"Pselgic," Cultivated Variety of Rose.—In The Family Friend, vol. iv., First series, published 1851, Rosa alba is stated to be the Botanical or Natural Type of White or Pselgic. What is Pselgic?

Quill.

Authors Wanted.—1. Who is the author of this couplet, quoted in the Rev. Ernest Hawkin’s ‘Book of Psalms’ (1857), on Ps. lxxviii, 10?

In desert wild, thy pilgrims poor,
Dwell as in homes of rest secure.

Walter Worral.

2. I have been advised to seek your help in unearthing a quotation which I have been trying to trace for very many years. Bp. Durnford, in his primary charge to the Diocese of Chichester, writes of the Church of England: “It is lamentable that the strength of her position should be impaired by differences and disaffection among its sworn defenders.” Then follow the words in inverted commas “Syracuse nostra capiuntur et in pulvere pingimus.”

Can any reader tell me the source of this quotation?

(Rev.) Francis Haines.

Replies.

Private Theatres in England.

(12 S. xi. 329).

A few particulars of the performances at Wynnstay are preserved in Colman’s ‘Random Records,’ i, 258-260, ii, 42 et seq. Briefly summarised the information is as follows:—The building was originally built as a kitchen on the occasion of the coming of age of the third or fourth baronet. Names of some of the pieces acted are given, with their dates, as set out below, the casts being given for the plays distinguished by an asterisk:

1777. ‘Chrononhotontihologos’ (attended by Garrick).
1780. ‘Cymbeline’; ‘The Spanish Barber’.
1781. ‘Rula Wife and Have a Wife’; ‘Bon Ton’.
1780 or 1781. ‘King Richard the Third’ (probably 1780); ‘The Liar’; ‘The Constant Couple’; ‘The Author’ (all probably 1781).

Colman refers to a ticket of admission designed by H. Bunbury: this was engraved by Bartolozzi and is headed “Wynnstay Theatre, 1785,” and the design contains the names of the following pieces, presumably the pieces of that year:—‘Invasion’; ‘Venice Preserved’; ‘Confederacy’; ‘As you Like It’; ‘The Agreeable Surprise.’

Colman’s information was based partly on personal knowledge (he acted in some of the plays), partly on the original cast book, which was still preserved at Wynnstay at the date he was writing, 1827-30.

J. B. Whitmore.

I have a small engraving of the Wynnstay Theatre in 1789, and it was certainly not an attractive looking building on the outside. I do not know anything of the interior arrangements or architect, and I presume it was burnt down when the old mansion was destroyed in 1858, but I am not sure about this. The second Sir Watkin was exceedingly fond of music and theatricals, and many notable performances took place in the old Theatre, some of them being under the stage management of old George Colman. One of the best amateur ladies was a certain Miss Jones, known as “The Sparkler,” from the brilliancy of her eyes and conversation. I think a great deal of interesting information could be put together (if it has not been done) about these Theatricals, and I know where several play-bills are still existent. Your correspondent might look in Colman’s ‘Random Records,’ Roberts’s ‘Wynnstay and the Wynns,’ ‘Shropshire Begones,’ and Wright’s ‘Caricature History of the Georges.’

Joseph C. Bridge.

I remember a private Theatre at Chelsea, where the Bethels lived 1870-85, and perhaps later.

I have epilogues written by my great-grandmother, Mrs. Parry Pryce Hurley Wargrave-Lovelace.

E. E. Cope.

The Three Hundred and Sixty-five Children (12 S. xi. 351).—I had only a third of the 36 references as collected by Mr. Rollins, but he may like to have the following: Coryat ‘Crudities,’ iii, 360: reprint of 1905, tells the story, and adds “it is so absolutely true, as nothing in the world more.” Mercer ‘Voyage D’Italie,’ ed. 1702, I. 14, tells the story; and in the English edition of 1714 adds a note, appealing to the authority of Erasmus, Vives, Guicciardini, Camerarius,