

MINOR PRODUCTS OF BRITISH NINETEENTH-CENTURY DIESINKING

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THIS article offers a general survey and classification of British nineteenth-century discs existing outside the principal recognized fields of collecting (coins, currency tokens, commemorative medals) together with a progress report on the writer's recently published and continuing studies of specific series and their inter-relationships and general background.

The first series for mention is imitation spade guineas; their chronological place in this survey would have been towards the end, but in order to trace their origins it is necessary to turn back to the latter part of the eighteenth century. Gambling at cards, &c., was then very prevalent; the staple currency was guineas and their halves in the form of coin, not paper. Gaming tokens to represent these coins were therefore necessary, to save wearing them down at play to below their minimum weight for legal tender; when they would fail to find takers owing to the ubiquitous carrying of pocket scales to test for this, and would be disposable only below par, as bullion. The need was met by imitations of guineas in brass-coated dark copper or bronze, later in brass, perhaps starting with those (possibly called 'garden guineas') that crudely copied George III's first issue of guineas. These imitations were dated 1761, 1764, 1781, 1784, &c.; they copied the official legends—sometimes with slight errors in termination which may have been issuers' signatures; and some, which showed a caricatured tall, slim, youthful portrait of the king, were signed (?) with a six-petalled rosette between curlicues or with a lily (?). Their appearance suggests contemporary eighteenth-century manufacture, but whether German or British is open to conjecture; certainly Birmingham button-makers were beginning to supplant Nuremberg in the provision of counters for this country. On the other hand, as will shortly be shown, British manufacture can be postulated in respect of imitations of the spade type of guineas.

Genuine 'spade' guineas were minted with dates ranging from 1787 to 1799, although P. J. Seaby conjectures¹ that the guineas of the last two dates were not released to circulation until 1816 and then only restrictedly for a special purpose.

The legends were:

Obv. GEORGIUS III DEI GRATIA.

Rev. .M.B.F.ET.H.REX.F.D.B.ET.L.D.S.R.I.A.T.ET.E. and date.

EARLIEST IMITATIONS OF SPADE GUINEAS

These and their halves, considered jointly in the following notes, bore dates ranging from 1788 to 1798 and reproduced the official legends. Some were undersized, scalloped-edged, and showed a poor portrait of the king; some of these, moreover, were dark-coloured; each of these features was

¹ In a paper first read on 9 Nov. 1960 to the London Numismatic Club. *L.N.C. News Letter*, iii, 155.

clearly a deliberate avoidance of counterfeiting. Others were fair copies in likeness and size with no attempt at darkening. But in addition, most or all were signed with the name or initials of the issuer, and this surely served as the chief protection against prosecution. Of some dozen signing issuers, four used variously surnames and initials, the rest only initials. Juxtaposition of lists of the total known products of five of this round dozen of issuers, and for good measure two other medallistists, provides fair evidence for the proposition that the imitations in this group were contemporary with the genuine guineas and a plausible deduction that the dates appearing on the imitations were their actual issue-dates. This evidence, together with identification particulars of the firms in the sample, is summarized in Appendix I.

SUBSEQUENT IMITATIONS OF SPADE GUINEAS

These are all, in the case of the whole guinea, of full- or over-size and made of brass. They bear arbitrary eighteenth-century dates which have no significance. Those which on both sides reproduce the official types and legends are unsigned and virtually undateable except as being before about 1880, when Batty listed them; one, of superior workmanship, in the British Museum is ticketed as acquired in 1870 and made in 1867 by H(enry) Smith of Birmingham, a manufacturer of numerous metallic checks and tickets, active *c.* 1854–92. The rest lie in a long period starting probably no earlier than 1860 and running well into the twentieth century; they form several groups according to the manner of divergence from the official prototype. Most obverses retain a bust, usually purporting to represent George III; most reverses retain the crowned spade-shaped shield, sometimes considerably shrunken or a mere outline. One group shows the normal form of obverse, and crowned shield reverses with legends about the Good Old Days (or Times) and date 1768 or 1788; there are numerous dies; manufacture may not yet have ceased and usage has been largely for theatrical purposes. The most interesting group, often dated '1790' or '1791', differs from standard in having reverse legends composed of a string of letters separated by stops; starting with a firm's initials, using ET for '&', continuing with initials of its business and sometimes a contraction of its street address (REX F.D. from the official legend may be interposed), and sometimes ending with B.I.R.M. for its town address, Birmingham. The originators of this style were possibly the partners Thomas Brookes and Thomas Adams who, after serving their apprenticeships¹ under the medalist partners John Allen & Joseph Moore, set up their own business in Birmingham in 1853 and in 1865 moved to Barr Street, Hockley, whence they issued their spade guinea imitations—recorded in Batty's instalment published in 1878—reading:

T.B.ET T.A.REX.F.D.B.AR.S.T.DS.T.M.S.ET.C. and date 1790.

The letters after the Barr Street indication stand for 'Diesinkers, Tool Makers, Stampers, etc.'. This is a typical example of pieces of period *c.* 1865–95 struck for self-advertisement by the brass stampers and piercers (usually indicated by the letters S.P.) and these firms are comparatively easy to trace in directories;

¹ A photograph of Thos. Brookes's indenture was published in the centenary brochure (1953) of Brookes & Adams, Ltd., Birmingham.

but the group also includes pieces where the trade particulars are shown as DG.I. or DG.L.T., and these indicators and the initials of the firms associated with them (thought to be only issuers, not the actual makers of the discs) have so far defied solution even where the town clue B.I.R.M. is present.

Another group, which started about the same time but flourished chiefly from about 1890 to 1910, shows the issuers' names (they are usually not the makers) *in extenso*, and likewise their trades and sometimes addresses; using for this purpose as much as they need of the obverse and reverse faces (e.g.: the circular legend on one or other face; or the whole of one face plus the circular legend on the other face so that nothing of the guinea type survives except the bust or crowned shield). This group, although prosaic in its individual pieces—except for the one¹ issued by William Boland, a Birmingham watch-chain maker, with the legends translated into French ('Guillaume Bolander', &c.)—includes at least two interesting numismatic aspects. The first, affecting a portion of this group, is a small web of dielinkings embracing advertisement guineas of several tradesmen—and a Sunday school—joined with one piece from the preceding group bearing the particulars of a brass-stamping firm, as below, possibly indicative of its having manufactured all these linked pieces:

G.Y.I.ET.F.G.REX.S.UF.ST.DS.T.M.S.ET .1701.

standing for: 'George Yorke Iliffe and Frederick Gardner, Suffolk Street (Birmingham), diesinkers, tool makers, stampers, et(c.)' Iliffe set up in business in 1874/6, in Suffolk St.; Gardner worked with him for a short while within the period 1877–83; Iliffe moved to another street between 1885 and 1888 and continued in business for many years. The group's second interesting feature selected for mention is the linking of two distinct series of discs by the instance of one tradesman's having advertised in both. He was William Brignell Reeves, a Birmingham hatter, who from directory evidence started business in 1866, 1867, or 1868, and continued it until about 1886. His spade guinea disc shows a standard obverse and centre reverse; the legends are in bold sanserif type, that on the reverse reading: W.B. REEVES HATTER BIRMINGHAM. His other advertising disc is mentioned later under its own series (see p. 181).

Reverting to the early part of the nineteenth century:

Wellington's victories in the Iberian Peninsula were commemorated by, *inter alia*, a set of 25 miniature medalets ($\frac{5}{8}$ -inch diam.) in Æ gilt; the obverses showing a winged Victory flying to left, bearing a laurel wreath and a flaming sword; the reverses each show the name and date of one battle.

The annual striking of medal-like pocket calendars (Æ $1\frac{1}{2}$ inch diam.), each lasting one year, was performed by firms working in succession. The last issue by James Davies of Birmingham was in 1798 and probably marked the end of his business. The Kempson family of Birmingham buttonmakers, under their successive business styles (e.g. in 1802–9 'Kempson & Kindon', i.e. Peter Kempson in partnership with the metal merchant James Kindon),

¹ Particulars kindly supplied by Hurmuz Kaus, Esq., Hyderabad, from his specimens.

struck the next run of issues 1797–1825. T. W. Ingram followed with calendars for 1827 and 1828 and an unidentified artist signing as 'R.C.' struck one in 1831 commemorating the Reform Bill. This or the Ingram issues marked the end of the era of Birmingham annual strikings. A London clothier, E. Moses & Son, had a fresh issue struck in lead in 1846 to advertise starting up in business (the concern flourished for many years with a number of branches in London and Yorkshire) and advertised on further issues in 1850 and 1853. A few other advertising, &c. calendars appeared in the 1820's, 1876, and, including one struck in Edinburgh, in the 1890's. There were also sporadic issues of similar discs on other subjects—multiplication tables, the kings and queens of England and their accession dates (by Thos. Halliday, 1822), and 'The English Numismatic Medal' which was a table showing the denominations of English coins struck by each king and queen, issued by the London coin dealer William Webster, possibly struck by W. J. Taylor.

The nineteenth century marked the maximum intensity in production of medals: of current historical topics including as usual coronations and other royal occasions, of societies and clubs, schools, railways, exhibitions, &c. The principal diesinking centre was Birmingham and the only other one of consequence in the U.K. was London. Dublin played a large part, assisted by Birmingham and perhaps other centres, in the striking of Irish tradesmen's tokens; which, unlike the halt of the English ones in 1797 and resumption in 1811 for very few years, continued without break over the turn of the century and onwards, right into the 1850's in the farthing denomination. Scotland had some $\frac{1}{4}d.$ tokens in the 1820's and 1830's. English tradesmen's tokens bearing a value marking virtually terminated before the Act of 27 July 1817 forbidding them; English production of tokens for Canada proceeded apace until the 1850's, and was then switched to the Australian and New Zealand needs—these exports gradually giving way to production over there, by branches of U.K. diesinkers and by indigenous makers, where it ended about 1880. Export orders obtained for coinages and coin blanks by the major private diesinking concerns (Thomason, Heaton) and for tokens by concerns of the same and lesser calibre (Heaton, Halliday, Thomason, Moore, Taylor, Pope, &c.) did not by any means fully occupy the productive resources existing when the wide-scale issue of English currency tokens finally ended. The spare capacity was turned largely to medals but partly to fairly banal kinds of discs.

In the 1820's these consisted mainly of an increased range of cheap medalets relating to the royal family; and included the well-known advertisement tickets of Sparrow, the Bishopsgate ironmonger, on which he boasted of his ascent in a balloon at Oxford in 1823. In 1830 there appeared a small satirical disc marking the downfall of the Duke of Wellington's government and his replacement as Premier by Lord Grey with the assistance of William IV; the reverse type with its inscription 'By trampling on Liberty I lost the Reins' was reused on an obituary disc of William IV, 1837. In 1830 also, or slightly earlier, began the issuing of the series of counters known as 'whist markers', normally characterized by showing on one side a man or woman seated at a table engaged in card-playing; they were struck intermittently over about thirty years by various successive issuers including T. W. Ingram, S. Hiron,

J. Hinks, Allen & Moore, T. Pope & Co., usually farthing-sized but from some workshops half-penny-sized. A favourite inscription was 'Keep your temper', the originator of which was certainly not Edmond Hoyle, 'the father of whist', who was mentioned on some of them. The prototype issue from which this series probably derived was produced by Thomason in the 1820's (?) in Æ and silver-plated Æ, of 1.1 in. diam., showing on obverse a half-length female figure Silence (—whisht!—whist) and a reference to the more recent whist-exponent Thos. Mathews of Bath, and on each reverse one of Mathews's rules of the game.

In 1837 another satirical theme arose, the disappointment of the Duke of Cumberland, as senior surviving son of George III, at succeeding to only the minor of the joint thrones, Great Britain and Hanover. A reverse design concocted on this theme by an unknown wag—showing the duke riding away under the caption TO HANOVER and over a dragon with two or three heads and in exergue the date 1837—inspired a prolific series of counters. Their obverses showed a young head of Queen Victoria and her name and simplified title. In a separate article about the series (see Appendix II) the present writer has traced over forty varieties (more have since come to his notice) as well as thirty other pieces related to them by dielinks, &c. Some of the 'To Hanover' counters had an issue date added to the obverse type or substituted for 1837 in the exergue; these dates ranged mainly from 1849 to 1868, and 1879 has also been seen. Quantities in the hands of the public were still so abundant when the St. George and dragon reverse type was revived on some of the sovereigns minted from 1871, that besides having a superficial resemblance the counters—which were about the same size—were soon being passed off as sovereigns; the practice became so rife that the counters were specifically and successfully proscribed by the Counterfeit Medals Act, 1883.

There are also several varieties of smaller 'To Hanover' counters—under the size of a $\frac{1}{2}$ -sovereign—but no clues towards research on them have been found as yet.

Henry Mayhew, the originator of *Punch*, writing in 1851, described¹ counters and other discs sold in the streets in London, and some of his remarks about five kinds of them provide the following particulars:

1. Eight or nine years earlier the magistracy 'put down' the sale of certain gilt card-counters closely resembling a sovereign. (It is hard to tell exactly what these were, as Mayhew distinguished them from the kinds shown below.)
2. Since the issue of half-farthings 'about seven years ago', which had overjoyed the street-sellers—they found them an attractive selling line and charged a penny for four—no regal coinage had been sold in the streets.
3. Until less than five or six years earlier than his account, the usual counters sold were whist markers (with the monarch's head on the obverse and 'KEEP YOUR TEMPER' on the reverse).

¹ *London Life and the London Poor*, vol. i, part i, 349–51.

4. The 'Jacks', i.e. sovereign-sized counters, currently being sold were the 'To Hanover' type; the particular obverse legend on them was VICTORIA REGINA. Mayhew said that the device on the reverse was intended for an imitation of St. George and the dragon; he may genuinely have thought so, or he may have chosen to be discreet about the real origin of the device, or the variety being sold may have been one of those where instead of the burly middle-aged duke the engraver showed a youthful horseman. The number of street-sellers, once twelve, had gone down to two—one in Holborn, the other at Black Tom's in Clerkenwell.
5. The currently sold 'Half Jacks' were not the smaller-sized 'To Hanover' counters but were part of a further series dealt with in the next paragraph.

Queen Victoria's eldest son was born in November 1841, and, as was then customary, was created Prince of Wales the next month; and was christened in January 1842. There promptly arose a series of counters 'the Prince of Wales' model half sovereign' having for obverse the queen's young head, name, and simplified title, and embracing three types of reverse:

- (a) Large device of plumes and coronet, encircled by collar inscribed HONI SOIT QUI MAL Y PENSE
- (b) Horse walking to left with rider on whose headgear the plumes are emphatically depicted; encircled by collar inscribed ICH DIEN and crowned. The rim occupied fully, except at the crown, by legend reading outwards and starting at 11 o'clock: THE PRINCE OF WALES MODEL HALF SOV^{RN}
- (c) Small plumes and coronet with ICH DIEN on ribbons, all within a crowned quasi-collar. Rim legend as in *b* but without line under the small RN.

All specimens have milled edges; some obverses are dated. Pieces in type *a* have been observed thick undated, and thin dated 1843; type *b* is well-made and dated 1849; type *c* occurs well-made with no date and dated 1849, and poorly-made with no date and (thin) with dates 1854, 1863, 1869, 1874, and 1875 observed so far. Mayhew's description accords with type *c* but is silent about any dating; he likewise did not mention seeing a date on 'To Hanover' counters whereas at least the exergue date 1837 was present.

The present writer has recently acquired a larger piece with type *c* reverse but reading THE PRINCE OF WALES MODEL SOV^{RN}.

A further kind of counter, issued in the middle years of the century, showed on one face a fan of playing cards (various combinations from the pack occur) without legend; the other face usually bore the queen's head and legend, some pieces being signed on the truncation 'A & M' (Allen & Moore).

Before further mention is made of particular series, some general aspects need to be examined. The production of minor discs reached maximum intensity from roughly 1840 to 1860/70. In the 1840's the major manufacturers in this trade—Thos. Halliday, Thos. Wells Ingram, and Sir Edward Thomason—all died. Thomason's successor, George Richmond Collis, confined his numismatic activity to medals; Ingram's successor did no diesinking;

Halliday was succeeded by Smith & Hinks, soon James Hinks alone, and diesinking continued under these until about 1855. In place of the older generation many new firms sprang up in Birmingham. Their activities make a fascinating study, which the present writer has essayed in a separate article. Some were shortlived, but regardless of their duration most of them turned out considerable quantities of discs, chiefly advertisement tickets, checks (of concert halls, public houses, &c.), counters, and workmen's tallies; and a great deal of these products bear the makers' names and very often their addresses too. These particulars can provide a valuable starting-point towards the dating of individual pieces, as, besides changes of business style and ownership, makers constantly changed their street addresses from one number to another and from street to street. A striking reflection of this locomotion was the occupation of one particular site successively by no fewer than five of the disc makers; viz. No. 52, St. Paul's Square (Birmingham), occupied:

1846/7–1850/1 by Samuel Hiron. His total period of activity; his local business was acquired by the next occupant.

1851/2–1855 by T. Pope & Co. Established 1848, still operating but not now disc-makers.

1855–1860/2 by Edwin Cottrill. Continued active till 1867/8.

1861/2–1873 by S. A. Daniell. Continued active till the 1940's but not then disc-makers.

then after a lull:

Within 1881–7 by Joseph Taylor & Co., ending their activity begun in 1865 or earlier.

Newhall Street was T. Pope & Co.'s next address for many years and the haunt of various other makers. Thos. Bagshaw, a diesinker and medallist, moved from there about 1840 to Graham Street where for the next thirty years he and three other members of the family in turn ran the business though only H. T. Bagshaw, in charge 1857–64, is known to have made checks and the like.

The Birmingham disc-makers supplied these products to tradesmen and institutions in many parts of the British Isles and themselves belonged to a variety of trades. Those with the highest output were manufacturers of small hand presses for printing and embossing bill-heads and letter-heads; and on many discs they advertised their presses as prominently as the commissioned advertisements. Edwin Cottrill (previously mentioned) claimed, on one disc wholly advertising his own business, that metallic discs like this (he called them 'medals') were cheaper to commission than 'cards', i.e. pasteboard trade cards. Evidently for even greater cheapness, some discs of the period were diestruck on only one face—using stock dies, mostly showing the queen's young head; the blank opposite face was merely punched with abbreviated particulars of the client—e.g. a pair of initials, or initials or name and the name of a public house but no street or town. Other manufacturing trades by which minor discs were vicariously produced during the century, on commission and/or for self-advertisement, were those of: button makers; general brass stampers, brass founders; goldsmiths, refiners of precious metals; stage and

other jewellers; even a firm of truss makers. Some of the general stampers were primarily diesinkers, of products among which they listed 'coins', which could only (?) have meant currency tokens for abroad, e.g. Australia, 'medals', usually connoting trade advertisement tickets, medalets, or counters, and checks, which they sometimes spelt 'cheques'. A check can be defined as a token marked with a value (e.g. 2*d.*, 3*d.*, 6*d.* were the most common earlier ones), redeemable by the issuer, and circulating only between himself and his individual clients; the issuers were often publicans and/or music-hall proprietors, and redemption was presumably at full value; later on in the century came the more familiar co-operative societies' checks marked with values representing the worth of goods purchased, redemptive value being only a small percentage of the marked value, although Batty also lists checks marked in pence from some of these societies.

The scene in London, so far as the writer has yet probed, seems quite different. During at any rate the middle years of the century, practically all the manufacturing activity here concerned was in the hands of one man, William Joseph Taylor (lived 1802–85), a medallist, &c.¹ who had moved there from Birmingham in 1829; the business ran until 1908.² The principal numismatic activity was retail—marketing of topical medals and probably other discs made in Birmingham and elsewhere, and general coin-dealing; most of the 'medallists' shown in the London directories were simply dealers. Birmingham, in further contrast, seems to have had no coin dealers then.

A large proportion of the farthing-sized discs struck in Victoria's reign had obverses whose generic type was the queen's young head. The commonest legends surrounding the head were VICTORIA REGINA, VICTORIA QUEEN OF GREAT BRIT (OR BRITT OR BRITAIN), H.M.G.M. QUEEN VICTORIA; there was often below the head a date from among the following: 1846, 1847, 1849, 1852, 1853, 1856, 1861 to 1864, 1867, and occasionally others. All the foregoing forms of legend, with possible exception of the one showing BRITT, are existent on medals of the reign dated as far back as 1837–8. Sundry tests (made from the subject-detail, &c. of individual pieces) for whether the seeming stock dates listed above were merely 'frozen dates' or were actual dates of issue have so far tended to prove them to be true issue dates. One contribution to the pool of such evidence is the occurrence of one of the above obverses—H.M.G.M. QUEEN VICTORIA 1867—paired with, *inter alia*, a reverse advertising the Birmingham hatter W. B. Reeves who, as was mentioned earlier on p. 176 under Imitation Spade Guineas, is known to have started business within 1866–8; it may be inferred that his farthing-sized ticket was struck actually in 1867 and, moreover, that this was the precise year of his starting in business. The range of series on which the young head generic type of obverse was used includes the 'To Hanover' and 'P.o.W. Model $\frac{1}{2}$ -sovereign' counters (all varieties of both), most of the Victorian whist markers and counters depicting playing cards, and a fair number of the Victorian issues of the series mentioned in the next paragraph. Usage of this generic obverse had considerably dwindled by the time of the Counterfeit Medals Act (1883) which stopped it and was followed by a revival of the spade

¹ See e.g. C. W. Peck, *B.M.C.*, pp. 221 ff., and Forrer, *infra*, p. 43.

² The dates are taken from Forrer, *B.D.M.* vi. 41–42.

guinea imitations as well as continuation of the then practice of striking tickets not showing any head. Two provocative legends occurred on pieces showing Victoria's young head: THE SOVEREIGN OF CIVILIZATION on certain whist markers;¹ and H.M.G.M. QUEEN VICTORIA SOVEREIGN on a trade ticket.²

By convention dictated by the standard catalogues, the chronological boundary of collectable English currency tokens is drawn before 1820—with few exceptions, such as the piece dated 1821 issued by John King, tobacconist, of London Road, in Southwark—and regal coppers are thenceforth available to fill collectors' trays. Yet there followed until the 1860's a plentiful and fairly homogeneous series of farthing-sized trade tickets which, although not marked with a value (nor was John King's), must be presumed to have had some circulation as farthing tokens. Their variety of trades, localities, and forms is quite as wide and just as interesting a social record as the earlier tokens. A specialized collection can be formed of simply those issued by tea dealers; judging by the large selection available, shopkeepers in this trade must have had directed to them a high-powered and country-wide advertising campaign by the diesinking industry. T. W. Ingram evidently took part in this, using discs of halfpenny size; on some, he supplied a stock obverse indicating the tea and coffee trade and providing a ready-made dealers' slogan, so that when they ordered discs from him he had merely to cut reverse dies showing their name and address. The list published by Batty (ii) is fairly exhaustive. There was also a considerable though less homogeneous series of larger advertising tickets, intermingled with checks, of widely varying diameters. Batty (i and ii) lists a high proportion of the total issues of about halfpenny size existent when he went to press, but many more were struck during the remainder of the century; and of pieces larger than those he lists only a fraction. It seems a great pity that he did not spend more time on them instead of going on to write up the regal copper series (iii and iv) in an unnecessary and inaccurate profusion of detail.

Of the various series mentioned so far, those on which the makers' signatures most often appeared were the advertising tickets and checks. Another signed series was workmen's attendance discs ('time checks'); these tended to be large-sized and were either provided with a large hole near the periphery (for hanging on hooks) or made of annular shape; makers included T. Pope & Co. and H. Jenkins & Sons, both of Birmingham. Then there were market tallies or checks—usually thick, clumsy, and boldly lettered with the name of the market and of the stall-holder, and a very large denomination (in letters and/or figures), 6*d.*, 1*s.*, 2*s.*, &c. They had various shapes of flan: circular, a circle with a portion cut off along a chord, elliptical, square, and others. Of tallies of London markets, such as Covent Garden, Spitalfields, Billingsgate, and the Boro', those observed nearly all bear the signature of Ralph Neal. He entered business in 1867 by taking over, from a diesinker named John Davis, premises at 19 Percival Street, Clerkenwell, London, E.C., which he ran as an office for his nearby works until 1896; then he transferred both functions to 49 and 50 Percival Street, to which No. 48 was added in 1916. His firm returned to No. 19 between 1931 and 1933 until 1937, its final year of existence. His tallies bear on one or both sides, in tiny and

¹ See Batty, ii. 669.

² In the writer's collection.

often-mutilated letters, his name R. NEAL and address at Nos. 49 and 50 or, occasionally, No. 19.

Some halfpenny-sized discs inscribed with scriptural texts were issued, principally a set of 100 showing texts on both faces struck in 1835 by Thomason.

In 1844 Joseph Moore, the well-known Birmingham diesinker and medalist, initiated an idea for lighter-weight copper coins on a small thin flan with a central circular plug of silver to make up the intrinsic value, and produced 1*d.* specimens simulating this. There soon followed large quantities of a similar disc also inscribed ONE PENNY but underneath this the word MODEL, and of a companion HALFPENNY MODEL; and furthermore a small 'model crown' simulating silver with a central circular plug of gold. These pieces were probably all made in Birmingham; they were of base metal with white and gilt coatings to represent the silver and gold. The commoner variety of the model crown bore the signature, as publisher, of H(yam) Hyams; he was a London goldsmith, watch and clock maker, and money changer, last traced at 59 Cornhill in 1852. In 1848 and thereabouts there were some model coins of denominations from 1*d.* right down to one-sixteenth of a farthing (and, allegedly, one thirty-second of a farthing—Batty stated that he had had two specimens but that both were missing when he came to include them in his list; the present existence of any seems difficult to establish); these pieces did not purport to show a combination of two metals, instead they were simply diminutive. (Detailed accounts of the foregoing model pieces and others later in the reign are given elsewhere—see Appendix II.) The Prince of Wales Model Half Sovereign series previously mentioned was also quite distinct.

The diminutive kind of 'model' coins just mentioned is regarded as having served only as toys, and there were other series in this category, as now follow. A set of miniature medalets, of diameters $8\frac{1}{2}$ to $10\frac{1}{2}$ mm., portrayed with names and birth dates Queen Victoria, Prince Albert, and their nine children; Grant lists it under the year 1857, when the ninth was born. Other small medalets on royal subjects in 1888 and 1897 which have come to the writer's attention show a lot of extremely minute inscription. Imitations so inscribed of diameter 13 mm. in base metals of the appropriate colours, including iron with a bright surface to represent silver, were made by the German counters-maker firm, Lauer of Nuremberg, copying the designs of the British regal series under Victoria and Edward VII including all the Victoria young head denominations from half-sovereign to 1*d.* German diesinking is outside the scope of this article, but the relevant point is that one, perhaps the earliest, variety¹ of imitation young head half-sovereign is inscribed on the obverse: L. CHR. LAUER'S MARK COUNTER and this piece was itself imitated in England¹ with the obverse legend changed to: JOHN COOKE AND SONS MARK COUNTER. No such firm is listed in Birmingham, but one bearing this style operated throughout the reign in Cannon Street, London, as stationers and manufacturers of sealing wax and wafers and account books. Cooke's only other traced metallic discs are barbarous imitations in brass with scalloped edges of Venetian zecchino and half-zecchino pieces; the reverse of the latter shows the firm's name in Latin: JOANNES-ILLE-COQVVS-SVI-FILIIQVE. It may perhaps be inferred that these counters were for use in Italy. The other firm mentioned, Lauer,

¹ Specimens in the writer's collection.

evidently exported counters not only for England, as the writer has another Lauer miniature imitation which is of a 20-drachmai piece of George I of Greece, signed by Lauer appropriately in Greek—the obverse legend reads: ΜΙΝΗΣΙΣ Λ.ΧΡ.ΛΑΟΥΕΡ ΝΙΡΝΠΕΡΓ.

To conclude this article, some mention can be made of cylindrical metallic boxes in which certain discs were sold, particularly when these were tiny ones. The Wellington victories set was contained in a tall gilt cylinder depicting his head on the lid. There were simple little boxes about 14 mm. diam. and 3 mm. deep depicting Victorian royalty on the upper portion, and on the lower portion inscriptions such as THE QUEEN'S SCENT BOX, PRINCE ALBERT'S SNUFF BOX; perhaps originally containing the royal family miniature medalets. Whist markers—four alike—were in heavy engine-turned brass boxes with a recessed impression of a whist marker obverse on the lid.

NOTES TO APPENDIX I

1. The table of discs is assembled from entries in Atkins, Batty, Dalton & Hamer, Grant, Neumann, and scrutiny of some specimens. Pieces marked § are also listed in the contemporary (1798) work of Conder (179/13–15, 211/15 and 245/5) (each for one size only; some of these and other pieces in the present table occur in two sizes).

2. Further notes on the makers.

- (a) Directories show many holders of this commonplace pair of initials; selection is impossible. No other lead has been found; possible candidates could include James Bisset (lived 1762–1832) who was then operating in Caroline Street, Birmingham, as a miniature painter and moved by 1797 to New Street where by 1800 he was advertising his 'museum', later adding 'and petrification warehouse' (these forming the subject of his well-known personal tokens, produced by Thos. Wyon the First); on the strength of Forrer's reporting (*B.D.M.* i. 192) that he was also a diesinker (of medals of little merit).
- (b) This person is listed by Grant for the run of calendar medals shown and another medal of 1789. He is not listed by Forrer except covertly for a medal signed 'I. D.' that has somehow crept into the entry for *William Davies* (*B.D.M.* i. 535).
- (c) In the stated years 1788–9 there is no firm of any sort with these initials listed in Birmingham directories; London directories show a single plausible one: John Hume & Co., Army accoutrement makers, 25 Parliament Street, Westminster.
- (d) The 1798 imitation spade guinea is described by NEUMANN (25739) as being signed on one face H K and on the other face H. KETTLE. This confirms the ascription to the Birmingham firm run by Henry Kettle at the time.
- (e) The business then continued under a fresh style, Simcox & Timmins, to whom could be ascribed an 1800 imitation spade guinea signed 'S & T'. (At the same address 'Livery Street' (no street numbers used) a presumably related firm of brassfounders changed its style at the same time from George Simcox & Co. to Simcox & Pemberton.)
- (f) The initials can plausibly be ascribed to the sole Birmingham firm bearing them at the time: Wilmore, Alston & Co., buckle and button makers, Bread Street, Newmarket (Street), Birmingham (active from 1781/5). (The business began about 1780, as Wilmore & Alston; from about 1790 (still in Bread Street) it became Thos. Wilmore & Son, trading as silversmiths.)

APPENDIX I

ANALYSIS OF DATES ON THE TOTAL ASCERTAINED PRODUCTS OF SIX DISC-MAKERS, AS EVIDENCE THAT SPADE GUINEAS WERE FIRST IMITATED WHILE BEING ISSUED

IDENTIFICATION OF THE MAKERS AS FURTHER EVIDENCE

Signatures	Products bearing these signatures							Range of dates in preceding cols.	Name and trade	Town and period of activity
	Calendar medals	Imitation Spade guineas and halves	Medalets							
			'Glorious Revolution' centenary 1788	George III's			Other historical, &c. subjects			
				Mental recovery	Worcester visit 1788	Other visits &c.				
I.B. Davies, J. D., I.D., a cock with I.D., Da with J.D. }	.. 1783-98 (most years)	1788 1788, 1789, 1792, 1794, 1797. (On guineas Davies except 1789 I.D. On ½-gns. various of the signatures.)	.. +	.. 1789	+§ +§ (Davies)	.. 1789	.. ..	1788 only 1783-98	Uncertain ^a James Davies button-maker ^b	Birmingham c. 1780-98
I. H. & Co. } J. H. & Co. } C.I., C.J. +	1789 1788 1789§	+ +	.. 1788 1789	.. 1789	1788-9 1788-9	Uncertain ^c Charles James medallist and token-engraver	Birmingham .. 1787 .. ; then London .. 1816 Birmingham 1781/5-1812/14.
Kettle ^d	..	1792-4, 1797, 1798, 1802 (!) also garter type ½ gn. 1801	..	..	..	..	1801, 1809, 1810, 1814. Also 1820, 1830	1792-1814 1820-30	Henry Kettle button and buckle maker One of his sons	Birmingham 1781/5-1812/14. Continued the B'ham family business. Birmingham .. 1790-6/1799 ^e
Simcox	..	1791-6	..	..	..	..	..	1791-6	George Simcox buckle and toy maker Uncertain ^f	Birmingham .. 1790-6/1799 ^e
W.A. & Co.	..	1788, 1791 (In this column some of the issues of the second and the seventh maker had scalloped edges.)	..	1788 1789§	+§ (All pieces in this column had scalloped edges.)	..	undated	1788-91	Uncertain ^f	

APPENDIX II

BIBLIOGRAPHY AND REFERENCES

Specialized articles about minor discs

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| Catalogue embracing many kinds of discs in 1 <i>d.</i> , ½ <i>d.</i> , and ¼ <i>d.</i> sizes; especially useful for nineteenth century trade tickets and (see below) counters, &c. | D. T. Batty | <i>Catalogue of the Copper Coinage of Great Britain, Ireland, British Isles, and Colonies, Local and Private Tokens, Jettons, etc.</i> i and ii only, 1868-84. |
| Calendar medals | Melvin and George Fuld | 'Calendar Medals and Store Cards', <i>Numismatist</i> , Jan. 1955 . . . Nov. 1959. |
| Model coins | S. R. Yarwood | 'Model Coins', <i>Seaby's Bulletin</i> , 1957, 342-5. |
| 'To Hanover' counters (incl. catalogue) | The present writer | 'To Hanover' Counters, <i>Num. Chron.</i> 6, xix, 1959, 203-30 and pl. xix. |
| Manufacturers and their products | „ | <i>Dictionary of Birmingham Makers of metallic Tickets, Checks and Counters during the middle and latter parts of the 19th Century.</i> <i>Seaby's Bulletin</i> , 1960 (Mar.-June, Aug., Oct.). Includes (Intro. and App. I) guide to layout of Batty, i-ii. |
| Imitations of Spade guineas—catalogue | „ | Compilation in progress. |
| <i>Other references—partial lists of particular series, &c.</i> | | |
| Manufacturers, diesinkers, engravers | L. Forrer | <i>Biographical Dictionary of Medallists, Coin-, Gem-, and Seal-Engravers, Mint-Masters, &c. Ancient and Modern</i> , with references to their works. i-viii, 1904-30. |
| Calendar medals (listed among other medals under year of issue) | Col. M. H. Grant | 'Catalogue of British Medals since 1760', <i>B.N.J.</i> xxii-xxiii, 1936-41. |
| Card counters | | |
| depicting playing cards | { C. I. Bushnell
Batty, <i>supra</i> | <i>U.S. Tradesmen's Cards and Political Tokens</i> , 1858 (for a few). |
| whist markers | | ii. 667-71, &c.
ii. 557, 665-72, 698, &c.; (Thomason's) ii. 458-9. |

Co-operative societies' checks	Batty, <i>supra</i>	ii. 203, 541, 596, &c.
Guinea and $\frac{1}{2}$ gn. imitations		
Geo. III first type	„	ii. 415-17, 674-6.
Spade type	„	i. 261, 267, &c.; ii. 415-17, 475, 674-9.
Model coins initiated by Jos. Moore	C. W. Peck	<i>B.M.C. English Copper, Tin and Bronze Coins in the British Museum 1558-1958</i> , 481 ff.
Prince of Wales' model $\frac{1}{2}$ -sovereign	Batty, <i>supra</i>	ii. 704, no. 4135 (type a). (Batty's listing of minor discs shows considerable gaps on this last page, perhaps as a consequence of the Counterfeit Medals Act passed in the previous year. He lists no more pieces of the above kind, and no true-to-type 'To Hanover' counters at all excepting one published earlier (in 1878)—ii, no. 4912K—in his section on halfpenny-sized pieces.)
Scriptural texts	„	ii. 478-82.
Wellington's victories (miniature medalets)	„	ii. 657-8, 661, 692, 694, 701, 703.
Miscellaneous:	W. J. Davis	<i>Tickets and Passes of Great Britain and Ireland</i> , 1931.
Tickets of schools, societies, theatres, workmen's tallies, &c., &c.	and A. W. Waters	
Tradesmen's tickets, counters	J. Neumann	<i>Beschreibung der bekanntesten Kupfermünzen</i> , iv (1865).

NOTE. References are to page numbers except where prefixed 'no.'.