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Rambraadt's

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corrected by R. Eten and others. The
typography of the editions of 1553 and 1559 is the same with the exception of the title-pages, prefatory matter, and the last page of the latter edition. The title-page of 1553 (the same as that of 1542) is profusely ornamented, with the royal arms in the centre: then follows the Gemini's dedication "to the most hygh and redoubted Prynce Edwardes the VI," and on the next page an address "To the intellit readers and Surgeons of Eng

lande, Nicholas Udall in the Lorde gretyng with encreace of good knewledge." The dedication to Queen Elizabeth (edit. 1559) is extended to double the length of that to Edward VI, and in both Geminus acknowledges his obliga
tions to Nicholas Udall and others.

Dutch Spinning-houses.—In chap. xxi. of Mr. Sala's Captain Dangerous the hero is thus made to describe the "Spinning-house" of Am
sterdam:—

"In another part of the building, which only the mag
istrates are permitted to visit, are usually detained ten or a dozen young ladies—some of very high families—sent here by their parents and friends for undutiful deport
ment or some other domestic offence. They are com
pelled to wear a particular dress as a mark of degrada
tion; are kept apart; forced to work a certain number of hours a day, and are occasionally whipped."

Can any of your correspondents supply me with any information about the nature and discipline of these spinning-houses, or refer me to any work on the subject? I remember, while at Amsterdam, seeing one of Rembrandt's pictures representing the governors of one of these establishments. In the background was a statue holding a birch rod, emblematic, I presume, of the discipline within.

JULIAN.

[Spinnhuis, Turnhuis, or House of Correction. According to Zedler (Ixxxii. 1608) under "Zucht-haus," the houses of this kind in the Netherlands were in Amster
dam, Alkmar, Gröningen, and Leiden. The house for males, a Zucht-haus, that for females a Spin-haus. Zedler refers to L. C. Sturm on the building of such places, as well as Besold, Jablonski, &c., J. G. Simons (Tract. de Ergaster. Disciplin.) mentions thirteen classes of persons for whom such places are suited: his seventh class, disobedient children. Zedler has also given refer
cences to other authors on the Spin-houses, especially those in Holland.]

Tartar King.—Can you give any information as to who the Tartar king was that is mentioned in the enclosed extract from Milton's "Il Pens
rososo":—

"Or call up him that left half-told
The story of Cambuscan bold,
Or call np him that left half-told
That own'd the virtuous ring and glass;
And of the wondrous horse of brass,
On which the Tartar king did ride."

C. M.

[Milton here alludes to the incomplete story of the Squire in Chaucer's Canterbury Tales—the conclusion of which is hopelessly lost. "I have never been able to conceive," says Tyrwhitt, "the probable original of this tale; and yet I should be very hardly brought to believe that the whole, or even any considerable part of it, was of Chaucer's invention." Thomas Warton's inquiries into the origin of the life were equally fruitless. He has made a note upon the passage to the following effect:—"Among the manuscripts at Oriel College in Oxford, is an old

Latin treatise entitled Fabula de anno Caballo. Here I imagined I had discovered the origin of Chaucer's Squire's Tale, so replete with marvellous imagery, and evidently an Arabian fiction of the middle ages. But I was disapp
ointed; for on examination, it appeared to have not even a distant connection with Chaucer's story." See Todd's Milton, vi. 136, 127.]

Gesta Romanorum.—Can any one tell me what are the three litera intended in the following passage from chapter cxxv, in the Gesta Roman
orum?—

"Carnobim intravit, literas didicit, sollicitet tres qua
rum prima cat nigra, secunda rubra, tertia candida."

UMBRA.

[The three letters are explained in the "Moralsio" which immediately follows in the same chapter (cxxv). The first letter (black) is the reminiscence of sins, which like a black and heavy burden torment thee with the thought of infernal pains. The second letter (red) is the reminiscence of the blood of Christ thy Saviour. The third letter (white) is the desire of eternal joys, and of those who follow the Lamb in white garments. See black-letter edition of Gesta Romanorum (1489).]

The chapter in question is illustrious, as containing either the origin or a very early version of the tale "The Three Black Crowns," not reproducible in the abridged pages of "N. & Q."

Quotation.—Where shall I find the following lines? They were set to music by Sir H.

\[\text{[Text continues...]}\]