-hearted, worthy woman, who concealed her tenderness of heart under a snappish austerity of manner. Miss Betsey was the true friend of David Copperfield. She married in her young days a handsome man, who ill-used her and ran away, but sponged on her for money till he died.—*Dickens: David Copperfield* (1849).

Trouil'logan, a philosopher, whose advice was, "Do as you like." Panurge asked the sage if he advised him to marry. "Yes," said Trouillogan. "What say you?" asked the prince. "Let it alone," replied the sage. "Which would you advise?" inquired the prince. "Neither," said the sage. "Neither?" cried Panurge; "that cannot be." "Then both," replied Trouillogan. Panurge then consulted several others, and at last the oracle of the Holy Bottle.—*Rabelais: Pantag'ruel*, iii. 36 (1545).

¶ Molière has introduced this joke in

his *Mariage Forcé* (1664). Sganarelle asks his friend Géronimo if he would advise him to marry, and he answers, "No." "But," says the old man, "I like the young woman." "Then marry her by all means." "That is your advice?" says Sganarelle. "My advice is do as you like," says the friend. Sganarelle next consults two philosophers, then some gipsies, then declines to marry, and is at last compelled to do so, *nolens volens*.

Trovato're (4 *syl.*) or "The Troubadour" is Manri'co, the supposed son of Azuce'na the gipsy, but in reality the son of Garzia (brother of the conte di Luna). The princess Leono'ra falls in love with the troubadour, but the count, entertaining a base passion for her, is about to put Manrico to death, when Leonora intercedes on his behalf, and promises to give herself to him if he will spare her lover. The count consents; but while he goes to release his captive, Leonora kills herself by sucking poison from a ring. When Manrico discovers this sad calamity, he dies also.—*Verdi: Il Trovatore* (1853).

(This opera is based on the drama of *Gargia Guttieres*, a fifteenth-century story.)

Troxartas (3 *syl.*), king of the mice and father of Psycarpax who was drowned. The word means "bread-eater."

> Fix their counsel . . .
> Where great Troxartas crowned in glory reigns . . .
> Psycarpax' father, father now no more!
> *Parnell: Battle of the Frogs and Mice*, l. (about 1713).

Troy's Six Gates were (according to Theobald) Dardan, Thymbria, Ilia, Scæa, Trojan, and Antenoridês.

> Priam's six-gated city:
> Dardan, and Tymbria, Helias, Chetas, Troien,
> And Antenoridês.
> *Shakespeare: Troilus and Cressida* (prol., 1600).

> His cyte compassed enuyrowne
> Hadde gates VI. to entre into the towne.
> The firste of all . . . was . . . called Dardanydês;
> . . . Tymbria was named the seconde;
> And the thyrde called Helyas;
> The fourthe gate hyghte also Cetheas;
> The fyfthe Trojana; syxth Anthonydês.
> *Lydgate: Troy Boke* (1513).

Troy'novant or NEW TROY, London. This blunder arose from a confusion of the old British *tri-noukant*, meaning "new town," with *Troy novant*, "new Troy." This blunder gave rise to the historic fable about Brute, a descendant of Æné'as, colonizing the island.

> For noble Britons sprong from Trojans bold,
> And Troy-novant was built of old Troyes ashes cold.
> *Spenser: Faëry Queene*, III, 3 (1590).

Trudge, in *Love in a Bottle*, by Farquhar (1698).

True Love Requited. (See BAILIFF'S DAUGHTER OF ISLINGTON, p. 82.)

True Thomas, Thomas the Rhymer. So called from his prophecies, the most noted of which was his prediction of the death of Alexander III. of Scotland, made to the earl of March. It is recorded in the *Scotichronicon* of Fordun (1430).

Trueworth, brother of Lydia, and friend of sir William Fondlove.—*Knowles: The Love-Chase* (1837).

Trull (*Dolly*). Captain Macheath says of her, "She is always so taken up with stealing hearts, that she does not allow herself time to steal anything else" (act ii. 1).—*Gay: The Beggar's Opera* (1727).

Trulla, the daughter of James Spencer, a quaker. She was first dishonoured by her father, and then by Simeon Wait (*or* Magna'no) the tinker.

> He Trulla loved, Trulla more bright
> Than burnished armour of her knight;
> A bold virago, stout and tall
> As Joan of France or English Mall.
> *S. Butler: Hudibras*, I. 3 (1663).

Trulliber (*Parson*), a fat clergyman; ignorant, selfish, and slothful.—*Fielding: The Adventures of Joseph Andrews* (1742).

> Parson Barnabas, Parson Trulliber, sir Wilful Witwould, sir Francis Wronghead, squire Western, squire Sullen; such were the people who composed the main strength of the tory party for sixty years after the Revolution.—*Macaulay.*

("Sir Wilful Witwould," in *The Way of the World*, by Congreve; "sir Francis Wronghead," in *The Provoked Husband*, by C. Cibber; "squire Western," in *Tom Jones*, by Fielding; "squire Sullen," in *The Beaux' Stratagem*, by Farquhar.)

Trunnion (*Commodore Hawser*), a one-eyed naval veteran, who has retired from the service in consequence of injuries received in engagements; but he still keeps garrison in his own house, which is defended with drawbridge and ditch. He sleeps in a hammock, and makes his servants sleep in hammocks, as on board ship, takes his turn on watch, and indulges his naval tastes in various other ways. Lieutenant Jack Hatchway is his companion. When he went to be married, he rode on a hunter which he steered like a ship, according to the compass, tacking about, that he might not 'go right in the wind's eye.'—

Smollett: The Adventures of Peregrine Pickle (1750).

It is vain to criticise the manœuvre of Trunnion, tacking his way to church on his wedding day, in consequence of a head wind.—*Encyc. Brit.* (article "Romance").

¶ Dickens has imitated this in Wemmick's house, which had flag and drawbridge, fortress and gun in miniature; but the conceit is more suited to "a naval veteran" than to a lawyer's clerk. (See WEMMICK, p. 1202.)

Trusty (*Mrs.*), landlady of the Queen's Arms, Romford. Motherly, most kind-hearted, a capital caterer, whose ale was noted. Bess "the beggar's daughter" took refuge with her, and was most kindly treated. Mrs. Trusty wished her son Ralph to take Bess to wife, but Bess had given her heart to Wilford, the son of lord Woodville, her cousin.—*Knowles: The Beggar of Bethnal Green* (1834).

Truth in a Well. Cicero says, "Naturam accusa, quæ in profundo veritatem, ut ait Democritus, penitus abstruserit."—*Academics*, i. 10.

(Cleanthes is also credited with the phrase.)

Tryamour (*Sir*), the hero of an old metrical novel, and the model of all knightly virtues.

Try'anon, daughter of the fairy king who lived on the island of Ole'ron. "She was as white as a lily in May, or snow that snoweth on winter's day," and her "haire shone as goldê wire." This paragon of beauty married sir Launfal, king Arthur's steward, whom she carried off to "Oliroun, her jolif isle."—*Chestre: Sir Launfal* (fifteenth century).

Trygon, a poisonous fish. Ulysses was accidentally killed by his son Telegonos with an arrow pointed with trygon-bone.

The lord of Ithăca,
Struck by the poisonous trygon's bone, expired.
West: Triumphs of the Cost ("Lucian," 1758).

Tryphon, the sea-god's physician.

They send in haste for Tryphon, to apply
Salves to his wounds, and medicines of might;
For Tryphon of sea-gods the sovereign leech is hight.
Spenser: Faërie Queene, iii. 4 (1590).

Tubal, a wealthy Jew, the friend of Shylock.—*Shakespeare: The Merchant of Venice* (a drama, 1598).

Tuck, a long, narrow sword (Gaelic *tuca*, Welsh *tuca*, Italian *stocco*, French *estoc*). In *Hamlet* the word "tuck" is erroneously printed *stuck* in Malone' edition.

If he by chance escape your venomed tuck,
Our purpose may hold there.
Shakespeare: Hamlet, act iv. sc. 7 (1596).

Tuck (*Friar*), the "curtal friar of Fountain's Abbey," was the father confessor of Robin Hood. He is represented as a sleek-headed, pudgy, paunchy, pugnacious clerical Falstaff, very fat and self-indulgent, very humorous, and somewhat coarse. His dress was a russet habit of the Franciscan order, a red corded girdle with gold tassel, red stockings, and a wallet.

Sir Walter Scott, in his *Ivanhoe*, calls him the holy clerk of Copmanhurst, and describes him as a "large, strong-built man in a sackcloth gown and hood, girt with a rope of rushes." He had a round, bullet head, and his close-shaven crown was edged with thick, stiff, curly black hair. His countenance was bluff and jovial, eyebrows black and bushy, forehead well-turned, cheeks round and ruddy, beard long, curly, and black, form brawny (ch. xv.).

In the May-day morris-dance, the friar is introduced in full clerical tonsure, with the chaplet of white and red beads in his right hand, a corded girdle about his waist, and a russet robe of the Franciscan order. His stockings red, his girdle red ornamented with gold twist and a golden tassel. At his girdle hung a wallet for the reception of provisions, for "Walleteers" had no other food but what they received from begging. Friar Tuck was chaplain to Robin Hood the May-king. (See MORRIS-DANCE, p. 729.)

In this our spacious isle, I think there is not one
But he hath heard some talk of Hood and Little John;
Of Tuck, the merry friar, which many a sermon made
In praise of Robin Hood, his outlaws, and their trade.
Drayton: Polyolbion, xxvi. (1622).

Tud (*Morgan*), chief physician of king Arthur.—*The Mabinogion* ("Geraint," twelfth century).

Tug (*Tom*), the waterman, a straightforward, honest young man, who loves Wilelmi'na the daughter of Mr. and Mrs. Bundle, and when he won the waterman's badge in rowing, he won the consent of "the gardener's daughter" to become his loving and faithful wife.—*Dibdin: The Waterman* (1774).

Tulchan Bishops (*The*). Certain Scotch bishops appointed in the sixteenth century, with the understanding that they were to share their stipends with their patron. A tulchan (*tulka*, to entice) was

a mock calf set beside a cow at milking-time to induce it to give forth its milk more freely. The "see" was the cow which the patron milked; the bishop the calf, without which the "cow would yield no milk." Earl Morton, in 1571, appointed John Douglas tulchan archbishop of St. Andrew's. (See Jamieson's *Scottish Dictionary*; Burton's *Scottish History*, liv.)

Tulk'inghorn (*Mr.*), attorney-at-law and legal adviser of the Dedlocks.—*Dickens: Bleak House* (1852).

Tulliver, the miller in *The Mill on the Floss*, by George Eliot (Mrs. J. W. Cross). The heroine of the tale is Maggie the miller's daughter. Both Maggie and her brother Tom are drowned by a tidal wave on the Floss (1860).

Tully, Marcus Tullius Cicero, the great Roman orator (B.C. 106–43). He was proscribed by Antony, one of the triumvirate, and his head and hands, being cut off, were nailed by the orders of Antony to the Rostra of Rome.

Ye fond adorers of departed fame,
Who warm at Scipio's worth or Tully's name.
Campbell: Pleasures of Hope, t. (1799).

*** The Judas who betrayed Tully to the sicarii was a cobbler. The man who murdered him was named Herennius.

Tun (*The Heidelberg*) or THE TUN OF ERPACH, a large butt, which holds four score hogsheads.

Quid vetat Erpachium vas annumerare vetustis
Miraclis? Quo non vastius orbis habet;
Dixeris hoc recte Pelagus vinique paludem;
Nectare quæ Bacchi nocte dieque fluit.
Rhenanus.

Of all earth's wonders, Erpach's monstrous tun
I deem to be the most astounding one;
A sea of wine 'twill hold. You say aright,
A sea of nectar flows thence day and night.
E. C. B.

¶ *The Cistertian tun*, made by the order of St. Bernard, contained 300 hogsheads.—*R. Cenault: De Vera Mensurarum Ponderumque Ratione* (1547).

The tun of Clervaux contained as many hogsheads as there are days in a year.—*Furetière* (article "Tonne").

St. Benet's tun ("la sacre botte de St. Benoist"), still to be seen at the Benedictines of Bologna-on-the-Sea, is about the same size as that of Clervaux.—*Menage* (article "Couteille").

"I will drink," said the friar [*John*], "both to thee and to thy horse. . . . I have already supped, yet will I eat never a whit the less for that, for I have a paved stomach as hollow as . . . St. Benet's boot."—*Rabelais: Gargantua*, t. 39 (1533).

(St. Benet's "boot" means St. Benet's *bottle* or "butt," and to this Longfellow refers in *The Golden Legend*, when he speaks of "the rascal [*friar John*] who drank wine out of a boot.")

Tune the Old Cow died of (*The*).

There was an old man, and he had an old cow,
But no fodder had he to give her;
So he took up his fiddle and played her this tune—
"Consider, good cow, consider;
This isn't the time for grass to grow,
Consider, good cow, consider."

Tupman (*Tracy*), M.P.C., a sleek, fat young man, of very amorous disposition. He falls in love with every pretty girl he sees, and is consequently always getting into trouble.—*Dickens: The Pickwick Papers* (1836).

M.P.C., that is, "Member of the Pickwick Club."

Tura, a castle of Ulster.—*Ossian: Fingal.*

Turbulent School of Fiction (*The*), a school of German romance-writers, who returned to the feudal ages, and wrote between 1780 and 1800 in the style of Mrs. Radcliffe. The best known are Cramer, Spiers, Schlenkert, and Veit Weber.

Turcaret, a comedy by Lesage (1708), in which the farmers-general of France are gibbeted unmercifully. He is a coarse, illiterate man, who has grown rich by his trade. Any one who has risen from nothing to great wealth, and has no merit beyond money-making, is called a Turcaret.

Turcos, native Algerian infantry officered by Frenchmen. The cavalry are called *Spahis.*

Turenn. (See TOURAN, p. 1124.)

Turk Gregory, Gregory VII. (Hildebrand); so called for his furious raid upon royal prerogatives, especially his contest with the emperor [of Germany] on the subject of investiture. In 1075 he summoned the emperor Heinrich IV. to Rome; the emperor refused to obey the summons, the pope excommunicated him, and absolved all his subjects from their allegiance; he next dethroned him and elected a new kaiser, and Heinrich, finding resistance in vain, begged to be reconciled to the pope. He was now commanded, in the midst of a severe winter, to present himself, with Bertha his wife, and their infant son, at the castle of Canossa, in Lombardy; and here they had to stand three days in the piercing cold before the pope would condescend to see him. At last, however, the proud prelate removed

the excommunication, and Heinrich was restored to his throne.

Turkish Spy (*The*), Mahmut, who lived forty-five years undiscovered in Paris, unfolding the intrigues of the Christian courts, between 1637 and 1682. The author of this romance is Giovanni Paolo Mara'na, and he makes it the medium of an historical novel of the period (1684).

(Ned Ward (1698-1700) wrote an imitation called *The London Spy*. See *Old and New London*, vol. i. p. 423.)

Turkomans, a corruption of *Turkimâns* ("Turks of the true faith"). The first chief of the Turks who embraced Islam called his people so to distinguish them from the Turks who had not embraced that faith.

Turn the Tables, to rebut a charge by a counter-charge, so that the accused becomes in turn the accuser, and the blamed charges the blamer. (See *Dictionary of Phrase and Fable*, p. 1201.)

> It enables
> A matron, who her husband's foible knows,
> By a few timely words to turn the tables.
> *Byron: Don Juan*, i. 73 (1819).

Turnbull (*Michael*), the Douglas's dark huntsman.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Turnbull (*Mr. Thomas*), also called "Tom Turnpenny," a canting smuggler and schoolmaster.—*Sir W. Scott: Redgauntlet* (time, George III.).

Turnip-Hoer, George I. So called because, when he first came over to England, he proposed planting St. James's Park with turnips (1660, 1714-1727).

Turnpenny (*Mr.*), banker at Marchthorn.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Turnpenny (*Tom*), also called "Thomas Turnbull," a canting smuggler and schoolmaster.—*Sir W. Scott: Redgauntlet* (time, George III.).

Turntippit (*Old lord*), one of the privy council in the reign of William III.—*Sir W. Scott: Bride of Lammermoor* (1819).

Turon, the son of Brute's sister, who slew 600 Aquitanians with his own hand in one single fight.

> Where Turon, . . . Brute's sister's valiant son, . . .
> Six hundred slew outright thro' his peculiar strength;
> By multitudes of men, yet overpressed at length,
> His noble uncle there, to his immortal name
> The city Turon [*Tours*] built, and well endowed the same.
> *Drayton: Polyolbion*, i. (1612).

Turpin, a churlish knight, who refuses hospitality to sir Calepine and Serēna, although solicited to do so by his wife Blanīda (bk. vi. 3). Serena told prince Arthur of this discourtesy, and the prince, after chastising Turpin, disknighted him, and prohibited him from bearing arms ever after (bk. vi. 7). The disgraced churl now vowed revenge; so off he starts, and seeing two knights, complains to them of the wrongs done to himself and his dame by "a recreant knight," whom he points out to them. The two champions instantly challenge the prince "as a foul woman-wronger," and defy him to combat. One of the two champions is soon slain, and the other overthrown, but is spared on craving his life. The survivor now returns to Turpin to relate his misadventure, and when they reach the dead body see Arthur asleep. Turpin proposes to kill him, but Arthur starts up and hangs the rascal on a tree (bk. vi. 7).—*Spenser: Faërie Queene* (1596).

Turpin, "archbishop of Rheims," the hypothetical author of a *Chronicle*, purporting to be a history of Charlemagne's Spanish adventures in 777, by a contemporary. This fiction was declared authentic and genuine by pope Calixtus II. in 1122; but it is now generally attributed to a canon of Barcelona in the eleventh century.

*** The tale says that Charlemagne went to Spain in 777, to defend one of his allies from the aggressions of a neighbouring prince. Having conquered Navarre and Aragon, he returned to France. He then crossed the Pyrenees, and invested Pampeluna for three months, but without success. He tried the effect of prayer, and the walls, like those of Jericho, fell down of their own accord. Those Saracens who consented to be baptized, he spared, but the rest were put to the sword. Being master of Pampeluna, the hero visited the sarcophagus of James; and Turpin, who accompanied him, baptized most of the neighbourhood. Charlemagne then led back his army over the Pyrenees, the rear being under the command of Roland. The main army reached France in safety, but 50,000 Saracens fell on the rear, and none escaped.

Turpin (*Dick*) a noted highwayman, executed at York (1739).

(Ainsworth has introduced into *Rookwood* Turpin's famous ride to York on his steed Black Bess. It is said that Maginn

really wrote this powerful description, 1834.)

The French Dick Turpin is Cartouche, an eighteenth-century highwayman.

Tur'quine (*Sir*) had sixty-four of king Arthur's knights in prison, all of whom he had vanquished by his own hand. He hated sir Launcelot, because he had slain his brother, sir Car'ados, at the Dolorous Tower. Sir Launcelot challenged sir Turquine to a trial of strength, and slew him, after which he liberated the captive knights.—*Sir T. Malory: History of Prince Arthur*, i. 108–110 (1470).

Turquoise (2 *syl.*), a precious stone found in Persia. Sundry virtues are attached to it: (1) It indicates by its hue the state of the wearer's health; (2) it indicates by its change of lustre if any peril awaits the wearer; (3) it removes animosity between the giver and the receiver; (4) it rouses the sexual passion, and hence Leah gave a turquoise ring to Shylock "when he was a bachelor," in order to make him propose to her. (See Thomas Nicols, *Lapidary.*)

Tur'veydrop (*Mr.*), a selfish, self-indulgent, conceited dancing-master, who imposes on the world by his majestic appearance and elaborate toilette. He lives on the earnings of his son (named Prince, after the prince regent), who reveres him as a perfect model of "deportment."—*Dickens: Bleak House* (1852).

> The proudest departed from the cover of their habitual reserve, and from the maintenance of that staid deportment which the Oriental Turveydrop considers the best proof of high state and regal dignity.—*W. H. Russell: The Prince of Tours, etc.* (1877).

Tuscan Poet (*The*), Ludovico Ariosto, born at Reggio, in Modena (1474–1533). Noted for his poem entitled *Orlando Furioso* (in French called *Roland*).

> The Tuscan poet doth advance
> The frantic paladin of France.
> *Drayton: Nymphidia* (1563–1631).

Tutivillus, the demon who collects all the fragments of words omitted, mutilated, or mispronounced by priests in the performance of religious services, and stores them up in that "bottomless" pit which is "paved with good intentions."—*Langland: Visions of Piers Plowman*, 547 (1362); and the *Townley Mysteries*, 310, 319, etc.

Tutsan, a corruption of *la toute saine*; the botanical name is *Hypericon Androsæ'mum*. The leaves applied to fresh wounds are sanative. St. John's wort is of the same family, and that called *Perfora'tum* used to be called *Fuga dæmônum*, from the supposition of its use in maniacal disorders, and a charm against evil spirits.

> The hermit gathers . . .
> The healing tutsan then, and plantane for a sore.
> *Drayton: Polyolbion*, xii. (1613).

(The plantain or plantago is astringent, and very good for cuts and other sores.)

Twa Dogs (*The*), a dialogue between Cæsar (a gentleman's dog) and Luath (a ploughman's collie). Cæsar says his master's table is laden with luxuries; that he spends what he likes, and travels to see the world. Luath replies that poor men eat with an appetite, which is the best sauce; sleep soundly, because toil requires rest; and as for travelling, a faithful wife and healthy family make a happy home. Cæsar concludes by saying that without doubt want of employment is a weariness to the flesh, and drives the rich to cards, dice, races, and sometimes to immoral ways. So that after all, though the poor have not the wealth and luxuries of the rich, they are contented with their station, and a very little indulgence gives them untold pleasure.

Twain (*Mark*), S. L. Clemens.

Twangdillo, the fiddler, in Somerville's *Hobbinol*, a burlesque poem in three cantos. Twangdillo had lost one leg and one eye by a stroke of lightning on the banks of the Ister, but he was still merry-hearted.

> He tickles every string to every note;
> He bends his pliant neck, his single eye
> Twinkles with joy, his active stump beats time.
> *Hobbinol or The Rural Games*, i. (1740).

Tweed, a cloth woven diagonally; a mere blunder for "twill."

> It was the word "tweels" blotted and ill-written on an invoice, which gave rise to the now familiar name of "tweed." It was adopted by James Locke, of London, after the error was discovered, as especially suitable to these goods so largely manufactured on the banks of the Tweed.—*The Border Advertiser.*

Tweedledum and Tweedledee. The prince of Wales was the leader of the Handel party, supported by Pope and Dr. Arbuthnot; and the duke of Marlborough led the Bononcinists, and was supported by most of the nobility.

> Some say, compared to Bononcini,
> That mynheer Handel's but a ninny;
> Others aver that he to Handel
> Is scarcely fit to hold a candle;
> Strange all this difference should be
> 'Twixt Tweedledum and Tweedledee.
> *J. Byrom* (stenographist, 1691–1763).

Twelfth Night, a drama by Shakespeare. The story came originally from a novelletti by Bandello (who died 1555), reproduced by Belleforest in his *Histoires Tragiques*, from which Shakespeare obtained his story. The *tale* is this: Viola and Sebastian were twins, and exactly alike. When grown up, they were shipwrecked off the coast of Illyria, and both were saved. Viola, being separated from her brother, in order to obtain a livelihood, dressed like her brother and took the situation of page under the duke Orsino. The duke, at the time, happened to be in love with Olivia, and as the lady looked coldly on his suit, he sent Viola to advance it, but the wilful Olivia, instead of melting towards the duke, fell in love with his beautiful page. One day, Sebastian, the twin-brother of Viola, being attacked in a street brawl before Olivia's house, the lady, thinking him to be the page, invited him in, and they soon grew to such familiar terms that they agreed to become man and wife. About the same time, the duke discovered his page to be a most beautiful woman, and, as he could not marry his first love, he made Viola his wife and the duchess of Illyria.

Twelve (*The*), *i.e.* the twelve apostles. According to tradition—

(1) ANDREW brother of Peter, bar-Jona. He was tied to a cross like the letter χ, in Patras of Achaia, by order of Egæus the proconsul (first century). His day is November 30.

(2) BAR-THOLOMEW (*i.e.* Nathaniel bar-Tholomew). Flayed alive in Armenia, A.D. 71. His day is August 24.

(3) JAMES the Elder, brother of John, and son of Zebedee. Beheaded at Jerusalem, by Herod Agrippa, A.D. 44. His day is July 24.

(4) JAMES, the "brother" of Jesus, probably a *cousin*, son of Cleopas and Mary. He was thrown from the pinnacle of the temple, and then stoned to death, A.D. 65. His day is May 1.

(5) JOHN the Evangelist, brother of James the Elder. He died at an extreme old age at Ephesus, between A.D. 95 and 100. His day is December 27.

(6) JUDAS ISCARIOT. Hanged himself, A.D. 33.

(7) JUDE or Thaddeus, brother of James the Less. Shot to death by arrows in Armenia, A.D. 80. His day is October 28.

(8) MATTHEW the Evangelist Slain by a sword in Parthia (first century). His day is September 27.

(9) PETER, brother of Andrew, bar-Jona. Crucified with his head downwards, at Rome, A.D. 66. His day is June 29.

(10) PHILIP. Hanged on a pillar at Hierapolis, in Phrygia, A.D. 80. His day is May 1.

(11) SIMON Zelotes, brother of James and Jude. Crucified in Persia, A.D. 107, at the age of 129. His day is February 18.

(12) THOMAS, surnamed Didymus. Slain in India with a spear (first century). His day is December 21.

Supplementary Apostles—

MATTHIAS, chosen by the eleven to supply the place of Judas. Said to have been first stoned and then beheaded (first century). His day is February 24.

PAUL (Saul of Tarsus), son of Simon of Cyrene. Beheaded at Rome, A.D. 66. His days are June 29 (to commemorate his death), and January 25 (to commemorate his conversion).

N.B.—It is said that Jesus, Son of Mary, was crucified April 3, A.D. 33, at about the age of 40 (the Jews said to Him, "Thou art not yet fifty years old").—*Astronomical Journal*, 1892.

Twelve Apostles of Ireland (*The*), twelve Irish prelates of the sixth century, disciples of St. Finnian of Clonard.

(1) CIARAN or KEIRAN, bishop and abbot of Saighir (now *Seir-Keiran*, King's County).

(2) CIARAN or KEIRAN, abbot of Clonmacnois.

(3) COLUMCILLE of Hy (now *Iona*). This prelate is also called St. Columba.

(4) BRENDAN, bishop and abbot of Clonfert.

(5) BRENDAN, bishop and abbot of Birr (now *Parsonstown*, King's County).

(6) COLUMBA, abbot of Tirdaglas.

(7) MOLAISE or LAISRE, abbot of Damhiris (now *Devenish Island*, in lough Erne).

(8) CAINNECH, abbot of Aichadhbo, in Queen's County.

(9) RUADAN or RODAN, abbot of Lorrha, in Tipperary County.

(10) MOBI CLAIRENECH (*i.e.* "the flat-faced"), abbot of Glasnooidhan (now *Glasnevin*, near Dublin).

(11) SENELL, abbot of Cluain-inis, in lough Erne.

(12) NANNATH or NENNITH, bishop and abbot of Inismuige-Samh (now *Inismac-Saint*, in lough Erne).

Twelve Knights of the Round Table. Dryden says there were twelve paladins and twelve knights of the Round Table. The table was made for 150, but

as **twelve** is the orthodox number, the following names hold the most conspicuous places :—(1) LAUNCELOT, (2) TRISTRAM, (3) LAMORACKE, the three bravest; (4) TOR, the first made; (5) GALAHAD, the chaste; (6) GAW'AIN, the courteous; (7) GARETH, the big-handed; (8) PALOMIDES, the Saracen or unbaptized; (9) KAY, the rude and boastful; (10) MARK, the dastard; (11) MORDRED, the traitor; and the twelfth, as in the case of the paladins, must be selected from one of the following names, all of which are seated with the prince in the frontispiece attached to the *History of Prince Arthur*, compiled by sir T. Malory in 1470: Sirs Acolon, Ballamore, Beleobus, Belvoure, Bersunt, Bors, Ector de Maris, Ewain, Floll, Gaheris, Galohalt, Grislet, Lionell, Marhaus, Paginet, Pelleas, Percival, Sagris, Superabilis, and Turquine.

Or we may take from the *Mabinogion* the three "battle knights" Cadwr, Launcelot, and Owain; the three "counselling knights," Kynon, Aron, and Llywarch Hên; the three "diademed knights," Kai, Trystan, and Gwevyl; and the three "golden-tongued," Gwalchmai, Drudwas, and Eliwlod, many of which are unknown in modern story.

Sir Walter Scott names sixteen of renown, seated round the king—

> There *Galaad* sat with manly grace,
> Yet maiden meekness in his face;
> There *Merolt* of the iron mace;
> And lovelorn *Tristrem* there;
> And *Dinadam*, with lively glance;
> And *Lanval*, with the fairy lance;
> And *Mordred*, with his looks askance;
> *Brunor* and *Belvidere*.
> Why should I tell of numbers more?
> Sir *Cay*, sir *Banier*, and sir *Bors*,
> Sir *Caradoc* the keen,
> And gentle *Gawain's* courteous lore,
> *Hector de Mares*, and *Pellinore*,
> And *Lancelet*, that evermore
> Looked stol'n-wise on the queen.
> *Scott: Bridal of Triermain*, ii. 13 (1813).

Twelve Paladins (*The*), twelve famous warriors in Charlemagne's court.

(1) ASTOLPHO, cousin of Roland, descended from Charles Martel. A great boaster, fool-hardy, and singularly handsome. It was Astolpho who went to the moon to fetch back Orlando's (*Roland's*) brains when mad.

(2) FERUMBRAS or FIERABRAS, a Saracen, afterwards converted and baptized.

(3) FLORISMART, the *fidus Achātes* of Roland or Orlando.

(4) GANELON, the traitor, count of Mayence. Placed by Dantê in the Inferno.

(5) MAUGRIS, in Italian MALAGIGI, cousin to Rinaldo, and son of Beuves of Aygremont. He was brought up by Oriande the fairy, and became a great enchanter.

(6) NAMO or NAYME de Bavière.

(7) OGIER the DANE, thought to be Holger the hero of Denmark, but some affirm that "Dane" is a corruption of *Damné;* so called because he was not baptized.

(8) OLIVER, son of Regnier comte de Gennes, the rival of Roland in all feats of arms.

(9) OTUEL, a Saracen, nephew to Ferragus or Ferracute. He was converted, and married a daughter of king Charlemagne.

(10) RINALDO, son of duke Aymon, and cousin to Roland. Angelica fell in love with him, but he requited not her affection.

(11) ROLAND, called ORLANDO in Italian, comte de Cenouta. He was Charlemagne's nephew, his mother being Berthe the king's sister, and his father Millon.

(12) One of the following names, all of which are called paradins, and probably supplied vacancies caused by death: Basin de Genevois, Geoffrey de Frises, Guerin duc de Lorraine, Guillaume de l'Estoc, Guy de Bourgogne, Hoël comte de Nantes, Lambert prince of Bruxelles, Richard duc de Normandy, Riol du Mans, Samson duc de Bourgogne, and Thiery.

*** There is considerable resemblance between the twelve selected paladins and the twelve selected Table knights. In each case there were three pre-eminent for bravery: Oliver, Roland, and Rinaldo (*paladins*); Launcelot, Tristram, and Lamoracke (*Table knights*). In each was a Saracen: Ferumbras (*the paladin*); Palomides (*the Table knight*). In each was a traitor: Ganelon (*the paladin*); Mordred (*the Table knight*), like Judas Iscariot in the apostolic twelve.

> Who bear the bows were knights in Arthur's reign,
> Twelve they, and twelve the peers of Charlemain.
> *Dryden: The Flower and the Leaf.*

Twelve Wise Masters (*The*), the original corporation of the mastersingers. Hans Sachs, the cobbler of Nürnberg, was the most renowned and the most voluminous of the mastersingers, but he was not one of the original twelve. He lived 1494–1576, and left behind him thirty-four folio vols. of MS., containing 208 plays, 1700 comic tales, and about 450 lyric poems.

Here Hans Sachs, the cobbler-poet, laureate of the gentle craft,
Wisest of the Twelve Wise Masters, in huge folios sang and laughed.
Longfellow: Nuremberg.

'.' The original corporation consisted of Heinrik von Mueglen, Konrad Harder, Master Altschwert, Master Barthel Regenbogen (blacksmith), Master Muscablüt (tailor), Hans Blotz (barber), Hans Rosenblüt (armorial painter), Sebastian Brandt (jurist), Thomas Murner, Hans Folz (surgeon), Wilhelm Weber, and Hans Sachs (cobbler). This last, though not one of the founders, was so superior to them all that he is always reckoned among the wise mastersingers.

Twemlow (*Mr.*), first cousin to lord Snigsworth; "an innocent piece of dinner-furniture," in frequent requisition by Mr. and Mrs. Veneering. He is described as "grey, dry, polite, and susceptible to east wind;" he wears "first-gentleman-in-Europe collar and cravat;" "his cheeks are drawn in as if he had made a great effort to retire into himself some years ago, and had got so far, but never any further." His great mystery is who is Mr. Veneering's oldest friend; is he himself his oldest or his newest acquaintance? He couldn't tell.—*Dickens: Our Mutual Friend* (1864).

Twickenham (*The Bard of*), Alexander Pope, who lived for thirty years at Twickenham (1688-1744).

Twigtythe (*The Rev. Mr.*), clergyman at Fasthwaite Farm, held by Farmer Williams.—*Sir W. Scott: Waverley* (time, George II.).

Twin Brethren (*The Great*), Castor and Pollux.

Back comes the chief in triumph
Who, in the hour of fight,
Hath seen the Great Twin Brethren
In harness on his right.
Safe comes the ship to haven,
Thro' billows and thro' gales,
If once the Great Twin Brethren
Sit shining on the sails.
Macaulay: Lays of Ancient Rome ("Battle of the Lake Regillus," xl., 1842).

Twin Diamonds (*The*), two Cape diamonds, one of which is of a clear cinnamon colour, and was found in the river-bed of the Vaal. These, with the Dudley and Stewart diamonds, have all been discovered in Africa since 1870.

Twineall (*The Hon. Mr.*), a young man who goes to India, intending to work himself into place by flattery; but, wholly mistaking character, he gets thrown into prison for treason. Twineall talks to sir Luke Tremor (who ran away from the field of battle) of his glorious deeds of fight; to lady Tremor (a grocer's daughter) of high birth, supposing her to be a descendant of the kings of Scotland; to lord Flint (the sultan's chief minister) of the sultan's dubious right to the throne, and so on.—*Inchbald: Such Things Are* (1786).

"Twinkle, twinkle, little star," etc., in sequipedalian bombast thus—

Coruscate, coruscate thy small scintillation,
Whose *rationale* exceeds explanation;
Exalted above this location infernal,
A Braganza to shine in the regions supernal.
E. C. B.

Twist (*Oliver*), the son of Mr. Brownlow's oldest friend and Agnes Fleming; half-brother to "Monks." He was born and brought up in a workhouse, starved, and ill-treated; but was always gentle, amiable, and pure-minded. His asking for more gruel at the workhouse because he was so hungry, and the astonishment of the officials at such daring impudence, is capitally told.—*Dickens: Oliver Twist* (1837).

Twitcher (*Harry*). Henry lord Brougham [*Broom*] was so called from his habit of twitching his neck (1778-1868).

Don't you recollect, North, some years ago that Murray's name was on our title-page; and that, being alarmed for Subscription Jamie [*sir James Mackintosh*] and Harry Twitcher, he . . . scratched his name out?—*Wilson: Noctes Ambrosianæ* (1822-36).

Twitcher (*Jemmy*), a cunning and treacherous highwayman in Macheath's gang.—*Gay: The Beggar's Opera* (1727).

Twitcher (*Jemmy*), the nickname of John lord Sandwich, noted for his liaison with Miss Ray (1718-1792).

When sly Jemmy Twitcher had smugged up his face
With a lick of court whitewash and pious grimace,
A-vowing he went where three sisters of old,
In harmless society, guttle and scold.
Gray (1716-1771).

Two Drovers (*The*), a tale in two chapters, by sir Walter Scott (1827), laid in the reign of George III. It is one of the "Chronicles of the Canongate" (see p. 207), supposed to be told by Mr. Croftangry. Robin Oig M'Combich, a Highland drover, revengeful and proud, meets with Harry Wakefield, a jovial English drover, and quarrels with him about a pasture-field. They fight in Heskett's ale-house, but are separated. Oig goes on his way and gets a dagger, with which he returns to the ale-house, and stabs Harry, who is three parts drunk. Being tried for murder, he is condemned and executed.

Two Eyes of Greece (*The*), Athens and Sparta.

> Athens, the eye of Greece, mother of arts
> And eloquence.
>
> *Milton.*

Two Gentlemen of Verona, a drama by Shakespeare, the story of which is taken from the *Diana* of Montemayor (sixteenth century). The *tale* is this: Protheus and Valentine were two friends, and Protheus was in love with a lady of Verōna, named Julia. Valentine went to sojourn in Milan, and there fell in love with Silvia, the duke's daughter, who was promised in marriage to Thurio. Protheus, being sent by his father to Milan, forgot Julia, fell in love with Silvia, and, in order to carry his point, induced the duke to banish Valentine, who became the captain of a bandit, into whose hands Silvia fell. Julia, unable to bear the absence of her lover, dressed in boy's clothes, and, going to Milan, hired herself as a page to Protheus; and when Silvia was lost, the duke, with Thurio, Protheus and his page, went in quest of her. She was soon discovered, but when Thurio attempted to take possession of her, Valentine said to him, "I dare you to touch her;" and Thurio replied, "None but a fool would fight for a girl." The duke, disgusted, gave Silvia to Valentine; and Protheus, ashamed of his conduct, begged pardon of Valentine, discovered his page to be Julia, and married her (1595).

Two Kings of Brentford (*The*). In the duke of Buckingham's farce called *The Rehearsal* (1671), the two kings enter hand-in-hand, dance together, sing together, walk arm-in-arm, and, to heighten the absurdity, they are made to smell of the same nosegay (act ii. 2).

Two-Legged Mare (*The*), a gallows. Vice says to Tyburn—

> I will help to bridle the two-legged mare.
> *Like Will to Like, etc.* (1587).

Two Poets of Croisic, a poem by Browning (1878). The two poets are: (1) *René Gentilhomme* (born 1610), page to the prince of Condé. He received the title of "Royal Poet." (2) *Paul Desforges Maillard* (born nearly a century later). Maillard's story forms the subject of a famous play, Piron's *Métromanie.*

Two-Shoes (*Goody*), a nursery tale by Oliver Goldsmith (1765). Goody Two-shoes was a very poor child, whose delight at having a *pair* of shoes was so unbounded that she could not forbear telling every one she met that she had "two shoes;" whence her name. She acquired knowledge and became wealthy. The title-page states that the tale is for the benefit of those—

> Who from a state of rags and care,
> And having shoes but half a pair,
> Their fortune and their fame should fix
> And gallop in a coach and six.

Two Strings to Your Bow, a farce by Jephson (1792). Lazarillo, wanting a master, enters the service of don Felix and also of Octavio at the same time. He makes perpetual blunders, such as giving letters and money to the wrong master; but it turns out that don Felix is donna Clara, the betrothed of Octavio. The lovers meet at the Eagle hotel, recognize each other, and become man and wife.

Two Unlucky. In our dynasties two has been an unlucky number; thus: Ethelred II. was forced to abdicate; Harold II. was slain at Hastings; William II. was shot in the New Forest; Henry II. had to fight for his crown, which was usurped by Stephen; Edward II. was murdered at Berkeley Castle; Richard II. was deposed; Charles II. was driven into exile; James II. was obliged to abdicate; George II. was worsted at Fontenoy and Lawfeld, was disgraced by general Braddock and admiral Byng, and was troubled by Charles Edward the Young Pretender.

Two or Three Berries. "Yet gleaning grapes shall be left in it, as the shaking of an olive tree, two or three berries in the top of the uppermost bough."—*Isa.* xvii. 6.

> The tree of life has been shaken,
> And but few of us linger now,
> Like the prophet's two or three berries
> On the top of the uppermost bough.
>
> *Longfellow: The Meeting.*

Twopenny Post-bag (*The*). (See INTERCEPTED LETTERS, p. 525.)

Tyb'alt, a fiery young nobleman of Verona, lady Capulet's nephew, and Juliet's cousin. He is slain in combat by Romeo.—*Shakespeare: Romeo and Juliet* (1595).

The name is given to the *cat* in the beast-epic called *Reynard the Fox.* Hence Mercutio calls him "rat-catcher" (act iii. sc. 1), and when Tybalt demands of him, "What wouldst thou have with me?" Mercutio replies, "Good king of cats, nothing but one of your nine lives" (act iii. sc. 1).

Tybalt, a Lombard officer, in love with Laura niece of duke Gondibert.

The story of *Gondibert* being unfinished, no sequel of this attachment is given.—*Davenant: Gondibert* (died 1668).

Tybalt or **Tibert**, the cat, in the beast-epic of *Reynard the Fox* (1498).

Tyburn (*Kings of*), hangmen.

Tyburn Tree (*The*), a gallows; so called because criminals were at one time hung on the elm trees which grew on the banks of the Tyburn. The "Holy Maid of Kent," Mrs. Turner the poisoner, Felton the assassin of the duke of Buckingham, Jack Sheppard, Jonathan Wild, lord Ferrers who murdered his steward, Dr. Dodd, and Mother Brownrigg, "all died in their shoes" on the Tyburn tree.

> Since laws were made for every degree,
> To curb vice in others as well as in me [*Macheath*],
> I wonder we ha'nt better company
> 'Neath Tyburn tree.
> *Gay: The Beggar's Opera* (1727).

Tyburnia, the district round about the Marble Arch, London. So called from the little bourne or stream named Tyburn. At one time, elm trees grew on the brook-side, and Roger de Mortimer, the paramour of queen Eleanor, was hung thereon.

Tycho, a vassal of the bishop of Traves, in the reign of kaiser Henry IV. He promised to avenge his lord and master, who had been plundered by count Adalbert, the leader of a bandit. So, going to the count's castle, he craved a draught of water. The porter brought him a cup of wine, and Tycho said, "Thank thy lord for his charity, and tell him he shall meet with his reward." Then, returning home, he procured thirty large wine-barrels, in each of which he concealed an armed retainer and weapons for two others. Each cask was then carried by two men to the count's castle, and when the door was opened, Tycho said to the porter, "I am come to recompense thy lord and master," and the sixty men carried in the thirty barrels. When count Adalbert went to look at the present, at a signal given by Tycho the tops of the casks flew off, and the ninety armed men slew the count and his brigands, and then burnt the castle to the ground.

¶ Of course, the reader will instantly see the resemblance of this tale to that of "Ali Baba, or the Forty Thieves" (*Arabian Nights' Entertainments*).

Tyler (*Wat*), a frugal, honest, industrious, skilful blacksmith of Essex; with one daughter, Alice, pretty, joyous, innocent, and modest. With all his frugality and industry, Wat found it very hard to earn enough for daily bread, and the tax-collectors came for the poll-tax, three groats a head, for a war to maintain our conquests in France. Wat had saved up the money, and proffered six groats for himself and wife. The collectors demanded three groats for Alice also, but Tyler said she was under 15 years of age, whereupon, one of the collectors having "insulted her virgin modesty," Wat felled him to the ground with his sledge-hammer. The people gathered round the smith, and a general uprising ensued. Richard II. sent a herald to Tyler to request a parley, pledging his royal word for his safe conduct. The sturdy smith appointed Smithfield for the rendezvous, and there Tyler told the king the people's grievances. While he was speaking, William Walworth, the lord mayor, stabbed him from behind, and killed him (1381). The king, to pacify the people, promised the poll-tax should be taken off, and their grievances redressed; but no sooner had the mob dispersed than the rebels were cut down wholesale, and many, being subjected to a mockery trial, were infamously executed.—*Southey: Wat Tyler* (1794, published 1817).

¶ Wat Tyler's story greatly resembles that of Sicily, about a century previously (March 30, 1282). The people of Palermo went as usual in procession on Easter Monday to vespers in a church a short distance from the city. The French government, suspecting rebellion, had ordered that no Sicilian (male or female) should carry any weapon, and as a certain lady of great beauty, a bride, and the daughter of a gentleman of fortune, was on her way to the church, a French soldier, named Drochet, seized her, and under pretence of searching for weapons hidden under her dress, offered her brutal and licentious violence. Her screams soon collected a crowd, and, led by the husband of the bride, the people fell on the whole French garrison. St. Remi, the French governor, fell in the massacre, and the father of the bride was set up in his place.

¶ April 4, 1282, at Catania, a young Frenchman named Jean Vigiemada, attempted to take a similar liberty with Julia Villamelli, when her husband came up unexpectedly and killed the insulter. The lady rushed through the streets, demanding vengeance, and the people put 8000 of the French to death.

Tyll Owlyglass or THYL OWLEGLASS, by Thomas Murner, a Franciscan monk of Strasbourg (1475-1536); the English name of the German "Tyll Eulenspiegel." Tyll is a mechanic of Brunswick, who runs from pillar to post as charlatan, physician, lansquenet, fool, valet, artist, and Jack-of-all-trades. He undertakes anything and everything, but invariably "spoils the Egyptians" who trust in him. He produces popular proverbs, is brimful of merry mischief, droll as Sam Slick, indifferent honest as Gil Blas, light-hearted as Andrew Boyde, as full of tricks as Scapin, and as popular as Robin Hood. The book is crammed with observations, anecdotes, fables, *bon mots*, and facetiæ.

(There are two good English versions of this popular picaresco romance—one printed by William Copland, and entitled *The Merrye Jeste of a Man called Howlëglass, and the many Marvellous Thinges and Jestes which he did in his Lyfe in Eastland;* and the other published in 1860, translated by K. R. H. Mackenzie, and illustrated by Alfred Crowquill. In 1720 was brought out a modified and abridged edition of the German story.)

To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel (*Ulen-spee'-g'l*). Now, after five centuries, Tyll's native village is pointed out with pride to the traveller, and his tombstone . . . still stands . . . at Mölln, near Lubeck, where, since 1350 [*sic*], his once nimble bones have been at rest.—*Carlyle.*

Tylwyth Teg, or the "Family of Beauty"—elves who "dance in the moonlight on the velvet sward," in their airy and flowing robes of blue and green, white and scarlet. These beautiful fays delight in showering benefits on the human race.—*The Mabinogion* (note, p. 263).

Tyneman (a *syl.*), Archibald IV. earl of Douglas. So called because he was always on the losing side.

Types (*Printers'*). The following are those most generally used in bookprinting—

Pica: The Reader's Ha
Small Pica: The Reader's
Long Primer: The Reader's H
Bourgeois: The Reader's Handb
Brevier: The Reader's Handbook, b
Minion: The Reader's Handbook, by
Nonpareil: The Reader's Handbook, by R
Pearl: The Reader's Handbook, by Rev. E. C. Br

Tyre, in Dryden's satire of *Absalom and Achitophel*, means Holland. "Egypt," in the same satire, means France.

I mourn, my countrymen, your lost estate . . .
Now all your liberties a spoil are made,
Egypt and Tyrus intercept your trade.
Pt. i. 699-707 (1681).

Tyre (*Archbishop of*), with the crusaders.—*Sir W. Scott: The Talisman* (time, Richard I.).

Tyrian Cy'nosure (3 *syl.*), Ursa Minor. Ursa Major is called by Milton "The Star of Arcady," from Calisto, daughter of Lyca'on the first king of Arcadia, who was changed into this constellation. Her son Arcas or Cynosūra was made the Lesser Bear.—*Pausanias: Itinerary of Greece*, viii. 4.

And thou shalt be our star of Arcady,
Or Tyrian Cynosure.
Milton: Comus, 343 (1634).

Tyrie, one of the archers in the Scottish guard of Louis XI.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Tyrie (*The Rev. Michael*), minister of Glenorquhy.—*Sir W. Scott: The Highland Widow* (time, George II.).

Tyrog'lyphus [the "*cheese-scooper*"], one of the mouse princes slain in the battle of the frogs and mice by Lymnisius ("the laker").

Lymnisius good Tyroglyphus assails,
Prince of the mice that haunt the flowery vales
Lost to the milky fares and rural seat,
He came to perish on the bank of fate.
Parnell: Battle of the Frogs and Mice, iii. (about 1721).

Tyrrel (*Francis*), the nephew of Mr. Mortimer. He loves Miss Aubrey "with an ardent, firm, disinterested love." On one occasion, Miss Aubrey was insulted by lord Courtland, with whom Tyrrel fought a duel, and was for a time in hiding; but when Courtland recovered from his wounds, Tyrrel reappeared, and ultimately married the lady of his affection.—*Cumberland: The Fashionable Lover* (1780).

Tyrrel (*Frank*) or Martigny earl of Etherington, son of the late earl and la comtesse de Martigny his wife. He is supposed to be illegitimate. Frank is in love with Clara Mowbray, daughter of Mr. Mowbray of St. Ronan's.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Tyrtæos, selected by the Spartans as their leader, because his lays inspired the

soldiers to deeds of daring. The following is a translation of one of his martial songs :—

Oh, how joyous to fall in the face of the foe,
For country and altar to die!
But a lot more ignoble no mortal can know,
Than with children and parents, heart-broken with woe,
From home as an exile to fly.

Unrecompensed labour, starvation, and scorn,
The feet of the captive attend;
Dishonoured his race, by rude foes overborne;
From altar, from country, from kith and kin torn;
No brother, no sister, no friend.

To the field, then! Be strong, and acquit ye like men
Who shall fear for his country to fall?
Ye younger, in ranks firmly serried remain;
Ye elders, though weak, look on flight with disdain,
And honour your fatherland's call!

E. C. B.

The Spanish Tyrtæos, Manuel José Quintana, whose odes stimulated the Spaniards to vindicate their liberty at the outbreak of the War of Independence (1772–1857).

*** We can tell the marvellous influence a song which takes hold of the popular fancy has on the spirit of the people. The *Marseillaise* acted like magic on the French at the Great Revolution. *Lilliburlero* had a more powerful effect than the Philippics of Demosthenes, in 1688. Some of the Jacobite songs drove the Scotch almost mad with enthusiasm for the Young Pretender. And the music-hall doggerel, *We don't want to fight, but by Jingo if we do*, was very popular in the Russian war of 1878.

For "Lilli-burlēro," see Percy's *Reliques*, ser. iii. bk. iii. sg.

(See JINGOES, p. 548; KUBLA KHAN, p. 583; LILLI-BURLERO, p. 613.)

Tyson (*Kate*), a romantic young lady, who marries Frank Cheeney.—*Wybert Reeve: Parted.*

U.

Ubaldo, one of the crusaders, mature in age. He had visited many regions, "from polar cold to Libya's burning soil." He and Charles the Dane went to bring back Rinaldo from the enchanted castle.—*Tasso: Jerusalem Delivered* (1575).

Ubaldo and Ricardo, two men sent by Honoria queen of Hungary, to tempt the fidelity of Sophia, because the queen was in love with her husband Mathias. Immediately Sophia understood the object of their visit, she had the two men confined in separate rooms, where they were made to earn their food by spinning.—*Massinger: The Picture* (1629).

Ube'da (*Orbaneia of*), a painter who drew a cock so preposterously that he was obliged to write under it, "This is a cock," in order that the spectator might know what was intended to be represented.—*Cervantes: Don Quixote*, II. i. 3 (1615).

Uberti (*Farinata Degli*), a noble Florentine, leader of the Ghibelline faction. Dante represents him, in his *Inferno*, as lying in a fiery tomb not to be closed till the last judgment.

Uberto, count d'Este, etc.—*Ariosto: Orlando Furioso* (1516).

Udaller, one who holds land by allodial tenure. Magnus Troil was a udaller, in sir W. Scott's *Pirate* (time, William IV.).

Ude, the most learned of cooks, author of *La Science de Gueule*. He says, "Coquus nascitur non fit." That "music, dancing, fencing, painting, and mechanics possess professors under 20 years of age, but pre-eminence in cooking is never attained under 30." He was *premier artiste* to Louis XVI., then to lord Sefton, then to the duke of York, then *chef de cuisine* at Crockford's. It is said that he quitted the earl of Sefton because one of his lordship's guests added pepper to his soup. He was succeeded by Francatelli.

*** Vatel, we are told, committed suicide (1671) during a banquet given by the prince de Condé, because the lobsters for the turbot sauce did not arrive in time.

Udolpho (*The Mysteries of*), a romance by Mrs. Radcliffe (1790).

Ugo, natural son of Niccolo III. of Ferrara. His father had for his second wife Parisi'na Malatesta, between whom and Ugo a criminal attachment arose. When Niccolo was informed thereof, he had both brought to open trial, and both were condemned to suffer death by the common headsman.—*Frizzi: History of Ferrara.*

Ugoli'no, count of Gherardesca, a leader of the Guelphi in Pisa. He was raised to the highest honours, but the archbishop Ruggie'ri incited the Pisans

against him, his castle was attacked, two of his grandsons fell in the assault, and the count himself, with his two sons and two surviving grandsons, were imprisoned in the tower of the Gualandi, on the Piazza of the Anziani. Being locked in, the dungeon key was flung into the Arno, and all food was withheld from them. On the fourth day, his son Gaddo died, and by the sixth day little Anselm with the two grandchildren "fell one by one." Last of all the count died also (1288), and the dungeon was ever after called "The Tower of Famine."

Dante has introduced this story in his *Inferno*, and represents Ugolino as devouring most voraciously the head of Ruggieri, while frozen in the lake of ice.

Chaucer, in his *Canterbury Tales*, makes the monk briefly tell this sad story, and calls the count "Hugeline of Pise."

> Oh thou Pisa, shame! . . . What if fame
> Reported that thy castles were betrayed
> By Ugolino, yet no right hadst thou
> To stretch his children on the rack . . .
> Their tender years . . . uncapable of guilt.
> *Dante: Inferno*, xxxiii. (1300).

> Remember Ugolino condescends
> To eat the head of his arch-enemy
> The moment after he politely ends
> His tale.
> *Byron: Don Juan*, ii. 83 (1823).

Ulad, Ulster.

> When Ulad's three champions lay sleeping in gore.
> *Moore: Irish Melodies*, iv. ("Avenging and Bright . . ." 1814).

Ula'nia, queen of Islanda. She sent a golden shield to Charlemagne, to be given as a prize to his bravest knight, and whoever won it might claim the donor in marriage.—*Ariosto: Orlando Furioso*, xv. (1516).

Ul-Erin, the guiding star of Ireland.

> When night came down, I struck at times the warning boss. I struck and looked on high for fiery-haired Ul-Erin; nor absent was the star of heaven; it travelled red between the clouds.—*Ossian: Temora*, iv.

Ulfin, the page of Gondibert's grandsire, and the faithful Achātes of Gondibert's father. He cured Gondibert by a cordial kept in his sword-hilt.—*Sir W. Davenant: Gondibert* (died 1668).

Ulien's Son, Rodomont.—*Ariosto: Orlando Furioso* (1516).

Ulin, an enchantress who had no power over those who remained faithful to Allah and their duty; but if any fell into error or sin, she had full power to do as she liked. Thus, when Misnar (sultan of India) mistrusted the protection of Allah, she transformed him into a toad. When the vizier Horeb believed a false report, obviously untrue, she transformed him also into a toad. And when the princess Hemjunah, to avoid a marriage projected by her father, ran away with a stranger, her indiscretion placed her in the power of the enchantress, who transformed her likewise into a toad. Ulin was ultimately killed by Misnar sultan of Delhi, who felled her to the ground with a blow.—*Sir C. Morell* [J. Ridley]: *Tales of the Genii*, vi., viii. (1751).

Ullin, Fingal's aged bard, called "the sweet voice of resounding Cona."

Ullin, the Irish name for Ulster.

> He pursued the chase on Ullin, on the moss-covered tip of Drumardo.—*Ossian: Temora*, ii.

Ullin's Daughter (*Lord*), a young lady who eloped with the chief of Ulva's Isle, and induced a boatman to row them over Lochgyle during a storm. The boat was capsized just as lord Ullin and his retinue reached the shore. He saw the peril, he cried in agony, "Come back, come back! and I'll forgive your Highland chief;" but it was too late,—the "waters wild rolled o'er his child, and he was left lamenting."—*Campbell: Lord Ullin's Daughter* (a ballad, 1803).

Ul-Lochlin, the guiding star of Lochlin or Scandinavia.—*Ossian: Cath-Loda*, ii.

Ulric, son of Werner (*i.e.* count of Siegendorf). With the help of Gabor, he saved the count of Stral'enheim from the Oder; but murdered him afterwards for the wrongs he had done his father and himself, especially in seeking to oust them of the princely inheritance of Siegendorf.—*Byron: Werner* (1822).

ULRI'CA, in *Charles XII.*, by J. R. Planché (1826).

Ulri'ca, a girl of great beauty and noble determination of character, natural daughter of Ernest de Fridberg. Dressed in the clothes of Herman (the deaf-and-dumb jailer-lad), she gets access to the dungeon where her father is confined as a "prisoner of State," and contrives his escape, but he is recaptured. Whereupon Christine (a young woman in the service of the countess Marie) goes direct to Frederick II. and obtains his pardon.—*Stirling: The Prisoner of State* (1847).

Ulri'ca, *alias* MARTHA, mother of Bertha the betrothed of Hereward (3 *syl.*).—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Ulri'ca, daughter of the late thane of Torquilstone; *alias* Dame Urfried, an old sibyl at Torquilstone Castle.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Ulster (*The kings of*). The kings of *Ulster* were called O'Neil; those of *Munster*, O'Brien; of *Connaught*, O'Connor; of *Leinster*, MacMorrough; and of *Meath*, O'Melaghlin.

Ul'tima Thule (2 *syl.*), the extremity of the world; the most northern point known to the ancient Romans. Pliny and others say it is Iceland; Camden says it is one of the Shetland Islands. It is the Gothic *tiule* ("the most remote land").

> Tibi serviat ultima Thulê.
> *Virgil: Georgics*, i. 30.

Ultimus Romano'rum, Horace Walpole (1717–1797).

Ulvfagre, the fierce Dane, who massacred the Culdees of Io'na, and having bound Aodh in iron, carried him to the church, demanding of him where he had concealed the church treasures. At that moment a mysterious gigantic figure in white appeared, and, taking Ulvfagre by the arm, led him to the statue of St. Columb, which instantly fell on him and killed him.

> The tottering image was dashed
> Down from its lofty pedestal;
> On Ulvfagre's helm it crashed.
> Helmet, and skull, and flesh, and brain,
> It crushed as millstones crush the grain.
> *Campbell: Reullura* (1812).

Ulysses, a corrupt form of Odusseus [*O-dus'-suce*], the king of Ithăca. He is one of the chief heroes in Homer's *Iliad*, and the chief hero of the *Odyssey*. Homer represents him as being craftily wise and full of devices. Virgil ascribes to him the invention of the Wooden Horse.

N.B.—Ulysses was very unwilling to join the expedition to Troy, and pretended to be mad. Thus, when Palamēdēs came to summon him to the war, he was sowing salt instead of barley.

Ulysses's Bow. Only Ulysses could draw this bow, and he could shoot an arrow from it through twelve rings.

¶ William the Conqueror had a bow which no arm but his own could bend.

¶ Robin Hood's bow could be bent by no hand but his own.

¶ Statius says that no one but Kapăneus [*Kap'-a-nuce*] could poise his spear—

> His cypress spear with steel encircled shone,
> Not to be poised but by his hand alone.
> *Thebaid*, v.

Ulysses's Dog, Argus, which recognized his master after an absence of twenty years. (See THERON, king Roderick's dog, p. 1094.)

(Rowe wrote, in 1706, the tragedy of *Ulysses*, founded on the old mythic story. And Tennyson wrote his poem of *Ulysses* in 1842.)

Ulysses and Polyphemos.

Ulysses and his crew, having reached the island of Sicily, strayed into the cave of Polyphēmos, the giant Cyclops. Soon as the monster returned and saw the strangers, he seized two of them, and, having dashed out their brains, made his supper off them, "nor entrails left, nor yet their marrowy bones;" then stretched he his huge carcase on the floor, and went to sleep. Next morning, he caught up two others, devoured them for his breakfast, then stalked forth into the open air, driving his flocks before him. At sundown he returned, seized other two for his supper, and, after quaffing three bowls of wine, fell asleep. Then it was that Ulysses bored out the giant's eye with a green olive stake heated in the fire. The monster roared with pain, and after searching in vain to seize some of his tormentors, removed the rock from the mouth of the cave to let out his goats and sheep. Ulysses and his companions escaped at the same time by attaching themselves to the bellies of the sheep, and made for their ship. Polyphemos hurled rocks at the vessel, and nearly succeeded in sinking it, but the fugitives made good their flight, and the blinded monster was left to lament his loss of sight.—*Homer: Odyssey*, ix.

¶ An extraordinary parallel to this tale is told in the third voyage of Sinbad the sailor. Sinbad's vessel was driven by a tempest to an island of pygmies, and, advancing into the interior, the crew came to a "high palace," into which they entered. At sundown came home the giant, "tall as a palm tree; and in the middle of his forehead was one eye, red and fiery as a burning coal." Soon as he saw the intruders, he caught up the fattest of them and roasted him for his supper, then lay down to sleep, and "snored louder than thunder." At daybreak he left the palace, but at night returned, and made his meal off another of the crew. This was repeated a third night; but while the monster slept, Sinbad, with a red-hot spit, scooped out his eye. "The pain he suffered made

him groan hideously," and he fumbled about the place to catch some of his tormentors "on whom to glut his rage;" but not succeeding in this, he left the palace, "bellowing with pain." Sinbad and the rest lost no time in making for the sea; but scarcely had they pushed off their rafts when the giant approached with many others, and hurled huge stones at the fugitives. Some of them even ventured into the sea up to their waists, and every raft was sunk except the one on which Sinbad and two of his companions made their escape.—*Arabian Nights* ("Sinbad the Sailor," third voyage).

¶ Another similar tale occurs in the Basque legends, in which the giant's name is Tartaro, and his eye was bored out with spits made red hot. As in the previous instances, some seamen had inadvertently wandered into the giant's dwelling, and Tartaro had banqueted on three of them, when his eye was scooped out by the leader. This man, like Ulysses, made his escape by means of a ram, but, instead of clinging to the ram's belly, he fastened round his neck the ram's bell, and threw over his back a sheep-skin. When Tartaro laid his hand on the skin, the man left it behind and made good his escape.

*** That all these tales are borrowed from one source none can doubt. The *Iliad* of Homer had been translated into Syriac by Theophilus Edessenes, a Christian Maronite monk of mount Libănus, during the caliphate of Hárun-ur-Ráshid (A.D. 786–809). (See *Notes and Queries*, April 19, 1879.)

The Ulysses of Brandenburg, Albert III. elector of Brandenburg, also called "The German Achillês" (1414–1486).

The Ulysses of the Highlands, sir Evan Cameron, lord of Lochiel [*Lok.keel'*], and surnamed "The Black" (died 1719).

*** It was the son of sir Evan who was called "The Gentle Lochiel."

Umbra, in Pope's *Moral Essays* (Epist. i.), is intended for Bubb Doddington.

Umbra (*Obsequious*), in Garth's *Dispensary*, is meant for Dr. Gould (1699).

Umbriel' (a *syl.*), the tutelar angel of Thomas the apostle, once a Sadducee, and always hard of conviction.—*Klopstock: The Messiah*, iii. (1748).

Umbriel [*Um-breel'*], a sprite whom Spleen supplies with a bagful of "sighs, sobs, and cross words," and a vialful of "soft sorrows, melting grief, and flowing tears." When the baron cuts off Belinda's lock of hair, Umbriel breaks the vial over her, and Belinda instantly begins sighing and sobbing, chiding, weeping, and pouting.—*Pope: Rape of the Lock* (1712).

> Umbriel, a dusky, melancholy sprite
> As ever sullied the fair face of light,
> Down to the central earth, his proper scene,
> Repaired, to search the gloomy cave of Spleen.
> *Rape of the Lock*, canto iv. 13, etc.

U'na, truth personified. Truth is so called because it is one, whereas Error is multiform. Una goes, leading a lamb and riding on a white ass, to the court of Gloriana, to crave that one of her knights might undertake to slay the dragon which kept her father and mother prisoners. The adventure is accorded to the Red Cross Knight, and the two start forth together. A storm compels them to seek shelter in a forest, and when the storm abates they get into Wandering Wood, where they are induced by Archimago to sleep in his cell. A vision is sent to the knight, which causes him to quit the cell; and Una, not a little surprised at this discourtesy, goes in seach of him. In her wanderings she is caressed by a lion, who becomes her attendant. After many adventures, she finds St. George "the Red Cross Knight;" he had slain the dragon, though not without many a fell wound; so Una takes him to the house of Holiness, where he is carefully nursed; and then leads him to Eden, where they are united in marriage.—*Spenser: Fairie Queene*, i. (1590).

Una, one of Flora M'Ivor's attendants.—*Sir W. Scott: Waverley* (time, George II.).

Unborn Doctor (*The*), of Moorfields. Not being born a doctor, he called himself "The Un-born Doctor."

Uncas, son of Chingachcook, surnamed "Deer-foot."—*Fenimore Cooper: Last of the Mohicans; The Pathfinder;* and *The Pioneer*.

Uncle Remus, the hero and title of a book by Joel C. Harris. Uncle Remus is represented as an old plantation darkey with great store of tales and songs illustrative of negro folklore, dealing chiefly with "Brer [*i.e.* Brother] Rabbit," "Brer Fox," and other animal characters—great favourites with the children of both England and America.

Uncle Sam, the United States

Government; so called from Samuel Wilson, one of the inspectors of provisions in the American War of Independence. Samuel Wilson was called by his workmen and others "Uncle Sam," and the goods which bore the contractor's initials, E·A. U·S. (meaning "Elbert Anderson, United States"), were read "Elbert Anderson," and "Uncle Sam." The joke was too good to die, and Uncle Sam became synonymous with U.S. (United States).

Uncle Toby. (See TOBY, p. 1116.)

Uncle Tom, a negro slave of unaffected piety, and most faithful in the discharge of all his duties. His master, a humane man, becomes embarrassed in his affairs, and sells him to a slave-dealer. After passing through various hands, and suffering intolerable cruelties, he dies.—*Mrs. B. Stowe: Uncle Tom's Cabin* (1852).

*** The original of this character was the negro slave subsequently ordained and called "the Rev. J. Henson." He was in London 1876, 1877, took part in several religious services, and was even presented to her majesty queen Victoria.

Uncommercial Traveller (*The*), twenty-eight miscellaneous papers published by Dickens in *All the Year Round*, and reproduced in 1860.

Uncumber (*St.*), another name for St. Wilgeforte. Sir Thomas More says—

> The women hathe changed her name . . . because they reken that for a pecke of otes she will not falle to vncumber them of their housbondes.—*Works*, p. 195.

Underground Railroad (*The*), a term used in the United States as the embodiment of the various ways by which slaves from the southern states made their escape either to the north or to Canada.

Undine [*Oon-deen*], a water-sylph, who was in early childhood changed for the young child of a fisherman living on a peninsula near an enchanted forest. One day, sir Huldbrand took shelter in the fisherman's hut, fell in love with Undine, and married her. Being thus united to a man, the sylph received a soul. Not long after the wedding, sir Huldbrand returned homeward; but stopped awhile in the city which lay on the other side of the forest, and met there Bertalda, a haughty beauty. Sir Huldbrand and his bride invited Bertalda to go with them to their home, the Castle Ringstettin. For a time the knight was troubled with visions, but Undine had the mouth of a well closed up, and thus prevented the water-sprites from getting into the castle. In time, the knight neglected his wife and became attached to Bertalda, who was in reality the changeling. One day, sailing on the Danube, Huldbrand rebuked Undine in his anger, and immediately she was snatched away by sister sylphs to her water home. Not long after, the knight proposed to Bertalda, and the wedding day arrived. Bertalda requested her maid to bring her some water from the well; so the cover was removed, Undine rose from the upheaving water, went to the chamber of sir Huldbrand, kissed him, and he died. They buried him, and a silver stream bubbled round his grave; it was Undine who thus embraced him, true in life and faithful in death.—*De la Motte Fouqué: Undine* (1807).

*** This romance is founded on a tale by Theophrastus Paracelsus, in his *Treatise on Elemental Sprites*.

Unfortunate Lady (*Elegy to the Memory of an*), by Pope (1717). The lady meant is supposed to be Mrs. Weston, who was separated from her husband.

Ungrateful Bird (*The*). The pewit or green plover is so called in Scotland.

> The green plover or pewit . . . is called 'the ungrateful bird,' for that it comes to Scotland to breed, and then returns to England with its young to feed the enemy.—*Captain Burt: Letters from the North of Scotland* (1726).

Ungrateful Guest (*The*), a soldier in the army of Philip of Macedon, who had been hospitably entertained by a villager. Being asked by the king what he could give him in reward for his services, the fellow requested he might have the farm and cottage of his late host. Philip, disgusted at such baseness, had him branded with the words, THE UNGRATEFUL GUEST.

U'nicorn. The unicorn and lion are always like cat and dog, and as soon as a lion sees his enemy he betakes him to a tree. The unicorn, in his blind fury running pell-mell at his foe, darts his horn fast into the tree, and then the lion falls upon him and devours him.—*Gesner: Historiæ Animalium* (1551–87).

> Wert thou the unicorn, pride and wrath would confound thee, and make thine own self the conquest of thy fury.—*Shakespeare: Timon of Athens*, iv. 3 (1605).

Unigenitus, the name given to the famous bull issued by pope Clement XI., in 1713, against the French translation of the New Testament with notes, by Pasquier Quesnel. It began with the words, "Unigenitus Dei Filius."

Unique (*The*), Jean Paul Richter, whose romances are quite unique and belong to no school (1763-1825).

Universal Doctor, Alain de Lille (1114-1203).

*** Sometimes Thomas Aquinas is also called *Doctor Universālis* (1224-1274).

Universal Passion (*The*), or "The Love of Fame," by Young, 1725 (1827-8). It brought the author £3000 (worth above £5000 at the present time).

Universal Prayer (*The*), a paraphrase of the Lord's Prayer, by Pope (1738).

Unknown (*The Great*), sir Walter Scott, who published the Waverley novels anonymously (1771-1832).

Unlearned Parliament (*The*). The parliament convened by Henry IV. at Coventry, in Warwickshire (1404), was so called because lawyers were excluded from it.

Unlicked Bear, a lout, a cub. It used to be thought that the bear brought forth only a shapeless mass of flesh, which she licked into shape and life after birth.

> Like to a chaos, or an unlicked bear-whelp,
> That carries no impression like the dam.
> *Shakespeare:* 3 *Henry VI.* act iii. sc. 2 (1595).

Unlucky. (See M, p. 644; THIRTEEN, p. 1097; THURSDAY, p. 1106; etc.)

Unlucky Possessions, the gold of Nibelungen and the gold of Tolosa (p. 434), Graysteel (p. 445), Harmonia's necklace (p. 470), Sherborne, in Dorsetshire (p. 997), etc.

The Koh-i-noor diamond, called in India "The Accursed Stone," was supposed by the Hindus to bring ill luck to its possessor. Every owner after the sixteenth experienced misfortune. The sixteenth was assassinated; then the East India Company (after the war in the Punjaub) carried it off, but soon afterwards ceased to exist. It was then presented to the queen, and immediately afterwards lord Dalhousie (governor-general of India) died; then followed the duke of Wellington, who gave the first cutting of it; then the prince consort; and then followed the Indian Mutiny. (See p. 582.)

Unready (*The*), Ethelred II. (*, 978-1016).

*** "Unready" does not mean "never ready or prepared," but lacking *rede, i.e.* "wisdom, judgment, or kingcraft."

Unreason (*The abbot of*), or FATHER HOWLEGLAS, one of the masquers at Kennaquhair.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Unwashed (*The Great*), the common people. It was Burke who first applied this term to the artisan class.

Upholsterer (*The*), a farce by Murphy (1758). Abraham Quidnunc, upholsterer, in St. Martin's-in-the-Fields, being crazed with politics, so neglects his business for the affairs of Europe, that he becomes a bankrupt; but at this crisis his son John, who had married the widow of a rich planter, returns from the West Indies, pays off his father's debts, and places him in a position where he may indulge his love for politics without hampering himself with business.

Ura'nia, sister of Astrophel (*sir Philip Sidney*), is the countess of Pembroke.

> Urania, sister unto Astrophel,
> In whose brave mind, as in a golden coffer,
> All heavenly gifts and riches lockèd are,
> More rich than pearls of Ind.
> *Spenser: Colin Clout's Come Home Again* (1595).

Ura'nia, daughter of the king of Sicily, who fell in love with sir Guy (eldest son of St. George, the patron saint of England). —*R. Johnson: The Seven Champions, etc.*, iii. 2 (1617).

Ura'nian Venus, *i.e.* "Celestial Venus," the patroness of chaste and pure love.

Venus *pandēmos* or *popularis* is the Venus of the animal passion called "love."

Venus *etaira* or *amica* is the Venus of criminal sensuality.

> The seal was Cupid bent above a scroll,
> And o'er his head Uranian Venus hung
> And raised the blinding bandage from his eyes.
> *Tennyson: The Princess*, i. (1850).

Urban (*Sylvānus*), the hypothetical editor of the *Gentleman's Magazine*—a magazine which was first published in 1731, and has been issued without any break from then until now.

> In the summer of 1825 I had apartments in the Rue Verte, Brussels. My *locataire* . . . a M. Urbain . . informed me that he was of lineal descent from an Englishman of that name, . . . whose prænomen was "Sylvain."—See *Notes and Queries.*

Urchin, a hedgehog, a mischievous little fellow, a dwarf, an imp.

> We'll dress like urchins.
> *Shakespeare: Merry Wives of Windsor* act iv. sc. 4 (1599).

Ureus, the Egyptian snake, crowned with a mitre, and typical of heaven.

Urfried (*Dame*), an old sibyl at Torquilstone Castle; *alias* Ulrica, daughter of the late thane of Torquilstone.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Urgan, a human child stolen by the king of the fairies, and brought up in elfland. He was sent to lay on lord Richard the "curse of the sleepless eye" for killing his wife's brother. Then, said the dwarf to Alice Brand (the wife of lord Richard), "if any woman will sign my brow thrice with a cross, I shall resume my proper form." Alice signed him thrice, and Urgan became at once "the fairest knight in all Scotland," and Alice recognized in him her own brother Ethert.—*Sir W. Scott: Lady of the Lake,* iv. 12 (1810).

Urganda, a potent fairy in the *Amadis of Gaul* and other romances of the Carlovingian cycle.

This Urganda seemed to be aware of her own importance.—*Smollett.*

Ur'gel, one of Charlemagne's paladins, famous for his enormous strength.

U'riel (3 *syl.*) or **Israfil,** the angel who is to sound the resurrection trumpet. —*Al Korân.*

Uriel, one of the seven great spirits, whose station was in the sun. The word means "God's light" (see 2 *Esdras* iv., v., x. 28).

The archangel Uriel, one of the seven
Who in God's presence, nearest to His throne,
Stand ready at command.
Milton: Paradise Lost, iii. 648, etc. (1665).

*** Longfellow calls him "the minister of Mars," and says that he inspires man with "fortitude to bear the brunt and suffering of life."—*The Golden Legend,* iii. (1851).

U'rien, the foster-father of prince Madoc. He followed the prince to his settlement in North America, south of the Missouri (twelfth century). —*Southey: Madoc* (1805).

Urim, in Garth's *Dispensary,* is designed for Dr. Atterbury.

Urim was civil and not void of sense,
Had humour and courteous confidence, . . .
Constant at feasts, and each decorum knew,
And soon as the dessert appeared, withdrew.
The Dispensary, i. (1699).

Urim and Thummim was the "stone" which gave light in the ark. Our version says that God commanded Noah to make a *window,* but the translation should be "to make a light." (See *Paracelsus: Urim and Thumnim.*)

Urim and Thummim, the spectacles given by an angel to Joseph Smith (1805–1844), founder of the Mormon sect, to enable him to read the revelation written in "reformed Egyptian" on the plates hidden at the foot of a mountain in Ontario. These spectacles are described as "two transparent stones set in the rim on a bow fastened to a breastplate." Smith deciphered the plates, and Oliver Cowdery took down the words, "because Smith was no scholar."

Urra'ca, sister of Sancho II. of Castile, and queen of Zamôra.—*Poema del Cid Campeador* (1128).

Urre (*Sir*), one of the knights of the Round Table. Being wounded, the king and his chief knights tried on him the effect of "handling the wounds" (*i.e.* touching them to heal them), but failed. At last, sir Launcelot was invited to try, and as he touched the wounds they severally healed.—*Arthurian Romance.*

¶ In the old Celtic romances a similar gift is ascribed to Finn (Fingal). Thus, in *The Pursuit of Grania,* Finn refuses, through love-jealousy, to convey water in the closed palms of his two hands to the dying Dermat O'Dyna, wounded in the chase, though urged thereto by the assembled heroes.

Urrie (*Sir John*), a parliamentary leader.—*Sir W. Scott: Legend of Montrose* (time, Charles I.).

Ursa Major, Calisto, daughter of Lycâon, violated by Jupiter, and converted by Juno into a bear; whereupon the king of gods and men placed her in the Zodiac as a constellation. The Great Bear is also called "Hellicé" (see p. 99).

Ursa Major. Dr. Johnson was so called by Boswell's father (1709–1784).

My father's opinion of Dr. Johnson may be conjectured from the name he afterwards gave him, which was "Ursa Major;" but it is not true, as has been reported, that it was in consequence of my saying that he was a constellation of genius and literature.—*Boswell* (1791).

Ursa Minor, also called *Cynosûra* ("the dog's tail"), from its circular sweep. The pole-star is *a* in the tail.

"Why, Tom, your wife's a perfect star;
In truth, no woman's finer."
Says Tom, "Your simile is just,
My wife's an Ursa Minor."
S. C. B. (1807).

Ursel (*Zedekias*), the imprisoned rival of the emperor Alexius Comnênus of

Greece.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

UR'SULA, mother of **Elsie,** and wife of Gottlieb [*Got-leeb*], a cottage farmer of Bavaria.—*Hartmann von der Aue: Poor Henry* (twelfth century); *Longfellow: Golden Legend* (1851).

Ur'sula, a gentlewoman attending on Hero.—*Shakespeare: Much Ado about Nothing* (1600).

Ur'sula, a silly old duenna, vain of her saraband dancing; though not fair, yet fat and fully forty. Don Diego leaves Leonora under her charge; but Leander soon finds that a little flattery and a few gold pieces will put the dragon to sleep, and leave him free of the garden of his Hesperidês.—*Bickerstaff: The Padlock* (1768).

Ur'sula (*Sister*), a disguise assumed at St. Bride's by the lady Margaret de Hautlieu.—*Sir W. Scott: Castle Dangerous* (time, Richard I.).

Ur'sula (*Saint*), daughter of **Dianotus** king of Cornwall (brother and successor of Caradoc king of Cornwall). She was asked in marriage by Conan [Meriadoc] of Armorica or Little Britain. Going to France with her maidens, the princess was driven by adverse winds to Cologne, where she and "her 11,000 virgins" were martyred by the Huns and Picts (October 21, 237). Visitors to Cologne are still shown piles of skulls and bones heaped in the wall, faced with glass, which the verger asserts to be the relics of the martyred virgins; but, like Iphis, they must have changed their sex since death, for most undoubtedly many of the bones are those of men and boys.—See *Geoffrey: British History,* v. 15, 16 (1142).

N.B.—A calendar in the Freisingen Codex notices them as "SS. XI. M. VIRGINUM," *i.e.* "eleven holy virgin martyrs;" but, by making the "M" into a Roman figure equal 1000, we have XIM = 11,000; so iiic = 300.

N.B.—Ursula is the Swabian *ursul* or *hörsel* ("the moon"), like Hulda in Scandinavian mythology. If this solution is accepted, then the "virgins who bore her company" are the stars. Ursul is the Scandinavian Hulda.

*** Those who assert the legend to be based on a fact, have supplied the following names as the most noted of the virgins, and, as there are but eleven given, it favours the Freisingen Codex: (1) **Ursula,** (2) Sencia or **Sentia,** (3) Gregoria, (4) Pinnosa, (5) **Mardia,** (6) Saula, (7) Brittola, (8) Saturnina, (9) Rabacia, Sabatia, or Sambatia, (10) Saturia or Saturnia, and (11) Palladia.

N.B.—In 1837 was celebrated with great splendour the sixteenth centenary "jubilee of their passion."

Bright Ursula the third, who undertook to guide
The eleven thousand maids to Little Britain seat,
By seas and bloody men devoured as they went;
Of which we find these four have been for saints preferred,
And with their leader still do live encalendered:
St. Agnes, Cor'dula, Odillia, Florence, which
With wondrous sumptuous shrines those ages did enrich
At Cullen.

Drayton: Polyolbion, XXIV. (1622).

Use of Pests. David once said he could not imagine why a wise deity should have created such things as spiders, idiots, and mosquitos; but his life showed they were all useful to *him,* at any rate. Thus, when he fled from Saul, a spider spun its web at the mouth of the cave, and Saul, feeling assured that the fugitive could not have entered the cave without breaking the web, passed on without further search. Again, when he was taken captive before the king of Gath, he feigned idiocy, and the king dismissed him, for he could not believe such a driveller could be the great champion who had slain Goliath. Once more, when he entered into the tent of Saul, as he was crawling along, Abner, in his sleep, tossed his legs over him. David could not stir, but a mosquito happened to bite the leg of the sleeper, and, Abner shifting it, enabled David to effect his escape.—*The Talmud.* (See VIRGIL'S GNAT, p. 1179.)

Used Up, an English version of *L'Homme Blasé,* of Felix Auguste Duvert, in conjunction with Auguste Théodore de Lauzanne. Charles Mathews made this dramatic trifle popular in England.—*Boucicault: Used Up* (1845).

Useless Parliament (*The*), the first parliament held in the reign of Charles I. (June 18, 1625). It was adjourned to Oxford in August, and dissolved twelve days afterwards.

Usnach or **Usna.** Conor king of Ulster put to death by treachery the three sons of Usnach. This led to the desolating war against Ulster, which terminated in the total destruction of Eman. This is one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Touran,* and *The Death of the Children of Lir.*

Avenging and bright falls the swift sword of Erin
On him who the brave sons of Usna betrayed! . . .
By the red cloud that hung over Conor's dark dwelling
When Ulad's three champions lay sleeping in gore . . .
We swear to avenge them.
Moore: Irish Melodies, lv. ("Avenging and Bright . . ." (1814).

Uta, queen of Burgundy, mother of Kriemhild and Günther.—*The Nibelungen Lied* (twelfth century).

Utha, the "white-bosomed daughter of Herman." She dwelt by "Thano's stream," and was beloved by Frothal. When Fingal was about to slay Frothal, she interposed and saved his life.—*Ossian: Carric-Thura.*

Uthal, son of Larthmor petty king of Berrathon (a Scandinavian island). He dethroned his father, and, being very handsome, was beloved by Nina-Tho'ma (daughter of a neighbouring prince), who eloped with him. Uthal proved inconstant, and, confining Nina-Thoma in a desert island, fixed his affections on another. In the mean time, Ossian and Toscar arrived at Berrathon. A fight ensued, in which Uthal was slain in single combat, and Larthmor restored to his throne. Nina-Thoma was also released, but all her ill treatment could not lessen her deep love, and when she heard of the death of Uthal she languished and died.—*Ossian: Berrathon.*

Uthal or **Cuthal,** one of the Orkneys.—*Ossian: Oithona.*

"*The dark chief of Cuthal*" (the same as "Dunrommath lord of Uthal").

Uther or UTER, pendragon or warchief of the Britons. He married Igerna widow of Gorlois, and was by her the father of Arthur and Anne. This Arthur was the famous hero who instituted the knights of the Round Table.—*Geoffrey: History of Britain,* viii. 20 (1142).

Uthorno, a bay of Denmark, into which Fingal was driven by stress of weather. It was near the residence of Starno king of Lochlin (*Denmark*).—*Ossian: Cath-Loda,* i.

Uto'pia, a political romance by sir Thomas More.

The word means "nowhere" (Greek, *ou-topos*). It is an imaginary island, where everything is perfect—the laws, the politics, the morals, the institutions, etc. The author, by contrast, shows the evils of existing laws. Carlyle, in his *Sartor Resartus,* has a place called "Weissnichtwo" ["I know not where"]. The Scotch "Kennaquhair" means the same thing (1524).

N.B.—Adoam describes to Telemachus the country of Bétique (in Spain) as a Utópia.—*Fénelon: Télémaque,* viii.

Utopia, the kingdom of Grangousier. "Parting from Me'damoth, Pantag'ruel sailed with a northerly wind and passed Me'dam, Gel'asem, and the Fairy Isles; then, keeping Uti to the left and Uden to the right, he ran into the port of Utopia, distant about 3½ leagues from the city of the Amaurots."

(Parting from *Medamoth* ("no place"), he passed *Medam* ("nowhere"), *Gelasem* ("hidden land"), etc.; keeping to the left *Uti* ("nothing at all") and to the right *Uden* ("nothing"), he entered the port of *Utopia* ("no place"), distant 3½ leagues from *Amauros* ("the vanishing point") (See *Maps for the Blind,* published by Nemo and Co., of Weissnichtwo.)

(These maps were engraved by Outis and Son. They are very rare, and worth untold gold.)

Uzziel [*Uz'-seel*], the next in command to Gabriel. The word means "God's strength."—*Milton: Paradise Lost,* iv. 782 (1665).

V.

Vadius, a grave and heavy pedant.—*Molière: Les Femmes Savantes* (1672).

(The model of this character was Ménage, an ecclesiastic noted for his wit and learning.)

Vafri'no, Tancred's 'squire, practised in all disguises, and learned in all the Eastern languages. He was sent as a spy to the Egyptian camp.—*Tasso: Jerusalem Delivered* (1575).

Vain'love, a gay young man about town.—*Congreve: The Old Bachelor* (1693).

Valantia (*Count*), betrothed to the marchioness Merida, whom he "loved to distraction till he found that she doted on him, and this discovery cloyed his passion." He is light, inconsiderate, unprincipled, and vain. For a time he intrigues with Amantis "the child of Nature," but when Amantis marries the

marquis Almanza, the count says to Merida she shall be his wife if she will promise not to love him.—*Mrs. Inchbald: Child of Nature.* (See THENOT, p. 1092.)

Valclusa, the famous retreat of Petrarch (father of Italian poetry) and his mistress **Laura,** a lady of Avignon.

At last the Muses rose . . . from fair Valclusa's bowers.
Akenside: Pleasures of Imagination, ii. (1744).

Valdarno or *Val d'Arno,* the valley of the Arno, in which Florence is situated.

. . . from the top of Fesolê [*in Tuscany*],
Or in Valdarno.
Milton: Paradise Lost, i. 293, etc. (1665).

Valdes (2 *syl.*) **and Cornelius,** friends of Dr. Faustus, who instruct him in magic, and induce him to sell his soul that he may have a "spirit" to wait on him for twenty-four years.—*Marlowe: Dr. Faustus* (1589).

Vale of the White Horse. (See POLYOLBION, p. 861.)

Valence (*Sir Aymer de*), lieutenant of sir John de Walton governor of Douglas Castle.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Valentia. The southern part of Scotland was so called in compliment to Valens the Roman emperor.

Valenti'na, daughter of the conte di San Bris governor of the Louvre. She was betrothed to the conte di Nevers, but loved Raoul [di Nangis], a huguenot, by whom she was beloved in return. When Raoul was offered her hand by the princess Margheri'ta di Valois, the bride of Henri le Bernais (*Henri IV.*), he rejected it, out of jealousy; and Valentina, out of pique, married Nevers. In the Bartholomew slaughter which ensued, Nevers fell, and Valentina married her first love Raoul; but both were shot by a party of musketeers under the command of her father the conte di San Bris.—*Meyerbeer: Les Huguenots* (1836).

VALENTINE (3 *syl.*), one of the "two gentlemen of Verōna;" the other "gentleman" was Protheus. Their two serving-men were Speed and Launce. Valentine married Silvia daughter of the duke of Milan, and Protheus married Julia. The rival of Valentine was Thurio.—*Shakespeare: The Two Gentlemen of Verona* (1595).

Valentine (3 *syl.*), a gentleman in attendance on the duke of Illyria.—*Shakespeare: Twelfth Night* (1602).

Valentine (3 *syl.*), a gentleman just returned from his travels. In love with Cellide (2 *syl.*), but Cellide is in love with Francisco (Valentine's son).—*Fletcher: Mons. Thomas* (a comedy, before 1620).

Valentine (3 *syl.*), a gallant that will not be persuaded to keep his estate.—*Fletcher: Wit without Money* (1639).

Valentine, brother of Margaret. Maddened by the seduction of his sister, he attacks Faust during a serenade, and is stabbed by Mephistophelês. Valentine dies reproaching his sister Margaret.—*Goethe: Faust* (1798).

Valentine [LEGEND], eldest son of sir Sampson Legend. He has a *tendre* for Angelica, an heiress whom he eventually marries. To prevent the signing away of his real property for the advance of £4000 in cash to clear his debts, he feigns to be mad for a time. Angelica gets the bond, and tears it before it is duly signed.—*Congreve: Love for Love* (1695).

(This was Betterton's great part.)

Valentine (*Saint*), a Romish priest, who befriended the martyrs in the persecution of Claudius II., and was in consequence arrested, beaten with clubs, and finally beheaded (February 14, 270). Pope Julius built a church in his honour, near Pontê Molê, which gave its name to the gate *Porta St. Valentini,* now called "Porta del Popolo," and by the ancient Romans "Porta Flaminia."

(The 15th February was the festival of *Februta Juno* (Juno the fructifyer), and the Roman Church substituted St. Valentine for the heathen goddess.)

Valentine and Orson, twin sons of Bellisant and Alexander (emperor of Constantinople). They were born in a forest near Orleans. While the mother was gone to hunt for Orson, who had been carried off by a bear, Valentine was carried off by king Pepin (his uncle). In due time, Valentine married Clerimond, the Green Knight's sister.—*Valentine and Orson* (fifteenth century).

Valentine de Grey (*Sir*), an Englishman and knight of France. He had "an ample span of forehead, full and liquid eyes, free nostrils, crimson lips, well-bearded chin, and yet his wishes were innocent as thought of babes." Sir Valentine loved Hero, niece of sir William Sutton, and in the end married her.—*Knowles: Woman's Wit, etc.* (1838).

Valentin'ian [III.], emperor of Rome (419, 425-455). During his reign, the empire was exposed to the invasions of the barbarians, and was saved from ruin only by the military talents of Aët'ius, whom the faithless emperor murdered. In the year following, Valentinian was himself "poisoned" by [Petrŏnius] Maxĭmus, whose wife he had violated. He was a feeble and contemptible prince, without even the merit of brute courage. His wife's name was Eudoxia.—*Beaumont* (?) *and Fletcher: Valentinian* (1617).

(Beaumont died 1616.)

Valenti'no, Margheri'ta's brother, in the opera of *Faust e Margherita*, by Gounod 1859).

Valère (2 *syl.*), son of Anselme (2 *syl.*) who turns out to be don Thomas d'Alburci, a nobleman of Naples. During an insurrection, the family was exiled and suffered shipwreck. Valère, being at the time only seven years old, was picked up by a Spanish captain, who adopted him, and with whom he lived for sixteen years, when he went to Paris and fell in love with Elsie the daughter of Har'pagon the miser. Here also Anselme, after wandering about the world for ten years, had settled down, and Harpagon wished him to marry Elise; but the truth being made clear to him that Valère was his own son, and Elise in love with him, matters were soon adjusted.—*Molière: L'Avare* (1667).

Valère (2 *syl.*), the "gamester." Angelica gives him a picture, and enjoins him not to lose it on pain of forfeiting her hand. He loses the picture in play, and Angelica, in disguise, is the winner of it. After a time, Valère is cured of his vice and happily united to Angelica.—*Mrs. Centlivre: The Gamester* (1709).

Vale'ria, sister of Valerius, and friend of Horatia.—*Whitehead: The Roman Father* (1741).

Vale'ria (4 *syl.*), a blue-stocking, who delights in vivisection, entomology, women's rights, and natural philosophy.—*Mrs. Centlivre: The Basset Table* (1706).

Vale'rian [*valĕrĕ*, "to be hale"], a plant of which cats are especially fond. It is good in nervous complaints, and a sovereign remedy for cramps. "Valerian bath beene had in such veneration that no brothes, pottage, or physicall meates are woorth anything if this be not at one end." (See VALIRIAN.)

Valerian then he crops, and purposely doth stamp,
To apply unto the place that's haled with the cramp.
Drayton: Polyolbion, xiii. (1613).

Vale'rio, a noble young Neapolitan lord, husband of Evanthe. (See EVANTHE, p. 347.)—*Fletcher: A Wife for a Month* (1624).

Valerius, the hero and title of a novel by J. G. Lockhart (1821). Valerius is the son of a Roman commander settled in Britain. After the death of his father, he is summoned to Rome, to take possession of an estate to which he is the heir. At the villa of Capito he meets with Athanasia, a lady who unites the Roman grace with the elevation of the Christian. Valerius becomes a Christian also, and brings Athanasia to Britain. The display at the Flavian amphitheatre is admirably described. A Christian prisoner is brought forward, either to renounce his faith or die in the arena; of course, the latter is his lot.

(This is one of the best Roman stories in the language.)

Vale'rius (4 *syl.*), the brother of Valeria. He was in love with Horatia, but Horatia was betrothed to Caius Curiatius. — *Whitehead: The Roman Father* (1741).

Valiant (*The*), Jean IV. of Brittany (1338, 1364-1399).

Valiant-for-Truth, a brave Christian, who fought three foes at once. His sword was "a right Jerusalem blade," so he prevailed, but was wounded in the encounter. He joined Christiana's party in their journey to the Celestial City.—*Bunyan: Pilgrim's Progress*, ii. (1684).

Valirian, husband of St. Cecilia. Cecilia told him she was beloved by an angel, who constantly visited her; and Valirian requested to see this visitant. Cecilia replied that he should do so, if he went to pope Urban to be baptized. This he did, and on returning home the angel gave him a crown of lilies, and to Cecilia a crown of roses, both from the garden of paradise. Valirian, being brought before the prefect Almachius for heresy, was executed.—*Chaucer; Canterbury Tales* ("The Second Nun's Tale," 1388). (See VALERIAN.)

Valjean (*Jean*), the hero of *Les Misérables* (1862) by Victor Hugo. He is an ex-convict of great strength and

courage, converted through the kindness of an ecclesiastic who gave him food and lodging and then discovered him in the act of stealing the plate. He afterwards rises to a good position as a manufacturer, and becomes a municipal officer; but his enemies discover his past history and bitterly persecute him in consequence. He bears it all, together with some severe reverses, with great heroism and patience, and finally dies in peace.

Val'ladolid' (*The doctor of*), Sangrado, who applied depletion for every disease, and thought the best diet consisted of roast apples and warm water.

I condemned a variety of dishes, and argued like the doctor of Valladolid, "Unhappy are those who require to be always on the watch, for fear of overloading their stomachs!"—*Lesage: Gil Blas*, vii. 5 (1735).

Valley of Humiliation, the place where Christian encountered Apollyon and put him to flight.—*Bunyan: Pilgrim's Progress*, i. (1678).

Valley of Waters (*The*), the Mediterranean Sea.

The valley of waters, widest next to that
Which doth the earth engarland, shapes its course
Between discordant shores [*Europe and Africa*].
Dante: Paradise, ix. (1321).

Valley of the Shadow of Death, a "wilderness, a land of deserts and of pits, a land of drought, and of the shadow of death" (*Jer.* ii. 6). "The light there is darkness, and the way full of traps . . . to catch the unwary." Christian had to pass through it after his encounter with Apollyon. — *Bunyan: Pilgrim's Progress*, i. (1678).

Though I walk through the valley of the shadow of death, I will fear no evil; for Thou art with me; Thy rod and Thy staff they comfort me.—*Ps.* xxiii. 4.

Valunder, the Vulcan of Scandinavian mythology, noted for a golden arm-ring, on which was wrought all the heathen deities with their attributes. It was once stolen by Sotê, but being recovered by Thorsten, became an heirloom, and of course descended to Frithjof as one of his three inheritances, the other two being the sword Angurva'del and the self-acting ship *Ellida*.—*Tegnér: Frithjof Saga*, iii. (1825).

Farewell, and take in memory of our love
My arm-ring here, Valunder's beauteous work,
With heavenly wonders graven on the gold.

Valver'de (3 *syl.*), a Spaniard, in love with Elvi'ra. He is the secretary of Pizarro, and preserves at the end the life of Elvira.—*Sheridan: Pizarro* (altered from Kotzebue, 1799).

Va'men, a dwarf, who asked Baly, the giant monarch of India, to permit him to measure out three paces to build a hut upon. The kind monarch smiled at the request, and bade the dwarf measure out what he required. The first pace compassed the whole earth, the second the whole heavens, and the third all pandalon or hell. Baly now saw that the dwarf was no other than Vishnû, and he adored the present deity.—*Hindû Mythology.*

¶ There is a Basque tale the exact counterpart of this.

(See BURSA, in *Dictionary of Phrase and Fable*, p. 190, for several similar tales.)

Vamp, bookseller and publisher. His opinion of books was that the get-up and binding were of more value than the matter. "Books were like women; to strike, they must be well dressed. Fine feathers make fine birds. A good paper, an elegant type, a handsome motto, and a catching title, have driven many a dull treatise through three editions."—*Foote: The Author* (1757).

Van (*The Spirit of the*), the fairy spirit of the Van Pools, in Carmarthen. She married a young Welsh farmer, but told him that if he struck her thrice, she would quit him for ever. They went to a christening, and she burst into tears, whereupon her husband struck her as a mar-joy; but she said, "I weep to see a child brought into this vale of tears." They next went to the child's funeral, and she laughed, whereupon her husband struck her again; but she said, "I truly laugh to think what a joy it is to change this vale of tears for that better land, where there is no more sorrow, but pleasures for evermore." Their next visit was to a wedding, where the bride was young and the man old, and she said aloud, "It is the devil's compact. The bride has sold herself for gold." The farmer again struck her, and bade her hold her peace; but she vanished away, and never again returned.—*Welsh Mythology.*

Van Tromp. The *van* preceding this proper name is a blunder.

"Van" before Tromp . . . is a gross mistake, . . . as ludicrous as *Van* Cromwell or *Van* Monk.—*Notes and Queries*, November 17, 1877.

Vanbeest Brown (*Captain*), *alias* Dawson, *alias* Dudley, *alias* Harry Bertram, son of Mr. Godfrey Bertram laird of Ellangowan.

Vanbeest Brown, lieutenant of Dirk

Hatteraick.—*Sir W. Scott: Guy Mannering* (time, George II.).

Vanberg (*Major*), in *Charles XII.*, by J. R. Planché (1826).

Vanda, wife of Baldric. She is the spirit with the red hand, who appears in the haunted chamber to the lady Eveline Berenger "the betrothed."—*Sir W. Scott: The Betrothed* (time, Henry II.).

Vanderdecken, in Fitzbald's *Flying Dutchman*, a melodrama revived by sir Henry Irving in 1830.

Van'dunke (2 *syl.*), burgomaster of Bruges, a drunken merchant, friendly to Gerrard king of the beggars, and falsely considered to be the father of Bertha. His wife's name is Margaret. (Bertha is in reality the daughter of the duke of Brabant.) —*Fletcher: The Beggar's Bush* (1622).

Vandyck in Little, Samuel Cooper. In his epitaph in old St. Pancras Church, he is called "the Apellês of his age" (1609-1672).

The English Vandyck, W. Dobson, artist (1610-1647).

The Vandyck of France, Hyacinth Rigaud y Ros (1659-1743).

The Vandyck of Sculpture, Antoine Coysevox (1640-1720).

Vanessa, Miss Esther Vanhomrigh, a young lady who proposed marriage to dean Swift. The dean declined the proposal in a poetical trifle called *Cadenus and Vanessa.*

(Essa, *i.e.* Esther, and Van, the pet form of Vanhomrigh; hence Van-essa.)

Vanity, the usher of queen Lucifĕra. —*Spenser: Faërie Queene*, i. 4 (1590).

Vanity, a town through which Christian and Faithful had to pass on their way to the Celestial City.

> Almost five thousand years agone, there were pilgrims walking to the Celestial City . . . and Beëlzebub, Apollyon, and Legion . . . perceived, by the path that the pilgrims made, that their way to the city lay through this town of Vanity.—*Bunyan: Pilgrim's Progress*, i. (1678).

VANITY FAIR, a fair established by Beëlzebub, Apollyon, and Legion, for the sale of earthly "vanities," creature comforts, honours, decorations, and carnal delights. It was held in Vanity town, and lasted all the year round. Christian and Faithful had to pass through the fair, which they denounced, and were consequently arrested, beaten, and put into a cage. Next day, being taken before justice Hate-good, Faithful was condemned to be burnt alive.—*Bunyan: Pilgrim's Progress*, i. (1678).

Vanity Fair, a looking-glass.

Vanity Fair, the name of a periodical started by Mr. Thomas Gibson Bowles, aided by colonel Fred Burnaby. Shortly after its first appearance Carlo Pellegrini commenced his long series of caricatures in it; his pseudonym was "Ape."

Vanity Fair, a novel by Thackeray (1848). Becky (Rebecca) Sharp, the daughter of a poor painter, dashing, selfish, unprincipled, and very clever, contrives to marry Rawdon Crawley, afterwards his excellency colonel Crawley, C.B., governor of Coventry Island. Rawdon expected to have a large fortune left him by his aunt, Miss Crawley, but was disinherited on account of his marriage with Becky, then a poor governess. Becky contrives to live in splendour on "nothing a year," gets introduced at court, and is patronized by lord Steyne earl of Gaunt; but this intimacy giving birth to a great scandal, Becky breaks up her establishment, and is reduced to the lowest Bohemian life. Afterwards she becomes the "female companion" of Joseph Sedley, a wealthy "collector," of Boggley Wollah, in India. Having insured his life and lost his money, he dies suddenly under very suspicious circumstances, and Becky lives for a time in splendour on the Continent. Subsequently she retires to Bath, where she assumes the character of a pious lady Bountiful, given to all good works.

The other part of the story is connected with Amelia Sedley, daughter of a wealthy London stock-broker, who fails, and is reduced to indigence. Captain George Osborne, the son of a London merchant, marries Amelia, and old Osborne disinherits him. The young people live for a time together, when George is killed in the battle of Waterloo. Amelia is reduced to great poverty, but is befriended by captain Dobbin, who loves her to idolatry, and after many years of patience and great devotion, she consents to marry him.

Becky Sharp rises from nothing to splendour, and then falls; Amelia falls from wealth to indigence, and then rises.

Vanity of Human Wishes (*The*), a poem by Dr. Johnson, in imitation of Juvenal's *Satires* (1749, good).

Vanoc, son of Merlin, one of the knights of the Round Table.

> Young Vanoc of the beardless face
> (Fame spoke the youth of Merlin's race),
> O'erpowered, at Gyneth's footstool bled,
> His heart's blood dyed her sandals red.
> *Sir W. Scott: Bridal of Triermain*, ii. 25 (1813).

Vantom (*Mr.*). Sir John Sinclair tells us that Mr. Vantom drank in twenty-three years, 36,688 bottles (*i.e.* 59 pipes) of wine.—*Code of Health and Longevity* (1807).

(This would give between four and five bottles a day.)

Vanwelt (*Jan*), the supposed suitor of Rose Flammock.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Vapians (*The*), a people from Utopia, who passed the equinoctial of Queubus, "a torrid zone lying somewhere beyond three o'clock in the morning."

> In sooth, thou wast in very gracious fooling last night, when thou spokest . . . of the Vapians passing the equinoctial of Queubus.—*Shakespeare: Twelfth Night*, act ii. sc. 3 (1602).

Vapid, the chief character in *The Dramatist*, by F. Reynolds, and said to be meant for the author himself. He goes to Bath "to pick up characters."

Varbel, "the lowly but faithful 'squire" of Floreski a Polish count He is a quaint fellow, always hungry.—*J. P. Kemble: Lodoiska* (1791).

Varden (*Gabriel*), locksmith, Clerkenwell; a round, red-faced, sturdy yeoman, with a double chin, and a voice husky with good living, good sleeping, good humour, and good health. He was past the prime of life, but his heart and spirits were in full vigour. During the Gordon riots, Gabriel refused to pick the lock of Newgate prison, though at the imminent risk of his life.

Mrs. Varden [*Martha*], the locksmith's wife, and mother of Dolly, a woman of "uncertain temper" and a self-martyr. When too ill-disposed to rise, especially from that domestic sickness ill temper, Mrs. Varden would order up "the little black teapot of strong mixed tea, a couple of rounds of hot buttered toast, a dish of beef and ham cut thin without skin, and the *Protestant Manual* in two octavo volumes. Whenever Mrs. Varden was most devout, she was always the most ill-tempered." When others were merry, Mrs. Varden was dull; and when others were sad, Mrs. Varden was cheerful. She was, however, plump and buxom, her handmaiden and "comforter" being Miss Miggs. Mrs. Varden was cured of her folly by the Gordon riots, dismissed Miggs, and lived more happily and cheerfully ever after.

Dolly Varden, the locksmith's daughter; a pretty, laughing girl, with a roguish face, lighted up by the loveliest pair of sparkling eyes, the very impersonation of good humour and blooming beauty. She married Joe Willet, and conducted with him the Maypole inn, as never country inn was conducted before. They greatly prospered, and had a large and happy family. Dolly dressed in the Watteau style; and modern Watteau costume and hats were, in 1875–6, called "Dolly Vardens."—*Dickens: Barnaby Rudge* (1841).

Vari'na, Miss Jane Waryng, to whom dean Swift had a *penchant* when he was a young man. Varina is a Latinized form of "Waryng."

Varney (*Richard*, afterwards *sir Richard*), master of the horse to the earl of Leicester.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Varro (*The British*). Thomas Tusser, of Essex, is so called by Warton (1515–1580).

Vasa (*Gustavus*), a drama, by H. Brooke (1730). Gustavus, having effected his escape from Denmark, worked for a time as a common labourer in the coppermines of Dalecarlia [*Dah'-le-karl'-ya*]; but the tyranny of Christian II. of Denmark having driven the Dalecarlians into revolt, Gustavus was chosen their leader. The revolters made themselves masters of Stockholm; Christian abdicated; and Sweden became an independent kingdom (sixteenth century).

Vashti. When the heart of the king [Ahasuerus] was merry with wine, he commanded his chamberlains to bring Vashti, the queen, into the banquet-hall, to show the guests her beauty; but she refused to obey the insulting order, and the king, being wroth, divorced her.—*Esth.* i. 10, 19.

> O Vashti, noble Vashti! Summoned out,
> She kept her state, and left the drunken king
> To brawl at Shushan underneath the palms.
> *Tennyson: The Princess*, iii. (1850).

Vatel, the cook who killed himself because the lobster for his turbot sauce did not arrive in time to be served up at the banquet at Chantilly, given by the prince de Condé to the king.

Vath'ek, the ninth caliph of the race of the Abassides, son of Motassem, and grandson of Haroun-al-Raschid. When angry, "one of his eyes became so terrible that whoever looked at it either swooned or died." Vathek was induced by a malignant genius to commit all sorts of crimes. He abjured his faith, and bound himself to Eblis, under the

hope of obtaining the throne of the pre-Adamite sultans. This throne eventually turned out to be a vast chamber in the abyss of Eblis, where Vathek found himself a prisoner without hope. His wife was Nouron'ihar, daughter of the emir Fakreddin, and his mother's name was Catharis.—*Beckford: Vathek* (1784).

Vathek's Daughter, a red-and-yellow mixture given him by an emissary of Eblis, which instantaneously restored the exhausted body, and filled it with delight. —*Beckford: Vathek* (1784).

Vato, the wind-spirit.

Even Zoroaster imagined there was an evil spirit, called Vato, that could excite violent storms of wind. —*T. Row* [*i.e.* Dr. Pegge]: *Gentleman's Magazine*, January, 1763.

Vaudeville (*Father of the*), Oliver Basselin (fifteenth century).

Vaughan, the bogie of Bromyard, exorcised by nine priests. Nine candles were lighted in the ceremony, and all but one burnt out. The priests consigned Nicholas Vaughan to the Red Sea; and, casting the remaining candle into the river Frome, threw a huge stone over it, and forbade the bogie to leave the Red Sea till that candle reappeared to human sight. The stone is still called "Vaughan's Stone."

Vaugirard (*The Deputies of*). The usher announced to Charles VIII. of France, "The deputies of Vaugirard." "How many?" asked the king. "Only one, may it please your highness."

¶ Canning says that three tailors of Tooley Street, Southwark, addressed a petition of grievances to the House, beginning, "We, the people of England."

Vauxhall. The premises in the manor of Vauxhall were the property of Jane Vaux in 1615, and the house was then called "Stockdens." From her it passed through various hands, till it became the property of Mr. Tyers in 1752. "The Spring Gardens at Vauxhall" are mentioned in the *Spectator* as a place of great resort in 1711; but it is generally thought that what we call "Vauxhall Gardens" were opened for public amusement in 1730.

The tradition that Vauxhall was the property of Guy Fawkes (hence the name of "Fauxeshall") is erroneous.—*Lord W. Lennox: Celebrities, etc.*, I. 242.

Vauxhall Slice (*A*), a slice of meat, especially ham, as thin as it is possible to cut it.

Slices of pale coloured, stale, dry ham cut so thin that a "Vauxhall slice" became proverbial.—*Lord W. Lennox: Celebrities, etc.*, I. vii.

V. D. M. I. E., *Verbum Dei manet in æternum* ("the Word of God endureth for ever"). This was the inscription of the Lutheran bishops in the diet of Spires. Philip of Hessen said the initials stood for *Verbum diaboli manet in episcopis* ("the word of the devil abideth in the [*Lutheran*] bishops").

Veal (*Mrs.*), an imaginary person, whom Defoe feigned to have appeared, the day after her death, to Mrs. Bargrave of Canterbury, on September 8, 1705.

Defoe's conduct in regard to the well-known imposture, Mrs. Veal's ghost, would justify us in believing him to be, like Gil Blas, "tant soit peu fripon."—*Encyclopædia Britannica* (article "Romance").

Mrs. Veal's Apparition. It is said that Mrs. Veal, the day after her death, appeared to Mrs. Bargrave, at Canterbury, September 8, 1705. This cock-and-bull story was affixed by Daniel Defoe to Drelincourt's book of *Consolations against the Fears of Death*, and such is the matter-of-fact style of the narrative that most readers thought the fiction was a fact.

Vec'chio (*Peter*), a teacher of music and Latin; reputed to be a wizard.—*Fletcher: The Chances* (1620).

Veck (*Toby*), nicknamed "Trotty;" a ticket-porter, who ran on errands. One New Year's Eve he ate tripe for dinner, and had a nightmare, in which he fancied he had mounted up to the steeple of a neighbouring church, and that goblins issued out of the bells, giving reality to his hopes and fears. He was roused from his sleep by the sound of the bells ringing in the new year. (See MEG, p. 692.)—*Dickens: The Chimes* (1844).

Vectis, or **Vecta**, a Latin form of the "Isle of Wight." Pliny (*Nat. Hist.*, iv. 30) calls it *Vectis*. This island was called *Wyth*, or *Gwyth*, or *Guith* (a channel) by the Britons, the channel being the Solent.

Of Thames, or Medway's vale, or the green banks
Of Vecta, she her thundering navy leads.
Akenside: Hymn to the Naiads, 141, 142 (1767).

Veglíantino [*Val-yan-tee-no*], Orlando's horse.—*Ariosto: Orlando Furioso* (1516). Also called *Veillantif*.

Vehmgericht or THE HOLY VEHME, a secret tribunal of Westphalia, the principal seat of which was in Dortmund. The members were called "Free Judges." It

took cognizance of all crimes in the lawless period of the Middle Ages, and those condemned by the tribunal were made away with by some secret means, but no one knew by what hand. Being despatched, the dead body was hung on a tree to advertise the fact and deter others. The tribunal existed at the time of Charlemagne, but was at its zenith of power in the twelfth century. Scott has introduced it in his *Anne of Geierstein* (time, Edward IV.).

Was Rebecca guilty or not? The Vehmgericht of the servants' hall pronounced against her.—*Thackeray: Vanity Fair*, xliv. (1848).

Vehmique Tribunal (*The*), or the Secret Tribunal, or the court of the Holy Vehme, said to have been founded by Charlemagne.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Veil of St. Agatha, a miraculous veil belonging to St. Agatha, and deposited in the church of the city of Catania, in Sicily, where the saint suffered martyrdom. "It is a sure defence against the eruptions of mount Etna." It is very true that the church itself was overwhelmed with lava in 1693, and some 20,000 of the inhabitants perished; but that was no fault of the veil, which would have prevented it if it could. Happily, the veil was recovered, and is still believed in by the people.

Veilchen (*Annette*), attendant of Anne of Geierstein.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Veiled Prophet of Khorassan (*The*), Hakim ben Allah, surnamed Mokanna or "The Veiled," founder of an Arabic sect in the eighth century. He wore a veil to conceal his face, which had been greatly disfigured in battle. He gave out that he had been Adam, Noah, Abraham, and Moses. When the sultan Mahadi marched against him, he poisoned all his followers at a banquet, and then threw himself into a cask containing a burning acid, which entirely destroyed him.

*** Thomas Moore has made this the subject of a poetical tale in his *Lalla Rookh* ("The Veiled Prophet of Khorassan," 1817).

There, on that throne, . . . sat the prophet-chief,
The great Mokanna. O'er his features hung
The veil, the silver veil, which he had flung
In mercy there, to hide from mortal sight
His dazzling brow, till man could bear its light.

* * * * *

"'Tis time these features were uncurtained [*now*].
This brow, whose light—oh, rare celestial light!—
Hath been reserved to bless thy favoured sight . . .
Turn now and look; then wonder, if thou wilt,
That I should hate, should take revenge, by guilt,
Upon the hand whose mischief or whose mirth
Sent me thus maimed and monstrous upon earth . . .
Here—judge if hell, with all its power to damn,
Can add one curse to the foul thing I am!"
He raised the veil; the maid turned slowly round,
Looked at him, shrieked, and sunk upon the ground.
Moore: The Veiled Prophet of Khorassan.

Veipsey, an intermittent spring in Yorkshire, called "prophetic" because, when unusually high, it foretells a coming dearth.

Then my prophetic spring at Veipsey I may show,
That some years is dried up, some years again doth flow;
But when it breaketh out with an immoderate birth,
It tells the following year of a penurious dearth.
Drayton: Polyolbion, xxviii. (1622).

Velasquez, the Spanish governor of Portugal in 1640, when the people, led by don Juan duke of Braganza, rose in rebellion, shook off the Spanish yoke, and established the duke on the throne, under the name and title of Juan or John IV. The same dynasty still continues. Velasquez was torn to pieces by the mob. The duchess calls him a

Discerning villain,
Subtle, insidious, false, and plausible;
He can with ease assume all outward forms . . .
While with the lynx's beam he penetrates
The deep reserve of every other breast.
Jephson: Braganza, ii. 2 (1785).

Velinspeck, a country manager, to whom Matthew Stuffy makes application for the post of prompter.—*Charles Mathews: At Home* (1818).

Vellum, in Addison's comedy *The Drummer* (1715).

Velvet (*The Rev. Morphine*), a popular preacher, who feeds his flock on *eau sucrée* and wild honey. He assures his hearers that the way to heaven might once be thorny and steep, but now "every hill is brought low, every valley is filled up, the crooked ways are made straight, and even in the valley of the shadow of death they need fear no evil, for One will be with them to comfort them."

Venedo'tia, Wales.

The Venedotian floods, that ancient Britons were,
The mountains kept them back.
Drayton: Polyolbion, iv. (1613).

Veneering (*Mr.*), a new man, "forty, wavy-haired, dark, tending to corpulence, sly, mysterious, filmy; a kind of well-looking veiled prophet, not prophesying." He was a drug merchant of the firm of Chicksey, Stobbles, and Veneering. The two former were his quondam masters, but their names had "become absorbed in Veneering, once their traveller or commission agent."

Mrs. Veneering, a new woman, "fair, aquiline-nosed and fingered, not so much light hair as she might have, gorgeous in raiment and jewels, enthusiastic, propitiatory, conscious that a corner of her husband's veil is over herself."

Mr. and Mrs. Veneering were bran-new people, in a bran-new house, in a bran-new quarter of London. Everything about the Veneerings was spick and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, their harness was new, their horses were new, their pictures were new, they themselves were new, they were as newly married as was lawfully compatible with their having a bran-new baby.

In the Veneering establishment, from the hall chairs with the new coat of arms, to the grand pianoforte with the new action, and upstairs again to the new fire-escape, all things were in a state of high varnish and polish.—*Dickens: Our Mutual Friend*, ii. (1864).

The Veneerings of society, flashy, rich merchants, who delight to overpower their guests with the splendour of their furniture, the provisions of their tables, and the jewels of their wives and daughters.

Venerable Bede (*The*). Two accounts are given respecting the word *venerable* attached to the name of this "wise Saxon." One is this: On one occasion he preached to a heap of stones, thinking himself in a church; and the stones were so affected by his eloquence that they exclaimed, "Amen, venerable Bede!" This, of course, is based on the verse *Luke* xix. 40.

The other is that his scholars, wishing to honour his name, wrote for epitaph—

Hæc sunt in fossa,
Bedæ presbyteri ossa;

but an angel changed the second line into "Bedæ venerabilis ossa" (672–735).

(The chair in which he sat is still preserved at Jarrow. Some years ago a sailor used to show it, and always called it the chair of the "great admiral Bede.")

Venerable Doctor (*The*), William de Champeaux (*–1121).

Venerable Initiator (*The*), William of Occam (1276–1347).

Venery. Sir Tristram was the inventor of the laws and terms of venery. Hence a book of venery was called *A Book of Tristram*.

Of sir Tristram came all the good terms of venery and of hunting; and the sizes and measures of blowing of an horn. And of him we had first all the terms of hawking; and which were beasts of chase and beasts of venery, and which were vermin; and all the blasts that belong to all manner of games. First to the uncoupling, to the seeking, to the rechase, to the fight, to the death, and to the strake; and many other blasts and terms shall all manner of gentlemen have cause to the world's end to praise sir Tristram, and to pray for his soul.—*Sir T. Malory: History of Prince Arthur*, ii. 158 (1470).

Vengeur (*Le*). (See *Dictionary of Phrase and Fable*, p. 1269.)

Venice (*The Stones of*), by Ruskin (1851).

Venice Glass. The drinking-glasses of the Middle Ages made of Venice glass were said to possess the peculiar property of breaking into shivers if poison were put into them.

'Tis said that our Venetian crystal has
Such pure antipathy to poison, as
To burst, if aught of venom touches it.
Byron: The Two Foscari, v. 1 (1820).

Venice Preserved, a tragedy by T. Otway (1682). A conspiracy was formed by Renault a Frenchman, Elliot an Englishman, Bedamar, Pierre, and others, to murder the Venetian senate. Jaffier was induced by his friend Pierre to join the conspirators, and gave his wife as hostage of his good faith. As Renault most grossly insulted the lady, Jaffier took her away, when she persuaded her husband to reveal the plot to her father Priuli, under the promise of a general amnesty. The senate violated the promise made by Priuli, and commanded all the conspirators except Jaffier to be broken on the wheel. Jaffier, to save his friend Pierre from the torture, stabbed him, and then himself. Belvidera went mad and died.

Venice of the East, Bangkok, capital of Burmah.

Venice of the North, Stockholm (Sweden). Sometimes Amsterdam is so called, from its numerous water-courses and the opulence of its citizens. It has 290 bridges.

They went to the city of Amsterdam, the Venice of the North.—*The Dragonades*, I.

Venice of the West, Glasgow.

Another element in the blazon of the Venice of the West is a fish laid across the stem of the tree.—*Burton*.

(See FISH AND THE RING, p. 370.)

Venison (*The Haunch of*), a poetical epistle to lord Clare, by Goldsmith (1765).

Ventid'ius, an Athenian imprisoned for debt. Timon paid his debt, and set him free. Not long after, the father of Ventidius died, leaving a large fortune, and the young man offered to refund the loan; but Timon declined the offer, saying the loan was a free gift. When Timon got into difficulties, he applied to Ventidius for aid; but Ventidius, like the rest, was "found base metal," and "denied him."—*Shakespeare: Timon of Athens* (1609).

Ventid'ius, the general of Marc Antony.

*** The master scene between Ventidius and Antony in this tragedy is copied from *The Maid's Tragedy* (by Beaumont and Fletcher), Ventidius being the "Melantius" of Beaumont and Fletcher's drama.—*Dryden: All for Love or the World Well Lost* (1678).

Ventriloquist. The best that ever lived was Brabant, the engastrimisth of François I. of France.

VENUS (*Paintings of*). VENUS ANADYOM'ENÊ or Venus rising from the sea and wringing her golden tresses, by Apellês. Apellês also put his name to a "Sleeping Venus." Tradition says that Campaspê (afterwards his wife) was the model of his Venus.

THE RHODIAN VENUS, referred to by Campbell, in his *Pleasures of Hope*, ii., is the Venus spoken of by Pliny, xxxv. 10, from which Shakespeare has drawn his picture of Cleopatra in her barge (*Antony and Cleopatra*, act ii. sc. 2). The Rhodian was Protog'enês.

> When first the Rhodian's mimic art arrayed
> The queen of Beauty in her Cyprian shade,
> The happy master mingled in his piece
> Each look that charmed him in the fair of Greece . . .
> Love on the picture smiled. Expression poured
> Her mingling spirit there, and Greece adored.
> *Campbell: Pleasures of Hope*, ii. (1799).

Statues of Venus. (1) THE CNIDIAN VENUS, a nude statue, by Praxitêlês, bought by the Cnidians.

(2) THE COAN VENUS, a draped statue, by Praxitêlês, bought by the Coans.

(3) THE VENUS DE' MEDICI, a statue dug up in several pieces at Hadrian's villa, near Tiv'oli (seventeenth century), and placed for a time in the Medici palace at Rome, whence its name. It was the work of Cleom'enês the Athenian. All one arm and part of the other were restored by Bandinelli. In 1680 this statue was removed to the Uffizi gallery at Florence. It was removed to Paris by Napoleon, but was afterwards restored.

(4) THE VENUS OF ARLES, with a mirror in the right hand and an apple in the left. This statue is ancient, but the mirror and apple are by Girardin.

(5) THE VENUS OF MILO. The "Venus Victorious" is called the "Venus of Milo," because it was brought from the island of Milo, in the Ægêan Sea, by admiral Dumont d'Urville in 1820. It is one of the *chefs d'œuvre* of antiquity, and is now in the Louvre of Paris.

(6) THE PAULINE VENUS, by Canôva. Modelled from Pauline Bonaparte, princess Borghese.

> I went by chance into the room of the Pauline Venus; my mouth will taste bitter all day. How venial! how gaudy and vile she is with her gilded upholstery! It is the most hateful thing that ever wasted marble.—*Ouida: Ariadné*, i. 1.

(7) THE VENUS PANDĒMOS, the sensual and vulgar Venus (Greek, *pan-dêmos*, for the vulgar or populace generally); as opposed to the "Uranian Venus," the beau-ideal of beauty and loveliness.

> Amongst the deities from the upper chamber a mortal came, the light, lewd woman, who had bared her charms to live for ever here in marble, in counterfeit of the Venus Pandêmos.—*Ouida: Ariadné*, i. 2.

The Venus of Praxitêlês. (See above.)

(8) GIBSON'S VENUS, slightly tinted, was shown in the International Exhibition of 1862.

Venus, the highest throw with the four *tali* or three *tesseræ*. The best cast of the *tali* (or four-sided dice) was four different numbers; but the best cast of the *tesseræ* (or ordinary dice) was three sixes. The worst throw was called *canis* —three aces in *tesseræ* and four aces in *tali*.

Venus (*The Isle of*), a paradise created by "Divine Love" for the Lusian heroes. Here Uranian Venus gave Vasco da Gama the empire of the sea. This isle is not far from the mountains of Imâus, whence the Ganges and Indus derive their source. —*Camoëns: Lusiad*, ix. (1572).

(Similar descriptions of paradise are: "the gardens of Alcinôus" (*Odyssey*, vii.); "the island of Circê" (*Odyssey*, x.); Virgil's "Elysium" (*Æneid*, vi.); "the island and palace of Alci'na" (*Orlando Furioso*, vi., vii.); "the country of Logistilla" (*Orlando Furioso*, x.); "Paradise," visited by Astolpho (*Orlando Furioso*, xxxiv.); "the island of Armi'da" (*Jerusalem Delivered*); "the bower of Acrasia" (*Faërie Queene*); "the palace with its forty doors" (*Arabian Nights*, "Third Calender," etc.).

Venus (*Ura'nian*), the impersonation of divine love; the presiding deity of the Lusians.—*Camoëns: Lusiad* (1572).

Venus and Adonis. Adônis, a most beautiful boy, was greatly beloved by Venus and Proserpine. Jupiter decided that he should live four months with one and four months with the other goddess, and the rest of the year he might do what he liked. One day he was killed by a wild boar during a chase, and Venus was so inconsolable at the loss that the infernal gods allowed the boy to spend

six months of the year with Venus on the earth, but the other six he was to spend in hell. Of course, this is an allegory of the sun, which is six months above and six months below the equator.

(Shakespeare has a poem called *Venus and Adonis* (1593), in which Adonis is made cold and passionless, but Venus ardent and sensual.)

Venus of Cleom'enes (4 *syl.*), now called the "Venus de' Medici" or "Venus de Medicis."

Venus of the Forest (*The*). The ash tree is so called by Gilpin.

Venusberg, the mountain of fatal delights. Here Tannhäuser tarried, and when pope Urban refused to grant him absolution, he returned thither, to be never more seen.—*German Legend.*

Verdant Green. (See GREEN, p. 447.)

Ver'done (2 *syl.*), nephew to Champernal the husband of Lami'ra.—*Fletcher: The Little French Lawyer* (1647).

Verdugo, captain under the governor of Segovia.—*Fletcher: The Pilgrim* (1621).

Vere (*Mr. Richard*), laird of Elliestaw, a Jacobite conspirator.

Miss Isabella Vere, the laird's daughter. She marries young Patrick Earnscliffe laird of Earnscliffe.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Vere (*Sir Arthur de*), son of the earl of Oxford. He first appears under the assumed name of Arthur Philipson.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Verges (2 *syl.*), an old-fashioned constable and night-watch, noted for his blundering simplicity. — *Shakespeare: Much Ado about Nothing* (1600).

Vergiv'ian Sea, that part of St. George's Channel where tides out of the north and south seas meet. The Irish Sea is sometimes so called.

> . . . bears his boisterous waves into the narrower mouth
> Of the Vergivian Sea; where meeting, from the south,
> Great Neptune's surlier tides, with their robustious shocks
> Each other shoulder up against the grisely rocks.
> *Drayton: Polyolbion*, x. (1612).

Vergob'retus, a dictator selected by the druids, and possessed of unlimited power both in war and state during times of great danger.

> This temporary king or vergobretus laid down his office at the end of the war.—*Dissertation on the Era of Ossian.*

Verisopht (*Lord Frederick*), weak and silly, but far less vicious than his bear-leader, sir Mulberry Hawk. He drawled in his speech, and was altogether "very soft." Ralph Nickleby introduced his niece Kate to the young nobleman at a bachelors' dinner-party, hoping to make of the introduction a profitable investment, but Kate was far too modest and virtuous to aid him in his scheme.—*Dickens: Nicholas Nickleby* (1838).

Vermilion Sea (*The*), the gulf of California.

Vernon (*Diana*), niece of sir Hildebrand Osbaldistone. She has great beauty, sparkling talents, an excellent disposition, high birth, and is an enthusiastic adherent of an exiled king. She marries Frank Osbaldistone.

Sir Frederick Vernon, father of Diana, a political intriguer, called "his excellency the earl of Beauchamp." He first appears as father Vaughan [*Vawn*].—*Sir W. Scott: Rob Roy* (time, George I.).

Ver'olame (3 *syl.*) or VERULAM, "a stately nymph" of Isis. Seeing her stream besmeared with the blood of St. Alban, she prayed that it might be diverted into another channel, and her prayer was granted. The place where St. Alban was executed was at that time called Holmhurst.—*Robert of Gloucester: Chronicle* (in verse), 57 (thirteenth century).

(A poetical account of this legend is also given by W. Browne, in his *Britannia's Pastorals*, iv., 1613.)

Veron'ica, the maiden who handed her handkerchief to Jesus on His way to Calvary. The "Man of sorrows" wiped His face with it, returned it to the maiden, and it ever after had a perfect likeness of the Saviour photographed on it. The handkerchief and the maiden were both called Veronica (*i.e. vera iconica*, "the true likeness").

(One of these handkerchiefs is preserved in St. Peter's of Rome, and another in Milan Cathedral.)

Verrina, the republican who murders Fiesco.—*Schiller: Fiesco* (1783).

Versailles, a town near Paris, noted for its park and palace built by Louis XVI., now used as a museum.

The German Versailles, Cassel; so

called from its gardens, conservatories, fountains, and colossal statue of Hercules.

The Versailles of Poland, the palace, etc., of the counts of Braniski, which now belong to the municipality of Bialystok.

Versatile (*Sir George*), a scholar, pleasing in manners, warm-hearted, generous, with the seeds of virtue and the soul of honour; but being deficient in stability, he takes his colour, like the chamelion, from the objects at hand. Thus, with Maria Delaval he is manly, frank, affectionate, and noble; with lord Vibrate, hesitating, undecided, and tossed with doubts; with lady Vibrate, boisterously gay, extravagant, and light-hearted. Sir George is betrothed to Maria Delaval, but the death of his father delays the marriage. He travels, and gives a fling to youthful indulgences. After a time, he meets Maria Delaval by accident, his better nature prevails, and he offers her his hand, his title, and his fortune.—*Holcroft: He's Much to Blame* (1790).

Vertaigne (2 or 3 *syl.*), a nobleman and judge, father of Lamira and Beaupré. —*Fletcher: The Little French Lawyer* (1647).

Verulam, a Roman town in Herts, a part of whose walls still remain. Its modern name is St. Albans. Lord Bacon was baron Verulam and viscount St. Albans (1561–1626).

The sites are not identical, but contiguous.

Vervain or VERBE'NA, *i.e. herba bona*, used by the Greeks and Romans in their sacrifices and sacred rites, and by the druids in their incantations. It was for ages a reputed deobstruent,—especially efficacious in scrofulous complaints, the bite of rabid animals, antipathies, and megrims.

Drayton says "a wreath of vervain heralds wear" as a badge of truce. Ambassadors also wore a chaplet of vervain on denouncing war.

The hermit . . . the holy vervain finds,
Which he about his head that hath the megrim binds.
Drayton: Polyolbion, xiii. (1613).

Vesey (*Sir John*), a worldly-wise baronet, who, being poor, gives himself the nickname of "Stingy Jack," that he might be thought rich. Forthwith his £10,000 was exaggerated into £40,000. Sir John wanted his daughter to marry Alfred Evelyn, but, feeling uncertain about the stability of the young man's fortune, he shilly-shallied, and in the mean time she married sir Frederick Blount. By this means Evelyn was free to marry Clara Douglas, whom he greatly loved.—*Lord Lytton: Money* (1840).

Vestibule of Holland, Rosendaal. *Vestibule of Germany*, Cleves.

Vestris, called "The God of Dancing." He used to say, "Europe contains only three truly great men—myself, Voltaire, and Frederick of Prussia" (1729–1808).

Veto (*Monsieur* and *Madame*), Louis XVI. and Marie Antoinette. The king had the power of putting his *veto* on any decree of the National Assembly (1791), in consequence of which he was nicknamed "Capet Veto."

(The name occurs in the celebrated song called *La Carmagnole*, which was sung to a dance of the same name.)

Vetus, in the *Times* newspaper, is the pseudonym of Edward Sterling (1773–1847), "The Thunderer" (1812–13).

Vexhelia, wife of Osmond an old Varangian guard.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Vholes (1 *syl.*), a lawyer who draws Richard Carstone into his toils. He is always closely buttoned up, and speaks in a lifeless manner, but is pre-eminently a "most respectable man."—*Dickens: Bleak House* (1852).

Vibrate (*Lord*), a man who can never make up his mind to anything, and, "like a man on double business bent, he stands in pause which he shall first begin, and both neglects." Thus he would say to his valet, "Order the coachman at eleven. No; order him at one. Come back! order him in ten minutes. Stay! don't order him at all. Why don't you go and do as I bid you?" or, "Tell Harry to admit the doctor. No, not just yet; in five minutes. I don't know when. Was ever man so tormented?" So with everything.

Lady Vibrate, wife of the above. Extravagant, contradictious, fond of gaiety, hurry, noise, embarrassment, confusion, disorder, uproar, and a whirl of excitement. She says to his lordship—

I am all gaiety and good humour; you are all turmoil and lamentation. I sing, laugh, and welcome pleasure wherever I find it; you take your lantern to look for misery, which the sun itself cannot discover. You may think proper to be as miserable as Job; but don't expect me to be a Job's wife.—Act ii. 1.

Lady Jane Vibrate, daughter of the above. An amiable young lady, attached to Delaval, whom she marries.—*Holcroft: He's Much to Blame* (1790).

Vicar of Bray (*The*). (1) Mr. Brome says the noted vicar was Simon Alleyn, vicar of Bray, in Berkshire, for fifty years. In the reign of Henry VIII. he was *catholic* till the Reformation; in the reign of Edward VI. he was *calvinist;* in the reign of Mary he was *papist;* in the reign of Elizabeth he was *protestant.* No matter who was king, he resolved to die the vicar of Bray.—*D'Israeli: Curiosities of Literature.*

(2) Another statement gives the name of Pendleton as the true vicar. He was afterwards rector of St. Stephen's, Walbrook (Edward VI. to Elizabeth).

(3) Haydn says the vicar referred to in the song was Simon Symonds, who lived in the Commonwealth, and continued vicar till the reign of William and Mary. He was *independent* in the protectorate, *episcopalian* under Charles II., *papist* under James II., *moderate protestant* under William and Mary.

N.B.—The song called *The Vicar of Bray* was written in the reign of George I., by colonel Fuller or an officer in Fuller's regiment, and does not refer to Alleyn, Pendleton, or Symonds, but to some real or imaginary person who was vicar of Bray from Charles II. to George I. The first verse begins: "In good king Charles's golden days," I was a zealous high-churchman. Ver. 2: "When royal James obtained the crown," I found the Church of Rome would fit my constitution. Ver. 3: "When William was our king declared," I swore to him allegiance. Ver. 4: "When gracious Anne became our queen," I became a tory. Ver. 5: "When George, in pudding-time came o'er," I became a whig. And "George my lawful king shall be—until the times do alter."

I have had a long chase after the vicar of Bray, on whom the proverb. . . . Mr. Fuller, in his *Worthies*, . . . takes no notice of him. . . . I am informed it is Simon Alleyn or Allen, who was vicar of Bray, about 1540, and died 1588.—*Brome to Rawlins*, June 14, 1735. (See *Letters from the Bodleian*, II. l. 100.)

Vicar of Wakefield (*The*), Dr. Primrose, a simple-minded, pious clergyman, with six children, begins life with a good fortune, a handsome house, and wealthy friends; but is reduced to utter poverty without any fault of his own, and, being reduced like Job, like Job he is restored. First, he loses his fortune through the rascality of the merchant who held it. His next great sorrow was the elopement of his eldest daughter, Olivia, with squire Thornhill. His third was the entire destruction by fire of his house, furniture, and books, together with the savings which he had laid by for his daughters' marriage portions. His fourth was being incarcerated in the county jail by squire Thornhill for rent, his wife and family being driven out of house and home. His fifth was the announcement that his daughter Olivia "was dead," and that his daughter Sophia had been abducted. His sixth was the imprisonment of his eldest son, George, for sending a challenge to squire Thornhill. His cup of sorrow was now full, and comfort was at hand: (1) Olivia was not really dead, but was said to be so in order to get the vicar to submit to the squire, and thus obtain his release. (2) His daughter Sophia had been rescued by Mr. Burchell (*sir William Thornhill*), who asked her hand in marriage. (3) His son George was liberated from prison, and married Miss Wilmot, an heiress. (4) Olivia's marriage to the squire, which was said to have been informal, was shown to be legal and binding. (5) The old vicar was released, re-established in his vicarage, and recovered a part of his fortune.—*Goldsmith: The Vicar of Wakefield* (1766).

(This novel has been dramatized several times: In 1819 it was performed in the Surrey Theatre; in 1823 it was turned into an opera; in 1850 Tom Taylor dramatized it; in 1878 W. G. Wills converted it into a drama of four acts, entitled *Olivia.*)

The real interest of the story lies in the development of the character of the amiable vicar, so rich in heavenly, so poor in earthly wisdom; possessing little for himself, yet ready to make that little less, whenever misery appeals to his compassion. With enough of worldly vanity about him to show that he shares the weakness of our nature; ready to be imposed upon by cosmogonies and fictitious bills of exchange, and yet commanding, by the simple and serene dignity of goodness, the respect even of the profligate.—*Encyclopædia Britannica* (article "Romance").

Vicar of Wrexhill (*The*), a novel by Mrs. Trollope (1837, her best).

Victor Amade'us (4 *syl.*), king of Sardinia (1665, 1675–1732), noted for his tortuous policy. He was fierce, audacious, unscrupulous, and selfish, profound in dissimulation, prolific in resources, and a "breaker of vows both to God and man." In 1730 he abdicated, but a few months later wanted to regain the throne, which his son, Charles Emmanuel, refused to resign. On again plotting to recover the crown, he was arrested by D'Ormea the prime minister, and died.—*R. Browning: King Victor and King Charles Emmanuel.*

Victor's Library (*St.*), a library of trashy books, especially controversial divinity. (See LIBRARY, p. 611.)—*Rabelais: Pantag'ruel*, ii. 7 (1533).

Victoria (*Donna*), the young wife of don Carlos (*q.v.*).—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Victoria Tower (*The*). The tower of the palace of Westminster. It is called "The Monarchy in Stone," because it contains, in chiselled kings and heraldic designs, the sculptured history of the British sovereigns.

Victorious (*The*). Almanzor means "victorious." The caliph Almanzor was the founder of Bagdad.

> Thou, too, art fallen, Bagdad, city of peace!
> Thou, too, hast had thy day! . . .
> Thy founder The Victorious.
> *Southey: Thalaba the Destroyer*, v. 6 (1797).

Victory (*The*), Nelson's ship.

> At the head of the line goes the *Victory*,
> With Nelson on the deck,
> And on his breast the orders shine
> Like the stars on a shattered wreck.
> *Lord Lytton: Ode*, iii. 9 (1852).

Vidar, the god of wisdom, noted for his thick shoes, and not unfrequently called "The god with the thick shoes."—*Scandinavian Mythology*.

Vienne, like Toledo, was at one time noted for its sword-blades.

> Gargantua gave Touchfaucet an excellent sword of a Vienne blade with a golden scabbard.—*Rabelais: Gargantua*, i. 46 (1533).

Vienne (*The archbishop of*), chancellor of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Vifell, father of Viking, famous for being the possessor of Angurva'del, the celebrated sword made in the East by dwarfs. Vifell won it from Björn Blœtand, and killed with it the giant Iernhös, whom he cleft from head to waist with a single stroke. Vifell left it to Viking, Viking to Thorsten, and Thorsten to his son Frithjof. The hilt of the sword was gold, and the blade written with runes, which were dull in times of peace; but in war glittered "red as the crest of a cock when he fighteth."—*Tegnér: Frithjof Saga*, iii. (1825).

Village (*Our*), a series of rural sketches, by Mary Russell Mitford. Vol. i. in 1824, vol. ii. in 1825, vol. iii. in 1828, vol. iv. in 1830, and vol. v. in 1832.

Village (*The*), a poem by Crabbe, of country life and character (1783).

Village Blacksmith (*The*), a poem by Longfellow (1842).

Villalpando (*Gaspar Cardillos de*), a Spanish theologian, controversialist, and commentator (1505–1570).

> "Truly," replied the canon, "I am better acquainted with books of chivalry than with Villalpando's divinity."—*Cervantes: Don Quixote*, I. iv. 17 (1605).

Ville Sonnante (*La*). Avignon is so called by Rabelais, from its numerous bell-towers.

Ville'rius, in Davenant's *Siege of Rhodes* (1656).

> . . . pale with envy, Singleton forswore
> The lute and sword, which he in triumph bore,
> And vowed he ne'er would act Villerius more.
> *Dryden: MacFlecknoe* (1682).

(This was a favourite part of Singleton.)

Villers (*Mr.*), a gentleman who professed a supreme contempt for women, and declared, if he ever married, he should prefer Widow Racket to his executioner.—*Mrs. Cowley: The Belle's Stratagem* (1780).

Villiard, a villain, from whose hands Charles Belmont rescued Fidelia.—*E. Moore: The Foundling* (1748).

Vincent (*Jenkin*) or "Jin Vin," one of old Ramsay's apprentices, in love with Margaret Ramsay.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Vincent de la Rosa, a boastful, vain, heartless adventurer, son of a poor labourer; who had served in the Italian wars. Coming to the village in which Leandra lived, he induced her to elope with him; and, having spoiled her of her jewels, money, and other valuables, deserted her, and she was sent to a convent till the affair had blown over.

> He wore a gay uniform, bedecked with glass buttons and steel ornaments; to-day he dressed himself in one piece of finery, and to-morrow in another. He would seat himself upon a bench under a large poplar, and entertain the villagers with his travels and exploits, assuring them there was not a country in the whole world he had not seen, nor a battle in which he had not taken part. He had slain more Moors than ever Tunis or Morocco produced; and as to duels, he had fought more than ever Gante had, or Luna, Diego Garcia de Paredez, or any other champion, always coming off victorious, and without losing one drop of blood.—*Cervantes: Don Quixote*, I. iv. 20 ("The Goat-herd's Story," 1605).

VINCEN'TIO, duke of Vienna. He delegates his office to Angelo, and leaves Vienna for a time, under the pretence of going on a distant journey; but, by assuming a monk's hood, he observes *incognito* the conduct of his different officers. Angelo tries to dishonour Isabella, but

the duke reappears in due time and rescues her, while Angelo is made to marry Mariana, to whom he is already betrothed. —*Shakespeare: Measure for Measure* (1603).

*** Mariana was Angelo's wife by civil contract, or, as the duke says to her, "He is thy husband by pre-contract," though the Church had not yet sanctified the union and blessed it. Still, the duke says that it would be "no sin" in her to account herself his wife, and to perform towards him the duties of a wife. Angelo's neglect of her was "a civil divorce," which would have been a "sin" if the Church had sanctified the union, but which, till then, was only a moral or civil offence. Mariana also considered herself Angelo's "wife," and calls him "her husband." This is an interesting illustration of the "civil contract" of matrimony long before "The Marriage Registration Act" in 1837.

Vincen'tio, an old gentleman of Pisa, in Shakespeare's comedy called *The Taming of the Shrew* (1593).

Vincen'tio, the troth-plight of Evadne sister of the marquis of Colonna. Being himself without guile, he is unsuspicious, and when Ludovico, the traitor, tells him that Evadne is the king's wanton, he believes it and casts her off. This brings about a duel between him and Evadne's brother, in which Vincentio falls. He is not, however, killed; and when the villainy of Ludovico is brought to light, he reappears and marries Evadne.—*Sheil: Evadne* or *The Statue* (1820).

Vincentio (*Don*), a young man who was music mad, and said that the *summun bonum* of life is to get talked about. Like queen Elizabeth, he loved a "crash" in music, plenty of noise and fury. Olivia de Zuniga disgusted him by maintaining the jew's-harp to be the prince of musical instruments.—*Mrs. Cowley: A Bold Stroke for a Husband* (1782).

Vingolf, the paradise of Scandinavian mythology.

> Ah, Ingeborg, how fair, how near doth stand
> Each earthly joy to two fond loving hearts!
> If boldly grasped whene'er the time is ripe,
> It follows willingly, and builds for them
> A vingolf even here on earth below.
> *Tegnér: Frithjof Saga*, viii. (1825).

Vinland. According to Snorro Sturleson (*q.v.*), this name was given by ancient Scandinavian voyagers to a portion of the coast of North America visited by them about the end of the tenth century —well-wooded and very productive. It is thought to have been the coast of Massachusetts or Rhode Island.

Vi'ola, sister of Sebastian; a young lady of Messaline. They were twins, and so much alike that they could be distinguished only by their dress. Viola and her brother were shipwrecked off the coast of Illyria. Viola was brought to shore by the captain, but her brother was left to shift for himself. Being a stranger in a strange land, Viola dressed as a page, and, under the name of Cesario, entered the service of Orsino duke of Illyria. The duke greatly liked his beautiful page, and, when he discovered her true sex, married her.—*Shakespeare: Twelfth Night* (1602).

Vi'ola and Hono'ra, daughters of general Archas "the loyal subject" of the great-duke of Muscovia.—*Fletcher: The Loyal Subject* (1618).

VIOLAN'TE (4 *syl.*), the supposed wife of don Henrique (2 *syl.*) an uxorious Spanish nobleman.—*Fletcher: The Spanish Curate* (1622).

Violante, the betrothed of don Alonzo of Alcazar, but given in marriage by king Sebastian to Henri'quez. This caused Alonzo to desert and join the emperor of Barbary. As renegade he took the name of Dorax, and assumed the Moorish costume. In the war which followed, he saved Sebastian's life, was told that Henriquez had died in battle, and that Violante, being a young widow, was free and willing to be his wife.—*Dryden: Don Sebastian* (1690).

Violante, an attendant on the princess Anna Comnēna the historian.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Violante (4 *syl.*), one of the chief characters in *My Novel*, by lord Lytton (1853).

Violante (4 *syl.*), wife of Pietro (2 *syl.*), and putative mother of Pompilia. Violanté provided this supposititious child partly to please old Pietro, and partly to cheat the rightful heirs.—*R. Browning: The Ring and the Book*, ii.

Violan'te (*Donna*), daughter of don Pedro, a Portuguese nobleman, who intends to make her a nun; but she falls in love with don Felix, the son of don Lopez. Isabella (sister of don Felix), in

order to escape a hateful marriage, takes refuge with donna Violantê (4 *syl.*), who "keeps the secret" close, even at the risk of losing her sweetheart, for Felix discovers that a colonel Briton calls at the house, and supposes Violantê to be the object of his visits. Ultimately, the mystery is cleared up, and a double marriage takes place.—*Mrs. Centlivre: The Wonder* (1714).

Mrs. Yates (in the last act), with Garrick as "don Felix," was admirable. Felix, thinking he has gone too far, applies himself to soothe his Violante. She turns from him and draws away her chair; he follows, and she draws further away. At length, by his winning, entreating, and cajoling, she is gradually induced to melt, and finally makes it up with him. Her condescension . . . was admirable; her dignity was great and lofty, . . . and when by degrees she laid aside her frown, and her lips relaxed into a smile, . . . nothing could be more lovely and irresistible. . . . It laid the whole audience, as well as her lover, at her feet.—*William Goodwin.*

Violen'ta, any young lady nonentity; one who contributes nothing to the amusement or conversation of a party. Violenta is one of the *dramatis personæ* of Shakespeare's *All's Well that Ends Well,* but she only enters once, and then she neither speaks nor is spoken to (1598). (See ROGERO, p. 927, third art.)

Violen'ta, the fairy mother who brought up the young princess who was metamorphosed into a white cat for refusing to marry Migonnet (a hideously misshapen fairy).—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Violet, the ward of lady Arundel. She is in love with Norman the "sea-captain," who turns out to be the son of lady Arundel by her first husband, and heir to the title and estates.—*Lord Lytton: The Sea-Captain* (1839).

Violet (*Father*), a sobriquet of Napoleon I.; also called "Corporal Violet" (1769, 1804–1815, died 1821).

∴ Violets were the flowers of the empire, and when, in 1879, the ex-empress Eugénie was visited at Chislehurst by those who sympathized with her in the death of her son, "the prince imperial," they were worn as symbols of attachment to the imperial family of France. The name was given to Napoleon on his banishment to Elba (1815), and implied that "he would return to France with the violets."

Violet-Crowned City (*The*), Athens is so called by Aristophanês (ἰοστέφανος) (see *Equites,* 1323 and 1329; and *Acharnians,* 637). Macaulay refers to Athens as "the violet-crowned city." Ion (*a violet*) was a representative king of Athens, whose four sons gave names to the four Athenian classes; and Greece, in Asia Minor, was called Ionia. Athens was the city of "Ion crowned its king," and hence was "the Ion crowned," or king Ion's city. Translating the word Ion into English, Athens was the "Violet-crowned," or king Violet's city. Of course, the pun is the chief point, and was quite legitimate in comedy.

¶ Similarly, Paris is called the "city of lilies," by a pun between Louis and lys (*the flower-de-luce*), and France is *l'empire des lys* or *l'empire des Louis.*

¶ By a similar pun, London might be called "the noisy town," from *hlud,* "noisy."

Violetta, a Portuguese, married to Belfield the elder brother, but deserted by him. The faithless husband gets betrothed to Sophia (daughter of sir Benjamin Dove), who loves the younger brother. Both Violetta and the younger brother are shipwrecked and cast on the coast of Cornwall, in the vicinity of squire Belfield's estate; and Sophia is informed that her "betrothed" is a married man. She is therefore free from her betrothal, and marries the younger brother, the man of her choice; while the elder brother takes back his wife, to whom he becomes reconciled.—*Cumberland: The Brothers* (1769).

Violin (*Motto on a*).

In silvis viva silui; canora jam mortua cano.
Mute when alive, I heard the feathered throng;
Vocal now dead, I emulate their song.
B. C. B.

Violin (*The Angel with the*). Rubens's "Harmony" is an angel of the male sex playing a bass-viol.

The angel with the violin,
Painted by Raphael (?), he seemed.
Longfellow: The Wayside Inn (1863).

Violin-Makers (*The best*): Gasparo di Salo (1560–1610); Nicholas Amati (1596–1684); Antonio Stradivari (1670–1728); Joseph A. Guarneri (1683–1745).

(Of these, Stradivari was the best, and Nicholas Amati the next best.)

N.B.—The following are eminent, but not equal to the names given above: Joseph Steiner (1620–1667); Matthias Klotz (1650–1606). (See Otto, *On the Violin.*)

Vipers. According to Greek and Roman superstition, the female viper, after copulation, bites off the head of the

male. Another notion was that young vipers came into the world by gnawing their way through the mother, and killing her.

> Else, viper-like, their parents they devour,
> For all Power's children easily covet power.
> *Brooke: Treatie on Human Learning* (1554-1628).

Vipont (*Sir Ralph de*), a knight of St. John. He is one of the knights challengers.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Virgil, a Roman poet, author of *Eclogues, Georgics,* and the *Æneid,* the best Latin epic poem, in twelve books. English translations of the *Æneid:* by Connington, 1866; Dryden, 1697; Gawin Douglas, 1513; Kennedy, in 1849; W. Morris, in 1876; by Ogilby, in 1649; by Phaer and Twyne, in 1558-73; by Pitt and Warton, in 1740; by Singleton, in rhythm, 1855-59; by Stonihurst, in 1580; by lord Surrey, in 1553; by Dr. Trapp, in 1731. Literal English prose versions by Davidson, in 1743; by Wheeler, in 1852, etc. (See EPIC POETS, p. 326.)

Virgil Travestie. Book i., by C. Cotton (1664). It has passed through fifteen editions.

Virgil, in the *Gesta Romanorum,* is represented as a mighty but benevolent enchanter, and this is the character that Italian romances give him.

(Similarly, sir Walter Scott is called "The Great Wizard of the North.")

Virgil the Enchanter. When a young man, Virgil discovered an imp in a hole in a mountain, who promised to teach the enchanter the black art if he would release him. Virgil released the imp, but after having learned all he wanted, he expressed his surprise how one of such surprising stature could have been squeezed into so small a cavity. The imp, to show Virgil how it was done, wriggled into it, and Virgil dexterously closed up the hole.—*Een Schone Historie van Virgilius* (1552).

¶ This tale is almost identical with that of "the Fisherman and the Genius" in the *Arabian Nights:* The fisherman enclosed in his net a small copper vase, and when he opened it a huge giant came forth, who told the fisherman he had vowed to kill any one who released him, but to leave his victim the choice of his death. The fisherman asked the genius if it was really true that he came out of the vase. "Doubtless," said the genius. "I cannot believe it," rejoined the fisherman, "for it is not large enough to hold one of your feet." The genius, to convince the gainsayer, converted himself into smoke and entered the vase; whereupon the fisherman clapped down the lid, and threw the vase back into the sea.

¶ The same tale is told of Theophrastos, who liberated a demon from the rift of a tree. The tale is told by *Görres: Folksbucher,* p. 226 (and several others). (See PATRICK, *St., and the Serpent,* p. 813.)

Virgil, in Dantê, is the personification of human wisdom, Beatrice of the wisdom which comes of faith, and St. Bernard of spiritual wisdom. Virgil conducts Dantê through the Inferno and through Purgatory too, till the seven P's (*peccata,* "sins") are obliterated from his brow, when Beatrice becomes his guide. St. Bernard is his guide through a part of Paradise. Virgil says to Dantê—

> What *reason* here discovers, *I* have power
> To show thee; that which lies beyond, expect
> From Beatrice—*faith's* not reason's task.
> *Dante: Purgatory,* xviii. (1308).

Virgil's Epitaph. The inscription on his tomb (said to have been written by himself) was—

> Mantua me genuit; Calabri rapuere; tenet nunc
> Parthenope; cecini pascua, rura, duces.
>
> In Mantua was I born; Calabria saw me die;
> Of sheep, fields, wars, I sung; and now in Naples lie.
> *E. C. B.*

The Christian Virgil, Giacomo Sannazaro (1458-1530).

Marco Girolamo Vida, author of *Christias* (in six books), is also called "The Christian Virgil" (1490-1566).

*** Aurelius Clemens Prudentius of Spain is called by Bentley, "The Virgil and Horace of Christians" (348-*).

The Virgil of our Dramatic Authors. Ben Jonson is so called by Dryden (1574-1637).

> Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil, and pattern of elaborate writing. I admire rare Ben, but I love Shakespeare.—*Dryden.*

The Virgil of the French Drama. Jean Racine is so called by sir Walter Scott (1639-1699).

Virgil's Courtship. Godfrey Gobilyve told Graunde Amoure that Virgil the poet once made proposals to a lady of high rank in the Roman court, who resolved to punish him for his presumption. She told him that if he would appear on a given night before her window, he should be drawn up in a basket. Accordingly he kept his appointment,

got into the basket, and, being drawn some twenty feet from the ground, was left there dangling till noon next day, the laugh and butt of the court and city. —*Stephen Hawes: The Passe-tyme of Plesure*, xxix. (1515).

Virgil's Gnat (the *Culex*, ascribed to Virgil). A shepherd, having fallen asleep in the open air, was on the point of becoming the prey of a serpent, when a gnat stung him on the eyelid. The shepherd crushed the gnat, but at the same time alarmed the serpent, which the shepherd beat to death. Next night, the gnat appeared to the shepherd in a dream, and reproached him for ingratitude, whereupon he raised a monument in honour of his deliverer. Spenser has a free translation of this story, which he calls *Virgil's Gnat* (1580). (See USE OF PESTS, p. 1161.)

Virgile au Rabot (*Le*), "The Virgil of the Plane," Adam Bellaut, the joiner-poet, who died 1662. He was pensioned by Richelieu, patronized by the "Great Condé," and praised by Pierre Corneille.

Virgil'ia is made by Shakespeare the *wife* of Coriolanus, and Volumnia his *mother*; but historically Volumnia was his wife and Vetu'ria his mother.—*Coriolanus* (1610).

The old man's merriment in Menenius; the lofty lady's dignity in Volumnia; the bridal modesty in Virgilia; the patrician and military haughtiness in Coriolanus; the plebeian malignity and tribunitian insolence in Brutus and Sicinius, make a very pleasing and interesting variety.—*Dr. Johnson: On Coriolanus.*

Virgil'ius, Feargil bishop of Saltzburg, an Irishman. He was denounced as a heretic for asserting the existence of antipodes (*–784). (See HERETICS (SCIENTIFIC), p. 486.)

Virgin Fort (*The*). Widin, in European Turkey, is so called by the Turks, because it has never been taken by assault.

Metz, in France, was also so called in the Franco-Prussian war (1870–1).

Virgin Knot, maidenly chastity; the allusion being to the zones worn by marriageable young women. Girls did not wear a zone, and were therefore called "Ungirded" (*dis-cinctæ*).

If thou dost break her virgin knot before
All sanctimonious ceremonies may
With full and holy rite be ministered,
No sweet aspersion shall the heaven let fall
To make this contract grow.
Shakespeare: The Tempest, act iv. sc. 1 (1609).

Virgin Martyr (*The*), a tragedy by Philip Massinger (1622). A fine play.

Virgin Mary (*The*) is addressed by the following titles:—"Empress and Queen of Heaven;" "Empress and Queen of Angels;" "Empress and Queen of the Earth;" "Lady of the Universe or of the World;" "Mistress of the World;" "Patroness of all Men;" "Advocate for Sinners;" "Mediatrix;" "Gate of Paradise;" "Mother of God;" "Mother of Mercies and of Divine Grace;" "Goddess;" "The only Hope of Sinners," etc., etc.

(It is said that Peter Fullo, in 480, was the first to introduce invocations to the Virgin.)

Virgin Modesty. John Wilmot, earl of Rochester, was so called by Charles II., because of his propensity to blushing (1647–1680).

Virgin Queen (*The*), Elizabeth (1533, 1558–1603).

Virgin Unmasked (*The*), a farce by H. Fielding. Goodwill had acquired by trade £10,000, and resolved to give his daughter Lucy to one of his relations, in order to keep the money in the family. He sent for her bachelor relations, and told them his intention; they were Blister (the apothecary), Coupee (the dancing-master), and Quaver (the singing-master). They all preferred their professions to the young lady, and while they were quarrelling about the superiority of their respective callings, Lucy married Thomas the footman. Old Goodwill says, "I don't know but that my daughter has made a better choice than if she had married one of these booby relations."

Virgins (*The Eleven Thousand*). (See URSULA, p. 1161.)

Virginia, a young Roman plebeian of great beauty, decoyed by Appius Claudius, one of the decemvirs, and claimed as his slave. Her father, Virginius, being told of it, hastened to the forum, and arrived at the moment when Virginia was about to be delivered up to Appius. He seized a butcher's knife, stabbed his daughter to the heart, rushed from the forum, and raised a revolt.

(This has been the subject of a host of tragedies. In *French*, by Mairet (1628), by Leclerc (1645), by Campistron (1683), by La Beaumelle (1760), by Chabanon (1769), by Laharpe (1786), by Leblanc du Guillet (1786), by Guiraud (1827), by

Latour St. Ybars (1845), etc. In *Italian*, by Alfieri (1783). In *German*, by Gotthold Lessing (eighteenth century). In *English*, by John Webster, entitled *Appius and Virginia* (1654); by Miss Brooke (1760); J. S. Knowles (1820), *Virginius*. It is one of lord Macaulay's lays (1842), supposed to be sung in the forum on the day when Sextus and Licinus were elected tribunes for the fifth time.)

Virginia, the daughter of Mme. de la Tour. Madame was of a good family in Normandy, but, having married beneath her social position, was tabooed by her family. Her husband died before the birth of his first child, and the widow went to live at Port Louis, in the Mauritius, where Virginia was born. Their only neighbour was Margaret, with her love-child Paul, an infant. The two children grew up together, and became strongly attached; but when Virginia was 15 years old, her wealthy great-aunt adopted her, and requested that she might be sent immediately to France, to finish her education. The "aunt" wanted her to marry a French count, and, as Virginia refused to do so, disinherited her and sent her back to the Mauritius. When within a cable's length of the island, a hurricane dashed the ship to pieces, and the corpse of Virginia was cast on the shore. Paul drooped, and died within two months.—*Bernardin de St. Pierre: Paul et Virgine* (1788).

N.B.—In Cobb's dramatic version of this story, Virginia's mother is of Spanish origin, and dies committing Virginia to the charge of Dominique, a faithful old negro servant. The aunt is donna Leonora de Guzman, who sends don Antonio de Guardes to bring Virginia to Spain, and there to make her his bride. She is carried to the ship by force; but scarcely is she set on board when a hurricane dashes the vessel to pieces. Antonio is drowned, but Virginia is rescued by Alhambra, a runaway slave whom she has befriended. The drama ends with the marriage between Virginia and Paul (1756–1818).

Virginians (*The*), a novel by Thackeray (1857).

Virginius, father of the Roman Virginia, the title of a tragedy by S. Knowles (1820). (For the tale, see VIRGINIA.)

(Macready (1793–1873) made the part of "Virginius" in Knowles's drama; but the first to act it was John Cooper, in Glasgow, 1820.)

Virgivian Sea. (See VERGIVIAN, p. 1172.)

Vir'olam, St. Alban's. (See VERULAM, p. 1173.)

> Brave Voadicia made . . . to Virolam.
> *Drayton: Polyolbion*, viii. (16rs).

Virolet, the hero of Fletcher's play called *The Double Marriage*. He was married to Juliana and to Martia (1647).

Virtues (*The Seven*): (1) Faith, (2) hope, (3) charity, (4) prudence, (5) justice, (6) fortitude, and (7) temperance. The first three are called "the holy virtues."

> I [*Virgil*] with those abide
> Who the three holy virtues put not on,
> But understood the rest, and without blame
> Followed them all.
> *Dante: Purgatory*, vii. (1308).

Visin, a Russian who had the power of blunting weapons by a look. Starchat'erus, the Swede, when he went against him, covered his sword with thin leather, and by this means obtained an easy victory.

Vision of Judgment (*The*), a poem in twelve parts, by Southey, written in hexameter verse (1820). The laureate supposes that he has a vision of George III., just dead, tried at the bar of heaven. Wilkes is his chief accuser, and Washington his chief defender. Judgment is given by acclamation in favour of the king, and in heaven he is welcomed by Alfred, Richard Cœur de Lion, Edward III., queen Elizabeth, Charles I., and William III., Bede, friar Bacon, Chaucer, Spenser, the duke of Marlborough, and Berkeley the sceptic, Hogarth, Burke the infidel, Chatterton who made away with himself, Canning, Nelson, and all the royal family who were then dead.

*** Of all the literary productions ever issued from the press, never was one printed of worse taste than this. Byron wrote a quiz on it, called *The Vision of Judgment*, in 106 stanzas of eight lines each (1820).

Vision of Mirza (*The*). (See MIRZA, p. 711.)

Vita'lis, the pseudonym of Eric Sjöberg, a Swedish poet. (Latin, *vita lis*, "life is a strife.")

Viti'za or **Witi'za**, king of the Visigoths, who put out the eyes of Córdova the father of Roderick. He was

himself dethroned and blinded by Roderick.—*Southey: Roderick, the Last of the Goths* (1814).

Vitruvius, author of a treatise on architecture, in ten books, Latin. He lived under Julius Cæsar and Augustus.

The English Vitruvius, Inigo Jones (1572–1652).

Vivian, brother of Maugis d'Agremont, and son of duke Bevis of Agremont. He was stolen in infancy by Tapinel, and sold to the wife of Sorgalant.—*Roman de Maugis d'Agremont et de Vivian son Frère.*

Vivian, son of Buovo 2 *syl.*), of the house of Clarmont, and brother of Aldiger and Malagigi.—*Ariosto: Orlando Furioso* (1516).

Vivian Grey, a novel by Disraeli [lord Beaconsfield] (1826–7). Vivian Grey is supposed to be the author himself.

Viviane (3 *syl.*), daughter of Dyonas a vavasour of high lineage, and generally called the "Lady of the Lake." Merlin, in his dotage, fell in love with her, and she imprisoned him in the forest of Bréchéliande, in Brittany. Viviane induced Merlin to show her how a person could be imprisoned by enchantment without walls, towers, or chains, and after he had done so, she fondled him into a sleep under a whitethorn laden with flowers. While thus he slept, she made a ring with her wimple round the bush, and performed the other needful ceremonies; whereupon he found himself enclosed in a prison stronger than the strongest tower, and from that imprisonment was never again released.—*Merlin* (a romance).

(See the next article.)

Viv'ien or **Vivian,** the personification of shameless harlotry, or the crowning result to be expected from the infidelity of queen Guin'evere. This wily wanton in Arthur's court hated all the knights, and tried without success to seduce "the blameless king." With Merlin she succeeded better; for, being pestered with her importunity, he told her the secret of his power, as Samson told Delilah the secret of his strength. Having learnt this, Vivien enclosed the magician in a hollow oak, where he was confined as one dead, "lost to life, and use, and name, and fame."—*Tennyson: Idylls of the King* ("Vivien," 1858–9). (See VIVIANE.)

N.B.—In Malory's *History of Prince Arthur,* i. 60, Nimue (? *Ninive*) is the fée who inveigled Merlin out of his secret—

> And so upon a time it happened that Merlin shewed to her [*Nimue*] in a rock, whereas was a great wonder, and wrought by enchantment, which went under a stone. So by her subtle craft and working, she made Merlin to go under that stone, to let her wit of the marvels there; but she wrought so there for him that he came never out, for all his craft. And so she departed and left him there.

Voadic'ia or **Boadice'a,** queen of the British Icēni. Enraged against the Romans, who had defiled her two daughters, she excited an insurrection against them; and while Suetonius Paulinus, the Roman governor, was in Mona (*Anglesea*), she took Colchester and London, and slew 70,000 Romans. Being at length defeated by Suetonius Paulinus, she put an end to her life by poison (A.D. 61).

(Cowper has an ode on *Boadicea,* 1790.)

> Brave Voadicia made with her resolvedest men
> To Virolam [*St. Albans*], whose siege with fire and sword she plyed
> Tillievelled with the earth . . . etc.
> *Drayton: Polyolbion,* viii. (1622).

Voadine (2 *syl.*), bishop of London, who reproved Vortiger[n] for loving another man's wife and neglecting his own queen, for which reproof the good bishop was murdered.

> . . . good Voadine, who reproved
> Proud Vortiger, his king, unlawfully that loved
> Another's wanton wife, and wronged his nuptial bed,
> For which by that stern prince unjustly murderèd.
> *Drayton: Polyolbion,* xxiv. (1622).

¶ This is very like the story of John the Baptist and Herod.

Voices of the Night, a poem by Longfellow, including *A Hymn to Night, A Psalm of Life, Flowers,* etc. (1841).

Voiture (2 *syl.*), a French poet, idolized by his contemporaries in the reign of Louis XIV., but now only known by name (1598–1648).

> E'en rival wits did Voiture's death deplore,
> And the gay mourned, who never mourned before:
> The truest hearts for Voiture heaved with sighs;
> Voiture was wept by all the brightest eyes.
> *Pope: Epistle to Miss Blount* (1715).

Voland (*Squire*), the devil. (German, *Junker Voland.*)

Volan'te (3 *syl.*), one of the three daughters of Balthazar. Lively, witty, sharp as a needle, and high-spirited. She loves the count Montalban; but when the count disguises himself as a father confessor, in order to sound her love for him, she sees the trick in a moment, and says to him, "Come, count, pull off your lion's hide, and confess yourself an ass." Subsequently, all ends happily and well. —*Tobin: The Honeymoon* (1804).

Volet'ta, Free-will personified.

Voletta,
Whom neither man, nor fiend, nor God constrains.
P. Fletcher: The Purple Island, vi. (1633).

Volksmährchen ["*popular tales*"], in German, the best exponents being Ludwig Tieck (1773–1853), Musäus (1735–1787), De la Motte Fouqué (see UNDINE, p. 1158), Chamisso (see SCHLEMIHL, PETER, p. 968), Heinrich Steffens (1773–1845), Achim von Arnim (1781–1831), Clemens Bentano ( ), Zschokke (1771–1848), Hoffmann (1776–1822), Gustav Freytag "The German Dickens" (1816–), and the brothers Grimm.

Vol'pone (2 *syl.*), or THE FOX, a comedy by Ben Jonson (1605). Volpone, a rich Venetian nobleman, without children, feigns to be dying, in order to draw gifts from those who pay court to him under the expectation of becoming his heirs. Mosca, his knavish confederate, persuades each in turn that he is named for the inheritance, and by this means exacts many a costly present. At the end, Volpone is betrayed, his property forfeited, and he is sentenced to lie in the worst hospital in all Venice.

Jonson has three great comedies: *Volpone or the Fox*, *Epicene or the Silent Woman*, and *The Alchemist*.—*R. Chambers: English Literature*, i. 192.

Volscius (*Prince*), a military hero, who falls in love with the fair Parthenŏpê, and disputes with prince Prettyman upon the superiority of his sweetheart to Cloris, whom prince Prettyman sighs for.—*Duke of Buckingham: The Rehearsal* (1671).

Why, this is worse than prince Volscius in love!—*Sir W. Scott.*

Oh, be merry, by all means. Prince Volscius in love! Ha, ha, ha!—*Congreve: The Double Dealer* (1694).

Volsunga Saga (*The*), a collection of tales in verse about the early Teutonic heroes, compiled by Sæmund Sigfusson in the eleventh century. A prose version was made some 200 years later by Snorro Sturleson. This saga forms a part of the *Rhythmical* or *Elder Edda* and of the *Prose* or *Younger Edda*.

Voltaire, French poet, philosopher, and litterateur (1694–1778).

The German Voltaire, Johann Wolfgang von Goethe (1749–1838).

Christoph Martin Wieland is also called "The German Voltaire" (1733–1813).

The Polish Voltaire, Ignatius Krasicki (1774–1801).

The Russian Voltaire, Alex. P. Sumorokof (1727–1777).

Voltaire and Bad Luck—

Beaumarchais, the first editor of Voltaire's complete works, lost 1,000,000 francs by the speculation; and died suddenly in 1798.

Desser, who published an edition in 10 vols., 8vo, died soon afterwards of phthisis, and his friend Migeon, who provided the funds, died of the same disease, a pauper.

Cérioux and the widow Perroneau, who published an edition in 60 vols. 12mo, were completely ruined thereby.

Dalibon, who produced the brilliant edition, is now a workman at 2½ francs a day with a colour-man.

Touquet, who introduced an edition, died suddenly at Ostend, in 1831.

Garnery, his partner in the edition of 75 vols. 12mo, was ruined and died.

Deterville, a wealthy publisher, has since become blind.

Daubrée was assassinated by a woman whom he accused of having stolen a book worth 10 sous.

René, Brussels, edited an edition in 18mo, fell into distress, and is now a simple workman. — *Van der Hoegen: La Revue hebdomadaire.*

Vol'timand, a courtier in the court of Claudius king of Denmark.—*Shakespeare: Hamlet* (1596).

Volumnia was the *wife* of Coriolanus, and Vetu'ria his *mother*; but Shakespeare makes Virgilia the wife, and Volumnia the mother.—*Coriolanus* (1610).

The old man's merriment in Menenius; the lofty lady's dignity in Volumnia; the bridal modesty in Virgilia; the patrician and military haughtiness in Coriolanus; the plebeian malignity and tribunitian insolence in Brutus and Sicinius, make a very pleasing and interesting variety.—*Dr. Johnson: On Coriolanus.*

Volund. (See WIELAND.)

Voluspa Saga (*The*), the prophecy of Völa. It contains between 200 and 300 verses, and resembles the Sibylline books of ancient Rome. The *Voluspa Saga* gives, in verse, a description of chaos, the formation of the world, the creation of all animals (including dwarfs and giants, genii and devils, fairies and goblins), the final conflagration of the world, and its renewal, when it will appear in celestial beauty, like the new Jerusalem described in the Book of the *Revelation.*

Vorst (*Peterkin*), the sleeping sentinel at Powys Castle.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Vortigern, consul of the Gewisseans, who crowned Constans king of Britain, although he was a monk; but treacherously contrived to get him assassinated, and then usurped the crown. He married Rowen'a daughter of Hengist, and was burnt to death in a tower set on fire during a siege by Ambrosius.—*Geoffrey: British History*, vi. 6; viii. 1 (1142).

Vortigern, a drama put forward by Henry W. Ireland (1796) as a newly discovered play by Shakespeare. It was brought out at Drury Lane Theatre by John Kemble. Dr. Parr thought it was genuine. (See FORGERS, p. 384.)

Mrs. Siddons, writing to Mrs. Piozzi, says, "All sensible persons are convinced that *Vortigern* is a most audacious imposture. If not, I can only say that Shakespeare's writings are more unequal than those of any other man" (April 2, 1796).—*Fitzgerald: Lives of the Kembles*, i. 338.

Vortigern and Hengist. The account of the massacre of the Long-Knives, given by Geoffrey, in his *British History*, vi. 15, differs greatly from that of the *Welsh Triads* (see STONEHENGE A TROPHY, p. 1047). Geoffrey says that Hengist came over with a large army, at which king Vortigern was alarmed. To allay this suspicion, Hengist promised to send back all the men that the king did not require, and begged Vortigern to meet him in conference at Ambrius (*Ambresbury*), on May Day. Hengist, in the mean time, secretly armed a number of his soldiers with "long knives," and told them to fall on the Britons during the conference, when he uttered the words, "Nemet oure Saxas." This they did, and 460 "barons and consuls" fell. It does not appear from this narrative that the slaughter was due "to the treachery of Vortigern," but was wholly the work of Hengist. Geoffrey calls the earl of Gloucester "Eldol," and not "Eidiol."

Vor'tigern's Tower, like Penel'opē's web, is a work ever beginning and never ending. Vortigern was told by his magicians to build a strong tower for his own security; so he commanded his workmen to build one on mount Erir, but whatever they built one day was wholly swallowed up by the earth during the night.—*Geoffrey: British History*, vi. 17 (1142). (See PENELOPE'S WEB, p. 822.)

Vos non Vobis. The tale is that Virgil wrote an epigram on Augustus Cæsar, which so much pleased the emperor that he desired to know who was the author. As Virgil did not claim the lines, one Bathyllus declared they were his. This displeased Virgil, and he wrote these four words, *Sic vos non vobis* . . . four times as the commencement of four lines, and Bathyllus was requested to finish them. This he could not do, but Virgil completed the lines thus—

Sic vos non vobis nidificatis aves;
Sic vos non vobis vellera fertis oves;
Sic vos non vobis mellificatis apes;
Sic vos non vobis fertis aratra boves.

Not for yourselves warm nests ye song-birds build;
Not for yourselves ye sheep your fleeces bear;
Not for yourselves store hives ye bees have filled;
Not for yourselves ye oxen draw the share.
E. C. B.

Vox Clamantis, the second part of Gower's poem, written in Latin; it runs to seven books in alternate hexameter and pentameter verses. The subject is Wat Tyler's Rebellion. The meaning of the title is, "The voice of the complainants." Never published.

Vox et præterea Nihil. A Spartan, pulling a nightingale, and finding only a very small body, exclaimed, Φωνὰ τύ τις ἐστι καὶ οὐδὲν ἄλλο ("Voice art thou, and nothing more").—*Plutarch: Apophthegmata Laconica.*

Vran (*Bendigeid, i.e.* "Blessed"), king of Britain and father of Caradcaw (*Caractacus*). He was called "Blessed" because he introduced Christianity into this island. Vran had shared the captivity of his son, and had learned the Christian faith during his seven years' detention in Rome.

Vran or Bran the Blessed, son of Llyr, first brought the faith of Christ to the nation of the Cymry from Rome, where he was seven years a hostage for his son Caradawc, whom the Romans made prisoner through craft and the treachery of Arcgwedd Fôeddawg (*Cartismandua*).—*Welsh Triads*, xxxv.

Vran's Caldron restored to life whoever was put therein, but the revivified never recovered speech. (See MEDEA'S KETTLE, p. 691.)

"I will give thee," said Bendigeid Vran, "a caldron, the property of which is that if one of thy men be slain to-day, and be cast therein to-morrow, he will be as well as he was at the best, except that he will not regain his speech."—*The Mabinogion* ("Branwen," etc., twelfth century).

Vrience (*King*), one of the knights of the Round Table. He married Morgan le Fay, half-sister of king Arthur.—*Malory: History of Prince Arthur* (1470).

Vulcan's Badge, the badge of cuckoldom. Vulcan was the husband of Venus, with whom Mars intrigued.

We know
Better than he have worn Vulcan's badge.
(†) *Shakespeare: Titus Andronicus*, act ii. sc. 1 (1593).

Vulnerable Parts.

(1) ACHILLES was vulnerable only in

but the mother died. Her last request was that Outalissi would carry her child to Albert of Wy'oming, her friend, and beg him to take charge of it.

Henry Waldegrave, the boy brought by Outalissi to Albert. After staying at Wyoming for three years, his English friends sent for him (he was then 12 years old). When grown to manhood, he returned to Wyoming, and was married to Gertrude; but three months afterwards Outalissi appeared, and told them that Brandt was coming with his English soldiers to destroy the village. Both Albert and Gertrude were shot in the attack; and Henry joined the army of Washington. — *Campbell: Gertrude of Wyoming* (1809).

(Campbell accents Wyoming on the first syllable, but the accent is generally thrown on the second.)

Waldemar Fitzurse (*Lord*), a baron following prince John of Anjou (brother of Richard Cœur de Lion).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Waldstetten (*The countess of*), a relative of the baron. He is one of the characters in Donnerhugel's narrative.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Wales. Geoffrey says, after the famine and pestilence which drove Cadwallader into Armorica (*Bretagne*), the people were no longer called Britons, but Gualenses, a word derived either from Gualo their leader, or Guales their queen, or from their barbarism.—*British History*, xii. 19 (1142).

*** Milner says the Welsh are those driven west by the Teutonic invaders and called *Wilisc-men* ("strangers or foreigners"); Corn-wall was called "West Wales," and subsequently the Corn (Latin, *cornu*) or horn held by the Walls.—*Geography.*

(The Saxon *wealh*, plu. *wealhas* or *wealas*, "foreigners," meaning "not of Saxon origin," and also "slaves or subjugated men," is the correct origin of the word.)

Wales (*South*). At one time the whole eastern division of South Wales was called Gwent, but in its present restricted sense the word *Gwent* is applied to the county of Monmouth only.

Walk, Knave, Walk, colonel Hewson. So called from a tract written by Edmund Gayton, to satirize the party, and entitled *Walk, Knaves, Walk.*—*S. Butler: Hudibras* (1663–78).

Walker (*Dr.*), one of the three great quacks of the eighteenth century, the others being Dr. Rock and Dr. Timothy Franks. Goldsmith, in his *Citizen of the World*, has a letter (lxviii.) wholly upon these three worthies (1759).

Walker (*Helen*), the prototype of Jeanie Deans. Sir W. Scott caused a tombstone to be erected over her grave in Irongray churchyard, Kirkcudbright [*Ke-koo'-bry*].

Walker (*Hookey*), John Walker, outdoor clerk to Longman, Clementi, and Co., Cheapside. He was noted for his hooked nose, and disliked for his official duties, which were to see that the men came and left at the proper hour, and that they worked during the hours of work. Of course, the men conspired to throw discredit on his reports; and hence when any one draws the "long-bow," the hearer exclaims, "Hookey Walker!" as much as to say, "I don't believe it."

Walking Gentleman (*A*). Thomas Colley Grattan published his *Highways and Byways* under this signature (1825).

Walking Library (*A*), *Ambulans Bibliotheca.* John Hales is so called by Wotton (1584–1656).

Walking Stewart, John Stewart, an English traveller, who walked through Hindûstan, Persia, Nubia, Abyssinia, the Arabian Desert, Europe, and the North American states; "crazy beyond the reach of hellebore, yet sublime and divinely benignant. . . . He had seen more of the earth's surface, and had communicated more with the children of the earth than any man before or since."—*De Quincey* (1856).

Walking-Stick (*Henry VIII.'s*), the great Danish club shown in the armoury of the Tower.

Walkingshaw (*Miss*), mistress of the chevalier Charles Edward the Young Pretender.—*Sir W. Scott: Redgauntlet* (time, George III.).

Wallace (*Sir William*), a poetical chronicle, in ten-syllable couplets, by "Blind Harry" (about 1400).

Wallace's Larder, the dungeon of Ardrossan, in Ayrshire, where Wallace had the dead bodies thrown when the

garrison was surprised by him in the reign of Edward I.

¶ The "Douglas Larder" (*q.v.*) is a similar phrase, meaning that horrible compound of dead bodies, barrels of flour, meal, wheat, malt, wine, ale, and beer, all mixed together in Douglas Castle by the order of lord James Douglas, when, in 1306, the garrison was surprised by him.

Wallenrode (*The earl of*), an Hungarian crusader.—*Sir W. Scott: The Talisman* (time, Richard I.).

Waller, in love with Lydia lady's-maid to Widow Green. His love at first was not honourable, because his aristocratic pride revolted at the inferior social position of Lydia; but when he knew her real worth, he loved her, proposed marriage, and found that she was the sister of Trueworth, and had taken service to avoid an obnoxious marriage. —*Knowles: The Love-Chase* (1837).

Waller's Plot, a plot organized, in 1643, by Waller the poet, against the parliamentary party. Its objects were to secure the king's children, to seize the most eminent of the parliamentarians, to capture the Tower, and resist all taxes imposed for the support of the parliamentary army.

Walley (*Richard*), the regicide, whose story is told by major Bridgenorth (a roundhead) at the dinner-table.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Wallflowers, young ladies in a ball-room, who have no partners, and who sit or stand near the walls of the ball-room.

Walnut Tree. Fuller says, "A walnut tree must be manured by beating, or else it will not bear fruit." Falstaff makes a similar remark on the camomile plant, "The more it is trodden on, the faster it grows." The almond and some other plants are said to thrive by being bruised.

> A woman, a spaniel, and walnut tree,
> The more you beat them, the better they be.
> *Taylor*, the "water-poet" (1630).

Walnut Web. When the three princes of a certain king were sent to find out "a web of cloth which would pass through the eye of a fine needle," the White Cat furnished the youngest of the three with one spun by the cats of her palace.

> The prince . . . took out of his box a walnut, which he cracked . . . and saw a small hazel nut, which he cracked also . . . and found therein a kernel of wax. . . . In this kernel of wax was hidden a single grain of wheat, and in the grain a small millet seed. . . . On opening the millet, he drew out a web of cloth 400 yards long, and in it was woven all sorts of birds, beasts, and fishes; fruits and flowers; the sun, moon, and stars; the portraits of kings and queens, and many other wonderful designs.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

Walpurgis Night, the evening of May Day, believed in German superstition to be the occasion for a witches' sabbath on the Brocken, a peak of the Harz mountains.

(Walpurgis is a legendary female saint, who is reputed to have converted the Saxons to Christianity.)

Walsingham, the affianced of Helen Mowbray. Deceived by appearances, he believed that Helen was the mistress of lord Athunree, and abandoned her; but when he discovered his mistake, he married her.—*Knowles: Woman's Wit, etc.* (1838).

Walsingham (*Lord*), of queen Elizabeth's court.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Walter, marquis of Saluzzo, in Italy, and husband of Grisilda, the peasant's daughter (*q.v.*).—*Chaucer: Canterbury Tales* ("The Clerk's Tale," 1388).

(This tale, of course, is allegorical; lord Walter takes the place of deity, and Grisilda typifies the true Christian. In all her privations, in all her sorrows, in all her trials, she says to her lord and master, "Thy will be done.")

Walter (*Master*), "the hunchback," guardian of Julia. A worthy man, liberal and charitable, frank and honest, who turns out to be the earl of Rochdale and father of Julia.—*Knowles: The Hunchback* (1831).

Walter [Furst], father-in-law of Tell.—*Rossini: Guglielmo Tell* (opera, 1829).

Walter the Penniless. (See PENNILESS, p. 823.)

Waltham's Calf (*As wise as*), a thorough fool. This calf, it is said, ran nine miles when it was hungry to get suckled by a bull.

> Doctor Daupa'tus, Bachler bachelera'tus,
> Dronken as a mouse At the ale-house . . .
> Under a notaries signe Was made a diuine;
> As wise as Waltom's calf.
> *Skelton: Colyn Clout* (time, Henry VIII.).

Waltheof (*The abbot*), abbot of St. Withold's Priory.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Waltheof (*Father*), a grey friar, confessor to the duchess of Rothesay.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Walton (*Lord*), father of Elvi'ra, who promised his daughter in marriage to sir Richard Forth, a puritan officer. But Elvira had already plighted her love to lord Arthur Talbot, a cavalier. The betrothal was set aside, and Elvira married Arthur Talbot at last.—*Bellini: Il Puritani* (opera, 1834).

Walton (*Sir John de*), governor of Douglas Castle.—*Sir W. Scott: Castle Dangerous* (time, Henry I.).

Wamba, "the son of Witless," the jester of Cedric the Saxon of Rotherwood.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Wampum, a string or belt of whelk-shells, current with the North American Indians as a medium of exchange, and always sent as a present to those with whom an alliance or treaty is made.

Peace be to thee! my words this belt approve.
Campbell: Gertrude of Wyoming, i. 14 (1809).
Our wampum league thy brethren did embrace.
Ditto, i. 15.

Wanderer of Switzerland (*The*), a poem by Montgomery (1806).

Wanderers. It is said that gipsies are doomed to be wanderers on the face of the earth, because they refused hospitality to the Virgin and Child when the holy family fled into Egypt. (See WILD HUNTSMAN.)—*Aventinus: Annalium Boiorum, libri septem* (1554).

Wandering Jew (*The*). (See JEW, p. 546.)

Wandering Knight (*The*). El Donzel del Febo ("the Knight of the Sun") is so called in the Spanish romance entitled *The Mirror of Knighthood.*

(Eumen'edês is so called in Peele's *Old Wives' Tale*, 1590.)

Wandering Willie, the blind fiddler, who tells the tale about sir Robert Redgauntlet and his son sir John.—*Sir W. Scott: Redgauntlet* (time, George III.).

Wandering Wood, which contained the den of Error. Error was a monster, like a woman upwards, but ending in a huge dragon's tail with a venomous sting. The first encounter of the Red Cross Knight was with this monster, whom he slew.—*Spenser: Faërie Queene*, i. 1 (1590).

*** When piety (*the Red Cross Knight*) once forsakes the oneness of truth (*Una*), it is sure to get into "Wandering Wood," where it will be attacked by "Error."

Wang means "king." Common in China and the Corea.

Wantley (*Dragon of*), a monster slain by More of More Hall, who procured a suit of armour studded with spikes; and, proceeding to the lair, kicked the dragon in its mouth, where alone it was vulnerable.—*Percy: Reliques.*

(One of Carey's farces is entitled *The Dragon of Wantley.*)

Wapping of Denmark (*The*), Elsinore (3 *syl.*).

War. *The Seven Weeks' War* was between Prussia and Austria (1866).

The Seven Months' War was between Prussia and France (1870–71).

The Seven Years' War was between Austria and Prussia (1756–1763).

The Thirty Years' War was between the protestants and papists of Germany (1618–1648).

The Hundred Years' War was between England and France (1340–1453).

War-Cries.

(1) At Senlac the English had two, "God Almighty!" and "Holy Cross!" The latter was probably the cry of Harold's men, and referred to Waltham Cross, which he held in special reverence.

(2) At Naseby the mot of the royalists was, "God and queen Mary!" of the parliamentarians it was "God our Strength!"

(3) The Norman shout was "God help us!"

(4) The Welsh war-cry was "Alleluia!"

Loud, sharp shrieks of "Alleluia!" blended with those of "Out! Out! Holy Crosse!"—*Lord Lytton: Harold.*

(5) "Ouct! Ouct!" was the cry in full flight, meaning that the standards were to be defended with closed shields.

(6) The Bohemian war-cry was "Prague!" that of the Germans was "Christ!" The leader of the Bohemians was Ottokar; Rudolf of the Germans.

(7) The old Spanish war-cry was "St. Iago! and close, Spain!"

Mount, chivalrous hidalgo; not in vain
Revive the cry, "St. Iago! and close, Spain!"
Byron: Age of Bronze, vii. (1821).

*** Cervantes says the cry was "St. Iago! charge, Spain!"

Mr. Bachelor, there is a time to retreat as well as to advance. The cry must always be, "St. Iago! charge Spain!"—*Don Quixote*, II. i. 4 (1615).

(8) In the battle of Pharsalia, the warery of Pompey's army was "Herculês Invictus!" and of Cæsar's army, "Venus Victrix!"

War of Wartburg, a poetic contest at Wartburg Castle, in which Vogelweid triumphed over Heinrich von Ofterdingen.

They renewed the war of Wartburg,
Which the bard had fought before.
Longfellow: Walter von der Vogelweid (or *Bird Meadow*).

Warbeck (*Perkin*) assumed himself to be Richard duke of York, the younger son of Edward IV., supposed to be murdered by order of Richard III. in the Tower.

Parallel Instances. (1) The youngest son of Ivan IV. of Russia was named Dimitri, *i.e.* Demetrius. He was born in 1581, and was mysteriously assassinated in 1591, some say by Godounov the successor to the throne. Several impostors assumed to be Dimitri, the most remarkable appeared in Poland in 1603, who was recognized as czar in 1605, but perished the year following.

(2) Martin Guerre, in the sixteenth century, left his wife, to whom he had been married ten years, to join the army in Spain. In the eighth year of his absence, one Arnaud du Tilh assumed to be Martin Guerre, and was received by the wife as her husband. For three years he lived with her, recognized by all her friends and relations, but the return of Martin himself dispelled the illusion, and Arnaud was put to death.

(3) The great Tichborne case was a similar imposition. One Orton assumed to be sir Roger Tichborne, and was even acknowledged to be so by sir Roger's mother; but after a long trial it was proved that the claimant of the Tichborne estates was no other than one Orton of Wapping.

(4) In German history, Jakob Rehback, a miller's man, assumed, in 1345, to be Waldemar, an Ascanier margraf. Jakob was a menial in the service of the margraf.

(5) (See JOHN OF LEYDEN, p. 553; and COMEDY OF ERRORS, p. 227.)

Ward (*Artemus*), Charles F. Browne of America, author of *His Book of Goaks* (1865). He died in London in 1867.

Ward (*Dr.*), a footman, famous for his "friars' balsam." He was called to proscribe for George II., and died 1761. Dr. Ward had a claret stain on his left cheek, and in Hogarth's famous picture ("The Undertakers' Arms") the cheek is marked gules. He forms one of the three figures at the top, and occupies the right-hand side of the spectator. The other two figures are Mrs. Mapp and Dr. Taylor.

Warden (*Henry*), *alias* HENRY WELLWOOD, the protestant preacher. In the *Abbot* he is chaplain of the lady Mary at Avenel Castle.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Warden (*Michael*), a young man of about 30, well-made and good-looking, light-hearted, capricious, and without ballast. He had been so wild and extravagant that Snitchey and Craggs told him it would take six years to nurse his property into a healthy state. Michael Warden told them he was in love with Marion Jeddler, and her he married.—*Dickens: The Battle of Life* (1846).

Warden Pie (*A*), a pie made of Warden pears.

Myself with denial I mortify
With a dainty bit of a warden pie.
The Friar of Orders Gray.

Wardlaw, land-steward at Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Wardlaw (*Henry of*), archbishop of St. Andrew's.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Wardle (*Mr.*), an old country gentleman, who had attended some of the meetings of "The Pickwick Club," and felt a liking for Mr. Pickwick and his three friends, whom he occasionally entertained at his house.

Miss [Isabella] Wardle, daughter of Mr. Wardle. She marries Augustus Snodgrass, M.P.C.

Miss Emily Wardle, daughter of Mr. Wardle. She marries Mr. Trundle.—*Dickens: The Pickwick Papers* (1836).

Wardour (*Sir Arthur*), of Knockwinnock Castle.

Isabella Wardour, daughter of sir Arthur. She marries lord Geraldin.

Captain Reginald Wardour, son of sir Arthur. He is in the army.

Sir Richard Wardour or "Richard with the Red Hand," an ancestor of sir Arthur.—*Sir W. Scott: The Antiquary* (time, George III.).

Ware (*Bed of*). (See BED OF WARE, p. 101.)

A mighty large bed [*the bed of honour*], bigger by half than the great bed of Ware; ten thousand people may lie in it together and never feel one another.—*Farquhar: The Recruiting Officer* (1705).

The bed of Og king of Bashan, which was fourteen feet long, and a little more than six feet wide, was considerably smaller than the great bed of Ware.

His bedstead was a bedstead of iron . . . nine cubits was the length thereof, and four cubits the breadth of it, after the cubit of a man.—*Deut.* iii. 11.

Waring (*Sir Walter*), a justice of the peace, whose knowledge of the law was derived from Matthew Medley. His sentences were justices' justice, influenced by prejudice and personal feeling. An ugly old hag would have found from him but scant mercy, while a pretty girl could hardly do wrong in sir Walter's code of law.—*Dudley: The Woodman* (1771).

Waring, a poem by Robert Browning. Waring was Mr. Alfred Domett, C.M.G., son of captain Nathaniel Domett, born at Camberwell, May 20, 1811. He was a great traveller, and in 1842 settled in New Zealand, and became secretary of that country (1851). He was elected to the House of Representatives, and in 1862 he formed a government. His chief literary work is *Ranolf and Amohia*, full of descriptions of New Zealand scenery. His volume of poems was published in 1833, before he went to America.

What's become of Waring,
Since he gave us all the slip?
Browning: Waring.

Browning, vol. xvii. p. 285, Biographical Notes.

Warman, steward of Robin Hood while earl of Huntingdon. He betrayed his master into the hands of Gilbert Hoode (or Hood), a prior, Robin's uncle. King John rewarded Warman for this treachery by appointing him high sheriff of Nottingham.

The ill-fac t miser, bribed on either hand,
Is Warman. one the steward of his house,
Who, Judas-like, betraies his liberall lord
Into the hands of that relentlesse prior
Calde Gilbert Hoode, uncle of Huntington.
Skelton: Downfall of Robert Earl of Huntington.
(Henry VIII.)

Warming-Pan Hero (*The*), James Francis Edward Stuart, son of James II. by Mary Beatrice of Modena. Mary d'Este, the wife of James II., never had a living child, but this natural child of James II. was conveyed to her in a warming-pan, with the intention of her passing it off as her own. The Warming-Pan Hero was the first Pretender.—See *Macaulay: History of England*, ii. 308 (1861); *Agnes Strickland: Queens of England*, vi. 213, 243 (1849).

Warner, the old steward of sir Charles Cropland, who grieves to see the timber of the estate cut down to supply the extravagance of his young master.—*Colman: The Poor Gentleman* (1802).

Warning-Givers. (See pp. 1055-1062.)

(1) ALASNAM'S MIRROR. This mirror remained unsullied when it reflected a chaste and pure-minded woman, but became dim when the woman reflected by it was faithless, wanton, and light.—*Arabian Nights* ("Prince Zeyn Alasnam").

(2) ANTS. Alexander Ross says that the "cruel battle between the Venetians and Insubrians, and also that between the Liegeois and the Burgundians in which 30,000 men were slain, were both presignified by combats between two swarms of ants."—*Arcana Microcosmi* (appendix, 219).

(3) BAHMAN'S KNIFE (*Prince*). When prince Bahman started on his exploits, he gave his sister Parizâdê a knife which, he told her, would remain bright and clean so long as he was safe and well, but, immediately he was in danger or dead, would become dull or drop gouts of blood.—*Arabian Nights* ("The Two Sisters").

(4) BAY TREES. The withering of bay trees prognosticates a death.

'Tis thought the king is dead . . .
The bay trees in our country are all withered.
Shakespeare: Richard II. (1597).

(The bay was called by the Romans "the plant of the good angel," because "neyther falling sicknes, neyther devyll, wyll infest or hurt one in that place whercas a bay tree is."—*Lupton: Syxt Book of Notable Thinges*, 1660.)

(5) BEE. The buzzing of a bee in a room indicates that a stranger is about to pay the house a visit.

(6) BIRTHA'S EMERALD RING. The duke Gondibert gave Birtha an emerald ring which, he said, would preserve its lustre so long as he remained faithful; but would become dull and pale if he proved false to her.—*Davenant: Gondibert.*

(7) BRAWN'S HEAD (*The*). A boy brought to king Arthur's court a brawn's head, over which he drew his wand thrice, and said, "There's never a traitor or a cuckold who can carve that head of brawn."—*Percy: Reliques* ("The Boy and the Mantle").

(8) CANACE'S MIRROR indicated, by its lustre, if the person whom the inspec-

tor loved was true or false.—*Chaucer: Canterbury Tales* ("The Squire's Tale").

(9) CANDLES. A film of tallow called a winding-sheet, shot from the top of a lighted candle, gives warning to the house of an approaching death; but a bright spark upon the burning wick is the promise of a letter.

(10) CATS on the deck of a ship are said to "carry a gale of wind in their tail," or to presage a coming storm. When cats are very assiduous in cleaning their ears and head, it prognosticates rain.

(11) CATTLE give warning of an earthquake by their uneasiness.

(12) CHILDREN PLAYING SOLDIERS on a road is said to forebode approaching war.

(13) COALS. A cinder bounding from the fire is either a purse or a coffin. Those which rattle when held to the ear are tokens of wealth; those which are mute and solid indicate sickness or death.

(14) CORPSE CANDLES. The *ignis fatuus*, called by the Welsh *canhwyll cyrph* or "corpse candle," prognosticates death. If small and of a pale blue colour, it denotes the death of an infant; if large and yellow, the death of one of full age.

Captain Leather, chief magistrate of Belfast, in 1690, being shipwrecked on the Isle of Man, was told that thirteen of his crew were lost, for thirteen corpse candles had been seen moving towards the churchyard. It is a fact that thirteen of the men were drowned in this wreck.—*Sacheverell: Isle of Man*, 15.

(15) CRADLE. If any one rocks a cradle when it is empty, it forebodes evil to the child.—*American Superstition.*

(16) CRICKETS. Crickets in a house are a sign of good luck; but if they suddenly leave, it is a warning of death.

(17) CROW (*A*). A crow appearing to one on the left-hand side indicates some impending evil to the person; and flying over a house, foretells evil at hand to some of the inmates. (See below, "Raven.")

Sæpe sinistra cava prædixit ab ilice cornix.
Virgil: Eclogue, i. 28.

(18) CROWING OF A COCK. Themistocles was assured of his victory over Xerxes by the crowing of a cock, on his way to Artemisium the day before the battle.—*Lloyd: Stratagems of Jerusalem*, 285.

(19) CROWING OF A HEN indicates approaching disaster.

(20) DEATH-WARNINGS IN PRIVATE FAMILIES—

(*a*) *In Germany.* Several princes of Germany have their special warning-givers of death. In some it is the roaring of a lion, in others the howling of a dog. In some it is the tolling of a bell or striking of a clock at an unusual time, in others it is a bustling noise about the castle.—*The Living Library*, 284 (1621).

(*b*) *In Berlin.* A White Lady appears to some one of the household or guard, to announce the death of a prince of Hohenzollern. She was duly seen on the eve of prince Waldemar's death in 1879.

(*c*) *In Bohemia.* "Spectrum fœminium vestitu lugubri apparere solet in arce quadam illustris familiæ, antequam una ex conjugibus dominorum illorum e vita decebat."—*Debrio: Disquisitiones Magicæ*, 592.

(*d*) *In Great Britain.* In Wales the corpse candle appears to warn a family of impending death. In Carmarthen scarcely any person dies but some one sees his light or candle.

In Northumberland the warning light is called the person's *waff*, in Cumberland a *swarth*, in Ross a *task*, in some parts of Scotland a *fye-token*.

King James tells us that the wraith of a person newly dead, or about to die, appears to his friends.—*Demonology*, 125.

Edgewell Oak indicates the coming death of an inmate of Castle Dalhousie by the fall of one of its branches.

(*e*) *In Scotland.* The family of Rothmurchas have the Bodachau Dun or the Ghost of the Hill.

The Kinchardines have the Spectre of the Bloody Hand.

Gartinbeg House used to be haunted by Bodach Gartin.

The house of Tulloch Gorms used to be haunted by Maug Monlach or the Girl with the Hairy Left Hand.

(21) DEATH-WATCH (*The*). The tapping made by a small beetle called the death-watch is said to be a warning of death.

The chambermaids christen this worm a "Death-watch,"
Because, like a watch, it always cries "click;"
Then woe be to those in the house who are sick,
For sure as a gun they will give up the ghost,
If the maggot cries "click" when it scratches a post.
Swift.

(22) DIVINING-ROD (*The*). A forked hazel rod, suspended between the balls of the thumbs, was at one time supposed to indicate the presence of water-springs and precious metals by inclining towards the earth beneath which these things might be found. Dousterswivel obtained money by professing to indicate the spot of buried wealth by a divining-rod.—*Sir W. Scott: The Antiquary* (1816).

(23) DOGS. The howling of a dog at night forebodes death.

A cane prævisa funere disce mori.
R. Kouchen: Crepundia, 113 (1662).

Capitolinus tells us that the death of Maximinus was presaged by the howling of dogs. Pausanias (in his *Messenta*) says the dogs brake into a fierce howl just before the overthrow of the Messenians. Fincelius says the dogs in Mysinia flocked together and howled just before the overthrow of the Saxons in 1553. Virgil says the same thing occurred just previous to the battle of Pharsalia.

Dogs give warning of death by scratching on the floor of a house.

(24) DOTTERELS.

When dotterels do first appear,
It shows that frost is very near;
But when that dotterels do go,
Then you may look for heavy snow.
Salisbury Saying.

(25) DREAMS. It will be remembered that Joseph, the husband of Mary, was warned by a dream to flee from Judæa; and when Herod was dead he was again warned by a dream to "turn aside into the parts of Galilee."—*Matt.* ii. 13, 19, 22.

In the Old Testament, Pharaoh had a warning dream of a famine which he was enabled to provide against.—*Gen.* xli. 15–36.

Pharaoh's butler and baker had warning dreams, one being prevised thereby of his restoration to favour, and the other warned of his execution.—*Gen.* xl. 5–23.

Nebuchadnezzar had an historic dream, which Daniel explained.—*Dan.* ii. 1, 31–45.

Abimelech king of Gerar was warned by a dream that Sarah was Abraham's wife and not his sister.—*Gen.* xx. 3–16.

Jacob had an historic dream on his way to Haran.—*Gen.* xxviii. 12–15.

Joseph, son of Jacob, had an historic dream, revealing to him his future greatness.—*Gen.* xxxvii. 5–10.

Daniel had an historic dream about four beasts which indicated four kingdoms (*Dan.* vii.). Whether his "visions" were also dreams is uncertain (see chs. viii., x.).

It would require many pages to do justice to this subject. Bland, in his *Popular Antiquities*, iii. 134, gives "A Dictionary of Dreams" in alphabetic order, extracted from *The Royal Dream-Book*.

(26) DRINKING-HORNS. King Arthur had a horn from which no one could drink who was either unchaste or unfaithful. The cuckold's horn, brought to king Arthur's court by a mysterious boy, gave warning of infidelity, inasmuch as no one unfaithful in love or unleal to his liege lord could drink therefrom without spilling the liquor. The *coupe enchantée* possessed a similar property.

(27) EAGLE. Tarquinius Priscus was assured that he would be king of Rome, by an eagle, which swooped upon him, took off his cap, rose in the air, and let the cap fall again upon his head.

Aristander assured Alexander of his victory over Darius at the battle of Arbēla, by the flight of an eagle.—*Lloyd: Stratagems of Jerusalem*, 290.

(28) EAR (*The*). If the left ear tingles or burns, it indicates that some one is talking evil of you; if the right ear, some one is praising you. The foreboded evil may be averted by biting the little finger of the left hand.

Laudor et adverso, sonat auris, lædor ab ore;
Dextra bono tinnit murmure, læva malo.
R. Kouchen: Crepundia, 113 (1662).

(29) EPITAPHS (*Reading*). If you would preserve your memory, be warned against reading epitaphs. In this instance the American superstition is the warning-giver, and not the act referred to.

(30) FIR TREES. "If a firr tree be touched, withered, or burned with lightning, it is a warning to the house that the master or mistress thereof shall shortly dye."—*Thomas Lupton: Syxt Book of Notable Thinges*, iii. (1660).

(31) FIRE. The noise occasioned when the enclosed gas in a piece of burning coal catches fire, is a sure indication of a quarrel between the inmates of the house.

(32) FLORIMEL'S GIRDLE would loosen or tear asunder if any woman unfaithful or unchaste attempted to put it on.—*Spenser: Faërie Queene.*

(33) GATES OF GUNDOF'ORUS (*The*). No one carrying poison could pass these gates. They were made of the horn of the horned snake, by the apostle Thomas, who built a palace of sethym wood for this Indian king, and set up the gates.

(34) GROTTO OF EPHESUS (*The*) contained a reed, which gave forth musical sounds when the chaste and faithful entered it, but denounced others by giving forth harsh and discordant noises.—*Lytton: Tales of Miletus*, iii.

(35) HARE CROSSING THE ROAD (*A*). It was thought by the ancient Romans that if a hare ran across the road on which a person was travelling, it was a certain omen of ill luck.

Lepus quoque occurrens in via, infortunatum iter præsagit et ominosum.—*Alexander ab Alexandro: Genialium Dierum, libri VI.* v. 13, p. 685.

Nor did we meet, with nimble feet,
One little fearful *lepus*,
That certain sign, as some divine,
Of fortune bad to keep us.
Ellison: Trip to Benwell, lx.

(36) HOOPOE (*The*). The country people of Sweden consider the appearance of the hoopoe as the presage of war.—*Pennant: Zoology*, i. 258.

(37) LIZARDS warn men of the approach of a serpent.

(38) LOOKING-GLASSES. If a looking-glass is broken, it is a warning that some one in the house will ere long lose a friend. Grose says it "betokens a mortality in the family, commonly the master."

To break a looking-glass is prophetic that a person will never get married; or, if married, will lose the person wedded.

(39) MAGPIES are prophetic birds. A common Lincolnshire proverb is, "One for sorrow, two for mirth, three for a wedding, four for death;" or thus: "One for sorrow, two for mirth, three a wedding, four a birth."

Augurs and understood relations have,
By magot-pies and choughs and rooks, brought forth
The secret'st man of blood.
Shakespeare: Macbeth (1606).

Alexander Ross tells us that the battle between the British and French, in which the former were overthrown, in the reign of Charles VIII., was foretold by a skirmish between magpies and jackdaws. —*Arcana Microcosmi* (appendix, 219).

(40) MANTLE (*The Test*). A boy brought to king Arthur's court a mantle, which no one could wear who was unfaithful in love, false in domestic life, or traitorous to the king. If any such attempted to put it on, it puckered up, or hung slouchingly, or tumbled to pieces.—*Percy: Reliques* ("The Boy and the Mantle").

(41) METEORS. Falling stars, eclipses, comets, and other signs in the heavens, portend the death or fall of princes.

Meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth . . .
These signs forerun the death or fall of kings.
Shakespeare: Richard II. act ii. sc. 4 (1597).

Consult *Matt.* xxiv. 29; *Luke* xxi. 25.

(42) MICE AND RATS. If a rat or mouse, during the night, gnaw our clothes, it is indicative of some impending evil, perhaps even death.

Nos autem in leves, atque inconsiderati sumus, ut si mures corroserint aliquid querum est opus hoc enum, monstrum putemus? Ante vero Marsicum bellum quod Clypeos Lanuvii—mures roserant, maximum id portentum haruspices esse dixerunt. Quasi vero quicquam intersit, mures diem noctem aliquid rodentes, scuta an cribra corroserint . . . cum vestis a soricibus roditur, plus timere suspicionem futuri mali, quam præsens damnum dolere. Une illud eleganter dictum est Catonis, qui cum esset consultus a quodam, qui sibi erosas esse Caligas diceret a soricibus, respondit; non esset illud monstrum; sed vere monstrum habendum fuisse, si sorices a Caligis roderentur.—*Cicero: Divinatio*, ii. 27.

(43) MOLE-SPOTS. A mole-spot on the *armpits* promises wealth and honour; on the *ankle* bespeaks modesty in men, courage in women; on the right *breast* is a sign of honesty, on the left forebodes poverty; on the *chin* promises wealth; on the right *ear*, respect; on the left, dishonour; on the centre of the *forehead* it bespeaks treachery, sullenness, and untidiness; on the right *temple* it foreshows that you will enjoy the friendship of the great; on the left *temple* it forebodes distress; on the right *foot* wisdom; on the left, rashness; on the right side of the *heart* it denotes virtue; on the left side, wickedness; on the *knee* of a man it denotes that he will have a rich wife; on the left knee of a woman, she may expect a large family; on the *lip* it is a sign of gluttony and talkativeness; on the *neck* it promises wealth; on the *nose* it indicates that a man will be a great traveller; on the *thigh* it forebodes poverty and sorrow; on the *throat*, wealth and health; on the *wrist*, ingenuity.

(44) MOON (*The*). When the "mone lies sair on her back, or when her horns are pointed towards the zenith, be warned in time, for foul weather is nigh at hand." —*Dr. Jamieson.*

Foul weather may also be expected "when the new moon appears with the old one in her arms."

Late, late yestreen I saw the new moone,
Wi' the auld moone in her arme,
And I feir, I feir, my deir master,
That we will coome to harme.
The Ballat of Sir Patrick Spence.

To see a new moon for the first time on the right hand, and direct before you, is lucky; but to see it on the left hand, or to turn round and see it behind you, is the contrary.

If you first see a new moon through glass, your wish will come to pass.

(45) NAILS. A white spot on the *thumb-nail* promises a present; on the *index finger* it denotes a friend; on the *long finger*, a foe; on the *third finger*, a letter or sweetheart; on the *little finger*, a journey to go.

In America, white spots on the nails are considered lucky.

In East Anglia spots on the thumb-

nail are more certain of fulfilment than the others, according to the local doggerel—

> Spots on the finger are sure to linger;
> Spots on the thumb are sure to come.

(46) NOURGEHAN'S BRACELET gave warning of poison by a tremulous motion of the stones, which increased as the poison approached nearer and nearer.—*Comte de Caylus: Oriental Tales* ("The Four Talismans").

(47) OPAL turns pale at the approach of poison.

(48) OWLS. The screeching of an owl forebodes calamity, sickness, or death. On one occasion an owl strayed into the Capitol, and the Romans, to avert the evil, underwent a formal lustration.

> The Roman senate, when within
> The city walls an owl was seen,
> Did cause their clergy with lustrations . . .
> The round-faced prodigy t' avert.
> *S. Butler: Hudibras*, II. iii. 707 (1664).

The death of Augustus was presaged by an owl singing [screeching] upon the top of the Curia.—*Xiphilinus: Abridgment of Dion Cassius.*

The death of Commŏdus Antonius, the emperor, was foreboded by an owl sitting on the top of his chamber at Lanuvium.—*Julius Obsequens: Prodigies*, 85.

The murder of Julius Cæsar was presaged by the screeching of owls.

> The bird of night did sit,
> E'en at noonday, upon the market-place,
> Hooting and shrieking.
> *Shakespeare: Julius Cæsar*, act i. sc. 3 (1607).

The death of Valentinian was presaged by an owl, which perched on the top of a house where he used to bathe.—*Al. Ross: Arcana Microcosmi* (appendix, 218).

Antony was warned of his defeat in the battle of Actium by an owl flying into the temple of Concord.—*Xiphilinus: Abridgment of Dion Cassius.*

The great plague of Würtzburg, in Franconia, in 1542, was foreboded by the screeching of an owl.

Alexander Ross says, "About twenty years ago I did observe that, in the house where I lodged, an owl groaning in the window presaged the death of two eminent persons, who died there shortly after."—*Arcana Microcosmi.*

(49) PEACOCKS give warning of poison by ruffling their feathers.

(50) PERVIZ'S STRING OF PEARLS (*Prince*). When prince Perviz went on his exploit, he gave his sister Parizâdê a string of pearls, saying, "So long as these pearls move readily on the string, you may feel assured that I am alive and well; but if they stick fast, they will indicate to you that I am dead."—*Arabian Nights* ("The Two Sisters").

(51) PIGEONS. It is considered by many a sure sign of death in a house if a white pigeon perches on the chimney.

(52) PIGS running about with straws in their mouths give warning of approaching rain.

(53) RATS forsaking a ship forebodes its wreck; and if they forsake a house it indicates that it is on the point of falling down. (See "Mice.")

(54) RAVENS. The raven is said to be the most prophetic of "inspired birds." It bodes both private and public calamities. "To have the foresight of a raven" is a proverbial expression.

The great battle fought between Beneventum and Apicium was portended by a skirmish between ravens and kites on the same spot.—*Jovianus Pontanus.*

An irruption of the Scythians into Thrace was presaged by a skirmish between crows and ravens.—*Nicetas.*

Cicero was warned of his approaching death by some ravens fluttering about him just before he was murdered by Popilius Cænas.—*Macaulay: History of St. Kilda*, 176.

Alexander Ross says, "Mr. Draper, a young gentleman, and my intimate friend, about four or five years ago had one or two ravens, which had been quarrelling on the chimney, fly into his chamber, and he died shortly after."—*Arcana Microcosmi.*

(55) RHINOCEROS'S HORNS. Cups made of this material will give warning of poison in a liquid by causing it to effervesce.

(56) SALT spilt towards a person indicates contention, but the evil may be averted by throwing a part of the spilt salt over the left shoulder.

> Prodige, subverso casu leviore salino,
> Si mal venturum conjicis omen; adest.
> *R. Keuchen: Crepundia*, 115 (1666).

(57) SHEARS AND SIEVE (*The*), ordeals by fire, water, etc., single combats, the cosned or cursed morsel, the Urim and Thummim, the casting of lots,—were all employed as tests of innocence or guilt in olden times, under the notion that God would direct the lot aright, according to *Dan.* vi. 22.

(58) SHOES. It was thought by the Romans a bad omen to put a shoe on the wrong foot.

> Augustus, having b' overnight,
> Put on his left shoe for his right,

Had like to have been slain that day
By soldiers mutin'ing for pay.
S. Butler: Hudibras.

Auguste . . . restoit immobile et consterné lorsqu'il lui arrivoit par mégarde de mettre le soulier droit au pied gauche.—*St. Foix: Essais sur Paris*, v. 145.

(59) SHOOTING PAINS. All sudden pains are warnings of evil at hand.

Timeo quod rerum gesserim hic, ita dorsus totus prurit.—*Plautus: Miles Gloriosus.*

By the pricking of my thumbs,
Something evil this way comes.
Shakespeare: Macbeth (1606).

(60) SNEEZING. Once a wish, twice a kiss, thrice a letter, and oftener than thrice something better.

Sneezing before breakfast is a forecast that a stranger or a present is coming.

Sneezing at night-time. To sneeze twice for three successive nights denotes a death, a loss, or a great gain.

Si dum sternutationes fiant omni nocte ab aliquo, et illud continuitur per tres noctes, signo est quod aliquis vel aliqua de domo morietur vel aliud damnum domui continget, vel maximum lucrum.—*Hornmanibus: De Miraculis Mortuorum*, 163.

Eustathius says that sneezing to the left is unlucky, but to the right lucky. Hence, when Themistoclês was offering sacrifice before his engagement with Xerxes, and one of the soldiers on his right hand sneezed, Euphrantidês the soothsayer declared the Greeks would surely gain the victory.—*Plutarch: Lives* ("Themistoclês").

(61) SOOT ON BARS. Flakes of sheeted soot hanging from the bars of a grate foretell the introduction of a stranger.

Nor less amused have I quiescent watched
The sooty films that play upon the bars
Pendulous, and foreboding . . . some stranger's near approach.
Cowper. Winter Evening.

(62) SOPHIA'S PICTURE, given to Mathias, turned yellow if the giver was in danger or in temptation; and black if she could not escape from the danger, or if she yielded to the temptation.—*Massinger: The Picture* (1629).

(63) SPIDERS indicate to gold-searchers where it is to be found. (See SPIDERS INDICATORS OF GOLD, p. 1036.)

(64) STAG'S HORN is considered in Spain to give warning of an evil eye, and to be a safeguard against its malignant influences.

(65) STONE. To find a perforated stone is a presage of good luck.

(66) SWALLOWS forecast bad weather by flying low, and fine weather by flying high.

(67) TEETH WIDE APART warn a person to seek his fortune away from his native place.

(68) THUNDER. Thunder on Sunday portends the death of some learned man, judge, or author; on Monday, the death of women; on Tuesday, plenty of grain; on Wednesday, the death of harlots, or bloodshed; on Thursday, plenty of sheep, cattle, and corn; on Friday, the death of some great man, murder, or battle; on Saturday, it forebodes pestilence or sickness.—*Leonard Digges: A Prognostication Everlasting of Ryght Good Effecte* (1556).

(69) TOLLING BELL. You will be sure of tooth-ache if you eat while a funeral bell is tolling. Be warned in time by this American superstition, or take the consequences.

(70) VEIPSEY, a spring in Yorkshire, called "prophetic," gives due warning of a dearth by rising to an unusual height.

(71) VENETIAN GLASS. If poison is put into liquor contained in a vessel made of Venetian glass, the vessel will crack and fall to pieces.

(72) WARNING STONES. Bakers in Wiltshire and in some other counties used to put a certain kind of pebble in their ovens, to give notice when the oven was hot enough for baking. When the stone turned white, the oven was fit for use.

(73) WATER OF JEALOUSY (*The*). This was a beverage which the Jews used to assert no adulteress could drink without bursting.—*Five Philosophical Questions Answered* (1653).

(74) WHITE ROSE (*The*). A white rose gave assurance to a twin-brother of the safety or danger of his brother during his absence. So long as it flourished and remained in its pride of beauty, it indicated that all went well; but if it drooped, faded, or died, it was a warning of danger, sickness, or death.—*The Twin-Brothers.*

(75) WITCH HAZEL. A forked twig of witch hazel, made into a divining-rod, was supposed, in the fifteenth, sixteenth, and seventeenth centuries, to give warning of witches, and to be efficacious in discovering them.

(76) WORMS. If, on your way to a sick person, you pick up a stone and find no living thing under it, it tells you that the sick person will die, but if you find there an ant or worm, it presages the patient's recovery.

Si visitans ægrum, lapidem inventum per viam attollat, et sub lapide inveniatur vermis se movens, aut formica vivens, faustum omen est, et indicium fore ut æger convalescat, si nihil inveniatur res est conclamata et certa mors.—*Buchardus: Decretorum*, lib. xix.

(See also SUPERSTITIONS, pp. 1055-1061.)

Warren (*Widow*), "twice married and twice a widow." A coquette of 40, aping the airs of a girl; vain, weak, and detestable. Harry Dornton, the banker's son, is in love with her daughter, Sophia Freelove; but the widow tries to win the young man for herself, by advancing money to pay off his friend's debts. When the father hears of this, he comes to the rescue, returns the money advanced, and enables the son to follow his natural inclinations by marrying the daughter instead of the designing mother.

A girlish, old coquette, who would rob her daughter, and leave her husband's son to rot in a dungeon, that she might marry the first fool she could find.—*Holcroft: The Road to Ruin*, v. 2 (1792).

Warren Hastings (*Charges against*), by John Logan. Hastings was governor-general of India, and no doubt greatly increased the power of England in India, but on his return home he was charged with aggression, bribery, and other offences. Burke (in a speech which lasted four days) charged him with oppression and injustice; Sheridan charged him for defrauding the princess of Oude; and Fox charged him for his exactions on Cheyte Sing; but he was acquitted, and lived 24 years afterwards in retirement. He died 1818, aged 86.

Wart (*Thomas*), a poor, feeble, ragged creature, one of the recruits in the army of sir John Falstaff. — *Shakespeare: 2 Henry IV.* act iii. sc. 2 (1598).

Warwick (*The earl of*), a tragedy by Dr. T. Franklin. It is the last days and death of the "king-maker" (1767).

Warwick (*The House of*). Of this house it is said, "All the men are without fear, and all the women without stain." This brag has been made by many of our noble families, and it is about as complimentary as that paraded of queen Victoria, that she is a faithful wife, a good mother, and a virtuous woman. It is to be hoped that the same may be said of most of her subjects also.

Warwick Lane (City), the site of the house belonging to the Beauchamps, earls of Warwick.

Washington of Africa (*The*). William Wilberforce is so called by lord Byron. As Washington was the chief instrument in liberating America, so Wilberforce was the chief instigator of slave emancipation.

Thou moral Washington of Africa.
Byron: Don Juan, xiv. 8s (1824).

Washington of Columbia, Simon Bolivar (1785-1831).

Wasky, sir Iring's sword.

Right through the head-piece straight
The knight sir Hagan paid,
With his resistless Wasky,
That sharp and peerless blade.
Nibelungen Lied, 35 (1210).

Wasp, in the drama called *Bartholomew Fair*, by Ben Jonson (1614).

Benjamin Johnson (1665-1742), commonly called Ben Johnson . . . seemed to be proud to wear the poet's double name, being particularly great in all that author's plays that were usually performed, viz. "Wasp," "Corbaccio," "Morose," and "Ananias."—*Chetwood: History of the Stage.*

("Corbaccio," in *The Fox*; "Morose," in *The Silent Woman*; and "Ananias," in *The Alchemist.*)

Waste Time Utilised.

(1) BAXTER wrote his *Saint's Everlasting Rest* on a bed of sickness (1615-1691).

(2) BLOOMFIELD composed *The Farmer's Boy* in the intervals of shoemaking (1766-1823).

(3) BRAMAH (*Joseph*), a peasant's son, occupied his spare time when a mere boy in making musical instruments, aided by the village blacksmith. At the age of 16, he hurt his ankle while ploughing, and employed his time while confined to the house in carving and making woodwares. In another forced leisure from a severe fall, he employed his time in contriving and making useful inventions, which ultimately led him to fame and fortune (1749-1814).

(4) BUNYAN wrote *Pilgrim's Progress* while confined in Bedford jail (1628-1688). (See PRISON LITERATURE, p. 874.)

(5) BURRITT (*Elihu*) made himself acquainted with ten languages while plying his trade as a village blacksmith (Hebrew, Greek, Syriac, Spanish, Bohemian, Polish, Danish, Persian, Turkish, and Ethiopic). His father was a village cobbler, and Elihu had only six months' education, and that at the school of his brother (1811-1879).

(6) CAREY, the missionary and Oriental translator, learnt the rudiments of Eastern languages while employed in making and mending shoes (1761-1834).

(7) CLEMENT (*Joseph*), son of a poor weaver, was brought up as a thatcher, but, by utilizing his waste moments in self-education and works of skill, he

raised himself to a position of great note, giving employment to thirty workmen (1779–1844).

(8) COBBETT learnt grammar in the waste time of his service as a common soldier (1762–1835).

(9) D'AGUESSEAU, the great French chancellor, observing that Mme. D'Aguesseau always delayed ten or twelve minutes before she came down to dinner, began and completed a learned book of three volumes (large quarto), solely during these "waste minutes." This work went through several editions (1668–1751).

(10) ETTY utilized indefatigably every spare moment he could pick up when a journeyman printer (1787–1849).

(11) FERGUSON taught himself astronomy while tending sheep in the service of a Scotch farmer (1710–1776).

(12) FRANKLIN (*Benjamin*), while working as a journeyman printer produced his *Dissertation on Liberty and Necessity, Pleasure and Pain* (1706–1790).

(13) MILLER (*Hugh*) taught himself geology while working as a mason (1802–1856).

(14) PAUL worked as a tentmaker in intervals of travel and preaching.

∴ This brief list must be considered only as a hint and heading for enlargement. Of course, Henry Cort, William Fairbairn, Fox of Derby, H. Maudslay, David Mushet, Murray of Leeds, J. Nasmyth, J. B. Neilson, Roberts of Manchester, Whitworth, and scores of others will occur to every reader. Indeed, genius for the most part owes its success to the utilization of waste time.

Wastle (*William*), pseudonym of John Gibson Lockhart, in *Blackwood's Magazine* (1794–1854).

Wat Dreary, *alias* BROWN WILL, a highwayman in captain Macheath's gang. Peachum says "he has an underhand way of disposing of the goods he stole," and therefore he should allow him to remain a little longer "upon his good behaviour."—*Gay: The Beggar's Opera*, i. (1727).

Wat Tyler. (See TYLER, p. 1152.)

Wat's Dyke, a dyke which runs from Flintshire to Beachley, at the mouth of the Wye. The space between Wat's Dyke and Offa's Dyke was accounted neutral ground, where Danes and Saxons might traffic with the British without molestation. The two dykes are in some places as much as three miles asunder, but in others they approach within 500 yards of each other.

Archdeacon Williams says that Offa's Dyke was never a line of defence, and that it is certainly older than Offa, as five Roman roads cross it.

> There is a famous thing
> Called Offa's Dyke, that reacheth far in length.
> All kinds of ware the Danes might thither bring:
> It was free ground, and called the Britons' strength.
> Wat's Dyke, likewise, about the same was set,
> Between which two both Danes and Britons met
> In traffic.
> *Churchyard: Worthiness of Wales* (1587).

Water (*The Dancing*), a magic spring of water, which ensured perpetual youth and beauty.—*Comtesse D'Aulnoy: Fairy Tales* ("Chery and Fairstar," 1682).

Water (*The Yellow*), a magic spring of water, which had this peculiarity: If only a few drops of it were placed in a basin, no matter how large, they would fill the basin without overflowing, and form a fountain.—*Arabian Nights* ("The Two Sisters").

Water-Poet (*The*), John Taylor, the Thames waterman (1580–1654).

Water Standard, Cornhill (*The*). The spot from which miles were measured. It stood at the east end of the street, at the parting of four ways. In 1582 Peter Morris erected there a water standard for the purpose of supplying water to Thames Street, Gracechurch Street, and Leadenhall; and also for cleansing the channels of the streets towards Bishopsgate, Aldgate, the Bridge, and Stocks' Market.—*Stow: Survey of London*, 459 (1598).

(There was another water standard near Oldbourne.)

N.B.—Any substantial building for the supply of water was called a *standard*; hence the Standard in Cheap, made in 1430 by John Wills, mayor, "with a small stone cistern." Our more modern drinking-fountains are "standards."

Water-Wraith, the evil spirit of the waters.

> By this the storm grew loud apace,
> The water-wraith was shrieking.
> *Campbell: Lord Ullin's Daughter.*

Water from the Fountain of Lions, a sovereign remedy for fevers of every kind.—*Arabian Nights* ("Ahmed and Pari-Banou").

Water made Wine. Alluding to the first miracle of Christ, Richard Crashaw says (1643)—

Lympha pudica Deum vidit et erubuit.
(The modest water saw its God, and blushed.)

Water of Jealousy (*The*). This was a beverage which the Jews used to affirm no adulteress could drink without bursting.—*Five Philosophical Questions Answered* (1653).

Water of Life. This water has the property of changing the nature of poison, and of making those salutary which were most deadly. A fairy gave some in a phial to Florina, and assured her that however often she used it, the bottle would always remain full.—*Comtesse D'Aulnoy: Fairy Tales* ("Florina," 1682).

Water of Youth. In the Basque legends we are told of a "water," one drop of which will restore youth to the person on whom it is sprinkled. It will also restore the dead to life, and the enchanted to their original form. It is called "the dancing water" in the tale called *The Princess Fairstar*, by the *comtesse D'Aulnoy* (1682). (See OLD AGE RESTORED, p. 772.)

Waters (*Father of*), Irawaddy in Burham. The Mississippi in North America.

Waters (*young, i.e.* young), a ballad. At yule-tide many a "well-favoured man" came to the king's court, and the king asked his queen which she thought the fairest of all. She replied, "young Waters." This excited the king's jealousy, who ordered Waters to be imprisoned in Stirling Castle, and subsequently to be beheaded.—*Percy: Reliques*, ser. ii. bk. ii. 18.

Waterloo (*The Field of*), a poem by sir W. Scott (1815).

On Waterloo's ensanguined plain
Full many a gallant man was slain;
But none, by bullet or by shot,
Fell half so flat as Walter Scott.
Anon.

Waterman (*The*), Tom Tug. The title of a ballad opera by T. Dibdin (1774). (For the plot, see WILELMINA BUNDLE.)

Watkins (*William*), the English attendant on the prince of Scotland.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Watkin's Pudding (*Sir*), a famous Welsh dish; so named from sir Watkin Lewis, a London alderman, who was very fond of it.

Watling Street and the Foss. The vast Roman road called Watling Street starts from Richborough, in Kent, and, after passing the Severn, divides into two branches, one of which runs to Anglesey, and the other to Holy Head.

The Foss runs north and south from Michael's Mount, in Cornwall, to Caithness, the northern extremity of Scotland.

Those two mighty ways, the Watling and the Foss . . .
. . . the first doth hold her way
From Dover to the farth'st of fruitful Anglesey;
The second, south and north, from Michael's utmost mount
To Caithness, which the farth'st of Scotland we account.
Drayton: Polyolbion, xiii. (1613).

Secunda via principalis dicitur "Watelingstreate," tendens ab euro-austro in zephyrum septentrionalem. Incipit enim a Dovaria, tendens per medium Cantiæ, juxta London, per S. Albanum, Dunstaplum, Stratfordiam, Towcestriam, Litleburne, per montem Gilberti juxta Salopiam, deinde per Stratton et per medium Walliæ, usque Cardigan.—*Leland: Itinerary of England* (1712).

Watling Street of the Sky (*The*), the Milky Way.

Watts (*Dr. Isaac*). It is said that Isaac Watts, being beaten by his father for wasting his time in writing verses, exclaimed—

O father, pity on me take,
And I will no more verses make.

¶ Ovid, the Latin poet, is credited with a similar anecdote—

Parce, precor, genitor, posthac non versificabo.

Wauch (*Mansie*), fictitious name of D. M. Moir, author of *The Life of Mansie Wauch, Tailor in Dalkeith, written by himself* (1828).

Waverley, the first of Scott's historical novels, published in 1814. The materials are Highland feudalism, military bravery, and description of natural scenery. There is a fine vein of humour, and a union of fiction with history. The chief characters are Charles Edward the Chevalier, the noble old baron of Bradwardine, the simple faithful clansman Evan Dhu, and the poor fool Davie Gellatley with his fragments of song and scattered gleams of fancy.

Scott did not prefix his name to *Waverley*, being afraid that it might compromise his poetical reputation.—*Chambers: English Literature*, ii. 586.

Waverley (*Captain Edward*) of Waverley Honour, and hero of the novel called by his name. Being gored by a stag, he resigned his commission, and proposed marriage to Flora M'Ivor, but was not accepted. Fergus M'Ivor (Flora's brother) introduced him to prince Charles Edward. He entered the service of the Young Chevalier, and in the battle of Preston Pans saved the life of colonel Talbot. The colonel, out of gratitude, obtained the pardon of young Waverley,

who then married Rose Bradwardine, and settled down quietly in Waverley Honour.

Mr. Richard Waverley, the captain's father, of Waverley Honour.

Sir Everard Waverley, the captain's uncle.

Mistress Rachel Waverley, sister of sir Everard.—*Sir W. Scott: Waverley* (time, George II.).

Waverley Novels (*The*). All the novels of sir Walter Scott are included under this term; but not the three tales called *Aunt Margaret's Mirror*, *The Laird's Jock*, and *The Tapestried Chamber*.

Wax (*A lad o'*), a spruce young man, like a model in wax. Lucretius speaks of *persona cerea*, and Horace of the waxen arms of Telephus, meaning beautiful in shape and colour.

> A man, young lady! Lady, such a man
> As all the world—— Why, he's a man o' wax.
> *Shakespeare: Romeo and Juliet* (1595).

Way of the World (*The*), a comedy by W. Congreve (1700). The "way of the world" is to tie up settlements to wives, to prevent their husbands squandering their wives' fortunes. Thus, Fainall wanted to get into his power the fortune of his wife, whom he hated, but found it was "in trust to Edward Mirabell," and consequently could not be tampered with.

Way to Keep Him (*The*), a comedy by Murphy (1760). The object of this drama is to show that women, after marriage, should not wholly neglect their husbands, but should try to please them, and make home agreeable and attractive. The chief persons are Mr. and Mrs. Lovemore. Mr. Lovemore has a virtuous and excellent wife, whom he esteems and loves; but, finding his home insufferably dull, he seeks amusement abroad; and those passions which have no play at home lead him to intrigue and card-playing, routs and dubious society. The under-plot is this: Sir Bashful Constant is a mere imitator of Mr. Lovemore, and lady Constant suffers neglect from her husband and insult from his friends, because he foolishly thinks it is not *comme il faut* to love after he has married the woman of his choice.

Ways and Means, a comedy by Colman the younger (1788). Random and Scruple meet at Calais two young ladies, Harriet and Kitty, daughters of sir David Dunder, and fall in love with them. They come to Dover, and accidentally meet sir David, who invites them over to Dunder Hall, where they are introduced to the two young ladies. Harriet is to be married next day, against her will, to lord Snolts, a stumpy, "gummy" nobleman of five and forty; and, to avoid this hateful match, she and her sister agree to elope at night with the two young guests. It so happens that a series of blunders in the dark occur, and sir David himself becomes privy to the whole plot, but, to prevent scandal, he agrees to the two marriages, and discovers that the young men, both in family and fortune, are quite suitable to be his sons-in-law.

Wayland (*Launcelot*) or WAYLAND SMITH, farrier in the vale of Whitehorse. Afterwards disguised as the pedlar at Cumnor Place.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Wayland Wood (Norfolk), said to be the site where "the babes in the wood" were left to perish. According to this tradition, "Wayland Wood" is a corruption of *Wailing Wood*.

Wayside Inn (*Tales of a*), poems in various metres by Longfellow (1863). The tales are—

> The Landlord's Tale, the Student's Tale, *The Spanish Jew's Tale*, The Sicilian Tale, The Musician's Tale, The Theologian's Tale, and the Poet's Tale. There is also a Prelude and a Finale.

Wealth makes Worth.

> A man of wealth is dubbed a man of worth.
> *Pope: Imitations of Horace*, vi. 81 (1734).
>
> Et genus, et formam, regina Pecunia donat,
> Ac bene nummatum decorat Suadela Venusque.
> *Horace: Epist.*, vi.
>
> Beauty and wisdom money can bestow,
> Venus and wit to wealth their honours throw.
> *E. C.*

Wealth of Nations (*The*), an enquiry into the nature and causes of national wealth by Adam Smith (1776).

Wealtheow (2 *syl.*), wife of Hrothgar king of Denmark.

> Wealtheow went forth; mindful of their races, she . . . greeted the men in the hall. The freeborn lady first handed the cup to the prince of the East Danes. . . . The lady of the Helmings then went about every part . . she gave treasure-vessels, until the opportunity occurred that she (a queen hung round with rings) . . bore forth the mead-cup to Beowulf, . . and thanked God that her will was accomplished, that an earl of Denmark was a guarantee against crime.—*Beowulf* (Anglo-Saxon epic, sixth century).

Wealthy (*Sir William*), a retired City merchant, with one son of prodigal propensities. In order to save the young man from ruin, the father pretends to be dead, disguises himself as a German baron, and, with the aid of coadjutors,

becomes the chief creditor of the young scapegrace.

Sir George Wealthy, the son of sir William. After having run out his money, Lucy is brought to him as a courtezan; but the young man is so moved with her manifest innocence and tale of sorrow that he places her in an asylum where her distresses would be sacred, "and her indigent beauty would be guarded from temptation."

Mr. Richard Wealthy, merchant, the brother of sir William; choleric, straightforward, and tyrannical. He thinks obedience is both law and gospel.

Lucy Wealthy, daughter of Richard. Her father wants her to marry a rich tradesman, and, as she refuses to do so, turns her out of doors. She is brought to sir George Wealthy as a *fille de joie;* but the young man, discerning her innocence and modesty, places her in safe keeping. He ultimately finds out that she is his cousin, and the two parents rejoice in consummating a union so entirely in accordance with both their wishes.—*Foote: The Minor* (1760).

Weary-all Hill, above Glastonbury, to the left of Tor Hill. This spot is the traditional landing-place of Joseph of Arimathæa; and here is the site (marked by a stone bearing the letters A. I. A.D. XXXI.) of the holy thorn.

When the saint arrived at Glastonbury, *weary* with his long journey, he stuck his staff into the ground, and the staff became the famous thorn, the site being called "Weary-all Hill."

Weatherport (*Captain*), a naval officer.—*Sir W. Scott: The Pirate* (time, William III.).

Weaver-Poet of Inverurie (*The*), William Thom (1799–1850).

Wea'zel (*Timothy*), attorney-at-law at Lestwithiel, employed as the agent of Penruddock.—*Cumberland: The Wheel of Fortune* (1778).

Web in a Millet Seed (*The*). This was a web wrapped in a millet seed. It was 400 yards long, and on it were painted all sorts of birds, beasts, and fishes; fruits, trees, and plants; rocks and shells; the sun, moon, and stars; the likenesses of all the kings and queens of the earth, and many other curious devices.

The prince took out of a ruby box a walnut, which he cracked, . . . and saw inside it a small hazel nut, which he cracked also, and found inside a kernel of wax. He peeled the kernel, and discovered a corn of wheat, and in the wheat a grain of millet, which contained the web.—*Comtesse D'Aulney: Fairy Tales* ("The White Cat," 1682).

Wedding. The fifth anniversary is the *Wooden Wedding*, because on that occasion the suitable offerings to the wife are knick-knacks made of wood.

The fifteenth is the *Copper Wedding*, and all gifts are to be of copper.

The twenty-fifth anniversary is called the *Silver Wedding*, because the woman on this occasion should be presented with a silver wreath.

The fiftieth anniversary is called the *Golden Wedding*, because the wreath or flowers presented should be made of gold. In Germany, the marriage ceremony was repeated on the fiftieth anniversary. In 1879 William, king of Prussia and German emperor, celebrated his "golden wedding."

The seventy-fifth anniversary is called the *Diamond Wedding*, because the correct present to the wife of such a standing would be a diamond. This period is shortened into the sixtieth anniversary.

Mr. T. Morgan Owen, of Bronwylfa, Rhyl, says there are in Llanrhydd churchyard, near Denbigh, the two following inscriptions:—

(1) John and Elin Owen, married 1579, died 1659. Announced thus—

Whom one nuptial bed did containe for 80 years do here remaine. Here lieth the body of Elin, wife of John Owen, who died the 25 day of March, 1659. Here lieth the body of John Owen, who died the 23 day of August, 1659.

(2) Katherine and Edward Iones, married 1638, died 1708. Announced thus—

They lived amicably together in matrimony 70 years. Here lyeth the body of Katherine Davies, the wife of Edward Iones, who was buried the 27 day of May, 1708, aged 91 years. Here the body of Edward Iones, son of John-ap-David, Gent., lyeth, who was buried the 24 day of May, 1708, aged 91 years.—*Times*, July 4, 1879 (weekly edition).

Wedding (*The*), a poem by sir John Suckling, noted for the lines—

Her feet beneath her petticoat,
Like little mice, stole in and out,
As if they feared the light.

(1659.)

Wedding Day (*The*), a comedy by Mrs. Inchbald (1790). The plot is this: Sir Adam Contest lost his first wife by shipwreck, and "twelve or fourteen years" afterwards he led to the altar a young girl of 18, to whom he was always singing the praises of his first wife—a phœnix, a paragon, the *ne plus ultra* of wives and women. She did everything to make him happy. She

loved him, obeyed him; ah! "he would never look upon her like again." On the wedding day, this pink of wives and women made her appearance, told how she had been rescued, and sir Adam was dumbfounded. "He was happy to bewail her loss," but to rejoice in her restoration was quite another matter.

(Fielding had written a comedy so called in 1740.)

Weeping Philosopher (*The*), Heraclitos, who looked at the folly of man with grief (fl. B.C. 500). (See JEDDLER, p. 542.)

Weir (*Major*), the favourite baboon of sir Robert Redgauntlet. In the tale of "Wandering Willie," sir Robert's piper went to the infernal regions to obtain the knight's receipt of rent, which had been paid; but no receipt could be found, because the monkey had carried it to the castle turret.—*Sir W. Scott: Redgauntlet* (time, George III.).

Compare with this the *Jackdaw of Rheims* (see p. 911.)

Weissnichtwo, nowhere. The word is German for "I know not where," and was coined by Carlyle (*Sartor Resartus*, 1833). Sir W. Scott has a similar Scotch compound, "Kennaquhair" ("I know not where"). Cervantes has the "island of Trapoban" (*i.e.* of "dish-clouts," from *trapos*, the Spanish for a "dish-clout"). Sir Thomas More has "Utopia" (Greek, *ou topos*, "no place"). We might add the "island of Medăma" (Greek, "nowhere"), the "peninsula of Udamogês" (Greek, "nowhere on earth"), the country of "Kennahtwhar," etc., and place them in the great "Nullibian" ocean ("nowhere"), in any degree beyond 180° long. and 90° lat.

Wel'ford, one of the suitors of "the Scornful Lady" (no name is given to the lady).—*Beaumont and Fletcher: The Scornful Lady* (1616).

(Beaumont died 1616.)

Well. Three of the most prominent Bible characters met their wives for the first time by wells of water, viz. Isaac, Jacob, and Moses.

Eliezer met Rebekah by a well, and arranged with Bethuel for her to become Isaac's wife.—*Gen.* xxiv.

Jacob met Rachel by the well of Haran.—*Gen.* xxix.

When Moses fled from Egypt into the land of Midian, he "sat down by a well," and the seven daughters of Jethro came there to draw water, one of whom, named Zipporah, became his wife.—*Exod.* ii. 15–21.

¶ The princess Nausicăa, daughter of Alcinŏos king of the Phæacians, was with her maidens washing their dirty linen in a rivulet, when she first encountered Ulysses.—*Homer: Odyssey*, vi.

Well (*A*). "A well and a green vine running over it," emblem of the patriarch Joseph. In the church at Totnes is a stone pulpit divided into compartments, containing shields decorated with the several emblems of the Jewish tribes. On one of the shields is "a well and a green vine running over it."

> Joseph is a fruitful bough, even a fruitful bough by well; whose branches run over the wall.—*Gen.* xlix. 22.

Well of English Undefiled. So Chaucer is called by Spenser.

> Dan Chaucer, well of English undefiled,
> On Fame's eternal bead-roll worthy to be filed.
> *Spenser: Faërie Queene*, iv. 2 (1596).

Welland, a river of England, which passes by Stamford, etc., and empties itself into the Wash. Drayton speaks of an ancient prophecy which brought to this river great reverence—

> That she alone should drown all Holland, and should see
> Her Stamford . . . as renowned for liberal arts . . .
> As they in Cambridge are, or Oxford ever were.
> *Drayton: Polyolbion*, xxiv. (1622).

(The "Holland" here referred to is not the Netherlands, but a district of Lincolnshire so called. See HOLLAND, p. 496.)

Well-Beloved (*The*), Charles VI. of France, *Le Bien-Aimé* (1368, 1380–1422).

Louis XV. of France, *Le Bien-Aimé* (1710, 1715–1774).

Well-Founded Doctor (*The*), Ægidius de Colonna; also called "The Most Profound Doctor" (*Doctor Fundatissimus et Theologorum Princeps*); sometimes surnamed "Romănus," because he was born in the Campagna di Roma, but more generally "Colonna," from a town in the Campagna (1257–1316).

Wellborn (*Francis*, usually called *Frank*), nephew of sir Giles Overreach, and son of sir John Wellborn, who "bore the whole sway" of Northamptonshire, kept a large estate, and was highly honoured. Frank squandered away the property, and got greatly into debt, but induced lady Allworth to give him her countenance, out of gratitude and respect to his father. Sir Giles fancies that the rich dowager is about to marry his

nephew, and, in order to bring about this desirable consummation, not only pays all his debts, but supplies him liberally with ready money. Being thus freed from debt, and having sown his wild oats, young Wellborn reforms, and lord Lovell gives him a "company."—*Massinger: A New Way to Pay Old Debts* (1625).

Weller (*Samuel*), boots at the White Hart, and afterwards servant to Mr. Pickwick, to whom he becomes devotedly attached. Rather than leave his master when he is sent to the Fleet, Sam Weller gets his father to arrest him for debt. His fun, his shrewdness, his comparisons, his archness, and his cunning on behalf of his master, are unparalleled.

Tony Weller, father of Sam; a coachman of the old school, who drives a coach between London and Dorking. Naturally portly in size, he becomes far more so in his great-coat of many capes. Tony wears top-boots, and his hat has a low crown and broad brim. On the stage-box he is a king, elsewhere he is a mere greenhorn. He marries a widow, landlady of the Marquis of Granby, and his constant advice to his son is, "Sam, beware of the widders."—*Dickens: The Pickwick Papers* (1836).

Wellington of Gamblers (*The*). Lord Rivers was called in Paris *Le Wellington des Joueurs*.

Wellington's Horse, Copenhagen. It died at the age of 27.

Wemmick, the cashier of Mr. Jaggers the lawyer. He lived at Walworth. Wemmick was a dry man, rather short in stature, with square, wooden face. "There were some marks in the face which might have been dimples if the material had been softer." His linen was frayed; he wore four mourning rings, and a brooch representing a lady, a weeping willow, and a cinerary urn. His eyes were small and glittering; his lips small, thin, and mottled; his age was between 40 and 50 years. Mr. Wemmick wore his hat on the back of his head, and looked straight before him, as if nothing was worth looking at. Mr. Wemmick at home and Mr. Wemmick in his office were two distinct beings. At home, he was his "own engineer, his own carpenter, his own plumber, his own gardener, his own Jack-of-all-trades," and had fortified his little wooden house like commodore Trunnion (*q.v.*) and he called it his "castle." His father (82 years of age) lived with him, and he called him "The Aged." The old man was very deaf, but heated the poker with delight to fire off the nine-o'clock signal, and chuckled with joy because he could hear the bang. The house had a "real flagstaff," and a plank which crossed a ditch some four feet wide and two feet deep was the drawbridge. At nine o'clock p.m. Greenwich time the gun (called "The Stinger") was fired.

> The piece of ordnance was mounted in a separate fortress, constructed of lattice-work. It was protected from the weather by an ingenious little tarpaulin contrivance in the nature of an umbrella.—*Dickens: Great Expectations*, xxv. (1860).

(This is a bad imitation of Smollett. In commodore Trunnion such a conceit is characteristic, but in a lawyer's clerk not so. Still, it might have passed as a good whim if it had been original.)

Wenlock (*Wild Wenlock*), kinsman of sir Hugo de Lacy constable of Chester. His head is cut off by the insurgents.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Weno'nah, mother of Hiawatha and daughter of Noko'mis. Nokomis was swinging in the moon, when some of her companions, out of jealousy, cut the ropes, and she fell to earth "like a falling star." That night was born her first child, a daughter, whom she named Wenonah. In due time Wenonah was wooed and won by Mudjekee'wis (the west wind), and became the mother of Hiawatha. The false West Wind deserted her, and the young mother died.

> Fair Nokomis bore a daughter,
> And she called her name Wenonah.
> *Longfellow: Hiawatha*, iii. 1855).

Wentworth (*Eva*), the beau-ideal of female purity. She was educated in strict seclusion. De Courcy fell in love with her, but deceived her; whereupon she died calmly and tranquilly, elevated by religious hope. (See ZAIRA.)—*Maturin: Women* (a romance, 1822).

Werburg (*St.*), born a princess. By her prayers she drove the wild geese from Weedon.

> She falleth in her way with Weedon, where, 'tis said,
> St. Werburg, princely born—a most religious maid—
> From those peculiar fields, by prayer the wild geese drove.
> *Drayton: Polyolbion*, xxiii. 1622).

Were-Wolf, or **Wehr-Wolf** (*a tyl.*), a man-wolf, a man transformed into a wolf temporarily or otherwise. (See LOUP-GAROU, p. 629; SOLOGNE, p. 1085.) This creature played a prominent

part in German Christmas tales of the Middle Ages.

Oft through the forest dark
Followed the were-wolf's bark.
Longfellow: The Skeleton in Armour.

Werner, the boy said to have been crucified at Bacharach, on the Rhine, by the Jews. (See HUGH OF LINCOLN, p. 516.)

The innocent boy, who, some years back,
Was taken and crucified by the Jews,
In that ancient town of Bacharach!
Longfellow: The Golden Legend (1851).

Werner or **Kruitzner** (count of Siegendorf), father of Ulric. Being driven from the dominions of his father, he wandered about for twelve years as a beggar, hunted from place to place by count Stral'enheim. At length, Stralenheim, travelling through Silesia, was rescued from the Oder by Gabor (*alias* Ulric), and was lodged in an old tumble-down palace, where Werner had been lodging for some few days. Here Werner robbed the count of a rouleau of gold, and next day the count was murdered by Ulric (without the connivance or even knowledge of Werner). When Werner succeeded to the rank and wealth of count Siegendorf, he became aware that his son Ulric was the murderer, and denounced him. Ulric departed, and Werner said, "The race of Siegendorf is past."—*Byron: Werner* (1821).

(This drama is borrowed from "Kruitzner, or The German's Tale," in Miss H. Lee's *Canterbury Tales*, 1797–1805.)

Werther, a young German student, of poetic fancy and very sensitive disposition, who falls in love with Lotte (2 *syl.*) the betrothed and afterwards the wife of Albert. Werther becomes acquainted with Lotte's husband, who invites him to stay with him as a guest. In this visit he renews his love, which Lotte returns. So the young man mewls and pules after forbidden fruit with sickly sentimentality, and at last puts an end to his life and the tale at the same time.—*Goethe: Sorrows of Werther* (1774).

The sort of thing to turn a young man's head,
Or make a Werther of him in the end.
Byron: Don Juan, xiv. 64 (1824).

*** "Werther" is meant for Goethe himself, and "Albert" for his friend Kestner, who married Charlotte Buff, with whom Goethe was in love, and whom he calls "Lotte" (the heroine of the novel).

(In 1817 George Duval produced a parody on this novel, in the form of a three-act farce entitled *Werther ou les Egarements d'un Cœur Sensible.*)

Thackeray wrote a satirical poem called *The Sorrows of Werther.*

The Werther of Politics. The marquis of Londonderry is so called by lord Byron. Werther, the personification of maudling sentimentality, is the hero of Goethe's romance entitled *The Sorrows of Werther* (1774).

It is the first time since the Normans, that England has been insulted by a *minister* who could not speak English, and that parliament permitted itself to be dictated to in the language of Mrs. Malaprop. . . . Let us hear no more of this man, and let Ireland remove the ashes of her Grattan from the sanctuary of Westminster. Shall the Patriot of Humanity repose by the Werther of Politics?—*Byron: Don Juan* (preface to canto vi., etc., 1824).

Wer'therism (*th* = *t*), spleen, megrims from morbid sentimentality, a settled melancholy and disgust of life. The word is derived from the romance called *The Sorrows of Werther*, by Goethe (1774), the gist of which is to prove "Whatever is is wrong."

Wessel (*Peder*), a tailor's apprentice, who rose to the rank of vice-admiral of Denmark, in the reign of Christian V. He was called Tor'denskiold (3 *syl.*), corrupted into Tordenskiol (the "Thunder Shield"), and was killed in a duel.

North Sea! a glimpse of Wessel rent
Thy murky sky. . . .
From Denmark thunders Tordenskiol;
Let each to heaven commend his soul,
And fly.
Longfellow: King Christian [V.].

Wessex, Devonshire, Somersetshire, Wiltshire, and their adjacents. Ivor son of Cadwallader, and Ini or Hiner his nephew, were sent to England by Cadwallader when he was in Rome, to "govern the remnant of the Britons."

As the generals, [Ac]
His nephew Ivor chose, and Hiner for his pheer;
Two most undaunted sp'rits these valiant Britons were,
The first who Wessex won.
Drayton: Polyolbion, ix. (1612).

(The kingdom of Wessex was founded in 495 by Cerdic and Cynric, and Ini was king of Wessex from 688 to 726. Instead of being a British king who ousted the Saxons, he was of the royal line of Cerdic, and came regularly to the succession.)

West Indian (*The*), a comedy by R. Cumberland (1771). Mr. Belcour, the adopted son of a wealthy Jamaica merchant, on the death of his adopted father came to London, to the house of Mr. Stockwell, once the clerk of Belcour, senior. This clerk had secretly married Belcour's daughter, and when her boy was

born it was "laid as a foundling at her father's door." Old Belcour brought the child up as his own son, and at death "bequeathed to him his whole estate." The young man then came to London as the guest of Mr. Stockwell, the rich merchant, and accidentally encountered in the street Miss Louisa Dudley, with whom he fell in love. Louisa, with her father captain Dudley, and her brother Charles, all in the greatest poverty, were lodging with a Mr. Fulmer, a small bookseller. Belcour gets introduced, and, after the usual mistakes and hairbreadth escapes, makes her his wife.

Western (*Squire*), a jovial, fox-hunting country gentleman, supremely ignorant of book-learning, very prejudiced, selfish, irascible, and countrified; but shrewd, good-natured, and very fond of his daughter Sophia.

Philip, earl of Pembroke and Montgomery, was in character a squire Western, choleric, boisterous, illiterate, selfish, absurd, and cowardly.—*Osborne: Secret History*, I. 218.

Squire Western stands alone; imitated from no prototype, and in himself an inimitable picture of ignorance, prejudice, irascibility, and rusticity, united with natural shrewdness, constitutional good humour, and an instinctive affection for his daughter.—*Encyclopædia Britannica* (article "Fielding").

Sophia Western, daughter of squire Western. She becomes engaged to Tom Jones the foundling.—*Fielding: Tom Jones* (1749).

There now are no squire Westerns, as of old;
And our Sophias are not so emphatic,
But fair as them [*sic*] or fairer to behold.
Byron: Don Juan, xiii. 110 (1824).

Westlock (*John*), a quondam pupil of Mr. Pecksniff ("architect and land surveyor"). John Westlock marries Ruth, the sister of Tom Pinch.—*Dickens: Martin Chuzzlewit* (1843).

Westminster Abbey of Denmark (*The*), the cathedral of Roeskilde, some sixteen miles west of Copenhagen.

N.B.—The tradition is that St. Peter himself dedicated the church, and announced to a fisherman that he (Peter), patron of fishermen, had done so. Sibert had asked Militus (the first bishop of London) to perform the ceremony, but St. Peter anticipated him. Edward the Confesssor, who rebuilt the abbey, testifies the truth of legend.

I am Peter, keeper of the keys of heaven. When Militus arrives to-morrow, tell him what you have seen, and shew him the token that I have consecrated my own church of St. Peter, Westminster.—*Recited by Edward the Confessor in his new charter.* (See *Notes and Queries*, January 29, 1856, p. 65.)

Westmoreland, according to fable, is West-Mar-land. Mar or Marius, son of Arvirăgus, was king of the British, and overthrew Rodric the Scythian in the north-west of England, where he set up a stone with an inscription of this victory, "both of which remain to this day."—*Geoffrey: British History*, iv. 17 (1142).

Westward Hoe, a comedy by Thomas Dekker (1607). The Rev. Charles Kingsley published a novel in 1854 entitled *Westward Ho!* or *The Voyages and Adventures of Sir Amyas Leigh in the Reign of Queen Elizabeth.* (See EASTWARD HOE, p. 311.)

Wetheral (*Stephen*), surnamed "Stephen Steelheart," in the troop of lord Waldemar Fitzurse (a baron following prince John).—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Wetherell (*Elisabeth*), Miss Susan Warner, authoress of *The Wide Wide World* (1852), *Queechy* (1853), etc.

Wetzweiler (*Tid*) or *Le Glorieux*, the court jester of Charles "the Bold" duke of Burgundy.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

Whachum, journeyman to Sidrophel. He was Richard Green, who published a pamphlet of base ribaldry, called *Hudibras in a Snare* (1667).

A paltry wretch he had, half-starved,
That him in place of zany served,
Hight Whachum.
S. Butler: Hudibras, ii. 3 (1664).

Whally Eyes, *i.e. Whale-like* eyes. Spenser says that "Whally eyes are a sign of jealousy."—*Faërie Queene*, I. iv. 24 (1590).

Whang, an avaricious Chinese miller, who, by great thrift, was pretty well off. But one day, being told that a neighbour had found a pot of money which he had dreamt of, he began to be dissatisfied with his slow gains and longed for a dream also. At length the dream came. He dreamt there was a huge pot of gold concealed under his mill, and set to work to find it. The first omen of success was a broken mug, then a house-tile, and at length, after much digging, he came to a stone so large that he could not lift it. He ran to tell his luck to his wife, and the two tugged at the stone; but as they removed it, down fell the mill in utter ruins.—*Goldsmith: A Citizen of the World*, lxx. (1759).

What Next? a farce by T. Dibdin. Colonel Clifford meets at Brighton two cousins, Sophia and Clarissa Touchwood,

and falls in love with the latter, who is the sister of major Touchwood. He imagines that her Christian name is Sophia, and so is accepted by colonel Touchwood, Sophia's father. Now, it so happens that major Touchwood is in love with his cousin Sophia, and looks on colonel Clifford as his rival. The major tries to outwit his supposed rival, but finds they are both in error—that it is Clarissa whom the colonel wishes to marry, and that Sophia is free to marry the major.

What will he do with it? a novel by lord Lytton (1858).

Wheel of Fortune (*The*), a comedy by R. Cumberland (1779).

(For the plot and tale, see PENRUDDOCK, p. 823.)

Where art thou, Beam of Light? (See LUMON, p. 640.)

Whetstone Cut by a Razor (*A*). Accius Navius, the augur, cut a whetstone with a razor in the presence of Tarquin the elder.

In short, 'twas his fate, unemployed or in place, sir,
To eat mutton cold, and cut blocks with a razor.
Goldsmith: Retaliation ("Burke" is referred to, 1774).

Whiffers (*Mr.*), a footman in the "swarry," related in chap. xxxvii. of the *Pickwick Papers* by Dickens (1836).

Whiffle (*Captain*), a loathsome fop, "radiant in silk lace and diamond buckles."—*Smollett: Roderick Random* (1748).

Whimple (*Mrs.*), in *Great Expectations*, a novel by Dickens (1861).

Whims (*Queen*), the monarch of Whimdom, or country of whims, fancies, and literary speculations. Her subjects were alchemists, astrologers, fortune-tellers, rhymers, projectors, schoolmen, and so forth. The best way of reaching this empire is "to trust to the whirlwind and the current." When Pantagruel's ship ran aground, it was towed off by 7,000,000 drums quite easily. These drums are the vain imaginings of whimsyists. Whenever a person is perplexed at any knotty point of science or doctrine, some drum will serve for a nostrum to pull him through.—*Rabelais: Pantag'ruel*, v. 18, etc. (1545).

Whim'sey, a whimsical, kind-hearted old man, father to Charlotte and "young" Whimsey.

As suspicious of everybody above him, as if he had been bred a rogue himself.—Act i. 1.

Charlotte Whimsey, the pretty daughter of old Whimsey; in love with Monford. —*J. Cobb: The First Floor.*

Whip with Six Lashes, the "Six Articles" of Henry VIII. (1539).

Whipping Boy, a boy kept to be whipped when a prince deserved chastisement.

(1) BARNABY FITZPATRICK stood for Edward VI.

(2) D'OSSAT and DU PERRON, afterwards cardinals, were whipped by Clement VIII. for Henri IV. of France.—*Fuller: Church History*, ii. 342 (1655).

(3) MUNGO MURRAY stood for Charles I.

(4) RAPHAEL was flogged for the son of the marquis de Leganez; but, not seeing the justice of this arrangement, he ran away.—*Lesage: Gil Blas*, v. 1 (1724).

Whisker, the pony of Mr. Garland, Abel Cottage, Finchley.

There approached towards him a little, clattering, jingling, four-wheeled chaise, drawn by a little, obstinate-looking, rough-coated pony, and driven by a little, fat, placid-faced old gentleman. Beside the little old gentleman sat a little old lady, plump and placid like himself, and the pony was coming along at his own pace, and doing exactly as he pleased with the whole concern. If the old gentleman remonstrated by shaking the reins, the pony replied by shaking his head. It was plain that the utmost the pony would consent to do was to go in his own way, . . . after his own fashion, or not at all.—*Dickens: The Old Curiosity Shop*, xiv. (1840).

Whiskerandos (*Don Fero'lo*), the sentimental lover of Tilburina.—*Sheridan: The Critic*, ii. 1 (1779).

Whisky Insurrection (*The*), a popular name given, in the United States, to an outbreak in Western Pennsylvania, in 1794, resulting from an attempt to enforce an excise law passed in 1791, imposing duties on domestic distilled liquors. It spread into the border counties, but was finally suppressed by general Henry Lee, governor of Virginia, with an armed force.

Whist (*Father of the game of*), Edmond Hoyle (1672–1769).

Whistle (*The*). In the train of Anne of Denmark, when she went to Scotland with James VI., was a gigantic Dane of matchless drinking capacity. He had an ebony whistle which, at the beginning of a drinking bout, he would lay on the table, and whoever was last able to blow it, was to be considered the "Champion of the Whistle." In Scotland the Dane was defeated by sir Robert Laurie of Maxwelton, who, after three days' and three nights'

hard drinking, left the Dane under the table, and "blew on the whistle his requiem shrill." The whistle remained in the family several years, when it was won by sir Walter Laurie, son of sir Robert; and then by Walter Riddel of Glenriddel, brother-in-law of sir Walter Laurie. The last person who carried it off was Alexander Ferguson of Craigdarroch, son of "Annie Laurie," so well known.

(Burns has a ballad on the subject, called *The Whistle.*)

Whistle. The blackbird, says Drayton, is the only bird that whistles.

Upon his dulcet pipe the merle doth only play.
Drayton: Polyolbion, xiii. (1613).

Paying too dear for one's whistle. (See *Dictionary of Phrase and Fable*, p. 1294.)

Whistler (*The*), a young thief, natural son of sir G. Staunton, whom he shot after his marriage with Effie Deans. —*Sir W. Scott: Heart of Midlothian* (time, George II.).

Whistling. Mr. Townley, of Hull, says, in *Notes and Queries*, August 2, 1879, that a Roman Catholic checked his wife, who was whistling for a dog: "If you please, ma'am, don't whistle. Every time a woman whistles, the heart of the blessed Virgin bleeds."

Une poule qui chante le coq et une fille qui siffle portent malheur dans la maison.
La poule ne doit point chanter devant le coq.
A whistling woman and a crowing hen
Are neither good for God or men.

Whitaker (*Richard*), the old steward of sir Geoffery Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Whitchurch, in Middlesex (or Little Stanmore), is the parish, and William Powell was the blacksmith, made celebrated by Handel's *Harmonious Blacksmith.* Powell died 1780.

White Birds. Some Mohammedans believe that the spirits of the faithful (if neither prophets nor martyrs) abide under the throne of God, in the form of white birds. Martyrs are green birds, and prophets are taken to paradise direct *in propria persona.*

White Cat (*The*). A certain queen, desirous of obtaining some fairy fruit, was told she might gather as much as she would if she would give to them the child about to be born. The queen agreed, and the new-born child was carried to the fairies. When of marriageable age, the fairies wanted her to marry Migonnet a fairy-dwarf, and, as she refused to do so, changed her into a white cat. Now comes the second part. An old king had three sons, and promised to resign the kingdom to that son who brought him the smallest dog. The youngest son wandered to a palace, where he saw a white cat endowed with human speech, who gave him a dog so tiny that the prince carried it in an acorn shell. The father then said he would resign his crown to that son who brought him home a web, 400 yards long, which would pass through the eye of a needle. The White Cat gave the prince a toil 400 yards long packed in the shale of a millet grain. The king then told his sons he would resign his throne to that son who brought home the handsomest bride. The White Cat told the prince to cut off its head and tail. On doing so, the creature resumed her human form, and was acknowledged to be the most beautiful woman on the earth.

Her eyes committed theft upon all hearts, and her sweetness kept them captive. Her shape was majestic, her air noble and modest, her wit flowing, her manners engaging. In a word, she was beyond everything that was lovely.—*Comtesse D'Aulnoy: Fairy Tales* ("The White Cat," 1682).

White Clergy (*The*), the parish priests, in contradistinction to *The Black Clergy* or monks, in Russia.

White-Cotton Night-Cap Country. (See RED-COTTON NIGHT-CAP COUNTRY, p. 902.)

White Cross Knights, the Knights Hospitallers. The Knights Templars wore a *red* cross.

The White Cross Knight of the adjacent isle.
Robert Browning: The Return of the Druses, i.

White Devil of Wallachia. George Castriota, known as "Scanderbeg," was called by the Turks "The White Devil of Wallachia" (1404-1467).

White Elephant (*King of the*), a title of the kings of Ava and Siam.

White Fast (*The*), the day of atonement in the Jewish synagogues.

White Friars (*The*), the Carmelites, who dress in white.

(There is a novel by Miss Emma Robinson called *White Friars.*)

White Hoods (or *Chaperons Blancs*), the insurgents of Ghent, led by Jean Lyons, noted for their fight at Minnewater to prevent the digging of a canal

which they fancied would be injurious to trade.

Saw the fight at Minnewater, saw the "White Hoods" moving west.
Longfellow: The Belfry of Bruges.

White Horse (*A*), the Saxon banner, still preserved in the royal shield of the house of Hanover.

A burly, genial race has raised
The White Horse standard.
Woolner: My Beautiful Lady.

White Horse (*Lords of the*), the old Saxon chiefs, whose standard was a white horse.

And tampered with the lords of the White Horse.
Tennyson: Guinevere.

White Horse of the Peppers, a sprat to catch a mackerel. After the battle of the Boyne, the estates of many of the Jacobites were confiscated, and given to the adherents of William III. Amongst others, the estate of the Peppers was forfeited, and the Orangeman to whom it was awarded went to take possession. "Where was it, and what was its extent?" These were all-important questions; and the Orangeman was led up and down, hither and thither, for several days, under pretence of showing them to him. He had to join the army by a certain day, but was led so far afield that he agreed to forego his claim if supplied with the means of reaching his regiment within the given time. Accordingly, the "white horse," the pride of the family, and the fastest animal in the land, was placed at his disposal, the king's grant was revoked, and the estate remained in the possession of the original owner.—*Lover: Stories and Legends of Ireland* (1832–34).

White Horse of Wantage (Berkshire), cut in the chalk hills. The horse is 374 feet long, and may be seen at the distance of fifteen miles. It commemorates a great victory obtained by Alfred over the Danes, called the battle of Æscesdun (*Ashdown*), during the reign of his brother Ethelred in 871. (See RED HORSE, p. 903.)

In this battle all the flower of the barbarian youth was there slain, so that neither before nor since was ever such a destruction known since the Saxons first gained Britain by their arms.—*Ethelwerd: Chronicle*, ii. A. 871. (See also Asser, *Life of Alfred*, year 871.)

White King, the title of the emperor of Muscovy, from the white robes which these kings were accustomed to use.

Sunt qui principem Moscovia *Album Regem* nuncupant. Ego quidem causam diligenter quærebam, cur *regio ille* nomine appellaretur cum nemo principum Moscovia eo titulo antea [*Basilius Possewitch*] esset usus. . . . Credo autem ut Persam nunc propter *rubea* tegumenta capitis "Kisilpassa" (*i.e.* rubeum cuput) vocant; ita reges Moscoviæ propter *alba* tegumenta "Albos Reges" appellari.—*Sigismund.*

(Perhaps it may be explained thus: Muscovy is always called "Russia Alba," as Poland is called "Black Russia.")

White King (*The*). Charles I. is so called by Herbert. His robe of state was white instead of purple. At his funeral the snow fell so thick upon the pall that it was quite white.—*Herbert: Memoirs* (1764).

White Lady (*The*), "La Dame d'Aprigny," a Norman fée, who used to occupy the site of the present Rue de St. Quentin, at Bayeux.

La Dame Abonde, also a Norman fée.

Vocant dominam Abundiam pro eo quod domibus, quas frequentant, abundantiam bonorum temporalium præstare putantur non aliter tibi sentiendum est neque aliter quam quemadmodum de illis audivisti.—*William of Auvergne* (1248).

White Lady (*The*), a ghost seen in different castles and palaces belonging to the royal family of Prussia, and supposed to forebode the death of some of the royal family, especially one of the children. The last appearance was in 1879, just prior to the death of prince Waldemar. Twice she has been heard to speak, *e.g.*: In December, 1628, she appeared in the palace at Berlin, and said in Latin, "I wait for judgment;" and once at the castle of Neuhaus, in Bohemia, when she said to the princess, in German, "It is ten o'clock;" and the lady addressed died in a few weeks.

∴ There are, in fact, two white ladies: one the countess Agnes of Orlamunde; and the other the princess Bertha von Rosenberg, who lived in the fifteenth century. The former was buried alive in a vault in the palace. She was the mistress of a margrave of Brandenburgh, by whom she had two sons. When the prince became a widower, Agnes thought he would marry her, but he made the sons an objection, and she poisoned them, for which crime she was buried alive. Another version is that she fell in love with the prince of Parma, and made away with her two daughters, who were an obstacle to her marriage, for which crime she was doomed to "walk the earth" as an apparition.

The princess Bertha is troubled because an annual gift, which she left to the poor, has been discontinued. She appears dressed in white, and carrying at her side a bunch of keys.

It may interest those who happen to be learned in Berlin legends, to know that the White Lady, whose visits always precede the death of some member of the royal family, was seen on the eve of prince Waldemar's death. A soldier on guard at the old castle was the witness of the apparition, and in his fright fled to the guard-room, where he was at once arrested for deserting his post.—*Brief*, April 4, 1879.

White Lady of Avenel (2 *syl.*), a tutelary spirit.—*Sir W. Scott: The Monastery* (time, Elizabeth).

Aping in fantastic fashion
Every change of human passion.

White Lady of Ireland (*The*), the benshee or domestic spirit of a family, who takes an interest in its condition, and intimates approaching death by wailings or shrieks.

White Man's Grave (*The*), Sierra Leonê, in Africa.

White Merle (*The*). Among the old Basque legends is one of a "white merle," which, by its singing, restores sight to the blind.—*Rev. W. Webster: Basque Legends*, 182 (1877).

¶ The French have a similar story, called *Le Merle Blanc.*

White Moon (*Knight of the*), Samson Carrasco. He assumed this cognizance when he went as a knight-errant to encounter don Quixote. His object was to overthrow the don in combat, and then impose on him the condition of returning home, and abandoning the profession of chivalry for twelve months. By this means he hoped to cure the don of his craze. It all happened as the barber expected: the don was overthrown, and returned to his home, but soon died. —*Cervantes: Don Quixote*, II. iv. 12, etc. (1615).

White Mount in London (*The*), the Tower, which the Welsh bards insist was built by the Celts. Others ascribe "the Towers of Julius" to the Romans; but without doubt they are Norman.

Take my head and bear it unto the White Mount, in London, and bury it there, with the face towards France.—*The Mabinogion* ("Branwen," etc., twelfth century).

White Queen (*The*), Mary queen of Scots (*La Reine Blanche*). So called by the French, because she dressed in white in mourning for her husband.

White Rose (*The*), the house of York, whose badge it was. That of the house of Lancaster was the Red Rose.

(Richard de la Pole is often called "The White Rose.")

White Rose of England (*The*). Perkin Warbeck was so called by Margaret of Burgundy sister of Edward IV. (*–1499).

White Rose of Raby (*The*), Cecily, wife of Richard duke of York, and mother of Edward IV. and Richard III. She was the youngest of twenty-one children.

(A novel entitled *The White Rose of Raby* was published in 1794.)

White Rose of Scotland (*The*), lady Katherine Gordon, the [? fifth] daughter of George second earl of Huntly by his second wife [princess Annabella Stuart, youngest daughter of James I. of Scotland]. She married Richard of England, styled "duke of York," but better known as "Perkin Warbeck." She had three husbands after the death of "Richard of England." Probably lady Katherine was called the "White Rose" from the badge assumed by her first husband "the White Rose of York," and "Scotland" was added from the country of her birth. Margaret of Burgundy always addressed Perkin Warbeck as "The White Rose of England."

White Rose of York (*The*), Edward Courtney earl of Devon, son of the marquis of Exeter. He died at Padua, in queen Mary's reign (1553).

White Surrey, the favourite charger of Richard III.

Saddle White Surrey for the field to-morrow.
Shakespeare: Richard III. act v. sc. 3 (1597).

White Tsar of His People. The emperor of Russia is so called, and claims the empire of seventeen crowns.

White Widow (*The*), the duchess of Tyrconnel, wife of Richard Talbot lord deputy of Ireland under James II. After the death of her husband, she supported herself by her needle. She wore a white mask, and dressed in white.—*Pennant: Account of London*, 147 (1790).

White Witch (*A*), a "witch" who employs her power and skill for the benefit and not the harm of her fellow-mortals.

Whites (*The*), an Italian faction of the fourteenth century. The Guelphs of Florence were divided into the *Blacks* who wished to open their gates to Charles de Valois, and the *Whites* who opposed him. The poet Dante was a "White," and when the "Blacks" in 1302 got the upper hand, he was exiled. During his exile he composed his immortal epic, the *Divina Commedia.*

Whitecraft (*John*), innkeeper and miller at Altringham.

Dame Whitecraft, the pretty wife of the above.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Whitfield of the Stage (*The*). Quin was so called by Garrick (1716–1779). Garrick himself is sometimes so denominated also.

Whitney (*James*), the Claude Duval of English highwaymen. He prided himself on being "the glass of fashion and the mould of form." Executed at Porter's Block, near Smithfield (1660–1694).

Whit-Sunday. One of the etymologies of this word is *Wit* or Wisdom *Sunday*; the day on which the Spirit of Wisdom fell upon the apostles.

> This day Whitsonday is cald
> For wisdom and wit serene fald,
> Was zonen to the apostles as this day.
> *Camb. Univ. MSS. Pd.*, i. f. p. 234.

Whittington (*Dick*), a poor orphan country lad, who heard that London was "paved with gold," and went there to get a living. When reduced to starving point, a kind merchant gave him employment in his family, to help the cook, but the cook so ill treated him that he ran away. Sitting to rest himself on the roadside, he heard Bow bells, and they seemed to him to say, "Turn again, Whittington, thrice lord mayor of London;" so he returned to his master. By-and-by the master allowed him, with the other servants, to put in an adventure in a ship bound for Morocco. Richard had nothing but a cat, which, however, he sent. Now it happened that the king of Morocco was troubled by mice, which Whittington's cat destroyed; and this so pleased his highness that he bought the mouser at a fabulous price. Dick commenced business with this money, soon rose to great wealth, married his master's daughter, was knighted, and thrice elected lord mayor of London—in 1398, 1406, and 1419.

(Such is the tale. Some persons assert that Whittington's "cat" was a brig built on the Norwegian model, with narrow stern, projecting quarters, and deep waist. Others think the word *achat*, "barter," furnishes the right solution.)

¶ KEIS, the son of a poor widow of Siraf, embarked for India with his sole property, a cat. He arrived at a time when the palace was so infested by mice and rats that they actually invaded the king's food. This cat cleared the palace of its vermin, and was purchased for a large sum of money, which enriched the widow's son.—*Sir William Ouseley* (a Persian story).

¶ ALPHONSO, a Portuguese, being wrecked on the coast of Guinea, had a cat, which the king bought for its weight in gold. With this money Alphonso traded, and in five years made £6000, returned to Portugal, and became in fifteen years the third magnate of the kingdom.—*Description of Guinea.*

(See Keightley, *Tales and Popular Fictions*, 241–266.)

Whittle (*Thomas*), an old man of 63, who wants to marry the Widow Brady, only 23 years of age. To this end he assumes the airs, the dress, the manners, and the walk of a beau. For his thick flannels, he puts on a cambric shirt, open waistcoat, and ruffles; for his Welsh wig, he wears a pigtail and chapeau bras; for his thick cork soles, he trips like a dandy in pumps. He smirks, he titters, he tries to be quite killing. He discards history and solid reading for the *Amorous Repository*, *Cupid's Revels*, *Hymen's Delight*, and Ovid's *Art of Love*. In order to get rid of him, the gay young widow assumes to be a boisterous, rollicking, extravagant, low Irishwoman, deeply in debt, and utterly reckless. (See BRADY, p. 143.)—*Garrick: The Irish Widow* (1757).

Who's the Dupe? Abraham Dolley, a retired slop-seller, with £80,000 or more. Being himself wholly uneducated, he is a great admirer of "larning," and resolves that his daughter Elizabeth shall marry a great scholar. Elizabeth is in love with captain Granger, but the old slop-seller has fixed his heart on a Mr. Gradus, an Oxford pedant. The question is how to bring the old man round. (For the rest, see GRANGER, p. 443.)—*Mrs. Cowley: Who's the Dupe?*

Whole Duty of Man (*The*). Sir James Wellwood Moncrieff, bart., was so called by Jeffrey (1776–1851).

Wicked Bible (*The*), 1631. It leaves out the word "not" in the seventh commandment, which thus reads, "Thou shalt commit adultery."

Wicket Gate (*The*), the entrance to the road which leads to the Celestial City. Over the door is written, "KNOCK, AND

IT SHALL BE OPENED UNTO YOU."—*Bunyan: Pilgrim's Progress*, i. (1678).

Wickfield (*Mr.*), a lawyer, father of Agnes. The "'umble" Uriah Heep was his clerk.

Agnes Wickfield, daughter of Mr. Wickfield; a young lady of sound sense and domestic habits, lady-like and affectionate. She is the second wife of David Copperfield.—*Dickens: David Copperfield* (1849).

Wickham (*Mrs.*), a waiter's wife. Mrs. Wickham was a meek, drooping woman, always ready to pity herself or to be pitied; and with a depressing habit of prognosticating evil. She succeeded Polly Toodles as nurse to Paul Dombey.—*Dickens: Dombey and Son* (1846).

Wiclevista, Wicliffism.

Some of them barke, Clatter and carpe, Of that heresy art
Called Wicleuista, The deuelishe dogmatista.
Skelton: Colyn Clout (time, Henry VIII.).

Wicliffe, called "The Morning Star of the Reformation" (1324–1384).

Widdrington (*Roger*), a gallant squire, mentioned in the ballad of *Chevy Chase*. He fought "upon his stumps," after his legs were smitten off. (See BENBOW, p. 110.

Widenostrils (in French, *Bringuenarilles*), a huge giant, who "had swallowed every pan, skillet, kettle, frying-pan, dripping-pan, saucepan, and caldron in the land, for want of windmills, his usual food." He was ultimately killed by "eating a lump of fresh butter at the mouth of a hot oven, by the advice of his physician."—*Rabelais: Pantag'ruel*, iv. 17 (1545).

Widerolf, bishop of Strasbourg (997), was devoured by mice in the seventeenth year of his episcopate, because he suppressed the convent of Seltzen on the Rhine. (See HATTO, p. 474.)

Widow (*Goldsmith's*), in the *Deserted Village*, par. 9.

All but yon widowed, solitary thing,
That feebly bends beside the plashy spring;
She, wretched matron, forced in age, for bread,
To strip the brook, with mantling cresses spread,
To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till morn;
She only left of all the harmless train,
The sad historian of the pensive plain.

Her name was Catherine GERAGHTY.

Widow (*The*), courted by sir Hudibras, was the relict of Amminadab Willmer or Willmot, an independent, slain at Edgehill. She was left with a fortune of £200 a year. The knight's "Epistle to the Lady" and the "Lady's Reply," in which she declines his offer, are usually appended to the poem entitled *Hudibras*.

Widow Blackacre, a perverse, bustling, masculine, pettifogging, litigious woman.—*Wycherly: The Plain Dealer* (1677).

Widow Flockhart, landlady at Waverley's lodgings in the Canongate.—*Sir W. Scott: Waverley* (time, George II.).

Widow's Curl (*A*), a small refractory lock of hair that will not grow long enough to be bound up with the tresses, but insists on falling down in a curl upon the forehead. It is said that this curl indicates widowhood.

Widow's Peak (*A*), a point made in some foreheads by the hair projecting towards the nose like a peak. It is said to indicate widowhood.

Wieland or **Volund**, the wonderful blacksmith of the Scandinavian deities, corresponding to the Latin Vulcan. He made Siegfried's famous sword Balmung. King Nidung cut the sinews of his feet and confined him in his forge, but he violated the king's daughter and escaped in a feather boat. His adventures are related in the "Song of Völund" in the *Elder Edda*.

Wieland's Sword, Balmung (*q.v.*), made by him for Siegfried.—*Scandinavian Mythology*.

Wiever (*Old*), a preacher and old conspirator.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Wife (*The*), a drama by S. Knowles (1833). Mariana, daughter of a Swiss burgher, nursed Leonardo in a dangerous sickness—an avalanche had fallen on him, and his life was despaired of, but he recovered, and fell in love with his young and beautiful nurse. Leonardo intended to return to Mantua, but was kept a prisoner by a gang of thieves, and Mariana followed him, for she found life intolerable without him. Here count Florio fell in love with her, and obtained her guardian's consent to marry her; but Mariana refused to do so, and was arraigned before the duke (Ferrardo), who gave judgment against her. Leonardo was at the trial, disguised, but, throwing

off his mask, was found to be the real duke, supposed to be dead. He assumed his rank, and married Mariana; but, being called to the wars, left Ferrardo regent. Ferrardo, being a villain, hatched up a plot against the bride of infidelity to her lord, but Leonardo would give no credit to it, and the whole scheme of villainy was fully exposed.

(The tale of Shakespeare's *Midsummer Night's Dream* hinges on a similar "law of marriage.")

Wife for a Month (*A*), a drama by John Fletcher (1624). (For the plot, see EVANTHE, p. 347.)

Wife of Bath, one of the pilgrims to the shrine of Thomas à Becket.—*Chaucer: Canterbury Tales* (1388).

(Gay wrote a comedy called *The Wife of Bath*, in 1713.)

Wife of Bath's Tale. One of king Arthur's knights was condemned to death for ill-using a lady; but Guinever interceded for him, and the king gave him over to her to do what she liked. The queen said she would spare his life, if, by that day twelve months, he would tell her "What is that which woman loves best?" The knight made inquiry far and near for a solution; but at length was told by an old woman, that if he would grant her a request, she would tell him the right answer to the queen's question. The knight agreed. The answer suggested was that what a woman likes best is to have her own sweet will,—and the request made was that he would marry her. The knight at first revolted because she was poor, old, and ugly. The woman then asked him which he preferred, to have her as she was and a faithful wife, or to have her young and fair. He replied he would leave the decision with her. Whereupon she threw off her mask, and appeared before him young, beautiful, and rich.—*Chaucer: Canterbury Tales* (1388).

(This tale is borrowed from Gower's *Confessio Amantis*, i., where Florent promises to marry a deformed old hag, who taught him the solution of a riddle.)

Wig. In the middle of the eighteenth century, there were thirty-four different sorts of wigs in use: the artichoke, bag, barrister's, bishop's, busby, brush, bush, buckle chain, chancellor's, corded wolf's paw, count Saxe's mode, the crutch, the cut bob, the detached buckle, the drop, Dutch, full, half natural, Jansenist bob, judge's, ladder, long bob, Louis, periwig, pigeon's wing, rhinoceros, rose, scratch, she-dragon, small back, spinage seed, staircase, Welsh, and wild boar's back.

His periwig was large enough to have loaded a camel, and he bestowed upon it at least a bushel of powder.—*Brown: Letters* (time, Charles II.).

Wigged Prince in Christendom (*The Best*). So the guardian, uncle-in-law, and first cousin of the duke of Brunswick was called.

Wight (*The Isle of*). So called from Wihtgar, great-grandson of king Cedric, who conquered the island.—*The Anglo-Saxon Chronicle.*

(Of course, this etymology is not philologically correct. Probably *guyth*, "the channel" (the channel island), is the real derivation.)

Wigmore Street (London). So called from Harley earl of Oxford and Mortimer, created baron Harley of Wigmore, in Herefordshire (1711).

Wild (*Jonathan*), a cool, calculating, heartless villain, with the voice of a Stentor. He was born at Wolverhampton, in Staffordshire, and, like Jack Sheppard, was the son of a carpenter.

He had ten maxims: (1) Never do more mischief than is absolutely necessary for success; (2) Know no distinction, but let self-interest be the one principle of action; (3) Let not your shirt know the thoughts of your heart; (4) Never forgive an enemy; (5) Shun poverty and distress; (6) Foment jealousies in your gang; (7) A good man, like money, must be risked in speculation; (8) Counterfeit virtues are as good as real ones, for few know paste from diamonds; (9) Be your own trumpeter, and don't be afraid of blowing loud; (10) Keep hatred concealed in the heart, but wear the face of a friend.

Jonathan Wild married six wives. Being employed for a time as a detective, he brought to the gallows thirty-five highwaymen, twenty-two burglars, and ten returned convicts. He was himself executed at last at Tyburn for housebreaking (1682–1725).

(Daniel Defoe made *Jonathan Wild* the hero of a romance (1725). Fielding did the same in 1743. In these romances he is a coward, traitor, hypocrite, and tyrant, unrelieved by human feeling, and never betrayed into a kind or good action. The character is historic, but the adventures are in a measure fictitious.)

Wild Boar of Ardennes, William de la Marck.—*Sir W. Scott: Quentin Durward* (time, Edward IV.).

(The count de la Marck was third son of John count de la Marck and Aremberg. He was arrested at Utrecht, and beheaded by order of Maximilian emperor of Austria, in 1485.)

Wild Boy of Hameln, a human being found in the forest of Hertswold, in Hanover. He walked on all fours, climbed trees like a monkey, fed on grass and leaves, and could never be taught to articulate a single word. He was discovered in 1725, was called "Peter the Wild Boy," and efforts were made to reclaim him, but without success. He died at Broadway Farm, near Berkhampstead, in 1785.

¶ Mlle. Lablanc was a wild girl found by the villagers of Soigny, near Chalons, in 1731. She died in Paris in 1780.

Wild-Goose Chase (*The*), a comedy by John Fletcher (1652). The "wild goose" is Mirabel, who is "chased" and caught by Oriana, whom he once despised.

Wild Horses (*Death by*). The hands and feet of the victim were fastened to two or four wild horses, and the horses, being urged forward, ran in different directions, tearing the victim limb from limb. The following are examples:—

(1) METTIUS SUFFETIUS was fastened to two chariots, which were driven in opposite directions. This was for deserting the Roman standard (B.C. 669).—*Livy: Annals*, i. 28.

(2) SALCÈDE, a Spaniard, employed by Henri III. to assassinate Henri de Guise, failed in his attempt, and was torn limb from limb by four wild horses.

(3) NICHOLAS DE SALVADO was torn to pieces by wild horses for attempting the life of William prince of Orange.

(4) BALTHAZAR DE GERRARD was similarly punished for assassinating the same prince (1584).

(5) JOHN CHASTEL was torn to pieces by wild horses for attempting the life of Henri IV. of France (1594).

(6) FRANÇOIS RAVAILLAC suffered a similar death for assassinating the same prince (1610).

Wild Huntsman (*The*), a spectral hunter with dogs, who frequents the Black Forest to chase wild animals.—*Sir W. Scott: Wild Huntsman* (from Bürger's ballad).

(The legend is that this huntsman was a Jew, who would not suffer Jesus to drink from a horse-trough, but pointed to some water collected in a hoof-print, and bade Him go there and drink.—*Kuhn von Schwars: Nordd. Sagen*, 499.)

¶ The French story of *Le Grand Veneur* is laid in Fontainebleau Forest, and is supposed to refer to St. Hubert.—*Father Matthieu.*

¶ The English name is "Herne the Hunter," once a keeper in Windsor Forest.—*Shakespeare: Merry Wives of Windsor*, act iv. ch. 4.

¶ The Scotch poem called *Albania* contains a full description of the wild huntsman.

(The subject has been made into a ballad by Bürger, entitled *Der Wilde Jäger.*)

Wild Man of the Forest, Orson, brother of Valentine, and nephew of king Pepin.—*Valentine and Orson* (fifteenth century).

Wild Wenlock, kinsman of sir Hugo de Lacy, besieged by insurgents, who cut off his head.—*Sir W. Scott: The Betrothed* (time, Henry II.).

Wildair (*Sir Harry*), the hero of a comedy so called by Farquhar (1701). The same character had been introduced in the *Constant Couple* (1700), by the same author. Sir Harry is a gay profligate, not altogether selfish and abandoned, but very free and of easy morals. This was Wilks's and Peg Woffington's great part.

Their Wildairs, sir John Brutes, lady Touchwoods, and Mrs. Frails are conventional reproductions of those wild gallants and demireps which figure in the licentious dramas of Dryden and Shadwell.—*Sir W. Scott.*

("Sir John Brute," in *The Provoked Wife* (Vanbrugh); "lady Touchwood," in *The Belle's Stratagem* (Mrs. Cowley); "Mrs. Frail," in Congreve's *Love for Love.*)

Wildblood of the Vale (*Young Dick*), a friend of sir Geoffrey Peveril.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Wilde (*Johnny*), a small farmer of Rodenkirchen, in the isle of Rügen. One day, he found a little glass slipper belonging to one of the hill-folk. Next day, a little brownie, in the character of a merchant, came to redeem it, and Johnny Wilde demanded as the price "that he should find a gold ducat in every furrow he ploughed." The bargain was concluded, but before the year was over he had worked himself to death, looking for

ducats in the furrows which he ploughed. —*Rügen Tradition.*

Wildenhaim (*Baron*), father of Amelia. In his youth he seduced Agatha Friburg, whom he deserted. Agatha bore a son, Frederick, who in due time became a soldier. Coming home on furlough, he found his mother on the point of starvation, and, going to beg alms, met the baron with his gun, asked alms of him, and received a shilling. He demanded more money, and, being refused, collared the baron, but was soon seized by the keepers, and shut up in the castle dungeon. Here he was visited by the chaplain, and it came out that the baron was his father. As the baron was a widower, he married Agatha, and Frederick became his heir.

Amelia Wildenhaim, daughter of the baron. A proposal was made to marry her to count Cassel, but as the count was a conceited puppy, without "brains in his head or a heart in his bosom," she would have nothing to say to him; but she showed her love to Anhalt, a young clergyman, and her father consented to the match.—*Mrs. Inchbald: Lovers' Vows* (altered from Kotzebue, 1800).

Wildfire (*Madge*), the insane daughter of old Meg Murdochson the gipsy thief. Madge had been seduced when a girl, and this, with the murder of her infant, had turned her brain.—*Sir W. Scott: Heart of Midlothian* (time, George II.).

Wilding (*Jack*), a young gentleman fresh from Oxford, who fabricates the most ridiculous tales, which he tries to pass off for facts; speaks of his adventures in America, which he has never seen, and of being entrapped into marriage with a Miss Sibthorpe, a pure invention. Accidentally meeting a Miss Grantam, he sends his man to learn her name, and is told it is Miss Godfrey, an heiress. On this blunder the "fun" of the drama hinges. When Miss Godfrey is presented to him, he does not know her, and a person rushes in who declares she is his wife, and that her maiden name was Sibthorpe. It is now Wilding's turn to be dumfounded, and, wholly unable to unravel the mystery, he rushes forth, believing the world is a Bedlam let loose. —*Foote: The Liar* (1761).

Wilding (*Sir Jasper*), an ignorant but wealthy country gentleman, fond of fox-hunting. He dresses in London like a fox-hunter, and speaks with a "Hoic! tally-ho!"

Young Wilding, son of sir Jasper, about to marry the daughter of old Philpot for the dot she will bring him.

Maria Wilding, the lively, witty, high-spirited daughter of sir Jasper, in love with Charles Beaufort. Her father wants her to marry George Philpot, but she frightens the booby out of his wits by her knowledge of books and assumed eccentricities.—*Murphy: The Citizen* (1757 or 1761).

Wildrake, a country squire, delighting in horses, dogs, and field sports. He was in love with "neighbour Constance," daughter of sir William Fondlove, with whom he used to romp and quarrel in childhood. He learnt to love Constance; and Constance loved the squire, but knew it not till she feared he was going to marry another. When they each discovered the state of their hearts, they agreed to become man and wife.—*Knowles: The Love-Chase* (1837).

Wildrake (*Roger*), a dissipated royalist.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Wilelmi'na [BUNDLE], daughter of Bundle the gardener. Tom Tug the waterman and Robin the gardener sought her in marriage. The father preferred honest Tom Tug, but the mother liked better the sentimental and fine-phrased Robin. Wilelmina said he who first did any act to deserve her love should have it, and Tom Tug, by winning the waterman's badge, carried off the prize.—*Dibdin: The Waterman* (1774). (See SKEGGS, p. 1013.)

Wilfer (*Reginald*), called by his wife R. W., and by his fellow-clerks Rumty. He was clerk in the drug-house of Chicksey, Stobbles, and Veneering. In person Mr. Wilfer resembled an overgrown cherub; in manner he was shy and retiring.

Mr. Reginald Wilfer was a poor clerk, so poor indeed that he had never yet attained the modest object of his ambition, which was to wear a complete new suit of clothes, hat and boots included, at one time. His black hat was brown before he could afford a coat; his pantaloons were white at the seams and knees before he could buy a pair of boots; his boots had worn out before he could treat himself to new pantaloons; and by the time he worked round to the hat again, that shining modern article roofed in an ancient ruin of various periods.—Ch. iv.

Mrs. Wilfer, wife of Mr. Reginald. A most majestic woman, tall and angular. She wore gloves, and a pocket-handkerchief tied under her chin. A patronizing,

condescending woman was Mrs. Wilfer, with a mighty idea of her own importance. "Viper!" "Ingrate!" and such-like epithets were household words with her.

Bella Wilfer, daughter of Mr. and Mrs. Wilfer. A wayward, playful, affectionate, spoilt beauty, "giddy from the want of some sustaining purpose, and capricious because she was always fluttering among little things." Bella was so pretty, so womanly, and yet so childish that she was always captivating. She spoke of herself as "the lovely woman," and delighted in "doing the hair of the family." Bella Wilfer married John Harmon (John Rokesmith), the secretary of Mr. Boffin "the golden dustman."

Lavinia Wilfer, youngest sister of Bella, and called "The Irrepressible." Lavinia was a tart, pert girl, but succeeded in catching George Sampson in the toils of wedlock.—*Dickens: Our Mutual Friend* (1864).

WILFORD, in love with Emily, the companion of his sister Miss Wilford. This attachment coming to the knowledge of Wilford's uncle and guardian, was disapproved of by him; so he sent the young man to the Continent, and dismissed the young lady. Emily went to live with Goodman Fairlop, the woodman, and there Wilford discovered her in an archery match. The engagement was renewed, and ended in marriage.—*Sir H. B. Dudley: The Woodman* (1771).

Wilford, secretary of sir Edward Mortimer, and the suitor of Barbara Rawbold (daughter of a poacher). Curious to know what weighed on his master's mind, he pried into an iron chest in sir Edward's library; but while so engaged, sir Edward entered, and threatened to shoot him. He relented, however, and having sworn Wilford to secrecy, told him how and why he had committed murder. Wilford, unable to endure the watchful and jealous eye of his master, ran away; but sir Edward dogged him from place to place, and at length arrested him on the charge of theft. Of course, the charge broke down, Wilford was acquitted, and sir Edward, having confessed his crime, died.—*Colman: The Iron Chest* (1796).

(This is a dramatic version of Godwin's novel called *Caleb Williams* (1794). Wilford is "Caleb Williams," and sir Edward Mortimer is "Falkland.")

Wilford, supposed to be earl of Rochdale. Three things he had a passion for: "the finest hound, the finest horse, and the finest wife in the three kingdoms." It turned out that Master Walter "the hunchback" was the earl of Rochdale, and Wilford was no one.—*Knowles: The Hunchback* (1831).

Wilford (*Lord*), the truant son of lord Woodville, who fell in love with Bess, the daughter of the "blind beggar of Bethnal Green." He saw her by accident in London, lost sight of her, but resolved not to rest night or day till he found her; and, said he, "If I find her not, I'm tenant of the house the sexton builds." Bess was discovered in the Queen's Arms inn, Romford, and turned out to be his cousin.—*Knowles: The Beggar of Bethnal Green* (1834).

Wilfred, "the fool," one of the sons of sir Hildebrand Osbaldistone of Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Wilfrid, son of Oswald Wycliffe; in love with Matilda, heiress of Rokeby's knight. After various villainies, Oswald forced from Matilda a promise to marry Wilfrid. Wilfrid thanked her for the promise, and fell dead at her feet.—*Sir W. Scott: Rokeby* (1813).

Wilfrid or **Wilfrith** (*St.*). In 681 the bishop Wilfrith, who had been bishop of York, being deprived of his see, came to Sussex, and did much to civilize the people. He taught them how to catch fish generally, for before they only knew how to catch eels. He founded the bishopric of the South Saxons at Selsey, afterwards removed to Chichester, founded the monastery of Ripon, built several ecclesiastical edifices, and died in 709.

St. Wilfrid, sent from York into this realm received
(Whom the Northumbrian folk had of his see bereaved),
And on the south of Thames a seat did him afford,
By whom the people first received the saving word.
Drayton: Polyolbion, xi. (1613).

Wilhelm Meister [*Mice-ter*], the hero and title of a philosophic novel by Goethe. This is considered to be the first true German novel. It consists of two parts published under two titles, viz. *The Apprenticeship of Wilhelm Meister* (1794–96), and *The Travels of Wilhelm Meister* (1821).

Wilkins (*Peter*), a tale by Robert Pultock of Clement's Inn (1750).

The *tale* is this: Peter Wilkins is a mariner, thrown on a desert shore. In

time, he furnishes himself from the wreck with many necessaries, and discovers that the country is frequented by a beautiful winged race called glumms and gawreys, whose wings, when folded, serve them for dress, and when spread, are used for flight. Peter marries a gawrey, by name Youwarkee, and accompanies her to Nosmnbdsgrsutt, a land of semi-darkness, where he remains many years.

Peter Wilkins is a work of uncommon beauty.—*Coleridge: Table Talk* (1835).

Wilkinson (*James*), servant to Mr. Fairford the lawyer.—*Sir W. Scott: Redgauntlet* (time, George III.).

Will (*Belted*), William lord Howard, warden of the western marches (1563–1640).

> His Bilboa blade, by Marchmen felt,
> Hung in a broad and studded belt;
> Hence, in rude phrase, the Borderers still
> Called noble Howard "Belted Will."
> *Sir W. Scott. Lay of the Last Minstrel* (1805).

Will Laud, a smuggler, with whom Margaret Catchpole (*q.v.*) falls in love. He persuades her to escape from Ipswich jail, and supplies her with a seaman's dress. The two are overtaken, and Laud is shot in attempting to prevent the recapture of Margaret.—*Rev. R. Cobbold: Margaret Catchpole* (1845).

Will and Jean, a poetic story by Hector Macneill (1789). Willie Gairlace was once the glory of the town, and he married Jeanie Miller. Just about this time Maggie Howe opened a spirit-shop in the village, and Willie fell to drinking. Having reduced himself to beggary, he enlisted as a soldier, and Jeanie had "to beg her bread." Willie, having lost his leg in battle, was put on the Chelsea "bounty list;" and Jeanie was placed, by the duchess of Buccleuch, in an almscottage. Willie contrived to reach the cottage, and

> Jean once mair, a fond affection,
> Clasped her Willie to her breast.

Will-o'-Wisp or *Will-with-a-wisp*. Here Will is no proper name, but a Scandinavian word equivalent to "misleading" or "errant." Icelandic *villa* ("a-going astray"), *villr* ("wandering"). "I am will what to do" (*i.e.* "at a loss"). German, *irrwisch*.

Willet (*John*), landlord of the Maypole inn. A burly man, large-headed, with a flat face, betokening profound obstinacy and slowness of apprehension, combined with a strong reliance on his own merits. John Willet was one of the most dogged and positive fellows in existence, always sure that he was right, and that every one who differed from him was wrong. He ultimately resigned the Maypole to his son Joe, and retired to a cottage in Chigwell, with a small garden, in which Joe had a maypole erected for the delectation of his aged father. Here at dayfall assembled his old chums, to smoke, and prose, and doze, and drink the evenings away; and here the old man played the landlord, scoring up huge debits in chalk to his heart's delight. He lived in the cottage a sleepy life for seven years, and then slept the sleep which knows no waking.

Joe Willet, son of the landlord, a broad-shouldered, strapping young fellow of 20. Being bullied and brow-beaten by his father, he ran away and enlisted for a soldier, lost his right arm in America, and was dismissed the service. He returned to England, married Dolly Varden, and became landlord of the Maypole, where he prospered and had a large family.—*Dickens: Barnaby Rudge* (1841).

WILLIAM, archbishop of Orange, an ecclesiastic who besought pope Urban to permit him to join the crusaders; and, having obtained permission, he led 400 men to the siege of Jerusalem.—*Tasso: Jerusalem Delivered* (1575).

William, youngest son of William Rufus. He was the leader of a large army of British bowmen and Irish volunteers in the crusading army.—*Tasso: Jerusalem Delivered*, iii. (1575).

(William Rufus was never married.)

William, footman to Lovemore, sweet upon Muslin the lady's-maid. He is fond of cards, and is a below-stairs imitation of the high-life vices of the latter half of the eighteenth century.—*Murphy: The Way to Keep Him* (1760).

William, a serving-lad at Arnheim Castle.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

William (*Lord*), master of Erlingford. His elder brother, at death, committed to his charge Edmund the rightful heir, a mere child; but William cast the child into the Severn, and seized the inheritance. One anniversary, the Severn, having overflowed its banks, surrounded the castle; a boat came by, and lord William entered it. The boatman thought he heard the voice of a child—nay, he felt

sure he saw a child in the water, and bade lord William stretch out his hand to take it in. Lord William seized the child's hand, and the boat was drawn under water. Lord William was drowned, but no one heard his piercing cry of agony.—*Southey: Lord William* (a ballad, 1804).

William and Margaret, a ballad by Mallet (1727). William promised marriage to Margaret, deserted her, and she died "consumed in early prime." Her ghost reproved the faithless swain, who "quaked in every limb," and, raving, hied him to Margaret's grave. There

> Thrice he called on Margaret's name,
> And thrice he wept full sore:
> Then laid his cheek to her cold grave,
> And word spake never more.

William king of Scotland, introduced by sir W. Scott in *The Talisman* (1825).

William of Cloudesley (3 *syl.*), a north-country outlaw, associated with Adam Bell and Clym of the Clough (*Clement of the Cliff*). He lived in Englewood Forest, near Carlisle. Adam Bell and Clym of the Clough were single men, but William had a wife named Alyce, and "children three" living at Carlisle. The three outlaws went to London to ask pardon of the king, and the king, at the queen's intercession, granted it. He then took them to a field to see them shoot. William first cleft in two a hazel wand at a distance of 200 feet; after this he bound his eldest son to a stake, put an apple on his head, and, at a distance of "six score paces," cleft the apple in two without touching the boy. The king was so delighted that he made William "a gentleman of fe," made his son a royal butler, the queen took Alyce for her "chief gentlewoman," and the two companions were appointed yeomen of the bed-chamber.—*Percy: Reliques* "Adam Bell," etc.), I. ii. 1.

William of Goldsbrough, one of the companions of Robin Hood, mentioned in Grafton's *Olde and Auncient Pamphlet* (sixteenth century).

William of Norwich (*Saint*), a child said to have been crucified by the Jews in 1137. (See HUGH OF LINCOLN, p. 510; WERNER, p. 1203.)

> Two boys of tender age, those saints ensue,
> Of Norwich William was, of Lincoln Hugh,
> Whom th' unbelieving Jews (rebellious shot abide),
> In mockery of our Christ, as Easter crucified.
> *Drayton: Polyolbion*, xxiv. (1622).

William-with-the-Long-Sword, the earl of Salisbury. He was the natural brother of Richard Cœur de Lion.—*Sir W. Scott: The Talisman* (time, Richard I.).

Williams (*Caleb*), a lad in the service of Falkland. Falkland, irritated by cruelty and insult, commits a murder, which is attributed to another. Williams, by accident, obtains a clue to the real facts; and Falkland, knowing it, extorts from him an oath of secrecy, and then tells him the whole story. The lad, finding life in Falkland's house insupportable from the ceaseless suspicion to which he is exposed, makes his escape, and is pursued by Falkland with relentless persecution. At last Williams is accused by Falkland of robbery, and the facts of the case being disclosed, Falkland dies of shame and a broken spirit. (See WILFORD, p. 1214.)—*W. Godwin: Caleb Williams* (1794).

(The novel was dramatized by G. Colman, under the title of *The Iron Chest* (1796). Caleb Williams is called "Wilford," and Falkland is "sir Edward Mortimer.")

Williams (*Ned*), the sweetheart of Cicely Jopson, farmer, near Clifton.

Farmer Williams, Ned's father.—*Sir W. Scott: Waverley* (time, George II.).

Willie, clerk to Andrew Skurliewhitter the scrivener.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Willieson (*William*), a brig-owner, one of the Jacobite conspirators under the laird of Ellieslaw.—*Sir W. Scott: The Black Dwarf* (time, Anne).

Williewald of Geierstein (*Count*) father of count Arnold of Geierstein *alias* Arnold Biederman (landamman of Unterwalden).—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Willmore, the hero of Mrs. Behn's play, in two parts, called *The Rover* (1677, 1681).

Will-o'-the-Flat, one of the huntsmen near Charlie's Hope farm.—*Sir W. Scott: Guy Mannering* (time, George II.).

Willoughby (*Lord*), of queen Elizabeth's court.—*Sir W. Scott: Kenilworth* (time, Elizabeth).

Willoughby (*Sir Clement*), insolent but polished. His passion for Evelina is

bold, perfidious, and impertinent.—*Mme. D'Arblay: Evelina* (1778).

Willy, a shepherd to whom Thomalin tells the tale of his battle with Cupid (ecl. iii.). (See THOMALIN, p. 1098.) In ecl. viii. he is introduced again, contending with Perigot for the prize of poetry, Cuddy being chosen umpire. Cuddy declares himself quite unable to decide the contest, for both deserve the prize.—*Spenser: The Shepheardes Calendar* (1579).

(Of course Virgil's *Bucolic* iii. will readily recur to the mind. Palemon, the umpire, says—

Non nostrum inter vos tantas componêre lites,
Et vitula tu dignus, ethic,

Lines 108, 109.

Wilmot. There are three of the name in *Fatal Curiosity* (1736), by George Lillo, viz. old Wilmot, his wife Agnes, and their son young Wilmot supposed to have perished at sea. The young man, however, is not drowned, but goes to India, makes his fortune, and returns, unknown to any one of his friends. He goes in disguise to his parents, and deposits with them a casket. Curiosity induces Agnes to open it, and when she sees that it contains jewels, she and her husband resolve to murder the owner, and appropriate the contents of the casket. No sooner have they committed the fatal deed than they discover it is their own son whom they have killed; whereupon the old man stabs first his wife and then himself.

The harrowing details of this tragedy are powerfully depicted; and the agonies of old Wilmot constitute one of the most appalling and affecting incidents in the drama.—*R. Chambers: English Literature*, i. 592.

Old Wilmot's character, as the needy man who had known better days, exhibits a mind naturally good, but prepared for acting evil.—*Sir W. Scott: The Drama.*

Wilmot (*Miss Arabella*), a clergyman's daughter, beloved by George Primrose, eldest son of the vicar of Wakefield, whom ultimately she marries.—*Goldsmith: Vicar of Wakefield* (1766).

Wilmot (*Lord*), earl of Rochester, of the court of Charles II.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Wilsa, the mulatto girl of Dame Ursley Suddlechop the barber's wife.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

WILSON (*Alison*), the old housekeeper of colonel Silas Morton of Milnwood.—*Sir W. Scott: Old Mortality* time, Charles II.).

Wilson (*Andrew*), smuggler; the comrade of Geordie Robertson. He was hanged.—*Sir W Scott: Heart of Midlothian* (time, George II.).

Wilson (*Bob*), groom of sir William Ashton the lord keeper of Scotland.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Wilson (*Christie*), a character in the introduction of the *Black Dwarf*, by sir W. Scott.

Wilson (*John*), groom of Mr. Godfrey Bertram laird of Ellangowan.—*Sir W. Scott: Guy Mannering* (time, George II.).

Wilton (*Ralph de*), the accepted suitor of lady Clare daughter of the earl of Gloucester. When lord Marmion overcame Ralph de Wilton in the ordeal of battle, and left him for dead on the field, lady Clare took refuge in Whitby Convent. By Marmion's desire she was removed from the convent to Tantallon Hall, where she met Ralph, who had been cured of his wounds. Ralph, being knighted by Douglas, married the lady Clare.—*Sir W. Scott: Marmion* (1808).

Wimble (*Will*), a character in Addison's *Spectator*, simple, good-natured, and officious.

N.B.—Will Wimble in the flesh was Thomas Morecroft of Dublin (*-1741).

Wimbledon (*The Philosopher of*), John Horne Tooke, who lived at Wimbledon, near London (1736–1812).

Winchester, in Arthurian romance, is called Camelot.

It swam down the stream to the city of Camelot, *i.e.* in English, Winchester.—*Sir T. Malory: History of Prince Arthur*, i. 44 (1470).

Winchester (*The bishop of*), Lancelot Andrews. The name is not given in the novel, but the date of the novel is 1620, and Dr. Andrews was translated from Ely to Winchester in February, 1618–19; and died in 1626.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Wind Sold. At one time, the Finlanders and Laplanders drove a profitable trade by the sale of winds. After being paid, they knitted three knots, and told the buyer that when he untied the first he would have a good gale; when the second, a strong wind; and when the third, a severe tempest.—*Olaus Magnus: History of the Goths, etc.*, 47 (1658).

¶ King Eric of Sweden was a potent-

tate of the winds, and could change them at pleasure by merely shifting his cap.

¶ Bessie Millie, of Pomo'na, in the Orkney Islands, helped to eke out her living (even so late as 1814) by selling favourable winds to mariners, for the small sum of sixpence per vessel.

¶ Winds were also at one time sold at mont St. Michel, in Normandy, by nine druidesses, who likewise sold arrows to charm away storms. These arrows were to be shot off by a young man 25 years of age.

¶ Witches generally were supposed to sell wind.

'Oons! I'll marry a Lapland witch as soon, and live upon selling contrary winds and wrecked vessels.—*Congreve Love for Love*, iii. (1695).

In Ireland and in Denmark both,
Witches for gold will sell a man a wind,
Which, in the corner of a napkin wrapped,
Shall blow him safe unto what coast he will.
Summer: Last Will and Test. (1600).

∴ See note to the *Pirate* "Sale of Winds" (*Waverley Novels*, xxiv. 136).

Winds (*The*), according to Hesiod, were the sons of Astræus and Aurora.

You nymphs, the winged offspring which of old
Aurora to divine Astræus bore.
Akenside: Hymn to the Naiads (1767).

Winds and Tides. Nicholas of Lyn, an Oxford scholar and friar, was a great navigator. He "took the height of mountains with his astrolobe," and taught that there were four whirlpools like the Maelström of Norway — one in each quarter of the globe, from which the four winds issue, and which are the cause of the tides.

One Nicholas of Lyn
The whirlpools of the seas did come to understand, ...
For such immeasured pools, philosophers agree,
I' the four parts of the world undoubtedly there be,
From which they have supposed nature the winds doth raise,
And from them too proceed the flowing of the seas.
Drayton: Polyolbion, xix. (1622).

Windmill with a Weathercock Atop (*The*). Goodwyn, a puritan divine of St. Margaret's, London, was so called (1593–1651).

Windmills. Don Quixote, seeing some thirty or forty windmills, insisted that they were giants, and, running a tilt at one of them, thrust his spear into the sails; whereupon the sails raised both man and horse into the air, and shivered the knight's lance into splinters. When don Quixote was thrown to the ground, he persisted in saying that his enemy Freston had transformed the giants into windmills merely to rob him of his honour, but notwithstanding, the windmills were in reality giants in disguise. This is the first adventure of the knight.—*Cervantes: Don Quixote*, I. i. 8 (1605).

Windmills for Food. The giant Widenostrils lived on windmills. (See WIDENOSTRILS, p. 1210.) — *Rabelais: Pantagruel*, iv. 17 (1545).

Windsor (*The Rev. Mr.*), a friend of Master George Heriot the king's goldsmith.—*Sir W. Scott: Fortunes of Nigel* (time, James I.).

Windsor Beauties (*The*), Anne Hyde duchess of York, and her twelve ladies in the court of Charles II., painted by sir Peter Lely at the request of Anne Hyde. Conspicuous in her train of Hebês was Frances Jennings, eldest daughter of Richard Jennings of Standridge, near St. Alban's.

Windsor Forest, a descriptive poem by Pope (1713).

Windsor Sentinel (*The*), who heard St. Paul's clock strike thirteen, was John Hatfield, who died at his house in Glasshouse Yard, Aldersgate, June 18, 1770, aged 102.

Windsor of Denmark (*The*), the castle of Cronborg, in Elsinore.

Windy-Cap, Eric king of Sweden.

[*Told*] of Erick's cap and Elmo's light.
Sir W. Scott: Rokeby, ii. xx (1813).

Wine. If it makes one stupid it is *vin d'âne;* if maudlin, it is *vin de cerf* (from the notion that deer weep); if quarrelsome, it is *vin de lion;* if talkative, it is *vin de pie;* if sick, it is *vin de porc;* if crafty, it is *vin de renard;* if rude, it is *vin de singe.* To these might be added, *vin de chèvre,* when an amorous effect is produced; *vin de coucou,* if it makes one egotistical; and *vin de crapaud,* when its effect is inspiring.

Wine (1814). In 1858 a sale took place in Paris of the effects of the late duchesse de Raguse, including a pipe of Madeira. This wine was captured from the carcase of a ship wrecked at the mouth of the Scheldt in 1778, and had lain there till 1814, when Louis XVIII. bought it. Part of it was presented to the French consul, and thus it came into the cellar of the duc de Raguse. At the sale, forty-four bottles were sold, and the late baron Rothschild bought them for their weight in gold.

Wine (*Three-Men*). (See under THREE, p. 1104.)

Wingate (*Master Jasper*), the steward at Avenel Castle.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Winged Horse (*A*), the standard and emblem of ancient Corinth, in consequence of the fountain of Pire'nê, near that city, and Peg'asus the winged horse of Apollo and the Muses.

Winged Lion (*The*), the heraldic device of the republic of Venice.

They'll plant the winged lion in these halls.
R. Browning: The Return of the Druses, v.

Wingfield, a citizen of Perth, whose trade was feather-dressing.—*Sir W. Scott: Fair Maid of Perth* (time, Henry IV.).

Wingfield (*Ambrose*), employed at Osbaldistone Hall.

Lancie Wingfield, one of the men employed at Osbaldistone Hall.—*Sir W. Scott: Rob Roy* (time, George I.).

Wing-the-Wind (*Michael*), a servant at Holyrood Palace, and the friend of Adam Woodcock.—*Sir W. Scott: The Abbot* (time, Elizabeth).

Winifrid (*St.*), patron saint of virgins; beheaded by Caradoc for refusing to marry him. The tears she shed became the fountain called "St. Winifrid's Well," the waters of which not only cure all sorts of diseases, but are so buoyant that nothing sinks to the bottom. St. Winifrid's blood stained the gravel in the neighbourhood red, and her hair became moss. Drayton has given this legend in verse in his *Polyolbion*, x. (1612).

(The name is more generally spelt *Winifred*.)

Winkle (*Nathaniel*), M.P.C., a young cockney sportsman, considered by his companions to be a dead shot, a hunter, skater, etc. All these acquirements are, however, wholly imaginary. He marries Arabella Allen.—*Dickens: The Pickwick Papers* (1836).

M.P.C., that is, Member of the Pickwick Club.

Winkle (*Rip van*), a Dutch colonist of New York, who met a strange man in a ravine of the Kaatskill Mountains. Rip helped the stranger to carry a keg to a wild retreat among rocks, where he saw a host of strange personages playing skittles in mysterious silence. Rip took the first opportunity of tasting the keg, fell into a stupor, and slept for twenty years. On waking, he found that his wife was dead and buried, his daughter married, his village remodelled, and America had become independent.—*W. Irving: Sketch-Book* (1820).

¶ The tales of Epimenidês, of Peter Klaus, of the Sleeping Beauty, the Seven Sleepers, etc., are somewhat similar. (See SLEEPER, p. 1015.)

Winklebred or **Winklebrand** (*Louis*), lieutenant of sir Maurice de Bracy a follower of prince John.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

Winnie (*Annie*), an old sibyl, who makes her appearance at the death of Alice Gray.—*Sir W. Scott: Bride of Lammermoor* (time, William III.).

Winter, the head servant of general Witherington *alias* Richard Tresham.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Winter. (See SEASONS, p. 976.)

Winter Bird (*The*), the woodcock.

How nobler to the winter bird to say,
"Poor stranger, welcome from thy stormy way . . .
The food and shelter of my valleys share."
Peter Pindar [Dr. Wolcot]: *Island of Innocence* (1809).

Winter King (*The*), Frederick V., the rival of Ferdinand II. of Germany. He married Elizabeth daughter of James I. of England, and was king of Bohemia for just one winter, the end of 1619 and the beginning of 1620 (1596–1632). (See SNOW KING, p. 1023.)

Winter Queen (*The*), Elizabeth, daughter of James I. of England, and wife of Frederick V. "The Winter King." (See SNOW QUEEN, p. 1023.)

Winter's Tale (*The*), by Shakespeare (1604). Leontês king of Sicily invites his friend Polixenês to visit him. During this visit the king becomes jealous of him, and commands Camillo to poison him; but Camillo only warns Polixenês of the danger, and flees with him to Bohemia. When Leontês hears thereof, his rage is unbounded; and he casts his queen Hermi'onê into prison, where she gives birth to a daughter, which Leontês gave direction should be placed on a desert shore to perish. In the mean time, he is told that Hermionê, the queen, is dead. The vessel containing the infant daughter being storm-driven to Bohemia, the child is left there, and is brought up by a shepherd, who calls it Perdita. One day, in a hunt, prince Florizel sees Perdita and falls in love with her; but Polixenês, his father, tells her that she and the shepherd shall be put to death if she encourages the foolish suit. Florizel and Perdita now flee to Sicily,

and being introduced to Leontês, it is soon discovered that Perdita is his lost daughter. Polixenês tracks his son to Sicily, and being told of the discovery, gladly consents to the union he had before forbidden. Pauli'na now invites the royal party to inspect a statue of Hermionê in her house, and the statue turns out to be the living queen.

(The plot of this drama is borrowed from the tale of *Pandosto* or *The Triumph of Time*, by Robert Greene, 1583.)

We should have him back
Who told the *Winter's Tale* to do it for us.
Tennyson: Prologue of *The Princess.*

Winterblossom (*Mr. Philip*), "the man of taste," on the managing committee at the Spa.—*Sir W. Scott: St. Ronan's Well* (time, George III.).

Wintersen (*The count*), brother of baron Steinfort, lord of the place, and greatly beloved.

The countess Wintersen, wife of the above. She is a kind friend to Mrs. Haller, and the confidante of her brother the baron Steinfort.—*B. Thompson: The Stranger* (1797).

Winterton (*Adam*), the garrulous old steward of sir Edward Mortimer, in whose service he had been for forty-nine years. He was fond of his little jokes, and not less so of his little nips; but he loved his master and almost idolized him. —*Colman: The Iron Chest* (1796).

Win-the-Fight (*Master Joachin*), the attorney employed by major Bridgenorth the roundhead.—*Sir W. Scott: Peveril of the Peak* (time, Charles II.).

Wirral (*The*), the long, square-ended peninsula between the Mersey and the Dee.

Here there are few that either God or man with good heart love.
Sir Gawayne and the Green Knight.

Wisdom (*Honour paid to*).

(1) ANACHARSIS went from Scythia to Athens to see Solon.—*Ælian: De Varia Historia*, v.

(2) APOLLONIOS TYANÆUS (Cappadocia) travelled through Scythia and into India as far as the river Phison to see Hiarchus.—*Philostratos: Life of Apollonios*, ii. last chapter.

(3) ALEXANDER having taken amongst the spoils a casket of Darius king of Persia of inestimable value, placed therein his copy of Homer's *Iliad*, edited by Aristotle, saying that it alone was worthy of such an honour.

(4) DIONYSIUS king of Syracuse, wishing to see Plato, sent the finest galley in his kingdom, most royally equipped, and stored with every luxury, to fetch him. On landing, the philosopher found the royal state carriage waiting to conduct him to the king's palace.

(5) BEN JONSON, in 1619, travelled on foot from London to Scotland merely to see W. Drummond, the Scotch poet, whose genius he admired.

(6) LIVY went from the confines of Spain to Rome to hold converse with the learned men of that city.—*Pliny the Younger: Epistle*, iii. 2.

(7) PLATO travelled from Athens to Egypt to see the wise men or magi; and to visit Archytas or Tarentum the mechanician. He invented several automatons, as the flying pigeon—and numerous mechanical instruments, as the screw and crane.

(8) PYTHAGORAS went from Italy to Egypt to visit the vaticinators of Memphis. —*Porphyry: Life of Pythagoras*, 9 (Kuster's edition).

(9) SHEBA (*The queen of*) went from "the uttermost parts of the earth" to hear and see Solomon, whose wisdom and greatness had reached her ear.

Wisdom Persecuted.

(1) ANAXAGORAS of Clazomenæ held opinions in natural science so far in advance of his age that he was accused of impiety, cast into prison, and condemned to death. It was with great difficulty that Pericles got the sentence commuted to fine and banishment.

(2) AVERROÏS, the Arabian philosopher, was denounced as a heretic, and degraded, in the twelfth Christian century (died 1226).

(3) BACON (*Friar*) was excommunicated and imprisoned for diabolical knowledge, chiefly on account of his chemical researches (1214–1294).

(4) BRUNO (*Giordano*) was burnt alive for maintaining that matter is the mother of all things (1550–1600).

(5) CROSSE (*Andrew*), electrician, was shunned as a profane man, for asserting that certain minute animals of the genus *Acarus* had been developed by him out of inorganic elements (1784–1855).

(6) DEE (*Dr. John*) had his house broken into by a mob, and all his valuable library, museum, and mathematical instruments destroyed, because he was so wise that "he must have been allied with the devil" (1527–1608).

(7) FEARGIL. (See "Virgilius.")

(8) GALILEO was imprisoned by the Inquisition for daring to believe that the earth moved round the sun and not the sun round the earth. In order to get his liberty, he was obliged to "abjure the heresy," but as the door closed he muttered, *E pur si muove* ("But it does move, though") (1564–1642).

(9) GERBERT, who introduced algebra into Christendom, was accused of dealing in the black arts, and was shunned as a "son of Belial."

(10) GROSTED or GROSSETESTE bishop of Lincoln, author of some two hundred works, was accused of dealing in the black arts, and the pope wrote a letter to Henry III., enjoining him to disinter the bones of the too-wise bishop, as they polluted the very dust of God's acre (died 1253).

(11) FAUST (*Dr.*), the German philosopher, was accused of diabolism for his wisdom so far in advance of the age.

(12) PEYRERE was imprisoned in Brussels for attempting to prove that man existed before Adam (seventeenth century).

(13) PROTAGORAS, the philosopher, was banished from Athens, for his book *On the Gods*.

(14) SOCRATES was condemned to death as an atheist, because he was the wisest of men, and his wisdom was not in accordance with the age.

(15) VIRGILIUS bishop of Saltzburg was compelled by pope Zachary to retract his assertion that there are other "worlds" besides our earth, and other suns and moons besides those which belong to our system (died 784).

(16) Geologists had the same battle to fight; so had Colenso bishop of Natal; and later still Agnosticism has been most absurdly branded as atheism—a gross contradiction of terms.

Wise (*The*).

Albert II. duke of Austria, "The Lame and Wise" (1289, 1330–1358).

Alfonso X. of Leon and Castile (1203, 1252–1284).

Charles V. of France, *Le Sage* (1337, 1364–1380).

Che-Tsou of China (*, 1278–1295).

Comte de las Cases, *Le Sage* (1766–1842).

Frederick elector of Saxony (1463, 1544–1554).

James I., "Solomon," of England (1566, 1603–1625).

John V. duke of Brittany, "The Good and Wise" (1389, 1399–1442).

Wise Men (*The Seven*): (1) Solon of Athens, (2) Chilo of Sparta, (3) Thalês of Milêtos, (4) Bias of Priênê, (5) Cleobûlos of Lindos, (6) Pittâcos of Mitylênê, (7) Periander of Corinth, or, according to Plato, Myson of Chenæ. All flourished in the sixth century B.C.

> First SOLON, who made the Athenian laws;
> While CHILO, in Sparta, was famed for his saws;
> In Milêtos did THALES astronomy teach;
> BIAS used in Priênê his morals to preach;
> CLEOBULOS, of Lindos, was handsome and wise;
> Mitylênê 'gainst thraldom saw PITTACOS rise;
> PERIANDER is said to have gained, thro' his court,
> The title that MYSON, the Chenian, ought.
> *E. C. B.*

N.B.—One of Plutarch's *brochures* in the *Moralia* is entitled, "The Banquet of the Seven Wise Men," in which Periander is made to give an account of a contest at Chalcis between Homer and Hesiod. The latter won the prize, and caused this inscription to be engraved on the tripod presented to him—

> This Hesiod vows to the Heliconian nine,
> In Chalcis won from Homer the divine.

Wise Men of the East (*The*). Klopstock, in *The Messiah*, v., says there were six "Wise Men of the East," who, guided by the star, brought their gifts to Jesus, "the heavenly babe," viz. Ha'dad, Sel'ima, Zimri, Mirja, Be'led, and Sun'ith. (See COLOGNE (*Three Kings of*), p. 226.)

Wisest Man. So the Delphic oracle pronounced Soc'ratês to be. Socratês modestly made answer, 'Twas because he alone had learnt the first element of truth, that he knew nothing.

> Not those seven sages might him parallel;
> Nor he whom Pythian maid did whilome tell
> To be the wisest man that then on earth did dwell.
> *P. Fletcher: The Purple Island*, vi. (1633).

N.B.—Among the Romans, Nasica was called *Corculum* (the sage) for his pregnant wit.

Among the Greeks, Democritos the Abderite, was called (not wise) but *Wisdom* itself.

Among the Britons, Gildas was called *The Sage*.

Among the Jews, Aben Ezra was called *Heshachan*. They said, if Wisdom had put out her candle, it might be lighted again at the brain of Aben Ezra, the very lamp of wisdom.—*Spencer: Things New and Old*.

Wish. (See STAR FALLING, p. 1041.

Wisheart (*The Rev. Dr.*), chaplain to the earl of Montrose.—*Sir W. Scott Legend of Montrose* (time, Charles I.).

Wishfort (*Lady*), widow of a

Jonathan Wishfort; an irritable, impatient, decayed beauty, who painted and enamelled her face to make herself look blooming, and was afraid to frown lest the enamel might crack. She pretended to be coy, and assumed, at the age of 60, the airs of a girl of 16. A trick was played upon her by Edward Mirabell, who induced his lackey Waitwell to personate sir Rowland, and make love to her; but the deceit was discovered before much mischief was done. Her pet expression was, "As I'm a person." —*Congreve: The Way of the World* (1700).

Wishing-Cap (*The*), a cap given to Fortunatus. He had only to put the cap on and wish, and whatever he wished he instantly obtained.—*Straparola: Fortunatus.*

Wishing-Rod (*The*), a rod of pure gold, belonging to the Nibelungs. Whoever possessed it could have anything he desired to have, and hold the whole world in subjection.—*The Nibelungen Lied*, 1160 (1210).

Wishing-Sack (*The*), a sack given by our Lord to a man named "Fourteen," because he was as strong as fourteen men. Whatever he wished to have he had only to say, "Artchila murtchila!" ("Come into my sack"), and it came in; or "Artchila murtchila!" ("Go into my sack"), and it went it.

(This is a Basque legend. In Gascoigne it is called "Ramée's Sack" (*Le Sac de la Ramée*). "Fourteen" is sometimes called "Twenty-four," sometimes a Tartaro or Polypheme, and is very similar to Christoph'eros.)

Wisp of Straw, given to a scold as a rebuke.

> A wisp of straw were worth a thousand crowns,
> To make this shameless callet know herself.
> *Shakespeare: Henry VI.* act ii. sc. 2 (1595).

Wit—Simplicity. It was said of John Gay that he was

> In wit a man, simplicity a child.

(The line is often applied to Oliver Goldsmith, who "wrote like an angel, and talked like poor poll.")

Witch. The last person prosecuted before the lords of justiciary (in Scotland) for witchcraft was Elspeth Rule. She was tried May 3, 1709, before lord Anstruther, and condemned to be burned on the cheek, and banished from Scotland for life.—*Arnot: History of Edinburgh*, 366, 367.

Witch-Finder, Matthew Hopkins (seventeenth century). In 1645 he hanged sixty witches in his own county (Essex) alone, and received 20*s.* a head for every witch he could discover.

> Has not the present parliament
> Mat Hopkins to the devil sent,
> Fully empowered to treat about,
> Finding revolted witches out?
> And has not he within a year
> Hanged three score of them in one shire?
> *S. Butler: Hudibras*, ii. 3 (1664).

Witch of Atlas, the title and heroine of one of Shelley's poems.

Witch of Balwer'y, Margaret Aiken, a Scotchwoman (sixteenth century).

Witch of Edmonton (*The*), called "Mother Sawyer." This is the true traditional witch; no mystic hag, no weird sister, but only a poor, deformed old woman, the terror of villagers, and amenable to justice.

> Why should the envious world
> Throw all their scandalous malice upon me?
> Because I'm poor, deformed, and ignorant,
> And, like a bow, buckled and bent together
> By some more strong in mischiefs than myself.
> *The Witch of Edmonton* (by Rowley, Dekker, and Ford, 1658).

Witch's Blood. Whoever was successful in drawing blood from a witch, was free from her malignant power. Hence Talbot, when he sees La Pucelle, exclaims, "Blood will I draw from thee; thou art a witch!"—*Shakespeare: 1 Henry VI.* act i. sc. 5 (1592).

Witherington (*General*), *alias* Richard Tresham, who first appears as Mr. Matthew Middlemas.

Mrs. Witherington, wife of the general, *alias* Mrs. Middlemas (born Zelia de Monçada). She appears first as Mrs. Middlemas.—*Sir W. Scott: The Surgeon's Daughter* (time, George II.).

Wititterly (*Mr. Henry*), an important gentleman, 38 years of age; of rather plebeian countenance, and with very light hair. He boasts everlastingly of his grand friends. To shake hands with a lord was a thing to talk of, but to entertain one was the seventh heaven to his heart.

Mrs. Wititterly [*Julia*], wife of Mr. Wititterly of Cadogan Place, Sloane Street, London; a faded lady living in a faded house. She calls her page Alphonse (*a syl.*), "although he has the face and figure of Bill." Mrs. Wititterly toadies the aristocracy, and, like her husband, boasts of her grand connections and friends.—*Dickens: Nicholas Nickleby* (1838). (See TIBBS, p. 1107.)

Witi'za. (See VITIZA, p. 1180.)

Witling of Terror, Bertrand Barère; also called "The Anacreon of the Guillotine" (1755-1841).

Wits. "Great wits to madness nearly are allied."—*Pope.*

. The idea is found in Seneca: *Nullum magnun ingenium absque mixtura dementiæ est.* Festus said to Paul, "Much learning doth make thee mad" (*Acts* xxvi. 24).

Wits (*Your five*). Stephen Hawes explains this expression in his poem of *Graunde Amoure*, xxiv., from which we gather that the five wits are: Common wit, imagination, fantasy, estimation, and memory (1515).

Alas, sir, how fell you besides your five wits?
Shakespeare: Twelfth Night, act iv. sc. 2 (1600).

Wittenbold, a Dutch commandant, in the service of Charles II.—*Sir W. Scott: Old Mortality* (time, Charles II.).

Wittol (*Sir Joseph*), an ignorant, foolish simpleton, who says that Bully Buff "is as brave a fellow as Cannibal."—*Congreve: The Old Bachelor* (1693).

Witwould (*Sir Jerry*) in Thomas Brown's comedy called *Stage Beaux tossed in a Blanket* (1704), is meant for Jeremy Collier.

A pert, talkative, half-witted coxcomb; vain of a very little learning, he always swims with the stream of popular opinion; he is a great censurer of men and books, always positive, seldom in the right—a noisy pretender of virtue, and an impudent pretender of modesty. . . . He sets up for a reformer of the stage . . . finding out smut and obscenity which escape every other eye. He was once a divine, but for reasons best known to himself, he cast away his surplice and gown for a sword and blue wig.

Witwould (*Sir Wilful*), of Shropshire, half-brother of Anthony Witwould, and nephew of lady Wishfort. A mixture of bashfulness and obstinacy, but when in his cups as loving as the monster in the *Tempest.* He is "a superannuated old bachelor," who is willing to marry Millamant; but as the young lady prefers Edward Mirabell, he is equally willing to resign her to him. His favourite phrase is, "Wilful will do it."

Anthony Witwould, half-brother to sir Wilful. "He has good nature and does not want wit." Having a good memory, he has a store of other folks' wit, which he brings out in conversation with good effect.—*Congreve: The Way of the World* (1700).

Wives as they Were and Maids as they Are, a comedy by Mrs. Inchbald (1797). Lady Priory is the type of the former, and Miss Dorrillon of the latter. Lady Priory is discreet, domestic, and submissive to her husband; but Miss Dorrillon is gay, flighty, and fond of pleasure. Lady Priory, under false pretences, is allured from home by a Mr. Bronzely, a man of no principle and a rake but her quiet, innocent conduct quite disarms him, and he takes her back to her husband, ashamed of himself, and resolves to amend. Miss Dorrillon is so involved in debt that she is arrested, but her father from the Indies pays her debts. She also repents, and becomes the wife of sir George Evelyn.

Wives of Literary Men.

Agnes [Frei] wife of Albert Durer, was a veritable Xantippe.

Both the wives of Schlegel were so uncongenial, that he could not live with either.

The wife of Sadi, the great Persian poet, was a detestable shrew.

The wife of Salmasius or Saumaise was also a terrible shrew.

Terentia, the wife of Cicero, was divorced for her overbearing temper.

The wife of Jean Jacques Rousseau was a Xantippe, who domineered with a rod of iron.

Jan van Haysum, the great flower-painter of Amsterdam (1682-1749), was equally unhappy with his wife.

John Wesley's wife ran away from him.

Wilkes, editor of the *North Briton*, was separated from his wife.

The wives of both the Pretenders were most uncongenial.

(See MARRIED MEN OF GENIUS, p. 679.)

Wizard of the North, sir Walter Scott (1771-1832).

Wobbler (*Mr.*), of the Circumlocution Office. When Mr. Clennam, by the direction of Mr. Barnacle, in another department of the office, called on this gentleman, he was telling a brother clerk about a rat-hunt, and kept Clennam waiting a considerable time. When at length Mr. Wobbler chose to attend, he politely said "Hallo, there! What's the matter?" Mr. Clennam briefly stated his question; and Mr Wobbler replied, "Can't inform you. Never heard of it. Nothing at all to do with it. Try Mr. Clive." When Clennam left, Mr. Wobbler called out, "Mister! Hallo, there! Shut the door after you. There's a devil of a draught!"—*Dickens: Little Dorrit*, x. (1857).

Woeful Countenance (*Knight of the*). Don Quixote was so called by Sancho Panza; but after his adventure with the lions he called himself "The Knight of the Lions."—*Cervantes: Don Quixote*, I. iii. 5; II. i. 17 (1605-15).

WOLF. (1) The NEURI, according to Herodotos, had the power of assuming the shape of wolves once a year.—iv. 105.

(2) One of the family of ANTÆUS,

according to Pliny, was chosen annually, by lot, to be transformed into a wolf, in which shape he continued for nine years.

(3) LYCA'ON, king of Arcădia, was turned into a wolf because he attempted to test the divinity of Jupiter by serving up to him a "hash of human flesh."—*Ovid.*

(4) VERET'ICUS, king of Wales, was converted by St. Patrick into a wolf.

Giraldus Cambrensis tells us that Irishmen "can be changed into wolves.' —*Opera*, vol. v. p. 119.

Nennius says "the descendants of the wolf are in Ossory. They transform themselves into wolves, and go forth in the form of wolves."—*The Wonders of Erin*, xiv.

He furthermore says that these persons are "of the race of Fœlaidh, in Ossory." (See also WERE-WOLF, p. 1202.)

Wolf (*A*), emblem of the tribe of Benjemin.

Benjamin shall ravin as a wolf: in the morning he shall devour the prey, and at night he shall divide the spoil.—*Gen.* xlix. 27.

Wolf. The last wolf in Scotland was killed in 1680, by Cameron of Lochiel [*Lok.keel'*].

The last wolf in Ireland was killed in Cork, 1710.

Wolf. The she-wolf is made by Dantè to symbolize avarice. When the poet began the ascent of fame, he was first met by a panther (*pleasure*), then by a lion (*ambition*), then by a she-wolf, which tried to stop his further progress.

A she-wolf, . . . who in her leanness seemed
Full of all wants, . . . with such fear
O'erwhelmed me . . . that of the height all hope I lost.
Dante. Inferno, i. (1300).

To cry Wolf, to give a false alarm. The reference is the fable of the shepherd lad crying "Wolf!" but the following is said to be historical:—

YÖW-WÂNG, emperor of China, was greatly enamoured of a courtezan named Pao-tse, whom he tried by sundry expedients to make laugh. At length he hit upon the following plan: He caused the tocsins to be rung, the drums to be beaten, and the signal-fires to be lighted, as if some invader was at the gates. Pao-tse was delighted, and laughed immoderately to see the vassals and feudatory princes pouring into the city, and all the people in consternation. The emperor, pleased with the success of his trick, amused his favourite over and over again by repeating it. At length an enemy really did come, but when the alarm was given, no one heeded it, and the emperor was slain (B.C. 770).

Wolf duke of Gascony, one of Charlemagne's paladins. He was the originator of the plan of tying wetted ropes round the temples of his prisoners to make their eye-balls start from their sockets. It was he also who had men sewn up in freshly stripped bulls' hides, and exposed to the sun till the hides, in shrinking, crushed their bones.—*L'Epine: Croquemitaine*, iii.

Wolf of France (*She-*). (See SHE-WOLF, p. 994.)

Wolf's Head. An outlaw was said to carry on his shoulders a "wolf's head," because he was hunted down like a wolf, and to kill him was deemed as meritorious as killing a wolf.

Item foris facit, omnia que dacis sunt, quia a tempore quo utlagatus est CAPUT GERIT LUPINUM, ita ut impune ab omnibus interfici possit.—*Bracton*, ii. 35.

Wolves. The Greeks used to say that "wolves bring forth their young only twelve days in the year." These are the twelve days occupied in conveying Leto from the Hyperboreans to Delos.—*Aristotle: Hist. Animal.*, vii. 35.

Wol'fort, usurper of the earldom of Flanders.—*Fletcher: The Beggars' Bush* (1622).

Wolfsbane, a herb so called, because meat saturated with its juice was at one time supposed to be a poison for wolves.

Wolsey (*Cardinal*), introduced by Shakespeare in his historic play of *Henry VIII* (1601).

West Digges [1720–1786] is the nearest resemblance of "Cardinal Wolsey" I have ever seen represented.—*Davies: Dramatic Miscellanies.*

Edmund Kean [1787–1833] in "Macbeth," "Hamlet," "Wolsey," "Coriolanus," etc., never approached within any measurable distance of the learned, philosophical, and majestic Kemble [1757–1823].—*Life of C. M. Young.*

Had I but served my God, etc. (See SERVED MY GOD, p. 984.)

(In the *Comic History of England* attributed to Cromwell.)

Woman changed to a Man.

(1) IPHIS, daughter of Lygdus and Telethusa of Crete. The story is that the father gave orders if the child about to be born proved to be a girl, it was to be put to death; and that the mother, unwilling to lose her infant, brought it up as a boy. In due time, the father betrothed his child to Ianthè, and the mother, in terror, prayed for help; and Isis, on the day of marriage, changed Iphis to a man.—*Ovid: Metamorphoses*, bk. ix; xiv. 699.

(2) CÆNEUS [*Se-nuce*] was born of the female sex, but Neptune changed her into a man. Ænēas, however, found her in the infernal regions restored to her original sex.

(3) TIRE'SIAS was converted into a woman for killing a female snake in copulation, and was restored to his original sex by killing a male snake in the same act.

(4) D'EON DE BEAUMONT was an epicene creature, whose sex was unknown during life. After death (1810) he was found to be male.

(5) HERMAPHRODITOS was of both sexes.

Woman-Hater (*The*), a tragedy by Beaumont and Fletcher (1607).

(Charles Reade published a novel called *A Woman-Hater*, in 1877.)

Woman killed with Kindness (*A*), a tragedy by Thos. Heywood (1600). The "woman" was Mrs. Frankford, who was unfaithful to her marriage vow. Her husband sent her to live on one of his estates, and made her a liberal allowance; she died, but on her death-bed her husband came to see her, and forgave her.

Woman made of Flowers. Gwydion son of Don "formed a woman out of flowers," according to the bard Taliesin. Arianrod had said that Llew Llaw Gyffes (*i.e.* "The Lion with the Steady Hand") should never have a wife of the human race. So Math and Gwydion, two enchanters,

> Took blossoms of oak, and blossoms of broom, and blossoms of meadow-sweet, and produced therefrom a maiden, the fairest and most graceful ever seen, and baptized her Blodeuwedd, and she became his bride. —*The Mabinogion* ("Math, etc., twelfth century).

Woman reconciled to her Sex. Lady Wortley Montague said, "It goes far to reconcile me to being a woman, when I reflect that I am thus in no danger of ever marrying one."

Woman's Wit or **Love's Disguises**, a drama by S. Knowles (1838). Hero Sutton loved sir Valentine de Grey, but offended him by waltzing with lord Athunree. To win him back, she assumed the disguise of a quakeress, called herself Ruth, and pretended to be Hero's cousin. Sir Valentine fell in love with Ruth, and then found out that Ruth and Hero were one and the same person. The contemporaneous plot is that of Helen and Walsingham, lovers. Walsingham thought Helen had played the wanton with lord Athunree, and he abandoned her. Whereupon Helen assumed the garb of a young man named Eustace, became friends with Walsingham, said she was Helen's brother; but in the brother he discovered Helen herself, and learnt that he was wholly mistaken by appearances.

Women (*The Four Perfect*): (1) Khadijah, the first wife of Mahomet; (2) Miriam, the sister of Moses; (3) Mary, the mother of Jesus; and (4) Fatima, the beloved daughter of Mahomet.

Women (*The Nine Worthy*): (1) Minerva; (2) Semiramis; (3) Tomyris; (4) Jael; (5) Debŏrah; (6) Judith; (7) Britomart; (8) Elizabeth or Isabella of Aragon; (9) Johanna of Naples.

> By'r lady, maist story-man, I am well afraid thou hast done with thy talke. I had rather have hard something sayd of gentle and meeke women, for it is euill examples to let them understand of such sturdye manlye women as those have been which erewhile thou hast tolde of. They are quicke enow, I warrant you, nowadays, to take hart-a-grace, and dare make warre with their husbandes. I would not vor the price o' my coate, that Jone my wyfe had herd this yeare; she would haue carried away your tales of the nine worthy women a dele zoner than our minister's tales anent Sarah, Rebekah, Ruth, and the ministering women, I warrant you.—*John Ferne: Dialogue on Heraldry* ("Columel's reply to Torquatus").

("Hart-a-grace," *i.e.* a hart permitted by royal proclamation to run free and unharmed for ever, because it has been hunted by a king or queen.)

Women of Abandoned Morals.

(1) AGRIPPINA, daughter of Germanicus and Agrippina. The mother of Nero.

(2) BARBARA of Cilley, second wife of the emperor Sigismund, called "The Messalina of Germany."

(3) BERRY (*Madame de*), wife of the duc de Berry (youngest grandson of Louis XIV).

(4) CATHERINE II. of Russia, called "The Modern Messalina" (1729–1796).

(5) GIOVANNA or JEAN of Naples. Her first love was James count of March, who was beheaded. Her second was Camecioli, whom she put to death. Her next was Alfonso of Aragon. Her fourth was Louis d'Anjou, who died. Her fifth was René, the brother of Louis.

(6) ISABELLE of Bavaria, wife of Charles VI., and mistress of the duke of Burgundy.

(7) ISABELLE of France, wife of Edward II., and mistress of Mortimer.

(8) JULIA, daughter of the emperor Augustus.

(9) MAROZIA, the daughter of Theodora, and mother of pope John XI. The infamous daughter of an infamous mother (ninth century).

(10) MESSALI'NA, wife of Claudius the Roman emperor.

Wonder (*The*), a comedy by Mrs. Centlivre; the second title being *A Woman Keeps a Secret* (1714). The woman referred to is Violanté, and the secret she keeps is that donna Isabella, the sister of don Felix, has taken refuge under her roof. The danger she undergoes in keeping the secret is this: Her lover, Felix, who knows that colonel Briton calls at the house, is jealous, and fancies that he calls to see Violanté. The reason why donna Isabella has sought refuge with Violanté is to escape a marriage with a Dutch gentleman whom she dislikes. After a great deal of trouble and distress, the secret is unravelled, and the comedy ends with a double marriage, that of Violanté with don Felix, and that of Isabella with colonel Briton.

Wonder of the World (*The*).

GERBERT, a man of prodigious learning. When he was made pope, he took the name of Sylvester II. (930, 999–1003).

OTTO III. of Germany, a pupil of Gerbert. What he did deserving to be called *Mirabilia Mundi* nobody knows (980, 983–1002).

FREDERICK II. of Germany (1194, 1215–1250).

Wonders of Wales (*The Seven*): (1) The mountains of Snowdon (2) Overton churchyard, (3) the bells of Gresford Church, (4) Llangollen bridge, (5) Wrexham steeple (? tower), (6) Pystyl Rhaiadr waterfall, (7) St. Winifrid's well.

Wonders of the World (*The Seven*).

The *pyramids* first, which in Egypt were laid;
Next *Babylon's garden*, for Amytis made
Then *Mausolus's tomb* of affection and guilt;
Fourth, the *temple of Diana*, in Ephesus built;
The *colossos of Rhodes*, cast in brass, to the sun;
Sixth, *Jupiter's statue*, by Phidias done;
The *pharos of Egypt*, last wonder of old,
Or the *palace of Cyrus*, cemented with gold.
E. C. B.

Wonderful Doctor, Roger Bacon (1214–1292).

Wood (*Babes in the*). (See CHILDREN IN THE WOOD, p. 203.)

Wood (*The Maria*), a civic pleasure-barge, once the property of the lord mayors. It was built in 1816 by sir Matthew Wood, and was called after his eldest daughter. In 1859 it was sold to alderman Humphrey for £410.

Wood Street (London) is so called from Thomas Wood, sheriff, in 1491, who dwelt there.

Wood'cock (*Adam*), falconer of the lady Mary at Avenel Castle. In the revels he takes the character of the "abbot of Unreason."—*Sir W. Scott: The Abbot* (time, Elizabeth).

Woodcock (*Justice*), a gouty, rheumatic, crusty, old country gentleman, who invariably differed with his sister Deb'orah in everything. He was a bit of a Lothario in his young days, and still retained a somewhat licorous tooth. Justice Woodcock had one child, named Lucinda, a merry girl, full of fun.

Deborah Woodcock, sister of the justice; a starch, prudish old maid, who kept the house of her brother, and disagreed with him in everything.—*Bickerstaff: Love in a Village* (1762).

Woodcocks live on Suction. These birds feed chiefly by night, and, like ducks, seem to live on suction; but in reality they feed on the worms, snails, slugs, and the little animals which swarm in muddy water.

One cannot live, like woodcocks, upon suction.
Byron: Don Juan, ii. 67 (1819).

Woodcourt (*Allan*), a medical man, who married Esther Summerson. His mother was a Welsh woman, apt to prose on the subject of Morgan-ap-Kerrig.—*Dickens: Bleak House* (1852).

Wooden Gospels (*The*), card-tables.

After supper were brought in the wooden gospels, and the books of the four kings [*cards*].—*Rabelais: Gargantua*, i. 22 (1533).

Wooden Horse (*The*). Virgil tells us that Ulysses had a monster wooden horse made by Epēos after the death of Hector. He gave out that it was an offering to the gods to secure a prosperous voyage back to Greece. By the advice of Sinon, the Trojans dragged the horse into Troy for a palladium; but at night the Grecian soldiers concealed therein were released by Sinon from their concealment, slew the Trojan guards, opened the city gates, and set fire to the city.

Arctinos of Miletus, in his poem called *The Destruction of Troy*, furnished Virgil with the tale of "the Wooden Horse" and "the burning of Troy" (fl. B.C. 776).

¶ A remarkable parallel occurred in Saracenic history. Arrestan, in Syria, was taken in the seventh century by Abu Obeidah by a similar stratagem. He obtained leave of the governor to deposit in the citadel some old lumber which

impeded his march. Twenty large boxes filled with men were carried into the castle. Abu marched off; and while the Christians were returning thanks for the departure of the enemy, the soldiers removed the sliding bottoms of the boxes and made their way out, overpowered the sentries, surprised the great church, opened the city gates, and Abu, entering with his army, took the city without further opposition.—*Ockley: History of the Saracens*, i. 187 (1718).

¶ The capture of Sark affords another parallel. Sark was in the hands of the French. A Netherlander, with one ship, asked permission to bury one of his crew in the chapel. The French consented, provided the crew came on shore wholly unarmed. This was agreed to, but the coffin was full of arms; and the crew soon equipped themselves, overpowered the French, and took the island.—*Percy: Anecdotes*, 249. (See HORSE, p. 505.)

Swoln with hate and ire, their huge unwieldly force
Came clustering like the Greeks out of the wooden horse.
Drayton: Polyolbion, xii. (1613).

Wooden Horse (*The*), Clavilēno, the wooden horse on which don Quixote and Sancho Panza got astride to disenchant Antonomas'ia and her husband, who were shut up in the tomb of queen Maguncia of Candaya.—*Cervantes: Don Quixote*, II. iii. 4, 5 (1615).

¶ Another *wooden horse* was the one given by an Indian to the shah of Persia as a New Year's gift. It had two pegs. By turning one it rose into the air, and by turning the other it descended wherever the rider wished. Prince Firouz mounted the horse, and it carried him instantaneously to Bengal.—*Arabian Nights* ("The Enchanted Horse").

¶ Reynard says that king Crampart made for the daughter of king Marcadigês a wooden horse which would go a hundred miles an hour. His son Clamadês mounted it, and it flew out of the window of the king's hall, to the terror of the young prince.—*Alkman: Reynard the Fox* (1498). (See CAMBUSCAN, p. 172.)

Wooden Spoon. The last of the honour men in the mathematical tripos at the examination for degrees in the University of Cambridge.

Sure my invention must be down at zero,
And I grown one of many "wooden spoons"
Of verse (the name with which we Cantabs please
To dub the last of honours in degrees).
Byron: Don Juan, iii. 110 (1820).

Wooden Sword (*He wears a*), Said of a person who rejects an offer at the early part of the day, and sells the article at a lower price later on. A euphemism for a fool; the fools or jesters were furnished with wooden swords.

Wooden Walls, ships made of wood. When Xerxes invaded Greece, the Greeks sent to ask the Delphic oracle for advice, and received the following answer (B.C. 480):—

Pallas hath urged, and Zeus, the sire of all,
Hath safety promised in a wooden wall;
Seed-time and harvest, sires shall, weeping, tell
How thousands fought at Salamis and fell.
E. C. B.

Wooden Wedding, the fifth anniversary of a wedding. It used, in Germany, to be etiquette to present gifts made of wood to the lady on this occasion. The custom is not wholly abandoned even now. (See WEDDING, p. 1200.)

Woodman (*The*), an opera by sir H. Bate Dudley (1771). (For the plot, see WILFORD, p. 1214.)

Woodstal (*Henry*), in the guard of Richard Cœur de Lion.—*Sir W. Scott: The Talisman* (time, Richard I.).

Woodstock, a novel by sir W. Scott (1826). It was hastily put together, but is not unworthy of the name it bears (1826) (time, the Commonwealth).

*** The novel is concerned with the disguises and escapes of Charles II. during the Commonwealth; and ends with the death of Cromwell and the triumphant entry of the king into London.

It is called *Woodstock* from the Lee family, the head of which (sir Henry Lee) was head-ranger of Woodstock. His daughter Alice marries Everard a Cromwellite; and his servant Phœbe Mayflower marries Joceline Joliffe, under-keeper of Woodstock forest.

Amongst the subsidiary characters are Shakespeare, Milton, Ben Jonson, Davenant the poet, "Fair Rosamond," prince Rupert, general Monk, Cromwell's daughter, and many other persons of historic interest.

Woodville (*Harry*), the treacherous friend of Penruddock, who ousted him of the wife to whom he was betrothed. He was wealthy, but reduced himself to destitution by gambling.

Mrs. Woodville (whose Christian name was Arabella), wife of Harry Woodville, but previously betrothed to Roderick Penruddock. When reduced to destitution, Penruddock restored to her the settlement which her husband had lost in play.

Captain Henry Woodville, son of the above; a noble soldier, brave and high-minded, in love with Emily Tempest, but, in the ruined condition of the family,

unable to marry her. Penruddock makes over to him all the deeds, bonds, and obligations which his father had lost in gambling.—*Cumberland: The Wheel of Fortune* (1779).

Woodville (*Lord*), a friend of general Brown. It was lord Woodville's house that was haunted by the "lady in the Sacque."—*Sir W. Scott: The Tapestried Chamber* (time, George III.).

Woollen. It was Mrs. Oldfield, the actress, who revolted at the idea of being shrouded in woollen. She insisted on being arrayed in chintz trimmed with Brussels lace, and on being well rouged to hide the pallor of death. Pope calls her "Narcissa."

> "Odious! In woollen? 'Twould a saint provoke!"
> Were the last words that poor Narcissa spoke.
> "No, let a charming chintz and Brussels lace
> Wrap my cold limbs and shade my lifeless face;
> One would not, sure, be frightful when one's dead!
> And Betty, give this cheek a little red."
> *Pope: Moral Essays*, i. (1731).

Wopsle (*Mr.*), parish clerk. He had a Roman nose, a large, shining, bald forehead, and a deep voice, of which he was very proud. "If the Church had been thrown open," *i.e.* free to competition, Mr. Wopsle would have chosen the pulpit. As it was, he only punished the "Amens" and gave out the psalms; but his face always indicated the inward thought of "Look at this and look at that," meaning the gent at the reading-desk. He turned actor in a small metropolitan theatre.—*Dickens: Great Expectations* (1860).

Work (*Endless*), Penelopé's web (p. 822); Vortigern's Tower (p. 1183); washing the blackamoor white; etc.

World (*The End of the*). This ought to have occurred, according to cardinal Nicolas de Cusa, in 1704. He demonstrates it thus: The Deluge happened in the thirty-fourth jubilee of fifty years from the Creation (A.M. 1700), and therefore the end of the world should properly occur on the thirty-fourth jubilee of the Christian era, or A.D. 1704. The four grace years are added to compensate for the blunder of chronologists respecting the first year of grace.

¶ The most popular dates of modern times for the end of the world, or what is practically the same thing, the Millennium, are the following: 1836, Johann Albrecht Bengel, *Erklärte Offenbarung*; 1843, William Miller, of America; 1866, Dr. John Cumming; 1881, Mother Shipton.

¶ It was very generally believed in France, Germany, etc., that the end of the world would happen in the thousandth year after Christ; and therefore much of the land was left uncultivated, and a general famine ensued. Luckily, it was not agreed whether the thousand years should date from the birth or the death of Christ, or the desolation would have been much greater. Many charters begin with these words, *As the world is now drawing to its close.* Kings and nobles gave up their state: Robert of France, son of Hugh Capet, entered the monastery of St. Denis; and at Limoges, princes, nobles, and knights proclaimed "God's Truce," and solemnly bound themselves to abstain from feuds, to keep the peace towards each other, and to help the oppressed.—*Hallam: The Middle Ages* (1818).

¶ Another hypothesis is this: As one day with God equals a thousand years (*Ps.* xc. 4), and God laboured in creation six days, therefore the world is to labour 6000 years, and then to rest. According to this theory, the end of the world ought to occur A.M. 6000, or A.D. 1996 (supposing the world to have been created 4004 years before the birth of Christ). This hypothesis, which is widely accepted, is quite safe for close on to another century.

World before the Flood (*The*), a poem in heroic couplets by Montgomery (1813). It is divided into ten cantos. It describes the antediluvian patriarchs in the Happy Valley; the valley is invaded by the descendants of Cain; and the deliverance of the patriarchs from the hands of the giants. The episodes are the loves of Javan and Zillah, and the translation of Enoch.

World without a Sun.

> And say, without our hopes, without our fears,
> Without the home that plighted love endears,
> Without the smile from partial beauty won,
> Oh! what were man?—a world without a sun.
> *Campbell: Pleasures of Hope*, ii. (1799)

Worldly Wiseman (*Mr.*), one who tries to persuade Christian that it is very bad policy to continue his journey towards the Celestial City.—*Bunyan: Pilgrim's Progress*, i. (1678).

Worm (*Man is a*).

> The learn'd themselves we Book-worms name;
> The blockhead is a Slow-worm;
> Thy nymph whose tail is all on flame
> Is aptly termed a Glow-worm;
> The flatterer an Earwig grows;
> Thus worms suit all conditions;—
> Misers are Muck-worms; Silk-worms beaus;
> And Death-watches physicians.
> *Pope: To Mr. John Moore* (1728).

Worms (*Language of*). Melampos the prophet was acquainted with the language of worms; and when thrown into a dungeon, heard the worms communicating to each other that the roof overhead would fall in, for the beams were eaten through. He imparted this intelligence to his jailers, and was removed to another dungeon. At night the roof did fall, and the king, amazed at this foreknowledge, released Melampos, and gave him the oxen of Iphiklos.

Worse than a Crime. Talleyrand said, respecting the murder of the duc d'Enghien by Napoleon I., "It was worse than a crime, it was a blunder."

Worthies (*The Nine*). Three *Gentiles:* Hector, Alexander, Julius Cæsar; three *Jews:* Joshua, David, Judas Maceabæus; three *Christians:* Arthur, Charlemagne, Godfrey of Bouillon.

Worthies of London (*The Nine*).

(1) Sir William Walworth, fishmonger, who stabbed Wat Tyler the rebel. For this service king Richard II. gave him the "cap of maintenance" and a "dagger" for the arms of London (*lord mayor* 1374, 1380).

(2) Sir Henry Pritchard or Picard, vintner, who feasted Edward III., the Black Prince, John king of Austria, the king of Cyprus, and David of Scotland, with 5000 guests, in 1356, the year of his mayoralty.

(3) Sir William Sevenoke, grocer. "A foundling, found under seven oaks." He fought with the dauphin, and built twenty almshouses, etc. (*lord mayor* 1418).

(4) Sir Thomas White, merchant tailor, who, during his mayoralty in 1553, kept London faithful to queen Mary during Wyatt's rebellion. Sir Thomas White was the son of a poor clothier, and began trade as a tailor with £100. He was the founder of St. John's College, Oxford, on the spot where two elms grew from one root.

(5) Sir John Bonham, mercer, commander of the army which overcame Solyman the Great, who knighted him on the field after the victory, and gave him chains of gold, etc.

(6) Sir Christopher Croker, vintner, the first to enter Bordeaux when it was besieged. Companion of the Black Prince. He married Doll Stodie.

(7) Sir John Hawkwood, tailor, knighted by the Black Prince. He is immortalized in Italian history as *Giovanni Acuti Cavaliero.* He died in Padua.

(8) Sir Hugh Caverley, silk-weaver, famous for ridding Poland of a monstrous bear. He died in France.

(9) Sir Henry Maleverer, grocer, generally called "Henry of Cornhill," a crusader in the reign of Henry IV., and guardian of "Jacob's Well."—*R. Johnson: The Nine Worthies of London* (1592).

Worthington (*Lieutenant*), "the poor gentleman;" a disabled officer and a widower, very poor, "but more proud than poor, and more honest than proud." He was for thirty years in the king's army, but was discharged on half-pay, being disabled at Gibraltar by a shell which crushed his arm. His wife was shot in his arms when his daughter was but three years old. The lieutenant put his name to a bill for £500; but his friend dying before he had effected his insurance, Worthington became responsible for the entire sum, and if sir Robert Bramble had not most generously paid the bill, the poor lieutenant would have been thrown into jail.

Emily Worthington, the lieutenant's daughter; a lovely, artless, affectionate girl, with sympathy for every one, and a most amiable disposition. Sir Charles Cropland tried to buy her, but she rejected his proposals with scorn, and fell in love with Frederick Bramble, to whom she was given in marriage.—*Colman: The Poor Gentleman* (1802).

Worthy, in love with Melinda, who coquets with him for twelve months, and then marries him.—*Farquhar: The Recruiting Officer* (1705).

Worthy (*Lord*), the suitor of lady Reveller, who was fond of play. She became weary of gambling, and was united in marriage to lord Worthy.—*Mrs. Centlivre: The Basset Table* (1706).

Wouvermans, a Dutch painter, famous for crowded little pictures of marauders, battle-pieces, and pictures of roadsides (1620–1668).

The English Wouvermans, Abraham Cooper. One of his best pieces is "The Battle of Bosworth Field."

Richard Cooper is called "The British Poussin."

Wozenham (*Miss*), the lodging-house keeper in *Mrs. Lirriper's Lodgings* (1863) and *Mrs. Lirriper's Legacy* (1864), by Dickens.

Wrangle (*Mr. Caleb*), a hen-pecked young husband, of oily tongue and plausible manners, but smarting under the nagging tongue and wilful ways of his fashionable wife.

Mrs. Wrangle, his wife, the daughter of sir Miles Mowbray. She was for ever snubbing her young husband, wrangling with him, morning, noon, and night, and telling him most provokingly "to keep his temper." This couple led a cat-and-dog life: he was sullen, she quick-tempered; he jealous, she open and incautious. — *Cumberland: First Love* (1796).

Wrath's Hole (*The*), Cornwall. Bolster, a gigantic wrath, wanted St. Agnes to be his mistress. She told him she would comply when he filled a small hole, which she pointed out to him, with his blood. The wrath agreed, not knowing that the hole opened into the sea; and thus the saint cunningly bled the wrath to death, and then pushed him over the cliff. The hole is called "The Wrath's Hole" to this day, and the stones about it are coloured with blood-red streaks all over.—*Polwhele: History of Cornwall*, i. 176 (1813).

Wray (*Enoch*), "the village patriarch," blind, poor, and 100 years old; but reverenced for his meekness, resignation, wisdom, piety, and experience.—*Crabbe: The Village Patriarch* (1783).

Wrayburn (*Eugene*), barrister-at-law; an indolent, idle, moody, whimsical young man, who loves Lizzie Hexham. After he is nearly killed by Bradley Headstone, he reforms, and marries Lizzie, who saved his life.—*Dickens: Our Mutual Friend* (1864).

Wren, who built St. Paul's Cathedral. His epitaph is—

Si monumentum requiris, circumspice.

Wren (*Jenny*), whose real name was Fanny Cleaver, a dolls' dressmaker, and the friend of Lizzie Hexham, who at one time lodged with her. Jenny was a little, deformed girl, with a sharp, shrewd face, and beautiful golden hair. She supported herself and her drunken father, whom she reproved as a mother might reprove a child. "Oh," she cried to him, pointing her little finger, "you bad old boy! Oh, you naughty, wicked creature! What do you mean by it?"—*Dickens: Our Mutual Friend* (1864).

Writing on the Wall (*The*), a secret but mysterious warning of coming danger. The reference is to Belshazzar's feast (*Dan.* v. 5, 25–28).

Wrong (*All in the*), a comedy by Murphy (1761). The principal characters are sir John and lady Restless, sir William Bellmont and his son George, Beverley and his sister Clarissa, Blandford and his daughter Belinda. Sir John and lady Restless were wrong in suspecting each other of infidelity, but this misunderstanding made their lives wretched. Beverley was deeply in love with Belinda, and was wrong in his jealousy of her, but Belinda was also wrong in not vindicating herself. She knew that she was innocent, and felt that Beverley ought to trust her, but she gave herself and him needless torment by permitting a misconception to remain which she might have most easily removed. The old men were also wrong: Blandford, in promising his daughter in marriage to sir William Bellmont's son, seeing she loved Beverley; and sir William, in accepting the promise, seeing his son was plighted to Clarissa. A still further complication of wrong occurs: sir John wrongs Beverley in believing him to be intriguing with his wife; and lady Restless wrongs Belinda in supposing that she coquets with her husband; both were pure mistakes, all were in the wrong, but all in the end were set right.

Wronghead (*Sir Francis*), of Bumper Hall, and M.P. for Guzzledown; a country squire, who comes to town for the season with his wife, son, and eldest daughter. Sir Francis attends the House, but gives his vote on the wrong side; and he spends his money in the hope of obtaining a place under Government. His wife spends about £100 a day on objects of no use. His son is on the point of marrying the "cast mistress" of a swindler, and his daughter of marrying a forger; but Manly interferes to prevent these fatal steps, and sir Francis returns home to prevent utter ruin.

Lady Wronghead, wife of sir Francis; a country dame, who comes to London, where she squanders money on worthless objects, and expects to get into "society." Happily, she is persuaded by Manly to return home before the affairs of her husband are wholly desperate.

Squire Richard [*Wronghead*], eldest son of sir Francis, a country bumpkin.

Miss Jenny [*Wronghead*], eldest daughter of sir Francis; a silly girl, who thinks it would be a fine thing to be

called a "countess," and therefore becomes the dupe of one Basset, a swindler, who calls himself a "count."—*Vanbrugh and Cibber: The Provoked Husband* (1726).

Würzburg on the Stein, Hochheim on the Main, and Bacharach on the Rhine grow the three best wines of Germany. The first is called Steinwine, the second hock, and the third muscadine.

Wuthering Heights, a novel by Emily Brontë (1847).

Wyat. Henry Wyat was imprisoned by Richard III., and when almost starved, a cat appeared at the window-grating, and dropped a dove into his hand. This occurred day after day, and Wyat induced the warder to cook for him the doves thus wonderfully obtained.

¶ Elijah the Tishbite, while he lay hidden at the brook Cherith, was fed by ravens, who brought "bread and flesh" every morning and evening.—1 *Kings* xvii. 6.

In my *Dictionary of Miracles*, twenty-one similar examples are recorded, pp. 126–129.

Wylie (*Andrew*), ex-clerk of bailie Nicol Jarvie.—*Sir W. Scott: Rob Roy* (time, George I.).

Wynebgwrthucher, the shield of king Arthur.—*The Mabinogion* ("Kilhwch and Olwen," twelfth century).

Wynkyn de Worde, the second printer in London (from 1491–1534). The first was Caxton (from 1476–1491). Wynkyn de Worde assisted Caxton in the new art of printing.

Wyo'ming, in Pennsylvania, purchased by an American company from the Delaware Indians. It was settled by an American colony, but being subject to constant attacks from the savages, the colony armed in self-defence. In 1778 most of the able-bodied men were called to join the army of Washington, and in the summer of that year an army of British and Indian allies, led by colonel Butler, attacked the settlement, massacred the inhabitants, and burnt their houses to the ground.

∴ Campbell has made this the subject of a poem entitled *Gertrude of Wyoming*, but he miscalls the place Wy'oming, and makes Brandt, instead of Butler, the leader of the attack.

> On Susquehana's side fair Wy'oming,
> . . . once the loveliest land of all
> That see the Atlantic wave their morn restore.
> *Campbell: Gertrude of Wyoming*, i. (1809).

Wyvill (*William de*), a steward of the field at the tournament.—*Sir W. Scott: Ivanhoe* (time, Richard I.).

X.

Xan'adu, a city mentioned by Coleridge in his *Kubla Khan*. The idea of this poem is borrowed from the *Pilgrimage* by Purchas (1613), where Xanadu is called "Xaindu." It is said to have occurred to Coleridge in a dream, but the dream was that of memory only.

Xanthos, the horse of Achillês. He spoke with a human voice, like Balaam's ass, Adrastos's horse (Arion), Fortunio's horse (Comrade), Mahomet's "horse" (Al Borak), Sâleh's camel, the dog of the seven sleepers (Katmîr), the black pigeons of Dodona and Ammon, the king of serpents (Temliha), the serpent which was cursed for tempting Eve, the talking bird called bulbul-hêzar, the little green bird of princess Fairstar, the White Cat, *cum quibusdam aliis.*

> The mournful Xanthus (says the bard of old)
> Of Peleus' warlike son the fortune told.
> *Peter Pindar* [Dr. Wolcot]: *The Lousiad*, v. (1809).

Xantippê (3 *syl.*), wife of Socrătês; proverbial for a scolding, nagging, peevish wife. One day, after storming at the philosopher, she emptied a vessel of dirty water on his head, whereupon Socratês simply remarked, "Ay, ay, we always look for rain after thunder."

Xantippé (3 *syl.*), daughter of Cimo'nos. She preserved the life of her old father in prison by suckling him. The guard marvelled that the old man held out so long, and, watching for the solution, discovered the fact.

¶ Euphra'sia, daughter of Evander, preserved her aged father while in prison in a similar manner. (See GRECIAN DAUGHTER, p. 446.)

Xavier de Belsunce (*H. François*), immortalized by his self-devotion in administering to the plague-stricken at Marseilles (1720–22).

¶ Other similar examples are Charles

Borro'meo, cardinal and archbishop of Milan (1538–1584). St. Roche, who died in 1327 from the plague caught by him in his indefatigable labours in ministering to the plague-stricken at Piacenza. Mompesson was equally devoted to the people of Eyam. Our own sir John Lawrence, lord mayor of London, is less known, but ought to be held in equal honour, for supporting 40,000 dismissed servants in the great plague.

Xenoc'rates (4 *syl.*), a Greek philosopher. The courtezan Laïs made a heavy bet that she would allure him from his "prudery;" but after she had tried all her arts on him without success, she exclaimed, 'I thought he had been a living man, and not a mere stone."

Do you think I am Xenocrates, or like the sultan with marble legs? There you leave me *tête-à-tête* with Mrs. Hallet, as if my heart were a mere flint.—*Benjamin Thompson: The Stranger*, iv. 2 (1797).

Xerxes denounced (See Plutarch, *Life of Themistoclês*, article "Sea-Fights of Artemisium and Salamis.")

Minerva on the bounding prow
Of Athens stood, and with the thunder's voice
Denounced her terrors on their impious heads [*the Persians*].
And shook her burning ægis. Xerxes saw,
From Heracle'um on the mountain's height,
Throned in her golden car; he knew the sign
Celestial, felt unrighteous hope forsake
His faltering heart, and turned his face with shame.
Akenside: Hymn to the Naiads (1767).

Xime'na, daughter of count de Gormez. The count was slain by the Cid for insulting his father. Four times Ximēna demanded vengeance of the king; but the king, perceiving that the Cid was in love with her, delayed vengeance, and ultimately she married him.

Xit, the royal dwarf of Edward VI.

Xury, a Moresco boy, servant to Robinson Crusoe.—*Defoe: Adventures of Robinson Crusoe* (1719).

Y.

Y, called the "Samian letter." It was used by Pythagoras of Samos as a symbol of the path of virtue, which is *one*, like the stem of the letter; but once divergent, the further the two lines are drawn the greater becomes the divergence.

Ya'hoo, one of the human brutes subject to the Houyhnhnms [*Whin-hims*] or horses possessed of human intelligence. In this tale the horses and men change places, the horses are the chief and ruling race, and man the subject one.—*Swift: Gulliver's Travels* (1726).

Yajûj and Majûj, the Arabian form of Gog and Magog. Gog is a tribe of Turks, and Magog of the Gilân (the Geli or Gelæ of Ptolemy and Strabo). Al Beidâwi says they were man-eaters. Dhu'lkarnein made a rampart of red-hot metal to keep out their incursions.

He said to the workmen, "Bring me iron in large pieces till it fill up the space between these two mountains . . . [*then*] blow with your bellows till it make the iron red hot." And he said further, "Bring me molten brass that I may pour upon it." When this wall was finished, Gog and Magog could not scale it, neither could they dig through it.—*Sale: Al Korân*, xviii.

Yakutsk, in Siberia, affords an exact parallel to the story about Carthage. Dido, having purchased in Africa as much land as could be covered with a bull's hide, ordered the hide to be cut into thin slips, and thus enclosed land enough to build Byrsa upon. This Byrsa ("bull's hide") was the citadel of Carthage, round which the city grew.

So with Yakutsk. The strangers bought as much land as they could encompass with a cow-hide, but, by cutting the hide into slips, they encompassed enough land to build a city on.

Yama, a Hindû deity, represented by a man with four arms riding on a bull.

Thy great birth, O horse, is to be glorified, whether first springing from the firmament or from the water, inasmuch as thou hast neighed, thou hast the wings of the falcon, thou hast the limbs of the deer. Trita harnessed the horse which was given by Yama; Indra first mounted him; Gandharba seized his reins. Vasus, you fabricated the horse from the sun. Thou, O horse, art Yama; thou art Aditya; thou art Trita; thou art Soma.—*The Rig Veda*, li.

Ya'men, lord and potentate of Pandâlon (*hell*).—*Hindû Mythology.*

What worse than this hath Yamen's hell in store?
Southey: Curse of Kehama, ii. (1809).

Yar'ico, a young Indian maiden with whom Thomas Inkle fell in love. After living with her as his wife, he despicably sold her in Barbados as a slave.

(The story is told by sir Richard Steele in *The Spectator*, 11; and has been dramatized by George Colman under the title of *Inkle and Yarico*, 1787.)

Yarrow or *Achillea millefolium.* Linnæus recommends the bruised leaves of common yarrow as a most excellent vulnerary and powerful styptic.

[*The hermit gathers*]
The yarrow, wherewithall he stops the wound-made gore.
Drayton: Polyolbion, xii. (1613).

Yarrow (*The Flower of*). Mary Scott was so called.

Yathreb, the ancient name of Medina.

When a party of them said, "O inhabitants of Yathreb, there is no place of security for you here, wherefore return home;" a part of them asked leave of the prophet to depart.—*Sale: Al Koran*, xxxiii.

Year of the Stars (*The*), 902; so called from a great shower of shooting stars, which appeared at the death of a Moorish king.

Yeast, a novel by the Rev. C. Kingsley (1848). Its object is to show the spiritual perplexities of thoughtful minds, and the ferment of the rural population.

Yellow Dwarf (*The*), a malignant, ugly imp, who claimed the princess All-fair as his bride; and carried her off to Steel Castle on his Spanish cat, the very day she was about to be married to the beautiful king of the Gold-Mines. The king of the Gold-Mines tried to rescue her, and was armed by a good siren with a diamond sword of magic power, by which he made his way through every difficulty to the princess. Delighted at seeing his betrothed, he ran to embrace her, and dropped his sword. Yellow Dwarf, picking it up, demanded if Gold-Mine would resign the lady, and on his refusing to do so, slew him with the magic sword. The princess, rushing forward to avert the blow, fell dead on the body of her dying lover.

Yellow Dwarf was so called from his complexion, and the orange tree he lived in. . . . He wore wooden shoes, a coarse, yellow stuff jacket, and had no hair to hide his large ears.—*Comtesse D'Aulnoy: Fairy Tales* ("The Yellow Dwarf," 1682).

Yellow River (*The*), of China, so called from its colour. The Chinese have a proverb: Such and such a thing will occur *when the Yellow River runs clear*, *i.e.* never.

Yellow Water (*The*), a water which possessed this peculiar property: If only a few drops were put into a basin, no matter how large, it would produce a complete and beautiful fountain, which would always fill the basin and never overflow it.—*Arabian Nights.*

¶ In the fairy tale of *Chery and Fair-star*, by the comtesse D'Aulnoy, "the dancing water" did the same (1682).

Much of Bacon's life was passed in a visionary world . . . amidst buildings more sumptuous than the palace of Aladdin, and fountains more wonderful than the golden water of Parizade [*q.v.*].—*Macaulay.*

Yellowley (*Mr. Triptolemus*), the factor, an experimental agriculturist of Stourburgh or Harfra.

Mistress Baby or *Barbary Yellowley*, sister and housekeeper of Triptolemus.

Old Jasper Yellowley, father of Triptolemus and Barbary.—*Sir W. Scott: The Pirate* (time, William III.).

Yellowness, jealousy. Nym says (referring to Ford), "I will possess him with yellowness."—*Shakespeare: Merry Wives of Windsor*, act i. sc. 4 (1601).

Yellowplush (*The Memoirs of Mr.*), a series of humorous sketches by W. M. Thackeray. Mr. Yellowplush is a West-end footman, who is supposed to write the sketches.

Ye'men, Arabia Felix.

Beautiful are the maids that glide
On summer eves through Yemen's dales.
Moore: Lalla Rookh ("The Fire-Worshippers," 1817).

Yenadis'se, an idler, a gambler; also an Indian fop.

With my nets you never help me;
At the door my nets are hanging.
Go and wring them, yenadizze.
Longfellow: Hiawatha, vi. (1855).

Yendys (*Sydney*), the *nom de plume* of Sydney Dobell (1824–1874).

("Yendys" is merely the word *Sydney* reversed.)

Yeoman's Tale (*The*), the thirteenth of Chaucer's *Canterbury Tales*. (See CHANOUNES YEMENES TALE, p. 194.)

Yeru'ti, son of Quiāra and Monnĕma. His father and mother were of the Guarāni race, and the only ones who escaped a small-pox plague which infested that part

and the anniversary was kept by the Romans as a *fête* day.

of Ireland. When sir Tristram was wounded in fighting for his uncle Mark, he went to Ireland, and was cured by the Fair Ysolde. On his return to Cornwall, he gave his uncle such a glowing account of the young princess that he was sent to propose offers of marriage, and to conduct the lady to Cornwall. The brave young knight and the fair damsel fell in love with each other on their voyage, and, although Ysolde married king Mark, she retained to the end her love for sir Tristram. King Mark, jealous of his nephew, banished him from Cornwall, and he went to Wales, where he performed prodigies of valour. In time his uncle invited him back to Cornwall, but, the guilty intercourse being renewed, he was banished a second time. Sir Tristram now wandered over Spain, Ermonie, and Brittany, winning golden opinions by his exploits. In Brittany he married the king's daughter, Ysolde or Ysonde *of the White Hand*, but neither loved her nor lived with her. The rest of the tale is differently told by different authors. Some say he returned to Cornwall, renewed his love with Ysolde *the Fair*, and was treacherously stabbed by his uncle Mark. Others say he was severely wounded in Brittany, and sent for his aunt, but died before her arrival. When Ysolde *the Fair* heard of his death, she died of a broken heart; and king Mark buried them both in one grave, over which he planted a rose bush and a vine.

Ysolde or **Ysonde** or **Yseult** *of the White Hand*, daughter of the king of Brittany. Sir Tristram married her for her *name's* sake, but never loved her nor lived with her, because he loved his aunt Ysolde *the Fair* (the young wife of king Mark), and it was a point of chivalry for a knight to love only one woman, whether widow, wife, or maid.

Ysolt or **Isold.** The French form is *Yseulte* or *Ysonde;* and the Italian form is *Isolte.* Tennyson spells the word *Isolt* in *The Last Tournament.*

Ytene [*E-teé-ne*], New Forest, in Hampshire.

> So when two boars in wild Ytené bred,
> Or on Westphalia's fattening chestnuts fed,
> Gnash their sharp tusks, and roused with equal fire,
> Dispute the reign of some luxurious mire,
> In the black flood they wallow o'er and o'er,
> Till their armed jaws distill with foam and gore.
> *Gay: Trivia*, iii. 45 (1712).

Yuhid'thiton, chief of the Az'tecas, the mightiest in battle and wisest in council. He succeeded Co'anocot'zin (5 *syl.*) as king of the tribe, and led the people from the south of the Missouri to Mexico.—*Southey: Madoc* (1805).

Yves (*St.*), of whom it was written—

> Sanctus Ivo erat Brito,
> Advocátus, et non latro,
> Res miranda populo.
>
> St. Yves (1 *syl.*) was of the land of Bief,
> An advocate, yet not a thief,
> A stretch on popular belief.
>
> *B. C. B.*

Yvetot [*Eve-toe*], a town in Normandy; the lord of the town was called *le roi d' Yvetot.* The tale is that Clotaire son of Clovis, having slain the lord of Yvetot before the high altar of Soissons, made atonement to the heirs by conferring on them the title of *king.* Béranger says this potentate is little known in history, but his character and habits were not peculiar. "He rose late, went to bed early, slept without caring for glory, made four meals a day, lived in a thatched house, wore a cotton night-cap instead of a crown, rode on an ass, and his only law was 'charity begins at home.'"

> Il était un roi d'Yvetot
> Peu connu dans l'histoire;
> Se levant tard, se couchant tôt,
> Dormant fort bien sans gloire,
> Et couronné par Jeanneton
> D'un simple bonnet de coton.
> Dit on:
> Oh! oh! oh! ah! Ah! ah! ah! ah!
> Quel bon petit roi c'était; là! là! là!
>
> *Béranger.*
>
> A king there was, "rol d'Yvetot" clept,
> But little known in story,
> Went soon to bed, till daylight slept,
> And soundly without glory.
> His royal brow in cotton cap
> Would Jannet, when he took his nap,
> Enwrap.
> Oh! oh! oh! oh! Ah! ah! ah! ah!
> What king more famous? La! la! la!
>
> *B. C. B.*

Ywaine and Gawin, the English version of "Owain and the Lady of the Fountain." The English version was taken from the French of Chrestien de Troyes, and was published by Ritson (twelfth century). The Welsh tale isi n the *Mabinogion.* There is also a German version by Hartmann von der Aue, a minnesinger (beginning of thirteenth century). There are also Bavarian and Danish versions.

Z.

Zabarell, a learned Italian commentator on works connected with the Aristotelian system of philosophy (1533-1589).

And still I held converse with Zabarell . . .
Stufft noting-books; and still my spaniel slept.
At length he waked and yawned; and by yon sky,
For aught I know, he knew as much as I.
Marston (died 1634).

Zabidius, the name in Martial for which "Dr. Fell" was substituted by Tom Brown, when set by the dean of Christ Church to translate the lines—

Non amo te, Zabidi, nec possum dicere quare;
Hoc tantum possum dicere, non amo te.

I love thee not, Zabidius—
Yet cannot tell thee why;
But this I may most truly say,
I love thee not, not I.
E. C. A.

Imitated thus—

I do not like thee, Dr Fell—
The reason why, I cannot tell;
But this I know, and know full well,
I do not like thee, Dr. Fell.
Tom Brown (author of *Dialogues of the Dead*).

Zabir (*Al*). So the Mohammedans call mount Sinai.

When Moses came at our appointed time, and his Lord spake unto him, he said, "O Lord, show me Thy glory, that I may behold Thee;" and God answered, "Thou shalt in no wise behold Me; but look towards this mountain (*Al Zabir*), and if it stand firm in its place, then shalt thou see me." But when the Lord appeared with glory, the mount was reduced to dust.—*Al Korân*, vii.

Zab'ulon, a Jew, the servant of Hippolyta a rich lady wantonly in love with Arnoldo. Arnoldo is contracted to the chaste Zeno'cia, who, in turn, is basely pursued by the governor count Clo'dio.—*John Fletcher: The Custom of the Country* (1647).

Zab'ulus, same as Diabolus.

Gay sport have we had to-night with Zabulus.
Lord Lytton: Harold, viii. (1850).

Zaccoo'ia, king of Mozambique, who received Vasco da Gama and his crew with great hospitality, believing them to be Mohammedans, but when he ascertained that they were Christians, he tried to destroy them.—*Camoëns: Lusiad*, i., ii. (1569).

Zacharia, one of the three anabaptists who induced John of Leyden to join the revolt of Westphalia and Holland. On the arrival of the emperor, they betrayed their dupe, but perished with him in the flames of the burning palace.—*Meyerbeer: Le Prophète* (1849).

Zadig, the hero and title of a novel by Voltaire. Zadig is a wealthy young Babylonian, and the object of the novel is to show that the events of life are beyond human control.

Method of Zadig, drawing inferences from close observation. A man who had lost his camel asked Zadig if he had seen it. Zadig replied, "You mean a camel with one eye, and defective teeth, I suppose? No, I have not seen it, but it has strayed towards the west." Being asked how he knew these things if he had not seen the beast, "Well enough," he replied. "I knew it had but *one eye*, because it cropped the grass only on one side of the road. I knew it had lost some of its teeth, because the grass was not bitten clean off. I knew it had strayed westward, by its footprints."

Zad'kiel (3 *syl.*), angel of the planet Jupiter.—*Jewish Mythology.*

Zad'kiel, the pseudonym of Mr. Alfred James Pearce.

Zadoc, in Dryden's satire of *Absalom and Achitophel*, is Sancroft archbishop of Canterbury.

Zadoc the priest, whom shunning power and place,
His lowly mind advanced to David's grace.
Pt. i. 601, 602 (1681).

Zaide (2 *syl.*), a young slave, who pretends to have been ill-treated by Adraste (2 *syl.*), and runs to don Pèdre for protection. (For the rest, *see* ADRASTE, p. 10.)—*Molière La Sicilien ou L'Amour Peintre* (1667).

Zaira, the mother of Eva Wentworth. She is a brilliant Italian, courted by de Courcy. When deceived by him, she meditates suicide, but forbears, and sees Eva die tranquilly, and the faithless de Courcy perish of remorse.—*Rev. C. R. Maturin Women* (a novel, 1822).

Zakkum or *Al Zakkûm*, the tree of death, rooted in hell, as the tree of life was in Eden. It is called in the *Korân* "the cursed tree" (ch. xvii.). The fruit is extremely bitter, and any great evil or bitter draught is figuratively called al Zakkûm. The damned eat its bitter fruits and drink scalding hot water (ch. xxxvii.).

The unallayable bitterness
Of Zaccoum's fruit accurst.
Southey: Thalaba the Destroyer, vii. 26 (1799).

Is this a better entertainment, or is it of the tree a Zakkûm?—*Sale: Al Korân*, xxxvii.

Zál, father of Roustam, or Rostam (*q.v.*). (See also RODHAVER, p. 925.)

Zambo, the issue of an Indian and a negro.

Zambullo (*Don Cleophas Leandro Perez*), the person carried through the air by Asmodëus to the steeple of St. Salvador, and shown, in a moment of

time, the interior of every private dwelling around.—*Lesage: The Devil on Two Sticks* (1707).

Cleaving the air at a greater rate than don Cleophas Leandro Perez Zambullo and his familiar.—*Dickens: The Old Curiosity Shop* (1840).

Zam'harir' (*Al*), that extreme cold to which the wicked shall be exposed after they leave the flames of hell or have drunk of the boiling water there.—*Sale: Al Korân*, vi. (notes).

Zam'ora, youngest of the three daughters of Balthazar. She is in love with Rolando, a young soldier, who fancies himself a woman-hater. (See ROLANDO, p. 928.)—*Tobin: The Honeymoon* (1804).

Zamti, the Chinese mandarin. His wife was Mandanê (*q.v.*).—*Murphy: The Orphan of China* (1761).

Zanga, the revengeful Moor, the servant of don Alonzo. The Moor hates Alonzo for two reasons (1) because he killed his father, and (2) because he struck him on the cheek; and although Alonzo has used every endeavour to conciliate Zanga, the revengeful Moor nurses his hate and keeps it warm. The revenge he wreaks is (1) to poison the friendship which existed between Alonzo and don Carlos by accusations against the don, and (2) to embitter the love of Alonzo for Leonora his wife. Alonzo, out of jealousy, has his friend killed, and Leonora makes away with herself. Having thus lost his best beloved, Zanga tells his dupe he has been imposed upon, and Alonzo, mad with grief, stabs himself. Zanga, content with the mischief he has done, is taken away to execution.—*Young: The Revenge* (1721).

*** "Zanga" was the great character of Henry Mossop (1729–1773). It was also a favourite part with J. Kemble (1757–1823).

Zangbar, a fabulous island near India; probably the same as Zanguebar (Zanzibar) on the east coast of Africa.

Zano'ni, hero and title of a novel by lord Lytton. Zanoni is supposed to possess the power of communicating with spirits, prolonging life, and producing gold, silver, and precious stones (1842).

Zany of Debate. George Canning was so called by Charles Lamb in a sonnet printed in *The Champion* newspaper. Posterity has not endorsed the judgment or wit of this calumny (1770–1827).

Zaphimri, the "orphan of China," brought up by Zamti, under the name of Etan.

Ere yet the foe burst in,
"Zamti," said he, "preserve my cradled infant;
Save him from ruffians; train his youth to virtue . . ."
He could no more; the cruel spoiler seized him,
And dragged my king, from yonder altar dragged him,
Here on the blood-stained pavement; while the queen
And her dear fondlings, in one mangled heap,
Died in each other's arms.
Murphy: The Orphan of China, iii. 1 (1761).

Zaphna, son of Alcânor chief of Mecca. He and his sister Palmira, being taken captives in infancy, were brought up by Mahomet, and Zaphna, not knowing Palmira was his sister, fell in love with her, and was in turn beloved. When Mahomet laid siege to Mecca, he employed Zaphna to assassinate Alcanor, and when he had committed the deed, discovered that it was his own father he had killed. Zaphna would have revenged the deed on Mahomet, but died of poison.—*Miller: Mahomet the Impostor* (1740).

Zapolites (3 *syl.*), in More's *Utopia*, means the Swiss. They are described as a half-savage race, hired by the Utopians as mercenary soldiers.

Zara, an African queen, intensely in love with Osmyn (*q.v.*).—*Congreve: The Mourning Bride* (1697).

*** "Zara" was one of the great characters of Mrs. Siddons (1755–1831).

Zara (in French, *Zaïre*), the heroine and title of a tragedy by Voltaire (1733), adapted for the English stage by Aaron Hill (1735). Zara is the daughter of Lusignan d'Outremer king of Jerusalem and brother of Nerestan. Twenty years ago, Lusignan and his two children had been taken captives. Nerestan was four years old at the time; and Zara, a mere infant, was brought up in the seraglio. Osman the sultan fell in love with her, and promised to make her his sultana; and as Zara loved him for himself, her happiness seemed complete. Nerestan, having been sent to France to obtain ransoms, returned at this crisis, and Osman fancied that he observed a familiarity between Zara and Nerestan, which roused his suspicions. Several things occurred to confirm them, and at last a letter was intercepted, appointing a rendezvous between them in a "secret passage" of the seraglio. Osman met Zara in the passage, and stabbed her to the heart. Nerestan was soon seized, and

being brought before the sultan, told him he had slain his sister, and the sole object of his interview was to inform her of her father's death, and to bring her his dying blessing. Osman now saw his error, commanded all the Christian captives to be set at liberty, and stabbed himself.

Zaramilla, wife of Tinacrio king of Micomicon, in Egypt. He was told that his daughter would succeed him, that she would be dethroned by the giant Pandafilando, but that she would find in Spain the gallant knight of La Mancha, who would redress her wrongs and restore her to her throne.—*Cervantes: Don Quixote,* I. iv. 3 (1605).

Zaraph, the angel who loved Nama. It was Nama's desire to love intensely and to love holily; but as she fixed her love on an angel and not on God, she was doomed to abide on earth till the day of consummation. Then both Nama and Zaraph will be received into the realms of everlasting love.—*Moore: Loves of the Angels* (1822).

Zauberflöte (*Die*), a magic flute, which had the power of inspiring love. When bestowed by the powers of darkness, the love it inspired was sensual love; but when by the powers of light, it became subservient to the very highest and holiest purposes. It guided Tami'no and Pami'na through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis).—*Mozart: Die Zauberflöte* (1791).

Zeal (*Arabella*), in Shadwell's comedy *The Fair Quaker of Deal* (1617).

(This comedy was altered by E. Thompson in 1720.)

Zedekiah, one of general Harrison's servants.—*Sir W. Scott: Woodstock* (time, Commonwealth).

Ze'gris and the Abencerra'ges [*A'-ven-ce-rah'-ke*], an historic romance, professing to be history, and printed at Alca'la in 1604. It was extremely popular, and had a host of imitations.

Zeid, Mahomet's freedman. "The prophet" adopted him as his son, and gave him Zeinab (or Zenobia) for a wife; but falling in love with her himself, Zeid gave her up to the prophet. She was Mahomet's cousin, and within the prohibited degrees, according to the *Kordn.*

Zeinab or ZENOBIA, wife of Zeid Mahomet's freedman and adopted son. She was the daughter of Amima, Mahomet's aunt.

Zei'nab (2 *syl.*), wife of Hodei'rah (3 *syl.*) an Arab. She lost her husband and all her children, except one, a boy named Thal'aba. Weary of life, the angel of death took her while Thalaba was yet a youth.—*Southey: Thalaba the Destroyer* (1797).

Zeleu'cus or **Zaleucus,** a Locrensian lawgiver, who enacted that adulterers should be deprived of their eyes. His own son being proved guilty, Zeleucus pulled out one of his own eyes, and one of his son's eyes, that "two eyes might be paid to the law."—*Valerius Maximus: De Factis Dictisque,* v. 5, ecl. 3.

How many now will tread Zeleucus' steps
Gascoigne: The Steele Glas (died 1577

Zel'ica, the betrothed of Azim. When it was rumoured that he had been slain in battle, Zelica joined the haram of the Veiled Prophet as "one of the elect of paradise." Azim returned from the wars, discovered her retreat, and advised her to flee with him, but she told him that she was now the prophet's bride. After the death of the prophet, Zelica assumed his veil, and Azim, thinking the veiled figure to be the prophet, rushed on her and killed her.—*Moore: Lalla Rookh* ("The Veiled Prophet," etc., 1817).

Zelis, the daughter of a Persian officer. She was engaged to a man in the middle age of life, but just prior to the wedding he forsook her for a richer bride. The father of Zelis challenged him, but was killed. Zelis now took lodging with a courtezan, and went with her to Italy; but when she discovered the evil courses of her companion, she determined to become a nun, and started by water for Rome. She was taken captive by corsairs, and sold from master to master, till at length Hingpo rescued her, and made her his wife.—*Goldsmith: A Citizen of the World* (1759).

Zelma'ne (3 *syl.*), the assumed name of Pyr'oclês when he put on female attire.—*Sir P. Sidney: Arcadia* (1590).

Sir Philip has preserved such a matchless decorum that Pyroclês' manhood suffers no stain for the effeminacy of Zelmanê.—*Lamb.*

Zelu'co, the only son of a noble Sicilian family, accomplished and fascinating, but spoilt by maternal indulgence, and at length rioting in dissipation. In spite of his gaiety of manner, he is a standing testimony that misery accom-

panies vice.—*Dr. John Moore: Zeluco* (a novel, 1786).

Ze'mia, one of the four who, next in authority to U'riel, preside over our earth. —*Klopstock: The Messiah*, iii. (1748).

Zemzem, a fountain at Mecca. The Mohammedans say it is the very spring which God made to slake the thirst of Ishmael, when Hagar was driven into the wilderness by Abraham. A bottle of this water is considered a very valuable present, even by princes.

There were also a great many bottles of water from the fountain of Zemzem, at Mecca.—*Arabian Nights* "The Purveyor's Story").

Zemzem, a well where common believers abide who are not equal to prophets or martyrs. The prophets go direct to paradise, and the latter await the resurrection in the form of green birds.—*Sale: Al Korân.*

Zenel'ophon, the beggar-girl who married king Cophet'ua of Africa. She is more generally called Penel'ophon.—*Shakespeare: Love's Labour's Lost*, act iv. sc. 1 (1594).

Zenjebil, a stream in paradise, flowing from the fountain Salsabil (*q.v.*). The word means "ginger."

Their attendants [*in paradise*] shall go round with vessels of silver, . . . and there shall be given to them to drink cups of wine mixed with the water of Zenjebil.—*Sale: Al Korân*, lxxvi.

Zenobia, queen of Palmyra, who claimed the title of "Queen of the East." She was defeated by Aurelian and taken prisoner in A.D. 273.

Zeno'cia, daughter of Chari'no, and the chaste troth-plight wife of Arnoldo. While Arnoldo is wantonly loved by the rich Hippol'yta, Zenocia is dishonourably pursued by the governor count Clo'dio.—*Fletcher: The Custom of the Country* (1647).

Zephalinda, a young lady who has tasted the delights of a London season, taken back to her home in the country, to find enjoyment in needlework, dull aunts, and rooks.

She went from opera, park, assembly, play,
To morning walks, and prayers three hours a day;
To part her time 'twixt reading and Bohea,
To muse, and spill her solitary tea,
O'er her cold coffee trifle with her spoon,
Count the slow clock, and dine exact at noon.
Pope: Epistle to Miss Blount (1715).

Zeph'on, a cherub who detected Satan squatting in the garden, and brought him before Gabriel the archangel. The word means "searcher of secrets." Milton makes him "the guardian angel of paradise.'

Ithuriel and Zephon, with winged speed
Search thro' this garden, leave unsearched no nook;
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep, secure of harm.
Milton: Paradise Lost, iv. 788 (1665).

Zephyr. (See MORGANE, p. 726.)

Zerbinette (3 *syl.*), the daughter of Argante (2 *syl.*), stolen from her parents by gipsies when four years old, and brought up by them. (For the tale, see LÉANDRE, p. 602.)—*Molière: Les Fourberies de Scapin* (1671).

Zerbi'no, son of the king of Scotland, and intimate friend of Orlando.—*Ariosto: Orlando Furioso* (1516).

Zerli'na, a rustic beauty, who was about to be married to Masetto, when don Giovanni allured her away under the promise of making her a fine lady.—*Mozart: Don Giovanni* (opera, 1787).

Zerli'na, in Auber's opera of *Fra Diavolo* (1830).

Zesbet, daughter of the sage Oucha of Jerusalem. She had four husbands at the same time, viz. Abdal Motallab (the sage), Yaarab (the judge), Abou'teleb (a doctor of law), and Temimdari (a soldier). Zesbet was the mother of the prophet Mahomet. Mahomet appeared to her before his birth in the form of a venerable old man, and said to her—

"You have found favour before Allah. Look upon me; I am Mahomet, the great friend of God, he who is to enlighten the earth. Thy virtues, Zesbet, and thy beauty have made me prefer thee to all the daughters of Mecca. Thou shalt for the future be named Aminta [*sic*]". Then, turning to the husbands, he said, "You have seen me; she is yours, and you are hers. Labour, then, with a holy zeal to bring me into the world to enlighten it. All men who shall follow the law which I shall preach, may have four wives; but Zesbet shall be the only woman who shall be lawfully the wife of four husbands at once. It is the least privilege I can grant the woman of whom I choose to be born."—*Comte de Caylus: Oriental Tales* ("History of the Birth of Mahomet," 1743).

(The mother of Mahomet is generally called Amina, not Aminta.)

Zeus (1 *syl.*), the Grecian Jupiter. The word was once applied to the blue firmament, the upper sky, the arch of light; but in Homeric mythology, Zeus is king of gods and men; the conscious embodiment of the central authority and administrative intelligence which holds states together; the supreme ruler; the sovereign source of law and order; the fountain of justice, and final arbiter of disputes.

Zeuxis and Parrhasios. In a contest of skill, Zeuxis painted some

grapes so naturally that birds pecked at them. Confident of success, Zeuxis said to his rival, "Now let Parrhasios draw aside his curtain, and show us *his* production." "You behold it already," replied Parrhasios, "and have mistaken it for real drapery." Whereupon the prize was awarded to him, for Zeuxis had deceived the *birds*, but Parrhasios had deceived *Zeuxis*.

¶ MYRO'S painting of a cow was mistaken by a herd of bulls for a living animal; and Apellês's painting of the horse Bucephalos deceived several mares, who ran about it neighing.

¶ QUINTIN MATSYS, of Antwerp, fell in love with Lisa, daughter of Johann Mandyn; but Mandyn vowed his daughter should marry only an artist. Matsys studied painting, and brought his first picture to show Lisa. Mandyn was not at home, but had left a picture of his favourite pupil Frans Floris, representing the "fallen angels," on an easel. Quintin painted a bee on the outstretched limb; and when Mandyn returned he tried to brush it off, whereupon the deception was discovered. The old man's heart was moved, and he gave Quintin his daughter in marriage, saying, "You are a true artist, greater than Johann Mandyn."

¶ VELASQUEZ painted a Spanish admiral so true to life that king Felipe IV., entering the studio, thought the painting was the admiral, and spoke to it as such, reproving the supposed officer for being in the studio wasting his time, when he ought to have been with the fleet.

Zillah, beloved by Hamuel a brutish sot. Zillah rejected his suit, and Hamuel vowed vengeance. Accordingly, he gave out that Zillah had intercourse with the devil, and she was condemned to be burnt alive. God averted the flames, which consumed Hamuel, but Zillah stood unharmed; and the stake to which she was bound threw forth white roses, "the first ever seen on earth since paradise was lost."—*Southey*. (See ROSE, p. 933, col. 2, last art.)

Zimmerman (*Adam*), the old burgher of Soleure; one of the Swiss deputies to Charles "the Bold" of Burgundy.—*Sir W. Scott: Anne of Geierstein* (time, Edward IV.).

Zim'ri, one of the six Wise Men of the East led by the guiding star to Jesus.

Zimri taught the people, but they treated him with contempt; yet, when dying, he prevailed on one of them, and then expired.—*Klopstock: The Messiah*, v. (1771).

Zimri, in Dryden's satire of *Absalom and Achitophel*, is the second duke of Buckingham. As Zimri conspired against Asa king of Judah, so the duke of Buckingham "formed parties and joined factions."—1 *Kings* xvi. 9.

Some of the chiefs were princes in the land:
In the first rank of these did Zimri stand,—
A man so various that he seemed to be
Not one, but all mankind's epitomé;
Stiff in opinion, always in the wrong,
Was everything by turns, and nothing long.
Pt. I. 545-550 (1682).

Zine'bi (*Mohammed*), king of Syria, tributary to the caliph Haroun-al-Raschid; of very humane disposition.—*Arabian Nights* ("Ganem, the Slave of Love").

Zineu'ra, in Boccaccio's *Decameron* (day 11, Nov. 9), is the "Imogen" of Shakespeare's *Cymbeline*. She assumed male attire with the name of Sicurano da Finalê (Imogen assumed male attire and the name Fidelê); Zineura's husband was Bernard Lomellin, and the villain was Ambrose (Imogen's husband was Posthûmus Leonâtus, and the villain Iachimo). In Shakespeare, the British king Cymbeline takes the place assigned by Boccaccio to the sultan.

Ziska or **Zizka**, John of Trocznov, a Bohemian nobleman, leader of the Hussites. He fought under Henry V. at Agincourt. His sister had been seduced by a monk; and whenever he heard the shriek of a catholic at the stake, he called it "his sister's bridal song." The story goes that he ordered his skin at death to be made into drum-heads (1360-1424).

*** Some say that John of Trocznov was called "Ziska" because he was "one-eyed;" but that is a mistake—Ziska was a family name, and does not mean "one-eyed," either in the Polish or the Bohemian language.

For every page of paper shall a hide
Of yours be stretched as parchment on a drum,
Like Ziska's skin, to beat alarm to all
Refractory vassals.
Byron: Werner, I. (1822).

But be it as it is, the time may come
His name [*Napoleon's*] shall beat th' alarm like Ziska's drum.
Byron: Age of Bronze, IV (1823).

Zobeide [*Zo-bay'-de*], half-sister of Aminê. She had two sisters, who were turned into little black dogs by way of punishment for casting Zobeidê and "the prince" from the petrified city into the sea. Zobeidê was rescued by the "fairy serpent," who had metamorphosed the

two sisters, and Zobeidê was enjoined to give the two dogs a hundred lashes every day. Ultimately, the two dogs were restored to their proper forms, and married two calenders, "sons of kings;" Zobeidê married the caliph Haroun-al-Raschid; and Aminê was restored to Amin, the caliph's son, to whom she was already married.—*Arabian Nights* ("History of Zobeidê").

N.B.—While the caliph was absent from Bagdad, Zobeidê caused his favourite (named Fetnab) to be buried alive, for which she was divorced. — *Arabian Nights* ("Ganem, the Slave of Love").

Zodiac. The twelve signs of the Zodiac are associated with the twelve Roman deities, thus—

Spring.
The *Ram* is wise Minerva's sign.
The *Bull* to Venus we assign.
The *Twins* to Phœbus the divine.

Summer.
Mercury the *Crab* delights.
For Jupiter the *Lion* fights.
Ceres the *Virgin's* care invites.

Autumn.
Vulcan the equal *Balance* brings.
For warlike Mars the *Scorpion* stings.
To dawn *Sagittarius* clings.

Winter.
The *Goat* to Vesta we allot.
Juno prefers the *Water-pot.*
And Neptune has his *Fishes* got.

B. C. B.

Zohak, the giant who keeps the "mouth of hell." He was the fifth of the Pischdadian dynasty, and was a lineal descendant of Shedâd king of Ad. He murdered his predecessor, and invented both flaying men alive and killing them by crucifixion. The devil kissed him on the shoulders, and immediately two serpents grew out of his back and fed constantly upon him. He was dethroned by the famous blacksmith of Ispahan', and appointed by the devil to keep hell-gate.—*D'Derbelot: Bibliothèque Orientale* (1697).

Zohara, the queen of love, and mother of mischief. When Harût and Marût were selected by the host of heaven to be judges on earth, they judged righteous judgment till Zohara, in the shape of a lovely woman, appeared before them with her complaint. They then both fell in love with her and tried to corrupt her, but she flew from them to heaven; and the two angel-judges were shut out.

¶ The Persian Magi have a somewhat similar tradition of these two angels, but add that after their "fall," they were suspended by the feet, head downwards, in the territory of Babel.

¶ The Jews tell us that Shamhozai, "the judge of all the earth," debauched himself with women, repented, and by way of penance was suspended by the feet, head downwards, between heaven and earth.—*Bereshit Rabbi* (in *Gen.* vi. 2).

Zohauk, the Nubian slave; a disguise assumed by sir Kenneth.—*Sir W. Scott: The Talisman* (time, Richard I.).

Zoilos (in Latin, *Zoïlus*), a grammarian, witty, shrewd, and spiteful. He was nicknamed "Homer's Scourge" (*Homêromastix*), because he assailed the *Iliad* and *Odyssey* with merciless severity. He also flew at Plato, Isoc'ratês, and other high game.

The Sword of Zoïlos, the pen of a critic.

Zoilus. J. Dennis the critic; whose attack on Pope produced *The Dunciad* (1657-1733).

Zoleikha (3 *syl.*), Potiphar's wife.—*Sale: Al Korân,* xii. (note).

Zone. Tennyson refers to the zone or girdle of Ori'on in the lines—

Like those three stars of the airy giant's zone,
That glitter burnished by the frosty dark.
Tennyson: The Princess, v. (1850).

Zophiel [*Zo-fel*], "of cherubim the swiftest wing." The word means "God's spy." Zophiel brings word to the heavenly host that the rebel crew were preparing a second and fiercer attack.

Zophiel, of cherubim the swiftest wing,
Came flying, and in mid-air aloud thus cried:
'Arm, warriors, arm for fight.'
Milton: Paradise Lost, vi. 535 (1665).

Zoraï'da (3 *syl.*), a Moorish lady, daughter of Agimora'to the richest man in Barbary. On being baptized, she had received the name of Maria; and, eloping with a Christian captive, came to Andalusi'a.—*Cervantes: Don Quixote,* I. iv. 9-11 ("The Captive," 1605).

Zorphee (2 *syl.*), a fairy in the romance of *Amadis de Gaul* (thirteenth century).

Zosimus, the patriarch of the Greek Church.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Zounds, a corrupt contraction of "his wounds," as *sooks* is "his hooks," and *s'death* "his death." Of course, by "his" Jesus Christ is meant. "Odd splutter" is a contraction of *Gots plut und hur nail* ("God's blood and the nails"). Sir John Perrot, a natural son of Henry VIII., was

the first to use the oath of "God's wounds," which queen Elizabeth adopted, but the ladies of her court minced it into *sounds* and *souterkins*.

Zulal, that soft, clear, and delicious water which the happy drink in paradise.

"Ravishing beauty, universal mistress of hearts," replied I; "thou art the water of Zulal. I burn with the thirst of love, and must die if you reject me."—*Comte de Caylus. Oriental Tales* ("The Basket," 1743).

Zuleika [*Zu-lai'-ka*], daughter of Giaffer [*Dja'-fir*] pacha of Aby'dos. Falling in love with Selim, her cousin, she flees with him, and promises to be his bride; but the father tracks the fugitives and shoots Selim, whereupon Zuleika dies of a broken heart.—*Byron: Bride of Abydos* (1813).

Never was a faultless character more delicately or more justly delineated than that of lord Byron's "Zuleika." Her piety, her intelligence, her strict sense of duty, and her undeviating love of truth appear to have been originally blended in her mind, rather than inculcated by education. She is always natural, always attractive, always affectionate; and it must be admitted that her affections are not unworthily bestowed.—*G. Ellis.*

Zuleika (3 *syl.*), Joseph's wife. The *Times*, in its report of the prince of Wales at the mosque of Hebron, and referring to Joseph's tomb, says—

It is less costly than the others; and it is remarkable that, although his wife's name was Zuleika (according to Mussulman tradition), and is so inscribed in the certificates given to pilgrims, yet no grave bearing that name is shown.

Zulichium (*The enchanted princess of*), in the story told by Agelastes the cynic, to count Robert.—*Sir W. Scott: Count Robert of Paris* (time, Rufus).

Zulzul, the sage whose life was saved in the form of a rat by Gedy the youngest of the four sons of Corcud. Zulzul gave him, in gratitude, two poniards, by the help of which he could climb the highest tree or most inaccessible castle.—*Gueulette: Chinese Tales* ("Corcud and His Four Sons," 1723).

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