



*Studying Prince Philip: His Life and
Legacies in Context*

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Abstract: This cluster represents a new feature for the Royal Studies Journal, and an editorial attempt to place the life of Prince Philip, Duke of Edinburgh (1921-2021) within various historical, thematic, and scholarly contexts current in royal studies. It showcases some recent and ongoing work in the field as well as suggesting new lines of research and will hopefully prove a valuable starting point for students and new scholarship on traditional royal studies themes, such as consorts or dynasties and more specifically modern and contemporary monarchy. As well as a brief editorial introduction, six mini essays are presented within this piece considering Philip's life as topic of study within the following contexts: Valerie Schutte, "Driving the Monarchy: Prince Philip and Land Rover;" Brandy Jolliff Scott, "Prince Philip's Legacy and Foreign Policy: Analyzing the Role of Constitutional Monarchy in World Politics;" Jessica Storoschuk, "'We Don't Come to Canada For Our Health:': A Surprisingly Strong Relationship Between Prince Philip and Canada;" Aidan Jones, "Greece, The British Navy and an Earlier Duke of Edinburgh;" Carolyn Harris, "Prince Philip and the Last Imperial Family of Russia," and Sarah Betts, "Prince Philip On Screen."

Keywords: Prince Philip, modern and contemporary monarchy, patronage, soft power, diplomacy, dynasty, *The Crown*

This cluster was originally inspired by a conjunction of anniversaries.² In royal life, 2021 marked 100 years since the birth of Prince Philip, Duke of Edinburgh, husband and consort of Queen Elizabeth II. In royal *studies*, 2021 saw the tenth edition of the *Kings & Queens* conference series from which first the *Royal Studies Network*, and later the *Royal Studies Journal*, grew. In an early issue of the journal in 2015, Elena Woodacre and Cathleen Sarti asked "What is Royal Studies?," in an attempt to define the boundaries of an arena of scholarly interests as a newly-recognized "field of studies."³ Positioning royal studies as a conscious and co-ordinated challenge to decades of academic fashion, particularly in History as a discipline, which eschewed the study of elite political culture and discouraged royal biography as a serious scholarly undertaking, Woodacre and Sarti emphasized that, while the field should be inclusive of biographical approaches, these could be, and indeed were, more rigorously researched and intellectually nuanced than mere narratives of "Great Men" and "worthy" women. Beyond

¹ This forum was prepared for publication before the death of Queen Elizabeth II (1926-2022).

² We would like to thank Saira Baker for all of her help in putting together this feature.

³ Elena Woodacre and Cathleen Sarti, "Editorial: What Is Royal Studies?," *Royal Studies Journal*, 2:1 (2015), 13–20.

that, they outlined a field “far broader than biographical studies” which “encompasses royal interaction with the court and realm at large” and embraces approaches to that broad remit “inclusively” with regard to scholarly discipline and methods, and chronological and geographical contexts.⁴ While there are now several academic book series and networks whose outputs fall within the remit of royal studies, many of these have been built out of/on by *Royal Studies Network* connections, and the network’s *Kings & Queens* conference series, seminar series, and, of course, the *RSJ*, have been increasingly established as the central platforms of an increasingly confident field. This piece represents a first attempt at further expanding the *RSJ*’s role as a venue for promoting and shaping that field.

Although back in 2015 Woodacre and Sarti did issue a reminder of the “importance” of “keep[ing] the current situation of global monarchy in view,” their definition of the field and journal’s remit as “historical” rather than “comment[ary] on current royal families and events” reflects something of a lasting tendency in academia—even an unconscious one *within* royal studies—to view the study of modern, and particularly contemporary, royal topics and contexts as still the purview of popular writers and audiences.⁵ This is beginning to change with, for example, relevant book series starting to embrace longer timeframes; a specific *Studies in Modern Monarchy* series at Palgrave; the opening of the Centre for the Study of Modern Monarchy in London; and the establishment of the new Modern Monarchy in Global Perspective Research Hub, established at the University of Sydney but active internationally online. The more recent iterations of the *Kings & Queens* conferences have also begun to feature more scholars of modern royal contexts, and a number of thematic publications, most notably the *Routledge History of Monarchy* collection and Elena Woodacre’s *Queens and Queenship* monograph, have consciously placed these more modern case studies alongside the more traditionally established scholarship on medieval and early modern ones.⁶ Using Prince Philip as a case study, this cluster feature serves as an editorial opportunity for the *RSJ* to appeal for further embrace of modern, and particularly contemporary, monarchies in royal studies, and to provide a starting point for new students and scholars looking for inspiration for dissertation topics or projects by highlighting current and emerging work, as well as potential avenues of further research.

The death of Prince Philip in April 2021, at the beginning of the development of this project, brought Philip’s life and role within the British monarchy back into the public eye, and inevitably provoked a release, or re-release/updating, of popular biographies. This current piece is concerned, not with offering a life story or character assessment of Philip the man, but with exploring the potential of him as a topic of investigation in the context of current and emerging trends in royal studies scholarship. His death, and the resulting renewed public attention, clearly highlight several of these contexts. Most obviously, his

⁴ Woodacre and Sarti, “What Is Royal Studies?,” 13–14, 18–19.

⁵ Woodacre and Sarti, “What Is Royal Studies?,” 18.

⁶ Elena Woodacre, Lucinda H. S. Dean, Chris Jones, Russell E. Martin, and Zita Eva Rohr, eds. *The Routledge History of Monarchy* (London: Routledge, 2019); Elena Woodacre, *Queens and Queenship* (ARC Humanities Press: Amsterdam University Press, 2021).

televised state funeral during a time of pandemic restrictions would make it a fascinating case study to extend long-established academic research into royal funereal and burial rites and practices in general, and the comparative work of Matthias Range on state funerals in Britain in particular which stretches from Elizabeth I right up to the twenty-first century deaths of Queen Elizabeth, the Queen Mother, and former Prime Minister Margaret Thatcher.⁷ Beyond this, the balance of public and private mourning for Philip as a retired public figure, and the controversy around news coverage of his death as an event of national significance and interest, would also be obvious areas of interest in line with recent work about the Royal Family and their relationship with the media, their navigation of private interests, and their public “branding,” which have been the topic of influential new studies by scholars such as Edward Owens and Laura Clancy.⁸

As the longest serving consort in British history, work on Philip is already advancing into the territory of consort studies. This is, and has been, an integral strand of royal studies from inception, and indeed going back to the time before the field began to co-ordinate through the establishment of the RSN. Charles Beem and Miles Taylor’s 2014 collection, *The Man Behind the Queen*, has become a seminal work on the particularities of *male* consortship, and Philip’s negotiation of masculinity in a position in many ways better-suited to a woman does form one of the volume’s case studies.⁹ Philip has also been case-studied in recent work on monarchical dynasticism, including being specifically addressed in the important forthcoming four volume collection on the English consorts edited by Aidan Norrie, Carolyn Harris, J.L. Laynesmith, Danna Messer, and Elena Woodacre, in which issues such as (again) his masculinity, but also his image as a “modernizer,” and the extent of his official role in comparison to his female counterparts and predecessors, are considered.¹⁰

The study of consorts has been greatly enhanced by ever-growing interest in royal patronage, reflected in the themes and presentations of several of the *Kings & Queens* meetings, most particularly in the related interests in material culture and heritage studies and management which were central to the 2018 and 2021 editions of the conference. To mark his passing, the Royal Collection displayed temporary exhibitions at Windsor Castle and Holyroodhouse celebrating Philip’s life, with a special focus on its representation in, and contribution to, the Royal Collection.¹¹ There is certainly scope for more work on Philip’s material contribution to the collection, to his role in caretaking, managing and

⁷ Matthias Range, *British Royal and State Funerals: Music and Ceremonial Since Elizabeth I* (Woodbridge: Boydell, 2016).

⁸ Edward Owens, *Monarchy, Mass Media and the British Public, 1932-1953* (London: University of London Press, 2019); Laura Clancy, *Running the Family Firm: How the Monarchy Manages Its Image and Our Money* (Manchester: Manchester University Press, 2021).

⁹ Charles Beem and Miles Taylor, *The Man behind the Queen: Male Consorts in History* (Basingstoke: Palgrave, 2014).

¹⁰ Sarah Betts, “What’s in a name? Dynasty, succession, and England’s queens regnant 1553-2016,” in Elena Woodacre et al, *The Routledge History of Monarchy*; see Aidan Norrie, Carolyn Harris, J.L. Laynesmith, Danna R. Messer, and Elena Woodacre, eds. *Hanoverian to Windsor Consorts: Power, Influence, Dynasty*. (New York: Palgrave Macmillan, forthcoming), particularly Sarah Betts “The Windsor Consorts: Matriarchy and Modernisation.”

¹¹ More details on this can be read in the companion publication, Deborah Clarke and Sally Goodsir, *Prince Philip, 1921-2021: A Celebration* (Royal Collection Trust, 2021).

developing royal property, to his representation in official and publicized portraiture, and to his personal image within the presentation of modern royal life and heritage along the lines of work done on other royal figures. There is also potential for more extensive work on the Duke's well-known promotion of innovation in science, technology, and design, the forms of that promotion, and the ways in which it has been presented to the public. Valerie Schutte's contribution here briefly outlines one such association, with the car manufacturer Land Rover, raising the importance of the Royal Warrants, and considering the entwined images of the Prince with that of practical and luxury technology.

Philip's long and active career as part of a constitutional royal family in the modern world also makes him an interesting case study for examination of other forms of royal patronage and concepts of royal "work." Frank Prochaska's research in the mid-1990s examined the development of royal charity work as a core part of the image of the British monarchy's public value as an institution, and considers the individual role of key players, including Philip, but there is certainly room for expansion and updating of this line of research.¹² Clancy does talk about the social projects of royal investments but this is only a small part of her work as, she argues, this is only a relatively small but public-facing part of the Royal Family's commercial operations, and Philip, though mentioned, is not one of her study's core examples.¹³ Ina Zweiniger-Bargielowska meanwhile has started to unpick the significance of the directional ethos of Philip's charity work in relation to sports and youth leadership as it reflected both the Duke's own personal interests, and carved a particularly masculine and proactive image for him as a key actor in the corporate business of monarchy.¹⁴ This idea of monarchy as a corporate operation, and the nature of its work, specifically as an agent of foreign policy, is at the heart of Brandy Jolliff Scott's essay here. At the celebration of the Royal Studies Network ten-year anniversary in 2021, Thierry Leterre, host of the 2020 edition of *Kings & Queens*, commented on his realization that his work, as a political scientist working on republicanism, fell comfortably within the remit of royal studies, and although the network has increasingly platformed scholarship from different disciplinary perspectives, as Jolliff Scott argues here, the "soft power" and role of modern royals in international relations warrants more scholarly attention from this perspective. Philip Murphy has examined some elements of Philip's role in this regard, particularly his enthusiastic utilization of social and non-governmental organisations in pursuit of an international role and influence, something that Jolliff Scott also considers.¹⁵ However, in specifically examining Philip, she structures her piece around degrees of formal and customary participation of Philip in the exercise of the British Monarchy's influence as a "supporter," partner, and "substitute" for the Queen.

¹² Frank Prochaska, *Royal Bounty: The Making of a Welfare Monarchy* (New Haven: Yale University Press, 1995).

¹³ This aspect of Clancy's work is particularly well developed in the section on Prince Charles and Poundbury, see Clancy, *Running the Family Firm*, 115–144.

¹⁴ Ina Zweiniger-Bargielowska, "Prince Philip: Sportsman and Youth Leader," in Beem and Taylor, *The Man Behind the Queen*, 223–239.

¹⁵ Philip Murphy, "By Invitation Only: Lord Mountbatten, Prince Philip, and the Attempt to Create a Commonwealth 'Bilderberg Group', 1964-66," *The Journal of Imperial and Commonwealth History*, 33:2 (2005) 245–265.

Like Jolliff Scott, and in tune with recent and growing interest in studying the global scale and reach of monarchy by examining the active profile and role of monarchies in their overseas realms and empires, Jessica Storoschuk places a spotlight on Philip's relationship with Canada.¹⁶ Again, Storoschuk raises issues such as Philip's image in the press, and the balance of his role in royal visiting and diplomacy when escorting the Queen compared with travelling independently from her, as well as the balance of official duties, and private and/or less formal interest and influence. One key theme raised in this essay is the role of military appointments and titles as a part of royal work and image. Military leadership is of course central to the establishment and maintenance of royal power across chronological and geographical contexts, but the role of militarized image and military offices in constitutional monarchy is an area which has only really begun to be explored.¹⁷ Monarchies of countries, such as Britain, with proud seafaring traditions developed a specific naval slant to this military "branding" of their royal families, which became a particularly useful way of packaging males from the wider family beyond the immediate heir to the throne.¹⁸ Becoming engaged to the then heir to the throne as Lt. Philip Mountbatten of the Royal Navy, Philip's military background and war record were key to his public and private identities throughout his adult life. This piece is intended not just as a study of Philip personally, but to exemplify the many different contexts in which Philip can be studied as a case study of wider themes in royal studies, and Aidan Jones's contribution broadens the discussion to the career of Philip's predecessor as Duke of Edinburgh, Queen Victoria's fourth child and second son, Alfred, who also had a distinguished British naval career. As Jones outlines here, Alfred's career provides interesting longer-term context for thinking about Philip's life, as not only was Philip's own natal Glücksberg house of Denmark and Greece another key dynasty which prized and promoted the idea of the "sailor prince," but Alfred was in fact a previous candidate for the Greek throne before it was ultimately offered to and accepted by Philip's grandfather. The creation and recreation of monarchies in nineteenth- and twentieth-century Europe is an area which could prove very fruitful for royal studies, as would further study of the many deposed and/or exiled royal houses such as Philip's and their navigation of national and international politics.

The wider context of Philip's natal family is also the subject of Carolyn Harris's essay on his connections to the last Romanovs. The study of dynasties and dynasticism, beyond biography but as power dynamics and networks, has been a key facet of developing

¹⁶ See for example, Philip Murphy, *Monarchy & the End of Empire: The House of Windsor, the British Government, and the Post-war Commonwealth* (Oxford: Oxford University Press, 2013); Robert Aldrich and Cindy McCreery, eds., *Crowns and Colonies: European Monarchies and Overseas Colonies* (Manchester: Manchester University Press, 2016); Robert Aldrich and Cindy McCreery, eds., *Royals on Tour: Politics, Pageantry and Colonialism* (Manchester: Manchester University Press, 2018); Susie Protschky, *Photographic Subjects: Monarchy and Visual Culture in Colonial Indonesia* (Manchester: Manchester University Press, 2019).

¹⁷ Charles Carlton, *Royal Warriors: A Military History of the British Monarchy* (London: Routledge, 2003); Philip Mansel, *Dressed to Rule: Royal and Court Costume From Louis XIV to Elizabeth II* (New Haven: Yale University Press, 2005); Matthew Glencross and Judith Rowbotham, eds., *Monarchies and the Great War* (London: Palgrave Macmillan, 2018).

¹⁸ For more on this see Miriam Magdalena Schneider, *The "Sailor Prince" Age of Empire. Creating a Monarchical Brand in Nineteenth-Century Europe* (London: Palgrave Macmillan, 2017).

royal studies, and one reflected in many of the themes and papers of the network's conferences. These studies are becoming more thematic and/or cross-border as scholars begin to move away from the study of a single reigning dynasty to explore comparative themes and/or broad multi-generational and collateral networks, and dynastic ties and influences along matrilineal as well as patrilineal branches.¹⁹ Harris's contextualisation of Philip's close familial ties to the Romanovs in a post-revolutionary and democratising era demonstrates that there is still much to investigate on the subject in modern European contexts that could be informed by, and in turn enrich, scholarship on the nature of medieval and early modern rule by "a family." Scholars such as Jonathan Spangler are currently producing research and resources to unpick the complex and interrelated networks and dynastic identities of Europe's royal and aristocratic houses, beyond the highest-profile sovereign branches familiar from traditional textbooks and popular histories. Spangler's "Dukes and Princes" blogpost on the "Princes of Battenberg," demonstrates some of the plural complexities of Philip's dynastic identity, as well as providing context for interested viewers of Netflix's drama, *The Crown*.²⁰ The final part of this piece, authored by Sarah Betts, will place the portrayal of Philip in that drama within some wider contexts of representations of Philip in particular, and monarchy in general, in popular culture, an area of increasing interest to royal studies scholars.

¹⁹ See for example Jeroen Duindam, *Dynasties: A Global History of Power, 1300-1800* (Cambridge: Cambridge University Press, 2016); Liesbeth Geevers and Mirella Marini, eds., *Dynastic Identity in Early Modern Europe: Rulers, Aristocrats and the Formation of Identities*. There is also a section on "Dynasty and Succession" in Woodacre et al., *Routledge History of Monarchy*.

²⁰ Jonathan Spangler, "Princes of Battenberg," 16 November 2020, *Dukes and Princes*, <https://dukesandprinces.org/2020/11/16/princes-of-battenberg/>.

Driving the Monarchy: Prince Philip and Land Rover

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In what is sure to become one of the most iconic images of Prince Philip, his casket was driven around Windsor Castle in a custom Land Rover hearse to St George's Chapel to be laid in his final resting place. The hearse was a modified Land Rover Defender TD5 130, a chassis-cab truck made at Land Rover's factory in Solihull, England in 2003.²¹ Prince Philip personally oversaw the modifications, including special stops to hold his coffin in the back. The modification, and its role in the funeral, was representative of a long association with the famous British car manufacturer, a distinctive favourite among the royal family.

Land Rover was introduced in 1948 as an off-road vehicle made by the Rover Company. It presented its 100th vehicle to King George VI, the Queen's father, and was rewarded with its first Royal Warrant from the King in 1951, indicating both the King's favor and excellence in manufacture and design.²² For the 1953 Commonwealth tour, Prince Philip and the Queen rode in a Land Rover Royal Review Series I, designed for the royals to be able to wave from the back.²³ The Royal Yacht *Britannia* (1954-1997) was fitted with a garage designed for carrying a Roll Royce or a Land Rover, as appropriate for international royal tours, or specifically the off-roader for the Royal Family's holiday cruises to the Western Isles. The Queen gave Land Rover her own Royal Warrant in 1955, followed by that of HM Queen Elizabeth, the Queen Mother, in 1964, HRH The Prince of Wales in 1981, and HRH The Duke of Edinburgh in 1987. Thus, Land Rover and its sister company Jaguar became the only automotive manufacturer to have all four Royal Warrants, which they proudly display on their advertising, owner's manuals, and more.²⁴ Since then, Land Rover was awarded a Queen's Award for Innovation for its Terrain Response System and a Queen's Award for Enterprise for international trade.²⁵ From 11-14 July 2013, to mark the Queen's Diamond Jubilee, Land Rover participated in the Coronation Festival, which celebrated industry, innovation, and excellence, bringing together more than 200 companies with Royal Warrants to showcase their skills.²⁶

Prince Philip did not always personally drive Land Rovers. Famously, he courted Princess Elizabeth in a black MG sports car that he loved to drive fast. At the time of their engagement, in October 1947, he crashed it one evening while driving home to Corsham,

²¹ Mike Duff, "Prince Philip Spent His Life with Land Rovers, and This One Will Carry Him to His Funeral," *Car and Driver*, 16 April 2021. <https://www.caranddriver.com/news/a36109404/prince-philip-life-with-land-rovers/>.

²² Duff, "Prince Philip Spent His Life with Land Rovers."

²³ Greg Fitzgerald, "Prince Philip: A Life with Land Rovers," *Roverlog News Blog*, 16 April 2021. <https://www.roverparts.com/roverlog-news-blog/prince-philip-a-life-with-land-rovers>.

²⁴ Jaguar Land Rover Press Release, 10 June 2013.

<https://media.jaguarlandrover.com/news/2013/06/jaguar-land-rover-celebrates-60th-anniversary-queens-coronation-official-partner>; Fitzgerald, "Prince Philip: A Life with Land Rovers."

²⁵ Jaguar Land Rover Press Release.

²⁶ Jaguar Land Rover Press Release.

skidding on a corner, leaving the road, and landing in a hedge; the car was badly damaged, while the prince made off with only some bruising.²⁷ He preferred sports cars, going on to drive a 1954 Lagonda coupe and a 1961 Alvis TD21 Series II convertible.²⁸ Philip did not really become affiliated with Land Rover until after it introduced its sportier Range Rover model in 1970.

Over the course of his life, Prince Philip truly appreciated scientific and technological advances, which represented many of the 992 organizations for which he was either President, Patron, Honorary Member, or affiliated in some other capacity.²⁹ He also took a keen interest in both innovative and elegant design, which explains his continued support of Land Rovers, driving or owning at least “one of every generation of Range Rover.”³⁰ As such, innumerable images exist of both Prince Philip and the Queen behind the wheel, in front of, on, or riding in Land Rovers. He had a Range Rover Vogue SE in Scotland that he used to tow his fishing boat to Loch Muick.³¹ In 2016, Philip chauffeured President Barack Obama, and his wife, Michelle Obama, in a L406 Range Rover to Windsor Castle after picking them up from Marine One, approximately 400 yards away, where it had landed on a golf course.³² And an L322 Range Rover is still at Balmoral that Prince Philip and the Queen drove for more than 11 years.³³

Prince Philip continued to drive Land Rovers, even after his retirement from official duties in 2017, until just two years before his death. On Thursday 17 January 2019 police were called to the scene of a crash close to the Sandringham estate in Norfolk. Philip, then 97 years old, was driving a Land Rover Freelander when he pulled out from a driveway, colliding with a Kia containing two females and a baby. His car landed on its side, while the Kia landed in a hedge on the opposite side of the road. No one sustained any serious injuries.³⁴ Prince Philip was not charged with any offences and a few weeks later surrendered his driving license, as announced by Buckingham Palace—but not before ordering a new Freelander the day after the crash.³⁵

Philip’s granddaughter, Lady Louise Windsor, has frequently been seen driving his custom racing carriage since his death and his legacy with Land Rover likewise continues to be referenced by younger generations of the British Royal Family, particularly the

²⁷ Philip Eade, *Prince Philip: The Turbulent Early Life of the Man Who Married Queen Elizabeth II* (New York: St. Martin’s Griffin, 2011), 173, 197.

²⁸ Duff, “Prince Philip Spent His Life with Land Rovers.”

²⁹ “The Duke’s Charities and Patronages,” Royal Collection Trust, <https://www.royal.uk/dukes-charities-and-patronages>.

³⁰ Duff, “Prince Philip Spent His Life with Land Rovers.”

³¹ Robert Jobson, *Prince Philip’s Century, 1921-2021: The Extraordinary Life of the Duke of Edinburgh* (London: Ad Lib Publishers, 2021), 11.

³² Caroline Davies, “Prince Philip Turns Chauffer to Drive Obamas to Lunch,” *The Guardian*, 22 April 2016 <https://www.theguardian.com/uk-news/2016/apr/22/prince-philip-chauffeur-drive-barack-michelle-obama-lunch>.

³³ Duff, “Prince Philip Spent His Life with Land Rovers.”

³⁴ Caroline Davies, “Prince Philip involved in car crash near Sandringham estate,” *The Guardian*, 18 January 2019. <https://www.theguardian.com/uk-news/2019/jan/17/prince-philip-involved-in-car-accident-near-sandringham>.

³⁵ Duff, “Prince Philip Spent His Life with Land Rovers.”

anticipated heirs to the throne. A month after his death, the Duke and Duchess of Cambridge hosted a drive-in cinema event at the Palace of Holyroodhouse, a screening of Disney's *Cruella*, held for select National Health Service staff in recognition for their work during the coronavirus pandemic. To pay tribute to the late Duke of Edinburgh, the couple arrived at the palace in a 1966 2A model Land Rover that had once belonged to Prince Philip and was loaned to them by the Queen.³⁶ In another tribute that July the Cambridges released an official birthday picture of their son, Prince George, sitting on the bonnet of a Land Rover Defender, and, most recently during their 2022 Caribbean tour, the couple rode in a military parade in Kingston, Jamaica in the same open-top Land Rover used by the Queen and Prince Philip in 1953. Meant as a gesture to celebrate the Platinum Jubilee of the absent sovereign and her late consort, the image's connotations of the perpetuation of colonialism contributed to the significant anti-imperialist and republican backlash the tour received. Prince Philip's relationship with Land Rover was just one facet of his interest in scientific engineering and design, which left a lasting mark on British manufacturing, as well as on both the practicalities, and the public image, of the British Royal Family's work and lives.

³⁶ Tony Jones, "Prince William and Kate arrive at Edinburgh drive-in cinema in Prince Philip's Land Rover," *The Scotsman*, 26 May 2021. <https://www.scotsman.com/news/people/prince-william-and-kate-arrive-at-edinburgh-drive-in-cinema-in-prince-philips-land-rover-3251750>.

Prince Philip's Legacy and British Foreign Policy: Analyzing the Role of Constitutional Monarchy in World Politics

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“To ignore the role of the monarchy in foreign policy is always a mistake,” wrote Antony Best in his study of the royal family’s influence over British-Japanese relations after the Second World War.³⁷ Power matters in world politics. International relations (IR) scholarship focuses heavily on the ability of coercive power to determine state behavior, but Joseph Nye’s conceptualization of soft power was transformative in articulating an understanding of state power beyond traditional military/economic terms. Nye argues that soft power is “getting others to want the outcomes you want” by having the ability to “co-opt people rather than coerce them,” and this soft power is increasingly relevant in IR today.³⁸ Soft power comes from states’ projections of themselves and their values. Nye and others have consistently pointed to the United Kingdom as one of the top soft power states in world politics, and to the monarchy as a key component of British soft power.³⁹ But outside the work of scholars such as Matthew Glencross and Anne Twomey, serious considerations of constitutional monarchy have been limited in both History and Political Science scholarship despite a growing body of evidence that monarchy is anything but irrelevant to modern politics and society.⁴⁰ Indeed, before Vernon Bogdanor’s work on the subject in the late 20th century, virtually no systematic examinations of modern monarchy occurred beyond the seminal work of Walter Bagehot in 1867.⁴¹ In this brief analysis of the legacy of Prince Philip, the Duke of Edinburgh, I argue that the role of Prince Philip in British foreign policy challenges the preconception that constitutional monarchy is unimportant. Prince Philip’s role in British diplomacy was at times hugely significant for British interests and illustrates why more intensive study of the causes and consequences of monarchy’s soft power influence is needed. In what follows I discuss the role played by Prince Philip in British foreign policy, noting some of his most significant contributions via diplomatic influence. I argue that his role can be seen as taking three primary forms: *supportive*, *burden-sharing*, and

³⁷ Anthony Best, “‘We Cannot Pretend That the Past Did Not Exist’: The Windsor Dynasty and Japan, 1941-1971,” in Matthew Glencross, Judith Rowbotham, and Michael D. Kandiah, eds. *The Windsor Dynasty 1910 to the Present* (London: Palgrave Macmillan), 240.

³⁸ Joseph Nye, *Soft Power: The Means to Success in World Politics* (New York: Public Affairs, 2004), 5.

³⁹ Joseph Nye, “The Infant Prince George Is a Source of Real-World Power,” *Financial Times*, July 24, 2013, <https://www.ft.com/content/0bd55672-f482-11e2-a62e-00144feabdc0>. See also Hill, Christopher, and Sarah Beadle, “The Art of Attraction Soft Power and the UK’s Role in the World,” *The British Academy*, March 2014. <https://www.thebritishacademy.ac.uk/events/art-attraction-soft-power-and-uks-role-world/>.

⁴⁰ See Glencross et al., *The Windsor Dynasty*. Matthew Glencross, *The State Visits of Edward VII: Reinventing Royal Diplomacy for the Twentieth Century* (London: Palgrave Macmillan, 2016); Anne Twomey, “The Exercise of Soft Power by Female Monarchs in the United Kingdom,” *Royal Studies Journal* 7: 2 (2020), 31–48.

⁴¹ See Vernon Bogdanor, *The Monarchy and the Constitution* (Oxford: Oxford University Press, 1995) and Vernon Bogdanor, “European Constitutional Monarchies,” in David Butler and D.A. Low, eds. *Sovereigns and Surrogates* (London: Palgrave Macmillan, 1991) 274–297. Lord Macaulay’s *History of England* Volume 4 (1861), as referenced in Bogdanor (1995) also comes to mind.

substitute to that of the monarch. All three forms enabled him to serve as a complement to and extension of the Queen's role as Head of state, and at times, to take on agency as a foreign policy actor in his own right. This analysis demonstrates the need to further analyze the power and effects of constitutional monarchs and royal families on world politics and foreign policy.

Prince Philip's Supportive, Burden-Sharing, and Substitute Roles in British Diplomacy

Prince Philip's primary role in British foreign policy was a *supportive* one to the monarch. He accompanied the Queen on official visits abroad and served as co-host to leaders and diplomats visiting Buckingham Palace. Many of these visits had huge foreign policy importance and the success of the monarch and consort in executing them was of great significance. For example, the 1986 visit to China was critical for British strategic and trade interests. The 1994 visit to Russia was not only a strategic effort to advance British-Russian relations after the thawing of the Cold War, but also an intentional effort to use the weight of the monarchy to help strengthen domestic support for Boris Yeltsin's regime, and having Prince Philip along, with his familial connections to the last Romanovs, was symbolically important for the smoothing of historic tensions. Indeed, of the 117 countries visited by the Queen, Prince Philip almost always accompanied her.⁴² However, it would be a mistake to assume the Prince's presence amounted to nothing more than a husband accompanying his wife on her numerous work trips. In fact, Philip's presence on these trips often enhanced the effect of British tours and state visits and, in some cases, there is evidence that the Prince's involvement even influenced the structure and outcomes of these events.

The 1951 trip to Canada and the United States taken by Princess Elizabeth and the Duke of Edinburgh on behalf of George VI during his protracted final illness demonstrated the Duke's ability to strategize and problem-solve on issues of foreign travel. According to Basil Boothroyd, the trip wouldn't have happened without the Prince arguing for travel by air, even lobbying Clement Atlee and Winston Churchill personally. This marked a critical turning point in the logistics of royal travel and enabled the government to deploy the monarch more easily around the world in support of British interests.⁴³ What's more, the Duke's presence and ability to charm audiences helped maximize the effect of a royal tour: "it was the sight of a beaming Duke in turned-up jeans, suede loafers and checked shirt" which helped make the Canadian visit a success and ensured greater use of the royal couple on international tours in future.⁴⁴ Moreover, often these visits had strategic foreign policy goals behind them: stabilizing fledgling regimes, demonstrating British commitments in key strategic partnerships, and supporting British trade interests. The Prince was especially effective in the latter category, trade. Given the relatively apolitical image of the Crown, the Queen and her advisors were often reluctant to engage her directly in business-related visits. Having Prince Philip along on tours and visits meant that he could be assigned the trade-

⁴² Robert Hardman, *Queen of the World* (Pegasus Books: London, 2019).

⁴³ Basil Boothroyd, *Prince Philip: An Informal Biography* (McCall: New York, 1971).

⁴⁴ Hardman, *Queen of the World*, 220.

related outings and was more than willing to do so. The Prince's keen interest in industry and business was reflected in his individual outings on official visits, such as outings to mines and factories, speeches like the one given to the chamber of commerce on the state visit to Paris (1972), as well as the heavy focus in his patronages to organizations supporting science, technology, and industrial development.⁴⁵ The trade and economic interests of Prince Philip also contribute to his *burden-sharing* and *substitute* roles, as I discuss below. Moreover, the Prince's naval background and need for a role led him to become a primary supporter, developer, and user of *Britannia* as a tool of royal travel and diplomacy. *Britannia's* importance to concluding any number of trade deals during these trips shouldn't be underestimated.⁴⁶ Prince Philip's agency in the strategy of using *Britannia* as a tool of British foreign and economic policy was again significant.

In addition to serving in a *supportive* capacity alongside the Queen on trips abroad, Prince Philip's contributions to British diplomatic efforts can be understood as taking on a *burden-sharing* role with the monarch. While Elizabeth II clearly traveled extensively, for various reasons she could not travel everywhere that British interests demand. Thus, it was Prince Philip who took on the burden-sharing role of engaging in travel to extend the reach of the monarch and Britain's soft power. The first case of the Prince serving in this capacity happened in 1956 when the Duke went on a solo tour of Commonwealth countries. The Duke's former private secretary, Mike Parker, described the trip as "a brilliant idea of Prince Philip's [which] deserved much greater recognition."⁴⁷ At times the Prince's travels took on serious foreign policy implications as well. In 1961 the Foreign Office wanted a trip to South America, but the Queen had other commitments. The Prince went instead. "As early as 1961, the Foreign Office supported a visit by Philip to the region. Diplomats hoped a trip might deter 'further defections on the Cuban model'. Royal diplomacy was one tool in the state arsenal complementing a wide variety of others—overt and otherwise," wrote Richard J. Aldrich and Rory Cormac in their 2021 book, *The Secret Royals*.⁴⁸ Thus, the government was willing to use the Prince, even in areas of such high political importance, and in this case the visit laid the groundwork for another, even more successful, visit by the Queen in 1968.⁴⁹ The Prince's solo-South American trip in 1962 also made use of his interests in promoting British trade interests at a time of declining U.S. influence in the region. The hope was to gain access to a new export market, and Prince Philip's private secretary coordinated with the Foreign Office to ensure that: "All industrial visits 'should have a particular connection with Britain.'"⁵⁰

⁴⁵ "The Duke's Charities and Patronages," The Royal Family, April 22, 2021, <https://www.royal.uk/dukes-charities-and-patronages>.

⁴⁶ Hardman, *Queen of the World*.

⁴⁷ Tim Heald, *Philip: A Portrait of the Duke of Edinburgh* (New York: William Morrow & Co, 1991), 150–151.

⁴⁸ Richard J. Aldrich and Rory Cormac, *The Secret Royals: Spying and the Crown, from Victoria to Diana* (London: Atlantic Books, 2021), 454.

⁴⁹ Hardman, *Queen of the World*.

⁵⁰ Hardman, *Queen of the World*, 508, quoting Jim Orr, the Duke of Edinburgh's Private Secretary from 1957–1970. See also Aldrich and Cormac, *The Secret Royals*.

It may also be possible to include the Prince's extensive work on behalf of NGOs and international charitable organizations into this burden-sharing role. Philip's deep commitments to organizations such as WWF, the International Olympic Committee (IOC), and the International Equestrian Federation (FEI) has been well-documented in both news media and biography. His position as consort also afforded him a small amount of freedom to engage politically through his NGO work in ways that the monarch would never be able to, a sentiment that has also been expressed about the activities of Prince Charles.⁵¹ Indeed, in terms of work on behalf of environmental issues, both the Duke and the Prince are increasingly held up as visionaries ahead of their time. In 1986 Prince Philip acted in his capacity as President of the WWF and visited Pope John Paul II to lobby him for his support of an historic, interfaith summit he was organizing in hopes of pushing religious leaders to advocate for environmental concerns as issues of faith. He was so successful that the Pope included an environmental message as part of his Christmas speech that year.⁵²

The Prince's third role was that of *substitute* for the sovereign in cases where visits may cause embarrassment, criticism, or accusations of politicization. This also was a role the Prince often did to huge effect for British foreign policy. For example, Aldrich and Cormac argue the Foreign Office "continually begged for more royal visits" with Iran to stay on good terms in the 1960s and 1970s. However, such visits often posed security and other concerns.⁵³ In 1971 it was deemed politically prudent not to arrange a visit by the Queen to the Shah's elaborate, three-day celebration of Iran's 2,500-year history, so Prince Philip and Princess Anne were sent instead. Given the Shah's absolutist rule, brutal tactics of repression, and energetic use of the death penalty, the optics of sending the monarch to such an event were problematic for British public opinion, but maintaining good relations with this key oil-exporting ally of the UK was felt to be critical.⁵⁴ Of course, in the end "the most expensive party ever" turned out to be costly for the Shah in more ways than one, as it was credited with further igniting Ayatollah Khomeini's revolutionary movement.⁵⁵ The Prince also made several visits to the Soviet Union, first in 1973 and later in 1979. Although the government was reluctant to send the Queen to a communist country during the Cold War, Prince Philip was eager, as were the Soviets, to have him: "the Foreign Office knew that a visit by Philip could improve Anglo-Soviet relations in the longer term... The royals were a valuable tool: 'We should not underestimate the impact of the Royal mystique on the Russian mind.'"⁵⁶

One case of the Prince acting as substitute for the monarch which has received scholarly attention is the 1953 visit of Yugoslavian dictator Josip Broz Tito to London.

⁵¹ Sally Bedell Smith, *Prince Charles: The Passions and Paradoxes of an Improbable Life* (New York: Penguin Random House, 2017).

⁵² Gabriella Swerling, "How Prince Philip Brought Religions Together at Historic Summit to 'Protect the Created World,'" *The Telegraph*, Telegraph Media Group, April 9, 2021. <https://www.telegraph.co.uk/royal-family/2021/04/09/prince-philip-brought-religions-together-historic-summit-protect>. See also Heald, *Philip: A Portrait*.

⁵³ Aldrich and Cormac, *The Secret Royals*, 473–474.

⁵⁴ Hardman, *Queen of the World*; Aldrich and Cormac, *The Secret Royals*.

⁵⁵ The "Pageant of Persepolis," its royal guests, and its after-effects are documented in the BBC's *Decadence and Downfall: The Shah of Iran's Ultimate Party*.

⁵⁶ Aldrich and Cormac, *The Secret Royals*, 461.

Andrew Harrison notes that Britain and other western governments, even Tito himself, were keen to distance Yugoslavia from the Soviet sphere of influence. To satisfy Tito's desire for a royal welcome without putting the Queen in the politically difficult position of welcoming a dictator so early in her reign, the Duke took on this role. In a clear statement of the agency of the Duke in this case, Harrison argues:

The Duke of Edinburgh's insistence that he wanted to meet Tito also went a long way in framing the symbolism of the visit. Some in the British government would have preferred no royal presence, or a lesser royal if absolutely necessary. But the Duke's firm insistence, even changing his own plans when the dates of Tito's visit were altered at late notice, ensured both a public awareness of royal involvement and clear engagement from Buckingham Palace. Cultural, or "soft" diplomacy, is vital in building relationships to a point where differences can be bridged and agreements reached successfully and peacefully, as the royal family understood very well.⁵⁷

The case of Tito's visit and others illustrate that Prince Philip's influence on foreign policy and diplomacy deserves further analysis. Although the Prince has been the focus of several non-academic biographical works, his legacy merits more rigorous study. Prince Philip's influence on British foreign policy was more than just symbolic and superficial. In contrast, over the course of his lifetime he promoted British interests and the monarchy by engaging in *supportive*, *burden-sharing*, and *substitute* roles in his diplomatic duties. In the *supportive* capacity he traveled alongside the Queen on official visits, his presence often adding a complementarity to the duties of Elizabeth II in her role as Head of state. In the *burden-sharing* capacity he was able to travel alone to countries the monarch was unable to visit due to scheduling or other reasons, such as less strategically important (to British interests) Commonwealth countries or to lower-level diplomatic visits even to key allies, such as the United States. Finally, in the *substitute* role Prince Philip engaged in some of his most influential work, representing British interests and bringing royal gravitas to countries and leaders unsuitable for a monarch's audience, but nevertheless strategically hugely important, such as the case of welcoming Tito in 1953. While this is by no means an exhaustive list, it is apparent from even the few cases highlighted here that monarchs and their families are, at least in the British case, by no means insignificant to modern constitutional governments.

Prince Philip's Legacy and the Need for Further Analysis of Constitutional Monarchy and Politics

Among the few scholars attempting a more rigorous analysis of the role of constitutional monarchy in modern politics, Anne Twomey argues that much of the under-valuing of the power and influence of British monarchs is misguided.⁵⁸ This assessment of the legacy of Prince Philip on British foreign policy joins the small but growing body of work making a case for serious academic study of constitutional monarchy. While historians have ventured

⁵⁷ Andrew Harrison, "The Duke and the Dictator: The Royal Role in Marshal Tito's Visit to Britain, March 1953," in Glencross et al. *The Windsor Dynasty*, 235.

⁵⁸ Twomey, "The Exercise of Soft Power."

into the subject cautiously, political science has generally eschewed any serious consideration of the importance of monarchs beyond the work of Bogdanor.⁵⁹ However, the legacy of Prince Philip demonstrates that monarchy is a useful tool of soft power. Countries like Britain use their monarchs and royal families to extend their own soft power influence. Alfred Stepan, Juan Linz, and Juli Minoves argued in 2016 that “Students of democratization would do well to think about monarchy more.”⁶⁰ Despite these highly regarded political scientists (Nye is included here too) expressing similar sentiments to those of Glencross, Twomey, and others, there is a startling lack of empirical work on the politics of modern monarchy.⁶¹ The legacy of Prince Philip demonstrates that monarchy has influence, and that influence is indeed a form of power. Serious empirical study of the role of constitutional monarchs in politics and policy is needed to more to determine how, why, and to what effect monarchs influence the domestic and foreign politics of their realms.

⁵⁹ Bogdanor, *The Monarchy and the Constitution*.

⁶⁰ Alfred Stepan, Juan J. Linz, and Juli F. Minoves, “Democratic Parliamentary Monarchies,” *Journal of Democracy* 25, no. 2 (2014): 35–51, 35.

⁶¹ A recent exception to this is Robert Hazell and Bob Morris, eds. *The Role of Monarchy in Modern Democracy: European Monarchies Compared* (London: Hart Publishing, 2020).

“We don’t come to Canada for our health”: A Surprisingly Strong Relationship Between Prince Philip and Canada

Jessica Storoschuk

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The Duke of Edinburgh’s passing in April 2021 brought recollections of his royal career to the forefront. Although not a normal career by any common definition, Prince Philip dedicated his working life to the Crown and the Queen, including her realms. In particular, the Duke of Edinburgh cultivated a close and strong relationship with Canada. For roughly a century the Royal Family has enjoyed a close connection with Canada. Several members of the extended Royal Family have served as Governor General of Canada, including the Marquess of Lorne who lived in Canada with his wife, Princess Louise, for five years, and Prince Arthur, the Duke of Connaught. The future Kings Edward VII and Edward VIII both toured Canada as Prince of Wales, and the future Edward VIII privately owned a ranch in Alberta for several decades. George VI and his consort, Queen Elizabeth, visited Canada for a month-long tour in 1939 prior to the start of the Second World War, with Elizabeth later remarking, “Canada made us.”⁶² Succeeding generations have continued this relationship with frequent tours and private visits. Prince Philip’s close links with Canada can be seen in the frequency of his joint and solo visits to the country, his connection with ordinary Canadians in times of need, and his dedication to and role in the Canadian military.

There is a burgeoning scholarship on royal tours to Canada. Carolyn Harris has touched on the response to royals living in Canada in her article, “Canadian Women’s Responses to Royal Tours from the Eighteenth Century to the Present Day.”⁶³ Philip Buckner has published articles on both the 1901 tour and the 1959 tour, and Ian Radforth, Frank Mort, and Barbara Messamore have all examined specific royal tours in a political context, as well.⁶⁴

When he accompanied the Queen on her official visits to Canada, the Prince was, aside from some infamous comments on his part, largely in the background in media reports for these tours. On a visit to Ottawa in 1969 Prince Philip remarked, “We don’t come here for our health. We can think of better ways of enjoying ourselves.” The comment was not unprovoked, though—he was responding to journalists pushing the issue of hostility towards

⁶² Royal Collection Trust, “Canada Made US - Royal Visits,” accessed 12 February 2022, <https://www.rct.uk/collection/themes/Trails/canada/canada-made-us-royal-visits>.

⁶³ Carolyn Suzanne Harris, “Canadian Women’s Responses to Royal Tours from the Eighteenth Century to the Present Day,” *Royal Studies Journal* 5:1 (2018) 15–33.

⁶⁴ Phillip Buckner, “Casting Daylight Upon Magic: Deconstructing the Royal Tour of 1901 to Canada,” *Journal of Imperial and Commonwealth History* 31:2 (2003), 158–189; Phillip Buckner, “The Last Great Royal Tour: Queen Elizabeth’s 1959 Tour to Canada,” in Phillip Buckner, ed. *Canada and the End of Empire* (Vancouver: UBC Press, 2005), 66–93; Ian Radforth, “Performance, Politics, and Representation: Aboriginal People and the 1860 Royal Tour of Canada,” *The Canadian Historical Review* 84:1 (2003), 1–32.; Frank Mort, “On Tour with the Prince: Monarchy, Imperial Politics and Publicity in the Prince of Wales’s Dominion Tours 1919–20,” *Twentieth Century British History* 29:1 (2018), 25–57. Barbara J. Messamore, “George VI’s 1939 Royal Tour of Canada: Context and the Constitution,” *Royal Studies Journal* 5:1 (2018), 126–146.

the monarchy in Quebec, and was arguing that they do visit specifically because Canadians want them to.⁶⁵ Elizabeth II has visited Canada twenty-seven times, making it her most visited nation. However, while her late husband visited Canada with her twenty times on various tours, Prince Philip also visited individually an additional fifty times on both official and unofficial trips. Compare this to the other senior realms, where he visited Australia twenty times and New Zealand thirteen times. While Canada is physically closer than both Oceanic nations, this staggering frequency of Canadian visits is still telling of the importance of the relationship Prince Philip had with Canada. He took his independent association with Canada seriously and he did not take it for granted.

In addition to visiting Canada frequently throughout his adult life, Prince Philip's close relationship with Canada is visible in the types of engagements he undertook while visiting. In countless engagements, he met with various organisations and re-/opened different places and structures, but he also went out of his way to meet, separately from the Queen, with communities suffering from disasters. These meetings were typically his own suggestion and not a request from local officials. Not only was his easy-going manner a boost to morale in difficult times, he also brought attention to these communities like few others could.

During a private trip to Canada in the autumn of 1958, Prince Philip visited the community of Springhill, Nova Scotia, after local mines experienced two major disasters in the span of two years. On 23 October the No. 2 colliery (one of the deepest coal mines in the world) experienced an underground seismic event where several walls collapsed, trapping 174 miners. Of those 174, ninety-nine were rescued and seventy-five perished in the mines. According to Canadian Press Staff Writer Joe Dupuis, Philip spent:

95 minutes with survivors of the underground upheaval in Cumberland No. 2 colliery where nearly 50 men [we]re still trapped and 33 [we]re known dead. He traded jokes with the miners, spoke words of encouragement to saddened families and encouraged still-searching rescue worker [*sic*]. The 7,000 residents of this rugged coal-mining town in Northwestern Nova Scotia greeted the Prince with restrained excitement.⁶⁶

While visiting the All Saints Hospital, he met with rescued miners, as well as grieving family members. One of the widows, Mrs. Harold Raper, had buried her husband mere hours before meeting Prince Philip but was impressed by him. She said of her meeting:

[h]e wasn't like a royal prince, but like a prince of a man... The Prince just walked in and held my two hands in his until I got up... I didn't even hear him come in the door. I didn't even say Your Royal Highness. I just said "I'm very glad to see you."⁶⁷

⁶⁶ Joe Dupuis, "Prince Visits Stricken Miners" *St Johns Daily News Newspaper*, 1 November 1958, 1.

⁶⁷ Joe Dupuis, "'He Just Held My Two Hands,'" *Medicine Hat News Newspaper*, 1 November 1958, 1.

While this trip predominantly focused on meetings with various groups in Ottawa, the Prince specifically asked to visit the Nova Scotian community. As reported in the *Medicine Hat News* in the week following the trip, the visit to Nova Scotia was informal and up to Philip. According to Bruce Phillips, “Prince Philip’s engagement-free visit to the capital, and his subsequent call at Springhill, was not particularly the Canadian government’s idea.”⁶⁸ Neither was this an isolated episode for the Prince. In the third week of 1997 southern Manitoba faced the most severe flooding in the Red River Valley since 1852, now called “The Flood of the Century.” Damages in the province totalled over \$500,000,000, and while several communities suffered damages Ste. Agathe was nearly entirely flooded when the town’s dike system failed to cope with high incoming volumes of water from multiple directions. The town had to be evacuated, and some homes and businesses were destroyed after facing flooding of nearly two metres.

The Prince accompanied the Queen on a Canadian visit concentrated in Ontario in June and early July to meet with different community organisations and to celebrate Canada Day on 1 July. While Her Majesty remained in Ontario and met with theatre performers and organizers in Stratford, celebrated the 150th anniversary of Alexander Graham Bell’s birth, and sent a message via the internet to Canadian youth, Philip left to visit Manitoba separately. The Court Circular summarized his visit succinctly; “The Duke of Edinburgh today toured areas damaged by floods in Manitoba and viewed restoration work.”⁶⁹ However, his visit meant much more to the community that he visited than the Circular’s account conveys. Though it was two months after the initial flooding, Ste. Agathe had only barely begun to regroup and rebuild. Prince Philip kept his light-hearted spirit throughout the visit; after Manitoba Premier Gary Filmon gave local school Principal Pauline Gagne a donation of books, Philip joked, “Did you lose all your books? You’ll need a few more than that.”⁷⁰ He also chose to walk through the town rather than be driven to locals’ homes, to better see the community and to meet with more people.

The Prince understood that a royal visit could raise public awareness elsewhere, as royal tours are widely reported around the world. Another community member remarked, “[i]t’s a big privilege, and it’s put Ste. Agathe on the map of the world. Too bad it’s in time of disaster, but it should bring pennies for the school.”⁷¹ Suzanne Lecuyer felt that Ste. Agathe had been sacrificed to save Winnipeg (the provincial capital), but that the Prince’s visit made a difference. “It’s just like meeting you or anyone else. It wasn’t anything special... Maybe it’s a good thing after all. We’re getting new walls and everything.”⁷² The reeve of Ritchot Rural Municipality, Bob Stefaniuk, noted “[i]t was good for the people to have someone of international profile come and spend an hour here.”⁷³ While he did not provide

⁶⁸ Bruce Phillips, “Lesson in Informality,” *Medicine Hat News*, 11 November 1958, 4.

⁶⁹ “June 1997,” The Royal Family (The Royal Family, June 1997), <https://www.royal.uk/archive/199706>.

⁷⁰ Verhaeghe, Melanie, “A Royal Boost for Ste. Agathe,” *Winnipeg Free Press*, 29 June 1997, 1–2.

⁷¹ Verhaeghe, “Royal Boost.”

⁷² Verhaeghe, “Royal Boost.”

⁷³ Verhaeghe, “Royal Boost.”

the same support as governments would, Philip's visits not only provided moral support to those he met with but also brought wider attention to these communities post-disaster.

Prince Philip's first and last visits to Canada were related to the military. During the Second World War, Philip took a brief shore leave in Halifax while he was a midshipman on HMS *Valiant*. Although he retired from active military service in 1951 to take on full-time royal duties, he maintained significant ties to the military throughout his life. While honorary military appointments carry less importance with general members of the public in the twenty-first century, they are still immensely important to members of the royal family. Many members of the royal family serve on active duty in the armed forces, and all royals who are given honorary military appointments understand the significance of these positions. It should be noted that Prince Philip did not return or pass on his Canadian military appointments upon his retirement, unlike many of his UK appointments.

The Duke of Edinburgh held several honorary military appointments in Canada. In his presentation of the insignia of Companion to the Order of Canada to Philip in 2013, Governor-General David Johnston explained, "he has long held close ties with Canada's Armed Forces, which have recognized his service with the unique ranks of honorary admiral and general."⁷⁴ From 1953 to 2021, he was Admiral of the Royal Canadian Sea Cadets; from 2011 to 2021, he was Admiral of the Royal Canadian Navy, Captain-General of the Canadian Army, and General of the Royal Canadian Air Force; from 1953 to 2021, he was Colonel-in-Chief of the Royal Canadian Army Cadets, Colonel-in-Chief of the Royal Canadian Regiment, and Air Commodore-In-Chief of the Royal Canadian Air Cadets; from 1967 to 2021, he was Colonel-in-Chief of the Seaforth Highlanders of Canada, Colonel-in-Chief of the Queen's Own Cameron Highlanders of Canada, and Colonel-in-Chief of the Cameron Highlanders of Ottawa (Duke of Edinburgh's Own); and from 1978 to 2021, he was Colonel-in-Chief of the Royal Hamilton Light Infantry (Wentworth Regiment).⁷⁵ Compared to his other Commonwealth honorary military appointments, the twelve Canadian positions are significant; he held five honorary military appointments in Australia, six in New Zealand, and one in Trinidad and Tobago.

On his last visit to Canada in April 2013 Prince Philip carried out one of his associated military duties. Many members of the media and commentators were surprised that he undertook the trip; he was 91 at the time and had largely stopped travelling overseas aside from shorter European visits. As noted in the Court Circular: "The Duke of Edinburgh, Colonel-in-Chief, The Royal Canadian Regiment, this morning presented a new Regimental Colour to 3rd Battalion at the Ontario Legislative Building, Toronto, Canada."⁷⁶ Although the trip was short, it was meaningful. He was Colonel-in-Chief of that particular regiment from 1953 until his death and had presented their first colours in 1973 on

⁷⁴ Canadian Heritage, "Government of Canada," Canada.ca (/ Gouvernement du Canada, 16 August 2021), <https://www.canada.ca/en/canadian-heritage/commemoration-duke-edinburgh.html>.

⁷⁵ Tim Heald, *The Duke: A Portrait of Prince Philip* (London: Hodder and Stoughton, 1991), 264–267.

⁷⁶ The Royal Family, "Court Circular" (April 2013), <https://www.royal.uk/court-circular>.

Parliament Hill.⁷⁷ Members of the regiment remarked on how important it was to have their Colonel-in-Chief visit in 2013 and present their new colours after their last flag was damaged in 2006. The commanding officer of the regiment, Lt.-Col David Quick explained the importance of the day: “[t]he soldiers are obviously quite humbled by this opportunity ... so this is a big day.”⁷⁸ It was a fitting final visit to Canada and emphasised the Prince’s commitment to and relationship with the senior realm. At the Canadian funeral service for Prince Philip a member of the Royal Canadian Navy (RCN) gave the reading, further emphasising his last connection with the Canadian Armed Forces⁷⁹. The RCN also released a statement marking Philip’s death, noting: “The Royal Canadian Navy (RCN) lost one of its own on April 9, 2021.”⁸⁰

Prince Philip’s relationship with Canada is often popularly defined by partial comments taken widely out of context, such as “we don’t come to Canada for our health.” However, through the incredible frequency of his visits to Canada both with The Queen and on his own, his dedication to Canadians in times of suffering, and his numerous Canadian military appointments, Prince Philip visibly maintained a close and strong relationship with Canada from his first official visit in 1951 until his death on 9 April 2021.

⁷⁷ Bruce West, “Bad weather surrenders for regiment’s show for Prince,” *The Globe and Mail*, 3 August, 1973, 8.

⁷⁸ The Canadian Press, “Prince Philip presents regimental colours in Toronto,” CBC News Online, <https://www.cbc.ca/news/canada/toronto/prince-philip-presents-regimental-colours-in-toronto-1.1310468>.

⁷⁹ Canadian Heritage, “Program—National Commemorative Ceremony in Honour of His Royal Highness The Duke of Edinburgh,” Canada.ca / Gouvernement du Canada, April 17, 2021), <https://www.canada.ca/en/canadian-heritage/commemoration-duke-edinburgh/events/program.html>.

⁸⁰ National Defence Government of Canada, “Prince Philip, The Duke of Edinburgh and Honourary Admiral of the RCN, Passes,” Navy News/Gouvernement du Canada (April 23, 2021), <http://www.navy-marine.forces.gc.ca/en/news-operations/news-view.page?doc=prince-philip-the-duke-of-edinburgh-and-honourary-admiral-of-the-rcn-passes%2Fkmjstkb8>.

Greece, the British Navy, and an Earlier Duke of Edinburgh

Aidan Jones

KING'S COLLEGE LONDON

Prior to his marriage to the then Princess Elizabeth in 1947, Prince Philip relinquished his titles as a prince of Greece and Denmark. Now a naturalized British citizen, he became engaged to the heiress to the throne as Lieutenant Philip Mountbatten of the Royal Navy. Turning his back on his birthright was not a hardship. Despite being the son of Prince Andrew of Greece, considered the most Greek of King George I's children, the family had been banished when their youngest child, "Philippos," was still a baby, escaping mortal danger by fleeing Greece aboard the British cruiser, HMS *Calyпсо*, and forced to wander Europe as royal refugees, supported by more fortunate relatives in Germany, France, and Britain.⁸¹ Against this backdrop, Philip was educated chiefly in Britain, and followed his maternal uncle and grandfather into the Royal Navy, in which he served during the Second World War. Elizabeth's accession to the throne in 1952 denied her husband, who had been created Duke of Edinburgh at the time of their wedding, the opportunity to further pursue a promising naval career.⁸² But Philip was not the first Duke of Edinburgh to make that sacrifice. Nor was he alone in having a connection to the crown of Greece. In 1893 Queen Victoria's second son, Alfred (1844-1900), Duke of Edinburgh, was forced to abandon his active and much-loved role as an admiral in the Royal Navy in order to succeed his uncle, Ernest II, as titular ruler of Saxe-Coburg and Gotha, a small and landlocked duchy of the German Empire.⁸³ Three decades earlier, fifty-nine years before Philip was smuggled out of Greece in 1921 to safety in a cot made from a fruit box, Alfred, still only in his late-teens, had been hailed the saviour of Greece, and chosen by an overwhelming majority of Greek electors as their future king.⁸⁴

Alfred's passion for the Royal Navy emerged from an early age when as a young boy he expressed interest in anything to do with the sea. While Victoria and Albert endorsed their son's "spontaneous wish"⁸⁵ and even gifted the prince a ship's clock and barometer on his birthday, in Coburg, Ernest watched such developments with suspicion.⁸⁶

⁸¹ Hugo Vickers, *Alice: Princess Andrew of Greece* (London: Hamish Hamilton, 2000), 175–178.

⁸² Heald, *The Duke: A Portrait of Prince Philip*.

⁸³ John Knox Laughton, "Alfred Ernest Albert, Duke of Saxe-Coburg and Gotha," in *Royal Lives. Portraits of Past Royals by those in the Know*, ed. Frank Prochaska (Oxford: Oxford University Press, 2002) 463–465. Please see the only biography on Prince Alfred by John Van der Kiste, *Alfred. Queen Victoria's Second Son* (London: Fonthill Media Limited, 2013).

⁸⁴ In their exuberance of feelings, they voted overwhelming for Britain's Prince Alfred as their next sovereign, who received 95.4% of the votes cast. By contrast, Russia's favourite, the Duke of Leuchtenburg mustered 2,400 votes, and Prince Napoleon of France just 345. Some 93 people voted for a republic, and a mere 6 favored the Danish Prince William, the eventual king of Greece. See George Finlay, *A History of Modern Greece. From its Conquest by the Romans to the Present Time, B.C. 146 to A.D. 1864*, vol III (Oxford, Clarendon Press, 1877) 286.

⁸⁵ Hector Bolitho, *The Prince Consort and his Brother. Two Hundred New Letters* (New York: Appleton-Century, 1934) 169f.

⁸⁶ Van der Kiste, *Alfred*, 11.

The scandal-prone Coburg duke feared that Alfred's naval career would broaden his horizons too much and make the prince disinclined to succeed to the quiet environment of a relatively insignificant duchy. Fortunately for Alfred, "his love for the Blue Jackets" won through and his royal parents refused to force him to give up a passion for which he possessed "remarkable perseverance."⁸⁷ In truth, Alfred's inclination for the maritime profession "fitted neatly into a wider programme of re-invention that his parents were implementing," allowing the Queen's court to distance itself from Victoria and Albert's German heritage, on the back of their son's entering a prestigious service that "occupied a central place in British national history and identity," and evoking "memories of a glorious naval past."⁸⁸ With his parents blessing, and uncle's grumbling reluctance, in 1858, at the age of fourteen, Alfred entered the navy. Little did the prince know that his maritime inclinations would almost result in his elevation to the throne of Greece.

Alfred's association with Greece began in 1859 when, at the British government's request, he was sent on one of his many cruises to the Greek region. By the late 1850s Britain's standing in Greece, along with that of the other protecting powers, Russia and France, was declining. Britain had effectively blockaded Greek ports during the Crimean War to prevent the Greeks from using their navy against Turkey. The Greeks were allies of the Russians in all but name, and Russia's defeat may account for their disappointment with this alignment.⁸⁹ Therefore, the goodwill visits of Alfred first to the British administered Ionian Islands and then to Athens in December 1859 marked a conscious attempt to regain influence in Greece.⁹⁰

Alfred, who showed himself receptive to all things Greek, captured the imagination of the Greek populace.⁹¹ However, his new-found Greek popularity alarmed British ministers. The position of Otto, the Bavarian prince who had become king of the newly independent Greece in 1832, was particularly fragile. For many Greeks he personified an absolutism which had not served their country well, and his childless marriage raised awkward issues of succession. He had, however, been the choice of Greece's three protecting powers and in 1827 they had agreed that no members of their ruling families should be a candidate for the Hellenic throne.⁹² It was with a view to staving off international discord that the British diplomat, Henry Elliot, was sent on special mission to Greece in May 1862, to press Otto to introduce reforms and urge on him the importance of providing an easy transmission of the crown to his successor. Elliot also took great care to disavow widely circulating rumours in Greek society that Alfred would replace him.⁹³ However, some sections of the Greek population favoured Russia's candidature, the Duke of Leuchtenberg, on account of his Orthodoxy. In the aftermath of Alfred's 1859 visit,

⁸⁷ Bolitho, *The Prince Consort and his Brother*, 169f.

⁸⁸ Schneider, *The "Sailor Prince"*, 20.

⁸⁹ G. D. Clayton, *Britain and the Eastern Question. From Missolonghi to Gallipoli* (London, 1971).

⁹⁰ Robert Holland and Diana Markides. *The British and the Hellenes: Struggles for Mastery in the Eastern Mediterranean 1850-1960* (Oxford: Oxford University Press, 2006) 55.

⁹¹ Holland and Markides, *The British and the Hellenes*, 55.

⁹² Costas M. Stamatopoulos, *Monarchy in Modern Greece* (Athens: Kapon Editions, 2017) 21–22.

⁹³ Eleutherios Prevelakis, *British Policy towards the Change of Dynasty in Greece 1862-1863* (Athens: 1953) 34–36.

British attempts to gain Russian assurances that they would abide by the Treaties and bar Leuchtenburg from accepting the throne were thwarted. While Leuchtenburg was a nephew of the emperor, the Russians could claim that he was not a member of their ruling family by right of his Bavarian titles. In this case, he might be placed forward without infringing the stipulations of the 1830 protocol.

If Leuchtenburg could claim some popularity on account of his financial solvency, Alfred had dynastic politics, diplomatic implications, personal feelings, economic benefits, and constitutional advantages in his favor. The pro-British sentiments that abounded in Greek society centred around the belief that Greece under Alfred would help bring to fruition the dream of the Great Idea—the incorporation of all the Hellenic communities under Ottoman and British rule in an enlarged Greek kingdom. In Athens it was hoped that Alfred's accession would provide Greece with the diplomatic protection of a liberal great power—Britain—and as the protector of the Ionian Islands, Britain “would be willing to cede them,” while Greece might ultimately gain Constantinople.⁹⁴

As well as confidence in the constitutional tradition of the British royal family, the Greeks were also attracted by Alfred's dynastic ties to other European courts, believing that this would assist their diplomacy. Aged eighteen in 1862, it was expected that Alfred would soon marry and contract a union with a foreign princess and establish dynastic ties with an additional European court. It was hoped that the new king and queen would quickly produce offspring and, importantly, successors who would adhere to the Orthodox faith, and provide their new kingdom with a court that would become the focal point of the nation.

Despite British attempts to impress upon Otto the need for reform, his dynasty's future was as uncertain as its past was troubled, and in October 1862 the royal couple were expelled, departing Greece, as Otto had arrived, aboard a British warship. When the Provisional government, formed in the aftermath of Otto's deposition, outlined its main aims, they named the selection of a new king among their central goals.⁹⁵ However, Greek excitement over the idea of King Alfred was seemingly dashed when the British government under Palmerston vetoed the project, and Queen Victoria, considering her son too inexperienced, found the idea unacceptable.

But, in mid-November 1862, the continued reluctance of Russia and France to apply the exclusion policy to Leuchtenburg caused another U-turn in British policy. Under the circumstances, the foreign secretary, Lord John Russell, thought it was no longer necessary for Britain to prevent the election of Alfred—though if he were elected, he would have to act in good faith and decline the proffered crown. Palmerston disagreed. Alfred thus seemingly became a pawn in diplomacy, with Palmerston contending that he “ought to accept” the crown to block the candidacy of the Russian favourite. But everything depended on the Queen's sanction.⁹⁶ She let it be known that she disapproved

⁹⁴ Pandeimon Hionidis, *Exporting a Prince, Ideas and Institutions to Greece, 1862–4: Mid-Victorian Perceptions of Britain's Stand and Mission in the World* (Britain and the World: Edinburgh University Press, 2017), 137.

⁹⁵ Richard Clogg, *A Short History of Modern Greece* (Cambridge: Cambridge University Press, 1986), 81–82.

⁹⁶ Prevelakis, *British Policy towards the Change of Dynasty in Greece*, 47.

of the plan and repeated her wish for Alfred to become Duke of Coburg.⁹⁷ The Queen's stubborn attitude coincided with a realization in Russia and France that Alfred was likely to be elected due to his popularity and they agreed to reach an understanding with Britain that would exclude Alfred and Leuchtenberg from the running and abide by the 1830 self-denying agreements.

If Alfred's popularity was not to the liking of the French and Russian governments, in Constantinople support was given in favour of a British prince. Fearful of disturbances in the Balkans, in the early 1860s Turkey had mentioned the necessity of an Anglo-French military occupation of Greece. However, because of pro-British feeling in Greece, towards the end of October 1862 the Turkish Minister to Athens, Photiades Bey, informed the British "that no other candidate would satisfy not only the Greeks but the government of the Porte so well as an English Prince."⁹⁸ Both the Austrian and Prussian governments also indicated that they were ready to acquiesce in Alfred's accession to the Greek throne.

Victoria shared the sentiments of the French foreign minister, Drouyn de Lhuys, in wanting her son's name removed from proceedings. The queen did not want her son to go to so distant a country as Greece, and disliked the idea of dumping monarchs, fearful it may start a precedent. Moreover, she considered Alfred too near the succession to the British throne to be spared for another country. Victoria had watched with horror as disease and ill-health had carried away three Portuguese princes in quick succession in 1861, and was keen that Alfred, occupying the lynchpin position as second-in-line to the throne, should remain in Britain.⁹⁹

If Victoria was vocal in her opposition to Alfred's acceptance of the Orthodox Greek crown, the thoughts of Alfred are less clear. It is known that he had no desire to go to Athens. His naval career was his driving passion, and the life of a midshipman was more important than that of a sailor king. After having been advertised to an embarrassing number of princelings, including Alfred's uncle Ernest who looked set to accept, the Greek crown was eventually bartered away to an inexperienced younger Prince William of Denmark in March 1863, now King George I.¹⁰⁰

Alfred's dynastic destiny finally caught up with him when he became Duke of Saxe-Coburg and Gotha in August 1893. He was tepidly welcomed by his new subjects whose national sensibility was offended "that an English Duke and Admiral should be the Regent of a German state."¹⁰¹ For Philip, also viewed with suspicion by some members of the establishment as a modernizing and trail-blazing twentieth-century prince, he suffered the additional insult of having his mother-in-law, the queen mother, refer to him as "the Hun," as well as the humiliation of having his children designated Windsors, rather than his anglicized family name of Mountbatten. Clearly even his adopted name did not suffice.¹⁰² Like Philip, who had to appear less Greek and German to marry Elizabeth, even if that

⁹⁷ George Earle Buckle, *The Letters of Queen Victoria, Vol I 1862-1869* (London: John Murray, 1926), 48.

⁹⁸ Prevelakis, *British Policy towards the Change of Dynasty in Greece*, 70.

⁹⁹ Stanley Weintraub, *Victoria. A Biography of a Queen* (London: Unwin Hyman, 1987), 320.

¹⁰⁰ Elizabeth Longford, *Victoria R.I* (London: Abacus, 2000), 344.

¹⁰¹ Van der Kiste, *Alfred*, 151.

¹⁰² Gyles Brandreth, *Philip & Elizabeth: Portrait of a Marriage* (London, Century, 2004) 252–254.

meant not inviting his sisters with their Nazi-connections to his wedding, Alfred's upbringing and naval training was undertaken with the intention of ensuring that, should he inherit after his mother, he would have been educated as British and not be viewed as being too German. However, while both dukes of Edinburgh were regarded by a significant number of their subjects as foreigners, Philip's long tenure as consort to the monarch allowed him time to overcome these prejudices, aided by his good looks, youth, and sound reputation as a Royal Naval officer. Alfred was denied such an opportunity. Seven years after he had followed his uncle's coffin to its final resting place, Alfred died at the relatively young age of fifty-five from the consequences of excessive alcohol consumption and the effects of throat cancer.

Prince Philip and the Last Imperial Family of Russia

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In response to a question posed in 1967 about whether he would like to visit Moscow to ease Cold War tensions, Prince Philip quipped, “I would very much like to go to Russia—although the bastards murdered half my family.”¹⁰³ This remark is often included in lists of the Duke of Edinburgh’s famous gaffes, but it was informed by the close relationship between Philip’s family and the last Romanovs. Born on 10 April 1921, less than three years after the last Imperial family of Russia (Tsar Nicholas II, his wife, Alexandra Feodorovna, and their children, Olga, Tatiana, Maria, Anastasia, and Alexei) were murdered by Bolsheviks in Ekaterinburg in July 1918, Philip was closely related to both the Tsar and Tsarina through both sides of his family. Amongst other members of the Imperial family murdered by Bolsheviks that month was Alexandra’s sister, Grand Duchess “Ella” (born Elisabeth of Hesse-Darmstadt, and widow of the Tsar’s uncle, Grand Duke Sergei Alexandrovich). Philip’s parents, Prince Andrew of Greece and Denmark, and Princess Alice of Battenberg, his elder sisters, grandmothers, aunts, and uncles knew the last Imperial family of Russia well, and he himself would later play a key role in the identification of the remains of the murdered Romanovs in the 1990s.

Philip’s paternal grandmother, Grand Duchess Olga Konstantinova, later Queen Olga of Greece, was a cousin of Emperor Alexander III of Russia (the father of Nicholas II). Philip’s paternal grandparents were betrothed through the efforts of Alexander III’s consort, Empress Maria Feodorovna, who persuaded fifteen-year-old Olga’s parents to agree to the match.¹⁰⁴ Born Princess Dagmar of Denmark, Maria Feodorovna was the younger sister of King George I of the Hellenes, the Danish Prince elected to the Greek throne in 1863 who in 1867 visited the Russian court to find a suitable royal bride who belonged to Eastern Orthodox faith.¹⁰⁵ George and Olga’s marriage was the first of numerous marriages between the Greek and Russian reigning families. Philip’s aunt, Marie, the second of George and Olga’s three daughters, explained in her memoirs:

Both my sister [Alexandra] and I married our mother’s first cousins. My father’s second sister, the Empress Marie Feodorovna, was the sister-in-law of Grand Duke Paul, my sister’s husband, who was the youngest brother of Emperor Alexander III; therefore, my sister became my own aunt’s sister-in-law! My husband [Grand

¹⁰³ For an example of this quote in a list of Philip’s gaffes, see Reuters Staff, “Factbox: Some of Prince Philip’s Famous Gaffes,” *Reuters*, 4 May 2017, <https://www.reuters.com/article/us-britain-royals-philip-gaffes-factbox-idUSKBN18011S>.

¹⁰⁴ Coryne Hall, *Little Mother of Russia: A Biography of Empress Marie Feodorovna* (London: Shephard-Walwyn Ltd, 1999), 49.

¹⁰⁵ John Van der Kiste, *Kings of the Hellenes: The Greek Kings 1863-1974* (Stroud: Sutton Publishing, 1999), 24–25.

Duke George Mikhailovich's] father was my grandfather's brother. I think I became my own aunt!¹⁰⁶

The marriage of Philip's father Andrew (George and Olga's fourth son) to Alice of Battenberg in 1903 created a new connection between the Greek and Russian reigning houses. Alice's mother was Princess Victoria of Hesse-Darmstadt, whose own father's aunt, Tsarina Maria Alexandrovna (born Marie of Hesse-Darmstadt), was the consort of Tsar Alexander II, the mother of Tsar Alexander III Grand Duke Sergei and Grand Duke Paul, and the grandmother of Nicholas II. Victoria was also the eldest sister of Grand Duchess Ella and Tsarina Alexandra Feodorovna, and the existing family relations between the Hesse-Darmstadt family and the Romanovs were instrumental in bringing about both of the sisters' Russian marriages. Through both his mother and his father, Philip was therefore a second cousin of Nicholas II, while through his mother he was also great nephew of Alexandra. Victoria married Louis of Battenberg (later changed to Mountbatten in 1917) and became the mother of four children including Alice and the future Lord Louis Mountbatten.¹⁰⁷

There were warm personal relations between Philip's immediate family and the last Romanovs. Nicholas and Alexandra attended Alice and Andrew's wedding and joined in the festivities with enthusiasm. Louis of Battenberg's naval friend Mark Kerr described the wedding "as being more like a Bank Holiday on Hampstead Heath than a Royal Ceremonial."¹⁰⁸ Nicholas chased the bride and groom's car up the street, playfully throwing rice and a satin slipper at Alice.¹⁰⁹ Photographs from an extended Romanov visit to Germany in 1910 show Nicholas and Alexandra's children playing with Andrew and Alice's two eldest daughters Margarita and Theodora, Philip's two eldest sisters.¹¹⁰ Considering the long history of marriages between the Russian and Greek reigning houses, the press speculated that either Margarita or Theodora might be a possible future bride for the Tsarevich Alexei. Nicholas and Alexandra's children remained in correspondence with their Greek and Battenberg cousins after this visit.¹¹¹ Louis Mountbatten was just one year younger than Nicholas and Alexandra's third daughter Maria and hoped to marry her eventually, later reminiscing, "I was crackers about Marie, and was determined to marry her. She was absolutely lovely."¹¹² Following the Russian Revolutions of 1917, Philip's grandmother, Victoria, offered to host Nicholas and Alexandra's children at her residence

¹⁰⁶ H.H. Grand Duchess George, *A Romanov Diary: The Autobiography of H.I. and R.H. Grand Duchess George* (New York: Atlantic International Publications, 1988), 75.

¹⁰⁷ For more about Louis of Battenberg, Victoria of Hesse-Darmstadt and their family, see Richard Hough, *Louis and Victoria: The First Mountbattens* (London: Hutchinson, 1974).

¹⁰⁸ David Duff, *Hessian Tapestry* (London: Frederick Muller, 1967), 275.

¹⁰⁹ Duff, *Hessian Tapestry*, 276.

¹¹⁰ Charlotte Zeeprat, *The Camera and the Tsars: A Romanov Family Album* (Stroud: Sutton Publishing, 2004), 129.

¹¹¹ See George Hawkins, *Correspondence of the Russian Grand Duchesses: Daughters of the Last Tsar* (Independently Published, 2020).

¹¹² Helen Rappaport, *The Romanov Sisters: The Lost Lives of the Daughters of Nicholas and Alexandra* (New York: St. Martin's Press, 2014), 143.

on the Isle of Wight. She wrote to British foreign secretary Arthur Balfour on 23 May 1918, “I desire greatly, if it be possible to try to have these girls, the youngest of whom are nineteen and seventeen years old only, put under my charge.”¹¹³ Victoria and the rest of her family were devastated when they received the news in September 1918 that the former Imperial Family had been murdered.¹¹⁴ But Victoria and her sons *would* later go on to variously and significantly host and support her Greek grandson, following the exile of Prince Andrew’s family and breakdown of his marriage in the 1920s and 1930s when Philip was still a young child.

The memory of the murdered Romanovs remained alive in Philip’s family throughout the twentieth century. Philip’s mother Alice was inspired by the example of her aunt, Grand Duchess Ella, in her own philanthropic work. Ella founded the Martha and Mary Convent in Moscow in 1908, which provided assistance for the poor, orphaned children, and wounded soldiers during the First World War.¹¹⁵ The Martha and Mary Convent was an innovative institution because the sisters engaged in charitable work within the wider world, and were permitted annual holidays to visit their families in contrast to traditional Eastern Orthodox convents, which were enclosed, contemplative orders. Alice saw potential for a similar organization that combined Eastern Orthodox religious traditions with active charity work and became Life President of the Christian Sisterhood of Martha and Mary, an order of Greek nursing sisters in 1949.¹¹⁶ Alice resided at Buckingham Palace in the last years of her life. Philip would have heard firsthand stories about the last Romanovs from his family members and he carried out his mother’s wish to be buried near Ella at the Russian Orthodox Church of Mary Magdalene on the Mount of Olives in Jerusalem, a church originally constructed in honour of Tsarina Maria Alexandrovna, Ella’s mother-in-law and a key link between the Hesse and Romanov families.

Philip flew privately to Moscow and then visited Kyiv, Ukraine in 1973 in his capacity as president of the International Equestrian Federation when Kyiv was still part of the Soviet Union but he would not make an official visit to Russia until 1994, after the fall of the Soviet Union, when he accompanied the Queen on a historic state visit hosted by Russian President Boris Yeltsin.¹¹⁷ The Russian state visit included sites closely associated with the Imperial family such as the Hermitage Museum at the Winter Palace, the Catherine Palace at Tsarskoe Selo (Pushkin), and the Peterhof Palace. Philip reflected on his close ties to the Romanovs at the time of the state visit, stating, “It was part of family folklore, but I don’t look at this as a family occasion. You can’t condemn a whole nation for what a few extremists do or did.”¹¹⁸ There were reminders of these family connections on Philip’s desk at the time of his death, including a clock and picture frame by the famous

¹¹³ Helen Rappaport, *The Race to Save the Romanovs: The Truth Behind the Secret Plans to Rescue the Russian Imperial Family* (New York: St. Martin’s Press, 2018), 212.

¹¹⁴ Hough, *Louis and Victoria*, 326.

¹¹⁵ Christopher Warwick, *Ella: Princess, Saint and Martyr* (Chichester: John Wiley and Sons Ltd., 2006), 246n.

¹¹⁶ Warwick, *Ella*, 246n.

¹¹⁷ Hardman, *Queen of the World*, 441–453.

¹¹⁸ Hardman, *Queen of the World*, 446.

Imperial Russian jeweller Peter Carl Fabergé.¹¹⁹ Nicholas and Alexandra frequently gave Fabergé items as Christmas gifts to members of their extended families across Europe.

During the 1990s Philip played a key role in the identification of the remains of Russia's last Imperial family. In 1991 nine sets of remains were excavated from a mass grave outside Ekaterinburg and sent to the United Kingdom for DNA authentication the following year. There was evidence that these were the remains of Nicholas, Alexandra, three of their daughters, and four members of their household who had been murdered alongside them, but DNA analysis was necessary to confirm this hypothesis. As a maternal grandnephew of the Empress Alexandra, Philip was an ideal candidate for mitochondrial DNA analysis as mitochondrial DNA is passed through the female line.¹²⁰ Dr. Janet Thompson, the head of the British Home Office Forensic Science service wrote to Buckingham Palace to ask if Philip would be willing to help with the DNA authentication. Philip provided a blood sample that revealed that the sequence of his DNA base pairs was identical to that of the remains of Alexandra and three of her daughters.¹²¹ The remains of the other two Romanov children were discovered in 2007 and subsequently authenticated through DNA analysis.¹²²

Prince Philip was born into an extended family of interconnected royal and former royal houses with close connections amongst the Russian, Greek, British, and Battenberg families. At the time of his birth, the last Imperial family of Russia had just recently lost their lives following the Russian Revolutions and most of the Greek royal family, including the infant Philip, would be obliged to flee from Greece following the abdication of King Constantine I in 1922. Over the course of his long life, Philip would live to see the collapse of the Soviet Union, a royal state visit to the new Russian Federation, and the excavation, authentication, and reburial of the Romanov remains, playing a key role in identifying the remains of his great-aunt Empress Alexandra and her children.

¹¹⁹ Hannah Furness, "Prince Philip's No-Frills, preserved as he left it, is a study in practicality," *The Daily Telegraph*, 21 September 2021.

¹²⁰ Mitochondrial DNA analysis was also used to authenticate the remains of King Richard III. See John Ashdown-Hill, *The Last Days of Richard III and The Fate of His DNA* (Cheltenham: The History Press, 2013).

¹²¹ Robert K. Massie, *The Romanovs: The Final Chapter* (New York: Random House, 1995), 91.

¹²² Michael D. Coble et al, "Mystery solved: the identification of the two missing Romanov children using DNA analysis," *PLoS one* vol. 4.3 (2009): e4838. doi:10.1371/journal.pone.0004838.

Prince Philip On Screen

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Following his death in April 2021, Eleanor Peake of *The New Statesman* proclaimed that Netflix's *The Crown* (2016-) had "immortalised" Prince Philip as an "anti-hero" for "younger generations."¹²³ Other commentators also discussed the impact of the historical drama upon contemporary views of the Queen's nonagenarian husband and consort, whose youth and "backstory" was previously unknown to much of its audience.¹²⁴ Even the professionals found their view of Philip, the man, as an historical figure, transformed by writer Peter Morgan's re-modelling of him as a dramatic character, the historian Hannah Greig stating that, though she was "not a royal fan or commentator on royal history," she had, "thanks solely to *The Crown*," come to "find Prince Philip, and his place in history, newly intriguing," "unexpectedly interesting, [and] complex."¹²⁵

This late-in-life introduction to Philip on screen is interesting from two perspectives: first, in his having conducted his public life on screen to an obviously unprecedented degree as it spanned both technological developments in broadcasting and media culture more generally, and innovations in televisual access to royalty in particular. From moving-images of the announcement of his engagement to the heir to the throne in 1947, to his involvement in televising the 1953 Coronation, to personal interviews and even documentaries, as well as, of course, of hours of footage of his attendance at royal events, Philip's public image was more widespread, more animated, and more audible than that of any of his predecessors. Second, as the longest-serving consort in British history by more than a decade, and in a lifetime that spanned nearly a century, his life witnessed and encompassed countless significant events of British and international history.

With these factors in mind, one might expect him to be a regular feature of popular and growing genres of recent and/or contemporary historical drama, and particularly the sub-genre of "bio-pics" which have notably turned in recent decades towards his wife, and

¹²³ Eleanor Peake, "Thanks to the Crown, Prince Philip Will Be Immortalised as an Anti-Hero," *The New Statesman*, accessed 9 April 2021, <https://www.newstatesman.com/culture/tv-radio/2021/04/thanks-crown-prince-philip-will-be-immortalised-anti-hero>; *The Crown* (2016-2022).

¹²⁴ Tim Lewis, "Interview: Matt Smith On The Crown: 'I Found a Lot To Celebrate in Philip,'" *The Observer*; *The Guardian Online*, accessed 26 November 2017, <https://www.theguardian.com/tv-and-radio/2017/nov/26/matt-smith-on-the-crown-i-found-a-lot-to-celebrate-in-philip-season-two-interview>; Adam Sherwin, "Prince Philip: How The Crown's 'Dashing Duke' Transformed Prickly Public Image," accessed 9 April 2021, <https://inews.co.uk/news/prince-philip-the-crown-netflix-portrayal-public-image-884032>; Leigh Tonkin, "The Crown Changed Views Of Prince Philip By Going Back To The Beginning," *ABC News Online*, accessed 14 April 2021, <https://www.abc.net.au/news/2021-04-15/the-crown-changed-views-of-prince-philip-going-beginning/100069142>; Daniel Arkin, "'The Crown' Exaggerates History. But the Depiction of Philip Resonates in a Royal-Skeptic Time," *NBC News Online*, accessed 10 April 2021, <https://www.nbcnews.com/pop-culture/tv/crown-exaggerates-history-depiction-prince-philip-resonates-royal-skeptic-time-n1263666>.

¹²⁵ "History Extra Film And TV Awards: Hannah Greig On The Crown," *History Extra*, accessed 27 February 2019, <https://www.historyextra.com/period/modern/best-historical-history-movies-films-tv-shows-awards-2019>.

his late, former-daughter-in-law, Diana, Princess of Wales. You might also expect him to be a significant player in the made-for-television (usually American) human-interest royal movies which have been brought out to capitalize on royal events, especially weddings, since the marriage of the Prince and Princess of Wales in 1981, and have included not only more contemporary stories, but biopic-style pieces on close members of the Queen's family, such as *Bertie and Elizabeth* (2002) about the married life of her parents, or *The Queen's Sister* (2005).¹²⁶ Indeed, it seems something of an anomaly that while the married life of many historical monarchical couples have been dramatized, and though there are screen depictions of the marriages of many key figures in the modern Royal Family (Edward VIII and Mrs. Simpson, George VI and Elizabeth Bowes-Lyon, Princess Margaret and Anthony Armstrong-Jones, Charles and Diana, Prince Andrew and Sarah Ferguson, Charles and Camilla Parker-Bowles, Prince William and Kate Middleton, and Prince Harry and Meghan Markle), there are none of Philip and Elizabeth despite their significantly longer relationship of over seventy years. Indeed, the aforementioned *Bertie and Elizabeth*, though it features the wedding of Princess Elizabeth, avoids even putting her groom on screen at all.

In practice, Philip is rarely more than a walk-on part ranging from approving bystander to disapproving (but un-interventionist) commentator. A stronger impression of Philip as a character emerges when looking at television satire. He was, for example, lampooned in the original incarnation of *Spitting Image* (1984-1996), which focused on him as a gaffe-prone Greek in naval uniform. More recently, on the international stage the release of HBO's *The Prince* (2021) had to be delayed following the Duke's death, attracting some criticism for being, amongst other things, "cruelling mocking" of his age and "failing health."¹²⁷ In Channel 4's sit-com, *The Windsors* (2016-2020), though the Queen and her husband are notably off-screen, the series does feature the intervention of regular missives from Philip delivered to/by the main cast, which plays into the image of the family's patriarch as cantankerous, as well as suggesting his personal use of the Secret Service to assassinate inconvenient (former) family members on personal whim—a reference to conspiracy theories surrounding Diana's death in 1997.¹²⁸ While these comic pieces riff off of incidental public speculation and rumor in news media, it is only in *The Crown* that the momentous events (both public and personal) of his long life and intricacies of his position have been explored in depth, via more complex and multi-dimensional characterization. Consequently, whilst the representations of various royal lives (ranging from the ancient to the contemporary) as historical figures on screen is a flourishing area of academic study, Philip's representation remains largely unstudied thus far.¹²⁹

¹²⁶ *Bertie and Elizabeth*, 2002; *The Queen's Sister*, 2005.

¹²⁷ *Spitting Image*, 1984-1986; *The Prince*, 2021; Beth Allcock, "Shameful!" *The Scottish Sun*, accessed on 3 August 2021, <https://www.thescottishsun.co.uk/tv/7497112/prince-philip-hbo-the-prince-death-dan-stevens>.

¹²⁸ *The Windsors*, 2016-2020.

¹²⁹ Andrew Higson, "From Political Power to the Power of the Image: Contemporary 'British' Cinema and the Nation's Monarchs," in Mandy Merck, ed., *The British Monarchy on Screen* (Manchester: Manchester University Press, 2016), 339–362; Janice North, Karl C. Alverstad, Elena Woodacre eds, *Premodern Rulers and*

Obviously, there have been, and remain, some significant limitations on such work. The only very recent death of Philip, and the continued life of his wife and all four of his children, shroud much of the historical detail of Elizabeth II's reign and private life, and royalist (or at least pro-establishment) sentiment, and the still-live resonance of the social, political, and cultural contexts covered have stirred controversy (as it stirred in a previous generation in relation to the then still-living actors of the Abdication Crisis) over the portrayal of recent history in, and the potential advisability of adding "fiction warnings" to, *The Crown*.¹³⁰ Meanwhile, *The Crown* is itself a text unfinished. Commissioned over six series, with a re-cast to reflect the protagonists' aging every two series, at the time of writing Series One and Two (2016-2017), starring Claire Foy as Elizabeth and Matt Smith as Philip, and Series Three and Four (2019-2020), with Olivia Colman and Tobias Menzies respectively replacing them, have aired, whilst the final two series, with Imelda Staunton and Jonathan Pryce as the couple, are in production with anticipated release dates of 2022-2023. It is reasonable to assume that as time passes from the death of Philip, and once *The Crown* is available to study as a whole, the portrayal of Philip will attract more scholarship. In the meantime, the remainder of this piece will engage with and elaborate upon the work of James Leggott in analyzing and contextualizing *The Crown's* Philip.

Leggott's essay, written after the release of the first series, examines the "conflicted" ideologies, expressions, and interpretations of masculinity via Morgan and Smith's portrayal of Philip as it engages with the notion of a male consort being "typically understood as a compromised, emasculated figure," while his characterization is challenged and balanced by the "evolution" of masculine "ideals" in and from the post-war era of the drama's setting to the twenty-first century context of its creation.¹³¹ The watchability of the "bio-pic" style approach to history is the projection of relatable "humanisation" of key actors in historical events and cultures which bridges epistemological and experiential gaps between the past depicted and the audience in the present.¹³² Though Morgan does not produce official, overt, or even uncritical propaganda for the British Monarchy, his attraction to what Leggott describes as the typical melodrama of the bio-pic, of "high-stakes tensions between public duty and personal desire, or between constitutional and human loyalty," inevitably enhances sympathy with, or at least investment in, the chief characters of the modern Royal Family.

Morgan's big screen portrayal of similar themes in *The Queen* (2006) played a significant role in consolidating the popularity (and its resurgence) of Elizabeth II after its

Post-Modern Viewers: Sex, Gender, and Power in Popular Culture (London: Palgrave Macmillan, 2018); Elizabeth A. Ford and Deborah C. Mitchell, *Royal Portraits in Hollywood* (Lexington: University of Kentucky, 2009); Sarah Betts, "Something as Passionless as Brilliant Administration": Royal Sex and Sexuality in 1970s British Historical Television Drama," *Royal Studies Journal*, 6:2, 2019, 148–182.

¹³⁰ Betts, "Something as Passionless as Brilliant Administration," 170–171; "The Crown should carry fiction warning, says culture secretary," *BBC News Online*, accessed 14 April 2022, <https://www.bbc.co.uk/news/entertainment-arts-55122965>.

¹³¹ James Leggott, "No Need to Matronise Me!": *The Crown*, the Male Consort and Conflicted Masculinity," in *Conflicting Masculinities: Men in Television Period Drama*, ed. Katherine Byrne, James Leggott, and Julie Anne Taddeo (London: IB Tauris, 2018), 261.

¹³² Betts, "Something as Passionless as Brilliant Administration," 152–153, 171–172.

apparent decline during the 1990s, allowing a sympathetic interpretation of her response to Diana's death to predominate in the popular imagination.¹³³ One dramatic impetus behind the storytelling of *The Crown*, Leggott argues, is similarly to “recuperate” through contextualization a figure whose public image had become seemingly a superficial one of “buffoonish outspokenness and irritability” and “maverick” resistance to “political correctness.”¹³⁴ Zsolt Győry slots *The Queen* into a group of films about “identity crises” of particular sovereigns from British history, whose success is increasingly in constructing a positive narrative of individual growth and “empowerment” through and within the national institution via a journey of the “psychologised” “hero” in overcoming wider military, socio-political, or cultural threat by personal sacrifice, perseverance, and/or adaptability to achieve a sense of national “moral” security.¹³⁵ Whilst Philip is neither a monarch, nor a (or even *the*) solo starring character in *The Crown*, the television multi-series format provides ample space for this sort of exploration of several individual characters both *as individuals* and as part of the umbrella institution of the Monarchy. These separate and inter-related individual psychological journeys and appeals to audience empathy and understanding are explored in the layers of narrative arcs from individual episodes to series, to pairs of series, to the overall multi-series story. As Leggott observes, although the specifics are contextualized, both by previous content of the serial, and sometimes by flashbacks to an earlier past than that primarily depicted, each episode illustrates the main themes of the tensions between private life and public role through “focus upon a specific incident” in the main timeline of the show.¹³⁶ Opening with Philip's renouncement of his Greek identity and induction into the British peerage by George VI in preparation for his imminent wedding to Princess Elizabeth, which swiftly follows on screen, the first series examines the forging of their new dual identity as a traditional married couple, and the subsequent transformation of that identity as her public destiny increasingly challenges and finally reconstructs the internal dynamics of their partnership.

Though a higher percentage of the drama is conducted from Elizabeth's point of view, Philip is a consistent and considerable presence throughout. A recurrent theme in the first series particularly, but also beyond, is the idea that Elizabeth is not naturally inclined to want a life wielding the scepter in the limelight, and alongside this is an impression that Philip's personality would be “better” suited to a sovereign role that would reflect his traditionally masculine “strong,” pro-active, natural leader-like character. This, as Leggott argues, constitutes a central dramatic “problem” for the series to resolve, just as it is a problematic fit in itself to the subordinate, supporting role Philip has to play once Elizabeth becomes Queen.¹³⁷ The resolution of this “problem” is the dominant narrative

¹³³ Stephen Frears, dir, *The Queen* (London: Pathé Renn Production, 2006); Mandy Merck, “Melodrama, celebrity, and *The Queen*,” in Merck, *The British Monarchy on Screen*. 364; Belén Vidal, *Heritage Film: Nation, Genre and Representation* (London: Wallflower, 2012), 44.

¹³⁴ Leggott, “No Need to Matronise Me!,” 260, 272–274.

¹³⁵ Zsolt Győry, “Sensations of the Past: Identity, Empowerment, and the British Monarchy Films,” *Acta Universitatis Sapientiae Film and Media Studies* 8 (2014): 194–200.

¹³⁶ Leggott, “No Need to Matronise Me!,” 263.

¹³⁷ Leggott, “No Need to Matronise Me!,” 269–271.

arc of the first two seasons, as the first ends with the decision to send Philip on a solo mission of self-discovery to open the Melbourne Olympics and come to terms with his place, and the second opens with Elizabeth's appeal for her husband's "price" for making the marriage "work" and his place personally "bearable."

With its focus on the marital drama at the heart of the socially anomalous sovereign operations of a regnant Queen and male consort, *The Crown* re-treads ground covered by the screen depictions of Queen Victoria and Prince Albert, a dynamic with which, at the time of its original release, many viewers would have been familiar from Mammoth Screen's, *Victoria*, which began airing on ITV just a couple of months before *The Crown*'s debut in 2016, but which had also been covered relatively recently on the small screen in *Victoria & Albert* (2001), and in cinemas in *The Young Victoria* (2009).¹³⁸ However, while Albert's death widowed Victoria relatively young, Philip, of course, was to live on at the Queen's side for decades following the mid-1960s ending of *The Crown*'s second series. Furthermore, for the drama, the inevitable resolution of their marriage troubles needed to be in keeping with the modern attitudes to gender roles of the viewers (just as the real Philip's public persona would inevitably be compared to contemporary masculine roles throughout his life), and dramatically underpin his portrayal in subsequent series.

While Leggott considers it "ironic" that Philip, whose basic characterization narrative was "a resistance to domestication," is also the key proponent of televising the Coronation, and thus actually and symbolically packaging the grand theatre and ritual of monarchy for consumption in ordinary lives and homes, his "modernity" is crucial not only in promoting an attractive image of youthful pioneer, but in its (ultimately reforming) juxtaposition to the old regime of the British governing elite, and its endorsement of a new evolved post-war masculine ideal balancing traditional military heroism, virility, and physical prowess, with more "restrained" attributes of a "humble team-player," "at-ease in a variety of company," emotionally literate, and openly affectionate.¹³⁹ When Philip returns from Australia in the second series, the pair negotiate a clearer position for Philip in the family, formally elevating his rank through his own miniature coronation ceremony at Court, and confirming him as "Paterfamilias" on the domestic front as *de facto* final authority in the education of Prince Charles. But he also makes concessions, acquiescing to Elizabeth's desire for more children, demonstrating affection in his speech marking their tenth wedding anniversary, and finally explicitly committing to support and serve her in her duality *as wife and Queen*, echoing with genuine conviction in private his earlier, (reluctant) public submission of fealty to her at the Coronation. This new commitment to the relationship, and to a new *modern* masculinity, is followed by the final montage of the second season in which, for the first-time, he remains in the delivery room as Elizabeth births their final child, and the couple then gather with their extended family for the christening photo, newly harmonious and united in facing the future.

¹³⁸ Leggott, "No Need to Matronise Me!," 265; *Victoria*, 2016; *Victoria and Albert*, 2001; Jean-Marc Vallée, dir, *Young Victoria* (London: GK Films, 2009).

¹³⁹ Leggott, "No Need to Matronise Me!," 263, 266–267.

Tobias Menzies' Philip has a smaller but still significant role in the third series, for while some of the story-lining focus, particularly in the later part of the series, shifts to the now adult Prince of Wales as heir to the throne, he is a recurring presence throughout and there are a couple of episodes in which his own character takes center-stage. The commitment of *this* Philip to his wife is never in doubt however, and whilst his episodes are explorations of a personal identity crisis, be it through his relationship with his much-absent mother, or his own "mid-life" crisis of faith and purpose, they are more to do with him as a private personality, a product of childhood trauma, and a fear of impending impotence and irrelevance in aging. At the end of the third season's seventh episode, Philip's existential angst is resolved through meditational commune with other men (in this case clerics) facing mid-life crises in negotiating personal fulfilment in the conduct of their spiritual commitment to a higher purpose, facilitated by the new dean of Windsor. With his burden lifting Philip walks in the sunshine with this new band of brothers-in-arms and his gaze focuses upon Elizabeth across the park, recognizing in her both a concerned but supportive wife, but also, reconfirming her embodiment of the "essence" of his "duty" and purpose. Following this resolution, Philip's role is slimmed down for the remainder of the third series and throughout the fourth, in which he serves largely as a sounding board for Elizabeth's own ruminations, even gently mocking her "lack of self-knowledge," from his own now-secure sense of identity. There are still hints at the traditionally masculine man-of-action, such as his pursuit of the trophy of the Imperial stag, or his "terrible" regret at not "protecting" her from the intrusion of Michael Fagan, but as Elizabeth assures him he is with her always even when they are apart, and "do[es] much more than keep [her] safe." In Menzies's final scenes, Philip passes on his accumulated and acclimatized wisdom on royal life to Diana, again demonstrating the acceptance of his role which has evolved and developed "after all these years": "Everyone in this system is a lost, lonely, irrelevant outsider, apart from the one person, the only person, that matters. She is the oxygen we all breathe. The essence of all our duty."

Royal-biographer, Ingrid Seward, has claimed that the real Philip's character has remained "elusive" on screen because "no one ever had the opportunity to study him closely," but much of her critique of the available portrayals revolves around notions of "historical accuracy."¹⁴⁰ While this is an inevitable factor in the reception of any historical drama, and particularly prevalent in the coverage of events and figures still in living memory, the protracted and evolving characterization of Philip in *The Crown* is, and will be, a fruitful starting point for scholars to investigate, for example, in a broader sense the types of visual and anecdotal hooks through which the public engage with and remember history, and more specifically the public representations and perceptions of Monarchy as both an institution and as a corporate body of individual public and/or historical figures, and the evolution of that across time, and across geographic, creative, and digital spaces.

¹⁴⁰ Jennifer Vineyard, "Why Prince Philip Was Elusive Onscreen" *New York Times Online*, accessed 16 April 2021, <https://www.nytimes.com/2021/04/12/arts/television/the-crown-prince-philip.html>.

Concluding Note

Although current members of the Royal Family have conscientiously avoided directly and/or officially engaging with their portrayal in *The Crown*, they have, as Erin Bell and Ann Gray note, come to recognize “the necessary evil of allowing the cameras in to record less formal aspects of their life.” Thus they have allowed not only the broadcast of the constitutional rituals of the Coronation or the State Opening of Parliament, or the everyday performance of royal ceremonial business, but have also officially sanctioned and informed coverage of personal royal events such as weddings, and even personal participation in documentary programming to demonstrate royal life or commemorate royal occasions, including key anniversaries such as birthdays or Jubilees.¹⁴¹ *The Crown* covers Prince Philip’s role as a leading innovator in this, pushing for the televising of his wife’s coronation in 1953 and also for the making of the famous BBC documentary *The Royal Family* in 1969, which was a big hit with viewers but ultimately removed from the air for humanizing the Family to such an extent as to debase the majesty inherent in their mystique. This aside, the Family continue to appear in documentaries, (albeit carefully managed) “fly-on-the-wall” pieces, and interviews. Even the Queen herself, usually kept at a distance from such projects, recorded some introductory commentary and reflections for a Platinum Jubilee celebratory program featuring amateur footage of her life from her family’s personal archives. Throughout his career, up until his retirement, Philip was a regular and sometimes extensive contributor to such programming, and the tone, and especially the quantity, of coverage of his death and funeral in 2021 ultimately became a subject of some controversy. This place of Philip as an individual, and the monarchy as an institution, both contemporary and historic in public life, and in increasingly wide-reaching and everyday media spotlight, highlights once again the key aims of this first cluster piece. First, to encourage the study of modern and contemporary royalty or royal individuals like Philip as a serious scholarly pursuit, and serve as an entry point for new scholars and students looking to pursue it.¹⁴² Secondly, to support comparative work across chronological periods on key themes and issues in royal studies. And finally, to demonstrate the cross- and multi-disciplinary nature of royal studies as relevant not just in History, or its familiar bedfellows of Art History and Literature, but also to more contemporary-focused work in Political Sciences, International Relations, Media, Film and Pop-Cultural Studies, Sociology, and even Business, Technology, and Design Studies, with the hopes of encouraging more participation in and engagement with royal studies in such areas.

¹⁴¹ Erin Bell and Ann Gray, “Television’s Royal Family: Continuity and Change,” In Merck. *The British Monarchy On Screen*, 291–293.

¹⁴² Please see our appended list of Further Reading and Cited Works.