

**BRITISH MUSEUM.
DEPARTMENT
OF COINS AND
MEDALS, HERBERT
A. GRUEBER**



**A GUIDE TO THE EXHIBITION
OF ENGLISH MEDALS**

**British Museum. Department of Coins and
Medals, Herbert A. Grueber**

A Guide to the Exhibition of English Medals

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INTRODUCTION.

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MEDALS serve for two purposes, for the *ARRANGEMENT*, illustration of history and as records of the contemporary state of art. Some series, like that of Italy, have more interest for their artistic merit than their historical import. This may also be said in a great degree of the French medals; but in the English and Dutch series the interest lies rather in the historical value than in the artistic qualities, the medallic art of neither country attaining at any time any high degree of excellence. The medals which are described in this Guide, although to some extent examples of contemporary art, must therefore be considered interesting chiefly as records and illustrations of the history of England for a period of over three hundred years. For this reason a classification of the medals by artists has not been attempted, and a simple chronological order has been preferred. This, however, has been relaxed in a few instances, as in that of the personal medals, which for the most part are placed at the end of the reign in which the persons portrayed flourished; and in a few cases where it has been considered advisable to class together the medals of a particular artist, in order that the merit of his work could be better studied and compared. This has been done in the case of the medals by Stephen of Holland, Simon Passe, and some of those by Thomas and Abraham Simon. The military and naval decorations form a separate series, and are therefore described at the end of the Guide; by this means making the arrangement more useful to those who

take special interest in this particular branch. A small selection could, however, only be made from the series in the Museum collection, on account of the limited space for exhibition. In many cases where English medals fail to illustrate important events, selections have been made from the Dutch and other series in order to render the historical record as complete as possible.

With very few exceptions, there are no *HISTORICAL SERIES*. medals of interest in the English series dating before the reign of Henry VIII. During the fifteenth century a few counters were struck, which directly or indirectly refer to events in English history; but these are for the most part of French work, and the medal which is placed first in this Guide, although bearing the portrait of an Englishman, John Kendal, is undoubtedly of Italian work, and was probably executed at Venice. The Dassier series of the early sovereigns, being a production of the last century, cannot be said to have a place in the early medallic records of this country, and is not included in this exhibition. The series of English medals may therefore be said to commence with the reign of Henry VIII., of which period, besides a number of interesting jetons and medalets, there are some well-executed medals of the King himself, such as No. 3, his portrait evidently after a painting by Holbein, another recording his supremacy over the Church (Nos. 4—5), and several remarkable badges. There are also other medals, chiefly personal, which bear the portraits of Sir Thomas More, Thomas Cromwell Earl of Essex, Anne Boleyn, and Michael Mercator, himself a medallist as well as a diplomatist. The short reign of Edward VI. gives but few

examples, of which two are exhibited, one bearing only a portrait of the king, which appears to be a cast in lead from a silver plate; and the other, his coronation medal, the type of which was taken from the "Head of the Church" medal of Henry VIII. The only other interesting works of this reign are the Christ's Hospital badges and medalets, the School having been founded by Edward in 1553. Of Mary there is also little worthy of note beyond some excellent portraits of herself and Philip, and a medal which refers to the condition of England during her reign. These were executed by Trezzo at Madrid, and are the first signed medals of the English series. The illness of Elizabeth in 1572, her struggle with the Papal party, as well as her acceptance of the protection of the Netherlands, and the defeat and destruction of the Spanish Armada, afforded subjects for commemoration. The medals relating to the destruction of the Armada are certainly among the finest pieces ever produced in England, and are good examples of the art of the time. The period of Elizabeth ends with a series of medallic portraits by Stephen of Holland, most of which bear the date 1562, and all apparently executed about that year.

The undisputed accession of the House of Stuart to the English throne and the peaceable reign of its first king limit the subjects for medallic illustration. The medals of the reign of James are purely personal, with few exceptions, such as the Gunpowder Plot (No. 45), and the alliance between England, France, and the United Provinces, for the protection of the latter against the power of Spain (Nos. 46—47). The rest present us with several portraits of the King and of various members of the royal family, and of leading

personages, of whom are the Marquis (afterwards Duke) of Buckingham, Richard Sackville Earl of Dorset, Sir Thomas Bodley, founder of the public library at Oxford, and others. There is also a series of royal badges, a species of memorial which becomes much more general in the next reign. These are followed by a selection of engraved portraits of royal personages and others by Simon Passe, who excelled in this style of work.

There are no medals which indicate the early contest between Charles I. and the Parliament, those which are issued before 1640 referring for the most part to the royal family and to eminent persons, with the exception of the Scottish coronation medals of 1633 and those commemorating the settlement of the Dutch Fishery question in 1636. After the Declaration of Parliament in 1642, when the country was divided into two parties, a new era in its medallic history begins, and medals are struck in extraordinary numbers. This continues during the period of the Civil War, and, besides medals which record the successes of both parties, there is a large number of Royalist and Parliamentarian badges, with portraits of the generals and statesmen on both sides. Fortunately, England at this time produced several artists, whose works are fitted to take the first rank in the national series. These artists were Thomas and Abraham Simon, who worked for the Parliament, and Thomas Rawlins, who was in the service of the King. The series of this reign ends with several examples of the badges worn by those who sympathised with the royal cause and with a few medals recording the King's death. With the period of the Commonwealth the issue of

royalist badges ceases, and for the next ten years the medals are of the parliamentary class. These consist of portrait medals of the Protector, of his family, and of the leading statesmen and generals, and also of military and naval rewards, for the most part executed by the two Simons. The Dunbar medal (Nos. 149—150), which was issued for distribution among those engaged in that battle, is the first authorized military decoration known. It was struck by order of the Parliament immediately after the engagement. Naval medals were also issued on several occasions, the most important being those for Blake's victories over the Dutch in 1653 (Nos. 155—158). The Commonwealth series closes with several medals, English and Dutch, commemorating the death of the Protector, and also with a few personal medals, chiefly by the Simons.

The Restoration of Charles II. was an occasion not to be passed by unnoticed by medallists, and of no event are there more medals, except perhaps of the accession of William III. and Mary. Some anticipate the restoration of the King, and others trace step by step his return from Holland, his landing at Dover, the joy expressed by the people at his return, and his coronation at Westminster. The unpopular cession of Dunkirk is only recorded on medals issued in France by Louis XIV. or on Dutch satirical medalets; but the well-contested engagements of the subsequent struggle between England and Holland for the dominion of the sea, and the close of the war by the Peace of Breda, are numerous illustrated. Those which refer to the Peace of Breda were for the most part executed in Holland, and are remarkable examples of the Dutch medallic style of that

time. Of the next war with Holland from 1672—1674, there are no English medals, and those relating to it which are exhibited are French and Dutch. The alarm created by the growing strength of the Catholic party and the discovery of the pretended Popish Plot, with the murder of Sir Edmund Berry Godfrey and also the Rye House Plot, form the subjects of the next group of medals (Nos. [233](#)—238, [240](#)). Of those of the 'Popish Plot' there is a remarkable medal, which appears to be Dutch, and which gives in detail the supposed circumstances connected with the murder of Godfrey. Many of the portraits of the illustrious men who flourished during this reign are the work of the two Simons, and were mostly executed soon after the Restoration. The important events of the short reign of James II. give much scope to engravers. Medals are shown recording the rebellion of Monmouth and Argyll and its suppression, the attempt of James to re-establish the Roman Catholic religion by the repeal of the Test Act, the imprisonment of the Seven Bishops, and lastly the invitation to William of Orange, with the abdication and flight of James, his queen and son. On these latter medals frequent allusions are made to the supposed illegitimacy of the young Prince. The series of plots and rebellions which followed the flight of James are for the most part recorded by medals struck by the Stuarts abroad (Nos. [292](#)—319): these were issued for distribution among those who sympathised with the exiled house. The medals which bear the portraits of James II. and his son are supposed to have been presented to those who visited them in their exile. No. [311](#), on which the rule of the House of Hanover is satirized, is one of the medals struck for the

purpose of rousing the adherents of the House of Stuart into action; whilst No. 315 refers to the rebellion of 1745, and the next medal to the secret visit of the Younger Pretender to London in 1752, when he was again planning an invasion. The series ends with a medal setting forth the claims of Henry Duke of York as Henry IX. to the throne of his grandfather.

With the Stuart family are specially connected the medalets which are called touch-pieces (Nos. 320—324). The custom of touching by the sovereigns of this country for the cure of scrofula or 'the King's evil' appears to have existed since the reign of Edward the Confessor. At first the practice was rare, but in course of time it increased to such an extent that it is said Elizabeth's 'healings,' which were at first monthly, became of daily occurrence, and many thousands were touched. The power was not claimed by Cromwell; but at the Restoration it was revived, and Charles touched during his reign over 90,000 applicants. It was also much practised by James II., but repudiated by William III. It was again revived by Anne, who was the latest sovereign to perform the ceremony, and among the last of those whom she touched was the afterwards celebrated Dr. Johnson. The Elder Pretender claimed the power, and so did his sons Charles and Henry, the former having exercised it in the name of his father at Edinburgh during the rebellion of 1745. It was during the reign of Henry VII. that the presentation to each applicant of a small piece of gold attached to a band of white ribbon was first generally introduced. The angel was the piece given, partly because it was the smallest gold coin struck and partly on account of a

certain fitness of type and inscription, having on one side the archangel Michael overcoming the dragon, and on the other side a ship in the sea and the inscription 'Per crucem tuam salva nos Christe Redemptor.' The coin remained of the same type during the reigns of Elizabeth, James I., and Charles I.; but the inscription in each case was changed. At the Restoration, when the angel was no longer issued as a current coin, Charles II. ordered medalets of similar type to be struck, bearing the inscription 'Soli Deo gloria.' On account of the attendance at the 'healings' having so largely increased, these medalets are much less in weight and size than the angel. James II. was the first king to strike the medalets in silver as well as in gold; which were scarcely half the size of Charles II.'s. The Elder Pretender as James III. also struck them in gold and silver. There are no pieces known of Charles Edward; but of his brother the Cardinal, as Henry IX. there are specimens in silver. The medalet given by Anne is of gold and somewhat larger than that of James II.

The medals of William and Mary and of Anne are the most numerous and historically the most complete of the English series. This may be attributed to the stirring events due to the connection of the interests of England and Holland and to the number of active medallists of Holland and Germany.

The journey of William to England, his landing at Torbay, his subsequent coronation and the flight of James, are illustrated by a number of medals of which interesting examples are described in this Guide. The rebellion in Ireland, with the battles of the Boyne and of Aghrim, and the

capture of towns, next follow. The events of the war with France, concluded in 1697 by the Peace of Ryswick, produced medals, English, Dutch, and French, recording the naval battle of La Hogue, the taking of Namur by the French and the retaking of that city by William, the defeats of William at Steinkirk and Landen, for which his own countrymen held him up to ridicule (No. 390), the unsuccessful attempt on Brest, the bombardment of Havre and Dunkirk, and the taking of Huy. The other events commemorated by the medals are the passing of the Toleration Act in 1689, the regency of Mary, the return of William to Holland, the death of Mary, the Darien expedition, and lastly the death of William.

The War of the Spanish Succession, which had begun shortly before the death of William, was even more fruitful in medals than the previous conflict with France. For the events of the campaigns of the Duke of Marlborough and of Prince Eugene of Savoy in the Netherlands and Germany, and of that in Spain, as well as for the naval victories, the reader must be referred to the descriptions given at pp. 89—104. A few other events, which happened during the reign of Anne and to which medals refer, are the establishment of the Queen Anne's Bounty, the Union of England and Scotland in 1707, the attempted invasion of Scotland by the Elder Pretender in 1708, and the trial of Sacheverell.

With the accession of the House of Hanover the medallic series of England loses much of its interest. The affairs of England and Holland being no longer so closely united, the Dutch artists ceased to execute medals for England, and at that time there were few medallists in this country. The

series therefore from this period is far less complete and of very inferior style and work. The only important events recorded by the medals of George I. are the Jacobite rebellion in Scotland in 1715, the war of the Quadruple Alliance, and the siege of Gibraltar.

The first ten years of George II. are also devoid of medallic interest, and it is not until the outbreak of the war of the Austrian Succession that we have a piece of any merit. The best medals of this period are those of the battle of Dettingen executed by Haesling and of the battle of Minden by Holtzhey, a native of Amsterdam. Other recorded events of this reign are the taking of Porto Bello and the attempt on Carthage by Admiral Vernon (of these events there are more than a hundred different medalets), and the Jacobite rebellion under the Younger Pretender, 1745—6. There is also a series of medals issued by the Society for the Promotion of Arts and Commerce, commemorating the conquest of Canada and the successes of the forces of England in India. In portrait-medals the most important are the works of Dassier, of whom mention has already been made.

The medals which illustrate the long reign of George III. down to the battle of Waterloo in 1815, at which point this exhibition closes, will be found to record all that is of importance during that period. The events are so numerous and varied that the reader must be referred to the descriptions, which will be found at pp. 113—130. The greater portion of the medals relate to the struggle of England with her American colonists, and to the subsequent wars with France, Spain, and Holland, by sea and land.

Following these are several pieces commemorating some of the battles of the Peninsular War, and bearing portraits of the principal generals, and a few personal medals of statesmen and others, among whom may be noted Washington and Benjamin Franklin. The series of historical medals closes with one of the finest productions of the art of modern times, the Waterloo medal, designed and executed by Pistrucci, a work of 'surpassing size and beauty,' on which the artist spent a great portion of his life.

The selection of military and naval *MILITARY AND NAVAL MEDALS.* medals commences with that struck for the battle of Culloden, those which were issued before that period being included in the general series. The earliest pieces which belong to this class are probably the Armada medals; their variety, their oval form, as well as the circumstance that most have rings for suspension, and some have still chains attached to them, leaving little doubt but that they were intended as decorations. There is, however, no record that they were issued by authority. Charles I. is said to have granted in 1643 medals to soldiers who distinguished themselves in forlorn hopes; and the numerous badges issued during the Civil War by the King, and the Royalist and the Parliamentary generals were undoubtedly intended as military rewards and distributed among the soldiers who fought under them. No. 106, which was issued by Fairfax after the battle of Naseby, could only have served for such a purpose. During the Commonwealth the practice of bestowing decorative medals, both military and naval, became more frequent, and on several occasions was

ordered by the Parliament. Of such medals is that distributed to all engaged at the battle of Dunbar (Nos. [149](#)—150), and also those for Blake's victories over the Dutch, as well as several others.

Occasionally during the reigns of Charles II. and James II. military rewards were issued; but as none of these have rings for suspension, they cannot be considered as decorative medals. After the Commonwealth the medal for Culloden seems to be the first decorative piece: but even of this medal there is no record of its having been distributed by authority. Of that battle there is also a circular medal with loop in copper, the type being the Duke of Cumberland on horseback, which might also have served for distribution.

Again a long period elapses during which no decorative medals appear; and the victories of the Nile and Trafalgar would have remained unrewarded, but for the munificence and patriotism of two Englishmen, Alexander Davison and Matthew Boulton (see Nos. [539](#) and [544](#)). In 1784 the East India Company acknowledged the services of its troops by awarding a medal for the campaign in the West of India, an example which originated a custom; and from that time, as long as India remained under the control of the Company, medals were awarded for all subsequent wars. The first medal issued by authority in England in this century is that given for the battle of Waterloo. It was conferred by order of the Prince Regent upon every officer and private present at that battle; but no acknowledgment was made of all the brilliant engagements in the Peninsular War till 1847, when a medal was issued for military services between the years 1793—1814 (No. [592](#)). At the same time a corresponding

medal for naval services was ordered to be struck for all naval engagements during the same period.

Since the accession of her Majesty medals have been awarded for every campaign, as well as others for 'meritorious service,' 'long service,' &c. Besides the medals issued by the authority of the Crown and those of the East India Company, there are a number of Regimental medals, of which some are exhibited. These were struck at the expense of the officers of the regiments for distribution among those who served under them; but this custom ceased when a public acknowledgment was paid to the services of the army.

The medals issued by the East India Company, being mostly of Indian work, have been classed separately, and will be found at the end of the series. As they were generally awarded only to Native troops, they are for the most part very scarce.

Before proceeding to give some *METHOD OF* account of the medallists¹ themselves, it *PRODUCTION.* may be useful to state shortly in what manner they accomplished their work. This was done in four different ways, by casting, by the repoussé process, by engraving, and by striking. Specimens of all kinds of work will be found in this exhibition.

In the case of casting, a method which was first adopted in Italy in the fourteenth century, the mode was sometimes elaborate. A model having been made in wax, it was painted over several times with layers of cement made of fine earth or charcoal stiffened with some kind of lye, until this dried and hardened upon the wax, and the foundation of a mould

was formed. When the mould was finished and completely hardened, the wax was melted out, and the medal was then cast in some hard metal, gold, silver, or copper, or in lead. By this process the first mould was destroyed, and all subsequent ones had to be taken from the medals themselves; consequently in time, with each fresh casting, they became less sharp and perfect. Another method of casting was, after executing a model in wax, to make moulds from it in sand, in which the medal was then cast. By this means the original mould was not destroyed, and would serve for use any number of times. But these casts were not so successful as those made after the Italian method; and in order to remove from the surface the roughness of the casting, the medals were then submitted to the medallist's or goldsmith's hands to be chased. In this manner a smooth and sharp surface was obtained; but the chasing required to be very skilfully done. The castings in lead on account of the softness of the material took a much more even surface than in the case of the harder metals, and rarely required any after-chasing.

The process of repoussé work in its first stage was somewhat similar to casting. A model was made in wax, from which a mould in a hard metal was cast, and on this hard mould was placed a thin silver or copper plate, which was then beaten into the mould with a hammer till it received its final form. This process was a long and difficult one, and required much skill; consequently the number of repoussé medals is very small as compared with those which were cast. Repoussé work had one great advantage, that of obtaining a high relief, and on good medals, a

striking effect. Not unfrequently, especially in Germany, the mould was made of wood, and the plate then hammered into it; but this method was not so satisfactory, as the degree of sharpness was much lessened.

The process of engraving was more simple; but perhaps not less difficult. The medals were executed by direct incision with the graver or dry point on a plate of silver or steel, and thus every line told, and the excellence of the work depended upon the accuracy and sharpness of the outline.

In the case of struck medals, the die was engraved or cut in steel, which was hardened, and from which proofs were struck in gold, silver, copper, &c. This process was not at first successful, as the mode of striking was simply by the hammer, by which means sufficient force could not be obtained. This was, however, obviated by the invention of the screw, which was first adopted in the sixteenth century, but did not entirely supersede the use of the hammer until the middle of the seventeenth century. Medals are now as a rule produced by striking.

Of the medallists who worked during *MEDALLIC ART.* the reign of Henry VIII. we know nothing, and none of the medals bear the artists' signatures. The process employed was that of casting; but this was often done with little skill, and in consequence all the medals are highly chased. The medals of the reign of Edward VI. show no improvement in the art; but those of Mary and Philip, which are exhibited, being executed by the Italian artist Trezzo, are of far superior work. It is scarcely fair to class these among English medals, as they were executed in

Madrid under the orders of Philip II., in whose service Trezzo was retained during the greater part of his life. That the works of this artist were much esteemed in his own time we learn from Vasari, who says, 'This master has no equal for portraits from life, and is an artist of the highest merit in other respects.' During the reign of Elizabeth, a great improvement is manifest in medallic art, which may be seen in the medals commemorating the defeat of the Spanish Armada, all of which, so far as it is known, were produced by native artists. There are other fine medals of this reign; but these are the work of foreign artists. Of such is the remarkable one with the portrait of Mary Queen of Scots by Primavera, and also a number of Dutch medals, among which are the splendid life-like portraits by Stephen of Holland. These medals are all cast and afterwards chased, and are certainly very fine examples of Dutch art. It is not improbable that this artist first studied at Nuremberg, which was the great school for medallists in Germany, and in which Albert Dürer himself had worked.

The medals of James I. are for the most part of Dutch work; and as few are signed, we are unable to ascertain by whom the majority were executed. As at this period the new invention of the screw for striking coins and medals was coming into general use, there are in consequence a number of struck medals. The engraved portraits of the royal family and others, classed at the end of the series of James I., are by Simon Passe. This artist worked chiefly with the graver in a neat clear style, which possesses much originality. His works have great merit in their class, especially his portraits, many of which were taken from life,

and are remarkable for their precision and sharpness of outline. Besides these medals Passe executed frontispieces and bookplates, which are also well engraved. The abundant medals of the reign of Charles I. and of the Commonwealth were chiefly produced by three artists, Thomas Simon, his brother Abraham, and Thomas Rawlins. We must add to these the works of Nicholas Briot, who by his new invention of the balance for striking coins and medals had rendered great service to medallic art. His medals as well as his coins are all remarkable for their clearness of design and sharpness of execution. Briot did not reside in England after 1633, so that all his works date from the early part of Charles's reign. There are also a few medals by Jean Varin or Warin, who with George Dupré ranks first among French medallists. His medals are always cast, and generally in high relief. Of the two Simons it may be truly said that they stand first as English medallists, the beauty of their work having never been equalled in this country. As portraits the personal medals are faithful and expressive. The brothers produced joint as well as separate medals: in the case of a joint work Abraham appears to have made the model, whilst Thomas, who was a more skilful engraver, did the after-chasing. From an example in the British Museum, it is evident that the Simons first made their models in wax, and from these or from moulds in sand then cast their medals. The work of Thomas Simon was not confined to medals, for he executed all the Seals for the Commonwealth and for Charles II., as well as a fine set of coins which bear the portrait of the Protector. His last work of this kind, the Petition Crown of Charles II., has never been equalled in

technical delicacy of execution, and is certainly the finest coin of modern times. Thomas Rawlins cannot be mentioned in such high terms as the Simons. His work was far above the average; but it failed to attain the sharpness and high finish which characterise that of his two rivals. Some of his coins are perhaps superior to his medals. Mention may be made here of the work of two other artists, specimens of whose medals will be found exhibited among those of Charles II. These are Pieter van Abeele and Müller, whom Bolzental calls 'der Meister Müller,' two Dutch medallists who worked in the repoussé style before and during the reign of Charles II. The medals of these artists are in high relief, and are executed with marked skill. Some of them are chased.

At the Restoration Rawlins was reinstated in the place of Chief Engraver to the Mint which he had held before the Commonwealth; and as his attention appears to have been chiefly directed to the coinage, there are very few medals by him after this time. It was not so with Thomas Simon, who was specially engaged to prepare dies for the new Seals, for he continued to work at his medals and produced a large number, including several for the coronation. There are some medals (Nos. [182](#)—183), executed by him in anticipation of the Restoration, which were probably made with the object of retaining through the merit of his work the post of Chief Engraver, to which he had been appointed by Cromwell. In this he did not succeed, but was transferred from the Mint to the Office of Seals. Abraham Simon also continued to work for some time after the Restoration; but he held no official post. In the meanwhile a new set of

artists had sprung up in England, who with few exceptions monopolised the medallic work in this country during the reign of Charles II. These are the Roettiers, who had been introduced to Charles during his stay in Holland, and of whom there were three brothers, John, Joseph, and Philip. It is of the eldest brother, John, that we have the most numerous and finest works. The character of the medals of this period differs very much from those of the Commonwealth. They are always struck, as the new invention of Briot had now quite superseded the hammer, and are in low relief. The execution of the work is good, the medals being very sharply cut and the portraits full of expression, whilst the reverses have a more picturesque style, somewhat approaching that of the Italian medals of the sixteenth century, but in lower relief. The only other medallist of this period who calls for notice is George Bower or Bowers, the style of whose work is similar to that of the Roettiers, although not of such good execution and finish. John Roettier and Bower still continued to work during the reign of James II., and during a portion of that of William and Mary; but with the accession of William, the Dutch period of medallic art in England began and continued till the death of Anne. The artists of this time are very numerous, but only the chief ones need be here enumerated, who are Jan and Martin Smeltzing, brothers, Jan Luder, Jan Boskam, Georg Hautsch, and Jan Crocker or Croker. This last artist not only executed a large series of medals, but he also cut all the dies for the coinage of Anne as well as many of that of George I. and George II. The style of the medals of the Dutch period is somewhat similar to that of the Roettiers,

the relief being still lower. The reverse designs are also often picturesque, and, although minute in design, are usually distinct and in good perspective.

The accession of the House of Hanover introduced into England some German artists; but few of them are of any note. Of the medallists who worked in England from the accession of George I. to the end of the last century, are J. A. Dassier, who executed the large series of medals of English Sovereigns from William I. to George II.; Richard Yeo, who made the Culloden medal; Thomas Pingo, who made the Gibraltar medal of 1782, and several medals for societies; C. H. Küchler, who executed the Nile and Trafalgar medals; and J. G. Hancock, whose works are very numerous.

Medallic art of the present century in England owes all its merit to the work of Pistrucci, an Italian who came to this country in 1815 and remained here till his death in 1855, and to the work of the Wyon Family. To Pistrucci we are indebted for the famous Waterloo Medal, for many medals of learned societies, and for some of our finest coin-dies; and to the Wyons, for the military and naval medals as well as for a most extensive series of academical and other pieces. Since the resignation by Pistrucci of the office of Engraver to the Mint, the Wyons have held that post and have produced the greater portion of the dies for coins.

In concluding this sketch of medallic art in England, some mention should be made of the efforts of several public-spirited firms, which at the beginning of the present century produced series of medals commemorating some of the great events of English history at that time. The most important of these is the series of National Medals of James

Mudie, on which work a number of foreign as well as native artists were employed; and it is remarkable that these engravers include eminent French medallists who commemorated the English successes in the wars with France.

My acknowledgments are due to Mr. A. W. Franks, F.R.S., for much assistance, and for the use of his valuable notes on Mr. Edward Hawkins' unpublished work referred to in the Preface; and also to the Hon. C. W. Fremantle, C.B., Deputy-Master of the Mint, to Mr. L. C. Wyon, and to Mr. A. B. Wyon, for important information and suggestions.

HERBERT A. GRUEBER.

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EDWARD IV. 1461—1483.

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1. John Kendal, 1480. *Obv.* Bust r., in armour, wearing cross of order of St. John. IO. KENDAL RHODI TVRCVPELLERIVS. *Rev.* Shield, arms of Kendal, the cross of St. John in chief. TEMPORE OBSIDIONIS TVRCHORVM. MCCCCLXXX. Bronze. Size 2·2. Cast and chased. Italian.

John Kendal was Prior of the Hospital of St. John of Jerusalem in London in 1491 and 1501 (Willis's Mit. Abb.). He was Lieutenant of the Grand Master in Italy, England, Flanders, and Ireland, and in virtue of that office was

engaged in 1480 in raising recruits for the defence of Rhodes against the Turks.

HENRY VIII. 1509—1547.

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2. Badge of Rose. *Obv.* Bust of King l., wearing hat, cloak, &c. HENRICVS VIII. DEI GRA. REX ANGL. FRANC. DOM. HYB. *Rev.* Tudor rose; above, ODOR EIVS VT LIBANI; below, DEFENSOR FIDEI. Silver. Size 1·3. Cast and chased.

This medal is without date; but the title of Lord of Ireland (DOM. HYB.) shows that it was executed before 1541.

3. Medallion Portrait. Bust of King, nearly full face, towards r., wearing hat with feather and ermine cloak; around neck, collar and medal, cross of St. George. Copper gilt. Size 3·9. Cast.

This portrait is after a painting by Holbein.

4—5. Portrait with title of "Head of the Church," 1545. *Obv.* Bust of King r., wearing cap, ermine cloak, and collar. HENRICVS OCTA. &c. FIDEI DEFENSOR ET IN TERR. ECCLE. ANGLI. ET HIBE. SVB CHRIST. CAPVT SVPREMVM. *Rev.* Two inscriptions of same import as that on the obverse; one in Hebrew, the other in Greek; above H. R.; below, *Londini*, 1545. Gold and silver. Size 2·05. Cast and chased.

Henry's supremacy over the church was acknowledged by the clergy 1531, and confirmed by Parliament 1534. This medal was not struck till 1545.

6. Badge. Half-length figure of King, full face, wearing hat, robes trimmed with fur, &c. HENRIC. OCT. REX

ANGL. Z. FRANCO. Laurel-border. Silver. Oval. Size 2·3.
Cast and chased.

This may have been worn as a badge of some society.

7. Anne Boleyn, 1534. *Obv.* Bust of Queen, nearly full face, towards l., wearing coif with veil, &c., in field, A. R. THE MOOST HAPPI. ANNO 1534. Reverse plain. Lead. Size 1·5. Cast.

Anne Boleyn, daughter of Sir Thomas Boleyn, and second wife of Henry VIII., married 1535, and beheaded 19th May, 1536.

8. Sir Thomas More, 1535. *Obv.* Bust r., wearing biretta and fur cloak. THOMAS MORVS ANGLIÆ CANCEL. *Rev.* A cypress felled, the axe in the trunk. SVAVIVS OLET. Copper. Size 2·3. Cast and chased.

Sir Thomas More, born 1480, was appointed Keeper of the Great Seal 1529; beheaded 6 July, 1535. The reverse typifies More under the form of a cypress, which has fallen under the stroke of the axe, but whose odour has thus become more fragrant.

9. Another. *Obv.* Bust of More, three quarters l., wearing biretta, fur cloak, &c. EFFIGIES THOMÆ MORI MARTIRIS ANGLI. *Rev.* Bust of St. Thomas à Becket, three quarters r., in archiepiscopal dress, holding cross and book. S. THOMAS ARCHIEP. CANTVAR. MART. AN. 1171. Silver. Size 1·45. All engraved.

This medal draws a parallel between the death of St. Thomas à Becket and Sir Thomas More, both champions of their faith, and both put to death under royal displeasure.

10. Thomas Cromwell, 1538. *Obv.* Bust l., wearing cap and gown trimmed with fur. IMAGO D. THOMÆ

CRVMVELLI REG'. SECRET'. AN^o. 38. *Rev.* Within garter, armorial shield of Cromwell, two coats quarterly: coronet attached to rim for suspension. Silver-gilt. Size 2·05. Cast and chased.

Thomas Cromwell, born 1490, was secretary to Wolsey, and afterwards promoted by Henry VIII. to the highest offices of the State; created Earl of Essex April 1540 and beheaded in July of same year.

11. Michael Mercator, 1539. *Obv.* Bust, three quarters l., wearing cap, fur cloak, &c. A REGE ANGLORVM PRIMI MILITIS CREATI EX VENLO EFFIGIES. *Rev.* MICHAEL MERCATOR ÆTATIS SVÆ XLVIII. GRATIA DEO ET REGI. MDXXXIX.; *Engraved.* Silver. Size 1·8. Cast and chased.

In 1528 Michael Mercator, or, as Sir Thomas More in writing to Wolsey calls him, Michael the Gueldrois, was sent to Henry VIII. by Mons. de Ysselstein, on a confidential mission respecting the affairs of the Low Countries. Again in 1538 in two letters of Floris d'Egmont, Count of Buren and Lord of Ysselstein, one to Henry VIII. and the other to Cromwell, we find him requesting the kind reception of Michael Mercator. These letters also refer to Mercator's artistic skill, and we learn from Puteanus or Du Puy that he excelled in medallic portraits, and that this medal, which is of contemporary workmanship, was executed by himself. It was on this second visit to England that he received the order of Knighthood from the King.

12. Another. Similar: bust in profile l., and reverse inscription in relief. Lead. Size 1·8. Cast.

EDWARD VI. 1547—1553.

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13. Portrait, 1547. *Obv.* Half-length figure of King I., wearing cap with feather, doublet, chain, &c.; in r. hand, scroll. EDVARDVS V. (sic) DEI GRA. AN. REX; *incuse*. No reverse. Lead. Size 2·9. Cast and chased.

A contemporary cast in lead, possibly a proof from a silver plate. This medal is unique, and was obtained by exchange from the Museum at Geneva.

14. Coronation, 1547. *Obv.* Half-length figure of King r., crowned, in armour, holding sword and orb. Inscription in Latin in three circles giving his titles, date of coronation MDXLVII. XX. FEBRVA. &c. *Rev.* Two inscriptions, one in Hebrew, the other in Greek of the same import as that on obverse; above, *Lambhith*, i.e. Lambeth. Gold. Size 2·35. Cast and chased.

The first coronation medal executed in England. The inscriptions are similar to those on the medals of Henry VIII., struck to commemorate his supremacy over the church. (Nos. 4-5.)

MARY. 1553—1558.

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(Medals by Giacomo da Trezzo.[2](#))

15. Condition of England, 1554? *Obv.* Half-length figure of Queen I., wearing coif with veil, embroidered gown, pendant pearl, &c. MARIA I. REG. ANGL. FRANC. ET HIB. FIDEI DEFENSATRIX. IAC. TREZ. *Rev.* Mary, as Peace, seated r., holding olive branch and palm, and burning instruments of war; behind, group of suppliants; in

distance, circular temple. CECIS VISVS TIMIDIS QVIES.
Copper. Size 2·6. Cast and chased.

The design on the reverse of this medal is probably emblematic of the condition of England. By Evelyn and others it was supposed to refer to the suppression of Wyatt's rebellion, and to the encouragement given to the Papal party. It was probably executed by Trezzo during his residence at Madrid.

16. Portraits of Mary and Philip, 1555. *Obv.* Half-length figure of Queen I., same as preceding. *Rev.* Half-length figure of Philip II., king of Spain r., in armour. PHILIPPVS REX, &c., IAC. TREZZO F. 1555. Copper-gilt. Size 2·6. Cast and chased.

This medal was executed some little time after the marriage of Mary and Philip in 1554.

17—18. Another. *Obv.* Bust of Queen I., wearing coif with veil and embroidered gown. MARIA I. REG. ANGL. &c. *Rev.* Bust of Philip r., in armour. PHILIP. D. G. HISP. REX. Gold and silver. Size 1·45. Cast and chased.

The portraits are similar to those on the previous medals.

ELIZABETH. 1558—1603.

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19. Badge of Garter. *Obv.* Bust of Queen I., wearing coronet of pearls, large ruff, &c. Inscr. of Garter. *Rev.* Ornamented shield, royal arms supported by angel. Inscr. of Garter. Silver. Oval. Size 1·9. Cast and chased. Probably executed for presentation on special occasions.

20. "Phoenix Badge," 1574. *Obv.* Bust of Queen I., wearing pearls in hair, ruff, &c. ELIZABETHA D. G. ANG.