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The Drake Jewel: Art and Race in the Elizabethan Age, Decoding Messages Within Jewelry

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ABSTRACT

"An open letter to the lord mayor of London and the aldermen and his brethren, and to all other mayors, sheriffs, etc. Her majesty, understanding that there are of late divers blackmoors brought into this realm, of which kind of people there are already here too many, considering how God hath blessed this land with great increase of people of our own nation as any country in the world, whereof many for want of service and means to set them on work fall to idleness and to great extremity. Her majesty's pleasure therefore is that those kinds of people should be sent forth of the land…" (Letter by Queen Elizabeth I, 11 July, 1596).

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"An open letter to the lord mayor of London and the aldermen and his brethren, and to all other mayors, sheriffs, etc. Her majesty, understanding that there are of late divers blackmoors brought into this realm, of which kind of people there are already here too many, considering how God hath blessed this land with great increase of people of our own nation as any country in the world, whereof many for want of service and means to set them on work fall to idleness and to great extremity. Her majesty's pleasure therefore is that those kinds of people should be sent forth of the land…" (Letter by Queen Elizabeth I, 11 July, 1596).

Before the Elizabethan Era, blackmoors have been brought to Britain at a time when our own population is growing. Many of them needed work and served in wealthy households, but it was not only enslaved African or blackamoor, the term that was used in the early modern period, that Elizabeth I wanted gone from her realm. The free blackamoores had no masters. They were artisans, merchants, and some were even royalty. The Memoirs of The Secrets Services of John Macky, memoir by John Macky, a Scottish spy and travel writer between 1688 and 1710, detailed and published his accounts across the English Channel along with biographical studies on the people of the Court of Britain. Macky details his account of not only were black people living in Britain, they were ruling there as well.

Macky unfolds the complexities of the true likeness of important figures by describing their physical appearances, particularly "blackness". Although John Macky was not born during the Elizabethan Age, the historical artifact detailed who was in the Royal families and the position they held that can be traced after, during, and before Elizabeth's reign. It showed several black people of color in power. This memoir describes the melanated appearance of the Kings of Scotland during the reign of the Stewart's, along with King James VI/I and his offspring. George Fitz Roy, Duke of Northumberland is described as "...a tall, Black-Man, like his father, the King," [1]. Roy's Father King Charles II and Roy's half-sibling, Charles Lennox Duke of Richmond were described in the same manner of complexion.

This book went against grain in the past and goes against the narrative that is still present. During the early modern period, the term "black" carried various connotations during that period, not always signifying African descent. This suggests that "black" might have indicated a darker complexion relative to the predominantly fair-skinned British population, rather than specifically pointing to African ancestry. But it can point to Moorish descent and an insight to expanding our understanding of "blackness" and African presence.

The Drake Jewel and similar Elizabethan-era jewelry pieces functioned not merely as decorative art but as complex cultural artifacts that encoded messages of power, racial hierarchy, and imperial ambition serving both to exoticize and dehumanize African figures in ways that supported England's emerging colonial agenda. By analyzing the symbolic and racialized imagery of such jewels, this article explores how Elizabethan art and adornment contributed to a shift from ethnic differentiation to racialized dehumanization, connecting the aesthetics of the Renaissance with broader imperial narratives rooted in classical ideals and still reflected in the continued presence of these objects in royal collections today.

During the final decade of the Elizabethan Age, Queen Elizabeth I wrote a series of open letters starting from 1596 until 1601 pertaining to her fear, along with fear of London citizens, of the increasing black presence in Tudor England. This letter, along with the others, was a written policy to arrest and deport black people as an attempt to shift blame on them for the wider problems that arose. Why this sudden, urgent desire to expel members of England's Black population? This move was more

than a commercial transaction pursued by the queen. In the 16th century, the ruling classes became increasingly concerned about poverty and vagrancy, as the feudal system - which, in theory, had kept everyone in their place - finally broke down. In the 1590s the harvests repeatedly failed, bringing hunger, disease and a rapid increase in poverty and vagrancy.

As the English became heavily involved in the slave trade, and became the owners of the world's largest population of slaves in the American colonies, African slavery remained a minor institution on the British islands themselves. In this series of edicts, Queen Elizabeth orders London merchants to return all "Blackamoores" to Spain and Portugal, ridding the country at once of a group of "infidels" and relieving the suffering poor of England of their competition for labor. In return for the slaves, she also hoped to receive back from Spain a number of English prisoners captured during their recent hostilities. The blackamoores were increasingly used as scapegoats by the queen and her ministers for the social ills that dogged the later years of her reign.

Fearing disorder and a breakdown of society, and attempts in 1596 deportations failed, Elizabeth I passed an Act for the Relief of the Poor in 1597. This was followed by a similar act four years later which created a national poor law system for England and Wales. Elizabeth, I specifically made her racially motivated instructions to the Mayor of London against the large sized community of Moorish-background merchants operating there. This proclamation over time has been mistranslated or even dismissed by some scholars claiming the proclamation and letter correspondence did not result in complete expulsion of Africans living in England. When in face the proclamation and proposals drafted before are about the evidence of Elizabeth's efforts to release the population of enslaved African groups captured from the West Indies to solely gain profit. An economic value over human bodies that is considered less than, a part of the white supremacist patriarchal ideology that grows from European society to the New World after Queen Elizabeth I's reign. "By the middle of the sixteenth century, though, as scholars such as Deborah Blumenthal have demonstrated, black slaves had become prominent in Spain and Portugal. The fact that the subjects whom van Senden was licensed to "take up" to sell as slaves were defined by their skin color indicates that a similar association was beginning to crystallize in early modern English culture. While a link between blackness and slavery was certainly not as entrenched as it was to become in later plantation systems in the New World, it was still present," [2].

In 1601, Queen Elizabeth I issued and renewed the decree: "Licensing Casper van Senden to Deport Negroes" in which she again ordered expulsion of all Black citizens (enslaved or not) from Great Britain. "The Queen is highly discontented to understand the great number of Negroes and blackamoors which are (living in England); who are (supported) here, to the great annoyance of her own people who are unhappy at the help these people receive… most of them are infidels, having no understanding of Christ or his Gospel." However, the plan proved unsuccessful, as the warrant stipulated that all Africans who were servants could not be removed without the permission of their masters, all of whom proved reluctant to the plan. Elizabeth I from this 1601 decree along with the July 18th letter is associating Christians with whiteness and "those kinds of people" with moorish people, a written shift of to "other" non-european groups with the color of their skin.

"The attempted banishment of difference and the maintenance of England's borders through figurations of Elizabeth as the pure and fair national body only helped to produce a void of English whiteness" [3]. But before these letters and proclamations, Elizabeth and her court were proud patrons of jewelry pertaining black figures with sovereign iconography on them. Most of the black figure jewelry consisted of African subjects carved into cameos being the focus or superimposed in front of white cameo figures. This type of jewelry was a visual hypocrisy that juxtaposes Elizabeth I's association to performative whiteness during her reign with her physical appearance in portraits, including miniatures. One of these miniatures is in The Drake Jewel (Figure 1) made by Nicholas Hillard.

Figure 1: The Drake Jewel

The Drake Jewel is one of the few types of jewelry craftsmanship that has survived to depict black figures in a European context. But with the evidence of Moorish nobility, and as the research expands with Roman rulers, the term European that is associated with "whiteness" has to be questioned. There is a significant difference between portrait bust cameos featuring Black people, and the "Blackamoor Brooch" fashion in jewelry, which is a racist caricature. Some scholars have oversimplified or misinterpreted some of the symbolism and style of depictions of Black people in European art of the Renaissance and Baroque "periods", highlighting how some pre modern to modern scholars and people outside the historian field believe to think using, profiting, or promoting that kind of imagery is okay. There are so many variations on and individual items of "Blackamoor" derivation. Portrait or art cameos are different; they are artistic depictions of people, probably using a live model. Unfortunately, this can cause people who are looking at what is essentially a contextually neutral representation of a Black person in European art to see a stereotype.

The Drake Jewel, currently located at Victoria & Albert Museum, is constructed as a pendant locket. On one side of the pendant is a state portrait of Elizabeth by the miniaturist Nicholas Hilliard, on the other a sardonyx cameo of double portrait busts, a regal woman and an African male. "Opening the jewel reveals a miniature portrait of Queen Elizabeth I (Figure 2), wearing a white ruffle and black gown with pearls, rubies, and sapphires, along with bows going down her puff sleeves and the vertical middle of her corset. The miniature was painted by Nicholas Hillard, English goldsmith and limner, with support of key evidence pertaining to the artist's hand. The gold cursive inscription above Elizabeth is similar to Hillard's writing style on other miniatures he created. The writing reads "Ano Dm 1575 Regni 20", implying that the miniature was painted in 1575. This date would've been 5 years

after Hillard was appointed as a new royal painter and goldsmith in 1570.

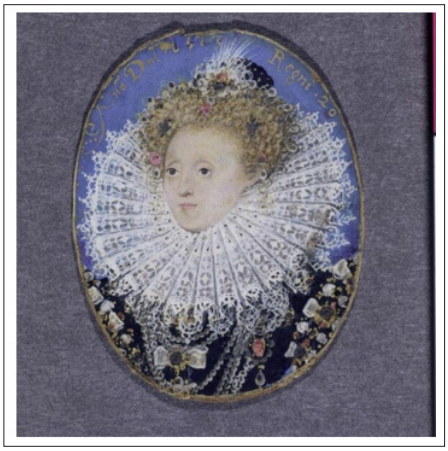

Figure 2: Miniature Portrait inside Drake Jewel

But close examination has shown that the inscription was incorrectly restored in the past and had formerly given a date of 1586. The year 1586 is a closer time to when Elizabeth I could've gifted this jewel to Sir Francis Drake, privateer & naval officer & a slave trader. There is also a possibility that the gift was presented to Drake a few years after 1586 to commemorate Drake's role in the Spanish Armada (1588) by defeating its Spanish fleet. This argument is helped by what is inside and outside the pendant. Besides the inscription, the gown Elizabeth I is wearing pays a resemblance to the black gown adorned with pearls, jewels, and bows she wears in the Armada Portrait painted around 1588.

Other surviving miniatures Hillard made of Elizabeth I with this same costume on have surfaced in museum collections in Sweden and Amsterdam. The one currently in the national museum of Sweden is a close up of Elizabeth I from the near collarbone to her head, but Hillard still included the black dress with bow, jewel, and pearl detail. The date from this miniature is the same or close circa date to when the miniature in The Drake Jewel was created. The miniature portrait at the Rijksmuseum (Figure 4) shows more of Elizabeth I's dress she wore for the Armada portrait, revealing the white sleeves with sleeves and a similar lace ruff. This miniature is estimated to have been made from 1557-1619. With Hillard coming to court in the 1570's, the 1557 date is almost two decades sooner. But the near 1619 circa date could be plausible for Hillard to create this miniature as a way to commemorate her reign before he died in 1619.

Figure 3: Nicholas Hillard c,1586-87 in National Museum Stockholm, Sweden

Figure 4: Elizabeth I by Nicholas Hilliard, 1557-1619. Rijksmuseum, Amsterdam

This further supports the claim that Hillard is the, or one of the artists who created the original Armada Portrait or one of the surviving three copies that survived. Hillard during his time in court helped propel the biblical, historical, mythological, and esoteric symbolism that are associated with Elizabethan iconography since the 1570s.

Figure 5: Phoenix Jewel Depicted in Phoenix Portrait

The most notable symbol from a portrait attributed to Hillard is from the Phoenix portrait made in c.1572, as Elizabeth I is wearing a small phoenix jewel at the center of her gown (Figure 5). A phoenix in classical mythology is a unique bird that lived for five to six centuries in the Arabian desert. "The phoenix identifies her as a ruler by divine right and affirms the validity of her dynastic claims, while the pelican emphasizes her relationship to her subjects… Elizabeth appears with both the phoenix and the pelican, as well as numerous other symbols identifying her as the incarnation of the return of the Golden Age." (184-186, Dalton).

Figure 6: Inside the Drake Jewel Miniatures

The second miniature inside The Drake Jewel depicts a phoenix underneath the above portrait miniature of Elizabeth I (Figure 6). The phoenix as mythical imagery being underneath the Elizabeth miniature visually helps to push her ambitions to rebirth a Golden Age of Elizabeth, I representing the rising phoenix. Looking at the Phoenix and also the Pelican Portrait, Hillard did not just use one symbol to visually craft Elizabeth's imagery as an emblematic monarch, but Hillard incorporated a labyrinth of symbols into his portraits including flowers, pearls, cherries, etc. "There is also the possibility of colour symbolism. Black and white were Elizabeth; s personal colours and were worn, for example, by her champions in the tiltyard and by masquers in court masques. In the last years of her reign white–the colour of purity and chastity–was widely adopted at court in deference to the Queen," (21, Strong). With the Armada Portrait, Hillard possible attribution could be supported by the multitude of symbolic imagery in the painting, along with the unwavering mask of youth he used in his portraits and miniatures, believed to be produced by Hillard from a government decision in 1594 to use an idealised portrait format to enforce stability from an uncertain succession as Elizabeth did not pick an heir. The detailed symbolism of the Armada portrait surrounds Elizabeth I with imperial majesty against a backdrop representing the defeat of the Spanish Armada.

Figure 7: Armada Portrait, Woburn Abbey, c.1588

The objects in the portrait to be examined are the monarch crown, the Roman columns, and the globe in the Woburn Abbey copy (Figure 7). The imperial crown and roman columns depicted on Elizabeth I's right side in the painting symbolizes her power as a monarch and her pursuit of a golden empire. More so, it also represents the claim made by the Tudors that they were descended from Brutus of Troy, the mythical founder of Troy (renamed London) first king of Britain. (tell why i'm focusing on this).

Why did the royal houses of Europe claim to be descended from Troy? Troy is located in modern day Turkey, a less European area compared to Greece that is associated with great cultural and philosophical achievement. In Ancient Greece, the Trojan War was regarded as a historical event with geographic writings, universal chronicles, and oral tradition. The Trojan War continued to be regarded as historical during the Roman empire, even after the conversion from paganism to Christianity. In Medieval Europe, Europeans continued to accept the Trojan War as historical, with royal dynasties often claiming descent from Trojan heroes. Geoffrey of Monmouth's Historia Regum Britanniae, traced a Trojan origin for royal Britians. (citation) This book was given historical credence into the 16th century, but it is now considered historically unreliable. The connection between Trojan origin and English kings' lineage helped legitimize Tudor rule and garnered a shared heritage with ancient Rome the belief in a British-Trojan connection was prevalent in the Elizabethan era as it was a demanded desire to establish Elizabeth I in a historical link to the Roman Empire.

Figure 8: Elizabeth I by the Royal Mint, 1594-96. Source: The Metropolitan Museum of Art, New York

While the use of Roman iconography acts as a reassertion of Elizabeth's right to rule, other Roman iconography used in the Elizabethan period were coinage. Monarchs have historically minted their images onto coins. This was often the only way a monarch's subjects would see them and promote propaganda. Elizabeth, I famously depicted herself as young throughout her entire reign, with coins minted during her time as Queen (Figure 8) being a prime example. The cameo of The Drake Jewel, the black man is wearing a Roman garment (Figure 9). "The cameo is one of a number from this period that depict black people. In this case the man is shown wearing a paludamentum, the mantle worn by Roman emperors and generals. Elizabeth may have selected it to show her imperial ambitions." (V&A). In the Roman Republic and Imperial Rome, the paludamentum was a cloak or cape fastened at one shoulder, worn by military commanders. Roman emperors, who were also supreme commander of the entire Roman army, were often portrayed wearing it in their statues and on their coinage. After the reign of Augustus, the paludamentum was restricted to the emperor.

Figure 9: Close up of The Drake Jewel

With this specific attire being permitted to only be worn by a Roman emperor, having a black figure wear this on the cameo of The Drake Jewel sparks curiosity. Especially when looking at the context of 1596-1601 documents and Drake's circuminavigation to keep up with the slave trade. But just as the slave trade was going from Africa to Europe, and then the New World, so the Roman Empire stretched from England to Africa, recruiting suitable men from all the countries that were conquered. With the list of Roman Emperors in history, there are a handful that originated from North African descent, and one of them is likely to be used as inspiration for The Drake Jewel, making the black individual on the pendant not a personification, but an identifiable leader. The man would be Lucius Septimus Severus, the 13th emperor of the Roman Empire from 193 to 211 AD, and its first ruler who rose from Africa. Born in the Roman province city of Leptis Magna, in modern-day Libya, from an aristocratic family with a long history in local, as well as Roman politics and administration. Severus "Africanness" was unique in comparison to other Roman Emperors, but it would not have been too sorely frowned upon to see an African individual in an influential leading position in the Roman Empire.

Figure 10: Gold coin of Emperor Severus, c.200-201

Nonetheless, Septimius's African origins certainly contributed to the aspects of his reign and the way he chose to manage the Roman empire. During his time as Emperor gold coins (Figure 10) were minted of his image including a paludamentum and a laurel or olive leaf crown to symbolize Severus's status. Karen C. Dalton's Art for the Sake of Dynasty touches on early symbolism of black emperors and kings in Magi scenes during the sixteenth century as possible inspiration for artists including Marcus Gheeraerts the Younger, a Flemish artist who would have seen these types of iconographies from the Northern Renaissance geographical region [4]. "The black king in several works depicting the Adoration of the Magi is represented as a Roman emperor. As in the painting by Marten de Vos, the black king wears the Roman cuirass and the paludamentum or some sort of mantle that approximates it. Usually, he is either bareheaded or crowned…This iconography was introduced and flourished during the sixteenth century and then virtually disappeared in the seventeenth" [4].

One of his most well-known projects was in AD 197 Severus ordered Hardian's Wall - the wall protecting England from Scotland that was destroyed by Scots- to be rebuilt. As his health turned ill, Severus travelled to modern day York, England.

Believed to have been written by the 4th century, a Roman collection of biographies, of the Roman emperors from 117 to 284 collectively known as the Scriptores Historiae Augustae. From the text of The Historia Augusta, "VIII. three several emperors, Septimius Severus, Pescennius Niger, and Clodius Albinus, the priest of the Delphic Apollo was asked which of them as emperor would prove of most profit to the state, whereupon, it is said, he gave voice to a Greek verse as follows: 'Best is the Dark One, the African good, but the worst is the White One.' And in this response it was clearly understood that Niger was meant by the Dark One, Severus by the African, and Albinus by the White One. Thereupon the curiosity of the questioners was aroused, and they asked who would really win the empire. To this the priest replied with further verses somewhat as follows : "Both of the Black and the White shall the life-blood be shed all untimely; Empire over the world shall be held by the Muur, the native of Carthage." [5].

Figure 11: Painted Portrait of Septimius Severus and his Family, from Egypt, ca. A.D. 200. Tempera on Wood, approx. 14" Diameter. Staatliche Museen, Berlin.

It is believed that Septimius's more exotic origins helped to accelerate this movement increasingly away from more traditional methods and symbols of worship. Severus adopted Antonine iconography and titulature for himself and his family, as well as promoting continuity with the Antonines in his coinage and inscriptions. Besides coins, a painted portrait of Emperor Severus and his family found in Egypt (Figure 11) shows the Emperor and his family wearing imperial clothing and jewelry, with Severus' complexion depicted in a darker tone compared to his wife and sons. Could the artist have been painting the emperor and his family with their true likeness of physical appearance? With the impact of Emperor Septimius Severus and later the moor nobility, could this have been inspiration for the cameo on The Drake Jewel? Elizabeth and members of Elizabethan court would have studied or at least learned through tutoring about the history of Roman Emperors, with Septimius Severus being no different.

Could Elizabeth have come across and read the Historia Augusta, taken as historical information of what came before her? Besides

traditional academic teachings, Elizabeth also used non-academic topics of embroidery and crafts, retaining the skills from her education to make gifts for the special people in her life. These gifts were meant to show appreciation for the person who received them, but also show that person the skills that Elizabeth had learned. These skills would grow to become gift giving to people in her court as a patron of the arts. With Elizabeth being a patron of arts, the speculative evidence that Elizabeth I gifted this jewel to Drake, the question arises: how close were Queen Elizabeth I and Sir Francis Drake?

Figure 12: The Drake Jewel pendant hangs from Sir Francis Drake's belt, portrait by Marcus Gheeraerts the Younger, date 1591.

Christina Faraday's "It seemeth to be a thing", argues that miniatures, particularly ones made by Nicholas Hillard, were a social object that consisted of a value in means of negotiating early modern relationships [6]. "Images of all kinds could be deployed to rhetorical ends, but certain characteristics of the miniature made it especially suitable for its social role. Perhaps most obviously, the miniature was usually small. This made it portable and discreet, but also intimate when viewed it was usually kept close to the body, held or worn rather than hung on a wall. The proximity to the person represented would have heightened the intimate power of the representation," [6]. While the exact date is undetermined, several scholars, including the Victoria and Albert Museum, believe the gift was given to Drake around the Spanish Armada event. "He must have received it before 1591 because in the National Maritime Museum, Greenwich, there is a portrait of him wearing it painted in that year," (V&A). With The Drake Jewel and how Sir Francis Drake wore it during his portraits, the positioning of this pendant (Figure 12), the miniature of Elizabeth I could hint at the power dynamics that were going on with not only Elizabeth and Drake, but Elizabeth and her other male court members. Kim. F Hall explains this placement of the pendant in this portrait in Things of Darkness, "the positioning of the pendant near his genitals links Drake's imperial and navigational prowess with his masculinity… the placement of this gift, hinting at a certain intimacy between ruler and subject, might in this portrait paradoxically reflect Drake's imperial and masculine pride as well as a certain unease in relation to a powerful female ruler." [7]. Elizabeth, I aligned herself with masculine facets of monarchy and communicated this reflection through the visual language of portraiture. One of these techniques demonstrated is in the Armada Portrait with the globe placed on her lower right side (Figure 7).

Figure 13: Studio of Marcus Gheeraerts the Younger, Portrait of Sir Francis Drake, Oil on Oak Panel, Circa date unknown

Elizabeth rests her right hand on a globe, with her fingers pointing at the New World, another imperial symbolism that underlines her power over England, as well as the world. The first European colony in America, Virginia, was established in 1584, a few years before the Armada Portrait was painted. The hand on the globe imagery is similar to two portraits made around this time of Sir Francis Drake. One made in 1591 by Marcus Gheeraerts the Younger and another one made by the studio of Marcus Gheeraerts the Younger (Figure 13), most likely painted around the same time the 1591 version was created. The two portraits have Drake wearing the jewel, with the 1591 version being worn on his belt closer to the small terrestrial globe, while the studio version has Drake wearing the jewel as a necklace with his right hand touching a larger globe. The Drake jewel in both portraits with closer examination are interestingly depicted as slightly different from the real-life counterpart. The 1591 version metalwork design (Figure 14) is altered compared to the actual jewel pendant, and the cameo in the middle only has the African male figure, with no white paint to depict the European figure behind. The same is occurring with the studio version, although the jewel is more accurately depicted to what we see today. On the technical side, after Sir Francis Drake death, The Drake Jewel could've had pieces added or taken over time. Marcus the Younger was described in the Elizabethan court as a distinguished and fashionable artist who made high quality of work with the highly favored Ditchley portrait Elizabeth I sat for in 1592.

Figure 14: Close Up of the Pendant in the 1591 Portrait

"This gesture may be a reminder of his famous circumnavigation, which would also involve, as I suggested in the Introduction, a conquering of Africa. It might also visually represent English desires for "possession" of Africa, made possible by breaking Spanish control over that trade. The pendant itself is visually linked to the globe," [7]. The pendant was Drake's greatest possession by the finery of the jewel but also the symbolic function for it. As a way to possess an individual or a group of people through the form of jewelry, but will come back with physical possession and ownership through enslavement. This shows a connection to Elizabeth I and Drake of their ideas of conquering not only the New World, the Earth Elizabeth felt entitled to by divine intervention. With mastering propaganda, Elizabeth I solidified her authority and wanted England to emerge as a global power. Elizabeth was not a passive queen, but an active leader whose words carried significant weight to the damage of attempting to exclude black people.

"According to Roy Strong, this jewel is notable because 'it pinpoints exactly the moment when this act became an acknowledged sign of regal favour'... More concretely, enclosing this representation of the queen's fairness within a black jewel again makes material the creation of "fairness" as a particular quality of Englishness," [7]. This idea of whiteness being revealed from blackness, figuratively and literally, in artwork was not founded in the Elizabethan era. This could be an example of sitters who had control of how they wanted to likeness to be depicted in portraits or any other artworks that include representation, even down to skin tone. Portraiture of royals or elite status is a centuries-old tradition, an artfully curated image that is meant to promote the subject with means of propaganda that the sitter wants to spread.

Allen-Flanagan's Face of an Empire argues the legibility of makeup on the Queen's face in imperial portraits and preservation of this motif as a pattern can be read as a symbol of her imperial and racial domination in the Americas and England [3]. When looking at Elizabeth's portrait in the Drake Jewel miniature, it reinforces this tactic. A similar feature to both the miniature portrait in the Drake Jewel and the Armada portrait is Elizabeth's facial appearance.

Allen-Flagan brings up the 1596 letters and highlights, "the queen's belief that only people with light skin belonged in England complicates readings of her application of white face powder and imported cosmetics as merely a reflection of her vanity. Because depictions of the queen were based on the face patterns employed in the Armada Portrait and The Ditchley Portrait, whose creation coincides with Britain's attempts to permanently colonize America, it is worthwhile to consider how the legibility of makeup in her portraits serves as a symbol of imperial domination" [3]. Elizabeth's makeup, especially in portraits, wasn't solely for cosmetic vanity or skin issues; it was also utilized as a weapon. It was about sending a message.

Eurocentric & masculine-driven beauty ideals were rising heavily at this time, upholding a racist, sexual hierarchy that supported lighter skin over darker skin complexion. In that period, if you were not as pale as Elizabeth, you had no value, you were property, you were used for labor, etc. This was a message for not only England, but outside when Elizabeth was commanding colonizing expeditions to the "New World". This, along with the 1596 open letter, could've possibly been some factors of the shift of how race was interpreted from geographical origin to skin color. Elizabeth's personification of England was actually harmful. By making her own image the face of the country, it dehumanized Black individuals through contrast. Elizabeth creating policies to expel individuals, who already lived in Europe for centuries, out of their own country was a calculated point.

The shift from tolerance to intolerance was strategically advantageous for Elizabeth and her subjects. By disregarding the humanity of people of African descent, referred to as "Blackamoors, Blacks, Negros, colored people, etc.", and deciding whether their presence was desired or not, Elizabeth made a strategic move. Significantly, it's challenging to entirely erase an excluded group from history, whether through documents or art. People will talk, men will intermingle, and women will participate, leaving evidence of their existence. Concerns will arise. The obvious differences of these individuals will compel others to assert their identities and leave traces behind, as all things that exist do. While edicts may have been discussed during Elizabeth's reign, they were written but failed to be fully enforced due to political considerations. Thus, Elizabeth's association of Black people with enslavement or non-Christian status was a deliberate power play that created a prolonged effect. The Drake Jewel stands out as one of the few surviving pieces of sixteenth-century jewelry, in part because many similar works with similar messages likely didn't survive after the seventeenth century as Dalton commented. Nothing in these artworks is accidental and the black emperor iconography symbolism was recognized by the Tudor audience. As queen, Elizabeth I held the power of life and death over every person in her kingdom, along with the authority to influence her wishes to her subjects, through the form of messages in artworks including prized jewel possessions [8-11].

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