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THE ROMAN ACTA.
NEWSPAPERS IN ANCIENT TIMES.

(A Lecture by J. A. Winslow.)



THE invention of the printing press has been justly regarded as one of the most important events in the history of modern progress, and wonder has been often expressed that it had not been discovered or utilized by the civilized nations of antiquity. The principle of printing was understood as soon as men had found out how to make a number of impressions with a single stamp or die. This was done at a very early period. Metallic stamps for making impressions of the name of the maker upon wine jars and other earthenware, have been found in excavations of the Roman period at Pompeii and elsewhere, and it is believed that they were used at a time

long anterior to the Christian era, in making impressions upon the brickwork of Nineveh and Babylon.

The invention of printing in modern times, like many other so-called inventions was only a re-discovery, if indeed, the art of stamping pottery had ever been forgotten, or disused. The civilization of antiquity has been greatly underrated by some modern writers, who have ascribed to the ancients an ignorance of many arts which were well known to them, and were afterwards lost to the human race during the dark ages.

Mr. Wendell Phillips in his oft-repeated lecture on "The Lost Arts," has shown very plausible reasons for believing that the ancients were acquainted with the use of the microscope, and even of the telescope. However this may be, steam was certainly used as a motive force in machinery, and applied by the inventor to engines for raising water from the Nile a century before the Christian era; the steam not acting as in our modern engines, upon a piston-rod within a cylinder, but being thrown in jets upon paddles, like those of a steamboat wheel or water wheel. If, then, the ancients were acquainted with the principle of printing, the question arises why they never applied it to the multiplication of books, as the idea of the press would naturally be suggested as soon as the art had become known.

It has frequently been remarked that great inventions in the useful arts, appear in history only when occasion calls for them, and an eminent American scholar has advanced the theory that the reason why the civilized ancients did not apply the arts of printing to books, is that the existence of slavery among them rendered it unnecessary. Slavery among the ancients differed in many important respects from that which existed in the Southern States within our recollection. In the latter, the race in servitude differed from that of the masters, and its members were not only but

a few generations removed from the absolute barbarism of their ancestors, but also were prevented by policy and law from attaining any of that intellectual progress which they might have made in the sunlight of the more civilized atmosphere to which they had been transplanted.

But in ancient times, the frequency of wars, and the severity of the law of universal custom, which allowed the conqueror to reduce the conquered nations to slavery, not only rendered slave labour cheap, but a large portion of those in servitude were either of the same or kindred races with their masters, and often of equal or superior breeding and education. Plutarch tells us that some of the Athenians who were taken prisoners in the ill-fated Sicilian expedition, during the Peloponnesian war, and reduced to slavery, mitigated the severity of their lot, by reciting to their masters verses of Euripides in whose poetry the Syracusans took particular delight, and that a number of them were even rewarded with their liberty, for which they formally expressed their thanks to the poet on their return home. Very eminent writers of ancient times, passed a part at least of their lives in a state of slavery, among them the fabulist Æsop, the great stoic philosopher Epictetus, and even Plato, who on his return from Syracuse, by the treachery of the Lacedæmonian ambassador with whom he sailed, was sold into slavery at Ægina, and was afterwards ransomed by Anniceris, for the sum of thirty minæ. Other friends of Plato having contributed the sum to repay Anniceris, the latter expended it by purchasing for the philosopher the famous garden of the Academy. At Rome men of great literary ability were found among the slaves, such as the poet Terence, and Cicero's freedman Tiro, to whom he writes in such affectionate terms in some of his letters, the whole of which, that have been preserved to posterity, were collected and edited by the faithful Tiro after Cicero's death, forming the largest body

of epistolary correspondence that has come down to us from antiquity.

Thus it appears that many of the slaves of the ancients were men of education, and the market value of these was increased in proportion to the extent of their acquirements.

This use of educated slave labour in writing, rendered books comparatively cheap among the ancients. We learn from Plato that in his time, the works of the philosopher Anaxagoras were sold in the theatre at Athens for a drachma, or about 17 cents of our money, and even if as some of the commentators think, only a single treatise of Anaxagoras is spoken of, this is cheaper than the rate at which opera librettos or other printed pamphlets are sold at our places of public amusement at the present day. The poet Martial tells us that his works were sold in distant Britain, at a price quite as low as a good copy of them could be bought for to-day in London. It is difficult in these instances to estimate in modern currency the actual value of books or other articles of sale, on account of the variation in the value of the precious metals at different periods. Some writers on political economy have assumed the market price of wheat as a standard of comparison in measuring the values of other commodities at different historical periods, but as the price of flour within the recollection of this generation has fluctuated between the extreme limit of \$4.50 and \$20 per barrel at retail, this standard can scarcely be accepted as a sound basis for very accurate calculations. Besides, the values of the ancient coins differed at different periods, and if it be stated that the price of a particular book was a *drachma*, we are at a loss in determining whether reference is made to the *drachma of the fathers* or a *trade-drachma*. But without engaging in such abstruse calculations, it is enough to know that books in the brilliant Athenian period, and under the Roman empire were much

cheaper than they were at any time during the first three centuries after the discovery of the printing-press.

Our notions of the great costliness of books before the invention of printing, are derived, not from the periods of ancient civilization, but from the dark ages which preceded the revival of learning, and the period immediately afterwards when Bibles were fastened by chains to the church building on account of their immense value. During the Middle Ages, few persons could write, and those who could, were mostly the inhabitants of monasteries who wrote at their leisure, of which they had an abundance. They laid out much toilsome labour upon the illumination and fantastic lettering of manuscripts. The black-letter character, as it is called, was then devised, and the first printed books were struck off from a type modelled upon it. More simplified forms of type were introduced later, and even in Germany the spirit of Teutonic nationality, which clings to so many antiquated customs simply because they are German, has not prevented a large number of books from being printed of late years, in the more convenient type now generally used by the other nations of Western Europe.

The fantastic lettering of the Middle Ages would never have served for the large amount of rapid writing necessary in the days of civilized antiquity. Niebuhr says that it is a mistake to suppose that the ancients did not use much writing; that, on the contrary, they used a great deal. In fact it becomes evident, upon reflection, that they must have done so. Rome's unequalled genius for organization, cementing together the numerous countries of her vast empire, and the administration of her government in its various departments over so many different provinces, and so extensive a territory must have required as much writing in all departments, as any great government of modern times. The public accounts were kept by double-entry, which, it is

said, was not used by any modern government, till its introduction in France by Napoleon, when First Consul.

A greater obstacle to the cheapness of books than the want of the printing-press, seems to have been encountered in the lack of sufficient good material for paper or a cheap substitute for it. Papyrus, the material most used was dear, and when in the second century before Christ the supply of this from Egypt was cut off by Ptolemy Epiphanes from Eumenes of Pergamos, the latter introduced for the books of his great library, the use of parchment, which was afterwards called *charta Pergamena*. This material, it is said, was used at an earlier period by the Jews and Hebrews two centuries before Eumenes, and Herodotus mentions the skins of sheep and goats as commonly used by the Ionian Greeks and Phœnicians, in place of papyrus. But although the ancients did not have paper, a large part of their writing not intended for preservation, such as first drafts of books, unimportant letters, accounts, and the like, was made upon the waxen tablets in common use, and afterwards effaced. This rendered waste baskets unnecessary, and the waxen tablets were certainly more elegant than the modern slate.

The historian Hallam says that, "the invention of printing, so far from being the result of philosophical sagacity, does not appear to have been suggested by any regard to the higher branches of literature or to bear any other relation than that of coincidence to their revival in Italy." He further states that it is doubtful whether moveable wooden characters were ever employed for an entire work. and says that "no expedient could have fulfilled the great purposes of the inventor until the invention was perfected by founding metal types in a matrix or mould, the essential characteristic of printing, as distinguished from other arts that bear some analogy to it."

If nothing of the nature of the modern newspapers came

into use in Greece during the brilliant period of the Athenian supremacy, it was probably for the reason that no necessity for anything of the kind had arisen. It certainly was not from any lack of interest in the news of the day, as we have the testimony of both Demosthenes and St. Paul, writing at an interval of nearly four centuries from each other, that a craving for news was peculiarly characteristic of the Athenians as a people. But in the Greek cities, none of which were of very large dimensions, news passed from mouth to mouth with great rapidity. The majority of the citizens met one another daily in the agora or market place, and we learn from the dialogues of Plato and the comedies of Aristophanes how quickly the arrival of a prominent stranger, or the announcement of important news was heralded through the city. The first report of the disastrous result of the Sicilian expedition was told by a stranger in a barber's shop, an emporium for news in all ages and countries, and from thence spread rapidly everywhere among the people.

But even during the period of the republic, the size of Rome as a city, and the large and constantly increasing sphere of the Roman dominion, connecting her by her interests with the greater part of the civilized world, rendered necessary a more regular method of making public and transmitting news than was needed in the narrower limits of the States of Greece. Hence arose the institution of the *acta*, which, having their origin in the meagre public records kept from an early period, were afterwards improved till they fulfilled during the later republic and empire a great part of the function of the modern newspaper.

They were commonly entitled "Acta Diurna," (which might be translated "Day's Doings,") and were also known as "Acta Publica," "Acta Urbana," "Acta Populi," or simply "Acta."

They are frequently mentioned by Latin writers of the later republic and the empire, Cicero, Suetonius, Tacitus, Juvenal, and others. Tacitus, in mentioning the erection of buildings and important public works, refers those who take particular interest in such matters, for greater detail, to the *Acta* of the day, as a modern historian refers in his notes to the newspapers of the period of which he writes. The matters brought before the Senate, with an abstract of the debates and speeches of the chief speakers, were published, by order of Julius Cæsar, in the *Acta Diurna*; Augustus forbade the publication of the proceedings of the Senate in the *Acta*, but had a report of them made by one of the Senators appointed as a commissioner for that purpose, for preservation as a record. This is probably the first despotic measure ever adopted for restricting the liberty of the press. The field occupied by these *Acta Diurna* was quite extensive. They contained—

I. Extracts from the *Acta Forensia*, which included new statutes, edicts, names of magistrates and of other officials, together with reports of proceedings in the courts of law.

II. Extracts from the proceedings in the Senate, already mentioned.

III. During the empire, a court circular, or record of births, deaths and movements of the imperial family.

IV. An account of public affairs and foreign wars, so far as the censorship of the government allowed.

V. What may be termed general news, including notices of erections of new buildings, conflagrations, funerals, sacrifices, lists of public games, accounts of prodigies, curious tales, personal adventures, with the names of the parties, trials, executions, accidents, and what was doubtless most sought after by the female newspaper readers of Rome, if they resembled those of the present day, marriages, births and deaths. They further include an account of the money

paid into the treasury from the provinces, and all matters relating to the supply of corn, one of the chief subjects of interest to the Roman populace.

This brief summary of the matters included in the *Acta* shows that they were in the true sense of the word, *news-papers*, having a much wider range of topics than the newspapers published in the early part of the last century. It does not appear that they contained any editorial articles or comments; but under the imperial despotism, free expressions of opinion were quickly repressed, if obnoxious to the government. However deficient the *Acta* may have been in what is called independent journalism, or as organs of public opinion, they certainly lacked nothing in the local department, or in publication of news of general interest, to judge from the character of their contents already mentioned.

No specimens of the *Acta* are known to be extant, but there is a passage in Petronius which (though evidently a burlesque) may afford some notion of the style of their local "items." The bookkeeper of Trimalchio pretends to read aloud some extracts from the "*Acta*," which have been translated as follows:

—"On the 30th of July, on the Cuman farm belonging to Trimalchio were born thirty boys and forty girls.

—There were brought to the barn from the threshing floor, 120,000 measures of wheat. Five hundred oxen were broken in.

—On the same day 100,000 sesterces that could not be invested were put into the money chest.

On the same day a fire broke out in the gardens of Pompey, having caught in the steward's house."

How extensive the circulation of the *Acta* was, we can only conjecture, but it appears to have been considerable.

The official "daily" was bulletined in a public place where it could be copied by any one. From a single copy thus made, others could be quickly reproduced in large numbers, as they doubtless were, by the method already spoken of in

the case of books. They were then quickly transmitted throughout the empire, as we learn from various sources, and particularly from the abundant correspondence preserved in Cicero's Epistles.

When absent from Rome we find the distinguished orator frequently refers to the *Acta* and when they do not arrive regularly, he complains very much in the same tone in which a merchant of the present day, when away from home, might complain of the non-arrival of his daily paper.

When writing from Rome to his friends who are absent, he occasionally remarks, in substance, that he will not write of public events because he knows they receive the papers (*Acta*) regularly. Undoubtedly these ancient newspapers are very inferior to those of the present time, when the press draws into its jaws a roll of paper five miles in length, and has a capacity for printing, folding, and cutting 40,000 copies per hour ready for delivery, but the superiority of this powerful machine over the Roman method is scarcely greater than its superiority to the hand-press used by the great Franklin in the last century. Besides, the copies of the *Acta* could be multiplied with as much rapidity as a modern editor can furnish written copy for the compositors.

Books, we know, were copied by a large number of slave scribes from dictation, the original being read aloud to the copyists, and of course a large number of copies of the *Acta* could be made simultaneously in this way; so that the number of possible copies made at one place would be limited only by the number of persons who could write within easy hearing distance of a reader with a loud voice; and they might be made at several places at once. Doubtless, the same uniformity could not be ensured by this process as by the impression of the printing press, but if the copyists could succeed in making greater blunders than I have known modern compositors to do, even after the proof has been correc-

ted twice or three times, they must have been very careless scribes indeed.

Modern journalism has, since the middle of the last century, entered upon a far wider field; it has become a most potent agent in the intellectual, social and political progress of the human race; and, in our time is employing its great resources in enterprises for the promotion of astronomic science and geographical discovery, which until recently, were exclusively dependent upon the enterprise of governments or wealthy associations of learned men. Under the auspices of a newspaper, a Stanley has established beyond doubt the situation of the ultimate sources of the Nile, and finally solved the problem which has exercised the minds of men from the dawn of ancient civilization; has explored the course of the Congo, and made clear the whole great water system of Central Africa; and the same journal which sent out this heroic adventurer has since planned an expedition to endeavour to put the finishing touch to the history of modern discovery, and crown the efforts of preceding Arctic explorers by clearing up the mystery which still surrounds the long-sought Northern Pole.

THE HIGHLANDERS OF GLENGARRY.



GLENGARRY is unquestionably one of the most interesting counties in Canada. It is not alone that it is pleasant and beautiful in rural loveliness, but there is a deeper interest, the historical interest attaching to it, in that it is the home of the Highland clans who, in the early years of this century, left their native hills and, carrying little else than their plaids, came over to this country to seek the sustenance those hills could not afford them.

It was a strange experience for the writer, born on the

other side of the water, and who has been more or less in Scotland, that the first sounds of the Gaelic tongue should be heard three thousand miles away from its home, and yet it was so. On reaching Lancaster during the course of a short trip to the country, the guttural sounds of the Gaelic fell upon the ear, pure, so we were given to understand by competent authority, as when it was the language of the whole of the Highlands of old Scotia. And a fine race of men these transplanted Highlanders are; in physique, worthy sons of the hills, to whom the bracing climate of Canada has given powerful frames, robust health and consequent long life; in manners simple-minded and honest, good neighbours, and warm-hearted to strangers; and in religion, worshipping the Almighty, after the fashion of their forefathers, whether as Presbyterians or Catholics, in sincerity. These are the real Highlanders; they care not to flaunt the bright colours of the tartan, whilst they are skilful in all athletic exercises, but they apply themselves to the cultivation of their farms. And what has been the result? The country that was a dense forest, when the Highlanders first came, with nothing but the pioneer axe, strong arms and willing hearts, is now beautifully cleared and covered with fields of smiling grain, dotted with sufficient plantations to retain its natural beauty, and neat substantial houses, bearing all the evidences of solid prosperity. Truly that emigration, which the clansmen set about with sad hearts, has been beneficial to their children at least.

They have kept very much to themselves have these colonists; they are nearly all Macdonalds, McLennans and McPhersons, and if, as Disraeli says in one of his novels, the highest achievements fall to the purest race, there is a noble future in store for the people of Glengarry. But be that as it may, one thing is certain: peaceful, tranquil and prosperous lives are their lot at present, and it is very much due to

their own industry and the essential characteristic of the Gaelic race—untiring patience. There is a lesson here for our emigration agents; the clansmen came here, practically a family, feeling all the obligations to help each other that that bond involves, and the result has been eminently successful.

The country of Glengarry, it is perhaps scarcely necessary to say, is the nearest to the Province of Quebec, and its principal villages are Lancaster, Alexandria, Williamstown, Lochiel, Dalhousie Mills, and St. Elmo. Lancaster really consists of three villages, one situated by the river, studded here with beautiful islands, which naturally is the oldest, as in the days of its formation the railway was unknown and the only approach was either by water or a troublesome land passage. Here there are some flourishing saw mills, which somewhat compensate the people of the low village for the change that the establishment of the railway caused. Here also is a neat church of the Church of Scotland. New Lancaster, or the depot, as it is sometimes called, is built right alongside the tracks, and is a very pleasant place indeed to spend a few days in. It has capital stores, comfortable dwelling houses and four hotels.

Perhaps it would have been more in accordance with the fitness of things to have mentioned first that the village has small Catholic Presbyterian and Wesleyan churches, the Presbyterian one being very neat. A walk or a ride of four miles to the Northwest along the beautiful banks of the Riviere des Raisin, and through a country that at this time of the year is golden with grain, brings the traveller to Williamstown, a very interesting and pretty village. Some persons, like Gray, sometimes moralise amongst the tombs, and walking in the old Kirkyard, we saw the monuments of whole families of the Grants, and thoughts were suggested of the difference between these Grants, who slept so peace-

fully in their narrow cells with the lot of their forefathers, many of whose bones bleached on the hills and plains of Scotland.

Across the stream spanned by a rustic bridge, stands the beautiful convent of the Congregation of Notre Dame. The writer had the pleasure of being present at the closing services, presided over by Bishop Cleary, of Kingston, and has seldom seen a prettier sight ; a perfect bevy of fair girls, all of whom gave evidences of the care expended by the sisters on their education. Further up the hill stands a very neat Catholic church and presbytery, which adds much to the beauty of the village. Here, as everywhere else, the evidences of solid comfort were to be found.

Retracing our steps we crossed the river, and proceeded to St. Raphael's, which is interesting from the beautiful range of hills which form its background, and from the old Catholic Church, the first built in Ontario. Here, Bishop Macdonnell, the first English-speaking Catholic prelate appointed in this country, lived. Then we come to North Lancaster, where again is repeated the spectacle of a pleasant village, smiling fields and beautiful woods. Further to the north we reach Alexandria, which is a very pretty, well-to-do place, with handsome churches and convent, good stores and good hotels.

And now as the writer's object is not to act as a guide book, but simply to draw attention to a county that he believes to be very little known even amongst the Lowland Scotchmen of this country, and which afforded him one of the most interesting trips he has had, he brings this sketch to a close, trusting that it may be the means of sending some persons to spend a few days in the County of Glengarry.

F. A. B. in *Montreal Gazette*.

THE ELSTOW EDITION OF BUNYAN.



At the Canadian Institute, Toronto, lately, Dr. Scadding exhibited a copy of the recently issued "Elstow" edition of Bunyan's *Pilgrim's Progress*. The peculiarity of this edition is that the covers are made of oak "boards" taken from the old village church of Elstow, Bedfordshire, England, where Bunyan was born and bred, and where, among his fellow-villagers in his younger days, he used to engage in the popular English exercise of bell-ringing, in the belfry of the village church.

Elstow church, which dates back to a remote period, and derives its name from St. Helena, the mother of Constantine the Great, was found in 1880 to be in a dangerous state of dilapidation; the roof required to be replaced, and the walls to be all but rebuilt. On this occasion an enterprising publisher in London, John Walker, purchased the oak timbers of the original building, and dividing them up into slices, so to speak, converted the whole into covers for a new edition of the *Pilgrim's Progress*, to be preserved as a unique memorial of the "immortal dreamer" the hero of Elstow.

Bunyan thus tells his own story of how devoted he was to bell-ringing, and which appear in the autobiographical tract entitled "Grace Abounding": "Now you must know," he says, "that before this"—*i. e.*, before his fine spirit first began to break away from its terrible clogs and drags—"before this. I had taken much delight in ringing; but my conscience was but vain, and therefore forced myself to leave it; but yet my mind hankered," he adds with great naturalness; "wherefore I should go to the steeple-house," he says, "and look on, though I durst not ring. But I thought this did not become religion neither; yet I forced myself and would look on still. But quickly after,"

he continues, " I began to think how if one of the bells should fall ? Then I chose to stand under a main beam that lay over-thwart the steeple from side to side, thinking there I might stand sure ; but then I thought again, should the bell fall with a swing it might first hit the wall, and then rebounding upon me, might kill me, for all this beam. This made me stand in the steeple-door ; and now thought I, I am safe enough, for if a bell should then fall I can slip out behind these thick walls, and so be preserved notwithstanding. So after this I would yet go to see them ring, but would not go farther than the steeple-door ; but then it came into my head how if the steeple itself should fall ? And this thought (it may fall for aught I know) when I stood and looked on did continually so shake my mind that I durst not stand at the steeple-door any longer but was forced to flee for fear the steeple should fall upon my head."

As long as the young Bunyan could bring himself to participate in the excitement of bell-ringing, enthusiastic, imaginative, and musical as we know he was by nature, he worked at the ropes, we may be sure, with a will. And there can be no doubt that every fibre of the old oak now to be seen on the sides of the new Elstow edition of the Pilgrim has vibrated again and again to the clangour of the bell as swung by the sinewy arm of the Dreamer some two hundred and forty years ago in the Elstow belfry.

Where the oak tree itself grew from which these interesting laminae were cut —where or when the knots conspicuous in the texture of the wood curled into iron hardness, who shall say ? Or when it was that acorn fell from which that oak tree sprung ? For that we may go back in fancy to the time when a stray Druid was yet to be met with in the British forests.

As a lingering reminiscence of a once ruling passion, it may be recalled that Bunyan has included bells among the

garniture of the Heavenly Jerusalem. "I heard in my dream," he says, at the close of the first part of his allegory, "that all the bells of the city rang for joy."

On the outside of the cover of the Elstow edition is inserted a beautiful *fac-simile* of a pencilled likeness of Bunyan preserved in the British Museum, made in 1679 by a contemporary and intimate friend the skilful artist R. White, the most authentic "counterfeit presentment," of Bunyan in existence. The book also is adorned with twenty-four admirable outline engravings in the Flaxman style illustrative of the allegory, all of them graceful, original conceptions, chiefly by W. Gunston. Having made many years since a pilgrimage to Elstow for the express purpose of visiting Bunyan's cottage and Elstow church, Dr. Scadding said he could not but feel a peculiar interest in the old oak covers of this volume. Over one of the doors of the latter building he remembered especially noting a group of emblematical figures cut in stone, which doubtless had often arrested the eye of Bunyan while yet simply an observant inquisitive boy. At Bedford, Dr. S. had searched for the prison in which Bunyan passed twelve years of his life, and where he wrote the first part of the Pilgrim; but the building is now removed. It was, Friar Bacon's study at Oxford (which is now also to be sought for in vain by the tourist), the gate-house, or toll-house, built over and across the bridge leading into the town. Bunyan now receives high honour in the place where he suffered imprisonment. A statue of him in bronze now adorns Bedford; and the duke who derives his title from the place presented, not many years since, magnificent bronze doors for the so-called Bunyan meeting-house there, covered over with beautiful bas-reliefs from the Pilgrim's Progress. Bunyan's grave is not at Elstow, but in Bunhill Fields, in London, where his effigy is to be seen extended on an altar-tomb in the open air, strangely unprotected by

canopy or otherwise from the inclemency of the skies. Dr Scadding exhibited at the same time Eliot Stock's *fac-simile* of the first edition of the Pilgrim's Progress and two early copies of the same work, one of the year 1748 being the twenty-seventh edition, the other of the year 1764, being the thirty-first edition. The two editions mentioned contain quaint woodcut illustrations and a rude portrait and the volume dated 1764 contains the third part of the Pilgrim's Progress, which, however, is not from the pen of John Bunyan.

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SOME THOUGHTS ON CANADIAN ANTIQUARIANISM.

BY ROSWELL C. LYMAN.



T has been remarked that one of the most prominently developed traits of Cis-Atlantic character is a want of respect for age, an impatience of seniority which is sometimes so exaggerated that those who suffer from it seem to cherish towards their predecessors a feeling of mingled hatred and contempt, and to look upon any works which they may have had the audacity to leave behind them, as an actual insult to their superior intelligence and general "smartness," to be destroyed as speedily and as completely as possible. (In a guide-book in the writer's possession the overseer charged with the demolition of Prescott Gate, Quebec, is eulogized as having so completely removed every trace of it that no one would suppose that it had ever stood there!)

It is true that it is chiefly in the neighbouring republic, pervaded in every corner of it by the self-assertive spirit of democracy that this disposition especially predominates, but even amongst ourselves, conservative and respectable as we are supposed to be and are in some respects, a great many of our people are so wrapped up in their own little selves and so engrossed in their own little affairs that they

take no more interest in our country's history than if it referred to an obscure race on a distant planet. The results of such a frame of mind are very evident: knowing practically nothing of our history and caring less, they are very fond of declaring that we have no history, partly because they know no better and partly in a clumsy attempt to erect a screen for their ignorance. Antiquarian research has very naturally for such people about as much interest as a treatise on thistles would have for the long-eared quadruped which is traditionally said to make them its staple food. If there were no worse result than a stupid indifference however, it might not matter much, but when the aggregate wisdom of these sapient utilitarians gets itself embodied in some such representative form as a Common Council, or a road committee, or a church restoration board, the stupid indifference is transmitted into a perfect frenzy of destruction, and the most venerable relics are swept away upon the slightest possible or no possible excuse. Perhaps the most striking example of this kind of insanity among our own people was the destruction of the Jesuit College, Quebec. No sooner was the protecting ægis of the British war office withdrawn than this ancient pile, so intimately identified with the most striking events both secular and religious in the history of the country; was doomed to destruction, and as every one remembers, without the shadow of an excuse. They set to work with spade and pick-axe and crowbar, but it had been built to stand for-ever, and refused to come down, so they had to resort to dynamite. And what use has been made of the site? We might answer in the words of the Hebrew prophet, "they stretched out upon it the line of confusion, they made it a heap for-ever, even a desolation unto this day."

While it seems hardly probable that it can ever be definitely proved that the ancient Greeks or Romans left any authentic traces on this continent, the existence here of

powerful, highly civilized kingdoms long prior to its re-discovery in the fifteenth century is of course unquestioned. Whether such magnificent structures as the palaces at Copan, at Uxmal or Palenque were built by the Aztecs or kindred races, or whether their builders had passed away at a still earlier period are questions which will probably remain unanswered till some key is found to their extensive and elaborate hieroglyphics. However, in alluding to the rich and extensive fields for antiquarian research in Mexico, Central and South America, no claim is made, of course, that they have any relation to Canadian Archaeology. Most of our history certainly does date from the dawn of learning and progress which came in with the invention of printing and the discoveries of the great explorers; but it would be manifestly absurd for any one to maintain that the last three hundred years were an insignificant part of the world's life. We of course did not have the birth, rise and fall of the Roman empire on this continent, nor the rise of the feudal system from its *debris*, though we had the feudal system transplanted here and we had the interesting and curious conditions of life and society which partly formed, and were partly formed by, the spirit of the times. Very curious was that old civilization with its contrasting and blending elements: statesmen, nobles, traders, vassals; soldiers who were half missionaries, and missionaries who were more than half soldiers; the elegances and refinements of the gayest and polished nation of the old world, side by side with the hardships and trials of colonial struggle and outpost duty; surely the hundred and fifty years from the founding of Quebec to its capture in 1759 have a romantic interest of their own which it has required the pen of a Ferland, a Garneau, and a Parkman to adequately describe.

But what perhaps concerns antiquarians chiefly, is the question whether there yet remain any of those contempo-

rary works which are after all the best memorials of those who have passed away. It is a question which can easily be answered : we have still a number of relics of the past which take us well back into the early days of the country, and we would have had a considerable number had it not been for our own folly. It might be interesting to glance at some which remain and recall some of those which are for-ever lost.

These buildings which are in some respects the best mementos we have of the early days of Canada are naturally of various kinds, and from their very style and construction give us at once a hint of their founders. They are religious, military and educational, as well as civil or domestic, and some are religious, military and educational combined.

About two miles above the rapids, up the Lower Lachine Road stands an old stone building in a picturesque spot : the walls are built of rubble stone, though the quoins and jambs are dressed. The house has a frontage of about forty feet and a depth of about twenty : it has a cellar with an arched entrance, one story and an attic in the high pitched roof. In the river front are two doors and two port-holes (one guarded with a bar of barbed iron) and two other incomplete openings like windows which have been walled up. The landward side has but one opening now, the door, but on entering one can still see the four loopholes which formerly pierced the wall.

This building is said by some to be a fort built by La-Salle to guard the rapids, and indeed from its appearance within it seems not unlikely : it looks as though there were originally neither doors nor windows in the river front but four port holes large enough for carronades and two smaller ones for musketry, the large open fire-place in the big stone chimney looks as if meant to warm and cheer a whole guard, and there are no signs of partitions for dividing it into separate rooms, the little compartments there are having

been evidently very recent and of a temporary nature. It is true that nowadays a wooden shingled roof seems altogether out of place in a fort, but it must be remembered that the "Old Fort" at St. Johns is still roofed in precisely that style. Mr. John Fraser, in whose family the property was for about four generations is very positive as to this being an authentic relic of the great explorer.

Certainly if it is, it ought not to be allowed to fall into ruins ; as seems very likely to be its fate.

But we do not need to hunt in the region of conjecture to find interesting souvenirs of the early days of our country. A short distance from the Point St. Charles rifle ranges, where the dropping fire of amateur marksmen might easily awaken memories of Iroquois raids, stands an old and striking house near the river. It is built of stone, of course, the old fashioned rubble work, the surface smoothed off with mortar : and the bold gables, massive chimney and high-pitched roofs would prove its early date even in Normandy, where so many similar buildings are to be seen. The out-buildings are mostly of stone too, and with the house form three sides of a square ; the wood pile, as in the old times no doubt, making the fourth. The whole formed an out-lying post for Ville Marie must have been a mile and a half or two miles away) which could be easily defended by the farm servants under the direction of such firm and fearless women as were the contemporaries of Sœur Bourgeois ; and we may be sure that the Sieur de Maisonneuve would not be long in bringing up his forces to the rescue, in case of a sudden attack. There can be no possible doubt as to the antiquity of this building, founded by the order of the Sisters of the Congregation and occupied by the same ever since. It was built in the latter part of the seventeenth century and is therefore about two hundred years old. The walls of the old part (for there is a wing which is more recent) have that outward set towards the base, peculiar to

old work especially where strength was desired. The bell is the original one which was set up there when the "retreat" was first established, and, with the little *flèche* on the main building, the two shrines in niches in the wall, and the cross in the centre of the quadrangle, have a very Old World, and very picturesque, effect.

Whether the retreat of Pte. St. Charles or the Petit Fort de la Montagne was the earlier must be decided by some better antiquarian than the writer; however the Petit Fort affords an example of the combination of military, religious and educational purposes. There was a copy of an old drawing of it given in the *Illustrated News* some years ago (dated originally 1693 or thereabout) showing a most elaborate fortress, with an inner as well as outer wall of quadrangular shape strengthened by ten or twelve towers, with a castle-like building in the centre. Another drawing dated 1729 shewed only one enclosure with four towers and the central chateau, and certainly seemed the more authentic of the two, though no doubt the Reverend gentlemen of the Seminary could easily establish all the facts concerning it. It afterwards was robbed of two more towers and a great part of the walls, though it retained the picturesque form preserved in "*Hochelaga Depicta*" to comparatively recent times. It certainly seems a pity that it should not have been allowed to remain as it was then; there was no lack of room, the new buildings might have been placed either North, South East or West of the old, or might have boxed the compass and have gone all round, and then the old *chateau* with its interesting history and picturesque form could have stood through all the future as a constant reminder of the "brave days of old." It was all the more interesting too, as illustrating some other old buildings which had previously passed away, as for instance the seat of the LeMoynes, the Chateau Longueuil, which it somewhat resembled, with this dif-

ference that the baronial manor was considerably the more extensive.

To come down later in the history of the country we have recently suffered another loss in which the Numismatic and Antiquarian Society was directly interested; having made an effort though an unsuccessful one, to save a portion from utter ruin. The Caserne, as it is called on the old maps is here alluded to. Here again is seen that blending of association characteristic of our history. The earliest recollections of the place being of the labours of pious women, it soon took on a purely military character, some of the picked regiments of the two foremost nations of the world having rested within its walls. We lose a great deal in not having a record of the famous regiments of both armies which have been quartered there, among the most notable of the French being the Royal Roussillon.

But there is another class of buildings which ought not to be wholly omitted from these rambling sketches, namely the old town house of the French regime. The very noticeable features of the ordinary city house was its plain and simple design, the total absence of all vulgar display, the thorough excellence of the work, and good quality of the material. Even in houses built of undressed boulder stones, the mortar and joints would be better a hundred years after than in many of our pretentious buildings of the present day. Houses could have their roofs burned off, or their inside; burned out of them and their walls would stand exposed to rain, frost and storm and suffer less than many modern complete structures. If we may take the dwellings as indices of their owners' characters, we may feel certain that our predecessors were to a remarkable degree earnest, thorough, sincere and honest, and in so far as we respect such qualities, should we value those old homes so indicative of plain living and high thinking. One of the best examples we have of this class is No. 20. St. Nicholas Street, the

original front faces south-east. The cellar is about 62 feet long by about 23 ft. deep and 8 feet high: it is not vaulted but is divided into three chambers by the walls which carry the arches of the first floor.

The ground floor is divided into three consecutive chambers the walls of which are $2\frac{1}{2}$ feet thick and are all vaulted. The rooms measure about 23 feet by about 19 ft. and the highest point of the arch is 14 feet from the floor.

There is no date to be seen at present but the niche for the shrine, the window guards of barbed iron, rudely made, and the rubble walls indicate an early period, which the wide deep fireplace confirms. Thinking in this way of some of the antiquarian remains we have still left us in connection with the existence of historical and antiquarian societies, together with the fact that many interesting relics have been destroyed, leads one to the question. Could not the various societies co-operate and unite their influence and efforts for the preservation of whatever is of antiquarian or historic interest throughout the country? In England, France, and Italy which are rich in such things they have societies for the preservation of ancient monuments. Why should not we the more carefully guard and protect the few we have.

Consider for instance the grand historic old fort of Portchartrain or Chambly; built in 1711, prior to the Montreal city walls, and still in great part standing, but being surely and not slowly pulled to pieces by the very people who ought to prize it most. Surely this is a case where outside influence might be brought to bear on Federal and Provincial Governments and town councils, and some restraint enforced on an ignorant *canaille*.

The gates of Quebec too, built at the expense of the central or home government, what right had a town council to destroy them, especially when the object sought could have been obtained by piercing the ramparts as was done at

Chester, the gate being left intact. Then even in this city there are some vandals who are looking round uneasily for something more to destroy, and wish to lay sacriligious hands on the oldest church* in the city, for no reason whatever apparently, except that it is the oldest and the most picturesque, and deeply valued by both Protestants and Catholics. Sandham's interesting and clever sketches of it are doubtless too well known to need comment and the following lines by a daughter of the late Judge Gale, which appeared in the *Antiquarian* vol. 6, p. 14, feelingly express the sentiments which must arise when viewing the times-honoured walls.

Dear relic of a fruitful past
 Not yet thy work is done [1864]
 Though ninety years have o'er thee cast
 Their shadow and their sun :
 Thou wearest yet, serene and free,—
 The ancient stately grace,
 And strangers come to look on thee—
 And know thee in thy place.

What tales thy stones could tell—of power,
 Of promise and decay,—
 The glorious visions of an hour
 That rose and passed away !
 What scenes those silent walls might see,
 Vain supplication—mad regret,
 Whose memory in these days may be
 A troubled darkness yet.

The aisles the swelling strains have known
 Of Victory's days of pride
 A radiance through their gloom has shone
 On bridegroom and on bride.
 And then those other seasons grew
 When plague was in the air
 When myriads saw their doom and knew
 Nothing was left—but Prayer.

Those days are o'er ! Still to the skies
 Thou lookest, full and free ;
 Firm as we hope, thou yet mayst rise,
 For many a year to be.
 All round thee altered ; landmarks frown,
 The ways, the looks of yore ;
 But the Man's nature thou hast known,
 That changes—nevermore.

Another work which would greatly strengthen the

* Notre Dame de Bonsecour.

Antiquarian Society and be a great benefit to the country especially in the future would be the establishment of a Historical and Antiquarian Museum. This was proposed as long ago as Oct. 1872.

Sir G. Duncan Gibb, Bart, writing in the "Antiquarian" of that date, not only suggested the establishment of such a museum but promised to lead off in contributing, by donating a relic of Sir John Franklin, who became connected with Canadian affairs in laying the first stone of the Rideau canal.

One thing is certain, and that is if a museum could only be started, no matter in how small a way, donations would soon pour in. I know of some valuable things which would have been secured had there been any proper institution in which to place them, and I know of some still which would be given, were the one want of a suitable building supplied.

There is another purpose too, which might be served were this idea carried out; would it not be possible to secure for the museum building some old or historic structure, which otherwise might go the way of all antiquities here, and by thus devoting it to an appropriate public use insure it against destruction in perpetuo?

There are difficulties, of course, in the way of carrying out these schemes, but it generally happens in this world that anything worth having costs something of effort and pains-taking, and the ends to be attained certainly seem worth whatever trouble they are likely to cost. In these present utilitarian days such a work may not receive much encouragement, nor its promoters much gratitude, but they may say with a certain celebrated author that they work for posterity, and may enjoy a satisfaction in the work itself quite equal to the applause of the unthinking crowd.

MEDALS OF THE REIGN OF LOUIS XIV.

BY JOSEPH K. FORAN, GREEN PARK, AYLMER.



EVERY country has had its glorious era, its epoch of splendor, its age of triumph. And such brilliant period is always marked and known by the name of the king, emperor or president that then held the reins of government. Greece tells of the days of her Pericles, whose fame is found in the deeds of the men-at-arms, the orators and the poets that adorn the age. Rome tells of her Augustinian era, when the rays of the brilliant intelligences that adorn the period concentrate in one mighty focus. France has three grand eras of national splendor, that of Charlemagne, of Louis the Fourteenth and of Napoleon the First.

The reign of Louis XIV has been rendered illustrious, not so much through the deeds of the monarch himself, as in consequence of the length of the time he occupied the throne and the number of great men that appeared during his life. Condé at Rocroy and in the passes of Fribourg, Turenne at the head of conquering legions, Bossuet pouring forth his silver floods of eloquence from the pulpit of Notre Dame, Fenelon instructing and guiding youth, Boardaloue of the masterly logic, Racine (as Phillips says of Milton) "rising on an angel's wing to heaven and soaring out of sight amidst the music of his grateful piety". Corneille in the bower of the muses, Moliere triumphant on the stage; each and all of these and a hundred others served to render immortal the epoch wherein Louis XIV held the sceptre of France.

Nothing could better illustrate the glories of his reign than the multitude of medals which he caused to be struck in commemoration of each great event. It is with a view to bring out most clearly the successive triumphs of the great

era of French glory and at the same time to afford an opportunity to those not familiar with the medals of the reign of Louis XIV of gleaning a slight knowledge of them, that we purpose taking them up, one by one, and giving in as short a space as possible the story of each particular medal. We will give the obverse and reverse, what may be found, in exergue, and date, event &c, that each medal was intended to commemorate. In so doing we hope to be performing a work not unworthy of our age and fulfilling a task the fruits of which may be of some benefit, howsoever small it may be, to our fellow-citizens.

I. MEDAL, THE BIRTH OF THE KING.—*Obverse*—Head of Louis XIII to the right, on which is inscribed the words Ludovicus Rex Christianissimus, *Reverse*—which is the portion of the medal that illustrates the event, represents France on one knee holding in her arms an infant, which an angel coming down from heaven presents to her. The words of the legend are, *Cæli munus*, which signifies *a gift of heaven*. The words in Exergue, LUDOVICUS DELPHINUS V. SEPTEMB. MDCXXXVIII, means, *Louis Dauphin, born 5th September 1638*.

This medal is of the reign of Louis the Thirteenth, yet we may class it, as well as the following, with those of the reign of Louis the Fourteenth, as they serve to commemorate the birth of that monarch and are consequently closely connected with his career.

II. MEDAL, THE BIRTH OF THE KING.

Another medal was struck to commemorate the same event of which the *Obverse* is the same as that of the one just mentioned, and of which the *Reverse* is much more elaborate.

Reverse.—On the reverse are placed the signs of the Zodiac and the seven planets set in the positions which they occupied at the moment of the birth; and owing to the groundwork of the King's arms being the sun, the idea

is here taken up and a rising sun is represented. The newborn King is seated on a chariot drawn by four horses over the clouds. The chariot is conducted by Victory, who, in one hand, holds a crown, symbolic of the future triumphs of the King over his enemies, and in the other hand the reins of the horses as if to assure him that she will lead him safely through life. The words of the legend are, *ORTUS SOLIS GALLICI*, which signifies, *the rising of the sun of France*. In Exergue is, "SEPTEMBRIS QUINTO, MINUTIS TRIGINTA OCTO ANTE MERIDIEM, MDCXXXVIII" which means *The King born the 5th September, thirty eight minutes before mid-day, 1638.*

III. MEDAL. THE DEATH OF LOUIS XIII.—The *Obverse* of this medal contains the head of Louis the Fourteenth with the words "Ludovicus XIII Rex Christianissimus. (Louis XIV is written on all the medals in the above manner Ludovicus XIII.)"

On the *Reverse* of this medal we find Justice standing on a pedestal crowning the Prince. The words of the legend are "LUDOVICO JUSTO PARENTI OPTIME MERITO," which signifies, that the King caused this medal to be struck *in honor of Louis the Just through a sentiment of gratitude for so good a father*. In exergue we find, *OBIIT XIV MAII MDCXLIII. He died the 14th May 1643.*

[We may remark, that all the medals subsequently noted will have a like *obverse*, consequently we shall speak only of the *reverse*, as it is the illustrative portion of each medal.]

IV. MEDAL, THE COMMENCEMENT OF HIS REIGN, on the *reverse* of this medal we find the King elevated on a shield, according to the custom of the Ancient Franks, who thus carried their new King to show him to the army. The shield is upheld on one side by France and on the other by Providence represented after the ancient manner as a woman holding a rudder and at her feet a globe and a

cornucopia. The words of the legend are, FRANCORUM SPES MAGNA and the words in exergue are, INEUNTE REGNO MDCXLIII., which signify, *The hope of the French in the beginning of a new reign, 1643.*

V. MEDAL, THE REGENCY OF THE QUEEN MOTHER.—*Reverse*—The King upon a throne and the Queen, his mother, by his side upholding the hand in which he grasps the sceptre. The legend reads, ANNÆ AUSTRIACÆ REGIS ET REGNI CURA DATA; meaning *the safety of the King and the kingdom confided to Ann of Austria.* In exergue, the date 1643.

VI. MEDAL, THE BATTLE OF ROCROY.—*Reverse.* We see over a heap of arms, Victory seated upon a cloud holding in one hand a palm and in the other a crown. This medal commemorates the first victory of the reign; and the first grand military stroke of the Duke of Eugeni, Prince of Condé. The legend is VICTORIA PRIMIGENIA, signifying, *The first Victory of the King.* In exergue we find the words: AD RUPEM REGIAM, DIE QUINTO IMPERII MDCXLIII. meaning, *near Rocroy, the fifth year of his majesty's reign, 1643.*

VII. MEDAL, THE TAKING OF THIONVILLE. *Reverse.* Spain stands represented as in olden times, holding in her hand a little victory, resting her arm upon a pedestal the front of which is a plan of Thionville. The legend reads, PRIMA FINIUM PROPAGATIO, and on the plan we find, THEODONISVILLA EXPUGNATA, which all mean, *The taking of Thionville was the first victory that enlarged the boundaries of France.* In exergue is the date, 1643.

VIII. MEDAL, TAKING OF TRIN AND THE STURE BRIDGE. *Reverse.*—There appears the genius of the river Po leaning upon an urn. Close to her is the river Sture represented in the form of a young nymph crowned with roses and holding an urn. These two goddesses mark the position of the cities, one on the Po and one on the

Sture. The legend is TRINO ET STURÆ PONTE CAPTIS, meaning, *Taking of Trin and of the Sture Bridge*. In exergue is the date, 1643.

IX. MEDAL, THE NAVAL BATTLE OF CARTHAGE.—*Reverse*. We find in the centre of a crown, a trident, a palm and a laurel branch interlaced. In the background appear the city of Carthage and the victorious fleet. The legend is OMEN IMPERII MARITIMI, which means, *forecast of a maritime empire*. In exergue we see, HISPANIS VICTIS AD CARTHAGINEM NOVAM, MDCXLI. III, signifying, *The Spaniards defeated off Carthage, 1643*.

X. MEDAL, THE PEACE OF ITALY.—*Reverse*.—Italy is represented seated upon a shield and a cornucopia in her hand. The legend is; REX PACIS ARBITER. *The King arbitrator of Peace*. In exergue we find, ITALI PACATA MDCXLIV. *Peace restored to Italy, 1644*.

XI. MEDAL, THE TAKING OF GRAVELINES.—*Reverse*.—The city of Gravelines, is represented in the form of a woman crowned with small towers and handing France a bunch of keys. The legend reads, GRAVALINGA CAPTA. *The taking of Gravelines*. In exergue, the date 1644. It was in the night between the 16th and 17th June that the gates were forced open. The city capitulated to the Duke of Orleans, because the Spanish generals, Don Francisco de Mello and Prince Piccolomini remained at Bourgbourg and Bergue and did not come to the help of the town.

XII. MEDAL, BATTLE OF FRIBOURG.—This battle was fought on the 3rd August 1644. Turenne and Condé performed miracles of valor in the passes of Fribourg and Brisac. Mercy and his brave Bavarois troops were almost annihilated. *Reverse* of the medal represents, three trophies raised on three mountains. The legend is, TERGEMINA VICTORIA. In exergue we see AD FRIBURGUM BRISGALE MDCXLIV, signifying *A triple victory gained at Fribourg in Brisgau 1644*.

XIII. MEDAL, THE TAKING OF XXX CITIES.—*Reverse*.—The king is seated on a kind of military throne, a soldier is offering him a number of shields. The legend reads, PUER TRIUMPHATOR, which means, *The boy (or young King) triumphant*. In exergue we find, XXX URBES AUT ARCES CAPTE MDCXLIV, which means, *Thirty cities or fortresses taken 1644*. A grand description of the subjects of this and other medals of the same year and of years following will be found in Bossuet's famous master piece of oratory, his funeral oration over the Duke of Enghien Prince of Condé. Some of the cities taken are Philisbourg, the castles and towns under the Marquis of Bade. From the 1st to the 11th September Spire, Worms, Mayence, Landau, Neustat, Manheim, Magdabourg, Saint-ya, and the citadel of Ast in Piedmont all fell before the torrent of Condé's invincibility.

XIV. MEDAL, THE TAKING OF ROSES. This place was taken 25th May 1645 having being besieged since the 7th April same year. *Reverse*. We find on the prow of a vessel a large rose, which was once the symbol of the Rhodeans who formerly held Roses as a colony. The legend is RHODA CATALONIÆ CAPTA, meaning, *The taking of Roses in Catalonia*. In exergue we find the date 1645.

XV. MEDAL, BATTLE OF NORLINGUE. The Battle was fought the 3rd August 1645. *Reverse*.—Bellona seated on a heap of arms. In one hand she holds a spear, in the other a shield adorned with three Fleurs-de-lys. The legend reads, DELETO BAVARORUM EXERCITU CÆSO DUCE, meaning, *The Bavarian army defeated and their general killed*. In exergue we find the words, AD NORLINGAM MDCXLV. *At Norlingue 1645*.

XVI. MEDAL, THE MARRIAGE OF PRINCESS LOUISE MARIE TO THE KING OF POLAND. The marriage was celebrated at Fontainebleau 26th September 1645, she was daughter of Charles I Duke of Mantua, and Catharine of

Lorraine. *Reverse.* Hymen leading an ambassador dressed *à la polonoise*. The legend reads; REGINA POLONIS DATA, meaning, *A Queen given to Poland*. In exergue we see the words, LUDOVICA MARIA GONZAGA WLADISLAW III. POLONORUM REGI COLLOCATA MDCXLV, which signifies, *Louise Marie de Gonzague married to Wladislaw King of Poland, 1645.*

XVII. MEDAL, BATTLE OF LORENS AND TAKING OF BALAGUIER. The Battle took place the 21st June, 1645. There were 3000 killed and 2000 prisoners. The siege lasted until 20th Oct., 1645. The Count d'Harcourt was leader.

Reverse. Victory placing her foot on an urn. A woman crowned with towers presents her with a key. In the background the Noguère and the rope bridge over which the troops passed on the 21st June, 1645, are represented. Legend, HISPANIS CÆSIS AD SINCORIM PYRENEOS SALTUS signifying, *The Spaniards defeated at the Sègre and near the Pyrenees*. In exergue, BALAGUERA CAPTA MDCXLV. *The taking of Balagnier 1645.*

XVIII. MEDAL. THE RESTORATION OF THE ELECTOR OF TRÈVES.—Philippe Christophe de Soeteren, Elector of Trèves and Bishop of Spire was set at liberty the 7th April, 1645, and reinstated by Turenne. *Reverse.*—France placing in the Elector's hands a sword and crozier, and a shield whereon his arms are carved. Legend, TUTELÆ GAL-LICÆ FIDELITAS, meaning, *France faithful in the protection of her allies*. In exergue are the words ELECTOR TREVIR-ENSIS IN INTEGRUM RESTITUTUS MDCXLV. *The Elector of Trèves restored to the full possession of his estates, 1645.*

XIX. MEDAL. TAKING OF SEVERAL CITIES. *Reverse.* France seated under the shade of a laurel branch holding Victory in her hand. Legend, GALLIA UBIQUE VICTRIX, *France everywhere victorious*. In exergue XXXV. URBES AUT ARCES CAPTÆ MDCXLV. *Thirty five cities or fortresses taken, 1645.* Turenne took several of these cities in Ger-

many, Lorraine, Catalonia, &c, while the Duke of Orleans in Flanders made conquests and took Mardik, Link, Montcassel, Eterre, Merville and Béthune; Marshal Rantzau carried Lilles, and Marshal Gassion took Saint-Venant, Armentiers, Menin and Artois.

XX. MEDAL. TAKING OF COURTRAY, BERGUES, AND MARDIK. *Reverse*.—Victory walking with long strides and carrying three crowns. Legend is, FELIX PROGRESSUS, *The happy progress of the King*. In exergue we find the words, CURTACO, VINOIBERGA ET MARDICO EXPUGNATIS, MDCXLVI, meaning, *The taking of Courtray, Bergues, Saint-Vinox and Mardik*, 1646. The siege began 24th June, 1646. The Duke of Orleans had against him Charles, Duke of Lorraine, Piccolomini, Bek and Lomboy. The latter had 25,000 men. On the 28th June, 1646, the cities capitulated.

NOTE.—There are more than five hundred other medals of equal interest and importance to the twenty already described which we will strive to explain in a continuation of a series of papers.

OUR FIRST OCEAN STEAMSHIP.

THE magnificent S.S. "*Parisian*," the last addition to the Allan Line, which has visited our port, making unprecedentedly rapid trips, and whilst here has been an object of admiration to thousands, may well suggest a retrospect, and lead us to recall the arrival of the first regular ocean steamer, which entered the harbour May 11th 1853.

We extract the following interesting notice of her arrival from the journals of the next day :—

THE "*GENOVA*." At last, we have a direct line of steamers between our port and Liverpool,—a communication long and most earnestly sought for. True, the *Genova's* passage

has been comparatively a long one, 20 days from Liverpool to Quebec, but, when we have explained the cause of her detention, we may safely congratulate our readers on the fact that, excepting as to time, her voyage has been a most successful one, and abundantly proves the perfect safety and freedom from ice, even at this early season, of the direct course from Liverpool to the St. Lawrence. Well, but the reader may object, 20 days; why many a sailing clipper would have beaten her. But allow us to explain that no clipper could have beaten her on this trip, for she had during almost the entire voyage, to contend with head winds, and but for her screw, she would not now have been half across the Atlantic. The truth is,—and, altho' very far from creditable to Messrs. McLarty & Co's. management it had much better be told—her fuel was of a very inferior quality of anthracite coal, and was found utterly incapable of producing a sufficient steam-power to do justice to her engine, which is calculated to carry 10 lbs. to the inch, to produce 60 revolutions of the screw in a minute, and propel the vessel at the rate of from 11 to 12 knots an hour. Instead of all this we are assured by Captain Paton and his passengers, that the fuel on board was found quite incapable of raising the steam-power beyond from $3\frac{1}{2}$ to 4 lbs. to the inch, that the revolutions of the screw were, in consequence, seldom over 37 in the minute, and that the average progress was little over 6 miles an hour. It is, indeed, a thousand pities that the good ship *Genova* should have been so unfairly treated in the article of fuel; for on reaching Quebec and obtaining a supply of lively Scotch coal, she clearly showed what she was up to, making the passage between that "ancient capital" and our wharves at the rate of 12 miles an hour. The *Genova* is a fine, substantial ocean steamer, and, although of too small a tonnage (about 600 we believe) for the requirements of our European line, is perfect in all her internal arrangements, an excellent sea-boat

and a favourite with all who have sailed in her. As will be seen by the advertisement, she leaves on her return voyage on Saturday, with, we are happy to say, a full complement of passengers, not one vacant berth, and as much cargo as she can take. We give her 14 days for the homeward trip—not an hour more.

The *Genova* left port on her return trip, on the 20th of May 1853, with a *full complement of passengers*, the following list of her passengers we find in the *Herald*.

May 20th, 1853.

In the Steamer "*Genova*" for Liverpool :—

Lady Alexander and family.....	6
Col. Clements, lady and family.....	5
Com. Gen. Rae and family.....	5
Mrs. Major Tulloch and family.....	3
Messrs. Freres.....	5
Mr. Edward Mitchell.	
Mr. McKay, Jr.	
Mr. C. D. D, Philips.	
Mr. McKean.	
Mrs. Watson.	
And a "Sister" of the R. C. Church.	

—
30

It appears that she did make the return passage in 14 days.

THE PLANTIN MUSEUM.

BY WILLIAM BLADES.

IN passing through Antwerp some years ago, I was anxious to ascertain the truth of the statement that the printing-office of Christopher Plantin, whose fame in the sixteenth century spread over Europe, still remained in all its antique integrity, unchanged by the lapse of centuries. Its very existence, notwithstanding Dr. Dibdin's notice in the *Bibliographical*

Decameron, seemed unknown even to those most interested in typographical antiquities; and out of the thousands of summer visitors who year after year flocked through the old city, not one cast a glance at this remarkable mansion, in which a vivid picture of the inner life of the sixteenth century has been preserved through the constant changes of ten generations, and through the fierce storms of religious reformation and political revolution.

Although difficult of access, I succeeded in obtaining admission. My inspection was rapid, and necessarily superficial, but I came away deeply impressed with the absorbing interest concentrated in the quaint old building, and feeling as if I had lived that chapter from the *Arabian Nights* where Zobeide enters the petrified city, and passing through streets and palaces, sees the most luxurious appliances of daily life everywhere ready for use, but meets with no living creature to enjoy them. So here, in this Maison Plantin, once the residence and *atelier* of a substantial burgher, was everything ready for immediate use, abundance of type, numerous presses, and all that goes to make a complete printing-office, even to "copy" on the compositors' frames; but all life had vanished, and solitude reigned supreme, except that one bent old workman who seemed specially placed there to carry out the Zobeide parallel, pottered about an old wooden press, like the ghost of Plantin himself mourning over departed glories.

In 1875 a year or two after my visit, the town council of Antwerp, after long and mature deliberation, decided to purchase the mansion and its contents, and to open the whole to the public as the "Plantin Museum." The price agreed upon seemed at first sight astounding, being no less than 1,200,000 francs or 48,000*l.* sterling. Where could there be found in any old printing-office value for that amount? The authorities, however knew well what they were about, and there can be no doubt that if the contents

had been put up to public auction, a much larger sum would certainly have been realised. The public spirit which voted so large a sum out of the burghers' pockets reflects the highest honour upon the generosity and foresight of the Antwerp citizens, whose city, already a paradise for the antiquarian and art-loving visitor, has now received an additional attraction. A full account of the treasures thus acquired has just been written by M. Léon Degeorge, in a most interesting and complete shape. From this, after a few preliminary remarks, we will endeavour to give a taste, of the rich feast spread by the burghers of Antwerp for the free enjoymen of this and future generations.

Bruges, sleepy old Bruges, was in the latter half of the fifteenth century the very centre of the life, trade and civilisation of Flanders. The art of printing was at an early period introduced into the city. There flourished the famous but unfortunate Typographer, Colard Mansion, and there our own Caxton learnt "at grete coste" the new art, which was destined to make his name honoured and famous wherever the English tongue is spoken. A sad reverse however awaited the royal city, for in the beginning of the next century, when the revolt of the citizens was crushed, they were deprived by the Emperor Maximilian of all their privileges, which were transferred to the city of Antwerp. There, in a rapidly growing and prosperous community, many famous printers arose, whose names still exist as household words among bibliographers: Gerard Leuw, Van der Goes, Back, Vosterman, Van der Haegen, and others. And there, about the year 1550, a young French bookseller, named Christopher Plantin, established himself in a small shop, *près la Bourse neuve*. His wife sold linen, and he bound books as well as sold them. The learned Graphæus employed him as a binder, and, pleased with his integrity and industry, assisted him with capital, so that in 1555 Plantin, who was a skilled typograher, was enabled to start

a complete printing-office. Thence issued his maiden work, a short essay upon the education of girls, which, in a dedication written by himself, he calls "the first bloom from the garden of his printing-house"—a garden which soon was to yield a grand supply of both fruit and blossom. Intelligence and industry met with their usual reward, and in two years Plantin's business had so increased that he moved to new and more extensive premises, known as the "Golden Unicorn." Here great prosperity attended his steps, and in 1579 he purchased the building in the *Marché de Vendredi*, which has ever since been associated with his name, and there placed over the portal his famous device, a hand issuing from a cloud and holding a pair of compasses. The motto he chose was *Labore et Constantiâ*, the fixed limb of the compass representing steadiness, and the moving limb, diligence.

We will not dwell further on the successful career of Christopher Plantin. In 1589 he died, the richest as well as the most famous printer in Europe, having been intimately connected with all the master minds of his age, and having contributed greatly to the advancement of learning and the restoration of a pure text to the Greek and Latin classics. "Never," says the Italian historian Guicciardini, when speaking of the Plantin printing-office, then in its zenith, "never was seen before so large and so varied a collection of types and presses, of matrices, of ornaments, and of all sorts of typographical appliances and instruments; nor indeed so many able workmen skilled in the knowledge and use of so priceless a collection."

One of Plantin's daughters married John Moretus, the chief associate of her father in his typographical labours, to whom he bequeathed the mansion and the business. From him through seven generations of printers it has descended unchanged to Edward Joseph Moretus, the last of his race, who has lately transferred it to the safe custody

of the city of Antwerp. Let us now endeavour to gain an idea, however inadequate, of the various possessions for which so large a sum has been given.

I. The mansion ; a fine quadrangular building of the fifteenth century, the façade of which was restored in 1761—It comprises the dwelling apartments, the foundry, the composing-rooms, the press-room, reading-rooms, libraries, archives, and other offices, just as they existed in the palmiest days of Plantin's career.

Entering under the arched gateway, the quadrangle has a charming effect. The walls between the windows are ornamented with niches, in which are the busts of celebrated printers, several of them embowered by nature's own hand in framework of vine-leaves and tendrils which still spring from the original stock, planted more than 300 years ago by the hand of Plantin himself.

II. Paintings and engravings.—The oil-paintings are both numerous and valuable, all but six being portraits either of the family or of celebrated persons connected with Plantin and his labours. Eighteen are by Rubens, who seems to have been a frequent visitor to the "Maison Plantin," and whose receipts for sums of money paid him are still preserved in the archives. The most noteworthy portraits are those of Christopher Plantin, his wife, his daughter Martine, his son-in-law Moretus, Ortelius, Justus Lipsius, and Arias Montanus, the celebrated editor of the great Polyglott Bible, printed for the King of Spain and known as the Antwerp Polyglott. There are seventeen other portraits, of which we will only mention Balthasar Moretus, a splendid specimen of Van Dyck's powers, the remainder being mostly by Pombus—some of them remarkably good.

The prints are very numerous, all very fine, and mostly very rare. There are many large portfolios full of engravings after Rubens, Teniers, Van Dyck, and Jordaens.

Others are filled with the works of Cris. de Pass, De Galle, Sadeler, and other engravers, all being proofs before letters, and in the finest possible condition. Here is a precious collection of 400 original sketches by various old masters, of which eleven are by Rubens, as testified by his autograph. Perhaps the most rare, is a small lot of six engravings by Peeter Boel, entitled *Diversi Ucelli*, all in the finest possible state. Next we notice *La petite Passion* of Albert Dürer, in fifteen plates, engraved by Van Leyden, and sixty portraits of the Dukes of Brabant and the Counts of Flanders; with many others too numerous to specify here.

III. The Library.—To give a faint description of the 10,000 books here assembled together would require a separate essay. In the very short list given by M. Léon Degeorge it would have been delightful to recognise a "Caxton" or two; but very few books from the Westminster press passed over the seas in Plantin's time, and not one is found here, although a connecting link with them is preserved in a fine copy of *Les Dicts des Philosophes*, printed at Bruges about 1475 by Colard Mansion. A translation of this very book was the earliest dated book from Caxton's press, and was entitled, *The Dictes and Sayinges of the Philosophres*. Of Plantin's *magnum opus*, the celebrated Polyglott Bible, edited by Montanus, there are three copies here, one of which is printed on vellum. The work extends to eight large folio volumes, printed in Greek, Latin, Hebrew, Chaldee, and Syriac. The composition of the types and the correction of the proofs occupied forty compositors for four years, the workmen having to serve a kind of apprenticeship before they became capable of taking a part in the work. The total cost was reckoned by Plantin to be 40,000 crowns. A fine copy on vellum, belonging to Earl Spencer, with autograph corrections by the celebrated Justus Lipsius, was exhibited at

the Caxton Celebration in London. Other books dear to the bibliographer are Pfister's Bible, 1459; a Sarum Breviary from the press of Theod. Martens of Louvaine, one of a large and extremely interesting collection of rare missals and breviaries; a vellum Cicero, 1466, by John Fust; numerous *éditions principes* of the classics; and lastly, an extensive assemblage of books, of tracts, and of placards, many unique, illustrative of the contemporary history of Belgium.

The manuscripts are in number about 200, several being of great rarity. In any collection of MSS. the most common are those of the fifteenth century, works of the fourteenth being rare, and of the ages before that extremely rare. Yet several here were written in the twelfth, tenth, and even ninth centuries. One, entitled *Carmen Paschale*, has special interest for the English philologist, having an extensive gloss in Anglo-Saxon, the characters being of the tenth century, and probably written in England. A similar work, a *Priscianus* of the same period, has also an Anglo-Saxon gloss. Of fifteenth-century work there is a splendid Bible, richly illuminated with large, highly-finished paintings; it is dated 1402, and is quite a treasury of art. As might be expected from the reputation of the Plantin press for classical literature the most numerous among the manuscripts are those of the Greek and Latin authors. These indeed were of vital importance for collating the various texts, and for determining the true reading of disputed or corrupted passages.

Probably no part of the "Maison Plantin" will excite more interest than

IV. The Archives.—Here are preserved the account-books and other documents connected with the establishment, from its commencement up to a recent date. Here are the journals complete, beginning at the year 1566, in which may be seen the purchases and sales of any in-

termediate period. Here, too, are the great memorandum books containing notes-of-hand from Rubens; particulars of all the work for which estimates were required, and all the payments by Philip of Spain. As a sure guide to the position of the workmen in the sixteenth, seventeenth, and eighteenth centuries, we have the wages-books complete showing the weekly earnings of compositors, pressmen, engravers, and bookbinders over a period of three centuries. Then what can we say in estimating the interest of the same extent of letter-books in which is preserved the correspondence of the house? The number of autograph letters is beyond belief, and all are carefully and chronologically docketed; the autographs of kings, statesmen, philosophers, historians, and artists are preserved side by side with the most illustrious printers of France, Germany, Italy, England, and Spain. Very few of them have been edited, and many will throw quite a new light upon the literary questions of the sixteenth and seventeenth centuries. In the same collection are found royal diplomas, inventories, wills, genealogies, accounts of travel on business, and family matters, and lastly a long autobiography of Plantin himself, in which he narrates the hopes and fears, the disappointments and successes of fifteen eventful years. One of the letters above mentioned supplies an interesting fact in Plantin's life. The French King sent letters patent, appointing him "King's Printer," a very lucrative as well as honourable position. Plantin, however by the advice of the Spanish ambassador, declined the honour, satisfied with the title he already had of "Architypographus" to Philip II. of Spain. The Duke of Savoy and Piedmont also wished for his services, and there is his letter inviting Plantin to Turin. The Duke offered to purchase at Plantin's own price his whole establishment, and to present him with 1,000 gold crowns as a bonus; he promised to erect new and extensive printing-offices at Turin, over which Plantin

was to be the presiding genius, with *carte blanche* as to expense. Nothing, however, could tempt Plantin from the city of his adoption, and this noble offer was also declined.

Reverting to our account of the museum, a few lines must suffice to notice the valuable collection of Sèvres, Chinese, and Japanese porcelain. Some years ago a well-known amateur, distracted by the beauty of six cups and saucers in *porcelaine verte de chine*, offered Mr. Moretus 15,000 francs for the set, but in vain; and these cups, which 50*l.* each would not buy, still grace the Plantin Museum. The valuable cabinets of medals and the collection of minerals must be only mentioned, for we have still to pass through

V. The Printing-offices.—In the composing-room, which is capitably lighted by side windows, stand numerous frames, the cases still heavy with the types cast centuries ago in the adjoining foundry. The *visorium* still holds the “copy” in the position easiest for the workmen; the composing-sticks with the types still in them, the matter standing in the galleys ready to be made up, the forms leaning against the wall ready for press—all serve to delude the visitor into the belief that it is merely “dinner-time,” and that soon the hum of business will re-animate the empty rooms. The press-room has the same air of intermitted work, although out of the seventeen presses, which in 1576 were seen at work by De Thou, only five now remain. Two of these are as old as the sixteenth century, and all but one, which is used for the purposes of the museum administration, are unfit for work.

But what have we here in all these curiously-carved old cabinets, a single one of which would make a Soho dealer famous? Shelves upon shelves of woodcuts, over 15,000, illustrating three centuries of the engraver’s art. All sizes of floriated initials, “blooming capitals” as the Dutch called them; an infinity of head and tail-pieces, vignettes, printer’s marks, and what the French style *culs de lampes*. One

magnificent set of large illuminated initials, probably designed for a great missal is quite fresh from the hand of the engraver, having never been used; while numerous designs, although beautifully drawn upon the wood, have still to wait for the skilful hand of the engraver. Not woodcuts only, but about 8,000 copper-plates are also carefully preserved, including many splendid title-pages and other illustrations used in bygone ages. In a specially-designed and beautifully-carved closet are kept all the punches, matrices, and moulds which performed no small part in enhancing the fame of the "Plantin press." Probably nothing like it can be seen in Europe, the major part having come from the graceful hands of Guillaume le Bé and Claude Garamond. Close by, packed up in papers ready for immediate use, are a ton or two of types of all sizes, brand-new, covered with a hundred years of dust.

And now an ending must be made, for time would fail to recount half the attractions of this wonderful collection; so we must pass undescribed the grand readers' table sculptured specially by Quellin, where the learned Montanus and Kilianus corrected Arabic proofs, and Raphelengius, steeped to the lips in Greek and Hebrew, laboured over the endless succession of prolix glosses. Nor must we be tempted even by the carved desk, with "twisted legs and little arches," used by Plantin himself, and upon which his scissors and his brass reading-lamp still remain, but must make our exit, thankful in heart to the citizens of Antwerp for the rich treat they have thrown open for the general instruction, and delighted that the task of describing such treasures has been so well executed by M. Léon Degeorge.

ERRATUM.—The article in our last number entitled "Modern Monetary Questions Viewed in the Light of Antiquity," was erroneously ascribed to Mr. Henry Phillips, Jr., of Philadelphia, through whose kindness it reached our hands, it is the work Mr. Robert Noxon Toppan.

THE GENESIS OF OUR CANADIAN RAILWAYS.

THE growth of our railways has within the last few years been so rapid that it would form an important chapter in Canadian history to review their rise and progress. The first claiming attention in order of time is the *Champlain and St. Lawrence Railroad*, which was constructed between the St. Lawrence at St. Lambert (or South Montreal) and Rouse's Point on Lake Champlain.

It was chartered from Laprairie to St. Johns in 1831.

Commenced in..... 1835.

And opened for traffic in August..... 1836.

The Charter authorizing an extension from St. Johns to Rouse's Point, and the Branch to St. Lambert was granted in 1851. It was opened for traffic throughout in 1852. Its total length, including the Laprairie Branch, was 49 miles, and the cost of road, wharves, stations and equipment, amounted to £381,195.

Lord Gosford, the Governor-General, was present at the opening and took part in the banquet which was served in the station—the building which, defying the ravages of time, still does duty as a freight shed.

One of the chief promoters of the railway was Jason C. Pierce, of St. Johns, and associated with him were the late Hons. Peter McGill and Robert Jones, Mr. John Shuter, &c. Mr. James Macdonald, of St. Johns, was also connected with the early management of the line. The road was originally built of scrap iron—that is, thin plates of iron nailed on to wooden sleepers, and the rolling stock was very light. For about 15 years after construction the road was not operated in the winter time.

The second locomotive used on the old Champlain and St. Lawrence Railroad was called the Jason C. Pierce, and it is still in use on the road at Joliette.

The next line in order of seniority is the "Montreal and New York Railroad," comprising:—

Firstly, The Lachine Division, extending from Montreal to Lachine, a distance of eight miles.

It was commenced in 1846 and opened for traffic in 1847. A prominent feature in this road is the steam ferry between Lachine and Caughnawaga, running directly across the St. Lawrence a distance of about $\frac{3}{4}$ of a mile, but which is increased by the course of navigation to nearly two miles.

And *Secondly*,—The Caughnawaga Division, extending from Caughnawaga to the Province Line, a distance of 29 miles. This portion was commenced in 1851 and opened for traffic in 1852.

The total length of the Montreal and New York R.R., (including the ferry of say two miles) is 39 miles, and its cost, including superstructure, locomotives, cars, buildings, steamers, wharves, ferry slips, extra land, and general equipment, was £238,229. 2s. 9d. currency, or \$952,916.55c.

THE LIFE OF A GOLD SOVEREIGN.

WHATEVER may be said of the uncertainty of "the head that wears a crown," the Deputy-Master of the English Mint estimates the average life of a gold sovereign at eighteen years; that is about the length of time in which this coin loses three quarters of a grain in weight, when it ceases to be legal tender. It is said that of the one hundred millions sterling of England's gold coinage, forty per cent is in this condition. The Bank of England sends yearly a million to the mint to be recoinced; and the Deputy-Master urges the recoincing of all the gold coins of light weight, an operation which would require about four years. The last calling in of the gold coin was in 1842.