

= Robert Peake the Elder =

Robert Peake the Elder ( c . 1551 ? 1619 ) was an English painter active in the later part of Elizabeth I 's reign and for most of the reign of James I. In 1604 , he was appointed picture maker to the heir to the throne , Prince Henry ; and in 1607 , serjeant @-@ painter to King James I ? a post he shared with John De Critz . Peake is often called " the elder " , to distinguish him from his son , the painter and print seller William Peake ( c . 1580 ? 1639 ) and from his grandson , Sir Robert Peake ( c . 1605 ? 67 ) , who followed his father into the family print @-@ selling business .

Peake was the only English @-@ born painter of a group of four artists whose workshops were closely connected . The others were De Critz , Marcus Gheeraerts the Younger , and the miniature painter Isaac Oliver . Between 1590 and about 1625 , they specialised in brilliantly coloured , full @-@ length " costume pieces " that are unique to England at this time . It is not always possible to attribute authorship between Peake , De Critz , Gheeraerts and their assistants with certainty .

= = Career = =

= = = Early life and work = = =

Peake was born to a Lincolnshire family in about 1551 . He began his training on 30 April 1565 under Laurence Woodham , who lived at the sign of " The Key " in Goldsmith ? s Row , Westcheap . He was apprenticed , three years after the miniaturist Nicholas Hilliard , to the Goldsmiths ? Company in London . He became a freeman of the company on 20 May 1576 . His son William later followed in his father 's footsteps as a freeman of the Goldsmiths ' Company and a portrait painter . Peake ? s training would have been similar to that of John de Critz and Marcus Gheeraerts the Younger , who may have been pupils of the Flemish artist Lucas de Heere .

Peake is first heard of professionally in 1576 in the pay of the Office of the Revels , the department that oversaw court festivities for Elizabeth I. When Peake began practising as a portrait painter is uncertain . According to art historian Roy Strong , he was " well established " in London by the late 1580s , with a " fashionable clientele " . Payments made to him for portraits are recorded in the Rutland accounts at Belvoir in the 1590s . A signed portrait from 1593 , known as the " Military Commander " , shows Peake ? s early style . Other portraits have been grouped with it on the basis of similar lettering . Its three @-@ quarter @-@ length portrait format is typical of the time .

= = = Painter to Prince Henry = = =

In 1607 , after the death of Leonard Fryer , Peake was appointed serjeant @-@ painter to King James I , sharing the office with John De Critz , who had held the post since 1603 . The role entailed the painting of original portraits and their reproduction as new versions , to be given as gifts or sent to foreign courts , as well as the copying and restoring of portraits by other painters in the royal collection .

In addition to copying and restoring portraits , the serjeant @-@ painters also undertook decorative tasks , such as the painting of banners and stage scenery . Parchment rolls of the Office of the Works record that De Critz oversaw the decorating of royal houses and palaces . Since Peake ? s work is not recorded there , it seems as if De Critz took responsibility for the more decorative tasks , while Peake continued his work as a royal portrait painter . However , Peake and Paul Isackson painted the cabins , carvings , and armorials on the ship the Prince Royal in 1611 .

In 1610 , Peake was described as " painter to Prince Henry " , the sixteen @-@ year @-@ old prince who was gathering around him a significant cultural salon . Peake commissioned a translation of Books I @-@ V of Sebastiano Serlio ? s Architettura , which he dedicated to the prince in 1611 . Scholars have deduced from payments made to Peake that his position as painter to Prince Henry led to his appointment as serjeant @-@ painter to the king . The payments were listed by the Prince 's household officer Sir David Murray as disbursements from the Privy Purse to " Mr Peck " . On 14

October 1608 , Peake was paid £ 7 for " pictures made by His Highness 's command " ; and on 14 July 1609 , he was paid £ 3 " for a picture of His Highness which was given in exchange for the King 's picture " . At about the same time , Isaac Oliver was paid £ 5.10s.0d. for each of three miniatures of the prince . Murray 's accounts reveal , however , that the prince was paying more for tennis balls than for any picture .

Peake is also listed in Sir David Murray 's accounts for the period between 1 October 1610 and 6 November 1612 , drawn up to the day on which Henry , Prince of Wales , died , possibly of typhoid fever , at the age of eighteen : " To Mr Peake for pictures and frames £ 12 ; two great pictures of the Prince in arms at length sent beyond the seas £ 50 ; and to him for washing , scouring and dressing of pictures and making of frames £ 20.4s.0d " . Peake is listed in the accounts for Henry 's funeral under " Artificers and officers of the Works " as " Mr Peake the elder painter " . For the occasion , he was allotted seven yards of mourning cloth , plus four for a servant . Also listed is " Mr Peake the younger painter " , meaning Robert 's son William , who was allotted four yards of mourning cloth .

After the prince 's death , Peake moved on to the household of Henry 's brother , Charles , Duke of York , the future Charles I of England . The accounts for 1616 , which call Peake the prince 's painter , record that he was paid £ 35 for " three several pictures of his Highness " . On 10 July 1613 , he was paid £ 13.6s.8d. by the vice -chancellor of the University of Cambridge , " in full satisfaction for Prince Charles his picture " , for a full length portrait which is still in the Cambridge University Library .

== Death ==

Peake died in 1619 , probably in mid -October . Until relatively recently , it was believed that Peake died later . Erna Auerbach , *Tudor Artists* , London , 1954 , p . 148 , put his death at around 1625 , for example . The catalogue for *The Age of Charles I* exhibition at the Tate Gallery in 1972 , p . 89 , suggested Peake was active as late as 1635 . His will was made on 10 October 1619 and proved on the 16th . The date of his burial is unknown because the Great Fire of London later destroyed the registers of his parish church , St Sepulchre without Newgate . This was a time of several deaths in the artistic community . Nicholas Hilliard had died in January ; Queen Anne , who had done so much to patronise the arts , in March ; and the painter William Larkin , Peake 's neighbour , in April or May . Though James I reigned until 1625 , art historian Roy Strong considers that the year 1619 " can satisfactorily be accepted as the terminal date of Jacobean painting " .

== Paintings ==

It is difficult to attribute and date portraits of this period because painters rarely signed their work , and their workshops produced portraits en masse , often sharing standard portrait patterns . Some paintings , however , have been attributed to Peake on the basis of the method of inscribing the year and the sitter 's age on his documented portrait of a " military commander " ( 1592 ) , which reads : " M.BY.RO. | PEAKE " ( " made by Robert Peake " ) . Art historian Ellis Waterhouse , however , suspected that the letterer may have worked for more than one studio .

== Procession Picture ==

The painting known as *Queen Elizabeth going in procession to Blackfriars in 1601* , or simply *The Procession Picture* ( see illustration ) , is now often accepted as the work of Peake . The attribution was made by Roy Strong , who called it " one of the great visual mysteries of the Elizabethan age " . It is an example of the convention , prevalent in the later part of her reign , of painting Elizabeth as an icon , portraying her as much younger and more triumphant than she was . As Strong puts it , " [ t ] his is Gloriana in her sunset glory , the mistress of the set piece , of the calculated spectacular presentation of herself to her adoring subjects " . George Vertue , the eighteenth century antiquarian , called the painting " not well nor ill done " .

Strong reveals that the procession was connected to the marriage of Henry Somerset , Lord

Herbert , and Lady Anne Russell , one of the queen ' s six maids of honour , on 16 June 1600 . He identifies many of the individuals portrayed in the procession and shows that instead of a litter , as was previously assumed , Queen Elizabeth is sitting on a wheeled cart or chariot . Strong also suggests that the landscape and castles in the background are not intended to be realistic . In accordance with Elizabethan stylistic conventions , they are emblematic , here representing the Welsh properties of Edward Somerset , Earl of Worcester , to which his son Lord Herbert was the heir . The earl may have commissioned the picture to celebrate his appointment as Master of the Queen ' s Horse in 1601 .

Peake clearly did not paint the queen , or indeed the courtiers , from life but from the " types " or standard portraits used by the workshops of the day . Portraits of the queen were subject to restrictions , and from about 1594 there seems to have been an official policy that she always be depicted as youthful . In 1594 , the Privy council ordered that unseemly portraits of the queen be found and destroyed , since they caused Elizabeth " great offence " . The famous Ditchley portrait ( c . 1592 ) , by Marcus Gheeraerts the Younger , was used as a type , sometimes called the " Mask of Youth " face @-@ pattern , for the remainder of the reign . It is clear that Gheeraerts ' portrait provided the pattern for the queen ' s image in the procession picture . Other figures also show signs of being traced from patterns , leading to infelicities of perspective and proportion .

= = = Full @-@ length portraits = = =

At the beginning of the 1590s , the full @-@ length portrait came into vogue and artistic patrons among the nobles began to add galleries of such paintings to their homes as a form of cultural ostentation . Peake was one of those who met the demand . He was also among the earliest English painters to explore the full @-@ length individual or group portrait with active figures placed in a natural landscape , a style of painting that became fashionable in England . As principal painter to Prince Henry , Peake seems to have been charged with showing his patron as a dashing young warrior .

In 1603 , he painted a double portrait , now in the Metropolitan Museum , New York , of the prince and his boyhood friend John Harington , son of Lord Harington of Exton ( see above ) . The double portrait is set outdoors , a style introduced by Gheeraerts in the 1590s , and Peake ' s combination of figures with animals and landscape also foreshadows the genre of the sporting picture . The country location and recreational subject lend the painting an air of informality . The action is natural to the setting , a fenced deer @-@ park with a castle and town in the distance . Harington holds a wounded stag by the antlers as Henry draws his sword to deliver the coup de grâce . The prince wears at his belt a jewel of St George slaying the dragon , an allusion to his role as defender of the realm . His sword is an attribute of kingship , and the young noble kneels in his service . The stag is a fallow deer , a non @-@ native species kept at that time in royal parks for hunting . A variant of this painting in the Royal Collection , painted c . 1605 , features Robert Devereux , 3rd Earl of Essex , in the place of John Harington and displays the Devereux arms .

In the same year , Peake also painted his first portrait of James I ' s only surviving daughter , Elizabeth . This work , like the double portrait , for which it might be a companion piece , appears to have been painted for the Harington family , who acted as Elizabeth ' s guardians from 1603 to 1608 . In the background of Elizabeth ' s portrait is a hunting scene echoing that of the double portrait , and two ladies sit on an artificial mound of a type fashionable in garden design at the time .

Peake again painted Henry outdoors in about 1610 . In this portrait , now at the Royal Palace of Turin , the prince looks hardly older than in the 1603 double portrait ; but his left foot rests on a shield bearing the three @-@ feathers device of the Prince of Wales , a title he did not hold until 1610 . Henry is portrayed as a young man of action , about to draw a jewel @-@ encrusted sword from its scabbard . The portrait was almost certainly sent to Savoy in connection with a marriage proposed in January 1611 between Henry and the Infanta Maria , daughter of Charles Emmanuel I , Duke of Savoy .

James I ' s daughter Elizabeth was also a valuable marriage pawn . She too was offered to Savoy , as a bride for the Prince of Piedmont , the heir of Charles Emanuel . The exchange of portraits as

part of royal marriage proposals was the practice of the day and provided regular work for the royal painters and their workshops . Prince Henry commissioned portraits from Peake to send them to the various foreign courts with which marriage negotiations were underway . The prince 's accounts show , for example , that the two portraits Peake painted of him in arms in 1611 ? 12 were " sent beyond the seas " .

A surviving portrait from this time shows the prince in armour , mounted on a white horse and pulling the winged figure of Father Time by the forelock . Art historian John Sheeran suggests this is a classical allusion that signifies opportunity . The old man carries Henry 's lance and plumed helmet ; and scholar Chris Caple points out that his pose is similar to that of Albrecht Dürer 's figure of death in *Knight , Death and the Devil* ( 1513 ) . He also observes that the old man was painted later than other components of the painting , since the bricks of the wall show through his wings . When the painting was restored in 1985 , the wall and the figure of time were revealed to modern eyes for the first time , having been painted over at some point in the seventeenth century by other hands than Peake 's . The painting has also been cut down , the only original canvas edge being that on the left .

= = = Lady Elizabeth Pope = = =

Peake 's portrait of Lady Elizabeth Pope may have been commissioned by her husband , Sir William Pope , to commemorate their marriage in 1615 . Lady Elizabeth is portrayed with her hair loose , a symbol of bridal virginity . She wears a draped mantle ? embroidered with seed pearls in a pattern of ostrich plumes ? and a matching turban . The mantle knotted on one shoulder was worn in Jacobean court masques , as the costume designs of Inigo Jones indicate . The painting 's near @-@ nudity , however , makes the depiction of an actual masque costume unlikely . Loose hair and the classical draped mantle also figure in contemporary personifications of abstract concepts in masques and paintings . Yale art historian Ellen Chirelstein argues that Peake is portraying Lady Elizabeth as a personification of America , since her father , Sir Thomas Watson , was a major shareholder in the Virginia Company .

= = = Assessment = = =

In 1598 , Francis Meres , in his *Palladis Tamia* , included Peake on a list of the best English artists . In 1612 , Henry Peacham wrote in *The Gentleman 's Exercise* that his " good friend Mr Peake " , along with Marcus Gheeraerts , was outstanding " for oil colours " . Ellis Waterhouse suggested that the genre of elaborate costume pieces was as much a decorative as a plastic art . He notes that these works , the " enamelled brilliance " of which has become apparent through cleaning , are unique in European art and deserve respect . They were produced chiefly by the workshops of Peake , Gheeraerts the Younger , and De Critz . Sheeran detects the influence of Hilliard 's brightly patterned and coloured miniatures in Peake 's work and places Peake firmly in the " iconic tradition of late Elizabethan painting " . He employed techniques from European Mannerism and followed the artificial and decorative style characteristic of Elizabethan painting . By the time he was appointed serjeant @-@ painter in 1607 , his compelling and semi @-@ naive style was somewhat old fashioned compared with De Critz and other contemporaries . However , Peake 's portraits of Prince Henry are the first to show his subject in ? action ? poses .

Sheeran believes that Peake 's creativity waned into conservatism , his talent " dampened by mass production " . He describes Peake 's Cambridge portrait , Prince Charles , as Duke of York as poorly drawn , with a lifeless pose , in a stereotyped composition that " confirms the artist 's reliance on a much repeated formula in his later years " . Art historian and curator Karen Hearn , on the other hand , praises the work as " magnificent " and draws attention to the naturalistically rendered note pinned to the curtain . Peake painted the portrait to mark Charles 's visit to Cambridge on 3 and 4 March 1613 , during which he was awarded an M.A. ? four months after the death of his brother . Depicting Prince Charles wearing the Garter and Lesser George , Peake here reverts to a more formal , traditional style of portraiture . The note pinned to a curtain of cloth of gold , painted in

trompe l'œil fashion , commemorates Charles ? s visit in Latin . X-rays of the portrait reveal that Peake painted it over another portrait . Pentimenti , or signs of alteration , can be detected : for example , Charles ? s right hand originally rested on his waist .

= = Gallery = =