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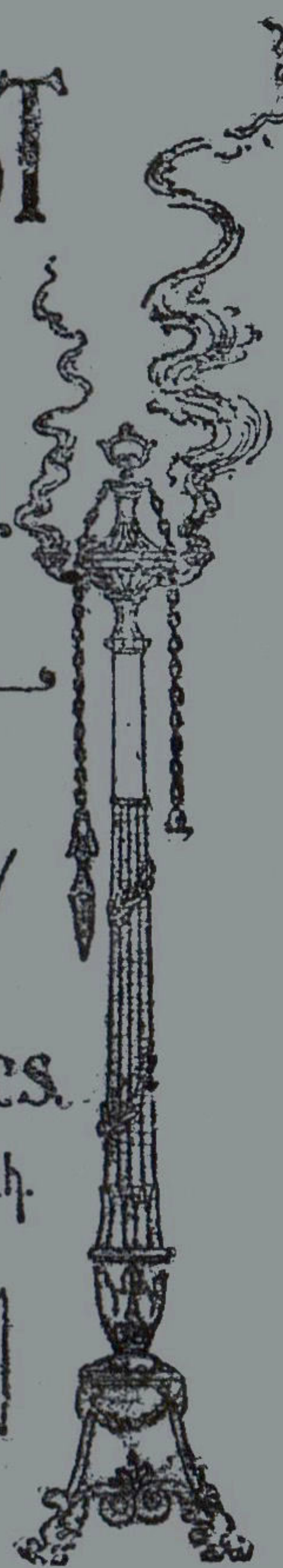
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## THE CANADIAN 1820 BUST AND HARP TOKENS.



### Breton's No. 1012.

BY EUGENE COURTEAU M. D.

All the Harp tokens, except from varieties, (Nos. 20, 21, 22 and 23), were struck in Canada, where they freely circulated with the copper change up to about thirty years ago.

Although most varieties can readily be secured some are very rare, especially that dated 1825. Collectors should be on their guard in respect to this rarity, as some dealers, desirous of effecting a sale, have sent out specimens on approval on which the date has been altered by changing the 0 into a 5. This fraud can easily be detected; for all the altered dates, that have appeared so far, are in brass whereas the genuine are struck in copper.

#### GENERAL DESCRIPTION.

Obv. Laureated bust in armour to the left (only one variety No. 20 displays the bust and harp to the right.)

REV. Harp 1820; no legend. They all have plain edges but have, in most cases, a slightly raised rim.

I divide the series, according to the number of strings in the harp, into three groups.

#### I. TEN STRINGS.

1. Obv. Large head laureated with eight leaves; the ribbons with which the two laurel branches are tied, has a circular double bow, the upper loop of which is barely visible; the right end of ribbon is straight and ends at collar, five medium and uniform sized ruffles to shirt frill.

Rev. The angels' head is without chignon; the harp has ten strings and a small flat top; the ornament in place the angel's feet (I shall hereafter style it foot of harp) points to 2 in date; figures in date close with the 2 nearer to the 0 than to the 8. Brass.

2. OBV. A single bow with short end to ribbon; a wavy line for shirt frill.

REV. The wing is large and close to the head; the left side of the top of harp is close to the wing and is slightly lower than right side; foot points to 2; spread date with the 8 nearer to the 2 than to the 1. Brass.

3. OBV. Forehead flat and showing two slender locks below the leaf; the bow is angular and double with the lower loop only partially visible; the ends of the ribbon are long and slender extending below the collar; five small and uniform sized ruffles to shirt frill.

REV. Same as No. 1. Brass.

This variety occurs struck without collar.

4. OBV. Small bust with three small locks of hair standing above the top of head, broad curved ribbon with the upper part barely visible; three large ruffles to right and two small to the left for shirt frill.

REV. Same as No. 2. Brass.

5. OBV. Same as No. 4.

REV. The Chignon is almost imperceptible; the left of top of harp is higher than right side; the foot points between 2 and 8. The date is wide, well spaced and nearer to border than to the harp; the top end of the 2 is forked (the only instance.) A break in the die extends from the edge and points to the top of harp; a horizontal crack extends from the field through the body of the angel and across the strings. Brass.

6. OBV. Same as No. 4.

REV. The string next to angel points to the right of the 2; the stem of the lower shamrock joined at center of leaf; the date is nearer to border than to the harp and the 8 is closer to the 1 than to the 2. A large break in the die extends downward from above the harp through the angels head and along left border. Brass.

7. OBV. Same as No. 4 but it occasionally occurs with a faint crack extending from the edge below the bow, across the curls and through the nose to left edge.

REV. The Chignon is prominent; the first string points to the left of the 0, the stem of lower shamrock attached at left of leaf; the date is equidistant from the harp and border with the figures close together and well spaced but the 2 is larger than the others. Brass.

8. The same in copper.

9. OBV. Small bust with two locks of hair pointing upwards; four large ruffles to shirt frill.

REV. Same as No. 1. Brass.

10. OBV. Same as No. 9 but occurs with a short crack extending from the edge towards the eye.

REV. Closely resembles No. 2 but the foot of harp is broader and without the short line pointing upward. Brass.

#### II NINE STRINGS.

11. OBV. Same as No. 9.

REV. The harp has nine strings. A Chignon is shown on angel's head; the top of upper shamrock is double cut while the stem of the lower one is attached

on the right of the leaf; the date is distant from the harp and close to border, the 2 nearer the 8 than to the 0. Brass.

12. OBV. Same as No. 9.

REV. The head of the angel is filleted and shows Chignon; the date is close to border, the figures 182 well spaced but the 0 too close to the 2. Brass.

13. Same as No. 9.

REV. Closely resembles No. 12 but the shoulder of wing is pointed and not so close to the head; the breasts are fuller; the ball joining the top to the body of the harp is smaller and more globular. This variety generally occurs with a curved break in the die extending from the edge along the shoulder of the wing through the angel's body to the edge at the left. This reverse and that of the last are the only two brass varieties in which the 2 is ornamented. Brass.

14. OBV. Closely resembles No. 1, but the forehead and nose are larger and more prominent. A break in the die runs from the left of the armour to the lower border.

REV. The Chignon is full; the top of harp is large and flat with its left much higher than its right; the first string is attached between the angel's body and a feather; the foot of harp points to 8; the date is slightly nearer to the harp than border, with the 1 away from the 8 and the 8 and 2 closer together. Brass.

15. OBV. Same as No. 3 but struck both with and without a collar.

REV. Same as No. 14. Brass.

16. OBV. Same as No. 3.

REV. Closely resembles No. 14 but Chignon not so marked, the top although the same shape is smaller; the first string is attached to the wing between two feathers; the date which is distant from the harp is close and well spaced. Four small die flaws occur in the field, two of which are between the first string and the top of the harp and the two others are around the top. Brass.

17. OBV. Same as No. 3.

REV. The top of the harp is small with its right higher than its left and its lower side almost straight; the date is some distance from the harp with the 1 away from the 8 and the 2 close to the 0. Brass.

18. OBV. Same as No. 4 but it is invariably struck from a broken die.

REV. Same as No. 14.

19. OBV. Head laureated with nine leaves: the end of left ribbon does not reach the collar; the Cuirasse has eight flaps; three (?) large ruffles for shirt frill; the point of bust is long and close to border. Brass.

REV. Same as No. 14.

20. OBV. Bust to right; nine leaves in wreath. No shirt frill shown.

REV. Harp to right with a large ornamental top; the foot points to 2 figures 8, 2, 0 too high. Struck on a small thick flan. Copper.

21. OBV. Slender bust with long straight nose; the wreath has three leaves at the top (the others have only two;) the lowest leaf points backward

and extends beyond the back of the head; connected shirt frill; the cuirasse has only six flaps.

REV. Dated 1825. The angel's head comparatively small; the date is much closer to the edge than to the harp but well spaced; the 5 is too high; dotted borders. Copper.

This variety is much superior to others in workmanship. Some doubts have been expressed regarding its being genuine but I have not the slightest misgiving as to its authenticity. The specimen in my collection was found by a clergyman in Tesschonne, a country village ten or twelve miles from Montreal, who got it from a boy in exchange for a penny. He retained it in his collection for fifteen years before I was able to induce him to part with it. It is exceedingly rare for, as far as I know, only three or four specimens have come to light.

22. OBV. Head larger with the forehead prominent and the nose pointed; the laurel leaf pointing backwards is very faint and with the upper loop of the bow mingled with the hair; seven flaps to cuirasse.

REV. The date is deeply cut; the eight has a double top; the last two figures are heavier than the others and the top of a five appears under the 0. This proves that this reverse is from the same die as the last after it had been touched up. Copper.

23. OBV. From the same die as No. 22 after it had been retouched but not so well executed. On this and the last variety the flap at the back of the cuirasse has been added to the first die (No. 21.) This explains why the lowest curl is not in a line with the last flap as on the original. There are two breaks in the die behind the head; one along border and a larger one extending from border towards the ends of the ribbon. The larger break occurs in the last variety but is much lighter.

REV. The figures 182 in the date are widely spaced. The 0 is close to 2 and slightly lower than the 2; the figure 1 is more like an I in shape. Copper.

There is a close relationship between these last three varieties in which the evolution of the last pair of dies can be traced through the second to the first pair.

### III. EIGHT STRINGS.

24. Obv. Same as No. 9.

REV. The harp has eight strings and a small round top; the first string is attached to the body of angel; the foot of harp points between the 8 and 2; the date, while well spaced is close to border, a short break pointing downward extends from angels body. Brass

25. OBV. A very rude bust on which the usual side curls are poorly executed, narrow and do not touch; six flaps to cuirasse; four ruffles to shirt frill.

REV. The first string is attached to the wing; the three shamrocks on the body of the harp are connected; the foot of the harp points between the 1 and the 8. A large centering point appears among the strings. Copper.

26. The same struck in brass.

Should any collector know of other varieties than those described in the foregoing article he will confer a favor by descriptions and other data concerning them to

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SYNOPTICAL TABLE.

Ten Strings	Five irregular sized ruffles, 'Nos. 4, 5, 6, 7, 8			
	“ medium	“	“	“ 1
	“ small	“	“	“ 3
	Four large	“	“	“ 9, 10
	A wavy line for full			“ 2
Nine Strings	Five irregular sized ruffles			“ 18
	“ medium	“	“	“ 14
	“ small	“	“	“ 15, 16, 17
	Four large	“	“	“ 11, 12, 13
	Connected		“	“ 21, 22, 23
	Eight flaps to Cuirasse			“ 19
	Bust to right			“ 20
Eight Strings	Four large sized ruffles			“ 24
	Rude bust six flaps to Cuirasse			25, 26

18th April 1907