

military re-inforcements could be adopted than that of the last jeton, where the eagles are seen still rising from the distant shore from which the advance had been made. Enough has been said of the events of 1756 and 1757 to render unnecessary any more particular explanation of these two pieces.

The last jeton may seem out of place in view of the fact that in 1758 the Island of Cape Breton and Louisbourg fell into the hands of the British forces; but the surrender did not take place until the last week in August, in all probability long after the jeton was issued. It is not probable that the French government ever issued more than these eight jetons relating to its American colonies. The one issued in 1751, in its representation of the sturdy growth of the lily on a foreign soil, seems properly to introduce the series, which as properly is ended in 1758. These jetons are valuable in the evidence which they afford that the French government was in fact in earnest in its efforts to establish a New France on the North American continent.

After the war was ended a number of medals were struck by the English in commemoration of their victories, several of which are especially interesting in connection with the jetons of 1751, 1753, and 1757.

One issued on account of the capture of Louisbourg, the dies of which were cut by Pingo, shows on the obverse the bombardment of that city, and on the reverse (Fig. 14), a point of rock projecting boldly over the sea. On the top lies a naked female, representing France, crushed by a big globe, inscribed CANADA and AMERICA; on one side of it stands a sailor waving his cap; on the other an English grenadier, and behind him the British flag; above, Fame flies through the air blowing her trumpet and carrying a wreath of laurel. Between the soldier and the sailor is the inscription, *PARITER IN BELLA*, "Equally (brave or successful) in war." The female seems to be making efforts to push off the weight which fastens her to the rock. Her head is raised, her left arm supports her position, her right hand rests upon the edge of the precipice, *while from its relaxed grasp a lily falls below*. It is difficult to understand why a medal so carefully designed and executed should represent the defeat of France by the figure of a female lying under an immense globe. A possible explanation is found by reference to the jeton of 1753: the globe on the medal which shows on its surface the outlines of the western hemisphere is one of the two for which the one sun of France sufficed. It must be confessed that the satire of this portion of the medal, while severe, is awkward and coarse.

Another medal (Fig. 15) has for its obverse the laurel-crowned bust of George II, and on its reverse, for the central design, the figure of Britannia seated in a chariot drawn by a lion; on one side walks Liberty, on the other Justice, above is the inscription, *FOEDUS INVICTUM*, "An invincible league"—