

Addendum 6



1. A full length of Edward VI by an unknown artist painted while he was still Prince of Wales circa 1546. His father Henry VIII died in January 1547.



1a. A detail of his badge of rank as Prince of Wales with I suggest his fathers sapphire from his ring the sapphire having been removed from the tomb of Edward the Confessor the Saint after whom Edward was named.



2. Queen Mary the daughter of Katherine of Aragon and Henry VIII by his first marriage. A strict and conforming catholic all her jewels are in Holbein settings.



2a. This superb gold sapphire set locket predates Holbein and could well relate to the collection of her mother.



2b. Detail of two large sapphires of unknown history or provenance in imitation Holbein settings with complex outer borders worn as a pendant with a tear drop pearl of large size and superb shape as a drop. The necklace above from which it is suspended uses sapphires from the collection of her father all in Holbein settings now interspersed between pearls.



2c. Detail of rings, the ring on the index finger of her left hand could be the Edward the Confessor sapphire remounted as a ring in its original Holbein setting. The other two rings of unknown origin. The button on the cuff is possibly from dress as shown in the Holbein of Jane Seymour. The other jewels portrayed are in settings after Holbein assuming the image is accurate.



3



3a

Plates 3 & 3a. Portrait of the young Princess later Elizabeth I, circa 1546. Oil on panel attributed to William Scots, active 1537 to 1553. Royal Collection Inventory Number 404444.

This portrait now at Windsor Castle was sent as a gift to Elizabeth's half-brother, King Edward VI. In 1547 in the letter accompanying the gift Elizabeth wrote:

'For the face, I grant, I might well blush to offer, but the mind I shall never be ashamed to present.when you shall look on my picture you will witsafe to think that as you have but the outward shadow of the body before you, so my inward mind wisheth that the body itself were oftener in your presence.'

This painting is the finest and most compelling portrait of Elizabeth I before her accession. It conveys her beauty, dignity, gentleness and learning. Although it was probably painted for her father, Henry VIII, it is first recorded in the collection of her half-brother, Edward VI, where it is described as 'the picture of the Ladye Elizabeth her grace with a booke in her hande her gowne like crymsen clothe'.

The princess's costume is meticulously painted, drawing attention to the richness of the fabric of her dress and princess' pose is enriched by the inclusion of two books. The smaller book probably alludes to the New Testament, and the larger book to the Old Testament.

Elizabeth I gave up the wearing of rings on her fingers when she became Queen, her later portraits rarely show rings on any of her fingers. In this portrait as Princess Elizabeth she wears four gold mounted sapphire rings in Holbein settings, presumably gifted to her at some stage by her father.

This portrait seems to be a pair to one of Edward VI (RCIN 404441). The style is similar and the wooden panels on which the works are painted derive from the same tree. It has been suggested that the painter of these two works was William Scots, an artist from the Netherlands who was employed by Henry VIII from 1545 and remained on the royal payroll until the accession of Mary I in 1553.



Plates 4 & 4a. The Darnley Portrait, circa 1575, by an unknown artist. This portrait is the first to show the queen wearing the Edward the Confessor sapphire still in its Holbein setting but no longer in her half-brother's pendant. The queen has placed the jewel front and centre of a head ornament which acts as her coronet held by a string of pearls.





5



5a

Plates 5 & 5a. The Pelican Portrait, c1575, attributed to Nicholas Hilliard. The National Portrait Gallery, London. This picture shows the growing stylization of images of the queen. There is a closed imperial crown over each shoulder. The crown is on top of both a rose (on the left) and a fleur-de-lys (on the right.) representing her dynastic claims to both England and France. The Pelican pendant on her breast symbolizes charity and redemption and the queen's selfless love of her subjects. The jewel now with a pearl attached as a pendant is incorrectly delineated over her forehead casting doubts over the accuracy of the jewels depicted in this portrait.



6



6a

Plates 6 & 6a. The Phoenix Portrait, c1575, attributed to Nicholas Hilliard. This portrait can be viewed at the Tate Gallery, London. Some scholars believe that this striking portrait was painted a year after the 'Pelican Portrait'. The phoenix symbolizes sacrifice and rebirth, the sapphire with its pendant pearl and newly fitted pearl surround is seemingly accurately depicted and still in its Holbein setting. The additions to the mount help sequence the date of the painting.



Plates 7 & 7a. Elizabeth I of England circa 1575-78 by an unknown artist, the Fairhaven Collection, Angelsey Abbey, the National Trust. The artist depicts the sapphire and drop pearl but does not understand the mount. The dress and it's jewels may have been modelled by someone other than the Queen but her headdress would have been transitory allowing for inaccuracy.







Plates 8 & 8a. The Rainbow Portrait, circa 1600, by Isaac Oliver, Hatfield House. Oliver was a pupil of Elizabeth's favourite court painter, Nicholas Hilliard, and the brother-in-law of Marcus Gheeraerts the Younger. Some historians have argued that Gheeraerts painted this portrait, but most now favour Oliver.

The gown is embroidered with English wildflowers, thus allowing the queen to pose in the guise of Astraea, the virginal heroine of classical literature. Her cloak is decorated with eyes and ears, implying that she sees and hears all. Her headdress of an incredible design is lavishly decorated with pearls and rubies supporting her royal crown. The pearls symbolize her virginity; the crown royalty. Pearls also adorn the transparent veil which hangs over her shoulders. Above her crown is a crescent-shaped jewel which alludes to Cynthia, the goddess of the moon.

A jewelled serpent is entwined along her left arm, and holds from its mouth a heart-shaped ruby, above its head is a celestial sphere. The serpent symbolizes wisdom; it has captured the ruby, which in turn symbolizes the queen's heart. In other words, the queen's passions are controlled by her wisdom. The celestial sphere echoes this theme; symbolizing wisdom and the queen's royal command over nature.

Elizabeth's right hand holds a rainbow with the Latin inscription 'Non sine sole iris' ('No rainbow without the sun'). The rainbow symbolizes peace, and the inscription reminds viewers that only the queen's wisdom ensures peace and prosperity. Elizabeth was in her late sixties when this portrait was made, but for iconographic purposes she is portrayed as young and beautiful.

For the purpose of identifying the sapphire of Edward the Confessor it is in the correct position over her forehead this time on a string of pearls in gold settings not strung as in 2a above the queen has possibly placed the Regale ruby from the shrine of Thomas a Becket at Canterbury.



9 & 9a



9b

Plates 9, 9a & 9b

A rare portrait of Elizabeth I in old age owned by North Carolina Garden Club, photo the Folger Shakespeare Library in Washington, DC.

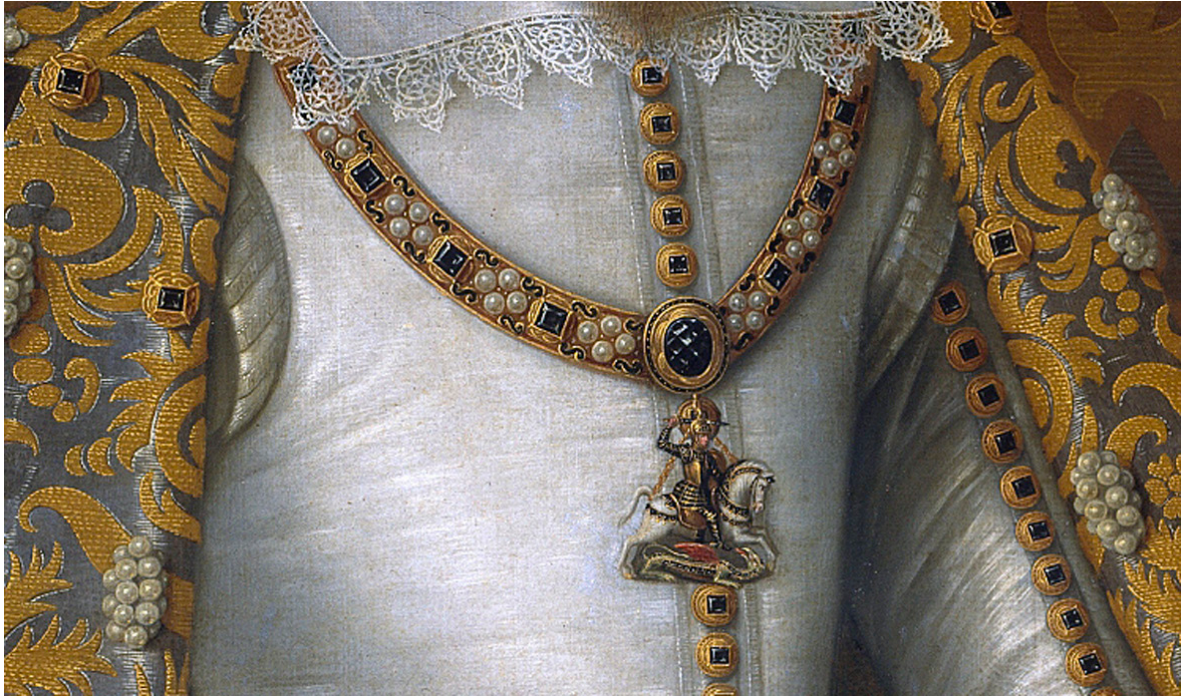
This newly authenticated painting of Queen Elizabeth I in later life is from the studio of Marcus Gheeraerts circa 1600 was having its first public showing after conservation and authentication in 2010-2011.

The exhibition's co-curator, Thomas Herron, noted that the reason for the portrait's obscurity may lie in Elizabeth's efforts to control her image.

According to Anna Riehl, author of *The Face of Queenship: Early Modern Representations* a 1563 draft of a Royal Proclamation attempted to regulate the production and circulation of the Queen's portraits, and a 1596 order to the Privy Council commanded public officers "to aid the Queen's Sergeant Painter in seeking out unseemly portraits which were to her 'great offence' and therefore to be defaced and no more portraits to be produced except as approved by [the] Sergeant Painter."

This portrait is closely related to the Ditchley portrait and from the point of view of this essay it more accurately portrays the necklace of gold set pearls supporting the Confessors Sapphire still in a Holbein setting and pendant pearl with possibly the Regale ruby placed above.





10a



10b

Plates 10, 10a & 10b. A portrait of James I by John de Critz the elder now in the Prado. The sapphire and ruby in their Holbein mounts as worn by Elizabeth I are no longer in evidence. The hat on the chair with a central ornament detail 8a, as two suitable stones in replaced mounts as the ruby and sapphire to the left and right of centre without the Holbein mounts the trail becomes a lot more difficult. James I rarely wore a crown preferring hats, he is famous for his portrait wearing the sapphire set. Three Brethren Plate 4b part 2, later pawned or sold by his son Charles I.