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WHO, OR WHAT, WAS ASPINQUID?

THIS question has, of late years, frequently presented itself to the curious attention of those whose tastes incline them to look back to the early European settlement of at least the more Eastern section of the Canada of to-day. It is known,—for even reliable and not very far-fetched tradition tells us that much,—that, in the budding time of spring, early white settlers, conjointly with the Aborigines of Acadie, were in the yearly habit of celebrating a day, with certain festivities. That feast was especially a feast of clams, muscles, and such other shell fish and other (fresh) fish as were at the time in season, and at the place attainable. At the same time there was no restriction put upon the use—perhaps, sometimes, even the abuse—of other good things. It was a “Moveable feast,” but by what it was determined is—to me

at least—not quite clear, the more especially as the old calendars in which the day is denoted, are now scarcely to be found. Thus, in 1774, "Aspinquid's Day" was May 17th; in 1780, it was May 5th; in 1786, it was June 3rd. It seems to have occurred on the recurrence of the New Moon. A comparison of a number of calendars would enable one to determine *what* Moon: but, at present, I am unable to determine that point.

One conjecture which has been afloat is, that *Aspinquid* was an eminent chieftain, or *brave*, of the Aboriginal race, in the remote past. By some, *Aspinquid* has been assumed to be the name of a tutelary saint of the Aborigines, and is accordingly called "the Indian Saint." I beg leave to submit the following letter, contributed by me to the *Halifax Herald*, a few years since, as my own view of the origin of the word *Aspinquid*.—

"To the Editor of the *Herald*."

"Referring to a paragraph in the *Herald*, under the title of "St. Aspinquid," allow me to repeat the substance of some remarks communicated by me, some years since, to another Halifax Journal upon the puzzling subject of *Aspinquid*.

"In the course of a very considerable reading of what records are procurable, touching the early history of this country, I have been unable to find any such name as *Aspinquid*. I have however, met with a passage in the "*Relations des Jesuites*" which, I think, may account for its origin. In the *Relation* of 1611, and the chapter treating upon the nature, the clothing, habitation, and food of the Aborigines of this country, which we now call Nova Scotia, after much other matter bearing upon these heads, the account goes on to say, in the quaint original—speaking, of course, of the Indians:—

"Dés le mois de May iusques à la My-Septembre, ils sont

hors de crainte pour leurs viures; car les moules sont a la coste et avec tout sorte de poissons et de coquillages, et les nauires françois avec les quels ils troquent; et sçauvez-vous s'ils entendent bien à re faire courtiser, ils traictent de freres avec de roy, et ne leur faut rien rabattre de toute la piece, il faut leur faire des presens et les bien haranguer aut ant qu'ils accordent la traicte, et celle-cy faicte, il faut encore les tabagier, c'est à dire, les banqueter; alors ils danseront, harangueront et chanteront, "*Adesquidez, Adesquidez*" à sçauoir, qu'ils sont les bons amis, alliez, associèz, confederez et comperes du roy et des François."

"From the month of May until the middle of September, they have nothing to fear on account of food; for the muscles on the shore, with all sorts of fish and shell-fish, and the French ships for them to traffic with. It is needful to make them (the Indians) presents, and to harangue them well as often as they agree to trade: and, this done, it is necessary to smoke tobacco with them, that means, to feast them: then they will dance, they will make speeches and, they will sing "*Adesquidez, Adesquidez*," that is to say, that they are the good friends, allies, confederates, and companions of the king and of the French."

My inference is that this word, *Adesquidez*, is the good Jesuit Father's attempt to render in French characters some Micmac word, or expression, meaning *good fellowship*, or *jolly good fellows all together*; and that the more recent word, *Aspinquid*, used in our time, is an English corruption of the French corruption. But it will *do* just as well. My further explanation would be, that these jollifications which could, at first, take place only rarely,—as often as there was an opportunity of traffic—would, in course of time and in the natural order of events, become a more momentous affair, gradually acquiring something of the dignity of a national feast, *fete*, or *fiesta*, recurring periodically—that is, upon the great annual arrival of the French ships out from France, or some time about the month of May. What was, for a long time, kept up as an annual festival in honour

and commemoration of a pleasant and profitable traffic, would, naturally enough, continue to be kept up—especially by people so fond of feasting as the Indians were,—and at the same season, even after there had ceased to be any arrival of a trading fleet in the Spring;—would naturally continue to be kept up, for a time at least, even after the country had passed under the rule of the English. Again, nothing was more natural than for the English new comers, on seeing the Aborigines, whilst calling them-selves Roman Catholics, formally celebrating a feast on or about the same day every year, than to imagine that *of course* it must be a Saint's Day. Thus, having got hold of a name which *they* pronounced "Aspinquid," they prefixed a "St." to it and put it in the almanac.

"Of course there is no reason why *Aspinquid's Day*—without the Saint—should not be kept up; quite the reverse. For many reasons, these reminiscences of the past should be kept fresh. I think however, that it will puzzle the research of any one to find the name of *Aspinquid* in the calendar of Christian Saints.

"As for "the great Indian Chief" of that name, "at the close of the 17th century," I have not been so fortunate in my reading as to meet any thing concerning him, and would much like to be enlightened on that point."

I may add that, according to tradition, here in Nova Scotia, these Spring festivities on *Aspinquid's Day*, were very widely participated in, and with great glee, and by people of all social classes. It is said among the elders in the land, that the last time on which the day was observed—at least in Halifax, and perhaps in Nova Scotia—according to the time-honoured fashion, was about the conclusion of the American Revolutionary War. A large party had assembled, on the Day, at the North West Arm, in the immediate

vicinity of town, as they might have done, in late years, for a picnic. Ostensibly they met, as was their wont in former years, like sisters and brothers of one family; but there was a demon of discord in their midst. After the clams, and the muscles, and the drinkables, speeches were made as speeches had often been made before; but now some of them breathed the novel spirit of disloyalty. These called forth angry and indignant responses. I am not sure but what there were "hats upon the green" before the day was over. At all events, people went home from the feast carrying with them heart burnings which were not to be extinguished for many a day,—perhaps never. The citizens of Halifax have never met since to commemorate "Aspinquid's Day."

Perhaps some contributor to the "*Antiquarian*" may be able to furnish a better account of the origin of this term than that which has suggested itself to me. If so, one at least of your readers will be much pleased to hear the true explanation.

PIERCE, S. HAMILTON.

HALIFAX, NOVA SCOTIA.



NOVA SCOTIA HISTORICAL SOCIETY.



REGULAR monthly meeting of the above Society was held on March 14th, in the House of Assembly, Halifax, Dr. Allison presiding. His Honour the Lieutenant-Governor and the members of both branches of the Legislature attended. Since the last meeting, the Society has received several donations of books, etc.,

The Secretary read a paper prepared by Moses de la Dernier, an old settler in Nova Scotia, written in 1795, and

giving an account of the custom and manners of the ancient Acadians, with remarks on their removal from the Province, and the causes thereof.

Lieut. Governor Archibald discussed the question of the Acadian expulsion at considerable length, and took occasion to say that at first the expulsion seemed wholly indefensible, but the more he had examined the question the more convinced he had become that if the British were to remain in the country they had no other course to pursue. From the conquest in 1713 to 1755, the Government had repeatedly pressed on the French the importance of taking the oath of allegiance, failing that, to leave the country. The Acadians would do neither, and the result was their expulsion.

His Honour took occasion to refer to the progress which had been made in so short a time in building up a really great library. If we had hunted all over the Dominion we could not have found a man so fitted for his work as the present librarian, and Mr. Bulmer had done more in two years to gather together a great collection of books than any librarian in Canada had done in twenty-five. We had now 671 vols. of bound newspapers, and over 500 unbound—a total of nearly 1200 volumes, nearly all printed in this Province, and covering a period from 1764 to 1881. We had a collection of pamphlets extending from 1772 to date, and numbering over 12,000, and covering almost every public question ever discussed. We had books printed in Nova Scotia as far back as 1758, and all ever printed since. Our library from holding a tenth-rate position a little over a year ago, to-day takes rank as the third in Canada, being only surpassed by the great collections in Laval University and the Library at Ottawa. Our Province, though small, has a large and better library than the great Province of

Quebec or Ontario. As to its value, he would say that of the newspaper collection alone, it would not be possible for the Local Government, by any sum at their disposal, ever to get together such a collection should the present one be destroyed by fire. These gratifying results had come about through the prodigal enthusiasm, industry and tact of the Librarian, and he felt bound to say that no man in his day had rendered the province greater service than Mr. Bulmer.

His Worship the Mayor next addressed the meeting giving his views of the paper read, and complimenting the Society on the work it was doing. His Worship at the conclusion of an interesting address offered himself for membership.

Hon. L. E. Baker said he was greatly interested in the work being done by the Historical Society, and that the County of Yarmouth had a museum and library almost identical in its aim and scope with the objects of this Society; that even in Yarmouth they were feeling the competition of this Society, and that the Librarian had carried out of the county many things which he thought should have gone to the Museum in Yarmouth. He also expressed a wish to become a member, and hoped that the Society would in its duplicates and exchanges remember the Yarmouth Museum.

His Honour in reply to Mr. Baker said he thought it very desirable that we should centralize our efforts in order if for nothing else than to facilitate the work of the student. That a great collection in one place was far more serviceable than the same broken into several pieces and in as many different counties. That were Haliburton and Murdock, now to write their histories they would scarcely need to leave the Province Building. With the great number of manuscripts arranged by the Record Commission, we should put every book, newspaper, or pamphlet or other object of interest

calculated to throw light on the history of the Province.

Mr. McGillivray also spoke on the paper, followed by Hon. J. S. MacDonald, and the chairman, Dr. Allison. The latter gentleman showed that the collection of books, newspapers, etc., was already affecting very materially the literature of the Province both in its kind and quality, and that now over a dozen persons were preparing books, pamphlets, etc.—

SOME MODERN MONETARY QUESTIONS VIEWED BY THE LIGHT OF ANTIQUITY.

BY HENRY PHILLIPS JUN. ESQ.

Read at a meeting of the Numismatic and Antiquarian Society of Philadelphia.

THE two pieces of money of antiquity exhibited this evening—one the gold *stater* of Alexander the Great, the other the gold *denarius*, or as it is generally called the *aureus*, of Augustus—suggest some facts in regard to ancient coinage, which it will be well for us to consider with attention, as they have a practical bearing upon some of the monetary questions of the present time. As is well known to the members of this Society, the progressive steps in commercial intercourse were, first, direct barter, then a selection of a common medium of exchange, such as cattle or food of some kind, and finally the adoption of a metal which, being in its nature durable, easily divisible and of intrinsic value, was found by experience to be the best medium. The selection of the metal depended, of course, upon the locality. In Lydia, where gold abounded, that metal was naturally used and became the standard of values. In Greece, where the silver mines were worked for

many centuries, silver became the medium of exchange. In Sicily and Italy, where copper was very abundant, that metal was used and became, of course, the standard of value.

When commerce between nations was developed—between nations having different metallic systems of money—the relative values of the different metals adjusted themselves, from time to time. The intrinsic value of gold was found to be superior to that of silver, and the value of silver superior to that of copper. A pound of gold was worth several pounds of silver, and a pound of silver many pounds of copper. The relation, however, between the three metals was never permanent, as was natural. Sometimes the gold mines produce more, sometimes less metal. Sometimes the demand was greater, sometimes less. The same rule applied to silver and to copper. Where there is only one metal as the standard, there are only two elements of disturbance—the demand and supply. Where a bi-metallic system prevails, there are four elements of disturbance. Where a tri-metallic standard exist or could exist, there would be, of course six elements to disturb the relations; it could therefore never be fixed. Only, with all the variations, gold was always more valuable than silver, and silver more valuable than copper. This is a matter of so much importance at the present time, and the experience of antiquity bears so directly upon the monetary question that has agitated the country for the past few years, that I venture to give an extract from the recent publication of M. François Lenormant, the French savant and authority in numismatics. In his work, published in 1878, called "La Monnaie dans l'Antiquité," Vol. I, page 173, he says: "On peut poser en principe que les anciens ne connurent pas la prétention irréalisable de ce qu'on a appelé de nos jours la monnaie bimétallique ou le double étalon.

Chez eux l'on constate, au contraire, toujours le choix d'un seul métal adopté comme étalon fondamental et régulateur de tout le système monétaire. Seulement le métal choisi a varié, comme il devait arriver nécessairement, suivant les circonstances particulières des contrées et des époques."

"We can lay down the principle that the ancients knew nothing about the unattainable pretension of what is called at the present time bi-metallic money, or the double standard. On the contrary, we always find that they adopted *one* metal as the fundamental standard, upon which was based their whole monetary system. The metal selected, however varied, as must necessarily happen, according to the particular circumstances of the countries and of the periods."

Language could hardly be stronger to condemn, by the light of experience, the attempt made recently to reinstate in its former position a metal which the force of circumstances has driven to a subordinate place, and if persisted in, it must lead to financial trouble.

The same process that has been going on in Europe and America since the addition to the amount of gold in the world by the products of California and Australia—the substitution of a gold basis for a silver one—can be distinctly traced in the monetary history of Rome, where the old copper standard was slowly displaced by silver as that metal became more abundant, from conquest and by commercial intercourse, and silver in turn yielded to gold when that metal became sufficiently abundant to supply the demand of commerce, so that silver became subsidiary to gold, just as copper had become subsidiary to silver.

Another lesson applicable to the present day can be learned from the weights of the ancient coins. The old idea of money being a valuable commodity, selected as a medium of exchange, its weight was naturally regulated by

the standard weight of the country. Before the invention of what is called coinage, irregular pieces of metal were used as a medium of exchange; which passed by weight. At each transaction it was necessary to weigh the pieces, which were definite parts of the standard weight of the country. The same custom still prevails in some of the Oriental countries. For instance, where the Babylonian standard of weights existed, the pieces of metal used as money were definite unfractional parts of the Babylonian mina and talent. So many drachma pieces weighed a mina, and so many a talent. In all the various system of antiquity we find the same rule. In Athens a hundred drachma pieces of silver weighed a mina, and six thousand a talent. We find the same thing in the Sicilian and Italian system. Taking Rome as an example, the Aes, or As, as it is most generally called, which was the unit of the old system, weighed originally one libra or pound, divided into 12 ounces, and the subdivisions weighed 6, 4, 3, 2, 1, and $\frac{1}{2}$ ounces. When the successive diminutions took place, the rule of adhering to a definite part of the pound was still followed. The first reduction is supposed to have taken place after the battle of Allia (390 B. C.) when the As became $\frac{1}{2}$ of a pound, owing to the scarcity of money. During the war with Pyrrhus and Tarentum (279 B. C.) it was again reduced to $\frac{1}{4}$ of a pound. In 269 B. C. to $\frac{1}{6}$, and in 217 B. C., when Hannibal threatened Rome itself, it was again reduced to $\frac{1}{12}$ of the pound. There were two other reductions up to the time of Augustus, one in 89 B. C., making the As $\frac{1}{16}$, and the other $\frac{1}{8}$ of a pound.

The same rule can be seen in the silver coinage. In the beginning 72 denarii were coined out of a pound of silver ;

then 84; and afterwards Nero reduced the weight of the denarius so as to make 96 to a pound.

In the gold coinage the same thing can be observed. Sylla issued an aureus, thirty of which weighed a pound, then 36, which rule Pompey followed. Cæsar issued a lighter aureus, divided into 100 sestertii; 40 of which made a pound. Augustus diminished the weight slightly, so that 42 made the pound. The aureus of Nero weighed $\frac{1}{45}$, and that of Caracalla $\frac{1}{50}$ of a pound. Constantine made his aureus, or as it is generally called the solidus (from which come the words sol and sou), of the same weight as the original silver denarius, so that 72 weighed a pound. The Merovingian kings, who built up their monarchy upon the ruins of Rome, made their solidus the $\frac{1}{84}$ part of the Roman pound. It will be seen from these examples that the old idea of money, corresponding to definite parts of the standard weight of the country, still prevailed, notwithstanding the fact that the silver money was constantly more and more debased, until finally even a trace of silver had almost entirely disappeared, and the imperial despotism had gradually accustomed men to consider the imperial effigy as alone giving value to the pieces of metal.

If we now examine the monetary system of modern times, we will find that the idea of coinage corresponding to the standard weight of the country was almost entirely lost sight of, until the French established their new metric system. For instance, the English sovereign, which is their unit, weighs 123 grains and $\frac{27}{1000}$ of a grain—a fractional part of the Troy pound, which is the standard weight for coins—so that it takes 46 sovereigns and $\frac{89}{123}$ of a sovereign to weigh one Troy pound. To obtain an even number we have to take 40 Troy pounds, which are coined into exactly 1869 sovereigns. The American silver dollar of $412\frac{1}{2}$

grains is also fractional, so that out of the 5760 grains forming the Troy pound, 13 and $\frac{33}{35}$ of a dollar are struck. The gold dollar, which was made the unit in 1873 weighing $25\frac{8}{10}$ grains, it requires 223 dollars and $\frac{11}{49}$ of a dollar to make a pound. It is needless to give further examples.

The French law of 1795, conforming the coinage to the new metric system, was confirmed by the decree of 1803, when Napoleon was First Consul. The change was not simply metric, but also decimal, as before that time the duodecimal prevailed, 24 livres making a Louis d'Or. A five-gramme piece $\frac{9}{10}$ fine was declared to be the unit, and was to be called a franc. In order to obtain an even 5 grammes, the livre tournois was slightly increased in weight and in value about $\frac{1}{60}$. All the silver coins were made to conform. The five-franc piece, for instance, weighs 25 grammes. The half franc 2.50 grammes. The copper coins were also made to conform: the two-centime piece weighed 4 grammes, the three-centime piece 6, and the five-centime piece 10 grammes. In 1852 the weight of the copper coins was reduced one-half, but still conforming, so that now one centime weighs 1 gramme, five centimes 5, and ten centimes 10 grammes. The French having adopted an arbitrary ratio between gold and silver, making one pound of gold always to be equal to $15\frac{1}{2}$ pounds of silver, could not make their gold coins conform to the system. The twenty-franc piece weighs $64\frac{5161}{100000}$ grammes and the five franc gold piece $16\frac{129}{10000}$ grammes.

Experience having demonstrated that the arbitrary ratio of $15\frac{1}{2}$ to 1 is incorrect, there is no reason why the gold coins should not be adjusted to the metric system, or at least that the fractions should not be made simpler. The United States, generally ready to accept views of progress, ordered, in 1873, that the half dollar piece and other subsidiary silver coins should be struck according to the

metric system, and the half dollar now weighs 12.50 grammes, exactly half of the five-franc silver piece, and the five-cent-nickel piece weighs 5 grammes, so that the people can gradually become accustomed to the gramme system. An attempt to alter this law, it is understood, will probably be made by Congress, which ought to be strenuously resisted by all friends of progress.

An important lesson can also be learned from the ancient idea of coining. It having been found that the weighing of the money at each transaction was very inconvenient, the irregular pieces of metal were shaped so as to receive a mark upon them, and the government placed its seal on them, to testify that they conformed to the standard weights. The stamping was simply a guaranty of the weight and purity. The coining did not give the value, it simply testified that the value existed in the piece. This was the true and old idea of coining. The ancients never supposed, for an instant, that the official seal gave the value, and it was not until Roman Imperial despotism had accustomed men to almost complete slavery that the Imperial effigy stamped on a coin was considered as alone giving value. Through the middle ages this false idea has come down to us, and there are many even at this day influenced by it, who believe that the government stamp not only gives currency, but also value to money.

In conclusion, I wish to speak very briefly of the subject of an international unit, suggested by the coins before us. The gold stater of Alexander the Great was the unit of his system, which was carried by his conquests to remote countries, and can be considered as the international unit of later Grecian times. This stater was the successor of the gold stater of Cræsus, King of Lydia. The aureus of Augustus, which was the unit of his system, may also be

considered as the international unit of Imperial Rome, which dominated many nations. Both of these coins weigh about eight grammes. This fact is mentioned by Brandis, the eminent German scholar, who says that the daric, the stater and the aureus may be looked upon as the precursors of the present English sovereign.

As the metric system has already been adopted by the principal civilized nations, and must eventually be adopted by all, not, perhaps, with the French nomenclature, it being difficult to suppress national terms, but by making national weights conform to the metric system—for instance, by making the avoirdupois pound exactly equal to half a kilogramme, retaining the name of pound—and as coins will be eventually weighed by this system, in proposing an international unit it is necessary that the piece selected should be of an even metric weight. It is for this reason that I suggested last year, to the American Social Science Association, that an international unit ought to weigh 8 grammes $\frac{7}{10}$ fine. Such a piece would conciliate the English, German, French and American systems as the sovereign $\frac{1}{12}$ fine weighs $7988\frac{1}{1000}$ and if $\frac{7}{10}$ fine would weigh $8136\frac{1}{1000}$ grammes, the German twenty-mark piece $7965\frac{1}{1000}$, a twenty-five franc piece, such as Spain issues, $8064\frac{1}{1000}$, and the American half-eagle, $8350\frac{1}{1000}$ grammes. The eight-gramme piece would still be called a half-eagle, a sovereign, twenty-five francs and twenty marks, and the changes demanded are slight, compared with the various reductions and modifications that have taken place, without exception, in all the monetary systems of the past.



AN OUTLINE OF THE HISTORY OF ENGRAVING.

BY WM. MCLENNAN.

Read before the Art Association of Montreal Feb'y 25th 1881.

IN deciding on the form in which it appeared best to present my subject, I thought it more advisable to attempt a general sketch of the history of Engraving than an account of any particular school of artists or any one branch of the art—I have found such an abundance of material in the works of Dr. Willshire, Jackson and Chatto, Scott, Lalanne, Hammerton and others, that it has been most difficult to condense—and I crave your forbearance, if I have been unable to combine with the technical history of the art the human interest in the struggles and lives of the artists to a sufficient degree to make the subject as attractive as it deserves.

As the time will not allow of anything more than an outline, we will sketch the history and methods of Engraving in its two broad and natural divisions, Engraving on wood and Engraving on metal. And as a definition of the essential differences of each will use the often quoted one of Mr. Ruskin—"In metal Engraving you cut ditches fill them with ink, and press your paper into them. In wood Engraving you leave ridges, rub the tops of them with ink and stamp them on your paper." This is the clearest and most concise explanation of these two divisions of Engraving I know of and is well worth remembering.

The process of Engraving on wood is briefly as follows:—

After long careful drying small sections of the wood are cut *across* the grain, forming blocks the usual size of which is not more than four or five inches square—The design can be either drawn on paper and transferred to the wood, or as is generally done, drawn on the block itself—The engraver then cuts away all the blank parts leaving the

design in relief. The statement just made concerning the smallness of the blocks may naturally suggest the question, "But how are the large wood cuts produced, such as we see every day?" There are here two prints and if you will look carefully along the red lines which I have ruled, you will find in many places a white line parallel with the red, this is the mark of the divisions of the small blocks, which are clamped firmly together, thus forming a surface sufficiently large for the artist to draw his picture on. When this is completed the blocks are separated and given to different engravers, each of whom engraves his own block following carefully every line of the drawing. In this way the work is rapidly done, and when the fastening of the blocks is perfect, no divisions can be discovered. It must not be supposed, however that this invention is an outgrowth of the demand for the large and elaborate wood cuts of our weekly illustrated papers, for there is an engraving of Pharaoh and his Host after Titian executed about the end of the 16th century by Domenico dalle Greche on several blocks which when united gave a picture of more than six feet in length.

The next step is the printing, which was formerly done directly from the block itself—but to-day (unless it be for some *edition de luxe* of which the number is limited,) the wood block itself is never used. Under the heavy pressure of the printing press the finer parts of the engraving would soon become obliterated and the slightest warping of the wood renders the block very liable to cracking. To escape these disadvantages recourse is now had to the electrotype which is a fac-simile of the engraved block in copper: this is fastened on a heavy metal base and is entirely free from the accidents the more brittle wood is liable to—The number of impressions also that can be taken in this way is very great and should the electrotype become worn another can be taken as perfect as the first—It is by these means that we see Scribners' issuing a portfolio of

proofs of wood cuts at the end of the year, of which thousands of impressions have already been printed.

And this art of Wood Engraving, the chief process of which I have rapidly described, is said to have been known and practised in China, nearly a thousand years ago, that in 952 A. D. certain canonical books were engraved and printed by order of the Emperor—This Engraving seems to have been the same as that used in Germany for Block Books—the characters representing words were drawn on sheets of paper and pasted on the face of the block, the engraver cut away all the parts untouched by the ink leaving the written characters, supported by the wood, in high relief—the paper was then washed off and the block inked and impressions taken, probably by rubbing.

However this may be, the first *undisputed* date we have forming part of a wood cut is 1423. This is part of the inscription or legend, engraved in gothic characters, at the bottom of a print of St. Christopher bearing the Infant Christ on his shoulders, and usually known as "The Buxheim St. Christopher." It is so called because it was discovered at the Convent of the Chartreuse of Buxheim in 1769 by Heinecker the keeper of the Prints at Dresden. He found it pasted within the right hand side of a "Laus Virginis," which was completed in 1417, and within the left hand side of the same binding was another wood cut, an Angelic Salutation, which is supposed to have been executed at the same time.

The manuscript with the two cuts was purchased by the father of the present Earl Spencer early in this century and is now in the celebrated Library at Althorp. An uncoloured reproduction of the St. Christopher and a reduced copy of the Salutation are shown this evening.

There has been some doubt thrown on the genuineness of the St. Christopher and any one interested in the question will find a very full statement of the views advanced by both

sides in Dr. Willshire's "Introduction to the Study of Ancient Prints."

There are prints which bear internal evidence of a greater age than this, but with the exception of the one known as "The Brussels Print" they are undated, and this exception is regarded with great suspicion as the last figures of the date (1418) have been pencilled over and some believe they have been changed. However, the moving of a date back a few years, as it may very possibly be done when more minute researches are made, can make but little effect on our appreciation of Engraving as an art as it was not until after the middle of the 15th century that it really began to live.

The earliest Engravings that we know are *supposed* to be impressions from wood blocks (I use the word *supposed* because it has been held by some that many of these early works are impressions from metal plates engraved in relief. These prints present the combined effects of the work of the engraver and the colourist. The former engraved such parts of the block as were to appear outlined in black, leaving the rest blank, this was then filled in with colour, the back ground supplied, and the garments or figures ornamented as the taste of the colourist might direct; and this explains some of the curious phenomena that are occasionally seen in old prints, such as a group of trees apparently without support or a building suspended in the air. It is not that the engraver was deficient in drawing or moved by a sense of the grotesque, but simply that such a print is unfinished, wanting the art of the colourist to fill in the parts left blank for his share of the work. An example of this is shown in the copy of The Salutation, where the body of the Virgin, uncovered by the mantle appears unclothed.

The usual subjects that employed the engraver's skill in the beginning, of the art were, as Mr. Scott says "either effigies of the Virgin and Saints on the one hand or playing cards, the "devil's books," on the other." Into the history

of these playing cards about which there has been a great deal of controversy we cannot enter, they are of the greatest rarity and eagerly sought after by collectors,—at the sale of the Weigel collection four of these cards engraved by the Master E. S. sold for £ 250.

The cuts of Our Saviour, the Virgin or other sacred personages were distributed on holy days, or sold at fairs, to the common people, and in addition to the figure a few words of a prayer or of explanation were engraved on the block and printed with the picture. These cuts were collected and sewn together, and by the gradual growth of the printed matter we have the Block Book : so called because the whole page was printed from *one* engraved block and not from moveable type. The fac-similes shown this evening represent two pages of such a book but without the initial letters inserted, you will notice the large spaces left for them at the sides, whether the two initials (S. & P.) represented at the bottom of the sheet are from wood blocks or copies of letters drawn by hand I am unable to say. This custom of painting in the initial letters (an imitation of the manuscript) continued long after the invention of printing, an example is shewn in the Nuremberg Chronicle. The latest book I have seen with the spaces left for initials is a small quarto edition of Terence printed by Stephanus in 1534.

A small (or to use the printer's term "lower case") letter was usually printed in the blank space to avoid mistake by the draughtsman.

The early engravers worked with very nearly the same tools and practically in the same manner as the engraver of to-day. Many of the authorities say that the printing press was unknown to the first engravers and the transfer of the ink from the block to the paper was effected by laying the paper on the inked block and passing over it a rubber or "frotten" until the impression was taken. But from the extreme accuracy of the impressions of most of these early

prints and the absence of any signs of a glaze on the back such as would be produced by friction, Dr. Willshire is of the opinion that a press was used, and that many, if not all, of these early prints were printed and not rubbed.

The press was certainly adopted shortly afterwards, and from this time forward it is wonderful how little change there has been in the methods used. It is true that the early engraver usually worked on the *flat* side of the wood, and pear-tree wood was the best material he knew (this wood is only used now for common work.) but even with this disadvantage he did work so fine and produced curves so perfect that they are difficult to imitate to-day *across* the grain which presents a harder and more even surface. Even after the press was generally adopted, great difficulties were encountered in printing, the paper was so hard and rough that it did not take the ink evenly, and although fine impressions could be produced on vellum, it was expensive and very often a piece which looked perfectly good would prove to be greasy and produce a blurred and useless impression.

Nearly every invention, commonly supposed to be modern, seems to have been at least anticipated at an early stage in the history of the art. Many of these were not generally used on account of the difficulties, and others simply because engravers directed their attention from Wood Engraving to Engraving on Metal.

A large number of these supposed inventions have been attributed to Bewick (whom we will notice further on) such as the lowering of certain parts of the block in order to obtain a lighter impression for the finer work, but Mr. Scott asserts this was practised by Altdorfer, one of the Little Masters who died in 1538. Another less hazardous means of obtaining this difference of pressure is used to-day, technically known as *overlaying*, I cannot attempt an explanation of this intricate process as it involves too long a description, but

any one interested in the printing of woodcuts, (and this is a most important part of the art,) will find two articles in the April and May numbers of Scribner's Magazine of last year by Theodore De Vinne, the most eminent of American woodcut printers, giving a very full history of the improvement, "The Growth of Woodcut Printing." This process of "overlaying" was known and practised in the 16th century

There was a style of Engraving known as *la manière criblée* at first used by engravers on metal, which consisted in punching out holes of various sizes in the plate, producing a curious dotted effect; this was adopted by wood engravers to relieve the unpleasing greyness of tint in backgrounds, a result of the weak presses then in use. This method is used today for astronomical plates, no better means having been discovered to represent stars in a black space.

In the three examples of *la manière criblée* shown this evening, the first is the best, as the entire picture is formed by the small holes punched out, the second is a mixed example the greater part of which is in this manner but the grass and shrubs and also some of the figures are cut out with a graving tool. In the printer's mark to the "Imitatione Christi" we have an example of *la manière criblée* used as a back ground. You will notice in the last two examples and also in many initial letters of old books that the designs are produced in white on a black ground. This is directly opposite to the effects usually produced by the wood engraver, as it is by means of the parts which he cuts away that white lines are produced. Bewick fully recognized the effectiveness of this and it is largely used in the wood cuts of to-day.

The art of Engraving on wood rose rapidly into favour and the great artists of the day employed it, but in the first decade of the 16th century it had reached its height and from this time fell rapidly into decay and soon almost passed out of existence as an art. Jackson, in his elaborate history of

Wood Engraving speaks of some good work being done in England early in the 17th. century and gives a remarkable example in a cut called "The good Howsholder" but this is only an exception. It was not until the latter half of the last century that people began to recognize that this "lost art" was capable of fine effects by the beauty and truthfulness of the work of an Englishman, whose genius was his guide, his education the observing of nature—Thomas Bewick. The improvements he introduced were many and his work was the needed incentive to a new school of engravers who grew up under his leadership and today the art of Engraving on wood, holds its true place among its sister branches. Bewick only died in 1828 so you can judge how long the revival was in coming and how rapid the progress has been. An article on his life and work was published in Harper's Magazine in 1878,—I think in the November number, and to this or to his autobiography I must refer you for details that cannot fail to be of interest. We have noticed some of the important methods which he re-discovered, and from his time forward, Wood Engraving has been done across the grain of the wood, and boxwood substituted for pear tree. He used the white line constantly and effectively, and utterly discarded cross-hatching which he regarded as a waste of time. To understand the difficulties of producing the effect of cross-hatching in a wood cut it must be remembered that the little lozenges formed by the lines crossing each other must be all carefully cut out by the engraver, and in examining modern wood cuts one notices how rarely this is used, if at all, it is usually the crossing of the *white* lines, the result of straight cutting. A good example of this is shown in the head of Cardinal Manning, No. 157.

Wood-Engraving stands at present in its old honourable position and if it be used to produce the artistic effects to which it is best adapted, there is no reason why it should not retain it. But these effects are dis-

tinct from those produced by other methods and are in consequence well defined and limited. For example, when an Engraver on wood attempts to produce a mezzotint effect by scraping the block, he is not using a legitimate means to obtain his effect and no matter how pleasing or effective a picture he may produce, it cannot be considered as a fine *wood cut*; but merely as a clever imitation on wood of one the processes of engraving on metal. The American magazines seem to have ushered in a new departure in this branch, and although the effect is often admirable, from an artistic point of view, one cannot but regret to see an art which has held as high a position as Wood engraving so entirely distorted.

The change from Engraving on Wood to Engraving on Metal was an almost imperceptible one, as at one time we find celebrated engravers employing both methods, each to produce its own effect. One of the chief reasons of the decay of Wood Engraving was the great difficulty of obtaining good impressions of blocks that were elaborately engraved. A taste for elaboration had arisen and the wood engraver in endeavouring to imitate the fineness and finish of engraving on metal produced blocks which there were no adequate means of printing in a manner that would give the same effect. It was soon recognized that the elaborate finish that was within the natural limits of metal could only be indifferently attempted on wood at a great expense of time, and the rising generation of engravers applied themselves to the substance best suited to produce the effects which were demanded by the public, and Wood Engraving gave place to Engraving on Metal, which soon after the beginning of the 16th century for a long interval entirely superseded it.

The various methods of Engraving on metals have found champions ever ready to assert the superiority of their particular favourite over all others. But like most good things

which enthusiasts see fit to debase into hobbies the result is often the reverse of beneficial. Mr. Hammerton gives a good example of this in the old printer who made his distinction between an engraving and an etching, calling the first "finished" and the later "unfinished," an etching, by Rembrandt was no more to him than an attempt at the more perfect work of the engraver. The truth of course lies midway and it is only when one recognizes that each branch has certain limitations as well as certain possibilities that a just appreciation of the merits of each can be arrived at.

It was some time before copper was accepted as the metal best adapted for Engraving, and many attempts were made from time to time to find other substances which might offer greater facilities to the engraver. It is said that the original plate of the small Crucifixion by Albert Dürer was of pure gold and engraved for the sword hilt of the Emperor Maximilian. The plates for the edition of Dante published at Florence in 1481 are supposed to have been engraved on silver, and this metal was not infrequently used by the early Italian Engravers. Dürer etched on iron plates and also on some soft composition resembling pewter.

There is shown a copy of the English translation of Orlando Furioso by John Harrington "Imprinted at London by Richard Field dwelling in the Black Friars by Ludgate, 1591," and in the "Advertisement to the reader before he reads" it is stated "As for the pictures they are all cut in brasse, and most of them by the best workmen in that kind, that have bin in this land this many yeares; yet I will not praise them too much, because I gave direction for their making, and in regard thereof I may be thought partial; but this I may truly say, that (for mine own part) I have not seen any made in England better, nor (indeed) any of this kind in any book, except it were a treatise set forth by that profound man Master Broughton the last yeare upon the Revelation, in which they are some three

“ or four pretie pictures (in octavo) cut in brass very work-
“ manly. As for other bookes that I have seen in this
“ Realme, either in Latine or English with pictures
“ all their figures are cut in wood and none in
“ metall, and in that respect inferiour to these, at least (by
“ the old proverbe) the more cost the more worship.”

Steel is the most modern of all and was not used until the beginning of this century.

It is probable that some of the very early engravings generally supposed to be wood cuts, were in reality done on metal plates engraved in relief in the manner of an engraving on wood but in tracing the history of engraving on metal we will take as a beginning the first dated print which is undisputed. This is a “ Flagellation ” dated 1446. It is believed to be one of a series of seven prints of the Passion, and from the treatment is probably the work of a goldsmith engraver of the school of Upper Germany.

This was followed very shortly afterwards by the discovery of Maso Finiguerra a goldsmith and niello worker of Florence, who in 1452 produced an impression on paper of a Pax, on which he had engraved the Coronation of Our Blessed Lady, for the Corporation of the Merchants of Florence intended for the Church of San Giovanni. The original niello of this very Pax is still preserved in the Royal Gallery at Florence.

This work in niello was a part of the goldsmiths art and consisted in engraving on small metal plates usually of silver, arabesques, and sometimes pictures: the lines of the engraving were filled with a black composition which on being heated, softened enough to fill them regularly and afterwards hardened like an enamel, the plate was then highly polished and used for ornamental purposes, such as votive tablets, sacred vessels or sheaths for weapons. In order to obtain a copy or proof of the work before filling in the niello a mould was

taken in clay, from this a cast in sulphur was made and, by filling in the lines a perfect copy of the original work was obtained. By some accident, of which many different accounts are given, Finiguero discovered that an impression could be produced by filling in the engraved lines with colour and placing paper over the plate. These impressions are extremely rare, most of them unique, as they were taken only as *proofs* and not multiplied as engravings. There are probably not more than a thousand such prints in existence and they always command high prices. As early as 1824 a Virgin surrounded by Angels and Saints sold for 300gs. and in 1872 at a sale in Stuttgart a fine copy of the Adoration of the Magi by Finiguero brought £330. Thus showing that the value of these specimens has been fully recognized, for during the last 50 years the value of most engravings has increased enormously. These nielli are usually of a very small size rarely exceeding five inches in height.

Through the kindness of Mr. Kingsford of Ottawa we have an opportunity of seeing Ottley's magnificent reproductions of this curious work. The example shown is a fac-simile of the work of Finiguero and is a representation of the niello as it appeared when finished by the artist: examples of prints taken from nielli plates are given in the same work.

It must be borne in mind that nearly all descriptions of Engraving on metal although differing widely in their effects and manner of working, have the same general distinction from Engraving on wood, namely, in metal the lines intended to reproduce the design are cut *into* the plate and *filled* with ink, instead of being left in relief.

The terms "Copper" or "Steel" Engraving indicate the material on which the design is worked, while "Line Engraving," "Etching" "Mezzotint" and the like, the *manner* or method of the Engraving.

The design for a Line Engraving is first traced on transparent paper and transferred to the metal plate and the outline thus obtained is either etched or lightly pointed in. You will notice in the engraver's tracing for the portrait of Gen. Dalycell how carefully this is done, every line being exactly in its proper position for the engraver. In the trial proof of Lear in the Storm 15 (a) we have an example of the first work of the engraver, and No. 15 (b) shows the same plate in a finished condition.

The Engraver works with small lozenge shaped tools which plough up the metal and in the hands of a skilful artist produce most exact and regular curves. A Line Engraving, strictly speaking, is one in which only regular and unbroken lines are used and although this is *par excellence* the classical manner of Engraving it may be pushed to an extreme, as is shewn in No. 16, a reduced copy of Claude Melan's great *tour de force*, a head of Christ, engraved in a single unbroken line beginning at the tip of the nose. In the print of the Dying Gladiator by Andrea Rossi, the effect is entirely obtained by paralld lines drawn diagonally from left to right. The shading in both these examples is produced by strengthening the lines in the required places.

Such works may be regarded by some as extravagancies, merely examples of the cunning of the engraver's skill: but we cannot complain of too great an observance of the purity of line engraving to-day, as an example without a little etching or mezzotint thrown in, is rarely seen. The cause of this seems to be the demand for cheap engravings which simulate the elaboration of fine and consequently expensive prints and in order to supply this demand the publisher issues prints that are often a most unhappy combination of methods entirely unsuited to each other.

Another feature of modern Engraving is the introduction of mechanical means by which skies or backgrounds are

ruled in with a regularity and speed that would have been thought *miraculous* by the engraver of the past or perhaps more in harmony with the superstitious spirit of the age he might use a different adjective, *diabolical*. To give some idea of the application of the older engravers Christian Fredrick von Müller, who carried into the present century the traditions and devotion of the classical school of line engraving, worked for six entire years on his great engraving of the Sixtine Madonna, and spite of failing health lavished on this one plate all his wonderful skill until it was completed to his satisfaction. He then sent it to the publisher at Dresden, who regarding it merely in its commercial aspect, returned it with the request that he would engrave some of the parts more heavily, as much of the work was too delicate to stand more than a very limited number of impressions. The disappointment was so great that he died on the day when the plate was printed from, and the proof which was sent for his approval hung over his coffin.

A fine effect in this style of Engraving is obtained by a judicious combination of "Line and Point" *i. e.* where high lights are required the abruptness of ending in a pure line is softened by means of short broken lines and these again by points: a very good example of this is shown in the portrait of Theodoric by Cornelius Visscher.

We now come to another great division of Engraving on Metal which at least by name is familiar to every one; but unfortunately there has been such a careless use of the word, that Etching, to very many people means no more than a pen and ink drawing.

It is surely unnecessary to do more than draw your attention to this as every one will readily acknowledge that a pen sketch can no more be an etching because the effects are to some extent similar, than a chromo can be a painting. To show the difference I have placed side by side a pen and ink copy of Mr. Jefferson as Bob Acres, an exact imita-

tion of the original, and an etching of Lalanne's which has all the lightness of a sketch from nature.

Etching, like line engraving and niello was used for the ornamenting of arms and metal work long before it was discovered that impressions of such work could be taken on paper.

The adaptation of Etching to the uses of Engraving has been variously attributed to Albert Durer, Lucas von Leyden and others of the early masters, but there still exist three prints (one of which is in the National Gallery) from a plate etched by Wenzel von Olmutz bearing the date 1496 and the title "Roma Caput Mundi"

Bearing in mind that in all those branches of metal engraving which employ lines, the first step is the incising of the design on the plate, Etching has this essential difference, the design is incised not by the engraving tool but by the chemical action of an acid. A polished metal plate is covered with a thin soft varnish through which the design is traced by the etching point thus laying bare the metal to the action of the acid which is afterwards applied.

After the acid has remained sufficiently long to effect its work the plate is carefully cleaned and printed from. But should the lines be too faint or certain parts require to be more deeply acted on, a *transparent* varnish is once more applied through which every line of the former biting can be seen and the etcher lays bare such parts as require further action of the acid. In No 18 the first impression is decidedly weak, but on turning over the print (on the back of which the etcher has by some chance printed the second impression) we see that the plate has undergone a further biting and a marked improvement.

Some idea of the anxiety of the etcher and the difficulties of the process may be learned by reading the amusing preface by Charles Blanc to Lalanne's "Traité de la Gravure à l'eau forte."

This art rose to great perfection in the hands of such men as Rembrandt, Van Dyck, and others, and within the last twenty years has undergone a remarkable revival, and been brought to great perfection in France and England. The principal art periodicals are largely, and some entirely illustrated by this process and the announcement that etching will be employed in an *edition de luxe* adds greatly to its popularity. From the rapidity of its execution and the beauty of the effect it offers special attractions to those who are prevented by other occupations from undertaking the long technical training that all other branches of engraving require. It has had many distinguished amateurs not only as collectors but as artists Mme. de Pompadour, Don Alphonso of Portugal, the King of Sweden and some members of our own Royal Family have followed it with enthusiasm.

The following distinction is taken from Maberly's well known "Print Collector."

"Etchings will generally be found to be the original designs of the Engravers, and in many cases struck off at once, exhibiting all the spirit of original first thoughts and all the freedom for which the playful facility of the etching needle gives opportunity and scope. On the other hand the prints to which the term "Engraving" is applied will generally be found to be translations ("copies" is neither the word nor thing) "translations of works originally executed in painting and now transferred to the copper by the laborious and mechanical skill of the patient worker with the burin. An Engraving thus limited in its meaning may be considered to personate the art in her full attire of ceremony and state. The etching shews art at her ease, art in dishabille, perhaps, but never a slattern; only throwing off much of the restraint and stiffness to which she is on high days, subjected."

We now come to an entirely different method of Engraving

on metal from those which we have already mentioned, and before we notice its history it may be well to speak of the process.

A plate is prepared by rocking over it an instrument which raises an evenly roughened surface, so that if the plate were then printed from an perfect black of even depth would be produced.

On this roughened plate the design is transferred and the Engraver produces his effect by means of scraping and burnishing tools, so that the design is made by a succession and soft and beautifully blended shadings. The purest mezzotints are absolutely without lines of any kind but, etching is often used in connection with mezzotint to give a sharpness to such parts as require it. A good example of a print containing an almost equal division of mezzotint and etching may be seen in Turner's "Ben Arthur" No. 121 in the body of the Catalogue, the etching is by Turner and the mezzotint by Lupton.

Chiefly through the assertion of Horace Walpole the discovery of this process was long ascribed to Prince Rupert that gallant soldier and courtier who combined with these qualities those of an amateur in art matters and a student of the natural sciences. But it is now well established that the inventor was Ludwig Von Siegen a native of Holland who in August 1642 produced the first mezzotint portrait, that of Amelia Elizabeth, Widow Regent of Hesse Cassel. He preserved his secret strictly for about 12 years when he confided it to Prince Rupert whom he met at Brussels. The Prince took great interest in the new method and in turn imparted the secret, under, however, promise of absolute silence to Wallerant Vaillant, a native of Lisle who prepared his plates for him. After this the method got abroad and was eagerly adopted in the Low countries and also in England, where it was practised by the Dutch artists settled in the country, and the best English engravers, so enthusias-

tically that the process became known on the continent as *la manière Anglaise*.

Dr. Willshire says, "the founders of this branch of art had "blue blood in them. Ludwig Siegen Von Sechten was of noble family (he was a page to the young prince of Hesse Cassel and held the rank of Lieutenant Colonel); "then came "Prince Rupert, a Duke and Admiral of England—Furstenberg Canonicus Capitularis Monguntiae et Spira Colonellus; "Von Eltz, of course a gentleman; Evelyn (?) a well known "thinker and courtier; Sir Christopher Wren; Sir Ralph "Cole; with Luttrell of New Inn, and Francis Place, a gentleman amateur."

This manner of Engraving is chiefly used for portraits on account of the wonderful softness that can be obtained; although at one time night scenes and moonlight effects were favourite subjects, the trees and lighter parts are generally too soft and woolly to have a natural appearance.

There are of course many *combinations* of these principal methods of engraving and also other methods such as Stipple and Aquatint capable of producing fine effects which I have not had time to notice.

We have now hastily glanced at the principal methods of Engraving on wood and metal, and I repeat the historical order with the dates.

1. The 1st dated wood cut is "The Buxheim St. Christopher" of 1423, engraved in Germany.

2. The 1st dated engraving on metal is a Flagellation the work of an unknown Goldsmith Engraver of the Upper German School, dated 1446.

3. The first piece of Niello work printed from was a Pax of Maso Finiguero of Florence in 1452.

4. The first known etching is a historical design entitled "Roma Caput Mundi" and the work of a German, Wenzel von Olmutz in 1496.

5. The first mezzotint a portrait of Amelia Elizabeth Widow Regent of Hesse Cassel by Ludwig von Siegen in 1642.

Perhaps I may seek to avoid some of the criticisms to which this sketch is open by stating that the descriptions of the processes which I have given are drawn from standard authorities and not from my personal experiments or observation. To collectors especially those who have had experience I cannot attempt to give any advice but perhaps it may not seem presumptuous if I suggest to any who are beginning, that it is never good policy to buy a poor impression, knowing it to be such, of even a rate print ; one is always dissatisfied with it, and often the expense of a poor impression prevents the purchase of something more desirable : and again, *never cut off the margin about a print* if it is unsightly, mount the print carefully and cover the torn or stained margin with a *passee partout*, because, if the print is of any value, an inch or two of margin may make a wonderful difference, if it should ever come to the hammer. I am greatly indebted to Mr. Kingsford for many of the specimens which I have used to illustrate this paper and to the kindness of the committee of the present Exhibition for the arrangements they have made for my convenience.

This being an introductory paper on this subject, in tracing the history and describing the processes of the principal methods of Engraving I could hardly avoid dealing with dates and technical detail to an extent that must have appeared uninteresting to many : but if this sketch may make it easier for some future lecturer to elaborate his treatments of some particular branch of this subject with adequate fulness of detail, and awaken your sympathies with the human interest in the personality of the artists you will find your reward for the patience with which you have this evening honoured me.

THE THIRTY MEN OF ROBERVAL.

BY BENJAMIN SULTE.



THE following question was put, through the public press recently, "What became of the thirty men left by Roberval in the vicinity of Quebec in 1543"?

I think I can safely answer that they returned to France either *en bloc* or one by one, as they chose, for the means of communication existed, as I will show presently.

We must remember that Jacques Cartier was not the first European who found the route to Canada. Long before him, the Basques were taking codfish on the shores of Newfoundland. The people of St. Malo used to send vessels to trade at the entrance of the Gulf, perhaps further. From Dieppe also, came enterprising adventurers, who, doubtless, penetrated pretty far in the St. Lawrence. The English knew Labrador and Newfoundland before the sixteenth century.

So soon as the official voyages of Cartier and Roberval were accomplished, the number of those navigators increased, and many ascended the river as far as Tadoussac (not Tadou-sac) and Quebec. We learn from documents of the time that Jacques Noel, a grand-nephew of Cartier, visited Montreal in 1583. Two of his sons travelled up and down the river in 1587, and complained bitterly of the encroachments carried on there by other mariners, who, they pretended, had no right to trade in the country.

The merchants of St. Malo were the most daring of all the shipowners. They gathered rich cargoes for themselves in the land adjoining "the river of the Great Bay" or "the river of the Three Brothers"—as the St. Lawrence was styled in those days. This gave rise to much ado and protestations on the part of Cartier's relations, for the latter

pretended that they had the sole privilege to trade thither—and so they had, on parchment. One would believe, on reading their lamentations that the whole of the beavers of Canada could be imprisoned in the forest of Fontainbleau, and all its fisheries put in an ordinary reservoir for gold fish.

When Pontgravé, Chauvin, and others obtained from Henri IV of France (1598) the monopoly of the trade throughout the Gulf and River St. Lawrence, it was stated clearly that Pontgravé had a well acquired experience with those parts of the world. He may be fairly considered a direct heir of the traditions and knowledge of Cartier and the Noé family at least as far as official character is concerned, but many other companies were nevertheless in possession of the principal trading posts in what was already recognized as New France.

It is said that on his first visit to Canada (1603) Champlain found no trace of the men abandoned by Roberval, sixty years before. No wonder. They must have long since returned to France, in the vessels of their own countrymen. That some of them might have been killed by the Indians, is quite possible also. The field is open for conjecture in both ways, but we have no reason now to suppose that from the time of Cartier (1603) no communication existed between France and the River St. Lawrence.

THE LAST SURVIVOR OF BELL'S CAVALRY IN 1812.

AMONG more than one strange meeting, which that welcome haven of the wearied wayfarer, the way-side inn, has brought me, in the course of my many peregrinations through the length and breadth of the Province of Quebec, none can I recall less anticipated, stranger, than the one which happened to me this 22nd. March, 1881; on reaching from the Kennebec

Railway the parlor of Monsieur Lessard's Temperance Hotel at St. Joseph, Beauce, (such the euphonious name the Licence Act awards to these fallacious emblems of comfort or good cheer). After a lengthy interview, I have this day parted possibly for ever with an old and withered *sabreur* of 1812, the last survivor, I have no doubt, of that dashing volunteer cavalry corps, raised by Col. the Hon. Matthew Bell at Quebec in 1812. I have had the rare luck of having from the very lips of this nonagerian, an account of the share he had in conducting as one of the cavalry detachment, detailed to escort Colonel Winfield Scott and brother officers from Beauport, where they were confined as prisoners on *parole*, to the District Prison in St. Stanislas street (the Morrin College) from whence the "big" Colonel and his comrades were taken and lodged in Colonel Coffin's house in St. Louis street. How different the careers. Scott in time became the hero of the war with Mexico, and the dashing cavalry soldier who escorted him, at the age of 89, after 30 years tenure of office, still occupies the position of village Postmaster, in the township of Broughton, Beauce. Among the incidents of which my ancient acquaintance seems proud, is the fact of his having played at cards with General Scott and his captive comrades.

Charles Hy. J. Hall, for such is his clear and well written autograph authenticating the memorandum I drew up for him—a roystering *militaire*, in our good city, seventy years ago, presents in his person a rare instance of mental and physical faculties unimpaired until the end—memory, sight, sound appetite, all unimpaired.

I felt so interested when he informed me that he had been one of Col. Bell's cavalry, (I felt convinced that, of all the members of this dashing corps, he was the last survivor,) that I questioned him very closely, and cross-examined him on such matters of detail, which an eye-witness alone could know. Mr. Hall, the son of the late Wm. Hall, of Fabrique

street, Quebec, is connected with several of our most noted families. His father came to Canada about 1783, from the adjoining Provinces, a United Empire Loyalist, and became wealthy. Subjoined will be found a short statement taken down as it fell from the lips of my aged new acquaintance, and authenticated by his signature. Mr. Chas. Hall is Post-master of Broughton, County of Beauce. VIATOR.

"I am now 89 years of age. My father, the late Wm. Hall, a well-to-do Quebecker, whose partner in business I subsequently was, lived at what I should call No. 1 Fabrique street (the house recently vacated by Behan Bros.). I was born in St. John street. I loved to roam—have travelled the world over and received some hard knocks in my day. As to that part of my career, which seems particularly to interest you—the war of 1812—I regret I cannot tell you as much as you wish to know. In 1812 I joined Col. the Hon. Matthew Bell's Volunteer Cavalry; we numbered between 90 to 100 men. Our uniform was blue coat, red collar,—silver braid; arms: a sabre and holster pistols. As volunteers every man furnished his horse, suits, etc. My horse, which cost me thirty guineas, I refused sixty for from Col. McNeil; our mounts were of Canadian, American and English pedigree.

We were commanded by Col. Bell, Hon. Wm. Sheppard (late of Woodfield), was our Major, Mr. Hale, our Captain, Headley Anderson our Lieutenant. I cannot say, in reply to your question, whether the late Hammond Gowan was our Cornet. Our house stood next to that where General Brock had lived, in Fabrique street. I was, in 1812, one of the escort who took General Winfield Scott, and Col. Winder, from Beauport; I remember well the big Col. Scott, as I played cards with the American officers who were, on their *parole*, quartered in Judge DeBonne's house, on the site of which a wing of the Lunatic Asylum has since been

erected. I formed part of the escort who conducted the American officers to the Quebec jail, in St. Stanislas street, previous to their being located in a St. Louis street house. During the war, under Sir George Prevost, I formed, in March, part of the detachment of cavalry, sent with a company of 103rd, to the parish of St. Joseph, Beauce, to arrest some militia men who had refused to enlist. The ice-bridge before Quebec started a few minutes after our last horse crossed.

CHAS. HY. J. HALL.

St. Joseph, Beauce, 23rd March, 1881.

N. B.—I can read yet without glasses; I reckon I am the last survivor of Bell's Cavalry.

THE QUEBEC SQUADRON OF CAVALRY.

In connection with the very interesting extracts allow me to enclose you some extracts from the Regimental records of the corps, which must prove of interest to your readers, as the ranks contained the leading citizens of Quebec; many of whom were also the ancestors of our first families of to-day. Your correspondent will find the name of his friend entered as Corporal Charles Hall—God bless him.

Yours, &c.,
LIEUT.-COLONEL.

Quebec, 28th March, 1881.

REGIMENTAL NEWS.

QUEBEC TROOP OF LIGHT CAVALRY.

Extracts from a Troop Order Book of Captain Bell's Troop, dated Quebec, 1st March, 1813.

NOTES RESPECTING THE FORMATION OF THE TROOP.

This Troop was first formed by Capt. Bell, under an order of H. E. Sir G. Prevost, dated 22nd April, 1812—as a part of 3rd Battalion, Quebec Militia. 22nd May, 1812—William Sheppard and Hammond Gowan are appointed Sergeants. Mr. Hale attached to the Troop as Cornet.

27th June—Intelligence of the declaration of war reached Quebec. The gentlemen composing the Troop, to the number of 34, volunteered their services to act when and where the Government thought proper.

27th July—The Troop declared independent of the 3rd Battalion, Quebec Militia. In case of alarm, to assemble on their private parade in front of the Castle, by order of General Glasgow.

October—Mr. Hale appointed Lieutenant, and Mr. Sheppard Cornet, dated 24th April last.

19th December—The Troop to be held in readiness to march on active service early in the spring.

15th February, 1813—Orders received to add 25 dismounted men to the Troop.

MUSTER ROLL.

QUEBEC LIGHT CAVALRY, BELL'S TROOP.

1st March, 1813.

Officers.

Captain (Commandant) Matthew Bell.

Lieutenant Edward Hale.

Cornet W. G. Sheppard.

Quarter-Master Benjamin Racy, (from the Ste. Marie Nouvelle Beuce Battalion), attached to the Troop.

N. C. Officers.

Sergeant Hammond Gowan.*

“ Wm. Henderson.

“ Alex. Cowan.*

“ James Heath, } Acting.

Corporal Charles Hall,

“ Wm. Sheppard,*

“ G. Wilson,

Trumpeter Thos. Pearson.

Privates.

On the full establishment, furnishing horse, clothing &c. :—

William Turner,*	John Dempster,	John Racy,
Wm. Thomas,*	John Campbell,*	William Moore,
John Patterson,*	Andrew Moire,	David Robertson,*
William Price,	James Oliver,	James Whyte,
John Stansfield,	James Henderson,	James George,
John Connolly,	George Cossar,	Webb Robinson,
Peter Brnnet,	John McQuay,*	Daniel Buckley,
James Dick,*	Archibald Campbell,	James Capper,*
Robert Page,	George Chapman,	James McCallum
John White,	James Black,*	John McCallum,
William Hoogs,	William Henderson	Frank Bell.
J. G. Clapham,	Amos Priest,*	

Dismounted Party.

	Age.	Ft.	In
James Winton.....	30	5	10
Frederick Petry*.....	19	5	10
George Burns*.....	19	5	10
Henry Connolly.....	16	5	10
Francis Martineau*.....	..	.	..
Daniel Eaker.....	..	.	..
James Stewart.....	19	5	9
Frederick Wyse.....	27	5	9
John Menzies.....	27	5	9
David Flynn.....	29	5	8½
William Graves*.....	21	5	8
Richard Burns*.....	22	5	8
James Loan*.....	23	5	7½
Alexander Russell.....	..	.	..
William Parker*.....	..	.	..
Charles Gethings*.....	19	5	7
Thomas Burney*.....	21	5	7
John Chillax.....	26	5	7
George C. Ross.....	17	5	
Godfroi Langlois*.....	20	5	10
George Patterson.....	..	.	..
Peter Legged.....	..	.	..
J. Dion.....	..	.	..
David Denny.....	..	.	..
Wm Hobb.....	..	.	..

*Reside in Upper Town.

Troop Order, 1st March—Foot drills on Mondays, Wednesdays and Fridays in the Riding House at 12 o'clock till further orders.

8th March—The Captain commanding desires that the following articles be provided as soon as possible by each person in the Troop, to enable him to comply with the General Orders of the Commander-in-Chief, dated 19th December last, viz., Helmet; blue cloth forage cap; black silk handkerchief for stock; dress jacket; undress jacket, (plain); linen jacket, (stable); a pair of brown linen trousers; a pair of grey cloth overalls; a pair of grey cloth or stockinet pantaloons; a pair of half boots and spurs; two flannel shirts; two pair flannel drawers; three pairs of stockings; one pair shoes; one razor; one knife; one brush; one curricomb, brush and mane comb; one linen havresack; one linen nose bag; one linen bag for necessaries.

The dismounted men may make their undress jacket of strong brown linen if they prefer it.

Quarter-Master Racy will show patterns and give any information that may

be required. The Captain wishes the different articles to be good and strong, but not of an expensive kind.

28th March—A detachment was ordered on service to Ste. Marie Nouvelle Beauce and St. Joseph, returning on the 31st under the command of Lieutenant Hale, consisting of two officers, two sergeants, one corporal, 18 privates; total 23. Estimate of subsistence for the detachment of Captain Bell's Troop, Quebec Light Cavalry, who marched to Nouvelle Beauce, and returned on Wednesday, 31st March, 1813:—

	£.	s.	d.
1 Lieut., 4 days, 9s. and allowance for forage, &c., 2s. 4d.....	2	5	4
1 Cornet, 4 days, 8s. and allowance for forage, &c., 2s. 4d.....	2	1	4
2 Sergts., 4 days, 4s. including forage &c.....	1	12	0
1 Corpl., 4 days, 3s. 6d. including forage, &c.....	0	14	0
18 Privates, 4 days, 3s. including forage, &c.....	10	16	0
	<hr/>		
Army pay.....	£	17	8 8

Quebec, 1st April.

I certify that I have examined the foregoing estimate, and I have found it correct in numbers and rates. (Signed) MATTHEW BELL, Captain.

Garrison Order by Major-General Glasgow.

Quebec, 1st May, 1813.

Captains Bell's Troop to furnish 1 Subaltern, 1 Sergeant, 1 Corporal, and 18 Privates for guard every Tuesday, to commence on 4th instant.

(Signed) A. H. PAUL, Major of Brigade.

Captain Bell, }
Com'ding the Troop. }

The above guard was furnished every Tuesday up to the 27th July, 1813, except the Subaltern, withdrawn on the 10th May.

Troop Order.

Quebec, 30th, July, 1813.

Major-General Glasgow, commanding the forces, has signified to Major Bell that the services, in garrison, of the Troop may be for the present dispensed with.

Major Bell is happy at the same time to have it in command from the Major-General to acquaint the Troop with his perfect satisfaction of the regularity and their conduct when their services were required.

(Signed) MATTHEW BELL, Major,

Troop Orders.

5th August.

Major Bell has much satisfaction in communicating to the Troop the following Garrison Order:—

Garrison Order, 2nd August, 1813—Major-General Glasgow returns his thanks to Major Bell and the Quebec Cavalry under his command for their steady and soldier-like conduct during the time they had assisted (as Volunteers) in the duties of the Garrison, which the late augmentation of the troops enable him to dispense with for the present.

THE SEIGNIORIAL MANOR OF THE FIRST
SEIGNEUR OF BEAUPORT, 1634.



I HAVE pleasure in laying, before the members of the Literary and Historical Society, the enclosed communication with the plate and inscription to which it relates, from the widow of the late Col. B. C. A. Guky, of Darnoc, Beauport. It sets forth the recovery, from the ruins of the Beauport Manor House, of a lead plate, affording a written record of the laying of the foundation stone, on the 26th July, 1634, of the historical homestead of the fighting *Seigneurs* of Beauport,—the Gifarts, the Juchereaux and the Duchesnays. The *fac simile* and description of the inscription I can guarantee, on comparing with the lead plate itself, kindly forwarded for examination by Mrs. Guky, are so accurate, that they leave little for me to add. Nay, I would have been led to detect here the hand of an antiquarian, had I not strong suspicions that Mrs. Guky's amanuensis in this case, was her talented daughter, Miss Guky.

The familiar old pile alleged to have been the headquarters of the Marquis of Montcalm, during the siege of 1759, and in which so many generations of Duchesnays and some of Col. Guky's children were born, became the prey of flames in 1879, it is said, by the act of a vandal, an incendiary; thus perished the most ancient stronghold of the proud feudal Lords of Beauport—the stone manor of Surgeon Robert Gifart—the safe retreat against the Iroquois of the warlike Juchereau Duchesnay, one of whose ancestors, in 1645, had married Marie Gifart, or Giffard, a daughter of the bellicose Esculapius from Perche, France, Surgeon Robert Gifart. The massive manor stood in front of the more modern dwelling Col. Guky had erected, at Darnoc, in 1865, and rather intercepted the view of Quebec to be had from

this spot. As one of the memorable landmarks of the past, it has furnished a subject for the pencil of Col. Benson J. Lossing, author of the "American Revolution" and "Life of Washington," who, during his visit to Quebec, in July 1858, sketched it with others for *Harper's Magazine*, where it appeared, over the heading "Montcalm's Headquarters, Beauport," in the number for January 1859, page 180.

Whilst the deciphering of some of the letters I. H. S. M. I. A. at the top of the inscription are likely to exercise the ingenuity of our Oldbucks and Monkbanrs, to whose intelligent care I shall leave them, the plate itself and its inscription will furnish to the student of history an indefeasible proof of the exact spot, and of the date, when and where stood the oldest of our seigniorial manors, that of Robert Gifart, on the margin of the *Ruisseau de l'Ours*, at Beauport, in 1634.

J. M. LEMOINE,
President.

Literary and Historical Society Quebec.

J. M. LeMoine, Esquire, President Literary and Historical Society, Quebec.

BEAUPORT, 26th March, 1881

The tablet found in the Manor House of Beauport by some workmen last summer and only recently restored to the proprietors, is a circular plate of lead or pewter much injured by the fire which consumed the building.

Owing to the unwillingness of the men concerned to give any information, it is difficult to learn much about whereabouts in the building it was found, nor what other articles may have accompanied it, but as far as can be ascertained, this plate (about $\frac{1}{4}$ of an inch in thickness) was rolled up and contained a few coins and some document; the first cannot be traced and are spoken of as "quelque sous," and the later they say crumbled into dust at once.

The inscription as well as can be deciphered is as follows :—

I. H. S. M. I. A. *

L, AN 1634 LE

NTE

29 IVILET. IE. ETE .PLA

PREMIERE. P. C. GIFART

SEIGNEVR. DE. CE. LIEV

This is rudely but deeply cut into the plate and underneath may be seen in patches, traces of a fainter etching, part of which may be a coat of arms, but this is uncertain ; underneath can be seen a heart *reversed*, with flames springing from it upwards. All these are enclosed in a larger heart, point downwards.

The enclosed rough simile may give an idea of the lettering at the top of the circle, the plate itself being about nine inches in diameter.

Darnoc, 26th March, 1881.

THE CANADIAN FUR TRADE EIGHTY YEARS AGO.

THE following statement of the "average number of peltries cleared at the Custom House, Quebec, for England, for nine years, from 1793 to 1801 inclusive, with a calculation of the duties paid thereon on their landing in England," is worthy of record. It bears the evidence of having been compiled many years ago ; and that the figures given below do not cover the *whole* of the nine years, but are only an average for each year, is further proved by the endorsement of the amount of duty paid "annually."

It is almost startling to read of 169,811 deer skins being shipped each year ; but some of the other figures given

*Jesus Hominum Salvator Maria Josephus Anna.

below are little less remarkable. Our readers will remember that the rate and amount of duty are in sterling money :

<i>Number.</i>	<i>Duty.</i>			
137,548	beaver skins.....1d each.....	£	573	2 4
38,638	martens, 5s for 40 or 1s 4½d each..		2,656	7 3
18,349	otters.....1s 5d each.....		1,299	14 5
11,329	minks.....16s 6d for 40.....		233	13 6
5,484	fishers.....1s 4½d each.....		399	5 2
10,141	foxes.....4½d each.....		190	2 10
19,286	bears.....5s 6d each.....		5,303	13 1
169,811	deer.....2d each.....		1,415	1 10
144,439	racoons.....13s 9d for 1000.....		993	0 0
12,200	casco and opossum cats 11d per 100		67	2 0
843	elks.....4d each.....		14	1 0
6,885	wolves.....6s 4d each.....		2,180	5 0
778	wolverines..... 3s 6d each.....		136	3 0
819	carcajoux.....3s 6d each.....		143	6 6
219	badgers .....7d each.....		6	7 9
9,130	kitts.....11s per 100.....		50	4 3
1,978	seals.....2d each.....		16	9 8
2,835	squirrels and hares, 11d per 120.....		1	1 10
57,151	muskrats..... 13s 9d for 100.....		392	11 3
2	buffaloes			
1	tiger		0	2 9
			£16,071	15 5

WHAT IS "A NICKEL"?

NS the convenient five-cent coin, which is called a nickel, has come into general circulation in the U. S, the question of its composition has been often asked, and but few intelligent answers have been furnished.

In China and India the white copper called pack fong has long been known, and has been extensively used, both there and in Europe, for counterfeiting silver coin. About the year 1700 a peculiar ore was discovered in the copper mines of Saxony, which had the appearance of being very

rich ; but in smelting it yielded the copper, and the miners called it kupfer nickel, or false copper. In 1754 Cendstadt announced the discovery of a new metal in kupfer nickel. It was in combination with arsenic, from which he could relieve it only in parts. The alloy of nickel and arsenic which he obtained was white, brittle and very hard, and had a melting point nearly as high as cast iron.

It was not until 1823 that pure nickel was obtained by analysis of German silver, which had for a number of years been produced at Sahl, in Saxony. Its composition he ascertained to be copper ten parts, zinc five and nickel four. If more nickel be used the alloy is as white as silver and susceptible of very high polish, but becomes too brittle and hard to be hammered and rolled, and can be worked only by casting. Pure nickel is a white metal which tarnishes readily in the air. Unlike silver, it is not acted on by the vapor of sulphur, and even the strong mineral acids attract it but slightly. Nickel has the hardness of iron, and, like it, has strong magnetic properties but cannot be welded, and is soldered with difficulty. Pure nickel has heretofore been used chiefly for plating, for which purpose its hardness and power to resist atmospheric influences admirably adapt it.

Within the last year the French have succeeded in rolling the metal into plates, from which spoons and other table furniture may be pressed. Nickel bronze, which consists of equal parts of copper and nickel, with a little tin, may be cast into very delicate forms, and is susceptible of a high polish.

Mines of nickel are worked at Chatham, Conn., and Lancaster, Pa., and it is said to be found at Mine La Motte, Mo., and at several points in Colorado and New Mexico, where but little attention is paid to it. It is extensively mined in Saxony and in Sweden, but the late discovery of a new ore (a silicate of nickel) in New Caledonia will probably suspend

the use of the arsenical ores, and yet bring nickel into common use.

Switzerland, in the year 1852, made a coin of German silver, which is indetical in composition with the U. S. nickel coin. The United States made nickel cents in 1856, and eight years later coined the 5 cent pieces. Belgium adopted nickel coinage in 1869, and Germany in 1873.

England has lately coined nickel pennies for Jamaica, but at home she and France adhere to the clumsy copper small change.

IS THE VALUE OF GOLD AND SILVER MONEY ARTIFICIAL?

MAY I be allowed to appeal to history on a subject which is generally treated as a matter of scientific deduction, and to state one or two matters of fact which appear to have an important bearing on this question? The arguments put forward in favour of bimetallism constantly assume that the value of gold and silver coin is artificial. Value, it is justly said, depends on supply and demand; if either of these is within the absolute control of law, law can, it is said, regulate values. The supply of the precious metals is admitted not to be within the control of law. But it is alleged or assumed that the demand for gold and silver coinage is a matter which depends upon and is regulated by law. It is the use of coin and money which creates the demand for it; and it is the Government which says what shall constitute money. The action of Government, therefore, gives money its value; and if all Governments agree, they can, at least, go so far in determining the value between gold and silver money.

Such is the contention, and the question I wish to ask is whether the history of the British coinage bears out this

view ; and for this purpose I will refer shortly to the facts of that history as given in Lord Liverpool's well-known letter on the coins of the realm.

It is unnecessary to go back farther than the reigns of Charles II. and James II. At that time silver had for centuries been the money of account and the standard of value. Gold coins had from time to time been introduced, and efforts had been made by different Kings to determine the relative value of gold and silver coin. But these efforts were unsuccessful ; the attempt to determine these values had been abandoned, and at the time of the Revolution of 1688 silver alone was the money of account and legal tender. Gold guineas were issued and were in use, but there was no law fixing the price or value of the gold coin ; and the guinea, which was originally supposed to be equal to 20s. in silver, circulated at the value in silver which the people chose to give for it, and rose in value as the value of gold rose.

In the early years of William III.'s reign the silver coins had become clipped and defective to the extent of nearly half their weight ; prices at home and exchanges abroad were thrown into confusion ; the evil became insufferable ; and at last, under the guidance of Montagu and by the advice of Locke, the old silver coinage was called in and good silver coins were issued, at a loss to the nation of about £3,000,000. It was expected, on the faith of theories which taken by themselves, were perfectly sound, that things would return to their previous condition ; that the silver, being the money of account of the country, or, as we should term it, legal tender, would resume its place ; and that the gold coin, to which no definite value was attached by law, and which was not legal tender for the payment of debts, would circulate if at all, at a price in silver corresponding to the value of gold in the market. But none of these things happened. The newly coined silver was exported ; little

or no fresh silver was brought to the Mint to be coined; the gold guineas took the place of the silver coinage, and continued to circulate at a price, in silver, higher than the intrinsic or market value of the gold contained in them. They did this without any law fixing their value, and in spite of the law which made silver the legal tender and money of account. In spite of law, in spite of deficiency of intrinsic market value, people preferred the gold coins, and kept to them. The guinea had become a token coin, not by law, but by habit and inclination. Lord Liverpool says (p. 92):—

“The high rate of the gold coins to which the people then voluntarily submitted can only be ascribed to the preference which at that time began to be given to the use of gold coins in all payments, at least of considerable amount. It is evident that during the late re-coinage the common people had become accustomed to the use of the gold coins, and the reason which induced them still to prefer them was, perhaps, the convenience of making large payments in coins of that metal. This change from what had been the case in the reign of Charles II. was probably owing to the great increase in the commerce of the country, and to an augmentation in the price of every commodity, so that payments in general required coins made of the most valuable metals. The fact certainly is that from this period the gold coins began to take the ascendancy, and to become the more usual instrument of commerce and measure of property, in preference to the silver coins. In the reign of King William, when the silver coins were so very deficient, Mr. Locke had said:—‘It is no wonder if the prices and value of things be confounded and uncertain when the measure itself is lost.’ To restore this measure the public had expended £2,700,000. But, notwithstanding so great an expense, this measure of property in the lapse of a very few years was a second time lost, and had again no existence unless it passed into the gold coin.”

In this state of things the Government of George I., on the advice of Sir Isaac Newton, determined to fix by law

the value of the gold guinea, wishing apparently to prevent the exportation of the silver coin. They did not, however, reduce it from 21s. 6d., the then current value, to 20s. 6d., the actual value, but only to 21s., leaving it still above the market value of the coin in silver. The effect was to confirm the tendency of the people to pay in gold coins, and gold has ever since, by law as well as habit, been the current money of the country. Silver coins ceased to be used in large transactions; various statutes, commencing in 1774, deprived it of its character of legal tender, except for payments of small amount, and it was ultimately reduced to its present condition as a token coinage.

The interesting point of this history is to see that the present gold coinage has obtained its place, not by law, but to a great extent in spite of law; that law was powerless to force upon the country a currency which it did not want, but all-powerful when it followed and stereotyped the practice of a people; that this practice was suggested by motives of convenience and inclination differing from and counteracting the motives which arose from a mere consideration of market values; and that even in such a matter as currency, speculations founded on the effect of law, or even on mere considerations of value, have been and are likely to be at fault unless corrected by a careful consideration of special wants and circumstances.

Political economists ought to be well satisfied with these results. They illustrate and confirm the position that the value of coined money is, like that of other things, a question of supply and demand; that it depends on human wants and habits; and that if law is to be effectual it must follow and consult these wants and habits; in other words, that the value of gold and silver money is at bottom "natural," just as other values are natural.

These words will serve to call attention to Lord Liver-

pool's celebrated letter, republished last year by the Governors of the Bank of England. The way in which he collects and states actual facts before generalizing from them, and in which he collects logical deductions by reference to experience, may well afford a valuable lesson to many modern economists, and especially to those advocates of currency reform who appear to think that they have solved a practical question when they have stated it in the clear and definite form of an algebraical problem, and who prophesy the results of their schemes with as much confidence as if they were getting out the values of x and y .

What the effects of bimetallism would really be I will not venture to say, but I will venture to say that they are much more doubtful than its advocates suppose.

* * *

EDITORIAL.

WE regret that from circumstances which we could not control, the publication of the present number of *The Antiquarian* has been so long delayed. We nevertheless trust that the IXth Volume, (of which this is the completing number,) will bear favorable comparison with its predecessors.

The first number of the next volume is well forward, but from the removal of some of our confreres, and from the fact of the members of the Editing Committee having pressing business avocations, the work, which is otherwise a labour of love, meets with considerable interruption. The Editors would once more repeat their request for assistance from any friends with kindred tastes; there are, without doubt, many valuable incidents in our early history, especially of the City of Montreal, not yet garnered, any communications of this nature would be welcomed.