

UNDESCRIBED PROCLAMATION PIECES.



OME UNDESCRIBED  
SPANISH-AMERICAN ♣ ♣  
PROCLAMATION PIECES.



By BENJAMIN BETTS,

MEMBER OF THE AMERICAN NUMISMATIC AND ARCHAEOLOGICAL SOCIETY OF NEW YORK.

PRIVATELY PRINTED.

1898.



Gift  
Prof. W. Powell  
9 Sept. 1938

A685758



REPRINTED FROM  
"THE AMERICAN JOURNAL OF NUMISMATICS."



## SOME UNDESCRIBED SPANISH-AMERICAN PROCLAMATION PIECES.

---



ABOUT thirty years ago, my attention was incidentally attracted to a group of Medals, and Medallie Coins, which, up to that time appeared to have been treated by numismatic students in the United States, with undeserved neglect. The series to which I refer is that very interesting class of pieces issued by individuals and municipalities, upon the accession to the throne of the Spanish Kings, and known generally as Proclamation Pieces. The first of which we have any knowledge, were struck upon the accession of Philip II in 1555; and the beginning of each reign since that time up to and including that of the late King (Alfonso XII), has been marked by the appearance of a greater or less number of these medallic mile-stones, embodying, if carefully studied, much historical information. These were issued not only in the mother country but in her colonies; and it is the Spanish-American pieces only that are to be considered in this paper.

But few publications concerning them have as yet appeared; and *none in English*, as far as known to the writer; a few which were struck in the

Spanish-American Colonies previous to 1788, were described by the late C. Wyllys Betts, in his "American Colonial History Illustrated by Contemporary Medals," New York, 1894, but these are but a very small portion of those issued. The most recent, and also the most important of these works, is that entitled "Medallas de Proclamaciones y Juras de los Reyes de España, por Adolfo Herrera." Published at Madrid in 1882. In these great volumes, three hundred and fifty-two pieces relating to the Spanish Colonies in America, are minutely described, and most of them are illustrated by steel engravings.

In exploring this fruitful field, I have been so fortunate as to unearth *ten* that are *entirely new*, as well as *twenty-five* others that are more or less *marked varieties* of those already described; thus making a total of three hundred and eighty-seven, classed as distinctly American: that there are many others yet to be noticed is very probable.

The descriptions which will first be given in this monograph are those above mentioned as *entirely new*, and will be followed on subsequent pages by an article in which the *twenty-five varieties* will be described, and the points in which they differ from the published examples fully noted.

In the use of the terms *right* and *left*, the *observer's* right and left are to be understood, except where reference is made to the right or left of a figure on the piece, in which case the meaning is obvious. The sizes given are in millimeters. The variation in the dates appearing on the pieces from those of the Proclamation in Spain, it is probably unnecessary to explain, are due to the length of time required for the announcement of the accession of a new King to reach the Colonies. I give the date of the Proclamation in the mother country immediately following the name of the King, in every instance where it seems to be definitely settled.

## LOUIS I. Proclaimed 17 January, 1724.

*Havana, Cuba.*

1. *Obverse.* Bust to right, with mantle. Legend: LVISPR ( ) D ESPA (in-cuse). *Reverse.* Two keys vertically arranged, the bows at top, and the wards turned to right. Legend (above) ° HA ( ) ANA ° (below) OQENDO (the NS are reversed). Edge plain. Silver. 20. This example being pierced at top, it is impossible to supply the missing letters with certainty.

## CHARLES III. Proclaimed 11 September, 1759.

*Oaxaca, Mexico.*

2. *Obverse.* Bust in armor to right, with peruke, mantle and Order of the Golden Fleece; beneath the bust, OAXACA Legend: CVIVS . EST IN . . . . RC ; [The character before the second c appears to be a monogram, but is not readily decipherable. See cut.<sup>1</sup>] CAROLI; at bottom completing legend \* III \* Border serrated. *Reverse.* A crowned shield, bearing a rampant lion facing right; a wide border at the sides and bottom, has on its sides four crosses [saltires], two on each side, and at the bottom two more of the same form with an orb between. In the field at each side is an ornament composed of pellets. Beneath the shield GRANDILLANA. Legend: HISP. ET. IND . . . . . VEQ. PROCLA and at bottom, \* 1760 \* Border serrated. Edge engrailed □ □ □ Very rude. Silver. 36.

*Quito, S. A.*

3. *Obverse.* Bust to left, with peruke, mantle and Order of the Golden Fleece; beneath the bust are two hemispheres, overlapping; in the field to right, and close behind the head is an ornament of six pellets \* Legend: CAROLVS III HISPANIAE REX. *Reverse.* A crowned shield with the arms of Spain: Quarterly, castles in first and fourth; lions in second and third quarters, for

<sup>1</sup> The characters and letters on the coins have been followed as closely as possible with the material obtainable. The plates which accompany this paper give a better idea of the singular form of the rude monograms, etc., than any verbal descriptions can do. Many letters were made with broken punches.

Castile and Leon ; a pomegranate in the centre on an escutcheon of pretence, for Granada. The crown, which has high open arches, is large in proportion to the shield. Legend (left) VTRAQVE (right) ENQVITO 176. Edge plain. In high relief. Silver. 33.

*Mexican ?*

4. *Obverse.* Armored bust to right, laureated, the hair tied with ribbon. Legend: CAROL III · D·I · GPTA and below the bust · 17S · Border serrated. *Reverse.* At top is a large crown with spreading arches, from which is suspended what appears to be an old-fashioned iron pot with a cover and three feet, between two pillars entwined with ribbons. Legend, reading downward on the left: · Ḥ I 2 · ḥ v · Ḥ L D 8 3 · Ḥ x · c q r · Border serrated. Edge plain. Struck from dies. Lead. 35.

This is a most extraordinary production ; probably the work of a country blacksmith, whose stock of punches in various stages of dilapidation, seems to have been utilized to their utmost capacity ; thus U turned to right becomes c ; 8 turned upside down serves in place of R on both obverse and reverse ; T is worked for all it is worth, doing duty also as E and L ; P appears in one case as R ; s is made to answer in place of 6 and on the reverse a broken 8 is compelled to serve for s ; I thrown over on its side is transformed into H ; and some others (seemingly fragments) cannot be placed with certainty. Some are placed with the tops of the letters outward, others inward. In short we have here a conundrum of the first class. Who will undertake to solve it? We can conjecture that the reverse inscription was intended to read somewhat as follows : · HIS·PA(N) ET (IN)D(IA)R(U)M · (R)EX · C(A)RL but the ingenuity which is required to find these letters may be thought hardly inferior to that of the engraver who made the dies. The style of the face somewhat suggests Aztec art, but the locality where it was struck is unknown.

*Santa Maria del Rosario, Cuba.*

5. *Obverse.* Profile bust in armor to right, with peruke and frill. Legend: CARLOS . III . D . G . HISPAN . REX . Border corded. *Reverse.* A small tree or shrub, with a bird nested upon it to left; at the roots of the tree 1760. Legend: jHP. RVIZ. S. M. R. ♦ ♦ ♦ Border corded. Edge plain. Silver. 30.

Herrera describes a piece with a bird nesting upon a small tree on the reverse, almost exactly identical in design with the above, except that it has a different legend, which reads QUIEBRAXAHA HAD DOMINGO RUIS ♦ A piece exactly the same as the one described above is in the collection of Mr. Geo. H. Skilton, of Brooklyn, except that the name on the reverse is spelled RUIC. In view of the fact that Santa Maria del Rosario is a place of considerable importance, situated within twenty miles of the City of Havana, we think that we are justified in regarding S. M. R. as the initials of the town to which we have attributed it.

**CHARLES IV. Proclaimed 17 January, 1789.***Chihuahua, Mexico.*

6. *Obverse.* Armored bust of the King to right, in profile, with mantle and Order of the Golden Fleece; the hair long, and tied with ribbon. Legend: CAROL · IV · D · VOCAT · INDIAR · LV<sup>o</sup>ER A · P · A · TRIUMPH · [several letters are combined in monograms.] Beneath the bust 1790; rim raised. *Reverse.* In the field a rude crown. Legend: JVDEX ECCLES & CLERVS CHIHVAHV · Rim raised. Edge plain. Very rude. Silver. 38.

*Cumana, Venezuela, S. A.*

7. *Obverse.* Bust to right in profile, with peruke and mantle. Legend: CAROLVS A · D · G · HISPAN · REX Rim slightly raised. *Reverse.* In field TOVR in monogram, with the *tilde* above. Legend: D · ANDTESFRS · POR [the last two



letters may be OP or QP combined] · CVMANA at bottom · 1789 · Rim slightly raised. Edge plain. Silver. 28.

The above is the first instance within my recollection in which an *Arabic* figure (4) is used in connection with the title of the sovereign, although such use was frequent in the following reigns. The monogram on reverse bears a very close resemblance to that used by the students of Salamanca, who on graduating from college, painted them in red on the walls of the neighboring houses, the meaning being VICTOR. From this practice doubtless originated the saying "they painted the town red." The individual responsible for the issue of this piece was not improbably a graduate of Salamanca, and availed himself of this means to advertise the fact.

*Puebla de los Angeles, Mexico.*

8. *Obverse.* Rude profile bust in armor, draped, to right, the hair in a queue. Beneath the bust SANCHEZ Legend: CAROLVS IV. REX CATHOLICVS  
*Reverse.* Inscription in nine lines: Caroli IV Hisp. | et Ind. Reg Proclama |  
tio Augusta Angelop. in | Nova Hisp. die xvii | Janva. MDccLxxxx · | a·D<sup>o</sup>  
Jgnatiō Maria de | Victoria. Salase<sup>t</sup> Frias | et Moctesuma Magno | Vexillifero  
ψ Edge plain. Very rude. Silver. 40.

The Moctesuma here mentioned was perhaps the local magistrate of the town (the Alferes Real) and may have been a lineal descendant of the ill-fated Montezuma, as members of the family remained for many years after the Conquest, and were persons of note and influence.

*Santo Domingo, W. I.*

9. *Obverse.* Bust to right in armor, the hair long and flowing. Legend: CAROLO IV · HISP. ET IND. R. F. O. 1789 Border corded. *Reverse.* Crowned key (vertical) supported by lions, the wards at top turned to left. Legend:



6 Obv.



6 Rev.



7



8 Obv.



8 Rev.



9



10 Obv.



10 Rev.

UNDESCRIBED PROCLAMATION PIECES.



HISPANIOLA OFFERT. [RT in monogram] PRIM. POSTCASTELL. Border corded. Edge ~~~~~ Silver. 31.

This device is quite similar to an earlier one of Charles III, described by Herrera as 97 under the Proclamation pieces of that monarch.

**FERDINAND VII.** Proclaimed Heir to the Crown in 1790; succeeded 19 March, 1808.

*Montevideo, Uruguay, S. A.*

10. *Obverse.* Armored bust to right, nearly facing, with mantle and frill; the hair long and flowing. Legend: FERN A D VII. SP. ET · IND REX. Border corded. *Reverse.* A mountain on which is a castle with three towers; on each side and over the castle a ribbon on which is FERINANDO. VII · (the N's reversed). Legend: PROCLAMATUS · IN MONTEVIDEO 1808. Border corded. Edge plain. Very rude. Silver. 36.

---

H. P. Varela, in his work entitled "Ensayo de un Catalogo Descriptivo de las Medallas de Proclamaciones de los Reyes de España," published at Havana in 1863, gives the following description of a piece of Charles IV as being in the collection of Don Pedro Alonzo O'Crowley, viz.:

*a. Obverse.* PROCLAMATUS IN MONTEVIDEO 1789. *Reverse.* His arms surrounded by the legend: CASTILLA ES MI CORONA

Herrera in his great work, makes no mention of any piece pertaining to Montevideo, except the O'Crowley piece, which he copies from Varela; curiously enough however, he describes two pieces of that city, differing in size, but classes them as uncertain (*incierto*). They are as follows, viz.:

*b. Obverse.* Laureated bust in armor, to right; beneath the bust 1808. Border corded. *Reverse.* A mountain peak with tower, and on a ribbon above FEINANDO · VII Border corded. Silver. 29.

*c. Obverse.* Armored bust to right, laureated: beneath the bust 1808. *Reverse.* Field blank. Legend: FEINANDO · VII . Silver. 22.

The larger of these (size 29), is described in the Fonrobert catalogue (No. 6480), but is attributed to Mexico.





UNNOTICED VARIETIES  
OF THE  
SPANISH-AMERICAN PROCLAMATION PIECES.

---



THE following described pieces are those alluded to on a previous page, as varieties which had apparently been overlooked by all authorities to whose works I have had access. The work of Adolph Herrera, being, as I believe, the most accurate, as well as the most comprehensive which has yet appeared upon this subject, has been selected for the purpose of comparison, because of the minuteness of the descriptions and the faithfulness of the illustrations, as well as from the fact that the author appears, by copious quotations, to have been familiar with the works of all those who had preceded him.

In making these comparisons, it may be proper to state that they are invariably based upon pieces actually in my own possession, and which it is quite evident were the production of different dies or moulds. Many other varieties may, and probably do, exist in other cabinets ; but as I have had no opportunity for critical examination, I have confined myself to my small collection of about two hundred and twenty examples. Many trifling variations,

which might be due to slight errors of description or illustration, have been passed over as being of no importance.

The numbers quoted from Herrera may appear somewhat confusing. It may be said, in explanation, that this is due to his system, in which each reign is numbered separately; beginning invariably with those of Spain proper, followed by those of the Spanish possessions in America, the Low Countries, Italy, and the Philippine Islands, in the order named: the place names are arranged in alphabetical order.

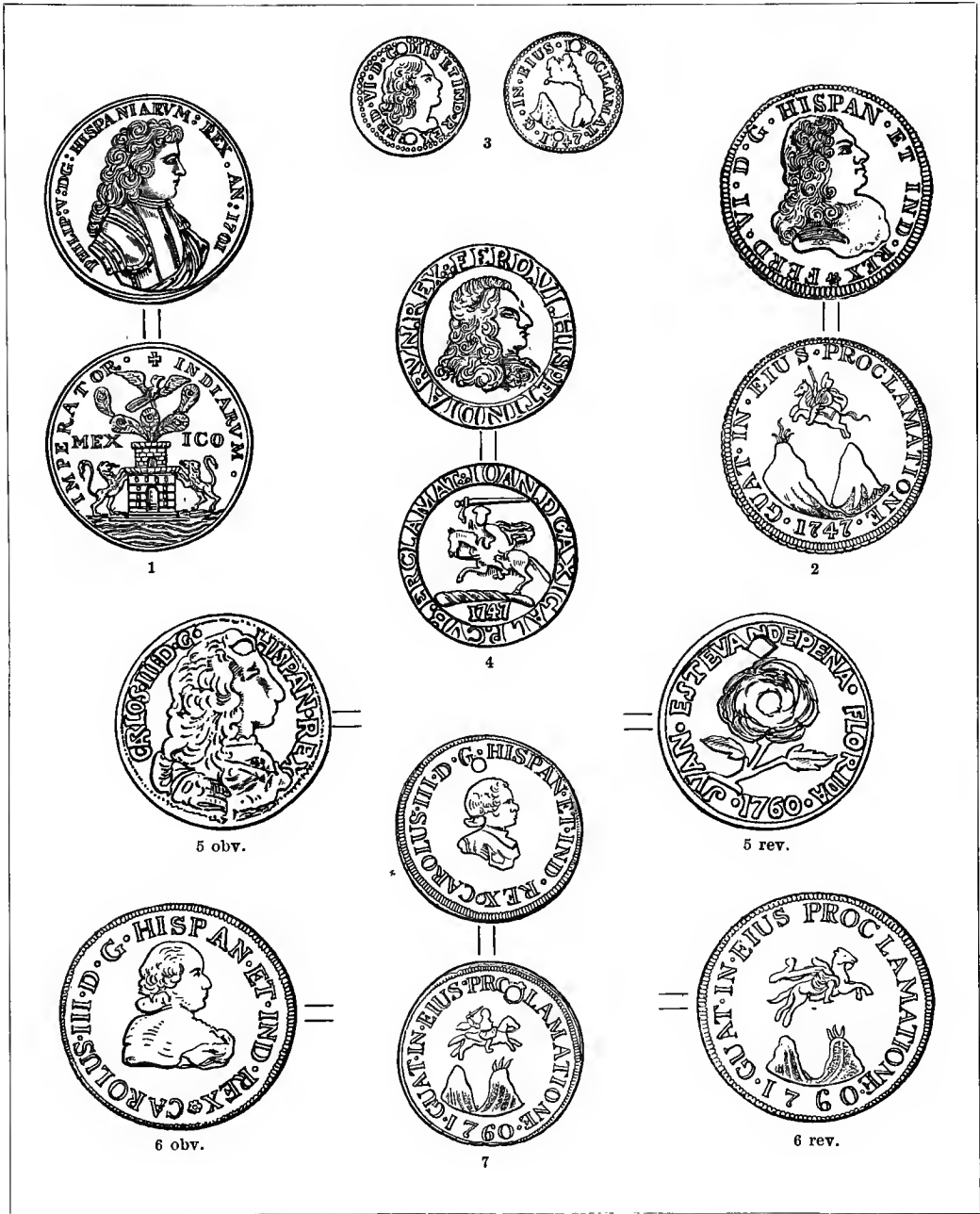
The terms, sizes, etc., used, are the same as those already mentioned. For convenience, H. is used to signify Herrera.

**PHILIP V. Proclaimed at Madrid 24 November, 1700.**

*Mexico, Mex.*

1. *Obverse.* Armored bust to right, with peruke and mantle. Legend: PHILIP : V : DG : HISPANIARVM : REX . AN : 1701 Rim milled. *Reverse.* A castle of two stories, with lions as supporters, and surmounted by a nopal of five leaves, from which an eagle is taking flight toward the right; water in front of the castle. Legend: IMPERATOR • † INDIARVM • In field, MEX ICO Rim milled; edge plain. A very fine work in strong relief. Silver. 30.

This is similar in design on both obverse and reverse to H. No. 6, but differently executed. On the obverse the variation in treatment of the armor is quite noticeable, and the legend differs in the omission of three points (thus :) at the commencement of the legend (and just under the shoulder), and in having but one point after REX. where H. has two. On the reverse there are five nopal leaves, while that of H. has six; the wings of the eagle are extended to right and left, the *tip* of the left wing nearly touching the letter N in the legend; in H. the eagle is shown "sidewise," the head to right; the left wing is partly hidden behind the right, and the top of that



PROCLAMATION PIECES—UNNOTICED VARIETIES.





portion shown nearly touches the cross. H. calls it a casting; the above described specimen appears to be from a die.

**FERDINAND VI.** Proclaimed 10 August, 1746.

*Guatemala, Cent. Amer.*

2. *Obverse.* Bust in armor to right, with peruke. Legend: FERD · VI · D · G · HISPAN · ET IND · REX \* Border dentilated. *Reverse.* A horseman with uplifted sword, charging to left [probably typifying St. James, the Spanish patron saint] above two mountain peaks, the one to left being an active volcano. Legend: GUAT · IN · EIUS · PROCLAMATIONE · 1747 · Border dentilated. Edge engrailed ↔↔ Silver. 31.<sup>1</sup>

This piece bears a close resemblance to H. No. 42; the variation in the obverse consists in a different rendering of the hair and armor, the legend being exactly the same. The principal differences observable on the reverse are to be found in the peaks of the mountains and in the position of the uplifted sword; the former, in H., are more pointed, and neither of them appears as a volcano; the latter points to s in legend, while that described by H. points to P, the legends being identical.

3. *Obverse.* Nude bust to right, with peruke. Legend: FERD · VI · D · G · HIS ET IND · REX · A border of pellets. *Reverse.* Two mountain peaks, above which a horseman is charging to left, his sword pointing to the right of s in the legend; the hind feet of the horse rest upon the mountain to right. Legend: G · IN · EIUS · PROCLAMAT · 1747 · A border of pellets; edge plain. Silver. 17.

The head on the obverse of this piece nearly fills the field, that described by H. No. 44, being much narrower and otherwise entirely different. On

<sup>1</sup> As will be seen in the plates, the date is usually at site direction from that of the legend. The exceptions or near the bottom of the piece, and reads in an oppo- to this rule are very few.

the reverse, while the horse's hind feet are resting on the mountain, the horse is in a leaping attitude, whereas on H. No. 44 he is represented as standing, his forefeet resting on the mountain to left and his hind feet resting on the one to right.

*Santiago de Cuba, W. I.*

4. *Obverse.* Armored bust to right, with peruke and frill. Legend: FERD. VI. HISPETINDIARVN. REX ✧ The legend is on a broad rim raised much above the surface of the field. *Reverse.* St. James on horseback charging over a bridge to left; in his right hand a heavy sword, raised in the act of striking; beneath the bridge, 1747 Legend: IOAN. D CAXIGAL P. CVB. ERCLAMAT ✧ Legend on raised rim as on obverse; edge plain. Silver, cast. 26.

This resembles H. No. 60, from which it differs principally in the treatment of the hair and armor on the reverse, and in the great depression of the field on both sides. The bridge on reverse is slightly different. In H. 60, there are five points :: at end of legends.

CHARLES III. Proclaimed 11 September, 1759.

*Florida.*

5. *Obverse.* Bust in armor to right, with peruke. Legend: CARLOS · [AR in monogram] III · D · G · HISPAN · REX Rim slightly serrated. *Reverse.* A full-blown rose on stem with two leaves. Legend: JUAN · ESTEVANDEPENNA · FLORIDA · 1760 · Rim slightly serrated; edge plain. Silver, cast. 31.

H. in describing this piece (No. 56) has followed Dickinson, and if he has correctly illustrated it, it is essentially different from the above piece; the treatment of the bust varies widely in almost all details; the same may be said of the legend. The reverse also presents striking discrepancies: in place of the leaf on the left of the stem there is an opening bud, and the branch at the bottom is missing; the legend also is differently treated. The

obverse of a piece of Charles III, struck for Havana, is almost an exact counterpart of the above, and if not from the same die or mould was undoubtedly by the same hand. The Fonrobert specimen also varies essentially.

*Guatemala, Cent. Amer.*

6. *Obverse.* Armored bust to right. Legend: CAROLUS · III · D · G · HISPAN · ET · IND · REX • Border dentilated. *Reverse.* A horseman charging to right over two mountains, that to right being a volcano in eruption. Legend: GUAT · IN · EIUS PROCLAMATIONE · 1760 · Border dentilated. Edge engrailed ↔ Silver. 34.


The obverse of the foregoing seems to be identical with H. No. 61, but the mountains on the reverse are entirely different; those on the H. piece are very pointed, and neither of them appears as a volcano, while in that above described the mountain tops are much rounded, and the one to right is a volcano.

7. *Obverse.* Bust to right in armor. Legend: CAROLUS · III · D · G · HISPAN · ET · IND · REX • Border dentilated. *Reverse.* A horseman charging to right over two mountain peaks, that on the right being a volcano in eruption. Legend: GUAT · IN · EIUS · PROCLAMATIONE · 1760 Border dentilated. Edge engrailed ↔ Silver. 27.

The obverse of this piece strongly resembles that of H. No. 62, the head and bust being somewhat different; legend exactly the same. The reverse varies as last in the shape of the mountains, and the one on the right is a volcano in action.

8. *Obverse.* Bust in profile to right. Legend: CAROLUS · III · DG · HISPAN · ET · IND · REX · Border dentilated. *Reverse.* A horseman with uplifted sword charging to right, over two mountain tops; the one to right being an active volcano. Legend: GUAT · IN · EIUS · PROCLAMATIO 1760. Border slightly serrated. Edge engrailed ↔ Silver. 21.

H. No. 63, while bearing a close resemblance to the above, presents some differences. The legend on obverse has a period between D and G, two periods (:) between A and N in HISPAN and the border is dentilated. On the reverse, the legend ends with PROCLAMATIONE and there are periods at each side of the date; the border is dentilated.

9. *Obverse.* Head of the king to right. Legend: CAROLUS · III · D · G · HISPAN · ET · IND · REX · Border of small tassels. *Reverse.* Two mountain peaks, above which a horseman with uplifted sword is charging to right; the mountain on the right being a volcano in action. Legend: G · IN · EIUS · PROCLAMATIONE · 1760 · Border of small tassels. Edge engrailed  Silver. 17.

Much like H. No. 64, which, however, differs from the above in the legend on obverse, which has no point after D and G, and the border is dentilated. The legend on reverse has a period after IN and the border is dentilated.

CHARLES IV. Proclaimed 17 January, 1789.

*Florida Oriental, Uruguay, S. A.*

10. *Obverse.* Bust to right, with mantle; the hair in a cue. Above the head are four pellets (· ·), and above this and close to the border is a raised section of the field conforming to the curve of the border; a similar section appears below the bust. Legend: CAROLUS IV. D. G. · · · HISPAN · REX Border, a cord adorned with little rings. *Reverse.* In the field is a flower with six pointed leaves (or perhaps seed-pods) radiating from a small circle or button in the centre. (H. calls this a "sea star," "*estrella de mer.*") Above this device is a castle, and below it a lion rampant, to left. Legend: LAFLOR<sup>A</sup> ORIENTAL PER ZESPED<sup>S</sup> PROCLAM:<sup>TUS</sup> 1789 Border similar to obverse, but with small pellets between the rings. The legend is broken at the top



PROCLAMATION PIECES—UNNOTICED VARIETIES.

PLATE 4.



by the castle and at the bottom by the lion, which project through it nearly to the border. Edge plain. Silver. 34.

The designs and legends on the piece above described are about the same as H. No. 153, but with some variations ; on the obverse the difference in treatment of both the head and the bust is quite observable ; the raised portion of the field above the head is faintly indicated, and that below the bust does not appear at all ; the border also is entirely different. On the reverse of H. there are two points above the castle (:), and the small letters over the date read TUR instead of TUS ; the border also is very dissimilar.

I am aware that this piece has by some authorities been attributed to the State of Florida ; but, as it seems to me, on insufficient grounds. My contention that it belongs to Florida in Uruguay is based on the following reasons : First, it is utterly and entirely different, both in design and execution, from any Proclamation piece known to me to have been issued in the West Indies or their neighborhood. Second, the town of Florida is a place of some importance, situated about fifty miles nearly due north from Montevideo, in a region that was for nearly two centuries known as the "*Banda Oriental*;"—what more natural than that it should have been styled "Florida Oriental" by way of distinction? The further fact, that what is now known as Uruguay was, at the accession of Charles IV in 1789, a Spanish colony, adds force to the conjecture. These reasons, while perhaps not conclusive, may yet be deemed sufficient to warrant the attribution I have suggested.

*Guanaxuato, Mexico.*

11. *Obverse.* Bust to right, with coat, mantle, scarf and frill ; the hair long and tied with ribbon. Beneath the bust, in very small letters, GIL  
Legend : CARLOS + IIII + REY + DE + ESPAÑA + Y + DE + LAS + YNDIAS +. Border plain.  
*Reverse.* Interior of a mine in which five miners are seen at work. Legend :




ACLAMADO \* EN \* LA \* C \* DE \* GUANAJUATO \* POR \* SUS \* LEALES \* MINEROS In  
exergue, EN \* 28 \* DE \* OCTUBRE | \* DE \* 1790 \* Border and edge plain. Cop-  
per, gilt. 48.

The obverse of this piece is precisely the same as that of H. No. 213, of *San Miguel el Grande*, and apparently is from the same die. The reverse is the same in design as H. No. 144, but is quite differently executed, and the legend is exactly the same in both. The exergue also varies, that of H. being punctuated as follows, viz. : ◦ EN ◦ 28 DE ◦ OCTUBRE ◦ | ◦ DE ◦ \* ◦ 1790 ◦ I have never met with this combination elsewhere, and think it must be rare.


*Guatemala, Central America.*

12. *Obverse.* Bust to right, with mantle and Order of the Golden Fleece, the hair long and curling and tied with a ribbon. Beneath the bust, P. G. A. Legend: CAROL. IV. D. G. HISP. ET IND. REG. Border dentilated. *Reverse.* Within an ornamental shield are two conical mountains, over which a horseman with uplifted sword is charging to left; the border of the shield is charged with eight scallop shells, and ornamented at the sides by garlands of flowers. Legend: S. P. Q. G. PROCLAMAT. 18 NOV. A. 1789. Border dentilated. Edge plain. Silver. 35.

This somewhat resembles H. No. 145, but varies from that in several particulars. The head on the obverse of H. is laureated, and there are no letters under the bust; the drapery also is quite differently rendered. The reverse has but *six* mussel shells on the border of the shield, and there are other trifling variations.


13. *Obverse.* Nude bust to right, laureated. Legend: CAROL. IV. D. G. HISP. ET IND. REG. Beneath the bust, P. G. A. Border dentilated. *Reverse.* Within a circle of pellets, two conical mountains, over which a horseman with uplifted sword is charging to left. Legend: • S. P. Q. G. . PROCLAMAT. 18 NOV. 1789. \* Border dentilated. Edge corded  Silver. 29.

This piece is similar to H. No. 146, which has no letters beneath the bust; in other respects it is nearly identical.

14. *Obverse.* Bust to right, with coat, scarf, frill and Order of the Golden Fleece; the hair long, curling, and tied with ribbon; on truncation of the shoulder, P. G. A. Legend: CAROL · IV · · D · G · HISP · ET IN · REG · Border dentilated. *Reverse.* A horseman with uplifted sword charging to left over two conical mountains. Legend: · S · P · Q · NG · PRO CLAMAT · 18 NOV · 1789 · Border dentilated. Edge corded  Silver. 21.


This is almost identical with H. No. 148, which, however, lacks the letters on truncation of shoulder; otherwise it is much the same. I have followed H. in attributing this piece to Guatemala; it may, however, belong to New Granada.

*City of Mexico, Mexico.*

15. *Obverse.* Crowned arms of Spain between two crowned pillars, with the ribbons and motto as usual. Legend: A CARLOS IV · REY DE ESPAÑA · Y DE LAS YNDIAS \* Border dentilated. *Reverse.* Within a closed laurel wreath the inscription in five lines, PROCLAMA- | DO \* EN \* MEXI- | CO \* AÑO \* DE. | 1789. | \* 2 R \* Border dentilated. Edge engrailed  Copper. 28.

Similar to H. No. 163, which has the obverse legend punctuated throughout with small rosettes, while on the reverse there are no hyphens at the end of first and second lines of the inscription; in all other respects identical.

*Oaxaca, Mexico.*

16. *Obverse.* Arms of Spain, crowned, between two crowned pillars, with ribbons and motto as usual. Legend: A CARLOS IV · REY DE ESPAÑA · Y DE LAS YNDIAS · Border dentilated. *Reverse.* Inscription in five lines with a laurel wreath, POR EL | ALFEREZ · R · | D · FELIPE | ORDOÑEZ · | DIAZ · Legend: PROCLAMADO · EN LA CIUDAD D OAXACA · A · 1789 · \* Border dentilated. Edge  Silver. 28.

Much like H. 174, the legend on the obverse of which is punctuated throughout with small rosettes. In other respects exactly the same as that on both obverse and reverse, the latter apparently from the same die.

*Trinidad de Cuba, W. I.*

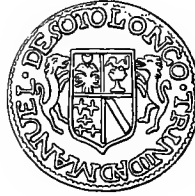
17. *Obverse.* Armored, laureated bust to right. Legend: CAROLUS · IIII \* \* DEI GRATIA · 1789 · Border denticulated. *Reverse.* A shield of arms, quartered, supported by two lions. In the first quarter, a crowned double-headed imperial eagle; in the second, a small tree or shrub with a bird nested upon it to left; in the third, five crosses, and in the fourth, a "bend" or diagonal band. Legend: MANUEL · DESOTOLONGO · TRINIDAD Border denticulated. Edge engrailed o o o o o o Silver. 26.

The resemblance to H. No. 226, is strong, the principal difference being in the punctuation of the legend on the obverse, which in H. has after IIII an ornament of five pellets (\*) The reverse is exactly the same except in some minor points.

*Villa-Clara? Cuba, W. I.*

18. *Obverse.* Laureated bust in armor to right; the hair long and tied with ribbon. Beneath the bust \* ANT<sup>o</sup> GALLO \* Legend: CAROLVS · IV \* \* H<sub>o</sub> ET I<sub>o</sub> R<sub>o</sub> P<sub>o</sub> \* A border of pellets. *Reverse.* A sort of rude cornucopia, from which on each side depends a bunch of grapes and a stalk of wheat; above, VBERTAS<sub>o</sub> (fertility); below, V-C<sub>o</sub> 1790<sup>o</sup> Border, a double line of pellets, alternating (° ° ° ° °) Edge plain. Silver. 30.

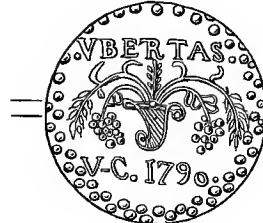
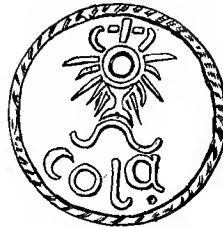
H. classes this piece (No. 236) as uncertain (*incierta*), and while resembling the above in a general way, it presents many points of variance; the head and bust are quite differently treated; there is no name under the bust, and the legend reads CAROLVS \* IV<sub>o</sub> \* H<sub>o</sub> ET I<sub>o</sub> R<sub>o</sub> P<sub>o</sub> \*; the reverse shows an eight-pointed star above the inscription, and two small stars below it; there



15

17

16



18 obv.

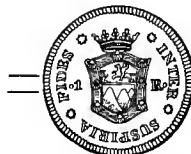
18 rev.



19



20 obv.



20 rev.

PROCLAMATION PIECES—UNNOTICED VARIETIES.



is no cornucopia, but four branches (two on each side) bearing bunches of grapes are apparently attached to the trunk of a small tree or shrub; there is no hyphen between v and c and the border is a single row of small pellets. Inasmuch as pieces of Villa-Clara were struck in the two following reigns, and the letters v-c are the initials applicable to that town, I have felt justified in giving it as the place of issue.

FERDINAND VII. Proclaimed Heir 1790; Succeeded 19 March, 1808.

*Colonia? Uruguay, S. A.*

19. *Obverse.* In field, F. 7<sup>o</sup> and above, a monogram V4 The border corded. *Reverse.* A curving line over which is a "monstrance," the receptacle of the Host, or wafer, used in the Holy Eucharist, and beneath col<sup>g</sup> (the curve may be intended for the base of the monstrance). Border corded. Edge plain. Silver, cast. 30.

The piece pictured in H. (No. 93) while the devices on both sides are nearly the same, yet has differences which are quite observable on comparison, though they are difficult to describe satisfactorily. The details of the letter F on the obverse vary essentially, and there is no period under the letter a on the reverse. H. classes it as uncertain (*incierta*). In this he follows Rivadeneira, who, however, in a note, after describing the piece says:—"The person from whom I obtained it gave it to me wrapped up in a piece of paper which I keep, with the classification of Santiago de Compostella, which agrees with all its details."

My reasons for attributing it to Colonia, are first that the name of that town was originally "Colonia de Santissimo Sacramento." The Host or monstrance as a device would therefore seem to be most appropriate. Again, the abbreviation col<sup>g</sup> appears to me much more expressive of Colonia than of Santiago de Compostella. The monogram may possibly mean value





21 obv.



21 rev.



22



24 obv.



24 rev.



23 obv.



25



23 rev.

PROCLAMATION PIECES—UNNOTICED VARIETIES.





small building. Legend: \* OPTIMO \* PRINC \* PUBLICE \* FIDELIT \* JURAT \* \*  
Border dentilated. Edge engrailed ◀◀◀◀ Silver. 40.

In H. No. 50 the first line of the inscription is much further from the wreath than in that just described; in other respects they are nearly the same. The reverse is exactly the same, apparently from the same die.

*San Nicolas Actopan, Mexico.*

22. *Obverse.* Arms of Spain crowned, surrounded by palm branches. Legend: FERNANDO VII · REY DE ESPANA · Y DE LAS INDIAS · \* A circle of small pellets surrounds the legend; rim slightly dentilated. *Reverse.* Within a circle of small pellets the inscription in seven lines, above which is an eight-pointed radiant star: PROCLAMADO EN S · | NICOLAS · ACTOPAN | POR D<sup>n</sup> JOSE MAXIMIA<sup>o</sup> | FERNANDEZ | ADMINISTRADOR D LA | R<sup>t</sup> RENTA D CORE<sup>s</sup> | A<sup>o</sup> 1808 · \* [D in the fifth and sixth lines is a cipher of DE, for which we have no type]. Border dentilated. Edge engrailed ◻◻◻◻◻◻ Silver. 27.

This piece differs in the reverse from that figured by H. (No. 73), which lacks the period after the date, and also the rosette beneath it, — the date being too close to the rim to admit of it. The obverse is exactly identical with that of Herrera.

*Zamora, Mexico.*

23. *Obverse.* Crowned arms of Spain within a beaded circle and surrounded by the chain of the Golden Fleece. Legend: FERNANDO \* VII \* REY DE \* ESPA NA \* Y \* DE \* LAS \* YNDIAS \* A beaded circle separates the legend from the field, and a border of tassels surrounds the whole. *Reverse.* Legend: PROCLAMADO EN LA VILLA DE ZAMORA EN 26 D NOV<sup>r</sup> D 1808 · [The DS in the date are ciphers of DE as on the preceding number.] Inscription in six lines, above which is a large eight-pointed star, POR EL ALF<sup>r</sup> | R<sup>t</sup> DON LAZARO | MORALES POR ME- | DIO DE SU TEN<sup>r</sup> | LIC. DON PEDRO | JOSE NAVARRO below all

a festoon of six laurel leaves. The whole surrounded by a border of tassels. Edge engrailed  $\square \circ \square \circ \square \circ$  Silver. 40.

H. describes a piece identical in design (No. 91) but varying in punctuation, in legends and inscription as well as in some other details,—the size being 34. He evidently had no knowledge of this piece.

24. *Obverse.* Within a beaded circle, the arms of Spain crowned. In the first and fourth quarters are castles; in second and third, lions (Castile and Leon), and on the centre an oval escutcheon bearing three lilies. The arms are surrounded by the Order chain of the Golden Fleece. Legend: FERNANDO . VII . REY DE ESPANA \* Y \* DE \* LAS \* YNDIAS \* A beaded circle separates the legend from the field. Border of small tassels. *Reverse.* Legend: PROCLAMDO EN LA VILLA DE ZAMORA EN 26 . DE NOVE DE 1808 . Inscription in six lines: POR EL ALF<sup>º</sup> | R<sup>º</sup> DON LAZARO | MORALES POR ME- | DIO DE SU TEN<sup>º</sup> | LIC . DON \* PEDRO | JOSE . NAVARRO Above the inscription a star of ten points, and below it a festoon of seven laurel leaves. A border of small tassels surrounds all. Edge plain. Silver. 30.

As H. mentions only one example (No. 91, size 34), the same remarks as to last piece will apply. Both of these pieces are undoubtedly rare.

ALFONSO XII. Succeeded 1874.

*Havana, Cuba, W. I.*

25. *Obverse.* Bust facing three-quarters to right. The bust very short, barely showing the outline of the shoulders, in an undress military coat, the collar slightly embroidered, and showing only the two upper buttons. In the field to left, a branch of laurel, and to right a branch of palm. Rim plain, very narrow and slightly raised above the field. The stems of the laurel and palm are crossed below the bust, which is in unusually high relief. *Reverse.* Blank, with a narrow rim slightly raised. Edge plain. Copper. 33.

The piece pictured by H. (No. 1) although in most respects nearly the same, still has differences in detail. The uniform is evidently full dress, and displays much lace and embroidery, and the collar and lapels of the coat, which is further decorated by an Order band over the right, and an Order chain (apparently of the Golden Fleece) over the left; other minor variations are also noticeable.

