

Mr. URBAN, Oct. 1.
I SEND you an East view of *Old Sarum* (Plate I.) being the entrance to that antient fortification; of which an account may be seen, with the opinions of Eland, Stukeley, Price, and other writers, on that subject, in the "Beauties of Wiltshire," vol. I. p. 19—42.
 J. BRITTON.

Mr. URBAN, Oct. 5.
IT is now near 20 years ago since I gave in my name to Dade's History of Holderness, the Proposals for which bear date June 19, 1783, at which time he had above 260 subscribers at two guineas (one in hand), when he proposed, after 240 copies were subscribed for, to put the book to press. Mr. Dade died Aug. 2, 1790 (see LX. 767, 4196), and his work was then supposed to be partly printed, and a number of plates engraved. I shall be much obliged to any of your correspondents who can inform me in what state it is at present, and whether we may expect to see it published.
 G.

Mr. URBAN, Oct. 6.
THE reference to Paterfon's sale, p. 812, for improving Dr. Harwood's "View of the Editions of the Classics," suggests a hint that SAM himself would be no incompetent conductor of such a work; which should by no means be so extended beyond the *classics*, which are generally confined to the writings of the Greeks and Romans, to which the Doctor himself added those of the Christian church.

©. E. E. p. 98, will find a particular account of *Sutton Colfield* in *Dugdale's Warwickshire*, ed. Thomas, with a print of Bp. Vefey's monument. In-

stances are not wanting of the negligence of the Clergy to read the Commandments, Epistle, and Gospel, at the communion-table, and also briefs; though, if I am not misinformed, the law requires the latter observance, as much as the rubrick the former.

Wiccamicus l. p. 802, is certainly right in what he says respecting New college chapels, which seem, however, to be more attended to in this respect at Oxford than at Cambridge. Our friend the plaintiff, I am sorry to say, is too angry and fretful on these occasions to do service to his cause. Q. Q.

Mr. URBAN, Oct. 7.
MR. DALLAWAY, in his account of Constantinople, p. 149, speaks of Pompey's pillar, on the almost inaccessible summit of the Symplegades rocks, on the European side of the Black-sea, as a "votive altar, called by a vulgar error Pompey's pillar." In a note he adds, "the small round altar, called Pompey's pillar, is ornamented with the *caput bovis* and felloons, and inscribed with the name of Caius Caesar; and Gyllius conjectures that a column was there erected upon the antient altar of Apollo as its base." This account is the more remarkable, as Lord Sandwich expressly describes a *column*, 20 feet high, with *capitals*, standing on the round pedestal, in form of an altar, 1788-9. Sandys, a century before, calls it a *pillar* of white marble, with an inscription on the base; and this inscription, in the varying copies given by these and other travellers, in your vol. LXIX. 775, 855, 1046, uniformly ascribes it to AUGUSTUS Caesar by Annidius and Fronto.
 D. H.

An Account of an Evangelical CHINESE Manuscript in the British Museum, together with a Specimen of it, and some Hints on the proper Mode of publishing it in London.—Communicated by Dr. MONTUCCI.

Sū	Sū'	yēu	piēn	Yē-sū	Kī-lī-sī-tō	fō	yn
The four	historians	their own	composition	on JESUS	CHRIST'S	of happiness	voice
niēn		hoēi	piēn.				
of lessons		collected	a compilation.				

THE genuine contents of this singular manuscript (which, in all probability, is the only one of the kind in the known world) have remained unknown to several gentlemen learned in the Chinese language, to whom it was shewn, and even to those who di-

rected the binder to letter it,
 "Quatuor Evangelia Sinicæ. Mus. Brit. Bibl. Sloan. 3599. Plut. xxx. C."
 It evidently begins with St. Luke's preface to *Theophilus*; and, as his Gospel could not be the only contents of this large volume, notwithstanding the singularity of its beginning with St. Luke,

it was thought by some that it contained the four Evangelists, as the labeling shews; and others, more accurate, have found it to contain other parts of the New Testament: but they have all thought that it began with the whole of St. Luke's Gospel. Had they been particular to examine the end of it, they would have seen that this evangelical composition consisted of 28 chapters, and, consequently, could not be Luke's Gospel, though it begins with it. The above title, however, literally explained, clearly announces the contents of the first part of this volume; but the sea-water having injured the first leaves of it, and washed off a great part of the last character but two, of the title, many must have read it for *Lim* or *Lo*; and the following one being sometimes pronounced *Kuan*, they have taken them both as expressing the name of *Luke*, and have sought no farther. However, the first part of this manuscript is a most ingenious selection from the four Gospels, arranged in 28 *cham*, or chapters, each containing three, four, or five selected lessons; but with such an industrious arrangement that the whole forms a complete account of the life of Christ, without any of those repetitions of facts which occur in the four Evangelists, taken all together, and without those omissions of circumstances which are obvious in each Evangelist taken separate. The author never fails to quote the chapter (though not the verse) and the Evangelist from which each *lesson* is taken; and he does it by a sort of characters smaller than the others, arranged in a double row at the end of each lesson; which might have immediately informed the reader of the real contents of the volume, if these quotations had not been mistaken for references to similar passages of other Evangelists, as it is often done in the margin of many Latin editions of the New Testament.

This singular arrangement of the text of the four Evangelists is exceedingly well calculated to instruct the heathen in the religion of Christ, and is perfectly authentic, there not being a word inserted but what is as literal a version of the passages quoted, as the language would admit. After this very elaborate compilation, the Acts of the Apostles follow in the most regular order; and then all the Epistles of St. Paul, with the same regularity, except that to the Hebrews, of which the first chapter only is translated, the work

ending there, not because it is finished (as he must have thought who wrote the word *TEAOZ* at the top of the last page), but because death or some other untoward circumstances interrupted the laudable design of the author. As this compilation might advantageously be translated in other Oriental tongues, for the same apostolic purposes as this was certainly done, a TABLE will be given, wherein, at one view, will be exhibited the beginning and the end of each lesson, arranged precisely in the same order as they are in this manuscript, pointing out the division of the Chinese author in 28 *cham* or chapters.

On a blank leaf at the beginning of this manuscript we read the following note: "This transcript was made at Canton in 1737 and 1738, by order of Mr. — Hodgson, who says it has been collated with care, and found very correct. Given by him to Sir Hans Sloane, Bart. in September, 1739." Hence we may conclude that it was given to the British Museum with the other books of this eminent literary character.

This manuscript is a large *folio*, consisting of 675 folios, or 750 pages. The first 107 folios are written on an European thick paper, and the remainder on Chinese thin paper, doubled on the edge of each folio, as it is customary among them to write only on one side of their paper, on account of its being so very thin.

This circumstance induces us to suppose that the note above alluded to may not be quite accurate, and that the manuscript was begun either in Europe or at (ea on European paper, and then finished at Canton. It is well known that Chinese Catholics are constantly sent from China to Rome or Naples; and it is, in all probability, in one of those colleges *de propaganda* that such a compilation was first digested, and then this Chinese writer began to copy it, before or on his return home (perhaps in the same vessel which took Mr. Hodgson to China), and finished it at Canton, at the particular request of this gentleman. As to the writer being a Chinese, the hand-writing puts it out of our power to doubt it; but the compiler may have been some clergyman of the Romish Church, though the patience and industry of the Chinese is sufficiently eminent to attribute to some of their converts the original design of this elaborate volume. From

all these observations, and much more upon comparison, we may rest assured that this version is done on the *Vulgate* Latin, as the Chinese are taught no other language in Italy, nor are they allowed any other version. But, as it contains *only the text as literally translated as the language would admit*, it may well answer the purpose of all the apostolic believers in Christ.

However useful this volume might have proved to the missionaries, we may be pretty certain that such a work was never known in China, and, consequently, that this is perhaps the only one now extant; for, if there had existed any copies at Canton, they would have been soon known to all other Catholic settlements in China; nor should we read, in a letter of Bishop D'ECRIEVE, dated from *Cham-tu*, the 9th of August, 1741, addressed to FOURMONT, "Il seroit a souhaiter que l'étude de cette langue vint en vogue parmi les Sçavans; ils découvreroient dans ses livres des connoissances aussi utiles que curieuses; et la Religion en retireroit un avantage essentiel: ce seroit la traduction des Livres Sacrés qui manque absolument à l'Eglise de la Chine." (See *Fourm. Gram. Sin.* at the end.) The date of this letter, being four years posterior to the time in which this manuscript was done, seems to evince the truth of the above observation.

Each page of this manuscript contains six perpendicular lines or rows of characters, at the distance of about one inch and a half from each other (not a word of interpretation or pronunciation throughout the volume, Arabic figures regularly marking the folios), and each row contains 24 characters, and more when a quotation takes place; consequently, the whole volume has no less than 100,000 characters, besides allowing a deduction of 8000 for those lines which are not full, being the titles or the ends of the chapters.

These characters are of that most general modern style adopted under the dynasty of *Han* (the second family of that name), when printing was invented in China; that is, between the

years 222 and 264 after Christ. It is called, on that account, *Him-xu*, or *for Books*, and was brought to its perfection and most regular standard under the great *Kam-li*, who began to reign in 1602 of the Christian era. This style of writing admits of two different sorts of characters, one called *Sie*, or *sloped*, and the other *Chim*, or *upright*. Although the differences between these two sorts of characters be not so material as those which occur between our manuscript letters and printing types, yet they are by no means to be considered the same. The limits of this account do not permit us to enter into any explanation of the differences between these characters; therefore, we shall only add this observation, that the *Chim*, or *upright* sort, is never written, and the Chinese authors could not write it any better than our literati could our types. The Chinese wood-engravers, however, know it well, and it is, on that account, solely destined to printing. The other, *Sie*, or *sloped*, is the manuscript form of the *Chim*, and it is the only kind of the *Him-xu* which is ever written, though often adopted in printing, particularly for books (a) of instruction.

From all this it is easy to conclude that the characters of this manuscript are of the *Sie* or *sloped* form; but the eye alone, and some practice in Chinese manuscripts, can give an adequate idea of the unspeakable beauty and perfection of these characters: though they are of such a diminutive form (which in manuscripts is highly valued in China) as to be each contained in a square of a line a quarter of an inch

long, thus  though from 2 to

24 or 30 strokes each.

The Rev. Mr. WILLIAM MOSELEY, of *Long Buckby*, actuated by a very laudable and pure religious zeal, has ingeniously demonstrated (b) the advantages and possibility of procuring an edition, in London, of the Holy Scriptures in the Chinese language; and his having particularly alluded to this singular manuscript, has induced

(a) The authors in possession of above a dozen moral tracts, printed in China, in the reign of the late Emperor, *Kien-Long*, which are all neatly done in the *Sie* or manuscript form.

(b) See in p. 921 our Review of Mr. Moseley's "Memoir on the Importance and Practicability of translating and printing the Holy Scriptures in the Chinese Language," &c. the second edition, without date (but is 1801), printed at Coventry, and sold by Chapman, Fleet-street.

the author of this account to submit the following *observations on that subject*: flattered moreover, by the honour of having been proposed as the editor, he will endeavour, in the following lines, to prove the possibility of the publication, convinced that it will afford gratification to those very eminent religious characters who have already offered to patronize this undertaking, and also serve to stimulate the exertion of others.

The minuteness of the strokes and dots which compose the characters of this manuscript renders it impracticable to copy it by *fac-simile* or *transparencies* with any degree of accuracy, unless the copier be acquainted with the elements of the Chinese language; for, without this knowledge (as no rules of the art of drawing could assist him in this case), he might take the most essential dots and strokes for only ends of other lines, or accidental effects of the brush; and, by either neglecting or not perceiving some of them, disfigure the composition, so as to render it either unintelligible or contemptible to the Chinese, who cannot prize any thing in literature but what to the merit of the composition joins neatness and precision of hand-writing or printing.

It is also observable that the Chinese make use, in writing, of certain abridged or compendious forms of characters (*c*), which are scarcely ever followed by their wood-engravers, when they intend to print a book with any degree of neatness, not even when the *Sie* or *manuscript* form of characters is adopted; for, the engravers themselves are able to discover, immediately, what classical character each of these compendious forms is meant for, just the same as our printers know that & is meant for *and*, *y^e* for *the*, *Jn^o* for *John*, &c.

But, even supposing that the execution by *fac-simile* were practicable, and these *compendious* forms of characters not a sufficient obstacle to attract the notice of the natives, the very minuteness of the characters, so much admired by the Chinese in writing, would appear contemptible to them in a printed volume, as they never adopt it

in elegant publications; and, if we do not give an elegant appearance to this evangelical work, and come as near as possible to the taste of the Chinese in executing it, we certainly omit what would greatly contribute to render successful the apostolic views of Mr. MOSELEY.

From all these observations we must conclude, that, if the permission of the Trustees of the British Museum were obtained for the publication of this *manuscript* (which is an essential point, according to the rules of that excellent institution), *it must be copied in a larger size of characters, and without any of these most compendious characters* which occur in it.

There remains now to determine whether this copy should be of the *Chim*, or *upright* sort of characters, or of the *Sie* or *manuscript* one. Since our engravers or wood-carvers could do no more, in this case, than follow exactly the originals entrusted to them, it would be surely the best way to copy it over in the *Chim* form, as the most usual in elegant editions. But, if a Chinese author or copier himself could not perform this task, as it has been observed, how can an European be supposed to succeed without taking extraordinary pains, and proceeding very slow indeed?

The author begs leave here to refer the reader to that column of twelve characters which is placed at the right hand of the reader in the Title-page and Proposals for a Treatise on the Chinese language, lately published by him, and to be had *gratis* of Messrs. Cadell and Davies, in the Strand, being a specimen of his skill in executing Chinese characters of the *Chim* form; but, at the same time, he ingenuously confesses, that, to write them accurately, he was obliged to look for each character in the Chinese Classical Dictionary *Chim-yu-tun*, and copy it very slow, and some of them several times over, before he could succeed to bring them to the desired perfection.

What time then must this operation take in a work so voluminous? But even if *time* were not an object (which certainly is of the greatest consequence,

(*c*) We must except the writings destined for Imperial or Government inspection, which must not only be free from these very compendious forms here mentioned, but be written with a rigour never attended to in any other instance, and each character must be composed of that precise number of lines with which it is printed in the Classical Dictionaries of China. In such cases, therefore, the originals are entrusted to skilful writers who make it their only business to qualify themselves as accurate and elegant copiers of state and other papers of government.

particularly in our case), we should, no doubt, please the Chinese by such a style of printing: but then we should lose another advantage, which ought to be considered as important; that is, to render this publication equally useful to the European student of the Chinese, either for apostolic or literary views.

The admirable simplicity of style in which the New Testament is written recommends itself as the most easy book in any language to begin studying and translating with. Are not the Greek and Latin copies of the New Testament the first books put in the hands of beginners, not only on account of the salutary instruction they contain, but also because they are the easiest works to be found in those languages?

Now, if this evangelical Chinese volume were printed in the *Chim* style, it would not prove of any use to beginners, who, in many cases, could not be able to reckon with accuracy the strokes of many characters they might want to look for, nor know them again in the manuscript Dictionaries of the missionaries; and the more so, as even the most elegant *Sie* or manuscript form seldom has the same number of lines as the *Chim*, the Chinese holding the following principle as an aphorism of the language; that the omission or addition of one or two strokes in writing a character is immaterial when neither an equivocation nor any inharmonious effect in the peculiar architecture of the characters can arise from it (d). But this is never the case in the *Chim* form, which is well known to their best wood-engravers, and uniformly executed according to their Classical Dictionaries.

The European Tyro, however, cannot expect to begin his studies with the classical printed Dictionaries of China, which are without any European interpretation whatever; consequently, no book can prove useful to him but what is printed or written in the *Sie* or manuscript form, which answers (when free from the compendious forms above alluded to) to all the manuscript Dictionaries with an Euro-

pean interpretation; and, after having made some proficiency in the Chinese language, the difference of the *Sie* and *Chim* forms becomes as familiar as the Greek nexuses to the adept in that language.

To obtain, therefore, the double advantage of instructing the Chinese in the Christian religion, and the Europeans in the Chinese language, this manuscript ought to be published in the *Sie* (e) or manuscript style of characters, carefully avoiding those compendious forms above alluded to, as too familiar to attract the notice of the Chinese, and too puzzling for the European beginners.

While the author humbly presumes that he is able to execute a copy of this manuscript in the *Sie* style, he cannot help observing, that the uncertainty of success, as to the ultimate finishing of this work, would be still very great, if it should be entrusted, page by page, or line by line, to engravers in copper-plate or wood. These artists are always so fully employed, that it becomes extremely difficult to obtain the dispatch necessary to such a momentous undertaking.

Such is the bulk of this manuscript, that, when the characters would be reduced to that convenient size adopted in the specimen exhibited underneath, no less than four hundred and ninety royal quarto pages (f), or plates containing each 220 characters (or less when the necessary breaks should take place), would be required to complete the whole.

Whoever is acquainted with execution in copper-plates or wood-carving will be able to conceive, from this accurate statement, how precarious it would be to embark in such a publication, of which it would be almost impossible to determine either the length of time or the expence.

To obviate, therefore, as much as possible, all these disappointments, to shorten, at least by one half, both time and expence, and to trust the least part possible of this work to artists or printers, the author has formed a plan which, in his opinion, is the only one

(d) However general this aphorism may be, see an important exception of it in the preceding note.

(e) As a proof that, by publishing the Gospel in the manuscript style, as here prescribed, we should not trespass against the customary mode of printing in China, see note (a).

(f) Any larger size would seem monstrous to the Chinese, who seldom exceed the large octavo size in their publications; and, besides, it would not diminish the time or expence in any considerable degree.

likely to succeed, and for which he would gladly become responsible, if agreeable to the managers of this undertaking.

He would draw and get carved the characters, each separate, on equal right-angled parallelepipeds, of box-wood (as metal types are), and arrange them into pages, as printers do their types; and, as soon as two (*g*) pages were printed off, he, having a competent knowledge of the *Chinese keys*, or elementary characters, would be able to distribute the 440 characters of the two pages, each in its respective partition or drawer, according to its *key*, and find them again when wanted as easily as a printer does his types.

By an attentive inspection of this manuscript the author has found that repetitions of characters are so very frequent in it, that, while for the first two pages 440 characters would be wanting, 850 fresh ones would be enough for the two following pages; hardly 250 for the next two; and, when gone through ten pairs of pages, he is sure that he will not want more than 80 or 90 characters for each subsequent sheet.

Thus the time and expence that such a work would require may be nearly ascertained, and the business put on such a footing as to bring the probability of success nearer to a certainty than any other method.

As to the possibility of the execution of such a plan, the author submits the following SPECIMEN, containing the translation of the *eleventh and twelfth verses of the fourth chapter of the Acts of the Apostles*, which were selected by the advice of the Rev. Wm. Moseley.

To give the reader an idea of the correctness of this Chinese version, the author has accompanied this specimen with the *pronunciation* (*h*), and a *verbal* (*i*) *Latin* (*k*) translation of each character.

Lastly, the *English version* is inserted; and to this, as well as to the *Vulgate*, numerical (*l*) references have been placed over each word (*n*), corresponding to the Arabic figures annexed to the *pronunciation of each character*; by which means the reader may form an adequate idea of the merits of this very rare and beautiful Chinese manuscript.

(*g*) No more than two pages at a time could be conveniently printed by any other method; besides, in doing otherwise we should transgress the Chinese rules of taste, which is, to print only two pages on one side of each leaf, and double it on the edges opposite to the back of the book. It would be, therefore, by far the best plan to procure some very thin vellum paper (which could be bespoke at the manufacturer's), and imitate, as nearly as possible, their mode of printing. The author has also thought of a method to put the binders in the way of binding such volumes.

(*h*) The pronunciation is the same with that of FOURMONT, and, consequently, the Portuguese generally adopted in most manuscript Dictionaries; in which Fourmont has made no other alteration than writing *m* final instead of *ng*. As to the accents marking tones, aspirations, &c. they have been expressed as near as the types of this periodical work would admit.

(*i*) It is so scrupulously *verbal* that the same order of the Chinese words has been preserved, as may be seen by the Arabic figures, which run regular. A translation has even been attempted of those characters which are to be considered as *auxiliary* or *expletive particles*, and which are but more copious and frequent in the Chinese language than in the Greek or any other European tongue; as they make use of them, not only to render the sentences numerous and tasty, but also to point out the *accidence*, and even the marks of punctuation, when necessary to avoid confusion. (See the *N. B.* after the specimen.) To distinguish these *particles* in the *verbal translation*, I have included their grammatical or redundant meanings between parentheses.

(*k*) The same perfectly *verbal* translation in English would not be practicable, for want of these inflections which, in the Latin, enable us to conform to any syntax without that confusion which, in most cases, would render the modern languages of Europe quite unintelligible.

(*l*) It is easy to conjecture that those Arabic figures inclosed in parentheses, which occur between the lines of both the *Vulgate* and the *English* versions, refer to characters the meaning of which is not expressed in them, and may be only known by the *verbal Latin* translation preceding them. On the contrary, those words having no number at all have no corresponding character in Chinese; for, a number has been placed over all those which had even the slightest allusion to the signification of some character, as comparison will shew.

(*m*) When an Arabic figure is placed between two words, the signification of the character alluded to is expressed by both of them.

	III.	IV.	III.	II.	I.	I.
17. yí	他 名 吾 衆 能 得 救 也。	以 得 救 蓋 天 下 無 與	之 頭 其 外 無 他 可 倚	所 棄 之 石 然 立 為 隅	1. Sò	
18. tē					2. k'í	
19. kiéu :					3. ch'í	
20. kái					4. xō	
21. tiēn					5. jèn	
22. hía					6. liě :	
23. vú					7. guéi	
24. yù					8. yù	
IV.					II.	
25. t'ā					9. ch'í	
26. mím	10. te'ú.					
27. ngú	11. K'í					
28. chúm,	12. vái					
29. nēm	13. vú					
30. tē	14. t'ā					
31. kiéu	15. k'ò					
32. yè.	16. yì					

Qui abjectus fuit (hic) lapis (quidem) ab ædificantibus: factus est anguli (hujus) caput. Quem extra non in alio possibile est auxilium ad assequendam salutem: quoniam cælo sub non datum est aliud nomen nobis (omnibus), in quo valeamus assequi salutem (amplius). [*Verbal Latin Translation.*]

Hic est lapis qui reprobatus est a vobis ædificantibus: qui factus est in caput anguli: Et non est in alio aliquo salus. Nec enim aliud nomen est sub cælo datum hominibus, in quo oporteat nos salvos fieri. [*The Vulgate.*]

11. This is the stone which was | set at nought | of you builders, which is become the head of the corner.

12. Neither is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved. [*Eng. Verf.*]

N. B. These marks 〇, inserted between the rows of characters, are the only sort of stops used by the Chinese, but very seldom; and this MS. has none: for such is the regularity of the phrases as to render superfluous the use of them; and, wherever the least confusion of sentences might take place, they distinguish them by expletive characters, which answer the end of punctuation with far more perspicuity. The Roman figures at the top of the four columns of characters plainly shew, that they are arranged entirely according to the Chinese mode of printing and reading, too well known to require explanation.

Mr. URBAN,

Aug. 4.

ST. MICHAEL has been accounted a saint in the Christian church ever since the conversion of Constantine, who erected in his honour a church called *Michaelion*, four miles from Constantinople; and there were four churches dedicated to him in that city. His name occurs under the Jewish dispensation, Dan. xi. 13, 21, xii. 1, as their prince, and as the great prince that standeth up for the people, unless your correspondent, p. 797, chooses to consider Daniel as an apocryphical writer, and he may entertain scruples respecting the testimony of St. Jude in his epistle. Before any comparison can be drawn between the bas-relief and the ornaments in the castle, we must ascertain the age of the latter. Now Mr. King (Archæol. VI. 244) concludes the tower to have been built by Hengist, or some Saxon king before the conversion of that people to Christianity, if not much sooner, and calls it “a castle of the first ages of the Saxon heptarchy.” The ornaments of the capitals, compared with those on the bas-relief, may be supposed to be those of six pillars of a small *closet*, as your correspondent calls it; but Mr. K. who viewed it with wonder, calls it a *fire hearth*, alias a chimney, for he does not say whether it has a *fire* or not. These scrolls of foliage are of no determinate æra, but appear in various Saxon buildings. It cannot be the *idol closet*; and, as your correspondent describes the aperture or niche to be ornamented with arches, one would almost incline to believe he alluded to some one different from any described by Mr. K. who professes not to have described every arch leading to every recess or closet. But, after all, I see no such strict conformity between the ornaments here compared together as to alter my opinion, that the monument in the church-yard is a *Christian* monument. If I did not discover *wings* on the champion, I might prefer referring to St. George, who undertook the defence of a *damsel* exposed to a dragon; but if the champion be St. Michael, why may not the *woman* be emblematical of the church? If it should be supposed part of a cross, what better subject could be chosen to adorn it? Whenever the church was built, there would be more than “ten people in England who could read, or possibly have any idea of St. Michael and the dragon.” The Book of Revelations was part of the

canonical Scriptures from the earliest ages of the Church; and there were sufficient patterns on the Continent for carvers to imitate in the first Christian monuments in England. Northumbria was not converted till the beginning of the seventh century, and the Christian religion was then soon propagated.

I pass by your correspondent's mistake in referring to St. Michael and the dragon, fig. 7, pl. II. which clearly represents Adam and Eve and the serpent between them; but I cannot subscribe to his opinion, that the castle was built in the fourth century; or that the Book of Revelations was not known in the fourth century, when it is quoted by the Fathers or the two preceding ones. If by the *woman* he means the female figure under the dragon, it is rather an argument in favour of my opinion, representing the church in distress.

D. II.

Mr. URBAN, *Lincoln College, Oxford, Oct. 9.*

A CORRESPONDENT, p. 714, speaking of the Bampton lectures published by me under the title of “*Horæ Mosaicæ*,” mentions a want of connexion between the notes pp. 24, 5, of volume I. This circumstance arose from an error of the press, not discovered till some days after publication. The faulty leaf was then immediately canceled, and another, containing the necessary correction, printed; which may be had either at Rivingtons', St. Paul's Church-yard, or at Hanwell and Parker's, Oxford. Your correspondent will find, that the following words supply the connexion which he justly observes to be wanting—“*Shemeth, Melech, Zar, Phi, Ai, Beth*. It is superfluous to”—Before I conclude, it may be proper to mention, that he has accidentally miscalled my publication “*Horæ Hebraicæ*,” which is the title of a work by Dr. Lightfoot.

GEORGE STANLEY FABER.

Mr. URBAN,

Oct. 10.

YOUR correspondent Indagator Wintoniensis has mentioned, p. 791, that palaces were built in Italy in the ninth and tenth centuries with windows of the pointed arch. Would he be so good as to furnish me with his authorities, or to give me some clue to a fact so valuable? I assure you, Sir, the information is so useful to me that I earnestly entreat an answer.

Yours, &c., CHARLES GOWER.

Ms

sent lord; who, through his mother Lady Charlotte Lee, is the representative of the Earls of Lichfield. The house of Dillon originated from the ancient monarchs of Ireland, and obtained the appellation of Dilune, or Delion (afterwards written Dillon), which signifies *brave* or *valiant*; and by the marriage of Lochan Delion (who fled from Ireland to avoid his uncle's displeasure) with the daughter of the duke of Aquitaine (who so rewarded him for his services in the war between him and the King of France) became princes of Aquitaine until deposed in 1172 by Henry II. of England, and who brought Sir Henry Delion and Thomas infants into England. Sir Henry was granted large tracts of land by King John, in Ireland, was lord of Dillon's country there, and progenitor of this noble family.

Did Lord Dunfany marry Miss Smith in 1797, or in 1800? for his Lordship's marriage with that lady is recorded twice in your pages with the above dates.

What issue did Edward O'Brien, brother of the Marquis of Thomond, leave? He died at Rossellan castle, the old seat of the earls of Inchiquin, near Cork; the marquise of Thomond, granted to his brother Lord Inchiquin, was in remainder to him.

Is the title of Lord Viscount Tracy extinct? I. G.

Mr. URBAN.

Nov. 4.

DR. SMITH, in his *Tour on the Continent*, vol. III. p. 108. describing Turin church of *La Superga*, and the subterraneous chapel containing the tombs of the royal family, says, "At the extremity of the transept, on the left, stands the mausoleum of Victor Amadeus, the founder. In the inscription he is styled *gloriosissimus*; which I pointed out to the canons, our guides, as an expression of doubtful purity when used in a complimentary sense, recollecting the remark of Dr. Johnson, in his *life of Milton*, vol. I. p. 160, *Lives of the Poets*, note. Our intelligent conductors, however, assured me this inscription was closely imitated from one on Trajan, to be found in Grævius and Gronovius, which, nevertheless, I have sought for in vain. If it be so, our professed critic has rather shewn his enmity to Milton than his accuracy in the note

above referred to; for, although the age of Trajan may not be of supreme authority in such a case, the rest of this inscription is elegant and faultless; and notwithstanding Latin adjectives in *quis*, expressive of qualities of the mind, are generally used in an unfavourable sense, as *religiosus*, a formalist, *gloriosus*, a boaster, yet, I believe, no example can be found of their being so employed in the *superlative* degree. Johnson seems not to have been aware of this distinction. I do not presume to insist upon it, but rather wish for an elucidation of the matter from those more in the habit of verbal criticism, a subject on which I have now, perhaps, detained the reader too long." W. D.

"*Indulgentissimo principi*" appears on two inscriptions in honour of Hadrian, preserved by Panvinus, and printed in Gruter's *Thesaurus*, p. CCXLVIII. 8; CCLIII. 8; CCLIV. 3. *Nobilissimo, fortissimo, felicissimo*, on others to Trajan, CCXLVI. 3.

* * FOR an explanation of the TABLE of the first part of the CHINESE MS. described in our last, our reader is referred to p. 882; and his attention is requested to the following observations:—1. The figures before the braces shew the Chinese division into twenty-eight *cham*, or chapters; and next to the braces are the names of the four Evangelists, from whom each lesson is taken; the Roman numerals, next to them, shew the chapter of the Gospel; the figures which follow point out the *verse* with which such *lesson begins* and *ends*, inclusive.—2. The chapters thus marked (X) were wrong quoted in the Chinese MS. and have been rectified in this Table; the letter *p.* prefixed to some of the figures, quoting the *verses*, means, that only a *part of that verse* is translated in Chinese; and when, instead of these figures, we find the letters *l. v.* then the translation ends with the *last verse* of the chapter quoted.—3. These Evangelical Lessons do not correspond with those appointed to be read daily in the Roman Missals and Breviaries; but are peculiar to this compilation, and are selected and arranged so as to give a full and well-connected account of the life of Christ; for which purpose single verses, and even a few words out of a verse, have been occasionally inserted, as the Table will shew.

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