

## Addendum 4

### **A possible history of the historic Tudor or Stuart Jewels in the Imperial Crown of 1838 and the Queen Victoria Sapphire and Diamond Coronet of 1842**

An important seemingly contemporary painting of circa 1661 possibly by Pieter Roestraten in the Museum of London illustrates the new Regalia made for Charles II in particular the Crown of State, (Plates 1 and 1a) it is not surprising that we cannot find a detailed contemporary illustration of the Charles II gold Coronation Crown known as St Edward's Crown for it was set with hired stones returned soon after the coronation. Interestingly the Roestraten painting shows what appears to be a diamond to the centre of the cross pattée of this the new Crown of State.

The sapphire set Crown of State of Queen Henrietta Maria is the only crown that survived the vagaries of the Interregnum and was by the time of the coronation of her son Charles II considered to be her personal property, on her death in 1669 it would have been inherited by Charles II and then his brother James II. (Plates 2 and 2a)

A contemporary black and white engraving by Francis Sandford may be used to discuss the crowns and regalia used at the coronation of James II in 1685. (Plate 3) Of particular interest is the Crown of State, (Plates 5 and 5a) now set with the Black Prince's Ruby recently returned to the regalia. The cross pattée above the crown seems to be set with a stone identical in shape and size to the sapphire illustrated in colour by Grisoni in 1718. Is this historic stone in the prime position at the centre of the cross surmounting the crown because of a believed history relating to the shrine of Edward the Confessor?

If so it is important to determine when, why and how it returned to the royal collection?

It may have taken some time for the Stuarts to redeem or repurchase many of the historic stones scattered to the four winds by Queen Henrietta Maria and Cromwell, as a result the short but large bill dated 23 Feb 1685 may cover a multitude of sins for hidden within the enormous cost of the improvements and additions to the Crown of State of Charles II maybe a charge for the re-acquisition of the balas ruby and other historic stones. The sapphire to the centre of the cross pattée may have been purchased or returned to the royal collection if bequeathed by their mother to her sons it having come to her as the stone in the coronation ring of her beheaded husband, Charles I:

*One Crowne of State, poiz, 72 oz.*

*For ye Gold Jewells and workmanship*

*7,870 Pounds*

The Jewel House Inventory of 1687 lists those crowns held at the Tower of London in the year prior to James II fleeing the throne. From this contemporary inventory we know that the kings Crown of State contained 18 sapphires none of which are given a Tudor or for that matter any provenance. Importantly this document confirms that the sapphire set Crown of State of his mother Queen Henrietta Maria was not in the Jewel House but the empty crowns of his wife Mary of Modena were:

*An Inventory of all his Majesty's Jewels Gold Gilt /and White Plate which are either in the Charge and /Custody of his Majesty's Jewel House.....taken March 29 1687....*

*Item One Imperial Crown of Gold called St Edwards Crown without Jewels- poiz 82oz 05dwt*

*Item One Crown of State of Gold – poiz 72oz 01dwt*

*-adorned and set with 1 Aquamarine, 1 great*

*Ruby & 10 small, 18 sapphires, 20 Emeralds, 934 diamonds of jewel size & 744 pearls.*

*Item Her Majesty's Coronation Crown without Jewels the Gold poiz 21oz 10dwt*

*Item Her Majesty's Crown of State without Jewels the Gold poiz 17oz 10dwt*

Under George I, the first of the Hanoverian Kings the now nearly fifty years old coloured stone Stuart Crown of State initially made for Charles II was remade into the form carefully delineated by Grisoni in his watercolour of 1718. (Plate 6) The principal stones were reset to include the balas ruby from the Crown of State of James II. The three Queen Elizabeth I [?] pearls still mounted on the same cross pattée and centred by the same sapphire which may now be interpreted as such in the Sandford engraving as the sapphire from the cross pattée of the crown of James II. The Grisoni watercolour suggests that the cross pattée was kept as a complete unit from the James II crown and placed with the Aquamarine Monde on top of the Crown of George I with the same table cut sapphire set to the centre with an enlarged and strengthened gold mount.

This recreated Crown made by Samuel Smithin was delivered to George I on 12 March 1715:

*.... from jewels and pearls from the old crown, with the addition of two new sapphires, [Taking the total to 20] six emeralds, one hundred and sixty diamonds and two hundred and sixty five pearls at a total cost of 1,440 pounds.*

The Royal Collection contains a most important early watercolour drawing of the 1715 State Crown, (Plate 6, RCIN 913015) signed and dated 1718 by Joseph [Giuseppe] Grisoni (1692 – 1769). Grisoni was the young protégé and friend of the antiquarian and amateur artist, John Talman, son of William Talman architect of Chatsworth and Comptroller of Works to William III. John Talman had spent part of his youth in Italy travelling with Grisoni drawing antiquities. Grisoni was brought to England and employed by John Talman in 1715.

This superbly drawn watercolour required unfettered access to the object presumably then in the Tower of London. Access probably gained or granted through his patron Talman recently appointed Director of the Society of Antiquaries. The fact that this original drawing is in the Royal Collection would suggest that it was commissioned or supplied to the King as a specific record of his newly created historic crown. The watercolour details the James II balas ruby with importantly no mention of the ancient history of this stone which if known may have resulted in it being named in the contemporary caption.

In this context the caption said to have been written by Talman, an antiquarian and historian, is of interest:

*The Crown wherewith George King of Great Britain was crowned: ye cap is of crimson Velvet of Welt on wch ye crown is fixed is of ermine; ye circle and Barrs are beaten gold, ye ornaments are only silver and Set with small diamonds; ye larger stones are sapphires and emeralds; and a few rubies very small; ye Balass in ye Cross in front was given to ye Crown by King James II; ye ball on which ye upper Cross is fixed, is on aqua-marine but ye lower part is gold enamelled green. Ye Crown is wore at Coronations and whenever ye King goes to ye Parliament; and is made new for every Coronation; it is kept in ye Tower of London.*

*Josephs Grisoni delin: 1718*

The Grisoni image provides a unique, closely observed and accurate spotlight into the shape, size, cut and facets of the historic stones in their 17<sup>th</sup> century gold settings. They are carefully and

accurately drawn and colour coded to illustrate a crown, re-created from the Stuart crown of 1661, for a then non- resident German speaking protestant King from Hanover in 1715.

The nearly identical watercolour by the highly regarded painter of miniatures Bernard Lens dated 1731 (Plate 7) now with the Talman papers at the British Museum (PDB 25542) is amongst a file of eighteen watercolours by various hands. It is possibly a later copy of the Grisoni image on the other hand it may be an original for the cap shows a different colour of velvet. These images are bound in a red leather album noted as being from the collection of John Talman.

The Grisoni drawing is sufficiently accurate to suggest that the four octagonal table cut and faceted almost square sapphires on the top of the barr's of the George I Crown of State may nearly match for size the four sapphires set into the sides of the *Queen Victoria Sapphire and Diamond Coronet*. With this in mind it would be of great interest to conduct a physical comparison of the settings in this much altered but existing empty frame now in the Tower of London.

The leap of faith is that the sapphire to the centre of the cross pattée on the top of the crown in the Grisoni watercolour is the actual sapphire now in the centre of Queen Victoria's Sapphire and Diamond Coronet.

It is current thinking that Edward the Confessor's sapphire is the rose cut not table cut sapphire now in this historic position surmounting the current Imperial Crown. This stone is certainly not the table cut sapphire in the centre of the cross pattée in the Grisoni image of the crown of George I from which this provenance is probably sourced.

A new all diamond Imperial Crown of State was created for the Coronation of George II in 1727. A contemporary print, (Plate 9) illustrates this Crown and details the maker, listing all of the large and important diamonds with their weights as used in the construction.

The annotated copy of the Bernard Lens image dated 1731 showing a different colour to the velvet cap, this would suggest that the coloured stone Imperial Crown of George I and the new all diamond Imperial Crown of George II co- existed. Another all diamond Imperial Crown of State was made for George III in 1761 (Plate 9a) both these all diamond crowns if only in part would have been available to George IV for his all diamond Imperial Crown of 1821 for which the majority of stones were hired. (Plate 16b and detail)

The Coronation portrait of George III (Plate10 and detail Plate11) shows the king with the St Edward's Coronation Crown of 1661. (RCIN404407)

It is in the 19<sup>th</sup> century Garter portraits of sovereigns that we find depicted the coloured stone Crowns of State derived originally from the George I crown as portrayed in the all- important Grisoni image.

A portrait in the Royal Collection originally painted by Dupont (RCIN404383) in 1795 as a copy of an original painting by his late uncle Thomas Gainsborough was a gift by George III to his son for his new palace at Carlton House. It is recorded on the Royal Collection website that this portrait was altered by John Simpson into a Garter Portrait with no date given but certainly after the coronation in July 1821 for the portrait contains the much altered George I 1714 crown now with the arches raised by George IV completed prior to his Coronation with the original cross pattée now replaced by a Maltese cross set with a sapphire. (Plate 12 and detail Plate 13)

Why would the new King add his great grandfather's State Crown enlarged and altered by himself to a portrait of his father and change that portrait into a Garter portrait?

I suggest that the answer is that when the 1714 crown was remade circa 1821 it was done by George IV to include the large historic Stuart Sapphire acquired from the Cardinal Duke of York. George IV was interested in history and these major alterations would mark the passing of his father and acknowledge his part in the return of this historic stone to the ruling family.

In the *Jewel Office Account* now in the National Archives at Kew for expenses relating to the coronation of George IV we find the following entry for these major alterations to the Grisoni, George I crown:

*Crown of State.....*

*New making the Diamond Globe in place of the Aquamarine & 797 diamonds added, enriching the 4 arches by addition of 332 large diamonds, new setting 4 Fleurs de Lis & addition of 4 sapphires & rose diamonds, to raise the Arches, a very large Sapphire to Front of Crown, [The large Stuart Sapphire, from Princess Charlotte] setting the large Ruby Balais [Black Princes Ruby on the opposite barr, from Princess Charlotte] round with fine diamonds, addition of Pearl Drops [From the replaced cross pattée the originals probably lost or mislaid by Princess Charlotte]*

*4094 pounds*

The new Diamond Globe is still surmounted by two hanging drop pearls on brackets an idea taken from the earlier Cross Pattée on the George I crown now changed into a closed corner Maltese cross with what appears to be the same sapphire to the centre now reset in a diamond surround rather than a gold surround.

Why is no mention made in Rundell's bill for the remaking of this unit?

The *addition of pearl drops* is difficult to explain unless at least two of the ancient pearl drops had been lost or taken by the Prince Regent from the former cross pattée.

Charlotte Princess of Wales in two miniatures in the Royal collection (RCIN 420200 and RCIN 421863 see Part III plates 12 and 13) is portrayed wearing from the George I crown the three drop pearls, the sapphire from the cross pattée and the Black Princes Ruby. In her tiara the princess wears the balas ruby which overshadows the small sapphire surely only set in that position for its known or assumed ancient and historic associations.

The princess also wears the Stuart sapphire returned by the cardinal a stone that was never in a royal crown as a brooch or clasp on her dress. This is confirmed by a black and white stipple engraving of 1816 from a painting by Sir Charles Hayter where the sapphire is shown pinned to the front of his daughter's dress as the heir to his throne. The gift by the Prince Regent of these historic stones possibly illegally was probably made on the occasion of Princess Charlotte's marriage to Prince Leopold later King Leopold of the Belgians who is recorded as having returned a collection of royal jewels to the Prince Regent on the death of the princess in 1817.

On this evidence the Prince Regent had raided the historic crown of George I in 1816. On her death the stones were returned and the cross was remade as a Maltese cross to take the sapphire and the pearls. The original pearls were presumably lost and the fitting mislaid causing '*the addition of pearl drops*' meaning that the pearls in the current Imperial Crown cannot have belonged to Elizabeth I.

That this is the 1718 crown now modified cannot be doubted and as such it appears in further Garter Portraits this time of William IV by John Simpson now in the Brighton and Hove Art Gallery and Museum, and in another version in the Royal Collection by Sir Martin Archer Shee,

(RCIN 404358) and a third in the Royal Collection by Wilkie (RCIN 404931). The large Stuart sapphire is fitted into the opposite arch to the balas ruby and the orientation of the crown has been changed the Stuart sapphire becoming the new front. (Plate 14 and detail Plate 15)

With the addition of four sapphires and the large Stuart sapphire the number of sapphires in the newly refashioned 1821 coloured Crown of State rises to twenty five. It is not known if the four sapphires were added from the collection of Queen Charlotte, taken from the contents of Jewel Box 15 (See Part III) appropriated from Buckingham House on the death of his mother by the now about to be king.

I suggest that Greville in his diary on June 24 1821 gets the story right but later historians have jumped to the wrong conclusion:

The sapphire he sees in the hair of lady Conyngham is probably the Stuart sapphire from the Grisoni image of the cross pattée once on the George I crown. This had indeed been given to late Princess Charlotte by the Prince Regent, it was a crown jewel and was duly returned to the crown for the coronation. The Greville reference is for a ball held probably in early 1821 and the coronation was 19 July 1821. The Prince Regent had a month if he had in fact lent this historic sapphire to his mistress to return this stone to the crown.

I think it is probably wrong to assume that Greville in June 1821 is referring to the large Stuart sapphire as the stone given by the then Prince Regent to the marchioness of Conyngham. The crown containing this stone was used at his coronation a month later in July 1821 and was redesigned around that particular sapphire.

The large Stuart sapphire was not a crown jewel and is never recorded as having been set in a crown. It was purchased as a gift taken in part exchange for an annuity to the cardinal by the royal family arranged through Coutts. If anything it was Hanoverian and the private property of the king to do with as he wished and his wish was to place it front and centre in his new Crown of State reconstructed for his coronation.

In summary I suggest that the stone now reset in the new Maltese cross is still the Grisoni illustrated sapphire from the crown of George I. In order to test this theory the setting in the surviving empty Maltese cross from the coloured stone crown of George IV now on top of the empty frame of the all diamond Imperial Crown ( Plate16a and detail) should be physically compared for size and fit with the mounted sapphire in the *Queen Victoria Sapphire and Diamond Coronet* .

If Queen Victoria knew or even considered that the sapphire had ancient history and that it had already been once removed from the crown and worn by her late cousin the Princess of Wales below the Black Princes Ruby in her coronet in her eyes the precedent had been set. This would give her every reason to wear this historic sapphire to the centre of her planned future coronet thus giving that jewel the gravitas of a Crown.

Importantly where would Queen Victoria obtain a collection of sapphires exempt from Salic law if not from a Stuart Crown? Were these sapphires removed at the time of the creation of the 1838 Imperial crown to be and held pending the creation of a smaller and more feminine crown for her use after the coronation?

After her marriage and with the help of Prince Albert were these sapphires finally recut for incorporation into the 1842 Coronet?

Had Queen Victoria been shown the Grisoni drawing in her Royal Library at Windsor, did she discuss with her uncles the history of the much altered crown of George I that had morphed into the coloured stone Crown of State of her uncles George IV and William IV?

Most importantly did King Leopold who had been married to the late Charlotte Princess of Wales and who was therefore fully conversant with the stones in her Imperial Crown inform her of the actual history of: The large Stuart Sapphire - the crown of Queen Henrietta Maria -the coloured State Crown of George I and the actions of his then father in law in removing the historic stones- the connection provided by her bankers Coutts and the late Cardinal Duke of York- George III and the returned Stuart sapphire or even the part played by lady Conyngham?

The answer I suggest is probably yes but hearsay evidence within families is rarely written down!

The new all diamond Imperial Crown for George IV, (Plate 16a and 16b) worn in July 1821 was similar in shape to the coloured stone Crown of State and both were used at the coronation. This Crown was larger and grander, set only with diamonds most of which were hired although some came from the older Imperial Crowns of George II and George III, (Plates 9 and 9a) to include the disputed Arcot Diamonds left by his mother to his sisters which crested the Fleur-de-Lys. The all diamond terrestrial globe seems to have been originally from the Imperial Crown of State of George II later reset on the Imperial Crown of State of George III.

All these crowns to include the all diamond crown of Queen Adelaide were stripped by Queen Victoria to create her magnificent Imperial Crown of 1838 with which she was crowned in an effort to protect these historic stones from a future detailed claim from Hanover under from Salic law.

On ascending the throne Queen Victoria under the terms of her grandmothers will authorised the trustees to sell the Arcot Diamonds to the financial benefit of her aunts. Further she known to have given away eight individual rings to the train bearers at her coronation sourced from stones removed as inscribed as from the, 'Crown of England', each set in their original gold open backed settings. If she was happy to gift away stones from the ancient Stuart crown, it is more than possible to conceive her planning the creation of small and light *Sapphire and Diamond Coronet* to be made from the surplus historic sapphires also obtained from this Stuart crown.

George Fox writing his memoirs between 1843 and 1846 based on his time spent as a shopman at Rundell's refers to the creation of The Imperial Crown of 1838 remade for Queen Victoria at a cost of a thousand pounds:

*.....the Coronation of Her Present Majesty, Queen Victoria for which occasion it [The coloured stone Crown of State of George IV] was broken up and the diamonds and the Jewels with a very slight addition were reset in the Imperial Crown with which the Queen was crowned.....*

*Many of the worst Table and Rose Diamonds were taken out of it and Brilliants of a better quality tho' not of the best description were introduced. The Cross pattys at the termination of the arches reset, the piece of glass (Falsely called an Aquamarine) taken from the top of the Crown and a Brilliant Orb supplied instead thereof and **the Cross on the Orb was reset and much increased in size**. One of the bad pearls suspended from the Arms of the Cross was exchanged for a better pearl. The large Ruby Balais was placed in front of the Crown in a new Brilliant Cross set for the purpose and a large Sapphire an inch & a half long and an inch wide was furnished by RBR at the price of 700 pounds and set in a diamond cross at the back of the Crown.....*

Fox may be wrong over the monde for as noted above this monde was replaced for the Coronation of George IV with a new monde set with 797 diamonds presumably to match that on the Kings new Imperial all diamond Crown which was set in part with hired stones. This poses the question

were the stones in both mondes hired? This diamond orb /globe/monde is still present on the crown in the portrait of William IV painted no earlier than 1830 so this would seem unlikely.

Assuming that Fox is correct in stating that *the Cross on the Orb was reset and much increased in size*, was this to take the rose cut not table cut sapphire now known as St Edward's Sapphire still in the Imperial Crown to this day? If so this poses a most important question what happened to the Grisoni sapphire that preceded it and is it now in the front of the *Sapphire and Diamond Coronet*?

The 1838 Imperial Crown of Queen Victoria contained sixteen sapphires not including the large the still un-named Stuart Sapphire (Tennant, Part I, page 3, 1860) which was still placed in the front of the George IV crown in its original setting or the large sapphire that was purchased for seven hundred pounds to fill the gap to the rear made when the balas ruby was moved from the back to the front of the crown. (Plate 17) Eight of the remaining sapphires were above the circlet and eight table cut sapphires set within the circlet. As mentioned above the number of sapphires in the George IV Crown of State of 1821 was twenty two posing the question what happened to the missing sapphires and did they eventually find a new home in the *Queen Victoria Sapphire and Diamond Coronet*?

When Queen Victoria incorporated these historic stones into her Imperial Crown in 1838 the old frames survived; the Crown and Coronet of Mary of Modena the Imperial Crown of and the coloured stone Crown of State of George IV and the Crown of Queen Adelaide. They entered the collection of Lord Amherst of Hackney in the 19<sup>th</sup> century and are now in the Tower and the Museum of London.

The empty frames give us the chance to compare the settings to the surviving sapphires, particularly the central sapphire in the *Sapphire and Diamond Coronet*. This was clearly requested during the discussions with the RECWA over a proposed valuation a matter which unfortunately was not taken up. (See attached correspondence)

We now come to when the historic stones in the 1838 Imperial Crown received their now current well-known names.

James Tennant who superintended the cutting of the Koh-i-Nur diamond for Queen Victoria was appointed her mineralogist in 1840.

In 1858 Tennant describes in detail the Imperial Crown of Queen Victoria importantly he gives no name to the principal stones other than the balas ruby:

*...In front of the crown, is a large sapphire (partly drilled), purchased for the crown by His Majesty George IV. [The large Stuart Sapphire] At the back is a sapphire of smaller size [ Supplied at a cost of 700 pounds by RB&Co in 1838]....In the front of the crown, and in the centre of a diamond Maltese cross, is the famous ruby, said to have been given to Edward, Prince of Wales, son of Edward III, called the Black Prince.....from the upper part of the arches are suspended four large pendant pearls [None of these belonged to Elizabeth I one extra was supplied by RBR to match those that had been lost from the cross pattée of the Grisoni crown by the Prince Regent or his daughter].....The cross on the summit has a **rose cut** sapphire in the centre. [ St Edward the Confessor's sapphire if any history before 1838 can be traced?]*

Therefore by as late as 1858 and still in 1860, as referenced in Part I, the historic stones in the Imperial Crown had still not been allocated their now well-known names even by the Queen's mineralogist who might have been expected to know. This would have made it more than possible for Queen Victoria to incorporate an important individual sapphire into her Coronet based on family legend with the knowledge and encouragement of her immediate family in particular King Leopold who knew that it had been done once before.

The sapphires in *Queen Victoria's Sapphire and Diamond Coronet* are almost certainly Stuart.

To accurately document the central sapphire in the Coronet as having once belonged to either Edward the Confessor, Henry VIII or Charles I will prove impossible. It is believed that a sapphire with this history exists as evidenced by the current description of the Crown Jewels.

A suggested history however can be proposed by using contemporary portraits. It is possible to track this sapphire despite its small size from its usage as a ring, a pendant or set into a crown from one generation of the family to the next, see Addendums 5 and 6.

The writer is on safer ground using the Grisoni watercolour of 1718 as evidence that the *Queen Victoria Sapphire and Diamond Coronet* contains this historic sapphire thereby making this famous and historic jewel worthy of further investigation.

John Hawkins

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**This is a suggested possible history of the sapphire to the centre of Queen Victoria's Coronet.**

Possibly the stone from the ring removed from the shrine of Edward the Confessor in Westminster Abbey, as a Holy Relic, by order of Cromwell then Treasurer and Master of the Jewel House acting on behalf Henry VIII sometime between 1538 and 1540?

Probably recut and reduced in size by Henry VIII to remove the intaglio which acted as an important identifier to others who had good reason to object?

Then reset for Henry VIII in a gold Holbein setting for use as a talisman by this self- appointed Head of the Church and Defender of the Faith on the index finger of his right or left hand.

Given by Henry VIII just before his death to Edward the VI who wears it in a locket in his portrait as the Prince of Wales the stone still in its Holbein setting. (Plate 1 Addendum 6)

On the death of Edward VI inherited by Mary I who as a strict catholic would not wear a defaced Holy Relic that once belonged to her father?

Subsequently inherited by Elizabeth I and worn in her hair as a crown pendant with a drop pearl over her forehead as depicted in many of her existing portraits. (Addendum 6 for some of the portraits, the association with a drop pearl may yet prove to be important)

Was this stone so famous that it was sent as jewel on her deathbed to James VI of Scotland to inform him of her pending demise?

Was this the sapphire used by his son Charles I in his coronation ring?

Was this ring kept safely by his wife Queen Henrietta Maria from whom after her demise it descended to her son James II who placed this historic stone in the cross pattée surmounting his newly commissioned Crown of State?

It is possible that two important sapphires descended to the Cardinal the Duke of York the last of the Jacobite Stuarts. The Sapphire in his cardinal's ring which may or may not have come from the coronation ring of Charles I and the large Stuart sapphire. The Cardinal certainly returned the large

Stuart Sapphire in exchange for a pension to George III and this was placed in his new coloured Crown of State in 1821 by George IV.

The Prince Regent had the sapphire from the George I Grisoni crown removed and given to his daughter Charlotte Princess of Wales then married to Prince Leopold later King of the Belgians she placed this stone in her coronet below the Black Princes Ruby.

When the Prince Regent prior to his coronation as George IV remade the George I crown did he gave that sapphire to his mistress Lady Conygham replacing the stone he had taken earlier with another sapphire possibly that from the cardinals ring causing the remaking the cross pattée into a Maltese cross.

Queen Victoria placed a sapphire in the centre of her *Sapphire and Diamond Coronet*.



Plate 1. The Regalia of Charles II, showing the Crown of State, the Royal Sceptre, the Orb, the Garter, the Garter riband with the 'lesser George' and the Garter collar with the 'George' all resting on a cushion and a loosely folded ermine-lined crimson parliamentary robe with red and gold cords ending in large tassels. The order to destroy the royal regalia after the execution of Charles I was, possibly, not completely carried out, it is believed by some that St Edward's Crown may have been recreated from surviving fragments of the medieval crown. The regalia and the Order of the Garter together convey the message that the head of state is, once more, an anointed monarch entitled by rank and inheritance to be head of one of the oldest orders of chivalry in Europe. Such trappings of ceremonial monarchy were important in the period immediately following the Restoration.



Plate 1a. The Crown of State is mounted by a cross pattée set with three pearls but seemingly not centred by a sapphire. This unit was to remain intact from the top of the Crown of State until dismantled by the order of Queen Victoria in 1838.



Plate 2. Queen Henrietta Maria by van Dyck with her Crown of State set with sapphires.

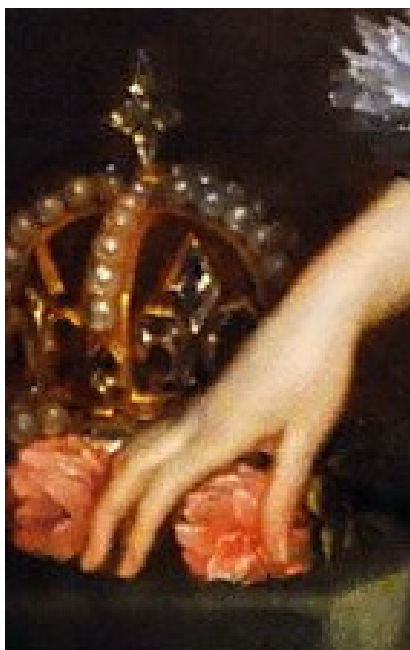


Plate 2a. Details of gold, pearl and sapphire Crown of State. Queen Henrietta Maria (1609-1669) by John Russell. (Dover Collections - Dover UK)



Plate 3. The five crowns made or altered for the Coronation of James II, as illustrated in *The History of the Coronation of the Most High, Most Mighty and Most Excellent Monarch James II*, published in 1687, as written and illustrated by Francis Sandford.

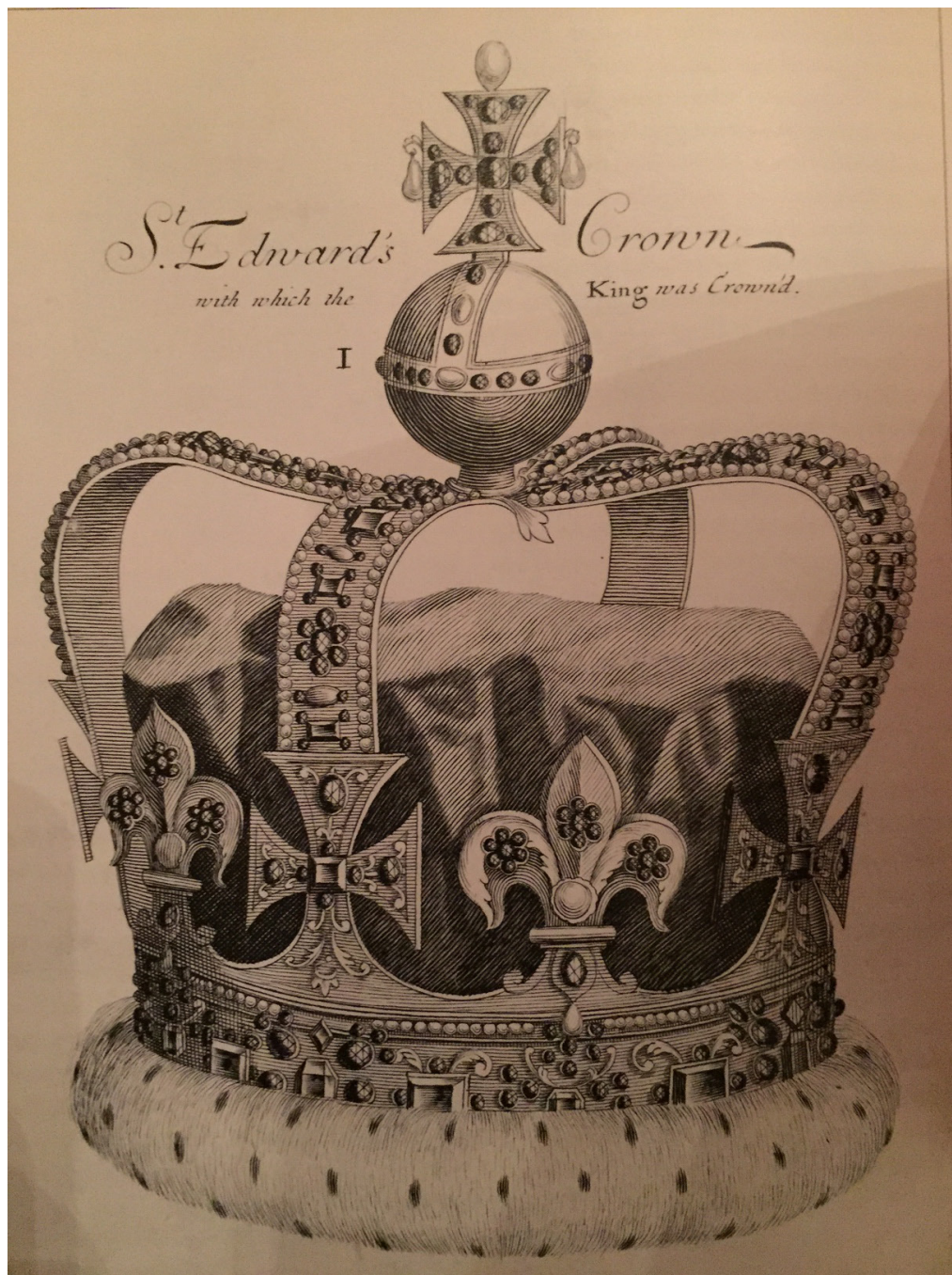


Plate 4. The St Edward's Crown/Coronation Crown still virtually untouched since being created by Charles I for his Coronation in 1661 is the oldest item in the British Regalia. The stones were hired.

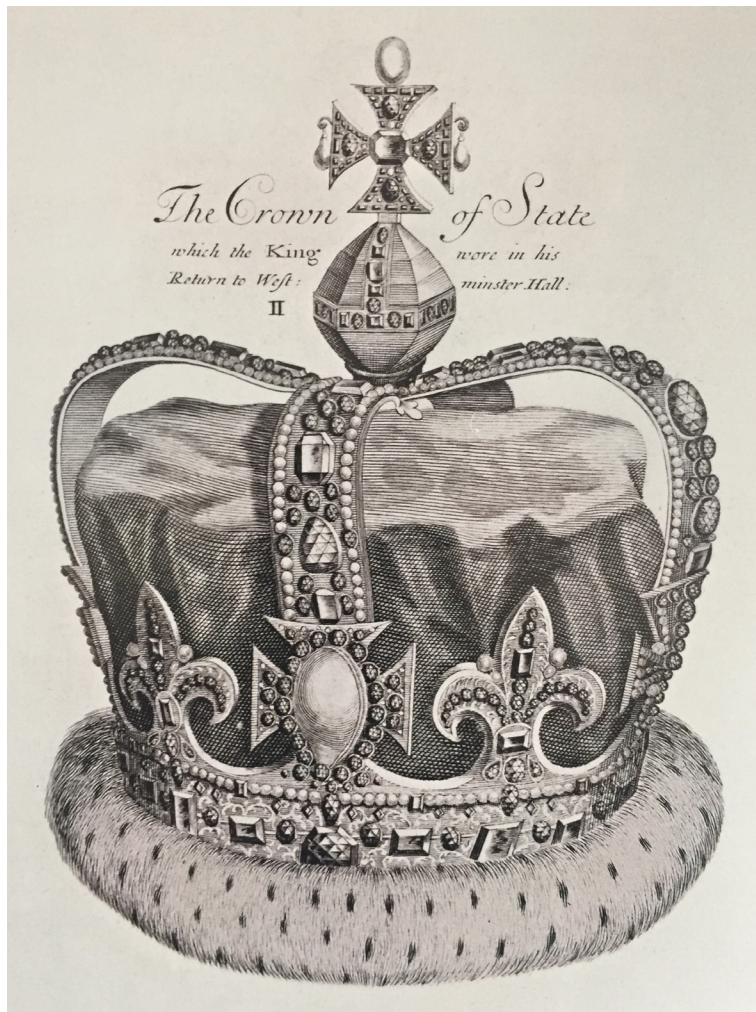


Plate 5. The State Crown of James II, still basically the State Crown of Charles II but with the addition of the Black Princes Ruby. The brilliants or diamonds are shown rose cut, the coloured stones table cut. As this is the only image and it is in black and white, it is impossible to determine if the stone in the cross pattée is a sapphire.



Plate 5a. This is the detail of the cross pattée to the top of the Crown of State of James II, showing the three pearls of Queen Elizabeth I and probably, although not illustrated in colour, a central sapphire.



Plate 6. A watercolour by Joseph Grisoni dated 1718, showing the refashioned State Crown made for George I, centred by the Black Prince's Ruby, with the aquamarine monde and cross pattée set with an individual historic sapphire now set in a gold mount, illustrated as such for the first time. The two pearls of Elizabeth I hang from their original brackets. This must be one of the finest depictions of a jewel of the period for it allows a comprehensive discussion of contemporary cutting techniques.

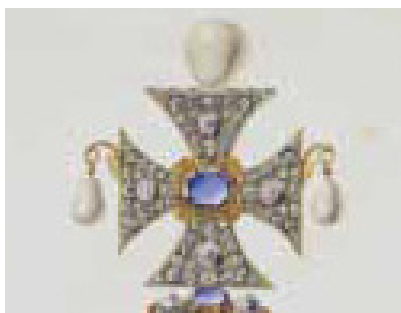


Plate 6a. Detail of the cross pattée surmounting the crown with Queen Elizabeth's three pearls, centred by the sapphire. This historic sapphire was removed along with the Black Princes Ruby and Elizabeth I three pearls with the central sapphire from this crown and given to Charlotte, Princess of Wales by her father the Prince of Wales in 1816. They are shown being worn in contemporary miniatures in the Royal Collection, see Part III, Plates 12 and 13. The small table cut sapphire was placed below the large balas ruby in her coronet why - because its suggested history within the family was that it had belonged to Edward the Confessor?.



Plate 7. The Bernard Lens III watercolour of the State Crown of George I, with a different colour of velvet to the cap dated 1731.



Plate 8. In the quest to discover the history of the sapphires in the Queen Victoria Coronet this remnant crown of George I is the most important key. The arches have been raised, yet they still contain the original settings for the sapphires illustrated in the watercolours by Grisoni and Lens. The monde, as shown here survives, but is replaced by a terrestrial globe in diamonds by George IV, which is on the frame of the Imperial Crown of 1821. The cross pattée is not the one shown in the Grisoni drawing, this was dissembled under the alterations done for George IV.



Plate 9. The newly commissioned Imperial Crown of State of George II made for his Coronation in 1727. The text below the image, not shown, details the size and the weight of all the important diamonds in this all diamond set crown, some of which were owned by the family and some of which were hired.

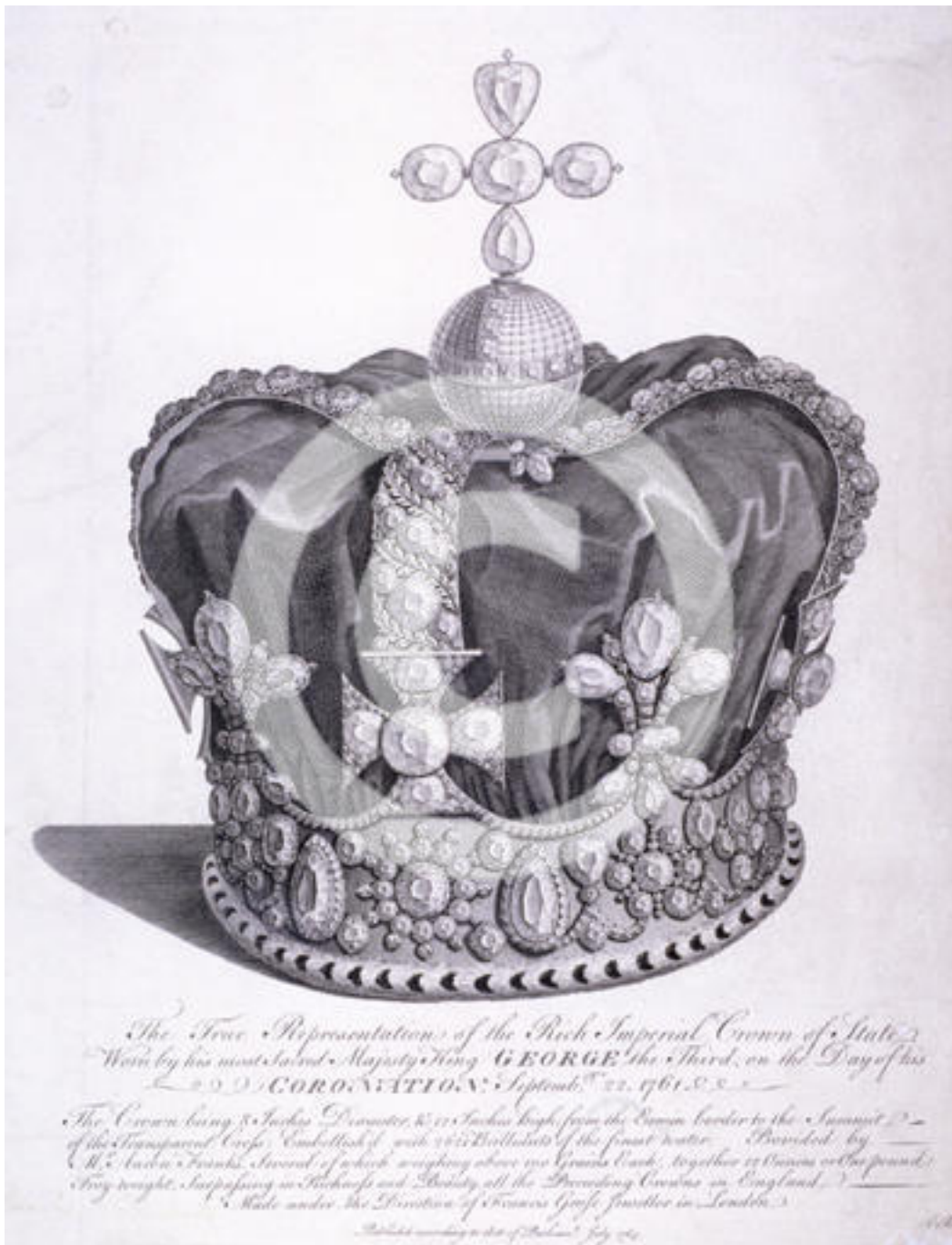


Plate 9a. Another newly commissioned Imperial Crown of State made for the Coronation of George III in 1761. The terrestrial globe in diamonds has come from the crown of George II. ....Embellished with 2,621 brilliants Surpassing in Richness and Beauty all the preceding crowns in England....Made under the direction of Francis Grose jeweller in London.



Plate 10. A Coronation portrait of King George III by Nathaniel Dance, a gift to the Russian Tsar now at Tsarskoe Selo. Chosen for the excellent contemporary delineation of the Coronation Crown of Charles II.



Plate 11. Detail of Coronation Crown George III.



Plate 12. A full length Garter portrait of George III, painted by Gainsborough Dupont for £63 in 1795, originally a straight forward copy of the portrait of George III in Windsor uniform by Thomas Gainsborough and a gift by George III to his son. This portrait was radically altered by John Simpson for George IV when made into a Garter portrait by the addition of the Garter robes and the State Crown of George I with the later added Stuart Sapphire/sapphires.



Plate 13. Detail of the altered State Crown of George I showing the added Stuart Sapphire. The new diamond set terrestrial monde with Queen Elizabeth's so called pearls, the Crown surmounted by a new Maltese Cross.



Plate 14. A portrait of William IV by Sir David Wilkie signed and dated 1832.  
Royal Collection RCIN 404931



Plate 15. Detail of the Crown, still set on top with the Maltese Cross and the same sapphire and pearls.



Plate 15a detail



Plate 16. The frame of the all diamond Imperial Crown of George IV. This crown was created from hired stones with the Arcot diamonds added. The hired stones were returned to Rundells after the Coronation.

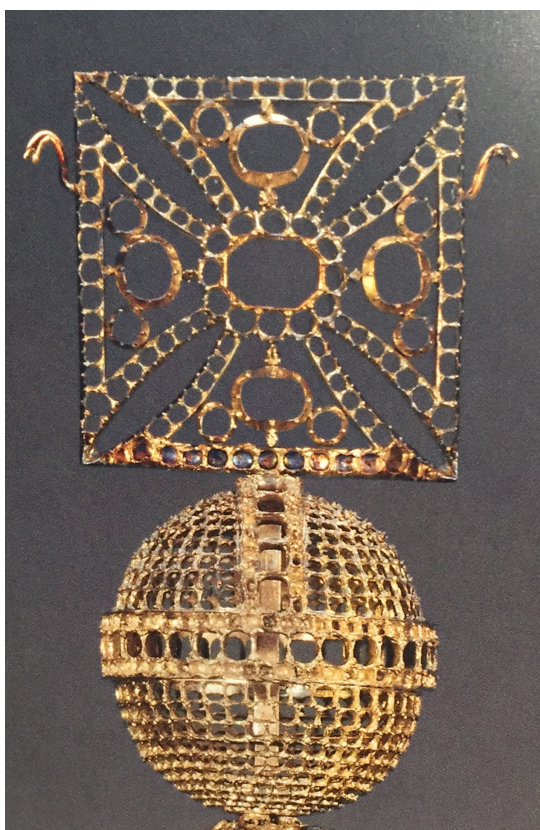


Plate 16a. The empty frame of the Maltese cross from the coloured stone Crown of State of 1821, incorrectly set on the empty frame of the all diamond Imperial Crown. This retains the fitting for the historic sapphire now I suggest the central stone in the Queen Victoria Sapphire and Diamond Coronet. Will this aperture take the sapphire or was it made for the sapphire from the ring of the cardinal now missing?

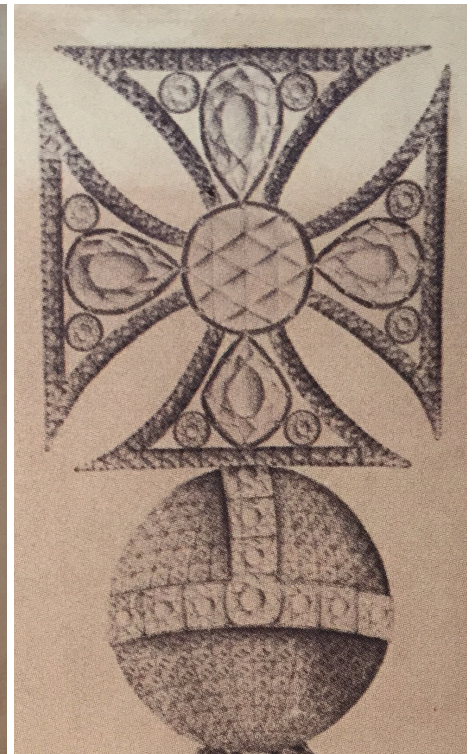


Plate 16b. A contemporary print of the all Diamond Imperial Crown for the 1821 Coronation, the Maltese cross is now on top of the crown of Queen Adelaide in the next Plate.



Plate 16c. The frame of Queen Adelaide's Crown executed by Rundell's in 1831 and set with diamonds from the collection of George IV, inherited from his mother Queen Charlotte, in particular the Arcot diamonds and Queen Charlotte's stomacher.



Plate 17 The Imperial Crown of Queen Victoria. The terrestrial globe acting as a monde set with diamonds is now surmounted by a newly made Maltese Cross centered by a larger and more important sapphire later to be given the name The St Edward's Sapphire.



Plate 18. The rose cut sapphire the first non table cut sapphire to occupy this position in the coloured stone crowns first appeared in 1838 to be reset in 1937. This sapphire is now called the St Edward Sapphire but on what evidence other than a historic attribution is unknown.