

Nov. 7, 1915

SALE GAGNON

THE
WELLINGTON TOKENS

RELATING TO

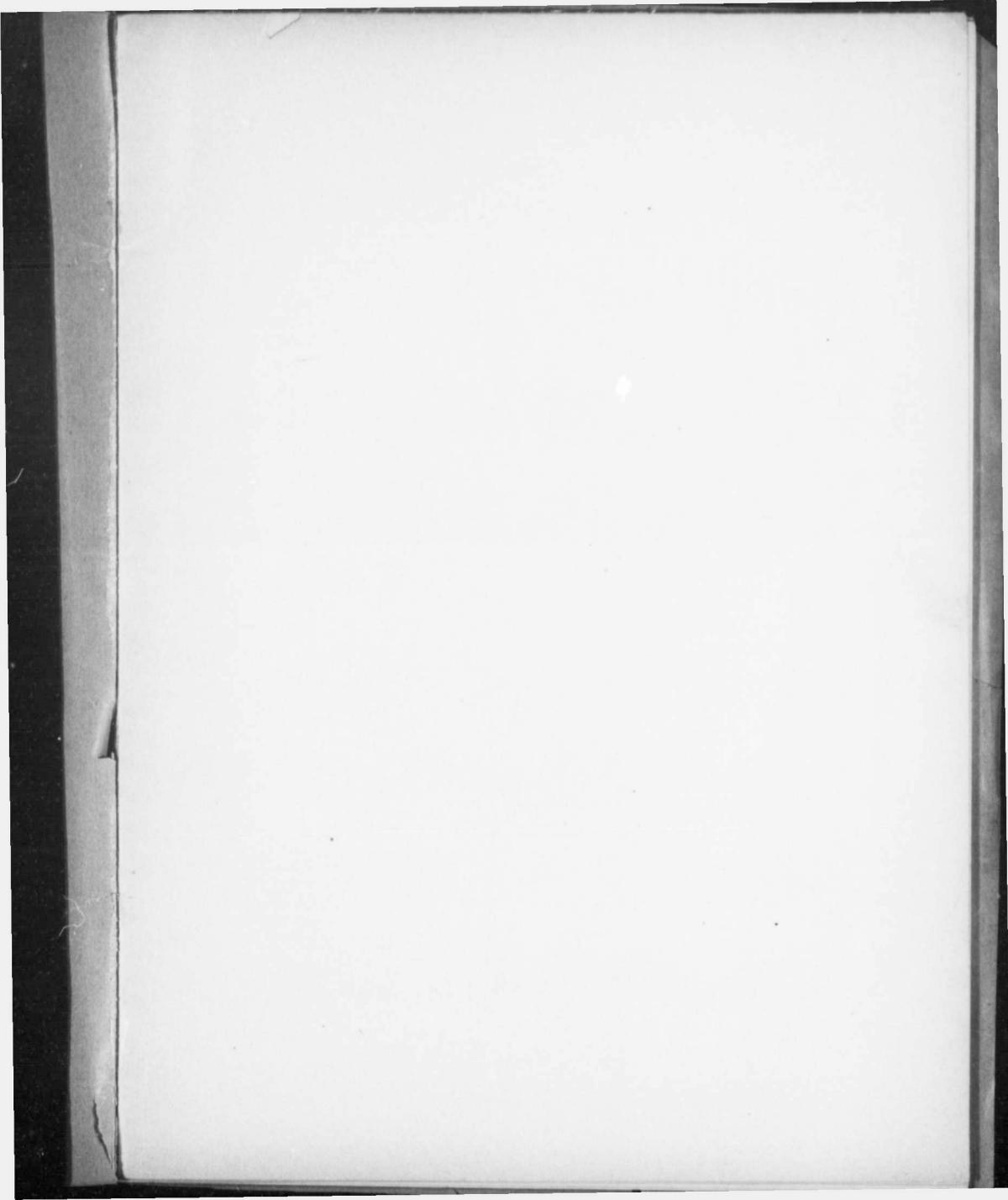
CANADA

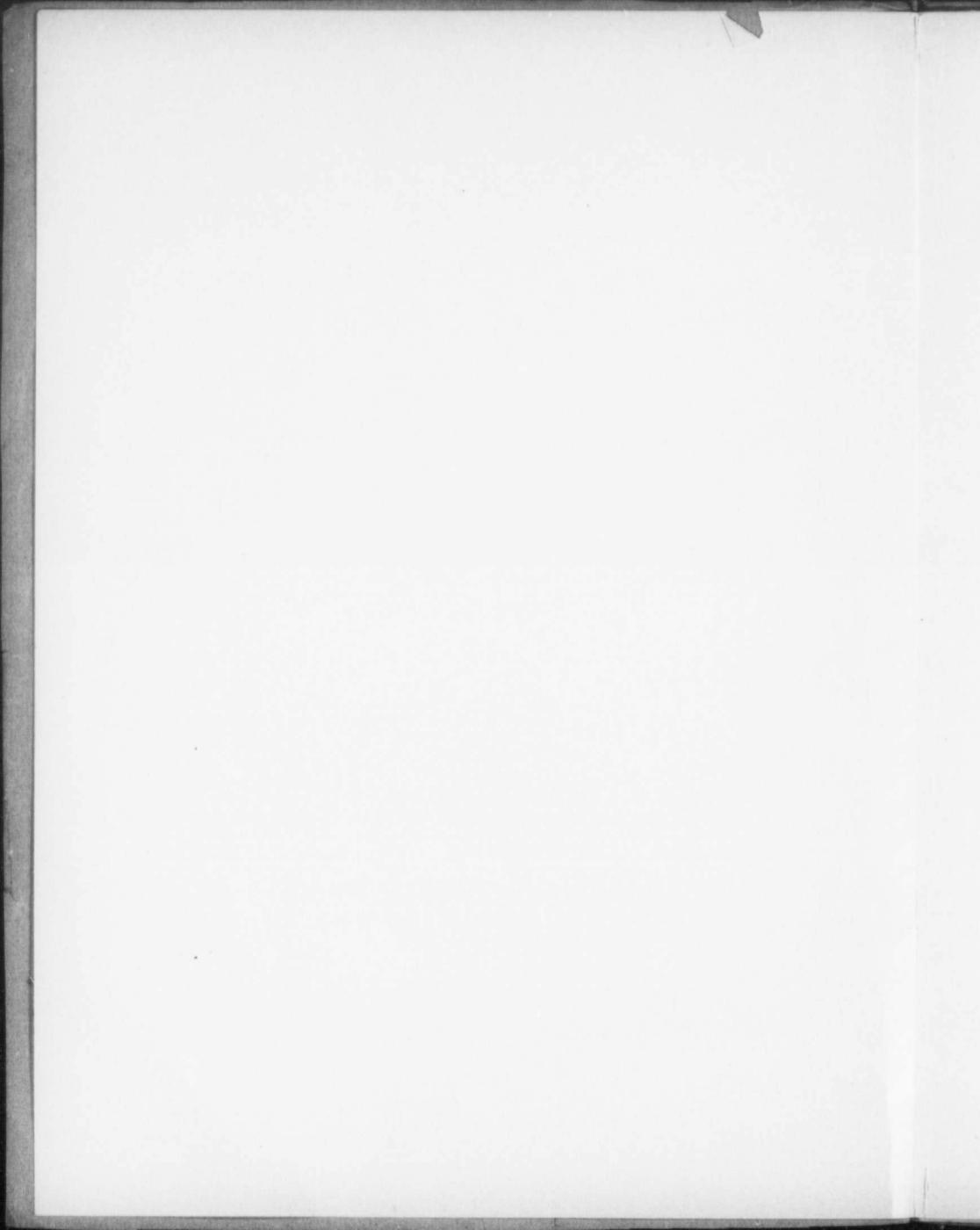
BY

EUGENE G. COURTEAU, M. D.
ST. JACQUES, QUEBEC, CANADA



THE AMERICAN NUMISMATIC SOCIETY
BROADWAY AT 156TH STREET
NEW YORK
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THE WELLINGTON TOKENS RELATING TO CANADA

BY EUGENE G. COURTEAU, M. D.

INTRODUCTION

What subject could be more appropriate than a discussion of Wellington tokens at this time, just a century after they were issued. What a similarity between the Napoleonic Wars and that now raging in Central Europe,—similarity as to the places where battles were fought, and as to the nations involved in the struggle.

It is not the scope of this monograph to draw a parallel between the two opposing Generals—Napoleon and Wellington. Allow me to give, however, what seems to be an impartial opinion: Napoleon was a genius, Wellington a great general, and when the latter defeated the former, one was on his descent, the other at his zenith. Napoleon had fought for years and against most of Europe; he had lost his "Grande Armée" in Russia, his ablest generals were in doubt and were losing faith in their "Petit Caporal." Napoleon played his last cards at Waterloo—everybody knows the rest—he was defeated!

A point on which some collectors may not agree with me is that of including in this list the so-styled "Wellington Battle Tokens." The halfpennies are like medalets, and have a certain similarity to the 1814 Broke tokens of Nova Scotia. I know they were not struck particularly for Canada, and so much has been said about them, it is somewhat difficult to indicate exactly the purpose for which they were struck. However, let me quote Mr. Lyman H. Low, in Scott's Copper Catalogue, 1893 edition: "These tokens are said to have been first used for convenience among the troops under Wellington, in the Peninsular Campaign, 1808-14, and were probably put out in 1813; later large quantities were sent to Canada." And also according to Mr. W. J. Davis, author of the "Nineteenth Century Token Coinage," London, 1904, these tokens were ordered to be struck in England, by J. K. Picard, who owned large lead works at Hull.

Whatever was the intention of those who ordered them to be struck, I think they should be placed among the Canadian series, as they have been in circulation in Canada almost since the date of their coinage. I

have frequently met old farmers from places in the north, remote from Montreal, and where communication with great centres was difficult and infrequent, who remembered seeing these tokens freely circulated.

The Marquis Wellington token is to me the only doubtful one in this list. As usage alone has made a home for it among our tokens, I therefore include it. But my opinion is different concerning the 1814 halfpennies, which are surely Canadians — though bearing no name of merchants or indication of locality.

Heretofore the writers on our tokens have made the error of classifying these as well as many of the other pieces under the heading of "Doubtfuls." The relation existing between the 1814 Wellington token and the 1814 Eagle cent, which is a Canadian coin, and their resemblance as to workmanship must surely place them in the regular series. The same applies to nos. 45 and 46, from their connection with Breton 1002, 1007 and 997. There is also a great resemblance in workmanship between the Illustrious Wellington token and the 1816 Brock token of Upper Canada.

Ever since I began to collect coins it has been my ambition to describe all the different varieties of our Canadian series, but let it be well understood that I do not claim this compilation to be complete. Varieties of Canadian tokens are too plentiful for one to believe a list can possibly be made without any omission.

When no mention is made of the metal in the description, it should be understood that the metal is the same as that of the preceding number, and where the denomination of the coin is not indicated, it is a halfpenny.

LIST OF WELLINGTON TOKENS

1. *Obv.* Naked bust to left. FIELD MARSHAL WELLINGTON. The second lock of hair on neck extends almost to the tip of the ear. The letters in legend are large. Border milled.

Rev. Harp. HIBERNIA 1805. Border of dots.
Edge obliquely milled.

2. *Obv.* Resembles no. 1, but the second lock is away from and points to the side of the ear, and the letters are smaller.

Rev. Same as no. 1.

As some specimens of the foregoing tokens are found struck from rusted dies and show less signs of circulation, especially in the case of the second variety, it seems reasonable that these were issued at a much later period than those from the perfect dies.

Despite the date 1805, these could not have been issued until 1813 or 1814, though possibly even later, for Arthur Wellesley was not raised to the peerage as Viscount Wellington until after his victory at Talavera, July 28, 1809, and was not given the baton of Field Marshal until after the decisive battle of Vittoria, June 21, 1813.

The "large letter" varieties are indifferently found with straight or upset reverses, but I have failed to find any "small letter" varieties with straight reverses.

3. *Obv.* Same as no. 2.

Rev. Within a wreath formed by a single branch of laurel, THE | DELIVERER | OF PORTUGAL | AND SPAIN | 1814, in five lines.

Plain edge. Flan much smaller. The few specimens I have seen or heard of were holed.

I include this token, or medalet, in the series merely for the fact that its obverse is the same as that of the preceding number.

In describing the following tokens, nos. 4 to 22 inclusive, I have purposely omitted some details which I consider unnecessary. For instance, the cravat about the neck differs in the several varieties. I mention this only in cases where it would help identification.

4. *Obv.* Laureate bust to left in military uniform. HISPANIAM ET LYSITANIAM RESTITVIT WELLINGTON (The Restoration of Spain and Portugal by Wellington). The laurel wreath has ten leaves; the ribbon-bow binding the wreath has two loops; there are three locks of hair on neck, a large one between two small ones—the two upper locks emerge from the leaf; the button on coat is midway between the lapel and the collar.

Rev. Inscription and legend giving the names and dates of battles won by Wellington during the Peninsular War. Around the border and between two circles, VIMIERA AUG 21 • 1808. TALAVERA JULY 28 • 1809. ALMEIDA MAY 5 • 1811 • In the field, CUIDAD (an error) | RODRIGO | JAN. 19. 1812. | BADAJOZ | APRIL 2 • 1812. | SALAMANCA | JULY 22 • 1812. | &c • &c • &c., in eight lines. Copper.

This variety occurs with oblique and with straight milling on edge, also with plain edge. It is also found struck on thick and thin flans.

In several instances the final A in TALAVERA is filled in, due to a small defect in the die.

Ten leaves.

5. *Obv.* A small lock of hair above two long ones on neck, the lower starting from the ribbon-knot; the button on coat is closer to lapel than to collar. Some specimens are found with a small flaw over M in LYSITANIAM.

Rev. Same as no. 4, but without periods after 22 and 1812 on the seventh line. Oblique milling on edge.

Ten leaves.

6. Same as no. 5. *Silver*.
7. *Obv.* Resembles no. 5, but the lowest lock of hair is much below the ribbon-knot and points directly to the tip of the ear; the button almost touches lapel.
Rev. Resembles no. 4, but the c's are farther from the &'s on the last line, and there are some other unimportant details.
 Edge obliquely milled.
Ten leaves.
8. *Obv.* The three locks on neck are short, of equal length and touch ear; the button is closer to lapel than to collar.
Rev. Same as no. 4, but always shows the defective last A in TALAVERA.
 Edge found with straight and with oblique milling.
Ten leaves.
9. *Obv.* Similar, but with single bow at wreath — the only instance; the button is equally distant from the collar to the lapel.
Rev. Same as no. 7.
 Straight and oblique milling on edge.
Ten leaves.
10. *Obv.* Similar, but without button on coat.
Rev. Same as no. 7, but the period after 1812 on the seventh line is closer to figure 2. (Reverse not illustrated.)
 Found with straight and oblique milling on edge.
Ten leaves.

The features of the great general on this token have a look of determination and firmness which the other varieties lack.

11. *Obv.* Similar, but of entirely different workmanship, being much inferior, and the letters smaller. *Brass.* Thin flan.
 Edge plain.
Ten leaves.
12. *Obv.* Resembles no. 4, but there are only two locks of hair on neck which point downward, and a single fold to the top of the cravat, instead of two.
Rev. Similar, except for the addition of MADRID | AUG 12 • 1812, making nine lines, last one curved. The characters &c's have been omitted. The M in MADRID is on line with J in JULY. *Copper.*
 Oblique milling on edge.
Ten leaves.
13. *Obv.* Same as no. 4.
Rev. Resembles no. 12, but there is no period after JAN on third line, and the M in MADRID is to the right of J in JULY.
 Edge obliquely milled.
Ten leaves.
14. *Obv.* Same as no. 8.
Rev. Same as no. 13.

Oblique milling on edge.

Ten leaves.

15. *Obv.* Same as no. 10.

Rev. Resembles no. 13, but there is a period after JAN. on the third line, and some other minor details.

Oblique milling on edge.

Ten leaves.

16. *Obv.* The three locks of hair on neck are small, the upper one has the shape of a comma with its top opposite the ribbon-knot; the button is closer to lapel than to collar.

Rev. Same as no. 15.

Edge obliquely milled.

Ten leaves.

17. *Obv.* Similar. The wreath has practically but nine leaves; there are also three locks on neck, the middle one being the largest and emerges from ribbon-knot and touches ear; the button is closer to collar than to lapel. In most instances there is a small break in the die running from the epaulette to the border, which makes the epaulette appear to have one more tassel, but horizontal, hence the "9 tassel" variety.

Rev. Closely resembles no. 13, but the period after 19 on the third line is smaller and placed higher up, instead of being on line with adjacent figures, the period after AUG 12 on final line is lower.

Edge obliquely milled.

Nine leaves.

18. *Obv.* The wreath has nine leaves with a single one at the top; there is a large lock of hair between two small ones on neck; the button is close to lapel.

Rev. Same as no. 15.

Oblique milling on edge.

Nine leaves.

19. *Obv.* Similar. The wreath has practically but eight leaves; the ribbon-ends are longer on this than on any other variety, the left one extending below the collar of coat, which has the largest button of the series.

Rev. Same as no. 12.

Edge milled. Struck on thick and thin flans. Contrary to the foregoing varieties, this is always met with a tête-bêche reverse.

Eight leaves.

20. *Obv.* Similar to no. 4, but there are only two small locks of hair on neck curving upward; the upper part of the cravat is the largest of the series; the button on coat is closer to collar than to lapel.

Rev. Resembles no. 17, but the word CIUDAD (which is the correct spelling) replaces CUIDAD, and the period after 19 on third line is still higher up.

Edge obliquely milled.

Ten leaves.

21. *Obv.* Resembles no. 20, but the upper part of the cravat is much smaller and the button close to lapel.

Rev. Same as no. 20, but for a period after AUG. on last line — the only case in which this occurs.

The edge is also obliquely milled, but the lines run from right to left. Struck on thick flan.

Ten leaves.

This is undoubtedly the prototype of all the foregoing varieties.

22. *Obv.* Same as no. 12.

Rev. Similar, but more names of battles in the field. Around and within the inner circle, CUIDAD RODRIGO JAN 19 • 1812 • BADAJOZ APRIL 2 • 1812 • In the field proper, SALAMANCA | JULY 22 • 1812 • | MADRID | AUG 12 • 1812. | ST SEBASTIAN | SEPT 8 • 1813. | PAMPLUNO | OCT 31 • 1813., in eight lines, the latter curved.

Plain and milled edge.

Ten leaves.

Ciudad-Rodrigo is one and the same place, a fortress in Spain. "It was taken by storm by the British under Wellington, after a siege of eleven days. The Cortes gave him the title of Duke of *Ciudad-Rodrigo*."—Everybody's Cyclopaedia.

23. *Obv.* Bust of Wellington to left, in military dress. Head not laureated. VIMIERA • TALAVERA • BADAJOZ • SALAMANCA • VITTORIA •

Rev. Britannia seated to left, holding a sprig of olive in right hand, a trident in left. ONE PENNY TOKEN 1813.

Edge engrailed.

24. *Obv.* Similar. VIMIERA • TALAVERA • BUSACO • BADAJOZ • SALAMANCA ♦

Rev. Cossack riding to the right. COSSACK — PENNY TOKEN.

Edge slightly engrailed.

25. *Obv.* Similar. FIELD MARSHAL WELLINGTON. Two laurel sprigs crossed under bust.

Rev. Commerce seated to left. ONE PENNY TOKEN 1812.

The only information I have of this token is from Mr. Low's compilation in Scott's Catalogue, 1893 edition, under the heading Doubtful no. 9, and from Breton's book no. 968. Neither Mr. McLachlan, nor Mr. Dow have ever seen this variety. If it does exist, it must be the product of a combination of dies, having one of the Wellington penny tokens as its obverse and the design of the usual 1812 penny token as a reverse. This combination must have occurred at a later period than the date would indicate.

26. *Obv.* Similar, but the head is laureated with eleven leaves, no berries to the wreath.

Rev. Britannia seated to left. HALFPENNY TOKEN 1813. In right hand a sprig of olive composed of six leaves, a trident in left.

Edge plain and engraved. Thick and thin flans.

This variety often occurs struck over the Bristol Patent Sheathing Nail Manufactory 1811 halfpenny.

27. *Obv.* Same as no. 26.

Rev. Similar, but without date. The sprig in the right hand has only five leaves, and a wand instead of a trident in left. Two small sprigs crossed in exergue.

Edge engraved.

This reverse is the same as to that of Breton 982.

28. *Obv.* Resembles no. 26, but the wreath has berries and only nine leaves.

Rev. Resembles no. 27, but the female holds a sprig of six leaves in right hand and a trident in left. No date.

Edge engraved. Thick and thin flans. Most of those on thick flans were struck over the 1811 Bristol halfpenny.

Although this reverse is different from that of no. 26, one can easily detect the tops of figures 1 and 3 under right sprig in exergue. This is not due to overstriking as one would suppose.

29. *Obv.* Similar. Head not laureated and the date 1813 replaces the wreath under the bust.

Rev. ONE PENNY TOKEN. No date under Britannia.

Edge engraved.

30. *Obv.* Similar. Head laureated; two branches of laurel crossed under bust.

Rev. HALFPENNY TOKEN. Two laurel branches crossed under Britannia extending to lettering. No date.

Thick and thin flans; both thicknesses of flans are found with plain and with engraved edge.

In many instances these are struck over the Bristol token above mentioned.

31. *Obv.* Similar to no. 30.

Rev. ONE PENNY TOKEN. No date.

Edge engraved.

The few specimens that I have seen of this variety have been struck over the Bristol Patent Sheathing Nail Manufactory penny, or the Guppy's.

32. *Penny.* *Obv.* Same as no. 31.

Rev. Similar. The letters are much smaller, and there are no laurel branches in exergue. No date.

Edge engraved.

Struck over Bristol penny above mentioned.

33. *Obv.* Bust to the left, laureated. WELLINGTON — HALFPENNY TOKEN. The wreath has nine leaves, two at the top overlapping and directly under letter *i*, and with no berry; the ribbon-bow binding the wreath is large and single. The tassels of the epaulette end in a straight line, which gives it a square appearance.

Rev. Britannia seated left, within a wreath of oak leaves. In exergue, 1814 dividing the wreath. An olive sprig in right hand and a trident in left. The bars of the middle tine are visible, the others are concealed under the leaves. A small vessel at distance to left, cannon-balls on ground to the right.

Edge engrailed.*

Nine leaves, square epaulette, middle tine with bars.

34. *Obv.* Same as no. 33.

Rev. Similar. Female head larger. The middle tine of the trident is the longest, the lower one the shortest; no bars shown. No vessel or cannon-balls.

Nine leaves, square epaulette, middle tine without bars.

35. *Obv.* The laurel wreath has eight leaves, with two widely spread at top, the upper one being very close to letter *x*. No button on coat. The tassel-ends are unequal and gives the epaulette a circular form.

Rev. A short line which seems to be a lock of hair extending at the back of the neck is peculiar to this variety. The upper tine is the longest, the others are equal; the bars are all hidden by leaves. The left foot touches stem of the first inside leaf.

Eight leaves, round epaulette, upper tine the longest.

36. *Obv.* Same as no. 34.

Rev. Same as no. 34.

Eight leaves, round epaulette, middle tine the longest.

37. *Obv.* Resembles no. 33, but the wreath has two berries and only eight leaves, a single one at the top; bow tying the wreath much smaller.

Rev. The usual acorn of the right branch above the head is wanting; the trident is large and the bars of two of the tines are visible.

Eight leaves, square epaulette, large trident.

38. *Obv.* The laurel wreath has only seven leaves, and with a double bow — this is the only case in which it occurs. The epaulette has the circular form.

Rev. A very close copy of no. 35, but the lock of hair on neck is wanting. The knees are closer together, and the left foot is away from the leaf, which has no stem.

Seven leaves, round epaulette, middle tine the shortest.

39. *Obv.* Same as no. 35.

Rev. Similar, but without date. Britannia seated within an endless wreath. This reverse is the same as that of Breton 994, 1814, large shield variety.

Although Mr. Breton mentions in his book that there are two varieties, from an examination of a number of specimens I have failed to find more than one. Neither Dr. Leroux nor Mr. Lyman H. Low, in Scott's Catalogue, make allusion to a second variety. The fact that

* The edges of the coins to 39 inclusive are likewise engrailed.

this token is from one of the reverse dies of his no. 994, 1814, which occurs with two different reverses, must have induced Mr. Breton to believe that this variety ought to be found combined with both reverses.

This token is scarce, and judging from the many specimens that have passed through my hands, it always comes in a rather poor state of preservation, due most likely to the fact it was struck from a worn reverse die.

40. *Obv.* Laureate bust of Wellington to left. THE ILLUSTRIOUS WELLINGTON. The laurel wreath ends with a single leaf, which points at o in ILLUSTRIOUS; the bow tying the wreath is single; the point of the bust is close to letter T.

Rev. Harp. WATERLOO HALFPENNY 1816. The harp has ten strings, and the cross ornamenting the crown is under the space between the letters o and H.

Edge straight and obliquely milled, also found plain, though rarely.

41. *Obv.* Resembles no. 40, but the laurel wreath has two top-leaves, and the point of the bust is distant from the letter T.

Rev. Similar. Harp with eight strings, and the cross on crown is under left foot of letter H. The figures in the date are closer together.

Edge milled.

42. *Obv.* Resembles no. 40, but the ribbon-bow tying the wreath is double, and the coat has no button.

Rev. The harp is larger but has only eight strings; the cross on crown is directly under H. Compact date. Thick and thin flans.

Edge milled.

43. *Obv.* Bust of Wellington in military uniform, to the left, within a delicate wreath of laurel. Head laureated.

Rev. Commerce seated to left. TRADE & COMMERCE 1811.

Edge obliquely milled, though slightly.

44. *Obv.* Bust in toga to right, laureated. MARQUIS WELLINGTON 1813.

Rev. Britannia to left. COMMERCE. A sprig in right hand and a spear in left.

Edge engrailed.

This token although dated 1813 must have been issued later, since Wellington was not created Marquis of Douro until May, 1814. In which circumstance he was also created Duke. According to this as well as to other similar facts concerning the issue of some Wellington tokens, one may conclude that they could not possibly have been put out before 1815 or 1820, although bearing earlier dates.

45. *Obv.* Bust in civilian clothes to right. No legend.

Rev. WELLINGTON | WATERLOO | 1815, in three lines.

Edge plain. Thick and thin flans.

I include this token amongst the Wellington's on account of its inscription on reverse. I have not been able to identify this portrait.

It is probably that of some great English Statesman, possibly Peel, whose connection with Wellington in the political history of Great Britain is well known.

Although dated 1815, it must have been issued at a much later period, probably around the thirties. The obverse of this token is the same as the first varieties of Breton nos. 1002 and 1007.

46. *Obv.* Full rigged ship sailing to left. (Same as the small hull variety of Breton 997.)

Rev. Same as no. 45.

Edge plain.

Same remark as to the date of issue as to preceding number.

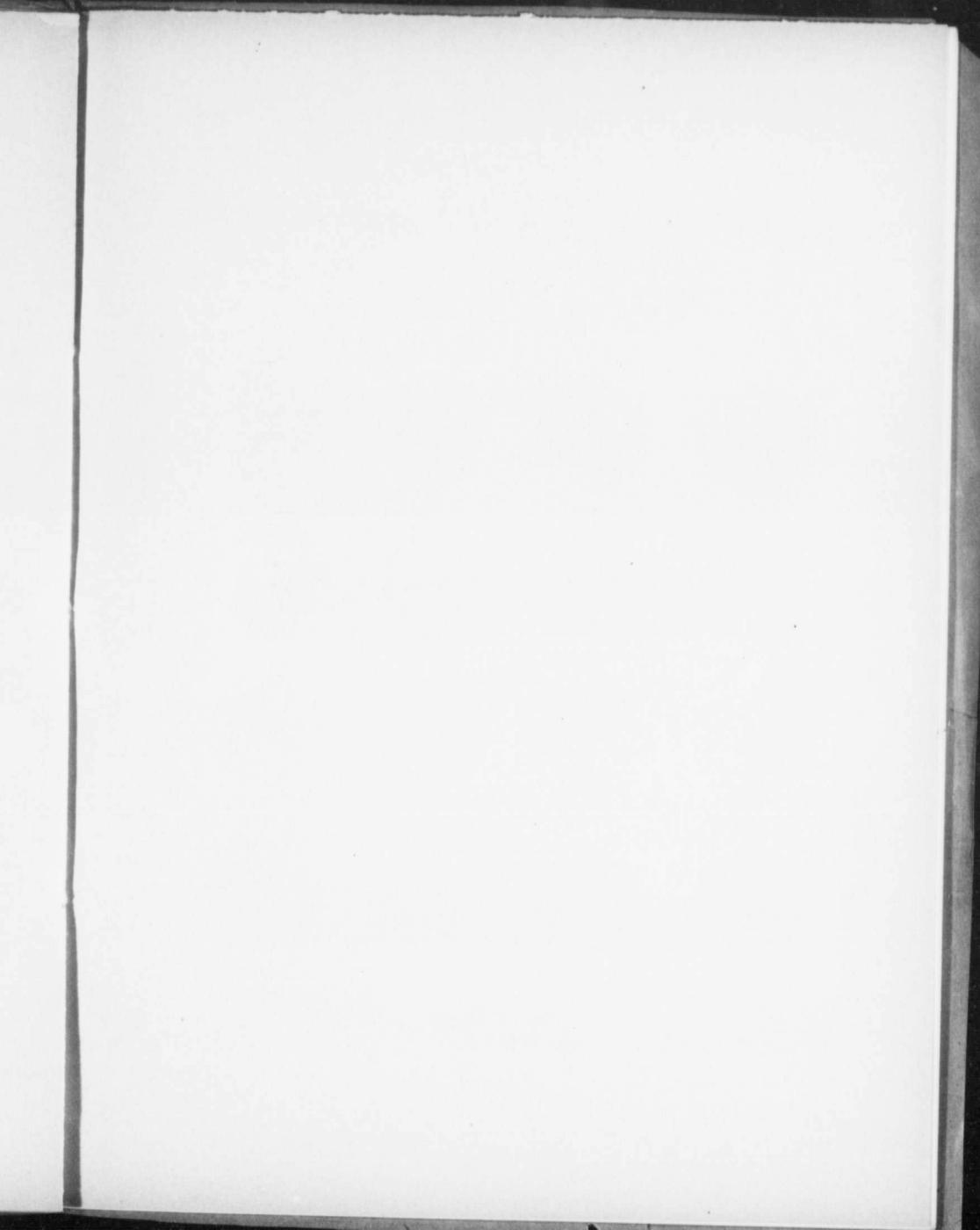
47. *Obv.* Bust of Wellington to the left, in military uniform and laureated, within a circle. — HALF PENNY TOKEN 1816.

Rev. Ship sailing to left, within a circle. Above, MONTREAL, below small ornaments . . ♦ * ♦ . .

Plain edge.

No doubt this token has been issued at two or three different times according to the need of the issuers.

By placing this token in the series I may lay myself open to criticism from some collectors, from the fact that the word *Montreal* on the reverse assigns it to the Province of Quebec. Nevertheless the portrait on the obverse, which is surely that of Wellington, would alone be sufficient reason to place it in this series.







1



2, 3



4, 13



5



7



8, 14



9



10, 15



11



12, 22



16



17



18



19



20



21



26, 27



28

WELLINGTON TOKENS

Obverses





30



33, 34



35, 36, 39



37



38



40



41



42



43



44



45



46



23



47



24



29



31, 32

WELLINGTON TOKENS

Obverses





1, 2



3



4, 8



5



7, 9



11



12, 19



13, 14



15, 16, 18



17



20



21



22



26



27



28

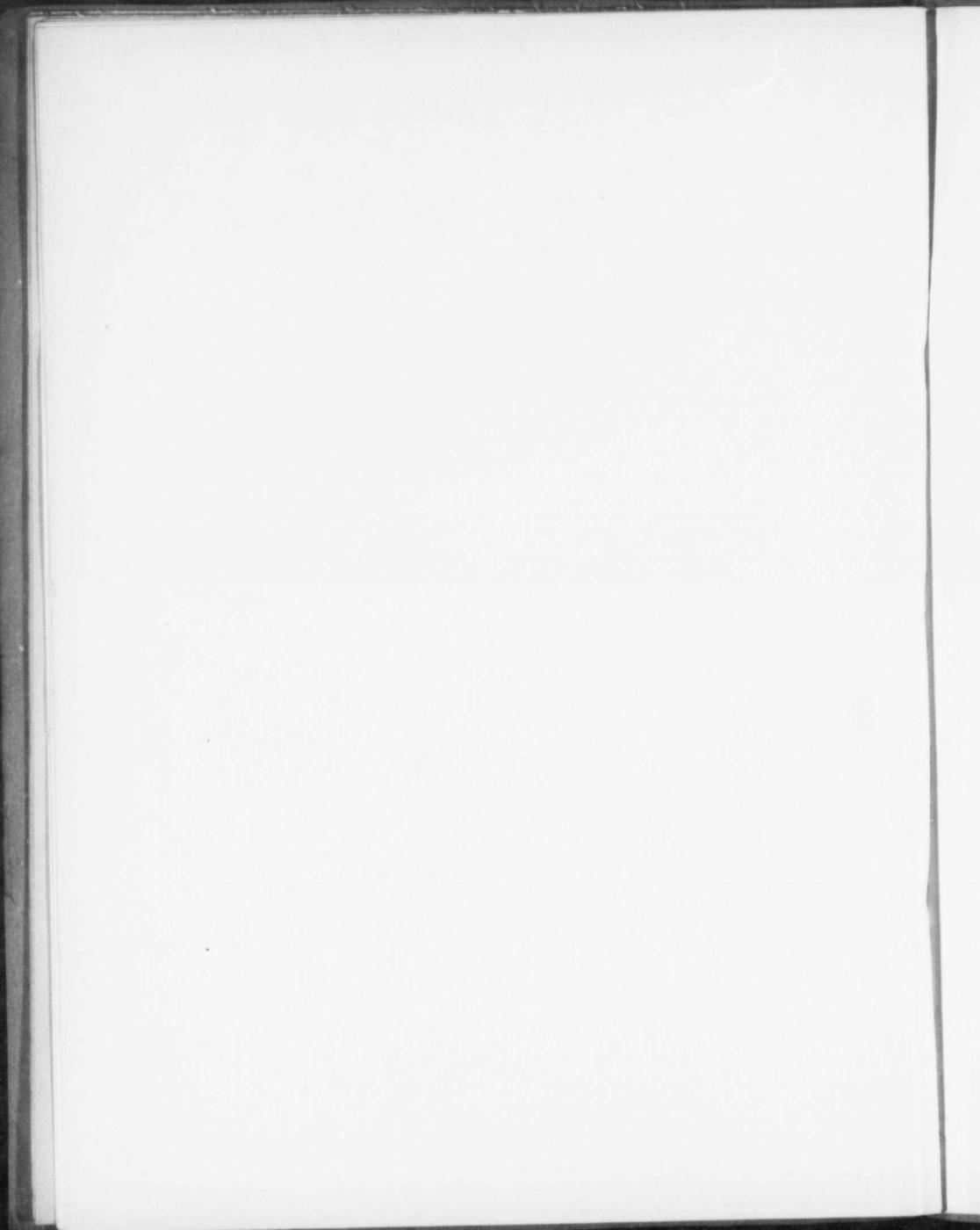


30



33

WELLINGTON TOKENS
Reverses





34, 36



35



37



38



39



40



41



42



43



44



45, 46



47



23



24



29



31



32

WELLINGTON TOKENS

Reverses