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The British Museum

Money Gallery (Room 68 - Case 10)

Faces for Eternity

Exhibition Catalogue

Curated by Dr. Emma Luisa Cahill Marrón



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Cover image

Portrait medal of Mary I of England and Ireland (ob) & Union (r) by Jacopo da Trezzo, ca. 1554. Bronze, 63 mm. diameter (62.11 g.), M.6842. Purchased from Edward Hawkins in 1860. On the reverse of this bronze medal celebrating their marriage in 1554, Mary I of England and Ireland is depicted holding olive branches and a crown representing Philip of Spain's lineage.

Inscriptions

- MARIA. I.REG. ANGL. RANC. ET. HIB. FIEDEI DEFENSATRIX / IAC TREZ (ob) - Mary I, Queen of England, France and Ireland, Defender of the Faith / Jacopo da Trezzo
- CONSOCIATIO REVM DOMINA (r) - Union, mistress of things

Description

- Cast Bronze Medal. Reverse cast from mould of pierced medal. Pierced. (whole)
- Bust of Mary I of England facing left, wearing an elaborate gown, a chemise, a pendant, a cap adorned with jewels, and a veil. Beaded border. (ob)

- A draped figure of Union, holding in her right hand three branches, and in her left an imperial crown, walking to the left over arms and amour. Beaded border. (r)

C&M catalogue number

- MB1 (*Medallic Illustrations* 1) (72) (22) (72)

Bibliographic references

- Stiffell, Peter, *Maiden, Matriarch, Majesty: The Iconography of Queen Mary I*, University of Kent (PhD dissertation), 2024, pp. 231-232.
- García Pérez, Noelia, “Mujeres, medallas retrato e imagen de poder en el Renacimiento: de la legitimación política a la alegoría del buen gobierno,” Julián Hoyos Alonso, María José Zaparaín Yáñez (coords) *Mujeres, arte y patrimonio: hilos de oro en el lienzo del tiempo*, Gijón, 2003, p. 94.
- Attwood, *Italian Medals c.1530-1600 in British Public Collections*, 2003, 83a, p. 120.
- *Medallic Illustrations* 1 / *Medallic illustrations of the history of Great Britain and Ireland to the death of George II*, 22, p. 74.

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Faces for Eternity

During the fifteenth century, two pioneering female rulers of Renaissance Europe began to assert their power. These were Isabel I of Castile (1451–1504), Queen of Spain, and Mary, Duchess of Burgundy and the Holy Roman Empress (1457–1482). They placed carefully constructed portraits of themselves on medals, coins and other artworks in celebration of events such as coronations or marriages, sometimes giving them as diplomatic gifts. As patrons of the arts, Isabel, Mary and their female descendants employed artists from across Europe to design images that conveyed their likeness, their authority and the qualities of their leadership.

Constructing Immortality

From the 1400s onwards and spreading across Europe from Italy, an interest in the history and culture of ancient Greece and Rome led to a passion for collecting antique coins and medals. Tactile and strong enough to withstand handling, educated elites realised they could use them to convey their personalities and leadership styles. Men and women, including Mary I and Elizabeth I of England and Ireland in the 1500s, commissioned artists to design medals with complex symbols and hidden meanings. This display shows how the portraits of Europe's female rulers and regents on these coins and medals were constructed to convey their power, their right to rule and how they wished to govern.

Dynastic Matriarchs

Isabel I of Castile (1451–1504), Queen of Spain, and Mary, Duchess of Burgundy and the Holy Roman Empress (1457–1482) both headed families that became powerful throughout Europe from the late 1400s onwards. Here, both women are commemorated by a coin (1) and medal (2).

1. **Quadruple ‘Excelente’ of Isabel I of Castile & Fernando II of Aragon from Segovia mint, 1497-1504. Gold coin, 34.5 mm. diameter (13.93 g.), 1856,0615.15. Donated by Count John Francis William de Salis.**



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Inscriptions

- FERNANDVS. ET. ELISABET. REX. ET. REG. (ob) / 4-K - Fernando and Isabel, King and Queen / 4-K
- SUB. UMBRA. ALARUM. TUARUM. PROTEGENOS. DOMINE. (r) – Lord, protect us under the shadow of your wings

Exhibited

- 2012/13 30 Nov-7 April, Bonn, Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Treasures of the World's Cultur

2. Medal of Emperor Maximilian I (ob) & Mary, Duchess of Burgundy (r), 1486. Gilt medal, 47 mm. diameter (18.21 g.), M.3151.



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Inscriptions

- MAXIM. I. FRID. III. ELECT. ROM. IMP. ANN. M.CCCC.LXXXIII / IMPER. CONDITO. IUDICII. CAMAR. (ob) – Maximilian I, Elected Roman Emperor in 1483 / Established the judgment chamber.
- MARIA. CAR. BURG. DUC. FILIA. UNIC. IMPERATOR. UXOR. / ETATIS.20 (r) – Mary, only daughter of the Duke of Burgundy, Wife of the Emperor / 20 years of age

Description

- Silver medal. (whole)
- Maximilian I, head in profile to right, shoulders and arms in. three-quarter view to right. Crowned, with sceptre and palm leaf. (ob)
- Mary of Burgundy, head in profile to right, shoulders in three-quarter view. Hair tied up, crowned. (r)

European Female Descendants

As descendants of Isabel and Mary, the women portrayed in these medals exercised a great deal of power as some of Europe's most influential rulers and regents (acting on behalf of someone else). They were depicted on their own or with male relatives. Some medals were designed to make political statements, such as these (3, 4) of Mary of Austria (1505–1558), also known as Mary of Hungary. They highlighted her importance as Dowager Queen of Hungary after the death of her husband to support her brother's claim to the throne.

3. Medal of Mary of Hungary (ob) & the Battle of Mohács (r) by Christopher Füssell, 1526. Silver, 44.75 mm. diameter (26.99 g.), 1886,0408.7. From Adolph Hess in 1886.



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Inscriptions

- MARIE. HVNGAR: BOHEM. / EQVAE. REGINAE. IAM. / PRO. CESAREE. CAROL / Vo. IN. FIANDRIS / EFFIGIES (ob) – Mary of Hungary and Bohemia Mary, Queen of Hungary and Bohemia, the face of Charles V Flanders.
- LVDO: VNGA: BOEM: ZC. REX / ANV: AGENS. XX. IN. TVRCAS. / APVD. - MONAZ. CVM PAR / VA. SVORVM. MANV. PV / GNAS. HONESTE / OBIT. M.D.XXVI (r) – Ludwig, King of Hungary and Bohemia, fought at the age of 20 with a small group of followers against the Turks at Mohács, suffering an honorable death in 1526

Description

- Silver medal. (whole)
- Battle of Mohacs: Ludwig II, mounted and armoured, faces Turks. (ob)
- Mary of Austria, Queen, profile to left, hair tied up under hat, in niche with coats-of-arms. (r)

Bibliographic references

- García Pérez, Noelia, “Estrategias políticas y representaciones artísticas. María de Hungría y la construcción de la imagen post mortem de Luis II Jagellón,” *Culture & History Digital Journal*, Vol. 12, N°. 1, 2023, <https://doi.org/10.3989/chdj.2023.009>
- García Pérez, Noelia, “María de Hungría y las medallas conmemorativas de su nombramiento como gobernadora de los Países Bajos: Arte y Poder al servicio de la Casa de Austria,” José Javier Vélez Chaurri, Aintzane Erkizia Martikorena (coords.), *Mujeres, promoción artística e imagen del poder en los siglos XV al XIX*, Leioa, p. 69-100. <https://addi.chu.eus/handle/10810/61465>

4. Medal of Ludwig II of Hungary (ob) & Queen Mary of Austria (r) by Christopher Füssel, 1526. Gilt, 34.50 mm. diameter (13.930 g.), 1886,0408.6. From Adolph Hess in 1886.



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Inscriptions

- LVDOVIC. VNGA. EC. REX. CONTRA. TVRCA. PVGNANDO. OCCVBVIT. - 1.5. .26 ETATIS SVE. 30 (ob) - Ludwing, King of Hungary, died on 1/5/1526 Battling the Turks – He was 30 years old / MARIA. REGINA. EC. QVOS. DEVS. CONIVNXIT. HOMO. NON. SEPERET. (r) - Queen Mary, let no man separate what God has joined together.

Description

- Silver medal. (whole) Ludwig II, profile to left, head and shoulder, hat, chain with. order of the Golden Fleece(?) (ob) / Mary of Austria, Queen, profile to left, hair tied up under hat. (r)

Bibliographic references

- García Pérez, Noelia, “Estrategias políticas y representaciones artísticas. María de Hungría y la construcción de la imagen post mortem de Luis II Jagellón,” *Culture & History Digital Journal*, Vol. 12, N°. 1, 2023, <https://doi.org/10.3989/chdj.2023.009>
- García Pérez, Noelia, “María de Hungría y las medallas conmemorativas de su nombramiento como gobernadora de los Países Bajos: Arte y Poder al servicio de la Casa de Austria,” José Javier Vélez Chaurri, Aintzane Erkizia Martikorena (coords.), *Mujeres, promoción artística e imagen del poder en los siglos XV al XIX*, Leioa, p. 69-100. <https://addi.chu.eus/handle/10810/61465>

Holding onto Power

Some medals (5, 6, 7), such as those featuring Isabel of Portugal (1503–1539), Maria of Austria (1528–1603) and Anna of Austria (1549–1580) commemorated marriages to Habsburg rulers. The reverse of this medal (8) shows Margaret of Parma (1522–1586), who governed the Netherlands on behalf of the Habsburg Empire. She is represented by Victory, who stands on a rock holding a sword of justice and an olive branch.

5. Medal of Empress Isabel of Portugal by Leone Leoni, 1549. Lead, 73 mm. diameter (59.34 g.), M.3156. Bequeathed by Sir Hans Sloane in 1753.



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Inscriptions

- DIVA. ISABELLA. AVGVSTA. CAROLI. V. VX (ob) - The Divine Isabella Augusta, Wife of Charles V.

Description

- Cast lead medal. Uniface. (whole)
- Bust of Isabella of Portugal facing three-quarters left, wearing an elaborate gown, pendant, earrings, and braided hair adorned with a jewel. Beaded border. (ob)

Bibliographic references

- Attwood 2003 / *Italian Medals c.1530-1600 in British Public Collections* (29a, p.102).

6. Medal of Charles V, Holy Roman Emperor, King of Spain, Prince Philip of Spain, Maximilian and Maria, Archdukes of Austria following Leone Leoni, ca. 1550. Lead, 77 mm. diameter (59.37 g.), M.3159. Bequeathed by Sir Hans Sloane in 1753.



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Description

- Oval cast lead medal. Uniface. (whole)
- Portrait medal depicting right facing busts of the Holy Roman Emperor Charles V, his son Philip II, daughter Maria II and his son-in-law Maximilian II. Charles V laureate, Philip II and Maximilian II in radiate crowns (ob)

Bibliographic references

- Sempere Marín, Alicia, "Linaje y virtud. Retratos en medalla de la emperatriz María de Austria," Noelia García Pérez, Melania Soler Moratón (coords), *Mujer y retrato en la Edad Moderna: usos, funciones y formas de exhibición*, Madrid, 2022, p. 109, fig. 11.

7. Medal of Queen Anna of Austria (ob) / Philip II of Spain (r) by Jacques Jonghelinck after Domenico Poggini, 1570. Silver, 39 mm. diameter (18.4 g.), G3,FD.322. Donated by George III of Great Britain Collection in 1825.



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Inscriptions

- ANNA AVSTRIACA PHILIPPICI CATHOLICI – AE T EST (ob) – Anna of Austria, Philip the Catholic Eternally
- PHILIPPVS HISPANIARVM ET NOVI ORBIS OCCIDENTALIS REX (r) – Philip, King of Spain and the West New World

Description

- Silver medal. (whole) Bust of Anna of Austria, right, wearing high collar and necklace (ob)
- Bust of Philip II, left, bearded. (r)

Bibliographic references

- Van Loon, *Histoire métallique des XVII provinces des Pays-Bas* (Vol I, p.131)
- Smolderen 1996, *Jacques Jonghelinck Sculpteur, medailleur et graveur de sceaux (1530-1606)* (74, p.312)

8. Medal of Margaret of Parma & Victory by Jacques Jonghelinck, 1567. Bronze, 59.5 mm. diameter (60.62 g.), M.3157.



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Inscriptions

- MARGARETA DE AVSTRIA D P ET P GERMANIÆ INFERIORIS GVB - Æ 45 (ob) - Margaret of Austria, Duchess of Parma and Piacenza, Governor-General of the Low Countries
- FAVENTE DEO (r) - If God so wishes

Bibliographic references

- Smolderen 1996, *Jacques Jonghelinck Sculpteur, medailleur et graveur de sceaux (1530-1606)* (56, p. 287)
- Van Loon, *Histoire métallique des XVII provinces des Pays-Bas* (Vol I, p.86)

Royal Marriage in Tudor England

In Tudor England medals were used to celebrate royal marriages. This medal (9) of Anne Boleyn (1500s–1536), King Henry VIII's second wife, celebrates the start of her reign. It features the only portrait made during her lifetime and although the image is damaged, it is the only trusted depiction of her. The initials AR – meaning Queen Anne in Latin – are on the left side and her motto 'The most Happy' is around the edge. It is displayed here alongside a similar medal (10) of Henry VIII (1491–1547) with which it was possibly originally paired.

9. Medal of Henry VIII of England and Ireland, 1530–1545. Lead, 38 mm. diameter (21.47 g.), 1882,0501.25. From: Charles J Ready in 1882.
10. Medal of Queen Anne Boleyn, 1534. Lead, 38 mm. diameter (30.20 g.), M.9010. Donated by : Edward Hawkins.



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Medal of Henry VIII

Inscriptions

- HE 8 R (ob) - King Henry VIII

Description

- Lead medal with no reverse. (whole)
- Bust of Henry VIII, nearly full face, hat trimmed with feathers, doublet puckered in front, and with ermine on shoulders: in the field is an inscription. Corded border. (ob)

British Museum Curator's Comments

- *Medallic Illustrations 1*, published in 1885, states: Unique? Probably cast from a carving in wood or hone-stone. From the age of the portrait of the King this piece may have been executed about the same time as that of Anne Boleyn (registration no. M.9010) to which it would serve as a companion both in size and style of work.

C&M catalogue number

- MB1 (*Medallic Illustrations 1*) (50) (48)(50)

Bibliographic references

- *Medallic Illustrations 1 / Medallic illustrations of the history of Great Britain and Ireland to the death of George II* (p 50.48)

Medal of Anne Boleyn

Inscriptions

- THE MOOST HAPPI . ANNO 1534 / A.R (ob) – The most happy. Year 1534 / Anna Regina

Exhibited

- 2024 20 Jun - 08 Sep, National Portrait Gallery, London, *Six Lives: The Story of Henry VIII's Wives*
- 2015, 16 Mar - 19 Jul, Paris, Musee de Luxembourg, *Les Vrais Tudors*
- 2012 27 Apr-9 Sep, London, National Maritime Museum, *Royal River*
- 2009 9 Apr-3 Aug, London, Hampton Court Palace, *Henry VIII, 500th Anniversary*

British Museum Curator's Comments

Hawkins states (1885): "Anne Boleyn, daughter of Sir Thomas Boleyn, second wife of Henry VIII, married publicly 12 April, 1534, and beheaded 19 May, 1535. This medallion commemorates her coronation, which took place on Whitsun - Monday, 1 June, 1534, and her dress as given on this piece corresponds with contemporary records of the ceremony of that day." In fact, Anne's coronation was held on 1 June 1533. The medal may therefore have been devised to celebrate the birth of Anne and Henry's second child, for records show that Anne was pregnant in 1534, but she either miscarried or gave birth to a still born baby. Anne was in fact married publicly in 1533 and beheaded in 1536. The most likely interpretation of the letters A R is that they refer to Anne herself as ANNA REGINA (Queen Anne).

C&M catalogue number

- MB1 (*Medallic Illustrations* 1) (34) (22)(34)

Bibliographic references

- Bolland, Charlotte, *Six Lives. The Stories of Henry VIII's Wives*, London, 2024, p. 79, cat. num. 10.
- *Medallic Illustrations 1 / Medallic illustrations of the history of Great Britain and Ireland to the death of George II* (p34.22)

Queen Mary I of England and Ireland (1516–1558)

Mary I was the granddaughter of Isabel I of Castile. She was also the daughter of Henry VIII of England and Ireland and his Spanish Queen Katherine of Aragon (1485–1536). In 1553 Mary became the first woman to be crowned Queen of England and Ireland. The bronze medal (11) depicts her as a peacemaker, bringing law and order to her dominions. The gilt medal (12) commemorates her 1554 marriage to Philip II of Spain in England.

11. Medal of Mary I of England and Ireland (ob) Allegory of Peace (r) by Jacopo da Trezzo, ca. 1554. Bronze, 68 mm. diameter (55.69 g), M.6837. Purchased from Edward Hawkins.



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Inscriptions

- MARIA. I.REG. ANGL. RANC. ET. HIB. FIEDEI. DEFENSATRIX / IAC TREZ (ob)
Mary I, Queen of England, France and Ireland, Defender of the Faith / Jacobo da Trezzo
- CECIS VISVS TIMIDIS. QVIES (r) Sight for the blind, peace for the fearful.

Description

- Cast Bronze medal. (whole) Bust of Mary I of England facing left, wearing an elaborate gown, a chemise, a pendant, a cap adorned with jewels, and a veil. Beaded border. (ob)
- A figure of Peace, draped and wearing a radiate crown, seated on a throne, below which are a cube bearing clasped hands and some scales. She holds in her right hand palm olive branches, and in her left a flaming torch with which she sets alight a pile of arms in front of a crowd of figures and a temple. To the left, suppliant figures beset by hailstorms. Above, rays issuing from a cloud. Below, water. (r)

British Museum Curator's Comments

- *Medallic Illustrations* 1, published in 1885, states: Not uncommon. This medal is well executed by Trezzo. It has been supposed by Evelyn and others to refer to the suppression of Wyatt's rebellion, and to the encouragement given to the Roman Catholics after the restrictions imposed upon them by Edward VI, and the device of that part of the medal to be suggested by Psalm lxvi. 11, "We went through fire and water, and thou broughtest us out into a wealthy place." This is perhaps rather a forced interpretation of what might be partly intended as emblematic of the state of the kingdom as viewed by the Queen's friends. Peace, with the accompaniments of durability, unanimity, and justice, is destroying the arms of the turbulent, and pacifying the fears of the timid. It was probably executed by order of Philip, as a compliment to Mary upon her government of the kingdom.
- The cube on which Mary sits on the reverse is symbolic of stability. The scales lying nearby are indicative of justice.

Bibliographic references

- Stiffell, Peter, *Maiden, Matriarch, Majesty: The Iconography of Queen Mary I*, University of Kent (PhD dissertation), 2024, pp. 227-230.
- García Pérez, Noelia, "Mujeres, medallas retrato e imagen de poder en el Renacimiento: de la legitimación política a la alegoría del buen gobierno," Julián Hoyos Alonso, María José Zaparaín Yáñez (coords) *Mujeres, arte y patrimonio: hilos de oro en el lienzo del tiempo*, Gijón, 2003, p. 91.

- Attwood, *Italian Medals c.1530-1600 in British Public Collections*, 2003, 80e, p.120.
- Pinkerton, J., *The Medallic History of England to the Revolution*, London, 1790 (fol.), v. 3.
- Perry, Francis, *A Series of English Medals*, London, 1762, iii. 1.
- Van Loon, Gerard, *Histoire Métallique des XVII. Provinces des Pays-Bas*, 5 vol. La Haye, 1732-1837 (fol) [There is also an edition in Dutch, but with different paging], I. 10.
- Köhler, Johann David, *Historische Münz-Belustigung*, Nürnberg, 1729-1750, VII. 1.
- Luckius, Johannes Jacobus, *Sylloge Numismatum elegantiorum, &c., Argentinae*, 1620 (fol), 165/
- Evelyn, John, *A Discourse of Medals ancient and modern, &c.*, London, 1697 (fol.), 90.

12. Medal of King Philip (ob) & Mary I of England & Ireland (r) by Jacopo da Trezzo, 1555. Gilt, 68 mm diameter (99.9 g.), M.6830. Donated by Edward Hawkins in 1860.



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Inscriptions

- PHILIPPVS. REX. PRINC. HISP. AET. S AN. XXVIII (ob) - King Philip, Prince of Spain, 28 years of age
- MARIA. I REG. ANGL. FRANC. ET. HIB. FIDEI. DEFENSATRIX (r) - Mary I, Queen of England, France and Ireland, Defender of the Faith

Exhibited

- 2023 4 July - 22 Oct, Barcelona, Caixa Forum, *Human Image*
- 2022 -2023 22 Nov - 26 Mar, Palma, Caixa Forum, *Human Image*
- 2022 28 Jun - 9 Oct, Zaragoza, Caixa Forum, *Human Image*

- 2022 16 Feb – 29 May, Seville, Caixa Forum, *Human Image*
- 2021 - 2022 27 Apr – 16 Jan, Madrid, Caixa Forum, *Human Image*

British Museum Curator's Comments

- *Medallic Illustrations* 1, published in 1885, states: Rare. This and similar medals are well executed, cast, generally chased, and in high relief. The marriage of Philip and Mary was celebrated at Winchester 25 July, 1554, and as Philip had completed his 28th year on the 21st of May, 1555, this medal must have been executed between the 1st of January and the 21st of May, 1555. It is probable that this and other medals bearing similar busts of Mary were executed from an authentic portrait of that Princess, supplied by Philip himself. Jacopo Trezzo of Milan was much employed by him, both in medals and gem-engraving, but there is no reason to believe that he was ever in England.
- This British Museum also holds a silver example of this medal - registration no. BNK, E.M.6.

C&M catalogue number

- MB1 (*Medallic Illustrations* 1) (71) (17)(71)

Bibliographic references

- Stiffell, Peter, *Maiden, Matriarch, Majesty: The Iconography of Queen Mary I*, University of Kent (PhD dissertation), 2024, p. 233.
- Pinkerton, J., *The Medallic History of England to the Revolution*, London, 1790 (fol.), v. 1
- Perry, Francis, *A Series of English Medals*, London, 1762, iii. 2
- Van Loon, Gerard, *Histoire Métallique des XVII. Provinces des Pays-Bas*, 5 vol. La Haye, 1732-1837 (fol) [There is also an edition in Dutch, but with different paging], I. 4
- Heraeus, Carl Gustav, *Bildnisse der regierenden Fürsten und berühmter Männer*, &c, Wien, 1780 (fol.), Pl. 22, fig. III.

Queen Elizabeth I of England and Ireland (1533–1603)

Elizabeth I, the daughter of Henry VIII and Anne Boleyn, succeeded her half-sister Mary I to the throne in 1558. Elizabeth's position was questioned throughout her reign because she remained unmarried. To assert her power, she cultivated a public image using symbols in her portraits that conveyed specific meanings. The phoenix on the reverse of this medal (13) represents immortality via rebirth, perhaps linking her to her executed mother. Pearls, a symbol of purity and virginity, featured in many of her portraits, such as this medal (14), declaring her unmarried status.

13. Medal of Elizabeth I of England and Ireland (ob)/ Phoenix Badge (r), 1574. Silver, 47 mm diameter (27.63 g.), 1927,0404.3. Donated by Dr Laurie A Lawrence in 1927.



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Inscriptions

- ELIZABETHA . D . G . ANG . FR . ET HIB . REGINA. / + HEI MIHI QVOD TANTO VIRTVS PERFVSA DECORE. NON HABET ETERNOS INVIOATA DIES (ob) - Alas! that virtue endued with so much beauty, should not uninjured enjoy perpetual life. / Happy Arabs whose only Phœnix reproduces by its death a new Phœnix.
- FELICES ARABES MVNDI QVIBVS ; VNICA PHŒNIX PHŒNICEM REPARAT DEPEREVNDO NOVAM. O MISEROS ANGLOS MVNDI QVIBVS VNICA PHŒNIX VLTIMA FIT NOSTRO TRISTIA FATA SOLO / ER (r) - Wretched English whose only Phœnix becomes, unhappy fate, the last in our country.

Exhibited

- 2011 *Fantastic Creatures*

British Museum Curator's comments

- *Medallic Illustrations* 1, published in 1885, states: This medal is rarer than generally supposed. It is always cast and often chased. Modern chasings in silver, well executed, sometimes occur. Evelyn, assigns, without stating any reason, this piece to 1574. The dress of Elizabeth is less decorated than usual, and in this year she issued a proclamation condemning excess of ornament. The legends intimate apprehension for the Queen's life, and at this time the plague raged with some violence in London. Van Loon supposes it to commemorate the Queen's death, but the legend is as applicable to mortality as to death. It was probably worn as an ornament or badge by those who were personally attached to the Queen. There is a modern imitation of this medal of the 18th century, also cast and chased, and with a deep ornamental border. On the truncation it is signed, Nicholls.

Bibliographic references

- Soberton, Sylvia Barbara, *Secrets of the Tudor Portraits*, Wroclaw, 2025.
- Meyer, Allison Machlis, "Multiple Histories: Cultural Memory and Anne Boleyn in Actes and Monuments and Henry VIII," *Borrowers and Lenders. The Journal of Shakespeare and Appropriation*, 2015, Vol. 9 No. 2, p. 10-11. <https://doi.org/10.18274/HSCl8998>
- Borman, Tracy, *Anne Boleyn & Elizabeth I: The Mother and Daughter Who Changed History*, London, 2023, p. 212.

- Beesley, Jack, 'A Phenix whose ashes yeldes another bryde': Anne Boleyn's Memory in the Reign of Elizabeth I', *Royal Studies Journal*, Vol. 11, Issue 2, 2024, 158-205.
<https://rsj.winchester.ac.uk/articles/10.21039/rsj.429>
- Park, Thomas (ed), *Supplement to the Harleian Miscellany*, London 1812, Volume 1, p. 365.
- Pinkerton, J., *The Medallic History of England to the Revolution*, London, 1790 (fol.), vii. 8
- Perry, Francis, *A Series of English Medals*, London, 1762, v. 3
- Van Loon, Gerard, *Histoire Métallique des XVII. Provinces des Pays-Bas*, 5 vol. La Haye, 1732-1837 (fol) [There is also an edition in Dutch, but with different paging], I. 558
- Köhler, Johann David, *Historische Münz-Belustigung*, Nürnberg, 1729-1750, XXI. 225
- Luckius, Johannes Jacobus, *Sylloge Numismatum elegantiorum, &c., Argentinae*, 1620, f. 255.
- Evelyn, John, *A Discourse of Medals ancient and modern, &c*, London, 1697, f. 93.

14. Medal of Elizabeth I of England and Ireland (ob) / Bay Tree (r) by Nicholas Hilliard, 1589. Silver, 47 mm. diameter (weight: 53.63 g.), M. 6902. From Edward Hawkins.



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Inscriptions

- DITIOR . IN . TOTO . NON . ALTER . CIRCVLVS . ORBE. (ob) (stops, roses) - No other circle in the whole world more rich
- NON . IPSA . PERICVLA . TANGVNT. (r) - Not even dangers affect it.

Exhibited

- 2015, 16 Mar - 19 Jul, Paris, Musee de Luxembourg, *Les Vrais Tudors*

British Museum Curator's Comments

- *Medallic Illustrations* 1, published in 1885, states: Very rare. Executed shortly after the destruction of the Armada, and possibly as a naval reward, when the greatest dangers to Elizabeth had ceased. The Queen of Scots was dead, and the plots of which she had been the cause were at an end; James had been conciliated; the Armada defeated; the Duke of Guise was

dead; France and the Vatican were baffled. The legend of the obverse alludes to the Queen's crown, the power and real wealth of which was as fully established as that of any crown in Europe. The device of the reverse refers to the imputed virtues of the laurel or bay-tree, which was deemed incapable of injury from lightning, and also a preservation to the places where it grew, or to the persons who wore it. Lupton says, "Neither falling seeknes, neither devel will infect or hurt one in that place whereas a Bay-tree is.

C&M catalogue number

- MB1 (*Medallic Illustrations* 1) (154) (129)(154)

Bibliographic references

- Pinkerton, J., *The Medallic History of England to the Revolution*, London, 1790 (fol.), vii. 7.
- Perry, Francis, *A Series of English Medals*, London, 1762, v. 2.