VARIOUS

NOTES AND QUERIES, NUMBER 191, JUNE 25, 1853

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Содержание

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Notes

WITCHCRAFT IN SOMERSETSHIRE

Perhaps the following account of superstitions now entertained in some parts of Somersetshire, will be interesting to the inquirers into the history of witchcraft. I was lately informed by a member of my congregation that two children living near his house were bewitched. I made inquiries into the matter, and found that witchcraft is by far less uncommon than

I had imagined. I can hardly adduce the two children as an authenticated case, because the medical gentleman who attended them pronounced their illness to be a kind of ague: but I leave the two following cases on record in "N. & Q." as memorable instances of witchcraft in the nineteenth century.

A cottager, who does not live five minutes' walk from my house, found his pig seized with a strange and unaccountable disorder. He, being a sensible man, instead of asking the advice of a veterinary surgeon, immediately went to the white witch (a gentleman who drives a flourishing trade in this neighbourhood). He received his directions, and went home and implicitly followed them. In perfect silence, he went to the pigsty; and lancing each foot and both ears of the pig, he allowed the blood to run into a piece of common dowlas. Then taking two large pins, he pierced the dowlas in opposite directions; and still keeping silence, entered his cottage, locked the door, placed the bloody rag upon the fire, heaped up some turf over it, and reading a few verses of the Bible, waited till the dowlas was burned. As soon as this was done, he returned to the pigsty; found his pig perfectly restored to health, and, *mirabile dictu!* as the white witch had predicted, the old woman, who it was supposed had bewitched the pig, came to inquire after the pig's health. The animal never suffered a day's illness afterwards. My informant was the owner of the pig himself.

Perhaps, when I heard this story, there may have been a lurking expression of doubt upon my face, so that my friend

thought it necessary to give me farther proof. Some time ago a lane in this town began to be looked upon with a mysterious awe, for every evening a strange white rabbit would appear in it, and, running up and down, would mysteriously disappear. Dogs were frequently put on the scent, but all to no purpose, the white rabbit could not be caught; and rumours soon began to assert pretty confidently, that the white rabbit was nothing more nor less than a witch. The man whose pig had been bewitched was all the more confident; as every evening when the rabbit appeared, he had noticed the bed-room window of his old enemy's house open! At last a large party of bold-hearted men one evening were successful enough to find the white rabbit in a garden, the only egress from which is through a narrow passage between two cottages, all the rest of the garden being securely surrounded by brick-walls. They placed a strong guard in this entry to let nothing pass, while the remainder advanced as skirmishers among the cabbages: one of these was successful, and caught the white rabbit by the ears, and, not without some trepidation, carried it towards the reserve in the entry. But, as he came nearer to his friends, his courage grew; and gradually all the wrongs his poor pig had suffered, took form and vigour in a powerful kick at the poor little rabbit! No sooner had he done this than, he cannot tell how, the rabbit was out of his grasp; the people in the entry saw it come, but could not stop it; through them all it went, and has never been seen again. But now to the proof of the witchcraft. The old woman, whom all suspected, was laid up in her bed for

three days afterwards, unable to walk about: all in consequence of the kick she had received in the shape of a white rabbit!

S. A. S.

Bridgewater.

"EMBLEMATA HORATIANA."

Whatever may be proposed as to republishing works of English emblems, the work published in Holland with the above title at all events deserves to be better known. All the English works on the subject I ever saw, are poor indeed compared with the above: indeed, I think most books of emblems are either grounded or compiled from this interesting work; which is to the artist a work of the deepest interest, since all the designs are by Otho Venius, the master of Rubens. Not only are the morals conveyed lofty and sound, but the figures are first-rate specimens of drawing. I believe it is this work that Malone says Sir Joshua Reynolds learned to draw from: and if he really did, he could have had nothing better, whatever age he might be. "His principal fund of imitation," says Malone, "was Jacob Cat's book of emblems, which his great-grandmother, by his father's side, who was a Dutch woman, had brought with her from Holland." There is a small copy I think published in England, but a very poor one: the original work, of which I possess a portion only, is large, and engraved with great care. And I have often thought it a pity such an admirable work should be so scarce and little known. Whoever did it, it must have occupied many years, in those slow days, to make the designs and engrave them. At the present day lithography, or some of the easy modes of engraving, would soon multiply it. The size of the engravings are

rather more than seven inches. Many of the figures have been used repeatedly by Rubens, and also some of the compositions. And though he is certainly a better painter, he falls far short in originality compared with his master; and, I may add, in richness of material. I should say his chief works are to be found in that book. One of my leaves is numbered 195: so I should judge the work to be very large, and to embrace a variety of subjects. Some of the figures are worthy of Raffaelle. I may instance one called the "Balance of Friendship." Two young men have a balance between them; one side is filled with feathers, and the other with weightier offerings: the meaning being, we should not allow favours and gifts to come all from one side. The figures have their hands joined, and appear to be in argument: their ample drapery is worthy of a study for apostles.

"Undertake nothing beyond your Strength" is emblemised by the giants scaling the heavens: one very fine figure, full of action, in the centre, is most admirably drawn.

"Education and Habit" is another, full of meaning. Two dogs are running: one after game, and another to a porringer. Some one has translated the verses at the bottom on the back of the print as follows. This has a fine group of figures in it:

> "When taught by man, the hound pursues
> The panting stag o'er hill and fell,
> With steadfast eyes he keeps in view
> The noble game he loves so well.
> A mongrel coward slinks away,

The buck, the chase, ne'er warms his soul;
No huntsman's cheer can make him stay,
He runs to nothing, but his porridge bowl.

Throughout the race of men, 'tis still the same,
And all pursue a different kind of game.
Taverns and wine will form the tastes of some,
Others success in maids or wives undone.
To solid good, the wise pursues his way;
Nor for low pleasure ever deigns to stay.
Though in thy chamber all the live-long day,
In studious mood, you pass the hours away;
Or though you pace the noisy streets alone,
And silent watch day's burning orb go down;
Nature to thee displays her honest page:
Read there—and see the follies of an age."

The taste for emblemata appears to have passed by, but a good selection would be I think received with favour; particularly if access could be obtained to a good collection. And I should like to see any addition to the Rev. J. Corser's list in the Number of the 14th of May.

Weld Taylor.

SHAKSPEARE CRITICISM

When I entered on the game of criticism in "N. & Q.," I deemed that it was to be played with good humour, in the spirit of courtesy and urbanity, and that, consequently, though there might be much worthless criticism and conjecture, the result would on the whole be profitable. Finding that such is not to be the case, I retire from the field, and will trouble "N. & Q." with no more of my lucubrations.

I have been led to this resolution by the language employed by Mr. Arrowsmith in No. 189., where, with little modesty, and less courtesy, he styles the commentators on Shakspeare—naming in particular, Knight, Collier, and Dyce, and including Singer and all of the present day—*criticasters* who "stumble and bungle in sentences of that simplicity and grammatical clearness as not to tax the powers of a third-form schoolboy to explain." In order to bring *me* "within his danger," he actually transposes two lines of Shakspeare; and so, to the unwary, makes me appear to be a very shallow person indeed.

> "It was gravely," says Mr. A., "almost magisterially, proposed by one of the disputants [Mr. Singer] to corrupt the concluding lines by altering *their* the pronoun into *there* the adverb, because (shade of Murray!) the commentator could not discover of what noun *their* could possibly be the pronoun, in these lines following:

'When great things labouring perish in their birth,
Their form confounded makes most form in mirth;'

and it was left to Mr. Keightley to bless the world with the information that it was *things*."

In all the modern editions that I have been able to consult, these lines are thus printed and punctuated:

"Their form confounded makes most form in mirth;
When great things labouring perish in the birth:"

and *their* is referred to *contents*. I certainly seem to have been the first to refer it to *things*.

Allow me, as it is my last, to give once more the whole passage as it is in the folios, unaltered by Mr. Collier's Magnus Apollo, and with my own punctuation:

"That sport best pleases, that doth least know how,
Where zeal strives to content, and the contents
Dyes in the zeal of that which it presents.
Their form confounded makes most form in mirth,
When great things labouring perish in the birth."

Love's Labour's Lost, Act V. Sc. 2.

My interpretation, it will be seen, beside referring *their* to *things*, makes *dyes in* signify *tinges*, *imbues with*; of which use of

the expression I now offer the following instances:

"And the grey ocean *into purple dye*."

Faery Queene, ii. 10. 48.

"Are deck'd with blossoms *dyed in white and red*."

Ib.., ii. 12. 12.

"*Dyed in* the dying *slaughter* of their foes."

King John, Act II. Sc. 2.

"And it was *dyed in mummy*."

Othello, Act III. Sc. 4.

"O truant Muse! what shall be thy amends
For thy neglect of truth *in beauty dyed*?"

Sonn. 101.

For the use of this figure I may quote from the Shakspeare of France:

"Mais pour moi, qui, caché sous une autre aventure,
D'une âme plus commune ai pris quelque *teinture*."

Héraclius, Act III. Sc. 1.

"The house ought to *dye* all the surrounding country with a strength of colouring, and to an extent proportioned to its own importance."—*Life of Wordsworth*, i. 355.

Another place on which I had offered a conjecture, and which Mr. A. takes under his patronage, is "Clamor your tongues" (*Winter's Tale*, Act IV. Sc. 4.) and in proof of *clamor* being the right word, he quotes passages from a book printed in 1542, in which are *chaumbreed* and *chaumbre*, in the sense of restraining. I see little resemblance here to *clamor*, and he does not say that he would substitute *chaumbre*. He says, "Most judiciously does Nares reject Gifford's corruption of this word into *charm* [it was Grey not Gifford]; nor will the suffrage of the 'clever' old commentator," &c. It is very curious, only that we *criticasters* are so apt to overrun our game, that the only place where "charm your tongue" really occurs, seems to have escaped Mr. Collier. In *Othello*, Act V. Sc. 2., Iago says to his wife, "Go to, charm your tongue;" and she replies, "I will not charm my tongue." My conjecture was that *clamor* was *clam*, or, as it was usually spelt, *clem*, to press or restrain; and to this I still adhere.

"When my entrails
Were *clemmed* with keeping a perpetual fast."

Massinger, Rom. Actor., Act II. Sc. 1.

"I cannot eat stones and turfs: say, what will he *clem* me and my followers?"—Jonson, *Poetaster*, Act I. Sc. 2.

"Hard is the choice when the valiant must eat their arms
or *clem*." Id., *Every Man Out of his Humour* Act III. Sc. 6.

In these places of Jonson, *clem* is usually rendered *starve*; but it appears to me, from the kindred of the term, that it is used elliptically. Perhaps, instead of "Till famine *cling* thee" (*Macbeth*, Act V. Sc. 5.), Shakspeare wrote "Till famine *clem* thee." While in the region of conjecture, I will add that *coasting*, in *Troilus and Cressida* (Act IV. Sc. 5.), is, in my opinion, simply accosting, lopped in the usual way by aphæresis; and that "the still-peering air" in *All's Well that Ends Well* (Act III. Sc. 2.), is, by the same figure, "the still-appearing air," *i. e.* the air that appears still and silent, but that yet "*sings* with piercing."

One conjecture more, and I have done. I do not like altering the text without absolute necessity; but there was always a puzzle to me in this passage:

"Where I find him, were it
At home, upon my brother's guard, even there,
Against the hospitable canon, would I
Wash my fierce hand in 's blood."

Coriol., Act I. Sc. 10.

Why should Aufidius speak thus of a brother who is not mentioned anywhere else in the play or in Plutarch? It struck me one day that Shakspeare *might* have written, "Upon my household hearth;" and on looking into North's *Plutarch*, I found that when Coriolanus went to the house of Aufidius, "he got him

up straight to *the chimney-hearth*, and sate him downe." The poet who adhered so faithfully to his *Plutarch* may have wished to preserve this image, and, *chimney* not being a very poetic word, may have substituted *household*, or some equivalent term. Again I say this is all but conjecture.

Thomas Keightley.

P.S.—It is really very annoying to have to reply to unhandsome and unjust accusations. The Rev. Mr. Arrowsmith first transposes two lines of Shakspeare, and then, by notes of admiration, holds me up as a mere simpleton; and then A. E. B. charges me with having pirated from him my explanation of a passage in *Love's Labour's Lost*, Act V. Sc. 2. Let any one compare his (in "N. & Q.," Vol. vi., p. 297.) with mine (Vol. vii., p. 136.), and he will see the utter falseness of the assertion. *He* makes *contents* the nom. to *dies*, taken in its ordinary sense (rather an unusual concord). *I* take *dyes* in the sense of tinges, imbues with, and make it governed of *zeal*. But perhaps it is to the full-stop at *presents* that the "that's my thunder!" applies. I answer, that that was a necessary consequence of the sense in which I had taken *dies*, and that *their* must then refer to *things* maugre Mr. Arrowsmith. And when he says that I "do him the honour of requoting the line with which he had supported it," I merely observe that it is the line immediately following, and that I have eyes and senses as well as A. E. B.

A. E. B. deceives himself, if he thinks that literary fame is to be acquired in this way. I do not much approve either of the

manner in which, at least to my apprehension, in his opening paragraph, he seems to insinuate a charge of forgery against Mr. Collier. Finally, I can tell him that he need not crow and clap his wings so much at his emendation of the passage in *Lear*, for, if I mistake not, few indeed will receive it. It may be nuts to him and Mr. Arrowsmith to know that they have succeeded in driving my name out of the "N. & Q."

RED HAIR A REPROACH

I do not know the why or the wherefore, but in every part of England I have visited, there appears to be a deep-rooted prejudice in the eyes of the million against people with red hair. Tradition, whether truly or not must remain a mystery, assigns to Absalom's hair a reddish tinge; and Judas, the traitorous disciple, is ever painted with locks of the same unhappy colour. Shakspeare, too, seems to have been embued with the like morbid feeling of distrust for those on whose hapless heads the invidious mark appeared. In his play of *As You Like It*, he makes Rosalind (who is pettishly complaining of her lover's tardiness coming to her) say to Celia:

> "*Ros.* His very hair is of the dissembling colour.
> *Celia.* Something browner than Judas'."

It will be apparent from this quotation, that in England, at any rate, the prejudice spoken of is not of very recent development; and that it has not yet vanished before the intellectual progress of our race, will, I think, be painfully evident to many a bearer of this unenviable distinction. It seems to be generally supposed, by those who harbour the doctrine, that red-headed people are dissemblers, deceitful, and, in fact, not to be trusted like others whose hair is of a different colour; and I may add, that I myself

know persons who, on that account alone, never admit into their service any whose hair is thus objectionable. In Wales, *pen coch* (red head) is a term of reproach universally applied to all who come under the category; and if such a wight should by any chance involve himself in a scrape, it is the signal at once for a regular tirade against all who have the misfortune to possess hair of the same fiery colour.

I cannot bring myself to believe that there is any really valid foundation for this prejudice; and certainly, if not, it were indeed a pity that the superstitious feeling thus engendered is not at once and for ever banished from the memory.

T. Hughes.

EXTRACTS FROM NEWSPAPERS, 1714

Daily Courant, Jan. 9, 1714:

> "Rome, Dec. 16.—The famous painter, Carlo Maratta, died some days ago, in the ninetieth year of his age."

The Post Boy, Jan. 12-14, 1714.—*Old MSS. relating to Winchester.*—In the *Post Boy*, Jan. 12-14, 1714, appears the following curious advertisement:

> "*Winchester Antiquities*, written by Mr. Trussell, Dr. Bettes, and Mr. Butler of St. Edmund's Bury, in one of which manuscripts is the *Original of Cities*; which manuscripts were never published. If the person who hath either of them, and will communicate, or permit the same to be copied or perused, he is earnestly desired to give notice thereof to Mr. Mathew Imber, one of the aldermen of the city of Winchester, in the county of Southampton, who is compleating the idea or description of the ancient and present state of that ancient city, to be speedily printed; together with a faithful collection of all the memorable and useful things relating to the same city."

Gough, in his *Topography*, vol. i. p. 387., thus notices these MSS.:

> "Wood says (*Ath. Ox.*, vol. i. p. 448.) that Trussell the historian, who was alderman of Winchester, continued to

Bishop Curll's time, 1632, an old MS. history of the see and bishops in the Cathedral library. He also wrote *A Description of the City of Winchester; with an Historical Relation of divers memorable Occurrences touching the same*, and prefixed to it *A Preamble of the Original of Cities in general*. In a catalogue of the famous Robert Smith's books, sold by auction, 1682, No. 24. among the MSS. has this identical title, by J. Trussell, fol., and was purchased for twelve shillings by a Mr. Rothwell, a frequent purchaser at this sale. The *Description*, &c., written by Trussell about 1620, is now in the hands of John Duthy, Esq.; and from it large extracts were made in *The History and Antiquities of Winchester*, 1773. Bishop Nicolson guesses that it was too voluminous, and Bishop Kennett that it was too imperfect to be published.

"The former mentions something on the same subject by Dr. Bettes, whose book is still in MS.

"Dr. Butler, of St. Edmund's Bury, made observations on the ancient monuments of this city under the Romans."

E. G. Ballard.

[Trussell's MSS. are now in the library of Sir Thomas Phillipps.—Ed.]

Minor Notes

Last Suicide buried at a Cross Road.—I have reason to believe that the *last* person subjected to this barbarous ceremony was the wretched parricide and suicide Griffiths, who was buried at the cross road formed by Eaton Street, Grosvenor Place, and the King's Road, as late as June, 1823. I subjoin the following account from the *Chronicle*:

> "The extreme privacy which the officers observed, as to the hour and place of interment, increased in a great degree the anxiety of those that were waiting, and it being suspected that the body would have been privately carried away, through the back part of the workhouse (St. George's) into Farm Street Mews, and from thence to its final destination, different parties stationed themselves at the several passages through which it must unavoidably pass, in order to prevent disappointment. All anxiety however, on this account, was ultimately removed, by preparations being made for the removal of the body through the principal entry of the workhouse leading into Mount Street, and about half-past one o'clock the body was brought out in a shell supported on the shoulders of four men, and followed by a party of constables and watchmen. The solitary procession, which increased in numbers as it went along, proceeded up Mount Street, down South Audley Street into Stanhope Street, from thence into Park Lane through Hyde Park

Corner, and along Grosvenor Place, until its final arrival at the cross road formed by Eaton Street, Grosvenor Place, and the King's Road. When the procession arrived at the grave, which had been previously dug, the constables arranged themselves around it to keep the crowd off, upon which the shell was laid on the ground, and the body of the unfortunate deceased taken out. It had on a winding-sheet, drawers, and stockings, and a quantity of blood was clotted about the head, and the lining of the shell entirely stained. The body was then wrapped in a piece of Russia matting, tied round with some cord, and then instantly dropped into the hole, which was about five feet in depth: it was then immediately filled up, and it was gratifying to see that that disgusting part of the ceremony of throwing lime over the body, and driving a stake through it, was on this occasion dispensed with. The surrounding spectators, consisting of about two hundred persons, amongst whom were several persons of respectable appearance, were much disgusted at this horrid ceremony."

Imagine such scene in the "centre of civilisation" only thirty years ago!

Vincent T. Sternberg.

Andrew's Edition of Freund's Latin Lexicon.—A singular plan seems to have been pursued in this valuable lexicon in one point. Wherever the meaning of a word in a certain passage is disputed, all reference to that place is omitted! Here are a few examples of this "dodge" from one book, Horace:

Subjectus. Car. 1. 12. 55.
Divido. 1. 15. 15.
Incola. 1. 16. 5. *Vertex.* 3. 24. 6.
Pars. 2. 17. 18. *Tormentum.* 3. 21. 13.
Laudo. Ep. 11. 19.
Offendo. Ep. 15. 15.
Octonus. S. 1. 6. 75.
Æra. Ib.
Duplex. S. 2. 4. 63.
Vulpecula. Epist. 1. 7. 29.
Proprius. A. P. 128., &c.

A. A. D.

Slang Expressions.—It would be curious to investigate farther how some odd forms of expression of this kind have crept into, if not the English language, at least into every-day parlance; and by *what classes of men* they have been introduced. I do not of course mean the vile *argot*, or St. Giles' Greek, prevalent among housebreakers and pick-pockets; though a great deal of that is traceable to the Rommany or gipsy language, and other sufficiently odd sources: but I allude more particularly to phrases used by even educated men—such as "a regular mull," "bosh," "just the cheese," &c. The first has already been proved an importation from our Anglo-Indian friends in the pages of "N. & Q."; and I have been informed that the other two are also exotics from the land of the Qui-Hies. *Bosh*, used by us in the sense of "nonsense," "rubbish," is a Persian word, meaning "dirt" and *cheese*, a corruption of a Hindostani word denoting "thing:"

which is exactly the sense of the expression I have quoted. "Just the cheese," "quite the cheese," *i. e.* just the thing I require, quite *comme il faut*, &c.

Probably some of your correspondents could furnish other examples.

E. S. Taylor.

"*Quem Deus vult perdere.*"—In Croker's *Johnson*, vol. v. p. 60., the phrase, "Quem Deus vult perdere, prius dementat," is stated to be from a Greek *iambic* of Euripides:

"Ὅν θεὸς θέλει ἀπολέσαι πρῶτ' ἀποφρεναι."

This statement is made first by Mr. John Pitts, late Rector of Great Brickhill, Bucks[1], to Mr. Richard How of Aspley, Beds, and is taken for granted successively by Boswell, Malone, and Croker. But no such Greek is, in fact, to be found in Euripides; the words conveying a like sentiment are,—

"Ὅταν δὲ Δαίμων ἀνδρὶ πορσύνῃ κακὰ,
Τὸν νοῦν ἔβλαψε πρώτον."

The cause of this classical blunder of so many eminent annotators is, that these words are not to be found in the usual college and school editions of Euripides. The edition from which

[1] This gentleman is wrong in saying *demento* is of no authority, as it is found in Lactantius. (See Facciolati.)

the above correct extract is made is in ten volumes, published at Padua in 1743-53, with an Italian translation in verse by P. Carmeli, and is to be found in vol. x. p. 268. as the 436-7th verses of the *Tragedie incerte*, the meaning of which he thus gives in prose "Quando vogliono gli Dei far perire alcuno, gli toglie la mente."

T.J. Buckton.

Lichfield.

P.S.—In Croker's *Johnson*, vol. iv. p. 170., the phrase "*Omnia* mea mecum porto" is incorrectly quoted from *Val. Max.* vii. 2., instead of "*Bona* mea mecum porto."

White Roses.—The paragraph quoted from "an old newspaper," dated Saturday, June 15th, 1723, alludes to the commemoration of the birthday of King James VIII. (the 10th of June), which was the Monday mentioned as that before the Saturday on which the newspaper was published. All faithful adherents of the House of Stuart showed their loyalty by wearing the white rose (its distinguishing badge) on the 10th of June, when no other way was left them of declaring their devotion to the exiled family; and, from my own knowledge, I can affirm that there still exist some people who would think that day desecrated unless they wore a white rose, or, when that is not to be procured, a cockade of white ribbon, in token of their veneration for the memory of him of whose birth it is the anniversary.

L. M. M. R.

Queries

"MERK LANDS" AND "URES."—NORWEGIAN ANTIQUITIES

In Shetland, at the present day, all public assessments are levied, and divisions made, according to the number of merk lands in a parish. All arable lands were anciently, under the Norwegian law, rated as *merks*,—a merk containing eight *ures*. These merks are quite indefinite as to extent. It is, indeed, clear that the ancient denomination of *merk land* had not reference to superficial extent of surface, but was a denomination of value alone, in which was included the proportion of the surrounding commonty or *scattald*. Merk lands are of different values, as sixpenny, ninepenny, twelvepenny,—a twelvepenny merk having, formerly at least, been considered equal to two sixpenny merks; and in some old deeds lands are described as thirty merks sixpenny, otherwise fifteen merks twelvepenny land. All assessments have, however, for a very long period, been levied and all privileges apportioned, according to merks, without relation to whether they were sixpenny or twelvepenny. The ancient rentals of Shetland contain about fourteen thousand merks of land; and it will be noticed that, however much the

ancient inclosed land be increased by additional improvements, the number of merks ought to be, and are, stationary. The valued rent, divided according the merk lands, would make a merk land in Shetland equal to 2*l.* Scots of valued rent. There are only one or two places of Scotland proper where merks are in use,—Stirling and Dunfermline, I think. As these two places were the occasional residences of our ancient Scottish kings, it is possible this plan of estimating land may have obtained there, to equalise and make better understood some arrangements relating to land entered into between the kings of Norway and Scotland. Possibly some of the correspondents of "N. & Q." in the north may be able to throw some light on this subject. It was stated some time ago that Dr. Munch, Professor in the University of Christiana, had presented to the Society of Northern Archæology, in Copenhagen, a very curious manuscript which he had discovered and purchased during a voyage to the Orkneys and Shetland in 1850. The manuscript is said to be in good preservation, and the form of the characters assigns the tenth, or perhaps the ninth century as its date. It is said to contain, in the Latin tongue, several episodes of Norwegian history, relating to important facts hitherto unknown, and which throw much light on feudal tenures, holdings, superstitions, omens, &c., which have been handed down to our day, with their origin involved in obscurity, and on the darkness of the centuries that preceded the introduction of Christianity into Norway. Has this manuscript ever been printed?

Kirkwallensis.

THE LEIGH PEERAGE, AND STONELEY ESTATES, WARWICKSHIRE

The fifth Lord Leigh left his estates to his sister, the Hon. Mary Leigh, for her life, and at her decease without issue to "the first and nearest of his kindred, being male, and of his name and blood," &c. On the death of Mrs. Mary Leigh in 1806, the estates were taken possession of by her very distant kinsman, the Rev. Thomas Leigh. The first person to dispute his right to them was Mr. George Smith Leigh, who claimed them as being descended from a *daughter* of Sir Thomas Leigh, son of the first Baron Leigh. His claim was not allowed, because he had the name of Leigh only *by royal license, and not by inheritance*. Subsequently, the Barony of Leigh was claimed by another Mr. George Leigh, of Lancashire, as descended from a son of the Hon. Christopher Leigh (fourth son of the aforesaid Sir Thomas Leigh), by his second wife. His claim was disallowed when heard by a committee of the House of Lords in 1828, because he could not prove the second marriage of Christopher Leigh, nor the birth of any son by such marriage.

Конец ознакомительного фрагмента.