

**The Image of the Queen;
From Allegory to Domesticity and Informality,
Elizabeth I and Elizabeth II.**

By
Mihail VlasIU

[Master of Philosophy
Faculty of Arts
University of Glasgow]

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Abstract

This thesis focuses on issues of continuity and change in the evolution royal portraiture and examines the similarities and differences in portraying Elizabeth I in the 16th and 17th centuries and Elizabeth II in the 20th century. The thesis goes beyond the similarity of the shared name of the two monarchs; it shows the major changes not only in the way of portraying a queen but also in the way in which the public has changed its perception of the monarch and of the monarchy. Elizabeth I aimed to unite a nation by focusing the eye upon herself, while Elizabeth II triumphed through humanity and informality.

12 351 words.

Table of Contents

<u>Abstract</u>	i
<u>Chapter 1</u>	1
<u>Chapter 2</u>	11
<u>Conclusion</u>	20
<u>Catalogue of Works of Art</u>	24
Endnotes.....	78
<u>Appendices:</u>	
Comparative Illustrations.....	81
List of Comparative Illustration.....	90
<u>Glossary</u>	91
<u>Bibliography</u>	95

Chapter 1.

Elizabeth I (1533-1603). 'The Faerie Queen'

The omens for what was to be one of the golden periods in British history did not look auspicious when Elizabeth ascended the throne in 1558. She inherited a nation weakened by political and religious conflicts, and a prey to pressures from more powerful neighbours. Elizabeth united the nation around the figure of the Virgin Queen, becoming a symbol of national resurgence.

Elizabeth's court was a dazzling and scintillating one. Though noted for her parsimony, she dressed magnificently, and delighted in masques and spectacles. Under her patronage literature and the arts flourished as never before, giving us not only the greatest dramatist of the English-speaking world, William Shakespeare, but also a host of lesser luminaries. Elizabethan art and music are elegant and exquisite. The jewelled miniatures by Nicholas Hilliard reflect a brilliant, shadowless world, with arabesque patterns, strange symbolic allusions, and vivid, heraldic colour. And the portraits in large by Anglo-Flemish artists like Marcus Gheeraerts are no less decorative and striking.

There are so many achievements of the age that it is difficult to summarise them. There was a feeling of excitement in the discovery of new worlds and new ideas. The country prospered and intellectual and artistic life flowered. No wonder that during the troubled reigns of James I and Charles I people looked back to the glorious days of Good Queen Bess¹.

¹ National Gallery in Colour, London, Cassell Ltd, 1979, p.23

The daughter of Henry VIII and Anne Boleyn came into her inheritance on 17 November 1558, a day to be marked by celebrations even after the close of her long reign some forty- four years later. The 'crown imperial' was hers of right, and for this she had never known a mother's love, had carried her stigma of bastardy, had faced the terrors of suspicion when Somerset and Northumberland ruled for her younger brother Edward and had endured the peril of the Tower in her sister Mary's reign. Elizabeth had triumphed over difficulties and at the age of twenty-five learned at Hatfield that her reign had begun: 'This is the Lord's doing; it is marvellous in our eyes', she quoted from the Psalms. She saw her reign as a mission to unite a divided people and she came to embody a truly national consciousness with such success that she gave her name to an age.

Her early years had been spent chiefly at Hunsdon and Hatfield manors under the care of Lady Brian, but when she was four Catherine Champernowne was appointed her governess and quickly won her confidence. Catherine gave her a remarkable grasp of languages and classical scholarship; by the time she was six one courtier reckoned that if her formal education ceased forthwith she will prove of no less honour and womanhood.

Though she saw little of him Elizabeth was devoted to King Henry and later on would revere his memory for what he had achieved in church and state. At last, after he married Catherine Parr in 1543, the three royal children were brought to court for long periods. Catherine encouraged her studies so she now had Greek lessons from John Cheke and learned Italian from Battisti Castiglioni. Godly

learning in the Erasmian tradition was varied by riding, archery and dancing in all of which Elizabeth excelled. There was much practical relevance in the curriculum for a future ruler, though at the time no one expected the Princess to become more than the consort of a foreign sovereign.²

Though the society in which she lived at court was essentially masculine, Elizabeth succeeded in dominating it, evoking a genuine emotional response from courtiers in general because she was a woman as well as a queen. She charmed those about her into participating in the sophisticated allegorical fantasy of the Virgin Queen contriving to live out a mystical romance on a public stage. Like her father Elizabeth wanted her court to become a great cultural centre, an academy where scholars, musicians and artists could find fellowship and patronage, although she was not prepared to spend as freely as Henry VIII.

Elizabethan Portraiture

Any study of the portraits of Queen Elizabeth I must begin by asking why they were needed in the first place. The images of Gloriana have both a European and an English dimension, for royal portraiture is one aspect of the alliance of art and power that was of such profound significance in the Renaissance and Baroque periods.

²Antonia Fraser, The Lives of Queens and Kings of England, London, Weidenfeld & Nicolson, 1998, pp. 198- 211.

Portraiture was one aspect of the massive expansion of the Idea of Monarchy, involving the dissemination of a ruler's image in paint, stone, print or metal throughout the realm on a scale unheard since Classical antiquity.

All of this came late to England, on the fringes of Europe. It began initially with the production of sets of kings and queens c. 1515-20, designed to emphasise the legitimacy of the Tudor right to the throne. This tentative interest in royal portraiture, mainly under French influence, did not assume a major role until the advent of the Reformation in the 1530's, which led to the first deliberately orchestrated propaganda programme designed to build up the crown in the face of the break with the Church of Rome. After a papal bull was issued in 1570 excommunicating Elizabeth, the display of her portrait became a mark of loyalty.³

Henry VIII had been fully aware of the propaganda power of portraits, and of the need to exercise control over them. Portraits of Elizabeth dating from his reign are few, possibly because she had been proclaimed illegitimate. Portraits of Elizabeth were much bound up with marriage negotiations, but Elizabeth's prospects were uncertain. The earliest certain images of her are that in 'The Family of Henry VIII' by an unknown artist of c.1543-7 and one of 1546.

The earliest portrait (The Royal Collection) shows a pale-faced girl of thirteen, with auburn hair and innocent eyes, regal and confident in her bearing (plate 1). She inherited her father's red hair and hooked nose and her mother's long, thin,

³Roy Strong, *Gloriana. The Portraits of Elizabeth I*, London, Thames & Hudson, 1987, p.12

pale face, pointed chin and witty dark eyes. Her eyebrows and eyelashes were so fair as to appear non-existent. This portrait depicts Elizabeth as a serious-looking adolescent in a crimson gown holding a book. Her face is fuller than in later portraits and the eyes are dark and wary. Her air of gravity makes her appear older than her years. Yet already she was displaying her beautiful hands with their long, tapering fingers, a habit that would endure into old age, for she was inordinately vain of them.

In 1552, a Venetian ambassador described Elizabeth as ‘very handsome’ and praised her royal dignity. Another Venetian, Giovanni Micheli, writing in 1557, wrote:

‘Her face comely rather than handsome, but she is tall and well-formed, with a good skin, though swarthy. She has fine eyes.’ He described her as ‘slender and straight’.⁴

The image of the Queen had to be kept under control. The proclamation drafted by Cecil in 1553 intended to govern the production of images of the Queen. It forbade painters, printers and engravers from drawing the Queen’s picture until ‘some speciall conning payntor might be permitted by access to hir Majesty to take ye natural representation of hir Majesty wherof she hath bene allwise of hir owne disposition very unwillyng’. This special painter ‘shall have first fynished a portraicture thereof, after which fynished, hir Majesty will be content that all other

⁴ Alison Weir, Children of England, London, Pimlico, 1997, p.11.

payntors, or grauors ... shall and maybe at ther plesures follow the sayd pation [i.e. pattern] of first portraicture.’

This is a useful insight into the proposed, and presumably the actual, way in which the monarch public image was devised, fixed and then disseminated, by a number of artists working in different media, from one original design. This seems to have been the first of a number of attempts to regulate the quality and nature of image of the Queen, a procedure which seems to have had only partial success. A Privy Council order of July 1596 ordered that unsuitable portraits of her should be sought out and defaced and that subsequent portraits should be submitted to her Serjeant Painter, George Gower.⁵

Elizabeth I seems to have been reluctant to give sittings, and only five artists are recorded as having painted her, presumably in most cases from life. Roy Strong in his study of her portraits lists a further three artists who may have done so. There is the marvelous portrait of Elizabeth as Princess (plate 1), attributed to Scrots, but the portraits produced during the early years of her reign are few in number and disappointing in quality. It is not till 1570s that the great output of royal images begins, coinciding with a renaissance of the arts in general. Four portraits of very high quality, dating from about 1575-80, reflect the influence of Nicholas Hilliard, who entered royal service that time, while the well known ‘Darnley Portrait’ (plate 4) is more continental in style.

⁵Roy Strong, Portraits of Elizabeth I, Oxford University Press, 1963, pp. 54-6.

Apart from the portrait miniatures of the Queen, principally by Nicholas Hilliard, it is difficult to identify the actual artists who painted the portraits that have survived. A draft patent drawn in 1584 would have given Gower the monopoly of her image in every format in large. Miniatures, however, were to be ceded to Hilliard. With an almost Byzantine formality of style, the miniature was the most typical product of the Court art in Elizabeth's reign. As practised by such a genius as Nicholas Hilliard, the small portrait, usually not measuring more than an inch or two, took on a singular beauty and had an influence on painting generally out of all proportion to its size and intimate use. The miniature was a sign of personal affection and friendship, a memento to be kept at hand in the private cabinet, a gift to the favoured lover or acquaintance. The technique, a continuance of the art of manuscript illumination, was necessarily minute in detail, the artists working with fine brushes in opaque watercolour and parchment ground. The result was made the more precious by an ornamental frame of gold and silver that made it as much a jewel as a picture. (plate 11)

As the Queen aged, the portraits became more magnificent, culminating in the 'Ditchley' portrait by Gheeraets the Younger (plate x). The final images depicted her as a beautiful young woman like in a 'Mask of Youth' pattern attributed to Hilliard by Strong. Its apotheosis is the 'Rainbow Portrait' (plate 8) in which the Queen grasps a rainbow and plays the role of the sun itself.⁶

⁶ Karen Hearn, *Dynasties. Painting in Tudor and Jacobean England 1530-1630*, Tate Publishing, Tate Gallery, 1995, p. 77.

Most of the surviving portraits can be related to one of a number of limited face patterns. It is clear that they were not the property any studio, but circulated freely, possibly in the form of drawings. The chronology of these face patterns does not always reflect the changing appearance of the Queen. The famous 'Rainbow Portrait' (plate 8), which can be dated from the costume to around 1600, makes use of a face pattern developed over twenty years earlier.

The official portraits of Elizabeth I in the last years of her reign are essentially cult objects. Around 1588 a new face pattern emerges, associated with a series of portraits produced at the time of the Armada ('The Armada Portrait', plate 7). The glorification of the monarchy is carried still further in the full-length 'Ditchley Portrait' by Gheeraerts (plate 5), where she floats goddess-like above a map of England.

A difference would only be natural between the portrayals of Queen Elizabeth as a girl and those of her mature years- the record of a normal progress from youth to age- but more remarkable than this in her portraits is the change from simplicity to enigma. It can be measured by comparing the likeness presumed to have been painted for Henry VIII in 1546, when she was thirteen (plate 1), with the unrevealing icons that were to come later. The painter of the first is unknown, but in a competently Flemish style he depicts the daughter of Anna Boleyn as quiet and studious- looking, ornament in her attire as secondary to the plainness of line that emphasises youth.⁷

⁷ Roy Strong, The Cult of Elizabeth, Elizabethan Portraiture and Pageantry, London, Thames & Hudson, 1977 p. 26.

Great is the contrast with the awesome fantasy of the late portraits: the pallid, mask-like features, the extravagance of headdress and ruff, the padded ornateness that seemed to exclude all humanity (plates 5, 6, 7). There is nothing to show that at any time she was greatly interested in the work of art as such; or in any way concerned with aspects of art other than the presentation of the royal image. An allegory, which was also a piece of pictorial flattery presumed to have been painted for her, was 'Queen Elizabeth and the Three Goddesses' (plate 9). Richly dressed, wearing her crown and carrying orb and sceptre, the Queen takes the role of Paris in judging the classical beauty competition of Juno, Minerva and Venus. The three goddesses are thrown into confusion by her appearance, thus implying that she outshines them all. The composition, Mannerist in its curious arrangement- was possibly the work of the Flemish painter Lucas de Heere, who had a leaning towards poetic fancy. On this assumption it is possible also that rather than commissioning the work she graciously accepted it as a tribute from a visiting foreign artist.⁸

The portraits of Elizabeth I are only an extreme example of the tendencies general to Elizabethan art. Isolated from the main centres of Europe by the confrontation between the Protestants and Catholics, English painters evolved their own idiom, at once highly stylised and archaic. They turned their backs on the tradition of Renaissance realism to create what Roy Strong calls 'the two dimensional bright, flower-coloured world of the high-Elizabethan portrait.'⁹

⁸ William Gaunt, Court Painting in England. From Tudor to Victorian Times, London, Constable Ltd., 1980, p.37.

⁹ Roy Strong, The English Icon. Elizabethan and Jacobean Portraiture, London, Pantheon Books, 1969, p.35.

Symbolic and literary allusions abound in this strangely introverted world. One has the feeling of secretiveness and mystification in the play of line and pattern, and one must not look here for revelations of appearance and character.

About one hundred and thirty-five portraits of Elizabeth I, survivors of a much greater number are still to be seen in England and around the world. Ranging in date from about 1547 to about 1600, they provide a slice of life- a slice of art and history of the times of Elizabethan England. The pictures show the favoured late Tudor style in its highs and lows: the bright- coloured surfaces, emblematic details, and archaic sensibility, giving way at times to the repetitions of mass-produced court imagery. As a slice of history, they document the great events of the reign, diplomatic encounters, and the compact of loyalty between the Queen and the people. The paintings form a steady chronology, a linear sequence which ultimately resolves itself into biography: the life and reign of a Queen.

Chapter 2.

Elizabeth II (1926-). 'The Informal Queen'

Queen Elizabeth II is the fourth sovereign of the House of Windsor, established by her grandfather King George V. Her father King George VI, previously the Duke of York, succeeded on the abdication of his brother, King Edward VIII. In 1952 she declared in Council that her children and descendants will belong to the House of Windsor, and in 1960 that those without royal titles will henceforward bear the name of Mountbatten- Windsor.¹

Queen Elizabeth was born on 21 April 1926 at her maternal grandparents' Mayfair home, 17 Bruton Street, Princess Elizabeth Alexandra Mary was not expected to succeed to the throne for the first ten years of her life. This meant that the early education of the princess could be undertaken by her mother- with the help from Queen Mary, Elizabeth's grandmother and a nurse-governess Marion Crawford- without becoming an issue of state. Princess Elizabeth did not to go to school, she thus had a fairly relaxed, comfortable and private upbringing. It was not until she was ten years old that the abdication made her father king, and her heir to the throne. In July 1947 Princess Elizabeth was engaged to Lieutenant Mountbatten (born Prince Philip of Greece). The wedding took place on 20 November 1947 and

¹ Patrick W. Montague- Smith, The Royal Line of Succession, Pitkin Pictorials Ltd., 1995, p.27.

was both broadcast and televised. Created the Duke of Edinburgh on the morning of their wedding service, Prince Philip swiftly adapted to court life.²

When Queen Elizabeth II came to the throne on February 1952, Winston Churchill was Prime Minister and Harry. S Truman was the American President. In Britain tea, sugar, butter, cooking fats and sweets were still rationed. The bank rate was raised from 2% to 4%. There were no motorways, supermarkets or frozen food. It was the first year in which sales of television sets overtook radios, though there was only one (black and white) channel. There was no hi-fi, no video and no colour supplements. Most of today's British citizens were not yet born. Today, after forty-eight years on the throne the world has changed a great deal, but the Queen's jobs have changed less than most. She still opens the Parliament, presides over the Privy Council, receives state visitors, takes the Trooping the Colour ceremony, entertains the diplomatic corps, confers honours, opens hospitals and signs Acts of Parliament as she has done for the past forty-eight years.

The job of the British monarchy is to unite the sense of nationhood with the authority of government. The sovereign is both Head of State and Head of the Nation, which means that the two roles are linked in a single person. She must represent stability, continuity, model behaviour, custodianship of the past. Her image has to show these qualities.³

² Antonia Frasier, The Lives of the Kings and Queens of England, London, Weidenfeld & Nicholson, 1998, pp. 358-362.

³ Anthony Jay, Elizabeth R. The Role of Monarchy Today, London, BCA Books, 1992, pp.6-7.

Painting the Queen

In the first place the organisation or individual wishing to commission a portrait will write to Her Majesty's Private Secretary seeking the Queen's agreement to the proposal. When the Queen has signified her approval of the commission and the choice of artist through the Private Secretary, the artist will then get in touch with the Private Secretary to arrange sittings. The number of sittings varies according to the needs of the artist. Michael Leonard needed only two sittings, each of half an hour, in which he took hundred or so photographs on which he based his final painting of the Queen (plate 17).

Sittings for a royal portrait are normally confined to the times of year when the Queen is in London, though she has occasionally sat at Windsor in April. In London the sittings for paintings and sculptures invariably take place in the Yellow Drawing-Room of Buckingham Palace. Photographers have used a wider range of locations. The times of the sittings are fixed some weeks or even months ahead. In spring and summer they are in the afternoon, but in autumn and winter, when the light is less good, they are arranged for 11.30 in the morning.⁴

Few people get the opportunity of spending hours with the Queen in total privacy- but royal portrait painters are an exception. How does she react to them? And how do they get on with her?

⁴ Malcolm Rogers, Elizabeth II. The Portraits of Sixty Years, London, Penguin Books, pp. 8-10.

Terence Cuneo thought in 1978 that the Queen was marvellous. 'She is very vivacious and most amusing, but it can be a bit of nightmare if you are trying to work[...]. She hasn't change over the years. I don't know how she can be so relaxed.'⁵

Michael Noakes also painted the Queen and found that the Queen 'has two extremes of expression. She either looks quite stern or she smiles and sheds ten years. It is difficult to discover the moment when she is in between. And once she has chosen a pose it is difficult to know how much one can ask her to modify it. Can you say, "Put more weight on the other foot" to a Queen?"⁶

Norman Hepple, who painted the Queen in 1960 in her Garter robes says that 'In her photographs you get the impression that she is much bigger than she is but when you meet her you feel very protective because she is so delicately made'.⁷

A well-known portrait painter who has painted the Queen, spoke about the difficulties in painting the Queen. First, every inhabitant of Britain has a 'composite image of his or her mind of what she looks like. We have all seen thousands of photographs, but each arrives at a 'composite' that is not exactly like anyone else's. So anyone in Britain feels totally entitled to look at your painting and say, "Oh, that's not like her." Secondly, there is the pressure of the situation. You're in the Palace and not on familiar home ground on your studio, where you know the light on so on, where you can make a conversation to keep the sitter's face lively. And you cannot ask for extra sitting as you can with other people. The lord Chamberlain's Office is the 'watchdog' body over the Royal portraits and other symbols that represent monarchy. Because of the heavy Royal programme the Palace has considerably reduce the sitting hours. So it's head and hands at the sittings, and later the tiara and the dress on the dummy of the Queen that the Palace has made.

(The Royal Portrait Industry
The Many Faces of the Queen
Article by Michael Shepherd
TV Times August 18-24 1979.)

⁵ The Observer Magazine, 15.1.1978, p.17.

⁶ The Observer Magazine, 15.1.1978, p19.

⁷ The Observer Magazine, 15.1.1978, p.20

Portraits of Her Majesty

Nobody can accurately assess how many portraits there are of Queen Elizabeth II- but experts are in no doubt that by the end of her reign she will have been painted, etched, sculptured, carved and sketched more times than other monarch in history. From the moment Elizabeth Windsor succeeded to the throne in 1952, painting her became a minor industry and for some lucky artists, big business.

Several of the most distinguished likenesses of the Queen are the result of private royal commissions, and have taken, or will take, their places in the unbroken series of family portraits. At the same time, the demand for portraits of Her Majesty from public and private institutions with which is connected- regiments, livery companies, universities and so on- has not diminished, and there are still public-spirited benefactors eager to commission portraits for presentation to museums and galleries. The portraits of Her Majesty have also been commissioned on certain occasions: coronation, jubilees, the Queen's birthdays, etc.

The 1950's portraits and photographs show us a young Queen, feminine, but determined. In the Coronation Portrait painted by James Gunn in 1953 (plate 13), the Queen is depicted in her Coronation Robes with the State Crown and Royal Sceptre, symbols of her power. The portrait is realistic and painted in the traditional manner of depicting royalty. Rich clothes, jewels, symbols of power, drapery and royal posture.

‘The Conversation Piece’ of 1950, by the same painter, shows us the Queen when Princess, in a ‘classic family group’, a perfect image of the post- war Royal Family. (plate 12). This painting looks back to the Victorian traditions of the family and its values.

In 1970 Annigoni shows the public the dramatic image of the ‘lonely Queen’. The key to success here is the artist’s skill in investing a traditional image of majesty with genuine glamour and romance. One is reminded of certain Renaissance portraits where the contrast between figure and setting is similarly dramatic. At the time when it was painted it was not well received by the English public, firstly because Annigoni was foreigner, and not English. Controversial as well, as the public accused a lack of resemblance with the Queen. On February 27th 1970 a woman disapproving of the image of the Queen throws a book at the portrait, damaging it at top right hand side. This portrait is not, necessarily, the image which the Queen would have chosen for herself, but it is a rather theatrical image creating the sense of loneliness of the late twentieth- century monarchy. (plate 15)

In 1980’s Pop art re-introduces the Western world to our most respected tradition, realism. In pop art the portrait makes its come back. And the master of pop art is Andy Warhol. Warhol’s achievement is that he stirs attention and elicits surprise for the cliché. But with Warhol the cliché ceases to be a cliché. We experience it as a unique work of art. We look differently at Warhol’s portrait of

Queen Elizabeth II (plate 16) we ever before looked at the Queen's portrait. Apart from imitation of reality there is another quality of this portrait, the definitive Warhol style.

The shape of Warhol's portrait recalls a postage stamp, though the picture of the Queen, taken by Peter Grugeon for the 1977 Jubilee (plate 2.1.), is head on instead of profile. There are different versions of the screen prints in different carnival colours, flaunting the repetitious nature of the image. At the same time there is emotion in the way Warhol has drawn the Queen's features. Warhol's work also echoes Jamie Reid's 1977 Punk image of the Queen with a safety pin through her nose (plate 2.2.). Reid's graphics for the cover of Sex Pistol's 'God Save the Queen' is the anti-image of the Queen. The campaign for this record was obviously planned to coincide with the Queen's Jubilee Celebrations.

The Queen's opinion of Warhol's portrait is not recorded. However her subjects seem to like it. The National Gallery promotes it on T-shirts, mouse mats and playing cards. The Queen looks more human here because she is not treated as monarchs have to be, but as a celebrity like any other, part of the list of famous people Warhol depicted, from Marilyn Monroe to Mick Jagger. More ironic and detached than Michael Leonard, Warhol plays with the idea that the Queen exists nowadays less in reality and more in reproduction.

Perhaps the most informal and most recent image of the Queen appears in the 'The Centenary Portrait' by John Wonnacott, painted to celebrate the Queen Mother's hundredth birthday. Here the Queen is portrayed as daughter, mother and

grandmother rather than as a monarch. It is a dynastic portrait, symbolising the past, the present and the future of the British monarchy. (plate 19)

Wonnacott has chosen to do the portrait of the Royal family on a grand scale to match the original Lavery (plate 2.3.), painted in 1913, now in the National Portrait Gallery London. His attempt was to reinvigorate an artistic genre which has long been dormant- the grand state portrait.

Just as she has been painted, and indeed sculptured, from her childhood onwards, the Queen has also been photographed. In general the studio photographs have marked the major events of the Queen's public life: her christening, engagement, wedding, her birthdays and other anniversaries, foreign tours, and above all, the Coronation. If painted portraits of the Queen and royal family have lost the power to impress us, it cannot be said that photography offers an altogether adequate substitute. It is no easier with the camera than the brush to convey those qualities inseparable from the idea of monarchy.

A distinction must be drawn between the studio and press photograph. Those in the first category are usually commissioned, often in connection with a royal occasion, and they are issued with the approval of the Palace, under certain clearly defined conditions. Press photographs, by contrast with studio productions, show the Queen as a figure of the everyday world, and they are often more revealing of likeness and character. Since the Queen came to the throne, tens of millions of

pictures of her have been snapped, mostly by ordinary people, as she toured, endlessly it seemed, around the world.

Millions of these pictures are treasured in family albums everywhere. The Queen riding an elephant in India, watching a tribal display in Papua, standing on the deck of a small boat in Hong Kong harbour, being over shadowed by the immensity of the Wall Street skyscrapers in New York. Cecil Beaton and Dorothy Wilding are perhaps the two best photographers of the Queen when she was still a Princess. Cecil Beaton is a conjuror with images who interprets his sitters in terms of brilliant scenic effects (plates 14., 2.4., 2.5.). He can change from austere realism to fashionable chic or surrealist fantasy. Dorothy Wilding's Queen is more a woman than a monarch. One of her photos (plate 2.6.) shows us the young Queen Elizabeth in her first really décolleté dress she had ever worn, designed by Norman Hartnell.

Many members of the royal family are extremely interested in the technique of photography and take their private snapshots. Prince Andrew's photo of his mother shows the Queen as woman and mother rather than a monarch. (plate 18) Photography allows such moments of intimacy and familiarity.

Both in painting and photography artists have tried to make the image more of Elizabeth II more accessible to the heart and mind of the public.

Conclusion.

The image of Elizabeth-the Queen. The Past and the Present.

The greatest contrast between the two Elizabeths is in their style of monarchy. Both were dedicated to uniting their people; both stood for moderation as against the extremes. But their views of unifying the regal element were diametrically opposite. The first Elizabeth aimed to unite the nation by focusing the eye upon herself; her worldly success as Gloriana, her sanctity as the Virgin Queen, her supernatural mystery as the Faerie Queen. The second Elizabeth, on the contrary, has triumphed through humanity and humility of her approach. Elizabeth II has moved faster on the road of informality, against pomp, of a freer style, against stiff ceremonial. Elizabeth II sacrificed some of the mystery in exchange for efficiency and credibility.

The Renaissance artist could paint an image of majesty and monarchy, with some resemblance to the sitter's face plus whatever insights into character he could manage. Today we expect more resemblance and familiarity, and only such majesty as the Queen may show personally. It is no easier for the painter than it is for Royalty themselves to achieve this. But the present Queen does keep an alert, sharp eye on the balance between resemblance and symbol.

In order to reconcile symbol with reality, artist Mike Gorman brings the two Queens together in his painting 'Sic Transit Gloriana' (plate 20), alluding to 'Sic Transit Gloria Mundi'. He probably suggests that the times of glory are gone, the

myth has died. The two Queens are clearly separated, they belong to different worlds. The figure of Elizabeth I appears in the background, immortalised in the 'Ditchley Portrait', representing the past, the glorious English history. In the foreground, Queen Elizabeth II is seated and she is looking at us, proud of her past and majestic descent.

There is no mystification today. If the painters of Elizabeth I presented her as a Goddess, as the Divine ruler, the painters of Elizabeth II tried to show her as more human. Contrasting with the familiarity of a portrait of the present Queen, portraits of Elizabeth I have a complex symbolism expressed through jewel and clothes, animals, furniture, or objects held in hand (a book, the olive branch, the globe etc.).

One has to read beyond the portrait itself for there is a whole world hidden beyond the appearance of the Queen. She is divine, she is powerful, and this is the image people should get of Elizabeth I. She should not only be respected and feared but also adored and worshipped. The portraits of Elizabeth I had to show her as ageless, they had to sustain the myth of fecundity in defiance of the laws of nature. There is one very interesting portrait painted by Gheeraerts in 1595, when she was sixty-two years old showing the ravages of age (plate 2.7.). This is an unusual one, for portraits showing Elizabeth I as an old woman were destroyed at her orders. The key to understanding the attitude of Elizabeth I to her image is to appreciate that she wanted to control it.

Animals have always been favoured by royals. There is a different dimension in understanding the presence of animals in the portraits of the two Queens. In the

‘Ermine Portrait’ of Elizabeth I (plate 2.8.), the ermine in the bottom right-hand corner is gazing adoringly into the face of Elizabeth like some diminutive lap dog. Elizabethans did not keep ermines as pets and so the animal has a symbolic meaning (the ermine would rather shed its own blood than be sullied by uncleanness). Again we have the reference to the virtue of the Queen, her purity of motive and action. On the other hand the portrait of Queen Elizabeth II by Michael Leonard (plate 17), the Queen is accompanied by her corgi, but here the dog has no symbolic meaning. On the contrary he was put in the painting in order to give the Queen a more domestic image, the Queen as a woman who loves her pet. The dog might have been placed in this picture to help the artist to play with the variations of gold and yellow, conveying a feeling of human warmth.

Something more characteristic of the portraits of Elizabeth I is the emphasis given to dress. She appears in ‘theatrical costumes’, so that she should impress and amaze (plate 3, 5, 8). Today, the royal outfits of the present Queen are like a uniform: the power of her image is that it is impersonal. It is obvious that she has not chosen her clothes, and they are not intended to convey sex appeal, individuality, a physically active life or any of the other things modern women’s fashion suggest. Maybe only in the ‘State Portrait’ by James Gunn (plate 1) and the portrait of the Queen Elizabeth II by Annigoni (plate 15), the royal outfits indicate that she is the monarch. But the state portrait, like so much royal ceremonial, has lost its meaning in modern times. Not only has the quality of the portrait painting declined, but few recent artists have given any thought to the deeper problems of

royal iconography. People perceive monarchy in a different way today. We do not believe in fairy tales with princes and princesses. We see the Queen on TV, in newspapers, magazines, we see her so often that her image is not a taboo any more. We have seen the Queen growing old and we became aware she is human like we are. If we want to have a picture of the Queen at home we can afford to buy a picture of her from a souvenir shop. Today, we prefer to see the Queen as working granny, the Queen as tireless traveller, ribbon-cutter. She is the Queen, and though we may regard her as part of our own family, she still lives in a palace. Informal – this is the royal style for today.

Catalogue of Works of Art



1. Elizabeth I when Princess
? Flemish School
c.1546

1. Elizabeth I when Princess

? Flemish School

c.1546

Oil on panel

108.5 x 81.8 cm

(42 $\frac{3}{4}$ x 32 $\frac{1}{4}$)

Inscribed 'Elizabetha /[? Filia or ?Soror] Rex / Angliae'

Windsor Castle

The earliest surviving individual portrait of Elizabeth, aged thirteen, painted probably for Henry VIII. It is recorded in the collection of her half- brother Edward VI in 1547 as a 'table with the picture of the ladye Elizabeth her grace with a book in her hande her gowne like crymsen clothe of golde with workes'. In this portrait Elizabeth is shown as a king's daughter, richly attired and wearing important jewellery.¹

The fabrics are painted in minute detail; the artist has put flecks of yellow to give the effect of gold thread on the sleeves, bodice and front and sides of the skirt. The 'workes' in a bold linear design, may have been cut velvet, but it is more likely that the material was of a similar weave to a surviving fragment of silk in the Victoria and Albert Museum. The undersleeves and matching forepart are in very rich material with a white satin ground and raised looped pile of gold thread. Faint traces of embroidery can still be seen of the red silk embroidery on the wrist ruffles

and 'pulling out' of the white linen smock showing beneath the undersleeves. A band of white embroidery with fleurs-de-lis linked by a curvilinear design worked around the top of the smock emerges beneath the square neckline of the gown.²

The picture was considerably altered during the course of painting. The paint has become more transparent with time, revealing the changes to the fingers of the right hand and the position of the small book. There are other alterations in the large book, and to the wall above it, where there may originally have been architectural features incorporating carved rams' heads. The curtain has been painted over the wall.³

The portrait is a companion piece to that of her brother (plate 2.9.); Sir Oliver Millar points out that both are by the same hand.⁴ Strong suggests that both pictures are by William Scrots, who served both Henry VIII and Edward VI. The picture may have been commissioned by Henry VIII in 1546, but it also might be one that Elizabeth sent to her brother at his request.⁵



2. Elizabeth I ('The Coronation Portrait')
Unknown artist
c.1600

2. Elizabeth I ('The Coronation Portrait')

Unknown artist

c. 1600

Oil on panel

127.3 x 99.7 cm

(50 $\frac{1}{8}$ x 39 $\frac{1}{4}$)

National Portrait Gallery London

Elizabeth appears here in her coronation robe of cloth of gold. This formal, full-face image, traditional for a royal portrait, was also used on coins, seals and official documents. The painting shows the delicate, young Queen with the traditional trappings of monarchy. She wears a jewel-encrusted crown and cloth-of-gold robes lined with ermine. In her left hand she holds the orb, and in her right hand, the sceptre. She wears her hair long, hanging loosely about her shoulders in the style of a maiden.



3. Elizabeth I ('The Phoenix Portrait')
Attributed to Nicholas Hilliard (1546/7-1618)
1575

3. Elizabeth I ('The Phoenix Portrait')

Attributed to Nicholas Hilliard (1546/7-1618)

C.1575

Oil on panel

78.7 x 61 cm

(31 x 24)

Prov: Perhaps bequeathed by Gabriel Goodman (1529?-1601) to Christ's Hospital, Ruthin, where first recorded 1839; with Colnaghi 1865, whence acquired by the National Portrait Gallery. No certainly identified portraits in large by Hilliard have survived, but it is known to have painted on that scale because in 1600 he was commissioned by his own Company- 'the Goldsmiths'- to paint 'a faire picture in the greate of her Ma[jes]tie'.⁶

National Portrait Gallery London

The 'Phoenix Portrait'; the title derives from the phoenix jewel at her breast. According to legend the unique bird lived in the Arabian desert. Every few hundred years it built a funeral pyre and burnt itself to ashes from which it would then rise, once again young. It was a symbol rich in meanings applicable to Elizabeth: unique, eternally youthful, celibate, yet ever regenerating its dynasty. A surviving 'Phoenix Jewel' (now in the British Museum) dates from c. 1570-80.⁷ Within an enamelled wreath of flowers is set a gold profile bust of Elizabeth I, attired similarly to the present portrait, with a phoenix in flames on the reverse.

The queen, who never married, ruled as an autocrat, skilfully maintaining the balance of power in Europe. Arnold dates the costume of the present portrait to c. 1575-6. Across her shoulders lies a heavy jewelled collar of a type seen in portraits of Henry VIII, and apparently worn only by the monarch. The 'Phoenix' collar has large gold and white enamelled roses set with single diamonds. The other links are of gold enamelled red and black set with pearls, diamonds and rubies. The partlet is made of fine linen with blackwork embroidery, covered with a network and edged with black needle lace of a different design and the blackwork embroidery is of a more delicate pattern. This can be seen just above the edge of the bodice, at the front.. Jewels are pinned to hold the puffs of fine silk in position over the sleevehead. The white veil is pinched into small pleats and tiny silk tassels of silk on the edge stand up above each one, over the top of the head.⁸

The queen holds a red rose, traditionally symbolic of the Virgin Mary, but also representing the Tudor rose.



4. Elizabeth I ('The Darnley Portrait')
Attributed to Federigo Zuccarro (1540/3-1609)
c.1575

4. Elizabeth I ('The Darnley Portrait')

Attributed to Federigo Zuccarro (1540/3-1609)

c. 1575

Oil on panel

113 x 78.7cm

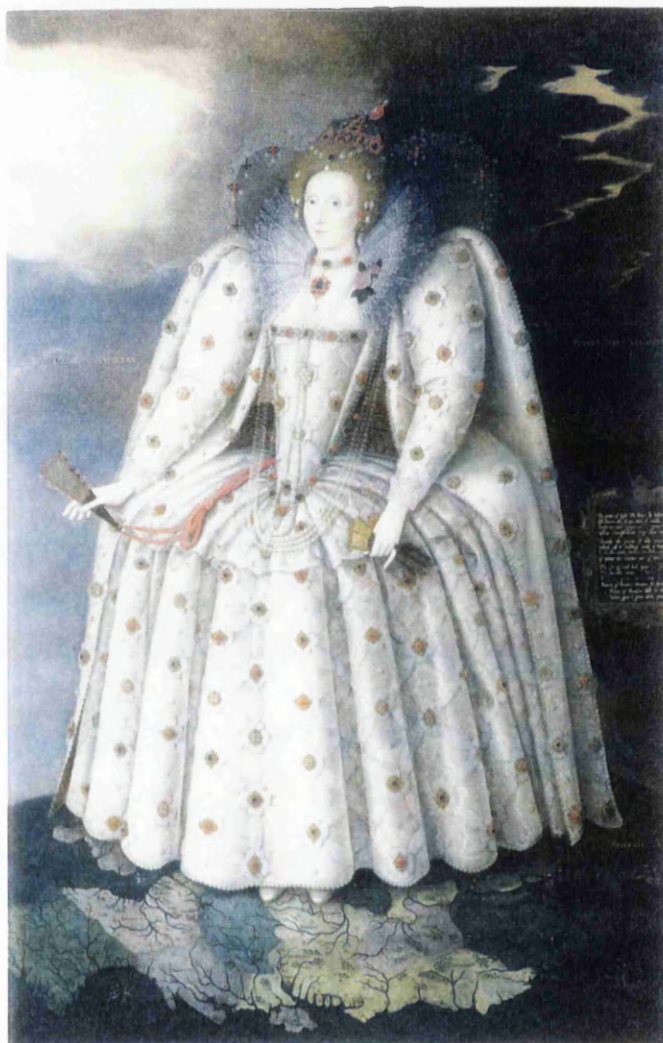
(44 ½ x 31)

National Portrait Gallery London

The Queen is depicted here as an aristocratic lady, her regal status is indicated by the crown and the sceptre in the background. This portrait shows her wearing a Polish Gown with a doublet of masculine style, in fashion at that time. The gown of ash silk grey with a woven design. The bodice, or doublet shows an interesting arrangement of braid stitched in lines across the chest beside each button, with loop buttonholes ending with little tufts of silk, a type of frogging.

It was pointed out that the source for the composition is ultimately Titian, the three-quarter length of a female sitter turned slightly to one side, lit from the front, her status indicated by *hateur* of bearing and richness of dress. The Darnley portrait is a momentary return to internationalism. The Queen is not seated but standing turned slightly to the right wearing what for her is a relatively simple dress of white and gold brocade and she is adorned with a double rope of pearls looped onto her

right breast. A large jewel hangs from a green ribbon from the waist and she carries a multi-coloured ostrich feather fan in her right arm, while with her left she clasps a small round box. On the table to the right there is the first separate appearance in any Tudor royal portrait of the crown and sceptre, emphasising the dual nature of the sitter as a lady and sovereign.⁹



5. Elizabeth I ('The Ditchley Portrait')
Marcus Gheeraerts the Younger (1561/2-1636)
1592

5. Elizabeth I ('The Ditchley Portrait')

By Marcus Gheeraerts the Younger (1561/2-1636)

c. 1592

Oil on panel

241.3 x 81.9cm

(95 x 60)

Prov: First recorded by Vertue in 1718; by descent to the 17th Viscount Dillon, by whom bequeathed to the National Gallery, London 1932.

National Portrait Gallery London.

This is one of the few full-length portraits of Queen Elizabeth and is the largest. The Queen is celebrated here as a powerful and divine monarch, standing astride the world, the sun, as the sonnet says, reflecting her glory and the thunder of her power. From her right ear hangs an ornament in the shape of an armillary or celestial sphere, a symbolic reference to her as a divine power.

The magnificent portrait commissioned by Sir Henry Lee to commemorate the queen visit to Ditchley in 1592. Lee devised a spectacular entertainment in her honour in which she took part. He was Elizabeth's master of the Ordnance and key figure in the revival of the cult of chivalry at court.¹⁰

This is the image of Gloriana, ageless and indomitable and triumphant. Elizabeth personifies England; she has guided the realm through the dangerous storms of war into the golden sunlight of peace.

The sonnet in the picture, almost certainly by Lee, describes her as the ‘Prince of Light’.

‘When she smiled it was pure sunshine that everyone did choose to bask in, if they could; but anon came a storm from a sudden gathering of clouds and the thunder fell in wondrous manner on all alike.’

The map she stands on (her feet on Ditchley, Lee’s Oxfordshire country seat) was published by John Saxton in 1583.¹¹

The dress the Queen is wearing in this portrait is maybe the most famous and elaborate. It is a gown with hanging sleeves made from white silk with a secondary weft of silver metal threads, patterned with a large design in a raised looped pile of gold thread. The edge of this gown is bound with silver binding lace.

The forepart (or petticoat) matching stomacher, sleeves and lining for the hanging sleeves of the gown are in white silk. This is decorated all over with a trellis-work of strips of puffed cypress caught down at the intersections with jewels mounted on rosettes of the same material. The jewels, or buttons, are of three designs. Two are lozenge shaped, the gold mounts enamelled and elaborately chased, with fleur-de-lis at the points, set with either an oval ruby, or a square table-cut diamond; the claws may be seen on the rubies. The third is oval, the gold mount enamelled and set with four pearls. The three designs of the jewels are arranged in diagonal lines, in alternating vertical and horizontal positions at the intersections of the fine silk cypress trellis-work. The carcanet and band of jewels bordering the neckline are

made en suite with the girdle. There are over one hundred pearls in each of the three ropes caught up on either side of the neckline, beneath the ruff.

The crown is set in diamonds, rubies and a large red stone.

The wired veil is caught to her shoulders and stands in the two hoops at the back. It is decorated round the edge with pearls and small hanging jewels. The material is apparently cobweb lawn or cypress.

The Queen holds a fan in her left hand. It has very dark brown wooden sticks which originally may have been black. The leaf is of some light brown material, either leather or silk, patterned with silver.¹²



6. Elizabeth I ('The Sieve Portrait')
Quentin Metsys the Younger (?1543-1589)
c.1588

6. Elizabeth I ('The Sieve Portrait')

By Quentin Metsys the Younger (?1543- 1589)

c.1583

Oil on canvas

124.5 x 91.5cm

(49 x 36)

Inscribed 'STA[N]CHO / RIPOSO / & RIPO / SATO / AFFA / NNO' ('Weary I rest and having rested still am weary'), below left; ' A TERRA ILBEN / AL DIMORA IN SELLA ('The good falls to the ground while the bad remains in the saddle') on the rim of the sieve.; 'TVTTO VEDO ET MO[LTO MANCHA]' (I see all and much is lacking') on globe; signed and dated: '1583.Q. MASSYS / ANT.' on base of globe.

Prov: discovered rolled up in the attic of the Palazzo Reale, Siena, in 1895.

Pinacoteca Nazionale Siena.

Queen Elizabeth is portrayed with a sieve, a symbol of chastity, in a number of portraits from as early as 1579. The Siena version, dated 1583, is the most sophisticated, both stylistically and iconographically.

Through an interlinking of Classical mythology and imagery of Renaissance imperialism, Elizabeth appears as the chaste Virgin Queen who by renouncing earthly love, has emerged as the powerful and wise figurehead of imperial Britain.

The sieve has appeared in Petrarch's *Triumph of Chastity*, in which the Roman Vestal Virgin Tuccia proved her purity by carrying water in a sieve without spilling a drop. As well as symbolising chastity it was also emblematic of wisdom and discernment. The implication is that Elizabeth's wise and good government is a direct result of her virgin state.¹³

The richly jewelled column behind her is an adaptation of widespread imperial imagery- a column surmounted by a crown- but here the imperial crown appears in a roundel at the bottom. The other roundels, based on engravings of the 1560s by Marcantonio Raimondi, depict the story of Dido and Aeneas. Elizabeth, whom it was said had descended from the Trojan Brutus, is here compared to Aeneas, who having resisted the temptations of Dido, followed his true destiny, the founding of the Roman Empire. Like him Elizabeth has resisted marriage, leaving her free to pursue her imperial aspirations. The latter are symbolised by the globe, which depicts ships heading westwards, presumably representing England's quest for maritime expansion in the New World. The scene in the upper right-hand side has been interpreted as an enactment of Elizabeth's refusal of Philip II's 1558 proposal. More plausibly the central figure has been identified as Sir Christopher Hatton, a vociferous opponent of the proposed marriage of Elizabeth and the Duc d'Anjou, under discussion at this period.

'ANT' in the inscription on the present portrait alludes to the city of Antwerp. Metsys the Younger joined the Guild of St Luke in Antwerp in 1574.¹⁴



7. Elizabeth I ('The Armada Portrait')
British School
c.1588

7. Elizabeth I ('The Armada Portrait')

British School

c.1588

Oil on panel

110.5 x 127cm

(43½ x 50)

Prov: Possibly commissioned by Sir Francis Drake; by descent to his second wife Elizabeth Sydenham, and after her death to his godson Richard Drake of Ash, whose descendants inherited Shardeloes, where first recorded in 1775.

Mr. Tyrwhitt- Drake

The defeat of the Spanish Armada in 1588 must have prompted a new sitting to mark the great event. The commemorative nature of these portraits is reflected in the fact that three, once identical, horizontal versions were painted in which the Armada defeat is actually depicted in the background. Of these, one version remains now only as a fragment with the figure of the Queen, the second was substantially overpainted in the second half of the seventeenth century leaving only the third in a complete and untouched state.¹⁵

The Queen appears as an austere and authoritative monarch, bedecked in jewels and rich embroidery as outward signs of her magnificence. Her costume, with large ruff and voluminous sleeves and skirt, both gives her presence and reflects the contemporary fashion.

Elizabeth is celebrated here as a potent victorious monarch, the defender of her kingdom against Spanish aggression. The tableaux in the background show episodes from the defeat of the Spanish Armada, which sailed into the English Channel in July 1588. On the left English fire ships descend on the Spanish fleet, and on the right the fleet is dashed to pieces on the rocky coasts of Ireland and Scotland. Directly below this, forming the arm of a chair, is a carved Mannerist figure of a mermaid, whose traditional function is to lure seafarers to their doom, just as Spain had been tempted by Elizabeth. Her left hand rests on a globe, her fingers covering the Americas, indicating England's dominion of the seas and plans for imperial expansion in the New World.

In terms of long-term damage to the Spanish the destruction of the Armada actually achieved little, but at the time it was feted both by the English and the Dutch as a significant victory. Poems and pamphlets and engravings extolled Elizabeth as the vanquisher of the Catholic threat, and medals and coins were struck to commemorate the event. The 'Armada' portrait takes its place in this outpouring of eulogistic material.¹⁶



8. Elizabeth I ("The Rainbow Portrait")
Attributed to Isaac Oliver (d. 1617)
1600

8. Elizabeth I ('The Rainbow Portrait')

Attributed to Isaac Oliver (d.1617)

1600

Oil on canvas

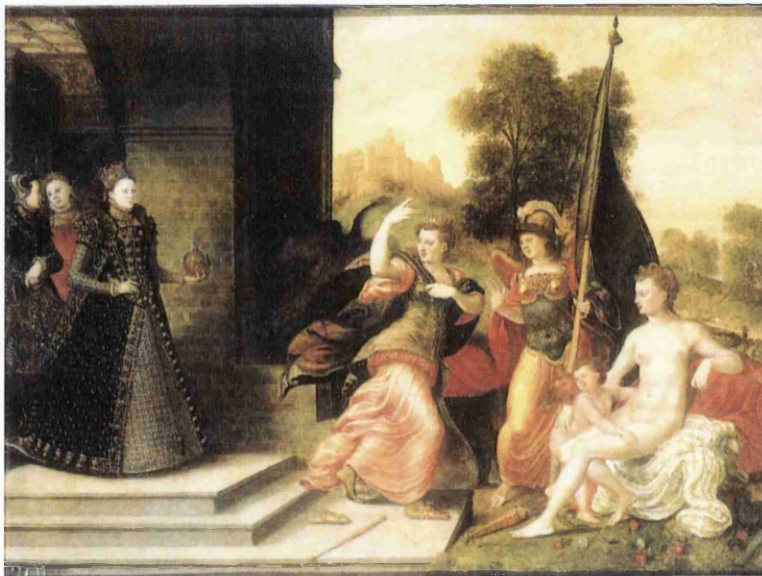
(50 x 39 ¾ ins)

Hatfield House

The image projected in this portrait is one of the most outstanding representations of the Queen ever produced. Elizabeth is clad in a gown embroidered with English wild flowers, symbolising the Queen as Astraea, the just virgin of the Golden Age from classical literature. She is wrapped in a cloak with orange lining decorated with eyes and ears, indicating fame, or knowledge conveyed to the Queen by her councillors. The poet John Davies wrote: 'Many things she sees and hears through them, but the Judgement and Election are her own'. She is heavily adorned with pearls and rubies, and an elaborate head-dress supports the royal crown; the pearls and crown symbolise Virginity and Royalty. Above the crown is a crescent- shaped jewel, meaning that in this instance she is Cynthia, another goddess of the moon. Framing her face is a lacy ruff to which a jewelled gauntlet is attached, perhaps a memento from a significant joust honouring the Queen. Behind her head and around her shoulders is a transparent veil edged with more pearls.

Coiling along Elizabeth's left arm is a serpent, which suspends from his mouth a ruby in the shape of a heart; above its head is a celestial sphere. The serpent was the

traditional symbol for wisdom; here it rules the passions of the Queen's heart. The sphere also implies prudence and wisdom, and together with the serpent and the heart, complements the theme of the Astraea. In her right hand, she holds a rainbow with the motto: 'Non sine sole iris' (No rainbow without the sun); the rainbow symbolises peace. Elizabeth was in her late sixties when this portrait was made, and yet she appears as a curvaceous woman with orange-gold hair worn in ringlets around her pretty face; goddesses have an advantage over mortals and their beauty is ageless.¹⁷



9. Elizabeth I and the Three Goddesses
? Hans Eworth
1569

9. Elizabeth I and the Three Goddesses

? By Hans Eworth

1569

Oil on panel

70.8 x 84.5cm

(277/8 x 33¼)

Inscribed '1569 /HE' lower right; IVNO POTENS SCEPTIS ET MENTIS
ACVMINE PALLS / ET ROSEO VENERIS FVLGET IN ORE DECVS / ADFVIT
ELIZABETH IVNO PERCVLSA REFVGIT OBSTVPVIT PALLAS ERVBVITO
VENVS' on frame.

The Royal Collection

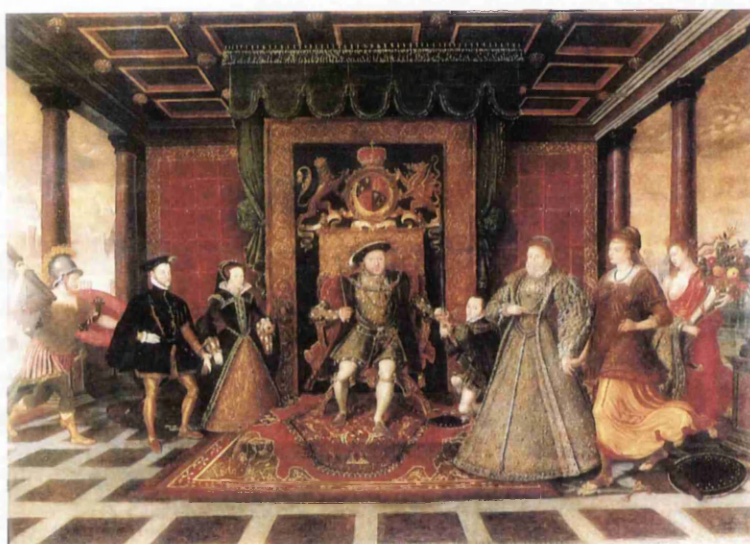
Queen Elizabeth, on the left, is wearing her crown and holding orb and sceptre, impassively faces three classical goddesses. They are Juno, who with her peacock behind her spins round to gaze at the Queen and loses her left shoe as she turns; the helmeted Pallas, who raises her hand in surprise; and the naked Venus who sits with her arm round her disarmed son Cupid, and her swan-drawn chariot on the path beyond. On the hill beyond Juno stands the Windsor Castle, one of the earliest painted views of it. Elizabeth's dress is richly jewelled and embroidered with the Tudor rose as a principal motif.

The inscription on the frame may be translated thus: 'Pallas was keen of brain, Juno was queen of might, / The rosy face of Venus was in beauty shining bright, /

Elizabeth then came. And, overwhelmed, Queen Juno took to flight; Pallas was silenced; Venus blushed for shame.¹⁸

The Queen plays here the role of Paris, who according to classical legend had to judge which of these three goddesses was the most beautiful. Her however Elizabeth seems to cause confusion to the deities. The Queen is seen here as both ruler and woman, combining the qualities of all three goddesses present in this painting.

The monogram 'HE', right, appears in a sloping form different from the upright one generally used by Hans Eworth. As well as Eworth, Lucas Heere and Joris Hoefnagel have been suggested as the author of this painting.¹⁹



10. The Family of Henry VIII: An Allegory of the Tudor Succession
Attributed to Lucas Heere (1534-1584)
c.1572

10. The Family of Henry VIII: An Allegory of the Tudor Succession.

Attributed to Lucas de Heere (1534-1584)

c.1572

Oil on panel

131.2 x 184cm

(51½ x 72½)

Inscribed: 'THE QVENE. TO. WALSINGHAM. THIS. TABLET.SENTE. MARKE. OF. HER. PEOPLES. AND HER. OWNE. CONTENTE.', along the bottom.

National Museum and Gallery, Cardiff (on loan to Sudeley Castle, Gloucestershire)

This blend of portraiture and allegory, in which Elizabeth appears in contemporary court dress alongside with mythological figures, is paralleled only by the slightly earlier 'Elizabeth I and the Three Goddesses' of 1569.(plate x)

Here the figures act as opposing symbols of Mary's Catholic, and Elizabeth's Protestant reigns. Henry VIII, the founder of the Church of England, appears in the centre enthroned under a canopy of state. His children are ranked on either side of him with his immediate successor Edward VI kneeling by him receiving the sword of justice. Mary and Philip are on the left with Mars, God of War, symbolic of the course taken by their reign. In contrast Elizabeth appears on the right accompanied by Peace, whom she grasps by the hand and who tramples on the sword of discord, closely followed by Plenty who bears her overflowing cornucopia.

The inscription on the picture indicates that it was a gift from the Queen to her trusted servant, the zealous Protestant Sir Francis Walsingham, possibly in gratitude for his negotiation of the Treaty of Blois, signed between England and France in 1572.²⁰



11. Elizabeth I
Miniature by Nicholas Hilliard (1546/7-1618)
1572

11. Elizabeth I

Miniature by Nicholas Hilliard (1546/7-1618)

1572

Vellum on playing card, with part of queen showing on verso

5.1 x 4.8cm

(2 x 1 7/8)

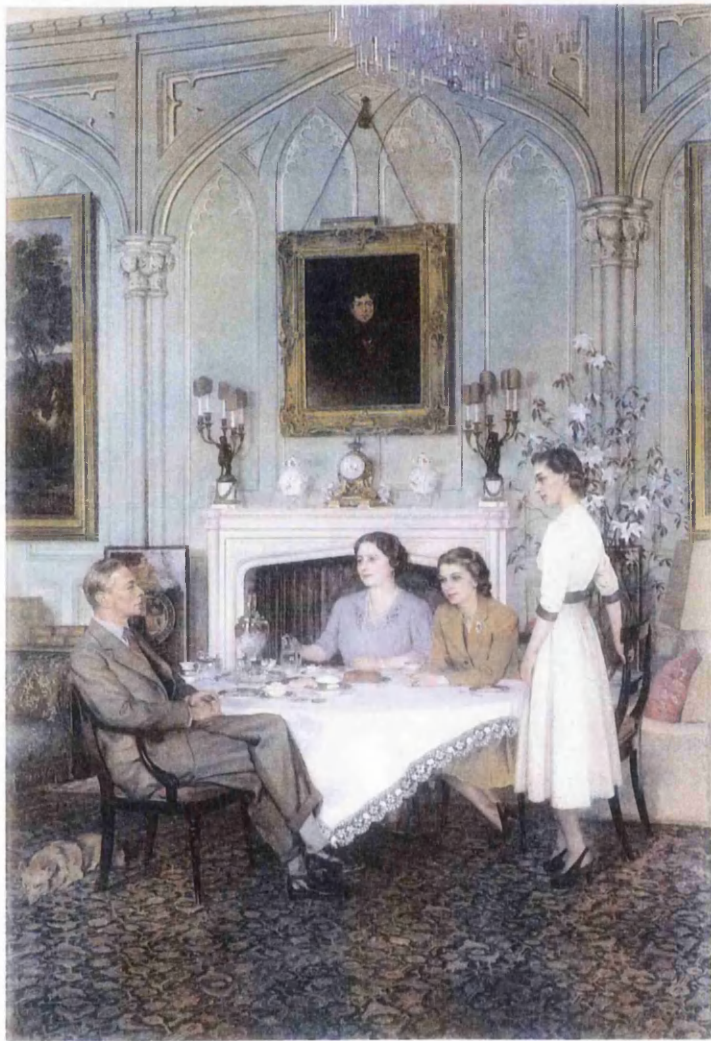
Inscribed 'E /R crowned; Ano Dni.1572. /Aetatis suae 38, on either side of the head.

Prov: bought in 1860 from Mrs Sarah Mallet of St. Helier, Jersey, via C.B. Hue

National Portrait Gallery London

In 1572, the year this miniature was painted, Elizabeth was under pressure from the claim to the English throne by the Catholic Mary, Queen of Scots, and the news of the St. Bartholomew's Day massacres of the Protestants in France. She considered the marriage to a French prince to produce an heir and counter Mary's claim, but ultimately rejected marriage as politically hazardous.²¹

This miniature is thought to be one of Hilliard's earliest, and the first he painted of Queen Elizabeth. In his treatise on miniature painting, *The Arte of Limning*, he wrote that Elizabeth chose to sit outdoors in the sunshine 'in the open ally of a goodly garden, where no tree was near, nor anye shadow at all', rather than in studio.²²



12. Conversation at the Royal Lodge, Windsor
Sir James Gunn
1950

12. Conversation Piece at the Royal Lodge, Windsor

By Sir James Gunn

1950

Oil on canvas

151 x 100 cm.

(59½ x 39½)

Signed 'James Gunn'

National Portrait Gallery London

This small scale portrait by Sir James Gunn of George VI and his family- the reflection of a relaxed attitude to the monarchy. This is a 'classic family group' in the iconography of the 20th century monarchy. King George VI is having tea in the Royal Lodge, Windsor. The King is sitting at ease, wearing a country suit with nicely polished brogues, Queen Elizabeth (the Queen Mother) is about to pour a cup of tea. Princess Elizabeth is leaning forward intently and Princess Margaret is standing, about to take her seat at the table. It is a perfect image of the post-war Royal Family, deliberately domestic. It represents the Royal Family at the high noon of its post-war popularity, the King and the Queen as dutiful and conscientious servants of their people. The portrait was commissioned by the National Portrait Gallery London in 1946.



13. Her Majesty Queen Elizabeth II (The State Portrait)
(detail)
Sir James Gunn
1954-6

13. H.M. Queen Elizabeth II (The State Portrait)

By Sir James Gunn

1954-6

Oil on canvas

National Portrait Gallery London

The Queen is shown in Coronation robes, with the Imperial State Crown and the Royal Sceptre. The young Queen is depicted as a new hope, a new Elizabeth or Victoria.



14. Elizabeth II (The Coronation Photograph)
Sir Cecil Beaton
1953

14. Elizabeth II (The Coronation Photograph)

By Sir Cecil Beaton

2 June 1953

The picture was taken soon after the coronation in the throne room at Buckingham Palace. The Queen wears the Coronation Robes, the Coronation Gown by Norman Hartnell, embroidered with the emblems of the United Kingdom and Commonwealth, and the Imperial State Crown. She holds The Orb and the Sceptre; on her wrists are the Armills, the Bracelets of Sincerity and Wisdom, and on the third finger of her right hand the Coronation ring. The Imperial State Crown is bordered with pearls and set with clusters of emeralds, sapphires and diamonds. In the centre is the Black Prince's Ruby, above it St. Edward's sapphire, and below it part of the Star of Africa Diamond. From the four arches hang the four pearls traditionally believed to have been Queen Elizabeth I's earrings. The Garter jewel hangs around her neck. Her diamond collet necklace and earrings were made for Queen Victoria. Her train in royal purple velvet embroidered in gold is lined with miniver.

The wide gold bracelets called 'Armills' are the 'bracelets of sincerity and wisdom. They are a sign of rank and they were first mentioned in the Anselm Ordo around 1100, and were listed in the Coronation accounts of King Richard II, King Henry VIII, King Edward VI, Queen Mary and Queen Elizabeth I. Although the early Stuarts did not wear them, a pair of bracelets was destroyed in 1649 and a new pair was made for the Regalia in 1660. From then on they were carried in the

Coronation procession but not worn, and it was not until 1953 when the Queen received new Armills for her Coronation that they again became an integral part of the Regalia. At the suggestion of Prime Minister Menzies of Australia, the Armills were given by all the Governments of the Commonwealth as symbols of their bound unity. Each bracelet weighs 4½ oz and is 1½ inches wide. They are made of pure gold, lined with red velvet, and are unadorned except for two narrow engraved bands and a Tudor rose marking the clasp. When Archbishop Geoffrey Fisher fastened them on the Queen's wrists, he said:

‘ Receive the Bracelets of sincerity and wisdom, both for tokens of the Lord's protection embracing you on every side; and also for symbols and pledges of that bond which unites you with your Peoples : to that end that you may be strengthened in all your works and defend against your enemies both bodily and ghostly, through Jesus Christ our Lord. Amen.’²³



15. Elizabeth II
Pietro Annigoni
1969

15. Elizabeth II

By Pietro Annigoni

1969

Oil on panel

198.1 x 177.8 cm

(78 x 70)

Prov: given by Hugh Leggatt, 1970

National Portrait Gallery London

Painted in 1970 when the monarchy and every institution were under continual criticism. A lack of detail but a total image of the supreme loneliness, authority and majesty of monarchy.

The portrait is a three-quarter frontal view. The Queen is wearing the robes of the Sovereign of the order of the British Empire. The robes' colouring is, in fact a sickening shade of pink but the artist was allowed a certain amount of licence and his interpretation of the colour is a lot easier on the eye.

The Queen's only ornament is the Garter badge and the simple ceremonial collar and the 'badge apendant' of the OBE. Crowns, tiaras and so on have been omitted. The background is a magnificent skyscape. The Queen is lonely, majestic, timeless.



16. Queen Elizabeth of United Kingdom
Andy Warhol
1985

16. Queen Elizabeth of United Kingdom

By Andy Warhol

1985

A set of four screenprints in colours, on Lenox Museum Board,

1,000 x 798 mm.

(39½ x 31½)

Signed (lower right hand corner) Andy Warhol 1985 stamped in ink

National Portrait Gallery London

The portrait of the Queen is part of a series that also includes the Queens of Denmark, the Netherlands and Swaziland.

This portrait is unique for the Queen neither sat for it nor commissioned it. Warhol was fascinated by repetition, the mass production, and since Alexander the Great monarchs and emperors have mass produced and circulated their images, put their heads on coins for their subjects to see.

It is a democratic portrait, a joke at monarchy's expense, and the full extent of the naughtiness lies in the title Reigning Queens. Many of Warhol's portraits in this period were of New York transvestites, and the candy colours of his Queen Elizabeth II are similar to the high- saturation colours of his transvestite portraits.



17. Her Majesty Queen Elizabeth II
Michael Leonard
1985-6

17. Her Majesty Queen Elizabeth II

By Michael Leonard

1985-6

Oil on canvas

76.2 x 61.6 cm

Signed 'Leonard' and dated '85-86'

National Portrait Gallery London

This second image to enter the National Portrait Gallery's collection may be more in tune with the popular taste and shows the Queen 'at home'.

Commissioned by Reader's Digest in honour of the Queen's sixtieth birthday it is a picture largely made up of variations on gold- a scheme that would help to convey a feeling of royalty combined with human warmth. There were twenty –five minute sittings with the Queen and her corgi bitch Spark, at which the artist took more than a hundred photographs. He based his finished composition on six of these. The sitting took place at Buckingham Palace with the Queen sitting on a sofa lit by daylight.

The work shows the Queen relaxed and smiling, wearing a yellow dress of her choice and with her arm around Spark, aged eight, chosen, apparently, because the dog is one of the best behaved in the royal household.

Art critic John Russell Taylor called Michael Leonard ‘ a realist in the classical tradition’. His use of photographs heightens the realism and immediacy of his royal portrait. Leonard says: ‘I want to give the viewer the feeling of having a conversation with the Queen- to convey royalty combined with human warmth.’²⁴

The artist, who has worked as an illustrator for many years, said that his purpose was a straightforward rather informal picture that would tend to play down the remoteness of the Queen position. ‘The portrait is a celebration and intended to echo the warmth and very special regard in which Her Majesty is held’, he said.²⁵



18. Her Majesty Queen Elizabeth II
His Royal Majesty Prince Andrew
1987

18. Her Majesty Queen Elizabeth II

His Royal Majesty Prince Andrew

1987

Colour print

72.6 x 61.6 cm

National Portrait Gallery London

The picture was taken at Buckingham Palace. The Queen smiles as her son is taking this picture of her. It is a 'family picture' and the Queen is relaxed and wears casual clothes.



19. The Royal Family (The Centenary Portrait)
John Wonnacott
2000

19. The Royal Family. The Centenary Portrait

By John Wonnacott

2000

Oil on canvas

3657,6 x 2489,2 mm

(144 x 98 in)

National Portrait Gallery London

The fourth image of the Queen and of the Royal family, in the National portrait Gallery, is the portrait by John Wonnacott. The painting was actually commissioned to celebrate the Queen Mother's hundredth birthday on 4 August 2000 and it is a portrait of the current royal lineage shown as a family of four generations.

There they stand, a family gathered together. The Queen looks down at her mother, while Prince Harry leans over his great-grandmother, around stand Prince Philip and the Prince of Wales. The future of the English monarchy, Prince William, towers in the foreground. The Queen Mother is of course the focus of attention, pictorially and emotionally. While the Queen has a central position, both visually and conceptually, she and Prince Philip are the smallest figures.

It is as though the Royal family just happen to gather like that in the light-filled White Drawing Room at Buckingham Palace, and the painter came along and sketched them where they stood for this impressive new painting. But, of course it

was not like that. Paintings like this are large and complex mechanisms, as intricate as they are strong, which no doubt is the reason why the French used to call them 'grandes machines'. Nothing in them comes about by accident, everything is the result of work and careful thought. Such portraits are artificial- in a sense, as much works of the imagination as battle-scenes or mythologies. The sitters and the setting are, though real. The final painting is a bringing together of innumerable separate moments- months of drawing and painting the room, days of painting the people. That grouping on a certain day, in that daylight, never happened.

Wonnacott proposed that he should produce 'a large painting' which would 'celebrate the survival of the family through the pressures of the twentieth century and the arrival of four generations in the twenty-first'.²⁶



20. Queen Elizabeth II ('Sic Transit Gloriana')
Mike Gorman
1975

20. Queen Elizabeth II. 'Sic Transit Gloriana'

By Mike Gorman

1975

Acrylic on canvas

152 x 185 cm

Nicholas Treadwell Gallery

Mike Gorman brings the two Queens together, the Elizabeth of the past and the present Elizabeth. Past and present meet in front of our eyes. The simplicity of Elizabeth II's dress and jewels is put into contrast with the rich and glamorous dress and jewels of Elizabeth I in the 'Ditchley Portrait'. The presence of Queen Elizabeth II is real. We do perceive her as a real person seated at the table and looking at us. Elizabeth I is mysterious and unreal.

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- ¹ Janet Arnold, Queen Elizabeth's Wardrobe Unlocke'd, Leeds, Maney & Son, 1988, pp.22- 4.
 - ² Janet Arnold, Queen Elizabeth' s Wardrobe Unlock'd, Leeds, Maney & Son, 1988, p.18
 - ³ Karen Hearn, Dynasties. Painting in England From Tudor to Victorian Times, London, Constable Ltd., 1980, p. 78.
 - ⁴ O., Millar, The Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty The Queen, 1963; p.65.
 - ⁵ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, p 79.
 - ⁶ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, p.80.
 - ⁷ Karen, Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, p 80.
 - ⁸ Janet Arnold, Queen Elizabeth's Wardrobe Unlock'd, Leeds, Maney & Son, 1988, p 74.
 - ⁹ Roy Strong, Gloriana. The Portraits Of Elizabeth I, London, Thames & Hudson, 1987, pp. 85-7.
 - ¹⁰ National Portrait Gallery in Colour, ed. by Richard Ormond, London, Studio Vista, 1979, p30.
 - ¹¹ National Portrait Gallery in Colour, ed. by Richard Ormond, London, Studio Vista, 1979, pp.30-1.
 - ¹² Janet Arnold, Queen Elizabeth's Wardrobe Unlock'd, Leeds, Maney & Son, 1988, p.42.
 - ¹³ Roy Strong, Gloriana. The Portraits of Elizabeth I, London, Thames & Hudson, 1987, p.94.
 - ¹⁴ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, p.85.
 - ¹⁵ Roy Strong, Gloriana. The Portraits of Elizabeth I, London, Thames & Hudson, 1987, p.131.
 - ¹⁶ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, p.88.
 - ¹⁷ Susan Watkins, Elizabeth and Her World, London, Thames & Hudson, 1998, pp.83-4.
 - ¹⁸ The Diary of Baron Waldstein: A Traveller in Elizabethan England, ed. G.W. Gross, 1981, pp.46-7.
 - ¹⁹ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London Tate Publishing, Tate Gallery, 1995, pp. 73-4.
 - ²⁰ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, pp.81-2.
 - ²¹ Karen Hearn, Dynasties. Painting in Tudor and Jacobean England 1530-1630, London, Tate Publishing, Tate Gallery, 1995, p.122.
 - ²² N. Hilliard, The Arte of Limning, ed. R.K.R Thornton and T.G.S Cain, Manchester, 1992, p.67.

²³ Malcolm Rogers, Elizabeth II. The Portraits of Sixty Years, London, National Portrait Gallery, 1986, p.41.

²⁴ Reader's Digest, April 1986.

²⁵ Acclaim for the Queen's New Portrait, article by David Hewson in *The Times*, Thursday, March 27, 1986, pp. 20-1.

²⁶ The Royal Family. A Centenary Portrait, London, National Portrait Gallery Publications, 2000, pp.18-19.

Appendices



2.1. Elizabeth II. The Jubilee Photograph.

By Peter Grurgeon

1977



2.2. Queen Elizabeth II

Graphics by Jamie Reid

1977



2.3. The Royal Family at Buckingham Palace

By Sir John Lavery

1913



2.4. Princess Elizabeth as Colonel of the Grenadier Guards
By Sir Cecil Beaton
1942



2.5. Princess Elizabeth

Photograph by Cecil Beaton

1952



2.6. Queen Elizabeth II

Photograph by Dorothy Wilding

1972



2.7. Queen Elizabeth I

By Marcus Gheeraerts (c.1561-1635)

1595



2.8. Elizabeth I ('The Ermine Portrait')

Attributed to Nicholas Hilliard (1546/7-1618)

1585



2.9. Edward VI
? Flemish School
c. 1546

Illustrations:

- 2.1. *Queen Elizabeth II*. The Jubilee Photograph, photo by Peter Gurgeon, 1977.
- 2.2. *Queen Elizabeth II*. Jamie Reid's graphics for the cover of Sex Pistols' 'God Save the Queen' album, 1977.
- 2.3. *The Royal Family at Buckingham Palace*, by Sir John Lavery, 1913.
- 2.4. *Princess Elizabeth as Colonel of the Grenadier Guards*, by Sir Cecil Beaton, 1942.
- 2.5. *Princess Elizabeth*, photo by Sir Cecil Beaton, 1952.
- 2.6. *Queen Elizabeth II*, photo by Dorothy Wilding, 1952.
- 2.7. *Queen Elizabeth I*, by Marcus Gheeraerts (c. 1561-1635), 1595.
- 2.8. *Queen Elizabeth I ('The Ermine Portrait')*, attributed to Nicholas Hilliard, 1585.
- 2.9. *Edward VI*, ? Flemish School, c.1546.

Glossary

Astraea : she was associated with Justice. She lived happily in the Golden Age but later, in the Bronze and Iron Ages, could not live with the wickedness of men and became the ‘Starry Maid’, the constellation of Virgo.

bodice : the part of a woman’s dress above the waist. In medieval times it meant two ‘bodies’ of boiled leather or canvas which were boned. Front and back were first hooked together to shape a small waist. Next, the bodies were whale-boned and laced tightly together, forming an underbodice or corset.

carcanet : ornamental necklace or collar, or a circlet for the hair. A high jewelled or pearl-beaded collar, often called a dog collar; a necklace or chain of precious stones.

Cupid : the god of love. In art his presence is symbolic, he features in paintings, though he plays no part in the story, but he is there as a simple reminder that the theme is about love.

decollete : a dress with the neckline cut low, front and back usually with bare shoulders

eulogy = a speech or writing in commendation of the qualities, etc., of a person, a set oration in honour of a deceased person; praise

farthingale : woman's coarse linen petticoat stretched over iron, wire, cane, bone, or whale- bone in a cone-like shape. Introduced in Spain in late 15th c. and worn in France in 16th c. and in England 1545-1620.

frog : ornamental fastener made of a braid or cording used for closing garments, especially military uniforms.

gauntlet : glove with wrist portion covering part of arm.

girdle : undergarment worn by women and girls designed to mold lower torso and sometimes legs.

Juno : in Latin mythology the wife of Jupiter. She is the goddess of marriage and childbirth.

limning : the art and practice of painting miniatures.

lining : fabric, pile fabric, or fur used to finish inside of garment. The extra layer is used for warmth, to retain the shape of outer layer, or for appearance.

miniver : white or spotted gray and white fur, used for linings and trimmings in the Middle Ages, especially ermine fur used to trim ' robes of state'.

Pallas : one of the major deities of ancient Greek and Rome. In Greek mythology she was the daughter of Jupiter (Zeus), and sprang fully armed from his head. She is the patroness of institutions of learning and the arts. In early form she was a war goddess, hence her weapons.

ruff : pleated stiff white collar of varying widths, usually edged in lace, projecting from neckline like a wheel around neck. Worn by women from 1560s to 1640s.

screen printing : a variety of stencil printing. A gauze screen fixed tautly on a rectangular wooden frame, is laid directly on top of a sheet of paper. Printing ink is spread over the upper side of the mesh and forced through it with a squeegee (a rubber blade) so that it transfers to the paper on the other side. The screen is usually of silk, but it can be a cotton, nylon or metal mesh. The design is applied in various ways. One is to cut a stencil of paper and attach it to the underside of the screen with a liquid that sets and blocks the holes in the mesh. Screen printing began to be used by artists in America in the 1930s and owed its early popularity to its simplicity and cheapness.

Venus : Roman goddess identified with the Greek Aphrodite, the goddess of love and fertility. She is the mother of Cupid.

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