

Queen Victoria's Sapphire and Diamond Coronet

Part 2

This is an attempt to provide veracity to a proposed link between the Stuart Sapphires and the rectangular step cut sapphire set into the centre of *Queen Victoria's Sapphire and Diamond Coronet* subject to a now withdrawn export licence application. It should be read in conjunction with the images and text supplied to both the purchaser and the Export Licensing Committee together with Parts I and III in January 2016 and here subsequently updated.

Visual evidence of how jewels were used to create an image of power, status and a sovereign's right to rule may be seen in the contemporary portraits of Henry VIII and his daughter Elizabeth I. In these portraits Henry wears his iconic gem-set hats and coats, doublets and sleeves with matching chains. (Plates 1, 1a, 2, 2a and 2b) His rarely-worn ancient Crown is depicted in some detail in his portrait still held by the Barber Surgeons Company, a crown later worn by his successors, James I (Plate 4a) and Charles I (Plate 5a) prior to its destruction under Cromwell during the Interregnum.

On his death it was recorded that Henry VIII's crown contained 344 gems including:

.....nyne pereles not all of one sort and three sapphires....

The Coronation Portrait of his daughter Elizabeth I painted circa 1600 is believed to have been taken from a now long lost original (Plates 3, 3a, 3b, and 3c) it shows the Queen wearing a far smaller and more feminine crown, set with what appears to be a much larger number of important sapphires and pearls the whole surmounted as a monde by what has now become known as the Black Prince's Ruby.

Surviving royal images would suggest that sapphires were the coloured gemstone of choice when dressing for a dynastic Tudor or Stuart portrait.

Portraits may be used to confirm that the Imperial crown remade by Henry VIII descended to Charles I yet the small Coronation Crown worn by Queen Elizabeth I was probably broken up in her lifetime and the stones reused for it seemingly vanishes from her pictorial record. If this is so I suggest that some of those sapphires depicted in the Elizabeth I Coronation Portrait may be seen in the extraordinary hat and hair ornaments shown in the portraits of James I and Anne of Denmark painted by John de Critz the Elder before 1610. (Plates 4b & 4c.) When they and this fashion had passed it seems logical that some of these sapphires would have been incorporated in the two new crowns supplied to Queen Henrietta Maria for the coronation of Charles I a coronation which she as a catholic could not attend.

The large number of sapphires in the Tudor collections may, in part, be confirmed by reference to the jewels in the possession of Queen Elizabeth I listed in a valuation for *purposes of sale* made some three years before her death and taken here from, *The Calendar of the Cecil Papers in Hatfield House, Volume 10, 1600*.

I have extracted from this document the following references to sapphires in the Tudor jewel collection then held at the Tower of London:

22 Oct. 1600 Old Jewels [Ap] 'praised' by Hugh Kayle, goldsmith and Jan. Pillman, jeweller, taken out of the Tower of London by her Majesty's commandment, 17 and 22 Oct. 1600:70 sapphires, very foul and ill coloured, 20l...one bunch of 53 gold rings set with sapphires, 85l. 12s. 6d.....

22 Oct. 1600. – jewels [Ap] praised by Jan. Spillman and Leonard Bushe, jewellers

.....5 rings of gold set with sapphires, 20l.....

Jewels brought by Mr Sackford [Margin: For the Court.] 1 Great sapphire unset and a great 'amatestes' set in gold, 50l. 28 "collettes" of gold set with sapphires and an "emrodde" set in gold, 150l.....

A total of 136 specifically recorded sapphires.

For the historian looking at the use of sapphires at the Tudor court, the most interesting reference is to the: 28 "*collettes*" of gold set with sapphires". Were these particular sapphires from the gem-set collars or chains depicted in the Tudor portraits or more likely were they sapphires removed from clothing that had become old fashioned or no longer worn?

There is a reference in the above document to pearls sewn into clothing, presumably for Elizabeth I:

250 orient pearl taken from the gowne, 206l. Round pearl, 21l. Meaner pearl taken from the same gown, 40l...

On this evidence of jewels sewn into clothing I suggest that some of the sapphires, possibly those described as - *ill coloured*, came from doublets and sleeves shown in the portraits of Henry VIII.

The listed '*1 great sapphire*' may be the large Stewart/Stuart sapphire (Plate 17) that once belonged to the Scottish king Alexander II (1214 - 49) and his Scottish descendants. James II of Scotland seems to have lost possession of the sapphire to the English king Edward IV in 1482, after the English the invasion of Scotland.

If so, although this is open to challenge, the large *Stuart Sapphire* was in the collections of both Henry VIII and Elizabeth I. A large sapphire was sold by Cromwell for fifty pounds during the Interregnum if this was the same stone it was either; repurchased, reclaimed from pawn, or gifted back to Charles II on regaining the throne in 1660 only to leave the British Royal Collection again with other Stuart jewels on the overthrow of James II by William of Orange.

The large *Stuart Sapphire* was to return to Britain through negotiations held between the Cardinal Duke of York and the Prince Regent on behalf of George III through the good offices of the banker Thomas Coutts circa 1804. This is important for it establishes that this gemstone is Stuart not Hanoverian and that it had descended in the Jacobite line of the Stuart family. Its inclusion both at the front of the newly created Crown of State constructed by Rundell Bridge & Rundell for George IV and then later in Queen Victoria's Imperial Crown of 1838 confirms contemporary opinion regarding this stone; its status, its history and its importance.

This poses the question; did an understanding and knowledge of the Stuart history of this sapphire prior to its inclusion in the new Crown of State lead George IV and later Queen Victoria into an understanding of the history of the Cardinal's collection of Stuart jewels resulting in some of the sapphires for the 1838 Imperial State Crown being sourced from those shown in the cardinal's portrait? (Addendum 2, Plate 6)

The Black Prince's Ruby as depicted in the portraits of Elizabeth I and James I is no longer on the top of the Tudor Crown in the portraits of Charles I. This would suggest that it had been successfully sold or pawned in Holland by Queen Henrietta Maria. As a known Tudor gem of great national importance it may have been redeemed from Amsterdam after the accession of

Charles II but not in time to be incorporated in his crown where it is recorded as being placed by James II.

The motives of Queen Victoria in creating the most valuable historical jewel in Britain from the coloured stone Crown of State created by the Prince Regent for his coronation as distinct from the newly created diamond Imperial Crown would suggest that Queen Victoria through her advisers was putting together a collection of historic jewels with a known Tudor or Stuart origin to protect them under Salic law from her acquisitive uncle in Hanover. Complicit in this was the firm of Rundell Bridge and Co who were soon to be compromised by the size of the orders received from Hanover as Queen Victoria was forced to economise.

Under Cromwell the Charles I medieval Coronation Crown of St Edward had been destroyed, Parliament receiving 180 pounds for the gold and some 1000 pounds for the stones which included 58 rubies, 28 diamonds, 19 sapphires, 2 emeralds and 168 pearls.

The new Coronation Crown made for Charles II, the property of the State is now kept in the Jewel House at the Tower of London it is this crown that is used at the coronation to confer the right of sovereignty to the individual being crowned and is correctly known as St Edward's Crown, (Plates 10 & 10a). It is now the oldest surviving crown in the modern Regalia re-created for the coronation of Charles II in April 1661. The number of sapphires in the crown had gone from three under Henry VIII to nineteen under Charles I.

Crowns are enclosed by arches or more correctly barr's over a material cap known as a caul whereas a coronet is open above the circlet with no barr's. When illustrated in contemporary portraits the shape and number of barr's and the stones with which they are set act as identifiers to specific crowns.

Queen Henrietta Maria (1609 - 1669), the youngest daughter of the French king Henry IV, became the wife of Charles I. As a catholic in protestant Britain she could not be crowned with the king at his coronation. Nevertheless she was supplied with both a Coronation Crown and a smaller similar crown to be used as a Crown of State. I suggest it is the smaller Crown of State (Plates 6 and 6a) that may be seen in her portrait by Van Dyke; diminutive in size she wore this crown on State occasions over a chignon on the back of her head. Her Coronation Crown, although it never attended a coronation did not survive the Interregnum. (Plates 7, 7a 7b, 7c, 8, 8a & 8b)

I suggest that the Crown of State of Henrietta Maria was taken to France as her badge of office and worn as her crown at her father's French court; it appears in her portraits set with sapphires with a single row of pearls let into the steep arches.

Queen Henrietta Maria went to Europe on 23 Feb 1642: *carrying with her a great part of the crown jewels to pawn to raise funds for her husband*. As the reigning English Queen in exile this crown would have confirmed her position within her own family at court. The English Crown Jewels had left Britain once before for Amsterdam between 1629 until 1636 when they were pawned by Charles I to the Dutch financier Philip Burlamachi to raise funds in part to further his collection of art, an important precedent had been set.

David Humphrey documents the attempted sale of the Tudor and Stuart collection of jewellery, the legitimacy of which was contested by many of the possible purchasers hence I suggest many were pawned rather than sold and later redeemed by Charles II or his brother James I.

The queen wrote to Charles I in May 1642 from Holland:

The money is not ready, for on your jewels, they will lend nothing. I am forced to pledge all my little ones, for the great ones, nothing can be had here, but I assure you I am losing no time

In a letter dated 1 June 1642 read before the House of Commons:

That there were Jewels brought to Amsterdam, certain collars of Pearl; which were sold; and the product of them is the Sixteen thousand Pounds sent over hither, and the Residue is kept there, to pay for the Arms and Ammunition bespoke there. One great Collar of Rubies. [See the Cartoon for the portrait of Henry VIII] The Jewels called the Three Brethren [See the hat ornament in the portrait of James I Plate 4b]; Four or five great Diamonds; with divers other Parcels; but no Money got upon them yet....

After the execution of her husband, Charles I, in 1649 the Queen remained abroad, returning when her son, Charles II, regained the throne for the Stuart family in 1660. It is not apparent if or when the pawned jewels were redeemed and who by but she wore a large number of sapphires on her return with great bravado. (Plate 8b) At the time of his coronation, Charles II was unmarried hence he had no requirement for the regalia of a Queen Consort. His mother would have worn her Crown of State to her son's coronation, the only surviving crown from the pre Cromwell regalia.

As a result of Cromwell selling, pawning or destroying what remained of the Crown Jewels in England, Charles II was forced on regaining the throne to recreate the regalia in order to be crowned. (Plates 10 & 10a) Sir Robert Vyner/Viner was paid 21,978 pounds for the replacement regalia. The illustration does not show a Crown of State, but two crowns were definitely supplied.

The Crown of Henrietta Maria carefully delineated in her contemporary portraits would have descended on her death in 1669 to her son Charles II. Charles must have had a Crown of State made for Catherine of Braganza and it may be seen in her portrait in the Officers Mess of the 2nd of Foot a Regiment which Charles had renamed: *after our dearest consort, The Queens Regiment*, later the Queen's Royal (West Surrey) Regiment. It is also to be seen in another portrait in the Brown University collection in America. (Plate 9) It is of a different shape and form to the two crowns of Queen Henrietta Maria.

With the death of Charles II the surviving crown of their mother Queen Henrietta Maria would have passed to his brother, James II at which point it became superfluous for James II had ordered two new crowns and a coronet for his about to be crowned consort Queen Mary of Modena from the goldsmith Sir Robert Vyner:

Money warrant for 9,087l. 5s. 10d. to Sir Robert Vyner for divers jewels and large quantities of gold and silver works and other things delivered by him into the Jewel House as follows, viz. 1439l. 16s. 5d. for making two Imperial Crowns for the Queen the one for the Coronation and the other for her Crown of State..... adorning and furnishing the said Coronation Crown, the Queen's Coronation Crown, her Crown of State, her sceptre and her coronet with 2,026 diamonds, many very large, 36 rubies, 31 sapphires, 22 emeralds, 697 pearls, divers of them very large, all of great value; 1465l. 9s. 11d.... all the said particulars being certified June 20 last by Sir Gilbert Talbot, Master of the King's Jewels and Plate.....

The large number of stones listed when compared with the supplied price of 1465 pounds would suggest that the majority had been hired hence furnished, the balance adorned or owned by the Royal Family.

Pictorial evidence confirms that the Vyner Coronation Crown of Mary of Modena described in the above invoice is that illustrated in a Coronation portrait by Kneller now at Chirk Castle

(National Trust Accession number 1171160) with its rock crystal ball held between her thumb and finger. (Plate 12) The empty frame survives in the Museum of London.

Remarkably the frames of the Modena Crown of State (Plate 13) and the Coronet (Plate 14) also survive also with empty settings in the Jewel house at the Tower of London. The Crown of State was made in 1685 by Richard Beauvoir for the coronation of Mary of Modena and James II on 23 April 1685 with in part furnished jewels: *38 very large diamonds, 523 great and small diamonds and 129 pearls...A globe sits at the centre on which sits a cross made of 5 diamonds and 3 pearls with diamonds*. No coloured stones are mentioned. This crown was later reset for Mary II in 1689, Queen Anne in 1702 and Queen Caroline in 1727.

The history and the type of stones used in the Modena Coronet/ Diadem (Plate 14) when supplied in 1685 are as yet unknown and have not been investigated. None of these three Modena jewels appear to have ever left England probably as a result of a change in the law forbidding the removal overseas of the regalia after the efforts of Queen Henrietta Maria on behalf of Charles I to raise money in Europe. The surviving crowns were all reduced to the still surviving frames when Queen Victoria created her new Imperial Crown in 1838.

A portrait of Mary of Modena was painted after James II and his wife had fled to France, taking with them the Stuart jewels. This image (Plate 16, 16a) was painted in France by Francois de Troy in 1698 with its companion of James II to mark their 25th wedding anniversary this portrait can be used to track the seemingly redundant Crown of State of her mother in law Queen Henrietta Maria to their exile in France.

A contemporary copy is in the Strickland collection by descent at Sizergh Castle Cumbria. (National Trust Accession number 998406). This copy also conceived and painted in France was gifted by Mary of Modena to the staunchly catholic English Jacobite family of Strickland of Sizergh. Lady Strickland was present when Mary of Modena gave birth of the Prince of Wales in London. She left with the family for France to assist in setting up the Stuart court in exile at Saint-Germain-en-Laye in 1688. Lady Strickland remained in service to the exiled Stuarts eventually becoming Keeper of the Queen's Privy Purse. The painting would, I suggest, have been a gift to Lady Strickland by the Queen as a result it would depict accurately the crown worn in exile by Mary of Modena, the Crown of State of her mother-in-law, Queen Henrietta Maria.

When James II fled to France in 1688, it is recorded in the Dictionary of National Biography that he took with him:

The crown and his coronation ring, insignia destined never again to be worn by his descendants..... As some sort of acknowledgement of the bounty shown him by the House of Hanover, the Cardinal on his death-bed entrusted these jewels, together with the badges of the Garter and the orders SS. George and Andrew worn by the same unfortunate monarch to Monsignor Cesarini for transmission to England as a personal gift to the Prince of Wales....

In fact the cardinal did not entrust them on his deathbed, the disposal was carefully planned and documented in his will written in 1802.

Unfortunately in this quote, written nearly 200 years after the event, the status of the crown is not determined. The wording "*The Crown*" is not as one would expect in the context of a king, his Crown cannot be the Coronation or Imperial Crowns of Charles II or the Coronation Crowns and or Coronet of his Queen, Mary of Modena for they certainly remained in Britain.

Mary of Modena's son James III the "Old Pretender" married Maria Clementina Sobieska. She is portrayed with a crown on the table beside her, (Plate 16b and detail 16c) this image shows

correctly a four arched crown with a single row of pearls to the arches with a sapphire below each arch. The single line of pearls to the top of the bandeau and the curve of the arch are incorrectly depicted and may I suggest have been painted from memory.

The Cardinal sustained heavy losses of no less than 48,000 crowns annually as a result of the French Revolution. The banker Thomas Coutts visited the Cardinal at Frascati, in his thank you letter dated January 20 1800 Coutts notes that his third daughter received a singular honour: *when you put on her finger with your own royal hand the ring which King Charles wore at his coronation*. It would seem likely that this is the ring the cardinal wears set with diamonds in his portrait. (Plate 20)

As a result of this visit Coutts as the banker to both George III and the Prince Regent acted as the intermediary between the Prince, acting on behalf of his father and the Cardinal when a first instalment of 2000 pounds was sent from the Prince on behalf of George III via Coutts to the cardinal three weeks after the above letter was written.

On the death of the Cardinal in 1807 his executor, Monsignor Angelo Cesarini Bishop of Milesi, in a draft letter to the Prince Regent in Italian of August 30 1807 noted:

Among the property left by the Cardinal the only objects he has found which can deserve the acceptance of the Prince are the Cross of St Andrew set with diamonds which had been worn by King Charles I, and a ring set with a ruby engraved with a cross, which he had often heard from the Cardinal was placed on the finger of the Kings of Scotland at their Coronation....

This would suggest that the Stuart Sapphire and other Stuart relics mentioned above by Coutts to include possibly a Crown had been sent to England at an earlier date for in his will dated 15 July 1802 the Cardinal makes mention of:

...all the objects which shall be found in our inheritance, real estate, household goods, plate, trinkets, diamonds, jewels, and orders, as well as the insignia of our crown, decorations, valuable effects, credits of our royal house....

Yet Cesarini on the cardinal death can only send two items to the Prince Regent both of which were finally sent to Edinburgh by William IV; the Ruby Coronation Ring of Charles II (Plate 21) later encased by James II and the Cross of St Andrew now in Edinburgh in the Scottish regalia at Edinburgh Castle sent by William IV in 1830.

The ruby coronation ring is described in an account of the coronation ceremony of James II as a:

...plain gold ring with a large table ruby violet wherein a plain cross, or cross of St George was curiously encased.

I suggest that the Cardinal had forwarded to England the Crown, the large *Stuart sapphire* and possibly the Coronation ring of the beheaded Charles I containing a sapphire during his lifetime in exchange for the annuity of four thousand pounds a year.

With this in mind we find a request from Queen Victoria trying to track the origin of jewels then in her possession resulting in a note from Rundell Bridge & Co dated Ludgate Hill 1 February 1841:

Extracts from the Order Books or Journals of the late Mr Bridge relating to certain Jewels now in the possession of Her Majesty Queen Victoria.

Order Book No 29 June 4th 1804 Her Majesty [Queen Charlotte]

The 7 large stones engraved as wrote on paper but not the two end ones of tiara...

The Tiara dismantled-a small crown

Necklace and colets [sic] ?& ye frame kept and made of proper strength

Is this the remnants of the Henrietta Maria Crown of State *a small crown* referred to in the will of the Cardinal as *the insignia of our crown* now with Queen Victoria awaiting possible inclusion in her Crown or Coronet?

It is a fact that Queen Victoria had the 104 carat *Stewart/Stuart sapphire* gifted by the Cardinal Duke of York to George III in her new Imperial Crown (Plate 22) on her accession in 1838. This stone had been sent to George III in exchange for a life time annuity of 4000 pounds a year granted to the Cardinal when he lost his French livings as a result of the Revolution. The Cardinal is known to have also owned a massive sapphire pectoral cross depicted in the Braye portrait (Plate 20) purchased from his palace at Frascati hence most likely the original. This cross was pawned by the Cardinal for 12000 scudi at an unknown date. Did the sapphires in the cross come from the crown of Queen Henrietta Maria as shown in her portrait? (Plate 8b)

If the crown taken into exile by James II is in fact the gold sapphire and pearl mounted Crown of State of his mother Queen Henrietta Maria it is through this jewel that the possibly Tudor and the almost certainly Stuart sapphires descended to Queen Victoria. Armed with this knowledge she may have had these historic sapphires reset and even recut to put into her *Sapphire and Diamond Coronet* wearing them in the same manner as her predecessor Queen Henrietta Maria over a chignon on the back of her head.

Such history would give the sapphires both gravitas and status and provide a reason why Queen Victoria had her first State Portrait painted by Winterhalter wearing *The Sapphire and Diamond Coronet*, as her Crown of State.

The Cardinal Duke of York's papers purchased in 1817 for the Royal Library now at Windsor may contain the answers.

The Kitching account for the making of the coronet is probably also in the Royal Library at Windsor with only the receipted payment currently recorded. If eventually discovered this account may provide us with further answers as to the source of the sapphires as the cost is seemingly not so large that they have been purchased.

I have discovered another possible reference over possible payment for the Coronet in:

An Account of the Expenses incurred within the Department of The Mistress of Her Majesty's Robes in the quarter ending 31st December 1843:

Bills for Jewellery amounting to 556 pounds - 19s paid by the Mistress of the Robes in liquidation of the Sums advanced by Privy Purse in 1840 and 1842..... Kitchen and Abud - 209 pounds - 7 shillings.

John Hawkins

10th April 2016 revised 27 February 2017



Plate 1.



1a. The Barberini Portrait of Henry VIII, circa 1540, with pearl brimmed hat instead of a crown, wearing a chain/collar set with sapphires and pearls and with sapphires sewn into his doublets and matching sleeves.



Plate 2. This important portrait of Henry VIII by Holbein is dated 1542 and is from the historic collection of the Howard family. The delineation of the settings to the stones, both in the Kings clothing and his rings, show a designers familiarity with the mounting and setting of precious stones and an ability to draw and interpret them correctly.

Image courtesy Philip Mould and Company.



2a.



2b.



3b.

Plate 3. A later copy of Elizabeth I's Coronation Portrait by an unknown artist. Coronation: 15 January 1559, became Queen 17 November 1558.



3a. Her Coronation Crown set with the Black Prince's Ruby making up part of the cross to the finial. The four sapphires to the front over the rectangular/square sapphire in the bandeau may well re-appear in the hair ornament of Anne of Denmark, Plate 4c.



3c. A magnificent sapphire ruby, and pearl chain/collar.



Plate 4. James I Coronation Portrait, showing the Crown of Henry VIII with its 19 sapphires and the Black Prince's Ruby as the support to the top of the cross, the hole that supports the cross is now plugged. The cross is clearly placed in the now plugged hole behind the apex of the ruby.



4a. The same stone could be the Balas Ruby at the summit of Queen Elizabeth's crown. It is not evident in the crown of Charles I which poses the question, had it been pawned or sold?



4b. King James I of England and VI of Scotland (1566 - 1625) by John de Critz the elder. This seemingly unique hat ornament must be made up with a large number of Stuart sapphires from various sources. He wears in his hat a jewel known as the 'Three Brethren' which Henrietta Maria attempted to sell in Amsterdam.



4c. Anne of Denmark (1574-1619) Queen Consort of James I by John de Critz the elder. It could be suggested that the extraordinary sapphire hair ornament is made up from the sapphires depicted in the Coronation Crown of Elizabeth I with the tear drop pearls now set as hair pins.



Plate 5. King Charles I by Daniel Mytens, 1631. Without actually seeing the painting it would appear that the finial to the crown has been changed and the Black Prince's Ruby removed.



5a. Henrietta Maria and King Charles I painted by Anthony van Dyck, 1633. The greyhound symbolises marital fidelity. Their eldest children: Charles, Prince of Wales (Charles II) next to his father and Elizabeth, the Princess Royal, in the arms of her mother. The Royal Collection.

It is of interest that the Crown of Henry VIII is again depicted here without the Black Prince's Ruby.



Plate 6. Queen Henrietta Maria by Van Dyck wearing her small Crown of State set with sapphires in the same manner over her chignon as Queen Victoria.
See article www.philipmould.com
Image courtesy Phillip Mould Gallery London



6a



7a. Detail of the larger Coronation Crown which should be compared with the Crown of State in Plate 6. The Coronation Crown has 5 pearls in the shape of a cross below the arch, the Crown of State a Sapphire with the five pearls to the left and right.

Plate 7. Van Dyck - Henrietta Maria, Queen Consort of Charles I of England, born on the 25th of November 1609, was the daughter of Henry IV of France. (Walpole Collection, Houghton, purchased by Catherine the Great and now in the Hermitage)

The painting shows the Coronation Crown in some detail, with sapphires in the fleur-de-lys and a group of five pearls set under the arch with a sapphire either side.



Plate 8. Queen Henrietta Maria by van Dyck, with her Crown of State, set with sapphires.

This Crown is not recorded as being destroyed by Cromwell, as was her Coronation Crown.



8a. Details of gold, pearl and sapphire Crown of State. Queen Henrietta Maria (1609-1669) by John Russell. (Dover Collections - Dover UK)



8b. Peter Lely (1618-1680)

Date: circa 1660 - Oil on Canvas

49 x 39cm (19.3 x 15.4in)

The Queen is shown here wearing her Crown of State on the back of her head and a superb collection of sapphires to her dress, the jewel to the centre of her dress could be the detachable sapphires, formerly part of the hair ornament of Anne of Denmark and prior to that the centrepiece to the Coronation Crown as worn by Elizabeth I in her Coronation Portrait. I suggest the change of court artist from Van dyke to Lely dates this picture to after the Restoration. (Plate 3a) The painting dates from her return circa 1660 and her return to Court.



Plate 9. Queen Catherine of Braganza, wife of Charles II
Dates: 1662-1685
Location: John Hay Library, Brown University USA
Artist: Gaspars, Jean Baptiste (1620-1691)

This portrait shows some artistic licence but it is not the Coronation Crown of Queen Henrietta Maria.



Plate 10. The Regalia of Charles II, showing the Crown of State, the Royal Sceptre, the Orb, the Garter, the Garter ribband 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.



10a. The central stone in the cross pattée appears to be a diamond.



11a St Edward's Crown



11b The Sceptre

Plate 11. James II was Charles II's younger brother and acceded to the throne in 1685. Overthrown in 1688, he fled to France and died in exile.

He was succeeded by Princess Mary, his daughter by his first marriage, and her husband, William of Orange.



Plate 12. Queen Mary of Modena, wife of James II, by Sir Godfrey Kneller . The National Trust Chirk Castle. This magnificent Coronation dress appears to be used in the portrait of Queen Mary II.



12a. The sapphire set Coronation Crown should be compared with that for Queen Henrietta Maria. The basic single pearl set form of the arches and the fleur-de-lis is the same but the finial would appear to be a large rock crystal.



12b. The sapphires sewn to the dress.



Plate 13. The Crown of State of Queen Mary of Modena

The rock crystals in this crown replace the diamonds which were hired for the 1685 coronation and subsequent ceremonies. This crown was the first consort's crown to be made after the Restoration of the monarchy in 1660 and was supplied in 1685 as a Crown of State, together with a Coronation Crown. The jeweller, Mr Richard Beauvoir, who created the crowns, was described in a contemporary account of the coronation by Francis Sandford as having 'the honour to please Their Majesties in a high degree'.

Provenance:

Supplied for Mary of Modena, consort of James II, for the coronation on 23 April 1685, by Sir Robert Vyner, the Crown Jeweller.
Collection The Tower of London.



Plate 14. Queen Mary of Modena's Diadem. Supplied for her coronation to James II, on 23 April 1685, by Sir Robert Vyner.
Collection The Tower of London.



15. The Princess Mary II by Jan Verkolje

Oil on canvas, 1685

15 5/8 in. x 12 3/4 in.

(397 mm x 324 mm)

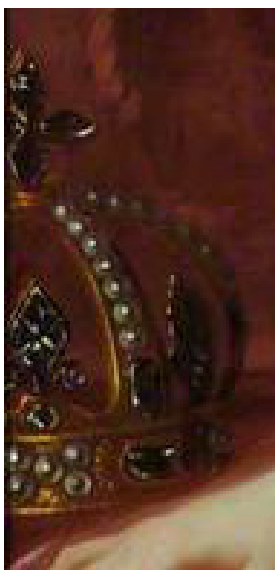
National Portrait Gallery 606



15 detail. This crown is flatter with the two simple pearls placed either side of the fleur-de-lys to the centre, it also has pearls to the tips of the cross on the finial which differentiates the crown from the Coronation Crown of Queen Henrietta Maria



Plate 16. Queen Mary of Modena, Princess Maria Beatrice d'Este (1658–1718) by François de Troy. This portrait painted in France circa 1698 accurately depicts the Crown of State of Queen Henrietta Maria which came to Mary of Modena through James II.



16a



16b. Maria Clementina Sobieska Painted by Francesco Trevisani Wife of James III, 'The Old Pretender' mother of 'Bonny Prince Charlie and Benedict Cardinal Duke of York'.

The crown has been painted the wrong shape, but single pearl strands to the four arches are correct. The fleur-de-lys have lost their sapphires, the crown has acquired a pearl ring to top of the bandeau. I suggest this may have been painted from memory. The watch and the chatelaine to the fore ground have been carefully delineated. The crown, if it was used at all, would have been only for one sitting.



16c. Detail of the crown



Plate 17. The early history of the Stuart Sapphire is somewhat obscure, but it was definitely among the jewels which James II took with him when he fled to France. From him it passed to his son, James Francis Edward, the 'Old Pretender' and eventually to his son Henry Benedict who later became known as Cardinal Duke of York. The sapphire was acquired by King George III and weighs about 104 carats.

This stone was finally set in Queen Victoria's State Crown, to the front below the Black Prince's Ruby. A new crown was made for George VI in 1937 and the stones from the old crown were transferred to the new. The new and present Imperial State Crown features the Cullinan II Diamond on the front, beneath the Black Prince's Ruby, where the Stuart Sapphire was originally mounted. The sapphire is now set into the reverse side of the crown.

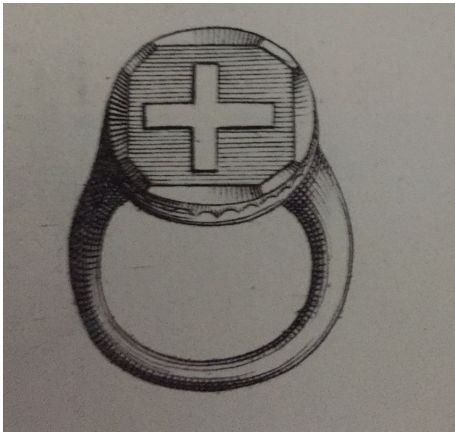


Plate 20. Cardinal Duke of York. He is wearing the sapphire pectoral cross and I suggest the Charles I Stuart Coronation ring.

The single four arch small crown is slightly larger than his right hand and is still set with sapphires to the bandeau. The fleur-de-lis have been removed, but the Crown of Henrietta Maria is still apparent in the vestiges.



Plate 21. The Stuart Coronation ring of James II now in Edinburgh Castle, left to the British Crown in the Will of the Cardinal Duke of York. RCIN 441925



Detail Plate 21. Ring of James II, detail of this ring taken from Sandford 1687



Plate 21a. Queen Victoria's Coronation Ring, 1838. Gold, sapphire, rubies, diamonds & silver. RCIN 31722



Plate 22. The Garter Portrait of Queen Victoria in the Garter Chapel with the Imperial Crown on the table, she is wearing the State Diadem and the garter on her left arm. This portrait by Winterhalter, painted in 1843, gives an idea of the size of the crowns in relation to the size of the Queen.

At completion, this portrait and its pendant of Prince Albert were put into the panelling of the Garter Throne Room in Windsor Castle and have been there ever since.