

Queen Victoria's Sapphire and Diamond Coronet

Part I

A highly important Royal Sapphire and Diamond Coronet, created under the direction of H.R.H. Prince Albert for his new wife, Queen Victoria, by Joseph Kitching between 1841 and June 1842. This Sapphire and Diamond Coronet was worn as Queen Victoria's Badge of Office in her first State Portrait painted by Winterhalter in 1843.

After the death of Prince Albert in 1861, the Queen went into deep mourning and would not and did not attend the State Opening of Parliament for some five years. After considerable political pressure from her Prime Minister, Disraeli the Queen agreed in 1866, to open Parliament for the first time since the death of her husband in order to introduce the legislation to enfranchise property and leaseholders under a Second Reform Bill. This bill was passed into legislation as the Second Reform Act the following year being described by Disraeli as a "Leap in the Dark" when over half a million voters were added to the Electoral Roll. On both historic occasions the Queen wore this Coronet over her widow's veil as her Crown of State.

The marriage of Prince Albert to his first cousin, Queen Victoria, on February 10th 1840, some two years after her coronation, changed both the name and the allegiance of the British royal family from the House of Hanover to the House of Saxe-Coburg and Gotha. As a second son of divorced parents, Prince Albert brought little in family jewels to the Royal Collection. He set out to rectify this matter in an unusual and highly personal manner by playing a leading part in the creation of at least five coronets or tiaras for his new wife, three within the first few years of their marriage, of which the first and most historically important is the subject of this essay.

Under Salic law when Queen Victoria ascended the British throne at the age of 18 on 20th June 1837, the Royal Collection of jewels assembled by the Hanoverian kings reverted to the Hanoverian throne. All the jewels accumulated by the Hanoverians from George I to William IV became subject to a claim by her uncle, King Ernst of Hanover, for their return, greatly restricting the number of historic jewels available to the future couple.

A Memorandum of 19 October 1837 shows that the King of Hanover, formerly the Duke of Cumberland, immediately pressed his claims over his niece whose suggested solution was not taken up:

...that no record of precisely which jewels were brought over from Hanover could be found and that none of the individuals who were interviewed and might have known could recall anything, it concludes that the Hanoverian Crown Jewels must have become mixed with the British Crown Jewels over time and that an indemnity should be paid for them by the British government as the only possible solution.

Even when interviewed at this early stage, Victoria's ministers and allies would say nothing and knew nothing and it would seem that at this time the Queen was hoping for retention via a cash settlement.

Queen Victoria wrote in her Journal:

'My dear Albert has such good taste and arranges everything for me about my jewellery.'

The first important jewel the royal couple created together is *The Sapphire and Diamond Coronet* (Plate 1) which, when opened, doubles as a tiara. This jewel, made by Joseph Kitching, was completed by June 1842 at a cost of £415, in part to compliment the Sapphire Brooch given as his wedding present by Prince Albert to the Queen. (Plate 2)

The Royal Warrant holders Rundell, Bridge and Co. effectively closed their doors in July 1842 with a 10 day clearance sale of their stock at Christies, with a final sale in the summer of 1843 when the balance of their stock was sold by Blogg and Martin and the Royal Warrant transferred to Garrard's. Rundell's commenced the new Imperial Crown in 1837 and were still involved with the Queen in 1841, as may be seen in '*Extracts from the Order Books or Journal of the late Mr Bridge relating to certain Jewels now in the possession of Her Majesty Queen Victoria*' dated 1 February 1841. Rundell's and the Queen may have fallen out over this document and their knowledge and understanding regarding the history of the Hanoverian jewels and her aim regarding retention. As a result, the *Coronet* was supplied within this small window of opportunity between the transfer of the Royal Warrant from Rundell's to Garrard's by the specialist jewellers Kitching and Abud, the founders of the firm of Collingwood and as a result is poorly documented.

The real cost of a Royal Jewel is difficult to ascertain as the number and quality of the stones used in its creation can come from different sources, such as gifts to the family, the scrapping of existing but unfashionable or unused objects from within the family collection, unset stones, jewels hired for the occasion or by specific purchase.

For his coronation in 1820 subsequently delayed until July 1821 George IV ordered from the Crown Jewellers, then known as Rundell, Bridge and Rundell of Ludgate Hill a new all diamond Imperial Crown in which he incorporated the Arcot diamonds left to his sisters by their mother. (Plate 12a, 12b) He also had made the still surviving State Diadem (Now known as the Diamond Diadem) at a cost of £8,216. (Plate 13) His previously created Imperial Crown was reconstructed from the Imperial Crown of George I as illustrated by Grisoni then set with coloured stones such as the returned Stuart sapphire from the Cardinal Duke of York. This crown was later dismantled, as evidenced by the original frame now in the Jewel House at the Tower of London (Plate 12a) when remade for Queen Victoria in 1838 as her Imperial Crown for use at her coronation. (Plate 12c)

It was again remade for George VI and is now part of the Crown Jewels, the property of the State. The State Diadem paid for by George IV is still in the Royal Collection the property of the current Queen who wears it as her defining image on British stamps.

The State Diadem is not the diadem worn by Queen Victoria in the William Wyon 'Young Head' profile first used on his City Medal of 1837 (Plate 23a). Wyon began drawing the then Princess Victoria when she was thirteen but it was a sketch, or sketches, executed two years later that form the basis for this profile, a profile that was to become the defining image of the young queen. The Wyon profile used on her coins from 1838 uses two fillets tying her hair, possibly her choice as more appropriate for a teenage Queen. (Plate 11a)

There was a precedent for a crowned image but no coins had been issued with the monarch wearing a crown since the hammered series of Charles II between 1660 and 1662. The diadem, when added, did not remain the same in all of the so-called Wyon portraits, differing in detail yet retaining the overall design concept.

No diadem, crown, coronet or tiara of this arcaded Wyon form, with only the Cross of St George above the bandeau, appears to have existed or exist in either the Crown Jewels or the Queen's

personal collection. This leads me to surmise that it was this clever artistic invention of Wyon with its obvious public acceptance that provided both Prince Albert and Queen Victoria with the inspiration to create the *Sapphire and Diamond Coronet*.

The Queen, in correspondence after the coronation noted:

I replaced my Crown [Imperial Crown] (which I had taken off for a few minutes), took the Orb in my left hand and the Sceptre in my right, thus loaded, proceeded through the Abbey....I said that the Crown hurt me a good deal....

The diadem in the Wyon image with a bandeau surmounted by a series of upturned arcades divided by the Cross of St George is the image on the stamps and medals of the new reign. The George IV State Diadem is much larger; for the design incorporates the Cross of St George interspersed with the emblems of the three kingdoms - the rose, the shamrock and thistle. The State Diadem was remodelled for Queen Victoria to make it smaller and lighter for the procession to and from Buckingham Palace for her coronation on the 28 June 1838. (Plate 13)

The portrait of Queen Henrietta Maria by Van Dyck has been suggested as the inspiration for the placement of the Coronet as shown in the 1842 portrait of the Queen by Winterhalter. (Plate 3) It should be borne in mind that Queen Victoria had, for a number of years, worn her hair drawn up in a bun, the word 'bun' to describe a clump of hair does not exist in the Shorter Oxford English Dictionary. It was known at the time as a chignon after the French word for 'nape', which was either plaited hair rolled into what we now know as a bun or a 'hump of hair' always worn close to the nape of the neck. Victoria wore a chignon in the Wyon 'Young Head' images on her coins, stamps and medals.

In a description of her coronation, Queen Victoria alludes especially to the peeresses in the Abbey wearing their coronets. Was it the small size of a coronet making it light, easy to wear and better suited to her diminutive stature that provided the attraction when compared with the large and heavy State Diadem or the even larger and heavier 1838 Imperial Crown that she was possibly forced to wear to combat the Salic law claim and virtually never wore again?

By this placement Prince Albert and Queen Victoria combined fashion with the symbol of sovereignty. The coronet was no longer placed as a diadem, tiara or crown but mounted vertically to surround her hair dressed fashionably in a chignon as her Badge of Office for use in the first State Portrait of her reign painted by Winterhalter in 1843. (Plate 4)

A coronet worn fashionably as a crown allowed for a statement of nobility and a badge of distinction for a young Queen endeavouring to create and fashion a new, less formal, but still royal image.

I suggest that by June 1842 Queen Victoria had sorted out her public image and how she wished her hair to be dressed. With Prince Albert's help, the jewel that would adorn her hair had been designed and completed by them both specifically for use in a proposed portrait by Winterhalter, who, at the behest of Prince Albert, had come to England to paint a defining image of a new, young and fashionable Queen. (Plate 3)

Winterhalter was in London by May 1842 and the first sitting for the portrait was held on the 8th June, with further sittings on the, 10th, 11th, 14th, 17th, 24th, and 25th of June when Queen Victoria noted: *the likeness is perfect, the picture very fine, only my gown and background to finish.* I

suggest that on the evidence of the dates for the sittings, the Kitching Coronet must have been completed in time for the first sitting on 8th June 1842 with the sapphires matching the large sapphire brooch worn in the portrait and the wedding present from her husband.

This portrait of the Queen was such a success that it was immediately repainted with the addition of the Garter and Sash as her State Portrait in 1843. (Plate 4) The Garter on her left arm was made from the stones remaining after the creation of the Imperial Crown the blue of the Garter sash giving gravitas to what became an iconic image. It could be suggested that the sapphires in her *Coronet* are from the same source as the stones in her newly made Order of the Garter, namely the Imperial Crown of George IV made from the Stuart Crowns and the Jacobite inheritance none of which would have been subject to Salic law.

By 1842 the Coronation Portrait by Chalon of 1837, with Victoria wearing the State Diadem, (Plate 10) or the even larger Imperial State Crown was no longer the image the Royal couple wished to portray.

Professor Tennant mineralogist to Queen Victoria in an article published in the London and Middlesex Archaeological Society Journal of 1860 noted that:

*The Imperial State Crown of Her Majesty Queen Victoria was made by Messrs Rundell and Bridge, in the year 1838 from **jewels taken from old crowns**....Summary of Jewels comprised in the crown: 1 large ruby irregular [sic] polished, 1 large broad-spread sapphire, 16 sapphires, 11 emeralds, 4 rubies, 1363 brilliant diamonds, 1273 rose diamonds, 147 table diamonds, 4 drop shaped pearls and 273 pearls.*

This living memory reference to the creation of the Imperial Crown (Plate 12c) is of great importance as it confirms the fact that: it was made from **jewels taken from old crowns**. I suggest that these were the two Crowns and Coronet of Mary of Modena, the all diamond Imperial Crown of George IV from which Victoria removed and sold the Arcot diamonds to benefit her aunts as promised under her the terms of her grandmothers will and most importantly the Imperial Crown of the Prince Regent/George IV/ William IV, stripped of their stones the empty frames survive. There remains one un-located frame; the Stuart crown that had left the Royal Collection with the flight of Mary of Modena and James II to France which may have been returned with the Stuart Jacobite jewels on or before the death of the Cardinal Duke of York a history that is discussed in Part II.

A fine example of the use of this image of Queen Victoria wearing the *Sapphire and Diamond Coronet* in a State Portrait is to be found with its companion of H.R.H. Prince Albert in Government House Victoria, Australia. (Plate 4 and 4a) The newly independent Colony of Victoria was founded in 1851 when split from the Colony of New South Wales. This pair of portraits had been delivered to Government House Victoria by 1855, possibly in return for the gift of the 328 oz. Victoria Nugget of alluvial gold sent to the Queen from the diggings in 1852, diggings that produced 99,347 oz. of gold in the first week of November.

A print in profile of Victoria and Albert together facing right is known, the Coronet being worn by the Queen as a tiara. (Plate 4b)

A competition to design the world's first postage stamp was opened to:

“all artists, men of science and the public in general.... or any person in the civilized world,”

Over 2600 designs were received, 49 for stamps and 4 prizes were awarded.

Benjamin Cheverton, famous for his reducing machine and one of the four prize winners, came up with the concept of putting the Sovereign's head on the stamp as a '*portrait would be difficult to forge*'. Edward Henry Corbould was charged with creating the portrait design for the stamp using the Wyon medal image. On August 17 1839, Queen Victoria gave royal assent to the Postage Duties Bill and the world's first postage stamp became official on May 6, 1840. The image in profile of the Queen was engraved by Charles Heath (Corbould was married to Heath's daughter), using anti-counterfeit characteristics (Plate 11d) perfected on the banknotes printed by their company, Perkins Bacon and Heath, later Petch.

This enduring philatelic portrait became the international symbol of Victoria's strength, confidence, and longevity, symbolizing a movement away from the corruption and injustice associated with her uncles. Wyon's vision splendid of the young Queen wearing a diadem as her crown remained unchanged on British and Colonial stamps for many years, one of the greatest achievements in the history of advertising and propaganda which, through the humble envelope, became the accepted visual image of Britain in every corner of her Empire and the known world.

It has been suggested that the sapphires in the Coronet were possibly a gift from the Pasha of Egypt, used by Prince Albert to match his wedding gift of the Sapphire Brooch. Queen Victoria's Journal does not confirm or provide any reference to a gift of sapphires although much is written over negotiations regarding the Khedive and Egypt.

The Albanian Muhammed Ali was the self - declared Khedive of Egypt and the Sudan from 1805 to his death in 1848; the dynastic founder of modern Egypt, his descendants ruled that country until 1952. On the 25th May 1838 Muhammed Ali informed Britain and France that he was declaring Egypt independent of the Ottoman Empire. On the 15th July 1840 the British Government colluded with Austria, Prussia and Russia to sign the Convention of London, offering Muhammed Ali and his family hereditary rule over Egypt within the Ottoman Empire but with conditions. These conditions were finally accepted on the 11th September 1840 when it was believed that the sapphires later used in the Coronet were presented to the Queen.

The Pasha had previously given George IV a Giraffe in 1827.

In researching this matter I have been able to trace a note regarding a gift from the Imam of Muscat which may have given rise to this confusion on 28th June 1842:

[List of Articles sent for Her Most Gracious Majesty, The Mighty Queen, a trifling Gift scarce worth being mentioned.]

Two pearl necklaces

Two emeralds.....

The fact that the *Coronet* has been created around this evenly matched set of ten sapphires all of fine colour would suggest that Queen Victoria was aware that they were not Hanoverian and that ownership could not and would not be challenged under Salic law.

It is suggested that the central sapphire has an individual history worthy of much more detailed attention. This sapphire is not of the same superb quality and colour as the remaining ten sapphires

in the Coronet, with remnants of black enamel to the setting to the rear it has an important prior history. The placement of the sapphire to the front and centre of the Coronet suggests that this specific stone had a history then known to both the Queen and Prince Albert a history that gave the Coronet sufficient importance to be worn as a crown in her first State Portrait and at the Opening of Parliament.

Prevention of a challenge over ownership under Salic law allows for four possible scenarios:

1. That the sapphires came from the House of Saxe - Coburg and Gotha, as did Prince Albert's wedding gift of a large sapphire now mounted as a brooch still worn by the current Queen. (Plate2). This seems unlikely for Queen Victoria would have mentioned such an important gift from her husband's family in her Journal.
2. The sapphires as unmounted stones were a wedding gift to the couple from an as yet untraced source. Queen Victoria mentions the gift of most, if not all, of her important jewels in her Journal. On the matter of sapphires the Journal is silent.
3. They came from the Stuart crowns incorporated into her Imperial Crown of 1838. They would then predate the Hanoverian claim to the British throne and Queen Victoria knew she would never have to surrender them under Salic law.
4. An article, extracted from *Archaeologia*, XXIX, pp. 262-6, by Robert Cole: '*Particulars Relative to the Portion of the Regalia Made for the Coronation of King Charles the Second*' published in 1842 lists in great detail all the new regalia made for the King's coronation, including a reference to:
....two crowns, two scepters, and a globe of gold set with diamonds, rubies, sapphires, emeralds and pearls..., by Sir Robert Vyner, the king's goldsmith, for over £21,000.

The Cole article may be more important than it would initially seem for Queen Victoria may have been behind the writing of this history in an effort to confirm exemption from any potential Hanoverian claim of the Stuart Charles II State Crown remade for George I then remade again by George IV to be worn by William IV then stripped by Queen Victoria to create the Imperial Crown.

5. They came from the Crown of State Queen Henrietta Maria which appears to be the only crown that survived the destruction of the Regalia under Cromwell. If so, this opens a new discussion in that the sapphires may in fact be Tudor. In this context it is worthy of note that the Crown of State was worn over a chignon by Queen Henrietta Maria a concept later copied by Queen Victoria in her portrait by Winterhalter. The fact that Queen Victoria was aware of the Stuart history of at least one of the jewels incorporated in her Imperial Crown of 1838 may be confirmed by the placement of the large *Stuart Sapphire*, returned to her grandfather George III, to the front and centre of her new Imperial Crown.

Charles II is known to have had 18 sapphires in his newly made Coronation Crown of 1660, the number of sapphires in his Crown of State is unknown but I suggest that they were present and in a greater number.

This poses the question, are the 11 sapphires in Queen Victoria's Coronet from:

1. The Charles II Crown of State made in 1660, refashioned by George I and again by the Prince Regent before he became George IV for use as his Crown of State. This coloured stone crown is well illustrated over the years and the stones may be tracked also the frame survives.

2. The Crown of State of Queen Henrietta Maria made circa 1626 (Plate 26). This may have been dismantled by the catholic cardinal the Duke of York and the stones set in the pectoral cross as worn in his portrait.
3. The two crowns and the coronet of Mary of Modena of 1685 (Part 2 Plates 13 & 14.) The least likely as these were principally diamond set and most of the stones hired.

It is not known if the status of the jewels in the Stuart Crowns was researched under the Hanoverian claim regarding those stones added to the crowns by the Hanoverian kings during the family's tenure on the throne. The claim was virtually resolved by 1842 but the death of one of the Law Lords prevented what eventually became a hard fought decision from being handed down until 1857.

I suggest that as a result of a close interest in the deliberations regarding the fate of her jewellery collection from the moment she ascended the throne, the Queen was well aware of the family provenance of the historic stones about to be incorporated in her Imperial Crown and the *Sapphire and Diamond Coronet*. In the case of the Coronet I suggest that Queen Victoria knew the provenance of the sapphires in her coronet and that they had complete immunity from Salic law.

An effort will be made to establish if the principal sapphire or sapphires in the *Queen Victoria Sapphire and Diamond Coronet* are Tudor with a line of descent from Henry VIII or earlier to Elizabeth I, to the Crown of State of Queen Henrietta Maria, then to Queen Mary of Modena and through her Jacobite descendants, to the ring of the Cardinal Duke of York, hence to George III, the Prince Regent and finally to Queen Victoria.

Alternatively this sapphire may have remained within the royal collection again with a history from Henry VIII. It will be suggested that this could be the sapphire from the Cross Patée surmounting the Charles II Imperial Crown of 1660, altered by George I and again by the Prince Regent before the creation by Queen Victoria of her coloured stone Imperial Crown. At this time Queen Victoria gave away rings set with diamonds as illustrated in the 2016 S. J. Phillips ring catalogue. Most importantly she enlarged and changed the cross pattée surmounting the orb for her new Imperial Crown of 1838. The old cross pattée with its supports for the pearls survives on the top of the metal frame (Plate 12 a) of the Imperial Crown of George IV. This poses the question, who removed this sapphire and is it this sapphire that Victoria and Albert put as the key historic stone into the centre of the *Sapphire and Diamond Coronet*?

The replaced stone now in a later and enlarged cross pattée is known as Edward the Confessor's Sapphire but is it and on what evidence is this claim made if any?

If a case can be made that either of these scenarios is credible it will vastly change the historical importance of the *Coronet*.

Assistance from within the Royal Collection and other Institutions to further investigate and possibly as a result determine this most interesting matter would be much appreciated.

Queen Victoria opened her first parliament after the death of Prince Albert in 1866 and again in 1867, wearing the *Coronet* as her Crown over her widow's cap. (Plate 6) She alludes to the wearing the Coronet in times of stress when it provided a comforting link with Albert.

The Coronet was to be replaced at the Queen's own expense in 1870 by the Miniature Diamond Crown (Plate 14). This jewel, with importantly no coloured stones was considered by the Queen as

more befitting to a Queen in mourning. It is now part of the Crown Jewels having been first used at the State Opening of Parliament of 1871.

Other Tiara's or Coronets were designed by Prince Albert for Queen Victoria.

A ruby bandeau of 1843 also by Kitching was the next jewel designed by Prince Albert for his wife. (Addendum 3)

The Emerald Gothic Tiara, with a brooch and a pair of earrings, was a gift to Queen Victoria in 1845, again this was designed by Prince Albert and made by his favourite maker, Joseph Kitching, at a cost of £1,150, possibly for use in the family's first Saxe - Coburg and Gotha British Royal Family portrait of Albert his wife and their four children, painted by Winterhalter in 1846. Two of the emeralds, possibly those from Muscat, may have been incorporated in the earrings. The tiara survives by descent in the family collection of the current Duke of Fife.

Another tiara, possibly designed but certainly gifted by Prince Albert to the Queen, is The Orange Blossom Tiara commissioned in 1846 to match a brooch and earrings given by the then Duke to the Queen in 1839 for their wedding in 1840. This tiara was made to complete a parure that he had assembled over a number of years was first worn on their wedding anniversary in 1846 and then again every year on that day until the Prince's death in 1861. The flowers of the orange are depicted in white parian ware, possibly by Minton, set in frosted gold with four unripe green enamel oranges which, by repute, represent their then living children. It survives untouched in the Royal Collection to this day.

The last tiara designed by Prince Albert for his wife was the Indian Circlet of 1853. This was inspired by the Indian jewels exhibited in the Great Exhibition of 1851. Albert designed a circlet of Mughal arches, a major feature of architecture on the Indian subcontinent added in 1860. It survives much altered and reset in the Royal Collection, now known as the Ruby or Oriental Circlet. Importantly it was remade when stones that had been judged to belong to Hanover as a result of the Salic Settlement were removed in 1858.

None of these jewels were designated by Queen Victoria as Crown Property; hence they remained within the British Royal Family to be inherited by her descendants. They and Prince Albert's other gifts to the Queen were housed in the magnificent jewel casket made by Elkington's of Birmingham (Plate 5) on the front of which the Queen is portrayed wearing the *Coronet* as painted originally by Robert Thorburn. (RCIN 421666) Commissioned by Prince Albert for Queen Victoria, this casket is a dynastic statement that incorporates her favourite image of the Prince, the Royal Arms, the Arms of Saxe – Coburg and Gotha and the portraits of their six children as born before 1851. It was loaned by the Queen to the 1851 Exhibition.

Under Salic law, the Kingdom of Hanover could not be ruled by a Queen, hence her uncle, the Duke of Cumberland, became King Ernst Augustus of Hanover, ascending the throne of Hanover on the death of his brother William IV to rule from 1837 – 1851, his brother the Duke of Cambridge having acted as the Regent from 1816 – 1837. The king immediately purchased over 180 kilos of new silver from Rundell's and was determined to enforce the return of The Hanoverian Jewels to Hanover rather than take the suggested financial settlement.

By the 20th April 1839 the Hanoverian Envoy in London had noted:

That no rule of law can exist in this country which makes the Jewels once belonging to the Hanoverian Crown the property of the British Crown, the British Government relies on the argument that the property in dispute was situated in England.

On the 5th January 1843 the British Government rejected the Hanoverian claim insisting that for the 80 years before 1837 the Jewels had been treated as the Jewels of Great Britain. The Hanoverians replied on the same day asserting:

If they have been so considered and treated, the reason has been, that during the space above mentioned the Crowns of Great Britain and Hanover have been vested in one Sovereign.

After further dispute with the Commission to resolve the issue the Commission aborted on the death of Lord Chief Justice Tindal. The reason for the extended dispute was the contents of the wills of George II and George III which the Commissioners had not read and it was considered that they may have thrown a different light on the outcome.

George I had ascended the British throne in contentious circumstances; his family from Hanover displacing the catholic Stuarts. This German-speaking and, importantly, protestant family ruled in Britain till the death of George III's son, William IV, in 1837. The only Hanoverian legitimate child still alive to inherit the throne of Britain was the 19 year old Princess Victoria of Kent, the daughter of the Duke of Kent, fourth son of George III. Under Salic law she could ascend the throne of Britain but not that of Hanover.

The action commenced in 1839 when King Ernst of Hanover filed in the British Chancery court to reclaim any and all of the jewels bequeathed by family members of the House of Hanover during the family's reign. The claim was complex. For the use of his wife, Queen Charlotte, George III had bought back from Hanover, at a cost of £54,000 the jewels sent to Hanover by George II. On her death, Queen Charlotte's personal jewels had been sold by Christies in 1819 but the Hanoverian jewels had been passed on to George IV and some of these had been reset or reused. On the death of George IV, these were again in part reset or reused by William IV and Queen Adelaide. The tracking of the original jewellery and of individual stones in new settings became a stumbling block for those charged with determining this difficult case.

King Ernst, as one of the godparents of Victoria and Albert's third child, Princess Alice, came to Britain in 1843 to attend her christening and to further press his claim to the Hanoverian jewels.

Queen Victoria in a letter to her Prime Minister, Sir Robert Peel, on 13th August 1843 stated:

The Queen is desirous that whatever is right should be done, but is strongly of opinion that the King of Hanover's threat (for such it must be regarded) not to leave this country till the affair is decided upon, should in no way influence the transaction, as it is immaterial whether the King stays longer here or not.

Salic law finally prevailed and the family jewels of the Hanoverian rulers of Britain accumulated over some 120 years, as distinct to the Crown Jewels now in the Tower of London, were sent to Hanover in 1858.

Prince Albert's father and Queen Victoria's mother were brother and sister, hence they were first cousins. Victoria was older than Albert by some three months, being born on the 24th May 1819. Albert studied at the University of Bonn where he read law, philosophy, economics and art history. As a second son of divorced parents, he was expected to make his way in the world. On their marriage Queen Victoria made him His Royal Highness and appointed him to the Privy Council. Initially unpopular because of his German origins, Albert worked hard to support the Queen, especially after three attempts to assassinate the royal couple before 1842. The way the Prince conducted himself had a positive effect on his standing with the public and as a result parliament designated him Regent in the event of Victoria's death before the birth of their first child.

Prince Albert fully appreciated the sensitivity of the British Parliament and the public and he adopted a low profile whilst acting as the Queen's Chief Advisor and Private Secretary. On the death of Lord Melbourne, he encouraged his wife to take a greater interest in many social welfare activities. Albert, in turn, began to take up non-controversial public roles such as President of the Society for the Extinction of Slavery, Chancellor of the University of Cambridge, President of the Society of Arts, and President of the British Association for the Advancement of Science. He involved himself in promoting many public educational institutions; his espousal of science brought him into conflict with the church and his proposal for a knighthood for Charles Darwin, after his publication of the 'Origin of the Species,' was rejected.

His special interest in the application of science to manufacturing industry led him to mastermind the *Great Exhibition of 1851*, in spite of opposition from the House of Lords and the House of Commons. Albert's aim was to showcase the industrial achievements of Britain and to bring into the country, for purposes of comparison, the best manufactured products of other nations which would result in an exchange of technical knowledge to further improve British industry.

The exhibition proved to be Prince Albert's greatest achievement, a magnificent success. A total of £186,000 was raised in profits from the Exhibition which, with the concurrence of Prince Albert, was used to purchase land in South Kensington to establish a number of education and cultural institutions, one of which became the *Victoria and Albert Museum*, a monument to his good taste and learning.

Provenance:

Probably designed and created by Prince Albert based on the immensely popular Wyon diadem on the 'Young Head' at a cost of £415 between 1841 and June 1842 and on the Crowns in the Wilton Diptych.

With Queen Victoria to 1901.

With Queen Alexandra, wife of King Edward VII, from 1901 to 1910.

With Queen Mary of Teck from 1910, given by her husband, King George V (1865 – 1936) to their daughter on her marriage in 1922 to George Lascelles, later the Earl of Harewood.

At the first family dinner party after the wedding, King George V wrote in his diary that:

"Dear Mary looked charming and wore my sapphires" (Plate 8)

With Mary, the Princess Royal and Countess of Harewood (1922 – 1965). (Plate 9)

Inherited by her son, George Lascelles, 7th Earl of Harewood, till his death in 2011.

Sold to Wartski London.

Purchased Emma Hawkins of Hawkins and Hawkins, 2015.

Exhibited:

Tiaras Past and Present at the V&A, 2002.

Tiara Loan Exhibition in aid of The Samaritans at Wartski 2007.

Images of Queen Victoria wearing the Sapphire and Diamond Coronet so far located.

1842. Portrait facing left of the Queen by Franz Xaver Winterhalter wearing the *Sapphire and Diamond Coronet* and the Prince Albert Sapphire and Diamond brooch. Royal Collection, RCIN. 401413 (Plate 3) and the companion portrait of H.R.H. Prince Albert. RCIN. 401412 (Plate 4a). As a pair these portraits was commissioned for the White Drawing Room at Windsor Castle at a cost of £157 each.

1843. This portrait with additions became Queen Victoria's official State Portrait in 1843 the Queen, now wearing the *Sapphire and Diamond Coronet* with the Order of the Garter on her left arm and the blue Garter Sash. (Plate 4)

A classic example of the use of the Winterhalter 1843 image as Queen Victoria's State Portrait and the importance she attached to her image is the pair delivered to the new Colony of Victoria in 1855 of the Queen and H.R.H. Prince Albert, (Plate 4 and 4a), the image of Prince Albert being the earlier companion portrait to their 1842 portraits, a favourite of Queen Victoria.

<http://www.ngv.vic.gov.au/essay/the-cult-of-the-queen-empress-royal-portraiture-in-colonial-victoria/>

Many other replicas and other versions were made for Colonies and nations under her rule or as diplomatic gifts, such as the copy, facing right, also by Winterhalter given to the French King, Louis – Philippe in 1844 and now in the Musee National du Chateau Versailles. Inv. No.10032.

1843. Portrait Miniature by William Essex dated 1843. The Royal Collection.

1843. Portrait, facing right, with Honiton lace veil, wearing a black dress by Frederick Tilt, miniature painter to the Queen, engraved by Henry Ryall and later published as an engraving by Hering and Remington. This image, presumably taken from the original miniature by Robert Thorburn, may be seen as the left hand panel to the jewel casket with her eldest son, the Prince of Wales. Original Print, the National Portrait Gallery London NPG D33628. (Plate 16)

Circa 1845. Joint portrait of Victoria and Albert in profile, a print taken from an unknown painting, the image facing right, the only known image of the *Coronet* being used as a Tiara. From a Getty image, origin unknown. (Plate 4b) This same image of the Queen is known without Prince Albert

1847. Portrait of the Queen wearing her wedding wreath of real orange blossom holding her wedding veil, the Prince Albert Sapphire and Diamond brooch and the earrings and necklace, made

up from diamonds given to the Queen by Sultan Mahmud II of Turkey in 1838. (Something new, the diamonds and something blue the sapphire?) This painting was given to Prince Albert as a surprise by Queen Victoria on their wedding anniversary on the 10th Feb. 1847. RCIN 400885. The Sapphire Coronet was not made at the time of the wedding so in this later creation by Winterhalter of an earlier event it is correctly not shown. It is, however, an accurate portrayal of the brooch, the mount of which has changed from a rectangle to an oval, perhaps as a result of the Salic settlement when the original diamonds may have been claimed by Hanover.

1851. Re-use of the Tilt portrait of 1843 in enamel as a panel to the Elkington Mason & Co (1842-1861) jewel casket, this being indicative of the importance to the Queen of this particular jewel. (Plate 5). The Jewel Casket exhibited at the Great Exhibition, London 1851. Royal Collection. RCIN 1562.

1866. When Queen Victoria opened Parliament for the first time after the death of the Prince Consort, on 6th February 1866, she wore the Sapphire and Diamond Coronet (Plate 6) noting in her diary that she wore an ordinary evening dress, her widow's cap with flowing tulle veil and the '*small diamond and sapphire coronet.*' Original by Lowe Cato Dickson, not traced. The Times 7 Feb 1866 reported that the Queen for the Opening of Parliament: *...wore a small coronet of sapphires and diamonds, a diamond necklace with a diamond cross containing a miniature of Prince Albert in the centre and the Koh-i-Noor as a brooch.*

1871 Print by Samuel Cousins, published by Dickenson Brothers after an original painting by Lowe Cato Dickson. NPG D33649. This image, coloured later, shows the stones in the Coronet incorrectly as rubies instead of sapphires (Plate 15)

1874. Portrait by Henry Richard Graves 1874 (Plate 7) Royal Collection.

1893–1901 The[Sir] Thomas Brock "Old Head" image probably sourced to the 1871 print of the Sapphire and Diamond Coronet used on the: Crown, Half Sovereign and Sovereign. (Plate 11b is the previous image of Queen Victoria with the accurately portrayed miniature diamond crown replaced by Brock.)

On the penny coins of the realm issued during Victoria's reign four profiles were used, as shown in Plate 11a:

The Young Head *Twin Ribbons (fillets)* 1838 -60 (Plate 11)

The Young Head *Laureate Wreath* and draped bust the "Bun Penny" 1860 -73 (Plate 11a)

The Jubilee Head *Miniature Diamond Crown* draped bust as in Plate 11b 1874 94 (Plate 11b)

The Old Head *Veiled Bust* with probably Sapphire and Diamond Coronet incorrectly rendered worn as a tiara, 1893-1901. (Plate 11c) This was used on gold and silver coinage from 1893 and on copper coins from 1895.

I say probably as Queen Victoria never granted a sitting to Brock who executed more likenesses of her than any other artist, he relied entirely upon images yet his portraits were considered by many to be the most lifelike.

A Colonel Harding whilst conversing in Brocks studio:

.....happened to comment upon the displeasing effect produced by the heavy and inartistic crowns so often seen upon the heads of Kings and Queens on public monuments, and asked why sculptors did not substitute something more becoming which they might easily do without any sacrifice of regal significance. Brock was quick to perceive the value of this suggestion and to act upon it. His treatment of the head of Queen Victoria on the 1893 coinage was a complete departure from tradition. He employed a shallow crown, so set upon the head as to allow the curves to be seen above it and he introduced a delicate arrangement of drapery beneath within which the crown, except where it rested on the brow was concealed.”

The suggestion that the Queen should wear a shallow crown (tiara) on the lines of Leonard Wyon's Ashanti War Medal came from the Official Committee on the New Coinage. This reference to the *Committee on the New Coinage* should be further investigated for a reference to the use of an image of *The Sapphire and Diamond Coronet* in the creation of a new Gold Sovereign.

As Brock worked from photographs, prints and paintings he would, I suggest, have based the image of *The Sapphire and Diamond Coronet* on Plate 4b circa 1845 and Plate 15 published in 1871, possibly the last time the Coronet had been seen in public.

Images of Crowns and Coronets related to this essay on Queen Victoria:

The 1837 portrait by Alfred Chalon of Queen Victoria wearing the adjusted and made-to-fit State Diadem on the opening the first Parliament of her reign in July 1837. (Plate 10) This portrait was painted as a gift from Queen Victoria to her mother; the image was used with the Queen's permission later in her life and is now known as the '*Chalon Head*' on Colonial stamps, such as New Zealand, Canada, Queensland and Tasmania. Similar images by Sully and Hayter were also set aside by the Royal couple for the new informal look as created by Winterhalter in 1842.

The image from the City Medal (Plate 23a) designed by William Wyon and struck to commemorate Queen Victoria's visit to the City of London in November 1837. A diadem held in place by a ribbon with its arcaded design is the prototype image for the Penny Black.

The arcaded diadem from a design by William Wyon as used in the City Medal of 1837 was redrawn by Edward Henry Courbould and engraved by Charles Heath in 1840 for the instantly iconic Penny Black postage stamp (Plate 11d)

The William Wyon 'Young Head' with filleted hair of 1838, taken from an 1853 Penny. (Plate 11) Queen Victoria was a grandmother in her late 60s before she allowed this image to disappear. The 'Young Head', with its beautiful profile, flattered the Queen who is reported to have told Wyon '*You always represent me favourably.*'

An original drawing of the Imperial Crown of George IV, commissioned by him from the London jewellers Rundell, Bridge and Rundell, designed by Philip Liebart for his Coronation in 1821. Collection the V&A Museum VA 06437. The surviving frame for the Crown with the jewels removed is now in the Tower of London. (Plate 12a and 12b)

An original print of the Imperial Crown of State expressly made for Queen Victoria's coronation by Rundell, Bridge & Co in 1838 (Plate 12c) This jewel is now part of the Crown Jewels and is discussed in detail at - <http://royalexhibitions.co.uk/crown-jewels-2/royal-regalia/>

The 1820 George IV State Diadem now known as the Diamond Diadem was altered to fit for Queen Victoria's coronation in 1838, RCIN 31702. (Plate 13)

Photograph by Bassano and Co, circa 1887, of Queen Victoria wearing the Miniature Diamond Crown paid for by her in 1870. (Plate 14) This was accurately reproduced on the coinage as the 'Jubilee Head' until the Brock tiara image of 1893. This Crown was travelled on her coffin at her funeral and was specifically left to the nation in her will, hence is now part of the Crown Jewels.

Images of the Young Queen Victoria taken before 1841 for purposes comparison over the styling of her hair from images in the National Portrait Gallery, London.

1837

NPG D8152 by Richard James Lane published by Joseph Dickenson, Lithograph, published 24 May 1837. The small gold chain holding a jewel over her forehead is a foretaste of the tiara to come and the form of hairstyle has now been established. (Plate 17)

NPG D16078 by Frederick Christian Lewis Sr. published by John Mitchell, and published by Paul and Dominic Colnaghi & Co after Richard James Lane, 22 June 1837. A profile image hair dressed in a chignon with garland of flowers. (Plate 18)

NPG D33570 by Alfred Robert Freebairn after Henry Weigall, anaglyptograph, published 11 December 1837. A fine profile with her hair dressed in a chignon. (Plate 19)

1838

NPG D9169 by William Finden after Richard James Lane published 1 May 1838, she wears the Garter sash, a jewel over the forehead and a coronet of flowers dressed into the chignon. (Plate 20)

NPG D33621 published by J. McCormick after unknown artist, Lithograph, no date but circa 1838, a first image with a tiara and a chignon. (Plate 21)

1839

NPG 316a(125) a very important preliminary profile drawing for a marble bust by Sir Francis Leggat Chantrey, the braid turned back in front of the ear, the small inset detail of the nose and mouth, the weave of the hair in the bun, the whole being proportionally accurate. It is of note that when Chantrey drew the image, the braids of her hair, the ornament and diadem was later added to the bust which bears no relationship to any known diadem or tiara. (Plate 22)

NPG D33610 by Alfred Robert Freebairn after Henry Weigall, anaglyptograph, 1839, taken from the image on the City Medal to a design by William Wyon of 1837 (Plate 23a). This unusual image provides a good method of interpreting the design of the diadem for purposes of comparison with the Sapphire and Diamond Coronet. (Plate 23)

1840

NPG D33622 by Henry Ryall, published by Colnaghi and Puckle after Sir William Charles Ross, engraving published 1840. A fine image of the Queen as young woman seemingly unaffected and unadorned. (Plate 24)

NPG D33569 Unknown artist anaglyptograph suggested by the National Portrait Gallery / circa 1840 and, if so, the earliest image of the Queen with a coronet around her tied up hair. This profile is the first indicator of a progression in style to the Winterhalter portraits. (Plate 25)

John Hawkins

The original Invoice has been updated and revised 12 December 2015 again in April 2016 and again in 27 February 2017. This research is fully referenced but the references have not been supplied.

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Part 1 Images - A Royal Coronet



Plate 1. The Queen Victoria Sapphire and Diamond Coronet.



Plate 2. The Prince Albert Sapphire Brooch his wedding present to Queen Victoria.



Plate 3. The Queen Victoria portrait by Winterhalter 1842.



Plate 4. The Queen Victoria State Portrait of 1843 by Winterhalter, this a later copy for the new Colony of Victoria, circa 1853.



Plate 4a. The Prince Albert State Portrait of 1842, by Winterhalter, this a later copy for the Colony of Victoria, circa 1853.



Plate 4b. The Sapphire and Diamond Coronet worn by Queen Victoria as a tiara.



Plate 5. Prince Albert commissioned this Jewel Casket from Elkington in 1851, it was lent to the Great Exhibition by the Queen.



Plate 6. The Sapphire and Diamond Coronet as worn by Queen Victoria at the State Opening of Parliament in 1866 and 1867.



Plate 7. A portrait by Richard Henry Graves 1874, possibly used as an image source for the Coronet used by Thomas Brock to create the image on the coins issued in 1893.



Plate 8. The sapphire parure given by George V to his daughter, Mary, the Princess Royal on her wedding in 1922.



Plate 9. Mary, the Princess Royal, Countess of Harewood, wearing the Queen Victoria Sapphire & Diamond Coronet as a tiara.



Plate 10. A Coronation Portrait by Chalon 1837 wearing the State Diadem, a detail of same and the use of the image 20 years after the event on a Queensland stamp of the mid 1850s.



Plate 11. An 1853 Penny with the 'Young Head' two ribbon portrait by William Wyon, 1838 - 1860.



Plate 11a, A bun Penny with the 'Bun Head' portrait with Laureate Wreath by Leonard Charles Wyon.



Plate 11b, A gold sovereign showing the accurately depicted miniature diamond crown presumably taken from the Bassano photograph.



Plate 11c. The 'Old Head' Penny by Sir Thomas Brock from 1895 for whom Queen Victoria never sat. Hence I suggest the incorrect interpretation of the Sapphire and Diamond Coronet.



Plate 11d. Detail of a Penny Black 1840.



Plate 12a. The metal frame of the George IV Coloured Crown of State, circa 1820.



Plate 12b. A contemporary print of the Imperial Crown, with its jewelled settings still in place.



Plate 12c. The Imperial Crown of Queen Victoria, made from ‘jewels taken from old crowns’ this crown is now known as the Imperial State Crown.



Plate 13. The George IV State Diadem which cost £8,216 in 1821..



Plate 14. The Bassano photograph of the Miniature Diamond Crown made for Queen Victoria in 1870 and now part of the Crown Jewels.



Plate 15. An incorrectly coloured print with the sapphires shown as rubies in the Sapphire and Diamond Coronet.



Plate 16. The enamel porcelain plaque of Queen Victoria wearing the Sapphire and Diamond Coronet from the Elkington Jewel Casket made in 1851.



Plate 17. The Princess Victoria 1837



Plate 18. The Princess Victoria 1837



Plate 19. The Princess Victoria 1837



Plate 20. Queen Victoria 1838, this portrait epitomises the new young and with it look the new Queen wished to establish, with the crown in the caption not on her head.



Plate 21. Queen Victoria 1838, the first portrait with the Rundell and Bridge tiara, it does not work with the chignon.



Plate 22. The original pencil drawing of Queen Victoria by Sir Francis Chantrey for a proposed marble sculpture showing particular attention to her hair.



Plate 23. A contemporary anaglyptograph for 1839 taken from an image of the 1837 City Medal.



Plate 23a. The City Medal, designed by William Wyon 1837.



Plate 24. Queen Victoria 1840.



Plate 25. Queen Victoria wearing the Sapphire and Diamond Coronet? circa 1842.



Plate 26. Queen Henrietta Maria wearing her Crown of State set with sapphires and pearls, her dress decorated with sewn sapphires. I suggest it is this collection of sapphires that went with her to France and returned with her after her son Charles II ascended the throne in 1660. The painting dating from 1662.



Plate 27 The Darnley Jewel, centred by a sapphire set in a simple plain gold enamelled frame which is of importance when discussing the enamelled back of the sapphire to the centre of Queen Victoria's Coronet.