

The Catch, like the Round, is considered to be of decided English origin. The earliest composition of the Catch species known is found in the MS. of the middle of the thirteenth century, now in the Harleian Library, and some poetical effusions of the latter half of the fourteenth century were even described as Catches. Many old and scarce musical collections contain examples, viz., "Pammelia; Musick's Miscellanie, or mixed varietie of Pleasant Roundelaies and Delightful Catches," 1609; "Deuteromelia; or, second part of Musicke's Melodie—Pleasant Roundelayes and Delightful Catches," 1609; "Melismata: Musical Phansies, fitting the Court, Citie, and Country Humours," 1611. The form reached its zenith of popularity in Charles II.'s reign. The shamelessness which marked the Restoration period contaminated the music as it did the literature of the time, and the Catch became a vehicle for obscenity and indecency. When the nation came to its senses, this very element proved the death-knell of the Catch. "They are three parts obscenity and one part music," says Jackson, of Exeter; "if they are not indecent they are nothing." While, therefore, the temporary loss of the musical form is to be deplored, the banishment into comparative oblivion of words and sentiments which could not be listened to in a mixed company can never be matter for regret. Preserve the old English musical form with its quaint delightful humour by all means, but let the words be such as are, to quote the title-page of an old collection before me, "consistent with female delicacy." "Be Merry and Wise" is a text which adorns an old work, "Apollonian Harmony"—a famous collection

of Rounds, Catches, and Canons—and this moral might well be borne in mind if we, happily, revive the Catch. The following example is "merry and wise" enough, and so far as the words are concerned would serve as a model for future Catch composers:—

1 Come, fol - low me mer - ri - ly, mer - ri - ly, lads! Come,
 2 And we will sing: Sol, Fa, Fa, Sol, Fa,
 3 Put Sol be-fore La, and Fa af - ter Mi: Sol,
 2 fol - low me mer - ri - ly— Ah!.....
 3 Si, Fa, Sol, Sol, Fa.
 1 La, Mi, Fa, Mi, La, Mi, Fa.....

Its musical construction, however, lacks the fugal device and play which constitute so enjoyable a feature in the Catches and similar compositions of the best writers, whose musical skill all would fain see emulated in these latter days, if only in the shape of Rounds and Catches. FREDERICK J. CROWEST.

COINS, OLD AND NEW.



LD coins are like marginal notes on the page of history. They epitomise an epoch or date a reign. Where manuscripts have been consumed, or monuments have perished, the discovery of buried money has rescued the names of kings and heroes from oblivion, and even enabled us to reconstruct some forgotten chapter in the annals of our race. Coins, therefore, have a value beyond their use as a medium of exchange. They are frequently portraits of reigning princes, registers of events, and symbols of different States.

Like other things in art, their origin is obscure, and they have been developed from crude beginnings to their present perfection of design and form. Barter was probably the first mode of exchange; but in early times something of the nature of coins was used: for instance, shells, pieces of salt, strips of leather, and weights of metal, iron, silver, gold, and so on. The original "shekel" of Scripture was,

perhaps, a piece of unscripted silver weighing so much—the name comes from the Hebrew verb "shakal," to weigh. Ring money in the shape of golden chains, each link detachable and adjusted to a certain weight, so as to serve for money as well as ornament, was common in early times in Europe, and lingered on after true coins had become current. Such were the chains and torques of the Erse and Gaulish chieftains. They were of fine gold, bent into a hoop, with decorated ends, which were pressed together round the neck or waist of the

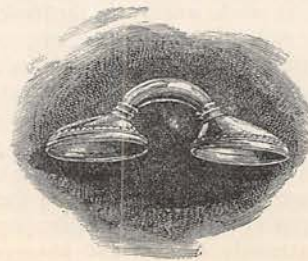


FIG. 1.—IRISH RING MONEY.

chieftains who wore them. Besides these torques, the ancient Irish had a variety of ring money, which may be described as a loop of gold or silver with disked ends. This is illustrated in Fig. 1. Jewels were also used



FIGS. 2 AND 3.—STATER OF PHILIP OF MACEDON, AND ANCIENT BRITISH IMITATION.

(or "standard") of Miletus in Ionia, weighing 248 grains, and stamped on one side with the figure of a lion's head. A similar coin of Sardis, the capital of Lydia, has the figures of a lion and a bull on one side. By-and-by the reverse side of ancient coins showed a concave figure of the symbol; and finally, the reverse side had a separate device. The figures of gods were delineated on the obverse side, and also the heads of deified heroes. After the time of Alexander the Great the heads of living kings were represented on coins; and in the hands



FIG. 4.—COIN OF TASCIOVAN.

of the Greeks the stamped coin took the developed form which it has since retained. The Greeks are supposed to have introduced their coins into Gaul and Britain from their settlement of Massilia (now Marseilles), and it is known that the Greeks carried on a trade in tin with Britain about 300 B.C. and later. A well-known Greek type of coin in those pre-Christian days is the stater of Philip of Macedon (Fig. 2), known as a "Philip." It has a head of Apollo on the obverse side, and a charioteer on the reverse. This coin is interesting as having been imitated by the ancient Britons, as shown by the coin (Fig. 3) where the outlines of the head and horses can be traced. After the Roman conquest of Britain (55 B.C.) the Roman influence was felt in British coinage, the terminations of the names of princes being Roman instead of Greek, as before. Examples of Romanised

coins are those of Tasciovanus, and his son Cuno-belin. Fig. 4 illustrates a coin of Tasciovan believed to have been coined at Segontium, a city of the Segontiaci of Surrey. Finally, upon the complete subjugation of Britain by the Romans (70 A.D.), the coins of the conquerors became current in place of the native coins. Their gold piece was the "aureus," worth 25 silver "denarii," which corresponds to the "deniers" of France, and became the parent probably



FIG. 5.—ROMAN COIN WITH FIGURE OF BRITANNIA.

of the Anglo-Saxon silver penny. A Roman bronze coin is shown in Fig. 5, and is interesting as having a figure adopted for "Britannia" in the reign of Charles II. On the withdrawal of the Romans (414 A.D.) the Saxons introduced a new coinage, believed to have been a rude imitation of the Lower Empire coins of that date. The principal Saxon coins were the "skeatta," or silver penny ($\frac{1}{25}$ less value than a penny), and the copper "styca." Their design was crude, as will be seen from the example given in Fig. 6, where the Christian emblems of the dove and cross can be distinguished.

The silver "pennies" of the Heptarchy followed, the name coming, perhaps, from the Latin "pendo," to weigh, or "pecunia," cattle. Fig. 7 is a fine example of a silver penny of Offa, King of Mercia (A.D. 757), whose coinage seems to have been superior. Later on English coins were imitated in some parts of the Continent, and the practice continued, the word "sterling" being used for them, from, as is supposed, the custom of examining the coins at Easter by "Esterlings."

The Saxons also introduced the terms "scilling," or shilling, for 5 pence, and "mancus" for 30 pence; but these were at first imaginary coins, representing a sum of money. It was only in the reign of Henry VII. that the shilling came to be a real coin. William the Norman fixed the Saxon shilling at 4 pence, and introduced a Norman shilling whose value



FIG. 6.—SAXON SKEATTA.

was 12 pence. There were other imaginary coins in early Norman times; for instance, the "mark," value 160 pence, and the "pound," referring to a pound weight



FIG. 7.—SILVER PENNY OF OFFA, KING OF MERCIA.

of gold or silver. Under the early Norman kings the Saxon coinage retained its original appearance, more or less; but as time went on, and workers in seals improved their art, especially on the Continent, the Norman coins became more florid and ornate. Fresh coins, such as the groat, the farthing, the halfpenny, as well as gold pieces, were minted. The coins of Edward I. had conventional figures of kings, which continued for eight succeeding reigns. Edward III. assumed the title of King of France on his groats; and the words "Dei Gratia" were also adopted in his reign. He also coined a new gold "florin," the name being derived from a well-known gold coin of "Florence." This coin was, however, soon recalled, and the silver florin we now possess did not appear till long afterwards. The famous gold "nobles" also came out at this time, their original value being 6s. 8d., and the word coming perhaps from their appearance, or the noble metal they were struck from. They bore the legend, "Edward Dei Gra. Rex Anglo. et Franc. D. Hyb." (Dominus Hybernæ, or "Lord of Ireland"); and the obverse showed a kingly figure with sword and shield, the shield being emblazoned with fleur-de-lys and leopards, while the reverse showed a "ship of state." The "rial" (or royal), so called after the French coin, was in vogue in the time of Edward IV., as also the "angel," which had a figure on the obverse of the archangel Michael piercing a dragon with a spear, and on the reverse a vessel. Henry VII. introduced a gold piece called a "sovereign" (A.D. 1503), or "double rial," the term "sovereign," however, disappearing until revived by the new coinage of George III., in 1817. It represented the king in royal robes, seated; and also bore

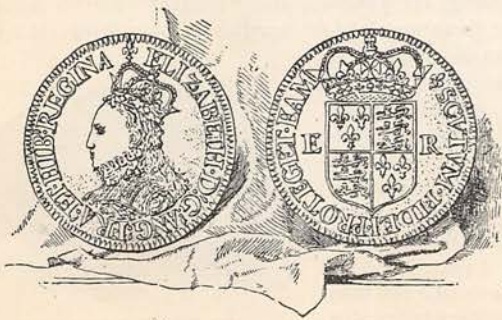


FIG. 8.—SOVEREIGN OF ELIZABETH.

the semblance of a full-blown rose on the reverse, the centre of the rose containing a shield emblazoned with arms. In the reign of Henry VIII. the coinage became much debased, and the king's head on the silver pennies showed the copper mixture so well that his Majesty's loyal but humorous subjects were wont to call him "old Copper-nose." In this reign the pound Troy (so called from the fair of Troyes in France) superseded the older Tower pound in the Mint; and the standard or "crown" gold was settled at its present composition, 22 carats fine gold to 2 carats alloy.

Edward VI. issued crowns and half-crowns of silver, and began to purify the currency: a work which was successfully carried on by Queen Elizabeth, who showed her interest in the work so far as to coin some pieces with her own fair hands, and distribute them as keepsakes. The mill and screw plan of coining now superseded the older stamp, and gave a better finish to the pieces. Elizabeth also introduced a new type of sovereign and its fractions, of which an



FIG. 9.—"MERMAID" TOKEN.

example is given in Fig. 8. She also coined the first colonial money for the use of the East India Company.

Until this time Ireland and Scotland both had coins of their own; the Irish coins being originally of Danish origin, perhaps. A coin of Somerled, a prince of the Hebrides, is said to be extant; as also a coin, or coins, of Malcolm III., a contemporary of William I. But probably few Scottish coins are known prior to the twelfth century. After that we have a truly national Scotch coinage, with pieces bearing the "lion" and the "thistle."

Under James I. of England and VI. of Scotland, the arms of Scotland and Ireland were quartered with those of England and France on English coins. The term "Great Britain" was adopted for the United Kingdom, and on the reverse were the words "Que Deus conjunxit nemo separat."

Charles I. improved the national coinage, both in design and execution. Cromwell discarded the royal arms from English coins, and substituted the simple cross of St. George, with a palm and olive branch, and the legend, "The Commonwealth of England." On the Restoration Charles II. revived the old forms of his father's coinage.

It is impossible within the limits of this article to enter into all the changes and vicissitudes of British coinage, the modifications of design, the new pieces

issued, the symbolism involved, and the occasional debasement of the currency. We may, however, mention the system of "tokens," which appears to have originated in the need felt for a small copper coinage. Fig. 9, for instance, is a token of the celebrated "Mermaid" Tavern in Cheapside, the resort of Shakespeare, and of Elizabeth's reign. The need of small change became so great that Charles II. overcame his prejudice against coining the baser metals, and issued (1672 A.D.) a copper coinage, which was called "servant of money."

George I. was the first to adopt the title "Defender of the Faith" upon our coins, and George III. effected great improvement in them by his new coinage of 1817. The silver crown-piece, with the Greek figure of St. George and the Dragon still on our sovereigns, now appeared, from a design by Pistrucci. The half-crown was produced by Wyon, and the shilling by Wyon, from a design cut in jasper by Pistrucci. The coinage of George III. gave our coins substantially the form they now possess.

Queen Victoria, who began to reign in 1837, issued a series of coins having her bust, executed by Wyon from a wax model of her face taken from the life.

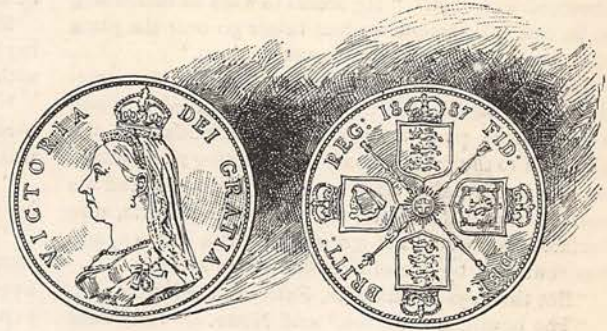


FIG. 10.—THE JUBILEE FLORIN, 1887.

coinage replaced the older and weightier copper pieces. The Jubilee, or fiftieth year of her reign, was, as we all know, signalled by another new coinage in the form of a "double florin," or four-shilling piece, in silver; as well as a £2 and a £5 piece, in gold. The Jubilee florin is shown in Fig. 10.

THE SHIP'S COMPANY.

§ HE'S the captain of the *Waterwitch*,
And a very good captain too,
And she's trim and neat from her hat to her feet,
And her eyes are blue—true blue.
And whenever we meet upon the shore
Or sailing across the bay,
I cry, "Boat ahoy!" like a true sailor boy,
And this is what I say:
"Oh, make me your boar's'n or your mate," say I,
"And let me sail with you,
For you are the captain of the *Waterwitch*,
And a very good captain too."

Then she lifts her eyes with sweet surprise:
"The mate, that sails with me,
Must honour and obey, and never say me nay,
On land or on the sea."
"Then I'll be your mate, sweetheart," say I
(And she gives me her pretty hand),
"For I want no more on land or shore
Than to live at your command."
So I beg to state, she's made me mate,
And together we sail the blue,
For she is the captain of the *Waterwitch*,
And I—am all the crew.

FREDERIC E. WEATHERLY.

THE WOOING OF CHRISTABEL.

By E. NEAL, Author of "Witness My Hand," "My Brother Basil," &c.

CHAPTER THE NINTH.

HIS PORTRAIT.

"Oh, what a fall was there!"—SHAKESPEARE.

§ T. IVES could not be in England before Easter, but the intervening weeks would be none too many for all that had to be done in them. Ivethorpe had been shut up so long that repairs were urgently needed, and St. Ives had asked his cousin to superintend them.

"Do as little as you can," he wrote, "for I shall

probably not remain in England. But some of the rooms must be made habitable, as I am bringing a friend with me. I don't know how far the old place is given over to rats and moths, but I suppose the library and smoking-room can be got ready, and any bedrooms that don't look too suggestive of ghosts."

"Not remain in England? Restless being! why cannot he settle down like other people?" said Mrs. Falconer.

"Perhaps he will, if we can make Ivethorpe really