It appears to be doubtful if this passage is Shakespeare's or an addition made by an actor. In any case, be it addition or genuine text, for the general public our prophecy thus survives as part of one of the masterpieces of English literature.

In conclusion, we may observe that, in spite of the variations we have noted in the text itself, the rhythm remains exactly the same. This is, in fact, very natural, a prophecy being a kind of consecrated formula of which the rhythm, perhaps an old magical survival, is an essential part.

The persistence of such prophecies is also not difficult to explain. Do not the "signs of the times" remain much the same from age to age, and if we are in the mood, may we not, for instance, see at the present time all the portents from which our mediaeval pessimist spells such confusion?

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FURTHER NOTES ON THE JOHN RYLANDS LIBRARY LATIN MANUSCRIPT No. 15 (ST. CYPRIAN).

The courtesy of the Editor has enabled me to add some interesting notes on the history of this manuscript. Those communicated to him by Monsieur Emile Radi, sub-librarian of the town of Colmar, have shed welcome light on the history of the manuscript during the middle period of last century, and both the Librarian of the John Rylands Library and myself desire to render him our cordial thanks for his kind communication.

The Cyprian manuscript doubtless remained in the Murbach library till 1791, at which date it was, along with the other books in the library, transferred to the Colmar town library. By the middle of the nineteenth century it had already somehow come into the possession of Canon Maimbourg, parish priest of Colmar. While it was in his possession, to be exact, in the year 1846, Dom (afterwards Cardinal) Pitra saw it, and wrote out the following description:—

S. Cypriani opera. Codex membr. vetustissimus, caractere unciali interdum merovingico, saec. circ. VIII. Continentur in eo: 1° epistolae ad diversos, quorum VII ad Cornelium, ex quibus duae inscribuntur ad Cornelium pseudo-episcopum. 2° opuscula, tria litteris intermixta, nempe ad Quirinum libri tres, de vanitate idolorum, sententiae LXXXVII episc. In fine legitur nota, ipsiusmet celeberrimi Bartholomaei subscriptio: orate pro Bartholomaeo abbate Murbacensi. Textus nitidus, accurate manu coaeva correctus; ex modo recitata subscriptione constat hunc librum ad insignem abbatiae Murbacensis librariam pertinuisse."

After the death of Canon Maimbourg, his heir, Henri Chauffour, clerk to the tribunal of commerce at Colmar, sold the volume and the other books—including the St. Cyprian of the Bodleian Library, Oxford—, to a Paris bookseller named Duprat. From him Libri must have bought or stolen our codex.

The manuscript is not mentioned in the ninth century catalogue of the Murbach library, published by H. Bloch in the *Strassburger Festschrift zur 46. Versammlung deutscher Philologen und Schulmänner* (1901), pp. 257-85. In that list the Oxford Cyprian figures, but not this.

Mr. Mario Esposito, formerly a member of the staff of the John Rylands Library, has reminded me that our manuscript is described in Heinrich Schenkl’s *Bibliothca Patrum Latinorum Britannica* (Wiener Sitzungsberichte, Bd. CL. (5) [1905], pp. 55 f. no. 4819). Schenkl there expresses the opinion that it was the unfrocked Benedictine, Jean Baptiste Mangérard, a prowler among the libraries of the Rhineland about the end of the eighteenth and the beginning of the nineteenth century, who altered the Murbach note. On this celebrated thief of manuscripts the classic treatise is of course that of Ludwig Traube ("ob. 1907) and Rudolf Ehwald in the Bavarian Abhandlungen, Dritte Klasse,¹ Bd. XXIII. (1904), part 2.

A. SOUTER.

SINN FÉIN.

"OURSelves ALONE." The occurrence of the now familiar English rendering of Sinn Féin, printed in capitals by way of emphasis, in a

¹It is important to distinguish between this "Dritte Klasse" and the "philosophisch-philologische Klasse," as I know to my cost.