

from time to time upon it, and it was exhibited for their joint benefit at his house, the Coach and Horses in Kenley Street. On one occasion a lady, an actress, called to see it, and pressing it enthusiastically to her bosom, exclaiming, "Oh, my Shakespeare!" she broke it into two pieces. It was clumsily soldered by a tinsmith, of Stratford, as is now apparent. Smith never being able to repay the loans, eventually gave up all claim to it. After lying quiet for some years it was bought by its present possessor, Mr. John Rabone, of Birmingham. Besides the fact of the brooch having been found on the site of Shakespeare's house, New Place, the peculiarities of some of the letters engraved upon it tend to show that it was coeval with his time. The letter W with the middle members interlaced, as seen on the brooch, was very much in vogue in the sixteenth and the beginning of the seventeenth centuries. Shakespeare's signet ring in the Stratford Museum has this interlaced W. At the same period it was a common custom to join two letters together, as T and E or H and E, and in the lines on the stone over the poet's grave invoking protection for his dust and malediction on those who disturb his bones, occur two cases of this kind where T and H are joined, having but two perpendiculars between them. On the brooch the three letters H. A. K. are joined together, the second member of the H and the first one of the K doing duty, each for its own letter, and standing for the two members of the A as well. An example of three letters being joined together occurs in the lines under the bust of the poet, commencing, "Stay, passenger, why goest thou so fast?" and there the T H E are joined together, the upright members of the T and E standing also for the two of the H. It is curious that these instances of triple letters should be on the brooch and on the tomb, both be connected with Shakespeare. In 1864 the brooch was submitted to Mr. J. H. Pollen, then of the South Kensington Museum, who wrote that he "saw no reason to doubt its antiquity or the description which accompanied it." And recently, on its acquirement by its present owner, Mr. J. W. Tonks, of the firm of Messrs. T. and J. Bragg, of Birmingham, who has had frequent opportunities of studying specimens of ancient jewelry and decorations, said of it "The 'cutting' is French, and of

a primitive mode not generally practiced after the Restoration, and the style of the 'setting' is that of the sixteenth century. The brooch has every appearance of an antiquity bringing it at least as early as the time of Shakespeare." Confirmatory evidence of the antiquity and the period of the brooch is afforded by a number of specimens of silver brooches marked "Luckenbooth Brooches of the sixteenth Century" recently added to the Museum of the Society of Antiquaries of Scotland, Edinburgh. They are mostly in the form of a heart, or contain a heart within their lines, and to some of these the Shakespeare brooch bears a striking resemblance. There is no doubt of the antiquity of these brooches. The Luckenbooth brooches were of French manufacture, the sale of them being chiefly in Edinburgh at the Luckenbooths, or wooden shops closely surrounding St. Giles's Cathedral, whence their name. It is noticeable that all those, so far as is known in the possession of private individuals, came from Scotland. A clergyman in the neighborhood of Birmingham, the Rev. W. K. R. Bedford, rector of Sutton Coldfield, has one of the same pattern, and with the same number of stones as the Shakespeare brooch. It was formerly possessed by Charles Kirkpatrick Sharpe, Esq., an intimate friend of Sir Walter Scott, by whom it was always regarded as a valuable specimen of a Luckenbooth brooch. Shakespeare in the second part of King Henry the VI., Act 3, Scene 2, makes Queen Margaret, in recounting her dangers on the sea, say—

I took a costly jewel from my neck—  
A heart it was bound in with diamonds.

That Shakespeare was acquainted with this particular form of the Luckenbooth Brooch is clear from the above quotation, and what more likely than that it should be a description of the "jewel" he himself possessed. The brooch has been publicly exhibited but twice, once at the Shakespeare Show in the Albert Hall this year, and a few weeks ago at a sciree of the Birmingham Natural History and Microscopical Society, and on each occasion it was regarded with great interest. The council of the Shakespeare show requested Mr. Rabone to allow them to make a fac simile of the brooch to be worn as a badge by the officials. He refused to allow the back to be copied, but an enlarged copy of the front was made and worn at the show with good

effect. At the sciree in Birmingham, above referred to, there was another of heart-shaped Luckenbooth brooches worn by a young lady present, it being described as an heirloom from Mary Beaton, one of the 'four Maries' of Mary Queen of Scots.—*Exchange.*

### THE FIRST LOCOMOTIVES

A correspondent of the "Railroad" sends the following interesting letter to Winnipeg, Manitoba:—

Mr. Whitehead is the oldest active railway man alive: the last living link that binds the marvelous present to an antiquated past. As such his story is an interesting one, especially to all railroad men. He was born in an age when the stage coach was the only means of overland travel, and when even the motion of six miles an hour was considered dangerous to human life. Robert Stephenson was at that time the engineer of the stationary steam engine in a Newcastle-on-Tyne coal mine, and day-light was just dawning on an invention which will make his name famous in all coming ages, and which has already proved so great a blessing to the world. About this time application had been made to Parliament to construct a canal between Darlington and Stockton, on Middleboro, a distance of 25 miles. Mr. Stephenson went to Darlington, saw Edward Pease, and unfolded to him the idea of a railway. Mr. Pease was fully convinced of the practicability of the scheme, and through his influence it was decided to apply to Parliament for a charter to build a railway. It was four or five years before the charter was obtained. It was a new thing and many were opposed to it. Another objection was that the inventor was only a poor coal miner. "Stephenson was examined and asked how fast his now fangled machine would run. When he replied from 10 to 12 miles an hour, they regarded him as a lunatic.

"Suppose a cow should get on the track," said a noble lord, "what would the consequence be?"

"It would be a bad job for the cow," replied Mr. Stephenson.

Meantime Robert Stephenson had made considerable headway in perfecting his invention. He built the first one himself at Newcastle, and called it "Locomotion." It weighed about eight tons, had four wheels, and walking beams like a lake or river steamer. A large wooden