

*“ In primis obsecro supplex obnixis
precibus summam et gloriosam Maieſtatem (majestatem) Dī atque
inclytam ſcæ individuaeque trinitatis almitatē. Ut me miſerum
indignumque humunculum exaudire dignetur.”*

The ſecond ſpecimen in this plate is taken from a copy of St. Paul's Epiſtles to the Ephesians in the Bodleian Library, (Laud. E. 67. f. 69.) written at the latter end of the eighth century.

*“ Paulus Apoſtolus Jhū Xpi ꝑ voluntate Dī ſcīs omnibus
qui ſunt Epheſi et fidelibus in Xpo Jhū gratia vobis et pax a Dō
patre nro et Dno Jhū Xpo benediētus Ds et pater Dni Jhū Xpi qui
benedixit nos in omni benediētione ſpirituali in celeſtibus in Xpo Jhū.”*

The firſt ſpecimen in the nineteenth plate, is taken from a copy of venerable Bede's preface to his book concerning the miracles of St. Cuthbert, in the library of Corpus Chriſti College in Cambridge, (Sub. D. 5.) which ſeems to have been written in the ninth century ; becauſe the Genealogies of the Kings of Britain which are in this book, are none of them brought down beyond the year 850.

Dno Scō ac beatiffimo patri Eadfrido Epō, ſed et omni Congregationi fratrum, qui in Lindiſfarnenſi Inſula Xpo deſerviunt Beda fidelis vī conſervus ſalutem.

The Set-Saxon was uſed in Wales longer than in England, as appears by the fourth ſpecimen in the twentieth plate, which is taken from a copy of *St. Auguſtine de Trinitate* in the ſame library, N° 5, written in Wales by John de Gente Ceretica (or Cardiganſhire), in the time of Sulgen, who was Biſhop of St. Davids, in the reign of King Edward the Confeſſor.

*“ Domino beatiffimo et ſinceriffima auctoritate venerando
Scō patri et conſacerdoti Pape Aurilio Auguſtinus in dno ſalutem.
Incipit nūc preſatio ſue prologus.”*

The Set-Saxon letters approach near to the *Roman Saxon*, but in this kind of writing many *pure Saxon* letters occur, particularly the letters, e, f, g, h, i, r, t.

Towards

I PRIMIS OBSERVO, SUPPLEMENTIS
 PNEGBUS SUMMAN, & GLORIOSAN
 MALITIAM DI ATQ; INCH TAM SECT
 INDIVIDUA EQ; TRINITATIS AMICITIAE
 ME MISERUM INDIGNUM; HUMANCULUM
 EXAUDIRE DIGITUR

QUANTUM AD PRAESENTIA
 XPI PUDAMTATE DI
 SCIR OMNIB; QUI SUNT EPHERI ET FIDELIB; IN XPO ITHI
 GRATIA VOBIS ET PAX AD D PATRIEN SIO A DNO ITHI XPO
 BENEDICITUR DI ET PATER DNI ITHI XPI QUI BENEDICIT NOS IN
 OMNIBENEDICTIOE IN PIPITALI INCELE TAB; IN XPO ITHI

HA E E I I I I N H I I U T
 A E D E H J M N O P Q R S T V
 A A O C D O D E F G H I J K L M
 N O P Q R S T U V X Z
 A B C D E F G H I J K L M N O P Q R S T U V X Z

Sae VIII
p. 97.

SAXONICIS curat: Saeculis VII VIII IX.
 PARCHAE. CATHOLICIS. GYPSI. CATHOLICIS.
 GLORIA VELLAT. PONTIFICI. MENTALEM IN
 UAMQUE. IN SUMME. CAPNEM. NON ALIAM.
 VEL PURPURAM. QUAM MUNDI. PLANA
 LUGRABIMUS. PULCHRAM. ADHUC. PRA
 DUCIT. ECCLESIA. PALAM. PATRIEN SIO
 MONE. IN HOC. PALAM. FILA. PALAM. HANT
 IDEO. VOBIS. TAMP. HON. CLARIS. DIXIT

NOUUM OPUS MECOGIS FACERE EXUETEM UT POST EXEM
 PLACIA SENIO TUNACIUM TO TO ONBE DISRINSA QUASI QUIDAM
 CONDITUR SED EAM AQUA LUTIN SE UARIANT QUAE SINT ILLA
 QUAE CUM GRACEA COUSENACIL UENITATE DECENNACI. *Tab. p. 99.*

AB E E F G E L A M H O N A E
 A A A B B C C C D D D E E F F G G H H I I L L M N P Q R
 S S T T U U V X Z A
 A B C C C D E F F G H I J K L M N P Q R R R S S T T U U V X Z Z A

Sae VII

The Saxon { Towards the latter-end of the ninth century, learning
running hand. { was diffused in England under the auspices of our great
 King ALFRED, in whose reign many books were written in this island, in a
 more expeditious manner than formerly. This kind of writing I call the
 running hand of the Saxons; few MSS. were written in this hand before
 the reign of that Monarch, though a free mode of writing had been used
 in charters from the latter-end of the eighth century, as appears from the
 first column of the twenty-third plate.

The third specimen in the nineteenth plate, is written in a more free
 manner than any of those above described; it is taken from a MS. in the
 Bodleian Library, (Digby 63.) intituled, *Liber de Computo Ecclesiastico*,
 written by Regenbald (or Reginald), a Priest of Winchester, between the
 years 850, and 867.

*Si cupis nosse quota sit Feria Kal Jap. su-
 me Annos Dni deduc-asse adde quartam
 partē. Os partire per vii quod rema-
 net ipsa erit Feria. Si nihil remanserit,
 vii. Erit. Potest qui vult a Ciclo . . .*

The fourth specimen in the eighteenth plate, is in the most expeditious
 manner of writing practised by the Saxons; it is taken from a MS. in the li-
 brary of Corpus Christi College in Cambridge (S. XI.) written about the year
 891 (8). The characters are loose and free, and the abbreviations are very
 numerous, which renders the reading of it difficult; many of them are
 engraven with a view to facilitate the reading of MSS. written in Eng-
 land, in the time of the Saxons.

This specimen is taken from a tract, in the latter part of the volume,
 intituled, *G. Sedulii opus Paschale*, and is to be read as follows.

IV. *Explicit Liber II. Incipit Liber III.*
Has inter Virtutis opes, jam proxima Paschæ
Coeperat esse dies . . . cum gloria vellet
Ponere mortalem, vivamque resumere carnem
(Non aliam, sed rursus eam quam, munere plenam

(8) Concerning this MS. see Wanley's preface to his catalogue, p. 130.

Lucis, ab infernis relevans ad sidera ducit)
Exclamansque palam, "Pater, ista memet in bord
"Salvifica; sed in hanc ideo veni tamen horam;
"Clarifica," dixit.

The running hand Saxon letters are more like the pure or elegant Saxon which succeeded them. Their distinctions will appear, by carefully comparing the plates of these different kinds of writing with each other.

We have already observed under the head of Roman writing, that in the ninth, tenth, and in the beginning of the eleventh centuries, many MSS. were written in England, in characters partly Roman, partly Lombardic, and partly Saxon, as will appear by comparing the alphabet in the thirteenth plate, with the specimens in plates nineteen and twenty. The second, fourth, and fifth specimens, in the nineteenth plate are of this kind.

The second specimen is taken from a copy of venerable Bede, upon the canonical epistles, written in the year 818; and preserved in the Bodleian library, (supra D. Art. five. Med. 3.)

Incipit expositio Bedæ Presbyteri in epistolam Job. III.

Senior gaio carissimo quem ego diligo in veritate. Qui vel qualis fuerit iste gavisus processu eptæ monstratusque videlicet fidem Xpi quam perceperat bonis accumulabat actibus: et si ipse ad predicandum verbum minime sufficiebat eos tamen qui predicarent de facultatibus suis sustentaria gaudebat Hunc autem esse gravem arbitramur cujus in epta ad Romanos Paulus meminit dicens Salutat vos gravis hospes mē ecclia totius anno 818, ab incarnatione Domini Jhu Xpi.

Pascha VRL apl. Lun in Pascha 17.

The fourth specimen in the nineteenth plate is taken from a copy of the canon, made in the council of Calcedon, written by the order of Pope John VIII. by Ignat. Patr. C. P. between the years 872 and 878.

"Actius Archidiaconus Constantinopolis novae Romae legit. Sca et magna
"universalis synodus quae scdm gratiam Di et sanctiones piissimorum
"Xpianis si uxorūque Imperatorum Kalentiniani et Martiani
"Augusto."

The fifth specimen in the same plate, is taken from St. Augustin's exposition of the Revelations, written by the command of St. Dunstan, when Abbot

AL BEA TISSIMO

lucum p. 104.

Circa A.D. 850.

Semper carissimum quem ego diligo
in penitentie. Quotqualls fueris sanguis
peccati optemoneat? quando haec fide
Xpi qua peccata bonis accumulabimur

Ab: et si ipse ad predicandum uerbu minime suf-
ficiebat eostam quipdicarent de facultatibus
suscitare gaudebat. Hunc aut ee. gaudiu arbi-
tratur. cum inepta ad romanos paulus meminit
dicens. Salutat uos q. unus hospes in eade totus.

ANNO DCCC XVII AB INCARNATIONE DNI MCMXX
PASCHA VEL AD LUN IN PASCHA XVII

AA B C D E E F f 6 3 n 1 K L L M M m

nnopqrrstuvx~

a b c d e f g h i l m n o p q r s t u v x y z

Sicupir norre. qota pte. pp. sel sap su
III. me annordni. deduc. asse adde. lili.
partē. Oppartare pxm. qd rema
net. ipsa ē. fōr. Sinihil remansit
om̄. erit. potest. dubit. acido
AA B C D E F F Z H H I K
L M P O P Q R S T V U X Y
A B C D E F G H I J K L M N P O P Q R S T U V X Y A E D 7 + h

IV. **A**etius archidiaconus constantinopolis nouae romae legatus sacra & magna uniuersalis synodus quae secundum gratiam dei & sanctiones piissimorum christianissimorumque imperatorum ualentiniani et martiani augusti
 A B C D E F F G H I L M N O P Q R R S T V X Y T
 a b c d e f g h i l m n o p p q r s t t u u y z e

V. **E**T VIDI SUPRA DE XTERA
sedentis Inchnono librum scriptu
Intus e. popis. utrumq; defecit
Intellege. apopar uetuy. abintus novum
quod Inchna uetus latebat. Signatu In
quit sigillis septem. id est omnium misse
proprium plenitudine obsecunatum. Quod
usq; ad passionem & resurrectionem xpi
mandit signatum.

ⲁⲗⲁⲃⲃⲄⲄⲅⲅⲆⲆⲇⲇⲈⲈⲉⲉⲑⲑⲒⲒⲓⲓⲔⲔ

II k l m n o p p q r r s t u v x

PAUPERIS DAVID CUM
 ANXIATUS FVERIT
 CORAM DNO ET EFFU
 SERIT PRECEM SUAM
 SEHYN SEBA
 EXAUDI ORATIONE
 MIN CLY PUNG MIN
 MEAM & CLAMOR MEUS
 TO PE BEAUME
 AD TE VENIAT.

Circa A.D. 880.

VII. **P**ELICENTISSIMIS XPI
 uirginit; omnique deuocis germanitarum
 respectu uenerandis et non solum corporaliter
 radicatis ^{et laude} ^{et uirtute} firmamentis celebrandis quod plurimumque ex uisibil
 itatem spiritualiter caritatis gratia glorificandis quod paucis
 potest esse.

Ser. IX. p. 16

VIII.  S IS RIHT MICEL DÆT

pe nodhaphand papeda puldopcinng
pondum hethugh modum lufia heymagna

ƿƿed. heafod alypa heah gſceapta: ƿne a lmihtg
naef hum ƿnuma aƿne on gƿendæ. ne nu thide cymþ
eccean o ƿihten gache bið a ƿuce. o ƿth hea ƿth ƿcolur
heagum þrymmum. ƿoð ƿæst. ƿƿeð ƿthom. ƿƿeð boy

Circa A.D. 985.

p. 110.

Abbot of Glastonbury, which was between the years 940 and 962. The following entry is in a contemporary hand. “*Dunstan Abbas hunc libellum scribere iussit.*”

“*Et vidi supra dextram sedentis in throno librum scriptum intus et foris. Utrumq; testamentum intellege, a foris vetus ab intus novum quod intra vetus latebat; signatum inquit sigillis septem id est omnium mysteriorum plenitudine obscuratum. Quod usq; ad passionem et resurrectionem Xpi manfit signatum.*”

The third and seventh specimens in the twentieth plate are also in mixed characters. The third specimen is taken from a MS. in the library of Corpus Christi College in Cambridge (N 17,) written in the tenth century, which contains a copy of the works of Martianus Capella of Carthage.

De Connubiis Deorum. De Nuptiis. De Grammaticâ. Dialecticâ. Rhetoricâ. Geometriâ. Arithmeticâ. Astrologia. Musica.

“*Atque in psallentem thalamis quem matre camera.*

“*Progenitum p̄hibent copula sacra deum.*”

The seventh specimen in this plate, is taken from a copy of the Gospels, in the same library (S. 4.) and is written about the time of King Edward the Confessor.

*Ego Ælfricus scripsi hunc librum in Monasterio Baththonio, et dedi Britthwoldo preposito.
Qui scripsit vivat in pace in hoc mundo et in futuro seculo et qui legit legator in eternum.*

The seventh specimen, in the nineteenth plate, is taken from a MS. in the Royal Library (5. F. 3.) intituled, *Aldhelmi Shirburnensis Episcopi, de Laude Virginitatis, liber Prosaicus, ad Hildelitham Virginem, &c.*

Mr. Casley is of opinion, that this MS. was written in the eighth century, but we do not suppose it to have been written till the ninth, the characters are rude and barbarous, and are very difficult to be read.

Reverentissimis Xpi virginibus omnique devotae germanitatis affectu venerandis; et non solum corporalis pudicitiae praeconio Celebrandis quod plurimorum est, verum etiam spiritualis castimoniae gratia glorificandis quod paucorum est.

Elegant § THE ELEGANT SAXON writing which took place in England Saxon. (early in the tenth century, and which lasted till the Norman conquest, but was not intirely disused till the middle of the twelfth, is more beautiful than the writing in France, Italy, and Germany, during the same period. Several specimens of this kind of writing. are given in the twentieth plate, N° 2, 5, 6, 9, and 10; and in the last column of the twenty-first plate. N° 8, in the nineteenth plate, is also of this kind.

N° 2, in the twentieth plate, is taken from a fair book of Saxon Homilies in the Lambeth Library, (N° 439) written in the tenth century.

Kl. Novembris Natale omnium Sanctorum.

*Halige larewuds ræddon that seo gefræstulle getæhung thisne
dæg eallum halga to wurðmynte mæsse & arwurðlice fræstle,
forþan the hine mihton beora ælcum synderlice fræols-tide
gesetton, ne nanu.*

Which translated into modern English is,

*The holy Doctors conjecture that the Congregation of the faithful celebrate
this day, and solemnly observe it as a feast in honour of all the Saints,
because they could not appoint a festival to each of them separately, nor to
none.*

N° 5, in the same plate, is taken from the Homily of Elfric, Archbishop of Canterbury, intituled, *De fide*, which, Mr. Wanley is of opinion, was written in the year 960.

*That that lator bið, that hæfð angin and God næstþ nan angin
Nis nu se Fæther ana thrynys oððe se sunu thrynys, oððe se
halga gast thrynys; ac thas thry hadas syndon an God, on anre
Godcundnyssæ, thonne þu gebyrst nemnan thone Fæth, thonne
understentst þu that he hæfð sunu; est thonne þu cwyrt sunu,
þu wast abuton tweon that he hæfð*

Which translated into modern English is,

*That which is latest (in order of succession) hath beginning, and God
hath no beginning. Now the Father alone is not the Trinity, or the Son
the Trinity, or the Holy Ghost the Trinity. But these three Persons are
one God in one Godhead. When thou hearest speak of the Father, then
understandest thou that he hath a Son. Again, when thou namest the Son,
thou knowest without doubt that he hath . . . &c.*

The

The sixth specimen, in the same plate, is taken from a MS. in the Cottonian Library, (Claud. B. 4.) which was written in England a short time before the Conquest. It contains extracts from the Pentateuch, and the book of Joshua, in Saxon, and is dedicated by Ælfric to Æthelward the Alderman. In this MS. are many drawings.

Soðlice this synd yfrabela naman the inforon on Egypta lande. He mid his Sunum. Se phrum cenneda, Ruben Rubenes suna, Enoh, and Phallu and Charm. Simeones suna, Gamuel, and Diamin, and Achod, and Jacobim, and Saber, and Saul Chananides suna, and Lcuies Sues (1) suna Jersou and Chaath . . .

Which translated into modern English is,

Verily these are the names of the Israelites that entered into the land of Egypt, he and his sons. The first-born, Reuben; the sons of Reuben, Enoch, and Phallu, and Charmi. The sons of Simeon, Gamuel, and Diamin, and Achod, and Jacobim, and Saber, and Saul son of a Canaanitish woman's son; and the sons of Levi, Jersou, and Chaath.

Nº 9, in this plate, is a specimen of the charter of King Henry I. to the church of Canterbury. This charter is written in Latin and Saxon, upon the same piece of parchment, in the centre of which, on the left side, the great seal of King Henry I. is appendent.

H. thurb Godes genu Ænglelandes Kyning grete ealle mine Bissceopes, and ealle mine Eorles, and ealle mine Sciegereuan, and ealle mine Throgenas, Frencisce and Ænglisc, on tham Seiran the Willelm Ærceb. and so Hired at Xpēs Circean on Cantwaraberig habbath Land inne freondlice.

i. e.

H. Dei gratia Anglorum rex saluto omnes meos Episcopos, et omnes meos Comites, et omnes meos Vice comites, et omnes meos thanos Francos et Anglos in istis comitatibus quibus Willelmus Archiep; et conventus apud Christi Ecclesiam in Cantuaria habent terras amicabiliter.

Nº 10, is a specimen of the charter of King Henry II. to the same church, written also in Latin and Saxon; with the great seal appendent, in the same manner as the last mentioned charter. These two charters are in the Author's library. This second charter is made in favour of Archbishop

(1) See Genesis, c. xlvii. v. 8, 11.

Theobald, and the Convent at Christ Church. This charter is nearly in the same words as the last.

The eighth and last specimen in the nineteenth plate, may be classed among the elegant Saxon writing, it is taken from Cædmon's Poetical Paraphrase of the books of Genesis and Daniel, now preserved in the Bodleian Library at Oxford, (Junius 11) and was written towards the end of the tenth century.

This book formerly belonged to Archbishop Usher, who lent it to Mr. Somner, by whom it was made use of in his Saxon dictionary. The Archbishop gave it afterwards to Fr. Junius, who published it without the drawings, at Amsterdam, 1655.

About the year 1756, the drawings in this MS. were engraven by J. Green, but as this was done by private subscription, a few copies only were taken off. This specimen is to be read.

"VS IS RIGHT MICEL THÆT we rodera weard, wereda wuldor Cining wordum herigen, modum lufem. He is mægna sped, Heafod ealra beaþ gesceafta, Frea ælmihtig Næs him fruma æfre, or-geworden; ne nu ende cymth ecean Drihtnes fruma æfre or-geworden; ne nu ende cymth ecean Drihtnes: ac he biþ a rice ofer beofen stolas, heagum thrymmum. Sothfæst and swiþ ferom swegl-bofmas beold."

i. e.

It is very right for us that we the Ruler of the skies, the glorious King of armies, should extol with words, and love in our hearts. He is the pattern of excellence; the supreme head above all creatures; the Lord Almighty! Never was to him a beginning, being uncreated; nor yet shall an end ever come of the eternal Lord: but he shall be for ever ruler throughout the mansions of Heaven with exalted majesty. Righteous and exceedingly powerful, he occupieth the recesses of the sky, &c.

The twenty first plate furnishes our readers with a variety of specimens of writing in England, from about the year 693, to the middle of the eleventh century. These specimens are deduced from inrollments of proceedings in the Saxon synods, councils, Witen-gemot, or legislative assemblies, and from Placita, Chartæ, Testamentary dispositions, and other authentic documents in the Author's library (1).

(1) Except N^o 2 in the first column, which is taken from the Cottonian library, (Aug. 2.) and which seems to be a copy.

We

We recommend to our Readers to compare these specimens attentively with those of the *Anglo-Saxon* writing in the preceding plates; such attention will be useful to those, who wish to be acquainted with the different modes of writing practised by our remote ancestors, and will, in our opinion, be the best method of enabling them to judge of their age and authenticity. For although these charters, and conveyances of property, are generally written in a more free and expeditious manner than the books written in the same ages, yet a similarity of character is observable, between charters, and books, written in the same century, and they authenticate each other; but it will be necessary for the student himself, to take some pains in contemplating the different forms of the characters, used in the documents which we have delineated for his information, or he will not be an adept in this science. This attention will assist him in judging of the age and authenticity of MSS. written on the Continent, as many of these hands were used in France and Germany, between the seventh and eleventh centuries.

Explanation of the twenty first plate.

✠ *In nomine dni dī nōstri Jhū Xpi Ego UIHTREDUS Rex Cantuariorum—
Pro ignorantia Literarum ✠ Signum scæ crucis expressi, A. D. DCXCIII.*

*Quapropter Ego OFFA cælica fulcientē clementia Rex Merciorum,
simulq; aliarum circumquaq; nationum—Anno autē Dominice Incarnationis,
DCCXXX° conscripta est hæc Donatio—✠ Ego Offa Dei dono Rex . . .*

✠ *In nomine Jhū Xpi—Ego OFFA Rex totius Anglorum patriæ, dabo
—Anno Dominicæ Incarnationis, DCCLXXIIII.*

✠ *In nomine unigeniti filij Dei—Ego OFFA Rex Merciorum—Actum
Anno Dominicæ Incarnationis, DCCCLXXXV.*

*In nomine Redemptoris Mundi. Ego COENUULF gratia Dei Rex Merciorum
—Facta est autem hæc utrumque donatio Anno Dominicæ Incarnationis,
DCCXCVIIII. In VICUM REGIO æt TOME-WORTHIGE [Tamworth.]*

✠ *In nomine scī salvatoris Dei et Dni nri Jhū Xpi. Ego COENUULFUS
gratia Dei Rex Merciorum—Actum est hoc Anno Dominicæ Incarnationis,
DCCCXIIII.*

✠ *Anno*

✠ Anno vero Dominicæ Incarnationis, DCCCXXIII. Indiæ II. Congregatum est synodus in loco celebri ubi nominatur aet Clofeshoum.

✠ Regnante in perpetuum Dno Dno Sabaoth—Anno Dominicæ Incarnationis, DCCCXLV.

✠ In nomine almotrino divino Ego ELFRED Rex cū consensu et licentia atque consilio sapientum—Anno Domine ab Incarnationis, DCCCLXXII.

Regnante in perpetuum—Incarnationis Anno DCCCCII—Contigit quod ÆTHELFRIDO Duci omnes hereditarij libri ignis vastatione combusti perissent.

In nomine Scē Trinitatis—Ego EADMUNDUS Rex Anglorum—Acta est hæc præfata donatio Anno ab Incarnatione Dni nri Jhu Xpi, DCCCXLIH.

✠ Annuente—Ego EADGAR totius Brittanniæ Basileus—Anno Dñicæ Incarnationis, DCCCCLXII. Scripta est hæc Carta.

Acta est autem hæc præfata emptio Anno Dominice Incarnationis, DCCCCLXXVIII.

Hoc autem donum prerogative donationis Anno Dominicæ Incarnationis, DCCCCLXXXVI.

ÆTHELRED primicernis et Basileus gentis Anglorum concedo—Scripta est Anno MII. Indiæ. xv. Aepaße iv. Data Die v. Id. Jul. Luna xxvii.

CNUT Anglorum Rex venerabili Archiepō Aelfstano—Scripta est hæc Cartula mille decurso, Anno xviii. A. D. MXVIII.

✠ In nomine Dei summi—Ego CNUT divina mihi concedente clementia Rex Anglorum—Acta est hoc præfata donatio Anno ab Incarnatione Dni Millesimo xxx^ov^o.

The last column of the twenty first plate is deduced from authentic documents in the Saxon tongue, preserved in the Author's library, which are to be read as follows :

✠ XF (Christus) Jc Elfred Dux batu writan and cythan an thissum gewrite Elfrede Regi and allum his Weotum, and Geweotan, and ecfwylce

minum megum and minum gefeorum tha men the ic mines Erfes and mines Boclondes.

i. e.

XF. I Ælfred the Duke have directed it to be notified in this deed to Ælfred the King, and to all his Council, and also to my own kinsmen and bailiffs, to what persons I bequeath the principal part of my real estate.

2. ✚ *This is Æthelwyrdæs Cwithe, mid gethæbte Oðan Ærce-biscopæs and thæs bioredæs æt Cristæs Cirican. That is thonne that Æthelwyrd bruce thæs landæs (1) on Geocham.*

i. e.

This is Æthelwyrd's will, with the consent of Odo the Archbishop and the Convent at Christ-Church. That is, that Æthelwyrd shall enjoy the land at

3. ✚ *Eadgifu cyth tham Arch-bisc and Cristes Cyrcean hyrede hu hire Land com æt CULINGON. That is thæt hire læfde hire Fæder land and boc swa he —*

i. e.

Eadgif declares to the Archbishop. and to the Convent at Christ-Church, the manner in which the lands at Cowling came to her, (to wit) that her father left to her the land and charters as he (2) —

4. *Gode Ælmihtigum rixiende the ræt and gewiſſath, eallum gefceafstum thurb his agenne Wiſdom, and he ealra cininga cynedom.*

i. e.

To God Almighty the King, who ruleth and governeth all creatures through his own wisdom, and he all kingdoms.

5. ✚ *On Godes Ælmihtiges naman. Ic ÆTHESTAN Ætheling gefwutelige on thyſum gewrite. hu Ic mine arc. and mine æhta. geunnen hæbbe Gode to lofe and minre Saule to*

(1) Geocham his dæg on freedome.
Ickham for his life with freedom.

(2) Mid righte beget, and his yldran leſdon.
i. e. With right acquired them, and his
anceſtors left them to him.

i. c.

In God Almighty's name, I ÆTHELSTAN the Prince, declare in this writing, how I have disposed of my substance and estates, for the praise of God, and the redemption of my Soul (3).

6. *Her is en fjo swutelung hu ÆLFHELM his are and his æhta geuadod hæfth. for Gode and for Wurulde. That is, thonne ærest his blaforde an hund Mancosa Goldes, and twa Swurd, and feower Scyldas, and feower Sæweru, and feower*

i. c.

Here is, within, the declaration how Ælfhelm hath disposed of his goods and possessions with respect to God and as to the world: That is, imprimis, To his Lord an hundred mancuses of gold, and two swords, and four shields, and four spears, and four

7. *Her ge swutelath on thisa gewrite that CNUT Kynig læt that Land at Folkenstane into*

i. c.

Here is declared in this writing that Cnut, King, granted that land at Folkestone unto

8. † *Her swutelath on thisum gewrite that Eadfi Arce-bisceop hæfth ge-unnan Gode and Sct Augustine V Æcera landes butan reada gatan, and tha mæda withoutan Wiwer.*

i. c.

Here be it known by this writing, that Eadfi, the Archbishop, hath granted to God and St. Augustine v acres of l and without Riding-Gate (in Canterbury), and the meads without Wiwer (Gate).

9. *Eadweard Cyng great calle mine Bēs and mine Earlas and mine . . .*

i. c.

I, Edward the King, greet all my Bishops, and my Earls, and my . .

(3) *The will goes on, and my father King Æthelred's from whom I received it.*

OF WRITING in the Northern Parts of SCOTLAND and in IRELAND.

THE MSS. written in the northern parts of Scotland and in Ireland, are in characters similar to the Saxon, and therefore we shall speak of them, before we treat of those which were written in England after the Norman conquest.

We have already observed that the Saxon, Irish, and other characters used by the western nations of Europe, were derived from the Roman. The literati of Scotland generally subscribe to this opinion; but as several writers on the antiquities and learning of the ancient Irish have adopted different sentiments, it may be necessary to enter into a more full discussion of this subject. We have shewn, that the ancient Britons had no letters, till they borrowed the Roman alphabet from the Romans themselves. The first characters we find in Britain, as well on coins, as on stone monuments (1), are Roman; and these characters were extended over the island of Britain, as is proved by Mr. WHITAKER, (vol. I. p. 371 & seqq.) who is of opinion, that from the shore of Caledonia, they were in a short time wafted over into Ireland (2).

The early history of most nations abounds in fables, and it would be extraordinary if the annals of Ireland were free from them; but there are so many absurd and improbable tales reported, concerning the early population and civilization of that country, that the bare relation of them must effectually destroy their credit. A book called *Leabhuir Dromnasnachta*, or Book with the white cover, hath been quoted to prove, that Cain's three daughters took possession of Ireland, and that the eldest of these ladies, called *Bamba*, gave her name to that island. Dr. PARSONS says, (3) that island was peopled about three hundred years after the flood.

(1) Borlase's Cornwall, chap. vi. p. 391, on inscribed monuments, and Whitaker, vol. II. p. 331.

(2) It is probable there was an early intercourse between the ancient inhabitants of

Scotland and those of Ireland, as it is but a few hours sail from Port Patrick to Carrickfergus.

(3) Remains of Japhet, p. 153.

According to Doctor KEATING the giant *Partholanus*, who was descended in a right line from Japhet, landed on the coast of Munster the 14th day of May, in the year of the world 1978 (4). The same learned Doctor, and likewise Mr. TOLAND, Dr. PARSONS, and other modern authors relate, that FENIUS FARSAIDH or FINIUSA FARSA, great grandson to JAPHET, set up a school in the plains of Senaar or Shinar, about 150 years after the deluge, and first invented the Hebrew, Greek, Latin, and Irish letters (5). The works of KEATING and PARSONS evince thar they had a large portion of faith; but it is singular, that TOLAND, who was so exceedingly incredulous in many respects, and particularly in his belief of revealed religion, should profess to believe these incredible stories concerning the inhabitants of Ireland.

Such of our readers as may wish to know more relating to the traditions of Ireland, may find much entertainment in perusing the works of Mr. O'FLAHARTY, Mr. O'CONNER, and Mr. O'HALLORAN's History of Ireland (6). This last Author is superstitiously devoted to the legendary tales of his country. His first book commences with the supposed landing of Partholan about 278 years after the flood, and ends with the Milesian expedition, about the year of the world 2736. He tells us that Britain was peopled from Ireland, and adopts all the fabulous opinions laid down by former writers.

As to the antiquity of the Irish MSS. KEATING says, that the psalter of *Tara* was written in the reign of OLLAMH FODHLA about 922 years before Christ, which Prince was the seventh in descent from Milesius, and Dr. PARSONS endeavours to support this opinion. We have not been so fortunate in our researches, for we have not been able to discover an Irish MS. older than the tenth century (7).

The

(4) See Dr. Keating's History of Ireland, p. 13, 14. This Author relates, that tho' Partholanus succeeded in his enterprise, the loose behaviour of his wife rendered his domestic life very unhappy, and provoked him to such a degree, that he killed her favourite greyhound. This, the learned Historian assures us, was the *first* instance of female infidelity ever known in Ireland.

(5) See Keating's History of Ireland, p. 59 to 64. Toland's Posthumous Works, tom. 1. p. 38. See also Innes's Essay on the ancient inhabitants of Scotland, vol. II. p. 420, and more in the remains of Japhet by Dr. Parsons, p. 115.

(6) Two vols. 4to. 1778.

(7) Several alphabets have been engraven both in France and in Ireland of characters which

The learned and ingenious Colonel VALLANCEY thinks, that the Iberians who migrated from the borders of the Euxine and Caspian Seas, and settled in Spain, learned letters and arts from the Phenicians ; that a colony of the *ancient Spaniards*, by the name of *Scots* or *Scythians*, settled in Ireland about a thousand, or perhaps six hundred years before Christ, and that they brought elementary characters with them into Ireland. He observes, that the Irish alphabet differs from that of all other nations, in name, order, number, and power, and supposes, that they might have received their alphabet from the Carthaginians, who also settled a colony in Ireland about six hundred years before Christ, and adds, that this opinion is the more to be credited, as the Irish language appears to have a radical identity with the Punic (8).

This Author hath lately published a new edition of his Irish grammar(9), to which is annexed a curious Essay on the CELTIC language. He shews, that all the European languages are of Celtic origin, and he hath given us a very learned account of the different dialects of the Celtic language ; namely, of the Welch, Cornish, Armoric, and of the Irish. This gentleman has established many useful and important facts, relative to the population, and to the languages formerly spoken in most parts of Europe : but although the Ibero-Celtic, or Irish language hath in it many words which are of Punic original, this by no means proves that the Punic letters were carried immediately into Ireland, by the Milesians ; the Ibero-Celtic language was spoken, long before it was written, and we cannot admit, that what he hath advanced, will induce the historian, or the critic to allow, that the Milesians brought the Punic letters into Ireland.

As the western parts of Europe were probably first peopled by emigrators who had originally travelled from Phenicia and the adjacent countries, it is obvious that these settlers would bring eastern manners and customs with them, as many Authors have shewn they did. The learned Mr. BORLASE (1) gives a particular chapter, concerning the resemblance which the ancient

which are called *Irish*, but I consider them of no authority, as I never could discover such characters on any ancient document.

(8) Vallancey's Irish grammar, first edit, p. 8.

(9) Dublin, 1782, 8vo.

(1) Hist. Cornwall, chap. 6. p. 21.

Cimbri, or Celts, bore to the eastern nations; but though this inquiry may prove their eastern descent, it doth not pretend to prove that they had the use of letters. The rude state of the Britons was such, that they had no use for letters; besides we are told that the *British Druids* did not commit their precepts to writing, but impressed them on the memory of their pupils.

Mr. BORLASE informs us (2) that the Phenicians came to this island for articles of commerce, more than 600 years before Christ, but it doth not appear that they taught the inhabitants the use of letters, indeed the contrary hath been shewn by Mr. WHITAKER and others; and adds, that they carried on their commerce with the Britains with the greatest secrecy; so much so, that a Phenician vessel, if pursued by a Roman, chose to run upon a shoal and suffer shipwreck, rather than discover the coast, track or path, by which another nation might come in for a share of so beneficial a commerce, and therefore it is to be presumed, that their policy prevented them from instructing the ancient inhabitants of Britain in the use of letters.

An opinion daily gains credit among the learned, that arts and letters first took their rise in the northern parts of Asia, and that they were cultivated in those parts, long before they were practised in Phenicia or Egypt (3). Some travelled southwards, others staid behind, and those who afterwards emigrated from the east, were generally called SCYTHIANS, and sometimes HUNNS, who overspread the northern parts of Europe. Many settlements were made in Germany long before the Christian æra (4).

The most ancient Greeks comprehended two thirds of Europe, under the name of CELTO-SCYTHÆ: *Veteres Græcorum scriptores* (says Strabo, lib. 2) *universas gentes septentrionales Scythas et Celto-Scythas appellaverunt*. This Author says in his first book, that the name of *Celtiberians* and *Celto-Scythians*, were given to those people who lived towards the western parts of Europe; his words are, *Celtæ et Iberi, aut mixto nomine Celtiberi ac Celto-Scythæ appellati sunt*. It seems that the provinces of Europe, as well

(2) Ibid. p. 28 and 30.

(3) See Buffon's Natural Hist. Strahlenberg's travels. Mr. Wise has introduced several facts which favour this opinion.

(4) This is abundantly proved by Mas-

con's Hist. of the ancient Germans, and by Mr. Gibbon in his History of the decline and fall of the Roman Empire, vol. ii. p. 561, 577, 582, and vol. iii. p. 160.

towards the west as the north, were full of Celtæ; for EPHORUS, who lived before the reign of Alexander the Great, says, Celtica was of a prodigious extent.

It seems probable, that the interior parts of Europe were immediately peopled from the northern parts of Asia; and the maritime parts from Phenicia, and the southern and western parts of that quarter of the globe. If this be so, it is not surprizing that some eastern customs prevailed in Great Britain and in Ireland, and that many Celtic words are still preserved both in the Irish and in the Welsh languages; in truth it would be extraordinary if it was otherwise.

In order to discover what real pretensions the Irish have to the early use of letters, for which they so fervently contend, it is necessary to examine their *STONE MONUMENTS*, their *COINS*, their *MSS.* and to apply to the *HISTORIANS* of that country.

There are great numbers of pillars and monuments of stone in Ireland, as well rude, as wrought with various knots, figures and devices, and some of these latter sort, are evidently of Pagan antiquity. There are also a great number of inscribed monuments of stone; but the letters upon the most ancient of them, are apparently of Roman, and Roman-British original; and none of these inscribed monuments are so ancient, as to prove that the Irish were possessed of Letters before the Romans had intercourse with the Britons (5); though they prove that they had Letters before the arrival of St. Patrick in that kingdom, which Mr. WHITAKER, with great probability of truth, says, were wasted over from the Caledonians, who used the Roman Letters. The learned and industrious Sir JAMES WARE, who was the CAMDEN of his age and nation, says, that the Irish Alphabet was borrowed from the British, and that the Saxon characters were nearly the same as the Irish; and adds, that Mr. CAMDEN inclined to this opinion (6).

With respect to the ancient Coins of the Irish, the same learned antiquary, Sir JAMES WARE (7), mentions several fabulous accounts of

(5) See my two volumes of drawings of edit. Harris, vol. ii. p. 127. 135. 143. 144.
Antiquities in Great Britain and Ireland; (6) Ibid. p. 18.
and Sir J. Ware's Antiquities of Ireland, (7) Ibid. p. 204.

mints, for coinage of money amongst the Irish, before the Christian æra, which he reprobates; and adds, "These notions seem to have been taken up from a fondness to which the Irish have been much addicted, of straining facts out of Etymologies;" and observes, "that it would be more to the purpose to shew some specimens of the coins of this early mintage, which yet hath never been done, or attempted to be done, at least with any degree of certainty." He then proves, from the Annals of Ulster, "that when gold and silver were paid and given upon different occasions, so late as the 12th century, it was reckoned by weight; and that it did not appear whether it was coined or not."

There are no Irish coins, inscribed with letters, till long after this time, except the coins struck by some of our Saxon Kings, who made incursions into that country, and struck money there in the Saxon manner (8).

Hence it appears, that the Irish have neither written monuments, nor coins, to prove their pretensions to the use of letters at so early a period as they contend for. The tables of Wood, upon which they are said to have written, no author of any authority ever pretended to have seen. But the evidence which we might have expected to have derived from antient manuscripts is defective indeed; for the oldest Irish manuscript which we have discovered is the Psalter of Cashel, written in the latter end of the tenth century (9).

We must have further recourse to the testimony of Historians, concerning the use of letters amongst the antient Irish. The last mentioned author observes, that the antient history of Ireland is involved in fables; and he adduces strong arguments to prove, that Ireland was first peopled from Britain; but the Irish writers lay great stress upon the authority of a book called Lecane (1) a MS. not 360 years old; a miscellaneous col-

(8) My friend Mr. Duane informs me, that he hath seen coins struck in Ireland by Anlaf King of Northumberland, Cythric and Ethelfred.

(9) Ware's Antiq. of Ireland, vol. iii. p. 64.

(1) This MS. Mr. E. Lhuyd (in his Archaeologia, p. 435) says, was in his time in the library of Trinity College, in Dublin,

collection which abounds so greatly in fables and absurdities, that an intelligent reader would as soon believe any of the tales related in that collec-

lin, (D. 19.) and as great stress has been laid upon it, by the advocates for the fabulous histories of Ireland, our curious readers may wish to see its contents, which are as follow :

1. A Treatise of Ireland, and its division into provinces, with the history of the Irish Kings and Sovereigns, answerable to the general history ; but nine leaves are wanting, p. 10.—2. How the race of Milesius came into Ireland, and of their adventures, since Moses's passing through the Red Sea, 11.—3. Of the descent and years of the Ancient Fathers, 13.—4. A catalogue of the Kings of Ireland in verse, 41.—5. The maternal genealogies and degrees of the Irish Saints, 43.—6. The genealogies of our Lady, Joseph, and several other Saints mentioned in scripture, 44.—7. An alphabetical catalogue of Irish Saints, 56.—8. The sacred antiquity of the Irish Saints in verse, 58.—9. Cormac's life, 59.—10. Several transactions of the Monarchs of Ireland, and their provincial Kings, 60.—11. The history of Eogain Mor Knight, as also of his children and posterity, 62.—12. O'Neil's pedigree, 64.—13. Several battles of the Scept of Cinnet Ogen, or tribe of Owen, from Owen Mac Neil Mac Donnoch, 67.—14. Manne the son of King Neal, of the Nine Hostages and his family, 69.—15. Fiacha, the son of Mac Neil, and his scept, *ib.*—16. Leogarius, son of Nelus Magnus, and his tribe, 71.—17. The Connanght book, 72.—18. The book of Fiachrach, 78.—19. The book of Uriel, 86.—20. The Leinster book, 93.—21. The descent of the Fochards or the Nolans, 105.—22. The descent of those of Leix, or the O'Mores, 106.—23. The descent of Decyes of Munster, or the Ophellans, 109.—24. The coming of Muscrey to

Moybreagh ; and of those of Muscetry, 112.—25. A commentary on the antiquity of Albany, now called Scotland, 118.—26. The descents of some Scepts of the Irish, different from those of the most known sorts, that is, of the posterity of Lugad Firth, 119.—27. The Ulster book, 123.—28. The Brittish book, 148.—29. The Uracept, or a book for the education of youth, written by K. Comfoilus Sapiens, 151.—30. The genealogies of St. Patrick, and other Saints ; as also an etymology of the hard words in the same treatise, 163.—31. A treatise of several prophecies, 166.—32. The laws, customs, exploits, and tributes of the Irish Kings and Provincials, 184.—33. The treatise of Eva and the famous women of ancient times, 189.—34. A Poem that treats of Adam and his posterity, 198.—35. The Munster book, 203.—36. A book containing the etymology of all the names of the chief territories and notable places in Ireland, 231.—37. Of the several invasions of Clan Partholan, Clannavies, Fir. bolg. Tuatha de Danaan, and the Milesians into this land of Ireland, 264.—38. A treatise of the most considerable men of Ireland, since the time of the Milesians, to the time of Dathi Mac Fiachrach King of Ireland, 286.—39. The reigns of the Kings of Ireland from the time of Leogarius, the son of Nelus Magnus, alias Neale of the nine hostages, to the time of Roderick O'Connor, Monarch of Ireland, 306. Bishop Nicolson says, that this book was not in the Dublin library in his time, and adds, that Dr. Raymond assured him, that it was lodged at Paris, by Sir John Fitzgerald in the reign of King James II. See Nicolson's Historical Library, part iii. p. 18 and 56.

tion, as the one so much insisted on by the Irish, namely, that the Milesian Colony taught the use of letters in Ireland many centuries before the Christian æra. Mr. INNES, in his Essay on the Antiquities of Scotland and Ireland, and Mr. JAMES MACPHERSON, in the third edition of his Introduction to the History of Great Britain and Ireland, produce incontestible evidence to invalidate the reports of the Irish. These authors contend, that Ireland was first peopled from Britain; that the former nation was so far from being the seat of polite learning for many ages before the neighbouring nations, or even Greece itself, had emerged from ignorance, as hath been pretended, that they were generally deemed by the most respectable writers of antiquity, to have been less civilized than any of their neighbours. That the manners of the old Irish were inconsistent with the knowledge of letters; that the Ogham was a species of Stenography, or writing in Cypher; and these authors conclude, with decisive proofs against the pretended literature of the antient Irish. They invalidate the accounts of the emigration of the Milesian Colony, and dispute their pretended extraction from any of the nations of Scandinavia. Great stress hath been laid, as appears above, by the advocates for the antiquity of letters amongst the Irish, that their alphabet differs from all others in name, order, number, and power. These arguments were adopted by those who contended for the antiquity of the Runic letters, which have been confuted. Mr. INNES, in his essay above quoted, p. 446. delivers it as his opinion, that the *Beth Louis Nion*, or Alphabet of the Irish, was nothing but an invention of the Irish Seanachies, who, since they received the use of Letters, put the Latin Alphabet into a new arbitrary order, and assigned to each letter a name of some *Tree*; and that this was not a genuine alphabet of the Irish in ancient times, or peculiar to them; but was a bare inversion of the Latin alphabet.

Colonel VALLENCEY (1) gives three different alphabets of the Irish language, which vary from each other in name, order, and number; the first consists of twenty-five letters, the second of twenty-six, and the last of seventeen. As for the Irish letters being different in power from those of other nations, it must be observed, that the powers of letters differ in

(1) Irish Grammar, p. 9, 10. & 28.

every language, and the mode of pronouncing the same letters is various in different countries : the Irish Characters are said to be of Asiatic original—granted—But they appear to have been transmitted to the inhabitants of that country from those who had adopted the Roman letters.

We have given decisive proofs of this fact, from several Irish MSS. which are engraven in the twenty-second plate. It is singular, but it is no less true, that the Norman characters were generally used in England from the coming of William the First, and that the Saxon characters were intirely disused in the very beginning of the twelfth century ; but the Irish and Scots preserved the ancient forms of their characters till the end of the sixteenth century (2).

The Gaëlic, or Erse language, used in the Highlands of Scotland, and the Ibero Gaëlic, are nearly the same, and their letters are similar to each other, as appears by comparing the different specimens in the twenty-second plate (3).

In the first column of this plate, are specimens of eight different MSS. written in the *Gaëlic* or *Erse* tongue, which is confessedly a dialect of the Celtic. These MSS. are now in my library, by the favour of some friends, who procured them from the Highlands of Scotland (4).

The first and most ancient specimen of the Gaëlic or Erse language which I have seen, is taken from a fragment of a work, intituled, *Emanuel*, which, from the forms of the letters, and from the nature of the vellum, may be as old as the ninth or tenth century.

The reading is,

N° 1. *Nirsatimini curio annso.*

*Iriafin don inntimmairece.urgail ro fas iccriochaibh
na Haffraici muinntiraibh nairigh ceadna IS amblaidh*

(2) The English Monks used corrupted Saxon Characters till the fifteenth century ; but they are so deformed that they have very little resemblance to their prototypes ; as will appear under the head of modern Gothic Writing.

(4) N° 2. 7. 8. of these specimens relate to the affairs of Ireland, and may have been written there, or transcribed from some more ancient copies.

(3) N° 10, in this plate is in different characters, and was probably written by some

*iaramh tàrla sin. 1. airigh duairrigbaibh nochuir ceist
buadha agus leigion, &c.*

Translation.

Observe this, or Nota bene.

Such dissensions grew up between the nobles of Africa as had not happened before this time, i. e. a certain noble of power and of learning who had often been victorious, &c.

¹ The second specimen is taken from a MS. on vellum, in small quarto, containing Annals of Ireland, and of some of the Northern parts of Scotland, genealogies of Scotch and Irish families, with relations of achievements performed by their ancestors. This MS. seems to have been written in the thirteenth century.

It is to be read.

*Ri ro gab a stair righi for Eirinn feàit naill iodbain
Eochaid feidlech mac Finn mac Roigeain ruaigh, mac
Easmbain eamhna do fil ri faith squit on tur neam
ruaigh alle orus do fil Rifaith squit gach gaibhail do
gabb Eirinn ach ceasair na ma. Is air at bearta
Eochaidh feidbleach cach be. 1. innraic la cach in ri sin.*

Translation,

There was formerly a King who reigned over Ireland, viz. Eochy Feileach, son of Finn, son of Roigh ruaigh, son of Easaman Eamna of the seed of Rifaith Scuit, from the Tower of Nimrod; for Ireland was never conquered but by the Seed of Rifaith Scuit, except by Keasar. He was named Eochy Feileach, for his generosity, honesty, and faithfulness, and was beloved by all.

N^o 3. is taken from a moral or religious tract, which seems to have been written in the thirteenth century, and is to be read

*A Thigbearna cred be sud urt. Is i sud do phiansa agus
pian i marbhaidh dom hic asumbla ur in taisgeul. Gidh*

be

*be do ni goid beg no mor aca nach inan pian doibh ach aís
súd is díghaltus do luchd bheireas ní a baitibh coisearca
agus cobairidbe in luchd*

Translation.

*Lord what is that from thee. That is the punishment appointed by
thee, even the punishment of death to the disobedient children of the
Gospel. Whoever of them shall steal less or more shall not be subjected
to the same pains; but that is the vengeance appointed for such as shall
steal any thing out of consecrated places, and especially those*

Nº 4 is taken from a treatise on Grammar, written in the Gaelic or Erse
tongue in the latter end of the fifteenth century; and is to be read,

*Deinimh deineamh fear deanuimh deinimh beas
denta dhamb ní dhuit aca uile as fear deanta neith
me doibr cù as fear denaimh agus deanmha on denamh as
fear deanmha on deineamh as fear deinimh agus
deinmhe on deincamh as fear deinmhe on deinimh
anuair ata taoibbreim gan chasadh aca mion eadrum.*

Translation.

Deanamh, deineamh, *masculine*: deainimh, *feminine*. As *denta
dhamh ní dhuit*, (i. e. *made for you, not for me*) is common.
As *fear deanta neith me*, (i. e. *I am a working man*). As *fear
denaimh 7 deanmha*, *came from denam, to do, to make, to work*.
So deinmhe from deainim, when the genitive case makes no
alteration.

Nº 5 is taken from a fair MS. on paper, written in the latter end of the
fourteenth, or in the beginning of the fifteenth century, the initial letters
of which are much ornamented. The specimen is to be read:

*Foghal foghail ort a tuag foghal agus ag foghail an
baile, C. pearsana oibridh gan do nith iad uile foghal
foghail faghal faghail, sealg seilg, uaim ed raineis
eirghe in meirghe teas bbail liamhuin coimbling
deithfir atbchungbaidh oirbeart oirbbeairt ob bron
dionim,*

. Translation.

Translation.

Foghail, *plunder*; foghail ort, *thou art plundered*; atu ag foghall, (*is here written for ata tu ag foghall*) *thou art plundering, and robbing the town, are the first persons active without d* (5).

N° 6, is taken from a MS. containing some poems in the Gaelic or Erse tongue, written in the fifteenth century. This specimen is to be read,

* Or Mac Muir-
unigh. *Cathal Mac Muirnuigh * cecinit* (6).

Do islich onoir Gaoidheal,

† Sgaioleann.

Snaidhm a raitb do rosgaol, †

Seol an arduighthe ar n dol diobb,

Ambun lagbduighthe alain ghnioimb.

Thug an eighnamh ceim argoul,

Ortha do fhill a bhfortun,

Crioch araith arn abbrath bbeas;

Do chaitb a rath a reimbeas.

Do chlaochlo a los a leagtha

‡ Anuas
leachta.

Cadbus Uird anuas ‡ leachta;

|| Nach.

Nac ||feas liaidb chabhartba a geneadh,

An diaidh an orcra anminead.

Translation.

Cathal (Charles) Mac Muirunigh sung.

The honour (renown) or the Gael is lowered,

§ Knot of their
prosperity is dis-
solved.

Their protectors § are dispersed wide,

The method (means) of raising themselves has failed them

Their chief (stock) of renowned actions is diminished.

Their wisdom has (stepped back) retired,

Fortune has turned upon them,

* End.

*The special consequence ** of our dark (black) morals;*

Their prosperity has spent (run out) its period.

(5) There appears a strange confusion of persons in this specimen.

(6) A family of Mac Muirich's were bards to the family of Clanranold for centuries back, till upon the death of the late Clanra-

nold, the land was taken from their representative. They wrote in the language and character of our original: whether one of them was the author of it, it is hard to say.

*The privilege of the order of their nobility ++,
Was changed with the design of throwing it down ;
Will not relieving Physicians examine their wounds
After their sudden destruction ††.*

†† Nobles.

†† Or grief of
soul.

N^o 7 is taken from a MS. containing some memoranda relative to the affairs of Ireland and Scotland, written in the fifteenth century ; and is to be read,

*As fo drong dona bug dairibh ro choimbed seanchas na b
eirann o theachd mbac Milidhe innte gus an aimfirse
Eimhirigh in gluingheal mac Milidhe as ba e
Athuirne Ailgeasach
Seancha Mac Oille Alla
Ceannfaoladh Mac Oille Alla
Neidhe Mac Aghna
Feircheirtne file
Fitheal fíorghaoth
Flaithrí Mac Fíthil
Gíothruadh Mac Fírbhogaidh
Roighne Rosgudbach
Laidhbenn Mac boirchedba
Torna.*

Translation.

*These are some of the authors by whom the history of
Ireland was recorded from the coming of Milesius's son
into it till the present time.
Eimhirg the white kneed, son of Milesius who was called
Athuirne Ailgeasach
Seancha the son of Oile Alla
Ceannfaoladh the son of Oile Alla
Neidhe the son of Agna
Feircheirtne file
Fitheal fíorghaoth
Flaithrí the son of Fitheal
Gíothruadh the son of Fírbhogaidh*

Roighne

Raibne Ros budbach

Lachlane the son of Borchedha

Tanag

N^o 8 is taken from a MS. containing annals of Ireland and Scotland; the ending is.

Anno Mundi.

3394

De ghabh Nuadhad fionn sail nac geallchofa

do fbiol Eirembain Righe Eirenn 60 bliagbain

no fiche bliaguin gur thuit le Breifrig Mac Art.

Translation.

In the year of the world. 3394. I Herunan, enjoyed the kingdom of Ireland 60 years or 20 years; he fell by Breifrig the son of Art.

N^o 9 is an alphabet collected from the specimen, N^o 5; the abbreviations at the end are, *aq. ei. fr. quon quod. qui. fi.*

The tenth specimen in this plate is taken from a MS. in the library of Corpus Christi College in Cambridge, (O. 20) which contains a copy of a collection of Canons made in a synod of three Bishops, namely, PATRICIUS, AUXILIUS, and ISERNINUS, for the use of the Irish. These Canons seem to have been transcribed about the tenth century, by some Roman ecclesiastic who was resident in Ireland, because the title is in Uncials, and the last line, is in the mixed characters of that age, of which we have spoken above. The rest of these Canons are written in the same characters as the last line of this specimen.

Gravias Agimus De Patri, et Filio et Spūi Sōp

Presbyteris et Diaconis, et omni Clero. PATRICIUS,

AUXILIUS, ISERNINUS, Episcopi salutem.

Satis nobis negligentex.

The eleventh specimen in this plate is taken from a MS. in the Bodleian Library, (Laud. F. 95. fol. 75.) which is to be read,

Hibernia insula, inter duos filios principales militis, id est Herimon & Eber in duas partes divisa est. Eber hic australem partem Hibernice accepit. Herimon

quidem

Iā p̄ dō rōv m̄ q̄cc ū gail
 nofay icēcāib nahap̄ j̄ q̄cc
 m̄ q̄ccāib nq̄t̄ c̄ yua | S̄ amb
 iā t̄ q̄bañ . i . q̄ut̄ d̄n̄ p̄ s̄yib
 nocuy cen b̄uatōn j̄ l̄ezan

9. **R**ogab
artam pūg
fū pīace
naill. i. loc
aio pīolec
m fūm m
ogū pūaig mēdām
amlam na w pī pīf
aich fūat o nē neam
pūaig alle onz to pī pī
pūg fūat gac sū bai
w gab eī f clat na
ma 3 t p pūm lā
s aīne at bē a eo ch pīo
cac he. i. in pūe lūcū
chūm pūf 3 na. i. aīaī

[illegible]

8
amimay 3304 De sal nuatan pott fyal in gualkha w jiol epimim
1152 epim 60 blag, no pice blag 57, 47, 10
47, 10 in 47, 10

2. { } 19. *et signa pedes suos apert.*
In suis natiuitatibus et piam in uia
in pons et summa apert in angel
stode domus id est non mon in
nach in manu dei et apert suis
et dicitur et dicitur et dicitur in uia
et dicitur et dicitur et dicitur in uia

[illegible]

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[illegible]

Handwritten text from a manuscript page:

Handwritten text (likely a list or index) written vertically in two columns. The first column contains the letters "H", "I", "J", "K", "L", "M", "N", "O", "P", "Q", "R", "S", "T", "U", "V", "W", "X", "Y", "Z". The second column contains the numbers "10", "9", "8", "7", "6", "5", "4", "3", "2", "1".

ACIMUS OO PATRI
ET FILIO ET SPUS SCO
PRESBITERIS ET DIACONIB;
ET OMNIB; CLERO PATRICIUS
AUXILIUS ISSERNINUS
EPI SCOPUS GAL. LITON
C. TUS NOBIS NEGLIGENTER

[illegible]

13. **Autem sol**
innominis

[illegible]

14. **I**surenchar may cōdamur arumari
march. i. enect inoy to oq dhsr enect bes nomart
enect douladonq nads enet. ^{nois} toms daps rēdoh
uechu march do ilce. i. ole dmarh)

15. **A**en. ^{4 u d x i.} ^{eee}un. ^{an}danen ^{un}man q d h
^{an}f ceri n b i p b t. ^{an}p ^{an}thac ^{an}uilliem ^{an}an ^{an}5
 .h. cellud ^{an}fan d anm ^{an}ms d m
 maran na. h. ^{an}negu ^{an}dama b la
 fexoda. ^{an}m ^{an}af damnaill. h. cellud
 actard m m eagan ^{an}afill ^{an}Catal
 .h. ^{an}cocobuin. ^{an}m ^{an}ms. h. ^{an}parlsi ^{an}rud
 anm ^{an}ms + ^{an}5 angedach ^{an}leci ^{an}masa
^{an}dama b ^{an}lactann ^{an}feanay

16. **R**et ian 2ho om. 2h. cccc. lxxx. m. bnao
mac donch mfgm om in maapst dob
pshu gneich. 7 mfgm sal tgaice. 7 do
; bpsu. itchne 4 sachtmealach a8 in
bep. 7 abt m. 7 lshpsh batoacht
and antm.

17. **R**et ian anno om. 1588 prapolla orb in rlam
in pshb mfg 3dm domqbito dconoxoy
pshu le rax anoh dob 7 onzatt an
ndol dom mfg 87. Cod mconcony m cocony
m conco 7 bps 4 onzatt 7 appax dob
7 an opst dob pshu mfg 8 m rapatn

18. Dextm petchean poykoſcundiedymeh
a b c d e f g h i l m n o p q r s t
u u e e w f x y

quidem Septentrionalem partem cum Monarcia accepit. Herimon hic primus de Scottis omnem Hiberniam regnavit (7).

The following account of this MS. is pasted within the cover.

“Oxford, August 9, 1673.

This book is a copy of the greater part of the book of St. Machuda of Rath, in c. Lismore, and the chronicle of Conga, wherein is contained many divine things, and the most part of the antiquities of the antientest houses in Ireland; a catalogue of their Kings; of the coming of the Romans into England; of the coming of the Saxons, and of their lives and reigns; a notable calendar of the Irish Saints, composed in verse, eight hundred years ago, with the Saints of the Roman Breviary until that time; a catalogue of the Popes of Rome; how the Irish and English were converted to the Catholic Faith: with many other things, as the reader may find out, to understanding what they contain, let him remember

TULLY CONRY.”

The twelfth specimen is taken from a MS. in my library, containing two Treatises, the one on Astronomy, the other on the Art of Medicine, written in the latter end of the thirteenth, or in the beginning of the fourteenth century, which is to be read;

Si autem sol minoris esset candidatis, &c. iodbain, Dam badh lugha caindegheacbd na greine na na talmhuinn gach uile ni . . . do fulaingidh a Dubbra . . . leo da thigemadbas ann oir da bith scaile na talmhuinn ag fir shas air meid agus air leadas on talamh amach go speir na n ard riunnacadb do a dhorchaidh se a cbuid budh mho aca agus do thigembadb eclip̃.

Translation.

If the light of the sun was less than the earth, every thing would be covered with its shade; as it would proceed northward, the shadow of the earth would be still increasing in size and breadth from the earth forward to the firmament of the fixed stars, and would darken the most of them, and there would be an eclipse.

(7) Mr. O'Halloran above quoted, gives a Heber and Herimon, which, as he says, distract- full account of the conquests and quarrels of ed their posterity for 30 centuries afterwards.

The figure described.

In the middle of the figure is terra, towards the lower part is sol; betwixt terra and sol is, *solus na greine*, (*the light of the sun.*) To the right hand of which is, *Scaib na talmuinn dubb ann sna reulana*, (*the shadow of the earth black among the stars*); and to the left is, *Speir na greine* (*the firmament, or orbit of the sun.*) Within the outer circle, towards the right hand is *Speir na nard riunnaga dainingin*, (*the firmament of the fixt stars*); and on the left is, *Na h ard rinnaca air nan dorchadb o scaib na talman*, (*the fixt stars darkened by the shadow of the earth*).

By the Latin text at the head of each chapter, the Astronomical Treatise appears to be a translation; yet by the argument, it should seem that the writer was the Author, because the words "*As I have often said*" frequently occur; yet it may be partly a translation, and partly original. The titles of the chapters are in Latin, and the greatest part of the work is in Irish. Many Latin words seem to have been transcribed from some very ancient Latin MS. for I find *C S* used instead of *X*, as *macsimum* for *maximum*; *c* is generally used instead of *q*, as *catuor* for *quatuor*, *aca* for *aqua*, *acarius* for *aquarius*, &c.; *d* is written instead of *t*, as *ficud* for *ficut*. The name of the Writer or Author of this treatise, *Donncha O'Connill*, is written at the end in corrupted Roman Capitals.

The medicinal treatise was written by Master Petrius Musantini, or Musartini, and begins, *Quoniam in arte medicinali plura inveniant, vocabla obscura significationis*.

The thirteenth specimen is taken from a MS. in the Harleian library, (N° 5280) which contains several treatises, of which the following account is given in a memoir prefixed to the volume.

"This MS. is a copy, as appears both by the note in fol. 65. and at the bottom, wherein the transcriber gives his own name, viz. GILLO TRANCOLOURD, son of TUATHALL, son of TEIG, nicknamed the CROOKED O'CLERY, and the contents, most of which are contained in other books that are much older, but the language is all of the old stamp, and not easily now to be master'd. It formerly belonged to CASSARLIC MAC NAOISI, for so it is set down in the margents of folio 9, b. and folio 65, b. which

at

at first view, made me imagine it was written before the beginning of the eleventh century, at which time surnames came first to be generally used in Ireland, *Mac Naoisi* being none, and consequently added, as it seemed, by way of distinction to the proper name *CASSARLIC*, as in like cases the custom was before.

The book does not run much upon any one subject in the whole, but a rhapsody or variety of small tracts, some romantic, some historical, and some mixed of both ; some moral, and some that seem to be purely legendary, as intirely depending upon the faith and veracity of the Authors of them.

The 1st treatise extends to folio 9, b. it contains seven months sailing in the ocean, about the year of our Lord 700, and the wonderful islands and things there seen during that course by the adventurers, whereof *MAOL-DUING*, descended of the Eugenian Sept, was the chief leader, who seems to have been a Monk, of the order instituted by *COLUMCILL*, for manuscripts quoted by *COLGANE* and others appropriate the said discovery and expedition to some of the followers of that Saint.

The 2d is ecclesiastical, handles the books of the Old Testament, and especially that part of the book of Kings, which relates to the Royal Prophet ; wherein the Nabla and other musical instruments used in church service are described. This tract takes up three intire leaves, that is, from the end of the former to folio 15.

The 3d is historical, relating to *GUARY*, son of *COLMAN*, Prince or Governor of the province of Connaught, who flourished about the beginning of the seventh century, and was a very pious man, as appears by the passages here related of him. It takes up two leaves, and ends at folio 17.

The 4th is historical, and takes in many occurrences of the administration of *CANCHOBHAR*, Prince of Ulster, who lived before the birth of our Saviour. It has the description of the prime seat of that province, called *Eamium Macha*, and the exercises and functions of the Pugiles or great Combatants in those parts, at that time. It ends at fol. 26, a.

The 5th is ecclesiastical, relating to the discipline and canons of the Swtican or Irish church. Ends in fol. 29, a.

The 6th is moral, and contains the pious admonitions and remarks of *COLMAN*, the son of *BEUGNA*, a religious and holy man.

The 7th is prophetical, and relates to some particular monasteries and churches of Ireland, there named. It is the work of BEG, son of DELTH, to which is annexed a prophecy of the pious FURSA (whereof Venerable BEDE gives an account) of the same kind, and after this a moral poem of the Abbot ADAMNAN, one of the successors of COLUM CILL, in the monastery of Ity, with whom the said BEDE hath conversed, as appears in his 3d book, Hist. Eccl. &c. These pieces stretch out to part of the said page, fol. 32.

The 8th is an old poem, containing the names of many of the Irish Saints.

The 9th is a moral treatise, part prose and part in metre, extending to fol. 34, a. The rest of that page is concerning the Ultonian Pugiles afore-said. The following page contains an historical poem of some transactions of the reign of AED SLAINE, King of Ireland, in the eighth century, or thereabouts.

The 10th is a prophecy, foretelling a great calamity in Ireland. It is couched by way of dialogue, between BRICIN, or as he is commonly called BARACHAN, a holy man, and an angel. It ends in fol. 38, a.

The 11th is historical, it relates to DALMBUAIN and DALCUERB, two great families of the province of Ulster in those days; to which is annexed, part of the amours and courtship of BAIS BANDRUAD, daughter of UCHTA CRUMMAOIL and FACHTNA FARRAHACH, fol. 38, b.

The 12th gives an account of the Irish militia, under FIONN MAC CUMHAIL, in the reign of CORMAC MAC AIRT, King of Ireland, and what course of probation or exercise each soldier was to go through before his admission therein, fol. 39, a. Hereunto is added, an account of the six most famous places for hospitality of Ireland in the times of yore, being in the nature of inns, wherein free entertainment was given at the charges of the public, fol. 39, b. Also another historical poem of the slaughter of three Princes, each of them bearing the same name of baptism, viz. AED SLAINE, King of Ireland, AED nicknamed the Yellow King of Imany, and AED RON, King of Italy, perpetrated by another AED, foster brother to CONNALL GUTBING, a Prince of the Cohatian Sept, and in different places all in one day, 39, b; here is a label or small piece inserted, which contains an account of NIALL, of the nine hostages, King of Ireland, and his eight sons.

The

The 13th is historical, giving a passage of one *MACDATHO*, a rich inmate and sportsman of *Lynster*, who bred and reared up a greyhound, which became so famous for beauty, strength, and swiftness, that it outdid the rest of that kind in the island, whence it was sought for at any price by the Princes, so that at one time messengers both of *OLIL* and *MEIBHE* his consort, Prince of *Connaught*, and *CONCHOBAR*, King of *Ulster*, happened to meet at said *MAC DATHOS* house for the same purpose, and this affair has occasioned a great misunderstanding between the said Princes.

The 14th is called the concern, or grief of *Ulster*; the subject is a certain woman called *MACHA*, wife to *CRUMMHIC AGNOIN*, which being extolled, by her said husband, at a public meeting of *Ulster*, in diminution of two choice coursers of *CONCHOBHAR*, Prince thereof, upon their carrying a prize set from all the horses there at that time, as if the said *MACHA* could outrun them; hereupon the man was seized in order to be punished if he did not make good his words, to redeem whom his wife was sent for; the woman offered several excuses to avoid the match, and amongst the rest, that she was then quick with child; but the husband's liberty being not otherwise to be had, she entered the lists at last, and got the better of the steeds, but from the violence of the action and pains following, she immediately miscarried, and died in a few hours, leaving her curse to the said Prince and province for ever, which is said to have stuck close by both, and to have brought heavy judgments upon them, whence the reason of the title aforesaid, viz. The concern or grief of *Ulster*, it ends folio 43, a. The rest of the page has an account of *CONAIRE*, King of *Ireland*, and his long reign of 77 years, wherein some Irish writers place the birth of our Saviour.

The 15th is historical, and comprehends the circuit of *Ireland*, made by *ATHRINNE*, son of *FORTCHERNE*, a famous poet, who flourished before the birth of Christ; part of his poems and others of the same date being here recited, it takes in some of the achievements of the *Ultonian* pugiles or combatants mentioned above.

The 16th is a romance, the main subject being the taking and sacking of the town or palace of *MAOLSCOTHACK*, a fictitious name of a Prince, implying tongue charming, or of the sweet and prevailing eloquence. *MACCOISI*, a bard or poet, recites it to *DOMNAL O'NEIL*, King of *Ireland*, it being so
require 1

required by the said prince, who made choice of this out of many there named by the bard, fol. 52, sub initium.

The 17th is another romance, the title of it is the fight of Maige Tuire, viz. (the name of a plain), wherein there is an account at large of the Tuatha de Danans, the Clara Neimhs, and the Ferbolgs, supposed to have successively had settlements in Ireland before the Milesians or ancient Irish, which modern Irish writers, as it seems, took for good history, and so paumed it upon many of the natives for such. It reaches to the end of folio 59.

The 18th is mixed of history and fable; this part touches upon the fatal stone, and the manner it was first brought into Ireland, by the said TUATHA DE DANANS the other recites some passages of COUN CEADCA-THACK, King of Ireland, towards the beginning of the second age of Christianity, and of some of his successors, giving the years of their respective reigns, ends folio 61, b.

The 19th treats of the Ultonian combatants in the reign of CONCHOBAR so often mentioned; to which is added, some account of the royal pallace of Tara, and a passage of OLIL OLOM, King of Munster, and SAIDH his consort, daughter to CONN CEADCATHACK, King of Ireland aforesaid.

The 20th seems to be romantic; it relates to one SANCHAN, a native of Manning, called the Isle of Man in English, fol. 64, a. b.

The 21st is historical; treats of an expedition of CAIBREMUSC into North Britain, in the contemporary reigns of CORMAC MAC AIRT, King of Ireland, and OLIL FLANNBEG, King of Munster, ends folio 65, a.

The last is part fabulous and part historical; the first relates to ART AENIR, King of Ireland, and a woman come from an isle where the inhabitants are said to be always in their blooming youth, and never to dye, who gives him an account thereof. The second is a passage of the poet ARTHURINNE, treated of in the sixteenth tract above, with which the MS. ends."

From the above account of this MS. our readers will perceive that little credit is to be given to books which abound in such marvellous and absurd relations. The specimen is to be read;

Poi ri aumrau aireagdaí andeambain macbo fecht naid edbon Concothur mac Fauetnae. Bai mar deamro inaflaith lie hultó Poie fiodb, ocus fuine 7 suboidbe. Boi meaf rgu claus ocus murthotadh Poi smacht 7 recht ocus dechflaithius rie reimeaf lia balto. Boi mor dordan 7

doirechus ocus 7 dimad isan richtoigh andemhoin. As ambloidh ieromb boi in techfoin edhon in craebbruadh Conchebhoir fo intamboil tighe midhcordai Noi nimdodai o tean co fraich. Triucho troicobid ind airdiu cecb airaenoice credhumai boi isan tigh, Errscor didceiuar and Stial Arcubor.

Translation.

There was a noble and famous family of EMAN MACHO named CONCOR (CONCOBHAC) MAC FACTNAE, in whose reign the Ultonians were a happy people, enjoying peace and tranquillity, and the land and the seas yielded their produce in abundance. There was at that time law and good government among the Ultonians, and crimes were severely punished, so that they lived in great love and friendship among themselves. In Eamoin (i. e. Eman Macha) was a royal palace, abounding in all things necessary; it was of the order of the Red-branch of CONNCOBAR (CONNOR). All people were there entertained with the necessaries of life, and no house within the limits of the sea could be compared to it; it was thirty feet high, the windows ornamented with credumai (copper manufactured, I believe brass) it was a noble house (built) of yew timber, and black oaken floors.

The fourteenth specimen in the twenty-second plate, is taken from an ancient transcript of some of the old municipal laws of Ireland, and a tract called the *Great Sanction, new Law or Constitution of Nine*, made in favour of Christianity, by three Kings, three Bishops, and three Sages. At the top of pages four and eleven in this MS. are certain perpendicular and parallel lines, which the Irish call Oghum, of which species of writing we shall speak hereafter. This specimen is to be read,

*Is asenchas mar conamus arnar
maith. i. e. eneclann mor dotidligeas eneēt beg no maith
eneēt, doule donti na dligheann eneēt, no diri aioie dop-
sain doeib uētha maith do ulcc, 7 olc dimaith.*

Translation.

This is the Seanchas mor, pointing out good from evil, and evil from good, &c. (8).

(8) Colonel Vallancey has mentioned this book in a number of his "Collectanea de rebus Hibernicis."—It is a very ancient code of laws, much referred to by the title of Seancas, or book of great antiquity.

N^o 15 in the same plate, is taken from the Annales Tigernaci, amongst the Clarendon MSS. at Oxford (N^o 3), which annals end in 1407. This specimen is supposed to have been written about that year.

4. *ūdaxi*

Kl en. M^oc^oc^oc^oc^ovii—Danenn mar ocus dith for ceithribh isin bliaghain fin Mac Uilliem oig. i. concobhur ua Che allaidh faidh an mic righ dir m^o. mathambna. h. nechtain da marbhadh la Fearadach mac mic Dombnaill. h. ceallaidh aclaind mic in eagain a Fill. Catal. h. Concobhuir. mac Righ b. Failghi faidh an mic righ, h. gaisgedbach leithi mogha do mharbhadh la clainn Fearais.

Translation.

Kalends of January, 1407. very hard weather this year, in which great numbers of cattle perished.

MAC WILLIAM oig. i. e. CONNER O'KELLY, a noble gentleman, was murdered by FEARADACH, son of M'DONALL O'KELLY, at Clann, M'EOGAN.

CATHAL O'CONNER, son of the King of O'Faily, a generous noble, and the champion of Leith. MOGHA was murdered by the Clan Fearais (9).

The sixteenth and seventeenth specimens, are taken from the annals of Ulster, in the Bodleian library, amongst Dr. RAWLINSON's MSS. (N^o 31). (1).

Kl Jan Anno Dni. Mccccclxxx^oiiii^o.

Brian mac Donnchaidh Meaguidhir in mac righ dob fearr eineach & Eanghnaina, Gal & gaiscidh agus do bhearr aithne air gach nealadbain, a Eg in btr, ocus

(9) These *Fearais* afterwards took the name of Birmingham.

(1) This MS. is written on vellum, and was formerly in the possession of Sir James Ware; then in the library of Henry Earl of

Clarendon, and was afterwards possessed by the Duke of Chandos, after whose death it was purchased by Dr. Rawlinson. See Innes's essay, p. 453.

sabbadhb

*tabbradh in ti leighfeas beand-
acht air Anmuin.*

Translation.

Kalends of January, in the year of our Lord 1484.

*BRIAN MAC DONCHU MAC GUIRE, a noble and vallant Prince,
and skilled in all sciences, died. Let the reader pray for his soul.*

*Kl̃ Jañ anno Dni, 1588. In Giolla
dubb m̃ Seain m̃ philib m̃
guidhir do mharbhadh daonorchor
peileir le Saxonchaibh do bhi ag
oirghiall, ar ndol do m̃ Meaguidh-
ir. i. e. Aodb m̃ conchonnacht m̃
conchonnacht, m̃ conchonnacht air
creich orra, agus briseadh ar oir-
ghillaibh agus ar Saxain doibh,
gan dioghbbail doibh psin duine
maith uasal sin.*

Translation.

*Kalends of January, 1588. GIOLLA DUBH M̃ SEANN M̃ PHIL-
LIP M̃ GUIRE, was killed by a bullet shot by a Saxon (Englishman)
a hireling of the Orgiallachs in Ulster, as M̃ GUIRE, i. e. HUGH
M̃ CONCONNECT, son of CONCONNECT, was plundering them.
And the Orgiallachs and the English were defeated without any other
loss, but the death of this good gentleman.*

The eighteenth and last specimen in the twenty-second plate, is taken from a fragment of the Brehon laws, communicated by Lieutenant Col. VALLANCEY, which is to be read,

Dearbthar feitheam fortoig cuithe arach.

i. e.

Certain rules for the election of a Chief.

Our thanks are due to the Rev. Mr. JAMES MACLAGAN, Minister of Blair, in Atholl, Perthshire, and to the Rev. Mr. STUART, of Killin, Perthshire, and to Colonel VALLANCEY, for the translations of the Scotch and Irish specimens engraven in the twenty-second plate.

The alphabet beneath the specimen last mentioned is selected from this MS. and differs only from the alphabet N° 9 in the same plate, as one hand-writing doth from another. The abbreviations are, *ae, ae, do, fi, fi, ar.*

It is singular that in a work so magnificent and expensive as the *Diplomata Scotiae*, no specimens should have been given of the Gaelic language and characters; however it appears from the exemplars in the twenty-second plate, that the letters used in the north of Scotland and in Ireland are the same with the *Saxon*, but somewhat more rude and angular in their forms.

To conclude this head, it is impossible to say, whether all which hath been advanced, will operate upon the minds of those of the Irish nation, who are superstitiously devoted to the legendary tales of their ancestors, for it is in vain to oppose rational doubts, arguments, or even facts, to popular credulity; although we may with just reason suppose, that the fictions which the vanity and patriotism of the Irish have been raising for ages, will gain no credit with the sensible and judicious part of mankind, but will vanish before the strong beams of history and of criticism: in truth, all scepticism must vanish by an inspection of the twenty-second plate, wherein we have ocular demonstration that the Erse and Irish characters are the same; and that they are similar to those used by the Saxons in Britain, appears from several Saxon alphabets in the preceding plates; so that those who obstinately persist in asserting that the Irish characters are not derived from the Roman, after what hath been said on this head, must deny the evidence of their senses (7).

(7) Colonel Vallancey hath subjoined to the last edition of his grammar, several tables of the abbreviations which occur in Irish MSS. These will be very useful in facilitating the reading of the ancient documents written in that country, and in the northern parts of Scotland. The characters engraven by this

author are similar to ours in plate twenty-two, which are derived from the Roman. It appears from Bede's Eccl. Hist. that there were some learned men in Ireland in the seventh century, but this doth not authenticate the Irish traditions concerning the Milesian colonies.

OF NORMAN WRITING.

HAVING shewn that the letters used in the northern parts of Scotland, and in Ireland, for the notation of the Gaëlic or Celtic language, are derived from the Roman; we shall proceed to speak of the several kinds of writing which prevailed in England, from the coming of WILLIAM I. till the seventeenth century. The writing introduced into England by that Prince, is usually called *Norman*, and is composed of letters nearly Lombardic, which were generally used in grants, charters, public instruments, and law proceedings, with very little variation, from the Norman conquest, till the reign of King EDWARD III. as will appear by inspecting the specimens of royal charters in the twenty-fourth and twenty-fifth plates. This kind of writing was generally practised by the Irish when they wrote Latin, as appears from their MSS. and records, and in Scotland during the same period of time, as the numerous specimens published in ANDERSON'S *Diplomata Scotiæ* abundantly testify. Several specimens of Norman writing, are given in the twenty-third plate, with alphabets, both of capital and small letters; the first of which, is taken from a fair book of inquisitions, made in the county of Lincoln, which is preserved in the Cottonian Library (Claud. c. 5). These inquisitions were taken in the reign of King HENRY the First, for ROBERT of CAEN, the King's eldest natural son, is mentioned amongst the great land-holders in the county (8). They must have been taken before the year 1104, because STEPHEN Earl of BRITTANY, whose name appears in the plate, died in that year; from several circumstances, I conceive them to have been taken in the first year of this King's reign, if so, they were made about fourteen years after the compleating of Domesday book (9).

(8) He is called Rodbertus Filius Regis. See an account of him in Sandford's Genealogical History, p. 45.

(9) Dr. Smith, in his Catalogue of the

Cottonian Library, says, that these inquisitions were taken in the reign of K. Henry II. but he is evidently mistaken.

This Specimen is to be read,

IN CORINGEHAM Wap Habenē v. Hundr

Nigellus de Albaneio habet in Glemebure viii. d. 7 in Jeltorp . i . d. in

Suindebi . iiii . b.

Comes Stephan Britannie in Le Suindebi 7 Jophcim v. d. quas Goffr fil

Treatune . 7

Robt de Insula in Coringhehā . ii . c . quas Ric dem . pinc . tenet.

Eps Linē in Greinghehā . i . c . q Ric fil malg tenet (1)

Ran Dunelm̄sis Eps in Clethā . vi . b . (2)

Hugo de Vallo in Torp . vi . b . 7 in Clethā . vi . b .

Alan de Credun in Blituna . i . c . 7 . vi . b . 7 in Laetuna . ii . c . 7 . ii . b .

7 . in Scottuna . iiii b.

The second and third specimens in the same plate, are taken from the great roll of the pipe of the second year of King Henry II. remaining amongst the records of the pipe at Westminster, and are to be read,

HURT福德SCIRA Ric de Luei reddā Comp. de firma de

Hurtforter et in elem̄ novit. Gont'. Miliaib' de Teplo xiii s. & iiii d.

In tb. lvj li. & xvii. s. et

DORSETA. Idem Ric reddā Comp de firma de Dorseta.

A number of specimens of Norman writing are given in the twenty-fourth and twenty-fifth plates, which, we conceive, will give our readers a clear idea of the kind of writing which prevailed not only in England, but in different parts of Europe, from the tenth till the fourteenth century (3).

These plates are taken from original charters of the Kings of England; they furnish authentic specimens of the modes of writing used in patents and charters, from WILLIAM I. to HENRY VIII. From them we learn the

(1) He is called Rodbertus in several places in the MS. He was Bishop of Lincoln from 1092 to 1123. was consecrated June 5, 1099, so that these inquiries were taken after this time.

(2) Ranulphus (or Ralph Flambard) be. Gottingen, 1756. (3) See Walther's Lexicon Diplomaticum

INQUISITIONES in Comitatu LINCOLN. Circa AD. 1100. capite.

IN CORINGHEHAM; Wap. Habent. v. Hundr.

Ingellus de albano habet Inglemebure. viij. c. In Julcorp. j. c. In Sumdebi. iij. b.

Willelmus Stephanus britannie In le. Sumdebi. Jophem. v. c. qd. Goff. fil. creatum. t.

Robt. de insula In Coringheha. ij. c. qd. Ric. dem. pinc. tenet.

Eps. linc. In greingheha. j. c. qd. Ric. fil. malg. tenet.

Willelmus dunelmus epi. In clerha. vj. b.

Hugo de uallo In Torp. vj. b. In Cletha. vj. b.

Alan. de Credun In blizama. j. c. vj. b. In Lachuna. iij. c. j. y. b. In Scottuna. iij. l.

A A A B C C D E E E F F G H H H H I I K L O O

N N O P R S S S T T U U

a b c d e f g h y l m n o p q r s t u v w x z. 7. æ.

HURFORDSURA Ric. de luei. redd. Comp. de firma de Hurfors. Ser.
Et in Elem. noar. Const. Milicib. de c. plo. xviij. s. j. m. s. d. h. ch. l. vi. s. j. x. b. y. s. ut.

DORSETA. Iudei Ric. redd. Comp. de firma de Dorseta. .

IN NOMINE SCE & INDIVIDUE TRINITATIS.

Ego Will di gra rex anglorū notū facio omib; cā
posteris qm pcedentib; Archiepi. — Hunc g; ecclē Sei MARTINI
de Bello hanc in pmiis dignitate regali auctoritate concedo.
Guil: 1

. H. rex angl Ric Basses & A. de Ver. & Wic. & Baron. &
omib; fidelib; suis franc. & anglie. de Hertsfolc. sat. Sciatis
me dedisse — Edward Epō de Hertsfolc. C. saluata Ap. Westm
Hen: 1

. H. rex angl Archiepi. Epis. Abbatis. Comitat. Justic. Wic. Baron & Milites & Omnes
fidelib; suis anglie sat. Sciatis qā concessi Dec. & Abbi & Monachis cisterciensib;
quidam de linc de Tama — E. de linc de Cuspi archid. & Ric de linc. lict. Oxon
Step: 1

. H. Rex angl. & Dux Horman & Agan & Comes And. Archiepi. — agnoscere
meū de Snecca mea cū liberatione q; pauer. — Ap. Exinefordaq; *Hen: 2*

. Ric. di gra Rex angl. Dux Horman Aquit. & Com. Andeg. Archiepi. Epis. Abbatib;
Comit. Baronib; suis. Wic. & Omnes balliuis & fidelib; suis. Sciatis nos concessisse
& hac carta confirmasse Gilbeto Talbot p sequia suo Manerium de linton
Ric: 1

. Johes di gra Rex angl. Dns Hibernie. Dux Horman. Aquit. & Com.

Andeg. — Eft. Gilb. fil. pgeri Com. Essex. — ad Westm. xj. die Junij Anno Regni nostri
Primo
Johannis

styles and titles of each King (4). The reader will observe, that the diphthong *ae* is distinguished by a small stroke under the letter *e*, particularly in the first specimen, though this distinction was soon afterwards omitted. It is not necessary to say more concerning these plates, as they have been already mentioned.

IN NOMINE Sanctæ et individue Trinitatis Ego WILLELMUS Dei gratia Rex Anglorum notum facio omnibus tam posteris quam presentibus— Archiepiscopis—Hunc igitur Ecclesie Sancti Martini de Bello—Hanc in primis dignitatem Regali auctoritate concedo. (GUIL. II.)

HENRICUS Rex Anglorum Ricardo Basset et Alberico de Ver et Vicecomitibus et Baronibus et omnibus fidelibus suis Francis et Anglicis de Nortfolc, salutem. Sciatis me dedisse—Ebrardo Episcopo de Nortwic Centum solidatas apud Westm. (HEN. I.)

STEPHANUS Rex Anglorum Archiepiscopis Episcopis, Abbatibus, Comitibus, Justiciarijs, Vicecomitibus, Baronibus et Ministris, et omnibus fidelibus suis totius Angliæ, salutem. Sciatis quia concessi Deo et Abbati et Monachis Cisterciensis Ordinis de Parco de Tama—Teste Roberto de Caisn (Caisneta, i. e. Chéney) Archidiacono, et Ricardo de Luci, Apud Oxen. (STEPH.)

HENRICUS Rex Angliæ et Dux Normanniæ, Aquitaniæ et Comes Andegaviæ—Archiepiscopis—Ministerium meum de ESNECCA mea cum liberatione que pertinet—Apud Oxnesfordam. (HEN. II.)

RICARDUS Dei gratia Rex Angliæ Dux Normanniæ Aquitaniæ et Comes Andegaviæ, Archiepiscopis, Episcopis, Abbatibus, Comitibus, Baronibus, Justiciarijs, Vicecomitibus et omnibus Ballivis ac fidelibus suis, salutem. Sciatis nos concessisse et hac Carta confirmasse Gilleberto Talbot pro servicio suo Manerium de Linton. (RIC. I.)

JOHANNES Dei gratia Rex Angliæ Dominus Hiberniæ Dux Normanniæ Aquitaniæ et Comes Andegaviæ—Teste Gulielmo filius Petri Comitis Essexiæ—Apud Westm' xi die Junij Anno Regni nostri primo. (JOHN.)

(4) The first specimen is taken from the Library. The second is amongst the Charters in the Cottonian Library, and all the rest are from originals in the Author's Library.

HENRICUS Dei gratia Rex Angliæ Dominus Hybernæ Dux Normanniæ, Aquitaniæ, & Comes Andegaviæ, Archiepiscopis, Episcopis—Hijis testibus. —Data per manum nostrum apud Wodestok Vicefimo primo Die Augusti Anno Regni nostri Tricefimo secundo. (HEN. III.)

EDWARDUS Dei gratia Rex Angliæ Dominus Hiberniæ et Dux Aquitaniæ Omnibus—In cujus rei testimonium.—Teste me ipso apud Cakouariam decimo Die Julij Anno Regni nostri Tricefimo tercio. (EDW. I.)

EDWARDUS Dei gratia Rex Angliæ Dominus Hiberniæ et Dux Aquitaniæ Omnibus—In cujus rei testimonium.—Teste me ipso apud Norhampton Undecimo Die Augusti Anno Regni nostri secundo. (EDW. II.)

EDWARDUS Dei gratia Rex Angliæ Dominus Hiberniæ et Dux Aquitaniæ Omnibus—In cujus rei—Teste me ipso apud Westm' XVI Die Julij Anno Regni nostri Quarto. (EDW. III.)

RICARDUS Dei gratia Rex Anglie et Francie et Dominus Hibernie Omnibus —In cujus—Teste—Vicesimo tercio Die Februarii Anno Regni nostri tercio. (RIC. II.)

HENRICUS Dei gratia Rex Anglie et Francie et Dominus Hibernie Omnibus Ballivis et fidelibus suis ad quos presentes litere pervenerint—In cujus—Teste me ipso apud Westm' duodecimo die Junij Anno Regni nostri tercio.—Per ipsum Regem—Rome. (HEN. V.)

HENRICUS, &c. Script' &c. apud Bury Sancti Edmundi xxv Die Februarij Anno, &c. xxxv. (HEN. VI.)

HENRICUS Dei gratia Rex Anglie et Francie et Dominus Hibernie Omnibus Ballivis et fidelibus suis—In cujus—Patentes. Teste me ipso apud Westm' Quinto Die Octobr' Anno Regni nostri Quarto. (HEN. VII.)

HENRICUS Octavus Dei gratia Angl' et Franc' Rex, fidei defensoris Dominus Hibernie in terra supremum caput Anglicane Ecclesie Omnibus.—Teste Ricardo Rych' Milite, apud Westm' Vicefimo Die Marcij Anno Regni nostri Tricefimo. (HEN. VIII.)

About the reign of King RICHARD II. variations took place in writing records and law proceedings; the specimens of the charters from the reign

Exemplar CARTARUM Regum Anglie Lib. III. p. 142.

Henricus dei gra Rex Angl. Dux Hydn. Dux Norm. Aquit. & Comes Andeg. & Artois & Epus — Huius testibz
Mada p. q. d. cum jam apud Wests. vicinio primo die Iugla Anno Regni nri. Ric. primo secundo. Hen. 3

Edwardus dei gra Rex Angl. Dux Brit. & Dux Aquit. Omnibz — In cuius rei testimonium
Teste me ipso apud Cantuariam decimo die Julij Anno regni nri. Ric. primo secundo. Edw. 1

Edwardus dei gra Rex Angl. Dux Brit. & Dux Aquit. Omnibz — In cuius rei testimonium
Teste me ipso apud Westhampton undecimo die Iugla Anno regni nri. Ric. primo secundo. Edw. 2

Edwardus dei gra Rex Angl. Dux Brit. & Dux Aquit. Omnibz — In cuius rei
Teste me ipso apud Westm. die Julij Anno regni nri. Ric. primo secundo. Edw. 3

Ricardus dei gra Rex Angl. & Francie & Comes Norm. & Artois & Epus — In cuius rei
Teste me ipso apud Westm. die Julij Anno regni nri. Ric. primo secundo. Ric. 2

Henricus dei gra Rex Angl. & Francie & Comes Norm. & Artois & Epus — In cuius rei
Teste me ipso apud Westm. die Julij Anno regni nri. Ric. primo secundo. Hen. 5

Henricus dei gra Rex Angl. & Francie & Comes Norm. & Artois & Epus — In cuius rei
Teste me ipso apud Westm. die Julij Anno regni nri. Ric. primo secundo. Hen. 6

Henricus dei gra Rex Angl. & Francie & Comes Norm. & Artois & Epus — In cuius rei
Teste me ipso apud Westm. die Julij Anno regni nri. Ric. primo secundo. Hen. 7

Henricus dei gra Rex Angl. & Francie & Comes Norm. & Artois & Epus — In cuius rei
Teste me ipso apud Westm. die Julij Anno regni nri. Ric. primo secundo. Hen. 8

of King Richard II. to that of King Henry VIII. as given in the twenty-fifth plate, are composed partly of characters called *Set Chancery* and *Common Chancery*, and of some of the letters called *Court-hand*; which three different species of writing are partly from the Roman, and partly from the modern Gothic. See the alphabets in the twenty-sixth plate. The Chancery letters so called, were used for all Records which passed the great seal, and for other proceedings in Chancery; and the *Court-hand* letters were used in the courts of *King's Bench* and *Common Pleas* for fines, recoveries, placita, adjudicata, &c.

The specimen in the twenty-fifth plate of the 35th of King Henry VI. is taken from an original letter of that King in the Author's library, which is written in the running hand of that time.

Although the writing called the *Law English*, is a species of *Modern Gothic*, we shall mention it in this place, because the instruments written by the English lawyers, in the *English language*, from the thirteenth to the sixteenth century, are in characters very different from those used by our Ecclesiastics and Monks, which last is descended from the Saxon, as will presently appear under the head of *modern Gothic* writing. The twentieth plate contains several specimens of the first kind of writing. The eleventh number in this plate, is taken from the Patent Roll of the 43d of King Henry III. (M. 15,) and contains a curious specimen of the English language, and characters of that time, which is to be read,

• Henſ thurg Godes fultume King on Engleneloande Lhoaverd on Yrland Duk on Norm. on Aquitain 7 Eorl on Aniw. ſend igreteinge to alle hiſe holde ilærde 7 ilæwedl on Huntendon Schir—that witen ge wel alle that we willen and unnen that that ure rædeſmen alle other the moare del of heom that beoth ichoſen thurg us and thurg that loandes folk on ure kuneriche habbeth iden and ſchullen don in the worthneſſe of Gode and on ure treowthe for the freine of the loande thurg the beſigte of than to foren iſeide radeſmen beo ſtedeaſt and ileſtinde in alle thinge abuten ænde. And we haaten alle ure treowe in the treowthe that heo us ogen that heo ſtedeaſtliche heilden and ſweren to healden and to werien the iſetneſſes that beon i makend and beon to makien thurg than toforen iſeide rædeſmen.

Which being tranſlated into modern Engliſh is,

HENRY, by God's help. King of England, Lord of Ireland, Duke of Normandy and of Aquitain, and Earl of Anjou, ſendeth greting to all his ſaiſful

faithful Clerks and Laics in Huntingdonshire: This know ye all well that we will, and grant, that which our Counsellors all or the most part of them that be chosen by us and the people of our land, have done and shall do for the honour of God, and of their allegiance to us, for the benefit of the land, by the advice or consideration of our foresaid Counsellors, be stedfast and performed in every thing for ever. And we command all our liege people in the fealty that they owe to us, that they steadfastly hold, and swear to hold and to defend the statutes which be made and shall be made by those afore said Counsellors.

The thirteenth specimen in the same plate is taken from a deed in Dr. RAWLINSON'S collection, now preserved in the Bodleian library, dated the 14th of August, 18th EDW. III. (1347). This deed is a settlement made upon the marriage of a son of Sir JOHN MOWBRAY, Knt. with Margery the daughter of Sir JOHN DEPDEN, and is to be read,

This Indenture made the xiiiith day of August the xviiith yere of Kyng EDWARD the thired, Wittneffeth that it is covennted.

This instrument is engraven by Dr. RAWLINSON, to which the seal of DEPDEN is appendent. We take this opportunity of observing, that wills and settlements were first written in English in this reign, which had been generally written in Latin from the Norman conquest.

The fourteenth specimen in the same plate, is written in the Chancery-hand of the time; it is taken from the Parliament Roll of the 21st of King RICHARD II. and contains part of the confession of THOMAS of Woodstock, Duke of Gloucester, uncle to King Richard II. which is to be read as follows,

I Thomas of Wodestoke, the viii day of Septembre, the xeer of my Lord the Kyng on and twenty, be the virtue of a Commission of my Lord the Kyng the same xeer directed to WILLIAM RYKYLL justice, the which is comrehende more pleynly in the forseyd commission, knowleche, that I was on wyth sterying of other men to assent to the making of a Commission.

Also in that that I was in place ther it was communed and spoken in manere of deposail of my lyege Loord.

N^o fifteen, is taken from an original petition in parliament, in the Tower of London, in the reign of King Henry IV. and is to be read,

Memorand that the Kyng by th'advise of his counseil bath ordeined, graunted, and appointed, that al maner assignements by tailles rered or made.

N^o sixteen, is taken from another petition in the Tower, and is to be read,

Besebeth humbly youre poure servaunt Thomas Marchyngton, one of the Clerks of youre honorable Chapell to graunt hym the pension of Ely.

N^o seventeen, is from a petition in parliament in the reign of King Edward IV. and is to be read,

Provided also, that the acte of resumpcion, or any other acte, estatute, ordonnance or provisioun, in this present Parliament made or to be made.

N^o eighteen, is taken from a pardon under the signet of King Henry VII. granted in the twenty-first year of his reign to Thomas Barker, and is to be read,

HENRY, by the grace of God, King of England and of Fraunce, and Lord of Irland, to all our Officers true liege-men and subgettes.

N^o nineteen is from an instrument of King Henry VIII. and is to be read,

HENRY the eight, by the grace of God, King of England and of Fraunce, defensour of the feith Lord of Ireland.

The twenty-sixth plate, contains alphabets of the Modern Gothic, the Old English, the set Chancery, the common Chancery, and the Court-hand; the first of which, began to take place in England in the twelfth century, as will presently appear; the second, about the middle of the fourteenth century, the third and fourth, in the decline of the same century, and are still used in the inrollments of letters patents, charters, &c. and in exemplifications of recoveries; the fifth was contrived by the English lawyers, and took its rise about the middle of the sixteenth century, and continued till the beginning of the late reign, when it was abolished by law. The Court-hand characters, were nothing more than the Norman characters corrupted and deformed to so great a degree, that they bore very little resemblance to their prototypes. In the sixteenth century, the

English lawyers engrossed their conveyances and legal instruments in characters called Secretary, which are still in use.

Of Writings { The French call their writing, by the names of the different *in France.* { *ferent races* of their Kings in whose times they were written: these were the *Merovingian*, the *Carlovingian*, the *Capetian*, the *Valle-*
fian, and the *Bourbonian*. For instance, the writings of France, from the fifth, to the middle of the eighth century, are called *Merovingian*, because MEROVÆUS and his descendants, exercised regal authority in France, during that period.

We have already observed, that the Gauls adopted the Roman letters (4); the forms of the letters used in France, from the beginning of the eighth, to the middle of the tenth century, are very similar to those used in England, during the same period, except in those instances where we find the pure Saxon. This will appear, by comparing the specimens in the twenty-third plate, with those given us by the learned authors of the *Nouveau traite de Diplomatie*, in their history of the writings of France. Various modes of writing were afterwards practised by the French, of which several specimens are given in our twenty-seventh plate.

The writing called MEROVINGIAN began in France soon after the time of MEROVÆUS, son of PHARAMOND, who was made King in the year of Christ 460; this race ended with CHILDERIC, who died in 752. The CAROLINE or Carolinian race, properly began with PEPIN, who was made King of France, upon the death of CHILDERIC. This Prince was succeeded by CHARLEMAGNE Emperor of the west, A. D. 814. whose line in France ended with LEWIS V. A. D. 987.

(4) The Sicambri from whom the present French Kings are descended, were originally Scythians, they were placed on the banks of the Danube; Antenor their first King, died ante Christ. 443. The last King of this race was *Antharius*, who began to reign about seventy-four years before Christ, and was slain by the Gauls, thirty-nine years before the Christian æra; after this King's reign, these people were called *Franks*, from his son and successor Francus, who

passed an edict for that purpose, at the request of his subjects. The kingdom of the Franks, ended with Marcomir, who was slain by the Romans, in 393, who ordained, that the Franks should elect no more Kings, but Dukes. Pharamond, who married Argotta, the grand daughter of Marcomir, was made King of France, about the year 420, and from him all the Monarchs of France are descended.

The

A L P H A B E T S .

Tab. XXVI

Modern Gothic.	Old English.	Set Chancery.	Common Chancery.	Court Hand.	Secretary.	French Ex. M. S. 1500. (Vol. A. 7.)	SECRET ALPHABETS.		RUSSIA	
									Figure and Name.	Name.
A	Aa	Aa	Aa	Aa	Aa	ANa	zi a	K a	A	As
B	Bb	Bb	Bb	Bb	Bb	Bbt	+ b	£ b	B	Boche
C	Cc	Cc	Cc	Cc	Cc	CLc	X c	£ c	B	Vadi
D	Dd	Dd	Dd	Dd	Dd	ODd	Π d	⊞ d	Γ	Glaghol
E	Ee	Ee	Ee	Ee	Ee	EEe	CO e	X e	Λ	Debra
F	Ff	Ff	Ff	Ff	Ff	FFf	CO e	X e	Ε	Yeff
G	Gg	Gg	Gg	Gg	Gg	GGg	P g	Y g	Ж	Servetia
H	Hh	Hh	Hh	Hh	Hh	HHh	Λ h	Y h	С	Zido
I	Ii	Ii	Ii	Ii	Ii	IIi	m i	Y i	З	Zemle
K	Kk	Kk	Kk	Kk	Kk	KKk	Q k	Y k	И	Eie
L	Ll	Ll	Ll	Ll	Ll	LLl	Λ l	Y l	І	E
M	Mm	Mm	Mm	Mm	Mm	MMm	Π m	Y m	К	Karke
N	Nn	Nn	Nn	Nn	Nn	NNn	Γ n	Y n	Λ	Lundee
O	Oo	Oo	Oo	Oo	Oo	OOo	Q o	Y o	М	Moujle
P	Pp	Pp	Pp	Pp	Pp	PPp	V p	Y p	Н	Naph
Q	Qq	Qq	Qq	Qq	Qq	QQq	Λ q	Y q	О	Ohn
R	Rr	Rr	Rr	Rr	Rr	RRr	Y r	Y r	П	Poker
S	Ss	Ss	Ss	Ss	Ss	SSs	Y s	Y s	Р	Rph
T	Tt	Tt	Tt	Tt	Tt	TTt	Z t	Y t	С	Slevo
U	Uu	Uu	Uu	Uu	Uu	UUu	Q u	Y u	Т	Trento
V	Vv	Vv	Vv	Vv	Vv	VVv	Q v	Y v	У	Eak
W	Ww	Ww	Ww	Ww	Ww	WWw	Q w	Y w	Ф	Phert
X	Xx	Xx	Xx	Xx	Xx	XXx	Q x	Y x	Х	Kher
Y	Yy	Yy	Yy	Yy	Yy	YYy	Q y	Y y	Ц	Ufe
Z	Zz	Zz	Zz	Zz	Zz	ZZz	Q z	Y z	Ч	Uheef

Anglate

The CAPETIAN race began with HUGH CAPET, who succeeded LEWIS V. and ended with CHARLES IV. A. D. 1327.

The VALESIAN race, began with PHILIP IV. the successor of CHARLES IV. and ended with HENRY III. the last of this line, who was slain in 1589.

The BOURBONIAN line, began with HENRY IV. A. D. 1589, whose descendants now fill the throne of France.

German Writing. { It is generally admitted, that the ancient Germans had not the use of letters, before their intercourse with the Romans; the testimony of TACITUS is decisive on this subject. "*Literarum secreta viri pariter ac feminae ignorant.*" Hence we conclude, that the Teutons, who anciently inhabited the neighbouring coast, and islands of the Baltic Sea, had no letters, till their descendants, who settled in Belgic Gaul, obtained them from the Romans. The Teutonic alphabet given in the first plate, is evidently deduced from the Roman, and is nothing more than the Roman varied by the Germans, which, having been much deformed, was improved by CHARLEMAGNE in the ninth century, and continued till the twelfth, when this kind of writing was succeeded by the modern Gothic, which prevails in Germany, and in several of the northern countries of Europe at this time.

Modern Gothic. { The writing called *Modern Gothic*, was first practised in Germany about the latter end of the ninth, or in the beginning of the tenth century, though it did not take place in the other nations of Europe till the twelfth. The letters in the first specimen of the twenty-seventh plate, are some of them Lombardic, and others approach towards the modern Gothic. This specimen is taken from a MS. in the Cottonian Library [Caligula A. 7.] written in Germany, in the *Franco-Teutonic* or *Teutonic* (5) dialect, in the tenth century, which was probably transcribed from one more ancient.

(5) The Franco-Teutonic, which was spoken in Germany and Gaul, is derived from the Sclavonic. The Islandic, is derived from the Scand-Gothic. Hickes's *Grammatica* from the Mæso-Gothic, formerly spoken in Bulgaria. The Islandic, is derived from the Scand-Gothic. Hickes's *Grammatica* from the Mæso-Gothic, formerly spoken in Franco-Teutonica.

All the nations of Europe afterwards adopted the form of writing, which passes under the denomination of *Modern Gothic*, but with those national variations, which the taste and genius of each country adopted; the Librarii, or writing Monks, who wrote books in the *Latin tongue*, used nearly the same characters, in different parts of Europe, from the twelfth, till the fifteenth century, as appears by the specimens given in the first column of the twenty-seventh plate. The letters used by the English Monks, when they wrote in the English language, vary from their Latin characters, because the former are derived from the Saxon.

- Several variations took place in France during the twelfth and thirteenth centuries, and many different characters were used by the French in the two succeeding centuries, as appears in the twenty-seventh plate, under the head of French writing. The letters called Belgic, as well as those used in Denmark, Sweden and Iceland, are all derived from the German.

The Latin specimens, number two, three, and four, in the twenty-seventh plate, are written in characters which generally prevailed, not only in England, but in several parts of Europe, in the twelfth, thirteenth, and fourteenth centuries; in these specimens, the gradations from the Roman prototypes are observable. In the second and third specimens, which are of the twelfth century, some of the letters are *Roman*, others *Lombardic*, with *Modern Gothic* aspects, and several may with the greatest propriety, be termed *Modern Gothic*. The major part of the characters, in the fourth specimen, are *Modern Gothic*, and these were generally used by the Monks, during the thirteenth, fourteenth, and part of the fifteenth centuries, in which last period, larger characters, similar to those in the fifth and eighth specimens, were commonly used. Still larger characters were adopted, about the middle of the fifteenth, which continued until the latter end of the sixteenth century, similar to those in the sixth and seventh numbers, in the plate under consideration.

The second column of the twenty-seventh plate, contains specimens of the *Monkish English*, or of the forms of writing, practised by the English Monks.

Monks, from the twelfth to the sixteenth century, inclusive. Several of the characters in the specimen, N° 9, which is of the twelfth century, are pure *Saxon*, others are *Lombardic*, and some approach towards the *English Gothic*.

The twelfth specimen in the twentieth plate, is in the Monkish English of the thirteenth century (6), when the Saxon characters were so much deformed, that they scarcely resembled those which prevailed here till the middle of the eleventh: in truth, the Saxon characters were rarely used, except by the English Monks, after the coming of WILLIAM I. (7) who introduced the Norman character, as we have already shewn; though the English Ecclesiastics, when writing in their own language, never adopted those characters, but continued to use the corrupted Saxon letters, specimens of which are given in the tenth, and in the seven following numbers of the twenty-seventh plate.

The tenth, eleventh, twelfth, and thirteenth specimens in this plate, are from MSS. written in the fourteenth century; the tenth was written at the beginning, and the thirteenth at the very close of that century. Those who examine these specimens with attention, will perceive a manifest variation in the characters.

(6) This is taken from a libellous Ballad in the Harleian library (N° 2253, § 23) made on Richard, King of the Romans, and the royal party, in the reign of King Henry III. and is a proof that the liberty assumed by the good people of England, of abusing their superiors at pleasure, is of very long standing. This ballad was made soon after the defeat

and capture of King Henry III. his son Prince Edward, and his Brother Richard, at Lewes, in 1264. For an account of which, see *Reliques of ancient English Poetry*, vol. II. p. 1. This writing is not much later, than that of the eleventh specimen, in the same plate, which was written in 1259.

It is to be read,

Sitteth alle stille, ant herkneth to me;
The Kyng of Alemaigne, bi mi leaute,
Thritti thousand pound askede he
For te make the pees in the countre,
Ant so he dude more,
Richard, that thou be ever trichard,
Trithen shalt thou never more.

(7) If this fact should be doubted, consult Ingulphi Historia a Gale, and Camden's Britannia pref. &c.

In

In the thirteenth century the Saxon *þ* (or *th*) was corrupted, as appears by the eleventh and twelfth specimens in the twentieth plate; in the fourteenth, it acquired the form of the Saxon *ƿ* (*w*), and before the end of the same century, that of the modern Gothic *p*, which was discontinued in the fifteenth century. See the specimens from ten to fifteen in the twenty-seventh plate. The fourteenth, fifteenth, and sixteenth specimens in this plate, are taken from MSS. in my library, written in England in the fifteenth century; the first of which was written about the year 1430, the second about 1450, and the third about 1480. The last of the English specimens, is from a plate of brass placed in Macclesfield church in Cheshire, in the beginning of the sixteenth century.

Various modes of writing took place in France, under the latter Kings of the Capetian race, and the monarchs of the Valois line, who flourished from the middle of the twelfth, to the sixteenth century; specimens of several of which, are engraven in the third column of the twenty-seventh plate. The eighteenth, nineteenth, and twentieth specimens, are, what the French call, Capetian writing, because used during the reigns of that race of Kings; the first of which was written in the latter end of the twelfth century; the second is dated in 1280, and the third in the beginning of the fourteenth century.

The twenty-first and twenty-second numbers, are specimens of writing which prevailed in France under the Monarchs of the Valoisian race, namely, from 1327 to 1589: though another kind of writing took place in France in the fifteenth century, which continued till the great improvements made in the art, towards the latter end of the sixteenth, and in the seventeenth century. Specimens of this last kind of writing are exhibited in the twenty-third and twenty-fourth numbers of this plate.

EXPLANATION of the twenty-seventh PLATE.

The first specimen in this plate, is taken from a MS. in the Cottonian library (Caligula A. 7.) written in the Francic characters in the tenth century (8), and in the *Franco-Tenon* dialect, which was spoken in the time of CHARLEMAGNE.

(8) Mr. Smith, in his Catalogue of the Cottonian library, calls them Dano-Francic. for the characters used by the Franks, were adopted in Denmark, but this is a distinction without a difference.

Thuo muvas lang after thinnert allso golestid
 Luura schie mancinnea manuga huila god
 almah a forgeben habda. That hie is kint
 barni herold truwerol di is selbes suno sendean
 uuolda Tethui that hie hier alosdi allud sta
 mma uuered son uuitie.

Adueniat regnum tuum Fiat uoluntas tua sicut in celo &
in terra Panem nostrum cotidianum da nobis hodie
Iudei g inquit qm parasceue erat ut n remanerent in
cruce corpora sabato erat enim magnus chef ille sabati
scriptus Anno ab incarnatione dñi m.c.lx.viii.

4 **D**ixit hec uidi ⁊ ecce ostium apertum in celo Et uox prima quoniam audiui tunc uide sequens uox
cum dicens Ascende huc ⁊ ostendami quoniam uox secunda dixit bene Et cum tunc uideret sedem
posita erat in celo ⁊ supra sedem sedens

Post hec equinoctium
Quere plenilunium
Et sequenti dominica:
Sacrum celebra pascha. i.

Incipit collecta de tempore abb
in hunc modum: *Deus in excelsis*

Cum autem tractum nichilam potius huiusmodi
 quibus decorasti miraculis tuis ne quis
 natus ut eius meritis et precibus a gehenne uasis

9 **F**ættudo þis igrdes stræghes fædergum, of þære ðe is an oðer he-
mihtra. ðe is mæhull to sælden fodel-þeole frā alle unpyges.
Of hire 7as & place. (Ho hōt ðenett il forwudu. hlauerd
hie anre of stræghes ægean alle ðenines. ðæt seche halge mihtra hie is
stræghes to alle ðe mihtra ðe þar me bigg þunigað - swa hie is alle cristles
getæne

Englond is a wel greuous uh were of eche houn best
yset in the ende of the world as al in the west
we see greuous aboute the front as an ale
here for greuous the laste doute but hit be possi

11 Here bigdomey pefute d of 1000
In pefigning was pe word and pe word was at god/ god
 was pe word jhs was i pe bignifig at god alle pignis weren
 maid by hi 4 w' outen hi was wud de pig/ pat pig p was
 mnd in hi was luf & pelis was pe luf of mē

11th Al þæt his lyfe be queput þe reſemblance
 Of him þat in me doſt þiſſe ſyſſeſſe þat he
 þat to þiſe oþer men in reſemblance
 Of his þeſe haue heere his lyfe
 Do make to þe eie in diſſaſſeſſe
 þat þe haue of him leſt þought
 þe þe may aſe þe him ſe

In the name of the fader of y^e son and y^e holy gost i henev of lousure chalunge this towne of ington
and ye towne of all ye mayors and all ye cytyzenes as y^e am descended to righttyme of ye
blode coming to ye good lord king henry thrid and thorough ye rest y^e god of his grace alle
send me wth ye help of my lorde and of my lord to recon y^e dethred veme that in poynt to
fien on deth for deth of consuance & dethred of y^e good lord

And whilē ye Euyour had wel restide hūn̄ & seye
ye loude in dyners parties & to buolke ye commodi-
tees p̄n̄e w.asse of tyme he toke the leye of ye byng
but or he zede he was made knygt of the Warter

¶ I take thee to my wedded husband to have & to hold fro this day forthward for
better for worse for richer for poorer in sickness and in health to be true & true
til us depart & thereto I plight the my troth

⁴⁷ Edward the fourth son and here to the thousand full price Richard late duke of
York after the death of his father the king of York and was crowned King
of England.

18 F R E N C H .
Quant il eurent mangie lanaloiz pria le roy q'il li face
 apporter ces armes car il uodra aler el royaume de
 logres ou il ne fu plus a dū an biau sire fet li rois

E le hon de deu pere e fiz e lemut espe-
rit Hus William par la suffraunce de deu

21. **D**unsi loent leura samblee
En eston de mal enpensee
Este monstre hors la ville
E Londres ce n'est pas ymille
Enuecement tons tes prelat
Echeuesques enesques (La)

22 Messire Etant seau que ce seua singulier plaisir a mon bon frere
et perpetuel allye Le Roy d'Angleterre Et parollemon a nous le regal

Sancte rohuine xpauisc	or	A stote toutesfoia
Sa cosina xdamuine	or	en son pmier liurec
Sa geruan xprollasi	or	deffiqued dit A enli
Omnes sa maruine	or	sunt viuentes an folia
	or	tao operacio sit.

25 BELGIC
Van S^r katelin _____ kateline ionghe wecht Die regneert
inde godlike dume Daer bouen inde ewighe vnecht Dato

26 ISLANDIC
Gud hanna Na, graþate maða, geuie oss olla, latetm þy
Seiða Sið holað, vila. Loð, gud Spalla

Sa nadaztyste Bud og DRDESM seiger suo (man hiarumz
Elbu mode Raagardur Eggertz dottur) Bæa m. Elaxe spamatz
ELX capitula Eg vilhugga vdir Suo sem þe turtuggar

Longman's copy

1. *Thuo muuas lang after thiu neit allso gi leſtid
uuarã ſobie mancunnea manuga huila God
almabti forgeðan habda. That hie is bimiliſk
barn Herod tiu uerol di is ſelbes ſuno ſendcan-
uolda Tethiu that hie hier aloſdi alliud ſla
mna uuerod fon uuitie.*

2. The ſecond ſpecimen is taken from a pſalter in the library of Trinity college in Cambridge, written in the reign of King STEPHEN.

*Adueniat regnum tuum. Fiat voluntas tua ſicut in Celo et
in Terra. Panem noſtrum cotidianum da nobis hodie*

3. The third ſpecimen, is taken from St. AUGUSTIN on St. JOHN's goſ-
pel, preſerved in the library of Chriſt college, Oxford. This MS. appears
to have been written in 1167, and formerly belonged to BILDEWAS
PRIORY, in Shropſhire.

*Judei igitur inquit quam paſſcene erat ut non remanerent in
Cruce corpora ſabato ; erat enim magnus dies ille ſabati :—
Scriptus anno ab incarnatione Domini MCLXVII.*

4. The fourth ſpecimen, is taken from a MS. in the Lambeth library,
[Nº 209] written in the thirteenth century.

*Poſt hec vidi et ecce Oſſium apertum in Celo et vox prima quam audiui
tanquam tuleloquenti mecum dicens aſcende huc et oſtendavit que opor-
tet fieri poſt hec. Statim fui in ſpiritu et ecce ſede poſita erat in Celo
et ſupra ſedem ſedens.*

5. The fifth ſpecimen, is taken from the parliament roll of the third
year of King HENRY VI.

“ HENRICUS quintus Rex Anglie qui nunc eſt.”

6. The ſixth ſpecimen, is of the ſixteenth century, and is to be read,

*Poſt veris equinoctium,
Quere pleni lunium,
Et ſequenti Dominica
Sacrum celebra paſcha.*

7: The

7. The seventh specimen hath a date.

*Incipit collectarium temporale ad usum fratrum Guillermitarum Parisi-
ensium---Scriptum a fratre Petro Cource---Conventum anno 1587.*

By these two specimens, it appears that the hair strokes over the *i*, were preserved till the decline of the sixteenth century, when the points took place.

8. The eighth specimen is taken from a Missal, written in Flanders in the fifteenth century.

*Deus qui beatum Nicholaum Pontificem tuum in numeris decorasti
miraculis tribue nobis que sumus ut ejus meritis et precibus,
a Gehenne ignis.*

9. The first specimen in the second column, and the ninth in the twenty-seventh plate, is taken from a fair MS. in my library, written in the reign of King STEPHEN, or in that of King HENRY II.

(Iborewen.) OF STRENTHE. *Fortitudo that is Godes strengthe . .
is an other hali mihte the is medfull to scilden Godes Temple fram alle
unwines.*

*Of hire sath the proflete "Eslo nobis dne turre fortitudinis." Hlaverd
bie ure towr of strengthe agean alle unwines. Thes ilche halige mihte
hie is towr & strengthe to alle tho mihte the thar inne bieth wunrgende
& swa hie is alle Cristes gecorene.*

10. The tenth specimen, is taken from the Chronicle of ROBERT of Gloucester, in the Harleian library, (N^o 201.)

*Engelond ys a wel god lond itb wene of eche lond best
Y set in the ende of the World as al in the West
The See goth bym al aboute, he stont as an Yle
Here son heo durre the lasse doute but hit be throw gyle.*

11. The eleventh specimen is taken from a MS. (N^o 5017.) in the Harleian library, containing the two books of the Maccabees, and the New Testament of WICKLIFF's translation.

*Here bigynneth the firste Co of Joon.
In the biginyng was the Word and the Word was at God and God*

*was the Word this was in the biginyng at God alle thinges weren maid
by him and withouten him was maad no thing that thing that was
maad, in him was liif and the liif was the lizt of Men.*

12. Number twelve is taken from THOMAS OCCLEVE's Poem de regimine Principis, in the Harleian library, (N^o 4866.)

*Althogh his lyfe be queynt the resemblance
Of him hay in me so fresch lyflynesse
That to putte othir Men in remembraunce
Of his Persone I have beere his lyknesse
Do make to this ende in sothfastnesse
That thei that have of him left thought and mynde
By this peynture may ageyn him fynde.*

13. The thirteenth specimen is taken from a MS. in my library, containing the claim of HENRY IV. to the crown of England, in full parliament, after the deposition of his cousin Germain King RICHARD II.

*In the name of the Fadir of the Son and the Holy Gost I Henry of
Lancastre chalange this Reme of Ingland and the Croun with all the
membres and all the appurtenance as that am descendit to right line of
the blod comyng fro the good lord kyng Henry thrid and thorowgh the
rizt that God of his grace ath send me with the help of my king (8)
and of my Friends to recover it the whych Reme was in poynt to ben
ondoo for defaute of gouvernance and undoyng of that good law.*

14. The fourteenth specimen is taken from an old English chronicle on vellum, in my library, written in the reign of King HENRY VI.

*And whene the Emperour had wel reslide him and seye the londe in
dyvers parties and to knowe the commoditees thene bi processe of tyme
he toke his leewe of the Kyng but or he zede he was made Knyzt of the
Garteer.*

15. The fifteenth specimen, is taken from a MS. Rituale in usum Sarum, written about the year 1450, and contains a part of the marriage ceremony at that time.

(8) Kin Kindred.

X

I N.

I N. take the N. to my Weddid Housbond to have and to hold fro this day forthward for better for wors for richer for porer in siknesse and in helthe to be boner and buxum til deth us depart and therto I plight the my treuthe.

16. The sixteenth specimen is taken from the genealogies of the Kings of England, in my library, written about the year 1480.

Edwarde the fourth, son and heyr to the worshpful prynce Richard late Duke of Yorke, after the deceffe of his fadir was Duke of Yorke, and was crowned Kyng.

17. The seventeenth specimen is from a brass plate, placed in the church of Macclesfield in the county of Chester, in the year 1506, as appears by the date on the plate.

The pardon for saying of 5 pater nosters, 5 aves and a cred is 26 thousand Yeres and 26 dayes of pardon.

The third column of this plate exhibits specimens of writing in France, from the eleventh, to the sixteenth century inclusive.

18. Number eighteen, is from a fragment of a French MS. in my library.

Quant il orent mangie Lancelot proia le Roy q'il li face aporter ces Armes, car il vodra aler el Royaume de Logres ou il ne fu plus a d'un an biau fire fet li Rois.

19. The nineteenth number is from the statutes made by WILLIAM Bishop of Norwich, for regulating the nunnery at Flixton, in the county of Suffolk, dated in the year 1280.

En le honour de Deu pere e fiz e seynt esperit Nus Williame par la suffraunce de Deu.

20. The twentieth specimen is from a book of prayers and chants written in France in the beginning of the fourteenth century.

*Haute Dame gloriouse
Ta joie fu merueilouse
Al oure lx tu transis
De ceste vie en vie.*

21. The twenty-first number is taken from a MS. in the Harleian library (N^o 1319) written by Francis de la Marque, a French gentleman, who attended King RICHARD II. during the latter part of his reign. This MS. is written in French verse, and relates what passed in England, relative to that unfortunate Monarch from April 25, 1399, to the time of his death.

*Ainsi firent leur assemblée
Qui estoit de mal enpensée
A Wemonstre hors la Ville
De Londres ce n'est pas guille
Premerement tous les Prelas
Archevesques, Evesques (las) (1).*

22. The twenty-second specimen is taken from an original letter of FRANCIS I. of France, to the Bishop of BAYONNE, and Mons. de MORETT, his Ambassadors in England.

*Messrs. — Esfant seur que ce sera singulier plaisir a mon bon frere
et perpetuel allye le Roy d'Angleterre, et pareillement a Mons. le
Legat.*

23. Number twenty-three, is taken from a MS. in the Cottonian library, (Caligula A. 5.) written about the middle of the sixteenth century, and is decorated with several beautiful illuminations.

*Aristote toutefois en son primer Livre d'Etbiques dit
Beati sunt viventes cum felicitas operatio sit.*

28. The twenty-fourth specimen is taken from a French Missal, written in the latter end of the sixteenth, or the beginning of the seventeenth century.

*Sancte Jobanie & Paule—or
Sc̃i Cosma & Damiane—or
Sc̃i Gervasi & Prothasi—or
Omnes sc̃i Martires—or*

(1) This MS. is ornamented with sixteen and Ecclesiastical Antiquities, 4to, 1772, curious historical drawings, thirteen of which, pl. 20 to 33, and p. 16 to 24. are engraven by Mr. Strutt, in his Regal

25. Number twenty-five, contains a specimen of Belgic writing, taken from a MS. in my library, written in Flanders, about the middle of the fifteenth century.

Van S. Katelyn.

*Kateline ionghe iuecht Die regneert. inde godlike dune
Daer bouen inde ewighe vruecht Dats.*

26. 27. The twenty-sixth and twenty-seventh numbers are taken from MSS. brought from Iceland by the President of the Royal Society, Sir JOSEPH BANKS, and deposited by him in the British Museum. These MSS. seem to have been written about the fourteenth century. N^o 26 is to be read,

*Gud himnana, Grædare maná, Geime ofs alla ; Late mig Scilia, &c.
i. e. God of Heaven, Saviour of men, defend us all, forgive my sins,
(or punishment).*

N^o 27 is written in pure Islandic, of the fourteenth century, and is to be read,

*Sa nadar-riikaste Gud og Drottin seiger suo (miin biartgutz Elfbu
moder Ragneidur Eggerts dottur) fyrer mun Efsaia spamans i LX
Capitula. "Eg vil huggar yaur, suo sem tha moderin huggar (fitt
barn)." i. e. The mercy-rich God and Lord says so (my beloved Eli-
zabeth mother of RAGNEID, EGGERT's daughter) by the mouth of
ESAIAS the prophet, in the LXth chapter, "I will embrace you, so as
a mother embraceth (her child)."*

28. The twenty-eighth number contains a singular specimen of English characters, engraven on stone, in the church of Campfall, in the county of York.

*Let fal downe thy ne, & lift up thy bart,
Behold thy maker on yond Cros al so torn
Remember his Wondis that for the did smart,
Gotyn without syn, and on a Virgin born.*

Papal { As the instruments which issue from the Roman Chancery,
Bulls. { called PAPAL BULLS, have been received in every country where
the Roman Catholic Religion is established, it may be proper in this
place, to say something concerning them, and of the characters in which
they

they are written. They derive their name of Bulls, from the seals appendant to them, and not from their contents. Bulls were not confined to the Roman Pontiffs alone, but were also issued under that name, by Emperors, Princes, Bishops, and great men, who till the thirteenth century, sometimes affixed seals of metal, as well as of wax, to edicts, charters, and other instruments, though they were equally called *Bulls*, whether they were sealed with the one or with the other; but the Popes have continued to affix metal seals to their Bulls, to the present time; on all ordinary occasions these seals are of lead, but when they bestowed particular marks of grace and favour on sovereign Princes, seals of gold were affixed. The Bull of Pope CLEMENT VII. conferring the Title of *Defender of the Faith*, on King HENRY VIII. hath a seal of gold appendant to it (2). In early times, the seals of the Popes varied in their forms, but they have been much of the same make from the Pontificate of URBAN II. who was elected to the Papal Chair in 1088. On the front of the seals, are the names and faces of St. PAUL, and St. PETER, separated by a cross, and on the reverse of each seal, is the name of the Pope; after the two letters *PP*, is the number in Roman numerals, which distinguishes him from his predecessors of the same name. Bulls containing matters of grace and favour, were suspended by strings of red and yellow silk, but if they were mandates for punishment, they were hung by hempen cords.

Papal Bulls are of different kinds, as *small Bulls*, or mandates of a less solemn nature; *Consistorial Bulls*, made in full consistory, which are confined to affairs of religion, or to the Apostolic Chair; *Pancartes*, or confirmations of grants to the church, and *Bulls of Privilege*, which granted particular immunities to cathedrals and abbies. The most ancient Bulls were written in the Roman running hand, which mode of writing shall be mentioned presently; they were written in Lombardic characters as early as the eighth century, which were preserved in Bulls till the middle of the twelfth, though small Roman characters were occasionally used (3), and a mixture of these two kinds of letters, were used in Bulls so late as the fifteenth century. The beginning of the Bulls of the Roman Pontiffs, were written in long and indistinct letters, which are difficult to be read.

(2) The famous instrument of the Emperor Charles IV. made in 1356, with the consent of the Princes of the Empire, is called the Golden Bull, from the gold seal appendant to it.

(3) See N. T. Dipl. vol. V. part iii. iv. v.

The Emperors, and the other Princes on the continent of Europe began their charters in similar letters, specimens of which, are given in the twenty-eighth plate. The first specimen of this plate is taken from a Bull of Pope INNOCENT II. in favour of Christ-church, near Aldgate.

Innocentius Episcopus servus servorum Dei. Dilecto filio Normanno, Priori Ecclesie Christi infra &c. in perpetuum. Apostolicæ sedis clementiæ congruit religiosas personas affectione—Data Viterbi per manum Florenci sanctæ romanæ—Incarnat. Dni M^o, 1137.

The second specimen, in the same plate, is taken from a Bull of Pope GREGORY IX. dated in the tenth year of his Pontificate, A. D. 1237, granting to the Abbot and Convent of Quarrer, in the Isle of Wight, the liberty of choosing their own Confessor.

Gregorius Episcopus servus servorum Dei. Dilectis filiis Abbati et Conventui de Quarraria Cisterciens. Ord. Winton. Dioc. salutem et Apostolicam benedictionem—Dat. Interam vi. Kl. Feb^r Pontificat. nri Anno decimo.

The third specimen is taken from a Bull of BENEDICT XII. dated at Avignon, in the third year of his Pontificate, A. D. 1337.

Benedictus Epus servus servorum Dei. Carissimo in Xpō filio Edwardo Regi Anglie illustr. salt. et Ap^licam benedictionem—Dat. Avignon 11. Id. Martii Pontificatus nostri Anno tertio.

The fourth specimen is taken from a Bull of MARTIN III. dated in 1428.

Martinus Epus servus servorum Dei. Venerabili Fratri Archieps Eboracen salt. et—Dat. Rom. apud sanctos Apostolos viii. Kl. Julii Pontificatus nri Anno Undecimo.

The fifth specimen is taken from a Bull of Pope GREGORY XIII. dated at Rome in 1575, appointing PATRICK LACONAN Titular Bishop of Dromore, in Ireland.

1 Innocentius eps servus servorum dei dilectis filiis normalis prioris ecclesie Xpi salutem in xpo sempiternam.

M P P M; Ipsius sedis clementie congruit. religiosas personas affectuone in eadem.

Data viterbi pmanu ALONSIJ AEE Romane ecclesie Incarnat dñice anno Dñe M. c. xxi. viii. *Sec. XII.*

2 GREGORIUS eps servus servorum dei dilectis filiis Abbati

7 Conuentui de Quana Cisterciensis Wintonie dice. Salt 7 aplicam ben

Dat Interim y et febe. Pontificat nri Anno Decimo. *Sec. XIII.*

3 Benedictus eps servus servorum dei Constantino in xpo filio Colandrea Anglie

Illustra salt et aplicam ben Dat Humon y. P. a. artu Pontificatus nri Anno Decimo. *Sec. XIV.*

4 Martinus eps servus servorum dei Venerabili fratri Archiep. Comicon Salt et aplicam ben

Dat Rome apud Sanctos apostolos vult Julij Pontificatus nri Anno duodecimo. *Sec. XV.*

5 Dat Rome apud Sanctum petrum Anno incarnationis dñice M. lli. esimo
quingentesimo septuagesimo quinto Decimo et solvua Pentus nri Anno
Quarto. *Sec. XVI.*



Dat. Rome apud Sanctum Petrum Anno Incarnationis Dñe Milleſimo Quingentefimo Septuageſimo Quinto. Decimo Kal. Februarij Pontificatus nři Anno Quarto.

About the year 1450, a more strong and durable hand was used in Italy for Bulls, and other instruments, which issued from the Roman Chancery, different from those used before that period, and similar to those in the fifth specimen, in the twenty-eighth plate. All the specimens in this plate, except the first, are from the originals in my library.

Running } This kind of writing was in use among the Romans, so early
band. { as the fourth century, if not sooner. The learned editors of the *Nouveau Traité de Diplomatie* (4) have given us a number of authentic documents in proof of this fact, but it appears to have been generally current in the eighth century. It experienced the fate of their capitals and small letters, and suffered various changes, according to the taste of the times, and genius of the people, by whom it was adopted.

The Lombardic running-hand may be considered as a branch of the Roman, modelled after that used in the sixth and seventh centuries. There is a striking resemblance between the Lombardic and Merovingian running hands. Lombardic characters are still to be seen in some charters of the thirteenth century, even in Germany.

The affinity between the Roman, Lombardic, and the Merovingian running-hand is so great, that they may be considered as one; all the difference consists in some few alterations, that time produces in every mode of writing in different countries. The shades, by which they are distinguished, were introduced after the middle of the sixth century. The Merovingian continued from the middle of the seventh century, to the reign of *PEPIN the Short*, when it became more delicate, and less intricate.

The Saxon running-hand derived its origin likewise from the Roman. It was already formed in the eighth century, and prevailed in England until the eleventh, when it was superseded by the Norman or French mode of writing, as we have already shewn.

The Visi-Gothic running-hand may have been distinguished from the Roman, so early as the sixth century, but there are no examples prior to the seventh. It continued until the thirteenth.

(4) Vol. III. chap. xi. p. 621, et seqq.

The Caroline running-hand is no more than a continuation of the Merovingian. It first made its appearance in the eighth century, and was lost among the small Roman letters in the twelfth. It experienced many advantageous, as well as many disadvantageous changes, at different periods.

The Capetian running-hand bears a great resemblance to the Caroline, under the first Kings, of the third race in France, and even during part of the reign of ROBERT II. In the eleventh century, its long sharp strokes and flourishes, especially in MSS. were the only marks of distinction, between it, and the small letters of MSS. In the twelfth century, it was very rarely used, and gave way to small letters, almost on every occasion. In the thirteenth century, it was lost in the Gothic small hand.

The running-hand practised in Germany was not so free and expeditious, as the writings of Italy and France, but partook more of the small corrupted Roman letters.

Several specimens of the different kinds of running-hand abovementioned, are given in the twenty-ninth plate. The first specimen of Roman running-hand is taken from a grant made to the church of *Ravenna* in the sixth century; it is written on Papyrus, and is engraven in the *Nouveau Traité de Diplomatie* (5) and is to be read,

✠ *In Christi nomine adquisitus optionum e Vico Mediolan huic Chartulae donationis---portionis.*

The ✠ at the beginning, stands for I. C. N (*In Christi Nomine*) and this we consider as one of the first Monograms, which we find in any charter.

The second specimen, is taken from a charter of the sixth century, engraven from the sixty-fourth plate of the work last mentioned.

Notitia testium id est armatus V. D. schol. & coll. . . . that is to say, Vir Devotus Scholaris et collectarius. There are many *sigla* in this charter.

The third number contains a specimen of Lombardic running-hand, which is taken from a charter of GRIMOALDUS, Duke of Benevento, dated in the fifth year of his reign, which was in the year 795.

(5) Tom. iii. pl. 63, p. 626, et seqq. been written in the sixth year of the Post Consulate of Paulinus the younger, which was in the year 546.

In

Roman.

fied gey auz a nam
in am doly huch u
u h e b n a g d n p o r e d m r

f i s t a l e x a m
l l e r a y m a u r
u d r h o b e s l l

Lombardic.

f i n n i e m o h s e l a h a
x p i n o r e u s l o p o s i n b
m o c c i e c i i n d u c e n g e

Merovingian.

4
f i e d g e y a u z a n a m
i n a m d o l y h u c h u
u h e b n a g d n p o r e d m r

Caroline.

5
f i e d g e y a u z a n a m
i n a m d o l y h u c h u
u h e b n a g d n p o r e d m r

Capitulum.

6
f i e d g e y a u z a n a m
i n a m d o l y h u c h u
u h e b n a g d n p o r e d m r

German.

7
f i e d g e y a u z a n a m
i n a m d o l y h u c h u
u h e b n a g d n p o r e d m r

In Nomine Domini Dei Jesu Christi, nos vir gloriosissimus GRIMOALDUS Dei providentia

The fourth number contains a specimen of Merovingian running-hand, which is taken from a decree of CHILDEBERT III. in the year 703.

I. C. N. CHILDEBERTUS Rex Francorum Vir inluster cum nos in Dei nomine Carraciaco Villa Grimoaldo majorini Domus nostri una cum nostris

The fifth number is in the Caroline running-hand, and is taken from a charter of Charlemagne to the church of St. MARCELUS, at Chalons.

I. C. N. Carolus gratia Dei Rex Francorum---quidem clemencie cunctorum decet accommodare aure benigna precipue quibus.

By this charter it appears, that good Latin and orthography, was at this time banished from charters and legal instruments; *aure benigna* for *aurem benignam*.

The sixth number contains a specimen of the Capetian running-hand, which is nothing more than the Caroline degenerated, and is taken from a fragment of a charter of the year 988, in favour of the Abby of St. COLOMB, at Sens.

In eisdem degentium orem (aurem) nostre celsitudinis impendimus regium procul dubio exercemus munus . . .

This kind of writing was not used in charters after the reign of ROBERT (6), when they substituted small letters, which differed from those used in MSS. by the tops being flourished, and the tails lengthened; these last were also lost in the modern Gothic in the thirteenth century.

The seventh number contains a specimen of German writing, which partakes so little of the freedom of running-hand that it scarcely deserves the name; it is taken from the end of a charter of the Emperor CONRAD the first, dated in the year 914, to the Abby of St. EMMERAN, at Ratisbon.

Et ut hunc complacitationis preceptum firmum stabileque permaneat manu nostra subtus illud firmavimus Anulque nostri

(6) Robert II. King of France, who died in 1033.

The Visigothic running hand prevailed longer in Spain, than in the rest of Europe, for it was not till the latter end of the eleventh century that ALPHONSUS VI. introduced the French mode of writing into the kingdoms of Castile and Leon.

That the Roman running-hand was the source from whence all national variations of that kind of writing flowed, is obvious, from the mixture of Roman, Lombardic, Visi-Gothic, Merovingian and Saxon letters, which appear in the most ancient documents; nay the resemblance is sometimes so strong between them, that it is not easy to form a distinction.

The Roman running-hand experienced great alterations from one age to another, especially that species of it, which was used in the courts of justice; those alterations were more conspicuous after the sixth century; then, it seemed to degenerate into the Lombardic and Merovingian. The latter, if the characters are strongly marked, must be at least of the eighth century: when it is closely linked and complicated, it goes as far back as the seventh. From the end of the eighth, to the beginning of the twelfth, it approaches nearer to the small Roman letters.

There are two kinds of Lombardic running-hand, ancient and modern; the former is distinguished by long heads and tails, the latter is thicker. From the tenth century it assumed a form that led directly to the modern Gothic.

The MSS. and Charters of the ninth and tenth centuries, exhibit many traces of Roman running-hand; such appearances after the eleventh, would make them suspicious, but manuscripts in running-hand of the ninth, tenth, and eleventh centuries, are not easily distinguished.

CHAP. VI.

OF CHARACTERS AND SIGNS.

Of the Chinese Characters—Of Sigla or literary Signs—Of Notæ used by Short-hand Writers—Of the various Modes of secret Writing.

WE have already shown, that all SYMBOLS whatever, are significant only by compact or agreement, but it is to be observed, that these symbols or marks are different in their operations. The CHINESE Characters, which are by length of time become *symbolic*, were originally *imitative* (7); they still partake so much of their original hieroglyphic nature that they do not combine into words, like *letters* or marks for *sounds*, but we find one mark for a *man*, another for a *horse*, a third for a *dog*, and, in short, a separate and distinct mark for each thing which hath a corporeal form. They are under a necessity of making separate marks for each district and town. It is obvious that these marks must be exceedingly numerous; but how greatly must they be multiplied, by the absolute necessity of describing the properties, and qualities of things!

The Chinese also use a great number of marks intirely of a symbolic nature, to impress on the eye, the conceptions of the mind, which have no corporeal forms; though they do not combine these last marks into words, like marks for sounds or letters, but a separate mark is made to represent or stand *for each* idea, and they use them in the same manner as they do their abridged picture-characters, which, as we have observed, were originally imitative or hieroglyphic.

(7) Many of the original imitative characters of the Chinese, are to be found in Du Halde's History of China; and several plates of them are engraven in the 59th vol. of the Philosophical Transactions.

The Chinese characters, according to some of their writers, amount to twenty-five thousand; to thirty or forty thousand according to others; but the latter writers say, they amount to eighty thousand, although he is reckoned a very learned man, who is master of fifteen or twenty thousand. The Chinese doctors, in order to facilitate the reading of their language, have compiled lexicons and vocabularies, in which their variety of characters is ranked in several classes. They have also keys to their characters, which are divided into different classes: these keys are 214 in number, and contain the general outlines of the characters used in each class of writing; thus for instance, every thing that relates to *heaven, earth, mountain, man, horse*, &c. is to be looked for under the character of *heaven, earth, mountain, man, horse*, &c. (8)

The most ancient characters of the Chinese are called *Kou Ouen*, and are nearly hieroglyphic (9). They have no distinct knowledge of the invention of writing; one of their books mentions, that *Fou hi*, introduced eight Koua or elementary characters for affairs of state, these put an end to the use of knots upon cords, which had till that time been used.

A book called *Tsee hio loang tfin*, divides the Chinese characters into six sorts, *Liesu—y*. The first is called *Siang hing*, which are true pictures of sensible things.

The second is called *Tchi che*, or the indication of the thing, which is made by an addition to the symbol.

The third is called *Hoei-y*, i. e. *junction of ideas*, or *association*, and consists in joining to express a thing, which neither the one or the other signifies separately. For example, they express misfortune by a character which signifies *house*, and by another which denotes *fire*, because the greatest misfortune which can befall a man, is, to have his house on fire.

The fourth is called *Kiai-in*, which is, *explication*, or expression of the sound.

The fifth is called *Kiai-fe*, *idea*, metaphor, which hath opened an immense field to the manner of making use of their marks or characters: by

(8) One of these vocabularies is in my library. The imitative character is placed first, and the corresponding or arbitrary mark opposite to it, so that they explain each other.

(9) See these characters in the Philosophical Transactions, vol. LIX. plate 24, et seqq. ib. p. 494, et seqq.

virtue of the *Kia-sie*, one character is sometimes taken for another; chosen to express a proper name; turned aside to a sense allegorical, metaphorical, or ironical; and pushed even to an antiphrasis, in giving it a sense opposite to that wherein it is employed elsewhere.

The sixth is called *Tchouen-Tchou*, i. e. developement, explication, which consists only in extending the primitive sense of a character or in making detailed applications of it. Thus the same character is sometimes verb or adverb, sometimes adjective or substantive: these six *Liesu-y* above described, are the sources from whence flow all the characters of the Chinese.

There are five different kinds of writing practised by the Chinese. The first and most ancient is called *Kou-ouen*, which is of the hieroglyphic kind, but hath long been obsolete; the second *Tchoang-tsee* (also read *Tchoven-tsee*) succeeded the *Kou-ouen*, and lasted even to the end of the dynasty of the *Tcheou*. It was this which was in use from the time of CONFUCIUS; and of which the abbreviations and various readings have been most fatal. The third *Li-tsee* began under the reign of *Cbi-hoang-ti*, the founder of the dynasty of the *Tsin*, and the great enemy of letters, and of lettered men. The fourth, *Hing-chou*, is destined for impression, as with us the Roman and Italic. The fifth sort, *Tsao-tsee* was invented under the Han.

This last is a kind of writing with the stroke of a pencil, with a very light and well experienced hand; but it disfigures the characters, beyond expression. It is only used for the prescriptions of Physicians, prefaces of books, inscriptions of fancy, &c.

We agree with Dr. WARBURTON, that the Chinese are no Philosophers, or they would have endeavoured to have improved the two most useful arts in life, *speaking* and *writing*: what some of the Jesuits have said, concerning the wonderful learning of the Chinese may justly be doubted (1); for though they have some mechanic arts, and although the populousness and vast extent of their country, have obliged them to establish an exact police, and to study the rules of good government, they are far from being men of science; they are even ignorant of the principles of perspective, as their paintings evince.

(1) Du Halde, who was himself a Jesuit, differs in his account of the Chinese from several of his brethren, for he tells us that they knew very little of the problems of geo-

metry, and Renaudot says, that when the Jesuits explained to them the demonstrations of Euclid, they admitted them as things altogether new to them.

It should seem, that it is a part of the civil and religious policy of the Chinese, still to adhere to their ancient usage of a multitude of marks for things; for they must have seen the books dispersed in their country, by the missionaries for propagating the Gospel, and other works, which are composed in elementary characters.

Thus we have sufficiently shewn, that marks for words like the Chinese must be very numerous; and we have in a former chapter demonstrated, that marks for sounds are very few; but these last are capable of such an infinity of combinations, that they answer every purpose of a multitude of marks or characters (2).

OF SIGLA, or literary SIGNS.

A COMPETENT knowledge of the *literary signs*, or verbal contractions used by the ancients, is of the utmost importance to those who wish to be familiarly acquainted with ancient history. These SIGLA or Signs, frequently appear on marbles, coins, and medals, and occur in those inestimable volumes of antiquity, which have transmitted to us the most important truths relative to the religion, manners, customs, arts and sciences, of ancient nations. These are keys as it were, to unlock the most precious volumes of antiquity; they introduce us to a more speedy acquaintance with all the various works of ancient artists and writers. The instruction to be derived from this branch of polite learning, is of itself a sufficient

(2) The Chinese language is very singular, nor is any like it to be found on the globe: it contains but about 330 words: from hence the Europeans have concluded that it is barren, monotone, and hard to understand, but they ought to know that the four accents called *ping* uni (even) *chung* élevé (raised) *kin* diminué (lessened) *jou* rentrant, (returning) multiply almost every word into four, by an inflexion of voice, which it is as difficult to make an European understand, as it is for a Chinese to comprehend the six pronunciations of the French E; their accents

do yet more, they give harmony and pointed cadence to the most ordinary phrases. It appears surprising that the Chinese, who have nothing but monosyllables in their language, should be able to express every different idea and sensation which they can conceive, but they so diversify these monosyllables, by the different tones which they give them, that the same character differently accented, signifies sometimes ten or more different things. It is in this way that they, in some degree, supply the poverty of their articulation (which is very great), and their want of composition.

spur

spur to stimulate attention and industry ; but its utility, which is no less obvious, is an additional incentive to augment our application and desires, when we consider, that there are no ancient documents, either on metals, marbles, precious stones, bark, parchment, paper, or other materials, which do not abound with these literary contractions, and that it will be very difficult to understand them without this necessary knowledge.

Coins and Medals. { Many writers have employed their pens in elucidating this subject ; among others, OCTAVIUS de STRADA in *Aurea Numismata*, &c. where we read C. CÆSAR. DIVI. F. IMP. COS. III. VIR R. P. C. that is, *Caii Cæsaris Divi filius imperator consul Triumvir reipublicæ constituendæ*. A number of similar examples may be found in the same author, and in *Æneas Vicus Parmensis de Augustarum imaginibus*.

On medals and coins *A* frequently occurs for *Aulus*, *A. F.* for *Auli filius*, *A. L.* for *Auli libertus*. *A* or *An* for *Annis*, *Annos*, or *Annum*, &c. To avoid prolixity, the reader is referred to the alphabetical table of JOHN NICOLAUS from p. 123 to 146 inclusive, and *Gobu de Numismat. Antiqu. Vaillant. Prideaux on Osconian Marbles. Occonis Numismata. Sertorius Ursatus. SELDEN's Titles of Honour, &c.*

The practice of impressing literary signs on coins, has been constantly preserved to the present times. The medals or coins of the Grecian Princes, and of the Roman Emperors, had their effigies and titles on one side, and some hieroglyphical, emblematic, or historical representation on the other. Their names were generally expressed by single letters, to which their offices or principal dignities were annexed ; for example, on those of JULIUS CÆSAR, we frequently read this inscription, C. IMP. QUART. AUGUR PONT. MAX. COS. QUART. DICT. QUART. that is, *Cæsar Imperator quartum Augur Pontifex Maximus Consul quartum Dictator quartum*. The first word gives the name, then follow the dignities and offices he possessed ; that is, he was four times Augur, Supreme Pontiff, Consul, and Dictator.

In like manner we find impressed on the coins of AUGUSTUS, the following literary signs. Aug. C. DIVI. F. IMP. AUGUR PONT III VIR. R. P. C. for *Augustus Cæsaris Divi Julii filius, Imperator, Augur, Pontifex, Triumvir reipublicæ constituendæ* ; and in short, on most of the ancient coins and medals, we find names, titles, and epithets.

It is observed, that JULIUS CÆSAR was the first who had his image with the title of perpetual dictator, impressed on the Roman coin ; this honour was conferred on him by a senatorial decree, after the battle of Pharsalia. His example was followed by AUGUSTUS and other Emperors. Sometimes two heads were stamped upon their coins, denoting they had a partner in their dignity, as appears from the coin of CONSTANT. II. with his own head, and that of his son CONSTANTINE, and from that of another CONSTANTINE, bearing his own with the image of his mother. Not only images, but likewise surnames, titles, or epithets, such as *pious*, *felix*, &c. were impressed on coins. Some of the Christian Emperors, from motives of zeal inscribed those honours to Christ. JOHN ZIMISCES was the first who introduced the custom, and impressed upon the coin, I. H. S. X. P. S.

The different offices had their particular inscriptions on Roman coins or medals. Such as *III viri* or *triumvirs*. In the Cornelian family were to be seen *II virs* and *III virs* of the colonies ; but on the imperial coin none but the greater dignities appeared, such as *Augur* and *Chief Pontiff*, denoting that the Emperors, by virtue of those offices had the supreme authority in all matters of religion. This dignity was enjoyed by the Emperors, from the time of AUGUSTUS, to the days of GRATIAN, who laid it aside in the latter part of his reign. The remarkable actions of the Emperors, were sometimes either simply or figuratively impressed on coins and medals, as that of TRAJAN crowning the King of the Parthians, with these words, *Rex Parthis dedit*. The principal virtues of the Emperors were sometimes celebrated on coins, as, *Moderationi*, *Clementiæ*, *Iustitiæ*, &c. &c. It would require a whole volume to enumerate all the particulars that relate to this subject : an ample account may be found in Selden *de titulis honor*. The inscriptions on the coins of the different states of Europe, nearly resemble those of the Romans, from whom the custom was borrowed.

Epitaphs and other { As to epitaphs or sepulchral inscriptions, it was
sepulchral Inscriptions. } common to begin them with these literary signs, D. M. S. signifying *Diis Manibus Sacrum*, and, as still is customary with us, on such occasions, the glorious actions, praises, origin, age, and rank of the deceased, with the time of his death, were set forth.

Sepulchral inscriptions were in use with the people of all nations, and abounded with literary signs or abbreviations ; various examples of which
may

may be seen in JOHN NICHOLAUS's *Treatise de Siglis Veterum*, (p. 216, 217,) and in his Alphabetical Table of Sepulchral literary contractions, (ibid. p. 220.)

After the establishment of Christianity, those who professed that doctrine, though they continued the practice of literary signs, or verbal contractions, they deviated however from the Pagan form, and instead of the D. M. S. or *Diis Manibus Sacrum*, or I. O. M. S. *Jovi Optimo Maximo Sacrum*, they made use of D. O. M. S. that is, *Deo Optimo Maximo Sacrum*. The general conclusion of almost all Christian monumental inscriptions is, *Requiescat in pace*. They sometimes began with, *Hic requiescit in pace*. A table of various literary signs found on Christian sepulchres may be seen in JOHN NICHOLAUS's *de Siglis Veterum*, (p. 248, & seq.)

Of literary Signs { It is a fact too well known to require any particular
on *Sepulchral Urns*. { elucidation, that it was customary with the ancients to burn the bodies of the dead, and to deposit the remains in urns or vessels, as appears from the funeral obsequies of PATROCLUS and ACHILLES in HOMER; and numberless other instances are to be found scattered in various Greek and Roman Authors. Of those there were two kinds, the one called *Offuaria*, which contained the larger bones, and the other *Cineraria*, in which they deposited the lesser, with the ashes.

Without dwelling upon a matter that does not immediately concern this part of our subject, which is principally confined to the literary inscriptions on urns, we shall proceed in our remarks on the latter. Those who wish for particular information on the subject, will find it by consulting Sir THOMAS BROWN de Hydriotaphia, or Urn Burial, and the Monumenta Illustrium, published at Francfort, by S. FEIRABENDT, 1585.

Urn were marked with literary signs and images, whence expert antiquaries are oftentimes enabled to discover the artist by whom they were formed, and their antiquity, as we are told by PLINY, in his preface to his Natural History, and MARTIAL says, lib. 9. Epig. xlv. that statuaries, and other artists, frequently inscribed their names on their works. Hence we learn that inscriptions were usual on urns. V. S. L. M. is sometimes found upon sepulchral vessels, those literary signs are put for, *Votum solvit lubens merito*.

Those who dedicated urns to their relations and friends, marked them frequently with some of the following literary signs, Mar. Oll. D. *Marito*

ollam dedit. O. E. *Ollam emit.* O. O. *Olla Offuaria.* O. D. A. V. *Olla data a viro.*

The Lachrymatories of the ancients bore also similar characters, and were frequently deposited with the sepulchral urns.

Of Altars. { Altars erected to the Supreme Being are of the highest antiquity, but by the ambition and corruption of mankind were afterwards prostituted to flatter both the living and the dead. Inscriptions, or literary signs, frequently appeared on those altars; as Ar. Don. D. that is, *Arum dono dedit*, and such like. Those altars were often raised over, or placed near, sepulchres, as may be seen in the ninety-sixth letter of SENECA, where he mentions the altar erected to SCIPIO AFRICANUS. To avoid prolixity, the reader is referred, for a more ample detail on this subject, to JOHN NICHOLAUS *de Siglis Veterum*, from p. 261 to 264, GRUTER's Inscriptions, and HORSLEY's *Britannia Romana*.

Of Literary Signs. { Public Statues were erected to Kings, Emperors, inscribed on Statues. } and others, both before and after their death, on which the names of the dedicators were frequently inscribed in literary signs. As in this inscription, Civ. Interamnanæ Civ. Utriusque Sex. Aer. Coll. Post Ob. H. P. D. that is, *Cives Interamnanæ civitatis utriusque sexus ære collato post obitum hujus patronæ dedicarunt*. From the following literary signs, S. P. P. P. S. C. that is *sua propria pecunia poni sibi curavit*, we may know that the statue was at the expence of the person to whom it was erected.

PLINY, in his thirty-fourth book, tells us, that in the infancy of Rome, the Kings erected statues to themselves; but, after they were expelled, the Senate and People only, had the power of conferring such honours. This privilege continued in the possession of the Senate until the time of the Emperors. We frequently read, in the inscriptions on public statues, those literary signs, S. P. Q. R. D. that is, *Senatus Populusque Romanus decrevit*. Relations or friends of deceased persons, sometimes obtained leave to erect statues to their memory. There were no statues, either public or private, which had inscriptions, but consisted at least in part of literary signs. This is a fact so well known, that it is unnecessary to expatiate further on it.

Epistolary Signs. [The Hebrews, Greeks, and Romans used forms of *salutem* or *verbal Contractions*.] salutem or complimentary expressions at the beginning of their letters, and then proceeded to the subject of the letters themselves.

The Latin method was to place the name of the writer first, afterwards that of the person to whom the letter was addressed. The names were either put simply without any epithet in literary signs, as, C. ATT. S. that is *Cicero Attico Salutem*; or the dignity or rank of the person was added, as, C. S. D. Planc. Imp. Cos. Des. that is, *Cicero Salutem dicit Planco Imperatori Consuli designate*. The epistolary writings of the Romans abound with examples of this kind. The epistles of CICERO in particular are full of them; he often added words expressive of tenderness and affection to his wife, and other relations, that correspond with our vernacular terms, dear, affectionate, &c.

The first part of the body of the letter generally consisted of literary signs, as, S. V. G. E. V. that is, *Si vales gaudeo, ego valeo*. S. T. E. T. L. N. V. E. E. Sua. C. V. that is, *Si tu et Tullia Lux Nostra Vuletis, ego et suavissimus Cicero valemus*. Roman epistles generally concluded with the word *Vale* alone, or joined with some other expressions,—*Bene Vale, Mi Frater vale*, and the like. Those words were either written at full length, or in their initials only.

The literary signs used by the Hebrews in their epistolary writings are expressive of peace, health, honour, and other friendly wishes to those to whom their letters were addressed; in the conclusion they prayed for those friends, and sometimes used the most abject terms of humiliation, as, *Sic est precatio minimi discipulorum vermiculi Jacobi filii, R. Isaac*. Their manner of dating their letters was nearly in the same order as is practised with us. These signs are more fully explained by BUXTORF, in *Instit. Epistolari Hebraica*, 1629.

In juridical matters, the initials of words were frequently used by the ancients for the words themselves. Thus in criminal causes of importance the Roman judges had three tablets given them, on each of which was marked either the letter A, signifying acquittal or absolution; the letter C, expressing *condemnation* or guilt, or the letters N. L. implying *Non-liquet*, that is, the matter is not clear. According as either kind of those tablets was found most numerous, in the urn in which they were

dropped by the judges, the criminal was either acquitted, condemned, or brought to a new trial.

The practice of substituting letters for words in law-books, was of very pernicious tendency; it occasioned such frequent chicanery and evasion, that the Emperor JUSTINIAN and others, prohibited it under severe penalties.

It would be an endless task to enumerate all the various contractions used by the ancients, such as A for *Augustalis, acta, auctoritas, aut, apud, &c.* B. F. D. for *beneficium dedit*, B. F. for *Bona fide, &c.*

We find Sigla in the most ancient MSS. some specimens of such as were used in the sixth, seventh, and eighth centuries, are given at the bottom of the eleventh plate, (see p 84). Some of these Sigla were made by the Antiquarius who wrote the book, and others afterwards for the illustration of the text. The Sigla in the plate we are speaking of may be explained thus:

N^o 1. H. S. i. e. Hic suppleas, or hæc supplenda.

2. H. D. i. e. Hic deficit, or hæc deficient.

3. Paragraphus a note of division.

4. Diple, to mark out a quotation from the Old Testament.

5. Crisimon being composed of X and P, which stands for Christ.

6. Hederacei folii Figura, an ivy leaf, the ancient mark of division.

7. Ancora superior. To denote a very remarkable passage.

8. Denotes, the beginning of a lesson.

9. Signifies good.

10. Stands for something very kind, or benevolent.

11. Points out a fine or admirable passage.

12. L. D. *lepide dictum*. Finely said. (3)

The Military Sigla amongst the Romans are treated of by VEGETIUS and FRONTINUS.

We quit this part of our subject with regret, but it would exceed the limits of our plan to enter more fully into it; our readers are therefore referred to JOHN NICHOLAUS, above mentioned, who hath written professedly upon the SIGLA of the Ancients (4).

(3) Concerning these kind of notes see (4) J. Nicolai Tractatus de siglis veterum. Hidor. Hist. Originib. et Etymolog. lib. i. Lugd. Bat. 1703, 4to. cap. 23, de notis vulgaribus.

Of NOTÆ, or Marks used by Short-hand Writers.

THE origin of NOTES, for expeditious Writing, is of very great antiquity: they were known to the Greeks; and, according to LAERTIUS (5), XENOPHON the philosopher, was the first of that nation who made use of them. PLUTARCH fully explained the nature of these notes, by defining them as *signs or minute and short figures having the force of many letters* (6). Some passages in the letters of CICERO to ATTICUS furnish additional arguments to demonstrate, that the Romans derived the idea of Short-hand-writing from the Greeks, or that the art at least was first known to the latter.

S. ISIDORE, the Spaniard, however, and after him PETRUS DIACONUS (7), attributes the invention of the first 1100 to the learned ENNIUS. He says, that TIRO afterwards not only invented a greater number, but was likewise the first who regulated the manner of ranging short-hand-writing, and the order to be observed in taking down public harangues. PERSANNIUS may be deemed a third inventor of notes, as he was the author of such as expressed prepositions. Others were added by PHILARGIRUS and AQUILA the freedman of MECENAS; and SENECA augmented the number to five thousand.

The most general opinion is, that TULLY first made use of notes or short-hand-writing in Rome, when CATO made an oration, in order to oppose the measures of JULIUS CÆSAR relative to the conspiracy of CATILINE. CICERO, who was at that time Consul, placed *Notarii* or expert short-hand-writers, in different parts of the senate-house, to take down the speech, and this was the first public occasion which we find recorded, of employing short-hand-writers among the Romans. It is unnecessary to observe, that hence proceeded the name of *notary*, still in use.

There were three kinds of notes for short-hand-writing used by the ancients, either for dispatch or secrecy. The first and most ancient, was that of hieroglyphics, which are rather images or representations of things,

(5) Vita Zenoph. l. xi. f. 48.

(6) Plutarch tom. iv, p. 238, edit. Lond.

(7) Lib. de Nat. Lit. Rom.

than of words. The Chinese characters are of this kind, and may with greater propriety be called *Notæ* than *Litteræ*, as appears from what hath been already advanced.

The second species of notes were called *Singulariæ*, from their expressing words by single letters; of which we have already spoken. SERTORIUS URSA TUS has compiled a very copious collection of such abbreviations, of which work there are several editions. It is natural to suppose that this kind of notes more generally prevailed with the ancients than any other, on account of their great simplicity and expedition. In the early times, before improvements were made in short-hand-writing, it was usual to take down speeches in the senate, by writing the initials of all the words; for this we have the testimony of VALERIUS PROBUS: and the same is also confirmed by those verses of MANILIUS, lib. 4.

*Hic et scriptor erit velox cui litera verbum est,
Quique notis linguam superet cursumque loquentis
Excipiens longas nova per compendia voces.*

The third kind of notes, called *Notæ Tironianæ*, were so called from TIRO, the freed man of CICERO, who was excellently skilled in this art; and it is to him that we are indebted for the preservation of CICERO's letters, of which a great part still remain, and one intire book of them written to TIRO himself. This excellent person was trained up in CICERO's family, among the rest of his young slaves, and made great progress in every kind of useful and polite learning: being a youth of singular parts and industry, he soon became an eminent scholar, and was extremely serviceable to his master in all his affairs both civil and domestic. TULLY speaks very respectfully of him in his letters to ATTICUS; and in his letters to TIRO himself (8). It is very apparent that notes, as they are found in ancient writings,

(8) This letter shews not only how TIRO was beloved by his master, but how necessary he was to him, and therefore we hope our readers will excuse the inserting of Dr. Middleton's elegant translation of it.

M. T. CICERO, to TIRO.

(Ep. Fam. 16. p. 1.)

" I thought that I should have been able

" to bear the want of you more easily; but
" in truth I cannot bear it: and though it is
" of great importance to my expected honor
" to be at Rome as soon as possible, yet I
" seem to have committed a sin, when I left
" you. But since you were utterly against
" proceeding in the voyage till your health
" was confirmed, I approved your resolution;
" tion;

writings, were not invented either at one time, or by one person ; this may be seen from various notes being made to express the same letter. Hence we may presume, that notes were first used in an arbitrary manner, and that it was some time before rules were laid down, or any formal system was adopted for this kind of writing.

From books it appears, that *notes* were very frequent among the Romans, and continued in use to the tenth and eleventh centuries. The Emperors used them equally with their subjects ; they were taught in the public schools ; and that they were used in examining criminals and persons accused, as well as in the sentences of judges hath been already shewn, and additional instances may be gathered from the acts of the Christian Martyrs.

We have indeed but few books remaining that are written in short-hand, but this is not surprising, when such was the unhappy situation of early ages, that either superstition condemned them to the flames as the works of impious magicians or necromancers, or they were left to be devoured by vermin, through ignorance and stupidity, which was so very great, that some people, as TRITHEMIUS affirms, looked upon notes in those days as the elements of the Armenian language. It is probable,

“ tion ; nor do I now think otherwise if
 “ you continue in the same mind. But af-
 “ ter you have begun to take meat again, if
 “ you think that you shall be able to over-
 “ take me, that is left to your consideration.
 “ I have sent Mario to you with instruc-
 “ tions, either to come with you to me as
 “ soon as you can, or if you should stay
 “ longer, to return instantly without you.
 “ Assure yourself however of this, that, as
 “ far as it can be convenient to your health,
 “ I wish nothing more than to have you
 “ with me, but if it be necessary for the
 “ perfecting your recovery, to stay a while
 “ longer at *Patra*, that I wish nothing
 “ more than to have you well. If you
 “ sail immediately, you will overtake me
 “ at *Leucas* : but if you stay to establish
 “ your health, take care to have good com-
 “ pany, good weather, and a good vessel.
 “ Observe this one thing, my *Tiro*, if you
 “ love me, that neither *Mario's* coming, nor
 “ this letter hurry you. By doing what is
 “ most conducive to your health, you will
 “ do what is most agreeable to me : weigh
 “ all these things by your own discretion. I
 “ want you ; yet, so as to love you ; my love
 “ makes me wish to see you well ; my want
 “ of you, to see you as soon as possible :
 “ the first is the better ; take care therefore,
 “ above all things, to get well again : of all
 “ your innumerable services to me, that
 “ will be the most acceptable—The third of
 “ November.” Middleton's *Life of Cicero*, vol. II. p. 56.

however,

however, that there are writings of this sort still extant, which might contribute to enrich the republic of letters.

There are several MSS. and instruments written in these kind of *Notæ*, in the Royal library at Paris. In the year 1747, the learned and ingenious Monsi. CARPENTIER, engraved and published at Paris, a capitulary, and fifty-four charters of Lewis the Pious, Emperor and King of France, written in these *Notæ Tironianæ* (9). To this work, the learned editor hath prefixed an *Alphabetum Tironianum*, together with a great number and variety of notes or marks, for the different parts of speech, and rules for acquiring the art of writing in these kind of notes. VALERIUS PROBUS, in his book, *De literis antiquis*, explains many of the characters used by the short-hand writers; and there is a dictionary of them, set forth by JANUS GRUTERUS.

In the thirtieth plate, I have given a specimen of a MS. in my library, written in very singular *Notæ* or Characters, which seem to have been used partly for expedition like those now under consideration, and partly for secrecy, like writing in Cypher, because it should seem as if the numeral characters which are placed from right to left, were to be employed when necessary among the *Notæ*.

There have been many treatises on short-hand writing, which is now so common, that any mechanic may both invent and write it (1).

(9) This Lewis succeeded Charlemagne; in the kingdom of France, in the year 840, and died in the year 877.

(1) In the year 1588, Dr. Tho. Bright, a Physician of Cambridge, published his *Characteria*, or Art of short, swift, and secret writing. In 1590, Peter Bales published a Treatise on Short-hand-writing in his book called, *The Writing Schoolmaster*. In 1618, John Willis published his *Stenography*; which was followed by Willoughby's *Art of Short Writing* in 1621. In 1633, Henry Dix published a work on *Brachygraphy*. In 1641, Bishop Wilkins published a work called *Mercury*, &c. *Purthing, Ratcliffe, Malscalf, Shelton, and Jeremiah Rich* also wrote upon this Art, which last work had great success, for his pen's dexterity had the approbation of both Universities. Many other Authors have also written upon this subject, as Addy, Coles, Bridges, Everard, Heath, Mason, Lane, Weston, Steele, Nicholas, Gurney, Annet, &c. but one of the most approved works on Short-hand-writing is that published by Mr. Macaulay, in 1747, 8vo.

OF STEGANOGRAPHY, OR SECRET WRITING.

THE writing used by the Ancients, not for expedition, but for secrecy, was styled *enigmatical*; one species of it consisted in transposing the letters of the alphabet. JULIUS CÆSAR often made use of it in writing to his friends. OVID, in all probability, alludes to this mode of writing in his 4th Epistle, where he says,

His arcana notis terra pelagoque feruntur.

This species of secret writing is of very great antiquity; POLYBIUS, who hath given us an exact relation of the knowledge of antiquity in this art (2), informs us, that ÆNEAS TACTITUS, upwards of two thousand years ago, had invented twenty different manners of writing, which were not to be understood, except by the parties admitted into the secret. JULIUS AFRICANUS and PHILO-MECHANICUS, two ancient Grecians, have likewise treated of this subject; GRUTERUS, has also given a volume on this head.

De la GUILLETIERE, in his *Lacedæmon*, says, that the ancient *Spartans* were the inventors of writing in cipher. The *Scytalæ* was the first sketch of this art: these *Scytalæ* were two rollers of wood, of equal length and thickness, one of them kept by the *Ephori*, the other by their Embassador, or Military Commander. When any secret orders were communicated, a slip of parchment was rolled very exactly about the *Scytalæ* reserved by the writer, upon which the dispatch was written, which was legible whilst the parchment continued upon the roller, but when it was taken off, the writing was without connection, but was easy to be read by the person for whom it was intended, upon his applying it to his *Scytalæ*. TRITHEMIUS improved this art, on which he composed several works. BOVILLE, an ignorant person, and POSSEVIN, wrote books to prove that the works of TRITHEMIUS were full of diabolical mysteries. Soon after which FREDERICK II. Elector Palatine ordered TRITHEMIUS's original work, which was in his library, to be burnt.

Secret characters were used in the ninth century. Specimens of the secret alphabet used by CHARLEMAGNE; and also of one from a MS. in the Bodleian library, written in England in the time of King ALFRED, and perhaps used by him; are given in plate twenty-six (3).

(2) Poliorcetica, Hist. lib. x. (3) Anglo Saxon Gram. p. 168. Franco Teutonic Gram. p. 3.

Several other authors have written upon this subject, as **THEODORUS BILIANDER**, **BAPTISTA PORTA**, **ISAAC CASAUBON**, **JOH. WALIPIUS**, **G. VOSSIUS**, **D. CARAMUEL**, **GASPAR SCHOT** a German Jesuit, **WOLFRANG**, **ERNEST EIDEL**; and one of the Dukes of Lunenburg published a book on secret writing in 1624. **HERMAN HUGO**, the Jesuit (4), our great Lord **BACON**, and Bishop **WILKINS**, have also treated of this art (5). **JACQUES GESORY** hath published the principles of deciphering in the French language. Many examples of Steganography are to be found in the *Mathematical Recreations* of **OZANAM**.

THUANUS informs us, that **VIETA**, an eminent French Mathematician, was employed by **FRANCIS I.** in deciphering the intercepted letters of the Spaniards, which were written in *marks*, consisting of upwards of five hundred characters, and that he was engaged in this service for upwards of two years, before the Spaniards discovered the matter.

Several specimens of ciphers used by the English are given in the thirtieth plate. N° 1 is taken from a MS. on vellum in my library, written in the reign of **HENRY VI.** N° 2 is the cipher used by Cardinal **WOLSEY** at the court of Vienna in 1524. N° 3 is Sir **THOMAS CHALONER**'s cipher from Madrid in 1564. N° 4 is Sir **THOMAS SMITH**'s cipher from Paris in 1563. N° 5 is that of Sir **EDW. STAFFORD** from the same place in 1586. **VIETA** was certainly the most expert person in this art before our Doctor **WALLIS**, who was called the *Father* of deciphering; many circumstances concerning his skill in this art are related in his life, in the *Biographia Britannica*. Mr. **WILLES**, the present decipherer, is possessed of Dr. **WALLIS**'s keys and ciphers (6).

(4) *De prima scribendi origine.* Antwerp; 1617, 8vo.

(5) *Mercury, or the Secret and Swift Messenger.* Lond. 1641.

(6) Mr. Welbore Ellis assured me, that the late Earl Granville, when Secretary of State, told him, that when he came into office he had his doubts respecting the certainty of deciphering—That he wrote down two or three sentences in the Swedish language, and afterwards put them into such arbitrary

marks or characters, as his mind suggested to him,—That he sent the paper to the late Dr. Willes, who returned it the next day, and informed his Lordship, that the characters he had sent to him formed certain words, which he had written beneath the cipher, but that he did not understand the language, and Lord Granville declared, that the words were exactly those which he had first written, before he put them into cipher.

OGHAMS.

Tab. XXXI. p. 78.

1 *h d l e g m g n y r a o u e a e oi*
h d l e g m g n y r a o u e a e oi

2 *o e u e i*
o e u e i

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi



Berchi lem fepu rui nendat'sse dani tnom coll quill
 mrougnur gileachy ail opiong nait aball nm; opang

h d l e g m g n y r a o u e a e oi
h d l e g m g n y r a o u e a e oi

The mode of secret writing which has been adopted, and which is most generally practised, by the Princes and States of Europe, is that of writing in figures, or in numeral characters.

Oghams. { We must not omit to mention a particular kind of Steganography, or Writing in Cipher, practised by the Irish, called *Ogham* (6) of which there were three kinds; the first was composed of certain *lines and marks*, which derived their power from their situation and position, as they stand in relation to one *principal line*, over or under which they are placed, or through which they are drawn; the principal line is horizontal, and serveth for a rule or guide, whose upper part is called the left, and the under side the right; above, under, and through, which line, the characters or marks are drawn, which stand in the place of vowels, consonants, diphthongs, and triphthongs. Some authors have doubted the existence of this species of writing in cipher, called *Ogham*, among the Irish, but these doubts are ill founded, as will presently appear.

Specimens of different kinds of *Ogham* writing as practised in Ireland, are given in the thirty-first plate. One of these specimens is taken from Sir J. WARE's *Antiquities of Ireland*, (vol. II. p. 20). This *Ogham*, or Cipher, is very simple, and is easy to be deciphered. The horizontal line is the principal, and the perpendicular and diagonal lines, above, below, and through the horizontal line, stand for twenty letters, which are in four divisions of five letters each; the first fifteen are for the consonants, the last five for the vowels: for the diphthongs, and for the letter Z, are arbitrary marks. In the *Ogham* given by Colonel VALLANCEY, the diagonal lines are for the vowels; this was a change in the cipher, which is often necessary. Diphthongs are not found in ancient MSS. the vowels are written separately, as A E not Æ, &c. therefore an *Ogham* or Cipher, with marks for diphthongs, is not ancient.

(6) Colonel Vallancey says, that Authors are at a loss for the derivation of this word, which is not to be found in any dictionary of the Irish: however he applies it to the elements of letters, and says it was practised by the Irish Druids, though he never saw any Druidical writings. *Irish Grammar*, 2d edit. p. 4. et seqq. Dublin, 1782, 8vo.

A manuscript in the Harleian library (N^o 432) from which we have given a specimen in the twenty-second plate, and which is mentioned at p. 135, contains an Ogham or cipher of this kind.

King CHARLES I. corresponded with the Earl of GLAMORGAN when in Ireland, in the Ogham cipher, a specimen of which is given in the thirty-first plate; some of this correspondence is preserved amongst the royal letters in the Harleian library (7).

The second and third kinds of Ogham used by the Irish, were called *Ogham-beith* and *Ogham-coll*, or *Craobh*; the former was so called, from placing the letter *Beith* or *B*, instead of the letter *A*, &c. It was also called *Ogham Consoine*, which was no more than to substitute consonants in the place of vowels.

The latter called *Ogham Coll*, is composed of the letter *C* or *Coll*, and is formed by substituting that letter for all the vowels, diphthongs, and triphthongs, repeated, doubled, and turned, as in the specimens in the plates above mentioned; those *Oghams* in the latter, are taken from a MS. lately presented to the British Museum by the Reverend the Dean of Exeter, President of the Society of Antiquaries of London, which was formerly in the library of HENRY Earl of CLARENDON (N^o 15). This MS. contains several tracts, but that from which part of the thirty-first plate is taken, is intitled, (“*Anonymi Hiberni*) *Tractatus apud Hibernos veteres, de occultis scribendi formulis seu artificijs Hibernice Ogum dictis.*”

Of Musical Notes. { Signs or Marks for the notation of Musical Compositions, are of very high antiquity; they were used by the most ancient nations. The Hebrew musical notes consisted only in accents over the words, whereas the Greeks and Romans used *letters* as well as *marks* in the notation of their music; but the notation of music hath been so ably treated of by a variety of Authors that it is unnecessary for us to enter fully into the subject. JOHN NICHOLAUS, so frequently mentioned, and WALTERUS in his *Lexicon Diplomaticum* (Gottingen, 1756) have given us a variety of specimens of characters used for the notation of music to the sixteenth century; and Sir JOHN HAWKINS and Dr. BURNEY have given us the history of this enchanting art to the present time, in which works the lovers of this science will find much instruction and entertainment.

CHAP. VII.

OF NUMERALS, AND OF NUMERAL
CHARACTERS.

Numerals used by uncivilized Nations—Numerals and Numeral Characters of different Nations—Indian Numeral Characters.—When introduced into Europe.

THE use of numbers is the foundation of all the arts of life, for we cannot conceive that men can carry on any kind of business without the practice of arithmetic or computation in some degree; even in barter between the American hunter and fisherman, numbers are necessary; and it will presently appear, that men in their most rude and uncivilized state have the use of numbers; and therefore we shall not be surprised to find numeral characters in use amongst the Mexicans and other nations, before they were acquainted with letters: the former were first invented, because they were first necessary to mankind.

Although the language of the uncivilized Hurons in North America is very imperfect, and they have made but little progress in arts, yet they have a decimal arithmetic; as have also the Algonkins, who are in the same uncivilized state.

The President of the Royal Society, Sir JOSEPH BANKS, hath given some account of the arithmetic of the inhabitants of the new-discovered island of OTAHEITE, in the South Seas, which is printed in Lord MOUNTBODDO's work on the Origin and Progress of Language (8).

(8) Vol. I. p. 542, & seqq. where an account is also given of the numerals and manner of computation among the Hurons and Algonkins. See also Baron Hontan's Voyages, vol. II. p. 217.

The Otaheiteans count to ten, and then turn back as the Hurons and Algonkins do; when they come to twenty, they have a new word. They afterwards proceed not by *tens*, but by *scores*, and so on to ten score; then in the same manner to ten times ten score, that is to two thousand; and then they go on to ten times that number, or twenty thousand, and after this they have no name for any number, though Sir J. BANKS believes they count farther.

BAYER, in his *Historia Regni Græcorum Bactriani*, hath given us the names of numerals in the Indian Languages (9). Colonel VALLANCEY hath published the names of numerals in all the languages which he could collect (1), and Mr. FORSTER hath given us ample accounts of the numerals used by the uncivilized inhabitants of the southern Hemisphere, in his relation of the voyage, wherein he accompanied Captain COOK into those parts (2). Dr. PARSONS hath published the names of the numbers of several of the North American Indian nations (3).

The Mexicans, when we first discovered them, had not the use of letters, but they had numeral characters, which they used for computing and keeping the accounts of tribute, paid by the different provinces, into the royal treasury. The figure of a circle represented *unit*, and in small numbers, the computation was made, by repeating it. Larger numbers, were expressed by peculiar marks or characters, and they had such as denoted all integral numbers from twenty, to eight thousand (4).

The first and most natural method of counting, seems to have been by the fingers, which would introduce the method of numbering by decimals, practised both in Asia and in America, many of whose inhabitants give a name to each unit, from one to ten, and proceed to add a unit to the ten,

(9) Scythæ Parthos Bactrianosque considerunt (Justinus) Bactriani Scythæ fuerunt —Parthi quoque ipsi a Scythis originem trahunt. (Trog. Pomp.)

(1) Collect. de rebus Hibernicis, N° XII. Dublin, 1783, 8vo.

(2) Monf. Gebelin, in his *Monde Primitif*, hath given us the names of the nume-

als in fourteen languages of the South Seas.

(3) Namely of the MOHAWKS, the ONONDAGAS, WANATS, SHAWANESE, DELAWARES, and CARRIBEANS. Remains of Japhet, chap. x.

(4) See Dr. Robertson's *History of America*, vol. II. p. 289.

till there are twice ten, to which last they give a peculiar name, and so on to any number of tens.

The names of numerals are very different, not only in several parts of Asia, but in both North and South America, as appears from the Authors just quoted.

Small stones were also used amongst uncivilized nations: hence the words *calculate* and *calculation* appear to have been derived from *calculus*, the Latin for a pebble-stone. Alphabetic letters had also a certain numerical value assigned them, and several Greek characters were employed to express particular numbers.

The combination of Greek numerical characters was not well known to the Latins before the thirteenth century, although Greek numerical characters were frequently used in France and Germany, in episcopal letters, and continued to the eleventh century; but of all the Greek ciphers the Epifema $\xi\alpha\upsilon$ was most in use with the Latins, it gradually assumed the form of G with a tail, for so it appears in a Latin inscription of the year 296. It is found to have been used in the fifth century in Latin MSS. it was reckoned for 6, and this value has been evinced by such a number of monumental proofs that there is no room to give it any other. Some of the learned, with even MABILLON, have been mistaken in estimating it as 5, but in a posthumous work he acknowledges his error (5).

Those authors were led into this error by the medals of the Emperor JUSTINIAN having the epifema for 5; but it is a certain fact that the coiners had been mistaken and confounded it with the tailed U, for the epifema was still in use in the fourth century, and among the Latins was estimated as 6, but under a form somewhat different. Whenever it appears in other monuments of the western nations of Europe of that very century, and the following, it is rarely used to express any number except 5.

The Etruscans also used their letters for indicating numbers by writing them from right to left, and the ancient Danes copied the example in the application of their letters.

The Romans, when they borrowed arts and sciences from the Greeks, learned also their method of using alphabetical numeration. This custom

(5) Hist. of St. Denis, vol. II. p. 346.

however was not very ancient among them. Before writing was yet current with them they made use of nails for reckoning years, and the method of driving those nails became in process of time a ceremony of their religion. The first eight Roman numerals were composed of the I and the V, the Roman ten was composed of the V proper, and the V inverted Λ , which characters served to reckon as far as forty, but when writing became more general, I, V, X, L, C, D, and M were the only characters appropriated to the indication of numbers. The above seven letters in their most extensive combination produce six hundred and sixty-six thousand ranged thus, DCLXVIM. Some however pretend that the Romans were strangers to any higher number than 100,000. The want of ciphers obliged them to double, treble, and multiply their numerical characters four-fold; according as they had occasion to make them express units, tens, hundreds, &c. &c. For the sake of brevity they had recourse to another expedient, by drawing a small line over any of their numeral characters they made them stand for as many thousands as they contained units. Thus a small line over \bar{I} made it 1000, and over \bar{X} expressed 10,000, &c.

When the Romans wrote several units following, the first and last were longer than the rest $IIII$, thus *vir* after those six units signified *sex-vir*. D stood for 500, and the perpendicular line of this letter was sometimes separated from the body thus D without lessening its value. M, whether capital or uncial, expressed 1000. In the uncial form it sometimes assumed that of one of those figures, CIC , CD , ∞ \cap . The cumbent X was also used to signify a similar number.

As often as a figure of less value appears before a higher number, it denotes that so much must be deducted from the greater number. Thus I before V makes but four, I before X gives only nine, X preceding C produces only 90, and even two XX before C reckons for no more than 80. Such was the general practice of the ancient Romans with respect to their numerical letters, which is still continued in recording accounts in our Exchequer.

In ancient MSS. 4 is written $IIII$ and not IV, 9 thus $VIII$ and not IX, &c. Instead of V five units $IIII$ were sometimes used in the eighth century. Half was expressed by an S at the end of the figures, $CIIIS$ was put 102 and a half. This S sometimes appeared in the form of our 5.

In,

In some old MSS. those numerical figures LXL are used to express 90. The Roman numeral letters were generally used both in England, France, Italy, and Germany, from the earliest times to the middle of the fifteenth century.

The ancient people of Spain made use of the same Roman ciphers as we do. The X with the top of the right hand stroke in form of a semi-circle reckoned for 40; it merits the more particular notice as it has misled many of the learned. The Roman ciphers however were continued in use with the Spaniards until the fifteenth century. The Germans used the Roman ciphers for a long time, nearly in the same manner as the French.

With respect to the dates of Charters, the use of Roman ciphers was universal in all countries; but to avoid falling into error, it must be observed that in such dates, as well as in those of other monuments of France and Spain, number a thousand was sometimes omitted, the date beginning by hundreds; in others, the thousands were set down, and the hundreds left out; and in the latter ages, both thousands and hundreds were alike suppressed, and people began with the tens, as if —78 was put for 1778, a practice still followed in letters, and in affairs of trifling consequence.

It is also necessary to observe, that the ancients frequently expressed sums by even numbers, adding what was deficient to complete them, or omitting whatever might be redundant. This mode of reckoning is often used in sacred writings, and was thence introduced into other monuments.

The ancient scribes or copyers, and even the more modern, committed frequent mistakes in writing the roman numeral ciphers, particularly with regard to V, L, M, &c.

The points after the Roman ciphers were exceedingly various, and never rightly fixed. It is not known when the ancient custom was first introduced of placing an O at top immediately after the Roman characters, as A° M° L° VI° &c. (6).

These alphabetic letters were very ill suited to Algebraic calculations, which were little known in Europe till after the Indian numbers were

(6) Many numeral contractions used by the Romans may be seen in *Scriptorius Urfaus de Notis Romanorum*.

brought from the East. The Romans in some measure supplied the defects of their numeral characters by their Abacus or Counting Table (7).

The Indians and Arabians were well skilled in the arts of astronomy and of arithmetic, which required more convenient characters, than alphabetic letters, for the expressing of numbers. Many opinions concerning their origin, and the time of their introduction into Europe, have prevailed.

Some writers ascribe the honour of this invention to the Indians, and say they communicated them to the Arabs, from whom they were introduced among us by the Moors. This Indian origin is generally considered as the best founded, and is most respected by men of learning. Others insist they were derived from the Greeks, who communicated them to the Indians, whence we received them. MATT. PARIS, BERNARD VOSSIUS, Bishop HUET, and WARD, the Rhetorical Professor, support the latter opinion, which appears however to be founded on mere arbitrary conjectures. CALMET advanced another, and deduced those ciphers from a Latin source, contending that they are nothing but the remains of the ancient signs of TIRO; but besides that this fancied resemblance is far-fetched, the use of the signs of TIRO were so far disused in the tenth century, that there were scarcely any traces of them to be seen after the beginning of the eleventh, unless the abbreviation of *and* by 7 and of *us* by 9.

Some have attributed the honour of having first introduced the numeral characters at present used in Europe, to PLANUDES, a Greek Monk; others to GERBERT the first French Pope, styled SYLVESTER II.

The Spaniards contend, that they were first introduced by their King ALPHONSUS X. on account of those astronomical tables, named after him; but all these various pretensions appear to have been built upon very vague foundations.

It is therefore necessary to endeavour to obtain better information upon this subject.

The numeral figures which have for some centuries prevailed in Europe, are certainly Indian. The Arabians do not pretend to have been the in-

(7) See an account of the Roman and Chinese Abacus, in the abridgment of the Philosoph. Transact. vol. III. part ii. page 442. plate 1.

ventors of them, but they ascribe their invention to the Indians, from whom they borrowed them; and it will presently appear that the numeral characters used by the Bramins, the Persians, the Arábians, and some other Eastern nations, are similar to each other, and that the same characters were introduced into Europe, where they prevailed till the fifteenth century.

The learned Dr. WALLIS, of Oxford, delivers it as his opinion (8) that the Indian or Arabic numerals were brought into Europe together with other Arabic learning, about the middle of the tenth century, if not sooner.

We find that in the beginning of the twelfth century, ADELARD, a Monk of Bath, travelled into Spain, Egypt, and Arabia, and translated EUCLID, and some other authors, out of Arabic into Latin; it was not till long after this time that EUCLID's Elements was supposed to have been originally written in Greek. His translations of EUCLID from the Arabic into Latin are now extant in the Bodleian library, (N° 3359, Selden 29, and N° 3623, S. 157). There is also in the same library (N° 1612, Digby 11), a Latin translation, by ADELARD, of an Arabic book *de Stellis*; and a translation by him, from an Arabian MS. of a Treatise on Astronomy, intituled, *Isagoge minor Japbaris Mathematici*, (N° 1669, Digby 68); as also a translation of another Arabic book, intituled, *Ezich el Kauresini*, (N° 4137, S. 5.)

Several other persons also travelled from England into the East in search of learning, as RETINENSIS about the year 1140; SHELLEY about 1145; and MORLEY about 1180. Different authors who lived in the twelfth and thirteenth centuries have written upon astronomical and algebraical subjects, in which they have used the Indian numeral figures. ROBERTUS CESTRENSIS wrote a treatise of astronomical tables, adjusted to the beginning of the year 1150. JORDANUS wrote a treatise *De Algorismo*, about the year 1200, says VOSSIUS (9). There are two treatises of JOHN de SACRO-BOSCO, *De Algorismo*, who wrote in 1232, and died in 1256. This Author wrote a book in 1235, intituled, *De Computo Ecclesiastico*,

(8) See Wallis's Algebra, Oxon. 1685.

(9) See some of his Tracts in the Bodleian Library, N° 3623.

wherein Arabic or Indian numerals are used. ROBERT GROSTHEAD, Bishop of Lincoln, also made use of these figures about the year 1240 (1). Numeral characters of the same form appear in ROGER BACON's Calendar, which was written in the year 1292, and is now extant in the Cottonian library, which characters continued to be used in England, without alteration, till the fifteenth century (2).

These numeral characters were at first rarely used, unless in mathematical, astronomical, arithmetical, and geometrical works. They were afterwards admitted in calendars and chronicles, for they were not introduced into charters before the sixteenth century; the appearance of such before the fourteenth would invalidate their authenticity. In the fourteenth and fifteenth centuries they may be sometimes found, though very rarely; those exceptions, should they be discovered, would only help to confirm the rule, that excludes them from appearing in instruments previous to the sixteenth century.

They were not generally used in Germany, until the beginning of the fourteenth century, or towards the year 1306; but in general the forms of the ciphers were not permanently fixed there till after the year 1531. The Russians were strangers to them before PETER the Great had finished his travels in the beginning of the present century.

In order to prove the similiarity of the numeral characters in the East, to those brought into this country by the persons abovementioned, we have engraven several of them in the thirtieth plate from authentic documents:

A is taken from an almanack in my library, written in Daeb-Naagree characters, and in the Shanferit language, in the year 1749. The Bramins alledge, that neither the forms of their letters, nor of their numeral characters, have ever been altered.

B Numeral characters, taken from the Zenda-Vesta at Oxford, which is written in ancient Persian.

C Maharrattan numeral characters from a MS. of GEORGE FERRY, Esq.

(1) The following works of this Prelate are extant in the Bodleian Library, Quædam Arithmetica (N° 1705, Digby 103). De Sphæra, et de Cautelis Algorithmi (N° 1748). Computus Ecclesiasticus. (N° 1792. Conf. Ep.

Line. 1235, ob. 1253.)

(2) Some of them were altered so late as the sixteenth. See Phil. Transf. Abr. vol. X. part iv. p. 1261.

D The

D The numeral characters used in Tartary and Thibet, from another of Mr. PERRY's manuscripts.

E Bengalese numeral characters communicated by NATHANIEL BRASSEY HALHED, Esq.

F Arabic numerals from a MS. in the British Museum.

G Numeral characters written in 1292 from ROGER BACON's calendar in the Cottonian library. (Vesp. A. II.)

Colonel VALLANCEY says, (3) that the ancient Irish had numerical characters of two kinds, the one resembling the Roman, except the X, the other the Arabic, like those of JOHN DE SACRO-BOSCO, who died in 1252, which except the figure 2, are exactly like those in ROGER BACON's calendar; specimens of which are given in the thirtieth plate (G).

The Colonel observes, that the Irish numeral characters correspond with those in Dr. BERNARD's tables of the Spanish from the Arabic, and that they are like those of the Palmyreans, also engraven in Dr. BERNARD's tables; but we must remark, that there is so little difference between the former of these, and those of JOHN DE SACRO-BOSCO, and of ROGER BACON (4), that they may with great propriety be called the same. As for the Palmyrenian characters, the first nine are manifestly the same, as those used by the Romans, but written in the Eastern manner.

The learned Editors of the *Nouveau Traité de Diplomatique*, (vol. IV. pref. p. 7.) refer to several MSS. in Italy and in France to prove that Arabic numerals were used in both those countries in the latter end of the tenth, and in the beginning of the eleventh century.

(3) *Collectanea de rebus Hibernicis*, N^o. XII. p. 571, et seqq. Dublin 1783, 8vo.

(4) They are engraven in the abridgment of the *Philosoph. Transact.* vol. IX. p. 432, in which vol. Professor Ward shews, that the

dates on a chimney-piece at Helmden, on a house at Colchester, and others, are not so old as have been pretended. See also vol. X. of the same abridgement, p. 1260.

CHAP. VIII.

OF WRITERS, ORNAMENTS, AND MATERIALS FOR WRITING.

*Of the Librarii, Notarii, and Antiquarii—Of Illuminators—
Of Paintings and Ornaments—Of Materials for writing
upon—Of Instruments for writing with—Of Inks.*

AFTER having compleated our design concerning the origin, antiquity, and progress of writing, and the national variations, together with the Sigla or literary signs, and ciphers or numerals, used by the ancients, it may be proper to treat of several particulars which relate to the subject of our inquiry.

THE LIBRARIi, or writers of books among the Romans, were generally of a servile condition, and every man of rank who was a lover of literature, had some of these Librarii in his house. ATTICUS trained up many of his *Servi* or slaves to this service, and when he resided at Athens, he had several of them employed in transcribing Greek authors for his emolument, many of which were purchased by CICERO, as appears in his life by Dr. MIDDLETON. Frequent mention is made of these Librarii by several Roman authors, thus HORACE de Arte Poetica, “*Ut Scriptor si peccat, idem LIBRARIUS usque*, and MARTIAL, Lib. II. Epigram viii. *Non meus est error: nocuit LIBRARIUS illis*, and Lib. IV. Epigr. ult.

*Jam LIBRARIUS hoc et ipse dicit,
Obe jam satis est, obe Libelle.*

These Librarii were a particular company who had several immunities: their business was a trade, and they were regulated by certain laws. The Roman Emperors appointed LIBRARIi to write for the Consuls,
the

the Judges, and the Magistrates, as appears in the Theodosian Code, Lib. I. *De Decurialibus urbis Romæ, et de Lucris officiariorum*. The *Librarii Horreorum* were officers who kept the accounts of the corn received into, and delivered out of, the public granaries.

The office of SCRIBE was an honourable post among the Jews. The Scribes were employed by their Kings to keep the national records, and to transcribe copies of their laws, they are mentioned in Numbers, chap. xxi. v. 14. in Josua x. v. 13. and CHRISTOPHER HEN. TROTEZ, in his notes on HERMAN HUGO *de prima scribendi*, (Orig. p. 425), says, “*Verum equidem est, Judæorum scribas fuisse eruditos, et peritissimos; immò adeò eleganter et emendate scripsisse, ut ipse fere typographicae arti videantur eorum manuscripta præsertim legis præferenda.*”

Anciently the Scribes or Secretaries were held in honour amongst the Greeks, though not by the Romans. CORNELIUS NEPOS, in his life of EUMENES of Cardia, says, “*Hic peradolescens ad amicitiam accessit Philippi Amyntæ filii, brevique tempore in intimam pervenit familiaritatem; fulgebant enim jam in adolescentulo indoles virtutis: itaque eum habuit ad manum SCRIBÆ loco; quod multo apud Græcos honorificentius est quam apud Romanos; nam apud nos revera, sicut sunt, mercenarii scribæ existimantur.*”

Notarii. { We have already spoken of the *Notæ* used by the Short-hand writers, who were called NOTARII amongst the Romans, because they were employed by them to take trials and pleadings in their courts of judicature, or to write as amanuenses from the mouth of an author, in these kind of *notæ* or marks.

These *Notarii* amongst the Romans, were also of servile condition. Under the reign of JUSTINIAN, they were formed into a college or corporate body. *Notarii*, were also appointed to attend the prefects, to transcribe for them. There were likewise *Notarii Domestici*, who were employed in keeping the accounts of the Roman nobility, concerning whom see the Theodosian Code, Lib. II. and III. *De Primicerium et Notariis*. PANCIROLUS, in *Notit. Imperatorum*, hath given several particulars concerning these *Notarii*, as hath GUTHERIUS in his work, *De Officiis Domus Augg.* They were afterwards versed in the laws of the Empire, and were considered

dered as lawyers; so early as in the seventh century, they acted as notaries public in civil affairs.

There were also Notaries for ecclesiastical affairs, who attested the acts of Archbishops, Bishops, and other spiritual dignitaries. We find ecclesiastical notaries at Rome, under Pope JULIUS IV. and in the church of Antioch, about the year 370 (5). From these Notaries, are derived the office of Chancellor to the Bishops; afterwards almost every Advocate was admitted a NOTARY.

Antiquarii. { After the decline of learning amongst the Romans, and when many religious houses were erected, learning was chiefly in the hands of the clergy; the greatest number of which were Regulars, and lived in monasteries: in these houses were many industrious men, who were continually employed in making new copies of old books, either for the use of the monastery or for their own emolument: these writing Monks were distinguished by the name of ANTIQUARII; they deprived the poor LIBRARIJ or common *Scriptores* of great part of their business, so that they found it difficult to gain a subsistence for themselves and their families. This put them upon finding out more expeditious methods of transcribing books; they formed the letters smaller, and made use of more jugations and abbreviations than had been usual, they proceeded in this manner till the letters became exceedingly small; the abbreviations were very numerous, and extremely difficult to be read: this in some measure accounts for the great variety of hands in the species of writing called *Modern Gothic*, of which we have already spoken. When a number of copies were to be made of the same work, it was usual to employ several persons at the same time in writing it; each person, except him who wrote the first skin, began where his fellow was to leave off.

Illuminations. { Besides the writers of books, there were artists whose profession was to ornament and paint manuscripts, who were called ILLUMINATORS; the writers of books first finished their part, and the ILLUMINATORS embellished them with ornamented letters and paintings. We frequently find blanks left in manuscripts for the ILLU-

(5) Tillemont, T. xi. p. 406.

MINATORS which were never filled up. Some of the ancient manuscripts are gilt and burnished in a style superior to later times. Their colours were excellent, and their skill in preparing them must have been very great.

Paintings, Ornaments, and illuminations. { The practice of introducing ornaments, drawings, emblematical figures, and even portraits into manuscripts, is of great antiquity. VARRO wrote the lives of seven hundred illustrious Romans, which he enriched with their portraits, as PLINY attests in his Natural History, (lib. xxxv. chap. 2.) POMPONIUS ATTICUS, the friend of CICERO, was the author of a work on the actions of the great men amongst the Romans, which he ornamented with their portraits, as appears in his life by CORNELIUS NEPOS, (chap. 18.) but these works have not been transmitted to posterity; however there are many precious documents remaining, which exhibit the advancement and decline of the arts in different ages and countries. These inestimable paintings and illuminations, display the manners, customs, habits ecclesiastical civil and military, weapons and instruments of war, utensils and architecture of the ancients; they are of the greatest use in illustrating many important facts, relative to the history of the times in which they were executed. In these treasures of antiquity are preserved a great number of specimens of Grecian and Roman art, which were executed before the arts and sciences fell into neglect and contempt. The manuscripts containing these specimens, form a valuable part of the riches preserved in the principal libraries of Europe. The Royal, Cottonian and Harleian libraries, as also those in the two Universities in England, the Vatican at Rome, the Imperial at Vienna, the Royal at Paris, St. Mark's at Venice, and many others.

The fragment of that most ancient book of Genesis, which we have mentioned at p. 70, formerly contained two hundred and fifty curious paintings in water colours. Twenty-one fragments which escaped the fire in 1731, are engraven by the society of antiquaries of London; several specimens of curious paintings appear in LAMBECIUS's catalogue of the Imperial library at Vienna, particularly in vol. III. where forty-eight drawings of nearly equal antiquity with those in the Cottonian library, above referred to are engraven; and several others may be found in various catalogues of the Italian libraries. The drawings in the Vatican Virgil made

in the fourth century, before the arts were entirely neglected, illustrate the different subjects treated of by the Roman poet. A miniature drawing is prefixed to each of the gospels brought over to England by St. AUGUSTIN in the sixth century, which is preserved in the library of Corpus Christi College, Cambridge: in the compartments of those drawings, are depicted representations of several transactions in each gospel. The curious drawings, and elaborate ornaments in St. CUTHBERT's gospels made by St. ETHELWALD, and now in the Cottonian library, which we have already mentioned, exhibit a striking specimen of the state of the arts in England in the seventh century. The same may be observed with respect to the drawings in the ancient copy of the four gospels preserved in the cathedral church of Litchfield, and those in the Codex Rushworthianus, in the Bodleian library at Oxford. The life of St. PAUL the hermit, now remaining in Corpus Christi College, Cambridge, (G 2) affords an example of the stile of drawing and ornamenting letters in England in the eighth century, a specimen of which is given in the seventeenth plate: (p. 102) the copy of PRUDENTIUS's *Psychomachia* in the Cottonian library, (Cleop. c. 8.) exhibits the stile of drawing in Italy in the ninth century.

Of the tenth century there are Roman drawings of a singular kind in the Harleian library (N^o 2820.)

N^o. 5280, 1802, and 432 in the Harleian library, contain specimens of ornamented letters, which are to be found in Irish MSS. from the twelfth to the fourteenth century.

CÆDMON's Poetical Paraphrase of the book of Genesis, written in the eleventh century, which is preserved amongst F. JUNIUS's MSS. in the Bodleian library, exhibits many specimens of utensils, weapons, instruments of music, and implements of husbandry used by the Anglo-Saxons. The like may be seen in extracts from the Pentateuch of the same age, in the Cottonian library (Claud. B. 4.) The manuscript copy of Terence in the Bodleian library (D. 17.) displays the dresses, masks, &c. worn by comedians in the twelfth century, if not earlier. The very elegant Psalter in the library of Trinity College, Cambridge, exhibits specimens of the art of drawing in England in the same century.

The Virgil, in the Lambeth library, of the thirteenth century, (N^o 471) written in Italy, shews both by the drawings and writing, that the
Italians

Italians produced works much inferior to ours at that period. The copy of the Apocalypse in the same library (N° 209) contains a curious example of the manner of painting in the fourteenth century.

The beautiful paintings in the history of the latter part of the reign of King RICHARD II. in the Harleian library, (N° 1319) afford curious specimens of manners and customs, both civil and military, at the close of the fourteenth, and in the beginning of the fifteenth century. As does (N° 2278) in the same library.

Many other instances might be produced, but those who desire farther information may consult STRUTT's Regal and Ecclesiastical Antiquities, 4to, and his Horda-Angel-cynnan lately published in three vols. The Abbé RIVE is now preparing, at Paris, a work on the Art of illuminating and ornamenting Manuscripts, to be accompanied with twenty-six plates in folio; wherein are to be exhibited exact copies of paintings, selected from miniatures preserved in some of the finest and best-executed manuscripts in Europe, which work is soon expected to make its appearance.

We shall conclude this head by observing, that from the fifth to the tenth century, the miniature paintings which we meet with in Greek MSS. are generally good, as are some which we find among those of Italy, England, and France. From the tenth to the middle of the fourteenth century they are commonly very bad, and may be considered as so many monuments of the barbarity of those ages; towards the latter end of the fourteenth, the paintings in manuscripts were much improved; and in the two succeeding centuries, many excellent performances were produced, especially after the happy period of the restoration of the arts, when great attention was paid to the works of the ancients, and the study of antiquity became fashionable. It would take up too much time to enumerate the many curious illuminated manuscripts in our public libraries, exclusive of those in private collections; amongst the latter, those in the possession of her Grace the Duchess Dowager of PORTLAND, and in the library of RALPH WILLETT, Esq. are the most exquisite.

In the following section we shall speak of the materials on which the ancients wrote, but we must not in this place omit to mention, that it was usual for them to stain the paper or parchment, on which fine manuscripts

and instruments of Sovereign Princes were written, with purple and other colours.

OVID, who lived at the time of the nativity of CHRIST, and in the reign of the Emperor AUGUSTUS, speaks of the usage of staining materials for writing upon with purple, and alludes to the custom of tinging them with an oil drawn from cedar wood, to preserve them from corruption, he mentions the writing of the titles with red ink, and shews, that in his time it was usual to write upon rolls, which was the ancient method. His words are,

“ *Nec te purpureo velent vaccinia succo :*

Non est conveniens luctibus ille color.

“ *Nec titulus minio, nec cedro charta notetur :*

Candida nec nigra cornua fronte geras (6).

and in another place of the same book,

“ *Sunt quoque mutatae, ter quinque volumina formae.*”

St. JEROM, who lived in the fourth century, mentions, that there were in his time books very pompously written on parchment of a purple colour, in letters of gold and silver, and that the whole books were written in large letters, such as are commonly used at the beginning of sentences, by which we conceive he means Initial or Uncial letters.

His words are,

“ *Habeant qui volunt veteres libros, vel in membranis purpureis Auro Argentoque descriptos, vel initialibus, ut vulgo aiunt, literis, onera magis exarata quam Codices ; dummodo mihi meisque permittant pauperes habere scedulas, et non tam pulchros Codices quam emendatos (7).*

And in his epistle to EUSTOCHIUS, he says,

“ *Inficiuntur Membranæ colore purpureo. aurum liquefit in litteras.*”

The ancient Greek copy of the book of Genesis in the Imperial library at Vienna, of which the third plate contains a specimen, is written on vellum

(6) Ovid. de Tristibus Eleg. ad Librum.

(7) Prolog. ad lib. Job.

of a purple colour. The four gospels in the Royal library (1 E. vi.) written in the eighth century, hath several leaves of purple. Some of the leaves on which the fine book of the four gospels in the Harleian library, (N^o 2788) is written, are stained with purple, and the borders ornamented with different colours. This book was written in letters of gold in the eighth century. The four gospels, in the Cottonian library, (Tiberius A. 2.) which King ÆTHELSTAN appointed for the Saxon Kings to take their coronation oaths upon, hath some leaves of purple vellum in it. The Vatican library, the Imperial library at Vienna, the Royal library at Paris, and several other libraries in Italy, France, and Germany, contain many manuscripts written both in Greek and Latin on purple vellum, from the fourth to the tenth century; specimens of several of which are given in BLANCHIN's *Evangeliarium quadruplex*, and many particulars concerning them may be seen in the second volume of that work, part the second, (p. 492 et seqq.), under the article, *De Codicibus aureis, argenteis, ac purpureis*; and in LAMBECIUS's catalogue of the Imperial library at Vienna, mention is made of several others: the learned MARILLON, in his work, *De re diplomatica*, gives an account of many more.

The eastern nations stain their paper of different colours. There is in my library, an Arabic manuscript, intituled, *Regula seu modus bene loquendi*, by SHEICK MOHAMED EBN MELEK. Some of the leaves are of a deep yellow, and other of a lilac colour.

The Romans deposited their most valuable works in cases or chests made of cedar wood; they also used an oil expressed from the cedar tree, to preserve them from the worms, as appears by the following passages:

——— *Speramus carmina fingi*

Posse linenda cedro.

HORACE *Ars Poetica*, v. 331.

Cedro nunc licet ambules perunctus.

MARTIAL, lib. iii. epigr. 2.

Hujus in arbitrio est seu te juvenescere cedro,

Seu jubeat duris vermibus esse cibum.

AUSONIUS, ad libellum suum.

PLINY tells us that NUMA's books were rubbed with an essence called *Cedrium*, which preserved them, though they had lain five hundred years un-

den

der ground. VITRUVIUS (cap. 11. lib. ii.) says, that from cedar is taken an essence called *Cedrium*, and that books which are rubbed with it, neither become mouldy nor worm-eaten. Though we should not give implicit credit to PLINY's relation, yet it tends to prove the antiquity of the usage.

The best method of preserving records, is by keeping them dry, free from dust, and in close presses from the air.

In the Harleian library, (N^o 2820.) are the pictures of the four Evangelists, and that of St. JEROM, with laudatory verses on them, written on purple leaves in the tenth century, and (N^o 2821) in the same library, contains various pictures drawn on purple leaves in the same century.

Materials. { It is now proper to inquire what materials have been used for writing upon in different ages and countries. The most ancient remains of writing, which have been transmitted to us, are upon hard substances, such as stones and metals, which were used by the ancients for edicts, and matters of public notoriety; the Decalogue was written on two tables of stone; but this practise was not peculiar to the Jews, for it was used by most of the eastern nations, as well as by the Greeks and Romans; and therefore the ridicule, which VOLTAIRE attempts to cast upon that part of the book of Genesis, where the people are commanded to write the law on stones, is absurd; for what is there said, by no means implies, that other materials might not be used on common occasions. The laws penal, civil, and ceremonial among the Greeks, were engraven on tables of brass which were called *Cyrbes*. HERODOTUS mentions a letter engraven on plates of stone (*ἐν ταμνῶν ἐν τοῖσι λίθοις γράμματα*), which THEMISTOCLES, the Athenian General, sent to the *Ionians* (8) about five hundred years before the birth of CHRIST. The famous tables of Isis, now in the Royal collection, at Turin, prove the practise among the Egyptians. The Eugubian and Oscan tables which we have already mentioned, prove the same among the Pelasgi, and the other ancient inhabitants of Italy, as do the laws of the twelve tables among the Romans, which were graven on brass. The two tables of brass discovered at Heraclea, in 1732, and published by MAZUCHIUS, in 1758 (9), (the former in the Greek language, containing

(8) Herod. lib. vii. cap. 22.

Doctor Pettingal and Mr. Webb, published

(9) See the dissertations on these tables by in 1760.

a decree concerning the boundaries of lands belonging to a temple of BACCHUS, was written somewhat more than three hundred years before the birth of CHRIST; and the latter a law made about forty-one years before the Christian Æra) prove the continuation of the practice (1): but there are so many proofs of the usage of engraving public transactions on stones and metals and from the earliest times, in, and even since, the decline of the Roman empire, that it is not necessary to say more on the subject.

Wood. { We find that *Wood* was also used for writing upon in different countries. In the Sloanian library, (N° 4852) are six specimens of Kufic writing, on boards about two feet in length, and six inches in depth. The Chinese, before the invention of paper, wrote or engraved with an iron tool upon thin boards, or on bamboo. PLINY says, that table books of wood were in use before the time of HOMER, and refers for the proof of what he says to the following words in the Iliad, concerning BELLEROPHON,

—— Πόρην δ' ὄγε σήματα λυγρὰ,
Γράψας ἐν τῖνακι πῆκτῳ θυμοφθόρα πολλὰ (2).

PLUTARCH, and DIOGENES LAERTIUS inform us, that SOLON's laws were inscribed on tables of wood (3), and PROPERTIUS says,

“Non illas (Tabellas) fixum caras effecerat aurum,
“Vulgari Buxo sordida cera fuit (4).”

And OVID,

—— Veneri fidas sibi naso Tabellas,
Dedicat, at nuper vile fuistis acar (5).

(1) It is said that upwards of three thousand tables of brass kept in the capitol, perished by a fire in the reign of Vespasian, on which were written many laws, treaties of alliance, &c. Machab. cap. 8 & 14. Cicero de divinis, lib. ii. Tit. Liv. Decad. 1 lib. iii. Plin. Hist. lib. xxxiv. cap. 9.

(2) Iliad vi. v. 168.

The dreadful tokens of his dire intent,
He in the golden tables wrote and sent.

(3) The original in Diogenes Laertius is, αἱ τὰς ἀξόνες which word is thus explained by Scapula in his Lexicon: Apud Athenienses ἀξόνες erant axes lignei in quos Leges Solonis erant incisæ. A. Gellius, also mentions the same thing in these words; in Legibus Solonis illis antiquissimis, quæ Athenis Axibus Ligneis incisæ sunt.—Lib. ii. c. 12.

(4) Lib. iii. 23. 8.

(5) Lib. i. Eleg. 2.

Table books were also known to the Jews, for SOLOMON advises his son, "To write his precepts upon the TABLES of his heart (6)." And HABAKKUK, chap. ii. v. 2. "And the Lord answered and said, write the vision, and make it plain upon TABLES, that he may run that readeth it." It is observable that SOLOMON lived a thousand years, and HABAKKUK about six hundred and twenty-six, before the Christian Æra.

These Table books were called by the Romans *Pagillares*, some say because they were held in one hand, the wood was cut into thin slices, and finely plained and polished; the writing was at first upon the bare wood, with an iron instrument called a Style; in later time these tables were usually waxed over, and written upon with that instrument; the matter written upon the tables which were thus waxed over, was easily effaced, and by smoothing the wax, new matter might be substituted in the place of what had been written before.

The Greeks and Romans continued the use of waxed table books, long after the use of papyrus, leaves and skins, became common, because they were so convenient for correcting extemporary compositions; from these table books they transcribed their performances correctly into parchment books, if for their own private use; but if for sale, or for the library, the *Librarii* had the office. The writing on table books is particularly recommended by QUINTILIAN, in the third chapter of the tenth book of his institutions, to which we refer our readers. OVID also in his story of *Caunus* and *Byblis* (7) mentions some particulars which illustrate this subject:

"*Dextra tenet ferrum, vacuam tenet altera ceram;*
 "*Incipit, et dubitat, scribit, damnatque tabellas;*
 "*Et notat, et delet, mutat, culpæque probatque,*
 "*Inque vicem sumptas ponit, p'sitasque refumit* (8).

(6) Proverbs, chap. iii. v. 3. See also Isaiah, chap. xxx. v. 8.

(7) Metamorph.

(8) Thus translated by Mr. Sandys.

— Then fits her trembling hands to write;

One holds the wax, the stile the other guides,
 Begins, doubts, writes, and at the tables chides;
 Notes, razes, changes oft; dislikes, approves,
 Throws all aside, resumes what she removes.

And afterwards,

“ *Talia nequicquam perarantem plena reliquit*

“ *Cera manum, summusque in margine versus adhæsit* (9).

When epistles were written on tables of wood, they were usually tied together with thread, the seal being put upon the knot, whence the phrase *Linum incidere*, to break open a letter, was common amongst the Romans. Some of these table books were large, and perhaps heavy, for in *PLAUTUS*, a school boy of seven years old is represented breaking his master's head with his table book. *Priusquam septuennis est, si attingas eum manu, extemplo puer paedagogo tabulâ dirumpit caput.* *Bac. Scen. iii. act 3.*

Table books written upon with styles, were not intirely laid aside in the fifteenth century if we may credit *CHAUCER*, who in his *Sompner's Tale* hath these lines :

“ *His fellow had a staffe tipped with horne,*

“ *A paire of tables all of iverie ;*

“ *And a pointell polished fetouslie,*

“ *And wrote alwaie the names, as he stood,*

“ *Of all folke, that gave hem any good.”*

Table books of ivory are still used, for memorandums, but they are commonly written upon with black lead pencils.

The practice of writing on table books covered with wax, was not entirely laid aside till the commencement of the fourteenth century (1).

Ivory was also used by the Romans for writing upon, as we are informed by the learned editors of the *Nouveau Traité de Diplomatie* (2), who say there was a law among the Romans, which directed, that the edicts of the senate should be written on books of ivory.

Bark. { The bark of trees hath been used for writing upon in every
 { quarter of the globe, and it still serves for this purpose in
 several parts of Asia; one of these is in the Sloanian library (N° 4726),

(9) The wax thus fill'd with her successles
 wit,

She verses in the utmost margin writ.

(1) *Dict. Diplomatique*, vol. I. p. 424.

(2) *Ib.* vol. I. p. 422.

written in perpendicular columns in the Batta character, used in the island of Sumatra, on a long piece of bark, folded up so as to represent a book. Another specimen of writing on bark in India, occurs in the same library (N° 3478), which is a Nabob's letter, on a piece of bark about two yards long, and richly ornamented with gold. The people on the Malabar coast also frequently write upon bark with the stylus, several specimens of which are preserved in the British Museum, and in many other public repositories, as well as in private collections. In the Bodleian library (N° 3207), is a book of Mexican Hieroglyphics painted on bark : it is observable, that the word *Liber* was used by the Romans, as well for the bark of a tree, as for a book. A specimen of Latin writing on bark is preserved in the Cottonian library.

Leaves. { Leaves have also been used for writing upon in most nations. PLINY, whose diligence of inquiry, and spirit of research, we cannot too much commend, speaking particularly of the Egyptians, says, that men at first wrote upon the leaves of palm trees. The Sibyl's leaves referred to by VIRGIL proves that the use of leaves for writing, was familiar to the Romans.

*Insanam vatem aspicias, quæ rupe sub ima.
Fata canit, foliisque notas & nomina mandat.
Quæcunque in foliis descripsit carmina virgo,
Digerit in numerum, atque antro seclusa relinquit :
Illa manent immota hinc, neque ab ordine cedunt.
Verum eandem verso tenuis cum cardine ventus
Impulit, & teneras turbavit janua frondes ;
Nunquam deinde cavo volitantia prendere saxo,
Nec revocare situs, aut jungere carmina curat.* ÆNEID. l. III. v. 443.

The writing on leaves was also proverbial among the Romans ; thus JUVENAL :

Credite me vobis, folium recitare Sibyllæ.

DIODORUS SICULUS relates (3), that the Judges of Syracuse were anciently accustomed to write the names of those whom they sent into banishment, upon the leaves of olive-trees (4).

(3) This fact is abundantly proved from lib. xi cap. 35.

(4) This sentence was termed *Pedulism*, from *pedula*, a leaf.

The practice of writing upon the leaves of palm-trees, is still very prevalent in different parts of the east. In the Sloanian library abovementioned, are upwards of twenty MSS. written in different parts of Asia, in the Shanscrit, Barman, Peguan, Ceylonesc, and other characters, used in those parts (5).

Parchment and Vellum. { The skins of beasts were also used for writing upon in the most early ages. That EUMENES, King of Pergamus, who was cotemporary with PROLOMY-PHILADELPHUS, was the first inventor of parchment, as some authors have asserted, is contradicted both by sacred and prophane history (6). DIODORUS SICULUS says (7), that the ancient Persians wrote their records on skins; and when HERODOTUS affirms, that the skins of sheep and goats were used for writing upon in the most early times by the Ionians, he is to be understood to refer to a period of time many centuries prior to the reign of EUMENES. It is probable that the art of preparing *parchment* for writing upon, was improved at Pergamus, in the time of EUMENES, which might account for calling the best parchment *Pergamena*, this commodity being one of the principal articles of commerce of that place. It is not necessary to add more concerning the early use of parchment, as this fact is abundantly proved from the documents to which we have referred, and from the specimens of ancient manuscripts which we have given. The Mexicans used skins for their paintings, some of which are in the Bodleian library, and have been mentioned in the first chapter. Linen and silk have also been used for writing upon by different eastern nations (8).

Papyrus. { The Egyptian Papyrus, or Paper-rush, was manufactured by the ancients for writing upon. VARRO says, that in the time of ALEXANDER the Great, the practice of writing on this plant was first introduced into Egypt, which was found so convenient, that PROLOMY PHILADELPHUS caused his books to be transcribed on Papyrus; this plant soon became a principal article of commerce, and was coveted by the other nations of Europe, and Asia, who were all furnished with it from Egypt.

(5) See Mr. Ayscough's catalogue of this library, p. 904, 905, 906. See above p. 49.

(7) Lib. II.

(8) Universal Hist. Mod. p. vol. VIII.

(6) Isaiah, chap. viii. v. 1. Jeremiah, chap. xxxvi. v. 2. Ezekiel, chap. xi. v. 9.

But although we admit, that this was a great and beneficial article of commerce, yet we are told by **PLINY** (lib. xiii. c. 11 and 13), that it was used by the Egyptians three centuries before the reign of **ALEXANDER**. In the description which **PLINY** and other writers give of this plant, we are informed that it abounds in marshy places in Egypt, where the Nile overflows and stagnates. It grows like a great bull-rush, from fibrous reedy roots, and runs up in several triangular stalks to the height of ten cubits, according to **PLINY**; but **THEOPHRASTUS** says (9), that it seldom exceeds three feet; the stalks grow somewhat tapering, and are about a foot and a half in circumference in the thickest part. They have large tufted heads, which were unfit for making paper, the stem only was slit into two equal parts, from which when the outward rind or bark was taken off, they separated the thin film, of which the stem is composed, with a sharp pointed instrument, of which the innermost coats were esteemed the best, and those nearest the bark were not so good. These **PELLICLES**, or thin coats, being flaked from the stalk, they laid upon a table, two or more over each other transversely, and glewed them together, either with the muddy and glutinous water of the Nile, or with fine paste made of wheat flower; after being pressed and dried, they made them smooth with a roller, or sometimes they rubbed them over with a solid glass hemisphere. These operations constituted the Egyptian Papyrus, as far as we have been able to discover the art of making it.

The size of this paper seldom exceeded two feet, but it was oftentimes smaller; it had different names, according to its size and quality. The first was called *Imperial*, which was of the finest and largest kind, and was used for writing letters, by the great men amongst the Romans. The second sort was called by the Romans, the *Livian* paper, from Livia the wife of Augustus; each leaf of this kind was twelve inches. The third sort was called the *Sacerdotal* paper, and was eleven inches in size.

The paper used in the amphitheatres, was of the dimensions of nine inches. Coarser kinds of papyrus were imported into Italy from Egypt in early times; for the particulars concerning which, see the *Dictionnaire de Diplomatique*, vol. II. p. 166. There are several charters written on papyrus, extant both in Italy and in France, as we have shewn under the head of running and.

(9) Hist. Plant. l. IV. c. 9.

From the *Papyrus* of Egypt, the name of *Paper* was no doubt first derived; and the word *Charta* or *Charter* common to all acts, probably came from *Carta*, the word used by the Romans, for the paper of Egypt. In the early ages, all Diplomatic instruments were written upon this paper, preferable to every thing else, on account of its beauty and size. In the seventh century, the papyrus was superseded by parchment, and after the eighth, it is rarely to be seen: it was however used in Italy for epistolary writing, in the time of Charlemagne, and by the Popes, even in the eleventh century; it was not entirely disused by them till the twelfth, as we find by some specimens of bulls and other instruments, engraven in the *Nouveau Traité de Diplomatie*; though *EUSRATHIUS*, who lived in that century, remarks in his *Commentary* on the twenty-first book of the *Odyssey*, that it was disused in his time; therefore an instrument written on this paper, and dated in the thirteenth century, must be deemed a forgery. It does not appear, that the papyrus was ever used for writing upon in England or in Germany.

Chinese } The Chinese make paper of the bark of a tree, called *Ku-Chi*,
Paper. { from the *Chu-Ku* tree, from whose inner rind it is taken, which tree in figure nearly resembles our mulberry, but by its fruit is rather a kind of fig-tree; the method of cultivating this tree, and their manner of making the paper, may be seen in *Du HALDE's History of China*, and in the modern part of the *Universal History* (vol. VIII. p. 211.) This paper is so thin and transparent, that it will not bear being written upon except on one side; but they frequently double their sheets, and glue them together with a fine glue, which is scarce discernible; the paper being so smooth and even, and the glue so thin and clear, that it appears like a single leaf. The invention of *paper* in China, is said to have been about fifty years after the birth of *CHRIST*, according to *KIRCHER*, *Du HALDE*, *MARTINI*, and *LE COMPTE*; but others contend, that it is of much earlier antiquity among that people.

Cotton { The cotton paper, called *Charta Bamyfina*, was an eastern in-
Paper. { vention; and *MONTFAUCON* says (1), it was used in the ninth century: it was more common in the beginning of the twelfth century,

(1) *Paleograph. Græc. lib. I. c. 2*

and was in general use about the beginning of the thirteenth. This cotton paper was little made use of in Italy, except in that part of the country which had intercourse with the Greeks, as Naples, Sicily, and Venice; but even they did not write their charters or records upon it, till the eleventh century: so that a Latin charter on cotton paper of the tenth century would be suspected, though a Greek charter of that age may be genuine.

The paper made of cotton in the east, is so fine, that many have mistaken it for silk: but DU HALDE says, that silk cannot be beat into such a pulp or paste as to make paper (2), though he afterwards mentions a strong and coarse paper, which is made of the balls of silk-worms; other authors speak of silk paper, but we shall not here decide upon that matter.

- *Paper made of Linen Rags.* The paper which we now use, and which is made of linen rags, surpasses all other materials for ease and convenience of writing upon: perhaps, says Mr. CHAMBERS, the Chinese have the best title to this invention, who for several centuries have made paper in the same manner as we do (3). There are many opinions concerning the use of this kind of paper in Europe. Dr. PRIDEAUX delivers it as his opinion, that it was brought from the east, because most of the old MSS. in the Oriental languages are written on this kind of paper: he thinks it most probable, that the Saracens of Spain first brought it out of the east into that country, from whence it was dispersed over the rest of Europe (4). The same learned author assures us, he had seen a register of some acts of JOHN CRANDEN, Prior of Ely, made on paper, which bears date in the fourteenth year of King EDWARD II. A.D. 1320; and in the Cottonian library are said to be several writings on this kind of paper, as early as the year 1335. Mention is made of an inventory in the library of the Dean and Chapter of Canterbury, of the goods of HENRY, prior of Christ Church, who died in 1340, written on paper made with linen rags (5).

The editors of the *Nouveau Traité de Diplomatie*, mention a charter made by ADOLPHUS, Count of Schomberg, written on paper made of the like materials dated in the year 1239; and they are of opinion that it was first introduced into Europe in the thirteenth century.

(2) Description of China, p. 360.

(4) Prideaux's Connection, p. 1, l. VII.

(3) The first paper-mill in England was erected at Dartford by M. Spilman, a German, in the year 1588.

(5) Philosoph. Transactions, N° 288.

Although paper is now chiefly made of linen rags beaten to a pulp in water, yet it may also be made of nettles, hay, parsnips, turnips, colewort leaves, flax, or of any fibrous vegetable.

Instruments for writing with. { It is obvious, that when men wrote, or rather engraved, on hard substances, instruments of metal were necessary, such as the *Chisel* and the *Stylus*; but the latter was chiefly used for writing upon boards, waxed tablets, or on bark: these were sometimes made of iron, but afterwards of silver, brass, or bone, called in Greek *γραφίον*, and in Latin *Stylus*; though the Romans adopted the Greek word, as appears by this verse in OVID:

Quid digitos opus est graphium lassare tenendo?

The *Stylus* was made sharp at one end to write with, and blunt at the other to deface and correct what was not approved; hence the phrase *vertere stylum* to blot out, became common among the Romans. The iron styles were dangerous weapons, and were prohibited by the Romans, and those of bone or ivory were used in their stead. Suetonius tells us, that CÆSAR seized the arm of CASSIUS, in full senate, and pierced it with his *Stylus*. He also says that CALIGULA excited the people to massacre a Roman senator with their styles. And SENECA mentions that one ERICO, a Roman Knight in his time, having scourged his son to death, was attacked in the *forum* by the mob, who stabbed him in many parts of his body with their iron styles, which belonged to their *Pugillares*, so that he narrowly escaped being killed, though the Emperor interposed his authority (6). PRUDENTIUS very emphatically describes the Tortures which CASSIANUS (7) was put to by his scholars, who killed him with their *pugillares* and styles:

*Bulla crepant cerata genis impleta cruentis,
Rubetque ab ictu curva humens pagina;*

(6) De Clementia, lib. l. cap. 14.

(7) This Cassianus was the first Bishop of *Sben*, in Germany, where he built a church in 350, but he was driven away by the Pagans, and fled to Rome, where he com-

menced schoolmaster for a subsistence. In the year 365, he was, by the order of the Emperor Julian, exposed to the merciless rage of his scholars.

Inde alii stimulos, et acumina ferrea vibrare

Quâ parte aratris cera fulcis scribitur.

Περὶ γεφύρων p. 93.

When the ancients wrote on softer materials than wood or metal, other instruments were used for writing with, of which reeds and canes seem to have been the first. PLINY says that Egypt furnished a great quantity of the kind of reeds which were used for writing with (8); and MARTIAL hath these words:

“*Dat Chartis habiles Calamos Memphitica Tellus* (9).”

Reeds and canes are still used as instruments for writing with by the Tartars, the Indians, the Persians, the Turks, and the Greeks. Mr. HÄLHED tells me that the two first of these nations write with small reeds bearing the hand exceeding lightly. TAVERNIER in one of his voyages says the same of the Persians. RAUWOLFF, who travelled in 1583, relates, that the Turks, Moors, and eastern nations, use canes for pens, which are small and hollow within, smooth without, and of a brownish red colour (1).

The canes in Persia are cut in March, which they dry in the smoak for about six months; those which are covered with a fine varnish of black and yellow are esteemed the best for writing with.

The Indians more frequently write with the cane called Bamboo, which are cut about the length and thickness of our pens.

Pencils made of hair are used by the Chinese for their writing: they first liquify their ink, and dip their pencils into it. The large capital letters similar to those in the eighth plate were made with hair pencils from the time of the Roman Emperors till the sixteenth century. After the invention of printing, they were drawn by the illuminators.

Quills of geese, swans, peacocks, crows, and other birds, have been used in these western parts for writing with, but how long is not easy to ascertain. St. ISIDORE, of Seville, who lived about the middle of the seventh century, describes a pen made of a quill as used in his time. *Il-*

(8) Pliny, Hist. l. XVI. c. 36.

(1) Rauwolff's Travels, p. 87.

(9) Lib. XIV. Epigr. 34.

Instrumenta scribæ calamus et penna ; ex his enim verba paginis insiguntur ; sed calamus arboris est, penna avis, cujus acumen dividitur in duo (2).

Some of the instruments, necessary for the occupation of a Librarian or book-writer, are delineated in a book of the four gospels in the Harleian library (N^o 2820), written in Italy in the tenth century. The vellum on which this book is written, is stained of different colours at the beginning of each gospel.

Of Inks. { INK has not only been useful in all ages, but still continues absolutely necessary to the preservation and improvement of every art and science, and for conducting the ordinary transactions of life.

Daily experience shews, that the most common objects generally prove most useful and beneficial to mankind. The constant occasion we have for Ink evinces its convenience and utility. From the important benefits arising to society from the use of it, and the injuries individuals may suffer from the frauds of designing men, in the abuse of this necessary article, it is to be wished, the legislature would frame some regulation to promote its improvement, and prevent knavery and avarice from making it instrumental to the accomplishment of any base purposes.

Simple as the composition of Ink may be thought, and really is, it is a fact well known, that we have at present none equal in beauty and colour to that used by the ancients, as will appear by an inspection of many of the MSS. above quoted, especially those written in England in the times of the Saxons. What occasions so great a disparity ? Does it arise from our ignorance, or from our want of materials ? From neither, but from negligence of the present race ; as very little attention would soon demonstrate, that we want neither skill nor ingredients, to make Ink as good now, as at any former period.

It is an object of the utmost importance that the Records of Parliament, the Decisions and Adjudications of the Courts of Justice, Conveyances from man to man, Wills, Testaments, and other Instruments which affect the property, should be written with Ink of such durable quality, as

(2) ISID. Hisp. Orig. lib. VI. cap. 14.

may best resist the destructive powers of time and the elements. The necessity of paying greater attention to this matter may be readily seen, by comparing the Rolls and Records, that have been written from the fifteenth century to the end of the seventeenth, with the Writings we have remaining of various ages from the fifth to the twelfth centuries. Notwithstanding the superior antiquity of the latter, they are in excellent preservation ; but we frequently find the former, though of more modern date, so much defaced, that they are scarcely legible.

Inks are of various sorts, as Encaustic or Varnish, Indian Ink, Gold and Silver, Purple, Black, Red, Green, and various other colours : there are also secret and sympathetic Inks.

The Ink used by the ancients had nothing in common with ours, but the colour and gum. Gall-nuts, coperace, and gum, make up the composition of our Ink ; whereas foot, or ivory black, was the chief ingredient in that of the ancients ; so that very old charters might be suspected, if written with Ink intirely similar to what we use ; but the most acute and delicate discernment is necessary in this matter, for the Ink of the ancients was liable to fade and decay, and some turned red, yellow, or pale : those imperfections are however rare in MSS. prior to the tenth century.

There is a method of reviving the writing, but this expedient should not be hazarded, otherwise a suspicion of deceit may arise, and the support depended on be lost.

Golden Ink was used by various nations, as may be seen in several libraries, and in the archives of churches. Silver Ink was also common in most countries. Red Ink, made of vermilion, cinnabar, or purple, is very frequently found in MSS. but none are found written intirely with Ink of that colour. The capital letters in the seventh plate are made with a kind of varnish which seems to be composed of vermilion and gum. Green Ink was rarely used in charters, but often in Latin MSS. especially in those of the latter ages : the guardians of the Greek Emperors made use of it in signatures, till the latter were of age. Blue or Yellow Ink was seldom used but in MSS. The yellow has not been in use, as far we can learn, for six hundred years.

Metallic and other characters were sometimes burnished. Wax was used as a varnish by the Latins and Greeks, but much more by the latter, with whom

whom it continued a long time. This covering or varnish was very frequent in the ninth century.

Colour. { The colour of the Ink is of no great assistance in authenticating MSS. and charters. There is in the library of GUSTAVUS BRANDER, Esq. a long roll of parchment, at the head of which, is a letter that was carried over the greatest part of England by two devout Monks, requesting prayers for LUCIA DE VERE, Countess of Oxford, a pious lady, who died in 1199; who had founded the house of Henningham, in Essex, and done many other acts of piety. This roll consists of many membranes, or skins of parchment sewed together, all of which, except the first, contain certificates from the different religious houses, that the two Monks had visited them, and that they had ordered prayers to be offered up for the Countess, and had entered her name in their bead-rolls and martyrologies. It is observable, that time hath had very different effects on the various inks, with which these certificates were written; some are as fresh and black as if written yesterday, others are changed brown, and some are of a yellow hue. It may naturally be supposed that there is a great variety of hand-writings upon this roll; but the fact is otherwise, for they may be reduced to three.

The letter at the head of the roll is written in modern Gothic characters (3), four fifths of the certificates are Norman, which shews that that mode of writing had then taken place of almost every other. Some of the certificates are in modern Gothic letters, which we conceive were written by English monks, and a very few are in Lombardic small letters. It may however be said in general, that Black Ink of the seventh, eighth, ninth, and tenth centuries, at least amongst the Anglo-Saxons, preserves its original blackness much better than that of succeeding ages (4); not even excepting the sixteenth and seventeenth, in which it was frequently very bad. Pale Ink very rarely occurs before the four last centuries.

(3) The letter, with an account of it, is in WEEVER's Funeral Monuments, last edit. Lond. 1767, 4to. p. 379.

(4) The Texta Sancti Cuthberti in the Cottonian library, (Nero D. 4.) of which a

specimen is given in the fourteenth plate, and many other Anglo-Saxon MSS. of which we have also given specimens, demonstrate the truth of this assertion.

PETER CANIPARIUS, an Italian Physician, and Professor of Medicine at Venice, wrote a curious book concerning Inks, which is now scarce, though there is an edition of it printed in London in 1660, 4to. The title is, *De Atramentis cujuscunque generis opus sanè novum. Hactenus à nemine promulgatum.* This work is divided into six parts. The first of which treats generally of Inks made from pyrites, stones, and metals.

The second treats more particularly of Inks made from metals and calxes.

The third of Ink made from soots and vitriols.

The fourth of the different kinds of Inks used by the Librarij or Book-writers, as well as by Printers and Engravers, and of staining or writing upon marble, stucco or scaliolia, and of encaustic modes of writing; as also of liquids for painting or colouring of leather, cloths linen and woollen, and for restoring Inks that have been defaced by time; as likewise many methods of effacing writing, restoring decayed paper, and of various modes of secret writing.

The fifth part treats of Inks for writing, made in different countries, of various materials and colours; as from gums, woods, the juice of plants, &c. and also of different kinds of varnishes.

The sixth part treats of the various operations of extracting vitriol, and of its chemical uses.

This work abounds with a great variety of philosophical, chemical, and historical knowledge, and we conceive will give great entertainment to those who wish for information on this subject. Many curious particulars concerning Ink will be found in *Weckerus de Secretis* (5). This gentleman also gives receipts for making Inks of Gold and Silver, composed as well with those metals as without them; also directions for making variety of Inks for secret writing, and for defacing of Inks. There are many marvellous particulars in this last-mentioned work, which will not easily gain credit.

(5) Printed at Basil in 1612, 8vo.

C H A P. IX.

SOME ACCOUNT OF THE ORIGIN AND
PROGRESS OF PRINTING.

Supposed to have been an Eastern Invention—First practised in Europe in the Fifteenth Century—Progress of the Art—Of Printing in England.

AS the invention or introduction of Printing into Europe, has been attended with the most beneficial advantages to mankind, some account of the origin and progress of that art, may be acceptable to our readers.

It has not been pretended that the art of printing books was ever practised by the Romans, and yet the names they stamped on their earthen vessels, were in effect nothing else but printing, and the letters on the matrices or stamps, used for making these impressions, were necessarily reversed as printing types; several of these matrices are extant in the British Museum and other places, which are cut out of, or are cast in one solid piece of metal.

Many hundred pieces of the Roman pottery, impressed with these stamps, have been found in the sands near Richborough, in Kent, and on the eastern side of the Isle of Thanet, where they are frequently dragged up by the fishermen. The art of impressing legends upon coins, is nothing more than printing on metals.

It is generally allowed, that printing from wooden blocks has been practised in China for many centuries. According to the accounts of the Chinese, and of P. Jovius, Osorius, and many other Europeans, Printing began there about the year of CHRIST, 927, in the reign of MING-TCOUNG, the second Emperor, under the dynasty of HEOU-THANG: several of these
blocks,

blocks, which are cut upon ebony, or on wood exceedingly hard, are now in England (6). The *Historia Sinensis* of Abdalla, written in Persic in 1317, speaks of it as an art in very common use (7). Our countryman, Sir JOHN CHARDIN, in his *Travels*, confirms these accounts.

Printing then may be considered as an Asiatic, and not a European invention.

The first printing in Europe was from wooden blocks, whereon a whole page was carved exactly in the same manner as is practised by the Chinese, who print only on one side of their paper, because it is so exceedingly thin, that it will not bear the impresson of their characters on both sides.

The early printers in Europe printed only on one side of the paper, for some time after the introduction of the art.

The European blocks were carved upon beech, pear tree, and other soft woods, which soon failed, and the letters frequently broke; this put them upon the method of repairing the block, by carving new letters, and gluing them in, which necessity seems to have suggested the hint of moveable types of metal; these were not so liable to break as the soft European woods, which had been before used.

One great and obvious advantage of moveable types was, that by separating them they would serve for any other work; whereas the blocks of wood served only for one work: though the use of moveable metal types was a very fortunate discovery, yet they derived their origin rather from the imperfection or unsuitness of our woods for printing blocks, than from any great ingenuity of those who first used them. In short, necessity, the mother of all arts, introduced moveable types.

It has been a matter of contest who first practised the art of printing in Europe. FAUST or FUST of Mentz, GUTENBERG of Strasburgh, and COSTER of Haerlem, have each their advocates. The pretensions in favour of FUST seem to be best supported; but we shall not trespass upon the patience of our readers by entering into a discussion of this matter, because

(6) Two of them are in the possession of the Rev. Dr. LOMT, and one is in my collection.

(7) See the Origin of Printing in two Essays by Mess. BOWYER and NICHOLS, London, 1776, 8vo.

such a discussion, would in our opinion be of little importance, it having been generally agreed, that printing with moveable types, was not practised till after the middle of the fifteenth century, although prints from blocks of wood, are traced as far back as the year 1423 (8).

It seems probable, that the art of printing might have been introduced into Europe, by some European who had travelled into China, and had seen some of their printing tablets, as it is known that several Europeans had been over-land into China before this time (9); and what strengthens this probability is, the Europeans first printed on one side of the paper only, in the same manner as the Chinese do at present, but, however this may be, the progress of the art was as follows:

First, pictures from blocks of wood without text.

Secondly, pictures with text.

Thirdly, whole pages of text cut on blocks of wood, sometimes for the explanation of prints which accompanied them. And,

Fourthly, moveable types. Specimens of all which are given in the *Idee generale des Estampes* just referred to.

There are several ancient blocks extant which were used in the fifteenth century; some are in the possession of Capt. THOMPSON, of Dulwich, in Kent.

I have a block engraven on a soft wood, which is the second in the *Historia Sancti Johannis Evangelistæ ejusque visiones Apocalypticæ*, generally called the Apocalypse (1).

Two

(8) Those who wish for information concerning this contest, may peruse Mr. MEERMAN's *Origines Typographicæ*. And *Idee Generale d'un Collection complete d'Estampes*, by Mons. CHRISTIAN FREDERIC WENZEL, published at Leipzig and Vienna, in 1771.

(9) About the year 1260, MARCO PAULO, a noble Venetian, travelled from Syria into Persia, and from thence into China, which was called *Cambay* till the sixteenth century; he wrote a book intituled, *De Regionibus Orientis*, wherein he mentions the vast and opulent city of CAMBALU, or Khan-Balik,

i. e. the imperial city which is now called *Pekin*. HAKLUYT mentions that one ODO-
RIC, a Friar of the order of *Minorites*, travelled to *Cambalu*, which is known to be *Pekin*, in China, of which city he gives a description. See Hakluyt's *Voyages*, p. 39 to 53.

(1) The following letter from my friend CHARLES ROGERS, Esq; containing an account of my block, may be acceptable:

To THOMAS ASTLE, Esq.

DEAR SIR, Jan. 15, 1781.

GIVE me leave to congratulate you on your fortunate acquisition of a block, which

Two of the copies of the book, to which my block belongs, were formerly in the library of Mons. GIGNAT : they have been purchased by His Majesty,

was used in the very infancy of printing, when the quotations and necessary explanations were cut in the same piece of wood with the subject represented, before moveable types were invented.

Yours, Sir, is for the second leaf of the "*Historia Sancti Johannis Evangelistæ ejusque Visiones Apocalypticæ*," generally called "*The Apocalypse*;" in the upper part of which, St. John is represented carrying before the Præfect, with this inscription; "*Trahimus Johannem ad Præfectum qui Ydolorum culturam adnichilavit*;" and in the lower, St. John is embarking to be transported to Rome, over which is written, "*S. Johannes Romam mittitur, ac Domitiano imperatori crudelissimo Christianorum persecutori præsentatur*."

This M. MAITTAIRE (in his *Annales Typographici*, p. 26) imagines to be the oldest of the four books, which were the first attempts of the art of printing; the second being the "*Speculum humanæ Salvationis*," illustrated with subjects from the Old and New Testaments, and with the prologues and explanations in Latin rhymes (this is known by the name of "*Speculum Salutis*" or "*La Bible des Pauvres*"); the third book is of the same cuts with Dutch prose; and the fourth, the "*Ars moriendi*" or "*Speculum morientium*," in which the good and bad angels are contending for the soul of a dying person.

PALMER*, who was himself a printer, gives the first place to the "*Ars moriendi*," and the second to the *Apocalypse*" (p. 53-4); and tells us, that its "*Paper has the mark*

of the heifer's head and horns, which is allowed to be the mark in the paper FAUST used, whose first essays were, from 1440 to 1450.

We have therefore no reason to give any credit to those Dutch writers, who would compliment their countryman, LAURENCE COSTER, of Haerlem, with the invention of every branch of the art of printing, and say that these books were printed so early as between 1428 and 1435, nor can it be allowed, that COSTER was either a painter or engraver. (See "*Idée generale des Estampes*," p. 333.)

M. CHRETIEN FREDERIC WENZEL, inspector of the cabinet of prints and drawings of the electoral gallery at Dresden, who has given us a large volume in octavo, 1771, under the title of "*Idée generale d'une Collection complete d'Estampes*" p. 334, &c. says, that he has found six different editions of the "*Historia Sancti Johannis Evangelistæ, ejusque Visiones Apocalypticæ*," which were all printed on one side of the paper only, with such a tool as the makers of playing cards use; the first of them he mentions, consists of forty-eight blocks, most of which, like yours, is divided into two parts. A complete copy of this edition is in the Imperial library at Vienna; the ink very pale, and the figures illuminated, as are those of several other copies†.

Your print, Sir, belongs to the first edition; for in the second, the stem of the tree in the upper part is strait, bearing three boughs; and in the lower, there are five ropes fastened to the mast, instead of four, and the two trees are omitted.

The very early prints from wooden blocks,

* Or rather PSALMANAZAR, who was avowedly the author of the book which goes under PALMER's name.

† Dr. Askew's copy of this work was bought by Dr. Hunter. (*Origin of Printing*, by BOWYER and NICHOLS, 8vo, 1776, p. 175.)

Majesty, and are now in the Royal library at the Queen's house (2). These books are printed on one side of the paper only.

The *Speculum Humanæ Salvationis* is also printed on one side of the paper; a copy of it is in the library of RALPH WILLET, Esq. and there are three more copies in France, one in the Royal library at Paris, another in the Sorbonne, and the third was in the library of Mons. de Boze.

The History of the Old and New Testament in folio, is also printed on one side of the paper. There is a complete copy of this work in His Majesty's library (3), which was purchased from that of Mons. GAIGNET. Mr. WENZELL says, there is one copy of this work in the library of the Senate of Leipzig, containing 40 leaves; one in that of the Duke de VALLIERE, which has only 22 leaves; and one in the Electoral library at Dresden, besides several others.

The *Ars moriendi* contains 12 leaves printed on one side of the paper only; there is a copy of the first edition of this work in the library at Wolfenbüttele; and there are seven leaves of this edition in the public library at Memmingham. There are several other editions of this work, for an account of which see WENZELL's *Idée generale d'Estampes* above quoted, p. 399 et seqq. in which work, mention is made of several other books, printed on one side of the paper from carved blocks of wood without dates, but are supposed to have been printed between 1440 and 1450.

FUST and GUTENBERG are reported to have printed the bible at Mentz in 1450, or before the end of the year 1452, but several writers have doubted the fact, and assert, that the first edition of the bible was in 1462.

without the least shadowing or crossing of strokes, we may conjecture were first sketched by the illuminators of MSS. and the makers of playing cards: they inelegantly daubed over with colours, which they termed illuminating, and sold at a cheap rate to those who could not afford to purchase valuable missals, elegantly written and painted on vellum, and this conjecture seems to be corroborated by their subjects being religious, and particularly by one of their books being called the "Poor's Bible."

I remain, SIR, &c.

CHARLES ROGERS."

(2) *Historia S. JOANNIS cum figuris Apocalypsis tabulis 48 ligno incisus expressa cum Latinis argumentis iisdem tabulis incisis fol. (sine anni vel loci impressa notitia) Historia S. JOANNIS cum figuris Apocalypsis tabulis 47 ligno incisus et coloratis expressa cum Latinis argumentis iisdem tabulis incisis altera editio, fol. (sine anni vel loci indicatione).*

(3) *Historiæ veteris et novi Testamenti figuris ligno incisus expressæ cum brevi explicatione Latina, fol. (Edit. primæ vetustatis tentamen artis impressoriæ sine loco et anno).*

MONSIEUR DE BURE says, that FUST and GUTENBERG printed the Bible in 1450, though it is without a date, and that there are different copies of it; one in the King of Prussia's library; one in the Benedictine convent near Mentz; and another was in the library of Cardinal MAZARINE; but it is probable that they omitted the Colophon in several copies, in order to sell them as MSS. which FUST afterwards attempted, particularly at Paris in 1466. FUST and GUTENBERG are also said to have used moveable types of wood, but I cannot believe that more than a few pages were ever printed with such types.

GUTENBERG separated from FUST in 1455; and FUST with SCHOEFFER, his servant and son-in-law, printed a Psalter at Mentz, in 1457, with moveable types: the capitals were of wood, and the small letters of metal; but MEERMAN says, that these were cut types, and not the improved cast types; and asserts, that the first book printed with the latter, was, *Durandi Rationale*, printed at Mentz, in 1459.

WENZELL (p. 264) mentions several copies of the Psalter of Mentz, particularly a very fair one in the Imperial library at Vienna; at the end of which are the following words:

Presens Psalmodum codex venustate capitalium decoratus rubricationibusque sufficienter distinctus, ab inventione artificiosa imprimendi ac characterisandi, absque calami exaratione sic effigiatus, ad Eusebiam die industrie est consummatus per Joannem Fust civem Moguntinum, et Petrum Schoeffer de Gernszheim, Anno Domini Millesimo CCCCLVII. in Vigilia Assumptionis.

In 1460 FUST and SCHOEFFER published with their improved types the *Catholicon*, which hath the following Colophon:

Altissimi presidio, cujus nutu infantium lingue fiunt diserte. Quique numero sepe parvulis revelat, quod sapientibus celat. Hic liber egregius CATHOLICON, Dominice incarnationis annis M.CCCC.LX. alma in Urbe Moguntina Nationis inclite Germanice, quam Dei clementia tam alto ingenii lumine donoque gratuito, ceteris terrarum Nationibus præferre illustrareque dignatus est. Non calami, styli aut penne suffragio, sed mira patronarum formarumque concordia, proportionem et modulo impressus atque confectus est.

There is a fine copy of this edition in His Majesty's library at the Queen's house; another copy is in the Royal library at Paris.

In 1462 FUST and SCHOEFFER printed an edition of the Bible at Mentz, in two volumes folio, in Gothic characters, which is justly esteemed a good performance; there are several copies of this edition extant, particularly one in His Majesty's library, where there is a fair copy of the New Testament, of the same place and date, printed on vellum. If the pretended edition of 1450, without the Colophon, was compared with this of 1462, the question whether they are different editions or not, would be decided.

In 1465 FUST and SCHOEFFER printed at Mentz an edition of TULLY's Offices, and in the next year they printed another edition of the same work. Some have asserted, that these were one and the same book, but both the editions are in His Majesty's library, which I have seen. The Colophon to that first printed, is as follows:

Presens Marci Tullij clarissimū opus. Johannes Fust, Mogūtinus civis. nō atramēto. plumali cāna neq; aerea. Sed arte quadam perpulcra. Petri manu pueri mei feliciter effeci finitum. Anno M. cccc. lxxv.

The second edition hath this Colophon:

Presens Marci Tullij clarissimū opus. Johannes Fust Mogūtinus civis. nō atramēto, plumali cāna neq; aerea. Sed arte quadam perpulcra. manu Petri de Gernsbem pueri mei feliciter effeci finitum. Anno M. cccc. lxxvi. quarta die mensis februarij, &c.

From the year 1462, the Art of Printing spread very rapidly through Europe, and was encouraged by the Sovereigns of every nation. In 1465, the Institutes of LACTANTIUS were printed in the Sublacensian monastery near Rome: this is said to have been the first attempt towards printing in Italy; a fair copy of this book is in His Majesty's library; the letters are partly Gothic.

JOHN BEMBER printed at Augsburg in 1466.

In 1467, Printing was practised at Rome by SWEYNHEIM and PANARTZ. Their first book was CICERO's Familiar Epistles. In the next year they printed several books. In 1469 they published an elegant edition of AULUS GELLIUS.

In the same year JOHN de SPIRA produced from his press at Venice, his most beautiful edition of PLINY's Natural History, which is printed in elegant Roman types, in a manner which would do credit to the present times. In the course of the next year, SPIRA published an edition of VIRGIL, which though well printed, is not to be compared with the book last mentioned.

In the year 1472, NICHOLAS JENSON printed at Venice a most elegant edition of PLINY's works; he seems to have endeavoured to excell his master SPIRA: both these beautiful editions of the works of PLINY are in the Royal library at the Queen's house, and they may be truly said, to be in the perfection of the art. JENSON's edition of AULUS GELLIUS, printed in the same year, doth him great credit.

In 1470 printing was practised at Paris, Cologn, and Milan.

In the year 1471, SIXTUS RIESSENGER printed at Naples, and ANDREW GALLUS at Ferrara. HENRY EGGESTEIN had a printing press at Straßburgh. There were also presses in this year at Bologna and at Lubec.

In 1472, BERNARD and DOMINICK CENINI printed at Florence; in the same year printing presses were established at Padua, Parma, Mantua, and Verona: in this year printing was practised in Saxony, and in a few years afterwards in the most considerable parts of Europe.

Italy claims the honour of first printing in Greek characters. In the edition of LACTANTIUS's Institutes above mentioned, which appeared in the year 1465, the quotations from the Greek authors are in very neat Greek letters (4).

The first whole book that was printed in that language, was the Grammar of CONSTANTINUS LASCARIS in 4to, produced from the press of DIONYSIUS PALAVISINUS, at Milan, in 1476. In 1481 the Greek Psalter was printed in that city, as was ÆSOP's Fables, in 4to.

In 1486 two Greek books were printed at Venice, namely, the Psalter, and the Batrachomyomachia, the former by ALEXANDER, the latter by LAONICUS, both natives of Crete; these books are printed in uncommon characters, the latter of them with *accents* and *spirits*, and also with *scholia*.

(4) The few Greek quotations which appear in the *Tully's Offices* printed at Mentz in 1465, are so incorrect and barbarous, that they scarcely deserve to be mentioned.

The folio edition of HOMER's works, which was produced from the press of DEMETRIUS, a native of Crete, who first printed Greek at Florence in 1488. eclipsed all former publications in this language.

In 1493, a fine folio edition of ISOCRATES was printed at Milan, by GERMAN and SEBASTIAN. All the above works are prior in time to those of ALDUS, who is erroneously supposed to have been the first Greek printer; but the beauty, correctness, and neatness of his editions, place him in a much higher rank than his predecessors; and his characters in general were more elegant than any before used (5). He was born in 1445, and died in 1515; he was the inventor of the *Italic* characters, which are still used, called from him *Aldine* or *Curfive* (6).

The Greek editions of the celebrated family of STEPHENS are much esteemed.

Printing in Hebrew was practised as early as 1477, when the Psalms appeared in that language. In 1482 the Pentateuch was printed. In 1484 the prior Prophets; the posterior, in 1486. The Hagiographia, in 1487, and the whole Bible Text in one volume, at Sancino, with vowel points, by ABRAHAM fil. RABBI HHAÏM in 1488.

The first Polyglott work was printed at Genoa in 1516, by PETER PAUL PORRUS, who undertook to print the Pentaglott Psalter of AUGUSTIN JUSTINIAN, Bishop of Nebo. It was in Hebrew, Arabic, Chaldaic, and Greek, with the Latin verses, glosses, and scholia, which last made the eighth column in folio.

In 1518 JOHN POTKEN published at Colong, the Psalter, in Hebrew, Greek, Latin, and Ethiopic.

In the year 1522 the Complutensian Bible, consisting of six large folio volumes, was printed under the auspices of that great man, Cardinal XIMENES. A polyglott Pentateuch, was printed at Constantinople in 1546, and another in 1547.

In the year 1636 the congregation, *pro propaganda Fide*, at Rome, had types for the Samaritan, for the Syriac, both Fshito, and Estrangelo, for the Coptic, for the Armenian, and for the Heracleian or ancient language of the Chaldees. Since which time they have cast types for the Gentoo, Tartar, Bramin, Bengalee, -Malabaric, and several other Asiatic languages.

(5) ALDUS's Psalter was printed in 1495 or 1496.

(6) ALDUS first used these characters, in 1501.

Of Printing } WILLIAM CAXTON hath been generally allowed to have introduced and practised the Art of Printing in England. He was born in the Weald of Kent, and was first a citizen and mercer of London; at length he became a reputable merchant, and in 1464 he was one of the persons employed by King EDWARD IV. in negotiating a treaty of commerce with the Duke of Burgundy, and was afterwards patronised by MARGARET Duchess of Burgundy, sister to that King. CAXTON having received a good education in his youth, had a taste for learning, and made himself master of the Art of *Printing*. He tells us himself, that he began to print his translation of "*Le Recueil des Histoires de Troyes*," at Bruges, in 1468, that he continued the work at Ghent, and that he finished it at Cologn in 1471 (7), a fair copy of this book is in His Majesty's library.

The first book which CAXTON printed in England, was the *Game at Chess*, which was finished in the Abby of Westminster the last day of March 1474.

In 1475 he printed the *Book of Jason*. In 1477 the *D'etes and sayinges of the Philosophers*. For an account of the other books printed by CAXTON, see AMES's *Typographical Antiquities*, (London 1749, 4to).

The first letters used by CAXTON were of the sort called *Secretary*, and of these he had two founts: afterwards his letters were more like the *modern Gothic* characters, written by the English Monks in the fifteenth century. Of these he had three founts of *Great Primer*, the first rude, which he used in 1474; another something better, and a third cut about the year 1488.

Besides these he had two founts of English or Pica, the latest and best of which, were cut about 1482; one of Double Pica, good, which first appeared in 1490; and one of Long Primer, at least agreeing with the bodies which have since been called by those names; all these resemble the written characters of that age, which we have distinguished by the name of *Monkish-English*. These characters nearly resemble their prototypes used by the first Printers in Germany (8).

In

(7) See AMES's *Typographical Antiq.* p. 2 and 3.

(8) About the time of the Restoration, a book was taken notice of, which is dated at Oxford, in 1468, and was said to have been

printed there by FREDERICK CORSELLIS; but Dr. MIDDLETON and Mr. LEWIS are of opinion that an X was dropped, either carelessly or by design, and that both the types and press-work are too well executed for that time,

In the year 1478, printing was first practised in the two Universities of Oxford and Cambridge; and two years afterwards we find a press at St. Albans. Specimens of the first types used by CAXTON, and by printers at the places above mentioned, may be seen in AMES's *Typographical Antiquities*.

CAXTON lived till the year 1491, when he was succeeded by WYNKYN de WORDE, who had served him for many years, and was connected with him in business at the time of his death. WYNKYN made considerable advances in the Art of Printing, and enriched his foundery with a variety of new types; his letters were what are called the Old English, (or Square English), which have been the pattern for his successors, for black letter printing. He is said to have first brought into England the use of *round Roman letters*, though it does not appear that he ever printed in those letters. The first Roman which I remember to have seen, is a marginal quotation in *Pica*, at the latter end of the second part of a book intituled, "*the Extirpation of Ignorance compiled by Sir Paule Bushe, Preefe, and Bonhome of Edyndon*" printed by PYNSON without a date; but in 1518 PYNSON printed a book wholly in Roman types, as appears in AMES (p. 120). PYNSON's cotemporary, WILLIAM FAQUES, in 1503 made a fount of English letters, equal, if not exceeding in beauty, any which our founders at this day produce. The favourite characters of these times were large types, and particularly *Great Primer*. Although considerable progress was made in the Art of Printing in the fifteenth century, yet the English presses produced no works in the Greek, or in the Oriental languages till the sixteenth. The first Greek book I know of, that was printed in England, is the *Homilies* set forth by Sir JOHN CHEKE, and printed at London in 1543, by REG WOLFE. It is true, that about the year 1523, SIBERT, of Cambridge, printed a few Greek quotations interspersed among his Latin; but I do not find that he printed any book in the Greek language..

time, and deliver it as their opinion, which they support with many strong arguments, that it could not be printed before 1478. Mr. BRYAN TWYNE, Mr. RICHARD ATKYNS, and Mr. MEERMANN, have endeavoured to prove that the book was printed at Oxford by CORSELLIS, at the time it bears date. Messrs. BOWYER and NICHOLS, in their work on the Origin of Printing, have taken much pains to elucidate this fact. I have considered all the evidence I could collect upon this subject; and I am firmly persuaded, that the Oxford book was not printed before 1478; and therefore I do not hesitate to assert, that in my opinion, CAXTON was our first Printer.

About

About the year 1567 JOHN DAYE, who was patronised by Archbishop PARKER, cut the first Saxon types, which were used in England. In this year, *Afferius Menevensis* was published, by the direction of the Archbishop in these characters; and in the same year, Archbishop ÆLFRIC's Paschal Homily; and the Saxon gospels in 1571. DAYE's Saxon types far excel in neatness and beauty, any which have been since made, not excepting the neat types cast for F. JUNIUS, at Dort, which were given by him to the University of Oxford.

Notwithstanding Cardinal WOLSEY founded a Hebrew lecture at Cambridge, in the beginning of the sixteenth century, no books were printed here in Hebrew characters before the year 1592, when Dr. RHESE published his *Institutiones Linguae Cambro-Britannico*.

In the year 1657 the English Polyglott in six volumes folio, was printed at London, under the auspices of Bishop WALTON and Archbishop USHER. This magnificent work was begun in 1653, and contains the sacred text, in the *Hebrew, Samaritan, Syriac, Chaldean, Arabic, Persic, Æthiopic, Greek, and Latin* languages, all printed in their proper characters. Besides the characters exhibited in the body of this great work, the Prolegomena furnishes us with more; namely, the *Rabbinical, the Hebrew, the Syriac duplicates, Nestorian, and Estrangelan, the Armenian, the Egyptian, the Illyrian, both Cyrillian and Hieronymian, the Iberian, and the ancient Gothic*. From this period, printing in all the learned languages, has been practised in England, but it is not necessary for our purpose, to continue the History of Printing to the present time.

The greatest difficulty which the first letter-founders had to encounter, was the discovery of the necessary number of each letter for a fount of types, in any particular language; and in order to know this, they would endeavour to find out how much oftener one letter occurred than another in such language. Perhaps this discovery was made by casting off the copy, as the Printers call it; which is, calculating the number of letters necessary for composing any given number of pages, and by counting the number of each letter which occurs in these pages; this would in some degree have pointed out the proportional number of one letter to another, but whether it was by this, or by what other method, is not easy to discover: however, it is generally supposed, the letter-founder's bill was made in the fifteenth century, but on what principle, all writers are silent: their

DOUBLE LETTERS.

	Usual Number cast.			Proposed Number.
ft	1000	—	—	800
fh	800	—	—	600
fi	500	—	—	500
fi	500	—	—	400
ff	400	—	—	300
ff	400	—	—	150
fi	200	—	—	150
fi	200	—	—	150
fm	50	—	—	50
fm	100	—	—	100
fi	150	—	—	200
fi	150	—	—	200
fb	100	—	—	100
fk	100	—	—	100
ct	400	—	—	300
æ	150	—	—	150
œ	100	—	—	100
	<hr/>			<hr/>
	5300			4350

POINTS.

	Usual Number cast.			Proposed Number.
,	5000	—	—	5000
;	1000	—	—	1000
:	1000	—	—	600
.	2500	—	—	2000
-	1500	—	—	1000
?	400	—	—	400
!	300	—	—	200
+	80	—	—	100
+	80	—	—	100
*	80	—	—	200
[	200	—	—	200
(	400	—	—	300
||	80	—	—	100
\$	50	—	—	100
¶	50	—	—	50
	<hr/>			<hr/>
	12720			11350

	Usual Number.	Proposed Number.
Lower-Cast	92500	92500
Capitals	1285	15050
Double Letters	5300	4350
Figures	10800	12500
Points	12720	11350
Spaces	49500	49500
	<hr/>	<hr/>
	183670	185250

A Letter-founder's bill for a fount of Roman letters for the French language, taken from a curious work, intituled, *Manuel Typographique*, by Monf. Fournier the younger. Tom i. p. 239 (1).

SMALL LETTERS.			DOUBLE LETTERS.			POINTS.			ACCENTS.		
a	-	5000	æ	-	100	,	-	1800	á	-	50
b	-	1000	œ	-	100	;	-	400	é	-	1600
c	-	2600	w	-	100	:	-	300	í	-	50
ç	-	150	&c	-	500	.	-	1600	ó	-	50
d	-	3200	ct	-	300	'	-	1000	ú	-	50
e	-	10500	ft	-	600	!	-	1000	à	-	500
f	-	1000	fi	-	400	!	-	100	ê	-	300
g	-	1000	fi	-	500	?	-	100	ì	-	50
h	-	800	fl	-	100	„	-	200	ò	-	50
i	-	5500	fl	-	50	*	-	50	ù	-	100
j	-	500	ff	-	300	[	-	50	â	-	100
k	-	100	ff	-	400	(	-	50	ê	-	350
l	-	4000	ffi	-	200	+	-	50	î	-	100
m	-	2600	ffi	-	250	\$	-	50	ð	-	100
n	-	5000	th	-	50	¶	-	50	û	-	100
o	-	4500	ŷ	-	50				ë	-	100
p	-	2000	ß	-	50				ï	-	100
q	-	1500							ü	-	100
r	-	5000									
s	-	3500									
f	-	1800									
t	-	5000									
u	-	5000									
v	-	1200									
x	-	400									
y	-	300									
z	-	400									

(1) This curious work is in 2 vols. duodecimo, and contains letter-founders bills for various languages, which enable us to judge of, and compare the number of sounds that occur in each language. It also exhibits a greater variety of alphabets and types than are to be met with in any other book on the Art of Printing: though types, in imitation of different kinds of writing, were not in the infancy of the Art. In 1561 Valerius Doricus printed at Rome a curious book on all kinds of Writing, ancient and modern. This book contains specimens of a great variety of writing practised in different ages and countries; some of these specimens are printed from types made to imitate writing, and others from carved blocks of wood. This book also contains a Treatise on the Art of Writing in Cipher, and is a most curious specimen of early typography; it was written by John Baptist Palatin, a citizen of Rome, about the year 1540. There are other editions of this book, and some works of the like nature were published in Germany about the same time.

CAPITALS.				SMALL CAPITALS.				FIGURES.			
A	-	-	320	A	-	-	200	1	-	-	250
B	-	-	100	B	-	-	60	2	-	-	250
C	-	-	250	C	-	-	120	3	-	-	200
C	-	-	25	Ç	-	-	15	4	-	-	200
D	-	-	300	D	-	-	150	5	-	-	200
E	-	-	450	E	-	-	350	6	-	-	200
E	-	-	50	Ê	-	-	50	7	-	-	200
E	-	-	20	E	-	-	20	8	-	-	200
Ê	-	-	20	Ê	-	-	20	9	-	-	200
Ê	-	-	20	F	-	-	60	0	-	-	200
F	-	-	120	G	-	-	60				
G	-	-	120	H	-	-	50				
H	-	-	100	I	-	-	250				
I	-	-	350	J	-	-	100				
J	-	-	200	K	-	-	20				
K	-	-	20	L	-	-	180				
L	-	-	300	M	-	-	150				
M	-	-	260	N	-	-	200				
N	-	-	320	O	-	-	200				
O	-	-	200	P	-	-	120				
P	-	-	250	Q	-	-	100				
Q	-	-	20	R	-	-	200				
R	-	-	310	S	-	-	200				
S	-	-	320	T	-	-	200				
T	-	-	320	U	-	-	200				
U	-	-	300	V	-	-	100				
V	-	-	250	X	-	-	50				
X	-	-	100	Y	-	-	40				
Y	-	-	80	Z	-	-	40				
Z	-	-	80	Æ	-	-	20				
Æ	-	-	30	Œ	-	-	20				
Œ	-	-	30	W	-	-	20				
W	-	-	25								

SUPERIORS.

°	-	-	20
°	-	-	50
°	-	-	100
°	-	-	50

It is scarcely to be supposed, that the Letter-founders were versed in the analysis of the sounds of language; but their bills are highly worthy the attention of those who wish to be conversant in the doctrine of *Sounds*.

ADDITIONS AND CORRECTIONS.

Page 2. after line 11. *add*, Human voice is produced by two femi-circular membranes in the middle of the larynx, which form by their separation, the aperture that is termed the glottis. The space between these membranes is not one-tenth of an inch, through which the breath, transmitted from the lungs, passes with considerable velocity: in its passage it is said to give a brisk vibratory motion to the membranous lips of the glottis, which produces the sounds called voice, by an operation similar to that which produces sound from the two lips of a hautboy. Galen and others affirm, that both the larynx and the wind-pipe co-operate in rendering the breath vocal; but later authors do not agree in this opinion. It seems however necessary for the production of voice, that a degree of tenseness should be communicated to the larynx, or at least to the two membranes above-mentioned. The voice thus formed, is strengthened and mellowed by a reverberation from the palate, and other hollow places of the inside of the mouth and nostrils; and if these are better or worse shaped for this reverberation, the voice is said to be more or less agreeable, and thus the vocal organs of man appear to be, as it were, a species of flute or hautboy, whereof the membranous lips of the glottis are the mouth or reed, and the inside of the throat, palate, and nostrils, the body; the wind-pipe being nothing more than the tube or canal which conveys the wind from the lungs to the aperture of this musical instrument. (See Dr. BEATTIE on the Theory of Language, p. 246. Lond. 1783, 4to).

P. 3. *et alibi*, for enquiry read inquiry.

P. 5. n. 5. 2d col. l. 11. for invention read convention.

P. 6. at line 4. *add*, The reader will find several curious particulars concerning hieroglyphic representations, especially those used by the North American Indians, in "*Treatise on the Study of Antiquities*," by T. POWNALL, Esq. (London, 1782, 8vo) which work contains many things worthy the attention of the historian and the antiquary. See also *Histoire Générale des Voyages*, Paris, 1754, 4to.

P. 13. last line, *add*, In the State Paper office at Whitehall, are a great number of letters from Eastern Princes to the Kings of England, the seals of which have not the likeness of any thing impressed upon them, but are inscribed with moral sentences. This custom is not peculiar alone to the Princes who profess the Mahometan religion, but is common all over the East.

A letter from SHAH SOLEIMAN, King of Persia, to King CHARLES the 1st, was inclosed in a silken bag, at the mouth of which is a signet or privy seal of wax, impressed with the following sentence, in the Persian language and characters, which are thus translated by Dr. HYDE: "SHAH SOLEIMAN IS THE SERVANT OF RELIGION, 1667."

At the bottom of the letter is the great seal, which is stamped or printed on the paper with ink. Within a semi-circle, in the upper part of the seal, is this sentence, in Persian: "HAVE GOD BEFORE THINE EYES."

Round the seal, are words in Persian, to the following purport: "PRAISE BE TO GOD WHO HATH BESTOWED UPON US HIS SERVANTS THE VIRTUE OF JUSTICE, AND HATH TURNED AWAY MANY EVILS FROM THE SUCCESSORS OF MAHOMET AND HIS FAMILY."

In the centre are the following words: "THIS IS FROM SOLEIMAN, AND IT IS IN THE NAME OF GOD GRACIOUS AND MERCIFUL, 1668."

The seal of the Emperor of Morocco, stamped or printed on a letter from him to Queen ANNE, written in the year 1706, is inscribed with words, in the Arabic language and characters, to the following purport: "THE SERVANT OF THE MAJESTY OF THE MIGHTY UNDER GOD. ALY BEN ABDALAH EL HAMAMY WHOM GOD ESTABLISH." In my collection are two seals of the present great Lama of Tartary, inscribed with characters nearly Shanferit. There are also in the Bodleian and Sloanian Libraries, and at the India House, many seals of Asiatic princes and potentates, inscribed with sentences.

P. 18. l. 1. *for eight read seven.*

P. 23. l. 1. and 2. *may be read thus*, WRITING then may be defined to be the art of exhibiting to the sight, the conceptions of the mind, by means of marks or characters significant of the sounds of language which enable us, &c.

Ibid. l. 15. There are some exceptions *as to* the association of the mutes.

P. 24. l. 12. *read* what consonants will incorporate with each other.

P. 32. note (6). *read* Appion.

P. 39. l. 19. *read* of the Persian.

P. 42. l. 18. *add*, In the second volume of NIEBUHR's Travels in Arabia, (p. 25.) several of the inscriptions at Persepolis are engraven. NIEBUHR says, that they furnish three different alphabets, which have long been disused. They are certainly alphabetic, and not hieroglyphic or mere ornaments, as some writers have supposed.

P. 48. l. 7. NIEBUHR has given several of these alphabets in the second volume of his Travels in Arabia. That marked *A* is the alphabet of the Banians in the province of Guzurat, which consists of 34 characters.

B the alphabet of the Indians Multani Ben Penjab, which contains 30 letters.

C is written by a native of Devuli. This alphabet contains 31 letters.

D, E, alphabets of the *Parfis*, or Worshipers of Fire; *D* hath 23 letters, *E* 44.

F the alphabet of the Sabeans. Many other oriental alphabets are engraven in the Encyclopedia, tom. II. of the plates, Paris, 1763.

P. 52. l. 17. *read* the Hellenes.

P. 54. l. 1. "But a far greater number are immediately derived from the Ionic Greek; namely, the Arcadian, the Latin or Roman, the ancient Gaulish, &c." Doctor BERNARD, and some other respectable writers, whom we have followed, are mistaken as to the derivations of some of the alphabets here mentioned; particularly in the Ethiopic, the Armenian, and the Runic; which mistakes are corrected in the next chapter. See p. 88. 90. 91.

Ibid. l. 10. OENOTRUS brought his colony of Arcadians into Italy about 286 years before the Trojan war, or 1470 years before Christ. See DION. HALICARN. Antiq. book I. sect. 11. See also VIRGIL's *Æn.* I. 534.

Ibid. l. 23. "Built several cities." DION. HAL. (ut supra, sect. 17.) says, that a colony of Pelasgi, who inhabited Thessaly, were carried into Italy by Pelasgus, and landed at one of the mouths of the Po, called Spines (this was said to have been about 1385 years before Christ).

P. 55. l. 4. The colony brought into Italy by EVANDER from Arcadia about 1244 years before Christ, is mentioned by VIRGIL, *Æn.* VIII. 51.

Ibid. l. 5. and 12. *read* Pallantium.

Ibid. l. 11. The colony brought by Hercules into Italy, is also mentioned by VIRGIL, *Æn.* VII. 66.

P. 55. l. 14. Many particulars concerning the colony brought into Italy by ÆNEAS from Troy about 1181 years before the Christian æra, may be seen in Mr. SPELMAN'S Dissertation at the end of the first book of his translation of Dionysius.

P. 57. l. 13. to 17. The Runic, Coptic, Ethiopic, and the Armenian alphabets,—see more concerning these alphabets at p. 88. 89. and 90.

P. 63. l. 3. *for* Bros *read* Brosse.

Ibid. note (2) *should end*, But all letters whatsoever must necessarily be formed of lines or curves, or be composed of both.

P. 67. l. 3. *for* ΚΑΔΡΟ *read* ΚΑΡΡΟΔΕΡΟ.

Ibid. small Greek, *for* Μαιναλία *read* Μηναλία.

Ibid. *for* Καλιμάκας *read* Καλιμάκας.

Ibid. *for* Καδρὸν *read* Καρροδερο.

P. 69. l. 8. *for* 'Εμὶ *read* 'Εμὶ.

Ibid. l. 15. *for* Βασίλες *read* Βασίλειες.

P. 72. note (6) *et alibi*, *for* Blanchino *read* Blanchin.

P. 73. l. 18. *for* Colbertini *read* Colbertinus,

P. 76. l. 17. *for* or *read* and.

Ibid. l. 20. *for* Aristidedes *read* Aristides.

P. 82. l. 25. *after the word* fifth, *add*, or in the beginning of the sixth century.

P. 93. l. 17. *for* eighth *read* seventh.

P. 94. *for* Cassidorus *read* Cassiodorus.

P. 96. note (2), CÆSAR DE BELLO GALLICO, lib. VI. has been quoted to prove, that the Greek letters were used in Britain before his time; but there are no words in that work to induce us to adopt such an opinion, especially as there are no inscriptions or other monuments to support it; though he tells us, that the Greek letters were used in Gaul, which is probable, as a Greek colony had settled at Marseilles long before Cæsar's time.

P. 98. note (9). *for* at *read* that.

P. 99. l. 5. *for* traxonitidis *read* traconitidis.

P. 100. l. 8. *for* ocumbere *read* acumberet.

Ibid. l. 9. *for* puplicam *read* puplicani, and also in note (2).

P. 101. l. 25. *for* five *read* line.

P. 102. l. 18. *for* pacta *read* peracta.

- P. 103. l. 6. Perhaps the bird is a symbol of inspiration.
 Ibid. l. 8. *for inclitum read militum.*
 Ibid. *for termaus read terminus.*
 P. 104. l. 27. *for sue read five.*
 P. 106. l. 18. *for Presbytiri read Presbyteri.*
 Ibid. l. 22. *for gravim read gaium ; for gravis read gaius.*
 Ibid. l. 24. *for totus read totius.*
 Ibid. l. 25. *for Pastha read Pascha.*
 Ibid. l. 31. *read Christianissimorumque.*
 P. 110. l. 16. *read lufen.*
 Ibid. l. 18. *dele from fruma to Drihtnes.*
 P. 111. l. 28. *for utrumque read utcumque.*
 P. 112. l. 8. *read perierunt. Tali igitur necessitate,*
 Ibid. l. 17. *read primicerius.*
 P. 115. last line, *for Island read Ireland.*
 P. 126. the 2d line of the translation of the XI specimen, *for or read of.*
 P. 128. l. 27. *read Satius.*
 P. 141. l. 27. *for comites read comitis.*
 P. 142. l. 3. *for nostrum read nostram.*
 P. 143. l. 4. *for Roman read Norman.*
 Ibid. l. 22. *dele the words, and characters.*
 P. 151. *for quam read quum. Ib. sequentis.*
 P. 160. after l. 23. *add, Monograms were used by the Roman Pontiffs and by Sovereign Princes on the Continent in very early times. They served the purpose of royal signatures, though they were not written by the Sovereigns themselves. A monogram, was a character composed of the several letters of the name of the person who made any grant. Many of them are engraven in Du CANGE's Glossary, and in other works.*
 Monograms are not found in the charters or other instruments of the Kings of England to which their seals were appendant. Our Monarchs spoke by their seals alone. After the reign of King RICHARD the Second, royal signatures, since called *signus manual*, because they were signed by the hand of the King himself, came into use. The signature of EDWARD the Fourth, RICHARD the Third, and HENRY the Seventh, may be called monograms, although those Princes sometimes wrote their names at length ;

length; but monograms were less used in England, either by the Sovereigns or by their subjects, than in any other country. See two plates of Signatures of the Kings of England in the Antiquarian Repertory, vol. II. London, 1779, 4to.

P. 161. l. 9. *for* Marcelus *read* Marcellus.

Ibid. l. 12. *for* was *read* were.

P. 165. l. 17. *for* lettered *read* learned.

P. 166. l. 10. The Chinese books begin from the right-hand; their letters are placed in perpendicular columns, of which there are generally ten in a page; they are read downwards, beginning from the right-hand side of the paper. Sometimes a title is placed horizontally, and this is likewise read from the right-hand.

P. 168. l. 15. *read* coins.

P. 169. l. 23. *read* on them.

P. 175. l. 14. *read* the early.

Plate 30. N^o 2. Cardinal Wolfey's cypher is to be read, It is high time on his Ma^{tyes}. and my behalfe, with his Grace's condigne thankes, and my most humble recommendations, yee playnly shew and declare unto the Emperour, what hindrance hath ensued, and daylye doth, unto the common affayres by reason things. See p. 178.

P. 182. n. (4), See also Histoire Générale des Voyages, Paris, 1754, 4to.

P. 183. l. 11. and 12. ~~for~~ l. 12. *for* numerical characters, *read* numeral letters.

P. 185. l. 1. *read* numeral.

Ibid. l. 8. *for* ciphers *read* numeral letters.

P. 189. l. 20. *after* the word Romans *add*, being composed of the letters *I*. and *V*.

Ibid. n. (2) *for* golden *read* folded.

P. 190. l. 4. *read* several other particulars.

Ibid. l. 18. The librarii were afterwards formed into.

P. 191. l. 30, *for* primicerium *read* primiceriis.

P. 199. *From the earliest times*, till after the decline of the Roman empire, &c.

P. 202. l. 17. *for* proves *read* prove.

P. 204. l. 11. *for* were *read* being.

P. 204.

