

account of the principal counterfeit stones in existence. This is a very readable and useful paper; the writer is evidently treating a subject he has studied. A few more articles of this kind, treating on popular subjects, would be a welcome feature in the magazine literature of the day. Mr. Black's "Princess of Thule" is continued. "Saint Romualdo," a plaintive legendary poem, much in the style of Tennyson's "St. Simon Stylites," will be appreciated by poetry readers. The balance of the contents consists of "A New Atlantis," a rather puffish account of Atlantic City; "A Reminiscence of the Exposition of 1867," a story of a very unnecessary panic undergone by two young ladies who visited Paris without a *chaperone*; a description of Slains Castle; the continuation of "Berrytown," which loses interest as it acquires length; "Bowery England," an account of a visit to Romsey of a party of Americans who graciously condescend to admire English scenery, and don't ditto English institutions—in which latter they are, perhaps, not altogether to be blamed.

Scribner's opens with an account of an ascent of Mount Hayden, in the Upper Yellowstone Region, very effectively illustrated. Noah Brooks contributes a brief biography of Bret Harte, which is accompanied by a portrait of the great Californian tale-writer. Two important papers in this number are that on the relative increase by births of the American Irish and American Germans, by the superintendent of the last census; and that by Prof. Wise on "The Tides of the Sea and Tides of the Air," in opposition to the usually accepted tide-theory. "The American Postal Car Service," and "Cornell University" are the subjects of two very readable contributions. "A Visit to Pius IX." is good in its way, but the subject has been worn threadbare. In the fiction department we have "Captain Luce's Enemy"—a story of the war, (oh! for the Millennium when stories of the war shall cease to be thrust upon unwilling readers); "An Old-Fashioned Story," and the continuation of "Arthur Bonnicastle." Among the poems one of George Macdonald's translations from Novalis; "The White Flag," by Susan Coolidge; and "La Belle Dame Sans Merci," are especially worthy of remark.

Notes and Queries.

All Communications intended for this Column must be addressed to the Editor, and endorsed "Notes and Queries."

23. *Vidit et Erubuit Lympha Pudica Drum*—Having taken much interest in the correspondence in your columns upon the subject of that beautiful line, "*Vidit et erubuit lympha pudica drum*," allow me to remark that "*Qua-stor*" placed *lympha* before in place of *after pudica*—a mere mistake, no doubt—the pentameter would have been complete. I have also been familiar with the line and sentiment in question more than fifty years, and was quite unprepared for the introduction of *Conscia* in the room of *pudica*. Men will differ in their views and sentiments to the "last syllable of recorded time." My opinion is, and I give it in all humility, that the substitution of *Conscia* for *pudica* simply destroys—without improving the elegance of diction—the immediate connection between modesty and blushing which the author manifestly intended to exhibit. I give you a line from Ovid, Fast 4, exemplifying the peculiar beauty of the word *Pudica* in its proper place.

"Vix tandem Credita, teste pudica dea."
Yours,

QUANTITY.

Toronto, April 14th, 1873.

24. "WHEN GREEK MEETS GREEK," &c.—In Nathaniel Lee's (1655 to 1692) play of "Alexander the Great," Act IV., scene 2, will be found the following:

"When Greeks join'd Greeks then come the tug of war."

Some "Handbooks of Familiar Quotations" render the latter part of the passage:

"— then sees the tug of war."

I should recommend "I." to get Murray's edition, 1853, it may, probably, save him asking "who are the authors of such and such quotations?" even though they may be as "Familiar in our Mouths as Household Words."

T. K.

25. "HE THAT FIGHTS AND RUNS AWAY," &c.—In "Apothegmes, &c., first gathered and compiled in Latine by Erasmus, and now translated into English by Nicolas Vdall," Svo. R. Grafton, 1542, occurs:

"That same man, that renneth awaie,
Maie again fight, an other daie."

See "Familiar Quotations," published by John Murray, 1853 edition—page 83.

T. K.

25. "HE THAT FIGHTS AND RUNS AWAY," &c.—Your correspondent "Query" will find in Routledge's "Book of Familiar Quotations" some very full information respecting the above well-known quotation, which has been attributed to Sir John Mennis, who, in conjunction with Dr. James Smith, published a small volume entitled "Musarum Deliciae." The type of the saying, however, occurs in a much earlier work, viz., "The Apothegmes of Erasmus," by N. Vdall, 12mo., London, 1542, where they are thus given:

"That same man that renneth awaie
Maie again fight an other daie."

The "Musarum Deliciae" was first published in 1656, and was reprinted in "Wit's Recreations" in 1817. According to Bohn, in his notes to Hudibras, the following lines recur in the latter edition:

"He that is in battle slain
Can never rise to fight again;
But he that fights and runs away,
May live to fight another day."

Unfortunately, however, for this theory, as the commentator in the "Book of Familiar Quotations" points out, the edition

of "Musarum Deliciae" alluded to as being published in 1817 does not contain these much-discussed lines. There are several editions of the "Musarum" in the library of the British Museum; but a reliable authority says that none of them contain the couplet. "But," continues our commentator, "recent researches tend to throw more light on the subject. Mr. Yeowell, an assiduous *littérateur*, in a contribution to "Notes and Queries," in the number of that entertaining publication for July 25, 1863, suggests, with much show of reason, that Goldsmith was the author of the lines. In a scarce book, published by Newbery, in 2 vols. 12mo., 1762, entitled "The Art of Poetry on a New Plan," at page 147, vol. ii., occurs the following passage:

"For he who fights and runs away
May live to fight another day;
But he who is in battle slain
Can never rise and fight again!"

And this is given as a quotation from Butler's Hudibras. "The Art of Poetry on a New Plan" was a compilation by Newbery the publisher, revised, altered, and enlarged by the critical and poetical taste of Goldsmith, as he acknowledged to Dr. Percy, (see Prior's "Life of Goldsmith," 2 vols. 8vo., 1837, page 389, vol. i.) and Mr. Forster, in his "Life of Goldsmith," (edition 1848, page 241, period 1762) corroborates Prior in his statement. The conclusion drawn by Mr. Yeowell is, that it is to the critical taste of Goldsmith that we are indebted for the alterations in the selections given in "The Art of Poetry," which in the first instance were probably made by Newbery himself. It is thus inferred that Goldsmith, in a lengthy quotation from Hudibras, given in "The Art of Poetry," quotes Butler incorrectly.

"In Hudibras, Part iii., Canto 3, lines 241-246, we have as follows:

"To make an honourable retreat
And wave a total sure defeat:
For those that fly may fight again,
Which he can never do that's slain,
Hence timely running's no mean part
Of conduct in the martial art."

In the illustrative quotation from Butler in "The Art of Poetry," the couplet here marked in italics is omitted altogether, and in its place are substituted the four lines already mentioned. Further investigation, however, shows that, with a slight variation, they were in print some years prior to the publication of "The Art of Poetry." In Ray's "History of the Rebellion," a 12mo. volume printed in London by Robert Brown, near Christ's Hospital, 1758, at page 49, we have:

"He that fights and runs away,
May turn and fight another day:
But he that is in battle slain,
Will never rise to fight again."

and in another edition of Ray's book, published in Manchester without date, but evidently an earlier publication than the London copy, at page 61, the same lines are found. The passage is not given by Ray as a quotation, but in all likelihood it was so, he quoting it from memory, having doubtless met with it in the course of his reading. Thus the original authorship remains as great a mystery as ever. The date of the first edition of "The Art of Poetry," as has been stated, is 1762, whilst the first edition of Ray's "Rebellion" was published in York in 1749. Mr. A. B. Middleton of Salisbury (to whom the merit of discovering the lines in Ray is due), in an interesting article in "Notes and Queries" (Number for June 3, 1865), quotes them from an edition of Ray printed at Bristol, 1752, exactly as they are here printed from the Manchester and London publications. Thus it appears that the earliest record at present known of these famed lines being in print is in Ray's "History of the Rebellion," and the authorship cannot be further traced.

THE DRUMMOND COLLIERY DISASTER.

The explosion at the Drummond Colliery, which resulted in the loss of nearly or quite seventy precious lives, would not in the "Black Country" of England where such tragedies are of frequent occurrence, be looked upon with such an amount of horror or excite so much public sympathy as in the Dominion, where, up to the date of the late disaster, such a catastrophe was entirely unknown. Irrespective of the loss of life and manner of death of those brave but unfortunate men whose charred and unrecognizable remains lie hundreds of feet below the surface of the earth, the destruction of the Drummond Mine will prove for some time a great drawback to coal mining speculation which was just assuming a very high position as a profitable investment among the enterprising moneyed classes of Canada, and especially so in Montreal, where all or nearly so of the "Drummond" stock was held. And to the credit of those who had the management of that important mine, it was considered by all to be the leading colliery of Canada. Both above and below ground the arrangements would bear the keenest scrutiny by those versed in coal mining. There appeared nothing wanting to secure success. It was the model mine of Nova Scotia. The manager, the late lamented Mr. Dunn, had the confidence and respect not only of his men but of the whole community, and was thoroughly competent to hold his position. He was a native of Glasgow, and his father was one of the first mining engineers of Scotland. Everything promised well for the Drummond mine. Last year they shipped more coal than any other colliery, and it was anticipated that the business of 1873 would prove financially a great success. The seam of 19 feet which was being worked is the same that is mined by the "Acadia" and "Black Diamond" companies, and supposed to be the same that is worked by the "Albion," although in that position the seam is 40 feet.

The above includes all the companies at present working the Pictou Basin. The Drummond is situated about 6 miles from the shipping port, Pictou Harbour, and three miles from the Pictou branch of the Intercolonial. It was connected in both instances by railway. Thus the facilities for export were all that could be wished. The number of men and boys on the pay-roll last summer amounted to 500, at the time of accident to 350, all principally of Nova Scotia parentage. The "old countrymen" were few and generally on staff appointments.

Mines are engineered in various ways according to dip and thickness of the seam. This was worked by two slopes of 1400 ft., and three levels. The first named are the roadways down to the mine through which the coal is hauled up by wire ropes, wound on huge drums by powerful engines. The second are the subterranean passages cutting across the slopes and communicating with the "boards" or chambers from which the

coal is being blown or picked as the case may be. Only two thirds of a coal seam is allowed by law to be mined, one third must be left as pillars to support to roof. The mine was very dry, not necessitating pumping. In many the water that runs in requires engines of enormous power to run unceasingly to keep them free. The chief of "Old Mines" of Lyney is thus afflicted, and to such an extent that the new workings have cost the company already, it is stated, £30,000 in the water stoppage item alone, and it is not yet subdued. The Drummond, however, with its many advantages had the unenviable reputation of being "fiery." That is, the sulphurous condition of the seam in working very quickly charged all unventilated places with the much dreaded "fire-damp," as it is called among English miners. And it is now found that the deeper the coal is worked the greater risk from explosion is run, as the gas generates much faster. The lowest level of the "Drummond" when the pit caught fire was particularly "fiery," on several occasions it had caught but was easily put out, sometimes by buffing with a miner's jacket, at others by a few pailfuls of water. It was admitted to be a dangerous place, one in which gun powder ought never to have been used. It appears, however, that powder for blasting the coal was used—on account of its accelerating influence and cheapness—over the slow process of the pick. It has been stated that the explosion was attributable to the foul state of the mine, caused by the absence of miners on strike. This is entirely incorrect. Ventilation was going on by night and day. The "down-casts" were open and the ventilating fires at work. The accident, so fearful in its nature, arose in this manner. A shot was fired in the uppermost "bench" or ledge of coal. It was followed by an immediate outpouring of ignited gas, an unusual amount, which McLeod attempted to extinguish by the ordinary method. For twenty minutes he battled with the flame to no purpose. He then sent for Mr. Dunn. The mine, of course in the mean time, becoming choked with smoke, and ventilation stopped, and gas accumulating. Soon after he arrived he saw that the fire was beyond control and was about making for the slope when the first explosion ensued. The force of which, there is little doubt, killed most of the men who were not in the vicinity of the "down cast air shaft."

In the mean time brave fellows from the adjoining collieries arrived and many volunteered to go down to the assistance of those whose moans could be distinctly heard at the air shaft. Edward Burns, a volunteer, lost his life while attempting to descend. At the time of the second explosion two gentlemen from the Acadia and Albion mines Messrs. Hudson and Coxon, were studying the plan of the mine previous to descending the air shaft, and narrowly escaped being crushed by a descending boulder blown from the mine.

This "air shaft" is about 700 yards from the "slopes." At the latter place, and around the chief works, the scene was terrific. A body of flame, shot as from the mouth of a cannon, 1400 feet long, belched from the mouths of the mines, and likewise from the many "test pits" in the immediate vicinity, hundreds of feet, throwing up stones, timber, and mining gear, and casting them for nearly a quarter of a mile into the adjacent woods. Such a frightful scene was never witnessed by the most experienced present. The people living in the miners' "Square" were driven from their houses by the timber cast up from "Campbell's pit," an old working. The subterranean explosions startled and alarmed the country for miles round the Drummond Colliery. These fearful sounds continued for many hours, in fact until those who took command succeeded in getting some of the air passages closed. As all hopes of saving life ceased with the second "blow," saving property was the next thing to be considered. Streams were turned and run into the mine, the various mouths of the colliery were closed with brush, gravel, and debris, and by the fifth day after the catastrophe "Drummond" was hermetically sealed, and not a vestige of those seventy poor fellows who perished will probably never again be seen in this world.

The wife of Mr. Richardson, the under-ground manager, has been left with nine children. She was his second wife, and seven of her charge were by his first marriage. She is a deserving object for those whose hearts and pockets may turn to them in such awful affliction and distress.

E. J. R.

OBITUARY.

JAMES W. WALLACK.

The Queen's Birthday this year was signally pregnant with events, and not the least noticeable of these was the death in a sleeping car on the way from Charleston, S. C., of James W. Wallack, one of the best known and most popular melodramatic actors of the present day. Mr. Wallack was the eldest son of the J. Wallack, who will be remembered as the great "Iago," "Don Caesar," &c., of twenty-five years ago, by old English and American theatre-goers; he was about 50 years of age at the time of his death, and has been failing in health for some time, being a victim to consumption. Mr. Wallack opened and closed the theatrical season at the Theatre Royal last year, playing "Henry Dunbar," "The Man in the Iron Mask," "John Mildmay," "Macbeth," and other parts in which he stood almost unrivaled; and he was, we believe, to have filled an engagement here this season. As an actor and a gentleman he was widely and favourably known, and we are sure many friends of his in Montreal will grieve to hear of his death.

COMTE ALESSANDRO MANZONI.

This celebrated Italian poet and novelist died last week. He was born at Milan in 1774, and studied with great distinction both at his native city and at Pavia. At an early age he adopted Voltarian principles, which however he relinquished shortly after his arrival in Paris in 1805, and became a sincere and devout Catholic. His first production after his conversion was a collection of Sacred Hymns on the Nativity, the Passion, the Resurrection, Pentecost, etc. His most celebrated work is "I Promessi Sposi."—The Betrothed Lovers—a Milanese story of the seventeenth century, which has been translated into almost every European language. Count Manzoni was a member of the Legion of Honour, and in 1860 was named Senator of the Italian kingdom. To him is due the renovation of Italian literature, and indeed he may be said to have been the founder of a new school.