ON A PORTION OF A SET OF SILVER COUNTERS EXHIBITING LONDON CRIERS AND THEIR CRIES.

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THE counters here described were obtained some years ago at a London sale-room, where they were described as silver tokens. There were twenty-two counters, of which two were exact duplicates: one of these duplicates, through the kindness of Mr. Samuel Spink, I exchanged for a counter of the same set which was not represented among those I had previously acquired.

All the counters are of silver and measure one inch in diameter; they are almost half the thickness of a sixpence. They also agree in having on what I shall call the obverse the picture of the trader, three-quarters length, and on a broad encircling band some words of the cry he called. The reverse side is decorated with a floral design, different on each counter, and each one bears a number. The numbers run irregularly from 1 to 34. Those present are 1, 2, 3, 7, one duplicate 11, 12, 14, 16 (exchanged for a duplicate), 17, 18, 20, 22, 24, 26, 27, 29, 30, 31 (two different designs, both sides marked with this number), 32, 33, 34. Number 19 is represented in the National Collection. These counters are all I ever heard of, nor have I seen anybody who had heard of or knew of others. The counters are possibly stamped in imitation of engraving, possibly actually engraved or even cast. There is much to be said in favour of each process and as much to be said against it. Miss Helen Farquhar has written at length on the subject of the manufacture of counters in the *Numismatic Chronicle*, 4th series, vol. xvi, where those interested in the matter may find subject for thought. The lettering on all the counters is in cursive small hand, such as
appears on many contemporary medals and on some counters of other series.

These counters clearly agree in number with two other complete sets of counters, viz., those of the Sovereigns of England, full length and half length. There are thirty-six of these in each set and clearly there must have been thirty-six in the set under discussion. The Sovereigns of England sets are attributed to the earlier years of Charles I, 1632 being given as the date in the Medalllic Illustrations. Charles I is represented as the reigning king, and Charles II as Prince of Wales on the full-length set. The half-length set is considered to have been made about 1636.

Besides agreeing in number with these two sets, the London cry counters are about the same diameter as the half-length set of the sovereigns of England and of a few counters made about the same time which do not run in sets.

A very brief description only of the individual counters is necessary, as they are pictured in the accompanying plates.

1. Lanthorne and whole Candell Light. A man carrying a lantern and a long candle.
2. Tanker Bearer. A man with a tankard and stick.
3. Have you any Chairs to mend. Man with a bundle of rushes.
4. Buy a hone or a whetstone. Man with these implements.
5. Macarell, new Macarell. Woman with a basket on her head and a dish of fish in her hand.
6. Have you any worke. Man with a can over his shoulder and holding another in his right hand and a hammer in his left hand (acquired recently).
7. What kichin stuffe have you maids. Woman with a basket on her head.
9. Worke for Cooper, Worke for Cooper. Man with trade implements, including a saw.
10. Chimney Sweepe. Man with a sack over his shoulder and a bundle of brooms.
19. I have fresh cheese and cream. Woman with a basket on her head (British Museum).

20. I have ripe artichokes mistris. Woman with a bundle of artichokes.

22. Ells or yeardes by yeard or ells. Man with a bundle of rods.

24. Buy a Bresh, buy a Bresh. Man with a brush.

26. Fine Oranges, Fine Lemons. Woman with a basket on her head and another in her hands containing fruit.

27. Small Cole a penny a Peake. Man with a sack over his shoulder.

29. Buy a Steele or a Tinder Box. Man with trade implements.


31. I have Ripe Strawburys. Woman with a basket of fruit.

31 (bis). What old Iron or Swordes or Rapiers. Man with a sack over his shoulder and a bundle of swords.

32. Have you any cornes on your feet or toes. Man with a staff, on his breast a square ornamented with irregularly shaped objects.

33. Buy my matches 4 bunches a farding, 16 a penny. A man with a bundle of matches in his hand and a cane basket slung on his arm.

34. New Bookes newly printed and newly com forth. Man with a stick and a bundle of sheets or a roll of paper.

There are several points in connection with this set of counters which require elucidation: the date of manufacture, the place of making, the uses they were put to. In view of the accurate resemblance in point of size and number and style of inscription to counters pertaining to England, there would appear to be no doubt that these also are English. As regards the uses, people best able to judge refer them to games of some sort rather than to reckoning counters. The date, judged by the workmanship, would be about the same time as that given for the two sets of the Sovereigns of England, viz., the second quarter of the seventeenth century. The costumes exhibited on the criers do not help much in attributing an accurate date, as people such as those shown held the same fashion for a much longer
period than did the more moneymed classes, whose old clothes, by the way, often descended to the individuals represented on these counters.

The majority of the cries probably go back a very long way in the history of London, but there are one or two which struck me as being able to help the dating to some extent. This was the case with No. 3, Chairs to mend. The common belief is that rush- or cane-bottomed chairs were not in use as early as the first half of the seventeenth century. I understand the common belief is incorrect and that these chairs certainly do go back to the date in question, and probably much earlier. The same applies to the match seller, No. 33. The matches there used are long spills of wood, possibly for ignition with a tinder-box, possibly also tipped with sulphur.

In endeavouring to pursue this investigation it was obviously necessary to look into what I could find of the literature of the London cries. This took me a long way from information such as is within the scope of this Society, and I hope I may claim the indulgence of the Society in referring to it.

There have been a few books published relating to the subject and there are a reasonably large number of prints depicting the criers. The most famous of these are by Wheatley, a well-known and valuable set of thirteen, published in the eighteenth century. These were, however, useless to me in this investigation. Early in the eighteenth century a long set of some eighty criers was published by Tempest. Among these I found one which closely resembled the brush man, No. 24. From a small book written by Charles Hindley, entitled *A History of the Cries of London, Ancient and Modern*, undated, published by Charles Hindley (the younger), about 1876, I got much information about prints of London cries, and this sent me on a hunt to the British Museum, where, after a prolonged search, I was able to find the prints, copies of which accompany this paper. Among them I found a set of thirty-two small copper plates which agree accurately with the counters. Hindley described a set similar to this as being in the Bridgewater Library, owned by the Earl of Ellesmere. This set was undated and bore no engraver's name, but was inscribed in the handwriting of the second Earl of
1. Lantern and a whole Candle
2. Cheese and Cream
3. Buy a Brouch or a Table Book
4. Fine Oranges, Fine Lemons
5. Eels or Yeards by Yeard or Eels
6. Have ripe Strawberries
7. Have Screens if you Dester to Keep y Busie from Fire
8. Cool Uses hot
9. Buy a Steele or a Tinder Box
10. New wall slate  
11. Oysters  
12. Worke for Cooper  
13. Worke for Cooper  
14. Bandestringes or handkercher button  
15. A Tanker bearer  
16. Macarell new Macakrell  
17. Buy a hone or a whelstone or a marking stone.  
18. White Unions white St Thomas Unions  
19. Natt for a Doore  
21. Radishes or letus tow bunches a pany
19. Go any work for a Tinker
20. Buy my Hartshokes Master
21. Maribones Master maribones
22. Have ripe Courcumber, ripe Courcums.
23. Chimney Sweep
24. New Founders new
25. Some broken Breaue and meate for y'poore prisner for the landes sake pitye the poore
26. Buy my dish of great Smells
27. Have you any Chaires to mend
28. Be a Coche or a gelding
29. Old sheaves or Bales will ye buy some Broome
30. Muscels Lilly Nussells white
31. Cale a penny a peake What riching stuffe have you Maides
32.
Bridgewater, “The Manner of Crying things in London.” The second Earl died in 1686. Hindley gives the list as follows:—

1. Lanthorne and whole Candell light. Counter Plate I, No. 1.
2. I have fresh cheese and creame. Counter Plate I, No. 19.
5. Ells and yeards buy yeard or ells. Counter Plate I, No. 3.
6. I have ripe strawburys. Counter Plate II, No. 31.
7. I have screenes if you desire to keep ye butey from ye fire.
8. Codlinges hot, hot codlinges.
9. Buy a steele or a tinder box. Counter Plate II, No. 29.
10. Quicke peravinkelles, quicke quicke.
12. Bandestringes or handkercher buttons.
15. Buy a hone or a whetstone. Counter Plate I, No. 7.
16. White onions, white St. Thomas onions. Counter Plate I, No. 16.
17. Mat for a bed; buy a doore mate.
18. Radishes or Lettis two bunches a penny.
19. Have you any work for a tinker. Counter Plate I, No. 12.
22. I ha’ ripe cowcumbers.
25. Some broken breade and meate for ye poore prisoners.
27. Have you any chairis to mend. Counter Plate II, No. 22.
28. Buy a cocke or a gelding.
29. Old showes or bootes, will you buy some broome. Counter Plate II, No. 30.
30. Mussels, lilly white mussels.
31. Small cole a penny a peake. Counter Plate II, No. 27.
32. What kitchen stuff have you maides. Counter Plate I, No. 14.
Now all the prints mentioned by Hindley are to be found in the corresponding set in the museum except one. Hindley's No. 10 is absent, and is replaced by New Wall Fleete Oysters. These, like the Bridgewater set, bear no name, and they are unnumbered. I suspect that there were no numbers on those that Hindley saw, and that the numbering he gives was arbitrary. The prints measure about 3 inches by 2 inches or a little more. The inscriptions are in a straight line across the top of the plate, engraved in the same style as on the counters. With this set of plates is a title page which bears the name of Overton as the engraver. The Museum authorities date the title page to the fourth quarter of the seventeenth century. It may be presumptuous of me to suggest, firstly, that the style of the title page is different from that of the prints: it is an allegorical picture; secondly, that it has nothing to do with them, but was with them when the prints were acquired and is with them now.

The only differences in the prints and the counters are due to two causes, both in consequence of the small size of the counters in comparison with the prints.

Firstly, the legends are in many cases shorter, and always surround the figures on the counters; secondly, the figures have had to be altered occasionally so as to make the square picture fit the round counter. This is very apparent on counter No. 16, where the string of onions is curved round. Also on No. 24, where the brush cuts the circle bearing the legend. Now in copying these prints of thirty-two in number for making a set of thirty-six counters it would be necessary to add four more. It is interesting, therefore, to note that counters Nos. 31 (bis), 32, 33, and 34 are not represented in the prints, so that the misnumbered counter should be either 35 or 36. This also shows that the series of plates is complete, as both the Bridgewater set and that in the print room number thirty-two. Something may have happened to the one plate mentioned, causing its replacement by the other.

Now besides the set of prints just discussed, there are in the print room five other sheets of small prints of London cries. These are also extremely rare, and as they further illustrate these cries I
A light beerekke, hang out your light,  
And for your horns be clear and bright;  
That to your Candle clear may shine,  
Continuing, from the till nine.  
That honest men that walk along,  
May see the part of verse within.  

Fine Seal-Oranges, fine Lemons fine,  
Round, round, round, inside and twice.  
One pin pick, such verse throw:  
They're inky by their weight, you may know.  

Buy a hair-line, a line for Jack,  
If you any hair or horn need lack.  
Militia, here's good as you need use;  
Birds for Handle, I'll not refuse.  

White Radishes, while young Lea's,  
White young Lea, while white.  
You here me cry, come Militia buy,  
To make my burden light.  

Buy marking bones, marking bones buy,  
Much profit on their life d'oh lie;  
I've marking stones of colour red,  
Paling good, or if black Leads.  

Whoever my message, tell them this,  
I am an honest man, I must.  
Against they are four o'clock;  
Hitherto they are red;  
Come Militia buy this dainty good,  
Albuna Orange roll them round.  

(A) LONDON CRIES. — FROM A RARE PRINT IN THE BRITISH MUSEUM, (SLIGHTLY REDUCED.)
(B) LONDON CRIES.—FROM A RARE PRINT IN THE BRITISH MUSEUM, (SLIGHTLY REDUCED.)
(C) London Cries.—From a rare print in the British Museum, (slightly reduced.)
(D) LONDON CRIES. — FROM A RARE PRINT IN THE BRITISH MUSEUM, (SLIGHTLY REDUCED.)
(E)  London Cries. — From a rare print in the British Museum, (slightly reduced.)
have had them all reproduced by the kindness of our research fund. The large figure set (Plate A) are attributed to the time of James I, and the smaller sets are considered a little later. Of these there are two sets in ovals, one very well executed (Plate B) and the other of much poorer and coarser work (Plate C). This, however, bears on the present subject, as the poor work sheet is, with the exception of the centre, copied directly from that of better work.

These prints, like others of the same times, were evidently copied over and over again, often becoming much poorer, and less like the originals (the same thing occurs with the various stages of the Vandyke prints first executed about this time). Supposing, then, that the Museum authorities are correct in dating the prints reproduced by the engraver of the counters, I suggest that these latter were taken from an earlier edition of the prints of which the Museum plates themselves are copies. The evidence of the counters themselves and their relation to the other sets of counters is too strong to believe that they were made later than the time of Charles I.¹

I hope, in conclusion, that if anyone can furnish me with any further evidence on this subject or show me or tell me of any additional counters, he will be good enough to do so.

¹ It is hardly necessary to go into the consideration as to whether the prints were suggested by the counters rather than that the prints were the prototypes. Miss Farquhar showed clearly in her paper, before cited, that many members of the series of counters were copied, not servilely, from prints the dates of many of which are known.