

or Codex Δ, a copy of the Greek Gospels with interlinear Latin version, in the Cathedral Library at St. Gall, which was probably written in the monastery of St. Gall in the tenth century. The Greek writing is of somewhat unconventional type, in small semi-uncials of the Western form. The contractions, as in all old MSS., are of very simple character; and the frequent use of symbols for *autem*, *enim*, *est*, and so on, which are most common in Irish and English MSS., will be observed. The fine Burney MS. in the British Museum, containing lives in Greek of martyrs whose festivals are celebrated during the month of December, affords a good plate of Greek minuscules, dated A. D. 1184. This volume possesses an interest as having once belonged, like other manuscripts in the Burney Collection, to the mysterious Chevalier D'Eon. There is in the plate derived from this manuscript good instance of a somewhat curious rule in ancient MSS., that when paragraphs begin in the middle of a line they are distinguished by a capital letter leading the second line, whether the capital letter is the initial letter of a word or not; thus, in this plate, the second *α* in the word *ῥαϊανὸς* is made the capital letter of the paragraph. From the twelfth to the fifteenth century there is a long step in the series, which reproduces a page of the 'Lexicon' of Suidas from the British Museum Additional MS., dated A. D. 1402. This was written in set minuscules, by George Bœophorus, for a church, probably at Naples, and at one time belonged to the Benedictine monastery of St. Mary at Florence. It subsequently formed part of the library of Dr. Butler, Bishop of Lichfield. In this the common practice will be observed of writing the accents, in combination with the letters *α*, *υ*, *ω*, by producing the final stroke. The manuscripts of the celebrated Harley Collection in the British Museum contribute a plate from the 'Odyssey,' written by a Cretan scribe in A. D. 1479. It was brought with others from Italy by Dr. Conyers Middleton, of Cambridge. The contractions and combinations of syllables and letters are very frequent in this example.

Latin MSS. commence with a *Livy* in the Hofbibliothek, Vienna, a magnificent example of the small uncial hand which was in use in the fifth century, the date of the MS., and for a considerable period before. A few contractions occur; combined letters, no marks of punctuation, final *m* represented by a line over the previous vowel, and the production of main strokes of some of the letters above or below the line, are the principal characteristics of this beautiful relic. It is followed by a page from the St. Gall copy of the *Lex Salica*, in A. D. 794. The text is of the early recension and contains the so-called Malberg glosses, which have become exceedingly corrupt in the course of transcription by scribes who did not understand their meaning. The writing is in Lombardic minuscules of rather rough character, the words are irregularly separated, and frequently marked off with a full point—a peculiarity which sometimes characterizes the efforts of "the unlettered muse" among us even at the present day. The same celebrated library supplies a specimen of modified and rounded Lombardic minuscules from the 'Sacramentarium' of Pope Gelasius, written about A. D. 800, and ornamented in the Irish style with delicately drawn initial letters and titles tinted in light and bright colours, and with gilding. From the same fertile hunting-ground of the Western palæographer comes the succeeding page of the *Canons of the Second Council of Constantinople*, written about A. D. 888, in set minuscules, somewhat sloping, with clubbed letters. It is worthy of notice that the open *α* and *g*, characteristic of the ninth century, are not employed in this manuscript. The 'Lexicon Tironianum' of the tenth century in the British Museum, from the library of Pierre Pithou and the *Bibliothèque de Rosny*, is an excellent example of the handwriting of the period, and a work of literary value. It would

form an excellent addition to the literature of the subject of Tironian notes, if a publisher or a society could be induced to print it in fac-simile with an introduction and an index. Of English work at the close of the tenth century a fine example has been secured by the Society from a Psalter of the Gallican version, with Anglo-Saxon interlinear gloss, preserved in the library of Salisbury Cathedral. The date of this charming book is about A. D. 969. Many of the interlinear glosses in Anglo-Saxon found in Latin manuscripts still await publication; and if those that are known and available could be collected and published, the result would be not only an immense gain to Early English philology, but we should know more of the way in which the infant Church in England interpreted the Scripture and the text-books of her ritual, a matter which at present our critical knowledge is unable to determine. In this MS., as also in the Cotton MS., Cleopatra C. viii., which follows it, are many interesting specimens of Saxon freehand drawing, in delicate outlines of red, black, and green pigments, with human faces generally in profile or three-quarters, in the typical style which the works of Wright, Strutt, and others have made so familiar to our eye; while the peculiar hummocky ground on which the figures stand has been often the subject of criticism as a distinct feature of Saxon illustrative art.

Passing over the Irish manuscript at Vienna, written in 1079 at Ratisbon, and a number of English royal charters of the times of Stephen, Symon, Earl of Huntingdon, Henry I., the unfortunate Empress Mathildis, Henry II., Richard I., and others, of great value to the collector and student of our ancient documents and our earliest forms of legal instruments, we come at length to a handsomely illuminated page from a Service Book, dated A. D. 1284, executed as a royal gift on the occasion of the intended marriage of Alphonso, son of King Edward I., with a daughter of the Count of Holland; the Arundel 'Ayenbite of Inwyrt,' or 'Remorse of Conscience,' in A. D. 1340, lately edited by Mr. R. Morris for the Early English Text Society; and the 'Divina Commedia,' dated A. D. 1379, which belonged successively to Ugo Foscolo, William Roscoe, and Sir Anthony Panizzi, with glosses in cursive handwriting of contemporary times. The whole series forms a work of which the editors may well be proud.

## SHAKESPEARE NOTES.

June 16, 1881.

THE scheme of emendation adopted by Prof. Elze is so purely imaginative as not to call for any serious reply, still it is only civil to notice his proposals.

1. Two months dead.—It appears that Hamlet, in I. ii. 138, remarks that his father has been "but two months dead; nay, not so much, not two"; but later on, in III. ii. 132, he provokingly cuts down these two months to two hours, and is corrected by Ophelia, who says it is "twice two months"; she probably amplified the time out of courtly compliment to the royal pair chiefly concerned.

2. The beggar.—In IV. iii. 28 Hamlet, in very uncourtly language, explains the disappearance of Polonius by describing the metamorphoses of matter from a worm to a king, through the intestines of a beggar, and elaborates the idea thus: "A man [i.e. a beggar] may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm." There is no occasion to repeat the word "beggar," as in the first quarto, because the idea is sufficiently plain. A. H.

SHAKESPEAREAN students long for that time—probably coincident with the millennium—when "emendators" will accept the ordinary rules of criticism, and will suggest an emendation where there is a necessity, and also make such a one as is both an emendation and probable. Fancy setting a "Shakespeare emendator" to set right

the Bible. He would outdo the present revisers, and "hang all law and prophets" become the mildest of changes. Prof. Elze says that Lucentio's "scheme is based on the fiction that he comes from some other place than he really does," &c. Amazed, I consulted the play again, and found the assertion based on—fiction or nothing. Lucentio, personally unknown in Padua, would assume the disguise of a pedant or tutor, and therefore one of meaner birth than himself. Whence he came mattered not, except that probably both he and Shakspeare knew the old rule—if you would fib with safety, do not fib more than is necessary. Dialectic peculiarities in the Italian states were such that even an acute servant might have said to the would-be Neapolitan, "Surely thou art a Pisanian; thy speech bewrayeth thee." Then look to the change itself: "A meaner man of Pisa" is to become "a Milan man," a change equalling in boldness that of a Jackson or a Becket. It is unnecessary to add that one will with difficulty accept that—in the collocation in which it stands—"a Milan man" is Shakspearean English. Capell's change is very doubtful, but that is without our present purpose.

To those who hold that a play is an "abridgment," and that Shakspeare so considered it, the differences of date in 'Hamlet,' I. ii., and 'Hamlet,' III. ii., prove nothing to Prof. Elze's purpose. That Reynaldo was sent with letters and money to Laertes is in itself proof that some time had elapsed. Hamlet's "two months" in III. ii. taken with Ophelia's "twice two months" is difficult, perhaps impossible, of explanation. It may be that Hamlet, thinking more of his mother's hasty marriage, especially now that more important but kindred doubts are on the point of solution, has here caught up and repeated Ophelia's "two months." It may be that the transcriber had misread the actor's or other writer's 4 for 2. It may be that the two words [twenty] days have been omitted between "twice" and "two." But of all changes that of "with-in's" to "tis twice" is the most unlikely.

In the 'Spanish Tragedy' passage Prof. Elze has wholly left this out of consideration, that Hymen, usually clad in saffron, had, by a figure, to trim his robes with mourning sable, as in the marriage of Claudius and Gertrude. It is therefore nothing to the point. Nor, looking to the extravagances of dress in Elizabethan days, or to Shakspeare as a writer of pure English and of what he meant to say, am I at all disposed to accept "a suit of sables" as a synonym for "a suit trimmed with sable." Hamlet says that he will discard his suit of black for a suit of sables; the extravagance exactly sets forth Hamlet's mood and the set intent of his speech.

As to the proposed change in 'Othello,' one word is only necessary. To one accustomed to casual conversational English, meaning as little as "How do you do?" such as Othello is absurdly forcing himself to use that he may gain the unsuspecting or unguarded "occasionally," the mere enunciation of the change discredits it. Nor is the supposedly parallel passage at all to the purpose. BR. NICHOLSON.

## CORPUS INSCRIPTIONUM AMERICANARUM.

Trieste, June, 1881.

I VENTURE to ask your kindly aid in making public a project which has long interested and occupied me. Years ago I wrote upon the subject—and always without results—to the Dulness who presided over the Geographical Society of New York. My letters were to the effect that the time had now come for printing a Corpus of "American" picture-inscriptions. It is useless to occupy your space with even the shortest list of these interesting and perhaps valuable relics, which radiate from Massachusetts, where they were first observed, to the northern, the southern, and the western-most edges of the continent. They abound in South America, which supplied a very small contribu-

tion to a very extensive subject in my 'Highlands of the Brazil.' I also proposed a plan for interpreting these unlettered legends.

The Corpus Inscriptionum would be a work on a large scale, preserving the style of the several legends. An undertaking so costly can hardly be expected from private means; but Cousin Jonathian, unlike John, has never failed in lending enlightened assistance to students of local history.

The clue to the American labyrinth would, I think, be found in the pictorial ideographs and symbolic types of the Nile Valley, and in their derivatives and degradations, the cuneiforms and the Chinese syllabary. The latter gives a useful scale for measuring the process of corruption. For instance, in Egyptian a man is a man; the many determinatives of the human shape are artistic, if conventional, copies of nature. In Chinese *jin* (man) is reduced to a pair of legs. The eye of Kemi-land is human; the Chinese *mou* or *mu*, lengthened like a cat's pupil, becomes an oblong with four crossbars. The basis of the cuneiforms is unmistakably a species of the system called "hieroglyphic," as proved by the Rev. W. Houghton (Soc. of Bibl. Archæol., vol. v. part ii.), but here the resemblance to natural objects has waxed even dimmer than among the Celestials.

Almost every American inscription shows the human form either in quiescent or in active attitude, and I venture to assert that a comparison with all known determinations will afford a key to fit the wards. Mr. Gerald Massey ('A Book of the Beginnings,' ii. 593) has lately applied the tool to certain "hieroglyphics found in Pitcairn's Island." We may doubt such niceties as the line (equator), the globe, and the Pole, while the distinctly modern figures 5 and 7 suggest at least European addition. Still it seems to me that he has struck the right line in his system—he and I were not in correspondence when he printed his two fine volumes.

Mr. G. Massey's laborious study will do good work as a commentary upon Prof. Lepsius. "In the oldest times within the memory of man we know of only one advanced culture, of only one mode of writing, and of only one literary development, viz., those of Egypt." If in working out this suggestive text Mr. Massey has overworked the subject and failed in details, his general view appears to be perfectly sound. He has met with rough treatment from that part of the critical world which is lynx-eyed to defects of detail, and stone-blind to the general scheme. He has charged, lance at rest, the Sanskrit windmill instead of allowing the windy edifice to fall by its own weight. Still his leading thought is true: we must begin the history of civilization with Egypt; continue it eastward, through Babylonia and Chaldæa, into Persia and India, which was distinctly barbarous in the days of Herodotus and of Alexander the Great; and push it through Indo-China and India to Japan. Only a Corpus Inscriptionum Americanarum can determine whether a west-going current, setting off from the Mediterranean to Atlantis (The Brazil), produced the platforms and pyramids of Mexico, Peru, and Maori-land. Briefly, thus alone can we prove or disprove that Egyptian civilization was in early ages co-extensive with the globe.

RICHARD F. BURTON.

#### THE DIDOT LIBRARY.

THE year 1880 was allowed to go by without any part of the famous library of the late M. Ambroise Firmin-Didot being offered for sale, though portions of it had been sold in the seasons of 1879 and 1878. A third division of it was, however, offered to public competition last week at the Salle Drouot, comprising a further selection of the manuscripts and printed books. Though containing many works of considerable value and rarity, it could not be considered in any way equal to those portions of the library

already sold, and the attendance was naturally somewhat meagre as compared with previous occasions; but both MSS. and printed books of importance realized considerable prices. Among the manuscripts, a Horace of the fourteenth century sold for 4,120 fr. Ovid de Arte Amandi, an Italian MS. of the fifteenth century, 1,400 fr. Dante, dated 1357, 1,670 fr. Mandeville, Voyages d'Outre-Mer, fifteenth century, 1,650 fr. Vie de St. Jerome, fifteenth century, 3,200 fr. Guillaume de Tyr, Le Roman d'Éracle, MS. of the thirteenth century, with twenty-five miniatures, 2,180 fr.; and another MS. of the same work of the fourteenth century, with forty-nine miniatures, 3,200 fr. Hayton, La Fleur des Histoires de la Terre d'Orient, fifteenth century, with three miniatures, 6,000 fr. Les Grandes Chroniques de France dites de Saint-Denis, fifteenth century, with thirty-three miniatures, 5,400 fr. Funerailles d'Anne de Bretagne, with eleven miniatures, executed about 1515, 3,000 fr. Sacre et Couronnement de la Reine Claude, première Femme de François I<sup>er</sup>, et son Entrée à Paris, ornamented with six miniatures, executed about 1518, 1,510 fr. The miniatures in this work were altogether repainted, or it would have produced a much larger sum. Généalogie Iconographique de la Famille de St. Maur, fifteenth century, with thirty-two portraits, 1,500 fr.

Among the printed books the most curious and important were lots 264, Blin de Sainmore, Heroides, with the arms of Louis Philippe d'Orléans, grandson of the regent, on the sides, 1,600 fr. 276, Tasso, imprimé par Didot, 1784, 2 vols. 4to., only 200 copies printed, 980 fr. 282, Arioste, 1644, the dedication copy to Marie de Médicis, 860 fr. 286, La Novella della Figliuola del Mercante, 675 fr. 306, Locher, Historia de Rege Francie, a tragedy founded on the expedition of Charles VIII. to Italy, 1495, 1,150 fr. 358, Beaujoyeux, Balet Comique, fait aux nocces de M. le Duc de Joyeuse, 1582, 1,655 fr. 384, Dyalogues des Creatures Moralises, Gouda, 1482. The only other copy known of this rare volume is in the Bibliothèque Nationale. It was bought by M. Yemeniz at Ghent in 1849 for 2,000 fr. At the Yemeniz sale M. Didot paid 6,000 fr. for it, and it now became the property of Baron James de Rothschild, after a warm competition on behalf of the Duke of Aumale, at the price of 12,500 fr. 485, La Destruction de Jerusalem et la Mort de Pilate, printed at Lyons about 1485, 1,020 fr. 510, La Loy Salicque, 700 fr. 526, Montjoye, Le Pas des Armes, 1514, an account of the tournament which was held at Paris in honour of the marriage of Louis XII. with the Princess Mary of England, 7,300 fr.

Many of the lots which brought only moderate prices were, nevertheless, books of extreme rarity, and we are glad to hear that several of these were secured for the British Museum for much less than their estimated value.

#### Literary Gossip.

In an article that is to appear in the July number of the *British Quarterly* will be found some clever letters of Mrs. Carlyle—so clever, indeed, as to make the reader long for the volumes of her letters which rumour says are preparing. The writer helped Mr. Carlyle in many ways, more especially by preparing indexes and maps to the *Life of Frederick the Great*. At length he was so worried by the petulance of the sage that when the work was done he wrote to Carlyle, expressing "a bit of his mind," and after that he had the courage to go to Cheyne Row.

"When I entered his study, he met me very much as usual, but I could both see and feel that he was greatly hurt; and when I looked in at the drawing-room, Mrs. Carlyle received me with wide-open eyes of astonishment; which

might have meant—'Et tu, Brute!' or might only have meant—'Are my forebodings at last fulfilled?'"

Mrs. Carlyle did not encourage those who volunteered help in a spirit of hero worship. She remarked to Mr. Larkin, "It was mostly mad people who came running after Carlyle." But she made use of them. For instance, she writes after an illness:—

"Set out I *must*, however, as early as is consistent with ordinary prudence; for the idea of Mr. Carlyle going about at home, *seeking things* like a madman, and never finding them; and of his depending on the tender mercies of Charlotte for his diet, leaves me no rest,—partly on Charlotte's account, I confess, as well as his own! So far as I can make out, from his programme, written in the style of The Lamentations of Jeremiah, he will arrive at Chelsea some time on Thursday. He will sail from Antwerp on Wednesday, he says, 'if not sooner,'—and 'twenty-four hours more, and then——!' then he will be at Chelsea, I fancy this to mean. I write to tell you, that you may go and see after him on Friday; and be a Mother to him, poor Babe of Genius, till I come, which will be in the beginning of next week..... It has several times crossed my mind with pleasure, what a beautiful pincushion I have, to go home to!"

DURING the last few years the late Mr. S. A. Hart occupied his leisure in putting on record his literary and artistic recollections of nearly sixty years. The MS. has been left by the deceased artist to be published under the editorial supervision of Mr. A. Brodie, one of his executors.

THE new book of that pleasant writer Mr. Phil Robinson, 'Noah's Ark: a Contribution to the Study of Natural History,' is in the printer's hands. It will somewhat resemble in its mode of treatment Toussenel's 'L'Esprit des Bêtes.'

WE understand the Dean of Peterborough will contribute to the July number of the *Contemporary Review* a paper on the Revised New Testament. Among the other papers will be: 'A Contribution to some Vexed Questions in Ireland,' by Lieut.-Col. W. F. Butler, C.B.; 'The Two Fausts,' by Charles Grant; 'On a Possible Popular Culture,' by Thomas Wright (the "Journeyman Engineer"); Mr. R. S. Poole's second paper on Ancient Egypt; 'Mr. Herbert Spencer's Philosophy and the Philosophy of Religion,' by Dr. A. M. Fairbairn; a reply to Mr. Bence Jones's paper, 'Boycotted,' in the June *Contemporary*, by the Rev. John O'Leary, C.C., Clonakilty; 'On the Scientific Significance of Dreaming,' by Dr. Radcliffe; and 'Tunis,' by Mr. A. Gallenga.

A NEW poem on St. Christopher, by the author of 'The Epic of Hades,' will be published in the July number of *Fraser's Magazine*.

THE July number of *Blackwood* will contain an article on the recently published 'Souvenirs' of Madame de Jaubert, written by one of that lady's friends, and dealing in particular with Alfred de Musset's letters to the author.

To the July number of the *Modern Review* Dr. W. B. Carpenter will contribute an article on 'The Morality of the Medical Profession'; Mr. J. A. Picton will contribute a sketch of 'A Rationalist of the Sixteenth Century'; and the Rev. P. Wicksteed will inquire as to 'The Place of the Israelites in History.'