Readers’ Queries.

PICTORIAL VISITING CARDS. — Eger-ton Castle in ‘English Book-Plates’ illustrates the plate of Henrietta, Lady Bessborough 1796, “an example of Cipriani and Bartolozzi work” and states that it was used as “a pictorial visiting Card (an article then in fashion among people of taste).” A second example is that of Charles Townley, circa 1790.

If pictorial visiting cards were then in fashion, presumably there are others. Does any writer on book-plates or engravings list such as are known?

P. D. M.

RAVENS AT THE TOWER.—Paragraphs have lately appeared in the papers about the ravens at the Tower of London. Apparently one of the old stock died and another (I think the last one) is missing and young birds from elsewhere have been obtained to take their place. Can I have read or heard a somewhat gruesome tradition that the original birds took up their abode at the Tower owing to the executions which took place in the court-yard? I should welcome information on the subject and any references or records in fact or fiction.

M. A. J.

THREE FULL STOPS.—Who started the habit of using omissions works (... ) as a literary device, not simply as a typographical one? They have come to signify irony; they are used for emphasis; and often invite the reader to pause and think, etc. Wells was, I suppose, the popularizer of the practice. Was he also the originator?

C. W. A.

SCHOMBERG’S HORSE (7TH DRAGOON GUARDS).—Wanted, details of parentage, birth, career, etc., of Cornet Hawkes and Major Creed of this Regiment, both killed at the Battle of Blenheim, 13 Aug. 1704. Also of Captain Prime and Lieutenants Stephen Palmes and Claud Tétetolle, all wounded in the action. Is it known where the two squadrons comprising this Regiment were located on 7 Aug. 1704?

HAROLD WILBERFORCE-BELL.
The Athenaeum, Pall Mall, S.W.1.

THE FLOWERS OF THE FOREST.—Miss Jane Elliott wrote this song about the middle of the eighteenth century, in imitation of an older version to the same tune, of which she preserved only the first and last lines of the first verse:

I’ve heard the liling at our yowe-milking,

and

The Flowers of the Forest are a’ wede away:

Sir Walter Scott, in his Border Minstrelsy, has preserved one more line:—

I ride single on my saddle,
Since the Flowers of the Forest are a’ wede away;
containing, as he observes, a most affecting image of desolation, as proceeding from the lips of a lady who, according to the old Scottish fashion, had been accustomed to ride on the same horse with her husband.

Is the original version of this old song extant, and who wrote it?

JAMES SETON-ANDERSON.
Seton Cottage, Springholm, by Castle-Dougals.

SIEUR DE CREUX.—A passport in my possession dated 12 July 1673 and signed by Turenne is made out to the “Sieur du Creux, Comptrolleur de la maison de Monsieur le Prince.” “M. le Prince” is, presumably, the head of the House of Condé of that date. I am anxious to know what was the family name of the “Sieur du Creux.”

W. A. H.

SILK PICTURES.—Recently I acquired a picture, 9 x 7½ inches, very beautifully woven in black and white silk depicting Napoleon on horse-back [? crossing the Alps] with a woven caption in the lower left-hand corner “Bonaparte Annibal” and with the monogram NF below.

Were pictures of this size ever made in England? If not, what was the probable country of origin? Any information or literary references would be much appreciated.

CHARLES E. HEWITT.
19, Woodland Park, Paignton, Devon.

SAMUEL LEWKENOR’S ‘DISCOURSE.’—Does there exist any accessible modern edition of Samuel Lewkenor’s ‘Discourse not altogether unprofitable,’ wherein the author describes also Olomouc?

O. F. BBLER.
Olomouc, Czechoslovakia.