

CATALOGUE OF THE ADVERTISEMENT IMITATIONS OF 'SPADE' GUINEAS AND THEIR HALVES

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INTRODUCTION

COUNTERS for games of cards, &c., in past centuries have been of various designs, of which specific imitation of British coins has been confined chiefly to the shillings and sixpences of Anne and sixpences of Georges I and II (perhaps used to represent guineas and halves) and the guineas and half-guineas of George III. The imitations of these George III coins ignore his last ('military') type; they go as far as the design (known as fourth type on the guineas and third type on the half-guineas) involving a bold reverse feature of a crowned pointed shield called 'spade' because of its resemblance to the then prevalent shape of earth-digging spades. Besides contemporary strikings for gaming, manufacture of these imitations of spade guineas and halves has continued intermittently for a further two and a half centuries up to recent decades and possibly it still continues. This is remarkable persistence for such an obsolete design, despite the various liberties that have been taken with the legends, &c. As to uses, there will have been a steady consumption of counters for gambling and non-gambling table-games, and reckoning of stakes in guineas still persists; also, the theatrical stage constantly needs imitation money of bygone times, particularly guineas. A large proportion of the more modern imitations carries advertising matter, not always commercial, that could just as easily have been applied without any trappings of George III coinage designs; indeed some advertisers employed both the spade guinea type and some quite different style of disc; there was a variety of prevalent styles from which to choose. The Counterfeit Medals Act, 1883, may well have been one reason influencing advertisers to select an incontrovertibly obsolete coin design and diameter, although even so, at least one advertiser was warned by the Royal Mint to stop its (spade) emissions; but the majority of issuers seem to have gone ahead unchecked, as is witnessed by the present catalogue. A definite reason for the production of imitation guineas at that time was the demand from members of the general public wishing to follow inexpensively the fashion of wearing guineas as ornaments on brooches and watch-chains.

Imitation spade guineas and halves may be grouped into four main classes:

1. *Contemporaneous issues.* These retained the official designs and legends and bore genuine dates of issue corresponding to those of the actual coins, viz. 1787-97 and from one issuer 1798. About a dozen Birmingham firms struck and issued them, and in most cases signed them with names or initials (which were their own¹—not the bogus initials found on the 'evasion' counterfeit halfpennies and farthings made during this period). Most were of brass. To avoid confusion with the gold prototypes, some had scalloped edges or were undersized and/or made of copper.

¹ Although not all are identified; notes on some are given in *BNJ* xxx, pp. 174-5, 184-5.

2. *Close facsimiles* bearing a limited selection from the official date-range and devoid of signature or any other clues to provenance. The period of emission is unknown and virtually untraceable; it possibly began long after class 1. One guinea-sized piece of fine workmanship, bearing date 1798, was made by Henry Smith, Birmingham, in 1867.

3. *Imitations* on which the reverse legend is one of the following:

.T.H.E.O.L.D.E.N.T.I.M.E.S. Guinea and half-guinea dated 1797.

I.N.M.E.M.O.R.Y.O.F.T.H.E.O.L.D.E.N.T.I.M.E.S. Guinea, dated 1788.

IN MEMORY OF THE GOOD OLD TIMES Guinea, dated 1788.

IN MEMORY OF THE GOOD OLD DAYS Guineas dated 1768 and 1797, half-guineas dated 1768 and 1788.

The portraiture varies considerably; in one instance, on both sizes of disc, it is totally different from George III and rather akin to Napoleon I as he appears on his last issue of French silver coinage. Beyond the fact that the year 1788 was marked by celebration of the centenary of the 'Glorious Revolution' which ousted James II and put on the throne the democratically acceptable William III, the only traced allusion for the above legends is a series of weekly pamphlets entitled 'The Good Old Times' published during 1817 in the form of letters addressed 'To the People of England' extolling their past history by reference to selected passages from Hume's *History of England*. Pieces bearing the fourth legend above form the majority in this class and come from numerous dies, mostly of poor workmanship and poorly struck; the metal is sometimes coppery but usually brass, and some varieties have careless splashes of the metal across one or both faces. The period of emission of pieces with this legend is unlikely to have started earlier than the 1870's, and has probably stretched well into the twentieth century. Those bearing the first three legends belong not later than about 1875, but how much earlier cannot yet be determined. This class is thought to form the staple for theatrical stage money, and the actress Vesta Tilley is said to have thrown 'good old days' pieces to her audiences as souvenirs.

4. *Advertisements* in one form or another. These are contrived by wording or initial letters of names, trades, addresses, placed as circular legends or across the field; never as a signature in miniature (featured in class 1). Sometimes the king's head or the crowned shield are jettisoned for the purpose, or else the shield is emptied of its arms—an early precedent for this is the Queen Charlotte medalet issued by W.A. & Co., c. 1789 (D & H 947). The metal is always brass, sometimes with a gilt finish or white-metal coating. The flan size is close to that of the imitated denomination (guinea or half). The formal date most often incorporated is 1790 but there are various others—some much earlier. The overall period of emission is roughly 1860–1950.

THE OFFICIAL PROTOTYPES

As background for the catalogue of imitations it is essential to give a detailed description of the 'spade' gold coinage concerned. This was confined to the two denominations.

Guinea. Weight: 129 $\frac{3}{8}$ gr. Diameter: One inch (25 mm.).

Half-guinea. Weight 64 $\frac{3}{8}$ gr. Diameter: $\frac{1}{2}$ inch (20 mm.).

Obv. GEORGIUS III DEI GRATIA. around fleshy middle-aged bust of George III facing right, wearing a long wig tied with ribbon and a wreath of laurels.

Rev. M.B.F.ET.H.REX.F.D.B.ET.L.D.S.R.I.A.T.ET.E making an almost complete circle at the rim, leaving at the foot a narrow space containing the date '.1787.' The stops are placed at mid-height in relation to letters and figures alike. The ranges of dates were:

Guinea. 1787-97; also, 1798-99 which were not issued until 1816.
Half-guinea. 1787-99.

In the centre, a spade-shaped quartered shield, surmounted by a St. Edward type narrow crown with sharp upward- and outward-pointing arches; the arms in the shield marshalled as follows:

Quarterly,

1. *England:* Gules, three lions passant guardant in pale or;
 impaling *Scotland:* Or, a lion rampant within a double tressure flory and counter-flory gules (the tressure not being continued down the palar line);
2. *France:* Azure, three fleurs-de-lis or;
3. *Ireland:* Azure, a harp or, stringed argent;
4. Per pale and per chevron,
 1. *Brunswick:* Gules, two lions passant guardant in pale or;
 2. *Lüneburg:* Or, semée of hearts, a lion rampant azure;
 3. (in point) *Westphalia:* Gules, a horse courant argent;
 and an inescutcheon gules charged with the golden crown of Charlemagne.

This was the marshalling of the royal arms over the period from the accession of George I in 1714 until 1800; after which the arms of France were dropped, those of England and Scotland were rearranged, and the above-mentioned former contents of the fourth quarter were transferred, as *Hanover*, to an inescutcheon over the main shield.

For the imitators, a recognizable rendering of the crown of Charlemagne was an impossibility owing to the extremely minute scale required; where the term 'heraldically correct' occurs in the present catalogue, it means as regards this crown that they have attempted to suggest its presence. In most of the late imitations the partition lines within the fourth quarter are joined up, and either there is merely the outline of the inescutcheon or it is omitted altogether.

THE PRESENT CATALOGUE

Scope. Is based on class 4 of the imitations, and embraces all traced pieces of that class containing features, however slight, of the official prototypes. Pieces from classes 2 and 3 are included in the very few instances where they share dies with class 4. To this class belongs and is listed the only piece of miniature size encountered in the whole series.

Sequence. Firstly all the guineas, then all the halves, lastly the miniature. In arranging the guineas, four conflicting factors have been accorded the following scale of precedence:

- (a) single block of entries per issuer (except that no. 74, because an addendum, is separated from no. 62),
- (b) adjacency of die-linkages,
- (c) chronology of emission (so far as this is known or can be conjectured),
- (d) similarity of design.

The half-guineas are arranged in similar fashion, whilst also as far as possible receiving the same relative sequence as guineas where a particular name, &c., occurs on the two

sizes. Each die variety of obverse or reverse is given a distinctive number prefixed by O. or R. respectively. These and the catalogue entry numbers form three series starting at 1 on the guineas, and at 101 on the half-guineas, and numbered 151 for the miniature piece; with consequent gaps available for addenda.

Structure of the entries. The individual features of legend and design are described in a uniform sequence, so far as their nature permits. Certain features (e.g. height of stops, dimensions of shield) are consistently mentioned, to help to fix the identity of each entry in relation both to its fellows and to undiscovered further varieties. Other features are mentioned sparingly, only when they are abnormal in shape or size or in being absent through engraver's error; when not mentioned they are to be deduced as being present and normal in appearance.

Terminology, Abbreviations, and Conventions

All dimensions are in millimetres.

Standard. A straight copy, in design, legend, and punctuation, of the obverse or reverse (as indicated) of the prototype coin.

Shield. When used in the basic description indicates, unless otherwise qualified, a spade-shaped shield of arms copied from the coin.

Legends. Continuous legends round the rim face inwards and are read clockwise. A rim legend split into upper and lower parts has the upper facing inwards and read clockwise, and the lower facing outwards and read anticlockwise, unless otherwise stated. Other dispositions are specifically described.

Stops. These are found in the following positions which for convenience of printing are indicated only by symbols in the text:

- bl (base-line)—level with the bases of the letters or figures
- mh (mid-height)—at half the height of these
- $\frac{3}{4}h$ —at $\frac{3}{4}$ the height of these (occurs rarely).

On close examination of the discs it is found that diesinkers have usually punched the lowest two stops in accurate alignment with the date-figures, at mh position normally, but have independently punched the lettering with result that the first and last letters are in no alignment of height or spacing with those two stops. The readings in the catalogue take account of this discrepancy, hence, for example, the frequent showing of B.I.R.M without a final stop because this stop was punched as an appendage of the date. Stops separating upper and lower legends, and so on, are similarly treated. Four special cases will be seen: cat. nos. 42 and ('Made in Germany') 126 stand out as the work of a die-sinker whose end-stops are related to the letters and not to the figures; cat. no. 50 betrays a careless diesinker who put a stop before the date but none after it; cat. no. 4 shows no stop *before* the date. In a few other instances, not distinguished, the stops between legend and date are accurately aligned with both.

Dimensions of shield. These are the width at the top followed by the height, both inclusive of the thickness of the frame lines. Any bulging of the sides is ignored;

in cat. no. 19 the peak is ignored, the measurements being taken of and from a notional straight line joining the top right and left angles.

Lys. Used (as a plural) to denote the three fleurs-de-lys (or -lis) forming the arms of France.

Inesc. Inescutcheon.

Entries shown as derived solely from Batty's book are of course imperfectly conditioned to the above rules; and have had to be given isolated die reference nos. implying absence of die-links, because no corresponding specimens have yet turned up to enable the point to be checked.

Piercing. Many varieties occur both pierced and unpierced, regardless of whether or not the reverse legend leaves a deliberate gap for piercing, at the 12 o'clock position. This feature has therefore been ignored in the catalogue.

Collections cited

Ad Adelaide—National Gallery of South Australia.

BM British Museum.

Ca Cambridge—Fitzwilliam Museum.

H The author.

J K. A. Jacob, Esq., Cambridge.

K Hurmuz Kaus, Esq., F.R.N.S., Hyderabad, India.

Ox Oxford—Ashmolean Museum.

P F. Pridmore, Esq., F.R.N.S., Taunton, Somerset.

S D. L. F. Sealy, Esq., F.R.N.S., London (marking the remains of his collection after the kind transfer of a number of specimens to the author).

Catalogues cited

Batty D. T. Batty, *Batty's Catalogue of the Copper Coinage of Great Britain, Ireland, British Isles, and Colonies, Local and Private Tokens, Jettons, &c.*—i and ii only.

The publication dates of the original paper-covered instalments embracing the entries involved were:

1876 $\frac{1}{2}$ d. size i nos. 2435 D, E

1877 " " " " 2642B

1878 " " ii " 4427–8,
4561 A, B
4601 A, B

1880 $\frac{1}{4}$ d. size ii nos. 924
930–4

1884 " " " " 2023
2061, –64, –65.

D & W Davis & Waters, *Tickets and Passes of Great Britain & Ireland* (1931).

Grant Col. M. H. Grant, *Catalogue of British Medals since 1760* [up to 1937]. (*BNJ* xxii–xxiii, 1936–41.)

M.-G. Published by the Trustees of the British Museum. *Catalogue of the Montague-Guest Collection of Badges, Tokens and Passes* (1930).

After the description of each disc there is given, from left to right, the catalogue in which it appears, the collections in which a specimen is known to be, and the diameter in millimetres of the disc, where these criteria are known.

CATALOGUE

GUINEA SIZE

- 1 O. 1 *Standard* but without stop (Pl. XII).
 R. 1 C.P.E.V.E.R.E.L.L.E.L.A.T.E.M.C.A.R.R.O.L.L.M.A.K.E.R. / .1788.
 Around crowned shield. *Stops*: mh. *Lettering*: small; base of first E has a short downward prong. *Figures*: tall, overrunning the rim. *Shield*: $13\frac{1}{2} \times 14\frac{1}{4}$. *Lys*: large. *Inesc.*: absent. (Pl. XII.)
Edge: Plain.
Batty i 2435E, ii 4561B;
 copper ii 4561A.
 Ca; H 25
- 2 O. 2 *Standard*.
 R. 2 C.H.A.R.L.E.S.P.E.V.E.R.E.L.L.E.L.A.T.E.M.C.A.R.R.O.L.L.M.A.K.E.R.B.I.R. / .1788.
 Around crowned shield.
Edge: Plain.
Batty i 2435D.
- 3 O. 1 *As above*.
 R. 3 C.H.A.R.L.E.S.P.E.V.E.R.E.L.L.E.M.A.K.E.R.B.I.R. / .1788.
 Around crowned shield. *Stops*: mh. *Lettering and figures*: tall. *Shield*: 13×13 . *Inesc.*: absent.
 Ox 25
- 4 O. 3 *Standard*. *Head*: tall narrow, off-centred to 1.; sulky expression. Large curls. (Pl. XII.)
 R. 4 Generally as last but 1778. *Figures*: of same shape but spaced. *Shield*: $12\frac{1}{2} \times 12\frac{1}{2}$. *Scottish compartment*: occupied by an empty rectangle. *Harp*: unstringed.
 H 25
- 5 O. 1 *As above*.
 R. 5 G.E.O.R.G.E.D.A.V.I.S.M.A.K.E.R.B.I.R.M.I.N.G.H.A.M. / .1788.
 Around crowned shield. *Stops*: mh. *Lettering*: small. *Figures*: broad. *Crown*: small. *Shield*: $12\frac{1}{2} \times 13\frac{1}{2}$. *Lys*: large. *Inesc.*: absent.
Edge: Plain.
 Ox 25
- 6 O. 4 GEORGE III Di FD GRANT. Laureated head to right.
 R. 6 M.A.K.E.R.F.O.R.D.S.T.R.E.E.T.C.O.V.E.N.T.R.Y. / .1866.
 Around crowned shield.
Edge: Plain.
Batty i 2642B.

- 7 O. 5 *Standard.*
R. 7 T.B.ET.T.A.REX.F.D.B.AR.S.T.DS.T.M.S.ET.C / .1790.
Around crowned shield.
Batty ii 4601B (is unclear about reverse date).
- 8 O. 6 *Standard.* Corpulent portrait with short nose.
R. 8 T.B.ET.T.A.REX.F.DB.AR.ST.D.S.T.M.S.ET.C / .1791.
Around crowned shield. *Stops*: mh. *Shield*: 13 × 14. *Harp*: large, the upper part of effigy vertical.
BM; H; Ox 24½
- 9 O. 6 *As last.* (Pl. XII.)
R. 9 G.Y.I.ET.F.G.REX.S.UF.ST.DS.T.M.S.ET / .1701.
Around crowned shield. *Stops*: mh. *Shield*: 14 × 14. *Harp*: large and sharply triangular. (Pl. XII.)
H 25
- 10 O. 6 *As last.*
R. 9a *As last except*: the first G has become almost obliterated.
H 25
- 11 O. 7 *Standard.* Very similar to last, distinguishable by longer nose, shorter more pointed laurel tips, and first G well clear of ribbon.
R. 9a *As last.*
Ca; H 25
- 12 O. 8 *Standard.* More youthful portrait; loop of ribbon almost circular. (Pl. XII.)
R. 9 *See above.*
H; Ox 25½
- 13 O. 9 *Standard*, stop uncertain. Large head with domed forehead; wreath and hair drawn with coarse strokes, small spray. Tall lettering.
R. 10 G.Y.I.ET.F.G.[. . . apparently continuing as legend of R. 9] around crowned shield.
Described from a very worn specimen having almost completely obliterated reverse type.
H 26
- 14 O. 6 *See no. 8 above.*
R. 11 *Standard*, dated 1798. *Crown*: flat-topped arches. *Shield*: 14 × 12½.
Lys: large, scarcely any stalks. *Harp*: large, its outline conforming with outline of compartment. *Fourth quarter*: Brunswick lion well drawn but too large; partition lines displaced, the upright slanting and passing through inesc.; lower Lüneburg lion tilted; horse too large and abutting shield frame.
H 25
- 15 O. 6 *See no. 8 above.*
R. 12 BECKETT PENN FIELDS
Around crowned shield, below which 2^d. *Crown*: small, sharp arches.

Shield: 13 × 12. *Lys*: no stalk, drooping leaves. *Harp*: large, steep top, tapered back thick at base, effigy's head small and pressed backwards.
BM (acquired 1957) 24½

- 16 O. 6 *See no. 8 above.*
R. 13 ÷ BRIMINGTON SUNDAY SCHOOL UNION
Around inner circle enclosing tiny crowned shield.
D & W p. 212 no. 90, gives erroneous reading BIRMINGHAM. The present entry is taken from an ink rubbing made by Mr. A. W. Waters, the co-author of that work, in an interleaved copy that he presented to the British Museum.
- 17 O. 6 *See above.*
R. 14 PARKINS & GOTTO in fancy letters at upper part of rim;
O X F O R D ST in large letters at lower part of rim;
LONDON above crowned small shield in centre. No inesc.
Listed by *Grant*. BM; H 26½
- 18 O. 6 *See above.*
R. 15 POLLARD'S TEAS. at upper part of rim, with mh stop;
191 GLOSSOP RD & curved above crowned small shield in centre, without inescutcheon;
108 ST PHILLIPS RD SHEFFIELD at lower part of rim.
H 25¾
- 19 O. 6a Apparently from same die as preceding but tip of truncation broader.
R. 16 DIXON F OR TEAS at upper part of rim; the word FOR divided to accommodate the piercing;
NEWCASTLE at lower part of rim. Crowned shield in centre.
Lettering: large. *Crown*: small. *Shield*: 11½ × 10. *Harp*: frame shaped as an arc joined to a double vertical line. *Inesc.*: absent. The English lions and the Westphalian horse all face *sinister*.
J 25¼
- 20 O. 7 *See no. 11 above.*
R. 17 PASCALL'S with a cinquefoil on either side, at upper part of rim;
GOLDEN MALTEX at lower part of rim.
In centre, an uncrowned shield 13 × 13 of similar to spade shape but its top formed by two curves rising to an apex 2 mm. higher; the interior divided per pale but hatched overall with dots, indicating 'golden'.
H; Ox 25¾
- 21 O. 10 *Standard.*
R. 18 THE OWL WAVERLEY PICKWICK PENS on the arms of a signpost, on which an owl is perched, and at which a stout man is gazing through an eyeglass;
SOLD EVERYWHERE on a block below. Trees and a spire also shown.
MACNIVEN & CAMERONS RENOWNED PENS / .1869. (round the rim?)
Batty ii 4427.

- 22 O. 11 *Standard but without stop.*
 R. 19 Similar to last but shorter, thicker lettering, different arrangement of vegetation, &c.
Batty ii 4428.
- 23 O. 6 *See no. 8 above.*
 R. 20 MACNIVEN & CAMERON'S PENS ARE THE BEST forming *inner* circular legend, in tiny lettering;
 +THEY COME AS A BOON & A BLESSING TO MEN AS *outer* circular legend in medium lettering;
 100 WORDS / ONE DIP / THE / FLYING / 'J' / PEN (different-sized lettering for each line) contained in outline of a shield $14\frac{1}{2} \times 14\frac{1}{2}$ surmounted by small crown flattened to avoid inner circular legend. The break in the outer circular leg is to accommodate piercing.
 Ad; H 26 $\frac{2}{3}$
- 24 O. 12 +LIVERPOOL EXHIBITION+ at upper part of rim, in small close lettering. A perspective ground plan of the Exhibition site occupies most of the field.
 -1886- Date at foot.
 R. 21 *MACNIVEN & CAMERON'S PENS ARE THE BEST forming *outer* circular legend, in tall lettering;
 THEY COME AS A BOON AND BLESSING TO MEN forming *inner* circular legend, in very tiny lettering with long break for crown and omission of A after AND.
 WAVERLEY / NILE / PICKWICK / OWL / HINDOO / PENS / . contained in outline shield $15 \times 14\frac{1}{2}$ surmounted by small crown. (Pl. XII.)
 H 26 $\frac{1}{2}$
- 25 O. 7 *See no. 11 above.* (Pl. XII.)
 R. 22 *As last except:*
 ★ for initial ornament of the outer legend, which is in broad lettering and touches edge of the smaller flan;
 ^ in place of stop, below PENS; shield $13\frac{1}{2} \times 14\frac{1}{2}$.
 H 25
- 26 O. 13 *As standard* but with addition of date 1770 below head, which is broad, with short convex truncation, and has a row of freely hanging curls to right of knot of ribbon.
 R. 22 *As last.*
 Ad 25
- 27 O. 13 *As last.*
 R. 23 MACNIVEN & CAMERONS upper }
 .RENOWNED PENS. lower } *outer* circular legend, tall lettering;
 THEY COME AS A BOON AND BLESSING TO MEN *inner* circular legend, details as in no. 24;
 WAVERLEY / OWL / PICKWICK / HINDOO / CASTLE / PENS / . contained in outline shield $13\frac{1}{2} \times 14$ surmounted by medium crown.
 K 25

- 28 O. 13 *As above.*
 R. 24 Circular legends as last except A BLESSING.
 WAVERLEY / OWL / PICKWICK / HINDOO / STATE / PENS / . &c. as last except
 14×14½.
 Owned by a visitor to Birmingham Museum in Nov. 1961. 25
- 29 O. 14 *Standard.* From same head punch (in earlier state?) as O. 7 and with
 similar inscr. but the numeral more spaced leftwards so that its *second*
 I nearly touches the left leaf of spray. (Pl. XII.)
 R. 25 N.C.R.ET.CO.DG.L.T.REX.F.D.B.I.R.M / . 1790.
 Around crowned shield. *Stops:* mh at date and after REX, remainder bl.
Shield: 14×14, the stop after REX comes level with its top. *Harp:*
 effigy parallel with curve of shield, and from the effigy the top of the
 frame rises obliquely until half-way and then becomes horizontal.
 H; Ox 24½
- 30 O. 14 *As last.*
 R. 26 Very similar to last but the F level with top of shield; the top and the rear
 member of the harp frame are straight and point sharply to the centre
 of the shield. *Inscr.:* reveals junction of the three partition lines.
 H 25
- 31 O. 15 *Standard.* Beaky nose.
 R. 26 *As last.*
 BM 25
- 32 O. 16 *Standard.* Large forceful countenance; wig of short type, wreath cor-
 respondingly short, long ribbon with high knot. Signature S.L on rear
 end of truncation.
 R. 26 *As last.*
 Ad; S 25
- 33 O. 16 *As last.* (Pl. XII.)
 R. 27 J.W.REX.F.D.M.C.M.D.S.T.M.S.P.ET.C / ,1790.
 Around crowned shield. *Stops:* mh. *Crown:* narrow. *Shield:* 13½×13½
 with breached outline at bottom left and top right.
 Ad; H 25
- 34 O. 16 *As above.*
 R. 28 Similar to last including faults in shield outline, but smaller lettering and
 figures; E.T; crown of normal width; *shield* 14×13; Scottish lion in
 quadrant-shaped full tressure occupying whole of first quarter.
 H 25
- 35 O. 16 *As above.*
 R. 27a As R. 27 but legend begins .W.REX. This is R. 27 after obliteration of the
 J (evidently accidentally, as its stop remains).
 H; Ox 24½

- 36 O. 17 *Standard* but without stop. Similar to last; head from same punch, and still(?) signed s.l.; lettering taller and slightly rotated clockwise—the first stroke of iii comes over a rear leaf between the left and centre front leaves of the spray. (Pl. XII.)
- R. 28 *As no. 34 above.* (Pl. XII.)
- H 24½
- 37 O. 18 *Standard* but without stop, and with signature s.l. having letter-bases on extreme rear of truncation and upper parts on bend of a curl. (Pl. XII.)
- R. 29 JR.ET.JW.REX.F.D.TENBY.ST.C.M.S.P.ET.C / .1790.
Around crowned shield. *Stops*: mh. *Crown*: short at central axis. *Shield*: 13½ × 13½. *Harp*: large, with a long narrow sweep of framework (top and rear) towards the centre of the shield.
Batty ii 4601A (corrupt entry).
- H; Ox 24½
- 38 O. 19 *Standard.* Similar to O. 15: head from same punch, taller lettering.
- R. 30 B.BROS.REX.F.D.CLXX.HOCKLEY.B.I.R.M / .1790.
Around crowned shield very similar to last. *Stops*: mh. *Shield*: 14 × 13.
Harp: unstringed.
- Ox 25
- 39 O. 15 *See no. 31 above.* (Pl. XII.)
- R. 31 Similar to last: the crowned shield from possibly the same punch when more worn; less tall lettering.
- Ad; BM; H; White-metal coated: H 25
- 40 O. 20 *Standard* but without stop. Broad head with prominent nose and chin. Spread laurel spray; long flat loop of ribbon. Tall lettering; the v has a baseline. (Pl. XII.)
- R. 32 G . L.REX.F.D.M.C. M.D.S.T.M.S.P.E.T.C / .1790.
Around crowned shield. *Stops*: mh, though ¾h at m.s. and e.t. *Lettering and 90*: very small; the slight interruption after m.c. is due to the cross on the crown. *Shield*: 14 × 13½. *First quarter*: filled by Scottish arms, with complete tressure. *Harp*: effigy parallel with curve of shield and provided with a foot and, running horizontally as top of frame, a wing. *Fourth quarter*: all animals courant/passant. *Inesc.*: empty.
- H; Ox 25½
- 41 O. 21 *Standard* but without stop. *Head*: a poor copy of last and having a series of tiny raised dots running round most of its contour. *Letters*: of orthodox shape.
- R. 33 G.L.REX.F.D.M.C.M.D.S.T.M.S.P.E.T.C / .1790.
Around crowned shield. *Stops*: uniformly mh. *Shield*: 14 × 14. *Lys*: large, with upraised leaves. *Other quarters*: details as in R. 32.
Colour: Pink gilt finish.
- H; K 25

- 42 O. 22 GEORGIVS . III . DEI . GRATIA around laureated head to r. of similar shape to last but of wiry execution. *Stops*: mh. *Lettering*: sanserif.
- R. 34 .R.C.REX.F.D.M.C.M.D.S.T.M.S.P.E.T.C / 1790
Around crowned shield. *Stops*: mh. *Lettering*: sanserif. *Figures*: bold. *Shield*: $14\frac{1}{2} \times 14\frac{1}{2}$. *Arms*: as in R. 32 except that Lüneburg is even worse aberrant by having two lions passant. H; K 25
- 43 O. 23 *Standard*. Burly aged countenance, emaciated throat.
- R. 35 CJH.REX.FID.CLX. LOZELLS.B.I.R.M / .1770.
Around crowned shield. *Stops*: mh. *Shield*: $14\frac{1}{2} \times 14$. *Scottish arms*: no vertical length of tressuring. *Lys*: large. *Harp*: plump effigy. *Inesc.*: pierced by two of the partition lines.
- Edge*: Plain.
The reverse reading supersedes an earlier reading of the badly worn legend of the Adelaide specimen reprinted in Seaby's *Bulletin*, 1950, p. 150 from the *Numis-News*, 1947, of the N.S. of S. Australia. Ad; H 25 $\frac{1}{2}$
- 44 O. 24 *Standard* but without stop. Narrow, elderly head with out-thrust nose. Almost straight outline of back hair. The hanging curl ends exactly on the lower line of truncation.
- R. 36 A.FATTORINI at upper part of rim, bl stop;
GOLDSMITH (the D not struck up) straight across the full diameter of flan, the middle letters superimposed on upper half of shield;
HARROGATE at lower part of rim. All lettering spread out.
In centre, full-sized crown over shield $14 \times 12\frac{1}{2}$. *Harp*: small, almost equilateral. *Brunswick arms*: lower lion is rampant. H 25 $\frac{1}{4}$
- 45 O. 25 *Standard*. Aquiline nose, alert eye. III unevenly spaced through intrusion of central laurel tip. Some letters of GEORGIVS show recutting; the O has a nick at its top left extremity. The head, although quite distinct from the last, shows stylistic similarities such as shape of curl on chest, long horizontal base of hanging ribbon, and detached fold inside its upper loop. (Pl. XII.)
- R. 36 *As last*. (Pl. XII.) H; J 25 $\frac{1}{4}$
- 46 O. 24 *See above* (no. 43). (Pl. XII.)
- R. 37 C.W.B.ET.CO.D G. I.REX F.D.B.I.R.M / .1790.
Around crowned shield. *Stops*: bl in legend, mh at date. *Leg.*: interrupted by cross of crown. *Shield*: 15×14 . *Scottish arms*: no lines in tressure, semée field. *Harp*: large. *Lüneburg arms*: not semée. *Inesc.*: contains junction of partition lines. H 25 $\frac{1}{4}$

- 47 O. 25 *See above* (no. 45).
 R. 37 *As last.* Ad; H 25 $\frac{1}{4}$
- 48 O. 25 *As last.*
 R. 38 W.C.B.ET.CO.DG. I.REX F.D.B.I.R.M / .1790.
 Around crowned shield. Details *as last* except: Lüneburg arms semée.
 The style of the heraldic details overall is very similar to that of R. 26.
 BM; H; J 25
- 49 O. 26 GUILLAUME BOLANDER, BIRMINGHAM.
 Around laureated head to r., retroussé nose. *Comma*: bl. *Stop*: mh.
 R. 39 RUE DE CAROLINE ROI DE CHAINS DE MONTRES. / 1791
 Around crowned shield; and ETA between its base and date. *Stop*: mh.
Lettering: sanserif. *Figures*: crowded together. *Crown*: small, with
 vertical sides and terminating in a block in lieu of cross and orb.
Shield: 13 × 13. *Lys*: small *Harp*: large, angular, conforming with sides
 of compartment. *Inesc.*: absent. K 25 $\frac{1}{2}$
- 50 O. 27 *Standard*. The hair drawn with coarse strokes; considerably undulating
 outline of the back hair. Large sanserif lettering.
 R. 40 W.B.REEVES HATTER BIRMINGHAM / .1790
 Around crowned shield. *Stops*: bl in leg., mh at date. *Lettering*: large,
 sanserif. *Crown*: full-sized. *Shield*: 11 $\frac{1}{2}$ × 12. *Harp*: small but with
 horizontal bar projecting beyond its rear member. *Inesc.*: absent. *Die
 fault*: erasure of part of shield frame at bottom left, and of 1 and half
 the bar of 7 of date. H 25
- 51 O. 27 *As last.*
 R. 41 W.JA.SON.REX FD.MR.HOWARD. / 1790
 Around crowned shield. *Stops*: bl. *Lettering*: large, sanserif. *Crown*:
 medium. *Shield*: 12 × 11. *Inesc.*: absent. *Die fault*: partial erasure of
 date as in R. 40 but shield outline intact. Ox 24 $\frac{1}{2}$
- 52 O. 27 *As last.* (Pl. XII.)
 R. 42 W.JA.SON.REX.FD.MR.HOWARD.B. / 1790
 Around crowned shield. *Stops*: bl. *Lettering*: large, sanserif. *Crown*:
 flattened. *Shield*: 13 $\frac{1}{2}$ × 12. *Scottish arms*: whole plain rectangle in lieu
 of $\frac{3}{4}$ bordure. *Harp*: small, narrow. *Inesc.*: absent. H 25 $\frac{1}{2}$
- 53 O. 28 MISS . E . THOMPSONS at upper part of rim;
 .FOUR.PICTURES. at lower part of rim;
 Around laureated head to r. *Stops*: inner bl, outer mh. *Head*: out-thrust
 with inquiring expression and out of balance through attenuation of
 truncation to accommodate lower legend.

- R. 43 ON.VIEW.AT.148.NEW.BOND.ST / . 1877 .
Around crowned shield. *Stops*: mh. *Crown*: small. *Shield*: 11×12.
Inesc.: absent. H 25¼
- 54 O. 29 H.J.BYRON'S at upper third of rim, fairly large letters, bl stops;
.NEW SENSATIONAL DRAMA. at lower two-thirds of rim, medium letters,
mh stops;
GUINEA / GOLD across centre of field, very tall (3½ mm.) narrow letters.
Nothing on obverse beyond these legends.
- R. 44 PRINCESS'S THEATRE at upper (major) part of rim, large letters;
EVERY EVENING at lower (minor) part of rim, small letters;
Around crowned shield 14×14. *Scottish arms*: no lys in tressure. *Harp*:
rather large. *Inesc.*: Junction of partition lines.
Edge: Close milling.
M.-G. 335 and (reduced scale illustr.) plate lettered I. H; J 25
- 55 O. 30 WITH.MILLIE EDWARDS.LOVE around laureated head to r., large letters, mh
stops;
WILLING below the head, sanserif (Pl. XII).
- R. 45 WITH.GENERAL.MITES at upper part of rim, mh stops;
+COMPLIMENTS+ at lower part of rim;
Around crowned shield. *Lettering*: large, compact, *Shield*: 13×12½.
Arms, English: reversed. *Scottish*: tressure represented by a line frame
terminating in x's. *Westphalian*: lion passant sinister. *Harp*: large,
horizontal top and nearly vertical back. *Inesc.*: absent. BM; H 25
- 56 O. 31 THE.GREAT.OUT.DOOR.WAR PICTURE.1886 around laureated head to r.; mh
stops; small lettering; date in legend and facing inwards at 5 o'clock;
(WILLING) below the head, sanserif.
- R. 46 ASTON.LOWER.GROUNDS.BIRM? at upper part of rim;
REEVES.SMITH.&SON. at lower part of rim;
Around crowned shield. *Stops*: mh. *Lettering*: small. *Crown*: small.
Shield: 15×13½. *Lys*: small. *Harp*: large. *Inesc.*: absent.
Owned by a visitor to Birmingham Museum in Jan. 1961. 25
- 57 O. 32 WILLING'S CLOCK TOWER. (starting and ending at 10 o'clock position) tall
sanserif lettering, bl stop;
Enclosing a cornerwise depiction of the clock tower, on paving reaching
edge of flan, and with spire reaching between L and I.
- R. 47 PRESENTED TO THE TOWN OF BRIGHTON / .1887.
Around crowned shield. *Stops*: mh. *Lettering*: medium, sanserif. *Crown*
and shield: very well drawn, the jewels and heraldic details correct.

Crown: sharp out-thrust arches. *Shield*: $13 \times 13\frac{1}{2}$. *Harp*: large, its effigy curved to line of shield and its top right corner forming an open loop. *Lüneburg arms*: semée of hearts forms a chain (uncompleted).

H 26

- 58 O. 33 .WHOLESALE DEPOT. at upper part of rim, mh stops;
LONDON. N.W. at lower part of rim, bl stops;
Around laureated (Geo. III) head to r., Roman nose. Long laurel spray, cutting the base of A and touching L. The lowest points of the effigy touch the letters of LONDON and divide this from N.W.

- R. 48 J.SAINSBURY. at upper third of rim, mh stops;
PROVISION / MERCHANT / OPPOSITE sanserif, across the field;
WEST CROYDON STATION at remainder of rim.
Lettering: large. The bar of T of MERCHANT is level with O of STATION.

H 25

- 59 O. 34 .WHOLESALE DEPOT. at upper part of rim, mh stops;
LONDON. N.W. at lower part of rim, bl stops;
Around crowned shield 14×14 . *Lys*: small. *Harp*: small. *Inesc.*: shows junction of partition lines.

- R. 49 Same contents as R. 48 but outer legend less cramped, and the bar of T of MERCHANT is level with the N of STATION.

H $25\frac{1}{2}$

- 60 O. 35 J. SAINSBURY DEALER at upper half of rim, mh stop;
IN / POULTRY / & GAME across field, the last line curved;
.SEVEN SISTERS RD N. at lower half of rim, mh stops.

- R. 50 J.SAINSBURY. at upper part of rim; first stop bl, second mh;
CHIEF DEPOT BLACKFRIARS at lower part of rim;
Around crowned shield $14\frac{1}{2} \times 14$.

Die axis: 11 o'clock.

BM (acquired 1932) 25

- 61 O. 36 J. SAINSBURY at upper third of rim, bl stop;
. FOR BEST PROVISIONS. at lower part of rim, mh stops;
Around laureated (Geo. III) head to r.; a detached curl lies on the shoulder; truncation terminates squarely. *Legend*: slightly rotated, F opposite Y.

- R. 51 *Standard*, dated 1798. *Lettering*: narrow. *Crown*: angular arches. *Shield*: $14 \times 13\frac{1}{2}$. *Scottish lion*: in a bordure compony. *Harp*: large, with large curl at base. *Inesc.*: contains an upright oblong.

H; P $25\frac{1}{2}$

- 62 O. 37 FATTORINI & SONS BRADFORD
Around laureated head to r. The & square-cut. *Head*: broad; small countenance, fleshy throat. *Truncation*: terminates squarely close to rim. The free end of ribbon and a detached (normally hanging) curl lie on a solid extension of the effigy.

- R. 52 WHOLESALE JEWELLERS ESTABLISHED / .1831.
 Around crowned shield carefully worked and heraldically accurate.
Stops: mh. *Crown*: has angular arches which at the angles twist to the inner band of their tops. *Shield*: $12\frac{1}{2} \times 14$. *Lys*: large. *Harp*: large and squarish.
 BM; H (both received in 1960 from Mr. J. Fattorini, Bradford) 25 $\frac{1}{4}$
 [See also no. 74 of same firm]
- 63 O. 38 COOK.&.CO.XVIII.XCHNG.ST.MNCHSTR.
 Around laureated head from same punch as O. 37. *Stops*: fine, mh. On the truncation are possible indications of an erased signature. (Pl. XII.)
- R. 53 COOK'S.TRAVELLERS.ARE.THE.BEST / .1730.
 Around a crowned shield almost identical with the last and of the same dimensions; one difference is narrower line for back of harp. *Stops*: mh.
 H 24 $\frac{1}{4}$
- 64 O. 39 *Standard*. *Face*: large but well-proportioned. *Back hair*: undulating outline but less markedly than in O. 27. *Lettering*: tall and narrow. (Pl. XII.)
- R. 54 . PLAY WITH "INTERNATIONAL SERIES" GAMES
 Around shield surmounted by imperial crown. *Stop*: centred below shield. *Lettering*: sanserif, neat. *Shield*: $13 \times 12\frac{1}{2}$. *Lys*: large. *Harp*: top and back shaped as figure 7, of which the inward curve of the tail causes the effigy to kneel, close to the shield outline.
Edge: Plain.
 H 25 $\frac{1}{4}$
- 65 O. 40 *Standard* but without stop. Narrow head (quite unlike Geo. III) with large Roman nose, narrow truncation. A loose cascade of coarsely drawn hair reaches to the shoulder. *Lettering*: large. (Pl. XII.)
- R. 55 *Legend as last* but tall cramped sanserif lettering; around crowned shield. *Crown*: small, without cross, the outer arches indicated by a flattened semicircle composed of the orb flanked by ten large pearls (five each side). *Shield*: $14 \times 12\frac{1}{2}$. *Lys*: large. *Harp*: back formed by double line, short top, sagging effigy with large head.
Edge: Plain.
 H 25 $\frac{1}{4}$
- 66 O. 41 } ÷ FRED KARNO'S ÷ at upper part of rim; }
 COMEDIANS at lower part of rim; } } lettering spread out;
 Around a portrait bust of Fred Karno, with head facing and shoulders slightly turned to his right. Broad lettering. (Pl. XII.)
- R. 56 .FRED.KARNO'S. at upper part of rim;
 GRAND.NEW.PRODUCTION at lower part of rim;
 MOSES / AND / SON / 1905-6 in centre, in crowned shield outline.
Crown: full-sized, flattened. *Shield outline*: 13×13 .
 Listed by *Grant* (he mistakenly ascribed Moses & Son as publishers of it).
 H 25 $\frac{1}{2}$

- 67 O. 42 *Standard* but without stop. *Lettering*: thin, narrow, sanserif; enclosed by a line circle.
- R. 57 GO TO A.J.SKINNER at upper part of rim, large sanserif lettering;
 FOR BEST BOOTS upper inner legend, small sanserif lettering;
 90 HIGH ST lower inner legend, small sanserif lettering;
 LEWISHAM at lower part of rim, large sanserif lettering;
 ESTB 50 YRS horizontally, between upper and lower legends;
 All enclosing a square shield 11×11 surmounted by a tiny crown $3 \times 2\frac{1}{2}$.
 Shield quartered: (1) ? ? (2) lion rampant on irregular parallel diagonal lines. (3) harp. (4) English three leopards; the arms poorly drawn. A beaded circle outside the outer legend.

Edge: Plain.

H 27

- 68 O. 6 *See no. 8 above.*
- R. 58 M.WOODHEAD at upper part of rim; } tall thin sanserif
 GROCER at lower part of rim; } spaced out lettering;
 97 MEADOW ST curved inner inscr., left; } small cramped
 SHEFFIELD curved inner inscr., right; } lettering;
 Around crowned shield in low relief. *Crown*: imperial, tiny. *Shield*: small, $11\frac{1}{4} \times 11\frac{1}{4}$. *English lions*: direction reversed, and a similar lion occupies the Westphalian compartment. *Harp*: scrollwork front and foot.

H 25½

- 69 O. 6 *See no. 8 above.*
- R. 59 ALBERT W. BAIN INSURANCE BROKER LEEDS in small compact sanserif letters; mh stop;
 BEST / MARKET / FOR contained in outline of a shield 15×13 surmounted by a small crown; the last word runs from below the M down the curve of the shield to the base and up again to below the T.
 INSUR/A/NCES
- Seen by Mr. C. F. Hanson in April 1963. 25

- 70 O. 6 *See no. 8 above.*
- R. 60 T.P.O.P.E.ET.C.O.REX.F.D.B.ET.L.D.S.RIA / .1791.
 Around crowned shield. The x and cross and orb are joined together.
Stops: mh. *Shield*: $14 \times 13\frac{1}{2}$. *Inesc.*: contains junction of partition lines.

H 25½

- 71 O. 6 *See no. 8 above.*
- R. 61 IN MEMORY OF THE GOOD OLD DAYS / .1768. (the first stop uncertain);
 Around crowned shield. *Lettering*: large, close, sanserif. *Stops*: mh.
Shield: $13\frac{1}{2} \times 14$. *Scottish arms*: duplicated tressure line. *Harp*: vertical back, the top and front (body of effigy) equi-angled.

H 25

- 72 O. 43 .SAM LYON JUN^R. CHURCH ST. BLACKPOOL. / TEL. 180
 Around Geo. III laureated head from same punch as O. 18 but slight differences in ribbon. Sanserif lettering; mh stops. (Pl. XII.)
- R. 62 WATCHES CLOCKS&JEWELLERY REPAIRED ON THE PREMISES.
 Occupying the entire circumference and somewhat cramped, in sanserif lettering with mh stop below base of shield; around crowned shield. *Crown*: high-pointed arches. *Shield*: 13×13½ heraldically correct. *Harp*: large; top rear forms an open loop; effigy's head well back and detached.
- H 25

- 73 O. 44 *Standard*. Rugged portrait with narrow neck, large features; large nose, small bulging main chin; truncation reaching rim.
- R. 63 .J.G.REX.F.D.M.C.M.D.S.T.M.S.B.I.R.M. / 1790
 Around crowned shield. *Stops*: bl in J.G., remainder mh. *Crown*: outer arcs formed of large pearls. *Shield*: 14½×14. *Scottish arms*: hunched lion rampant, pairs of parallel lines above and below. *Lys*: large, thin. *Harp*: small, with straight back tilted inwards. *Inesc.*: spade-shaped.
- H 25

- 74 O. 45 Generally as O. 37 but larger and fleshier portrait; letters curled like a cross moline at bases and tops, normal & and with *signature* FATTORINI curved just beneath the truncation, in very tiny lettering.
- R. 64 Generally as R. 52 and with very similar crown and shield. Same style of lettering as on obverse. *Shield* 13×14. Large harp, pointed to centre of shield, and with a very small close head on the effigy.
- H 26

HALF-GUINEA SIZE

- 101 O. 101 *Standard* but without stop. Narrow bowed head; large sharp nose, detached short line for throat. The ribbon has two overlapping loops. *Lettering*: small.
- R. 101 C.H.A.R.L.E.S.P.E.V.E.R.E.L.L.E.M.A.K.E.R.B.I.R.M / .1788.
 Around crowned shield. *Stops*: mh. *Lettering*: tiny. *Crown*: small. *Shield*: 10½×11. *Scottish lion*: in whole tressure. *Lys*: broad, drooping. *Harp*: narrow; long concave upright; only two strings. *Inesc.*: absent. *Horse*: plunging.
- H; J 20
- 102 O. 102 *Standard* but without stop. Small head, placed high; long thin nose; receding chin; long spatulate truncation. *Lettering*: small.
- R. 102 *As last except*: *Lys*: resemble Prince of Wales's plumes. *Harp*: very broad, placed high. *Scottish lion*: tilted backwards. *Horse*: at bottom of compartment.
- Edge*: Plain.
- H; S 20

- 103 O. 103 *Standard* but without stop. Broad powerful head, thick neck. *Lettering*: medium.
- R. 103 *As last except*: *Lys*: small. *Harp*: small. *Lüneburg lion*: also tilted backwards. *Horse*: in normal position.
Batty ii 930–4 lists the above three pieces indistinguishably, two of them with alternatively plain and grained edge.
- H; J 20
- 104 O. 104 *Standard*. Cross expression. (Therefore possibly this obv. is identical with O. 106.)
- R. 104 T.B.ET.T.A.REX.F.D.BAR.S.T.D.S.T.M.S.ET.C / .1781.
Around crowned shield.
Batty ii 2023.
- 105 O. 105 *Standard*.
- R. 105 *As last except* DB.AR. and .1791.
- Ad
- 106 O. 106 *Standard* but without stop. Thickset middle-aged head, surly expression. *Lettering*: medium. The ribbon has two separate loops.
- R. 106 *Legend as last except* D.B.AR. *Stops*: mh. *Lettering*: tiny. *Crown*: broad. *Shield*: $10\frac{1}{2} \times 11\frac{1}{2}$. *Harp*: medium, unstringed. *Inesc.*: absent.
Batty ii 2061.
- Ad; H 20
- Note. A head wearing exactly the same expression occurs on a guinea-sized piece (excluded from this Catalogue) having reverse legend IN MEMORY OF THE GOOD OLD DAYS / .1768. and the English compartment left blank.*
- 107 O. 107 *Standard*. Rather plump young head; slightly concave nose; a diagonal row of curls reaches towards the eye. *Lettering*: medium.
- R. 107 *As last except* curly figures 1 in date. *Crown*: tall. *Shield*: $10\frac{1}{2} \times 10\frac{1}{2}$. *Harp*: large, the effigy pressed to curve of shield.
Batty ii 2064.
- Ca; H; Ox 21
- 108 O. 107 *As last*.
- R. 108 IN MEMORY OF THE GOOD OLD DAYS / .1768.
Around crowned shield. *Stops*: mh. *Lettering*: medium. *Crown*: small. *Shield*: 10×11 . *Harp*: narrow.
- Ox 21
- 109 O. 107 *As last*. (Pl. XII.)
- R. 109 N.C.R.ET.CO.DG.L.T.REX.F.D.B.I.R.M / .1790.
Around crowned shield. *Date stops*: mh. *Legend*: medium; rather unevenly spaced, with L at 12 o'clock and cramped X.F having mh stop; other stops bl; the letters D open at base. *Shield*: $11\frac{1}{2} \times 11$. *Harp*: top composed of horizontal bar joined half-way by oblique bar, upright slanting towards centre of shield.
Batty ii 924.
- H; J 21

- 110 O. 107 *As last.*
 R. 110 *Similar to last but: Date: more compact. Legend: more evenly spaced, L.T at 12 o'clock, X.F.D. (stops mh bl bl) replaced by X.FD. (stops bl bl). Crown: slightly broader. Shield: 11 × 10½. Harp: horizontal bar eliminated, upright swung over to join up.*
 Ox 20½
- 111 O. 108 *Standard. Head of same general shape as last but older and with less hair. The face, particularly the eye, is incompletely drawn. Ribbon: hanging end straight and bifurcated. Lettering: tall. (Pl. XII.)*
 R. 110 *As last.*
 H 21
- 112 O. 109 *Standard but without stop. Head: very similar to the one in O. 107 but of coarser work, plumper, and with larger and slightly convex nose. Lettering: bold. (Pl. XII.)*
 R. 111 *Similar to R. 110 except bold lettering, bases of letters D closed.*
 H (brassed copper); S 21
- 113 O. 109 *As last.*
 R. 111a *As R. 111 but upper leopard missing from Brunswick arms. Struck from worn dies of preceding piece.*
 S; H (white metal coated) 21
- 114 O. 108 *See no. 111 above; possibly from earlier state of the die.*
 R. 112 *B.BROS.REX.F.D.CLXX.HOCKLEY.B.I.R.M / .1790. Around crowned shield. Stops: bl in leg., mh at date. Lettering: medium. Shield: 12½ × 11. Harp: long upright inclined to centre of shield; inner part of top forms an oblique bar.*
 BM; J 20¾
- 115 O. 110 *Standard. Young head, drawn with fine lines; supercilious expression; a corkscrew curl hangs from behind the ear almost to the shoulder. Compared with O. 107: larger face, bolder chin, sharper nose (convex), &c. Lettering: medium. (Pl. XII.)*
 R. 113 *G.Y.I.ET.F.G.REX.FD.SU.F.ST.M.S.ET.C / .1701. Around crowned shield. Stops: mh. Lettering: small, well spaced. Figures: small, the outer ones roman. Crown: narrow-based. Shield: 10½ × 11. Scottish arms: no frame to bordure. Harp: broad, well-balanced, the effigy gracefully curved and its head erect.*
Die axis: Inverted.
 H 22
- 116 O. 110 } *As last showing some die wear.*
 R. 113 }
Die axis: Normal.
 Ad; BM; H; S 22

- 117 O. 111 *Standard*. Similar to last but easily distinguishable by the coarser work.
 R. 114 G.Y.I.LT.G.F.REX.FD.SU.I.ST.M.S.ET.C / .1701.
 Around crowned shield. *Stops*: mh. *Lettering*: medium. *Figures*: medium, the outer ones arabic. *Shield*: $12 \times 11\frac{1}{2}$. *Harp*: narrow, its upright curved in flattened S shape.
 Ad; BM; H 21
- 118 O. 111 } *As last*.
 R. 114 }
Die axis: 11 o'clock.
 J 22
- 119 O. 112 Very similar to last but large lettering and unevenly spaced III. Head very similar to that of O. 107 but shorter truncation.
 R. 115 Very similar to last but SU .F. and vertical, wholly convex, upright of harp.
 J 22
- 120 O. 113 *Standard*.
 R. 116 JR.ET.JW.REX.F.D.TENBY ST. C.M.S.P.ET.C / .1791.
 Around crowned shield.
Batty ii 2065.
- 121 O. 114 *Standard*. Slender young head, long straight throat; forward leaf of spray rests half-way down forehead; truncation lower than usual, and tip touching rim. *Lettering*: small to medium. (Pl. XII.)
 R. 117 J.W.REX.F.D.B.ET.L.D.S.R.I.A.ET.E / .1790.
 Around crowned shield. *Stops*: mh. *Lettering*: small to medium. *Figures*: small and neat. *Crown*: small. *Shield*: $10\frac{1}{2} \times 10\frac{1}{2}$. *Harp*: square, tilted to r.
 H; J 20
- 122 O. 115 *Standard*.
 R. 118 C.W.B.ET.CO.DG.I.T.REX.F.D.B.I.R.M / .1790.
 Around crowned shield.
 Ad
- 123 O. 116 *Standard* but without stop. *Head*: erect, acorn-shaped, pursy; the truncation reaching to the rim. *Lettering*: medium; III unevenly spaced. The rear hanging ribbon bends to the rim before G. (Pl. XII.)
 R. 119 W.C.B.ET.CO.DG.J T.REX.FD.B.I.R.M / .1790.
 Around crowned shield. *Stops*: bl in legend, mh at date. *Lettering*: medium. *Crown*: broad. *Shield*: $11\frac{1}{2} \times 10\frac{1}{2}$; top line level with centre of C and base points to 9. *Scottish arms*: lion rampant between upper and lower lengths of tressure compony. *Lys*: large, broad. *Harp*: medium, broad. *Brunswick arms*: not semée.
 Ad; H (2 specimens heavily flawed at G);
 BM (with flaw like an enlarged stop between D and G) 20½

- 124 O. 117 *Standard* but without stop. *Head*: large projecting nose; back hair in almost straight line; truncation passing in straight line close to chin; left-hand hanging ribbon bulging to left. *Lettering*: medium.
 R. 120 Particulars as in preceding except top line of shield is level with stop of ET.CO, small harp. *Inesc.*: flawed solid.
 Ad; Ox 20½
- 125 O. 116 *See no. 123 above.*
 R. 121 Particulars as in preceding except top line of shield is level with back of c and base points to left of 9; fuller harp.
 Ad; H (white-metal coated) 20½
- 126 O. 118 GEORGIVS II I DEI GRATIA in tall lettering around laureated head from same punch as in O. 116;
 MADE / INGERMANY in tall tiny lettering below head.
 R. 122 .W.C.B.ET.CO.DG.I T.REX.FD.B.I.R.M. / 1790
 Around crowned shield. *Stops*: bl. *Lettering*: large, thin. *Crown*: narrow-based. *Shield*: 12 × 11. *Scottish arms*: small lion rampant, tressure as in last three entries. *Lys*: horizontal leaves. *Harp*: large; effigy composed of three nodules on thin line; frame shaped as figure 7. *Inesc.*: an empty oval.
 Ca (acquired 1919) 21
- 127 O. 119 *Standard*. *Head*: large nose with turned-over tip; straight back hair; two parallel hair-breadth lines of brass, one lying across the throat from first R to the stop, other from first E slicing through the truncation to its tip and on to the rim. *Lettering*: small.
 R. 123 CONN AND CONRAD occupying an otherwise blank field, the names (tall) curved above and below, the conjunction (small) in centre. Sanserif.
 H 21
- 128 O. 119 *As last* except sharp tip removed from nose and the two die-scratches are very faint.
 R. 124 IN MEMORY OF THE GOOD OLD DAYS / .1788.
 Around crowned shield. *Stops*; mh (in relation to both figures and letters). *Lettering*: small, sanserif. *Figures*: tiny. *Shield*: 10½ × 11. *Scottish arms*: only upper and lower lengths of tressure. *Inesc.*: absent.
 H 21
- 129 O. 120 *Standard* but without stop. The head, with loose cascade of coarsely drawn hair, is the counterpart of O. 40 (guinea size) though with a longer nose, shorter neck, and larger shoulder.
 R. 125 . PLAY WITH "INTERNATIONAL SERIES" GAMES
 Around crowned shield. *Lettering*: large, sanserif. *Stop*: mh. *Crown*: tiny. *Shield*: 12 × 11. *Lys*: large. *Harp*: small.
 Seen by Mr. C. F. Hanson in April 1963. 21

- 130 O. 120 *As last.*
 R. 126 IN MEMORY OF THE GOOD OLD DAYS / .1788.
 Around crowned shield. *Lettering*: medium, sanserif. *Stops*: mh. *Crown*: large. *Shield*: $10 \times 9\frac{1}{2}$. *Scottish arms*: lion statant between pairs of horizontal lines. *Lys and Harp*: very large. *Inesc.*: absent. *Brunswick*: very large lion, no semée. *Westphalia*: a lion plunging headlong.

H 21

MINIATURE

- 151 O. 151 *Standard*, but without stop. *Head*: protruding lips; broad bow of ribbon; laurel spray points backwards.
 R. 151 A FORTUNE FOR YOU / .1908.
 Around crowned shield. *Shield*: $6\frac{1}{4} \times 6\frac{1}{2}$. Arms all heraldically correct except no semée for Brunswick.
Edge: Bevelled. Fitted with eye and ring for suspension.
 H (white metal plain, and another white metal gilt)
 13 ($13\frac{1}{2}$ across centre of thickness)

SUBJECTS AND LEGENDS

*Cat. nos.*1-4, 101-3 *Charles Peverelle, late M. Carroll*

Michael Carroll, a maker of shawl pins, coat loops, and 'gilt toys', was last listed in 1864, when his address was 25 Wrottesley Street, Birmingham. He is not known for any metallic discs.

Charles Peverelle set up *c.* 1866 as a hardwareman at 48 Edgbaston Street, Birmingham. He moved *c.* 1884 to adjoining premises nos. 49 and 50 which had been occupied since the early 1860's by Lewis Peverelle (latterly suffixed Sons & Co.)—wholesaler of hardware of Sheffield and of Birmingham make—and moved finally *c.* 1900 to 86 Worcester Street. By 1908 he was succeeded by Rocco Peverelle, hardware merchant, at 84 Worcester Street. The family surname may have been an anglicization of Italian *Peverelli*.

No metallic discs of Charles Peverelle are known outside the present series. There is no supporting indication in directories for his statement on the 'guineas' that he had taken over from M. Carroll some manufacturing activity. His own description as 'hardwareman' implies that he was a factor, as well as carrying on a different type of trade from Carroll's (regardless of the fact that the expression 'gilt toy maker' was already obsolete by 1860). The expression 'maker' on other advertisement tickets of the period denoted the manufacture of the discs themselves, and this may have been true in the present instance (since no common line of other goods manufactured by Carroll and Peverelle, to which the discs could have been attached as labels, has been established). If so, it follows that Carroll too had manufactured 'guineas'; this would have been quite consonant with his type of business,

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and it remains to be discovered whether any exist bearing his signature or whether any known anonymous varieties can be connected with him.

5 *George Davis*

The most stable Birmingham business bearing this name during the second half of the nineteenth century was that of a jeweller active *c.* 1860–1914. He started at 2 Vittoria Street and soon moved to 82½ Vyse Street, before settling down at 7½ Warstone Lane from *c.* 1870 (from around 1900 it was known as no. 7).

The inscription on the 'guinea' implies (see notes above under *Peverelle*) that he was the maker of it.

6 *Grant, Ford Street, Coventry, 1866*

Despite the very informative legend, there is absolutely no trace of anyone so named in that street for that year; nor, elsewhere in Coventry at the time, of a Grant who could have made this 'guinea'. It would be unfair to impugn the accuracy of Batty's reading, though 'Di' looks as though it should be 'DG'.

7 & 8, *T.B. et T.A.*

104–7

The legend stands for: 'Thos. Brookes & Thos. Adams [Rex, fidei defensor] Barr Street, die-sinkers, tool makers, stampers, etc.'

These two craftsmen, after completing apprenticeship to the medallists Allen & Moore, founded their own business in 1853. They started at 84½ Edmund Street, Birmingham; moved by 1860 to 4 Court, Great Charles Street; and moved again in 1865 to 130 Barr Street (Hockley, Birmingham). *c.* 1886 the Barr Street number changed to 17 and 19 (possibly not a move but a general renumbering of the street, such as happened to other Birmingham streets at that time). In 1890 Thos. Adams retired from the business, whereby it became wholly a Brookes family concern. In 1901 Thos. Brookes in turn retired at the age of 70; his two sons who had entered the business in 1886 carried it on; it moved in 1908 to its present address no. 250 Barr Street, where it is still operated—mainly by the Brookes family—as Brookes & Adams Ltd., mechanical engineers and plastic moulders.

Before the move in 1908 all the stamping and lathe work was done by hand or foot. During the move, many thousands of imitation spade guineas were found lying around in the old premises and were scrapped; the implications of this statement are discussed in the next section 'Makers and Issue-dating'.

Thos. Brookes left a book in which he recorded all the orders received by the firm, with accompanying illustrations. This would clearly have proved of surpassing benefit to the present research and have revolutionized the next section just referred to; but most unfortunately the firm scrapped it some years ago during a tidying of its offices, perhaps not long before this research was started.

*Cat. nos.*9-13, *G.Y.I. et F.G.*

115-19

The first-listed legend stands for: 'George Yorke Iliffe & Frederick Gardner [Rex], Suffolk Street, die-sinkers, tool makers, stampers, et(c).' Other legends appear to be corruptions of this and perhaps post-date Gardner's presence in the firm.

George Yorke Iliffe, who lived 1855-1950, started in business in about 1875 as a stamper and piercer at 96 Suffolk Street, Birmingham. Frederick Gardner was his partner, also listed as a stamper and piercer, there for only the years 1878-81, and thereafter disappeared from the commercial scene. Iliffe resumed sole charge of the business until its end. He moved, within 1885-8, to premises in Sherlock Street, Birmingham (numbered 253 initially, and 249-53 by 1912) where, as a cabinet brassfounder from about 1895, he operated until 1934 when he closed down. He held directorships in the Midland Carriage & Wagon Co. Ltd. and (until at least 1940) in Ingall, Parsons, Clive & Co. who were brassfounders and manufacturers of coffin furniture. His obituary notice described him as 'one of the last of Birmingham's Victorian industrialists'.

15

Beckett Penn Fields

This resolves into Penn Fields as a place-name and therefore Beckett as a surname. The village of Penn (Upper and Lower) lay 2 miles south-west of Wolverhampton (Staffs.) of which it now forms a suburb. Out of Penn was formed on 27 September 1859 a new ecclesiastical parish called Penn Fields, centred on the church of St. Philip's built in that year.

In Penn Fields, Benjamin Beckett, a private resident in 1860, set up by 1865 as a beer retailer, the first one in the locality, and was still so listed in 1880. By 1884 the business passed to Edwin Beckett and by 1888 it had closed down. Thus it lasted from 1861/5 to 1884/7. It was the only commercial concern (i.e. the value 2*d.* on the disc shows it to be a trade check) run locally in the name Beckett within the period 1860-1900, the extreme limits for activity of the particular obverse die, and must therefore be the correct interpretation. Which of the two Becketts instituted the check cannot be stated. A grocery business in Penn Fields, begun in or just before 1876 by another tradesman Edwin Stubbs, was extended by 1880 to beer retailing; and by 1884 his shop also functioned as a sub-post office. By 1888 and for some years onwards Mrs. Caroline Stubbs ran the business, on the same lines; and being the sole beer retailer she evidently served the Becketts's former customers.

16

Brimington Sunday School Union

Brimington is a Derbyshire village 2 miles north-east of Chesterfield.

In 1872 its Sunday School Union Committee was formed by the non-conformists and founded local Sunday schools and also what became an annual Sunday school festival, held for many years in June. This was a two-

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day affair: a united Sunday service conducted in a large tent on the outskirts of the village; and on the following day (Monday) a carnival procession through the village streets, of Sunday school children dressed as biblical, historical and other characters, on foot and in decorated horse-drawn vehicles and accompanied by drum and fife bands. After the procession there was tea followed by massed singing of hymns and specially written songs and by children's games. The carnival attracted a large influx of spectators to the village.

In 1880, as this was the centenary of the founding of the Sunday school system by Robert Raikes assisted by Thomas Stock, the Brimington festival was organized on a larger scale than the previous eight; over 600 children and teachers took part, each of the children 'wearing a medal or badge in honour of the Centenary'—according to the contemporary press report of the event.

However, the minutes¹ of the Brimington Sunday School Union Committee record that it was unable to afford medals for the centenary and issued ribbons instead:

June 30, 1879

'... that the secretary obtain the price of 700 medals with Robert Raikes on one side and Brimington Sunday School Union Jubilee 1880 on the other.'

March 8, 1880

'It was suggested that we form a committee to raise subs. to give the children their tea, and that 700 medals be obtained to commemorate centenary year, and that the medal be worn each year, e.g. all in the union.'

May 31st, 1880

'The committee could not see their way clear to obtain the medals and fire works on account of funds being low. [Resolved] that all the scholars be supplied with a ribbon marked Brimington Sunday School Union Centenary Year 1880.'

The only other references to medals in the nineteenth-century minutes start three years later and appear to indicate that an order was placed in that year—unfortunately there is no description of the medal; and that the issued supply of this was called in after the festival and re-used similarly in successive years (as had been proposed in the 1880 Minute), with renewal of ribbon when necessary:

June 8th, 1883

'... that we have 1,000 medals to model sent by Mr Parker.'

March 6, 1886

'... that we get ribbon for the medals ...'

February 21st, 1887

'... that we use the medals and put fresh ribbon on them ...'

Mr. Parker was a member of the Committee.

Grant does not record any Sunday School medal for 1883 except one of the 'Christian Sunday School Union' by J. S. & A. B. Wyon; work by such

¹ The Minute Books were kindly searched and these extracts provided, and permission to publish given, by R. Sharman Esq., the present Secretary of the Brimington Sunday School Union.

top-grade medallists must have been expensive unless ordered on a national scale. Of the 1880 centenary Grant records three medals depicting Robert Raikes; one of Peel Park Schools and two struck anonymously, evidently on a national scale. The present author possesses a specimen of each of the latter, in lead, 1½-inch diam., pierced for suspension. One of them (depicting on the reverse the biblical scene described in Mark x. 14) was kindly supplied by the Rector of Brimington; it shows signs of much personal wear and was picked up in 1914 in a park 1 mile north-east of Brimington, so was probably derived from the festivals there; it might conceivably have formed part of the 1883 supply.

Or if Mr. Parker's model bore local wording, the 1883 supply may have been the 'guinea' medalet. The latter is undated, as would befit production later than the centenary year and an intention to make it serve for several years. It is not really too small to be accompanied by a ribbon (so long as this were attached via a metal ring; threading through the medalet itself would be unlikely). But the design is clearly dictated by the Birmingham maker; it seems a most unsuitable design for a religious occasion, and its use by the Union can perhaps only be explained by hypothesizing that they specified a small diameter (perhaps so as to get brass, longer wearing than lead) which fell within the shadow of the 1883 legislation (see first paragraph of the Introduction).

Altogether, the date of striking of the Brimington 'guinea' is unclear; the only really safe boundary date is 1872 (formation of the Union).

17

Parkins & Gotto

Henry Gotto in 1851 or 1852 became partner in the business of manufacturing and wholesale stationer and maker of writing and dressing cases, run by William Parkins at 24 and 25 Oxford Street, London. Parkins & Gotto added nos. 27 and 28 in 1866, and after street renumbering in 1881 they acquired the intervening property in 1885; and became also printers. The consolidated premises, numbered 54, 56, 58, 60, and 62, were held until 1908. Then, after three successive westward moves along Oxford Street and a change of style in 1913 to Parkins & Gotto Ltd., the business left Oxford Street in 1940 and has thenceforth been sited in the City of London.

Besides their 'guinea' there is a halfpenny-sized copper advertisement disc (Batty i 1098-9, published 1871) with both faces wholly occupied by inscription, showing their address at 24 and 25 Oxford Street and therefore issued within 1851-65. The 'guinea' shows this street-name but no numbering; the company, through loss of all its records by enemy action in 1941, is unable to provide any information about it, so the issue-dating cannot be narrowed further than to the assessed limits of the period of use of the obverse die.

18

Pollard's Teas

Joseph Pollard, a tea specialist, set up his grocery business at 192 Glossop Road, Sheffield, in about 1878. It is still (1960) running at that address under

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his son Mr. A. Pollard, who claims that it is the oldest grocery of unchanged family ownership in that city.

The branch shop at 108 St. Philip's Road (misspelt 'Phillips' on the disc) was open only from 1888 to 1894.

19 *Dixon for teas, Newcastle*

This almost certainly belongs to the occupancy by the Dixon family of a business called the 'County Tea Warehouse' established 1799, in the High Street at Newcastle-under-Lyme, Staffs. It was numbered 35 High Street by 1851, and, possibly through Post Office renumbering, became no. 33 at some date between 1868 and 1882. William Dixon, a grocer and tea dealer, &c., took it over from Josiah Robey during 1855/7 and is listed there until 1871. By 1880 he had been succeeded by Herbert Lamb Dixon who is listed there until 1892. By 1907 it had passed to new owners and was no longer a grocery, although it reverted to this line of business by 1908 and is now occupied by the Meadow Dairy.

Victoria-head farthing-sized advertisement tickets of J. Robey and W. Dixon exist (Batty ii 639-40 of 1851 and 626, undated but pre-1880, respectively) showing designation 'County Tea Warehouse'. Research for the present catalogue entry has resulted in reallocation of these and several adjacent Batty entries from Newcastle-upon-Tyne to Newcastle-under-Lyme.

20 *Pascall's 'Golden Maltex'*

James Pascall Ltd., the confectioners, of Mitcham, Surrey, have informed the author that they registered this brand of sweets on 28 February 1889.

24 *Liverpool Exhibition 1886.*

This was a navigational exhibition.

21-28 *Macniven & Cameron—pens*

Macniven and Cameron founded in 1770 the Edinburgh business of manufacturers and wholesalers of stationery that still flourishes as Macniven & Cameron Ltd., under the direction of the Cameron family, and still has its headquarters at the combined factory and warehouse which the founders opened in 1788 in Blair Street, on the west side of the South Bridge. Except for some lateral and rearward extensions, the building has the same appearance as in the earliest known engraving made of it, dated 1850.

The novel named *Waverley* was first published in 1814, anonymously, and was followed by others 'by the author of *Waverley*'; in 1827 Sir Walter Scott disclosed that he was the author of this by then already famous series. He died in 1832, and not long afterwards the monument of him was erected in Princes Street, Edinburgh. The adjoining railway station, the North British Company's terminus until 1846 when, upon the addition of a through line, it was named the *General* Station, was from about 1860 popularly known

(prior to official restyling) by its present name *Waverley* Station; and over it runs Waverley Bridge. Also adjoining is Waverley Market, which appears to have received this name officially in 1874 on conversion from an open to a covered market, but to have been popularly so called since some years earlier, possibly having been an influence in the naming of the station.

Macniven & Cameron's building is not far away from all this, and has gone under the name *Waverley Works* since about the 1880's. A current brand of their stationery is so named. They have also adopted the name in two further ways described below.

Steel pens (familiarly pen nibs) were invented in the early years of the nineteenth century but did not come into general production until sufficient numbers of the public had been persuaded to change over from quill pens, in the 1840's. Birmingham was the centre of production, with a number of competing firms each producing up to a dozen or more brands; based principally on designs created in the 1820's by Josiah Mason and Joseph Gillott independently of one another. Mason manufactured his own pens but had them marketed by James Perry who, c. 1870, took over the manufacturing also, trading as Perry & Co. Ltd. but preserving Mason's name.

Macniven & Cameron started selling steel pens c. 1865, with the *Waverley* pen invented by their senior partner Duncan Cameron and patented in the U.K. in that year for the novelty of the invention of the turned-up point. From then onwards the second sons in direct descent from him have all been named Waverley; thus, the present Managing Director is Mr. Waverley B. Cameron. The name Duncan was continued for the first sons.

Introduction of this firm's *Pickwick* pen followed in 1866, *Owl* in 1867, *Nile* and *Phaeton* in 1870, *Hindoo* in 1873. In those days the form of brand protection available was registration at Stationers' Hall, and this was done for all names that the firm considered of value. Upon enactment of the Trade Mark Act, 1876, four names *Waverley*, *Pickwick*, *Owl*, and *Hindoo* were registered under it on 7 April 1876; later, presumably as soon as invented, *State* was registered under the Act on 8 November 1904 (the entry expired in 1946).

The well-known couplet:

*They come as a boon and a blessing to men,
The Pickwick, the Owl, and the Waverley Pen*

(composed by an unknown hand) was first used for advertisements by the above Duncan Cameron in 1869 and has been the firm's slogan ever since.

Manufacture of Macniven & Cameron's pens has never been one of their Edinburgh activities. It was performed on their behalf by various Birmingham firms, starting with Joseph Gillott & Sons (*vide supra*), until 1901 when they set up their own pen factory Waverley Pen Works, Watery Lane, Birmingham; which, moreover, thenceforth took over the manufacture of their advertisement 'guineas', previously sub-contracted to Birmingham diesinking and brass-stamping firms. The 'guineas' so produced by Macniven

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& Cameron themselves must have been cat. nos. 26–28 having obverse (O. 13) bearing a distinctive variety of Geo. III head and their founding date 1770 and reverses all relating to themselves, including one reverse (R. 24) containing their twentieth-century brand name *State*.

29–32, 109–13 *N.C.R. & Co., Birmingham*

The identity of this issuer is not definitely established; the clues strongly point to the firm named below, although the present company does not support the attribution. The letters DG.L.T. should indicate the line of business but remain unsolved.

One of the 'half-guineas' was published by Batty in 1880. Among Birmingham directories of preceding decades the only business found bearing the sought initials was a jeweller's taken over within 1873/5 from Walter Reading & Co. (founded 1847) by Mr. Nathaniel Cracknell Reading, at 186 Warstone Lane. It moved, within 1901/4, to 33–35 Hall Street, where it is still run in his name and by the Reading family, as N.C. Reading & Co. Ltd., jewellers and chain manufacturers, Warstone Chain Works. It is, moreover, the sole survivor of a number of nineteenth-century jewellery businesses in Birmingham owned by persons of that family surname.

33–36, 121 *J.W.*

37, 120 *J.R. & J.W.*

38–39, 114 *B. Bros.*

The legends mean:

'John Wood, [Rex, fidei defensor] machine chain maker, die sinker, tool maker, stamper, piercer, etc.'

'Joseph Rollason and John Wood, [Rex, fidei defensor] Tenby Street (Birmingham), chain makers, stampers, piercers, etc.'

'Bancroft Bros., [Rex, fidei defensor] 170 Hockley Hill, Birmingham.'

John Wood, of Birmingham, first appeared in directories in 1876–7 as a watch-chain maker at 91 Brearley Street; by 1880 he had moved to 27½ Spencer Street, and by 1884 to 51½ Spencer Street. At this address, at first he was designated as a machine chain maker and stamper and piercer, and by 1892 his functions extended to the whole list of those shown in the legend. Soon afterwards the style became John Wood & Co., with the additional functions of patentees of chains and makers of all kinds of rule joints. The firm moved c. 1900 to Cuckoo Road and the name was gone by 1908.

John Wood was also the partner from 1873/5 to 1888/91 of a jeweller Joseph George Rollason; trading at 52 Tenby Street North, Birmingham, under the style Rollason & Wood, as diesinkers, tool makers, stampers and piercers, and manufacturers of machine-made chains for alberts, necklets, &c. They were patentees of 'Royal Solitaire' and 'Paragon' chains. It seems that these were the patents acquired by John Wood's own business

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during the 1890's (*supra*), as this dating corresponds with the end of the partnership.

(None) Rollason too ran his own separate business as a jeweller both during and after the partnership starting in 1876-7 at 22 George Street West, Birmingham, and moving to other local addresses.

John & Alfred Bancroft in 1872 took over the premises at 170 Hockley Hill, Birmingham (from Collins Bros., goldsmiths and silversmiths) which remained their sole address. They were fancy chain makers, and in 1896 were listed as being also diesinkers. The business style started as Bancroft Bros. & Wood, but by 1876 became settled as Bancroft Bros., last listed c. 1910. As to the mention of Wood, there was at the time (1872-3) a Joseph Wood, diesinker, at 30 Vittoria Street, Birmingham, and not listed thereafter; it may have been he (? father of John Wood), or John Wood (just before teaming with Rollason), or some other person.

32-37, 72 *S.L.* (signature on truncation)

The owner of these initials has not been traced. An inworking employee of the stamper would not have been shown in directories; but outworkers usually were listed, as their services were not fully absorbed by a single firm. Two possible attributions in Birmingham were:

Samuel Francis Lane, diesinker, who set up within 1873/6 at 15 Warstone Parade, and continued in the 1880's and 1890's at 157 Warstone Lane; Samuel Thomas Lowe, letter cutter and engraver, at 56½ Snow Hill in the 1860's; thereafter his name was not listed, but he was evidently working for someone else, as in 1905 he was the senior diesinker at Brookes & Adams Ltd (*supra*). He left soon afterwards and set up on his own account again, as a diesinker and tool maker.

40-41 *G.L.*

42 *R.C.*

According to the legends, both these persons were 'machine chain makers, diesinkers, tool makers, stampers, piercers, etc.' But no craftsmen of this description occur with either of these pairs of initials in the directories of Birmingham or of other likely towns. In the Birmingham jewellery trade, too, no trace of G. L. has been found, though there was a stable business run by a maker, having initials R. C., of plated and gilt chains (only).

No evidence has been found, apart from the foregoing, for or against regarding the initials G. L. as being fictitious.

But as regards R. C., the evidence points to India as the seat of manufacture of no. 42. The only specimens encountered are two owned by Mr. Hurmuz Kaus, Hyderabad, and the author's specimen which, when acquired (in England), was among some coins of British India. British counters of various kinds have found their way to India in the past and been

extensively imitated there. The style of engraving of the portrait on no. 42 and the portrait itself bear out this origin.

43 *CJH, Lozells, Birmingham*

Charles J. Harcourt was in business from 1869 to 1876/9 at 74 Lozells Road, Birmingham, as a maker of sash chains for plate glass windows and for shutters, &c., and of crank and other chains. The thoroughfare had no numbering system until about 1876 (but his address had remained static in relation to his neighbours), and had been known up to 1868 as 'Lozells Lane, Birmingham' and also as 'The Lozells, near Birmingham'. The immediately preceding owner of the business, described as 'Established 1830', was David Harcourt (latterly '& Co.')

who appears to have founded it; his premises were a few doors away, at approximately no. 64 (Lozells Lane) because he was next door but one to the Bell Inn which, on being numbered, became no. 60. There was no trace of C. J. Harcourt in Birmingham after his terminal dating shown above, unless he was the Charles Harcourt who simultaneously joined Robert Harcourt & Son, brassfounders, 223 Moseley Street, Birmingham, with resulting change of style to Robert & C. Harcourt & Son (later R. & C. Harcourt Ltd., later still Harcourt's Ltd).

On the 'guinea', the group 'CLX' preceding 'Lozells' implies 'street number 160'; it bears no resemblance to 'LXXIV' which it would have to be to reconcile with the address of C. J. Harcourt and confirm an attribution to him. But no other bearer of his initials and a Lozells address has been found; nor any possible candidate among the successive innkeepers at no. 60, or the occupants of no. 160 which was a private residence.

44-45 *A. Fattorini, goldsmith, Harrogate*

This is a retail jewellery business still functioning at 10 Parliament Street, Harrogate, Yorkshire. It was established in 1831 by the founder of the Fattorini jewellery dynasty in this country, Antonio Fattorini (lived 1797-1860), whose eldest son Antonio (II) Fattorini inherited it and gave the instructions for the striking of the 'guineas', which last occurred in the 1890's. His firm, although not the strikers, thereafter retained the reverse die but lost trace of it after about 1950.

46-47, 122 *C.W.B. & Co., Birmingham*

48, 123-6 *W.C.B. & Co., Birmingham*

Particularly in view of the close die-linkages, these two sets of initials give the impression of being those of successive business styles of a single firm, and being triple in each case they jointly should afford an excellent prospect of identification. But an intensive search over a span of about 70 years in directories has not revealed a single Birmingham commercial name with initials W. C. B. (this seems to imply a taboo against the use of the first pair) and has produced very few indeed with C. W. B.; none really plausible. The 'guineas' themselves are closely die-linked with others bearing genuine

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advertisements; and, like them, must have been made in Birmingham, whereas on the other hand one variety of W. C. B. '½-guinea' (with no die-links, though with a head-punch linkage to another with the same initials) was incontrovertibly made in Germany because marked to that effect. As a wild surmise, W. C. B. could have been an hypothetical German national who acquired a Birmingham workshop c. 1912, too late for listing in the directory of that year, and was obliged by the ensuing war to transfer his business to his own country. If this surmise were to turn out true, the previous owner of the workshop might conceivably have been Charles William Bagnall, an engraver, who appeared in directories from 1900 to 1912 (unchecked dates being 1897-9 and 1913-15) at address 16 Hockley Street, Birmingham.

49 *Guillaume Bolander*

This 'guinea' was evidently used in connexion with the issuer's export trade to France. The legend when translated and rearranged reads:

William Boland, king of watch-chains, Caroline Street, Birmingham,
Est'd 1791.

Richard and William Boland, gold-chain makers, operated in partnership until 1875, when their address was 5 Caroline Street, Birmingham. The next year this business was styled Bushnell & Co. (late R. & W. Boland) and William set up on his own at no. 1. By 1880 Bushnell & Co. had disappeared again and no. 5 had reverted to William Boland, who ran it as a branch until 1887. Thenceforth no. 1 was his sole address; altogether he occupied it from 1876 until final listing in 1916. Then Mrs. Sarah Boland continued the business.

The suffixing of Boland's surname when advertising to the French is curious but explicable. It is unlikely to have been his real name. After a very long period of his being, apart from Richard, the only Boland in the Birmingham directories, a name Emil Bolander, merchant, started to appear next to his from 1892 and continued intermittently until 1912 (annotated 'see Schatz & Bolander', a firm of export merchants styled Eugene Schatz & Co. prior to 1892). It may be surmised that William Boland noticed this incursion of foreign-sounding names and thought it a good idea to pirate the one resembling his own as so to inspire confidence for his trade abroad; or simply for a lark, like his extravagant export slogan. Resulting foreign mail was unlikely to fall into the hands of the real Bolander, as his addresses bore no resemblance to Caroline Street.

The ostensible 'Established 1791', indicated by the presence of the trigram ETA (abbr. for French *établi*) over the formal date, was probably pure fiction.

50 *W. B. Reeves, hatter, Birmingham*

William Brignell Reeves, hat manufacturer, ran his business in Birmingham from 1866/7 to 1892/5. Starting with one shop or two, the business

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expanded to three in 1869 and to six, though five were at new addresses, by 1876; but was reduced to one by 1884; and at his fresh final address he was described in 1892 as a furniture broker. The address occupied longest was 101 Dale End, until 1880 or so.

Besides the 'guinea', he advertised on a farthing-sized copper disc bearing on the obverse the young head and a title of Queen Victoria and below the head the date 1867 (Batty ii 938). It was one of the stock dates for this type of obverse but a true issue date and perhaps his opening date.

51-52 *W. Jason . . . ?*

Only a tentative solution can be offered.

REX FD is the remnant of the official legend; HOWARD is a complete word; but it is uncertain whether the stop in JΛ.SON is purposeless or may indicate a contraction of some kind. The legend is continuous and is unlikely to be meant to be read from the middle as 'Mr. Howard B. W. Jason'. Taking the natural beginning, a plausible reading could be 'W. (Jason or Ja . . . son), maker, Howard (Street), B(irmingham)'; this would account for the optional presence of the 'B.' (cf. the optional 'B.I.R.' among cat. nos. 1-4), and more than one of the regular makers of metal checks had premises in this street at one time or another.

From a general search on the bases of various possible interpretations, the following sole candidate discovered lends support to the above theory of Howard *Street, &c.*:

William Jackson, stamper and piercer, at the back of no. 49 Howard Street, Birmingham.

active 1884-95.

53 *Miss E. Thompson's four pictures, on view 1877*

Miss Elizabeth Southerden Thompson (lived 1846-1933) was a painter of, predominantly, military pictures. After studying abroad she returned to England in 1873 and in the same year her first such picture *Missing* was hung at the Royal Academy; as also were *Roll Call* in 1874, *The 28th Regiment at Quatre Bras* in 1875, *Balaklava* in 1876, *Return from Inkerman* in 1877, and so on.

The first four pictures above must have been the ones exhibited in 1877 at no. 148 New Bond Street, London, which was the premises of the Fine Art Society Ltd.

In the same year Miss Thompson married Major William Francis Butler (lived 1838-1910), who saw much active service abroad. After being appointed A.D.C. to Queen Victoria, he was knighted in 1886, so that Miss Thompson became Lady Butler; and by culmination of promotions and honours he became, in 1906, Lt.-Gen. Sir William Butler, G.C.B.

Roll Call won for the artist great popularity, and after sale was purchased by Queen Victoria and hung at Windsor Castle. *Quatre Bras* was acquired by the National Gallery at Melbourne.

Cat. nos.

54 *Drama Guinea Gold at the Princess's Theatre*

Guinea Gold, one of a number of plays by Henry James Byron (lived 1834–84), was produced in the Princess's Theatre, Oxford Street, London, in 1877.

This theatre (1840–1880–1902) was situated on the north side of Oxford Street near Oxford Circus. The building and adjacent shops were pulled down in 1931 and a Woolworth's store was erected on the site.

55 *General Mite: Millie Edwards*

'General Mite' was the stage name of a foreign dwarf (even smaller than 'General Tom Thumb') who on being brought to England was exhibited at London in 1881 and at Birmingham in 1882. Millie Edwards has not yet been traced; his female dwarf partner had a different name. As regards Willing, see below.

56 *The Great Out Door War Picture 1886*

This picture was a series of tableaux of the war in the Sudan, painted by John Reeves-Smith, and exhibited by George Reeves-Smith & Son (his father and himself) as proprietors of the Aston Lower Grounds Company. Aston Lower Grounds was a stretch severed by Trinity Road from the municipally owned Aston Park, Birmingham, and is now occupied by the Aston Villa Football Ground and some suburban houses.

As regards Willing, see below.

55–57 *Willing*

James Willing, a driver of passenger coaches on the London to Bristol run in the 1840's, conceived the idea of putting up advertisements at the stages *en route*. Later, after securing financial backing, provided by a corn chandler H. H. Hewlings whom he thereupon took into partnership, he was able to push his idea further by instituting commercial advertising on the railways. This took the form of enamelled iron tablets carrying advertisements of various trades, affixed to buildings and platform fences at railway stations—for long a very familiar sight—a practice in which various rival advertising contractors have engaged. Further lines developed; by the 1870's 'Willing' was a household name for advertising, not least for the batteries of advertisement bills that were posted on hoardings, on the sides and fronts of buildings, even on hoardings across the fronts of shops, indeed at every conceivable site; particularly in London, where the hoardings were frequently topped by one of two names 'Willing' or an associated firm 'Partington'.

The business was run under the styles *Willing & Co.* with head office at 366 Grays Inn Road, London, W.C., and *James Willing* at 125 Strand, London, W.C. In 1874 was instituted the annual publication *Willing's Press Guide* which continues to provide a standard reference list of current British and other newspapers, magazines, and all kinds of periodicals. The present controlling company Willing & Co. Ltd. is housed at 356–64 Grays Inn

Cat. nos.

Road, London, W.C. 1, next door to the founder's small terraced premises, still standing, no. 366.

James Willing conducted nearly all the advertising for the Reeves-Smith War Picture, hence his signature on the 'guinea', cat. no. 56. He also did all the public relations work in England for the Barnum & Bailey Circus when it came over here in 1889. His signature on cat. no. 55 indicates that he also conducted publicity concerning the dwarf General Mite.

In his later, affluent, days, James Willing took a fancy to the town of Brighton, where he became well known by frequently driving about in a smart coach and four, and aimed at holding public office. In 1888 he presented to the town its clock-tower complete with clock which commemorates the Victoria Jubilee and stands at the crossroads on the direct route from the principal railway station to the sea front; depicted on the 'guinea', cat. no. 57.

58-61

J. Sainsbury

The retail provision shops of J. Sainsbury Ltd. are very familiar to, particularly, Londoners.

John James Sainsbury, a cheesemonger trading as John Sainsbury (hence the single J in the business style above) founded the business in 1869 with the opening of his first shop on the east side of Drury Lane, London, W.C. It stood at the corner of Macklin Street and two doors north of what became the Winter Garden Theatre (built in 1910), and the number allotted on introduction of street numbering was 173. The shop was closed in 1958 (at the time of writing, 1963, it still stands, but shuttered and nameless and bearing a board announcing impending demolition which involves also the theatre and the intervening no. 172) on transfer of its retail activity to reconstructed premises on the other side of Drury Lane at no. 24 opposite the above theatre. An inscription incised on the marbling of the entrance of no. 24 states that it was opened on 11 November 1958 by the founder's grandsons Alan¹ and Robert Sainsbury.

On expansion of the business, the firm's chief wholesale depot was situated in Kentish Town, London, N.W., until 1891; and was transferred as from 1892 to new premises, opened 1891, at 11 Stamford Street, Blackfriars, London, S.E. These premises, later 11 and 15, now known as Stamford House, form the company's present headquarters. The address of the shop opposite West Croydon railway station (Southern Region) is 9 London Road, Croydon, Surrey; it was opened in 1882 and has been modernized. The other named premises were opened at 18, 20, and 52 Seven Sisters Road, London, N., in 1899.

The company's last purchase of 'guineas' bearing its name occurred in 1913 to celebrate the opening of a branch at Haymarket, Norwich, when a large quantity was distributed in sets to customers for use as card counters. The variety concerned is uncertain; possibly no. 61.

¹ Now Baron Sainsbury of Drury Lane.

Cat. nos.

In about 1915 the company disposed of a considerable stock of its 'guineas' (so had presumably stopped using them) to a (touring?) theatrical company for the miser's scene in Planquette's 'Les Cloches de Corneville'.

62, 74

Fattorini & Sons, Bradford

This, founded in 1831, was another of the retail jewellery businesses instituted by Antonio (I) Fattorini (previously mentioned on p. 205) as an inheritance for particular sons of his, in this case John and Edward. Around 1920 the operational side of the company, Fattorini & Sons Ltd., moved to Birmingham so as to have its own manufactory, which involved taking over two existing businesses and transplanting them to new premises: Bradford Works, Barr Street, Birmingham, 19.

The two Birmingham companies taken over were: Joseph Moore Ltd., of 13 Pitsford Street, Hockley, diesinkers and medallists, founded by the renowned medallist Joseph (I) Moore and inherited by his son Joseph (II) Moore; and T. & J. Bragg Ltd., manufacturers of caskets, &c.

Fattorini & Sons Ltd. thus became, and still are, manufacturing jewellers and silversmiths and makers of medals, badges, cups, and other trophies. The company is still controlled from Bradford, whence the author was presented by Mr. Joseph Fattorini with specimens of the 'guinea' no. 62 as being the company's own issue. Prior to moving to Birmingham, the company had been designing wares of the above kinds and getting them manufactured on its behalf by subdividing the manufacturing processes among various craftsmen in Birmingham and elsewhere. A particular instance of this was the famous Football Association Cup, the present (the third successive) specimen, produced in 1911; Fattorini & Sons Ltd. designed it and it was manufactured for them in Sheffield. The F.A. Challenge Cup was instituted for England in 1871; the first actual cup was lost by theft from a sports shop in 1895; the second, an exact replica, was withdrawn in 1910 because the design had been pirated, and was presented to the 11th Baron Kinnaird for services to the game. Copyright protection was taken out for the superseding (Fattorini) design.

63

Cook & Co.

This has no connexion with the firm of travel agents, indeed the text of the slogan on the reverse looks improbable in that connexion.

The firm concerned has present style and office address Cook & Co., Manchester, Ltd., 206 The Royal Exchange, Manchester, 2 (works: Standard Works, Altrincham, Cheshire). The office address until about 1955 was that shown on the 'guinea': 18 Exchange Street, Manchester. The telegraphic address is 'Travellers Manchester'. The principal business line is the manufacture of textile machinery and accessories, among which is a *traveller*. This is a short length of wire formed into an incomplete circle, used in conjunction with a grooved metal ring. The traveller runs round the ring at a high speed so as to put the twist into the yarn and to wind it on to the package at the correct tension.

Cat. nos.

The date '1730' has no significance for the business; the company surmises that it was already present in the sample or illustration shown by the maker of the 'guineas' resulting in the order for the supply of these. The oldest member of the company thinks that they were made between 1900 and 1910.

64-65, 129 'International Series' *games*

A firm manufacturing indoor games was founded in 1903 by Mr. H. P. Gibson trading as the International Card Co., at 2 Bury Street, London, E.C.; moved in 1910 to 96-98 Leadenhall Street, E.C. In May 1919 he converted it into a limited company under the style that it still bears: H. P. Gibson & Sons Ltd. This was shortly after the return from war service of the elder son Mr. H. A. Gibson, the present proprietor. The Leadenhall Street premises, numbered simply 98 from 1919 or a little earlier were destroyed by enemy action during the Second World War, and the address since then is 22 Barrett Street, London, W. 1. The current brand-name is 'HPG Series', i.e. using the initials of the founder.

As a part of its normal business the firm marketed 'guineas' during three periods (a) possibly before 1914; (b) starting in the early 1920's, bearing for the first time the firm's proprietary brand-name 'International Series', and continuing during most or all of the inter-war years; and (c) finally, for a short while around 1947-51, terminated through a combination of rise in cost and evaporation of demand.

Maker of *A. H. Darby*

64 or 65

Alfred Horatio Darby, medallist, set up in Birmingham in 1885/6 at 51 Caroline Street. The business was moved in 1919 to 14 Regent Parade, Birmingham, 1; where the style A. H. Darby was changed in 1954 to W. H. Darby & Son Ltd., makers of sports trophies, enamel badges, medals, &c. In September 1962 this company moved to its present address: Astral House, 16 Well Street, Birmingham, 19.

A. H. Darby is listed in Forrer, *Biographical Dictionary of Medallists*, i, p. 507, and in Grant.

Maker of *J. R. Gaunt & Son Ltd.*

65 or 64

J. R. Gaunt & Son ('late with Firmin & Sons, London') set up in Birmingham in 1885/8 at 33 Clifford Street and Furnace Lane, Lozells, as makers of uniform and metal buttons. They moved in 1893/6 to their present address 9 Warstone Parade East, Warstone Lane, Birmingham, 18, and extended their lines to include medals, badges, novelties, and swords. Since early in the twentieth century the company under its present style, J. R. Gaunt & Son Ltd., has additionally had premises in London, currently at 5 Warwick Street, London, W. 1.

The company is listed in Forrer (*supra*), vii, p. 344.

Fred Karno

Frederick Westcott, born at Exeter in 1866 the son of a cabinet maker, worked as a youth as assistant to a plumber employed in maintenance work at H.M. prisons; and learned in the gymnasia of the prisons that he visited the skill of a gymnast which he afterwards put to considerable use in performing acrobatic turns in theatrical variety engagements. Around 1889 he and two friends successfully extemporized in a matter of hours an acrobatic turn at the Metropolitan Music Hall in Edgware Road, London [closed down in 1962], to fill a place in the bill advertised as *The Three Carnos* as this team was unable to turn up; and, accepting a suggestion, Westcott pirated that name for his team, merely changing one letter, as *The Three Karnos*. Moreover, Westcott thereafter called himself *Fred Karno*, and later on he adopted this name by deed poll. The members of the team The Three Carnos, at first furious, were soon pacified—only their name, not their act, had been pirated; they split up soon afterwards, and one of them joined Fred's team. After a few years as a touring gymnast and comedian, Karno blossomed out as a showman, with (completed in September 1905) a 'fun factory' (scenery store and rehearsal room)—advertised as 'the most complete theatrical premises in Great Britain'—in Walworth, south-east London, and the control of a number of touring companies playing burlesque comedies. These he himself wrote, in swift succession, and once launched they ran on tour for years; many of them were caricatures of prison life witnessed during his years as plumber's assistant. His career as showman lasted into the early 1920's, after which he tried other ventures. He died in 1941.

Karno is depicted on the 'guinea' wearing the low-cut paper collar characteristic of circus folk, and the double-breasted reefer jacket, which he affected during his early days of showmanship. *Moses and Son* was the name of one of his comedies, played by an all-Jewish cast which he specially recruited from the East End of London. Characteristically, on finding the Sunday evening rehearsal a complete failure, Karno sat up all night re-writing the show, with the result that its opening performance on the Monday afternoon was a resounding success. This took place at the Bordesley Palace theatre, Birmingham, in the Moss Empires circuit, during the autumn of 1905. The play then went on the usual years-long tour. In particular, Karno advertised it for Christmas 1905 under the heading 'Pantomime Season 1905-6' as 'Grand New Christmas Production' for the Empire Theatre, Liverpool; this provides a precise explanation for the expression '1905-6' occurring on the 'guinea' (coupled with the words 'Grand New Production'), and indicates that it was struck towards the end of 1905 in readiness for the Liverpool showing of the play. No other explanation is feasible; the setting was quite different from that of a normal theatrical production, boasting of having entered a second year in its run at a particular theatre. The play in the present instance was not planned to be static and Karno's policy was to advertise the freshness, not the agedness, of his shows.

Cat. nos.

67 *A. J. Skinner, Lewisham*

Andrew James Skinner, boot and shoe maker, first appeared in Lewisham, London, S.E., in 1886 at 90 High Street; he moved to 132 High Street in 1903 and remained there until his death *c.* 1930. The business was continued by his son and was later acquired by the present owners, Abbotts Shoes Ltd., to form one of their retail 'K Shoe Shops'; nevertheless the shop remained listed in directories as 'A. J. Skinner', and after a change of street number from 132 to 123 during the 1950's it is currently listed as 'Skinners K Shoe Shop'. The street was re-titled Lewisham High Street in 1939.

The street number 90 on the 'guinea' thus indicates that it was struck within 1886-1902; its statement 'established 50 years' therefore stretches back to within 1836-52 at some previous location.

68 *M. Woodhead, grocer, Sheffield*

Marshall Woodhead was one of several short-term proprietors of the grocery business at 97 Meadow Street (this end of the street was listed in directories as New Meadow Street), Sheffield. He took over the business from Edward Locking during 1879 and ran it until 1881 or 1882; it then passed to Samuel R. Hardy.

69 *Albert W. Bain, insurance broker, Leeds*

He first appeared in Leeds in 1882, at 6 Balcony, Corn Exchange, as resident secretary to the Millers' & General Fire Insurance Co. Ltd., and to the Whittington Life Assurance Co., and as agent for the Accident & Plate Glass Insurance Co. He was active *solus* until 1897, mainly at 13 Infirmary Street to which he had moved by 1886 and where he became designated as an insurance broker and in particular ran a district branch office for the Positive Life Insurance Co. Ltd. In 1898 the business moved to 2 Park Row as A. W. Bain & Son, Insurance Brokers, until 1901, and finally as A. W. Bain & Sons, 1902-11.

70 *T. Pope & Co.*

This reverse legend shows more of the official version than is usual in the series, and some unusual punctuation.

T. Pope & Co. was founded in Birmingham by Thomas Pope in 1848 and continues active there as T. Pope & Co. (Birmingham) Ltd., 33 Hockley Hill. During the nineteenth century, operating in St. Paul's Square until 1855 and in Newhall Street thereafter, the business was that of stampers and piercers, manufacturers of hand presses for addressing and copying correspondence, and predominantly the manufacture of metal trade checks which exist in considerable variety bearing one form or another of the maker's signature (P. & Co., Pope & Co., T. Pope & Co., &c.) and some of them advertise the maker's own business. Indeed it is strange that the 'guinea' omits any mention either of the company's business lines or of its town; though it was probably struck later than the period of the above forms of identification

Cat. nos.

published by this company on its discs, which seems to have ended by about 1870. The significance of the company's name, alone, on the 'guinea' is obscure, as although its listed business lines still include the manufacture of checks and tallies, the obverse of the 'guinea' is paradoxically from a die belonging to another maker.

72

Sam Lyon Junr.

Sam Lyon Junr. started in business at 57 Church Street, Blackpool, within the years 1888–95, as a watchmaker and jeweller. Further particulars shown in 1898 were: diamond merchant, goldsmith, optician, and 'repairs of every description by a staff of first-class workmen under personal supervision'. He had the telephone, no. 180, installed in 1899 or 1900. This therefore is the earliest possible issue-date for the 'guinea'; and may well have been the actual occasion of its issue, especially as the obverse die used, after slight touching up, was already over twenty years old and, besides its having been in disuse for most of that interval, its putative owners (Brookes & Adams) had already virtually ceased striking counters.

Within 1910–12 Lyon relinquished the premises at no. 57 and continued the above business lines at further premises nos. 8 and 10 in the same street which he had opened in 1899 or 1900 (he had been running no. 8 as a tobacconist's); he still used tel. no. 180. During the First World War he became for the first time a supplier of watches to the Admiralty and had for the time being an additional telephone number (109). The business is still operated currently on similar lines under the same style Sam Lyon Junr., at nos. 14–16 (perhaps renumberings of 8 and 10) Church Street, Blackpool; telephone no. 25180.

Sam Lyon Senr., also a jeweller, ran a separate business in the late 1890's in Victoria Street, Blackpool.

73

J.G.

According to the legend, this was yet another Birmingham machine chain maker, diesinker, tool maker, and stamper. Not identified.

127

Conn and Conrad

Under this professional name two variety artists played roles as 'The Quiet Burglars' during 1905. They acted a sketch *The Burglars on the Barber's Pole* in a Moss Empires show put on for one week 3–8 July of that year at the Palace Theatre, Bordesley, Birmingham. Meanwhile, at Oswald Stoll's Moss Empires theatre the London Coliseum which was running four performances daily (at 12 noon and 3, 6, and 9 p.m.), the first half of the first and third (a repeat) was filled by a number of individual and collective acts under the group title *The Diamond Express*. This went on for several weeks; for its final four weeks from Monday 31 July, a fresh set of artists and their acts was substituted, among them Conn and Conrad in their 'sensational episode' *Saved by a Sock*. For their first fortnight they were on with the show twice daily: first and third of the four houses. But the Coliseum management

then felt obliged to abolish the midday house to provide time for rehearsals, as these had been running right through the night and on Sundays, so that the final fortnight of *The Diamond Express*, including Conn and Conrad's turn, ran on a single daily performance at 6 p.m. numbered as the second of three.

151 *A Fortune for You, 1908*

This miniature disc is obviously a good-luck charm, and its slogan may be no more than simply an indication of this; though the presence of an equally obviously genuine date suggests the possibility of a more specific meaning for the inscription, such as an advertisement of a theatrical play. Lists of titles of plays, films, novels, and names of racehorses of 1908 and surrounding years have been scrutinized without success. In so far as this may reduce the problem to simply seeking an explanation for the date, an event in 1908 that might conceivably have prompted the striking of this charm, as an addition to the known medalets commemorating it, was the Franco-British Exhibition.

MAKERS AND ISSUE-DATING

A web of die-linkages and punch-linkages embracing about one-third of the 'guineas' presents a major problem of maker-attribution, because it involves at least four firms who would have been expected, by the nature of their businesses, to have produced their own dies for their self-advertisements; namely, Pope & Co., Brookes & Adams, Iliffe (& Gardner), and (Rollason &) Wood. The creator of an obverse die would in the ordinary way never part with this, though after using it to stamp 'guineas' with a reverse die specially designed for a customer, he might allow the customer to purchase the reverse die as well as the 'guineas'. For example, the firm Antonio Fattorini thus acquired its reverse die from the unidentified stamper of its 'guineas'. Yet the web of linkages referred to involves the definite sharing of certain obverse dies between the above apparent producers of dies, and consequent uncertainty as to who made the various secondary strikings for the firms of the definitely customer class. As it seems inconceivable that an obverse die would pass to and fro between two separate stamping firms, the theorist is left to choose between the possibilities that (a) the originator of such a die, after some usage of it, transferred it to the other stamper, or (b) the originator transferred to the other stamper a duplicate working die prepared from a master die, or (c) the originator himself made all the strikings from the one die. It is difficult to envisage why any of these actions, all involving co-operation giving advantages to trade competitors, should have occurred. In the absence of documentary evidence (e.g. the destroyed order-book of Thos. Brookes) it seems quite unsafe to adopt one of the choices (a), (b), (c) even after considering the next point below. For a number of pieces in the complex the identity of the makers must therefore be left open.

Brookes & Adams were medallists; their medals were wholly produced in their own works, and the engraving and diesinking was done, during the lifetime of the co-founders, wholly or mainly by these two persons, particularly Thos. Brookes. Of Iliffe & Gardner

no signed work outside the present series is known of the partnership and only co-operative societies' checks containing merely inscriptions with no design-work are known of Iliffe *solus*; so that there is no metallic disc evidence that the firm possessed the skill for engraving heads, crowns, or coats of arms, and the same is true of J. Rollason, J. Wood, Bancroft Bros.—none of whom is known for any disc-work outside their appearances in the present series—and is true of the rest of the names in the complex except Pope & Co. Macniven & Cameron made only their last issues of 'guineas', many years later than their early issues had been made by other hands.

All discs signed by Brookes & Adams must be regarded as being of their own make. In other cases of several varieties per issuer, an issuer may have had them from more than one maker; this is known to be true of certain issuers who were not makers, or were makers of some, not all, and in such cases this diversity of suppliers was natural as the issues occurred a number of years apart; it might also be true of issuers who were themselves diesinkers, as discussed above.

A further difficulty is whom to regard as the originator of the idea portrayed by this catalogue, of replacing official legends on imitation spade guineas by advertising matter. It could have any one of: Peverelle, Grant (of Coventry), Brookes & Adams, Macniven & Cameron, or the so far unidentified maker of the latter's early pieces (cat. nos. 21–22)—all of whom were concerned with such 'guineas', or at any rate already in business and capable of partaking during the 1860's when the idea was first introduced. Davis must be ruled out because Peverelle, who used the same obverse die, put on the reverse 'late M. Carroll'—not 'late George Davis'—and must therefore have used the die first. Here again there is simply insufficient evidence to enable even a tentative choice. If the date on the Grant piece turns out to be correct (see the doubt cast under 'Subjects and Legends'), the last two candidates in the list above can be ruled out, thus narrowing the field to: Brookes & Adams (moved in 1865 to the street named on their 'guineas'), Charles Peverelle (set up c. 1866, taking over an existing business and using the previous owner's name initially for the goodwill attaching to it), and Grant (known only from his solitary piece dated 1866). Of these three, Brookes & Adams certainly established a favourite mode of type-deviation, viz. using the official obverse type but altering the official reverse type to the extent of substituting advertising initials for the existing initials but retaining REX F.D., as well as the first and third ET.

Cat. No.	Maker	Issue-Dating	
		Year	&/or Boundary dates
(The most reliable dates are shown in heavy type)			
1–2	C. Peverelle	1866	
101–3	„		1866–1880 (Batty publ. date).
3–4	„		1870–1907 (ceased business).
5	G. Davis		1870–80—(ceased business 1914).
6	'Grant'	1866	Batty publ. in 1877.
7	Brookes & Adams		1865–78 (Batty publ. date).
104, 106, 107	„ „		1865–84 („ „ „).
8, 105	„ „		1870–90 (T.A. retired) or –1901 (T.B. retired).
108	„ „		1870–1901.
9–10	Brookes & Adams or Iliffe & Gardner		1878–81.
11–12	„ „ „ „		„

Cat. No.	Maker	Issue-Dating	
		Year	&/or Boundary dates
115, 116	Brookes & Adams or Iliffe & Gardner		1878-81.
13	Iliffe & Gardner?		"
117-19	G. Y. Iliffe		1882-1890- . . .
	<i>The last three above are herein- after denoted by initials.</i>		
14	I & G or G.Y.I.		1878-90.
15	B & A or I & G or G.Y.I.		1864/5-1884/7.
16	B & A or I & G	1880?	1872-90.
17	I & G or G.Y.I.		1878-90. (Colonel Grant's attribution to year 1855 was presumably his dating of the start of the P. & G. partnership, but the obv. die cannot have been cut (by B. & A.) before 1865.)
18	Probably G.Y.I.	1888	1888-94 (duration of branch shop).
19	Uncertain		1870-92.
20	G.Y.I.?	1889	(brand registered).
21-22	Unknown	1869	Batty publd. in 1878.
23	B & A or G.Y.I.		1880-90.
24	G.Y.I.?	1886	
25	B & A or G.Y.I.		1880-90.
28	Macniven & Cameron	1904	('State' brand registered).
26-27	" "		Late 1930's (dating notified by the company to the author, who has selected these cat. nos. as most likely to be the varieties concerned).
29-30	B & A or G.Y.I.	1875	
109	B & A		1875-80 (Batty publn. date).
110	B & A		} c. 1880-90.
31-32	" ?		
111-13	Uncertain		
33-36	B & A?		1876-95.
37	"	1874	1873-8 (Batty publn. date).
120	Uncertain	1874	1873-84 (" " ").
121	"		1876-95.
38-39	B & A?	c. 1875	} 1873-1910.
114	114 Uncertain	c. 1878	
40-42, } 129-30)	Unknown		Unknown; perhaps 1920-39.
43	"		1869-79?
44-45	"		c. 1875-95.
46-48	Unknown (same as for 44-45)		} Unknown; perhaps 1900-14.
122-5	"		
126	" (Made in Germany)		Before 1919.
49	"	1893?	1876-1916.
50	William Jackson?		1867-90 (Reeves's heyday was before Jackson started).
51-52	" "		1884-95 (if Wm. Jackson is the right identification of subject).
53	Unknown	1877	
54	"	1877	
55	"	1881	
56	"	1886	
57	"	1888	

<i>Cat. no.</i>	<i>Maker</i>	<i>Issue-Dating</i>	
		<i>Year</i>	<i>&/or Boundary dates</i>
58-59	Unknown	1882	1882-91. (one or both)
60	"	1899	
61	"	1913?	1913 at latest.
62, 74	"		1900-10?
63	"		1900-10?
64 or 65	A. H. Darby?		Early 1920's.
65 or 64	J. R. Gaunt & Son Ltd.		1947-51.
66	Unknown	1905	
67	"		1886-1902.
68	B & A	c. 1880	1879-82.
69	"	c. 1890	1886-97.
70	"	c. 1880?	
71	"	c. 1890?	
72	"	1899?	1899-1918 (two tel. nos. by latter date).
73	Unknown		Probably before 1900 (trade descr. obsolete by then).
127	"	1905	
128	" (same as for 127)		1900-14?
151	"	1908	

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 J. Pollard, Sheffield (A. Pollard, Esq.).
 N. C. Reading & Co. Ltd. (D. B. Reading, Esq.).
 J. Sainsbury Ltd., London, S.E. 1. (F. W. Salisbury, Esq.).
 A. J. Skinner (Miss Hannah E. Dalton, manageress during the former ownership).
 Willing & Co. Ltd. (K. B. H. Edwards, Esq.).
 Charles W. Brecknell Ltd., Birmingham (disclaimer re: 'C.W.B.').
 Jason Plating Co., Birmingham (disclaimer re: 'JA.SON').
 British Jewellers' Association (P. Burns Farquhar, Esq., Midland Regional Secretary).
 The Trade Marks Registry, Patent Office.

The public library authorities of the Cities and Boroughs of: Birmingham; Chesterfield; Coventry; Croydon; Leeds; Lewisham (London, S.E.); Newcastle-upon-Tyne; Newcastle-under-Lyme; Sheffield.

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