

male and female, the males having a star-formed burning nucleus, while the females dispersed their brilliancy on all sides in a formless blaze.

CONSTANCE RUSSELL

Swallowfield, Reading.

RHINO (7th S. v. 309).—The word *rhino*, as one of the one hundred and thirty distinct slang words in use to represent money, can be easily traced back to the restoration of Charles II., which was at least one hundred and twenty years before the allusion made by Mr. WILSON. The 'Slang Dictionary' (Chatto & Windus) notices the word as being "Old, or Old English"; and in a foot-note explains that this signifies "that it was in general use as a proper expression in or previous to the reign of Charles II." 'The Seaman's Adieu,' an old ballad, dated 1670, has the following:—

Some as I know,
Have parted with their ready *rhino*.

How it came to have its present meaning it is not so easy to explain. Dr. Brewer would seem to suggest that it came from the German *rhinos*, a nose, for in his 'Dictionary of Phrase and Fable' (p. 746) he gives the definition of *rhino* as "ready money," and then refers you to *nose*, alluding evidently to the Swedish nose-tax, and very likely it was in this way that *rhino* became associated with money. J. W. ALLISON.
Stratford, E.

The 'Slang Dictionary' (Hotten, 1874), gives an earlier instance of the use of this word, though not giving any clue to its derivation.

DE V. PAYEN-PAYNE.

This cant term for money is, as your correspondent says, not a new invention. The following instance of its use is a century earlier than that already given:—"Cole is, in the language of the witty, money; the ready, the *rhino*. Thou shalt be *rhinocercal*, my lad, thou shalt" (Shadwell's 'Squire of Alsatia,' 1688, Act I., in 'Works' (1720), vol. iv. p. 16. GEO. L. APPERSON.
Wimbledon.

"*Rhino*, *n.* [Scot. *rhino*, *W. arian*], gold and silver, or money [cant] (Wagstaffe)."—P. 1136, Dr. Webster's 'Complete Dictionary'.....revised and improved by Chauncey A. Goodrich, D.D., LL.D.....and Nosh Porter, D.D.....London, Bell & Daldy, 4to.

FRANK REDE FOWKE.

24, Victoria Grove, Chelsea.

ST. MARGARET'S, SOUTHWARK (7th S. v. 304).—What remains—probably only a wreck—of these papers is now in the custody of the Vestry of St. Saviour, Southwark, namely, parochial and miscellaneous notices from 1445; registers from 1538 until the old parish was joined with St. Mary Magdalen Overy to form St. Saviour's. Much was transcribed by the late chaplain, Rev. S.

Benson, whose voluminous scraps are comprised in one or two volumes now in the British Museum. There is no special reason, so far as I know, for ignoring the papers by Collier in the *British Magazine*; suspected they must be, of course.

W. RENDLE.

Forest Hill.

REV. R. C. DILLON, D.D. (7th S. iv. 189, 275).—Robert Crawford Dillon, son of Rev. Richard Crawford Dillon, of St. Margaret's, Lothbury, London, was born May 22, 1795; matriculated at St. Edmund Hall, Oxford, Dec. 15, 1813; graduated B.A. 1817, M.A. 1820, B.D. and D.D. 1836. Dr. Dillon's death was tragically sudden. He was stricken with apoplexy when finishing on a Sunday the preparation of a sermon in the vestry of the "English Reformed Chapel," in White's Row, Spitalfields. He was buried in the churchyard of St. Margaret's, Lothbury, in which is his raised oblong tomb, surmounted by a draped urn. The inscription on one of the sides is as follows:—"The Revd. Robert Crawford Dillon, Doctor of Divinity, died November 8th, 1847, aged fifty-two years. In memory of whom this monument is erected by his affectionate friends." An engraving by Richard Smith, from a painting by E. Dixon, was published by B. Wertheim, of 14, Paternoster Row. The subject is represented in his gown and bands, and would seem to have possessed small features and a pleasing countenance. A notice of Dr. Dillon will be found in *Gent. Mag.*, 1848, vol. i. p. 669.

DANIEL HIPWELL.

34, Myddelton Square, Clerkenwell.

DEATH BELL (7th S. v. 348).—It is possible that Shakspeare, who was learned in omens, alludes to the death-bell in 'Macbeth.' Lady Macbeth calls the owl, the bird that announces death or misfortune, the fatal bellman; and Macbeth had previously spoken of the bell as being the harbinger of Duncan's fate. But if there be any allusion to a death bell, it may be to the passing bell. On reflection, I doubt if Lady Macbeth was thinking of the death bell when she spoke of the "fatal bellman, that gives the stern'st good night." Her reference may have been to something far more prosaic. Probably she was remembering the night-watchman, who carried a bell, as may be seen in an old print, and very likely would have been in the habit of giving good night to those he met.

E. YARDLEY.

In Scotland, not so long ago, the mysterious ringing of a house bell was supposed to have a fatal significance. The early superstition, which seems to have been quite definite, lingered till it contributed to the folk-lore of last generation. I have myself heard a thrilling story of how the inmates of a country inn, well known to me, were once disturbed at midnight by the simultaneous