and down which the dandies would stroll during the interval.

J. ARDAGH.

See the 'O. E. D.' The earliest quotation given in illustration of the term of from Miss Burney’s ‘Cecilia,’ 1782.

T. F. D.

OLD CHURCH BUILDING LEGENDS (clx. 173, 213, 246).—Staverton, S. Devon. The parish of Staverton being of some extent, the original site chosen for the building of the church was in a more central position than that where the church now stands, which is at one extreme end of the parish. The legend runs that the building materials collected at the chosen site were removed every night by supernatural agents to the place where they had selected the church should be built, prophesying that in the course of time the parish would be divided and another church built. This actually came to pass in 1851, when a church was built at Landscore in the northern part of the parish.

S. P.

LEE PRIORY PRESS (clx. 260).—Ninety-eight of the original wood-blocks were sold at the sale of Sir Egerton Brydges’s library, Aug. 11, 1834; see catalogue of sale, to which a frontispiece of copies of these engravings is prefixed. A set of these wood-blocks, engravings printed on one side of the page only, in a book of verses by Edward Quillman, Wordsworth’s son-in-law, was published at the Lee Priory Press, 4to, 1820.

F. WILLIAM COCK.

THE FLYING DUTCHMAN (clx. 260).—According to Thorpe’s ‘Northern Mythology,’ London, 1852, the Flying Dutchman legend arose from the story of the brothers Falkenberg. Reginald Falkenberg, of Castle Falkenberg, in the province of Limburg, and his brother Walteram fell in love with the daughter of the Count of Cleves, Alix. She married Walteram, and Reginald, mad with jealousy, murdered the newly-married pair. Stricken with remorse, he fled to the dwelling of a nearby hermit, who, after much prayer, told him that as a penance he must ever journey to the north, until he found no more earth on which to tread. Reginald did as he was bidden and fled ever northwards, accompanied by two spectral forms, one clad in white and one in black, until he came to the sea. Then a boat appeared, and he was taken to a ship, followed by his ghostly companions. He was led below, and his visitants produced a pair of dice, and proceeded to play for his soul. The legend declares that the ship has been sailing for six hundred years, the gloomy figures playing without rest for the soul of Reginald. In another version of the legend, Reginald is made to play with the Devil for his own soul.

Another and more common legend is that of the Dutch mariner who, for his foolhardy vow to double the Cape, whether God willed it or not, is compelled to sail against the wind for ever. More information may be found in Basset’s ‘Legends and Superstitions of the Sea and Sailors,’ London, 1885.

ARCHIBALD SPARKE.

MISS M. H. DODDS will find some informations as to the legend of the Flying Dutchman perhaps in all editions and commentaries of Richard Wagner’s opera, for instance in Max Chop’s ‘Der fliegende Holländer’ (Reclam’s Universal-Bibliothek, No. 4709).

O. F. B.

This is the name of a spectre ship said to haunt the waters round the Cape of Good Hope. There are many variations of the legend, the captain being variously Vanderdecken, Von Straaten or Von Falkenberg. It provided an effective illusion in “Pepper’s Ghost” entertainments for years. Cf. also 8 S. ix. 447; x. 60; 9 S. vii. 308; ‘The Phantom Ship’ (Frederick Marryat), 1839; ‘Vanderdecken’ (H. de Vere Stacpoole), 1923; Wagner’s opera ‘Der fliegende Holländer.’ Other references in literature, art or drama would be useful.

J. ARDAGH.

THE CAT IN SIGN AND ORNAMENT (clx. 116, 154, 176, 197, 212, 267).—There is a token of “The Cat,” Salisbury Court, Fleet Street, in the Beaufoy Cabinet. Signor Capelli exhibited his learned cats at Bartholomew Fair (Morley, p. 487). In the Gloucester Museum is a sculptured bas-relief found in the ruins of the Gloucester house of Whittington’s great-nephew Richard, built 1460. It represents a boy with a cat in his arms (Home, ‘Mediaeval London,’ 167). There was a coal merchant on Aston’s Quay, Dublin, in the eighteenth century, at “The Three Cats.”

J. ARDAGH.

COURTS OF JUSTICE IN HALLS OF INNS (clx. 261).—The Judges after the fire of 1666 sat for the settlement of disputes in Clifford’s Inn Hall. Among them were Sir Thomas Tyrell (not Tynsill), Sir Richard Rainsford, and Sir Hugh Windham. Their portraits, painted by Joseph Michael Wright,