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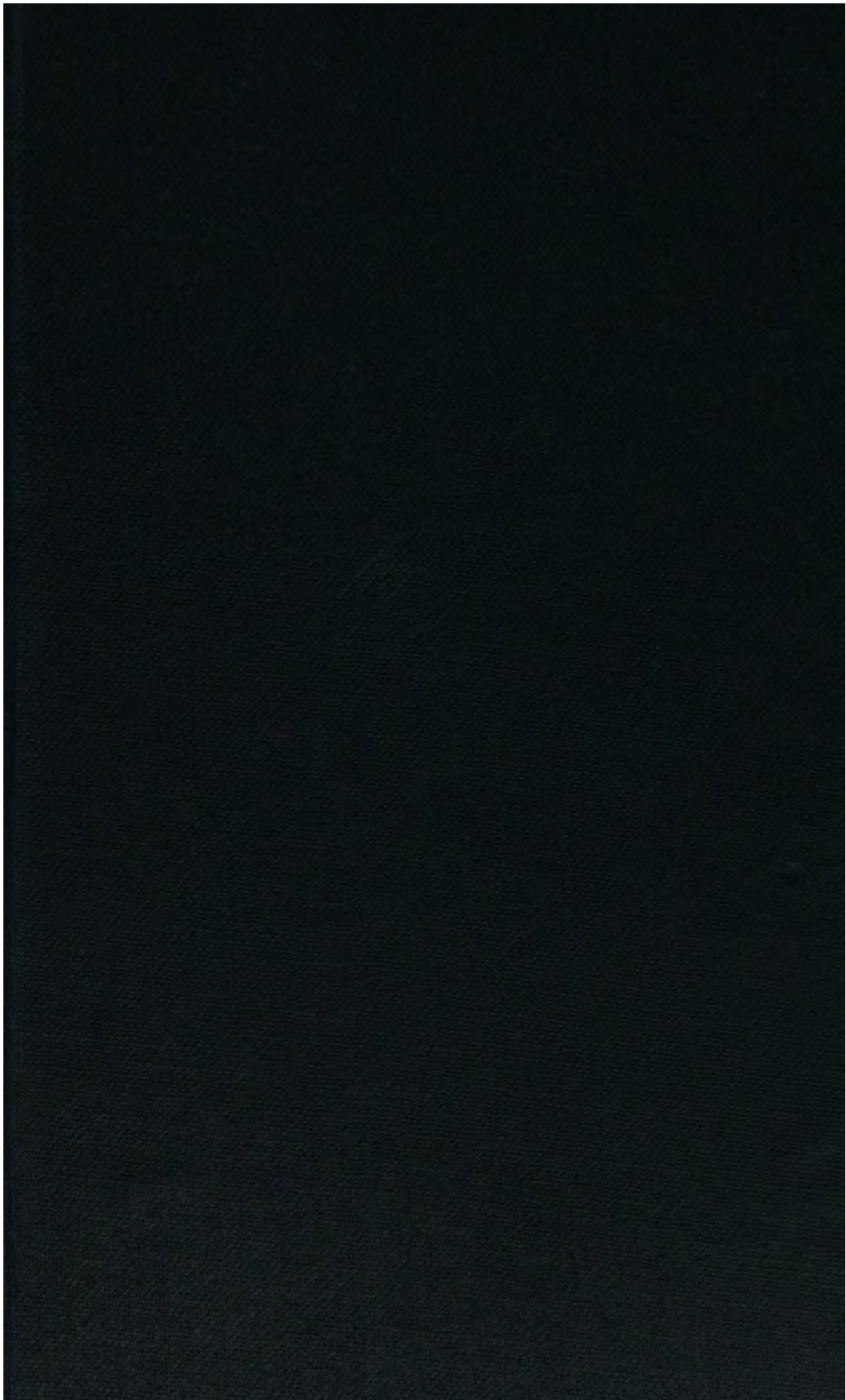
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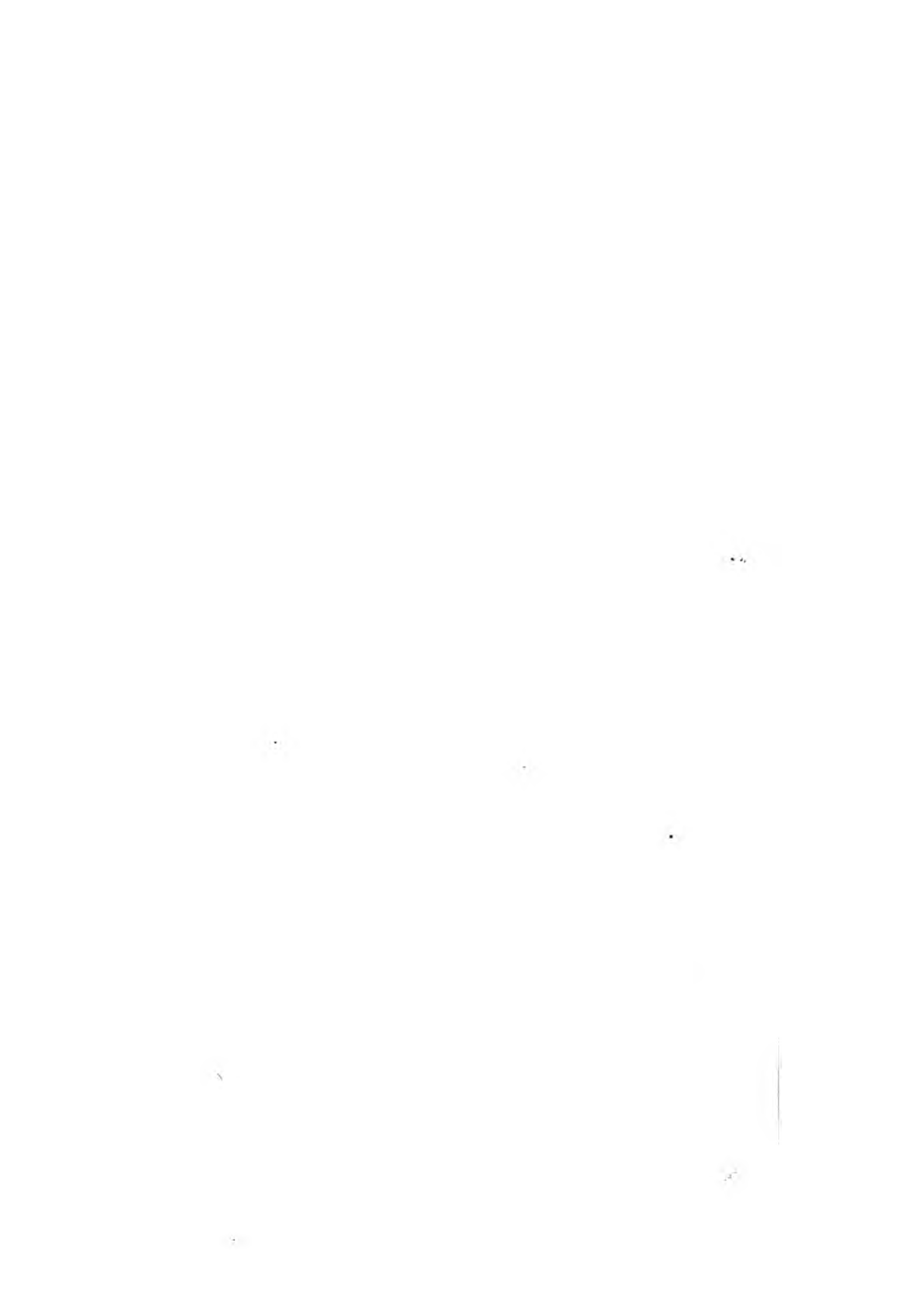
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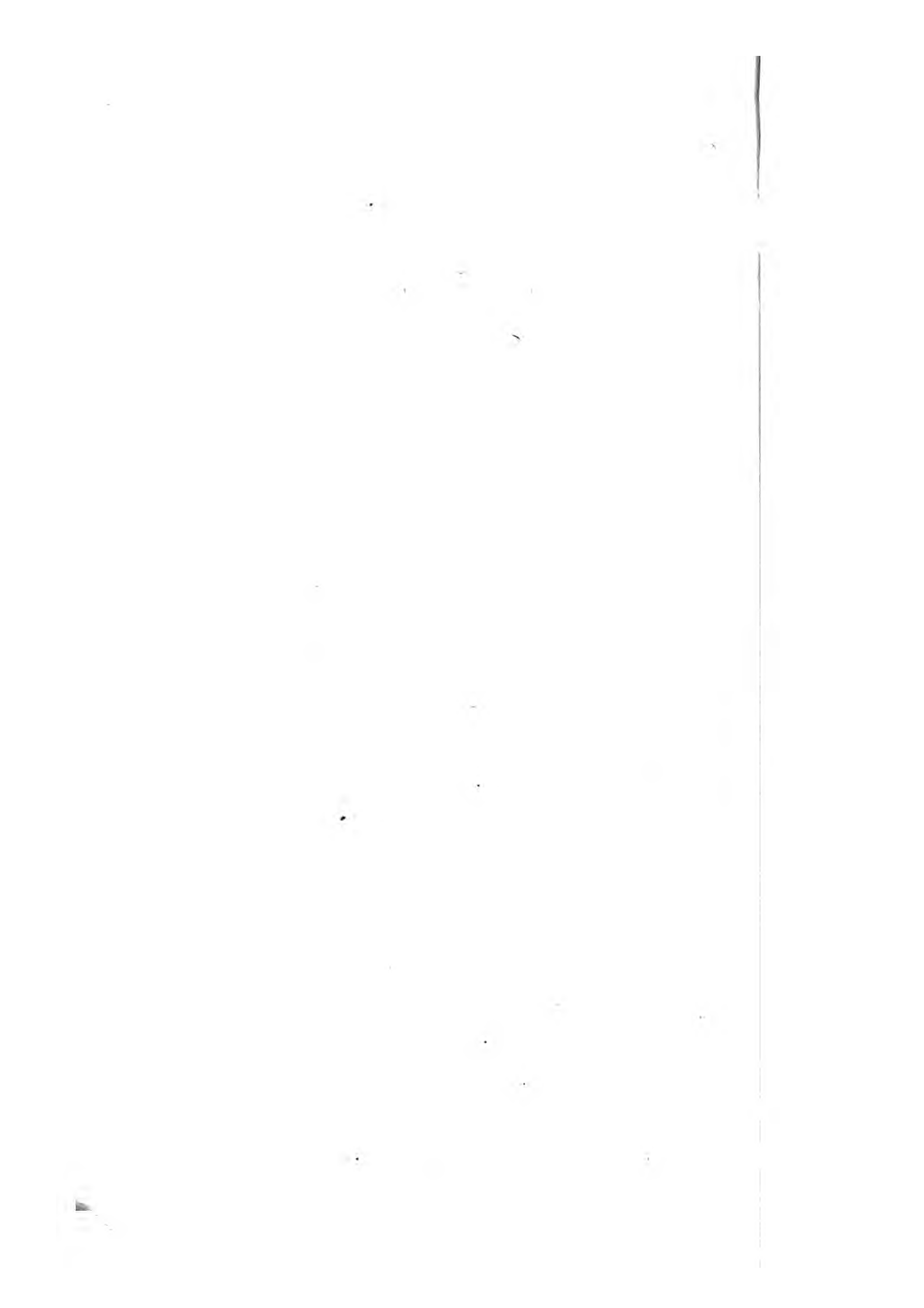








Gen. Spistone  
1862



**NUGÆ LITERARIÆ.**

**“ As dogs hunt rats, so would he rifle  
The dustiest nooks to find a trifle.”**

# OF ANAGRAMS.

A MONOGRAPH TREATING OF THEIR  
HISTORY FROM THE EARLIEST AGES  
TO THE PRESENT TIME; WITH AN  
INTRODUCTION, CONTAINING  
NUMEROUS SPECIMENS OF  
MACARONIC POETRY,  
PUNNING MOTTOES,  
RHOPALIC, SHAPED,  
EQUIVOCAL, LYON,  
AND ECHO VERSES,  
ALLITERATION,  
ACROSTICS,  
LIPOGRAMS, CHRONOGRAMS,  
LOGOGRAMS, PALINDROMES,  
BOUTS  
RIMÉS.  
BY

H. B. WHEATLEY.

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## PREFACE.

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THE Anagrams, and other verbal and literary curiosities of a kindred nature, contained in the following pages, I have drawn from various sources, and, amongst others, several of the works mentioned in the "Catalogue of Books relating to Anagrams," given in the Appendix, to which I am largely indebted. In making extracts I have always endeavoured to consult the original authors, and to trace the anagrams, which have come down to us through many divergent streams, to their fountain head. Whilst seeking thus for the original authorities of the best known anagrams which we possess, and which each succeeding writer has been content to copy from his predecessor without acknowledgment, I have discovered many others

which have never been reprinted, and which, consequently, are almost unknown, except to the curious in these matters. I have endeavoured to acknowledge the sources of my information; but where no authority for a specimen is given, it must be presumed that it is well known, or has passed through so many hands that it can be attributed with certainty to none.

HENRY B. WHEATLEY.

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## INTRODUCTION.

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 NAGRAMS have now for so long a period been in little esteem that they are rarely met with, except when degraded from their original purpose, and grouped under the head of riddles ; in which case they are to be found in magazines and pocket books in close proximity to Rebuses, Enigmas and Charades, sometimes headed by the title of *Transpositions*. When we consider therefore in how little regard they are now held, we shall not be surprised that there are few who are aware that these literary amusements once knew better days ; that there were times, when great poets considered the making of Anagrams and Acrostics a pleasing and elegant relaxation ; and when some individuals were so expert in their construction, that they obtained the honorable designation of “ Anagrammatists.”



There is, I believe, no work upon the History of Anagrams, although there are various volumes which contain original ones, as will be seen by referring to the Bibliography in the appendix to this treatise. There are also chapters in other books containing small collections, among which may be noticed the *Remains* of Camden, an enthusiastic admirer of the art. In place of extracting from this author, which has already been done to satiety, I have included the whole chapter in the Appendix.

Though some may think the subject hardly worthy of any very serious consideration, I hope to prove that, during the centuries in which the art has flourished, many of singular and remarkable appropriateness have been composed, and if authors, like Southey\* and Disraeli† could amuse themselves and us by writing chapters on the subject, I think it must be one that is worthy of being more fully considered.

Before entering upon the History of Anagrams, it may not be uninteresting to give a brief notice of those other "Literary Follies" (as they are aptly styled by Disraeli) which bear some affinity to them.

\* In "The Doctor." † In the "Curiosities of Literature."

## CHRONOGRAMS.

**C**HRONOGRAMS deserve the first place in this enumeration, since, as their name imports, they are little more than numerical anagrams. There is however this exception to the resemblance: that in the anagram every letter should be used in the transposition; but, in the chronogram, it is immaterial how many more letters are used than are required for the date, provided these letters are distinguished from the rest by being printed in capitals. Some anagrams have chronograms joined to them, as for instance that very excellent one on the modern king maker, General George Monk:—

*Georgius Monke, Dux de Aumarle.*

*Ego Regem reduxi, Ano Sa. MDCLVV.*

Also the Greek Anagram of Pierre Le Loyer, given in a future page, which contains the Greek date  $\alpha, \chi', \kappa'$  or 1620, the year when he was born.

Chronograms were much used for inscriptions, particularly by the Germans. Martin Cuthenus, Syndic of the city of Prague, who died in the year 1564, composed for the tomb where the remains of the Emperor Charles IV. and his four wives are buried, five Latin hexameters, in each

GEORGIVS MONKE DVX DE AUMARLE

2.  
1.  
Mm. h. 31

of which is indicated by a chronogram the year of the death of the person to whom it is dedicated. The Emperor Rudolph II. recompensed Cuthenus munificently, and had the verses engraved upon a marble tablet which was placed upon the tomb. A German physician had the patience to write a Latin chronogrammatic poem, which he entitled—“*Memoria pacis, centum hexametris, quorum singuli annum illius restauratæ 1679, per litteras numerales computant*” 4to. There is another curious poem having for title—“*Chronographica Gratulatio in felicissimum adventum Serenissimi Cardinalis Ferdinandi Hispaniarum Infantis, a Collegio Soc. Jesu Bruxellæ publico Belgarum Gandio exhibita,*” which is included in the “*Parnassus Poeticus Societatis Jesu, Francofurti 1654.*” It contains one hundred hexameters, every one of which is a chronogram with the same result, namely the year 1634. On a medal of Gustavus Adolphus are the words—“*ChrIstVs DuX ergo trIVMphVs:*” when we have eliminated from this sentence the capital letters we find the date *MDCXVVVII* or 1627.

Chronograms are very common in old books. The following work, which may be taken as a specimen of the style usually employed, contains two on the same date:—“*Francisci de Nadasd Mausoleum potentissimorum ac gloriosissimorum*

Regni Apostolici Regum et primorum militantis  
 Ungariæ ducum vindicatis è mortuali pulvere  
 reliquiis ad gratam apud posteros memoriam a  
 pIo et IVsto patriæ DoLore ereCtVM, cum  
 versione operis Germanicâ." folio, Norimbergæ.  
 Again at the end of the Dedication, "LeopoLDVs I.  
 IMperator gLorIosVs." [1663].

A passage of Scripture, arranged chronogram-  
 matically, was made the vehicle for a prophecy  
 by Michael Stifelius, a Lutheran minister at Wir-  
 temberg, who foretold that on the 3rd of October,  
 1533, at ten o'clock in the morning, the world  
 would come to an end. The passage from which  
 he elicited this wonderful, and as it proved  
 inaccurate, prediction, is in John xix. 37 —  
 "They shall look on him whom they pierced,"  
 VIDebVnt In qVeM transfIXerVnt, making  
 MDXVVVVIII or 1533; but the month, the day  
 and the hour seem only to have existed in the ex-  
 cited imagination of the worthy Stifelius himself.  
 There is a rider to this anecdote which may be  
 thus related: On the day that Stifelius predicted  
 the end of the world, a very violent storm arose  
 while he was preaching to his congregation, who  
 believed his prophecy was coming to pass, when  
 lo! suddenly the clouds disappeared, the sky  
 became clear, and all was calm except the people,  
 whose indignation was aroused, and they dragged

the prophet from his pulpit and beat him sorely for thus disappointing them.

In a work by Henischius, "De Numeratione Multiplici" 1605, are a few chronograms, or Eteostichs as the author calls them, one of which contains the date of the Reformation in a Latin sentence from the *Te Deum* of the Romish missal:

*"TibI CherVbIn et SeraphIn InCessabILLI  
VoCe proCLaMant"* (1517.)

In the *Chronicles of the Tombs*, Mr. Pettigrew gives an interesting selection of chronogrammic epitaphs.

Chronograms generally are in the Latin language, but I add a few specimens of those in French and English which are of rarer occurrence.

On the bell in the *Tour de l' Horloge* at the Tuileries are the following verses, in which is discovered the date of its manufacture, viz., 1371:—

*CharLes roi VoLt en Ce CLoCher  
Cette nobLe CLoChe a CroCher,  
FaItte poVr sonner ChaCVne heVr.*

*La date esdits trois vers d'asseur,  
Par Jean Jouvenet fut montée,  
Qui de cet art ot renommés.*

Which can thus be calculated, 11 C = 1100 ;  
5 L = 250 ; 4 V = 20 ; 1 I = 1 ; or, together, 1371.



The English one is on the death of Queen Elizabeth :—

*My Day Is Closed In Immortality ;*


the result being 1603, the year in which she died.

The title page of the following translation of one of Grotius' Works contains a chronogram in the translator's name :—

*“Hugo Grotius, his Sophompaneas, or Joseph, a Tragedy, with Annotations by Francis Goldsmith, esq.”* 8vo. London [date MDCLII].

Addison is very severe upon this folly in his papers on False Wit, where he says—“When therefore we meet with any of these inscriptions, we are not so much to look in 'em for the thought as for the year of our Lord.” It is unnecessary to give more examples, as a complete collection would fill volumes.

## PUNNING MOTTOES.

UNNING Mottoes are numerous, some of them very good, others equally bad ; some have the point in the translation, others in the original ; but neither of these fall within the scope of this Introduction, and I have selected only a few of those which partake somewhat of the quality of Anagrams.



BELLASYSE, Earl of Fauconberg—*Bonne et Belle Assez.*

BEVAN.....*Be in the van.*

COURTHOPE .....*Court hope.*

DOVER .....*Do ever good.*

FAIRFAX .....*Fare fac.*

FITTON.....*Fight on, quoth Fitton.*

FORTESCUE .....*Forte-Scu-tum Salus Ducum.*

GARBETT .....*Gare la bête.*

HOCKIN.....*Hoc in loco Deus.*

JEFFERAY.....*Je-ffray ce que diray.*

(This motto was upon the windows at Chid-  
dingly-place, Sussex).

Sir John Jefferay, Lord Chief Baron in the  
reign of Elizabeth—*Que fra, je fra.*

MARSDEN .....*Mars den-ique victor es.*

MORRICE of Betshanger, Kent — *Antiqui  
mores.*

MORLEY of Marrick Park, Yorkshire—*S'ils  
te mordent, mords les.*

MOSLEY, Bart. ....*Mos le-gem regit.*

NEVILLE, Lord of Abergavenny...*Ne vile velis.*

PIEREPONTE, Duke of Kingston...*Pie re-ponete.*


SETON .....*Set on.*

TURNOR .....*Turn nor swerve.*

VERNON .....*Ver non semper viret.*

WIGHTMAN.....*A wight man never wants  
a weapon.*

## PALINDROMES.

 HE name palindrome is derived from the two Greek words *παλιν* and *δρομέω*, and is applied to words or sentences that may be read the same backwards as forwards; they are very numerous in the Latin language, but very uncommon in the English. Palindromic verses are also sometimes called Sotadic verses, from their invention having been attributed to Sotades, a Greek poet, of Thrace, who flourished in the third century before Christ, till an end was put to his existence by Ptolemy Philadelphus, who, irritated at his satires, had him thrown into the sea.

The following are some curious specimens:—

✓ “*Si bene te tua laus taxat sua lautè tenebis.*”

✓ “*Sole medere pede ede, perede melos.*”

“*Et necat eger amor non Roma rege tacente,  
Roma reges una non anus eger amor.*”

✓ “*Signa te, signa, temere me tangis et angis  
Roma tibi subito motibus ibit amor.*”

✓ “*Arca serenum me gere regem munere sacra*

✓ “*Solem arcas animos, omina sacra, melos.*”

A lawyer once chose for his motto:—

*Si nummi immunis.\**

\* “Give me my fee, and I warrant you free.”—*Camden.*

In the reign of Queen Elizabeth, a noble lady (whose name has escaped us), having been forbidden to appear at Court in consequence of some imputations cast upon her character, took for her device—the moon obscured by a cloud—adding this motto :—“ *Ablata at alba.*”\*

Camden relates how a “scholar and a gentleman, living in a rude country town, where he had no respect, wrote this with a coal in the Town Hall :—*Subi dura à rudibus.*”

A paraphrase of a verse in the Psalms forms a perfect palindrome :—

“ *Acide me malo, sed non desola me medica :*”  
and a writer in the “Notes and Queries” contributed the following to that periodical :—

“ *Roma ibi tibi sedes—ibi tibi Amor ;  
Roma etsi te terret et iste Amor  
Ibi etsi vis te non esse—sedes ibi  
Roma tenet et amor.*”

Thus translated :—

“ At Rome you live, at Rome you love ;  
From Rome that love may you affright,  
Although you'd leave, you never move,  
For love and Rome both fear your flight.”

The following is a curious sentence, every word of which is a palindrome :

“ *Odo tenet mulum madidam mappam tenet Anna.*”

\* Camden gives it ‘ablata & alba ;’ and thereby destroys both its singularity and its meaning.

There is a singularly appropriate Greek palindromic inscription, which occurs upon very many fonts in England, among which may be mentioned Sandbach Church, Cheshire, Dulwich Church, Surrey, and Harlow Church, Essex; it is also to be found abroad, at Notre Dame, Paris, and, it is said, in the Church of Saint Sophia, at Constantinople:—

*Νίψον ἀνομήμα, μὴ μόναν ὄψιν.*

“Hermes” Harris says that there is but one palindromic sentence in the English language, and this, which was made by Taylor, the Water-poet, is obtained by a quaintness in the spelling of the last word, and by the use of the sign (&) for the word *and*.

*“Lewd did I live, & evil I did dwel.”*

Taylor, however, composed the following two rather indifferent ones:—

“To Anna, Queen of Great Brittainē :  
 These back-ward and these forward lines I send  
 To your right Royall high Maiesticke hand ;  
 And like the guilty prisoner I attend  
 Your censure wherein bliss or bale doth stand.  
 If I condemned be, I cannot grudge,  
 For never Poet had a juster judge.

*Deer Madam, Reed :*

*Deem if I meed.”*

There is also a palindromic riddle which re-

quires one to imagine what would be Adam's first observation to Eve on his introduction to her, the answer is—" *Madam, I'm Adam.*"

Swift in his "Windsor Prophecy" takes notice of the palindromic quality of the name Anna, and also, when apostrophising Queen Anne, he points out that the name of her favourite Mrs. Masham is nearly a palindrome, thus:—

\* \* \* \* \*


*"Root out those carrots, O thou whose name  
Is backwards and forwards always the same,  
And keep close to thee always that name  
Which backwards and forwards is almost the same."*

The following English words are all palindromes:—

*Abba, Ada, Anna, bib, Bob, civic, deed, did, ere,  
Eve, evitative, ewe, eye, gag, gig, gog, Hannah,  
level, Madam, minim, nan, noon, nun, pap, peep,  
pip, pop, poop, pup, rotator, tat, tenet, tot.*

Dr. Michelsen in "Notes and Queries" draws a distinction between the palindrome and the *versus cancrinus*. I am totally unable to see the difference, as appears to have been the case with others, for he is asked in another number of the same periodical to explain himself, which he has not done.

## LYON VERSES.

YON verses are of a kindred nature to Palindromes, and by some authors have been mistaken for them, but their distinction from the latter consists in this, that it is not the letters, but each entire word that is bodily reversed in its position in the sentence; and they do not therefore have the same meaning backwards and forwards like the palindrome, but form a new sentence, which is very generally an answer to the original one.

The inventor of this verse is said to have been Caius Sollius Sidonius Apollinaris, who was born at Lyons, where the first edition of his works was published, from which probably originated the name *Lyon verses*. The following are good specimens: the first, attributed to Politian, applies both to Cain and Abel; read straightforward it is the speech of Abel, and read backwards it is Cain's reply:—

ABEL.—“*Sacrum pingue dabo, nec macrum sacrificabo.*”

CAIN.—“*Sacrificabo macrum nec dabo pingue sacrum.*”

The following lines are supposed to be used in



their different meaning by two persons disputing on Religion ; one says—

“ *Patrum dicta probo, nec sacris belligerabo.*”

The other answers—

“ *Belligerabo sacris, nec probo dicta Patrum.*”

These verses (as is the case with most of these “follies”) are very numerous in Latin, some of them being very long ; Baudoin de Condé, a French poet, of the thirteenth century, composed these lines, which form a good specimen :—


“ *Amours est vie glorieuse,  
Tenir fait ordre gracieuse,  
Maintenir veult courtoises, mours [mœurs].*

*Mours courtoises veult maintenir,  
Gracieuse ordre fait tenir ;  
Glorieuse vie est amours.*”

The well-known epitaph in Cumwallow Church-yard, Cornwall, is an example of English Lyon verse :—

“ *Shall we all die ?  
We shall die all ;  
All die shall we—  
Die all we shall.*”

## LEONINE VERSES.

 LEONINE verses were invented, according to Camden, in the reign of Charlemagne ; their name is said to have been derived, either from a monk of the twelfth century named Leoninus, or from one of the many Popes of the name of Leo ; at all events general report has given the credit of their invention to the monks, but as they are to be found in some of the best Latin poets (whether so constructed intentionally or not cannot be known), we can only allow the former the merit of adopting and reviving them. In the *Encyclopædia Metropolitana*, ten different kinds of Leonine verses are enumerated, but the most common form are those in which the middle and end of each line rhyme together, as in this instance from Virgil—

“ *Ecce autem Inachiis sese referebat ab Argis.*”

Cicero has written :—

“ *O fortunatam natam me consule Romam !*”

In some of Ovid's Epistles they are so numerous as to be found on the average of one in every eight lines. Camden gives many specimens by Walter de Mapes, Archdeacon of Oxford in Henry II.'s reign, Michael the Cornish poet, Dan Elingham a monk of Linton, and many others.

The well-known anecdote of the Jew who fell into a pit on Saturday, and refused to be pulled out on account of its being his Sabbath, and the Christian who had offered his assistance and refused to help him on the next day as it was Sunday, has been made use of thus :—

*“ Tende manus Salomon, ego te de stercore tollam ;  
Sabbata nostra colo, de stercore surgere nolo.  
Sabbata nostra quidem Salomon celebrabis ibidem.”*

Edward the Third, when he first quartered the arms of France with those of England, thus declared his claim :—

*“ Rex sum regnorum bina ratione duorum  
Anglorum regno sum Rex ego jure paterno  
Matris jure quidem Francorum nuncupor idem.  
Hinc est armorum variatio facta meorum.”*

In the Chapter-House of York Minster is this line :—

*“ Ut rosa flos florum, sic est domus ista domorum.”*

The following is an Epitaph on four persons in one line :—

*“ Filius hic, pater hic, et avus, proavus jacet isthic ;”*  
and in a Scotch ballad is a very pretty example of this kind of verse in the English language :—

*“ O ! Helen sweet and maist complete,  
My captive spirit's at thy feet !  
Think'st thou still fit thus for to meet  
Thy captive cruelly ?*

*O ! Helen brave ! but this I crave,  
On thy poor slave some pity have,  
And do him save that's near his grave,  
And dies for love of thee."*

Much of the poetry that is thickly scattered through the celebrated "Epistolæ Obscurorum Virorum," of Ulrich von Hutten, and others, is in the form of Leonine verses, as in the following example :—

*Hic jacet extinctus quondam venerabilis Fincus,  
In rubea toga, pro eo Deum roga.  
Cujus olim venter bibit cursica vina libenter,  
In fide sincera et charitate vera.*

## RHOPALIC VERSES.



RHOPALIC verses (from *ρόπαλον*, a club), are so formed that the first word is a monosyllable, the second a dissyllable and so on, each succeeding word being longer than the one preceding it; this is exemplified in a line from the Iliad :—

*\*Ω μάκαρ Ἀτρείδη μοιρηγένης ὀλβιόδαιμον.*

There is a line of the same nature attributed to Virgil, but he appears to be innocent of the

charge, as it is not to be found in any of his works :—

“ *Ex quibus insignis pulcherrima Deïopeia.*”

The following are specimens :—

“ *Rem tibi confeci, doctissime, dulcisonorum.*”

“ *Spes Deus æternæ stationis conciliator.*”


“ *Si cupis armari virtutibus, Heliodore.*”

“ *Dux turmas proprius conjunxerat auxiliares.*”

The next line is the reverse of the above, the first word being the longest, and each succeeding one a syllable less than that preceding it :—

“ *Vectigalibus armamenta referre jubet Rex.*”

### SHAPED VERSES.

 HAPED verses are instances of the most egregious folly. It was the fashion among the minor poets to compose poems formed in the shape of every conceivable thing, as Dryden says :

“ A pair of scissors and a comb in verse,”

and sometimes whole sentences or poems cast into the figure of eggs, axes, or altars. Bottles have been a favourite form with some, into which to throw their poetic fancies. George Withers has

written a rhomboidal dirge,\* George Herbert a pair of wings, and Puttenham has raised two pillars in honour of Queen Elizabeth: in fact, very few of the poets of that age are without this fancy in some portion of their works.

The individual who invented these absurdities is said to have been one Simmias of Rhodes, who, according to Vossius, lived under Ptolemy Soter, about 324 years before Christ. Among the torturers of unoffending words into all imaginable shapes may be mentioned Dosiades, Publius Optatianus Porphyrius, Fortunio Liceti, Balthasar Bonifaccio, Rabelais, and Panard; the latter of whom has written a clever Bacchanalian song in the form of a bottle. Upon Edward Benlowes, Butler in the "Character of a small Poet," is very severe, particularly on his propensity to make shaped poems. He says, "As for altars and pyramids in poetry, he has outdone all men that way; for he has made a gridiron and a frying-pan in verse, that besides the likeness in shape, the very tone and sound of the words did perfectly represent the noise that is made by those utensils, such as the old poet called *sartago loquendi*. When he was a captain he made all the furniture of his house, from the bit to the crupper,


\* Reprinted in Ellis' Specimens of the Poets, vol. iii. pp. 100-102.



in beaten poetry, every verse being fitted to the proportion of the thing with a moral allusion of the sense to the thing: as the *bridle of moderation*, the *saddle of content*, and the *crupper of constancy*; so that the same thing was both epigram and emblem, even as a mule is both horse and ass."

In the Journal of the Asiatic Society (vol. xviii. pp. 400-415), is an article on a curiosity of this kind, "A Turkish circle ode by Shahin Ghiray, Khan of the Crimea in the eighteenth century;" the form as given in the plate is elegant, thirteen rays intertwining within each other and radiating from the centre; and the manner of reading it is thus described in a note—"The letter at the centre is the first and last letter of every distich, the letters in the radii are the penultimates of each distich, and, read inversely, follow the initials in the next succeeding distich. The words in the intersectional compartments are common to each of the intersecting verses. The ode begins and ends at the centre through the radius which points directly upwards."

## LIPOGRAMS.

 IPOGRAMS are perhaps the most ridiculous of these follies; it is of them that De Quincey speaks when he says, "Recalling that rope-dancing feat of some verse-writers, who through each several stanza in its turn, had gloried in dispensing with some one separate consonant, some vowel or some diphthong, and thus achieving a triumph such as crowns with laurel that pedestrian athlete who wins a race by hopping on one leg, or wins it under the inhuman condition of confining both legs within a sack."\* The earliest author who composed Lipogrammatic verses, was the Greek poet Lasus, who was born at Hermione in Achaia in the fifty-eighth Olympiad 538 B.C.; but more honour is due to him as being both the first writer on music and a skilful practitioner of the art among the Greeks. Diogenes Laertius says of him "that he deserves to be ranked among the seven sages." Tryphiodorus, a Greek poet and grammarian in Egypt, of the sixth century, was a great Lipogrammatist: he wrote an Odyssey in twenty-four books, from each of which books in


\* Confessions of an Opium Eater, 1856, p. 49.



succession one of the letters in the alphabet is excluded, from the first book  $\alpha$ , from the second  $\beta$ , and so on. In this, Tryphiodorus gained his inspiration from one Nestor who lived under the Emperor Severus, and had composed an Iliad in twenty-four books, in which the same system of abstraction had been adopted. A monk, named Fabius Claudius Gordianus Fulgentius, who died about the year 530, wrote a prose work in twenty-three chapters, adopting the same system for the Latin alphabet. Gregorio Leti presented a discourse to the Academy of the Humourists of Rome in which the letter  $R$  was excluded; a friend requesting a copy from him, he wrote an answer of seven pages on the same plan. Disraeli relates how "a Persian poet read to the celebrated Jami, a gazel of his own composition, which Jami did not like, but the writer replied it was, notwithstanding, a curious sonnet, for the letter *Aliff* was not to be found in any one of the words! Jami sarcastically replied, 'You can do a better thing yet—take away *all the letters* from every word you have written!'" Pindar it is said omitted the letter *sigma* from one of his odes; if so it must have been lost, for no such ode is extant. Lope de Vega has written five novels, from each of which one of the vowels is excluded. A Spanish gentleman, whose name

was "Don Fernando Jacinto de Zurita y Haro," wrote in 1654 a discourse of about one hundred and seventy duodecimo pages, from which he has excluded the letter A, but shows his delight at the conclusion of his task by finishing the Essay with the pious exclamation "Laus Deo." This is the title of the discourse "Meritos dispenen premios Discurso Lyrico escrito sin A." Pierre de Riga, Canon of St. Denis, who died about 1209, has inserted in his poem of *Aurora* many passages from which various letters are excluded. Peignot gives in his "Amusemens Philologiques" a set of French quatrains, from each of which one letter of the alphabet is excluded, from A to Z. The French poet Salomon Certon, and the Abbé de Court have both practised this folly.

## ALLITERATION.

 ANY famous writers, both in poetry and prose, have used alliteration very freely, but it is not of partial but of complete alliteration, in which every word commences with the same letter that we shall here produce specimens. Some proverbs are very nearly so,

and the "sonal" repetition has been found to be a great assistance to memory—

*Fraud and frost end foul.*

*Love me little, love me long.*

*Post prælia præmia.*

Churchill has well described it in the following line :—

*"And apt alliteration's artful aid."*

Bombastes says :—

*"And with this wicked wanton world a woful war I'll wage."*

These tensyllabled lines are truly terse—

*"He holds his honor higher than his health."*

*"Long labor'd languid lulling lying lays."*

Alliterative poems have been very numerous, P and C being the favourite letters for authors to play upon. Amongst them and as the most celebrated of them may be mentioned *Pugna Porcorum* ; *Canum cum catis certamen* ; *Hugobaldi Ecloga de Laudibus Calvitii*, (every word commencing with the letter C) ; *Pierce Plouhman* ; *Alexander*, (in sixteen cantos, now in the Ashmolean Museum) ; *Frere Daw*, (in the Bodleian) ; and a poem on the deposition of Richard II. incomplete in MS., in the Library of the University of Cambridge.

In the life of Thomas Young, M.D., by Dean

Peacock, are given the following English alliterative verses:—

*“ Medical men, my mood mistaking,  
Most mawkish monstrous messes making,  
Molest me much ; more manfully  
My mind might meet my malady :  
Medicine’s mere mockery murders me.”*

There are the well-known lines on Cardinal Wolsey, by some attributed to William Pitt:—

*“ Begot by butchers, but by bishops bred,  
How high his Highness holds his haughty head.”*

and the following, which is more curious than reasonable, is attributed to Porson:—

*“ Cane decane cane, ne tu cane cane decane,  
De cane sed canis, cane decane cane.”*

Alliteration of this kind trenches much upon the domain of Macaronic poetry.

There are poems written upon a slightly different plan, by which all the words in the first line begin with an *a*, of the second with a *b*, and so on throughout the alphabet. In the *Anthologia Græca* (edit. H. Steph., i., 58), are poems in praise of Bacchus and of Apollo in this manner; in English there are those lines commencing—

*“ An Austrian army awfully array’d,  
Boldly by battery besieged Belgrade.”*

And a writer in the “Notes and Queries”\* has

\* 2nd Series, vol. 8, page 412.

composed a poem of the same kind on the Aurora Borealis, which thus commences:—

*“ An artful and amusing attempt at Alphabetical  
Alliteration, addressing Aurora.*

*Awake, Aurora! and across all airs*


*By brilliant blazon banish boreal bears;*

*Crossing cold Canope’s celestial crown,*

*Deep darts descending dive delusive down,” etc.*

Prefixed to the *Baldus* of Folengo is a Macaronic poem of nineteen stanzas, each line of the first commencing with A, of the second with B, and so on through the alphabet to V; it is entitled “Zanitonella,” etc.

### MACARONIC VERSES.

ACARONIC Poetry (generally supposed to be named after a celebrated farinaceous substance), is a mixture of Latin and English, or other vulgar tongue. The words of the vernacular must have Latin terminations, and agree the one with the other in number and case. Greek Macaronics have been made, but are extremely rare. The earliest author and inventor of this verse was Theophilus Folengo, who wrote an Epic in latinized Italian, under the pseudonym

of Merlinus Coccaius. It will be seen that the collection of Macaronic verses does not lie within the scope of this Introduction, inasmuch as it is too vast a subject to come under the head of the minor literary follies; moreover, many works and papers have been written upon them, one of the latest being "Macaroneana," 8vo., Paris, 1852, from the pen of Monsieur Octave Delepierre, who has since (1856) contributed to the Philobiblon Society (Vol. 2 of the Miscellanies) "De la Littérature Macaronique et de quelques Raretés Bibliographiques de ce genre."

The following is a good specimen of a Macaronic couplet:—

*"Omne quot exit in um,  
Ceu winum, beerum, toastum, cheerum."*

There is great misapprehension with regard to the meaning of the name, much poetry being called Macaronic which is not so; some writers including under this head all kinds of "dog latin."

The following lines by Porson are not Macaronic, because the English is mixed up with the Latin without alteration; but, as they are often so called, and are extremely clever, I cannot deprive them of a place here.

"LINGO DRAWN FOR THE MILITIA.

*Ego nunquam audivi* such terrible news,  
At this present *tempus* my *sensus* confuse;



I'm drawn for a *miles*—I must go *cum marte*,  
And, *concinuus ense*, engage Buonaparte.

Such *tempora nunquam videbant majores*,  
For then their opponents had different *mores*;  
But we will soon prove to the Corsican vaunter,  
Tho' times may be chang'd—Britons never *mutantur*.

*Mehercle!* this Consul *non potest* be quiet,  
His words must be *lex*—and when he says *fiat*,  
*Quasi Deus*, he thinks we must run at his nod ;  
But Britons were ne'er good at running, by —.

*Per mare*, I rather am led to opine,  
To meet British *naves* he would not incline ;  
Lest he should *in mare profundum* be drown'd,  
*Et cum algâ, non lauro*, his *caput* be crown'd.

But allow that this boaster in Britain could land,  
*Multis cum aliis* at his command :  
Here are lads who will meet, aye, and properly  
work 'em,  
And speedily send 'em, *ni fallor, in orcum*.

*Nunc*, let us, *amici*, join *corda et manus*,  
And use well the *vires*, *Di Boni* afford us :  
Then let nations combine, Britain never can fall ;  
She's—*multum in parvo*—a match for them all."

On the title-page to John Henry Brady's "Dis-

sertation on the Names of Persons," 1822, are these lines:—

*“ In hoc est hoax,  
Et quiz et joax,  
With gravity for graver folks.”*

Assuredly the song sent by a contributor to the “Notes and Queries” (1st Series, Vol. 5, p. 302), and called a Macaronic, is not so: it opens thus:—

“ MI MOLLE ANNI.

*“ O pateo tulus aras cale fel O,  
Hebetis vivis id, an sed “ Aio puer vello!”*

This jargon of Latin words is supposed to mean—

*“ O, Paty O’Toole is a rascally fellow,  
He beat his wife’s head, and said “ I hope  
you are well, O!”*

There have been many poems written in this style—Greek as well as Latin.

## ECHO VERSES.



CHO has always been a favourite subject for verse; poets have been divided with regard to its sex, but those have the preponderance who have made her the daughter of the air and the earth, and an attendant upon



Juno. They tell us that, having offended the Queen of the Gods, she was deprived of her voice, and only permitted to answer the questions that were put to her. She was then sent down to visit the earth, where, wandering among the woods, she first saw Narcissus, with whom she fell in love; but that love being unrequited, she pined away and was turned into a stone, retaining, however, the power of voice. Theocritus has taken up the opposite opinion, and relates that Hylas was turned into Echo by the Naiads to prevent Hercules from discovering him. Echo is called by Ossian “the son of the rock;” but how incomparably superior and truly charming is Shakspeare’s periphrastic description of it, as “the babbling gossip of the air” (“Twelfth Night,” act i., scene 5). Echo verses are a very ingenious adaptation of this fable. They appear not to have been unknown to the Greeks, but there is not a specimen of their skill extant. Here is a Latin one:—

*Fœmina dira viri nex est et terribilis—lis.*

The following not very complimentary Latin distich was made in England, after the meeting of the famous Synod of Dort, in 1618:—

*Dordrechtî synodus, nodus; chorus integer, æger;  
Conventus, ventus, sessio stramen—amen.*

This style of poetry was much cultivated by the Spaniards.

Coming from the mouth of a critic, this epigram is significant :—

*I'd fain praise your poem—but tell me, how is it,  
When I cry out “exquisite,” Echo cries “Quiz it?”*

The following appeared in the *Sunday Times* in 1831, on the charge made for seats at the Opera House to see and hear the Orpheus of violinists :—

*“What are they who pay three guineas  
To hear a tune of Paganini's?  
Echo. Pack o' ninnies!”*

These verses by S. J., are prefixed to Lessius' *Hygiasticon*, 32mo., Cambridge, 1634, and show great dexterity :—

“A DIALOGUE BETWEEN A GLUTTON AND ECHO.

*Gl.* My belly I do deifie.

*Echo.* Fie.

*Gl.* Who curbs his appetite's a fool.

*Echo.* Ah, fool!

*Gl.* I do not like this abstinence.

*Echo.* Hence.

*Gl.* My joy's a feast, my wish is wine.

*Echo.* Swine.

*Gl.* We epicures are happie, truely.

*Echo.* You lie.

*Gl.* Who's that which giveth me the lie?

*Echo.* I.

*Gl.* What? Echo, thou that mock'st a voice?

*Echo.* A voice!

*Gl.* May I not, Echo, eat my fill?

*Echo.* Ill.

*Gl.* Will 't hurt me if I drink too much?

*Echo.* Much.

*Gl.* Thou mock'st me, Nymph! I'll not beleeve 't.

*Echo.* Beleeve 't.

*Gl.* Dost thou condemne, then, what I do?

*Echo.* I do.

*Gl.* I grant it doth exhaust the purse.

*Echo.* Worse.

*Gl.* Is 't this which dulls the sharpest wit?

*Echo.* Best wit.

*Gl.* Is 't this which brings infirmities?

*Echo.* It is.

*Gl.* Whither will 't bring my soul? canst tell!

*Echo.* T' Hell.

*Gl.* Dost thou no gluttons vertuous know?

*Echo.* No.

*Gl.* Would'st have me temperate till I die?

*Echo.* I.

*Gl.* Shall I therein finde ease and pleasure?

*Echo.* Yea, sure.

*Gl.* But is 't a thing which profit brings?

*Echo.* It brings.

*Gl.* To minde or bodie? or to both?

*Echo.* To both.

*Gl.* Will it my life on earth prolong?

*Echo.* O, long!

*Gl.* Will 't make me vigorous untill death?

*Echo.* Till death.

*Gl.* Will 't bring me to eternal blisse?

*Echo.* Yes.

*Gl.* Then, sweetest Temperance, I'll love thee.

*Echo.* I love thee.

*Gl.* Then, swinish Gluttonie, I'll leave thee.

*Echo.* I'll leave thee.

*Gl.* I'll be a belly-god no more.

*Echo.* No more.

*Gl.* If all be true which thou dost tell,  
They who fare sparingly fare well.

*Echo.* Farewell!

The next is from George Herbert's *Church* :—

“ O who will shew me those delights on high ?

*Echo.* I.

Thou, Echo, thou art mortal, all men know.

*Echo.* No.

Wer't thou not born among the trees and leaves ?

*Echo.* Leaves.

And are there any leaves that still abide ?

*Echo.* Bide.

What leaves are they ? impart the matter wholly.

*Echo.* Holy.

Are holy leaves the echoes then of bliss?

*Echo.* Yes.

Then tell me, what is that supreme delight?

*Echo.* Light.

Light to the mind: what shall the will enjoy?

*Echo.* Joy.

But are there cares and business with the pleasure?

*Echo.* Leisure.

Light, Joy, and Leisure; but shall they persevere?

*Echo.* Ever.

The following ingenious lines (in which some of the echoes are very appropriate), are taken from a pamphlet entitled "The Prologue and Epilogue to a Comedie, presented at the Entertainment of the Prince His Highnesse, by the Schollers of Trinity Colledge, in Cambridge, in March last, 1641. By Francis Cole. London: Printed for James Calvin." 4to. 1642.

"Now, Eccho, on what's Religion grounded?

Round-head.

Who's its professor most considerable?

Rable.

How do these prove themselves to be the godly?

Odly.

But they in life are known to be the holy.

O lye.

Who are these preachers: men, or *women common*?

Common!

Come they from any Universitie?

Citie.

Do they not learning from their doctrine sever?

Ever.

Yet they pretend that they do edifie.

O fie!

What do you call it, then? to fructifie.

I.

What church have they, and what pulpits?

Pits.

But now in chambers the conventikle.

Tickle.

The godly Sisters shrewdly are belyed.

Bellied.

The godly number then will soon transcend.

End.

As for the Temples, they with zeal embrace them.

Race them.

What do they make of Bishops' Hierarchy?

Archie.

Are crosses, images, ornaments, their scandall?

All.

Nor will they leave us any ceremonies?

Monies.

Must even Religion down for satisfaction?

Faction.

How stand they affected to the government civill?

Evill.

But to the King they say they are most loyall.

Lye all.

Then God keep King and State from these same  
men. Amen!"

Butler, in his *Hudibras*, thus humorously refers  
to echo verses:—

“He rag’d, and kept as heavy a coil as  
Stout Hercules for loss of Hylas:  
Forcing the vallies to repeat  
The accents of his sad regret;  
He beat his breast, and tore his hair,  
For loss of his dear Crony Bear,  
That Echo from the hollow ground  
His doleful wailings did resound.  
More wistfully, by many times,  
Than in small poets’ splay-foot rhymes,  
That make her, in their rueful stories,  
To answer int’rogatories,  
And most unconscionably depose  
Things of which she nothing knows;  
And when she has said all she can say  
'Tis wrested to the lover’s fancy.  
Quoth he, O whither, wicked *Bruin*,  
Art thou fled to my —— Echo, *Ruin*?  
I thought th’ hadst scorned to budge a step  
For fear. (Quoth Echo) *Marry guep*.  
Am not I here to take thy part!  
Then what has quell’d thy stubborn heart?



Have these bones rattled, and this head  
 So often in thy quarrel bled?  
 Nor did I ever winch or grudge it  
 For thy dear sake? (Quoth she) *Mum budget.*  
 Think'st thou 't will not be laid i' th' dish?  
 Thou turn'dst thy back? Quoth Echo, *Pish.*  
 To run from those th' hadst overcome  
 Thus cowardly! Quoth Echo, *Mum.*  
 But what a-vengeance makes thee fly  
 From me, too, as thine enemy?  
 Or if thou hadst no thought of me,  
 Nor what I have endur'd for thee,  
 Yet shame and honour might prevail  
 To keep thee thus from turning tail;  
 For who wou'd grudge to spend his blood in  
 His honour's cause? Quoth she, *A pudding.*"

In Swift's *Miscellanies* is "A Gentle Echo on  
 Woman in the Dorick manner;" the lines are  
 coarse, long, and not witty, quite unfit for "ears  
 polite."

These lines are from the works of John Taylor,  
 the water poet:—

" May humane mischiefes be  
     compared with mine?—mine.  
 Thine, babbling Eccho, would  
     thy tongue told true:—true.




I rue that I alone must weepe and pine :—pine.  
 I pine for her, from whom my cares ensue,—sue.  
 I sue, I serve a marble-hearted faire,—ayre.  
 And ayre is all the fruit of fruitlesse love :—love.  
 Love's hope is past, then welcome black despaire,  
     —despair.  
 Shall then despaire my causeless curse remove ?—  
     move.  
 Oh, whither shall I move, to joy or paine ?—paine.  
 Must paine be my reward, for paine for aye—aye.  
 Aye must my torment feel her scornfull vain ?—  
     vaine.  
 To ease my griefe, will she say yea or nay ?—nay.  
 Nay ; then from love and all his lawes I fly,—fly.  
 I fly, I search, I seeke the way to die.—die.”

The following French example was composed by M. de Catinet, and presented by him to Louis XIV. in 1693. It is a curiosity, in that it combines together the acrostic, the sonnet, and the echo.

“L e bruit de ta grandeur, dont n'approche personne—sonne.  
 O n sait le triste état où sont tes ennemis—mis.  
 V oudraient ils s'elever, bien qu'ils soient terassés,—assez ?  
 I ls connaîtront toujours ta victoire immortelle,—telle.  
 S uperbes alliés, vous suivrez les exemples—amples.  
 D 'Alger et des Génois, implorant d'un pardon—don.  
 E n vain toute l'Europe oppose tes efforts—forts.

B atillons sont forcés et villes entreprises,—prises.  
 O que partant d'exploits vous serez embellis,—lys !  
 V otre gloire en tout lieu du combat de Marseille,—aille !  
 R endant la ligne entière après tant des combats,—bas !  
 B elge, tu marcheras pareil à la Savoie,—voie.  
 O n te voit tout tremblant sous un tel souverain,—Rhin,  
 N ous te verrons aussi sous un roi si célèbre,—Èbre."

## BOUTS RIMÉS.


 HYMED ENDS are said to owe their origin to one Dulot, whose system of poetry manufacture was discovered in this wise. He was one day grieving over the loss of three hundred sonnets. Those who were informed of his misfortune, having expressed their surprise at the large number, he told them that the sonnets he had lost were only the ends ready to be filled up. The idea tickled the fancy of his friends, and the manufacture of *Bouts rimés* was carried on with great vigour; perhaps no other single absurdity having ever had so great a vogue. The ladies imposed the task of making them upon their lovers; and even Menage tried to produce them, but failed in the attempt; Sarasin ridiculed their composition in his poem *La Défaite des Bouts*

*Rimés.* It is a singular fact, and I believe not generally known, that Campbell wrote his poem of "Lochiel" in this manner. "The rhymes were written first, and the lines filled in afterwards, the poet singing them to a sort of cadence, as he recited them to his wondering friend."\*

Leigh Hunt has an article in the *Liberal* on "Rhyme and Reason; or, a new Proposal to the Public respecting Poetry in Ordinary," in which he shows that many French, Italian, and English poets practise this game a great deal more than they themselves are aware. He gives the following specimens:—

## A PASTORAL.

" Dawn	Each	Fair	Me	Ray
Plains	Spoke	Mine	Too	Heat
Lawn	Beech	Hair	Free	Play
Swains	Yoke	Divine	Woo	Sweet
" Tune	Fields	Shades	Adieu	Farewell
Lays	Bowers	Darts	Flocks	Cows
Moon	Yields	Maids	Renew	Dell
Gaze	Flowers	Hearts	Rocks	Boughs

" Here, without any more ado, we have the  
 " whole history of a couple of successful rural  
 " lovers comparing notes. They issue forth in

\* Mrs. Thomson's *Recollections of Literary Characters*, vol. ii., p. 124; 2 vols. post 8vo., 1854.

“ the morning, fall into the proper place and  
“ dialogue, record the charms and kindness of their  
“ respective mistresses, do justice at the same time  
“ to the fields and shades, and conclude by telling  
“ their flocks to wait as usual, while they renew  
“ their addresses under yonder boughs. How easily  
“ is all this gathered from the rhymes! and how  
“ worse than useless would it be in two persons,  
“ who have such interesting avocations, to waste  
“ their precious time and the reader’s in a heap  
“ of prefatory remarks, falsely called verses! Of  
“ love-songs we have already had specimens, and,  
“ by-the-bye, we did not think it necessary to  
“ give any French examples of our involuntary  
“ predecessors in this species of writing. The  
“ *yeux* and *dangereux*, *moi* and *foi*, *charmes* and  
“ *larmes*, are too well known, as well as too  
“ numerous to mention. We proceed to lay be-  
“ fore the reader a prologue, which, if spoken by  
“ a pretty actress, with a due sprinkling of nods  
“ and becks, and a judicious management of the  
“ pauses, would have an effect equally novel and  
“ triumphant. The reader is aware that a pro-  
“ logue is generally made up of some observations  
“ on the drama in general, followed by an appeal  
“ in favour of the new one, some compliments to  
“ the nation, and regular climax in honour of the  
“ persons appealed to. We scarcely need observe

“ that the rhymes should be read slowly to give  
 “ effect to the truly understood remarks in the  
 “ intervals.

“ PROLOGUE.

“ Age	Fashion	Applause
Stage	British nation	Virtue’s cause
Mind		Trust
Mankind	Young	Just
Face	Tongue	Fear
Trace	Bard	Here
Sigh	Reward	Stands
Tragedy	Hiss	Hands
Scene	Miss	True
Spleen	Dare	YOU”
Pit	British fair	
Wit		

EQUIVOCAL VERSES.

**E**QUIVOCAL verses are so ingenious, that a few specimens extracted from that very entertaining work “ Collet’s Relics of Literature,” may be interesting. These verses have two exactly opposite meanings, which are elicited according to the mode in which they are read, whether across or column by column.

## THE JESUIT'S DOUBLE-FACED CREED—IN TWO LANGUAGES.

I hold for sound faith	What England's church allows
What Rome's faith saith	My conscience disavows
Where the king's head	The flock can take no shame
The flock's misled	Who hold the Pope supreme
Where th' altar's dress'd	The worship's scarce divine
The people's bless'd	Whose table's bread and wine
He's but an ass	Who their communion flies
Who shuns the Mass	Is Catholick and wise.

Pro fide teneo sanâ	Quæ docet Anglicana
Affirmat quæ Romana	Videntur mihi vana
Supremus quando Rex est	Tunc plebs est fortunata
Erraticus tum grex est	Cum caput fiat Papa
Altare cum ornatur	Communio fit inanis
Populus tum beatur	Cum mensa vino panis
Asini nomen meruit	Hunc morem qui non capit
Missam qui deseruit	Catholicus est et sapit."

—*The Weekly Pacquet of Advice from Rome,*  
No. 23, May 6th, 1679.

## THE HOUSES OF STUART AND HANOVER.

I love with all my heart	The Tory party here
The Hanoverian part	Most hateful do appear
And for that settlement	I ever have deny'd
My conscience gives consent	To be on James's side
Most righteous is the cause	To fight for such a king
To fight for George's laws	Will England's ruin bring
It is my mind and heart	In this opinion I
Tho' none will take my part	Resolve to live and die."

—*Lansdowne MSS., 852.*

The following lines, in the same style as the two preceding, were written in answer to a question by a Republican—What the author thought of the new constitution at the commencement of the French Revolution?




A la nouvelle loi  
 Je renonce dans l'âme  
 Comme épreuve de ma foi  
 Je crois celle qu'on blâme  
 Dieu vous donne la paix  
 Noblesse desolée  
 Qu'il confonde á jamais  
 Messieurs de l'Assemblée

The newly made law  
 From my soul I abhor  
 My faith to prove good  
 I maintain the old code  
 May God give you peace  
 Forsaken Noblesse  
 May he ever confound  
 The Assembly all round

Je veux être fidèle  
 Au régime ancien  
 Je crois la loi nouvelle,  
 Opposée à tout bien :  
 Messieurs les démocrates,  
 Au diable allez-vous-en ;  
 Tous les Aristocrates  
 Ont eux seuls le bons sens.

'Tis my wish to esteem  
 The ancient regime  
 I maintain the new code  
 Is opposed to all good  
 Messieurs Democrats  
 To the Devil go hence  
 All the Aristocrats  
 Are the sole men of sense.

### ACROSTICS.

 CROSTICS are the most numerous of all the literary follies, and elude all attempts at calculation ; they are constantly found in company with anagrams, and are oftentimes wedded to good verse. They have been written by Charles Lamb, as well as by many other celebrated poets. Their invention has been attributed to Porphyrius Optatianus, a writer of the fourth century ; but, although he may have been very ingenious in their production, we must deny his

claim to the honour of having invented them, for it is a very curious fact that the arguments of all the comedies of Plautus are in the form of acrostics; and, moreover, many instances of the acrostic occur in the original Hebrew of the Book of Psalms, of which the letters retained in the translation of the 119th Psalm are a specimen. Cicero, also, in his treatise *De Divinatione*, says the prophecies of the Sybils were always in the form of acrostics.

Eusebius Pamphilus, in his life of Constantine, has given a copy of Greek verses on the day of judgment, which he avers were the production of the Erythræan Sybil. These verses form one long acrostic, the initials making the sentence ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ ΘΕΟΥ ΥΙΟΣ ΣΩΤΗΡ; and the most singular point regarding them is, that they are an instance of an acrostic within an acrostic, for the initials of the above sentence form the word ΙΧΘΥΣ, from which has originated the use of a fish as the emblem of the Saviour. St. Augustine, in his *De Civitate Dei*, expounds this sign to mean that as, although living in salt water, the fish acquires no flavour from the salt; so Christ, though taking upon him the likeness of man, knew no sin. This acrostic has been turned into Latin, the initials forming the sentence—“Jesus Christus Dei Filius Servator,” but without



the singular property of a double or inner acrostic possessed by the original. Besides these there are compound acrostics, in which not only is the first letter of each line marked, but also the last, and sometimes the middle; in fact, there are pentacrostics, in which five letters in every line form a word. A very ingenious form of the double acrostic, called the Telestich, has been invented; by it the last letters of a poem produce a word of opposite meaning to that formed by the first letters.

Sir John Davies wrote twenty-six *Hymns to Astræa*, each of which is an acrostic on the words *Elizabetha Regina*. The indefatigable "Mistress Mary Fage" was one of the most prolific acrostic makers that ever lived, although her effusions fall short of the poetical excellence of those of Sir John Davies.

The early French poets were great makers of acrostics, as also were the Spaniards. Here is the praise of Paris, in an acrostic by Grosnet:—

*P* aisible domaine,  
*A* moureux vergier,  
*R* epons sans dangier,  
*I* ustice certaine,  
*S* cience haultaine,  
*c'est Paris entier.*

The following very spirited lines are on Louis XIV. :—

*Louis est un héros sans peur et sans reproche ;  
On desire le voir, aussitôt qu'on l'approche,  
Un sentiment d'amour enflamme tous les cœurs ;  
Il ne trouve chez nous que des adorateurs ;  
Son image est partout, excepté dans ma poche.*

The Battle of Austerlitz, gained by Napoleon on the 2nd of December, 1805, drew forth a great curiosity, that of a chronogrammatic acrostic. It is very rare to find a chronogram containing the letters of the date in their natural order.

*Mars, de nos bataillons secondant la valeur,  
Dans les champs d'Austerlitz exerça sa fureur  
Contre nos ennemis gagés par l'Angleterre ;  
Ciel, qui futes témoin de l'ardeur des Français,  
Couronnez leur victoire en nous donnant la paix  
Venez nous consoler des malheurs de la guerre.*

Dryden addresses Shadwell thus :—

Leave writing plays, and choose for thy command  
Some peaceful province in *acrostic* land.

Of somewhat the same species of fancy as acrostics are those instances of names formed from initials, of which there at once arises in our mind the well-known example in English history of the *Cabal*, in Charles II.'s reign, which we read in old histories was so called from the initials of the parties forming the administration,

viz.—Sir Thomas Clifford, Lord Ashley, the Duke of Buckingham, Lord Arlington, and the Duke of Lauderdale. This fallacy originated with Burnet, who, in his “History of his own Times,” gives it as the formerly received derivation of the word; but, unfortunately for the theory, many earlier writers use it in its now received signification, and Pepys under date, 14th October, 1665, and again 21st December, 1667, speaks of the Cabal as a usual name for the existing ministry, with no reference to the initials of the members of it, which evidently did not form the word Cabal. In the latter place he says—“The Archbishop of Canterbury is called no more to the Cabal, nor, by-the-way, Sir W. Coventry, which I am sorry for, the Cabal at present being . . . the King and Duke of Buckingham, and Lord Keeper, the Duke of Albemarle, and Privy Seale.” “31st Dec., 1667. Waited while the Duke of York was with the King in the Cabal.”

Some ingenious person discovered that the initials of the Christian names of the Bonaparte family, form the word *nihil*, arranged in the following order:—

*N*apoleon, .....*T*he *E*mperor.  
*I*oseph, .....*K*ing of *S*pain.  
*H*ieronimus, .....*K*ing of *W*estphalia.  
*I*oachim, .....*K*ing of *N*aples.  
*L*ouis, .....*K*ing of *H*olland.

In Italy, before the late war and consequent consolidation of the present kingdom, the political cry that flew through the length and breadth of the land was *Viva Verdi*; which would not seem to the uninitiated to be in any way connected with politics, but the occult meaning had no relation to the composer, the letters of whose name were the initials of the words '*Vittore Emanuele, Re D'Italia.*'

Jacob Duché wrote some letters on miscellaneous subjects, under the name of Tamoc Caspipina, which, when analyzed, represents *The Assistant Minister of Christ's Church and St. Peter's, in Philadelphia, in North America.* Rabbi Yom Tof bar Abraham, the commentator on Maimonides, is commonly called *Ritba*, from the initials of his full title as above, forming that word.

At the commencement of his "Scottish Chronicle," Fordun has placed these verses, the first letters of each word forming together his name, Johannes de Fordun.

*Incipies opus hoc Adonai; nomine nostri*

*Exceptum scriptis dirigat Emanuel.*

*Fauces ornatè ructent, dum verbere nectant.*

Ranulph, or Ralph Higden, a Benedictine monk of St. Werburgh's Monastery, at Chester (who died about 1360, having attained the advanced

age of 90), commenced each chapter of his *Polychronicon*, with the initials of the sentence *Præsentem Chronicam compilavit Monachus Cestrensis*, the first chapter commencing with *P*, the second with *R*, the third with *E*, and so on through the remaining chapters. Agapetus, in his admonitions to the Emperor Justinian, did the same.

Edmund Henry Barker, the editor of Stephens's "Thesaurus," was wont to add to his name the initials "O.T.N." His friends were astonished, and foreigners fancied he was a member of some academy or learned society, with whose existence they were unacquainted; but, when the riddle was elucidated, it was found only to mean that he was *Of Thetford, Norfolk*. One of the most curious instances of initialising is exemplified in a little book, written by John Galt, on the history of Europe, under the title of the "Wandering Jew." This was published as by the Rev. J. Clark; but, at the end of the volume, every sentence of the last paragraph commences with one of the initials of the author's real name.\*

\* Initials allow of many interpretations, and the following anecdote will show how differently they may be read. On the occasion of the first appearance of Voltaire's first play, the theatre having been newly decorated, a motto was painted on the proscenium thus:—O. T. P. Q. M. V. D., meaning to signify, *Omne tulit punctum qui miscuit utile dulci*. Piron, the witty author of his own epitaph, being asked for an explanation, gave it thus—*Ædipe, tragédie pitoyable que Monsieur Voltaire donne*.

**N** bringing towards a close these brief notices of the many literary follies which we must consider as intimately allied to anagrams, and of which I have attempted to give specimens of the most curious, I must make mention also of a system of gradual reduction, by which each time a letter is taken from a certain word a new one is formed, as, for instance, devil: if we take away the *d*, evil remains; the *e*, and vil[e]; the *v*, and il; the *i*, and l (hell) is the lowest depth.

In this same manner the name of Napoleon has been reduced :—

Ναπολεων

Απολεων

Πολεων

Ολεων

Λεων

Εων

Ων

which may be translated as “Napoleon, being a destructive lion, going about destroying cities.” It may here be mentioned that the initials of Napoleon Bonaparte, when written in Greek characters, give the age at which he died, viz.— $\nu' \beta' = 52$ .

Addison, in No. 63 of the *Spectator*, so elegantly describes some of the foregoing trifles, that



I cannot resist the temptation of quoting his words. He dreams that he is transported to the regions of false Wit; here sits the God of Dullness:—

“ Before his feet there stood an altar of a very  
“ odd make, which, as I afterwards found, was  
“ shaped in that manner to comply with the in-  
“ scription that surrounded it. Upon the altar  
“ there lay several offerings of axes, wings, and  
“ eggs, cut in paper, and inscribed with verses.  
“ The Temple was filled with votaries, who ap-  
“ plied themselves to different diversions, as their  
“ fancies directed them. In one part of it, I saw  
“ a regiment of *Anagrams*, who were continually  
“ in motion, turning to the right or to the left,  
“ facing about, doubling their ranks, shifting  
“ their stations, and throwing themselves into  
“ all the figures and counter-marches of the most  
“ changeable and perplexed exercise.

“ Not far from these was a body of *Acrosticks*,  
“ made up of very disproportioned persons. It  
“ was disposed into three columns, the officers  
“ planting themselves in a line on the left-hand  
“ column. The officers were all of them at least  
“ six foot high, and made three rows of very  
“ proper men; but the common soldiers who  
“ filled up the spaces between the officers were  
“ such dwarfs, cripples, and scarecrows, that one  
“ could hardly look upon them without laughing.

“ There were behind the acrosticks two or three  
“ files of *Chronograms*, which differed only from  
“ the former, as their officers were equipped (like  
“ the figure of Time), with an hour-glass in one  
“ hand and a scythe in the other, and took their  
“ posts promiscuously with the private men whom  
“ they commanded.

“ In the body of the Temple, and before the  
“ very face of the deity, methought I saw the  
“ phantom of *Tryphiodorus* the *Lipogrammatist*,  
“ engaged in a ball with four-and-twenty persons,  
“ who pursued him by turns through all the in-  
“ tricacies and labyrinths of a country dance,  
“ without being able to overtake him.”

With this extract we end the chapter on some  
of the chief *Nugæ Literariæ*.



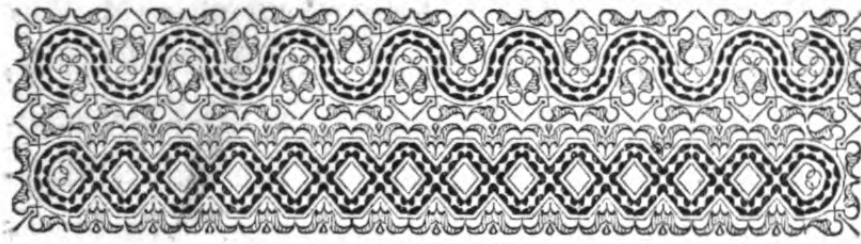




**OF ANAGRAMS.**

“Εγὼ δὲ ἔμην τὴν Παιδιάν [γραμμαμάτων]  
ἀνεσιν εἶναι τῆς Ψυχῆς” *Julian Imp.*

“Torture one poor word ten thousand ways.”  
*Dryden.*



## OF ANAGRAMS.

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IN commencing this Essay on Anagrams, I must premise that though the name is derived from two Greek words, it is not of modern or of mediæval formation, but has come direct to us from the Greeks, the word *αναγραμμα* having been used among them to express the same thing. According to one derivation, the name is more applicable to that form of inversion known as the palindrome, but it has, however, been allowed to include a much larger number of transpositions than the simple retrograde form, and we can divide them into three principal classes—those which discover a new word when read backwards; those in which the whole of the letters are transposed, and thrown into a new form; and, lastly, those formed by a division of one word into several, without transposition; and, as illustrations of

these three kinds, I may mention,—of the first, *reviled*, which, when read backwards, becomes *deliver*; of the second, or most common, *revolution*, *love to ruin*; and of the third, *sustineamus*, which makes *sus tineamus*. Anagrams are called “impure” when all the letters are not used in the transposition, and I fear many given in the following pages will fall under this designation.

We can trace anagrams into remote antiquity, and on their revival in the sixteenth and seventeenth centuries, they became a fashionable amusement, and were indulged in by the grave and the gay, by the wittiest and the most learned. The chief of English antiquaries, the industrious Camden, who made a collection of them, discourses eloquently on the subject. William Drummond, of Hawthornden, has laid down some rules in a paper by him, *The Character of a Perfect Anagram*, where he relates that Artemidorus and Eustathius, the Paraphrast of Homer, make mention of them; he gives directions on the licence allowed in the leaving out and adding of letters, and in the changing and doubling of letters. He says that it is generally allowed to change Z into S, but he would say Z into SD. He is very severe when he adds that “the spirit of man is more prone to evil than good; ordinarily

men used to make anagrams rather on vice than virtue ;” but he is more cheerful when he speaks of the use of the anagram :—“ We may use it as  
 “ an apophthegm, mostly if it contain any sharp  
 “ sentence. It may be the title or inscription of  
 “ a tomb, the word of an Impresa, the chyme of  
 “ verses, that especially which admitteth of ex-  
 “ plication. An anagram which turneth in an  
 “ hemistich or half verse is most pleasant. How-  
 “ ever it, in an epigram or sonnet, if fitly, cometh  
 “ in mostly in the conclusion, but so that it  
 “ appeareth not indented in, but of itself na-  
 “ turally. The reason of anagrams appeareth  
 “ to be vain, for in a good man’s name ye shall  
 “ find some evil, and in an evil man’s good,  
 “ according to the searcher. One will say it is  
 “ a frivolous art, and difficult, upon which that  
 “ of Martial is current :—

“ ‘ Turpe est difficiles habere nugas,  
 “ ‘ Et stultus labor est ineptiarum.’ ”\*

Anagrams were used by fine gentlemen to add pungency to their conversation, as will be seen by the following extract from Henry Peacham’s “ Compleat Gentleman,” 4to., 1634 :—“ In your  
 “ discourse be free and affable, giving entertain-

\* “ ’Tis a folly to sweat o’er a difficult trifle,  
 And for silly devices invention to rifle.”—*Disraeli*.

“ ment in a sweete and liberall manner, and with  
 “ a cheerefull courtesie, seasoning your talke at  
 “ the table, among grave and serious discourses,  
 “ with conceits of wit and pleasant invention, as  
 “ ingenious epigrams, emblemes, *anagrams*, merry  
 “ tales, wittie questions and answers, mistakings,  
 “ as a melancholy gentleman sitting one day at  
 “ table, where I was, started up upon the sud-  
 “ den, and, meaning to say *I must goe buy a dagger*,  
 “ by transposition of the letters said : *Sir, I must*  
 “ *goe dye a beggar*,” p. 225.

In a little book entitled “*Linsi-Woolsie : or, Two Centuries of Epigrammes. Written by William Gamage, Batchelour in the Artes,*” there is an epigram to an individual who is distinguished as an “*Anagrammatist* :—

“*Second Centurie, Epigram 18.*

To his lo. fr. Mr. W. Awbrey, an ingenious *Anagrammatist*, late turned a Minister:

If that the censure of the Cabalists  
 Be true, which saith there lies in each man's name,  
 By the inversion of Hieroglyphists,  
 His fatal fortunes, or his blazed fame,  
 Which in thy name thou didst, I thinke, out finde,  
 When to that sacred coat thou gav'st thy minde.”

In the “*Magnalia Christi Americana; or, the Ecclesiastical History of New England, by Cotton*



Mather,"\* folio, London, published in 1702, Thomas Shephard, a minister of Charlestown, is described as "the greatest anagrammatist since the days of Lycophron." And on Cotton Mather himself are the following curious lines:—

"Care to guide his flock, and feed his lambs  
By words, works, prayers, psalms, alms, and *anagrams*."

In Dr. Donne's poems† there is an "Elegie" styled "The Anagram," in which are these lines:—

"Though all her parts be not in th' usual place,  
She hath yet the *anagram* of a good face,  
If we might put the letters but one way,  
In that leane dearth of words what could we say."

And in Dryden's "Mac Flecknoe," a satire against Thomas Shadwell, at line 204, he thus satirises that poet:—

"Thy genius calls thee not to purchase fame  
In keen iambicks, but mild anagram:  
Leave writing plays, and chuse for thy command  
Some peaceful province in acrostick land.  
There thou may'st wings display and altars raise,  
And torture one poor word ten thousand ways."

In Samuel Butler's "Genuine Remains," 2

\* A writer in the *Quarterly Review* says of this work that it is "one of the most singular books in this or in any other language. Its puns and its poems, its sermons and its *anagrams*, render it unique in its kind."

† Pp. 69, 70. 12mo. London, 1650.

vols. 8vo., 1759, in the "Character of a Small Poet,"\* there is this account of his pursuits:—

"When he writes anagrams, he uses to lay the  
"outsides of his verses even (like a bricklayer),  
"by a line of rhyme and acrostic, and fill the  
"middle with rubbish. In this he imitates Ben  
"Johnson, but in nothing else."

And, again, on poor Benlowes—

"There is no feat of activity, nor gambol of  
"wit, that ever was performed by man, from him  
"that vaults on Pegasus to him that tumbles  
"through the hoop of an anagram, but Benlowes  
"has got the mastery in it, whether it be high-  
"rope wit or low-rope wit."

Addison, in his series of very amusing papers on False Wit (*Spectator*, Nos. 58 to 63), takes a very severe view of anagrams, and relates an anecdote of an unfortunate lover who expended much time and patience over an anagram of his mistress' name; but when he had completed the task, and presented the result to her, he was shocked to find that he had spelt her name incorrectly, its real orthography being "Mary Bohun," while he, no doubt much to the fair one's annoyance, had framed his elaborate transposition from the prosaic letters of "Moll Boon."

\* Vol. ii., p. 118.

Addison adds—"The lover was thunderstruck  
" with his misfortune, insomuch that in a little  
" time after he lost his senses, which indeed had  
" been very much impaired by that continual  
" application he had given to his anagram." He  
then concludes with this severe observation:—  
" The acrostick was probably invented about the  
" same time with the anagram, tho' it is impos-  
" sible to decide whether the inventor of the one  
" or the other were the greater blockhead."

This last expression must be taken at its value, being only used to give a quasi-epigrammatic conclusion to the sentence; for among the numerous anagrams that have come down to us, there are many which must have required the exertion of considerable skill.

Swift most probably satirized anagrams in his "Gulliver's Travels," when in the description of one of the employments at the Academy of Lagado (Voyage to Laputa) he mentions a professor who has "A project for improving specula-  
" tive knowledge by practical and mechanical  
" operations," whereby "the most ignorant per-  
" son at a reasonable charge, and with a little  
" bodily labour might write books in Philosophy,  
" Poetry, Politics, Laws, Mathematics, and Theo-  
" logy, without the least assistance from genius  
" or study." This invention consisted of a frame



Addison adds—"The liver was ~~transferred~~  
 " with his misfortune, inasmuch that in a little  
 " time after he lost his senses, which indeed had  
 " been very much impaired by that continual  
 " application he had given to his anagram." The  
 " fact concludes with this severe observation.  
 " The anagram was probably invented ~~about~~  
 " some time with the anagram, tho' it is ~~not~~  
 " able to decide whether the invention of ~~the~~  
 " article other were the greater ~~block~~." //

This last expression must be taken ~~as~~  
 " not only used to give a ~~quantity~~  
 " addition to the sentence, but ~~also~~  
 " to express that ~~some~~ ~~words~~ ~~of~~  
 " which must ~~have~~ ~~been~~ ~~used~~  
 " of admirable skill." //

It is not probable ~~that~~  
 "Hobbes's Travels." ~~was~~  
 " of the employment ~~of~~  
 " and change to ~~Latin~~ ~~in~~ ~~writing~~ ~~a~~  
 " book, the "A project for ~~improving~~ ~~science~~  
 " by ~~practical~~ ~~and~~ ~~mechanical~~  
 " whereby "the most ignorant ~~man~~  
 " could ~~make~~ ~~a~~ ~~reasonable~~ ~~charge~~, and with a little  
 " ~~study~~ ~~might~~ ~~write~~ ~~books~~ ~~in~~ ~~Philosophy~~  
 " ~~History~~, ~~Law~~, ~~Mathematics~~, and ~~Theology~~  
 " ~~without~~ ~~the~~ ~~least~~ ~~assistance~~ ~~from~~ ~~genius~~  
 " ~~or~~ ~~talent~~." This invention consisted of a frame

composed of small pieces of wood, linked together by slender wires; with a piece of paper pasted on each, and on each paper a word written. By turning some iron handles attached, the whole disposition of the words was changed, the result was each time committed to paper, and as forty pupils were employed at this labour six hours a day, the Professor had many folio volumes of these particularly rich materials for a body of all the Arts and Sciences with which he intended to enlighten the world.

Swift also speaks of anagrams in his notice of "Barbarous Denominations in Ireland."\* For the names of places, "some have contrived anagrammatical appellations from half their own and their wives' names joined together: others only from the lady; as for instance a person whose wife's name was Elizabeth calls his seat by the name of *Bess-borow*. There is likewise a famous town, where the worst iron in the kingdom is made, and it is called *Swandlingbar*; the original of which name I shall explain, lest the antiquaries of future ages might be at a loss to derive it. It was a witty conceit of four gentlemen, who ruined themselves with this iron project. *Sw* stands for *Swift* [the author's uncle, Godwin

\* Works 1824, vol. vii. p. 150.



“ Swift ], *And for Sanders, Ling for Darling, and Bar for Barry.*” This Sir Walter Scott calls in a note, an anagram. In the “Parallel”\* among “A List of my proposals for raising a sum not exceeding £54,674 12s. in two years,” are the following items: “For casual odes, familiar epistles, lampoons, satires, dedications, loose letters and verses, *anagrams,*” etc.

We find in Richard Owen Cambridge’s “Scribleriad,” anagrams appearing in their home, the land of false wit, after the march of Acrostics, Bouts Rimés, and Chronograms :

“ But with still more disorder’d march advance  
 (Nor march it seem’d, but wild fantastick dance)  
 The uncouth anagrams, distorted train,  
 Shifting, in double mazes, o’er the plain.”

*Book II. 161.*

Disraeli, in his “Curiosities of Literature,” makes the following observations: “Plato had strange notions of the influence of anagrams when drawn out of persons’ names, and the later Platonists are full of the mysteries of the anagrammatic virtues of names. The chimerical associations of the character and qualities of a man with his name anagrammatized may often have instigated to the choice of a vocation, or otherwise affected his imagination.”

\* Swift’s Works, vol. vii. p. 213.



Among the manuscripts of Sir Julius Cæsar there was found a collection of anagrams upon some of the principal persons about the court: Sir Julius had labelled them "Trash." They are now among the Lansdowne MSS. in the British Museum.

In Howell's "Parly of Beasts or Morphandra, Queen of the Incharnted Island" there is "An Etymological Derivation of some words and *anagrams* in this Parly of Beasts according to "the alphabet," but they are mere transpositions without meaning of any kind.

In that amusing work, *Menagiana*, the chief of the interesting class of Ana, room is found for the following Epigrams:—

" *Turpe est difficiles habere nugas, et stultus labor*  
 " *est ineptiarum . . . est un passage qu'on peut*  
 " attribuer fort justement aux faiseurs d'ana-  
 " grammes. Il faut avouer que ceux qui s'appli-  
 " quent à cela se tourmentent cruellement pour  
 " trouver des mots dans des mots. Je ne pourrois  
 " jamais me donner tant de fatigue. Voici ce  
 " qu'en dit M. de Valois (Adrien) dans cette  
 " épigramme :

Quicumque nervis ingenî parum fîsus,  
 Doctumque carmen facere posse desperans,  
 Evisceratis verba quærit in verbis,  
 Anagramma versu claudat ut salebroso,  
 Laboriosis occupatus in nugis,

Non hic meretur usque quaque damnari ;  
 Nam se ipse noscit et vetus probat verbum ;  
 Citharœdus esse qui nequit sit Aulœdus,  
 Anagrammatista, qui poëta non sperat."

tome ii. p. 287.

Thus translated in the "French Anas" :—

" We should not blame the humble bard,  
 Who (finding it a task too hard,  
 'To build the lofty rhyme ;')  
 Old letters with such care transposes,  
 Into new words the same composes,  
 And makes them quaintly chime.

This modest poet knows his force  
 And weakness ; and desires of course,  
 This adage grave to follow ;  
 Should not the harp your genius suit,  
 You yet may play upon the flute,  
 And write without Apollo."

vol. ii., p. 231.

Again :—

" M. Colletet a aussi très-bien exprimé dans  
 " des vers qu'il m'a adressés, le tems que l'on  
 " perd inutilement à faire des anagrammes. Les  
 " voici :

J'aime mieux sans comparaison,  
 Menage, tirer à la rame,  
 Que d'aller chercher la raison,  
 Dans les replis d'une anagramme.  
 Cet exercice monacal  
 Ne trouve son point vertical,  
 Que dans une tête blessée ;  
 Et sur Parnasse nous tenons,  
 Que tous ces renverseurs de noms,  
 Ont la cervelle renversée."

tome ii., p. 288.

Thus translated in the "French Anas" :—

" Menage, I'd rather tug the oar,  
 Than any sense or wit explore,  
 Which mazy anagrams may hide,  
 In folds so strangely multiplied.  
 This monkish wit could never gain  
 Th' ascendant in a sober brain ;  
 And 'tis averr'd by critics sound,  
 That all these letter-breaking elves,  
 Who thus good peaceful words confound,  
 Must surely first be *crack'd* themselves."

vol. ii., p. 232.

Anagrams have been turned to use by authors to veil themselves from popular gaze. Thus on the title to Calvin's "Institutes," published at Strasburg in 1539, *Calvinus* becomes *Alcuinus*. *Pietro Aretino* published under the anagrammatic pseudonym of *Partenio Etiro*.\* The author of "Zodiacus Vitæ," which was published as "à *Marcellio Palingenio*," was found to be *Pierre Ange Manzolli*. Father Paul published his ever-memorable History of the Council of Trent under the pseudonym of "Pietro Soave Polano." His real name being "Paulo Sarpio," if we add to that the word "Veneto," for his nation, we have the groundwork from which "Pietro Soave Polano" was anagrammatically deduced. *Jean Tabourot*, uncle of the author of the curious

\* "La Sirena Marfisa et Angelica, poemetti di Partenio Etiro." 12mo. Venetia, 1636.

“Bigarrures et Touches du Seigneur des Accords,” published a work on the art of dancing, etc., called “Orchésographie,” under the name of *Thoinot Arbeau*, which is an anagram of his name. *Alcofribas Nasier* was *François Rabelais*. *Benedict de Maillet* published his curious work on various subjects in natural history and philosophy under the title of *Telliamed*, which is a retrograde anagram of his own name. A book entitled the “Patterne of all Pious Prayer,” published in 1638, has on the title the words “*Marke prayer in't*,” which is the anagram of him who wrote it; from the letters can be made the name “*Patrick Mayerne*,” who was the probable author. *Rudolfus Otreb* stands for *Robertus Fludd*. *Henry Peacham* wrote some of his “Penny Pamphlets” under the name of *Ryhen Pameach*; as, for instance, his “Dialogue between the Crosse in Cheape and Charing Crosse.” 1648. 4to. *John Taylor*, the water poet, turned himself into *Thorny Ailo*; and *Peter Heylin* became *P. H. Treleinie*. A man named *Collard* read his name backward, and endeavoured to add his Christian name John, but finding he could make nothing of this backward, he contented himself with the initial “N,” and his works were published as by “*N. Dralloe*.” “The Castle of Otranto” was published originally as a translation from the

Italian of *Onuphrio Muralto*, which is a rude anagram of *Horatio Walpole*. The celebrated bibliographer, *De Bure*, printed his first bibliographical attempt (a small catalogue of forty-three pages, entitled "Musæum Typographicum," 1755), under an anagram of his name, "à Guillelmo-Francisco *Rebude*, juniore, Bibliopolâ Parisiensi." There is one most notable instance, that of an author, whose patronymic is little known to the general public, but whose anagrammatic name has a world-wide celebrity—this was Arouet le jeune, who used to sign himself "Arouet l j." and who, when he commenced authorship, transposed the letters of his name into VOLTAIRE, afterwards, with consummate impudence, prefixing the magic "de" to impose himself upon the public as of noble descent. The name of Voltaire naturally suggests that of Rousseau, though his introduction here is not as an author. In early life he travelled through Switzerland under the name of Vaussure de Villeneuve, pretending to teach music, of which he then knew nothing. This freak of taking such a name has been accounted for on the ground that a former peripatetic friend of his was called Venture de Villeneuve. The word *Vaussure* is a rather incorrect anagram of *Rousseau*. In the "Table des Pseudonymes," at

the end of Barbier's "Dictionnaire des Ouvrages Anonymes," there are at least a hundred pseudonyms, which are anagrammatised names, and these are from French literature alone. "Frip" was the common signature of Jean Paul Friedrich Richter to his contributions to Reviews, etc.; it is an anagram of his initials. *William Jerdan* signed many of his fugitive pieces in the *Literary Gazette* and elsewhere *W. J. André*. In 1838 was published a work, "Divine Emblems, embellished with etchings on copper, after the fashion of Master Francis Quarles, designed and written by Johann Abricht, A.M." The author's real name was *Jonathan Birch*, of which *Johann Abricht* is an anagram. *Sydney Dobell* published his poems with his proper Christian name, and the same reversed for a surname, thus—*Sydney Yendys*. I will add from the many examples which might be given that of a celebrated poet, who, like Voltaire, has made his "nom de plume" infinitely better known than his "nom de famille": Bryan Waller Procter, the letters of whose name, when transposed, with the substitution of an *o* for an *e* and dropping an *r* make *Barry Cornwall, poet*; or *toper* if the latter letter be retained. Anagrams have been sometimes made use of by authors to publish their discoveries to the world; and, as an instance,



Roger Bacon has described the composition of gunpowder under the veil of an anagram, in his work, "De Secretis Operibus Artis et Naturæ," cap. 11, thus: "Salis petræ LURU. Vopo Vir Can Utriet Sulphuris."

## Hebrew.

We can trace anagrams back to the Jews, and indeed Camden is disposed to refer their origin to the time of Moses, and conceives that this divine lawgiver communicated the art to the chosen Seventy. But, to pass this theory by, it appears to be certain that the Cabalists were professed anagrammatists, the third part of their art, which they call "Themuru"—*i.e.*, *changing*—being no more than the practice of making anagrams, or of finding hidden and mystical meanings in names. They thus, from the Hebrew letters expressing Noah's name, form the word "*grace*;" again, in the letters of the word "*Messiah*," they find "*he shall rejoice*." Some of their transpositions are most ungallant; for they have found by transposing the letters of the Hebrew word signifying "*Man*," the new one—"Benediction," and in



“*Woman*,”—“*Malediction*.”\* This is akin to those who say that woman is woe to man;† but the following charade contains a healthier philosophy:—

*My first does affliction denote,  
Which my second is destined to feel;  
My whole is the best antidote  
Such affliction to soothe and to heal.”*

Sir Thomas Herbert, in his “*Travels in Africa and Asia*,” folio, London, 1677, speaking of the derivation of the word Ophir, says:—“*Yea, to strengthen that imagination, others suppose that by the word Sophyra (which is Ophyr anagrammatized), mentioned in the lxxii. interpreters, is intended or meant Soffala, or Sophura, as to attain their ends they wrest it, albeit St. Jerome by that name intends Sepher.*”—Pp. 349, 350.

\* The conceits of the Cabalistic writers are most curious; for instance, they suppose that Abraham wept but little for Sarah, because a remarkably small letter—“*Caph*”—is used in the Hebrew word which describes Abraham’s tears, thus evincing that his grief was also small. They likewise discovered that two letters in the Hebrew words for *man* and *woman*, together formed one of the names of God; if, however, these letters be taken away, the remainder formed the word *fire*. They explain this to mean, that when man and wife live happily together, God is with them, but when they depart from him, fire will attend their steps.

† “*Others (in latine) anagrammatize it from Eva into vœ, because (they say) she was the cause of our woe.*”—William Austin’s “*Hæc Homo*.” 12mo., London, 1637, p. 182.

### Greek.

Lycophron, who flourished about 280 B.C., and wrote a poem on the war of Troy, entitled "Cassandra," is said to have been famous for his anagrams, and two of them have come down to us: one on Ptolemy Philadelphus, King of Egypt, at whose court he was held in great estimation,

Πτολεμαιοσ,  
'Απὸ μέλιτοσ.

the other on that monarch's sister and wife, Arsinoe, to whom he was so devoted that on her death he named a district of Egypt after her—Arsinois:

Αρσινωη,  
Ιον Ηρασ.

Lycophron was one of the seven poets who were honoured with the name of *The Pleiades*; but Lord Royston, in the preface to his translation of Cassandra, suggests that he was probably indebted to these courtly anagrams on his royal Patron and Queen for this distinction.

Eustachius informs us that the practice of anagrammatism was by no means uncommon among the Greeks, and of some examples which he gives the following is the best, showing virtue to be lovely:

Αρετη.  
Ερατη.

Atlas, probably from his very heavy burthen, was found to be wretched :

Ατλας,  
Ταλας.

It is said that anagrams were not unknown to Homer, as some allusions to them have been noticed in his works, but I am unable to point out where.

Peignot\* gives two early Greek anagrams, which are very good. When Alexander was about to raise the siege of Tyre, he saw in a dream a Satyr leaping round him, and endeavouring to seize him. He consulted his sages, who read in the word *Satyr—Tyre is thine*, thus :

Σατυρος,  
Σα τυρος,

and on the following day the prediction was accomplished. Constantine III., son of the Emperor Heraclius, was about to give battle, when he dreamt that he took the way through Thessalonica into Macedonia. He related his dream to one of his courtiers, who divided Thessalonica into syllables, finding in it—*leave the victory to another* :

Θεσσαλονικην,  
Θεσ αλλω νικην.

The Emperor took no notice of the warning, fought the battle, and was beaten.

\* In his "Amusemens Philologiques," 8vo., 1808.

Peter Le Loyer,\* according to Bayle, found a line in the *Odyssey*, which, being anagrammatized, contained his name and birth-place, with the province and kingdom in which it was situated. The line is :

Σον δ' ουπω τις εχει καλον γερας αλλα εκηλος,  
which he transposed into :

Πετρος Λωεριος, Ανδενκαος, Γαλλος, Υλειη,  
*Peter le Loyer, of the Province of Anjou, a Gaul,*  
(born at) *Huillé.*

but, after extracting these words, there still remained three letters, α, χ, κ', which we must consider as numerals; and Le Loyer says they point out the time when the name hid in the line was to be revealed, namely 1620.

One of the few choice anagrams we possess is in Greek, and we are indebted for its composition to a Frenchman, Jean Daurat. It is on the name of Jesus, from which is elicited "Thou art that sheep:"

ΙΗΣΟΥΣ,  
ΣΤ Η ΟΙΣ.

### Latin.

The Romans do not appear to have cultivated the anagrammatic art, for the only kind which

\* Born at Huillé in 1550; died at Angers in 1634.

seems to have found favour amongst them is that by which one word is divided into several; as, for instance, the one formed from the name of the god Terminus :

Terminus,  
*Ter minus,*

on which Aulus Gellius also founded an enigma.

Although original Roman anagrams are so few, modern ones in the Latin language are very numerous, and this has probably arisen from the malleable character of the language, and the ease with which its inflections can be changed.

In Ben Jonson's "Hymenæi; or the Solemnities of Masque and Barriers at a Marriage," is this anagram on the name of Juno :

REASON. *And see where JUNO, whose great name  
Is UNIO in the anagram,  
Displayes her glistering state and chaire,  
As she enlightened all the ayre.*

The whole masque runs on the word *Union*, and *Juno* as the patroness of marriage.

Baudoin anagrammatized his friend Calvin's name :

Calvinus,  
*Lucanius ;*

and Hotman also changed it thus :

Calvinus,  
*Lucianus.*

Rabelais, in revenge for the anagram that Calvin is said to have made on his name :

Rabelæsius,  
*Rabie læsus—*

turned *Calvin* into *jan cul*.\*

Father Finardi made a very apposite anagram upon the celebrated bibliographer Magliabechi, who was librarian to the Grand Duke of Florence at the end of the 16th century :

Antonius Magliabechius,  
*Is unus bibliotheca magna.*

On the title-page to the translation of Sendivogius's "New Light of Alchymie," 4to., 1650, is this anagram on the author's name :

Micheel Sandivogius,  
*Divi Leschi genus amo.*

More to the point is the following on the same, to be found on the title of his "Tractatus Alter de Sulphure :"

Micheel Sandivogius,  
*Angelus doce mihi jus.*

There is an amusing anecdote of Henry IV. of France, and an anagrammatist, who presented to him the two following anagrams on his name of Bourbon :

Borbonius,	Borbonius,
<i>Bonus orbi.</i>	<i>Orbus boni.</i>

\* Equivalent to the English word *jack-ass*.



The King asked the man what he was to understand by this reduplication, who replied that when Henry was a Huguenot he was *bonus orbi*, but when he returned to the true church he was *orbis boni*. The King, having heard this explanation, demanded the man's profession. "I am a maker of anagrams, please your Majesty, but am in needy circumstances," was the answer. "I can well believe it," replied the King, "for you have taken to such a beggarly trade." There is a good anagram upon the murder of Henry IV., containing the name of the assassin :

Henricus Galliarum Rex,  
*In herum exurgis Ravillac.*

On another celebrated Frenchman, Voltaire, we have :

Voltaire,  
*O alte vir.*



On Bernard de la Monnoie, himself a poet and epigrammatist :

De la Monnoie,  
*A Delio nomen.*

In the "Relacion de la Fiesta de S. Ignacio ; Sevilla, 1610," 4to., there are several Latin anagrams and acrostics on the names of Loyola, among which are the following :

Ignatius,  
*Igni tuas.*



Ignatius,

*Vi signat.*

Ignatius Loyola,

*Sola vi nil agito.*

Ignatius de Loiola,

*Dolos a vi nil agite.*

Ignatius de Loiola,

*Digna sto Oliva Dei.*

Pater Ignatius miles,

*Plus aget inermis? ita.*

Loyola has been a prolific subject for anagrams ;  
here is one from another source :

Ignatius de Loyola,

*O ignis illatus à Deo.*

On the celebrated Bishop of Ypres :

Cornelius Jansenius,

*Calvini sensus in ore.*

On the Apostle Paul :

Paulus Apostolus,

*Tu salvas populum.*

On Mary Magdalen :

Maria Magdelana,

*Mala mea grandia.*

The following is from "l' Oraison Funèbre de Marie de Lorraine, Abbessé de Chelles," by Augustin Boullenger, better known as "Petit Père André :"—" Oh, que divinement le nom

de Marie de Lorraine vous fut donné, puisque par l' anagramme des mots renversés du Latin, *Maria de Lotaringia*, nous trouvons *Magni latior ara Dei!* autel étendu du grand Dieu."

In "Pietro Francesco Maletto, *Historia del Beato Amadeo, terzo Duca di Savoia*," 4to., Torino, 1613, is this anagram :

Victor Amædeus,  
*Auctus amore Dei.*

On the Eucharist :

Sacramentum Eucharistiæ,  
*Sacrâ Ceres mutata in Christo.*

Herbert says :

*Roma dabit oram, maro,*  
*Ramo, armo, mora et amor.†*

Will the successor of St. Peter at Rome agree with this, which is from Taylor's "Suddaine Turn of Fortune's Wheele :"

Supremus Pontifex Romanus,  
*O non sum super petram fixus.*

The following anecdote is from the "Bengal Moofussul Miscellany," reprinted in London, 1837, which contains two papers on anagrams :—  
"When young Stanislaus, afterwards King of Poland, returned home from his travels, all the illustrious family of Leczinski assembled at Lissa

† The word *Roma* can be changed twenty-four times ; but the only correct Latin words to be evolved are the seven given by Herbert.

to congratulate him on his arrival. Festivals, shows, and rejoicings of every kind took place; but the most ingenious compliment that graced the occasion was the one paid by the College of Lissa. There appeared on the stage thirteen dancers, dressed as youthful warriors; each held in his hand a shield, on which was engraved in characters of gold, one of the thirteen letters which composed the two words '*domus Lescinia.*' They then commenced their dance, and so arranged it that at each turn their row of bucklers formed different anagrams. At the first pause they presented themselves in their natural order :

Domus Lescinia.

At the 2nd. *Ades incolumis.*

3rd. *Omnis es lucida.*

4th. *Omne sis lucida.*

5th. *Mane sidus loci.*

6th. *Sis columna Dei.*

7th and last. *I, scande solium.*"\*

We will now turn to some Latin anagrams connected with English history; those on "Good Queen Bess" are very numerous, of which the following five are good specimens :

Elizabetha Regina,

*Angliæ hera beasti.*

*Angliæ eris beata.*

\* "Notes and Queries," 1st Series, Vol. iv., p. 297.

Elizabetha Regina Angliæ,  
*Angliæ agna et Hiberiæ lea.\**  
 Elizabetha Regina Anglorum,  
*Magna bella tu heroïna geris.*  
*Gloria regni salva manebit.*

Of the two following on the charming Mary, Queen of Scots, a Frenchman composed the first, but the author of the second is unknown :

Maria Steuarta,  
*Veritas Armata.*

Maria Steuarda, Scotorum Regina,  
*Trusa vi regnis morte amarâ cado.*

The Jesuit Garnet, who was hanged in London in 1606, on account of his complicity with the perpetrators of the Gunpowder Plot, is said by Father Jouvenay to have had his features transferred to an ear of corn which was stained with his blood. This led one of his Order to anagrammatize his name :

Pater Henricus Garnetius,  
*Pingere cruentus arista.*

\* This brings to mind the verses of Gray, in "The Bard," where he describes the Royal British line ending in Queen Elizabeth thus :—

*In the midst a form divine !  
 Her eye proclaims her of the Briton-line :  
 Her lion-port, her awe commanding face,  
 Attemper'd sweet to virgin grace.*

And Speed, in relating Elizabeth's "set-down" to the Polish ambassador, speaks of her as rising "lion-like."

Charles I., when Prince of Wales, was complimented thus :

Carolus Stuartus Princeps,  
*Propter jus clarus sanctus.*

And he himself, the day before he was beheaded, is said to have made the following, as he was standing before a portrait of himself, on which was inscribed *Carolus Rex*; looking at it, he said—“ *Cras ero lux.*”

In the Works of John Cleveland, 8vo., London, 1699, p. 343, are the following verses and anagram :

THE DEFINITION OF A PROTECTOR.

What's a Protector? He's a stately thing,  
That apes it in the non-age of a king.  
A tragick actor, Cæsar in a clown,  
He's a brass farthing stamped with a crown.  
A bladder blown, with other breaths puft full,  
Not the *Perillus*, but *Perillus* Bull.  
Æsop's proud ass, veil'd in the lion's skin,  
An outward saint lin'd with a devil within.  
An echo whence the royal sound doth come,  
But just as a barrel-head sounds like a drum.  
Fantastick image of the Royal head,  
The Brewers' with the King's arms quartered:  
He is a counterfeited piece, that shows  
Charles his effigies with a copper nose.  
In fine, he's one we must Protector call,  
From whom the King of kings protect us all.

*Protector.* }  
Anagram, } *O Portet, C.R.*

The next on George Monk is admirable, and

includes a chronogram. It is correct, if we allow the contraction Aumarle for Albemarle :

Georgius Monke, Dux de Aumarle,  
*Ego regem reduxi, Ano Sa. MDCLVV.*

The following long anagram on Charles II., is written on the fly-leaf of an old book :

Carolus Stuartus, Angliæ, Scotiæ, et Hiberniæ  
Rex,  
*Aulâ, statu, regno exueris, ac hostili arte necaberis.*

Samuel Purchas, son of the celebrated author of the "Pilgrims," and writer of "A Theatre of Politicall Flying Insects, especially Bees," 4to, London, 1657, has taken great liberties with his name in the following anagram which is in that book :

Samuel Percas,  
*Mel curas apes.*

Thomas Fuller, in his "Worthies of England,"\* gives an anagram on Whitgift, upon which he thus writes :—"I have largely written his life in my 'Ecclesiastical History,' and may truly say with him who constantly returned to all inquirers *Nil novi novi*, I can make no addition thereunto ; only since I met with this anagram :

Joannes Whitegifteus,  
*Non vi egit, favet Jhesus.*

\* Folio, 1662, p. 152.

Indeed, he was far from *violence*, and his *politick patience* was blessed in a *high proportion*." Fuller's authority for this is "Camden's Remains."

On Cotton Mather, who, as we have seen before, guided his flock by the assistance of anagrams, were made these two :

Cottonus Matherus,  
*Tu tantum Cohors es.*

*Tuos tecum ornasti.*

Passing over a long space of time, I find the following two specimens on Napoleon I. :

Napoleon Bonaparte,  
*Bona rapta, leno, pone.*

Lucius Napoleon Bonaparte, Imperator,  
*O! sub altero Nerone arma capiunt populi.*

After the arrival in England of the news of the victory of the Nile, the Rev. William Holden, Rector of Chatteris, made this very excellent anagram, which has long been attributed to Dr. Burney :

Horatio Nelson,  
*Honor est a Nilo.*

Berlin has been honoured by this very flattering result :

Berolinum,  
*Lumen Orbi.*

We cannot better conclude this notice of Latin



anagrams, than with the following beautiful and suggestive one. When Pilate asked the question, "What is truth?" Jesus returned him no answer, but, strange to say, the words themselves contained the elements of the best and most appropriate reply :

Quid est veritas?

*Est vir qui adest.*

The science of mathematics may at first sight appear to have no connexion with the art of anagrammatism, but nevertheless the doctrine of combinations has been applied to them, and the result is what are called *Protean verses*.

There has been much discussion among mathematicians on the number of times that the following line can be changed in its order, retaining through all its permutations the quality of an hexameter :

*Tot tibi sunt dotes, Virgo, quot sidera celo.*

This verse was made by Bernard Bauhusius, a Jesuit of Louvaine, in honour of the Virgin Mary. Henry Dupuy transposed it one thousand and twenty-two times, which was the number of the then known stars ; but he purposely omits many changes that might have been made, not wishing to infer that the virtues of the Virgin could be numbered as the stars of Heaven. He printed the whole in forty-eight pages, under the name

of Erycius Puteanus. The title of his work is "Pietatis Thaumata in Bernardi Bauhusii Proteum Parthenium, unius libri versum, unius versus librum, stellarum numero sive formis 1022 variatum," 1617. Vossius, in his work "De Scientiis Mathematicis, Amst., 1601," p. 28, gives the number of general changes at 40,320, but 1,022 only according to the laws of metre; the number that Dupuy had also arrived at. Prestet, in the first edition of his "Elemens des Mathématiques, Paris, 1675," calculates the number of changes at 2,196, showing in six pages how they can be made; in his second edition he had reason to alter this number, enlarging it to 3,276. In a review of Wallis's "Algebra," in the "Acta Eruditorum," June, 1686, Leipsic, p. 489, the number is fixed at 2,580; and Wallis himself, in the folio edition of his works, makes the transpositions amount to 3,096. But Bernouilli disagrees with all the above calculations, and, in his "De Arte Conjectandi," with great elaboration, raises the number of transpositions to 3,312, without destroying the sense or the measure.

Much calculation has been spent upon other lines, but not with so much success, as they are mere nonsense verses; thus these by Thomas Lansius:

*Lex, Rex, Grex, Res, Spes, Jus, Thus, Sal, Sol,*  
*bona Lux, Laus.*

*Mars, Mors, Sors, Lis, Vis, Styx, Pus, Nox, Fax*  
*mala Crux, Fraus.*

Each of which can be changed in its order 39,916,800 times, the words *bona* and *mala* always remaining in their present position to preserve the measure of the verse. As all these words are of one syllable, it is nothing more than saying that eleven different things can be arranged in 39,916,800 ways.

Of the same kind, Vossius in his "De Scientiis Mathematicis" gives:

*Rex, Lex, Sol, Lux, Dux, Fons, Mons, Spes, Pax,*  
*Petra Christus.*

calculating that it can be changed 3,628,800 times, so as to preserve the rules of an hexameter. Wallis in his "Algebra" corrects this number, saying it should rather be 3,265,920, and explaining the reason.

In Prestet's "Elements des Mathématiques," among many calculations on the manner of combining and re-combining the alphabet, he states as an instance that *Ignatius* can be changed in its letters 40,320 times.

### Italian.

I have been unable to discover any specimens of pure Italian anagrams, although Camden tells us that in his time they “now admire them, but only began them thirty years since;” and also that the Bishop of Grassa was a professor of the art.

### Spanish.

The art of anagrammatism has been much practised in Spain, although most of the specimens are in Latin. There is a very good Spanish one on the name of Marie de la Tour, Duchesse de la Tremouille, who was sister to the Duke de Bouillon and to Marshal Turenne :

Maria de la Torre,  
*Amor de la Tierra.*

This appears to have well accorded with the lady's character and amiable qualities, for she was the delight of, at least, all the world that knew her.

In “Francisco de la Torre y Sebil, Luzes de la Aurora dias del Sol,” 4to, there is the longest

anagram I have ever seen. It is in Spanish, and on the Marques de Astorga, with all his titles, etc., anagrammatized into eight lines of about one hundred and forty letters.

### French.

The French, who have always been attached to epigrams, were not behindhand in the composition of anagrams; their labours in this department would fill volumes; and in the reign of Louis XIII. an office was established of the same class as that of the Poet Laureate, a salaried Anagrammatist; and Thomas Billon enjoyed this appointment with a salary of 1,200 livres, being the first, and I believe the last, who held the office.

In the "Dictionnaire de la Conversation," Calvin is honoured as the inventor of anagrams in France.

Jean Daurat (or Dorat), poet to Charles IX., and Preceptor to the King's Pages in the reign of Henry II., was very skilful in the making of anagrams, and brought them so much into vogue that every one straightway set to work at their composition, and specimens are numerous in some

of the French poets of the time; also in the works of Rabelais it is said that many anagrams are to be found.

Anagrams have been compared by the French to gems, and, when cast into a distich, to gems enchased in enamelled gold.

The House of Lorraine took for their arms, an alerion (a small eagle, with neither beak nor claws), from the word *alerion* being a transposition of *Lorraine*.

The following is a good specimen of the skill of Daurat, to whom many of the nobility, and the Court of Charles IX., gave their names to be anagrammatised. It is on Pierre de Ronsard, a poet, born in Vendômois on the 11th September, 1526, the year that Francis I. was taken prisoner before Pavia:

Pierre de Ronsard,  
*Rose de Pindar.*

Scioppius had the malignity to change *Scaliger* into *Sacrilége*.

In a former page is noted the anagram on Henry IV., within whose name is found that of his murderer Ravillac. The assassin of Henry III. has also had his name anagrammatised:

Frère Jacques Clément,  
*C'est l'enfer qui m'a créé.*



And again in the following quatrain :

*Qui est ce mal né,  
Non saint, mais damné ;  
Tu le vas nommant,  
C'est Jacques Clément.*

Tallemant des Réaux relates an anecdote on a punning anagram, made by Henry IV. :—“ Un Monsieur de Vienne, qui s'appelait Jean, était bien empêché à faire sa propre anagramme : le roi le trouva par hasard à cette occupation : ‘ Hé ! lui dit-il, il n’y a rien plus aisé : Jean de Vienne, devienne Jean.’ ”

The following, on the beautiful mistress of Charles IX., is said to have been also made by Henry IV. :

Marie Touchet,  
*Je charme tout.*

After the assassination of the latter monarch, of which crime the Jesuits were accused, Père Coton published a letter declaratory of the doctrines of the Order, which called forth an answer entitled — “ Anti-Coton, ou Réfutation de la Lettre déclaratoire du P. Coton ; livre où il est prouvé que les Jésuites sont coupables, et auteurs du parricide exécrable commis en la personne du roi très-chrétien Henri IV., d’heureuse mémoire.” 1610, 8vo. ; in which pamphlet Coton’s name is thus cruelly anagrammatised :



Pierre Coton,  
*Perce ton Roi.*

The Jesuits suspecting Pierre Dumoulin to be the author of this attack, responded by another :

Petrus Dumoulin,  
*Erit Mundi lupus.*

Dumoulin utterly denied the authorship of the work, and it was attributed to P. du Coignet, and also to César de Plaix, advocate at Orleans ; but, as the Jesuits were unable to discover the true author, they were fain to content themselves with being scurrilous, and the initials " P. D. C.," which were signed to " L'Anti-Coton," were made to represent—*Pâté de Chenilles ; Pernicieux Diable Calomniateur ; Punaise de Calvin, etc.*

Here are three anagrams upon two French Chancellors :

François Michel Letellier du Louvoys,  
*Il est le chemin du soleil, la force du roy.*

Louis de Boucherat succeeded Letellier as Keeper of the Seals in 1685 :

Louis de Boucherat,  
*Est la Bouche du Roy.*  
*Le beau chois du Roy.*

On the celebrated Jesuit, Claude Menestrier :

Claude Ménétrier,  
*Miracle de Nature.*

Who answered deprecatingly :

Je ne prends pas pour un oracle,  
Ce que mon nom vous a fait prononcer ;  
Puisque pour en faire un miracle  
Il a fallu le renverser.

Louis XIII. was a great follower of the chase, and has been complimented upon his skill in falconry thus :

Louis XIII., Roi de France et de Navarre,  
*Roi très-rare, estimé dieu de la fauconnerie.*

On Louis-le-Grand :

Louis Quatorziesme, Roi de France et de Navarre.  
*Va, Dieu confondra l'armée qui osera te résister.*

On the wife of that *very* Christian King ! ! !

Marie-Therèse d'Autriche,  
*Mariée au Roi très-chrétien.*

One of the prophecies of Nostradamus was interpreted by means of an anagram, which happened in this wise. In the reign of Louis XIV., when the French had taken the City of Arras from the Spaniards, it was remembered that Nostradamus had written :

“ *Les anciens crapauds prendront Sara.* ”

The construction that was put upon this line is very far-fetched. *Sara* is *Aras* backwards, which is as near as a mysterious prophet would be likely to point out a name to the commonalty. The

toads represent the French, whose arms had formerly borne three of those reptiles, in place of the more celebrated "fleurs de lis;" and it is from this arose the title of Johnny Crapaud as a *sobriquet* for the French nation.

The following anagram on the election of Bonaparte was made by one Henriot, described in the *Gentleman's Magazine* as "an ingenious anagrammatist:"

Napoleon Bonaparte, sera-t-il consul à vie?  
*Le peuple bon reconnoissant votera oui.*

When he became Emperor his name and title were again transformed:

Napoleon, Empereur des Français,  
*Un pape serf a sacré le noir démon.*

On Versailles:

Versailles,  
*Ville seras.*

Pilâtre du Rosier, the aéronaut, was killed on the 15th of June, 1785, from his balloon catching fire, and his consequent fall from a great height. In the following anagram *p.* is supposed to stand for *premier*:

Pilastre du Rosier,  
*Tu es p. roi de l'air.*

There is an admirable anagram upon the French

Revolution, which is doubly significant. If we take the letters of the word *veto* (which was the precursor of the revolution) from *La Revolution Française*, we shall find that the remaining letters, when transposed, will form the sentence *Un corse la finira.*

The enemies of the Holy Alliance found :

La Sainte Alliance,  
*La Sainte Canaille.*

It is related of a French poet who was deeply in love, that he sent to his mistress, whose name was Magdelaine, three dozen anagrams made in one day on her single name.

One of the most curious instances of anagrammatic fatalism is related of *André Pujom*, a Frenchman of the seventeenth century, who found that the anagram of his name was *pendu à Riom*. In passing through that town, he picked a quarrel, killed his man, and was actually hanged at that place, which is the seat of criminal justice in the Province of Auvergne. Peignot, however, who relates the tale, concludes with the remark "Cela n'est pas très avéré."

On Mary Magdalen was made this very incorrect anagram :

Marie Madelaine,  
*Mauvaise haleine.*

It may here be noted that Pierre de Saint-Louis, a Carmelite monk, in "La Magdelaine au désert de la Sainte-Baume en Provence, poème spirituel et chrétien, en xii. livres," has anagrammatised the names of all the Popes, of the German Emperors, of the Kings of France, of the Generals of his Order, and of many other saints. He must have been an enthusiastic follower of the art.

To the Abbé de Catelan is due the attempt to raise anagrammatism from an art to an exact science, but I believe no one has followed in his steps. In the *Journal des Savans* for 1680 is the following notice of his mathematical anagram :

"Tout l'artifice de cette ingénieuse anagramme qui se fait par les règles de Mathématique consiste à mettre en la place des huit lettres qui composent l'auguste nom de *Louis XIV.*, les huit nombres qui marquent le rang qu'elles tiennent dans l'alphabet, et de les combiner ensuite ensemble par l'addition et la soustraction, observant de faire toujours les mêmes opérations sur les nombres également ou reciproquement éloignés les uns des autres, comme il est marqué ici par les chiffres Romains I., II., III., IV., qui rendent la chose plus sensible que ne feroit un long discours.

L	O	U	I	S	X	I	V
10	13	19	9	17	20	9	19
Ie	IIe	IIIe	IVe	IVe	IIIe	IIe	Ie

COMBINAISONS.

IIIe + IIe — IVe	= 19	A la place des neuf nombres, que donnent les combinaisons précédentes, mettez les Lettres de l'Alphabet qui leur répondent et vous trouverez pour l'anagramme mathématique de LOUIS XIV. VRAI HEROS.
IIIe + IIe — IVe	= 16	
IIIe — Ie	= 1	
IIIe — Ie	= 9	
Ie + IIIe — Ie — IIIe	= 8	
IIe + IIIe — IIe — IIIe	= 5	
IVe + Ie — IIIe	= 16	
IVe + Ie — IIIe	= 0	
IIIe + IIIe — IVe — IVe	= 13	
IIIe + IIIe — IIe — IIe	= 17	

19	16	1	9	8	5	16	13	17
V	r	a	i	H	e	r	o	s

Personne ne s'étoit encore avisé jusqu'ici de confirmer par des démonstrations mathématiques cette verité dont la France et toute l'Europe ont des preuves si éclatantes." !!!

Lately, a very curious trick was played upon the French Government in the form of an anagram. The publication and sale of the Comte de Montalembert's pamphlet, "Un Debat sur l'Inde," was strictly prohibited, but an immense number of copies were sold at Paris merely by a reversal



of the letters on the title, as “Edni L Rus Tabèd nu, par Ed. Trebmelatnom,” before the police became aware of it.

### German.

The Germans have not been so much addicted to anagram-making as their neighbours, but they have at least one that is excellent, which may thus be described:—At the general peace of 1814 a portion of Saxony fell to the share of Prussia, and the king, to celebrate this addition to his dominions, issued a new coinage of rix-dollars, with the name “Reichstahler” impressed upon them; these circulate in the Prussian part of Saxony, and the Saxons, by dividing the word, make the sentence *ein Reich stahl er* (he stole a kingdom).

In the “Conversations-Lexicon,” under the word anagram, a French one is given, and the following transpositions are instanced:

Nebel,

*Leben.*

Sarg,

*Gras.*

A German named Frenzelius prided himself on perpetuating the name of every person of emi-



nence who died, by an anagram. It is said that he worked them out with difficulty and great bodily pain.

### English.

Having passed through the principal languages of Europe, we now come to our own, in which anagrams are very numerous, and some of them extremely appropriate in their application.

Sir Thomas *Wiat* had very little difficulty in finding his character in his surname thus—*a wit*.

Taylor, the Water-poet, was a prolific anagrammatist; and some specimens from “All the Workes of John Taylor, the Water-poet” (folio, London, 1630), will not, I think, be uninteresting.

On the back of the printed title are the following, on the names of those to whom the book is dedicated:

To the Right Honourable the Lord Marquesse  
Hamilton, Master of the Horse to his Majestie.

James Hamilton.

Anagramma,

*I amm all honesty.*

Of words, 'tis vaine to use a multitude,  
Your very name all goodnesse doth include.

To the Right Honourable the Lord Steward of  
his Majestie's Honourable Household.

William Herbert, Earl of Pembroke.

Anagramma,

*Liberally meeke, for repute honourable.*

What can be more than is explained here,  
T' expresse a worthy well deserving Peere ?

To the Right Honourable the Lord Chamberlaine  
of his Majestie's Household.

Philip Herbert, Earl of Montgomery.

Anagramma,

*Firme faith begot all my proper honer.*

Firme faith begot mine honor (sayes my name),  
And my firme faith shall ever keepe the same.

At p. 22, in "The Life and Death of the Virgin Mary" are these lines, which, making allowance for the orthography of *Iskarriott*, are very appropriate and good :

I doe not heere impute this deede of shame  
On Judas, because Judas was his name :  
For of that name there have been men of might  
Who the great battels of the Lord did fight,  
And others more. But sure this impure blot  
Sticke to him, as he's named *Iskarriott* ;  
For in an anagram *Iskarriott* is,  
By letters transposition, *Traitor kis*.

Iskarriott,  
Anagramma,  
*Traitor kis*.

Kisse, Traytor, kisse, with an intent to kill,  
And cry all haile ! when thou dost meane all ill ;

And for thy fault no more shall *Judas* be  
 A name of treason and false infamie,  
 But all that fault I'le on *Iskarriott* throw,  
 Because the anagram explaines it so.  
*Iskarriott* for a bribe, and with a kisse,  
 Betraied his master, the blest King of Blisse."

At p. 24 is a double anagram upon Sir Thomas Richardson, Lord Chief Justice of the Court of Common Pleas.

At p. 99 :

But what's a vagabond and a runagate?

True anagrammatiz'd I will relate :

Runagate.

Anagram,

*A graunte.*

Vagabonde.

Anagram,

*Gave a bond.*

And many well-borne gallants, mad and fond,  
 Have with a graunt so often gave a bond,  
 And wrap'd their 'states so in a parchment skin,  
 They vagabonds and runagates have bin."

At page 32 of the second pagination is a double anagram upon Adryan Gilbert. At page 96 he speaks of "hungry and needy anagram-mongers." Page 114, in a note to an address to Master Richard Hatton, he says: "This gentleman was pleased anagrammatically to call me Water Rat, or Water Art, which I do anagrammatize *Water Rat* to be a true art.

In a poem on the "Vertue of a Jayle, and Necessitie of Hanging," he says :

And I do find the name of Prisone frames  
Significant, alluding anagrams.

As thus :

1. Prisone.	2. Prisone.	3. Prisone.
Anagramma,	Anagramma,	Anagramma,
<i>Nip sore.</i>	<i>In ropes.</i>	<i>In prose.</i>

To all good verses, prisons are great foes,  
And many poets they keep fast *In Prose.*

4. Prisone.	5. Jayles,	6. Bondage.
Anagramma,	Anagramma,	Anagramma,
<i>No prise.</i>	<i>I slaye.</i>	<i>Bandoge.</i>

And Bondage like a Bandogge still doth gnaw,  
Fang'd with the tuskes of the byting law.

7. Jayler.	8. Aresting.	Or: 9. Aresting.
Anagramma,	Anagramma,	Anagramma,
<i>I rayle.</i>	<i>A stinger.</i>	<i>In grates.</i>

This very word includes poor prisoners' fates,  
*Aresting* briefly claps 'em up *In grates.*

10. Serieant.	Or: 11. Serieant.	12. Wardes.
Anagramma,	Anagramme,	Anagramma.
<i>In areste.</i>	<i>In teares.</i>	<i>Drawes.</i>

A prisoner's purse is like a nurse—for why?  
His ward or lodging drawes it dry.

A jury here of anagrams you see,  
Of Serieants and of Jailes empanneled be;  
And now my pen intends to walke a station,  
And talke of prisons in some other fashion.

P. 142, in "Taylor's Revenge," an unfortunate enemy of his comes off badly :

William Fennor.  
 Anagramma,  
*Nu villany for me ;*  
 or,  
*Forme nu villany.*

At p. 249 are anagrams on James I. and Prince Charles :

James Stuart,  
*Muses tari at.*

Great Sovereigne, as thy sacred Royall brest  
 Is by the Muses whole and sole possest :  
 So do I know, Rich, Precious, Peerelesse Jem,  
 In writing unto thee, I write to them.  
 The Muses tarry at thy name : why so ?  
 Because they have no further for to goe.

To the High and Mighty Prince,  
 Charles Stuart.

Anagramma,  
*Calls true hearts.*

Brave Prince, thy name, thy fame, thy selfe, and all,  
 With love and service all true hearts doth call :  
 So royally include with princely parts,  
 Thy reall vertues alwaies calls true hearts.

Pp. 253-257 :

To the Right Honourable Lord William,  
 Earle of Pembroke.

William Herbert.  
 Anagramma,  
*My heart will beare.*

For none but honor'd thoughts thy heart wil beare.

To the Right Honourable John, Lord Viscount  
Haddington, Earl of Holderness :

John Ramsey.

Anagramma,  
*I ayme honors.*

Thrice worthy lord, whose vertues do proclaime,  
How honor's noble marke is still thy ayme,  
T' attaine the which, thou hold'st thy hand so steady,  
That thy deserts have wonne the prize already.

And again on the same nobleman, at p. 343 :

John Ramseye.

Anagramma,  
*Honer's I ayme.*  
*My honer's aye.*

To Honourable Knight,  
Sir Thomas Bludder.

Anagramma,  
*Arm'd thus bold.*

To the Right Honourable the Earle of Anglesey.

Christopher Villiers.

Anagramma,  
*Christ is our helper.*

To the Right Honourable the Earle of Manchester.

Henry Montague.

Anagramma,  
*Governeth many.*

To my approved good friend,

Mr. Robert Branthwayte.

Anagramma,  
*You beare a heart true bent.*

To Mistresse Rose,  
Anagramma,  
*Sore.*

Sound Rose, though sore thy anagram doth meane,  
Mistake it not, it meanes not sore uncleane ;  
But it alludes unto the lofty skie,  
To which thy vertue shall both sore and flie.

To my approved good friend,  
Mr. Robarte Cuddner.

Anagramma,  
*Record and be true.*

P. 321, on Charles I. and his Queene :  
Stewarte.

Charles Marie  
Anagramma,  
*Christ arme us ever at al.*

Though feinds and men to hurt us should endeavor,  
(Against their force) at al, Christ arme us ever.

P. 327 :

Charles Howard, Earle of Nottinghame.  
Anagramma,

*O Heaven cals, and hath true glorie for me.*

Prefixed to a funeral elegy.

P. 333, in memory of "Lewis Steward, Duke  
of Richmond and Linnox," etc. :

Lewis Steward.  
Anagram,  
*Virtu is well eas'd.*

This appears to be a rather doubtful compliment.



In Taylor's "Pastoral" is the following ingenious and pleasing conceit :

" A.E.I.O.U., two anagrams of the five vowels :  
 " the one serves for the glorious name of God,  
 " and the other in the Spanish tongue is a sheepe,  
 " which name the prophet Esay doth figuratively  
 " or mystically call our Creator JEOVA or JEHOVAH ;  
 " OVEIA is a sheepe.

" Wherein may be perceived, that there is no  
 " word, name, or action in or under Heaven, but  
 " hath one or more of the five vowels ; and that  
 " no word or name hath them all without other  
 " letters but JEOVA and OVEIA. Which doth  
 " admonish us in the feare and reverence of the  
 " Almighty, because in all our thoughts, words,  
 " and actions some part of his wonderful name is  
 " infinitely included. And withall that OVEIA,  
 " or a sheepe, is a most significant emblem or  
 " signe of our God and Saviour's innocence and  
 " patient sufferings."

Then follows a poem in which is the following acrostic :

" A *Almightie, All in All, and everywhere,*  
 " E *Eternall, in whom change cannot appeare ;*  
 " I *Immortall, who made all things mortall else ;*  
 " O *Omnipotent, whose power all power excels ;*  
 " U *United, Three in One, and One in Three,*  
 " JEOVA, unto whom all glory bee."

Further on we have :

The *Lambe* of God, which freed this world from sin.

LAMBE anagram 's { BLAME,  
BALME.

The anagrams of *Lambe* is *Blame* and *Balme*,  
And *Christ* the *Lambe* is *Blame* and *Balme*.

“ An Englishman’s Love to Bohemia,” is dedicated to “ Sir Andrew Gray, Knight, Colonell of the Forces of Great Britaine in this noble Bohemian preparation,” on whom we have :

Sir Andrew Graie.

Anagramma,

*I garde in warres.*

In the “ Peace of France,” the author transposes his own name ; it is said to be “ written by him whose name anagrammatised is *Loyal in Hart.*”

An enemy of Taylor’s published a severe satire upon him in 4to., 1641, in which we find this unkind anagram :—“ Oh ! how may I call him and recall him to view, his anagram justly drawne from his owne name :

“ John Talour the poet,

*Art thou in Hel, O poet ?*

This is an easy and convenient style, by which one or more of the words are left untransposed ; as also in the following specimen by the Rev.

Thomas Shephard on the Rev. John Wilson, from the "Magnalia Christi Americana:"

John Wilson, *anagr.* John Wilson.

O, change it not! no sweeter name or thing  
Throughout the world within our ears shall ring.

Also this, made by a lover on his mistress's name, which was Anna Grame. He sat down to anagrammatise it, but instead he wrote:

..... What needs an *anagramme*,  
Since that her very name is *Anna Grame*.

On James I. Dr. Walter Gwyn (who is said to have collected a large number of anagrams) made:

Charles James Stuart,  
*Claims Arthur's seat.*

This was discovered before James succeeded to the English crown, and was a prophecy, if we are to understand Arthur's seat as the throne upon which once sat the imaginary King Arthur; but it is more in unison with common sense if we take it to be an allusion to the fine mountain outside Edinburgh.

"Silver-tongued" Sylvester\* discovered in the name of the same king the following:

James Stuart,  
*A just master.*

Sir Symonds D'Ewes in his account of Carr, Earl of Somerset, and his wife, notices two ana-

\* In the Dedication to his translation of Du Bartas.

grams on them and the murder they committed, which he much commends, saying that they were "not unworthie to be owned by the rarest witts of the age." For this observation, Kippis in his "Biographia Britannica," is very severe upon the poor knight, saying: "That Sir Symonds D'Ewes' judgment and taste with regard to wit were as contemptible as can well be imagined, will be evident from the following passage." . . . . This language on the part of Dr. Kippis will be resented by all who can feel any pleasure from a good anagram. These are the anagrams that Sir Symonds admired:

Frances Howard.

*Car finds a —*

Thomas Overbury,

*O! O! base murthyr.*

A different reading of this last is given by Kippis:

Thomas Overburie,

*O, O, a busie murther.*

A Mr. Tash, who is described as "an especial man in this faculty," anagrammatised Lord Bacon's name, and, excepting that there is an *h* too much, it is a favourable specimen of his talent:

Sir Francis Bacon, Lord Keeper,

*Is born and elect for a rich speaker.*

We must now again notice our old friend Benlowes, on whom and his *shaped verses* Butler is so

severe. In the *Dunciad*, Book iii., verse 21, is the following line :

Benlowes, propitious still to blockheads, bows ;  
to which is added this note :

“ A country gentleman, famous for his own bad poetry, and for patronising bad poets, as may be seen from many Dedications of Quarles and others to him. Some of these anagrammed his name *Benlowes* into *Benevolus*, to verify which he spent his whole estate upon them. P.”

In one of Fulke Greville’s sonnets, there is a play upon his name, one can hardly dignify with the name of anagram :

Let no man aske my name,  
Nor what else I should be ;  
For *Griev-ill*, paine, forlorn estate,  
Doe best decipher me.” \*

Hugh Holland made four anagrams upon the name of John Williams, the Welsh divine and statesman, a strenuous opponent of Archbishop Laud. They are by no means correct. The fourth shows him to be a true Welshman :

- Johannes Williams.
1. *Io sis lumen in aula.*
  2. *My wall is on high.*
  3. *My wall high Sion.*
  4. *Wallis es in animo.*

After Felton had assassinated the Duke of Buckingham, and before his execution, his name was anagrammatised thus :

\* *Workes of Fulke, Lord Brooke*, 8vo., London, 1633, p. 233. (*Cælica*, Sonnet, 83.)

John Felton,  
*No; flie not.*

James Howell was a great admirer of anagrams, and made this on Henrietta Maria :

Once in a vocall forest I did sing,  
And made the oke to stand for Charles my King,  
The best of trees, whereof (it is no vant,  
The greatest schooles of Europe ring and chant);  
There you shall find Dame Arhetine,  
Great Henrie's daughter and Great Britaine's Queen,  
Her name engraven in a laurell tree,  
And so transmitted to eternity.

(“*Arhetine*, i. e. vertuous, anagram of *Henrieta*.”\*)

Robert Bayfield, a physician, has been celebrated by four anagrams, which are to be found in his work, published in 1663—“*Τῆς Ἰατρικῆς Κάρος*; or, a Treatise de Morborum Capitis Essentiis et Prognosticis.”

Robertus Baifield,  
*Bis dote laurifer,*  
*Ab sudore fit liber.†*  
Robert Bayfield,  
*O life bred by art,*  
*Be (if tryed) labor.*

O life crowned with Bayes, since bred by art,  
Wherein (if try'd) true labor bears chief part. R. P.

\* “The Vote; or a Poem Royall presented to his Maiestie for New-Yeare's-Gift.” 4to., London, 1642, p. 4.

† A few Latin anagrams will be found mixed up with the English, owing to the difficulty of separating them from their context.



It is sometimes an advantage for anagrams to have couplets or epigrams upon them, as they help to explain what would otherwise be quite unintelligible.

We have now to add to our list of anagrammatists a lady, who was a great believer in the efficacy of transpositions of names. She is generally known as Lady Eleanor Davies, and was fifth daughter of Lord George Audley, Earl of Castlehaven, by his wife Lucy, daughter of Sir James Mervin, of Fonthill, Wilts. She was married twice: first to Sir John Davies, Attorney-General in Ireland to James I., by whom she had a son and daughter; and, secondly, to Sir Archibald Douglas; but she does not appear to have been happy with either husband, and the fault was evidently her own, for she had unfortunately made herself believe that she was a wonderful prophetess, and was continually printing pamphlets containing a farrago of the most worthless nonsense. At the end of one of these "Lady Eleanor, her Appeale to the High Court of Parliament," 4to., 1641, is this anagram:

Daniel,

*I end all.*

And again, in "Strange and Wonderfull Prophecies by the Lady Eleanor Audeley," 4to., 1649:



Reveale, }  
 O Daniel, } Anagr. { Eleanor }  
                   }                    { Audeley. }

And "Amend, Amend, God's Kingdome is at Hand," 4to., 1642, commences "Anagrams, etc. :

" Eleanor Audeley,  
*Reveale, O Daniel.*"

This is her strong point, and she avails herself of it by constantly repeating it. She became very offensive to the Court, for, amongst other things, she coolly let Charles I. understand that he was the beast of prophecy; she delivered some of her prophecies to Archbishop Abbot with her own hand; but these proceedings were not likely to be pleasing to either of her husbands, and Sir John Davies appears once to have thrown her manuscripts into the fire, whereat she is most indignant, and shows him his doom written in his name :

John Daves,  
*Jove's hand.*

which was to imply that within three years from that date he would die. At the expiration of that period she put on mourning, and it does appear that he died rather suddenly. Lady Eleanor's second husband, whom she married soon after, followed in the steps of the first, and burnt her MSS., which was the wisest thing he could do, but she was not to be cured. Proceed-

ings were taken against her in 1634; and, in the official document, signed by Jo. Donaldson, Notary Public, she is charged among other things with printing and publishing "Expositions of divers parts of the chapters of the Prophet Daniel, some other scandalous matter, by way of ANAGRAM or otherwise, against Ecclesiastical persons and judges of eminent place, and some others, both derogatory to his Majesty and the State." She calls this a *blasphemous* charge against her. In the following extract from the "Cyprianus Anglicus," Heylin relates the proceedings against her, but errs in speaking of the incorrectness of Lady Eleanor's anagram, for she made it on her name of Audley, and not on that of Davies; this can be allowed without detracting from the extremely clever anagram of Master Lamb.

"And that the other sex might whet their  
"tongues upon him [Archbishop Laud] also, the  
"Lady Davies, widow of Sir John Davies, Attur-  
"ney-General for King James in the Realm of Ire-  
"land, scatters a prophecy against him. This lady  
"had before spoken something unluckily of the  
"Duke of Buckingham, importing that he should  
"not live till the end of August, which raised her  
"to the reputation of a cunning woman amongst  
"the ignorant people; and now she prophecies

“ of the new Archbishop that he should live but  
“ few days after the fifth of November, for which  
“ and other prophesies of a more mischievous  
“ nature, she was after brought into the other  
“ Court of High Commission. The woman being  
“ grown so mad, that she fancied the spirit of the  
“ Prophet Daniel to have been infused into her  
“ body; and this she grounded on an anagram  
“ which she made of her name—viz., Eleanor  
“ Davies, Reveal, O Daniel—and though the ana-  
“ gram had too much by an L, and too little by  
“ an S, yet she found Daniel and Reveal in it,  
“ and that served her turn. Much pains was  
“ taken by the Court to dispossess her of this  
“ spirit, but all could not do, till Lamb, then  
“ Dean of the Arches, shot her through and  
“ through with an arrow borrowed from her own  
“ quiver: for, whilst the Bishop and Divines  
“ were reasoning the point with her out of Holy  
“ Scripture, he took a pen into his hand, and at  
“ last hit upon this excellent anagram, viz.:  
“ Dame Eleanor Davies—*Never so mad a lady*—  
“ which having proved true by the rules of art,  
“ Madam, said he, I see you build much on ana-  
“ grams, and I have found out one which I hope  
“ will fit you; this said, and reading it aloud, he  
“ put it into her hands in writing, which happy  
“ fancy brought that grave Court into such a

“laughter, and the poor woman thereupon into  
 “such a confusion, that afterwards she grew  
 “either wiser or was less regarded.”\*

Lady Eleanor survived this trial eighteen years,  
 dying in the year 1652.

The following anagrams, and epigrams upon  
 them, are taken from “Witt’s Recreations,” re-  
 published in “Musarum Deliciæ, etc.,” 2 vols.,  
 8vo., 1807. Vol. 2, p. 277 :

Thomas Egerton,  
*Honors met age.*

Honors met age, and seeking where to rest,  
 Agreed to lodge and harbour in thy brest !

On Captaine John Cameage,  
*Age came.*

When perils I by land and sea had past,  
 Age came to summon me to death at last.

Christopher Lindall,  
*I offer, lend Christ all.*

That with this epigram thy deeds agree  
 They well know, that did ever well know thee.

John Rysden,  
*In honors dy.*

Thy actions, friend, declare thy noble mind,  
 And to the world thy reall worth proclaime,  
 That fame herself cannot thy equall find,  
 To parallel thy glory and thy name.  
 On, onward still, from no good action fly,  
 Who lives like thee cann’t but in honors dy.

\* From P. Heylin’s “Cyprianus Anglicus; or, History  
 of the Life and Death of William Laud, Archbishop of Can-  
 terbury,” folio, Dublin, 1719. Part 2, p. 14.

## On the same.

I ne're will credit any powerfull fate  
 Can turn thy glory to a waning state ;  
 Thou still wilt be thy self, therefore say I,  
 In honors thou shalt live, but never dy.

Phineas Fletcher,

*Hath Spencer life? or, Spencer hath life.*

That Spencer liveth, none can ignorant be  
 That reads his works (*Fletcher*) or knoweth thee.

Mrs. Elizabeth Noell,

*Holiness be still my star.*

The safest conduct to the port of blisse  
 Lyes not in brittle honor, for by this  
 We often loose our way : to shun this bar  
 To heaven, holiness be still my star.

*My lot is blisse eternall.*

The world's a lottery, full of various chances,  
 Whereof each draws a share as fortune fancies ;  
 Among the rest, they ayme at things supernall,  
 I've drawn, and find my lot is blisse eternall.

*I shall smite no ill brest.*

The common way to wound men's hearts I shun,  
 Nor with meere outside am I to be won ;  
 Virtue may move me, for it crowns the best,  
 But I shall smite no ill or lustfull brest.

*My blisse on earth's little.*

Honors are faire but fading flowers, which give  
 Delight to those that gather them, but live  
 Not ever flourishing ; this truth I find  
 Too truely in my selfe, by fate assign'd ;  
 For having all, I see that all's but brittle,  
 And even at best my blisse on earth's but little.

*See my heart is still noble.*

Though fortune frowns, and fate suppres my will,  
 Yet see the lucke, my heart is noble still.

Domina Margarita Sandis,  
*Anne domi das Margaritas?*

Why do wee seeke and saile abroad to find  
 Those pearls which do adorn the female kind?  
 Within our seas there comes unto our hands  
 A matchlesse Margaryte among the Sands.

The following are by Henry Peacham, and  
 from his "Compleat Gentleman," 4to., 1634,  
 p. 226:

"You shall have a taste of some of my *anagrams*, such as they are:

"Upon the Prince:

Carolus,  
*O, clarus.*

Charles, Prince of Wales,  
*All France cries, O! help us.*

"Of the Queene of Bohemia and Princesse Palatine of the Rhene, my gracious lady:

Elizabetha Stevarta,  
*Has Artes beata velit.*

"Being requested by a noble and religious lady, who was sister to the old Lord De la Ware, to try what her name would afford, it gave me this:

Jane West,  
*E tua Jesu.*

"And upon the name of a brave and beautifull lady, wife to Sir Robert Mordaunt, sonne and



heire to Sir Le Straunge Mordaunt, Knight and Baronet, in the Countie of Norfolk :

AMIE MORDAUNT,  
*Tu more Dianam.*  
*Tum ore Dianam.*  
*Minerva domat.*  
*Me induat amor.*  
*Nuda, O te miram.*  
*Vi tandem amor.*

“ Upon the name of a faire gentlewoman, in Italian :

Anna Dudlæia,  
*E la nuda Diana.*

“ Upon a sweete and a modest young gentlewoman :

Maria Mentas,  
*Tu a me amaris.*

“ To comfort myselfe, living in a towne where I found not a scholler to converse withall, nor the kindest respect as I thought, I gave this my Posie, the same backward and forward :

*Subidura a rudibus.*

“ Of Master Doctor Hall, Deane of Worcester, this, added to a body of a Glory, wherein was written **JEHOVAH** in Hebrew, resembling the Deitie :

Joseph Hall,  
*All his hope.*



“ Of a vertuous and faire gentlewoman, at the request of my friend, who bare her good will :

Frances Barney,  
*Barres in Fancy.*

“ And this :

Theodosia Dixon,  
*A Deo dixit honos ; or, O Dea, dixit honos.*

“ Of my good friend Master Doctor Dowland, in regard he had slipt many opportunities in advancing his fortunes, and a rare lutenist as any of our nation, besides one of our greatest masters of musicke for composing : I gave him an embleme with this :

Johannes Doulandus,  
*Annos ludendo hausit.*”

It is a very curious fact that anagrams have been used to publish the virtues of persons on tombstones, and the following are from Pettigrew's "Chronicles of the Tombs," 12mo., Bohn, 1857. Mr. Pettigrew observes :—"Anagrams in epitaphial inscriptions are not uncommon. They, it must be recollected, were formerly imagined to bear a religious import, as if the character or the fortunes of the person were providentially hidden in the name."

“ At St. Andrews :

On Katharine Carstairs,  
*Casta, rara Christiana.*

“ At Newenham Church, Northampton :

On William Thorneton,  
*O, little worth in man.*

Behold, thou man, thy motto is my name ;  
Thy motto shows thy sin hath lost thy fame ;  
It is the map of the great world and thee,  
Thou in the world sin's map of misery.

“ At Keynsham :

On Mrs. Joane Flover :  
*Love for anie.*

Having by love fulfilled the law, she dies,  
That nature's law might have its sacrifice.  
Be not thou curious, reader, to knowe  
The jewel in earth's cabinet below.  
If an inscription will give content,  
This stone can tell she liv'd as innocent  
As here she lies ; If saints receive their blis,  
Precious in God's sight this jewel is.  
If this please not, read thou her name and find  
The express characters of her sweet mind.  
To be where she's think thou it noe disgrace,  
An element should be in its proper place.  
Thus earth to earth—like is of like desir'd—  
And thou expect the like when life's expir'd.  
Noe triumph, death ! that souldier's not slayne  
That trumpet's sounds can raise—to die is gayne.

“ In Duloe Church, Cornwall :

On Maria Arundell,  
*Man, a dry laurell.*

Man to the marigold compar'd may bee ;  
Man may be likened to the laurell tree ;  
Both feed the eye, both please the optic sense,  
Both soon decay, both suddenly fleet hence.  
When then inferre you from her name but this  
Man fades away, man a dry laurell is.

“ In Taplow Church :

On Hester Manfield.

“ Here lyeth the bodie of Hester, late lovinge  
wife of Henry Manfield, Esq., who died in the  
Catholic Roman Faith, in which shee lived. Shee  
dep'ted this life y<sup>e</sup> xiii. of Decemb<sup>re</sup>, in y<sup>e</sup> year  
of our Lord, 1617.

Hester Manfield,

*Mars fled in thee.*

The God of Mars and Discord needes must yelde  
Where thy all-peaceful soule doth man the feilde.  
No marvaile though dissention flie from thee,  
Who alwaies didst embrace true charitie.

Ætatis suæ 66.

“ At Mannington, ob. 1631 :

On Katherine Lougher,

*A lower, taken higher.*

Here lies a lover of the Deitye,  
Embalm'd with odours of her pietye.  
Here lies she, nay ; this lower did aspire ;  
Here lye her ashes, she is taken higher.

“ At Ashby Canons, Northampton, ob. 1639 :

On Sarai Grime,

*Is marriage.*

A virgin's death, we say, her marriage is,  
Spectators viewe as pregnant prooffe in this ;  
Her suiter's Christ, to Him her troth she plights,  
Being both agreed, then to the nuptial rites.  
Virtue's her tire, prudence her wedding ring,  
Angels the bridemen in the heavenly quire ;  
Her joynture's blisse, what more could she desire ?

Noe wonder hence soe soon shee sped away,  
 Her husband call'd, she must not make delay.  
 Not dead, but married shee, her progenye  
 The stem of grace, that lives eternally.

“ At Wendlebury, ob. 1653, ætat. 77 :

On the Rev. — Birde,  
*Bride.*

This Birde's the Bride, the Lamb, the Bridegroom,  
 This grave's the Bride's retiring room.  
 Old clothes must off, new ones be on  
 Against a joyful resurrection.  
 Thrice happy Birde, thrice happy Bride,  
 Thus to be wedded next Christ's side.  
 John Birde's a Bride indeed, mounting aloft doth fly  
 To the sacred hills of blest eternity ;  
 Which place of rest now terminates his flight,  
 Crowning his faith with his Redeemer's sight.

“ In Bletchley, ob. 1657, ætat. 47 :

On Mrs. Faieth Walker,  
*Walke by Faith.*

Well did thy life, word, anagram agree,  
 To Will and Walke aright was all to thee.  
 Thy tender years were gracious ; all thy life  
 Was virtuous, while a virgin, when a wife ;  
 Here thou didst walke by faith, but now above  
 By light with Him thy soule did dearly love.  
 A happy change, thy life now full of blisse,  
 Thy Christ, thy Husband, Heaven thy jointure is.

“ An instance of double anagram in Latin and in  
 English, is in Ruthwell Churchyard, ob. 1660 :

On Gawin Young and his wife Jean Stewart.

Far from our own, amid our own we ly,  
 Of our dear bairns thirty and one us by.

Gavinus Junius

*Unus agni usui.*

Jean Stewart,

*A true saint.*

A true saint, I live it, so I die it,  
Tho' men saw not, my God did see it.

“ At Houff, ob. 1661, ætat. 52 :

On Christine Wright,

*Right in Christ.*

Faith without works is dead ; the Scriptures saith :  
Shew me thy works, and thou wilt shew thy faith.  
Both faith and works in this blest saint did tryste,  
And shew unto the worlde, her right in Christ.

“ The following inscription from East Coker (ob.  
1673) contains an acrostic—

“ On the Rev. Robert Paul :

R eader not weep, to hear the story  
O f his decease, was Coker's glory ?  
B emoan thyself, and know here lies  
E ntomb'd a treasure of great prize :  
R icher or more celestial dust  
T ime scarce hath left to earth in trust.

P repar'd his sever'd soul is gone  
A loft, its GOD to wait upon ;  
U pbraiding vice, it could not stay  
L onger below, so fled away.

*Abiit non obiit.*

Robert } Anagr. { Apt  
Paul } { Labourer.

Apt labourer, dear saint ! all those that knew  
Thy works can say, such labourers are few :

Indeed there 's none could yet out-labour all  
 His fellow-workmen save triumphant Paul  
 My predecessor: yet thou wert, I know,  
 So apt a labourer, that death to shew  
 Thy work, hence fetched thee upon angels' wings,  
 As an apt Chaplain for the KING of kings."

On William Noy, Attorney-General to Charles I., and author of "The Grounds and Maxims of English Laws":

William Noy,  
*I moyl [or toil] in law.*

It was Noy who suggested to Charles I. the impost of ship-money. We have the authority of Howell the letter-writer for believing that this anagram was very appropriate.\*

Bunyan, totally regardless of orthography, made on himself:

John Bunyan,  
*Nu hony in a B.†*

\* "With infinite pains and indefatigable study he came to his knowledge of the law, but I never heard a more pertinent anagram than was of his name—William Noy, *I moyl in law*.—*Howell's Letters*.

† The following quaintly beautiful lines, by Herbert, although they do not contain a true anagram, are yet almost as correct as the above:

Jesu is in my heart, his sacred name  
 Is deeply carved there; but th' other week  
 A great affliction broke the little frame  
 Ev'n all to pieces, which when I went to seek:  
 And first I found the corner, where was *I*,  
 After where *ES*, and next where *U* was graved.  
 When I had got these parcels, instantly  
 I sat me down to spell them, and perceived  
 That to my broken heart he was *I ease you*,  
 And to my whole is *Jesu*.

The following anagrams on two ladies are good :

Dorothy, Viscountess Lisle,

*Christ joins true love's knot.*

Where hands and hearts in sacred linke of love  
Are joyn'd in Christ that match doth happy prove.

Martha Nicholson,

*Soon calm in heart.*

Sir Edmundbury Godfrey, an upright magistrate, zealous in the discovery of the actors in the supposed Popish Plot, was found one morning upon the south side of Primrose Hill, lying dead with his sword in his side. His body was carried to the White House, now called Chalk Farm, where the jury sat. It was proved by the appearance of the body that Sir Edmundbury had been murdered, and, without the slightest foundation, the crime was attributed to the Roman Catholics. Panic seized upon all, and to such an extent had it grown, that at his burial two clergymen supported the officiating priest while he preached the funeral sermon, for fear of some outrage from the Papists. Upon this crime two capital anagrams were made, and, though we may doubt the appropriateness of the first, we cannot question that of the second :

Sir Edmundbury Godfrey,

*By Rome's rude finger die.*

*I fynd murder'd by rogues.*



The following curious lines on James II. are from "A Joco-serious Discourse, in two Dialogues, between a Northumberland Gentleman and his Tenant, a Scotchman, both old Cavaliers. With an Anagram prefixt to them : being some Miscellaneous Essays, written upon several occasions by George Stuart." 4to., London, 1686 :

James Stuart, Second & Seaventh.

Anagram,

*Just man on earth, used sea, etc.*

The labour's lost, mangle not this sacred name,  
 For every letter here's an anagram ;  
 The justest man on earth, him Heav'ns allow,  
 Justice requires that we to's scepter bow.  
 Such happiness, be thankful, prov's we are  
 Pointed by God for his peculiar care.  
 He used sea, there vigorously maintain'd  
 Our interest, and his own glory gain'd.  
 How cou'd he fail, when such auspicious gales  
 (Ev'n angel-breath) breez'd on his prosperous sails ?  
 The bulwark of his country, king, and laws,  
 Nothing cou'd match his courage but his cause.  
 By prudent conduct, valour, wise command,  
 Vanquish't our foes at sea, our hearts at land.  
 They trembling sink, while we triumphing stand  
 They yield their weapons, and we give our hearts ;  
 All stoop to him, subdu'd by different arts.  
 Why not submit ? sure no objection, where  
 There's lawful conqueror and rightful heir.  
 Sir, prostrate at your princely feet we lay  
 Our lives, our fortunes, our *et cætera*.

A royal personage may be claimed to add to the lustre of the long list of anagrammatists, for

Queen Mary II., is said, in the "Biographia Britannica," on the authority of a nameless lady, "now living, 1752," to be the composer of an anagram on Sir Roger L'Estrange, for which worthy knight the Queen does not appear to have had any great liking. Unfortunately for the credit of her skill, a worse anagram could not have been manufactured :

Roger L'Estrange,  
*Lying strange Roger.*

It does not require much sharpness to discover *strange* in *L'Estrange*, and the particular word *lying*, in which consists the point, does not happen to be in his name at all. To this anagram Granger, in his "Biographical History," adds the following distich by Nathaniel Lee on the alteration time had made in him, which was so great that his friend scarce recollected him :

Faces may alter, names can't change :  
I am *strange Lee* altered ; you are still Le-strange.

Herbert gives an anagram on the Virgin Mary, in "The Church :"

Ana- { *Mary,* } gram.  
      { *Army.* }

How well her name an *Army* did present  
In whom the Lord of Hosts did pitch his tent.

One Car was a bosom friend of Crashawe, and when the poet died he found consolation by dis-

covering in the name *Crashawe* the words *He was Car*, on which he writes :

Was Car then Crashawe, or was Crashawe Car ?  
 Since both within one name combin'd are :  
 Yes, Car's Crashawe, he's Car ; 'tis love alone  
 Which melts two hearts, of both composing one,  
 So Crashawe's still the same," etc.

In "The New Help to Discourse," 3rd edition, 12mo., 1684, p. 261, is this, which is applicable :

Toast,  
 Anagram,  
*A sott.*

## EXPOSITION.

A toast is like a sot, or what is most  
 Comparative, a sot is like a toast ;  
 For when their substances in liquor sink  
 Both properly are said to be in drink.

These lines on Edmund *Waller*, the poet, are very appropriate :

His brows need not with laurel to be bound,  
 Since in his name with *lawrel* he is crowned.

On another poet :

John Cleveland,  
*Heliconian Dew.*

A very admirable anagram was made by Richard Blackbourne upon Randle Holme ; it is found prefixed to "The Academy of Armory," folio, Chester, 1688, among the poetical congratulations of his "loving" friends on that "ingenious and elaborate piece of Heraldry:"

Randle Holmes,  
Anagram,  
*Lo! Men's Herald.*

This title *Herald* which doth thee adorn,  
Was given thee soon after thou wast born.  
The priest e'en at the font sure could divine,  
When he bestow'd on thee that name of thine:  
He then foretold thy calling and thy fame,  
And therefore he wove *Herald* in thy name.  
Now his prediction thou hast fulfill'd,  
In Heraldry there none is better skill'd.  
Thou's drawn a patern, that may others teach  
What they may aim at, but yet never reach.  
The best may see portray'd before their eyes,  
A multitude of most rare novelties;  
Which for a long time in abstruse did lurk,  
But now appears in thy laborious work.  
A work needless of praise to set it forth,  
It self sufficient is to tell its worth.  
The world's indebted for thy great expence,  
Thou well deserves an ample recompence.  
Thou hast out vi'd all those writ thee before,  
Succeeding ages will thy works adore.  
I say but this, least I be said to flatter,  
Thou art of all the best, *Caduceater*.  
Twixt *Mercury* and thee there's but this odd  
Thou art men's *Herald*, and he was the *Gods'*.

By him who eighty-four years hath outworn,  
Unfit for rime, but more fit for his urne.

RICHARD BLACKBOURNE, Cest.

Anagrams were used by Dr. Johnson to hide the names of the principal speakers of the British Parliament, in his so-called reports of their proceedings, which he contributed to the "Gentleman's Magazine." In the eighth volume of that

periodical (1738), p. 699, is the following advertisement:

“ In a few days will be published,  
 “ Proposals for printing by subscription,  
 “ Anagrammata Rediviva;

“ or,

“ The art of composing and resolving Anagrams,  
 “ compiled after fifty-seven years’ study, labour,  
 “ enquiry, and experience. By a Professor of  
 “ Universal Learning, and a Descendant of the  
 “ renown’d Cabalist Rabbi Levi Ben Iarchi.

. . . . .  
 . . . . .  
 . . . . .

“ I have by me 9 large folio Manuscripts, alphabetically digested on this subject.

“ As soon as the ingenious Mr. Gulliver  
 “ appeared in the ‘Gentleman’s Magazine,’ I  
 “ immediately fell to work, and digested the  
 “ names of the Clinabs, the Hurgoes, etc., there  
 “ mention’d into my work, and by an infinite  
 “ labour found that there are many descendants  
 “ of our English families in Lilliput.”

At the end of the same volume the *Proposals* are added, in which is the following:

“ It may be necessary to observe here, that  
 “ tho’ the *Anagrammatical Sciences* so highly  
 “ valued by the most learned nations, and so

“ universally studied in more polite and en-  
 “ lighten’d ages, before luxury and indolence  
 “ weaken’d the mind, have of late been treated  
 “ with great contempt by the ignorant and super-  
 “ cillious criticks, it would be easy to give many  
 “ instances of the usefulness and proof of the  
 “ excellency of this kind of learning, which, if  
 “ rightly understood and judiciously applied,  
 “ might contribute towards finding out the affin-  
 “ ity among different nations of the world by  
 “ resolving the orthography of one language into  
 “ another. It may be likewise of singular use,  
 “ as the specimen demonstrates, towards recover-  
 “ ing a knowledge of the patriarchal and antedi-  
 “ luvian genealogies, by comparing the affinity of  
 “ sound in the names of all the illustrious families  
 “ on the globe. . . . I have found out descend-  
 “ ants of Pontius Pilate at the Court of Prester  
 “ John, and that of two of Kouli Kan’s pages,  
 “ the one is lineally sprung from Furius Camillus,  
 “ and other from Mæcenas.

. . . . .  
 . . . . .

“ I am sufficiently sensible how little encour-  
 “ agement any improvers of literature have reason  
 “ to expect from an age like this: an age to the  
 “ last degree degenerate, dissolute, and luxurious,  
 “ lull’d in a dream of indolence, or awake only



“ to politicks and faction. I have, however,  
 “ thought it my duty not to suppress any dis-  
 “ coveries that may contribute to the instruction  
 “ of mankind, which I shall always endeavour to  
 “ promote without the prospect of any reward,  
 “ except that empty fame and those barren  
 “ laurels, which the learned are allowed to en-  
 “ joy without the envy of the great. Nor am I  
 “ without some hope of contributing by the work  
 “ I am now engaged in, to divert the heirs of our  
 “ illustrious families from their low pursuits and  
 “ trifling amusements to the serious and important  
 “ studies of anagrams, analytick and genealogy.”

Then follows a key to some of the rude anagrams that were used in the debates.

William Oldys, the celebrated bibliographer, made an admirable anagram upon himself, which is a good specimen of that kind which is not a transposition, but merely a division of one set of words into another :

In word and *Will I am* a friend to you,  
 And one friend *Old is* worth a hundred new.

There are two strong party anagrams which turn upon the name of Pitt :

Patriotism,  
*O, 'tis a Mr. Pit.*  
 Opposition,  
*O poison Pit.*



The Duke of Wellington has been very frequently celebrated, and the following are some specimens :

Arthur Wellesley,  
*Truly he'll see war.*

Arthur Wellesley, Duke of Wellington,  
*Let well foil'd Gaul secure thy renown.*

Field Marshal the Duke,  
*The Duke shall arm the field.*

His Grace the Duke of Wellington!

*Well fought, K[night]! no disgrace in thee.*

This anagram was made by Samuel Maunder, and an exceedingly bad one it is.

For the two following anecdotes I am indebted to Mr. Lower's very amusing and instructive work on English surnames :

“ After the battle of Navarino, Admiral Sir  
“ Edward Codrington having made some reflec-  
“ tions discreditable to the reputation of Capt. R.  
“ Dickenson in that affair, Capt. D. demanded a  
“ court-martial, the result of which was, not only  
“ his honorable acquittal, but the most compli-  
“ mentary testimony of the court to his high  
“ professional merit. This circumstance gave  
“ rise to the anagram below, on the name of

“ Sir Edward Codrington,  
“ *Rd. Dic'enson got reward.*

“ George Thompson, Esq., the eloquent anti-

“slavery advocate, was solicited to go into Par-  
 “liament, with a view to his more efficiently  
 “serving the cause of Negro emancipation. This  
 “question being submitted to the consideration  
 “of his friends, one of them found the following  
 “answer in the letters of his name :

“George Thompson,  
 “*O go—the Negro’s M.P.!*”\*

George Colman the younger made an anagram on his surname ; in his “Random Records” he says:—“Some troublous planet, I believe, was lord of the ascendant in my horoscope, and the anagram of my name is *no calm.*”

In the next, P. C. is to be understood as a repetition of the name Princess Charlotte :

Princess Charlotte Augusta of Wales,  
*P. C., her august race is lost ! O, fatal news.*

In Maunder’s “Scientific and Literary Treasury” is the following nonsensical anagram upon her Majesty the Queen :

Her Most Gracious Majesty Alexandrina Victoria,  
*Ah ! my extravagant, joco-serious radical minister.*

On this the author observes it is “difficult to imagine anything more ridiculous or inapplicable than such an exclamation, yet one half of the anagrams in existence are not a whit less absurd, and it is therefore surprising that a pastime so

\* Lower’s “English Surnames.”

puerile and trifling should have been treated seriously by the literati of any age." There is a degree of unfairness in thus laying the fault upon the art itself, instead of upon his own unskilfulness; and, far from half the anagrams in existence being no less absurd, I can safely say that I never met with one so thoroughly bad.

It must have been some unfortunate patient, overcome by the roughness of the celebrated surgeon, Abernethy, who in revenge so appropriately transposed his name :

John Abernethy,  
*Johnny the bear.*

It has been left for the last few years to produce one of the most delightful anagrams upon record. It contains all the requisites of a perfect one, every word is appropriate, and all must be charmed to find the qualities displayed in the name of such an honour to human nature as Miss Nightingale :

Florence Nightingale,  
*Flit on, cheering angel.*

Some anagrams have been thrown into a poetical form, of which the following are specimens :

When *I cry that I sin* is transposed, it is clear  
My resource *Christianity* soon will appear.

*Live, vile,* and *evil* have the self-same letters,  
He lives but *vile* whom *evil* holds in fetters.

The following are a batch of political anagrams, some good and appropriate :

Revolution, <i>Love to ruin.</i>	Universal suffrage, <i>Guess a fearful ruin.</i>
French Revolution, <i>Violence run forth.</i>	Parliament, <i>Partial men.</i>
Radical reform, <i>Rare mad frolic.</i>	Sovereignty, <i>'Tis ye govern.</i>
Sir Francis Burdett, <i>Frantic disturbers.</i>	Prince Regent, <i>G.R. in pretence.</i>
Sir Robert Peel, <i>Terrible Poser.</i>	Ireland, <i>Erin lad.</i>

Mr. Breen made and contributed to the "Notes and Queries," an appropriate anagram on Ireland, in which he found the name of "King" Daniel O'Connell:

Ireland,  
*Daniel R.*

At the time of the Duke de Montpensier's marriage, which created such a stir in political circles, two anagrams were made upon it :

Spanish marriages,  
*Rash games in Paris ;*

or,

*Ah! in a miser's grasp.*

Before concluding, it may not be out of place to give some examples of absurd anagrams, made by the "unskilful:"

Constitution,  
*It cut onion last.*

Democratical,  
*Comical trade.*

Paracelsus,  
*Russ Palace.*

Potentates,  
*Ten tea pots.*

Prerogative,  
*Rover eat pig.*

Understanding,  
*Red nuts and gin.*

To turn from such nonsense, it is pleasant to find some with a little meaning in them.

Alterations,  
*Neat tailors.*

Astronomers,  
*Moon-starers,*

or,  
*No more stars.*

Breakfast,  
*Fat bakers.*

Catalogues,  
*Got as a clue.*

Charades,  
*Hard case.*

Determination,  
*I mean to rend it.*

Elegant,  
*Neat leg.*

Gallantries,  
*All great sins.*

Hysterics,  
*His set cry.*

Immediately,  
*I met my Delia.*

Impatient,  
*Tim in a pet.*

Lawyers,  
*Sly ware.*

Masquerade,  
*Queer as mad.*

Matrimony,  
*Into my arm.*

Melodrama,  
*Made moral.*

Midshipman,  
*Mind his map.*

Misanthrope,  
*Spare him not.*

Mourning, <i>O, grim nun.</i>	Punishment, <i>Nine thumps.</i>
Old England, <i>Golden Land.</i>	Soldiers, <i>Lo! I dress.</i>
Paradise lost, <i>Reap sad toils.</i>	Solemnity, <i>Yes, Milton.</i>
Paradise regained, <i>Dead respire again.</i>	Swedish Nightingale, <i>Sing high, sweet Linda</i> [di Chamouni] ( <i>or</i> <i>Lind</i> )
Parishioners, <i>I hire parsons.</i>	Sweetheart, <i>There we sat.</i>
Penitentiary, <i>May I repent it.</i>	Telegraph, <i>Great help.</i>
Poor-house, <i>O! sour hope.</i>	
Presbyterian, <i>Best in prayer.</i>	

Back Slang, of which we have heard so much in late years, is formed by the costermongers upon anagrammatical principles: thus *look* is *cool*, *good* is *doog*, *fine* is *enif*, etc. At Winchester School the boys are in the habit of calling the huge old boxes that serve them for desks, skobs; skob being box (or rather boks spelt backwards). The three following anagrams have more meaning in them than the above:

Draw, <i>Ward.</i>	Leper, <i>Repel.</i>	Reviled, <i>Deliver.</i>
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A writer in the "Notes and Queries" discovered in the name of that periodical that it was for

*Enquiries on dates,*

and the exclamation :

*O! send in a request ;*

and another contributor made on the same as many as nine anagrams, but none are very good excepting :

*A question-sender.*



Having passed rapidly through many centuries, and found the art of anagrammatism taking root in almost every country of Europe, I must now conclude this Essay, with the observation that, though anagrams and all kinds of play upon words are in themselves trivial, there is no doubt that, on the presumption of recreation being necessary in a life of toil, the mind will at times find amusement and delight in trifles; and it is not as follies, but as curiosities and illustrations of the relaxation of the human mind, that I have endeavoured to collect into one focus what I have found scattered through many works, and thus to form a monograph of one of the many curious phases of the intellect.



# APPENDIX.





## A P P E N D I X.

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No. 1.

[The following is an exact reprint from the seventh edition of Camden's "Remains," 8vo., London, 1674.]

**T**HE only *Quintessence* that hitherto the *Alchemy* of wit could draw out of names, is *Anagrammatisme*, or *Metagrammatisme*, which is a dissolution of a name truly written into his Letters, as his Elements, and a new connexion of it by artificial transposition, without addition, subtraction, or change of any Letter into different words, making some perfect sence applyable to the person named.

The precise in this practice strictly observing all the parts of the definition, are only bold with **H** either in omitting or retaining it, for that it cannot challenge the right of a letter. But the Licentiats somewhat licentiously, lest they should prejudice poetical liberty, will pardon themselves

for doubling or rejecting a letter, if the sence fall aptly, and think it no injury to use E for Æ; V for W; S for Z, and C for K, and contrariwise.

The *French* exceedingly admire and celebrate this faculty for the deep and far-fetched antiquity, the piked fines and the mystical significations thereby, for that names are divine notes, and divine notes do notifie future events; so that events consequently must lurk in names, which only can be pryed into by this mystery. Affirming that each man's fortune is written in his name, as Astrologians say all things are written in Heaven, if a man could read them; they exemplifie out of the *Rabbins*, they quote dreaming *Artemidorus* with other allegations; they urge particular experiments, and so enforce the matter with strong words and weak proofs, that some credulous young men, hovering between hope and fear, might easily be carried away by them into the forbidden superstition of *Onomantia*, or South-saying by names.

Some of the sowre sort will say it is nothing but a troublous joy, and because they cannot attain to it, will condemn it, lest by commending it they should discommend themselves. Others more mild will grant it to be a dainty device and disport of wit not without pleasure, if it be not wrested out of the name to the reproach of the person. And such will

not deny, but that as good names may be ominous, so also good *Anagrams*, with a delightful comfort and pleasant motion in honest minds, in no point yielding to any vain pleasures of the body. They will also afford it some commendations in respect of the difficulty; (*Difficilia quæ pulchra*), as also that it is a whetstone of patience to them that shall practice it. For some have been seen to bite their pen, scratch their heads, bend their brows, bite their lips, beat the board, tear their paper, when they were fair for somewhat, and caught nothing herein.

If profound antiquity, or the inventor may commend an invention, this will not give place to many. For as the great Masters of the Jews testifie, *Moses* received of God a literal Law written by the finger of God, in the two Tables of the ten Commandments, to be imparted to all, and another Mystical to be communicated only to seventy men, which by tradition they should pass to their posterity, whereof it was called *Cabala*, which was divided into *Mercana*, concerning only the sacred names of *God*, and *Bresith* of other names consisting of alphabetary revolution, which they will have to be *Anagrammatism*; by which they say *Marie* resolved made *Our holy Mistress*. But whether this *Cabala* is more ancient than the *Talmudical* Learning, hatched by the curious *Jews*

(as some will) about 200 years after Christ, let the learned consider.

The *Greeks* refer this invention to *Lycophron* (as Isaas Tzetzes hath it in his preface to his obscure poem *Cassandra*), who was one of those Poets which the *Greeks* called the seven stars, or *Pleiades*, and flourished about the year 380 before Christ, in the time of *Ptolemæus Philadelphus* King of *Egypt*, whose name he thus anagrammatized :

ΠΤΟΛΕΜΑΙΟΣ,

'Απὸ μέλιτος, *Made of honey.*

And upon *Arsinoe* his wife thus :

ΑΡΣΙΝΟΗ,

'Ερᾶς ἴον, *Juno's violet.*

Afterward as appeareth by *Eustachius*, there were some *Greeks* disported themselves herein, as he which turned *Atlas* for his heavy burthen in supporting Heaven, to *Talas*, that is, wretched; *Arete*, *Vertue*, into *Erate*, that is, lovely; *Ilaros*, merry, into *Liaros*, that is, warm. But in late years, when Learning revived under *Francis* the First in *France*, the *French* began to distill their wits herein, for there was made for him :

*Francis de Valoys,*  
DE FACON SUIS ROYAL.

For his son :

*Henry de Valoys,*  
ROYES DE NULHAY.

For *Charles* of *Borbon*, the Prince of *Conde*:

*Borbonius*,

ORBI BONUS.

For the late Queen of *Scotland*, his Majestie's  
Mother:

*Maria Stevarda*,

VERITAS ARMATA.

Her unhappy fate, by deprivation from her kingdom and violent death, was expressed in this, but after her death:

*Maria Stevarda Scotorum Regina*,

TRUSA VI REGNIS, MORTE AMARA CADO.

And that *Greek* one, which is most excellent, of the sacred name of our sweet Saviour Jesus, according to that of the 53 of Es., *He is brought as a sheep to the slaughter*, thus:

ΙΗΣΟΥΣ,

ΣΥ Η ΟΙΣ, that is, *Thou art that sheep*.

The *Italians*, who now admire them, began not 30 years since to use them, as the Bishop of *Grassa* a professour herein testifieth.

In *England* I know some, who 40 years since have bestowed some idle hours herein with good success, albeit our English names running rough with cragged consonants, are not so smooth and easie for transposition as the French and Italian. Yet I will set down some which I have happened upon, framed out of the names of divers great



personages and others, in most of the which the sence may seem appliable to their good parts.

To begin with his most excellent Majesty our dread Sovereign, was made this, declaring his undoubted rightful claim to the monarchy of *Britain*, as the successour of the valourous King *Arthur*:

*Charles James Steuart,*  
CLAIMS ARTHUR'S SEAT.

As this also truly verified in his person:

*Jacobus Sextus Stuartus,*  
VITA CASTUS, EX SE ROBUSTUS.

This likewise made by *D. Gwin*:

*Jacobus Rex Britannorum,*  
ARX BONIS UBI NUMA RECTOR.

The happiness of our gracious Queen *Anne* his wife by her issue was prophesied in this:

*Anna Britannorum Regina,*  
IN ANNA REGNANTIUM ARBOR.

For their graceful issue Prince *Charles*, the Lady *Elizabeth*, and her husband the *Count Palatine*, were made these by the said *D. Gwin*:

*Carolus Dux Eboracensis,*  
EN ROSA LUX ET DECUS ORBIS.

*Carolus Eborum, etc., Albanicæ Dux,*  
RUBENTI ROSÆ CUM ALBA LUX A DEO.

*Carolus Stuartus Princeps,*  
TUN' PROLES SUCCESSURA PATRI?

*Carolus Stuartus Princeps,*  
PROPTER JUS CLARUS, SANCTUS.

*Elizabetha Stuarta,*  
SALUTARIS ET BEATA.

*Fredericus Princeps Palatinus,*  
INFIDE PURA PARS SCEPTRIS LUCENS.

*Fredericus Comes Palatinus,*  
SPONSA ELECTA FRUIMUR, DICES.

*Fredericus Elector Palatinus,*  
ILLE FRUI SPONSA RECTE DICATUR.

For our late Queen of most happy memory, to whose gracious government, under God, we owe much happiness, I have found the letters of *Elizabetha Regina* transposed to signifie that happiness, as speaking unto her in this sence—*O, England's Sovereign, thou hast made us happy—* thus :

*Elizabetha Regina,*  
ANGLIA HERA BEASTI.

And whereas the French compare *Anagrams* by themselves to gems ; but when they are cast into a distich or Epigram, to gems enchased in enameled gold : This distich was then made thereon with a most humble and dutiful wish :

*Nos Anglos radiis hera nostra beata beati,  
Sic hera nostra solo, sis Dea sera polo.*

The same blessedness of her Majesty to *England's* unspeakable good, and her joyful reign were noted thus out of:

*Elizabetha Regina,*

ANGLIÆ ERIS BEATA.

EIA, LÆTA REGNABIS.

*Carolus Utenhovius*, my good friend, made this 40 years since in Greek, when he attended here upon Monsieur *Foix*, Ambassadour from the French King:

Ελιζαβηθ η Βασιλισσα,

ΖΑΘΕΗ ΒΑΣΙΛΕΙΗΣ ΛΙΒΑΣ;

that is, *The divine dew of her kingdom.*

Likewise out of the Greek was this:

ΗΛΙΣΑΒΕΘΑ.

ΘΕΑ ΒΑΣΙΑΗ;

that is, *A Goddess Queen.*

Her most mild government of her subjects and Lyon-like courage against her Spanish enemies, was thus declared out of:

*Elizabetha Regina Angliæ,*

ANGLIS AGNA, HIBERNIÆ LEA.

Whereas she was a sweep-net for the Spanish ships, which (as the Athenians said of their fortunate *Timothy*) happily fell into her net: this was made by transposing of

*Elisabetha Regina Angliæ,*  
GENTI HIBERÆ,  
ILLA SAGENA.

In respect of her great wars exploited against that mighty monarch, this was wrought out of

*Elisabetha Anglorum Regina,*  
MAGNA BELLA TU HEROINA GERIS.

The good government of her Majesty was thus noted under the name of the flourishing *Muse Thalia*:

*Elisabetha Regina,*  
BENE THALIA REGIS.

In this following was comprised the wish then of all true English:

*Elisabetha Regina Anglorum,*  
GLORIA REGNI SALVA MANEBIT.

Have now some framed upon the names of divers honourable personages and others, lovers I hope of good letters, neither let any conceive offensively, if they are not here remembered. I have imparted all that came to my hand.

Out of the name of the late right reverend the Lord Archbishop of *Canterbury*, the mirror of prelates in our days, was found this, in respect of his mild proceedings:

*Joannes Whitegiftius,*  
NON VI EGIT, FAVIT JHESUS.

For the Lord Chancellor, Lord *Ellesmer* :

*Thomas Egerton,*

GESTAT HONOREM.

*Oris honore viget, ut mentis gestat honorem,  
Juris Egertonus, dignus honore coli.*

For the late Lord Treasurer, a most prudent  
and honourable counsellour to two mighty Princes :

*Gulielmus Cecilius Baro Burglio,*

VIGILI CUM LABORE ILLUCES REGIBUS.

*Regibus illuces vigili Gulielme labore,  
Nam clarè fulget lux tua luce Dei.*

For the Earl of *Notingham*, Lord Admiral :

*Carolus Howard,*

CHARUS ARDUO LEO.

For the Earl of *Northumberland* :

*Henricus Percius,*

HIC PURE SINCERUS.

Upon which, with relation to the crescent, or  
silver moon his cognisance, was framed this :

*Percius, HIC PURE SINCERUS, Percia Luna,  
Candida tota micat, pallet at illa polo.*

This was made as a wish to the Earl of *Shrewsbury* that his name and *Talbot* may be as terrible to the French, as it was when the French so feared his progenitour *John*, Lord *Talbot*, first Earl of *Shrewsbury* of that family :

*Gilbertus Talbottius,*

GALLOS TU TIBI TURBES.

*Ut proavi proavus sic GALLOS TU TIBI TURBES,*

*Sic Galli timeant teque tuumque canem.*

This was by transposition anagrammatical, framed out of the name of the Earl of *Worcester* :

*Edwardus Somerset,*

MODERATUS, SED VERUS.

This out of the name of the Earl of *Rutland* :

*Rogerus Maners,*

AMOR RESURGENS.

Out of the name of the Earl of *Cumberland*, in respect of his sea service then, alluding to his fiery Dragon, the crest of his family :

*Georgius Clifordius Cumberlandius,*

DORIDIS REGNO CLARUS, CUM VI FULGEBIS.

*In Doridis regno clarus fulgebis, & undis,*

*Cum vi victor erit flammeus ille Draco.*

Out of the name of the Earl of *Sussex* :

*Robertus Ratclifius,*

SICUT RARUS FLOREBIT.

For the Earl of *Suthampton* :

*Henricus Wriothesleius,*

HEROICUS, LÆTUS, VI VIRENS.

For the Earl of *Devon*, Lord *Montjoy* :

*Carolus Blountus,*

BONUS, UT SOL CLARUS.

*Tu bonus ut sol clarus, nil clarius illo*

*Cælo te melior, Carole, nemo solo.*

Out of the name of the late Earl of Salisbury, Vicount *Cranborn*, and *L. Cecil*, whom as his honourable father, and the whole family I cannot in duty name without honour, was made thus :

*Robertus Cecilius,*

TU ORBI RELUCESCIS.

SIC TU SUB RORE CÆLI.

With this Distich :

*Orbe relucescis, cæli sub rore virescens ;*

*Quem Deus irradiat lumine, rore lavat.*

This transpose of the letters in the name of the Lord *Lumley*, doth seem prophetically to promise many years unto that worthy and good old man :

*Joannes Lumleius,*

ANNOS MILLE VIVES.

Out of the name of the late Lord *Hunsdon*, Lord Chamberlain, and his creast the White Swan, was this anagram, and this distich thereon composed :

*Georgius Carius Hunesdonius,*

HUJUS IN SUOS CANDOR EGREGIUS.

*Hunsdonii egregius resplendet pectore candor,*

*Hujus ut in cygno nil nisi candor inest.*



For the Lord *Compton*, in respect of his honourable parentage, and generous spirit, comparable with the best:

*Gulielmus Comptonius,*  
ILLIUS GENIUS CUM OPTIMO.

In single surnames there have been found out for the late Earl of *Essex*, whose surname is *D'eureux*:

VERE DUX.

This also was cast into this Distich since he so valorously took *Gades* now called *Cales* in *Spain*, as soon as he saw it, when it was accounted so honorable to *Hercules* to have seen it once:

VERE DUX *D'eureux*, & verior *Hercule*; *Gades*  
*Nam semel hic vidit, vicit at ille simul.*

For the worthy and compleat Knight *Sir Fulk Grevil*, who excelleth in stately Heroical verse, in *Grevilius*, *Vergilius*, in *Vernon*, *Renoun*, &c. But here it is time to stay, for some of the sower sort begin to laugh at these, when as yet they have no better insight in Anagrams than wise *Sieur Gaulard*, who when he heard a gentleman report that he was at a supper, where they had not only good company and good chear, but also savoury Epigrams and fine Anagrams: he returning home, rated and belowted his cook as an ignorant scullion that never dressed or served up

to him either Epigrams or Anagrams. And as for these sower surlings, they are to be commended to *Sieur Gaulard*, and he with them joyntly to their cooks, and kitchin-stuff.



## No. 2.

## BIBLIOGRAPHY.

## CATALOGUE OF BOOKS RELATING TO ANAGRAMS.

The following is a list of such books as relate to Anagrams :—

Anagrams and Acrostiches (wanting title), 4to., Edinburgh.

The above entry appears in the Catalogue of the Bodleian Library at Oxford.

Anagramméana, poème en huit chants par l'anagramme d'Archet, ouvrier maçon, l'un des trente associés à l'abonnement d'un journal littéraire, quatre-vingt-quinzième édition, revue, corrigée et augmentée.

A Anagrammatopolis, l'an xiv. de l'ère anagrammatique [*i. e.*, Valenciennes, 1821].

16mo., pp. 58.

Fifty copies were printed of this, the only edition. The author was Gabriel Antoine Joseph Hécart, Secretary to the Municipality of Valenciennes, who was born at that place on the 23rd

of March, 1755; he has catalogued this tract in a Bibliography of "Ana," which he published under the pseudonym of J. Gilb. Phitakaer, and entitled "Anagrapheana," 12mo., 1821. This poem consists of 1,200 lines, each of which contains an anagram; as a sample here are the commencing lines:

"Lecteur il *sied* que je vous *dise*,  
 Que le *sbire* fera la *brise*,  
 Que le *dupeur* est sans *pudeur*,  
 Qu'on peut *maculer* sans *clameur*," etc.

The last verse is:

"Moi je vais *poser* mon *repos*."

Baillet (Adrien). Jugemens des Savans sur les principaux Ouvrages des Auteurs. 8 vols., 4to., Amsterdam, 1725.

This work contains some anagrams on authors' names. Tome v., p. 246, "sur les anagrammes injurieuses." P. 286, chapitre xvii., "Returner ou renverser son nom dans une anagramme. Des anagrammes parfaites et imparfaites, des anagrammes retrogrades." "L'envéloppe dans une devise en forme d'anagramme."

Bengal Moofussul Miscellany, reprinted in London in 1837, as "Indian Reminiscences," partly written by G. A. Addison.

I have not seen a copy of this work, but it is referred to in the "Notes and Queries" (1st Series, vol. iv., No. 103, Oct. 18, 1851), as containing a couple of chapters on anagrams.

Bigarrures et Touches du Seigneur des Accords, [par Etienne Tabourot]. 12mo., Paris, 1662.

Chapter xii., pp. 154-171, contains a collection of anagrams "Des Anagrammatismes ou Anagrammes."

Billon (Thomas). Sibylla Gallica, seu felicitas sæculi iusto regnante Ludovico, ubi maximi principis natalis, regni adeptio, inauguratio, reginæ matris administratio, maioritas, connubium, victoriæ, aliaque prospera imperii beatissimi fata, anagrammaticis oraculis stylo partim soluto, partim versificato, nullâ mutâtâ, demptâ vel additâ litterâ, quinque centuriis exprimuntur. . . . . A Thomâ Billonio provinciali Reginarum consilario, et supplicum libellorum magistro. Folio, Parisiis, 1624; pp. 121.

A very curious volume, containing many singular anagrams upon Louis XIII., by the man who filled the office of Anagrammatist to his Court. In the *Privilège du Roy* it is thus ordered to be printed:—"Un livre qu'il nous presenta, plein de glorieuses présages pour l'heureuse prospérité de nostre règne & sur le sujet de nostre mariage, intitulé 'Sibylla,' " etc.

Camden (William). Remains concerning Britain, their languages, names, surnames, allusions, ANAGRAMMS, armories, moneys, impresses, apparel, artillerie, wise speeches, proverbs, poesies, epitaphs. Written by William Camden, Clarenceux King of Arms, surnamed the Learned; the seventh impression, much amended, with many rare antiquities never before imprinted by the industry and care of John Philipot and W. D. Gent. 8vo., London, 1674.

All that relates to anagrams has been given in the preceding portion of the appendix. Of the books in the present list this is the most known, and has been the most frequently quoted from.

Celspirii (Z.) de Anagrammatismo libri duo; quorum prior Theoriam, posterior anagrammatographos celebriores, cum appendice selectorum anagrammatum exhibit. 8vo., Ratisbonæ, 1713.

Z. Celspirius is the anagrammatic pseudonym of Z. Christianus Serpilius.

Collet (Stephen). *Relics of Literature*. 8vo., London, 1823.

This work, among other interesting subjects, contains a chapter on anagrams from pp. 117 to 125, with a large number of specimens.

Dialectice (W.) [pseud.] *Royal Victorian Notabilities, Anagrams, etc., etc., etc.*, most important to all true lovers of Church and State. 4to., London, 1837. 2 leaves.

This contains as many as thirty anagrams on her Majesty's names in every form, as "Alexandrina Victoria Regina," "Victoria Regina es!" "Victoria Regina," "Alexandrina Victoria Regina es!"

Disraeli (Isaac). *Curiosities of Literature, with a view of the Life and Writings of the Author by his Son*. Fourteenth edition. 3 vols., 8vo., London, 1849.

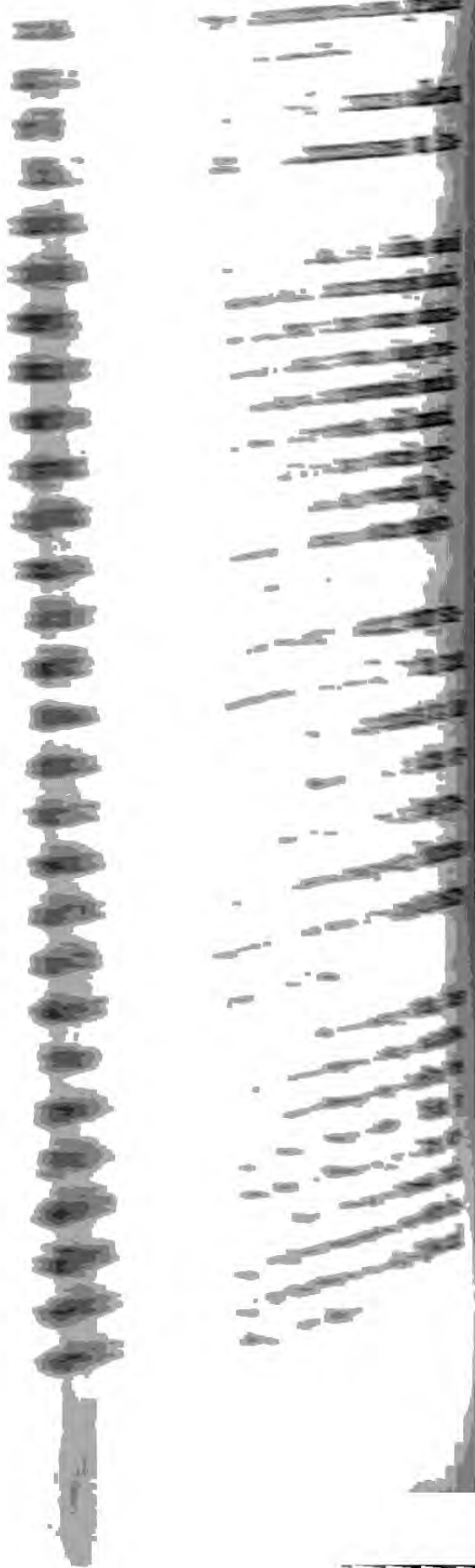
In vol. 2, pp. 253-261, is a chapter "Of Anagrams and Echo verses."

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CHAPTER III  
OF THE  
GENERAL  
PRINCIPLES  
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CHAPTER IV  
OF THE  
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of the human mind view of  
of the author by his Son.  
Vol. 1. London, 1789.  
1. is a chapter "Of Ana-



Fage (Mistress Mary). *Fame's Roule: or the Names of our dread Sovereigne King Charles, his Queen Mary, and his posterity, together with the names of the Dukes, Marquesses, etc., of England, Scotland, and Ireland; anagrammatiz'd and express'd by acrosticke lines on their names.* 4to., London, 1637.

In this curious work as many as four hundred and twenty persons are celebrated, whose names are anagrammatized and their virtues lauded in acrostics.

Lenton (Francis). *The Inns of Court Anagrammatist; or, the Masqued in Anagrams, written by Francis Lenton, the Queen's Poet.* 4to., London, 1634.

The masque here described was "The Triumph of Peace," written by Shirley, and acted before Charles I. and his Queen, at the Banqueting House, Whitehall, on the third of February, 1633, by the gentlemen of the four Inns of Court. The machinery and decorations were by Inigo Jones, and the music composed by W. Lawes and Simon Ives; the expenses are said to have been £2,000.

In this work the names and respective houses of the masquers are specified, and there is an epigram in commendation of each.

Lenton (F.) *Great Britain's Beauties; or, the Female Glory epitomized in encomiastick Anagramms and Acrosticks.* 4to., London, 1638.

Lower (Mark Anthony). *English Surnames: an Essay on Family Nomenclature, historical and humorous, with*

several illustrative appendices; third edition. 2 vols., 12mo., London, 1849.

This interesting work contains an amusing resumé of some of the best known anagrams.

Notes and Queries. First Series. 12 vols., 4to., London, 1850-55.

In the following volumes of this excellent periodical will be found specimens of the anagrammatic art, of many of which it will be seen I have availed myself:—Vol. 3, pp. 226,\* 297, 327, 350, 405; vol. 7, pp. 221, 452, 546; vol. 9, p. 42 (on Charles II.)

Peacham (Henry). *The Compleat Gentleman*. 4to., London, 1634.

At pp. 226-7 are collected a few anagrams made by the author on some of his acquaintances.

Peignot (G.) *Amusemens Philologiques, ou variétés en tous genres*. 8vo., Paris, 1808.

This work, besides containing specimens of most of the literary follies given in the Introduction, has some anagrams at pp. 20-26.

Southey (Robert). *The Doctor, etc.*, edited by J. W. Warter, B.D. 8vo., London, 1848.

Chapter 178, pp. 465-9, contains an account of the attempts of Daniel Dove to anagrammatize his name; and in chapter 179 is the following:—

\* In this paper Mr. Breen challenges any one to produce six good anagrams. I shall deem myself unfortunate if it is not allowed that I have registered more than that number.

“The subject of anagrams continued; and a true observation, which many for want of observation will not discover to be such, viz., that there is a latent superstition in the most rational of men. Lucky and unlucky—fitting and unfitting—anagrams, and how the Doctor’s taste in this line was derived from our old acquaintance Joshua Sylvester.”

Taylor (John). All the Workes of John Taylor, the Water-poet; beeing sixty and three in number, collected in one volume by the Author, with sundry new additions, corrected, revised, and newly imprinted. Folio, London, 1630.

There are anagrams in all parts of this volume: besides the names of the persons to whom the separate tracts are dedicated, which are mostly anagrammatized, there are the headings “Anagrams and Satyrs,” “Anagrams and Sonnets,” at pp. 253-259 of the second pagination.

In the “Journal of Psychological Medicine,” vol. 12, p. 172, there is the following notice of Geoffroy VALLÉE, who “wrote a book, a tissue of nonsense, but for which he was condemned as an atheist, and with his book he was burnt at the stake on the 9th February, 1574. But one copy of the book is known to exist, that which formed the basis of the process which led to the author’s death. It was made manifest at his examination

that he was insane, because he was questioned before a physician.

“The title of his work contains several barbarous *anagrams*, and it scarcely admits of translation. It runs thus:—‘La Beatitude des Chrétiens, ou le Fléo de la foy, par Geoffroy Vallée, fils de feu Geoffroy Vallée et de Girarde le Berruyer, ausquels nom de père et mère assemblez il s’y treuve : Lere, geru, vrey fléo de la foy bygarrée, et au nom du filz : va fléo règle foy, aultrement guère la fole foy.’ (The Beatitude of the Christians, or the Flower of the Faith; by Geoffroy Vallée, son of the late Geoffroy Vallée and of Girarde le Berruyer, which names of father and mother together will be found in it: Bind, take charge of (?) *faith*, true flower of the lapsed faith, in the name of the Son: go flower control faith, else cure mad faith.)”

The following very curious and early list of anagrammatical works is copied *verbatim et literatim* from the “*Bibliotheca Realis Universalis*” of Lipenius (“*Philosophica*,” vol. 1, 1682, p. 43). 8 stands for 8vo., 4 for 4to., and f. for folio.

## ANAGRAMMATISMI.

Petri *Ailberti* Centuria I. Anagrammatum. *Lips.* 8. 1611.  
Christ. *Andreae* Ocellus Sorensis Anagrammate repræsentatus.  
*Hafn.* 4. 1644.

- Th. *Billonii* Sibylla Galliae Anagrammaticis magna prædicens oraculis. *Paris.* f. 1616.
- Barth. *Bilovii* Anagrammatismorum libris vii. distinctorum Plejades. *Erff.* 8. 1614.
- Guil. *Blanci* Libellus de Ratione Anagrammatismi. *Romæ* 4. 1586. *Jenæ* 8. 1602.
- — Epigrammata in Obeliscum Sixti V. & Anagrammata ad eundem. *Romæ* 4.
- Huldr. *Buchneri* Imperatores Romani singulis cæstichis præmissis Anagrammatismis inclusi. *Francof.* 4. 1603.
- — Anagrammatismorum Plejades illustres aliquot. *Francof.* 8. 1603. 12. 1601.
- — Theatrum Biblicum Anagrammaticum. *ib.* 8. 1621.
- Joa. *Cheeke* Anagrammata & Chronogrammata Regia. *Lond.* 8. 1613.
- Gasp. *Conradi* Anagrammatismorum Centuria. *Basil.* 1606.
- Mich. *Crellii* Syllogæ II., Anagrammatismorum. — 12. 1631.
- Sever. *Cuerntii* Philopægniolon Anagrammaticum. *Erff.* 8. 1613.
- Quintini *Duretii* Rhetorum Collegii S. Adriani Poësis Anagrammatica. *Antvv.* 8. 1651.
- Joa. Phil. *Ebelii* Epigrammata Palindroma; manipulus Anagrammatum, &c. *Ulmæ.* 12. 1623.
- Georg. Nic. *Erasmi* Anagrammatum emmetrorum LIV. *Rostoch.* 1637.
- Joa. Nic. *Furichii* Epigrammata, Anagrammata & Carmina ad vitam pertinentia. *Argent.* 8. 1622.
- Ger. Theod. *Hofmanni* Chrysophilothea Hofmanniana millenarii Anagrammatismorum primi centuria. *Norib.* 8. 1630.
- Ludovici *Jungermanni* Aulæum Academicum, in quo Clarissimorum Professorum Giessensium Anagrammata. *Giessæ.* 4. 1624.

- Herm. *Kirchneri* Anagrammatismorum Centuria. *Francof.* 4. 1594.
- Joa. *Lanii* Anagrammatum Centuriæ II. & Decades III. *Marp.* 4. 1606.
- G. *Martii* Anagrammata. *Cygnæ.* 12. 1657.
- Jo. Jan. *Marx* Casimirus Emblematico-Anagrammaticus, *Anselmo Casimiro Archiep. Moguntino* oblati. *Mogunt.* 4. 1638.
- Joa. *Mautneri* Curia Rostochiensis Anagrammatica. *Rostoch.* 12. 1636.
- — Rosa Varniaca refflorescens s. Lycæum Rostochiense Anagrammaticum. *ib.* 12. 1636.
- Petri *Mederi* Anagrammatum Lib. III. *Rostoch.* 12. 1638-1643.
- Quirini *Moscherosch* Fasciculus Anagrammatum Hanoviorum. *Aug. Vind.* 12. 1670.
- Gosvini Spee à *Nattenhoven* Anagrammata quædam nominis Mariæ Deiparæ. *Colon.* 12. 1609.
- Joa. *Neandri* Decadum Anagrammatismorum Præmetium. *Bremæ.* 8. 1632.
- Christoph. *Pelargi* Lusus Poëticus Anagrammatum. *Francof. March.* 4. 1595.
- Er. *Puteanus* de Anagrammatismo quæ Cabbalæ pars est. *Colon.* 12. 1643.
- Balth. *Reineccii* Decas Anagrammatum e Profess. Wittebergensium Nominibus & Titulis elicitorum. *Witteb.* 4. 1612.
- Nic. *Reusneri* Anagrammatum Lib. IX. *Jenæ.* 4. 1594.
- — Anagrammatographia, & Guil. *Blanci* de Ratione Anagrammatismi. *Jenæ.* 8. 1602.
- Matth. *Rupingeri* Anagrammatum Decades. *Francof. March.* 4. 1595.
- Nic. *Scribonii* Lusuum Gottorpicorum juvenilium LV. Anagrammatici Arctoi orbis præcipuorum Regum Principum, Comitum, Herorum, &c. *Slesv.* 12. 1634.



- Frid. Dav. *Stenderi* Anagrammata Lat. & Germanica.  
*Hamb.* 1666.
- Henr. Julii *Streubi* Anagrammatum Centuria. *Witteb.* 1608.
- Maxim. *Vrientii* Epigrammatum & Anagrammatum LIX.  
*Ingolst.* 8. 1607.
- Alb. *Wichgrenii* Centuriæ II. Anagrammatum. *Hamb.* 1606.
- Joa. *Wilki* Epp. II. de Anagrammatismis. *Erphord.* 8.  
1603.



No. 3.

### LOGOGRAMS.

As being intimately allied to the subject of Anagrams, I will add in this Appendix a notice of a verbal game, which, if used as a literary relaxation, may be made to contribute much amusement, and to afford food for ingenuity both in the planning and fabrication of the anagrammatical puzzle, and in its subsequent unravelling and discovery, among a circle of friends. The mode adopted is to fix on some word—usually one with a sufficient number of vowels to allow of considerable transposition—and to find out all the words which can be formed from the whole, or from any portion, of its letters. Some verses are then to be constructed, in which synonymic expressions for these words must be used, and



the puzzle or game will consist in the discovery of these concealed words, and through them of the principal or leading word in which all of them are included. If the opposing party has sufficient talent, he may throw his discovery of the words also into a poetic reply.

The following extract from "Bishop Heber's Life and Correspondence" contains an account of this species of "multiplied anagram." The conversation there described is said actually to have taken place. The letter is dated from "Grub Street, April 1, 1820;" and, after giving an account of the contents of Gledge's "Royal Engagement Pocket Atlas and Almanack," it relates a conversation with a friend, one of the contributors to that important repository, who thus speaks:

" 'Poor Mudge,' he continued, 'he is an enthusiast in logograms! It was only last week that, after a restless night employed in intense meditation, a heavy slumber fell upon him, from which he awoke under the strangest circumstances imaginable. His pulse beat high; his skin was feverish; a word, of which he felt, as it were, the weight, seemed bursting from his soul, and a conviction flashed on his mind that this word contained the elements of the most extraordinary logogram in the

“ ‘ English language. He sprang from his bed—  
 “ ‘ he thrust his head through the window. Im-  
 “ ‘ mediately a stream of words extractable from  
 “ ‘ this *one* rushed on his memory, and he has  
 “ ‘ already made out a list of five hundred and  
 “ ‘ seventy-six, without one obsolete among them.’  
 “ ‘ When I had recovered from the whimsical con-  
 “ ‘ trast which this logogrammatic *Berserkarsgünger*  
 “ ‘ presented to the parallel exploit of Coleridge,  
 “ ‘ who wrote his *Kubla-Khan* under the effects of  
 “ ‘ opium, I inquired if this prolific ‘ Mater Lec-  
 “ ‘ tionis’ was a very long one. ‘ Only four syl-  
 “ ‘ lables,’ he answered with a smile; ‘ but, per-  
 “ ‘ haps, Sir, if you are not much in the habit of  
 “ ‘ composing logograms, you can hardly conceive  
 “ ‘ how many words a single well-chosen noun  
 “ ‘ may be coaxed into. For instance, how many  
 “ ‘ are there in steam-boat?’ ‘ Two,’ I rashly  
 “ ‘ made reply—‘ steam and boat.’ ‘ Aha!’ said  
 “ ‘ he, with a laugh of good-natured superiority;  
 “ ‘ have I caught you? Are there not to be  
 “ ‘ framed out of these letters, beast and boast,  
 “ ‘ and toast and oats, and beam and meat?’  
 “ ‘ Oh, spare me!’ interrupted I; ‘ you have  
 “ ‘ perfectly convinced me.’ ‘ I thought so! and  
 “ ‘ do you know that this is my own logogram,  
 “ ‘ and that I have already gotten eighty-six  
 “ ‘ words, and hope to find more?’ ‘ This,’ said

“ I, ‘is vastly clever and curious; but what (I  
 “ ‘speak ignorantly) has it to do with poetry?’  
 “ ‘Surely, Sir,’ was the reply, ‘you do not think  
 “ ‘that Gledge would admit into his pocket-book  
 “ ‘anything which was not in verse? No, be-  
 “ ‘lieve me; we are obliged not only to describe  
 “ ‘our original word enigmatically and poetically,  
 “ ‘but to give each of its dependent terms in a  
 “ ‘separate couplet, and under the like mask of  
 “ ‘a riddle. Let me tell you, it is no easy matter  
 “ ‘to give a figurative and allegorical account of  
 “ ‘eighty-six words successively.’ ” . . . . .

No specimens of this new style of poetry are given by Bishop Heber; but, as example is better than precept, I have added the following extracts from some copies of verses which passed between two friends, who have kindly granted me permission to insert them here as specimens of the art. In the principal word used, the number of smaller ones which are actually discoverable is 93, or, with the adoption of plural and other inflexions, 142, but only a part of these are given in the verses, which are extracts, and intended merely as illustrations of the subject. It will be seen that the idea allows of infinite variety and extension, according to the abilities and fancy of the poetasters.

The second piece includes some words not

synonymically inserted in the first; but, as there are also several synonymes in the first, the equivalents of which have not been given in the second, I have added at the end an explanatory key to their meanings.

## A.

## SYNONYMIC CHALLENGE VERSES.

I had a troubled dream one bygone night,  
 And in such quick succession, I would fain  
 The strange odd scenes, that pressed upon my sight  
 In my most wild, chaotic dream, explain.  
 What first I saw, when sleep had closed my eyes,  
 In views dissolving all the rest contained,  
 And by its name, to him in riddles wise,  
 The synonymes of all may be explained.  
 I dreamt, as sleeping on my bed I lay,  
 In mazy folds rich HANGINGS round me fell,<sup>1</sup>  
*That*, like a mimic *drop-scene* at the play,<sup>2</sup>  
 Did *move* and *change*, as under magic spell.<sup>3</sup>  
 And first it seemed to be the elder time,  
 When earth was young, and nations still unborn,  
 And swift before me from his horrid *crime*<sup>4</sup>  
 The *first* "condemn'd" murderer fled forlorn.<sup>5</sup>  
 Then rose a vision of the fabled time,  
 And there, as he *reclined* upon his throne,<sup>6</sup>  
 I saw the "mythic father of the gods"<sup>7</sup>  
 Eating his children—or, perchance, a stone.

His throne and person faded from my view—  
Faded in distance to a *planet* bright,<sup>8</sup>  
Which through the sky's serene and azure blue  
Cast its still rays of soft and silvery light.  
More bright it grew, as evening breezes cool  
O'er *cromlech* wailed, *when* sank the orb of  
*day*,<sup>9</sup>  
Reflected deep within the lonely *pool*,<sup>10</sup>  
Which in the mountain's bosom silent lay.  
Again the morning dawned and gave to view  
*A* rural landscape bright with passing *showers*;<sup>11</sup>  
A quiet spot that never *railway* knew,<sup>12</sup>  
Where *townsman*-tourist spends his vacant  
hours.<sup>13</sup>  
Here might *we rest* and drain our "*metal cup*,"<sup>14</sup>  
And note the neighbouring tower's *remains*  
*decay*,<sup>15</sup>  
Or list the *waggon* in its *furrow* creak,<sup>16</sup>  
Or bark of *dog* whom some "*house-tiger*" keeps  
at bay.<sup>17</sup>  
Here for his *skill* the "*Artist of the Young*"<sup>18</sup>  
Might model find in children at their play;  
A home of peace, the hills and woods among,  
For which the *sailor* sighs when far away.<sup>19</sup>  
No actor with his "*fustian bombast*" here;<sup>20</sup>  
No singer's "*trilling cadence*" meets the ear;<sup>21</sup>  
No politician *turncoat*; no hid foe,<sup>22</sup>  
Like "*him who planned the murder of Glencoe.*"<sup>23</sup>

No begging patriot with his "*annual plea*,"<sup>24</sup>  
 To gain the *pence* of Erin's hapless poor ;<sup>25</sup>  
 Nor knave with *tricks* and smooth *hypocrisy*<sup>26</sup>  
 To steal the *bread* of peasant on the moor.<sup>27</sup>

. . . . .  
 Then saw I "*of that young and warlike state*  
*The Capital*;" perchance the same to be<sup>28</sup>  
 Of larger realm, if he who rules its fate,  
 And "*hath the power*," in Gallia should agree.<sup>29</sup>

. . . . .  
*Brief* let me be.—Then rose a sacred pile,<sup>30</sup>  
 And low before a "*holy being's*" shrine<sup>31</sup>  
 A *Knight* without *reproach* knelt meekly, while<sup>32</sup>  
 The priests in *melody* seraphic join.<sup>33</sup>  
 And once again the scenic vision strayed,  
 And spread before my almost wearied sight  
 That "*fair gay town where war's dread course was*  
*stayed*"<sup>34</sup>

When evening closed Vimeira's bloody fight.  
 I woke ;—you ask me if I felt not glad ?  
 No, surely, for the *face-ache* drove me mad.<sup>35</sup>  
 Now freed from pain, I wait, the pain forgot,  
 While like an *emmet* you work hard to tell<sup>36</sup>  
 My word—*divide* my synonymic knot—<sup>37</sup>  
 And break the *kernel* from its lettered shell.<sup>38</sup>

B. R. W.



B.

REPLY.

As the *sun* sank to rest *in* the waves of the west,  
 I too sought repose on my *satin* divan ;  
 While thus listless I lay, at the close of the day,  
 My thoughts on your troubled dream ceaselessly  
*ran.*

A table stands near, large and heavy I fear ;  
 A great deal too large and too heavy to *stir* ;  
 I touch *it*—no more : it springs up from the floor,  
 And spins round the room with a whizz and a  
 whirr.

I start and I gaze, for I feel in a maze,  
 But the table speeds on in *its* reckless career ;  
 Till, collecting my strength, like Hamlet, at length  
 I question the ghost without favour or fear.  
 “This riddle *canst* read ?” A rap ! “Yes, indeed,”  
 It seems to pronounce in its language dramatic,  
 (With the raps I’ll dispense, and but give *U* the  
 sense

Of our confab. rhapsodical, strange, and erratic.)  
 “This riddle *canst* read ?” Said the sprite “Yes,  
 indeed ;  
 “*It’s* a thing by whose aid other things are  
 concealed ;  
 “But here, in these rhymes, with their echoing  
 chimes,  
 “*It* stands by *its* synonym-shadows revealed.



“Believe me, ’tis certain, the word must be *curtain*,  
 “Or rather say *curtains*, the plural to make ;  
 “And beneath its full folds many meanings it  
 holds,

“Which now I will scatter abroad for your sake.”

Curious, I listened to the Table Elf,  
 Who *sat*, invisible, upon his shelf,  
 Unwrapping mysteries by mysterious raps,  
 Which snapped successive like percussion caps,  
 In swift and not *scant* volleys, charged to bear  
 Their goblin message through the viewless *air*.

. . . . .  
 . . . . .

Pensive I *sit*, like one to whom a *strain*  
 Of music, ceasing, cometh not again :  
 Like *cit* contemplating his sudden ruin,  
 Or like a *cat*, whose most untimely mewing  
 Has scared the *rat* that might have been her prey ;  
 Like Iphigenia, on that fatal day  
 In *Tauris*; or like medieval *saint*;  
 Or like *art*-student going forth to paint  
 The mountain *tarn*, or hill *cairn* wild and lonely,  
 And bringing back the rheumatism only,  
 Baulked by the thunder, lightning, hail and *rain*,  
 Beyond the reach of *car* or *cart* or *train*.  
 Pensive, but not *cast* down, I still resolve  
 Your *nuts* to crack ; and in my mind revolve  
 Your enigmatic verse, beneath whose *crust*

(If in its promise I may place my trust)  
 Much goodly fruit there lies, which will, no doubt,  
 Right well reward all pains to *cut* it out.  
 And yet, your word-knots to untie with care—  
 To mount your verses, like a winding *stair*,  
 Verse after verse, as up the steps within  
 A Campanile at Milan or *Turin*;  
 To follow you as in a *rut* or groove,—  
 With all the *units* the whole sum to prove—  
 To trace the circle round, through all its *arcs*—  
 To guess your meanings from ambiguous marks,  
 Expounding so that he who *runs* may read—  
 This is a task indeed.

Oft have I seen with wonder and delight  
 Those ivory spheres—a fair and goodly sight!  
 By Chinese *art* and patience carved and wrought,  
 And to most exquisite perfection brought;  
 Sphere within sphere, recess within recess—  
 “Small by degrees and beautifully less”—  
 Yet each one perfect, without *stain* or *scar*  
 Their beauteous tracery to maim or mar,—  
*Arts* not less skilful do your stanzas show,  
 Where riddles *strain* the mind upon tiptoe;  
 Where from one model many a *cast* is given,  
 And one word doth *incrust* some fifty-seven.

Thus while listless I lay at the close of the day,

A pet *cur* at my feet, on my *satin* divan,  
 Your verses all round more exciting I found

Than quaffing elixir from goblet or *can*.  
 Then thanks to the bard who *can* make us guess  
 hard,  
 Before we are able to *suit* a reply  
 To the questions he asks, under synonym-masks—  
 Many thanks from yours faithfully,

D—. P. F—Y.



KEY TO FIRST VERSES.

1	Curtains.	20	Rant.
2	It—rain.	21	Run.
3	Stir—turn.	22	Rat.
4	Sin.	23	Earl of “Stair.”
5	Cain—curst—ran	24	Rint.
6	Sat.	25	Tin.
7	Saturn.	26	Anties—cant.
8	Planet Saturn—Star.	27	Crust.
9	Cairn—as—Sun.	28	Turin.
10	Tarn.	29	Can.
11	An—rain.	30	Curt.
12	Train.	31	Saint.
13	Cit.	32	Sir—stain.
14	Us—sit—can.	33	Strain.
15	Ruins—rust.	34	Cintra.
16	Cart—rut.	35	Tic.
17	Cur—cat.	36	Ant.
18	Art—Mr. Sant.	37	Cut.
19	Tar.	38	Nut.

(54 words.)

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