EVOLUTION OF PORTRAITURE ON THE SILVER PENNY.

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The accompanying plate was prepared for *Leaves from the Journal of the British Numismatic Society*, but it has been thought of sufficient interest to deserve a place amongst the more permanent pages of this *Journal*, and I have therefore been asked to write some notes upon it.

Although the plate is intituled "Portraiture on the Silver Penny," the coins were intended to show at a glance, so far as the space of a single plate would allow, the identity of every silver penny issued during the eleven and a half centuries that have passed from the reign of Offa to the present day. Any remarks, therefore, I may make upon them, must be merely the outcome of passing thoughts, for the rule that illustrations are adapted to the paper upon them, is here reversed and the position is consequently novel.

According to a transcript of the time of Alfred, the penny is first mentioned in the Laws of Ina, A.D. 725, as "X pæninga," but so far as our numismatic evidence extends, it was not until the second half of the century that the silver penny first appeared on the scene of British commerce. It superseded the Saxon sceatta and was in fact the Roman *denarius* reproduced in form and size, though reduced by one half in thickness and, consequently, by one half in weight. The word itself is derived from the old Germanic *pand* = a pledge, for the origin of all money was its value in weight of metal as certified or "pledged" by its official stamping. The modern signs *d* for pence
and \textit{d-wt} for penny-weight represent \textit{denarius} and \textit{denarius-}weight respectively, and when in our early days we lisped “Twenty-four grains make one penny-weight” we little thought that it referred to the actual weight of the Saxon penny itself, which was 24 grains Tower, equal to 22\frac{1}{2} grains Troy.

\textbf{Offa, King of Mercia, A.D. 757–796.}—Our first illustration represents the penny as it was introduced. The artist was therefore free from conventionality and looked direct to the classic for his art. Hence the bust of the King is a portrait, and the proof of this is apparent if we compare the face before us with that, for example, of No. 4011 the plate to page 73 of this volume. For the costume, however, he was content with his model, for the head-dress, remarkable as it is, was a symbol of sovereignty found on \textit{bracteates} of the same and an earlier period; whilst the drapery, which represents the folds of the cloak or mantle thrown loosely over the shoulders and exposing the tunic below, is depicted on contemporary representations:—compare the Franks casket in the British Museum, which is of British origin. The legend is subservient to the bust, being left to the field of the coin, and the latter has to be held horizontally for the two words to be read upright. This feature of legends reading from the left is not infrequent on early Saxon work, as, for instance, on the Conbelin cross at Margam Abbey. On the other hand, although customary in Celtic times, the introduction of ornamental pellets at this period seems to be almost peculiar to the coinage, for Saxon art was mainly derived from the Italo-Byzantine, and therefore favoured continuity of designs such as bands, coils and knot-work, nevertheless pellets are interspersed and similarly grouped in the plaques of the Franks casket. The constant preference for groups of three, whether of pellets as on this coin, or of crosses, or of lines of legend in the early Anglo-Saxon series, seems to suggest a reference to the Trinity.

The design of the reverse is typical of early Christian art. It appears on a slab in the Church of Sta. Sabina at Rome, and is found with slight variations on several early Saxon crosses in these Isles; indeed, it is worthy of note that every, or nearly every,
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reverse design of Offa's varied coinage finds its counterpart upon these megalithic memorials.

The absence of an inner circle, the position of the obverse legend, the head-dress and the purity of the art disclosed, incline me to class this as one of Offa's earliest types.

BEORNWULF, KING OF MERCIA, A.D. 823–826.—Only a few years have passed but art has given place to conventionality. The image of the King has become subservient to the legend of his name and title. To mark this, an inner concentric circle had been already introduced, a feature intermittently continued on our coinage until the reign of Charles II. This, as will be seen on the plate, always detracts from the artistic effect of the coins on which it is present. The head is no longer a portrait, save that in the brushed-back appearance of the hair it, no doubt, conforms to the state fashion of the day, for a single but important figure on the Franks casket is similarly treated.

The reverse device is a plain cross-crosslet, a symbol common to all Christian memorials.

BURGRED, KING OF MERCIA, A.D. 852–874.—Whilst the art of design and portraiture has now reached its ebb, that of detail and arrangement in the lettering has almost correspondingly advanced, and this is further evidence of the increasing importance attached to the legends.

ALFRED THE GREAT, A.D. 871–900.—The coinage of Alfred is typical of the history of his time. During the acute struggle with the Danes in the earlier half of his reign, there was no thought of art, but in his later and more peaceful years it advanced with rapid strides. Here we see a fairly successful attempt at a portrait, for if a series of the coins of this late type is compared, the same character of features will be found to be more or less present in all the specimens. Once more the bust of the King is the primary object and the legend is relegated to the field. Although Alfred is the first of our kings to be recorded as having worn a crown, and Robert of Gloucester mentions
that it was blessed by the Pope, he, like his predecessors, is content on his coinage to appear in the diadem or fillet, a symbol dating from Greek and Roman times, and, no doubt, copied by the Saxons from the coinage of the latter empire. On this type he is represented in a highly ornamented tunic. This robe, which was slipped over the head, and is so depicted in the Cotton manuscripts,¹ acquired its ornate character from the East, where the Emperor Anastasius, as preserved to us on a diptych, wore a very similar garment, even perhaps more profusely decorated. Thence it passed to us through the Franks, and still remains in evidence as the chasuble of ecclesiastical vestments.

On the reverse the idea of elaborating the mint-name, here LONDONIA, into a monogrammic design was not an innovation, but was rather an extension of the custom of using ligulated letters on archaic monuments, for the chi-rho cross itself is but a primitive form of monogram.

**Edward the Elder, A.D. 900–924.**—This specimen is perhaps the most artistic of any of his coins known to us to-day, and it may claim to show a careful attempt at portraiture. The best means we have of testing the qualities of an artist to reproduce the features of his model, is to criticise his art as disclosed by the rest of the work. The inconvenience of the robes which had to pass over the head in Alfred’s day, was soon realised, and the stiff and adorned tunic was changed for a loose mantle with embroidered borders, which was merely fastened by a fibula or brooch over the shoulder. Here we have it carefully represented, even to the double folds which hide the fibula, and an artist who could be so accurate in these details may be relied upon to have preserved the general features, at least, of his subject. The graceful and flowing hair is, again, another evidence of portraiture, for we know that long hair “was a mark of the highest rank amongst the Franks, none of whom, save princes of the blood and the nobility, were permitted to wear it in flowing ringlets; an express law commanding the commonality to cut their hair close round the middle of the forehead, *ad frontam mediam circumtonsos.*”²

¹ Claudius, B. 4.  
² *Jus Capillitii.*
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The reverse invites no comment, but as Messrs. Spink and Sons brought the following rare variety of a penny of the following reign to the notice of the Society, I venture to illustrate it here.

![Rare Variety of a Penny of Athelstan]

It is of a class, peculiar to these two reigns, which alone in the Saxon series adopts an architectural design. The two annulets, which probably in their origin represented the ring of St. Peter, disclose that it was issued at York, and the building would be that of the Saxon Minster. The *Chronicle of Melrose* tells us that in 921, Regnald, King of the Danes, who inhabited Northumbria, and King Sihtric did homage to Edward. I therefore suggest that it was on this occasion that the rebuilding of the Minster, which had been destroyed by the Danes, was commenced, that the nave was completed in 925 when Athelstan gave his sister in marriage to Sihtric, then King of the Northumbrians, and that these interesting coins of Edward and Athelstan were struck at York to commemorate the restoration of its Minster.¹ The architecture shown in the above building represents the west front, for on the ground floor is a central doorway. Above this are windows between upright and cross courses in a recognised Saxon form, which reproduced the earlier wooden tie-beams by stone courses, as at Bradford-on-Avon, and Earls Barton tower. The roof, too, is faithfully represented, for the curved overlaps reproduce the rounded edges of the wooden slabs, known as shingles, then used instead of tiles.

The Saxon cross at Bakewell on one side represents a high tower or building of this character composed of four storeys of arched niches enclosing figures of saints, the whole being surmounted by a similar

¹ Nos. 13 and 14, Plate VIII, vol. ii, of *The British Museum Catalogue*, probably show the design for the east end of the nave with triple arches as at Bradwell, and No. 15 that of the west front when completed with aisles.
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roof, above which is represented the Crucifixion. It is interesting to compare this figure in stone with the minute picture before us, when we remember that in 924 “before midsummer King Edward went with his forces . . . into Peakland to Bakewell, and commanded a burgh to be built nigh thereunto, and manned it,” for though the Saxon Chronicle does not tell us that he erected the cross, there is every probability, I think, that it is contemporary with the coins of this class; and it is quite possible that the design on the cross represents a church then founded by Edward, for we know that Bakewell had a church in Saxon times.

Athelstan, A.D. 924–940.—Again, we have a coin specially selected from the point of view of art, and it is one of the very few specimens of the reign which can claim any attempt at portraiture. Examined with a lens, and eliminating from mind the two flaws, or slips of the graver which mar the outline, we have a remarkably intelligent face with clean cut features. True, the eye is too pronounced, but the nose, mouth and chin are not only natural but pleasing, and even the muscles of the jaw are depicted. At this period, as will be seen in the first eight coins on the plate, the artists were quite conversant with the laws of perspective. To attain this effect they clearly mark the prominent features, but allow the background to gradually disappear into the field of the coin. Thus the rounded back of the neck is never outlined, for it would be lost in shadow, and on the busts of Offa, Edward and Athelstan, the hair also is allowed to fade away as it rounds the head; indeed Offa’s is shaded in its coils.

It is now that the crown, as distinguished from the fillet, first appears on the Saxon coinage. It is simple in form, being merely a circular band surmounted by four pillars terminating in globes or pearls, and Athelstan’s contemporary, Charles le Chauve, is depicted wearing a similar crown. Although the fillet on the two preceding coins rested naturally on the head, Athelstan here returns to the barbaric custom of wearing a royal coiffure. We know that the crown of Alfred in its

1 The Crucifixion is really a separate design, for it occupies the cross-head, but the roof of the tower formed a convenient base-line or even perhaps represented the mount Golgotha.
later days weighed 79½ ozs., but this was probably after many additions; nevertheless, even the plainest diadem of gold would have required more than the support that natural hair could give it, so the secret of a concealed frame-work beneath is here disclosed. Such a head-dress has survived amongst the women of Iceland, where it is greased and polished like ebony, and is worn day and night without redressing.

To use one of the most erroneous terms of our numismatic vocabulary, we here see Athelstan "with an annulet on the left shoulder." It is nothing of the kind, for the so-called annulet is the large enamelled brooch so characteristic of Saxon metal-work, and we have only to refer to the national costume of Scotland to see the same circular and broad brooch in silver still preserved for the fastening of the mantle, or plaid, over the shoulder as worn by Athelstan.

The reverse design had been popular since the time of Alfred, and with the exception of Canute and Harold II., was occasionally used by all the succeeding Saxon kings. It is probably emblematical of the cross of Christianity within the ring of eternity. On its secular use in guiding the division of the penny into halfpence and farthings I need not comment. It will be seen that in one form or another, the cross is present on the reverse of every coin shown in the plate until the reign of Charles I., inclusive, excepting those of Ethelred II. and Harold II. It came in with the custom of severing the penny into halfpence, and went out with the introduction of the copper halfpenny.

**Edmund the Atheling, A.D. 940-946.**—Little need be said of this coin for it is a close imitation of the last. Indeed, if it be examined through a lens, faint traces of the two first letters, *ÆD*, of Athelstan's name will be discerned, suggesting that it is from a die of his merely altered to Edmund's name.

**Edred, A.D. 946-955.**—Hitherto our specimens have been in advance of the artistic merits of their kind, but now we have an example of a well struck and finely preserved penny of but average workmanship. It is a poor copy of Athelstan's type and as such is the last on which the high coiffure appears.
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EDGAR, A.D. 957-975. —With decay of art usually arises precision of detail, and here we have an illustration. Portraiture is abandoned and every line is cut deep in the die, no matter whether it be a single hair or the outline of the neck. The costume is more elaborate and closely follows that of a representation of this King in one of the Cotton manuscripts,¹ even to the profuse ornamentation of embroidered pearls. His crown, however, is there of the massive square order, and it is to another² of the series that we must look for the light diadem shown on the coin. It will be noticed that from the back of the crown are suspended two strings or tassels, and similar tassels are appended either at the back, or to either side of the crowns on our coins until as late as the Norman period. They hang from the mitre of the Archbishop in "The Vision of Henry I." ; Cardinals, Bishops and Abbots were distinguished by their cords or bands and the number of the tassels; the Lord Chancellor wore a cable band, and so on down to the sombre hat-bands, or streamers, of our early Victorian funerals. There can be only one meaning in this, and it is that these tassels, cords and bands were badges of authority; and, as such, worn on all state occasions, of which a funeral was not the least. The black cap, as part of a Judge's full dress—for he wears it on all state and ceremonial occasions—is probably the survival of his black band of office.

This coin, I think, shows the origin of these curious symbols of state, for the fillet was the emblem of imperial authority, and as such had been the diadem of the Roman emperors, whereas crowns were but the minor regalia of kings. When Edgar ascended the throne and for the first time peacefully united all the kingdoms in England under one crown and claimed sovereignty over the Welsh and Scots, he assumed the title of "Emperor of Albion and King of the English and all the nations and islands around." Then it was that some addition or distinction to the crown as worn by his predecessors would be required by him, and this was met by adding the imperial fillet, the ends, or tassels of which were allowed to escape behind the crown, as if it was worn beneath. True, the fillet had been customary before the introduction of the crown, but that was, I think, merely incident to the

¹ Tib. A, III.  
² Vesp. A, VIII.
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circumstance that the designs were copies of the Roman coinage. The fact remains that although the crown had appeared on the coins of his predecessors, it had always been plain, but now when Edgar assumes the imperial title, the tassels of the fillet are appended. Thus they were the state symbols of added importance and power to the crown, and so tassels, cords and bands similarly became customary badges to designate special and state importance to other official and ceremonial head-coverings.

Edward the Martyr, A.D. 975–978.—The short reign and early death of this King, for he was only in his eighteenth year when he was slain, account for there being only two types of his money, one variety of which reproduces his father’s crown. That illustrated, though slightly finer in work than the last, is but a rude outline-drawing of a bust representing a king in the ordinary Saxon costume of the day. But the brooch is now moved to the front, and this feature, with the same twisted effect which it gives to the shoulders, is depicted exactly in an illustration in the Cotton manuscripts.¹

Ethelred II., A.D. 978–1016.—We have followed the introduction of the fillet and the crown, and now we come to the sceptre. It is curious that although it is not unusual on the Saxon sceattas, where, however, it is difficult to distinguish it from the crozier, it had not hitherto made its appearance on the penny. What the crozier is to the Bishop, the sceptre is to the King, and both symbols seem to spring from a common origin, namely, the shepherd’s staff, or guiding wand of the flock, for in the Hebrew the same word shebet was used for both, and to a pastoral people the staff of the shepherd was the emblem of power. Probably we owe its introduction now to the influences of S. Dunstan, Archbishop of Canterbury, at the commencement of the great Danish struggle for the throne, as a symbol that “The sceptre shall not depart from Judah.”² It is noteworthy that of the many types of this reign the sceptre only appears on two,³ and both these bear a

¹ Cotton MS. Claud, B. 4. ² Genesis xlix, 10. ³ I, of course, discard the mule variations.
specially religious device on the reverse, namely that presently described, and the word ERVX. The latter is the later type and may refer to the text, “Having made peace through the blood of his cross,” because in the following reign the word PAXX is substituted for ERVX, and is from time to time repeated as PAX and PAXS until the reign of Henry I. It is consistent also, that with the reverse illustrated the sceptre should be surmounted by a cross, but when the word ERVX is used on the reverse, the cross is replaced by the three pellets as the emblem of the Trinity.

This coin is one of the very few in the plate on which the head is bare of insignia, and of all Ethelred’s types, this and the obverse to the ERVX reverse are the only two so represented. If, therefore, as I have suggested, they were issued at a time of dire adversity and in the spirit of the suppliant, the King’s head would naturally remain uncovered. When once established, however, such types as these would always be liable to the empty revival of the copyist without any special cause; just as the cross of division remained on our coins long after severed halfpence and farthings had been forgotten.

The reverse of this coin is of a specially supplicatory character. The hand issuing from clouds below a cross is emblematically the Hand of God, and it is in Benediction; so the obvious inference must be that it was an appeal for the blessing of the Almighty. It was not quite the first time that the Divine hand had appeared on our coinage, for it occurs on a scarce type of Edward the Elder, and was probably issued during his advance into Northumbria against the Danish army.

CANUTE, A.D. 1017-1035.—It is, perhaps, peculiar to the history of England that no change of dynasty since the advent of the Saxons has materially affected its currency—for the established coinage was always of a higher standard than that of the new race. The only differences we now see are slight variations of detail; the outlines are harder and the bust becomes merely stereotyped.

The war-worn Dane, almost as a matter of course, was represented in his helmet, but, again, the fillet was retained, and worn over it.

1 Col. i, 20.
Helmets of this period were of two types, either the low and close-fitting casque as here shown, or of the conical form which some of our text-books persist in describing as "mitred," regardless of the fact that the mitre was then a mere bonnet, as seen, for example, on the coins of Ceolnoth, and did not assume the raised, or pointed shape until the second half of the twelfth century. Both these forms of helmet are depicted on the Bayeux Tapestry and in Saxon manuscripts; and they invariably have the nasal protection piece. I therefore assume that the very prominent character of the outline of the nose on this and the two following coins, is due to the narrow strip of metal which was brought down from the helmet to protect that feature.

The sceptre having been introduced in the last reign, was now brought into further prominence by extending the figure to show the arm and hand holding it. In the Danish series, the arm when shown is invariably the left. It may be that this merely arises from the circumstance of the die being cut right-handed, and so reversed on the coin; or it may, possibly, be intended to represent that a conqueror should rule with the sword in his right hand and the sceptre of peace in his left. To thus disclose the arm, the mantle is thrown back over the shoulder, and its folds are represented by the two streamers from the brooch. The arms of the Saxon nobles attending Harold's coronation are similarly depicted in the Bayeux Tapestry, and there Harold himself usually wears his mantle in this form.

On the reverse the cross is now voided to assist severance into halfpence and farthings, which, with the advance of commerce, were coming more and more into demand.

Harold I., A.D. 1035-1040.—We have seen that on its introduction the sceptre bore either the cross, or the three pearls representing the Trinity, and if we now compare the three coins of Canute and his two sons, we shall observe how the latter gradually emerged into the fleur-de-lys. On Canute's coin a fourth pearl is added to the staff, and on Harold's two leaves above the two detached pearls, as if to connect them with the staff as leaves and berries. But on the third coin the detached berries have disappeared and we have the early form of the
fleur-de-lis as the emblem, proper, of the Trinity, and of S. Mary. As the lily of France it was not known until the twelfth century.

The costume is more Danish in character, representing, as it does, the military hauberk of the day, a tunic upon which were stitched, in the words of a tenth century saga, the shining rings of battle-mail. On the coin the pellets represent the discs, or rings of metal stitched upon a leather over-garment, the origin of the later coat of mail. In the Cotton\(^1\) and Harleian\(^2\) manuscripts and the Bayeux Tapestry, the hauberks are usually represented as covered with similar circular discs resembling pellets in appearance. On the reverse, the fleur-de-lis is again shown in its transitional form.

HARTHACNUT, A.D. 1040–1042.—As this coin is an imitation of his father's, save in the small details already described, it needs no further discussion.

EDWARD THE CONFESSOR, A.D. 1042–1066.—Hitherto all our kings have appeared on their coins as clean shaven, but on this and several others of his types the Confessor is shown as fully bearded. These types were probably issued in the latter half of his reign, when in compliance with his real or assumed monastic character, he vowed to grow his beard as a penance. Malmesbury describes his beard as "milk-white," and he is invariably represented on the Bayeux Tapestry as grotesquely bearded. In the same Tapestry he appears on his throne holding a sceptre, but it is with the representation of the coronation of Harold that we must compare this coin, for they are strikingly alike. Harold is seen crowned, wearing exactly similar robes, namely the mantle thrown back over the shoulders and fastened in front by a circular brooch, thus disclosing his arms and tunic. As here, too, he holds the sceptre in his right hand sloped over the shoulder, whereas the orb is held in the left hand clear of the body and in line with the neck, exactly as on the coin before us. The only differences between the two are that in the Tapestry the sceptre is more floriated, and the crown has not the arches which now appear on the coinage.

\(^1\) Nero, C. 4. \(^2\) Y. 6.
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If we refer to the plate generally we cannot but remark the constant uniformity in size and appearance of the penny from its introduction in the eighth century until, at least, the reign of Henry III. in the thirteenth. But during the reign of the Confessor an experiment seems to have been tried of lessening the diameter and increasing the thickness, probably to strengthen the coin, for we know that later merchants constantly complained that the money was broken or chipped in circulation. The coins, however, were probably found to be unpopular from their small size and the old style was reinstated. One of these small pennies is here shown. It is from the collection of Mr. Carlyon-Britton.

![Small and thick experimental penny of Edward the Confessor.](image)

**Harold II., 1066.**—In the Tapestry, Harold, and indeed all the Saxons are distinguished by thin but long moustaches, whereas the Normans are clean shaven, and in no instance, either before or after his accession, is Harold represented as bearded. It was, however, of Norman work, and it is quite possible that from the time he put forth his claim to the crown he commenced to allow his beard to grow in imitation of his predecessor. Hence he is so presented upon his coins, and although not definite in our illustration most of his other pennies clearly show that the thin long moustache, so characteristic to his portrait wherever it occurs in the Tapestry, was retained. It will be noticed that the crown is now jewelled, and it has been so continued ever since.

The reverse bears the plain, and in this case almost cynical, word **PAX** across the field. This, as explained under Ethelred II., would be chosen as the device when from the very commencement of his reign he was threatened with the Danish invasion under Harold Hardrada, which terminated in the decisive battle of Stamford Bridge.
William the Conqueror, A.D. 1066–1087. — The coinage of England passed through the Conquest without break or change, and there is consequently little on this coin requiring notice. If we are to trust to the Tapestry, we must assume that when the Normans came to England they were clean shaven, but the prevalent Saxon fashion at that time of wearing the moustache seems to have gradually influenced them, for though William is usually clean shaven in this, his second type, the moustache appears on his fourth and continues on most of the subsequent Norman series.

William Rufus, A.D. 1087–1100. — Just as the crown and, as I urge, the fillet were the royal insignia of England, so was the sword the ducal badge of Normandy. Here for the first time all three are represented on the penny, for, though the sword had already appeared on a type of William I., the fillet seems to have been omitted from it. Although the sword looks small in comparison with the weapon as we know it, and some of the specimens in the Tapestry certainly are larger in proportion, it was probably of the average size in actual use, for the difficulties of tempering metal were such, that early sword blades were often not more than eighteen inches in length. Indeed, anything unusual in the size of a sword earned for it the distinction of a mystic name, and this even as late as "Curtana," the Confessor's blunt sword of state.

In addition to the shaven appearance of the Normans, the Tapestry discloses a very extraordinary fashion. Duke William and his followers wear their hair in front as far as the ears, but the back of the head from the crown to the neck is clean shaven. This is, of course, only shown in profile and when the helmet is not worn. There are three profile types of the pennies of William I. and II. yet, although the tassels of the fillet are there, not a single hair is shown at the back of the head. If the coin before us is compared with that of Harold II.

1 For detailed particulars of the coinage of these two reigns I would refer readers to Mr. Carlyon-Britton's "Numismatic History of the Reigns of William I. and II.," British Numismatic Journal, vol. ii et seq.

I think the difference in this respect will be observed, although I do not remember that this curious omission has been previously noticed. On the reverse it will be seen that the fleur-de-lys, which has hitherto been represented by two leaves and a central berry, now assumes its modern form.

**Henry I., A.D. 1100–1135.**—When treating the coins of this King it was for this type alone that I ventured to claim any pretensions to portraiture, for although, perhaps, not an actual portrait of Henry it very accurately represents the King in his state attire. At the date of its issue long hair was again the fashion amongst the nobility, for Orderic describes how William Louvel disguised himself as a yokel by cropping his locks so that he might pass through the enemy’s lines. It will be noticed that on the coin before us the hair is gathered into a queue, and on other specimens of the type this is more marked. Being in profile, only one queue is shown, but as appears by Henry’s effigy at Rochester, and so far as the fashion was concerned by contemporary ivory chessmen in the British Museum, there was one over each shoulder. The robes are richly embroidered and have assumed a more modern form, for the brooch and custom of fastening over the shoulder have now disappeared.

**Stephen, A.D. 1135–1154.**—This coin was issued at York in commemoration of the victory over the Scots at the Battle of the Standard. The battle was so named because it was fought under the banners of SS. Peter of York, John of Beverley, Wilfred of Ripon and Cuthbert of Durham. A manuscript illustration of these standards shows that of St. Peter as identical with the pennant on the coins of this type. The pearls round the neck represent a collar, and are not, as is so generally stated, indications of armour; for the bosses or rivets of it, which they are supposed to be, only came in with plate armour in the fourteenth century.

The reverse design seems to have become one of our most popular ecclesiastical designs in Norman and mediæval times. It is

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reproduced with every detail as one of the central bosses of the groined roof of the Norman Chapel in the Keep at Conisborough, and its variants are seen as designs for early tiles at Malvern, Tewkesbury, Dale and other Abbeys.

The substitution of ornaments on this coin for the usual reverse legend is explained by the circumstance that as this type was solely issued from York it was unnecessary to state the fact.

**Henry II., A.D. 1154-1189.**—When examined through a lens, it is difficult to believe that the decoration of the arm and shoulder does not represent plate-armour, and yet it is in date a century before anything of the kind was invented. Had armour been intended, it would have been a shirt of plain mail, which extended then from the neck to the knees, for it was now gradually shortening. The curved lines therefore on the arm are probably intended for folds of the embroidered robe, which is seen hanging loosely over the King’s left shoulder. A three-quarter effect is given to the position of the head by the curious treatment of the eyes, which are formed of tiny half-moons. On effigies of both Henry I. and Stephen the beard and, more doubtfully, the moustaches were present, but it was not until the middle of the latter’s reign that these were revived on the coinage. Here we see them and so they remained in fashion on the money until the reign of Edward I.

**Richard I., A.D. 1189-1199. John, A.D. 1199-1216.**—These two Kings, and also their successor Henry III. during the first half of his long reign, were content to reproduce the type which was current at the date of Henry II.’s death, even continuing the name unchanged. This was not the first instance of the kind in our history, for it would seem that Edmund Ironsides during his short reign must have been content to continue Ethelred II.’s money.

Mr. Shirley Fox has recently demonstrated that the dies of this period, at least, were not cut, or sunk by a graver but punched; and he ingeniously proved that the whole of the legend and device on the
die for the corresponding coin of Henry III. was actually fabricated by
the use of only eleven minute punches. Thus, even in those days, art
was ousted by methods of mechanism, of haste in production and, shall
we say, of barbarism.

Henry III., A.D. 1216-1272.—This is one of his later types, and
is noticeable for the circumstance that the numerical denomination of
the King is now added to his title, viz., III.

On the reverse, for the first time, the central cross is extended
to the edge of the coin. This, as is recorded by the contemporary
chroniclers, was to expose the practice of clipping then prevalent. It
will be remarked that the old custom of grouping pellets in the mystic
ecclesiastical number of three, previously referred to under Offa, is
again in evidence.

Henry VIII.—William and Mary.—As we now enter the
Renaissance and modern schools of art, my task is drawing to a close,
for I can safely refer those who are interested in the subject to Miss
Farquhar's monograph, on the Portraiture of our Tudor and Stuart
Monarchs on their Coins and Medals.¹

Edward VII.—In conclusion I must say a word or two on the
present Maundy penny. The portrait, as a work of art, is almost
everything one could wish, and as a likeness is excellent. Yet both it
and the legend suffer from overcrowding for it is too large for the
coin. But for this latter circumstance and the eccentric E's and F's in
the legend, the obverse of the coin would compare favourably with that
of any in circulation.

But the reverse is not happy in its design. The figure 1 is voided,
why I do not know, which gives it a scratchy appearance, and it is not
well formed, being cut off at the top and bottom by a line neither mathe-
matically straight nor even in thickness. Why the figure 1 as repre-
senting the modest penny should be crowned 1 know not, unless it be to
stamp it as Maundy money, a most inappropriate distinction when

¹ British Numismatic Journal, vols. iv and v.
we consider the meaning of that custom. True, this is not an innovation, but the crown probably survived from its originally correct position over the royal arms. The whole is surrounded by a wreath in imitation of a Roman reverse which signified the laurel garland of Victory, Maundy notwithstanding. Nevertheless as a whole the piece is pleasing, and, perhaps, perfection is but a myth.

In this silver penny of the twentieth century we can trace the conservatism of our coinage. It will be seen that the beaded edge of Offa’s coin of the eighth century has been retained for eleven and a half centuries throughout the entire series, and is still with us on this little piece. The colons, or two pellets, separating the words of the legend before us, date back consistently to the time of Henry I. and occasionally appear on the Saxon series, as, for example, on the penny of Harold II., and even, in an involved form, on that of Offa. The lettering itself has passed through little change, and to-day we have much finer art and workmanship on the obverse than on the reverse a distinction common to every coin on the plate.

LEGENDS ON THE COINS OF THE PLATE.

1. Obverse.—••O••FFA/••EX
Reverse.—••E••/B••/H•••N•••
2. + BEORH•VLF REX
   + ••M•OH••H••A••
3. + BVRG•RE/D REX
   EANDRED M•N/E•TA
4. ÆLFR/ED REX
Large monogram of Londonia.
5. + EADVVEARD REX
   VVLF/RED MO
6. + ÆDELSTAN RE+
   + BVRDEL•MO NORD•IC
   Norwich.
7. + EADMVND RE+
   + FREDARD MOINEIT
Evolution of Portraiture on the Silver Penny.

8. EADRED RE+
   + FARMAN MONE

9. + EADBAR REX
   + HILTINE MONETA LVN

10. + EAD*EARD REX ANGLO*
    + RÆGENVL弗 M—O HIN.

11. + ÆDELREDE REX ANGLO*
    + LEFSIGE M—O GLEAP

12. + CVNT/RX:
    + BVREPINE ON PELI

13. + HARO/LD REX
    + PV/LFP/INE O/EBR

14. + HARD/LVT R:
    + BOGA ON TANTVNE

15. + EADPARD REX
    + HEADBEPVLФ ON PI

16. + HAROLD REX ANGL:
    + GAVLF ON PIEHRE

17. PILLEMVS REX I
    * PVLEFEAT ON CLE

18. PILLELMREX
    * SEPINE ON HMTVI

19. HENRICVS R:
    * ALDPINE : ON : SEFT : Shaftesbury.

20. STIEFNER
    Ornaments instead of letters.

21. HENRI REX ANGL
    * LOUBRAN D : ON : STTR : Stafford.

22. HENRICVS R/EX
    * TOMTS•ON RVLФ

23. HENRICVS R/EX
    * DAVI • ON • AVERW

24. HENRICVS/REX/III
    + REY/RI O/R LV/NDE
    London.
Evolution of Portraiture on the Silver Penny.

25. H D G ROSA SINE SPINA
   CIVI/TAS/LON/DON

   CIVI/TAS LON/DON

27. 'CAROLVS'D:G:MA'B:FET'HI:REX, mint-mark
    plume.
   'IVSTITIA' THRONVM: FIRMAT.

28. GVLIELMV'S:ET:MARIA'D:G.
   1690 MAG'BR'FR'ET'HIB'REX'ET'REGINA.

29. EDWARDVS VII: D: G: BRITT: OMN: REX F: D: REX F: D:
    IND: IMP: 1904

Page 365. XAEDLZTAN RE M+ Y.
   PVLISI, retrograde.

"  373. +• EDPARD R•
   +ÆLFPINE OMIE: Chichester.

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