

tion" imputed to others, existed nowhere but in his own ideas.

But even had we not been able to quote such unanswerable instances as Humphrey, Grenville, Drake, and Harrington, it is singular that it should not have occurred to this writer that the words *Miles Auratus* upon John Cabot's portrait must necessarily have had some meaning,—that they must either be literally translated, or be understood to express knighthood. Now this last he will not allow them to denote; and the only meaning he affixes to them is, that they "negative the idea of knighthood, and prove that such an honour had not been conferred." We are driven then to a literal interpretation; and it is impossible for him, according to the principle he has laid down, to give any other translation than this: "The portrait of Sebastian Cabot, Englishman, son of John Cabot the Venetian, a golden soldier, but by no means a knight." Such is the singular and amusing interpretation which, had he weighed his own assertion for a moment, or had he exerted that spirit of diligent, accurate, and extensive research (we are using his own words) to which he lays claim,\* the biographer must have found it necessary to adopt. These various errors have been pointed out with no other feeling than a desire of showing the recklessness of the attack upon Campbell, Henry, and the authors of the *Biographia Britannica*. It is difficult, indeed, to repress a smile when we compare the bitterness and severity of the criticism with the extreme ignorance of the critic; and in taking leave of this subject, we may be permitted to hope that the recollection of his chapter on the words *Miles Auratus* will induce the champion of Sebastian Cabot to revise his Latin, and to be more lenient to the real or supposed mistakes of his predecessors and contemporaries.

It has been shown, we trust, to the satisfaction of every one who will impartially weigh the evidence, that John Cabot was the discoverer of North America; and it is satisfactory to find that all that may be called the contemporary proofs,—the first commission in Rymer, the brief narrative on the map by Clement, the words of the second commission, and the inscription on the picture,—

\* Introduction to *Memoir of Cabot*, p. 1. Remarks on the Revised Edition of *Edinburgh Cabinet Library*, p. 1.