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How A German Became King Of England:

Part II: Hanoverian Dynasty Incites Jacobite Rebellions

by Benjamin Weiss

And so it came to pass that George Louis, Elector of Hanover, Germany, though more than 50th in line to the English throne, but being the first in line of those who were a male Protestant, became George I, King of Great Britain, France and Ireland.

THE HANOVERIAN DYNASTY

George I, the German King of England:

The new monarch was to be found in Germany, in the person of George Louis, shown here as Prince of Hanover in a portrait after Sir Godfrey Kneller, the leading English portrait painter of the period (Figure 1).

George's hereditary claim to this succession was somewhat circuitous: George was the eldest son of Ernest Augustus, Duke of Brunswick Lüneburg, and his wife, Sophia of the Palatinate. Sophia was the granddaughter of King James I of England through her mother, Elizabeth of Bohemia. This made George Louis the great grandson of James I through his mother Sophia and the closest male Protestant relative to James.

George Louis, Elector of Hanover, was to be the first of the Hanoverian monarchs, who in 1714 succeeded Queen Anne as King of Great Britain, France and Ireland, thus ending the Stuart line as sovereigns of England. Although a German, who could speak little English, he gained the throne as a result of the Act of Settlement which excluded Roman Catholics from ascending to the monarchy. George was chosen not only over the son of James II, James (III) Stuart (the Elder Pretender), but over many other individuals, who by inheritance might have acceded to the throne before George had they not been

either female or Catholic. (For a medallic history of these momentous religious conflicts, see Part I of this saga: Weiss, 2016, Part I, MCA Advisory, vol. 19, no. 2, pp 12-26).

The occasion of George Louis becoming the King of England, France and Ireland was commemorated by the issuance of a number of medals, engraved by celebrated medalists from both Germany and England. As some months are generally

allowed to elapse between a monarch's Proclamation, Accession and Coronation, medals exist that celebrate all these events.

One of these, a proclamation piece (not shown) by the German medalist Martin Brunner, bears the legend (translated), "George Louis, by the Grace of God, King of Great Britain, Duke of Brunswick and Lüneburg, Elector," thereby preserving his former German titles while at the same time proclaiming him as the new English monarch (MI ii, 419/1).

Another proclamation medal, shown in figure 2, also by a German artist, Ehrenreich Hannibal, depicts on the obverse an image of George with his usual titles of King of Great Britain, France and Ireland. The reverse shows George standing between two figures: Religion, holding the Christian standard, and Liberty, who crowns him. All are approaching Britannia who, while presenting him with the insignia of royalty, is trampling upon the beast of Discord. The reverse includes the legend, "To the Most Excellent Prince, Guardian of Religion and Liberty," leaving no doubt as to the importance of what the new king was guarding. Indeed, in *Medallic Illustrations* this

medal is described as follows: "The object of the Hanoverian succession was to preserve the Protestant Religion and the



Figure 1. *George Louis, Prince of Hanover*
After Sir Godfrey Kneller, 1680
(Image: <http://www.ngp.org.uk>)

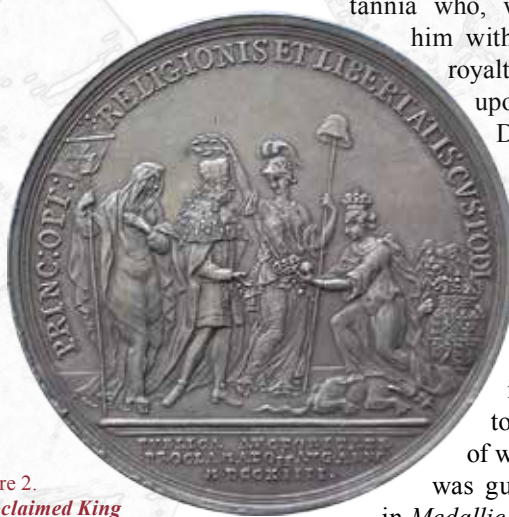


Figure 2.
George I, Proclaimed King
by Ehrenreich Hannibal, 1714, Germany,
Silver struck medal, 67 mm
Ref: Eimer 463, MI ii, 420/2
(Image courtesy of Christopher Eimer)

constitutional liberties of the kingdoms, and to suppress discord and the Papal party. The device of this medal is in accordance with these sentiments.”

Medals were also issued celebrating George’s Accession. One of these, by Georg Wilhelm Vestner, a medallist from Nuremberg, shows on the obverse a bust of George with the legend, “George Louis, by the Grace of God, King of Great Britain, France, and Ireland, Duke of Brunswick and Luneburg, Elector of the Holy Roman Empire,” thereby proclaiming him as ruler not only of Great Britain, France and Ireland but also of certain German states and the Holy Roman Empire. The reverse shows the Sun in the middle of the constellation Leo, the legend reading “George now enters into the authority of the kingdoms of Britain, 12 Aug. 1714,” symbolizing George entering into the kingdom of the British Lion on that date (Figure 3).

That Vestner was the engraver of this medal is shown by his mark, a star below the bust. This symbol was previously the private mark of Georg Hautsch but was adopted by Vestner on Hautsch’s death.

Another medal celebrating George’s accession, also by Vestner, displays a map of Europe with the Hanoverian horse leaping from Hanover to Great Britain, with the legend suggesting that George has become sovereign of both kingdoms because Hanover alone did not suffice (MI ii, 422/5).



Figure 3.
Accession of George I
by Georg Wilhelm Vestner, England, 1714,
Silver struck medal, 44 mm
Ref: Eimer 464; MI ii, 421/4; Brockmann 812; Weiss BW818
(Image from Weiss Collection)



Figure 4.
Arrival of George into England
by John Croker, England 1714,
Silver struck medal, 67 mm
Ref: Eimer 466; MI ii, 422/6 ; van Loon 252; Brockmann 87
(Image courtesy of Christopher Eimer)



Figure 5.
George I, King of England, France and Ireland
by Sir Godfrey Kneller, 1714, Oil on canvas (Wikipedia)

Soon after his accession, George made a triumphant entry into London. This was commemorated by a medal engraved by the esteemed English medallist John Croker (Figure 4). The obverse legend, as usual, refers to him as Defender of the Faith. The reverse shows the King as Neptune, drawn by sea horses approaching the coast of Britain. They are attended by Tritons and Nereids (Tritons in Greek mythology are gods who, by blowing on their conch shell, calmed the waves; Nereids are sea nymphs, who helped sailors on their voyages when they faced fierce storms.) The king is represented here as Neptune because the power of the British monarchy is dependent on the dominion of the seas.

About a month after George’s arrival to London he was crowned at Westminster Abbey, sitting in the same chair where almost every other English monarch had sat since Edward II in 1308. The occasion was memorialized not only by paintings (Figure 5) but by the issuance of several medals, again engraved by both German and English medallists.

The official coronation piece by the English medallist John Croker was minted in gold, silver, and bronze; an example of the gold medal is shown in figure 6.

Another coronation medal, this by the German medallist Georg Vestner, is shown in figure 7. The obverse of this medal is similar to that of Vestner’s medal commemorating the Accession of George I shown earlier (Figure 3). Like the other, the obverse depicts a bust of George with the same legend



Figure 6.

Coronation of George I

by John Croker, England, 1714, Gold struck medal, 34 mm
Ref: Eimer 470; MI ii, 424/9; van Loon V, 255; Wollaston 11.
(Image courtesy of Christopher Eimer)



Figure 7.

Coronation of George I

by Georg Wilhelm Vestner, England, 1714,
Silver struck medal, 44 mm
Ref: Eimer 469; MI ii, 425/12; Forrer VI, 253; Fearon 42/165.2;
Bernheimer 197/10; Brockmann 145/817; Harding 52; Weiss BW569
(Image from Weiss Collection)

referring to his dominions in Great Britain and continental Europe. On the reverse is seen St. George on horseback slaying the Dragon, Victory hovering above crowning him; the legend reads, FIDEI DEFENSOR ET AEQVI. The translation of this inscription, "Defender of the Faith and of Justice," might rightly raise the questions: defender of which faith and justice for whom?

The iconography on this medal may be described as follows: St. George is the emblem of the King. The Dragon is intended to represent Popery and Arbitrary Power, both of which were overthrown when George I from the House of Brunswick was established onto the throne of England.

Many medals were issued during the 13-year reign of George I. One that may be of particular interest to medal collectors is the large cast medal of Sir Andrew Fountaine by the Italian artist Antonio Selvi (Figure 8). Fountaine was warden of the mint and a connoisseur and collector of medals.

The figure shows on the obverse a bust of Fountaine and on the reverse Pallas Athena, Goddess of Wisdom and Arts, standing among various classical ruins and works of art. She is pointing to a group of medals lying upon a tomb, obviously alluding to the fact that this eminent antiquarian and art enthusiast included medals as part of his art collections.

AFTERMATH

The ascendancy of George Louis, Elector of Hanover, to the monarchy of England sparked numerous protests and a movement to replace him with what the opponents viewed



Figure 8. **Sir Andrew Fountaine**

by Antonio Selvi, Italy, 1715, Bronze cast medal, 87 mm
Ref: Eimer 474; MI ii, 433/30; Vannell and Toderi 145
(Image courtesy of Christopher Eimer)

as the rightful, and in fact the legitimate, heir to the throne. These individuals who claimed the monarchy were termed "pretenders," and by those who opposed them, "imposters." Although there have been many such pretenders in the past, the archetypal pretendership was provided by the Stuart descendants of King James II of England.

The first of these "pretenders" was the son of James II, Prince James Stuart, Prince of Wales, who from the natural order of succession should have preceded even William, Mary and Anne, let alone George. In fact, according to the Jacobites (those who supported James II and his descendants), James

II did not cease to be king following the Glorious Revolution of 1688, and therefore his son and later his grandsons were his rightful heirs to the throne. Based on the accepted theory of indefeasible hereditary right as a base, Prince James' supporters waged a series of revolts, which became to be known as the Jacobite Rebellions.

The Jacobite Rebellions: The coronation of George I was elaborate as usual, but it was not totally peaceful — dissenters, some of whom supported Prince James Stuart, voiced their objection, even though such protests were deemed treasonable. And not surprisingly, despite the propaganda provided by the issuance of all these coronation medals (see figures 6 and 7), the assumption of George I to the monarchy did not end opposition to his rule. The Jacobites made many attempts to depose the foreign Protestant king and replace him with an English, Catholic heir, preferably a Stuart. Their main effort, which was aided by the primarily Catholic countries of France and Spain, was to promote the ascendancy of James Francis Edward Stuart, and later his heirs, to the British throne.

As you may recall, James Francis Edward Stuart (1688-1766) not only was the son of King James II and Mary of Modena but also the half-brother of the late Queen Anne. Titling himself James III of England and James VIII of Scotland, and dubbed the “Elder Pretender,” James spent a good deal of his life attempting to regain control of England from the Protestant and foreign Hanoverians back to Catholic rulers.

Encouraged by King Louis XIV, the Catholic French monarch, James Stuart staged a series of rebellions against George I of England, each of which ended in failure. Medals were issued both to support and oppose their cause, some of which are discussed below

Figure 9 shows a medal issued in 1721 in support of James (III) Stuart, the Elder Pretender. On the obverse is a bust of Prince James Stuart, with the inscription reading VNICA SALVS (Our Only Salvation), obviously implying that he alone can save England. The reverse shows the Hanoverian Horse stomping on the Lion of England, with a grieving Britannia seated, and a view of the Thames and London in the distance; Barbary pirates are at right. The legend asks the rhetorical question, QUID GRAVIUS CAPTA (What Is More Grievous than Being in Captivity).

This medal (which is sometimes called The South Sea Bubble and has also been attributed to Ermenegildo Hamerani) was intended for distribution among the Jacobites and was executed during the period when efforts were being made secretly to raise troops and supply arms to insurgents in Britain so that another effort might be made to place the Stuarts back on the throne of Britain. The omission of the Prince's name on the medal was intended to increase the interest of his cause. The Jacobites believed that the Lion and the Unicorn were symbols only of the Stuarts, and their treatment on the reverse of this medal was calculated to “fan the flame of indignation against the House of Hanover” (Sanda Lipton web site).



Figure 9.

**James (III) Stuart, the Elder Pretender:
Jacobite Appeal Against the House of Hanover**

by Ottone Hamerani, England, 1721,
Bronze struck medal, 50 mm

Ref: MI ii, 454/63; Molinari 41/124; Eimer 493; Weiss BW148
(Image from Weiss Collection)



Figure 10.

**Prince Charles Edward Stuart,
'Bonnie Prince Charlie', 'The Young Pretender'**
by Cosmo Alexander, Oil on canvas, 1749

(Image from artuk.org; National Trust, Sizergh Castle)

This attempt to bring back James II's son failed as did others attempting to put on the throne of England the second pretender to the throne, the eldest son of James Francis Edward Stuart, namely Charles Edward Stuart, commonly known in Britain as The Young Pretender (Charles III), and later as Bonnie Prince Charlie (Figure 10).

That the Jacobite supporters continued to yearn for the return of a Stuart monarchy is documented by the medal issued in 1745, during the reign of George II (Figure 11). Here we see on the obverse a bust of Prince Charles, the Young Pretender, the legend reading, Charles, Prince of Wales. The reverse depicts Britannia standing on the shore awaiting the Prince's approaching fleet. Britannia's hand rests on a shield on which is a globe revealing the British Isles. The legend *Amor et Spes* (Love and Hope) expresses the fervent desires of the Jacobite rebels.



Figure 11.

Expected Arrival of Charles Edward Stuart, the Young Pretender

by Thomas Pingo or C. N. Roettier (?); 1745, England,
Bronze struck medal, 41 mm
Ref: MI ii, 600/251; Eimer 595; Farquahar 1923-24, 178,184
(Image courtesy of Christopher Eimer)



Figure 12.

Carlisle Taken: Jacobite Rebels Repulsed

by Johann Henrik Wolff, England, 1745, Silver struck medal, 37 mm
Ref: Eimer 597; MI ii, 604/258; CP 83/4; Woolf 52:1a
(Image courtesy of Christopher Eimer)

During this same period, in 1745, the Jacobites, led by Prince Charles and his army, advanced into England but suffered a major defeat when they surrendered to the Duke of Cumberland at Carlisle. This victory by the loyalist British forces was celebrated by the issuance of the medal shown in figure 12. The obverse shows a bust of the duke with the legend reading, William, Duke of Cumberland, the Favorite of the Soldiers. The reverse shows the duke as a Roman warrior attacking the many-headed Hydra of Rebellion. Carlisle is seen in the distance. The legend translates as, "For my Father and my Country", and the exergue describes the outcome of the battle, "The Rebels Driven from England and Carlisle Reduced."

All hopes of the Stuarts regaining the throne of England and re-establishing Catholic rule were totally dashed with

the devastating defeat of Charles Edward Stuart's Scottish Jacobites at the Battle of Culloden in 1746. This battle was of such great importance that it was memorialized in numerous paintings and medals issued at that period.

Figure 13 shows a painting dramatizing this battle, with the English aggressively attacking the Jacobites.

A gold medal celebrating the Battle of Culloden is shown in figure 14. On the obverse is a bust of the Duke of Cumberland, the younger son of George II and the leader of George's troops. On the reverse is the duke, as Hercules, trampling on Discord (the Jacobites) and raising Britannia. The exergue is translated as, "The Rebels Driven from England and Defeated at Culloden, 16 April, 1746."



Figure 13.

The Battle of Culloden

oil on canvas, by David Morier, 1746.
(From Wikipedia)

Figure 14.

Battle of Culloden

by Richard Yeo, England, 1746, Gold struck medal, 51 mm
Ref: MI ii, 613/278; Eimer 604; Forrer VI, 702
(Image courtesy of Christopher Eimer)



Following this defeat of the Jacobites, several medals were distributed by the British to further humiliate the rebels and to serve as a warning of what would happen to them if they persisted in their struggle.

One of these (Figure 15) shows on the reverse a Scottish Highlander kneeling in supplication before a crowned lion representing Hanoverian England.

Another (Figure 16), titled *Execution of the Rebels*, shows on the obverse the Duke of Cumberland on horseback and on the reverse an executioner hanging a rebel from a scaffold, while two others are kneeling waiting their turn, the legend reading "More Rebels a Coming." The medal is described in *Medallic Illustrations* as follows: "This poorly

executed medal refers to the numerous executions of rebels after the battle of Culloden, and also to the terrible punishment which it was deemed necessary to inflict on them. These executions were not confined to Scotland, as hundreds of prisoners were brought up to London and were executed at Tyburn amidst the execrations of the populace. About one in twenty of the rank and file was hanged; the others were sent to the plantations.”

Still another, issued about the same time, shows on the obverse the Duke of Cumberland holding a raised sword while on horseback, and on the reverse a small figure of Prince Charles, while attempting to seize the crown, is grabbed by the duke and run through with a sword, the legend warning to “Come Back Again” (Figure 17). In the exergue is the word “PRETENTER,” spelled incorrectly, perhaps intentionally to ridicule the ill-fated attempts of the Jacobites. Although unsigned, these latter two medals are thought to be of the Pinchbeck series (MI).

Other art media were also used to mock the Jacobites during that period. Figure 18 shows an example of this, a satirical depiction of troops mustered to defend London from the 1745 Jacobite rebellion by the renowned English painter and pictorial satirist William Hogarth.

Despite the near total suppression of the Jacobite rebellion, the battle of the medals persisted for many years. As late as 1750, medals were still being issued supporting the legitimacy of the Jacobite succession.

One such medal (Figure 19) shows a bust of Prince Charles Edward Stuart (The Younger Pretender, Bonnie Prince Charlie) on the obverse and the prince in a Highland costume approaching Scotia (Scotland) on the reverse. Behind Scotia is a pedestal decorated with a Thistle (symbol of Scotland) and surmounted by the Unicorn, representing the Stuarts. The legend “Always with arms and now with diligence,” expresses Charles’ determination to prosecute his cause by force of arms and with perseverance.

Regardless of all these attempts and promises to regain the throne, with the victory at Culloden by the supporters of the Hanoverian King George, the Stuarts never again would seriously challenge Hanoverian power in Great Britain, although there was one more who still retained the pretenders’ titulature. This was Henry Stuart, a cardinal of the Roman Catholic Church, who had been created Duke of York by his father, James Stuart, the Older Pretender. Indeed, although Henry made no serious effort to seize the throne, he was still calling himself Henry IX as late as 1788, as can be seen in the medal issued on the death of his brother, the Young Pretender, Prince Charles (III) (Figure 20).



Figure 15.
Jacobite Rebellion Defeated
by Unknown medallist, England, 1746,
Bronze struck medal, 31 mm
Ref: Eimer 609; MI ii, 616/286
(Image: Baldwin, courtesy of Christopher Eimer)



Figure 16.
Duke of Cumberland, Execution of Rebels
by Unknown medallist, England, c.1746,
Bronze struck medal, 33 mm
Ref: Woolf 55:4; MI ii, 618/289
(Image: Formerly in the Michael Finlay Collection)



Figure 17.
Failure of Prince Charles
by Unknown medallist, England, 1745,
Bronze struck medal, 34 mm
Ref: Woolf 56:3; MI ii, 618/290; Eimer 610; CP 91/24
(Image: Formerly in the Michael Finlay Collection)



Figure 18.
The March of the Guards to Finchley
by William Hogarth, Oil on canvas, c.1749
(Image from Wikipedia)



Figure 19.
Prince Charles, Legitimacy of Jacobite Succession
by Thomas Pingo, England, 1750, Silver struck medal, 51 mm
Ref: Eimer 626; MI ii, 656/360; Farquahar 191; Pingo 6
(Image courtesy of Christopher Eimer)

On the obverse we see a bust of Prince Henry in clerical cap and robes, the legend reading, Henry IX, King of Great Britain, France and Ireland, Defender of the Faith, Cardinal Bishop of Tusculum. The reverse shows Piety holding a book and cross, with a lion at her feet. This feeble gesture of claim to the throne of England would be the Stuarts' last gasp.



Figure 20.

Henry (IX) : Death of Prince Charles (III)

by Giovanni Hamerani, Italy, 1788, Silver struck medal, 53 mm
Ref: Eimer 823; BHM i, 282; Woolf 73
(Image courtesy of Christopher Eimer)

Other Hanoverian Monarchs: George Louis, brought over from Hanover, Germany, to become King George I of England, began a dynasty that lasted for almost 200 years. These include: George George II, George III, George IV, William IV and finally Queen Victoria, the last of the Hanoverian monarchs.

George II: George II (King of England from 1727-1760) was the last of the British monarchs to be born outside of England. He was king during the time in which England was engaged in several important military events, including: the final defeat of the Jacobites at the Battle of Culloden in 1746 (see Figures 13, 14); Treaty of Aix-la-Chapelle in 1748, which ended the War of the Austrian Succession (1740-1748) — this war, called the French and Indian War in the United States, was the greatest European war since the Thirty Years' War of the seventeenth century; it was followed by a period of relative prosperity in England, for which a medal was issued celebrating the State of Great Britain (Figure 21).



Figure 21.

George II, State of England

by Jacques-Antoine Dassier, England, 1750, Bronze struck medal, 55 mm
Ref: MI ii, 658/363(illustrated); Eimer 630; Weiss BW035
(Image from Weiss Collection)

This figure shows on the obverse George II in armor, wearing the Star of the Garter, with the legend reading "George II, by the Grace of God, King of Great Britain, France and Ireland." On the reverse is Mercury (Commerce), with a Cornucopia, presenting Britannia, seated on the seashore, holding the Cap of Liberty. An infant Genius is measuring a globe; in the distance, shipping; the legend HAE TIBI SUNT ARTES (These are thy arts) refers to the bountiful State of England during his reign.

George III: George William Frederick, Prince of Wales, was the eldest son of Frederick, Prince of Wales, and his wife Augusta. As he was born in Britain and, unlike his predecessors, was raised speaking English, he was the first in the Hanoverian line not to be viewed as a foreigner.

George III was coronated in 1760 as King of Great Britain and Ireland, shown here in a portrait of him bedecked in his sumptuous coronation robes (Figure 22).

In 1759, a year before his coronation, George William Frederick reached his majority, an event celebrated by the issuance of a medal by Thomas Pingo, an English medallist of Italian origin (Figure 23). The obverse of this medal shows a bust of George as Prince of Wales. The reverse depicts Tellus (Mother Earth) playing symbols, seated with two lions, one holding the shield of Britain, while female figures dance around an oak tree; the scroll below is inscribed "The Strength of Britain."

As recorded in *Medallic Illustrations (MI)*, the legend on the reverse of this medal TELLVS JACTABIT ALVMNO (The Earth shall boast in her offspring) "testifies to the joy of the nation on the occasion [of his majority], and expresses a hope that a young Prince would be a future strength and support to the country." *MI* goes on: "The design may have been suggested by the 67th Psalm, 'O let the nations rejoice and be glad,' and 'Then shall the earth bring forth her increase.'"

Again, as we have seen so often in the past, a beautifully executed medal, using



Figure 22.

King George III in Coronation Robes
by Allan Ramsay, Oil on canvas, c.1765
(Image: Wikimedia)

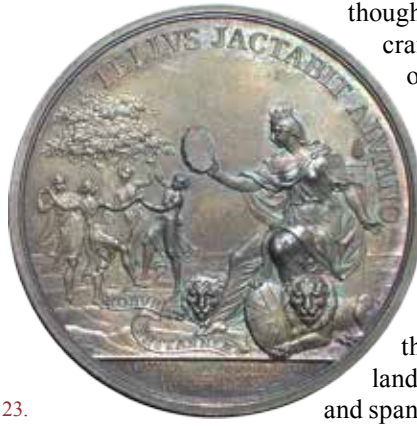


Figure 23.

Majority of George, Prince of Wales

by Thomas Pingo, England, 1759, Silver struck medal, 55 mm
Ref: Pingo 13; MI ii, 698/428; Eimer 666
(Image courtesy of Christopher Eimer)

thoughtful iconographic devices and carefully crafted Latin phrases, can make a forceful point of propaganda. The medal shows further how Scriptures are used, sometimes subliminally in this case, to strengthen the argument of how England benefits from the continued dominance of the Hanoverians.

George III is remembered in the United States largely because he was the British monarch from 1760 to 1820, a period that encompassed the continued usurpation by the Europeans of the lands occupied by the Native American inhabitants, and spanned the era in which the budding, nascent desires for American independence by American colonists led ultimately to the armed conflict between Great Britain and thirteen of its North American colonies (The American Revolutionary War, 1775–1783).



Figure 24.

George III, American Indian Peace Medal: Happy While United

by M. DeBruhl and D.C. Fueter, England 1764, Silver cast medal, 56 mm
Ref: Jamieson 12; Betts 513; Adams 2; Eimer 707
(Image courtesy of MHS)

During this early period of American history, several tokens of friendship, many in the form of Peace Medals, were issued both by the British and Americans to members of the Native American Nations to gain their support and allegiance (see Belden 1966; Prucha 1971; Adams 1999; Jamieson 2006; Pickering 2012; Weiss 2015). One such medal is shown in figure 24.

This medal, dubbed 'The Happy While United Medal,' was issued in the time of the Pontiac Revolt of 1763 (also called "Pontiac's War," "Pontiac's Rebellion," "Pontiac's Uprising"), an insurrection named after the Ottawa chief who led a war waged by Indians of the Great Lakes region against British rule after the French and Indian War (the North American theater of the worldwide Seven Years' War fought from 1754 to 1763). (See also Adams, pp.60-76 for details on the history of Pontiac's Revolt and other medals struck during this interesting period). The obverse of this medal shows an armored George III with a legend containing his usual titles. The reverse depicts an American Indian and a uniformed British officer seated beneath a tree, passing a pipe between them. Ships on a river are in the background. The legend 'Happy While United' expresses the British's desire for of their alliance.

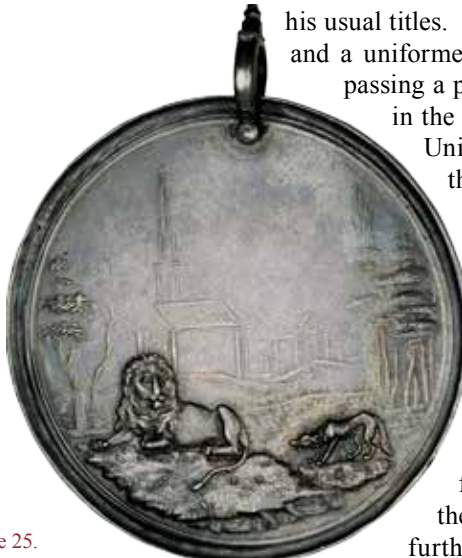


Figure 25.

Lion and Wolf Medal

by unknown artist, England, ca.1780, Silver struck medal, 61 mm
Ref: Betts 535; Adams 10.1; Fuld 6.2
(Image courtesy of Stacks)

Later, during the Revolutionary War, the French, having been defeated by the British in the Seven Years' War, were eager for revenge and so sided with the Americans. The British, in turn, allied with the Native American Peoples, using as an incentive the promise of helping them impede the further encroachment onto their land by the European colonists. This effort was furthered by giving the American Indians tokens of their friendship such as Indian Peace Medals, one of which is shown in figure 25.

As may be seen, on the obverse is a bust of George III in armor. The reverse depicts a lion (England) guarding the Anglican Church in the background. A wolf, representing the disloyal American colonists, is shown in a threatening pose.

Interestingly, a similar lion and wolf theme had been used previously in a medal commemorating the defeat of the Jacobite rebels by the Duke of Cumberland and his British loyalists (Figure 26). In this case the victorious Hanoverians are represented by the Lion, and Prince Charles and his rebellious Jacobite supporters by the Wolf, the legend reading 'Justice Triumphant.'

The other major event that occurred during the reign of George III was the defeat of Napoleon at the Battle of Waterloo, shown in this painting made in the year of his defeat in 1815 (Figure 27).

George wisely left the conduct of the battle in the capable hands of the Duke of Wellington, a medal of whom was issued several years later (Figure 28). The obverse of this medal showing a bust of Wellington is complemented by the reverse depicting him in a Bellerophon helmet, a plumed ornate helmet decorated with Pegasus spearing the Chimera: thunderbolt below. The legend reads, "We Celebrate New Victories."

George IV: George Augustus Frederick (1762-1830) was coronated as George IV in 1821 on the death of his father, who in his later years had had periodic relapses into insanity. The official coronation medal by the Italian medallist Benedetto Pistrucci (Figure 29) shows on the obverse a bust of George IV with the usual legend reading, "George IV, by the Grace of God, King of the Britains, Defender of the Faith." On the reverse is a coronation scene; the king, dressed as a Roman emperor, seated with a winged figure (Peace) behind him about to crown the king. Facing him are Britannia, Scotia and Hibernia, swearing loyalty at an altar. The



Figure 27. *Battle of Waterloo*
by William Sadler II, Oil on canvas, 1815
(Image from Wikimedia)

legend translates as "Now in His Own Right in the Spirit of the Father."

William IV: William IV (1765–1837), Duke of Clarence, had a relatively short reign, being monarch of the United Kingdom of Great Britain and Ireland and King of Hanover from 1830 until his death in 1837. He acceded to the throne because King George IV died without having a surviving legitimate issue; his claim to the monarchy was being the son of George III and younger brother to George IV. At age 64, he was the oldest person ever to assume the British throne.

During his reign, William IV initiated several important reforms, including the restriction of child labor and the abolition of slavery in most of the British Empire. He also presided over some important building projects, including the opening of the London Bridge, an event celebrated by the issuance of the first of a series of medals produced by the Corporation of the City of London to commemorate important events. (More on this outstanding group



Figure 26.
The Rebels Repulsed
by Thomas Pingo, England, 1745, Struck silver medal, 33 mm
Ref: Eimer 600; MI ii, 607/265 (Image courtesy of
Christopher Eimer)



Figure 28.
Duke of Wellington
by Benedetto Pistrucci, England, 1841, Bronze struck
medal, 61 mm; Ref: BHM ii, 60/2011; Eimer 1353; Eimer
(Wellington) 69/118; Hocking 243/91; Parks Weber 189;
Forrer IV p. 610 (illustrated); Weiss BW399
(Image from Weiss Collection)



Figure 29.
George IV Coronation
by Benedetto Pistrucci, England, 1821,
Bronze struck medal, 35 mm; Ref: BHM i, 264/1070; Eimer
1146a; Wollaston 12/24; Pollard II, 828/863; Weiss BW683
(Image from Weiss Collection)



Figure 30.

Opening of London Bridge

by Benjamin Wyon, England, 1831, Bronze struck medal, 51 mm

Issued by the Corporation of the City of London (# 1)

Ref: Eimer 1245; Welch 1; Taylor 96/102a; BHM i, 371/1544; Weiss BW675
(Image from Weiss Collection)

of medals can be found in the Endnote).

The London Bridge has a long history. The first one was built over the river Thames by the invading Roman army around 80 CE, and at its northern end a large town grew up. This was to become London. Over the years the wooden bridge had to be replaced several times. The current bridge, which replaced the 19th-century stone-arched bridge depicted on the medal (Figure 30), opened in 1973.

This medal is by Benjamin Wyon, a member of one of the most celebrated families of English medallists of the eighteenth and nineteenth centuries. It shows on the obverse a bust of William IV, and on the reverse the five-arched bridge spanning the River Thames; the exergue records the dates on which the bridge was begun and opened.

Queen Victoria: Victoria (Alexandrina Victoria), the last of the Hanoverian monarchs, was Queen of the United Kingdom of Great Britain and Ireland from 1837 until her death in 1901. Until Queen Elizabeth II surpassed her in 2015, Victoria was

the longest-reigning monarch in British history. Queen Victoria's reign was of such an import that history named this the Victorian Era, a period of dramatic industrial, cultural, and scientific advancement within the United Kingdom, one marked by a great expansion of the British Empire.

Her Diamond Jubilee was celebrated by a commemorative medal (Figure 31), one of a series issued by the Corporation of the City of London. The obverse of this medal shows a bust of the queen, draped and crowned, with the legend, "The City of London Ordered this to Be Struck in Honor of Victoria, Queen and Empress." On the reverse is depicted Britannia seated upon a rock with the British Lion reposing at her feet, receiving Londinia, holding a cornucopia and shield bearing the Civic Arms. She is attended by Mercury (Commerce), and the Colonies. To the left are Industry and Knowledge (Progress). The legend reads: "From My Heart I Thank My Beloved People May God Bless Them V.R.I."

The passing of Queen Victoria, shown here a year before her death in 1901 (Figure 32), ended the celebrated Hanoverian Dynasty, as her son and successor Edward VII belonged to her husband's German Dynasty, the House of Saxe-Coburg and Gotha

CONCLUDING REMARKS AND HISTORICAL CONSEQUENCES

With the passage of the Act of Settlement during the reign of William and Mary, stipulating that only a Protestant could accede to the throne of England, and the final defeat of the Catholic Jacobites, any chance of Catholicism becoming reestablished in England ended.

The Act of Settlement had long-term and far reaching consequences, as it ultimately resulted in a German being



Figure 31.

Diamond Jubilee of Queen Victoria's Reign

by Frank Bowcher, England, 1897, Bronze struck medal, 76 mm

Ref: Eimer 1815; BHM ii, 3510; Weiss BW660

(Image from Weiss Collection)



Figure 32.
Queen Victoria, aged 80
 by Bertha Müller after Heinrich von Angeli, Oil on canvas, 1990
 (National Portrait Gallery, from Wikipedia)

enthroned as the king of England, France and Ireland, and led to a Hanoverian dynasty that was to last for almost 200 years. It affected not only who was to be the supreme ruler of the British kingdoms but changed the prospects of British citizens of many stripes. It was particularly onerous for Catholics, non-conformist Protestants and Jews, as all these groups were denied the right to vote or to sit in Parliament for over 100 years afterwards. Indeed, the monarchs were not only forbidden to be Catholic, they were not even permitted to marry a Catholic, thus ensuring in perpetuity the primacy of the Protestant faith in Britain. Some of these laws are still on the books.

One might easily conclude that discriminatory laws such as these, which disallow certain persons from holding office based on their religious preferences, may well have been in the mind of those who drafted the United States Constitution, when they wrote into Article VI of the Constitution of the United States of America the clear and unequivocal stipulation that “...no religious Test shall ever be required as a Qualification to any Office or public Trust under the United States.” Adherence to this dictum was meant to assure that election to any public office in the United States would not be based on whether or

not persons seeking such an office had a religious affiliation or, if they were so inclined, that their election would not be based on what particular religion they professed. Whether or not they succeeded in achieving this goal is open for debate.

One might also suggest that this period of English history, in which religious conflicts were so destructive to society, was also in the minds of the framers of the United States Constitution when they enshrined into the Bill of Rights, as part of the First Amendment to the Constitution, that “Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof...” thereby requiring that the laws of the land be neutral toward religion, neither promoting its adoption nor restricting its practice.

ENDNOTE

1. Medals Struck by The Corporation of The City of London: This group of medals, commonly called The City of London Medals, constitutes a series struck by the Corporation of the City of London to celebrate the accomplishment of notable public works, or to commemorate events of national and civic importance. The standard reference book, published in London in 1894, is *Numismata Londinensia*, which includes those medals issued from 1831 to 1893. In this book, the medals are photographed and the events prompting their issue are described in great detail by Charles Welch. Subsequent to the publication of *Numismata Londinensia*, several other medals have been issued by the Corporation of the City of London. Those medals produced from 1831 to 1973 are described in *Coins and Medals*, November 1977, where their mintage figures are provided.

Most of the medals in this series were struck in numbers between 350 and 450; a notable exception is the lead, glass-enclosed piece commemorating the Removal of Temple Bar from the City of London, which is extremely rare.

In general, the City of London Medals are of particularly high quality as they were executed by some of the finest medallists of the period, including several members of the Wyon family, the sculptor George C. Adams, the Belgium medallist Charles Wiener, and the fine Austrian medallist Anton Scharff.

Descriptions and other interesting historical notes are included in excellent compendia published more recently (See *British Historical Medals* by Laurence Brown, and *British Commemorative Medals and Their Values* by Christopher Eimer). Images and descriptions of these medals can be found in the author's website www.historicalartmedals.com, under **England/City of London Medals**.

Acknowledgments and a biographical sketch of the author are shown at the end of Part 1, in the March/April 2016 issue.

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