

and tomb of Bishop Salutati, executed about 1464. In the Badia of Florence are some of Mino's most important sculptures—an altarpiece, and the tombs of Bernardo Giugni, 1466, and the Margrave Hugo, 1481—all sculptured in white marble, with beautiful life-sized recumbent effigies and attendant angels. The pulpit in Prato cathedral, finished in 1473, is very delicately sculptured, with bas-reliefs of great minuteness, but somewhat weakly designed. Soon after the completion of this work Mino paid a visit of some years to Rome, where he executed several fine pieces of sculpture, such as the tomb of Pope Paul II. (now in the crypt of St Peter's), the tomb of Francesco Tornabuoni in S. Maria Sopra Minerva, and a beautiful little marble tabernacle for the holy oils in S. Maria in Trastevere. There can be little doubt that he was also the sculptor of several of the very lovely monuments in S. Maria del Popolo, especially those in the sacristy of Bishop Gomièl and Archbishop Rocca, 1482, and the marble reposed, also in the sacristy, given by Pope Alexander VI. Some of Mino's portrait busts and delicate profile bas-reliefs are preserved in the Bargello at Florence; they are full of life and expression, though without the extreme realism of Verrocchio and other sculptors of his time. He died in 1486.

See Vasari, Milanesi's ed., 1878-82; Perkins, *Italian Sculptors*; Winckelmann and D'Agincourt, *Storia della Scultura*. 1813.

MINOR. See INFANT.

MINORCA. See BALEARIC ISLANDS.

MINORITES. See FRANCISCANS.

MINOS, a legendary king of Crete, in whom both historical and religious elements are united. The historical element lies in the fact that an early civilization and maritime power had its seat in Crete. The Phœnician intercourse played a great part in developing this island state, and Minos is sometimes called a Phœnician. The name Minos is often found where Phœnician influence was strongest, e.g., at Megara. The laws and constitution which existed from a very early time in Crete were attributed to Minos, to whom they were revealed by Zeus. After his death he became the judge of the dead; he is one of the forms assumed by the old conception of the first man, who is after death king and god among the dead. It is therefore highly probable that the name Minos is the Greek form of the original *Manwa*, i.e., "endowed with thinking," which is seen in the Hindu Manu and the Germanic Mann. As in all other heroized forms of the god of the dead, there is both a terrible and a wise and beneficent side in the character of Minos. Cretan legends described him as the wild huntsman of the forests and mountains, the lover of the nymphs, though his love means death to them. His death is localized in the far west, in the land of sunset; his grave was shown at Camicus near Agrigentum, attached to a temple of Aphrodite. He pursued Dædalus thither, and the daughters of Cocalus, the king of Agrigentum, killed him by pouring boiling water over him in the bath, an obvious myth of the sun dying in the sea. Minos, the god of the dead, is, according to the usual rule, the sun-god, who goes to illumine the dead when he dies on the earth. His wife is Pasiphaë, the moon-goddess, who had an oracle by dreams at Thalamæ in Laconia. The union of the sun and the moon, the bull and the cow, gave rise to many quaint and ugly legends: Pasiphaë loved the bull of Minos, was aided by the stratagem of Dædalus, and gave birth to the Minotaur, half bull and half man. The Minotaur is one of those monstrous forms which were suggested to the Greek fancy by the quaint animals common in Oriental art. It was shut up in the LABYRINTH (*q.v.*), which was constructed by the skilled artist Dædalus. Now a son of Minos named Androgeus had been killed by the Athenians, and Minos as a punishment required that seven Athenian

youths and seven maidens should be sent every ninth year and given up to the Minotaur to be devoured. When this sacrifice took place for the third time Theseus came as one of the hostages, and slew the Minotaur with the help of Ariadne. Throughout these legends we see the close relation of Minos to the Phœnician sun-god Melkarth, and perceive the way in which different places where Phœnician influence can be traced, Athens, Sicily, &c., are brought together in religious myths.

MINOTAUR. See MINOS.

MINSK, a western government of Russia, is bounded by Vilna, Vitebsk, and Moghileff on the N. and E., and by Tchernigoff, Kieff, Volhynia, and Grodno on the S. and W., and has an area of 35,175 square miles. The surface is undulating and hilly in the north-west, where a narrow plateau and a range of hills of the Tertiary formation runs to the north-east, separating the basin of the Niemen, which flows into the Baltic, from that of the Dnieper, which sends its waters into the Black Sea. The range, which averages from 800 to 1000 feet, culminates in Lysaya Gora (1129 feet). The remainder of the province is flat, 450 to 650 feet above the sea-level, covered with sands and clays of the glacial and post-glacial periods. Two broad shallow depressions, drained by the Berezina and the Pripet, cross the province from north to south and from west to east; and these, as well as the triangular space between them, are covered with immense marshes (often occupying 200 to 600 square miles), numberless ponds and small lakes, peat-bogs, downs, and moving sands, as well as with dense forests. This country, and especially its south-western part, is usually known under the name of Polyésie ("The Woods"). Altogether, marshes take up 15 per cent. and marshy forests no less than 55 per cent. of the entire area of the province (60 to 71 per cent. in several districts). The forests, however, consist of full-grown trees in the higher districts of the north-west only, those which occupy the marshy ground consisting of small and stunted pine, birch, and aspen. The climate of the Polyésie is harsh and extremely unhealthy; malarial and an endemic disease of the bulbs of the hair (*kolturn*, *pluca Polonica*) are the plagues of these tracts, the evil being intensified by the dreadful poverty of the population. Communication is very difficult. The railway from Poland to Moscow has, so far as Minsk is concerned, taken advantage of the plateau above mentioned; but still it has to cross the broad marshy depression of the Berezina. A successful attempt was recently made to drain the marshes of the Polyésie by a system of canals, and more than 4,500,000 acres have thus been rendered suitable for pasture and agriculture. Two great tributaries of the Dnieper, the Berezina and the Pripet, both navigable, with numberless subtributaries, many of which are also navigable, are the natural outlets for the marshes of the province. The Dnieper flows along its south-eastern border for 160 miles, and the Niemen on the north-western for 130 miles. The affluents of the Baltic, the Duna (Dwina), and the Vistula are connected by three canals with tributaries of the Dnieper. The population of the province (1,183,200 in 1873) may be estimated at about 1,350,000, mostly White Russians (67 per cent.); there are also Poles (about 11 per cent.), especially in the western districts, Jews (more than 10 per cent.), Little Russians (5 per cent.), and Russians (2 per cent.). About 70,000 are considered to be Lithuanians; there are also 4000 Tartars, whose presence can be traced to the raids of their ancestors on Lithuania in the 13th century, and about 2000 German agriculturists who settled in last century.

The chief occupation of the inhabitants is agriculture, which is, however, very unproductive in the lowlands; in the Polyésie the peasants rarely have pure bread to eat. Only 23·8 per cent. of the

area is under crops, the average yield being 1,600,000 quarters of corn and 1,170,000 quarters of potatoes. Cattle-breeding is very imperfectly developed, the meadows being marshy throughout the lowlands. Hunting and bee-keeping are sources of income in the Polyésie, and fishing gives occupation to about twenty thousand persons. The chief source of income for the inhabitants of the lowlands is the timber trade. Timber is floated down the rivers, and tar, pitch, various products of bark, potash, charcoal, and numerous sorts of timber-ware (wooden dishes, &c.) are manufactured in villages to a great extent; and shipbuilding is carried on along the Dnieper, Pripet, and Niemen. Shipping is also an important source of income, owing to the traffic on the canals and rivers of the province. In 1877 560 boats and 1120 rafts with 170,000 cwts. of cargo left the banks of the Berezina and Pripet; and the traffic on the Dnieper and Niemen was nearly as great. The industrial arts are almost entirely undeveloped. There are, however, several distilleries and tanneries; and woollen-stuffs, candles, tobacco, and sugar are manufactured to a limited extent. Corn is exported from the western districts, but imported to the same amount into the southern parts; the chief export trade is in produce of forest industries. The province is crossed by two important railways, one of which connects Poland with Moscow, and the other Libau and Vilna with the provinces of Little Russia; the great highway from Warsaw to Moscow crosses the province in the south, and its passage through the Berezina is protected by the first-class fortress of Bobruisk. Minsk is divided into nine districts, of which the capitals are—Minsk (43,500 inhabitants), Bobruisk (26,850), Borisoff (5650), close by the place where Napoleon I. crossed the Berezina on his retreat from Moscow, Igumen (2200), Mozyr (4200), Novogrodek (9000), Pinsk (18,000), Rychitsa (4800), and Slutsk (17,200). The province is well provided with secondary schools, but primary education, especially in the Polyésie, is in a very backward state.

The country now occupied by the province of Minsk was, as far as historical records extend, an abode of Slavonians. That portion of it which was occupied by the Krivichi became part of the Polotsk principality and so of "White Russia"; the other portion, occupied by the Dregovichi and Drevlans, became part of the "Black Russia"; whilst the south-western portion of it was occupied by Yatvyags or Lithuanians. During the 12th, 13th, and 14th centuries it was divided among several principalities, which were incorporated with the great principality of Lithuania, and later were annexed to Poland. Russia took possession of this country in 1793. In 1812 it was invaded by the army of Napoleon I.

MINSK, the capital of the above province, is situated on the Svisloch, a tributary of the Berezina, at the junction of the Moscow and Warsaw and the Libau and Kharkoff railways, 465 miles by rail west from Moscow. It has 43,500 inhabitants, of whom one-third are Jews of the poorest class; the others are White Russians, Poles, and Tartars (about 700). The manufactures are few and insignificant. Since the introduction of railways the commercial importance of the place, which formerly was slight, has begun to increase.

Minsk is mentioned in Russian annals in the 11th century under the name of Myen'sk or Meneck. In 1066 and 1096 it was devastated, first by Izyaslav and afterwards by Vladimir. It changed rulers many times until the 13th century, when it became a Lithuanian fief. In the 15th century it became part of Poland, but as late as 1505 it was ravaged by Tartars, and in 1508 by Russians. In the 18th century it was taken several times by Swedes and Russians. Russia annexed it in 1793. Napoleon I. took it in 1812.

MINSTREL. The "minstrels," according to Bishop Percy, "were an order of men in the Middle Ages who united the arts of poetry and music, and sang verses to the harp of their own composing, who appear to have accompanied their songs with mimicry and action, and to have practised such various means of diverting as were much admired in those rude times, and supplied the want of more refined entertainments." This conception of the "minstrel" has been generally accepted in England ever since Percy published his *Reliques of Ancient Poetry*, which he gave to the world as the products of the genius of these anonymous popular poets and harpers. The name has been fixed in the language by the usage of romantic poets and novelists; Scott's "last minstrel" and Moore's "minstrel boy" were minstrels in Percy's sense of the word. The imagination was fascinated by this romantic figure, and the laborious and soured antiquary Ritson argued in vain that nobody before Bishop Percy had ever applied the word minstrel to such an order of men, that no such order of men ever did

exist in mediæval England, and that the historical English "minstrels," so-called, were a much less gifted and respectable class, being really instrumental musicians, either retainers or strollers.

The dispute between Ritson and Percy was partly a dispute about a word, and partly a dispute about historical facts; and there can be little doubt that Ritson was substantially right in both respects. The romantic bishop transferred to the mediæval English minstrel the social status and brilliant gifts of the Anglo-Saxon *gleeman* or *scôp*, and the French *troubadour* in the flourishing period of Provençal poetry. That the gleemen sang to the harp verses of their own composing, that some of them travelled from court to court as honoured guests, while others were important attached court officials, and all received costly presents, is a well attested historical fact. The household bard at Heorot in the poem of *Beowulf*, a man who bore many things in mind and found skilfully linked words to express them, was one of King Hrothgar's thanes; the gleeman of the *Traveller's Song* had visited all the tribal chiefs of Europe, and received many precious gifts, rings and bracelets of gold. The incidents in these poems may not be historic, but they furnish indubitable testimony to the social position of the gleeman in those days; a successful gleeman was as much honoured as a modern poet-laureate, and as richly rewarded as a fashionable *prima donna*. Further, the strolling gleeman of a humbler class seems to have been respected as a non-combatant; this much we may infer from the stories about Alfred and Anlaff having penetrated an enemy's camp in the disguise of gleemen, whether these stories are true or not, for otherwise they would not have been invented. The position of poets and singers in Provence from the 11th to the 13th century is still clearer. The classification of them by King Alphonso of Castile in 1273, by which time honourable designations were getting mixed, may help to determine the exact position of the English "minstrel." There was first the lowest class, the *bufos*, who strolled among the common people, singing ribald songs, playing on instruments, showing feats of skill and strength, exhibiting learned dogs and goats, and so forth; then the *joglers* or *joculatores*, who played, sang, recited, conjured, men of versatile powers of entertainment, who performed at the houses of the nobility, and were liberally remunerated; then the *troubadors*, or *inventores*, whose distinction it was to compose verses, whether or not they had sufficient executive faculty to sing or recite them.

If we compare these distinctions with Percy's definition of the minstrel, we see that his minstrel would have corresponded with the *joglar*, who also wrote his own songs and recitations. Now in the palmy days of Provençal song there were many professional joglars, such as Arnaut Daniel or Perdigo, who stood high among the most brilliant troubadours, and visited on terms of social equality with nobles and princes. But long before English became the court language the fashion had disappeared, and a new division of functions had been developed. In Chaucer's time the poet of society no longer sang his verses to harp or fiddle, or amused his patrons with feats of legerdemain; the king's *gestour* (teller of *gestes*) discharged the professional duty of amusing with witty stories; and the social position of the *joglar* had very much sunk. Ritson was perfectly right in saying that no English poet of any social position was a professional reciter to the harp of verses of his own composing. The Provençal joglar, travelling from court to court, combined our modern functions of poet, society journalist, entertainer, and musician. But about the time when the word "minstrel" came to be applied to him the English joglar was rapidly sinking or had already sunk to the social position of the modern strolling mountebank, travelling showman, or music-hall singer. And the

word minstrel had had a separate history before it became synonymous (as in the *Catholicon Anglicum* of 1483) with *gesticulator*, *histrion*, *joculator*, and other names for strolling entertainers. Derived from the Low Latin *ministralis*, it was originally applied to those retainers whose business it was to play upon musical instruments for the entertainment of their lords. In Chaucer's *Squire's Tale*, the "minstralles" play before King Cambuscan as he dines in state "bifrom him at the bord deliciously," and the "loude minstralceye" precedes him when he rises and withdraws to the ornamented chamber,

Ther as they sownon diuerse instrumentz,
That it is lyk an heuen for to here

But even in Chaucer's time there were less respectable musicians than those of the king's household—strolling musicians, players on trumpets, clarions, taborets, lutes, rebecks, fiddles, and other instruments. These also were known by the generic name of minstrels, whether because many of them had learnt their art in noble households before they took to a vagabond life, or because the more respectable of them affected to be in the service or under the patronage of powerful nobles, as later on companies of strolling players figured as the "servants" of distinguished patrons. All the allusions to minstrels in literature from Langland's time to Spenser's point to them as strolling musicians. Some of them may have sung to the harp verses of their own composing, and some of them may have composed some of the ballads that now charm us with their fresh and simple art; but the profession of the "minstrel," properly so-called, was much less romantic than Bishop Percy painted it. It was not merely "the bigots of the iron time" that "called their harmless art a crime"; in a repressive Act passed by Henry IV. they appear with "westours, rymours, et autres vacabondes" among the turbulent elements of the community.

In a passage in Malory's *Morte Darthur*, the word minstrel is applied to a personage who comes much nearer the ideal of the Provençal *joglar*. When Sir Dinadan wished to infuriate King Mark, he composed a satirical song, and gave it to Elyot a harper to sing through the country, Tristram guaranteeing him against the consequences. When King Mark took him to task for this, the harper's answer was, "Wit you well I am a minstrel, and I must do as I am commanded of these lords that I bear the arms of." And because he was a minstrel King Mark allowed him to go unharmed. The service done by Elyot the harper in the old romance is a good illustration of the political function of the itinerant mediæval *joculator*; but even he did not sing verses of his own composing, and he was not a "minstrel" in the sense in which the word was used by romantic poets after the publication of Percy's *Reliques*. (w. m.)

MINT. The mint is the place where the coinage of a country is manufactured, and whence it is issued by sovereign authority, under special conditions and regulations. The privilege of coining has in all ages and countries belonged to the sovereign, and has, in England at least, been rarely delegated to any subject, and in any case in a restricted form, the crown always reserving the right of determining the standard, denomination, and design of the coins.

At a very early stage of civilization it was found necessary to have some definite medium of exchange, in order to avoid the great inconvenience arising from the system of payment in kind, which was the primitive and natural method. It was not long before metal came to be used as such a medium, probably from its durability and portability, and in the case of gold and silver on account of their intrinsic value. The less liable the value of a metal is to change the better it is suited for a standard of value.

Though historians assure us that metals were found in

Britain at a very early period, there does not appear to be any evidence that the mines were worked until considerably later than the time at which the use of metal as a medium of exchange was introduced. It is probable therefore that the metals for exchange were imported into Britain long before the native mines were developed.

The metals chiefly used were silver and brass, which were at first simply exchanged by weight for commodities of all kinds. As commercial transactions became more numerous and more complicated, this system of payment grew troublesome, and it was found convenient to divide the mass of metal into small parts, which soon took the form of rough coins. But the principle of payment by weight was retained through many centuries, and is perpetuated, though in name only, in the word "pound."

Records of attempts to organize the coinage of England are found as far back as the Anglo-Saxon period, and it is known that on the dissolution of the Heptarchy the mints were regulated by laws framed in the witenagemot. The first monarch who appears to have dealt successfully with the organization of the coinage was Athelstan, who framed laws for the regulation of the mints, and appointed officers whose titles and duties are then first recorded. The only officers connected with the coinage of whom mention is found before this time are the "moneysers," who appear to have been alone responsible for the manufacture of the coin; but it is probable that even then there existed some officer who had authority over them. In early Saxon and Norman times the number of moneysers was considerable, mints being established in almost every important town, as might be expected at a period when communication between distant places was extremely difficult. They appear to have been the officers who actually performed the work of making the coin, the mint master in later times contracting with them, at a high rate, for the work. They were responsible for the purity and perfection of the coins produced, as appears from the fact that it was they who were punished (as traitors) in the case of any deficiency in weight or fineness. They had prescriptive rights in the coinage, and in modern times (even so late as 1850) claimed to have corporate privileges; but it is clear, on the authority of Ruding, that they never were a "corporation" separate from other officers of the mint.¹ The number of mints was greatly reduced after the Norman Conquest, but continued to be considerable until the reign of Richard I., when the work of coining for the whole kingdom was concentrated in the mint in the Tower of London. Only one provincial mint (Winchester) remained till a later date.

An important reorganization of the coinage took place in 1325 under Edward II., the regulations then framed for the manufacture and issue of the coins forming the basis of those still in force. The principal officers under these regulations were—master, warden, comptroller, king's assay master, Ling's clerks, and cuneator. The office of cuneator was one of great importance at a time when there existed a multiplicity of mints, since he had the sole charge of all the dies used not only at the mint in the Tower of London but also in the provinces. He chose the engravers and presented them to the barons of the exchequer in order that they might take the oath of fidelity; he superintended their work, and was generally answerable for the perfection of the dies before they were issued for use in the various mints of the country. The office, which was hereditary, ceased to exist when the provincial mints were suppressed. In its place was instituted the office of clerk of the irons,

¹ Among the special privileges which they undoubtedly enjoyed was exemption from local taxation, as appears in a writ of Henry III., which commands the mayor of London not to disturb them "by exacting tallages contrary to their privileges." Sometimes also houses were allowed to them rent free.

whose functions were more limited, and were not hereditary. This office was only recently abolished.

In the Middle Ages an important duty devolving on the officers of the mint was the collection of the seigniorage which was levied on the coining of money, not only for the purpose of covering the expenses of minting, but also as a source of revenue to the crown which the sovereign claimed by virtue of his prerogative. In former times the collection of the seigniorage was entrusted to the warden, who also superintended the manufacture of the coins, so far as to ensure the proper relations between the moneysers on the one hand and the state on the other. He does not appear, however, to have had any responsibility with regard to the fineness and weight of the coins.

The king's assay master was specially charged with all matters relating to the accuracy of the standard. The officer next in rank to him was the comptroller, who presented annually to the barons of the exchequer a report of all the gold and silver money struck in the kingdom during the year. These reports, which were always written upon parchment, constitute the chief mint records. The king's clerk exercised a general superintendence and kept an account of all the mint transactions. As the work of the mint became more extensive and more complicated, other officers were added such as the surveyor of the meltings, surveyor of the money presses, and many others.

The present arrangements with regard to the officers of the mint were made in 1870, when several important changes took place in the mint establishment. Up to that time there had been two controlling officers,—the master, who in some instances was selected on account of distinguished scientific attainments as in the cases of Sir John Herschel and Professor Graham, and the deputy master and comptroller. A careful inquiry, however, having led to the conclusion that the control of the mint might with advantage be concentrated in the hands of a single officer of experience in the conduct of public business, it was decided, on the death of Professor Graham, to entrust the actual administration of the department to the deputy master,—the office and title of master of the mint being held by the chancellor of the exchequer for the time being, without salary. At the same time the services of a scientific officer were secured, by the appointment of a chemist of the mint. The coining and die department and the melting department were united under the name of the operative department, and placed under a single superintendent. The first deputy master appointed under the new regulations was the Hon. C. W. Fremantle, C.B., to whom the public are indebted for a series of *Annual Reports* which have given a new and increased interest to the subject of the coinage, and may be said to constitute in themselves a mint literature.

The actual operations of coining in early times were few in number and simple in character. The metals forming the alloy were melted together in the proportion necessary to bring them to the required standard, and the alloy thus obtained was cast into bars, which were reduced by hammering to the requisite thickness. They were then cut with shears into pieces more or less regular in size and form, roughly annealed, and finally impressed with the prescribed device by a blow with a hammer.

The last-named appears to have been the only part of the process which was performed with any great amount of care. The blank piece was placed by the hand upon a die fixed into a block of wood having a large heavy base to resist the oscillation caused by the blow; the die on which was engraved the device for the reverse of the coin was then placed upon the upper side of the blank and held by means of a holder, round which was placed a roll of lead to protect the hand of the operator while heavy blows were struck with a hammer by an assistant workman. One of the

earliest improvements in coining was the introduction of a tool in shape resembling a pair of tongs, the two dies being placed one at the extremity of each leg. This avoided the necessity of readjusting the dies between successive strokes of the hammer, and ensured greater accuracy in the impression. It was long before the system of coining by hand was superseded by the coining press, or mill, which, even after its first introduction, was only very slowly adopted. Several attempts were made to introduce machinery for coining before it was brought into active use, the objection to it being its great expense. The mill and screw were finally introduced into the mint under Charles II., when many improvements were also made in the preliminary operations. Steam-power was first applied in 1810, when the vacuum screw-press was introduced. In 1839 Uhlhorn invented the lever-press, which still remains in use.

The subject of the design on coins, besides being interesting both from an artistic and an historical point of view, becomes very important when it is remembered that it is the impression of the coin with the authorized device which makes it legally current. The artistic merits of the design of the early Greek coins are well known, and prove that the dies from which the coins were struck must have been engraved with much skill and care. The form of the coins before being stamped was at first merely that of natural rounded nuggets of gold, or of the silver-gold alloy known as *electrum*. Such coined nuggets of gold are still to be found among the hill tribes of India. Simple nuggets were afterwards replaced by roughly-fashioned masses like half bullets, a form which rendered it easy to impart high relief to the obverse and comparatively low relief to the reverse of the coins. The early British coins¹ had for their prototype the gold "stater" of Philip of Macedon, but the design of this beautifully finished coin was so roughly imitated by a succession of British copyists that ultimately the wreath round the head of the monarch alone survived, and that in a scarcely recognizable form. It is not only in the early British coins that the influence of classical art may be seen, for it is very evident in some of the present day, the most notable instances being the reverse of the bronze coinage, and the beautiful design of St George and the dragon by Pistrucci, which is still used as an alternative design for the sovereign. It has been ascertained that the impressions on the reverse of very early Greek coins were produced by the rough surface of the anvil or the nail head on which they were placed, while the obverse was struck with the die. A little later the device on the reverse of the coins was obtained by placing the blank piece on small points of metal arranged in geometrical forms which caused corresponding indentations on the coins when struck with the hammer. The beauty and accuracy of design on coins gradually increased as art and manual skill developed, and probably culminated at the period of the Renaissance.

Although it has been the custom since the time of the Saxons to stamp coins with the head of the reigning monarch, it does not appear that any attempt at actual portraiture was made in England until the reign of Henry VII., who, "about the eighteenth or nineteenth year of his reign, did make a great alteration in the form of his coin, upon which his head was now represented in profile, and with a good resemblance of his other pictures."² Since then much care seems to have been taken to stamp the coins with a true likeness of the monarch. In most cases the heads bear a striking resemblance to the portraits drawn by the great artists of the respective periods, and were, indeed, generally designed by artists of eminence. Some of the Milan coinage of Louis XII. is said to have been

¹ See Evans, *Coins of the Ancient Britons*.

² See Martin Folkes, *Tables of English Silver and Gold Coins*.