

Editor: David Powell

A free newsletter to all who share our interest in these fascinating and often enigmatic pieces. Please send the editor at least one 300 dpi JPEG scan, or a sharply focused photo print, of any interesting leaden token or tally in your collection. Send images as email attachments to [dmpowell@waitrose.com](mailto:dmpowell@waitrose.com) or [david@powell8041.freeserve.co.uk](mailto:david@powell8041.freeserve.co.uk). Please note that w.e.f. 19 April 2008 the old [LTJeditor@aol.com](mailto:LTJeditor@aol.com) address is no longer active.

## Picture Gallery



To start this month, Fig.1, a weakly-struck but elaborately-designed piece from Newport, near Saffron Walden, with the four numerals of the date {1771} and the two initials of the issuer {CI} flanking a sprig or crop-ear. On the reverse, a compound type 1 six-petal divided, like a mediaeval groat, into central circle and two outer rings. The obverse layout, 17/CI/71, in three columns and two rows, is most unusual. Fig.2 is more conventional; a type 4 lis, but pleasantly well defined; concerning its other side, see below. Fig.3 is almost certainly a seal rather than a token; the spade-like symbol may possibly be a bishop's hat. Provenance from the Colchester area is suspected but not confirmed.

In Fig.4 we have one of those rare British leads which approximates to a British coin, in this case a farthing of Anne or George I, which places it somewhere around 1710-25. The reverse is blank. Fig.5, of similar metal and only slightly later date {1737}, has a small but indeterminate letter or object within a compound framework of squares. If a letter, it is a T, although I did wonder if it was meant to be an object sitting on a hearth or stove. The third of the trio, Fig.6, makes up in sharpness of design what it lacks in skill. The issuer clearly had trouble on the reverse keeping his cartwheel round, whilst the probably initials on the other side are so uncertain that the piece is as near type 24, undefined characters, as type 2. R and K are possible candidates, but equally there is almost a hint, rather delightfully, of a man stomping around.

Fig.7 is an 18mm Thames find, neatly struck; whether IP initials or HP monogram is uncertain, whilst the two small crosses flanking the lis are also a pleasant bonus.



We have seen some beggars badges in these pages from time to time, usually quite large; I will conjecture that these very ordinary sized pieces, Figs.8 and 9, may be for that purpose. Both are clearly intended to be hung, and both the shape and design of the first, which is 20mm square, are far from the token norm. Fig.9 if just a damaged cartwheel would be fairly unexciting; yet there is a symmetry and firmness about that smooth-edged nibble at the top which excites interest. Neither reverse contains anything obviously significant, although Fig.9 hints vaguely at some initials or date.

JD above a line, fig.10, is reminiscent of a design which became common in the hop fields of Kent in later years, and may be a precursor. It is a chunky 8.66 gm, and the reverse is a common 6-petal. Even heavier at 9.96gm, but still only 22mm across, is Fig.11, a type 1-17 hybrid which is not quite lifelike enough to be a real plant but might just be a stylized one. Finally a very pleasant little cottage, unusual on a lead of only 19mm diameter. I was going to call it fig.12, until I realised that it was the other half of Fig.2 above!

## Forgeais' Guild Pieces, part 1

The largest group of pieces in Forgeais' work is that relating to tradesmen's guilds; in the same way that, in the British 17th century series, guild arms, or occasionally the tools or products of trades, achieve a similar prominence. The corresponding types in our lead classification system are 16 and 21 respectively, and when discussing the former in LTT\_13 {Apr.2006} a number of these were shown.

Forgeais' pieces, albeit mainly dated from the 14th-16th cents rather than the 17th, are of different style and less obviously for monetary use than their nearest British equivalents; yet none the less interesting; let us enjoy them for their range of subject matter, their diversity and their artwork, and compare the range of professions represented. I propose to tackle the latter in French alphabetical order, and a table of Forgeais' list appears alongside my attempts at translation as an appendix on pages 5-6; apologies if any of the latter are wrong! For comparison, I also reproduce the paragraph from LTT\_13 regarding the list of English trade guilds.

Whereas the 17th cent British series is fairly uniform in having two main sizes, not too far different, this series {as defined by Forgeais} splits into two groups which are significantly different: one set of small and simple pieces, typically of the 11-15mm diameter of their contemporary Thameside counterparts, and a large and often elaborately decorated series whose diameter may run to 30mm or beyond which is quite unlike most London pieces of the time. When considering the more familiar pieces, you may occasionally just come across one which you have seen before over here.

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Apothicaire {Fig.1} there is an easy one to start: apothecary, or chemist. Whereas we have shields on our 17th cent guild pieces, the French have patron saints, all dressed in their finery; which is why so many of the pieces are 25-30mm, to show them to advantage. St.Cosmos and St.Damian lead the way. On the reverse, a jar and spatula, not so far from the mortar and pestle which features on various tokens, both this and the other side of the Atlantic, during the 7th-19th centuries. Below, if somewhat low-key, the date 1538 in modern numerals. That was the year that Britain formally introduced parish registers, and the year before Scotland produced Britain's first dated coin. I like dates, and I am pleased to see other nations using them this early.



Arbalétier {Fig.2}; that translates as crossbowman, so they won't have survived quite as long as the chemists. St.Denis, flanked by his initials in the absence of a companion, looks as if he is going to smash a heavy weight on someone's head; on the reverse, the bow is clearly depicted. A crown, five lis and the word "droit", indicating maintenance of the status quo, all imply he is one of the establishment. Forgeais reckons the piece is 16th cent; I am told that the crossbow was then still in use.



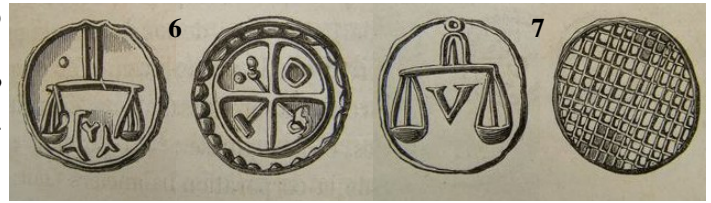
No mystery as to the meaning of the archers' pieces {Figs.3,4}, although one wonders whether the artist was of a rather sadistic sense of humour.



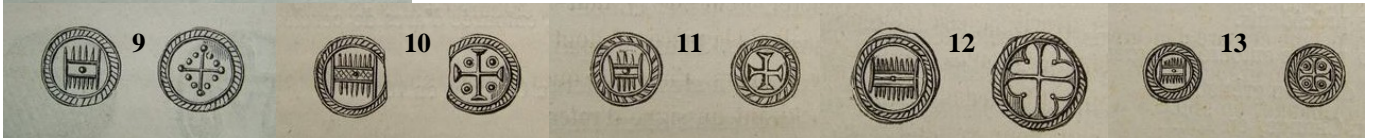
Balancier I have translated as scalemaker, although one wonder whether the manufacturer or the user of the scales was the issuer. St.Michael appears on one piece only {Fig.5}, which Forgeais thinks is 15th cent; on the others, which he ascribes to the 16th, the reverse is given over to one of the common stock types with which we are familiar. The cross of Fig.6 is more interesting than most, in that it clearly contains four different objects, not all pellets



or annulets as is often the case, which causes one to wonder what they are. Fig.7 is a very standard trelis, or grid; why was the saint deposed in its favour? and is V the initial of the issuer, or a Roman numeral indicating a mark of value?



One only of the barber-surgeon pieces is decorative {Fig.8}; St.Cosmos and St.Damien, who apparently look after them as well as the apothecaries, look as if they are toasting somebody. The tools of the trade appear on the reverse of this reputedly 16th cent piece: scissors, comb and lancet. On the simpler pieces {Figs.9-13}, all 15th cent, the comb alone appears, within grenetis, matched by some variant of cross, or cross and pellets, on the other side. Bonnetier is another word which does not take too much guessing; a saint



on each side this time {Fig.14}, the one on the obverse looking, with her worded inscription around, rather more formal than we tend to like in these pages. The display of wares on the back is rather more acceptable; again 15th cent, as also the various pieces of St.Honoré and his boulangers, or bakers {Figs.15-17}, all caught busy at work in the act of taking bread in and out on their shovels, or pales as they are more correctly known. A little more room for showing the handle on these 30mm pieces, than when the same implement appears on a British 17th cent token.



A bourellier {Fig.18} is a harness maker; that collar on the reverse, you could easily imagine around the neck of a shire horse. God the Father, right, looks as if he has lost patience with the Virgin Mary and is grabbing the poor woman by the hair. 15th cent again.



Boursiers {figs.19-20} are bankers, a profession you won't find represented on British 17th cent tokens, unless you count farthing-changers. The Virgin Mary, on the obverse, has found some more congenial company in a gent called St.Brieu. Money bags in profusion on the reverse; what else? The guild of boursiers was founded in 1342, but Forgeais reckons that this piece is 16th cent, even possibly 17th.

From the brasseurs, or braziers, the first smallish piece {Fig.21, 17mm} for some time. They were founded even earlier than the bankers, in 1268; this is early, and is dated 1488, as usual at the age in Roman numerals. Spears and lis make an interesting variation on cross and pellets.



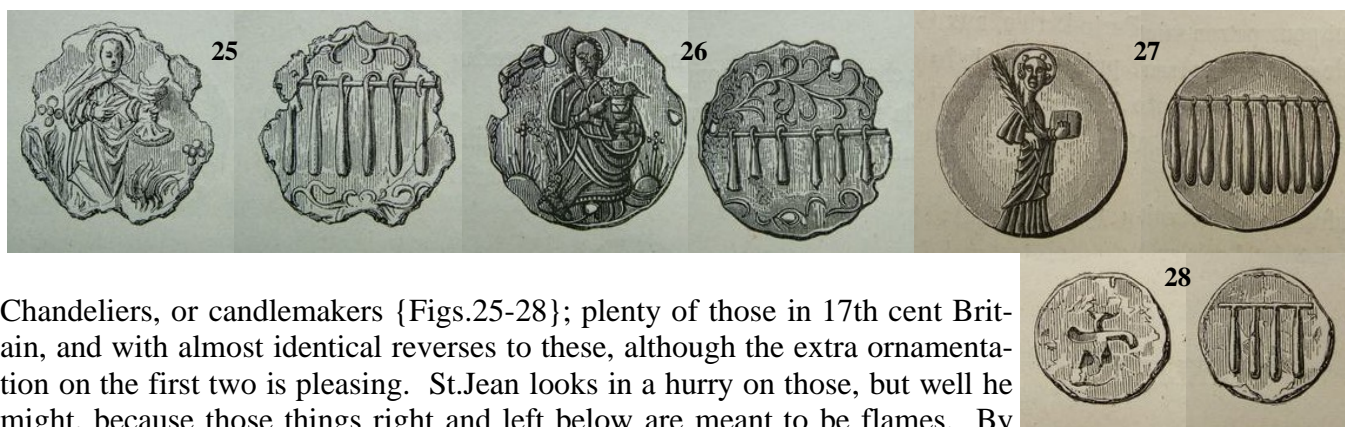
Brodeurs-Chasubliers {Fig.22} are the people who deck out clerics in their finery. St.Louis ought to look a cut above his fellows sartorially, given who he is patronising, but I don't know that he is lot better or





worse toggled up than the others. Meanwhile, thirty-odd lis in the background look like a mediaeval Red Arrows fly-past.

Ceinturonniers {Figs.23-24} are beltmakers rather than centurions; this is the first of several professions where one could easily go wrong by guessing the comparatively obvious. The first piece shown, Fig.23, looks as if it comes from the same manufacturer as that of the bonnetmakers earlier; the formula of the wording, “to the {stated tradesmen} of Paris” is identical. The belt looks pleasingly realistic, whilst St.Jean-Baptiste looks rather careworn as he gently ambles through the countryside. On the second piece {Fig.24}, the belt looks more like a horseshoe, but obviously isn’t. St.J-B looks as if he is shoving an S into the oven on a baker’s peel, but that isn’t right either. One idea I have had contributed is that he is stripping the hairs off a piece of leather, in preparation for its new life as a belt.



Chandeliers, or candlemakers {Figs.25-28}; plenty of those in 17th cent Britain, and with almost identical reverses to these, although the extra ornamentation on the first two is pleasing. St.Jean looks in a hurry on those, but well he might, because those things right and left below are meant to be flames. By contrast, he stands like a sentry on guard duty in the third, with an expression hinting of simultaneous boldness, even arrogance. No room for him on the small piece; the obverse design looks like a doodle, but possibly meant to be a cross. Nobody doodled in this series; everything has meaning, even if you don’t know what it is. No type 9s here!

*{to be continued}*

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### *...and now for an English Guild piece. Or is it just a token?*

Be interested to know what anybody makes of the piece below, two examples of which have been recovered from the Thames foreshore in recent times. 1339 is far too early to be an issue date, especially in such relatively modern numerals, so perhaps it is a foundation date. Of what? The goldsmith’s livery company moved into its first premises on its present site in 1339; is that a possibility? But who or what is WK? the name of the guild, or its master? WK could stand for winekeeper, perhaps. What else happened in 1339? Perhaps the date is 1739, which would seem more natural; however, from what I can



remember of the other piece, which was slightly better, the second digit was definitely a “3”. Perhaps it was meant to be 1739 and the cutter, having made a few pieces dated 1339 by mistake, then modified the die or made another one. They did that sort of correction on official coin dies; would they, or could they, with lead?

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## *App A: List of French Guilds mentioned by Forgeais*

A few of the French terms used by Forgeais are of mediaeval usage and not easy to translate ; if you spot any errors, please notify and I will republish the list again at the end of the series {expected to appear in seven parts over the course of about a year}.

<b>French Trade Guild name</b>	<b>Translation</b>
Apothicaires	Apothecary, chemist
Arbalétriers	Crossbowman
Archers	Archer
Balanciers	Scalemaker
Barbiers-Chirurgiens	Barber-Surgeon
Bonnetiers	Bonnetmaker
Boulangers	Baker
Bourreliers	Harnessmaker
Boursiers	Banker
Brasseurs	Brazier
Brodeurs-Chasubliers	Embroiderer {of ecclesiastical garments}
Ceinturonniers	Beltmaker
Chandeliers	Candlemaker
Chapeliers	Hatter
Charpentiers	Carpenter
Charrons	Cartwright
Chausetiers	Stocking maker
Cordonniers	Shoe repairer, cobbler
Corroiers	Currier
Corroyeurs	{uncertain}
Couteliers	Cutler
Éperonniers	Spurmaker
Épingliers	Pinmaker
Étuvistes	Steamer
Faculté de Décret	Faculty of Law {Paris}
Fondeurs	Blacksmith {manufacturer}
Fourbisseurs	Equipment maker
Fruitiers	Fruiterer
Gantiers	Glover
Hoteliers	Hotellier
Imprimeurs-Libraires	Book writer/transcriber/printer
Jardiniers	Gardener
Jaugeurs	Gauger
Jurés-Crieurs de Vins	Wine assessor
Lanterniers	Lightkeeper
Libraires	Librarian
Maçons-Tailleurs de Pierres	Stonemason
Marchand de Vins	Wine-merchant
Marchands de Gibier	Game merchants {butchers}
Marchands de Poissons de Mer	Fishmonger {seafish}
Marchands de Poissons d'Eau Douce	Fishmonger {freshwater fish?}
Marchands de Sifflets	Whistle-seller
Maréchaux-Ferrants	Blacksmith {horse-shoer}
Menuisiers	Joiner
Merciers	Mercer, haberdasher
Messagers de L'Université	University messengers

## *App A: List of French Guilds mentioned by Forgeais {continued}*

French Trade Guild name	Translation
Orfèvres	Silversmith/goldsmith
Patissiers	Pastrycook
Patissiers-Gaufriers	Pastrycook {waffles}
Patissiers-Oublieurs	Pastrycook
Paulmiers	Pilgrim
Plombiers-Couvreurs	Plumber, tiler, thatcher
Plumassiers ou Éventaillistes	Fanmaker
Plumassiers-Panachers	Fanmaker
Potiers d'Étain	Pewterer
Poulaillers	Hen keeper/seller
Rotisseurs	Roaster {of meat}
Selliers	Saddler
Serruriers	Ironmonger or locksmith
Souffletiers	Cheesemonger
Tailleurs de Robes	Tailor
Tapissiers	Upholsterer
Tenturiers de Draps	Hanging draper {curtain maker}
Tondeurs de Draps	Cutting draper
Tonneliers	Cooper
Tonneliers, Jaugers, Déchargeurs de Vins	Cooper, gauger, unloader
Traiteurs	Caterer
Vendeurs de Grains	Grainseller
Vergettiers	Orchard-keeper
Vignerons	Winegrower {cutter}
Vinaigriers	Winegrower {planter}

### *Extract from LIT\_13, re English Guilds, for Comparison*

John Stow's recently reprinted "Survey of London Written in the Year 1598" lists the sixty most prominent companies or guilds in 1532 as being, in approximate order of strength and importance: Mercers, Grocers, Drapers, Fishmongers, Skinners, Merchant Tailors, Vintners, Ironmongers, Haberdashers, Salters, Dyers, Leathersellers, Pewterers, Cutlers, Armourers, Wax-chandlers, Tallowchandlers, Shiremen, Fullers, Saddlers, Brewers, Scriveners, Butchers, Bakers, Poulterers, Stationers, Innholders, Girdlers, Brassfounders, Barbers, Barbers, Upholders, Broiderers, Fletchers, Turners, Turners, Cordwainers, Masons, Painters, Plumbers, Woodmongers, Pouch-makers, Joiners, Coopers, Glaziers, Linen-drapers, Carpenters, Curriers, Foysters, Grey-tanners, Tilers, Weavers, Blacksmiths, Spurriers, Wiresellers, Fruiterers, Farriers and Bladesmiths.

To this Williamson, writing of the 1648-1672 token coinage on which the arms of so many guilds appear, adds the following to those above: Apothecaries, Clothworkers, Bricklayers, Watermen, Cooks, Joiners, Merchant Adventurers, Upholsterers, Distillers, Feltmakers, Pinner, Plasterers, Fellmongers, Glovers, Gunmakers, Horners, Needle-makers, Patternmakers, Shipwrights, Staple Merchants and Woolmongers.

Between the dates of the two lists, some have come, some gone, some merged, some split; there are some names which are strange to our ears and have almost left our language, and there are others, like cordwainer and woodmonger, which have been replaced by more familiar terms such as shoemaker and carpenter.

Information about the various livery companies and their ages of formation may be easily obtained in many cases from [http://en.wikipedia.org/wiki/Livery\\_Company](http://en.wikipedia.org/wiki/Livery_Company), which currently contain hyperlinks to each.