



Facultade de Filoloxía

Grao en Lingua e Literatura Inglesas

Traballo de Fin de Grao

**A Study on *The Crown*: History and
Fiction about the Historical Figure of
Queen Elizabeth II**

Graduanda: Miriam Ariadna Grande Izquierdo

Titora: Dra. Cristina Mourón Figueroa

Curso académico: 2018/2019

Table of Contents

Summary	
1. Introduction	1
2. The Making of <i>The Crown</i>	5
3. Facts vs. Fiction	12
4. Conclusions	32
5. Bibliography and Electronic Resources	36
6. Appendix	43



FACULTADE DE FILOLOXÍA



CUBRIR ESTE FORMULARIO ELECTRONICAMENTE

Formulario de delimitación de título e resumo
Traballo de Fin de Grao curso 2018/2019

Form fields: APELIDOS E NOME: Grande Izquierdo, Miriam Ariadna; GRAO EN: Lengua y literatura inglesas; (NO CASO DE MODERNAS) MENCIÓN EN:; TITORA: Cristina Mourón Figueroa; LIÑA TEMÁTICA ASIGNADA: Historia e cultura das Illas Británicas

SOLICITO a aprobación do seguinte título e resumo:

Título: A Study on The Crown: History and Fiction about the Historical Figure of Queen Elizabeth II

Resumo [na lingua en que se vai redactar o TFG; entre 1000 e 2000 caracteres]:

This dissertation intends to be a study on the relevance of the figure of the present Queen of the United Kingdom, Elizabeth II, by focusing on the historical and social circumstances which marked the first period of her long reign as is portrayed in the Netflix original TV series The Crown (created by Peter Morgan in 2016 and still running).

An exhaustive and contrastive analysis will be undertaken between the most relevant historical, bibliographical and biographical sources on this subject and their adaptation in the TV show in order to find out the reasons why the directors and the screenwriters reinterpreted Queen Elizabeth's early life in the manner they did and how much is historical truth and how much is fiction. A historical and social introduction to the period will be also included and the analysis will be illustrated with the most relevant extracts taken from the TV series.

Santiago de Compostela, 31 de outubro de 2018.

Signature table with columns: Sinatura do/a interesado/a, Visto e prace (sinatura da titora), Aprobado pola Comisión de Títulos de Grao con data 16 NOV. 2018, Selo da Facultade de Filoxía

SRA. DECANA DA FACULTADE DE FILOLOXÍA (Presidenta da Comisión de Títulos de Grao)





Sinatura dixital / Firma digital / Digital signature

Asinante/Firmante/Signer: CRISTINA MOURÓN FIGUEROA, NIF 32799294Y, 05/11/2018 12:48:40.

CSV: 3614-1748-4921-8A9A

Key words: Elizabeth II, The Crown, TV show, Commonwealth, monarchy, Netflix, queen, Prince Philip, Britain, 1950s, 1960s.

1. Introduction

I have chosen this topic for my dissertation because, after having seen the Netflix's TV show *The Crown* and knowing very little about Queen Elizabeth II's first decades of her reign, I was left very curious about whether everything represented on the show had really occurred in real life or whether it was mostly fiction to make the streaming platform's series more interesting and dramatic. I have always been very interested on British culture and I thought, since the monarch has an obvious impact on it, that this study could be a suitable way to find out why she has this impact on her people and how the beginning of her reign was different from other of its stages. The first thing I did after I had decided to write a dissertation on this topic was to start reading various articles devoted to the comparison of the show with reality. I noticed that most articles were either focused on the personal life of the Queen and, more specifically, on the difficulties of her marriage to Prince Philip, or on the political side. Therefore, I thought it would be interesting to analyse both sides together, as well as the social circumstances of her reign which are represented on the series.

In this study, I am going to compare the political and social circumstances of the United Kingdom during the first years of Elizabeth II's reign shown on the Netflix original. Thus, this study is going to follow the monarch from the moment her husband is conferred the title of Duke of Edinburgh before their wedding in the year 1947 until the early 1960s, after the resignation of Harold Macmillan¹ and the consequently proclamation of Lord Home² as the new Prime Minister. The objective of this study is

¹ Harold Macmillan (1894-1986) was the British Prime Minister from 1957 to 1963.

² Born into an aristocratic family in 1903, Sir Alec Douglas-Home served as Prime Minister for only one year (October 1963 - October 1964). Before becoming the leader of the Conservative Party, he was the leader of the House of Lords and Foreign Secretary. It was after the sudden resignation of Macmillan that he was appointed Prime Minister and gave up his title of Lord Home to become Sir Alec Douglas-Home. His appointment was controversial since it was reportedly orchestrated by his predecessor

to separate the facts from the fiction portrayed in the historical drama and, supported by evidence, come to a conclusion to how actually historically accurate the show is. Moreover, this dissertation intend to explain why the creators and producers of the show decided to create *The Crown* as they did and, in the case of the events presented on the show being completely inaccurate or slightly altered, try to justify their decision to do so.

For the intended study of this dissertation, I am going to compare the events portrayed on the television show with different bibliographical resources, both biographical and historical. The main source is going to be the TV show *The Crown*, created in 2016 by British writer and playwright Peter Morgan. Although the show has not come to an end yet and more seasons are coming in the near future, I am going to be focusing on its first two seasons since these are the only ones which have aired as of June of 2019.

I have decided to divide the main study of this dissertation into two chapters. The first chapter, *The Making of The Crown*, will serve as an introduction to the historical drama series. It will explain Morgan's decision to create the show and how and why he chose, with the help of casting director Nina Gold, this cast to represent the important historical figures presented. In the second chapter, *Facts vs. Fiction*, the description and detailed analysis of the events shown on the series will take place while studying the contrast with the same events that took place in the real life of the Queen of the United Kingdom. Furthermore, to support the comparison I have included some historical photographs and some stills from the show in the appendix.

(<https://www.gov.uk/government/history/past-prime-ministers/alec-douglas-home>. Last accessed 06.10.2019).

In order to be able to understand the situation in Britain in the 1950s and early 1960s, a brief historical context should be given. The first episode, *Wolferton Splash*, begins two years after the end of the Second World War. By the time of the royal wedding British democracy had no rival and so, the ceremony served as a demonstration of the “direct link that supposedly existed between royal familial virtue and the constitutional and political functions of the Monarchy; and the public rejoicing as a celebration of a democratic system which worked” (Pimlott, 1997: 142-143).

As a consequence of the war, the reintegration of millions of soldiers who fought in it caused an increase in unemployment numbers. Furthermore, British society was still submitted to the rationing of oil and food (Kelley, 1997: 92). A few years later, at the beginning of the 1950s, although the unemployment rates were lower, people were still heavily influenced by the war: “A decade of war and its political and financial legacies had left Britain with a plethora of state regulations and high taxation” (<https://www.historytoday.com/archive/britain-1950>. Last accessed 05.17.2019). In addition, the United Kingdom was the most polluted country in the world as the price for being the greatest precursor of urbanism and industrialization. In 1952, the five-day long London smog caused over 4,000 deaths³ from lung and heart diseases (<https://www.historytoday.com/archive/britain-1950>. Last accessed 05.17.2019).

The coronation of Princess Elizabeth in 1953 opened a new Elizabethan Age (Ward, 2006: 57). The concept of empire “was a major component of British people’s sense of their own identity, [...] it helped to integrate the United Kingdom, and to distinguish in the eyes of its own citizens from other European countries” (Ward, 2006: 4). Because the Government and the popular press gave society the impression that the

³ At the end of the episode dedicated to the London smog, *Act of God*, the series indicates that most recent studies revealed the much higher number of around 12,000 deaths.

Empire would persist in Africa and the Dominions⁴, people were still determined that the Empire would still be alive in their time (Ward, 2006: 26). Nevertheless, as of 1948, Britain's role remained of great economic, military and political importance. Moreover, "thanks to its patriotic wartime role and the dutiful conduct of the Royal Family", the prestige of the monarchy was recovered, especially after the Queen's coronation. Hence, it does not come as a surprise that many people nostalgically regard this decade as the 'golden age' of the welfare state. However, 1950s British society was still very conservative when it came to topics like divorce. There was a great stigma surrounding the separation of married couples which was still not accepted in many social circles including the "respectable' middle classes", the classes who could not afford it and, especially, the royalty (<https://www.historytoday.com/archive/britain-1950>. Last accessed 05.17.2019).

The 1960s were a time of important social and political change (Rake, 2016: 30). During this decade, the press was allowed bigger access into the Royal Family's life (Rake, 2016: 32). After the Profumo scandal⁵, the press and the public's traditional deference towards the important figures like the Queen or the Prime Minister was slowly disappearing. British society was finally leaving the Second World War behind (<https://www.historic-uk.com/CultureUK/The-1960s-The-Decade-That-Shook-Britain/>. Last accessed 05.31.2019). Economic development significantly lowered unemployment rates and Prime Minister Harold Macmillan was happy to say that "most

⁴ Dominions were autonomous countries which were part of the British Commonwealth of Nations. The term was later substituted for 'member' of the Commonwealth. (<https://www.worldatlas.com/what-was-a-dominion.html>. Last accessed 20/06/2019).

⁵ The Profumo Affair was a sexual and political scandal surrounding Minister of War John Profumo. He was involved with Christine Keeler, a nineteen-year-old, who was herself having an affair with Soviet military attaché Eugene Ivanov. John Profumo denied the affair in Parliament but after the story came to light, he resigned as Minister of War. The scandal changed the public's view of the government and discredited the House of Commons (<https://www.britannica.com/event/Profumo-affair>. Last accessed 06.08.2019).

of our people have never had it so good” (Rake, 2016: 213). However, enthusiasm about the British Queen and the monarchy in general decreased (Pimlott, 1997: 314).

2. The Making of *The Crown*

In 2006 Peter Morgan wrote the screenplay for *The Queen*, a film about Elizabeth II and her response to Princess Diana’s death. Seven years later, he brought the monarch’s life to the stage with his play *The Audience* which featured Dame Helen Mirren starring as the British Queen for the second time (she had previously portrayed her in the 2006 film). Hence, it is not a surprise that in 2016 he created *The Crown*. In fact, Morgan claims that he had the idea while writing a scene for *The Audience* about one of Elizabeth II and Winston Churchill’s weekly meetings. In Kinvara Balfour’s series of short films *The Visionaries*⁶, the creator revealed that he thought “how interesting to have this man in his mid-70s, and certainly near the end of his political life, and also near the end of his natural life, and here was this young girl who had been thrown into this predicament, way younger than she ever expected to be” adding that in that moment he realized how much Churchill depended on her “and how much he used her, and that actually the course of that relationship, it was a bit of a chess match – that what started as a willing apprenticeship evolved into much more of a real battle of wills.” Moreover, Morgan also admitted that despite creating the series for the worldwide streaming platform Netflix, he originally considered *The Crown* as a featured film (<https://www.gq-magazine.co.uk/article/peter-morgan-the-crown-interview-visionaries>.

Last accessed 05.27. 2019).

⁶ Kinvara Balfour is a British speaker, director, producer, writer and creator who focuses on technology, theatre, cinema and fashion. In 2017, she launched her series of short films. These are completely filmed on iPhone and free for the public to watch online. It consists of a very inclusive series of insightful interviews with “the visionaries of the world: those human beings who see and do things differently” and it was created for, in her own words, “the insta (Instagram) generation” (<http://www.kinvara-balfour.com/the-visionaries>. Last accessed 06.08.2019).

The Netflix original is completely produced in the UK and it is thought to have a budget of 9.3 million dollars⁷ per episode. In order to come up with storylines, Peter Morgan reads about what happened to the characters during a particular period of time and then chooses the events he thinks are more interesting. Once selected and with the help of eight researchers, they work on them and come up with the stories for the show (<https://www.gq-magazine.co.uk/article/peter-morgan-the-crown-interview-visionaries>. Last accessed 05.27. 2019). According to the official site, the drama “follows the political rivalries and romance of Queen Elizabeth II's reign and the events that shaped the second half of the 20th century” (<https://www.netflix.com/title/80025678>. Last accessed 05.27.2019). As of 2019, the show has two seasons with ten episodes each. The first season (2016) begins with the Queen’s wedding to Prince Philip in 1947 and the second season (2017) ends around Elizabeth II’s fourth pregnancy in the 1960s. However, a third season is already in the works and a fourth one has also been confirmed. The third season, which will reportedly air at some point in 2020, will include a time jump and pick up the story in the 1970s. For this reason, the show runners have decided to recast its characters with Academy Award winner Olivia Colman taking on the role of the British Queen, who was previously played by Claire Foy (<https://variety.com/2016/tv/news/the-crown-netflix-royal-series-peter-morgan-claire-foy-1201907444/>. Last accessed 05.27.2019).

The casting of the main characters has been one of the drama’s greatest achievements. Casting director Nina Gold has become one of the most acclaimed in her field thanks not only to her work in *The Crown* but also in *Game of Thrones* (2011-

⁷ At a BAFTA master class event, *The Crown*’s creator insisted that none of the rumours regarding the series’ budget were true. He added that although it was a healthy amount, the cost was actually nearly half of what is being reported (<https://www.digitalspy.com/tv/a851147/the-crown-budget-cost-how-expensive/>. Last accessed 06.11.2019).

2019) and the *Star Wars* franchise among others. *Star Wars* producer Kathleen Kennedy praised Gold by calling her “a legend in her own right” (<https://www.theguardian.com/news/2018/apr/26/game-of-thrones-the-crown-nina-gold-casting-director>. Last accessed 05.27.2019).

When presented with the responsibility of casting the roles of historical people like the Royal Family or Winston Churchill (see appendix), Nina Gold did not want any big star for the roles since she expected the actors to be capable of owning the characters “without too much baggage”. And she succeeded. According to her, when she cast Claire Foy (the Queen) and Vanessa Kirby (Princess Margaret) (see appendix), “they had done loads of really good work, but they weren’t very well known to this kind of worldwide audience” and that’s why they did such a great job. Another characteristic she is always looking for in actors is the ability to represent the distinctions of a certain social class “in a way that feels natural and authentic coming from them.” She argues that we do not realize how many signifiers of class and status there are and for this reason they needed actors who could embrace that way of speaking (<https://graziadaily.co.uk/celebrity/news/the-crown-casting-director-nina-gold/>. Last accessed 05.27.2019).

Claire Foy as Elizabeth II (see appendix)

When asked about Claire Foy, Gold admitted that she had followed her work for years and had been eager to cast her before she finally managed to do it in *Wolf Hall*⁸ (2015). The reason she admires her this much is because of her “incredibly expressive silences”, as she calls them, “she can say so much with so few words”

⁸ *Wolf Hall* is a TV series about Thomas Cromwell’s ascension from working man to the English court and his importance in the European politics of the 16th century (<https://www.bbc.co.uk/programmes/p02gfy02>. Last accessed 06/10/2019).

(<https://graziadaily.co.uk/celebrity/news/the-crown-casting-director-nina-gold/>. Last accessed 05.27.2019). Moreover, in an interview for *Variety* Peter Morgan described Foy and her work as “brilliantly effective”, “completely undivaisish”, “absolutely heroic” and “spellbinding” (<https://variety.com/2016/tv/news/the-crown-netflix-royal-series-peter-morgan-claire-foy-1201907444/>. Last accessed 05.27.2019). Although he congratulates her for managing to be “both stunning beautiful (but only fleetingly) and then be quite plain and forgettable, yet at the same time genuinely startling”, he confessed that it took him four auditions to realize how sensational she is (<https://variety.com/2016/tv/news/the-crown-netflix-royal-series-peter-morgan-claire-foy-1201907444/>. Last accessed 05.27.2019). Nevertheless, Gold and Morgan are not the only ones who think Foy’s work as Elizabeth II was outstanding. In 2018, the British actress was awarded the Emmy for Best Lead Actress in Drama, beating favourites like Elizabeth Moss or Sandra Oh (<https://variety.com/2018/tv/awards/claire-foy-emmy-drama-actress-1202931357/>. Last accessed 05.28.2019).

Matt Smith as Prince Philip (see appendix)

When it was time to cast the role of the Queen’s husband, Morgan affirms that Matt Smith was the only option for it: “When those two (Foy and Smith) read together, there was complete electricity. They worked so perfectly.” In addition, the creator congratulates the actor for his job since “he really had a challenge”. This is why, after seen his potential, Morgan told the casting director that they had to get him no matter the cost and says that he is sure “Matt’s being hideously overpaid as a result” (<https://variety.com/2016/tv/news/the-crown-netflix-royal-series-peter-morgan-claire-foy-1201907444/>. Last accessed 05.27.2019). And he is not exaggerating, Smith was being paid more than the star of the show, Claire Foy

(<https://www.screendaily.com/news/the-crown-matt-smith-paid-more-than-claire-foy/5127447.article>. Last accessed 05.28.2019).

Casting director Nina Gold has already cast new actors for the upcoming seasons of the show with very well-known British names joining the drama including Helena Bonham-Carter as Princess Margaret and Tobias Menzies as Prince Philip. For the most important role, she has chosen Olivia Colman who has previously played a royal in *Hyde Park on Hudson*⁹ (2012) and, most recently, her portrayal of Queen Anne in *The Favourite*¹⁰ (2018) brought her the 2019 Academy Award for Best Performance by an Actress in a Leading Role. After being chosen for the part, Colman was told by her predecessor that there would be a group of experts during shooting supervising every scene to make sure every word is pronounced appropriately. She told this to David Tennant¹¹ during his podcast and admitted that she found especially funny the word television: “there’s a way of saying it that’s partly historical and partly, she sort of has her own accent... ‘television’, so it’s an ‘I’ sound.” The Academy Award winner is also impressed by the costume department and how they meticulously create every single outfit even if it is only going to be on screen for a couple of seconds

⁹ Roger Michell’s 2012 film *Hyde Park Hudson* follows the memories of Margaret ‘Daisy’ Suckley. She recalls her reacquaintance with her distant cousin Franklin D. Roosevelt in his family house to help him distract from politics and how their relationship turns into a love affair. The climax of the story takes place during a visit from the British Royal couple, King George VI and Queen Elizabeth, in 1939 (<https://www.imdb.com/title/tt1477855/plotsummary>. Last accessed 06.10.2019).

¹⁰ Directed by Yorgos Lanthimos *The Favourite* is set in the early 18th century England. While the country is at war with France, Queen Anne (Olivia Colman) is too feeble to reign and, as a consequence, her close friend Lady Sarah is discretely ruling instead. A new servant, Abigail Hill, arrives and sees the opportunity to ascend on the social scale. Both with ambitious agendas, Lady Sarah and Abigail battle to become the Queen’s favourite. The film was nominated for numerous awards and won several of them, including an Academy Award, a Golden Globe and a BAFTA for Olivia Colman’s performance. (https://www.imdb.com/title/tt5083738/?ref_=ttawd_awd_tt. Last accessed 06.10.2019).

¹¹ David Tennant (born in 1971) is a Scottish actor known for his roles in *Doctor Who* (2005-2013) and *Harry Potter and the Goblet of Fire* (2005) (<https://www.imdb.com/name/nm0855039/#actor>. Last accessed 06.20.2019). Tennant and Colman worked together in the British series *Broadchurch* (2013-2017) (https://www.imdb.com/title/tt2249364/fullcredits?ref_=tt_ql_dt_1. Last accessed 06.10.2019).

(<https://www.townandcountrymag.com/leisure/arts-and-culture/a26104819/olivia-colman-the-crown-queen-elizabeth-david-tennant-podcast/>. Last accessed 05.31.2019).

However, the choice of changing the actors is not an obvious one. With the help of the makeup department any actor can look a bit older. But this was not an option Morgan considered. When asked about it he said it would have been “ridiculous”. According to him, Foy’s most beautiful and distinctive feature is her youth, and no one should ask her to act middle-aged because “someone has to bring their own fatigue to it”. He then added that “the feelings we all have as 50-year-olds are different than the feelings we all have as 30-year-olds” (<https://variety.com/2016/tv/news/the-crown-netflix-royal-series-peter-morgan-claire-foy-1201907444/>. Last accessed 05.27.2019).

In an interview with *The Hollywood Reporter*, Morgan explained that he is well aware that when people watch a historical series, they assume everything they see happened as it is presented. For this reason, he feels he has a responsibility when it comes to accuracy to portray historical world events as closely to reality as possible. The characters that form the show are known by the whole world in real life, so it is not difficult to know where they were at a certain moment. (<https://www.youtube.com/watch?v=tEU3nDWTik8>. Last accessed 06.11.2019). The difficulty comes when dealing with behind-close-doors situations. Morgan admits that sometimes he has to use his imagination to make some assumptions about how the historical figures felt or how they personally reacted to certain facts. However, his assumptions are always made based on meticulous research. He argues that “maybe sometimes [he] get[s] it wrong, because they aren’t friends of [him]. So it’s a tricky one” (<https://www.digitalspy.com/tv/a851252/the-crown-accurate-history/>. Last accessed 06.11.2019).

The researchers' job is to help Morgan adapt the role of the Queen to the social and historical context of the time (1947-1964). The team used old and new biographies of the main characters as well as biographies of the most peripheral ones, non-fiction novels, news reels and newspapers, and spent countless hours at the British Library. They worked to ensure the series was as much diplomatic as entertaining. According to script editor Edward Hemming, this was achieved through following reality as closely as possible and this already gave them the drama they needed, reality providing tremendous scenes (<https://time.com/4542526/the-crown-netflix-queen-elizabeth-history/>. Last accessed 06.11.2019).

The whole of British 1950s society was influenced by WWII and the members of the Royal household were no exception. Decorated veteran David Rankin-Hunt¹² explained to *TIME Magazine* that most of them had served the country during the war and therefore the actors who portray them must stand in a dignified, formal way. Moreover, he thought that it was of great importance that uniforms, medals and decorations are meticulously accurate. Rankin-Hunt worked as an adviser for the show, making sure the actors would greet the Queen correctly and stay in tune with the social customs of the time. For example, he told them that “people in the 1950s would not have said ‘morning’; it would have been ‘good morning’.” (<https://time.com/4542526/the-crown-netflix-queen-elizabeth-history/>. Last accessed 06.11.2019).

¹² Before working as a consultant for *The Crown*, Major David Rankin-Hunt worked for over three decades in the Royal Household at St. James' Palace (<https://www.cumberlandlodge.ac.uk/about-us/people/major-david-rankin-hunt>. Last accessed 06.11.2019).

3. Facts vs. Fiction

One of the first scenes of the very first episode of the show is the naming of Philip Mountbatten as Duke of Edinburgh by King George VI (Jared Harris). Before the wedding took place, one of the first things to do was to choose a fitting title for him. For this reason, Dermot Morrah¹³ made a list with possible labels for Philip, one of his favourites being Edinburgh. The king was consulted, and Duke of Edinburgh was chosen as a compliment to Scotland. In addition, the king and the home secretary also decided to grant Philip the title of His Royal Highness (Pimlott, 1997: 137). This change was influenced by Lord Mountbatten (Greg Wise), who is seen congratulating his nephew in the scene. In order to be able to receive these titles and marry Elizabeth, he had previously renounced his Greek nationality and turned to the anglicized version of his uncle's foreign name, Mountbatten (Pimlott, 1997: 101). In this scene it can also be appreciated the characteristic stutter of King George VI. But this is not the only trait of the king's personality that is shown in the episode. Additionally, he is shown to have a quick temper and to enjoy some out-of-tone jokes. Although he is described as a "loving and deeply devoted father", the king became increasingly difficult to handle and obstinate during his illness. As a former adviser recalls in Ben Pimlott's biography of the Queen, he had "bad temper" and "explosions" of character. Regarding his humour, one of Princess Margaret's friends says he enjoyed "practical jokes" (Pimlott, 1997: 157-158).

The royal wedding was broadcast to forty-two countries around the world (Pimlott, 1997: 139). Just like the Netflix original shows, Winston Churchill (John

¹³ Dermot Morrah (1896-1974), *Arundel Herald Extraordinary*, was a British monarchy expert. In 1953, to recognize his importance as a royal historian and assistant to court ceremonies, a post was created especially for him. (<https://www.nytimes.com/1974/10/02/archives/dermot-morrah-royalty-expert-herald-extraordinary-78-dead-wrote-on.html>. Last accessed 06.20.2019).

Lithgow) did arrive late and as a result everyone stood up, “all the kings and queens” (Pimlott, 1997: 138). In order to keep up with the post-war spirit Elizabeth used ration coupons to pay for her wedding dress (Rake, 2016: 17). On the show they emphasize the moment when the Princess promises “to obey” her husband (S1, E1: 00:14)¹⁴ which indeed was pronounced during the 1947 ceremony despite a few protests from gender equality advocates. It was, according to historian Wheeler-Bennett¹⁵, “one of the largest gatherings of royalty. Regnant and exiled, of the century. Despite the pressure, the Princess was described by some attendants as “very calm, absolutely lovely” (Pimlott, 1997: 139-140). The wedding gave the monarchy a new focus of attention with Elizabeth representing the future (Pimlott, 1997: 148).

During the post-wedding photo-call Queen Mary (Eileen Atkins) has a conversation with her daughter-in-law in which she praises Princess Elizabeth for being able to successfully marry the Duke of Edinburgh and gain the public’s support despite not being “a single person supporting the match” (S1, E1: 00:15). According to Pimlott (1997) this is true. He records a courtier saying that neither the King nor the Queen approved of him and they felt “he was rough, ill-tempered, uneducated and would probably not be faithful” (Pimlott, 1997: 103). Their claims were supported by the fact that he was not part of the British aristocracy, and even after having renounced his former titles he was still considered a foreigner (Pimlott, 1997: 104). The disapproval of the bride’s mother, Queen Elizabeth, towards his family is shown on this first episode

¹⁴ When mentioning a particular scene from an episode of *The Crown*, the reference will be indicated in brackets with the number of the season (1 or 2), number of the episode and the minute in which the mentioned scene starts.

¹⁵ Sir John Wheeler-Bennett (1902-1975) was a conservative British Historian who lived in Germany between World War I and World War II. He was also a diplomacy expert who worked, among other responsibilities, as the appointed adviser to the Royal Archives, as an attaché to the British Library of Information in New York and as the head of the British political warfare mission in the United States’ New York office (<https://www.nytimes.com/1975/12/11/archives/sir-john-wheelerbennett-dies-historian-and-diplomacy-expert.html>. Last accessed 06.10.2019).

when she criticizes the Duke's mother for being dressed as a nun. However, in reality, the bride's mother expressed her concerns to Philip in advance and his mother ended up wearing a silk dress Queen Elizabeth loved (Kelley, 1997: 100). Nevertheless, thanks to the Duke's uncle Dickie, the press reacted with incredible enthusiasm (Pimlott, 1997: 123).

After the wedding, there is a flashforward to a couple of years in the future and the life of the couple and their children in Malta is shown as a very happy one. Mike Parker¹⁶, who lived with them during this period remembered it as a fabulous one and Philip's valet John Dean supports this by saying that "it was their happiest time" (Pimlott, 1997: 160). Here the Princess could focus on her role as a mother that she would reportedly put aside once she ascends to the throne (Kelley, 1997: 176). The Netflix original rarely shows the monarch with her children but when it does, she barely shows any affection. For the press she was the perfect mother, but the truth is she had her priorities in order and her children came third, after the monarchy and her marriage. Still, she made an effort to see his children every day (Kelley, 1997: 177). If the press regarded Elizabeth II as a great mother, they depicted Philip as the strict one. On the show, they dedicate the episode *Paterfamilias* (season two, episode nine) to Charles's schooling. Philip insists that he goes to his old school in Gordonstoun whereas the Queen is worried about his clear unhappiness there. According to the Queen Mother it was the queen who used to be excessively tough (Kelley, 1997: 178) and Prince Philip showed more concern about his wellbeing than his wife (Kelley, 1997: 186). With

¹⁶ Australian John Michael Avison Parker (1920-2001) met Prince Philip when he joined the Royal Navy right after World War II started. The two became friends during their service and when the war came to an end, Parker went on to work for the Duke of Edinburgh and soon became his private secretary. In 1957 his wife sued him for divorce and since this meant a social scandal, he was forced to resign from the Royal service (<https://www.townandcountrymag.com/society/tradition/a14444166/mike-parker-eileen-parker-divorce-the-crown/>). Last accessed 06.10.2019).

regards to Charles's experience, there were many reports that he was indeed unhappy and lonely there (Pimlott, 1997: 336).

The drama series includes the topic of royal education in another episode, *Scientia Potentia Est* (season one, episode seven). This time it focuses on the sovereign's education or more accurately, her lack of one. She is concerned about not knowing enough about certain topics for not having received any schooling about them. Her concern is confirmed by biographer Kitty Kelley (1997: 107) and one of the Queen's closest friends who affirms that the monarch felt anxious and embarrassed when she was involved in a conversation beyond her knowledge when meeting "people of a higher academic field" (Pimlott, 1997: 240). The drama introduces a totally imaginary character, Professor Hogg, who is hired to tutor the Queen. This figure, although it never really existed, is used to show the Queen's awareness of the gaps in her education and her wish to fill them in (<https://www.historyextra.com/period/20th-century/the-real-history-behind-the-crown-with-robert-lacey/>. Last accessed 06.11.2019).

Princess Elizabeth's life in Malta is interrupted by the King's illness which incapacitates him for the upcoming Commonwealth tour and as a consequence, the young couple embark on it in his place. When they arrived in Kenya they followed the governor's suggestion to spend an evening at a "hotel in the branches of a giant fig tree overlooking a salt lick" (Pimlott, 1997: 174) and despite the incident with the elephant shown on the drama (S1, E2: 00:16) and confirmed by Colonel Jim Corbett¹⁷, it is believed they spent a "safe and peaceful evening watching Kenya's most imposing

¹⁷ Lt. Colonel Edward James 'Jim' Corbett (1875-1955) was a conservative and well-acclaimed author who earned fame for his service as a hunter throughout the British Empire (<https://www.ishootmag.com/features/in-memoriam/lieutenant-colonel-edward-james-corbett/>. Last accessed 06.10.2019).

fauna” (Pimlott, 1997: 175). That night King George VI died in his sleep. His last evening, after having been shooting in the afternoon, was spent with his family. On the show he is seen singing with his younger daughter and one of the Princess’s friends remembers “him leaning on a piano when she was singing light-hearted songs, with an adoring look” (Pimlott, 1997: 109-110). Also accurately portrayed on the show, the person to discover the king’s body the next morning was his valet. As Harold Nicolson¹⁸ noted Elizabeth “became Queen while perched in a tree in Africa watching the rhinoceros come down to the pool to drink” (Pimlott, 1997: 175). On the show Colonel Martin Charteris¹⁹ (Harry Hadden-Paton) tells Philip who then tells his wife but, according to Michael Parker, Colonel Charteris telephoned him and right after he told Philip who, as it also happens on the show (S1, E2: 00:33), took her to the garden “and they walked slowly up and down the lawn while he talked to her” (Pimlott, 1997: 176). When Charteris arrived at the lodge the new Queen was “sitting erect, no tears, fully accepting her destiny”. When he asked how she wanted to be called her response was very similar to the one given in the episode: “my own name, Elizabeth, of course”. Moreover, whereas on the show the photographers decide not to take any pictures, it was actually Charteris who asked them not to and so they did not (Pimlott, 1997: 179).

And so, in 1952 the Princess became Queen Elizabeth II and one of the first things to decide was the family’s residence and name. In the third episode of the first season, His Royal Highness makes clear his preference for Clarence House and a former courtier confirms that indeed he did not like Buckingham Palace (Pimlott, 1997: 167).

¹⁸ Harold George Nicholson, or Sir Harold Nicholson (1886-1968) was the author of more than a hundred books and an important British diplomat who served as a member of Parliament from 1935 to 1945 (<https://www.britannica.com/biography/Harold-Nicolson>. Last accessed 06.10.2019).

¹⁹ Sir Martin Charteris, later Lord Charteris of Amisfield (1913-1999) worked for the Queen for over twenty years before he was promoted to Private Secretary in 1972. He received his Education at Eton college but was known for his unconventional addition of a bit of humour to the Queen’s speeches. He was also reportedly Elizabeth II’s favourite Private Secretary (<https://www.radiotimes.com/news/2016-12-16/the-crown-who-was-the-real-martin-charteris/>. Last accessed 06.10.2019).

Moreover, like on *The Crown* (S1, E3: 00:31), Queen Mary received word that Lord Mountbatten had been boasting about his reigning name and had formed an alliance with the household, Prime Minister Winston Churchill and his cabinet to ensure the retention of Windsor (Pimlott, 1997: 183). In contrast with the series, there is no evidence the Queen insisted. She did communicate the idea to Churchill but once he refused, she did not dare to argue with him (Kelley, 1997: 136). This hurt the Duke of Edinburgh (Kelly, 1997: 141) who like in the episode titled *Windsor* (S1, E3: 00:54) was heard complaining “I am the only man in the country not allowed to give his name to his children” (Pimlott, 1997: 185). Philip would have to wait until the birth of his third child Andrew²⁰ in 1960 when it was proclaimed that “the name of any ‘de-royalized’ [descendent] of the Queen and Prince Philip [is] to be ‘Mountbatten-Windsor’” (Pimlott, 1997: 297).

Although the Queen ascended to the throne in 1952, her coronation did not take place until sixteen months later, “partly due to the tradition that is inappropriate to do it during the mourning period” (Rake, 2016: 75). The drama series implies that the delay was a pretence for Churchill to be able to govern one more year (S1, E3: 00:40). The coronation being as close as possible to the general election would stir pro-Conservative feeling, but Churchill never explicitly mentioned his retirement when he indicated his desire for a later date (Pimlott, 1997: 188). According to his doctor, he was determined to see “the Queen crowned before he gave up office” (Pimlott, 1997: 189) but this did not mean that he wanted it to be any time soon.

The preparations for the big event eclipsed the death of Queen Mary who took place a few months before the coronation (Pimlott, 1997: 192). These preparations

²⁰ By giving birth to Prince Andrew, Queen Elizabeth II became the first reigning monarch to do so since Queen Victoria in 1857 (Rake, 2016: 27).

involved some changes from the pattern followed by the Queen's predecessors (Rake, 2016: 75). The Duke of Edinburgh was chosen as Chairman and the Duke of Norfolk, whose place had been taken, was left to organize the ceremony. On the show (S1, E5: 00:33) Philip, who has been described as someone on the side of innovation and modernity (Pimlott, 1997: 191), has the controversial idea to televise it. But, in fact, this was the Queen's idea, overriding her Prime Minister and arguing that she wanted all her subjects to be able to see it (Rake, 2016: 19, 21). The broadcast was an outstanding success with around twenty-seven million people watching it live all over the world (Rake, 2016: 79). It was the first time ever "a big part of the world saw a crown being put on the head of a Queen" (Pimlott, 1997: 207). The ceremony (see appendix) was performed by the Archbishop of Canterbury²¹ (Rake, 2016: 75) and the most romantic moment occurred when the Duke kneeled before her wife and Queen and before going back to his place, kissed her on the left cheek (Kelley, 1997: 157). On the Netflix original, Matt King's character at first refuses to kneel before his wife (S1, E5: 00:39) but since His Royal Highness came from a royal house himself and knew what was expected from him, this is very unlikely to have actually happened (<https://www.marieclaire.com/celebrity/a19634414/the-crown-prince-philip-gact-checked/>. Last accessed 05.28.2019). However, the show does indicate that the physical crown is very heavy, "five pounds" (S1, E5: 00:03). This weight is supposed to "symbolize the burden of the demands that would be made upon her" (Pimlott, 1997: 210).

²¹ The Archbishop of Canterbury is the senior bishop of the Church of England. He is the primate of all England and archbishop of the ecclesiastical province of Canterbury. As the senior bishop he is in charge of every coronation ceremony. In the case of Elizabeth II, it was Geoffrey Francis Fisher who had the duty of crowning her (<https://www.britannica.com/topic/archbishop-of-Canterbury>. Last accessed 06.10.2019). Geoffrey Fisher, Baron Fisher of Lambeth (1887-1972) served the Church of England until 1961 and during his service he was often engaged in social and political issues (<https://www.britannica.com/biography/Geoffrey-Francis-Fisher-Baron-Fisher-of-Lambeth>. Last accessed 06.10.2019).

Shortly after the coronation, Sir Alan Lascelles²² (Pip Torrens) retired as the Queen's private secretary after having served four different monarchs. On *The Crown* (S1, E7: 00:08) the monarch is determined to have Martin Charteris (Harry Hadden-Paton) as her new private secretary instead of the natural successor Michael Adeane²³ (Will Keen). Even though the Queen was indeed very fond of Charteris, there is no evidence she openly expressed her preference over Adeane. As Pimlott (1997: 221) declares, Adeane was the "obvious and expected" choice. Despite this, the show does portray accurately the little change Adeane meant. His way of work followed his predecessor's, both were from the old school and both despised the press (Pimlott, 1997: 221). On the show every time Adeane faces a difficult situation he contacts Lascelles and together they make the necessary plans.

One of the private secretaries and the press secretary's most difficult tasks was dealing with Princess Margaret's social and romantic life. They managed to hold back any press about her secret relationship with Group Captain Peter Townsend (Ben Miles), although rumours began to appear in the foreign press (Pimlott, 1997: 202). The problem with the relationship was not so much the fact that the Group Captain worked for the family but that he was divorced which was still taboo in the 1950s. The news of the romance exploded after the Princess was seen brushing the lapels of Townsend during the Coronation (Pimlott, 1997: 218). Since the Queen was the Head of the Church of England, she could not give permission to the couple to marry but, under the 1772 Royal Marriages Act, she would not have to do so if they waited until the Princess

²² Sir Alan Frederick "Tommy" Lascelles (1887-1981) was a British courtier who served as the Assistant Private Secretary to King George V and later as Private Secretary to three different monarchs (King Edward VIII, King George VI and Queen Elizabeth II) (<https://www.revolvy.com/page/Alan-Lascelles>). Last accessed 06.20.2019).

²³ Michael Edward Adeane, Baron Adeane (1910-1984), served as Assistant Private Secretary to King George VI and Queen Elizabeth II and later ascended to the position of Private Secretary to the Queen, which he held between 1953 and 1972 (<https://www.revolvy.com/page/Michael-Adeane%2C-Baron-Adeane>). Last accessed 06.20.2019).

was twenty-five (Pimlott, 1997: 202). Peter Townsend was suddenly posted to Brussels and the couple was forced to spend two years apart (Pimlott, 1997: 219). This part of the romance is represented in episode *Gelignite* (season 1). The romance was not finished off yet but the rest of it can be seen in episode *Gloriana* (season 1). Once the Princess was twenty-five, the government of Anthony Eden²⁴ (a divorcé) “set the terms of a Bill of Renunciation” which meant that, if Princess Margaret wanted to marry Townsend she would have to give up her titles, privileges and income (Pimlott, 1997: 235). The couple decided they would not marry and afterwards both “blamed Palace officials for misleading them” into thinking they could marry if they waited the two years (Pimlott, 1997: 238). Whereas on the series Margaret blames her sister (S1, E10: 00:42), in real life the distressed Queen managed to stay out of the discussion and her private opinion remains unknown to the public. This would indicate, however, “her future pattern” when it came to controversial situations, “to not take sides” (Pimlott, 1997: 239). The press did not manage to find any division between the two sisters, and they were even seen having fun together (Pimlott, 1997: 235). Nevertheless, years later the youngest sister admitted that they did argue about it (Kelley, 1997: 168).

“Nothing could have been worse handled than Princess Margaret’s romance with Peter” (Pimlott, 1997: 233). This is the reason why, when Margaret’s engagement to Antony Armstrong-Jones was announced, it was received with guilty relief (Pimlott, 1997: 299). As portrayed on the show (S2, E7: 00:07) and supported by the Princess herself, Margaret reportedly decided to marry Armstrong-Jones on the day she found out about Peter Townsend’s engagement to nineteen-year-old Marie-Luce Jamagne

²⁴ Sir Robert Anthony Eden, 1st earl of Avon (1897-1977) was a British politician. He worked as the British Foreign Secretary before becoming the leader of the Conservative Party and Prime Minister in 1955 and stepping down in 1957. (<https://www.britannica.com/biography/Anthony-Eden>. Last accessed 06.20.2019).

(Kelley, 1997: 211). The Queen Mother said that the engagement would not affect the celebrations of the birth of the Queen's third child (Kelley, 1997: 202), Andrew, which in the drama is said to be due to a protocol rule (S2, E7: 00:29).

After the Coronation, the Queen's first Prime Minister suffered a severe stroke but, because he recovered incredibly well and Anthony Eden (Jeremy Northam) was too ill to step in, he remained in office (Pimlott, 1997: 220). On the series (S1, E7: 00:35) this is kept from the sovereign but there is no evidence to support this. A year passed and Churchill still remaining in office made Foreign Secretary Anthony Eden eager to step in and succeed him (Pimlott, 1997: 229). By the time of Churchill's eightieth birthday²⁵, his unfitness for office was despairing the ministers but the Queen being still too young and not knowing much about politics, did not intervene in the matter (Pimlott, 1997: 221). Finally, in 1955 the Prime Minister resigned and gave way to Anthony Eden (Pimlott, 1997: 229). Churchill and the Queen's last audience on *The Crown* is very emotive (S1, E9: 00:49), showing their mutual admiration and the regret she felt about seeing him leave (Pimlott, 1997: 230). In addition, in this audience Churchill expresses his wish for Eden to take over his office (S1, E9: 00:49). Nevertheless, the former Prime Minister did not give the monarch his advice in real life since in his own words "once the prime minister resigns, he can't advise" (Pimlott, 1997: 232). He left it for the Queen to decide but there was not any real decision to make. Anthony Eden was the obvious successor. According to biographer Pimlott (1997), this "helped establish the expectation that, at any future moment of transition, the Palace would not seek an active role".

²⁵ For his birthday and as depicted on the show (S1, E9: 00:06), Churchill received a portrait as a gift from the House of Commons and the House of Lords. He despised the portrait so much that his wife ended up burning it (S1, E9: 00:57) (<https://www.telegraph.co.uk/news/winston-churchill/11730850/Secret-of-Winston-Churchills-unpopular-Sutherland-portrait-revealed.html>. Last accessed 06.10.2019).

But Eden's leadership did not last long. In 1956, Egypt under the command of Colonel Nasser took the Suez Channel and with this cut Europe's primary oil source (Kelley, 1997: 191). This caused an emergency rationing of oil (Kelley, 1997: 193). The government attacked the Channel secretly and illegally with the help of French forces but soon were forced to call an immediate ceasefire and retreat. In spite of the drama series implying that the Queen did not know about the secret agreement, several former advisers insisted she knew everything, although she did not have a direct role in the secret arrangements (Pimlott, 1997: 253). Shortly after the failed operation, an ill Eden retreated to Jamaica to recover and when he came back, he communicated his decision to resign on medical advice to the Queen (Pimlott, 1997: 255). On the show, this is portrayed in episode *Lisbon* (S2, E3: 00:18). Harold Macmillan (Anton Lesser) was elected Prime Minister (Pimlott, 1997: 258).

While this was happening in England, the Duke of Edinburgh was on an ambitious world tour of his own. The fact that "he did not find it hard to spend long periods away from his children and wife gave way to controversy" (Pimlott, 1997: 267). The Netflix original implies in several episodes that the Queen's husband was not faithful, though it never shows any affair explicitly. The reality is that during his tour, there were some rumours that never made it to the British press since it would mean hurting Elizabeth II and no one wanted that (Kelley, 1997: 189). What was unavoidable was the suspicion after his private secretary and close friend Michael Parker was filed for divorce at the end of the tour, which was followed by his resignation (Pimlott, 1997: 270). The stigma around divorce was still so present during this decade that Parker had to leave in Gibraltar because he could not be in the same place as the Queen who was joining them in Lisbon (Kelley, 1997: 193). There were many facts supporting the rumours. On the one hand, Philip was member of the Thursday Club, as seen on the

show, a lunch club formed by important men who met for “rip-roaring parties” which reportedly were “not always stag” (Pimlott, 1997: 272).²⁶ On the other hand, the royal couple are always seen on the series sleeping in different beds in different and opposite rooms. This was confirmed when an individual bed was ordered for His Royal Highness (Kelley, 1997: 195). Nevertheless, friends and advisers of the couple have said that they enjoy travelling apart from time to time as much as they enjoy being together (Pimlott, 1997: 272). The drama gives more importance to this issue and relates it with Philip’s frustration over his lack of constitutional power arguing that at the moment he is “outranked by [his] eight-year-old-son” (S2, E3: 00:46). Because of this, the Queen grants him the title of Prince (S2, E3: 00:47). Whereas it is true that the Duke struggled with his constitutional role (Kelley, 1997: 196), according to Prime Minister Macmillan, it was himself who proposed the idea of giving Philip “the style and dignity of a Prince of the United Kingdom” to the Queen (Pimlott, 1997: 272).

They were many who thought that the Queen had the opportunity to change the way monarchy was being seen and failed. Episode *Marionettes* (season 2) narrates the Altrincham scandal. In 1957, Lord Altrincham (later simply known by his name, John Grigg, after giving up his title and played by John Heffernan) expressed what many had begun to think but would not dare to say (Pimlott, 1997: 277). According to the show, he was inspired by a very old-fashioned and dull speech given by the Queen (S2, E5: 00:18)²⁷ to make a critical article for his paper *The National and English Review* with recommendations on how to bring monarchy closer to average people’s lives. He proposed a “truly classless and Commonwealth Court” (Pimlott, 1997: 279). He told

²⁶ On the show there are many mentions to this Club throughout both seasons and it is usually a source of concern for the Queen.

²⁷ Like in the show, Lord Altrincham characterized the Queen’s speeches as a “pain in the neck” (Pimlott, 1997: 280).

Robin Day²⁸ in his program *Impact*, and on the show this is represented with exact accuracy: he thought the sovereign should not be immune to criticism since she is “the boss” and, even if the problem is the old-fashioned courtiers, she is the one with the power to get rid of them. His contentious remarks made some people angry to the point that he was “slapped hard across the face by an imperialist” (Pimlott, 1997: 281). Still, he admired the difficulty of the monarch’s job since she had to be “ordinary and extraordinary, touched by divinity and yet one of us” (S2, E5: 00:31). Altrincham received public support on particular issues (Pimlott, 1997: 286) and his article is considered to be “the trigger which enabled monarchy to advance” (Pimlott, 1997: 187). Even though it is believed that Lord Altrincham had a meeting with Colonel Charteris at the time, it is up to speculation if he ever personally met the Queen as the show portrays (S2, E5: 00:41) (<https://www.express.co.uk/news/royal/923020/The-Queen-Lord-Altrincham-John-Grigg-royal-news-the-crown>. Last accessed 05.31.2019). His influence on monarchy is undeniable, with most of his proposals being established in the following years. In 1957, the Christmas speech (see appendix) was televised for the first time ever, informal garden parties were opened to people from every social class and in 1958, the debutantes ball came to its end²⁹ (Rake, 2016: 23).

At the beginning of the 1960s, the Commonwealth was under consistent change in Africa. Ghana had been proclaimed independent in 1957 but still remained in the Commonwealth. Due to the fact that the Queen was pregnant, a scheduled visit to the country had to be delayed and, by 1961, the country’s situation had changed. President Nkrumah was leading his country to dictatorship. Some MPs thought the situation was

²⁸ Sir Robin Day (1923-2000) was a British television journalist specialized in political interviews. His work was characterized by unexpected questions and his denial to accept evasive, deferential answers. This would often make his guests uncomfortable but also gained him the stamp of ‘grand inquisitor’. Some of his most famous programs were *Panorama* (1959-1972) and *Question Time* (1979-1989), both for the BBC (<https://www.britannica.com/biography/Robin-Day>. Last accessed 06.10.2019).

²⁹ All these proposals and more are presented in *Marionettes* (S2, E5).

unsafe and wanted the trip to be called off (Pimlott, 1997: 305). However, Prime Minister Macmillan was not one of them, he thought that this would serve as the excuse Ghana wanted to align with the Soviet Union.³⁰ Macmillan's position is completely different on the drama series: he advises Elizabeth II not to go (S2, E8: 00:25). The royal visit to Ghana took place without incident although according to the Prime Minister, the Queen was impatient "of the attitude towards her to treat her as a woman, and a film star or mascot". She was a queen and not a puppet (Pimlott, 1997: 307). Like on the show (see appendix), indeed there was a photograph taken of the British Queen and Nkrumah dancing which caused controversy in South Africa. Afterwards the president characterized her as "the greatest socialist monarch in the world" (Pimlott, 1997: 308). Furthermore, Macmillan thought the trip was a great political win, praising his own decision not to call it off and claiming it was "directly responsible for President Kennedy's decision to support the Volta Dam project" (Pimlott, 1997: 308-309).

The last episode of the second season, *Mystery Man* adapts the Profumo case. In the early 1960s Minister of War John Profumo was rumoured to be having an affair with escort Christine Keeler³¹ who was at the same time the lover of Soviet military associate Eugene Ivanov. Profumo denied the affair to the House of Commons but soon after the evidence became too clear and Profumo presented his resignation and expressed his regret for having lied to Parliament (Pimlott, 1997: 319). This sexual scandal made the government the object of international mockery, humiliating the country (Kelley, 1997: 234). Many people thought the government's problems were the Prime Minister's fault and the Profumo affair changed British society's relationship

³⁰ The United States were considering retiring their economic support for the Volta Dam project which projected the construction of what is today known as the Akosombo Dam in Ghana (Pimlott, 1997: 306).

³¹ Christine Keeler (1942-2017) was a model, dancer and escort known for being one of the central figures of the Profumo scandal. She was having an affair with both Minister of War John Profumo and Yevgeny Ivanov, a Soviet naval attaché (<https://www.npg.org.uk/collections/search/person/mp05469/christine-keeler>. Last accessed 06.10.2019).

with its government (Pimlott, 1997: 319). *Mystery Man* follows the affair with great accuracy but implying that Prince Philip was involved. On the show Stephen Ward³², an osteopath guilty of having brought Profumo and Keeler together, treats the Duke's neck and offers to make a portrait of him (S2, E10: 00:02). After the scandal spreads out, Ward commits suicide and some sketches of the Prince are found at his apartment (S2, E10: 00:32). However, in reality, although there was tangible proof of an association between the osteopath and Prince Philip, the Royal Family was "never seriously affected" (Pimlott, 1997: 320). According to the Royal House there has never existed any evidence that links Prince Philip to this scandal (<https://www.marieclaire.com/celebrity/a19634414/the-crown-prince-philip-gact-checked/>. Last accessed 05.28.2019).

In 1963, after having been made to seem inadequate because of the Profumo scandal, Harold Macmillan communicated to his queen his decision to give up office (Pimlott, 1997: 324). The conversation itself seems to have been different from the way the show depicts it. While on the Netflix original, the Queen is clearly seen serious, disappointed and even cold (S2, E10: 00:38), the former Prime Minister recalls her being clearly moved (Pimlott, 1997: 330). But according to Pimlott (1997: 331) this conversation seems to have been more formal and premeditated. The biggest problem arrived with the appointing of the new Prime Minister:

At that time, the Conservative party didn't have any formal electoral machinery for choosing a new leader, so the Queen acted on the advice of government ministers. [...] The Queen acted on his (Macmillan's) advice in appointing Lord Home as Prime Minister and leader of the Conservative Party. The choice caused some controversy. (Rake, 2016: 21, 30).

³² Stephen Ward (1912-1963) was an English osteopath and artist known for his role in the Profumo Affair. He had contacts in different social classes and used them to bring people together at parties. He influenced John Profumo's relationship with dancer Christine Keeler. On the last day of his trial, Ward committed suicide (<https://www.britannica.com/event/Profumo-affair#ref796239>. Last accessed 06.10.2019).

The problem was, as Princess Margaret argues on the show (S2, E10: 00:40), that her sister “appointed a close family chum as Prime Minister on the advice of a man who had no right to give that advice since he was no longer in office” (Pimlott, 1997: 332).

During the years included in the two first seasons of *The Crown*, the transformation of the British Empire into the Commonwealth of Nations took place (Rake, 2016: 21). Thanks to the advances in transport, Elizabeth II was able to visit places none of her predecessors had (Rake, 2016: 22). The Commonwealth was formed by “autonomous communities within the British empire, equal in status and not subordinate to the United Kingdom” (Pimlott, 1997: 278). However, things were changing, and some countries started becoming independent while remaining in the Commonwealth. Therefore, the Queen became a “symbol of the free association of the independent member nations and, as such, Head of the Commonwealth” (Pimlott, 1997: 278). On the one hand, she was recognized in some countries as Head of State (like Australia); on the other hand, there were now republics (like Ghana).

But the Queen’s most distinguishable power is the emotion she creates on her people. She is seen as a symbol above all criticism and this inspires loyalty (Kelley, 1997: 156). During her first reigning years the monarch was “the subject of adulation unparalleled since the days of Louis XIV” (Pimlott, 1997: 215). Hence, for the different countries of the Commonwealth the Royal Family existed as “the symbol and guarantee of the unity of the British peoples” (Pimlott, 1997: 237). This is why one of the British Queen’s most important duties are the Commonwealth tours and foreign visits as Head of State because they help to “strengthen diplomatic bonds and cultivate new connections around the globe” (Rake, 2016: 106). In episode *Pride and Joy* (S1, E8: 00:06) Her Majesty is presented with a hundred dresses for her upcoming

Commonwealth tour and the designer tells her that this is a direct indication from the government to show the best of the country. This was a time when the Crown was starting to lose the past lustre so indeed, one requirement for the trip was a big and varied wardrobe (Pimlott, 1997: 222). These tours have a very busy schedule and, on this episode the stressed Queen is not able to smile more. When her doctor advises her to stop smiling the Queen argues that she has “that sort of face that if [she is] not smiling then everyone says, “Oh, isn’t she cross?”” (S1, E8: 00:33). The British Queen did, in fact, said almost the same exact words to an aide (Pimlott, 1997: 226). The 1954 Commonwealth tour was a success during challenging times for the Empire. After the coronation of 1953, there was a feeling of “anti-climax and “non-fulfilment” but the Queen’s work, which made the trip a success, temporarily restored Britain’s power (Pimlott, 1997: 228). But this reassuring sentiment gradually gave way to a feeling of disappointment. With the disaster in Suez which made the loss of world influence apparent, “the ‘Elizabethan Age’ had become a period of imperial disintegration” (Pimlott, 1997: 275).

A few years later, after the political success in Ghana, the Queen expressed her concern about the situation of the Commonwealth (Pimlott, 1997: 317). The monarchy could not afford to commit any mistakes although, at that moment it was established and secure (Pimlott, 1997: 317). At the beginning of the 1960s, Elizabeth II was fulfilling her role perfectly: unlike her husband, she “avoided spontaneous gestures and remarks” (Pimlott, 1997: 314). Even though excitement was less enthusiastic than before, she was still loved, celebrated and admired everywhere she went. Nevertheless, ‘post-Altrincham’ liberal press was changing its tone and started using “dull” or “not interested in intellectual, cultural or social affairs” to describe the Queen (Pimlott, 1997: 315). A breaking point came in 1963 when, for the first time, she was booed in public.

Her private secretary blamed the media claiming that “the Queen is gay and relaxed beforehand, but in front of the cameras she freezes and there is nothing to be done about it” (Pimlott, 1997: 323).

The reason Lord Altrincham’s article was so popular was because at that time negative press about the monarchy was non-existent. During the 1950s, British society was still recovering from the war and this was reflected in how they perceived rapid social changes. In spite of having won WWII, Britain’s international power and influence were slowly disappearing. People feared this change was threatening their identity as a country, which also meant their identity as individuals. Furthermore, they felt their social values and traditions about family and community were at risk and this is why some topics like divorce were still taboo. Society as a result was beginning to question institutions like the government but still not the Queen. The coronation took place during a period in which food was still being rationed and despite it being a sample of the monarchy’s wealth in a time of post-war hardship, most people loved it. For British people, the coronation and their monarchy in general served as the distraction needed from austerity and precariousness: it “provided at one time and for practically the entire society such an intensive contact with the sacred that we believe we are justified in interpreting it [...] as a great act of national communion” (<https://www.bbc.com/news/uk-18237280>. Last accessed 06.10.2019). The show represents this vision of the British monarchy as an ideal for its people through the senior members of the Royal Family. In episode *Act of God* (S1, E4: 00:20) Queen Mary explains to her granddaughter her role by saying that:

Monarchy is God’s sacred mission to grace and dignify the earth. To give ordinary people an ideal to strive towards, an example of nobility and duty to raise them in their wretched lives. Monarchy is a calling from God. That is why you are crowned in an abbey, not a government building. Why you are anointed, not appointed. It’s an

archbishop that puts a Crown on your head not a minister or public servant. Which means that you are answerable to God in your duty, not to the public.

The Queen Mother also makes a similar statement in episode *Beryl* (S2, E4: 00:12) when it is suggested that they should show some complexity. She argues that “no one wants complexity and reality from us [...] people have enough of that in their own lives. They want us to help them escape.”

Nevertheless, during the late 1950s and the beginning of the 1960s, the younger generations, like Lord Altrincham, were starting to get tired of the façade of the institution. Prince Philip, always represented on the drama series as someone who defends the need of monarchical renewal and modernity, brings this point of view to the *The Crown* in episode *Pride & Joy* (S1, E8: 00:07). He states that Britain has lost all the worldwide influence and control it had twenty years ago but that no one wants to face this, so they send him and the Queen on a Commonwealth tour to pretend everything is fine:

like giving a lick of paint to a rusty old banger to make everyone think it's all still fine. But it's not. The rust has eaten away at the engine and the structure. The banger is falling apart. But no one wants to see it. That's our job, that's who we are. The coat of paint. If the costumes are grand enough, if the tiara's sparkly enough, if the titles are preposterous enough, the mythology incomprehensible enough, then all must still be fine.

Finally, the Queen is represented on the show as a very serious woman who enjoys spending time with her dogs³³ and with her horses (S1, E9: 00:37). However, she is also portrayed as someone who has a sense of humour and a great capacity for sympathy.³⁴ Her personality is shown as utterly charming but can turn cold and distant if people disappoint her. According to Pimlott (1997: 227), some people found the Queen “stiff and hard to talk to”, others natural “but all agreed that privately she was herself”. Those

³³ A former courtier claimed that “the Queen doesn't get furious unless you tread on one of her corgis' tails” (Pimlott, 1997: 242).

³⁴ This is clearly seen on *The Crown* when Anthony Eden communicates his resignation (S2, E3: 00:17) or after the assassination of President Kennedy (S2, E8), when she orders for the Westminster Abbey bells to be rung every minute for an hour.

who knew the real-life monarch knew about her “biting humour, spiced with mimicry” and her enjoyment of simple pleasures. However, the “public saw only the fixed smile or a solemn and even sad-seeming countenance, and which never heard her utter a casual remark” (Pimlott, 1997: 240). During the years before the coronation she was described as a very shy person but as very sweet. A lady-in-waiting recalls her as a “very charming, but very quiet and shy -much more shy than later” (Pimlott, 1997: 110). Eleanor Roosevelt³⁵, who met the young Princess in 1948, thought her to be very “serious-minded” and was impressed she was so interested in the social problems of the time and “how they were being handled” (Pimlott, 1997: 149). Even if the Princess had “the sweetest of characters she was seen as hard to talk to unless one sits next to her at dinner, and her worth, is not on the surface” (Pimlott, 1997: 110). In addition, Michael Parker remembered his days living in Malta with the monarch by saying that “Martin (Charteris) and I both loved to bask in her light [...] When we were planning daytime journeys, she was very good at making suggestions” adding that “she showed an early maturity in discussing things and making decisions” (Pimlott, 1997: 168).

Her maturity is what made the Queen such an efficient administrator. As it is seen on the series, she gives priority to her red boxes³⁶: “When a red box went up to her on a Friday night, it would be down, with documents signed and comments made, by Monday morning [...] She no longer read books but became a conscientious student of briefing paper” (Pimlott, 1997: 244). As most people who spend their lives in the public eye, she learned very early how to control her feelings. Although, she could be very

³⁵ Anna Eleanor Roosevelt (1884-1962), wife of Franklin D. Roosevelt, was the American first lady from 1933 to 1945. She was one of the most influential and admired women of her time thanks to her work as a humanitarian and diplomat (<https://www.britannica.com/biography/Eleanor-Roosevelt>. Last accessed 06.10.2019).

³⁶ The Queen receives daily Despatch Boxes, commonly known as ‘Red Boxes’, filled with sensitive documents. These physical papers include some briefing papers, papers that need an answer or response by the monarch, and others (<https://www.barrowhepburngale.com/despach-boxes>. Last accessed 06.10.2019).

uptight, after the first years as queen, she was less aware of her acts and “found her own equilibrium.” Surprisingly, a friend of hers says “she would sing dirty songs” while at Balmoral (Pimlott, 1997: 243). The Netflix show may not show her singing this type of songs, but she does enjoy a couple of her husbands ‘dirty jokes’ in two or three episodes (S1, E7: 00:56).

Episode *Assassins* (S1, E9) is partly dedicated to one of Elizabeth II’s loves: horses. In this episode they introduce Porchey³⁷ (Lord Porchester, Joseph Kloska), who is reinterpreted as a very close friend to the Queen and with whom she shares her interest in the animal. It is a fact that the Queen saw horse breeding as a family interest (Pimlott, 1997: 107) and that Lord Porchester influenced the family to be “less fussy about equestrian social backgrounds”. Porchey and the Queen shared this passion for horses which became the basis for a close friendship developed over the years (Pimlott, 1997: 108): “He became the dominant figure in this part of her life while her husband who was not interested in racing, took other pursuits. He was the Queen’s closest non-family friend” (Pimlott, 1997: 246).

4. Conclusions

As the show depicts, Princess Elizabeth started reigning earlier than anyone expected because of his father’s death. Because of her youth and lack of experience, during the first years of the reign she did not have the means to step up in some circumstances in which she had the power to do so and probably should have, such as when Anthony Eden communicated his decision to go to war over the Suez Canal. Although with the years there were growing critics towards her ‘dullness’, she performed her public duty

³⁷ Born Henry Herbert, he later became Earl of Carnarvon and Lord Porchester (‘Porchey’) (1924-2001). He was the manager of the Queen’s racing stables and shared a very close friendships with her based on their mutual passion for horses (<https://www.ibtimes.co.uk/who-was-lord-porchester-all-about-man-who-allegedly-had-affair-queen-1603053>. Last accessed 06.10.19).

impeccably. The most famous criticism was found in Lord Altrincham's article. Even if at first it may have been seen as a mean attack on the sovereign, with time most of his recommendations were adapted. One of the most startling implementations was the fact that, for the first time ever, the Queen's Christmas speech was televised. Despite being times of imperial loss, Elizabeth II was still admired everywhere she went. Unlike Prince Philip, a spontaneous facial expression which could give way to speculation was never performed, or at least noticed.

After this analysis of the historical, political and social circumstances, it can be said that Peter Morgan's *The Crown* is fairly accurate. Although the show includes some small alterations, there is an obviously meticulous work behind, done by the researchers to produce the most precise story while, at the same time, making it as interesting as possible for the audience. After all, *The Crown* is a historical drama shot to attract the masses. Therefore, it is understandable that, from time to time, the producers decide to alter some details in order to make the show more interesting. One of the tensest scenes on the show is when Prince Philip refuses to kneel before his wife during her coronation. As we have seen, this is very unlikely, but it does give a very dramatic moment that would probably make the spectator want to watch the next episode. Like this one there are more small changes that serve to bring more drama. Other changes, however, serve to emphasize a character's personality. As this study has indicated, the Duke of Edinburgh is on the side of modernity and innovation. On the show he suggests the at the time contentious idea of broadcasting the coronation. This was however the Queen's own idea, but it acts as a great way to introduce the Prince's personality.

Probably one of the most controversial alterations on the show involves again the Queen's husband. In reality there were some rumours about the Duke's extramarital relationships with different women, but none have been confirmed. On the Netflix original, even if the Prince is never shown being unfaithful, there are many implications that he is or has been at some point. The moments in which the screenwriters distanced themselves from the proven evidence are usually the ones based on rumours of the times, such as when the two royal sisters are seen seriously angry at each other or when the first two Prime Ministers hide information from the monarch.

In spite of these small variations, *The Crown* is generally based on evidence. After comparing it to different biographies of the Queen, the show has been proven to be in general loyal to the historical, political and social circumstances as well as to the sovereign's biography. The series does, nevertheless, focus more on the personal and political aspect than it does on the social one. Again, this could be explained by the fact that *The Crown*, being a drama series and not a documentary, centres on the most interesting events and characters.

Although the immediately affected Royal Family has not made any statement regarding the Netflix show, Princess Eugenie (Queen Elizabeth II's granddaughter) told *Hello!* magazine she thought the series to be "filmed beautifully".

The methodology used for this study can be used for the upcoming seasons of the show. As they have not aired yet, I have not been able to include them in this dissertation but it would be very interesting to see if the show continues to be as accurate as its first two seasons have been or if it is more inclined towards fiction. Some important events related to the Queen have still not been portrayed on the series and it would be highly compelling to see how *The Crown* adapts, for example, Princess

Diana's life and especially her death, since both are topics which have been widely speculated about.

In addition, the same type of analysis can be applied to any historical series or film, as long as there is access to the information needed. With the help of some more historical and biographical books TV series like *Vikings* (2013-present day) or *The Tudors* (2007-2010) can be studied to conclude how historically true they are. And the same can be said to more fictional series such as *Game of Thrones* (2011-2019) which, even if they lean more towards the science-fiction genre, may have a moderate historical tinge.

5. Bibliography and Electronic Resources

Bibliography

Primary source:

Morgan, Peter, creator. *The Crown*. Netflix. 2016.

Secondary sources:

Kelley, Kitty. 1997. *The Royals*. New York: Time Warner.

Pimlott, Ben. 1997. *The Queen: A Biography of Elizabeth II*. London: Harper Collins.

Rake, Mike. 2016. *The Queen at 90*. London: St. James House.

Ward, Stuart. 2006. *British Culture and the End of the Empire*. Manchester: Manchester University Press.

Electronic Resources:

Balfour, Kinvara. "Director, Producer, Writer, Speaker." *Kinvara Balfour*.
<http://www.kinvara-balfour.com/the-visionaries>.

Binding, Lucia. "Who Was Lord Porchester? All about the Man Who Allegedly Had an Affair with the Queen." *International Business Times UK*. January 25, 2017.
<https://www.ibtimes.co.uk/who-was-lord-porchester-all-about-man-who-allegedly-had-affair-queen-1603053>.

Birnbaum, Debra. "'The Crown's Creator Peter Morgan on the Making of His Royal Series". *Variety*. November 03, 2016. <https://variety.com/2016/tv/news/the-crown-netflix-royal-series-peter-morgan-claire-foy-1201907444/>.

"Britain in 1950". *History Today*. <https://www.historytoday.com/archive/britain-1950>.

Britannica, The Editors of Encyclopaedia. "Anthony Eden." *Encyclopædia Britannica*. January 10, 2019. <https://www.britannica.com/biography/Anthony-Eden>.

Britannica, The Editors of Encyclopaedia. "Archbishop of Canterbury." *Encyclopædia Britannica*. May 01, 2018. <https://www.britannica.com/topic/archbishop-of-Canterbury>.

Britannica, The Editors of Encyclopaedia. "Sir Robin Day." *Encyclopædia Britannica*. October 20, 2018. <https://www.britannica.com/biography/Robin-Day>.

Britannica, The Editors of Encyclopaedia. "Sir Harold Nicolson." *Encyclopædia Britannica*. April 27, 2019. <https://www.britannica.com/biography/Harold-Nicolson>.

Britannica, The Editors of Encyclopaedia. "Geoffrey Francis Fisher, Baron Fisher of Lambeth." *Encyclopædia Britannica*. May 01, 2019. <https://www.britannica.com/biography/Geoffrey-Francis-Fisher-Baron-Fisher-of-Lambeth>.

Caroli, Betty Boyd. "Eleanor Roosevelt." *Encyclopædia Britannica*. February 27, 2019. <https://www.britannica.com/biography/Eleanor-Roosevelt>.

"Christine Keeler." *National Portrait Gallery*. <https://www.npg.org.uk/collections/search/person/mp05469/christine-keeler>.

"David Tennant." *IMDb*. <https://www.imdb.com/name/nm0855039/#actor>.

"Dermot Morrah, Royalty Expert, Herald Extraordinary, 78, Dead." *The New York Times*. October 02, 1974. <https://www.nytimes.com/1974/10/02/archives/dermot-morrah-royalty-expert-herald-extraordinary-78-dead-wrote-on.html>.

"Despatch Boxes." *Barrow, Hepburn & Gale*. <https://www.barrowhepburngale.com/despatch-boxes>.

Easton, Mark. "Why Does the UK Love the Monarchy?" *BBC News*. May 29, 2012. <https://www.bbc.com/news/uk-18237280>.

Elmhirst, Sophie. "From *Game of Thrones* to *The Crown*: The Woman Who Turns Actors into Stars". *The Guardian*. April 26, 2018. <https://www.theguardian.com/news/2018/apr/26/game-of-thrones-the-crown-nina-gold-casting-director>.

Foussianes, Chloe. "The Crown's Olivia Colman Reveals Behind-the-Scenes Details- And Her Love for Queen Elizabeth". *Town & Country*. February 01, 2019. <https://www.townandcountrymag.com/leisure/arts-and-culture/a26104819/olivia-colman-the-crown-queen-elizabeth-david-tennant-podcast/>.

Furness, Hannah. "Secret of Winston Churchill's Unpopular Sutherland Portrait Revealed." *The Telegraph*. July 10, 2015. <https://www.telegraph.co.uk/news/winston-churchill/11730850/Secret-of-Winston-Churchills-unpopular-Sutherland-portrait-revealed.html>.

Gill, James. "Discover the Real History behind Netflix's *The Crown*". *Radio Times*. <https://www.radiotimes.com/news/on-demand/2019-05-31/the-crown.season-1-2-real-history/>.

Griffiths, Eleanor Bley. "*The Crown*: Who Was the Real Martin Charteris?" *Radio Times*. August 10, 2017. <https://www.radiotimes.com/news/2016-12-16/the-crown-who-was-the-real-martin-charteris/>.

"Hyde Park on Hudson." *IMDb*. <https://www.imdb.com/title/tt1477855/plotsummary/>.

Jeffery, Morgan. "*The Crown* Creator Says Budget Rumours Are All False." *Digital Spy*. November 28, 2018. <https://www.digitalspy.com/tv/a851147/the-crown-budget-cost-how-expensive/>.

Jeffery, Morgan. "*The Crown* Creator Admits It's Not Always Accurate." *Digital Spy*. November 28, 2018. <https://www.digitalspy.com/tv/a851252/the-crown-accurate-history/>.

Lang, Kevin. "Netflix's *The Crown* vs the True Story of Queen Elizabeth II, Philip." *History vs Hollywood*. February 06, 2017. <http://www.historyvshollywood.com/reelfaces/the-crown/>.

Low, Valentine, Hugo Vickers, and Alice Foster. "Queen Dancing in Ghana: The Story behind Her Iconic Visit to save the Commonwealth." News | *The Times*. March 26, 2018. <https://www.thetimes.co.uk/article/queen-dancing-in-ghana-the-story-behind-her-iconic-visit-to-save-the-commonwealth-8cg98tbhb>.

"Major David Rankin-Hunt." *Cumberland Lodge*. August 14, 2017. <https://www.cumberlandlodge.ac.uk/about-us/people/major-david-rankin-hunt/>.

Matthews, Lyndsey. "The True Story Behind Mike and Eileen Parker's Divorce." *Town & Country*. April 11, 2018. <https://www.townandcountrymag.com/society/tradition/a14444166/mike-parker-eileen-parker-divorce-the-crown/>.

Omondi, Sharon. "What Was a Dominion?" *WorldAtlas*. November 28, 2017. <https://www.worldatlas.com/what-was-a-dominion.html>.

"Past Prime Ministers." History of Sir Alec Douglas-Home - *GOV.UK*. <https://www.gov.uk/government/history/past-prime-ministers/alec-douglas-home>.

Perring, Rebecca. "Lord Altrincham Insulted Queen and Was Threatened with Hanging -but Did He Save Royals?". *Express*. February 24, 2018. <https://www.express.co.uk/news/royal/923020/The-Queen-Lord-Altrincham-John-Grigg-royal-news-the-crown>.

"Peter Morgan on Balancing Fact & Fiction in 'The Crown' | Close Up with THR." *The Hollywood Reporter*. YouTube. June 12, 2018. <https://www.youtube.com/watch?v=tEU3nDWTik8>.

"Peter Morgan Reveals the Secrets of *The Crown* in 'The Visionaries'". *GQ*. March 15, 2018. <https://www.gq-magazine.co.uk/article/peter-morgan-the-crown-interview-visionaries>.

Pringle, Robert W. "Profumo Affair." *Encyclopædia Britannica*. November 23, 2015. <https://www.britannica.com/event/Profumo-affair>.

Ravindran, Manori. "'The Crown': Matt Smith Paid More than Claire Foy". *Screen Daily*. March 14, 2018. <https://www.screendaily.com/news/the-crown-matt-smith-paid-more-than-claire-foy/5127447.article>.

Revolvy, LLC. "Alan Lascelles" *Revolvy*. <https://www.revolvy.com/page/Alan-Lascelles>.

Revolvy, LLC. "Michael Adeane, Baron Adeane" *Revolvy*. <https://www.revolvy.com/page/Michael-Adeane,-Baron-Adeane>.

Roberts, Kayleigh. "Fact-Checking Prince Philip's Portrayal on 'The Crown'." *Marie Claire*. March 30, 2018. <https://www.marieclaire.com/celebrity/a19634414/the-crown-prince-philip-gact-checked/>.

Rosseinsky, Katie. "This Is What *The Crown's* Casting Director Looks For From Potential Royals". *Grazia*. February 14, 2018. <https://graziadaily.co.uk/celebrity/news/the-crown-casting-director-nina-gold/>.

Samuelson, Kate. "*The Crown*: Speaking to Netflix Show Creators." *Time*. November 04, 2016. <https://time.com/4542526/the-crown-netflix-queen-elizabeth-history/>.

"Sir John Wheeler-Bennett Dies; Historian and Diplomacy Expert." *The New York Times*. December 11, 1975. <https://www.nytimes.com/1975/12/11/archives/sir-john-wheelerbennett-dies-historian-and-diplomacy-expert.html>.

“The 1960s, The Decade That Shook Britain”. *Historic UK*. <https://www.historic-uk.com/CultureUK/The-1960s-The-Decade-That-Shook-Britain/>.

"The Crown" Cast vs. Real-life Royals. *Flipopular*. <https://www.flipopular.com/the-crown-cast-vs-real-life-royals/>.

“The Crown.” Netflix Official Site. November 04, 2016. <https://www.netflix.com/title/80025678>.

“*The Crown*: Sorting the Facts from the Fiction in Netflix’s Drama”. *Radio Times*. November 30, 2017. <https://www.radiotimes.com/news/2017-10-10/the-crown-season-2-facts-history/>.

"The Favourite." *IMDb*. December 21, 2018. https://www.imdb.com/title/tt5083738/?ref_=ttawd_awd_tt.

"The Real History behind 'The Crown' with Robert Lacey." *History Extra*. April 02, 2019. <https://www.historyextra.com/period/20th-century/the-real-history-behind-the-crown-with-robert-lacey/>.

Turchiano, Danielle, and Danielle Turchiano. "Claire Foy Crowned With Drama Actress Emmy". *Variety*. September 18, 2018. <https://variety.com/2018/tv/awards/claire-foy-emmy-drama-actress-1202931357/>.

Tyler, Mariel. "See the Cast of 'The Crown' vs. the People They Play in Real Life." *ELLE*. January 06, 2018. <https://www.elle.com/culture/g14516149/the-cast-of-the-crown-vs-real-life-royals>.

"Wolf Hall." *BBC Two*. <https://www.bbc.co.uk/programmes/p02gfy02/>.

Yeebo, Yepoka. "Netflix's *The Crown* Got a Lot Wrong about the Queen's Visit to Ghana and Nkrumah." *Quartz Africa*. January 13, 2018.

<https://qz.com/africa/1179193/netflixs-the-crown-in-ghana-kwame-nkrumah-queen-elizabeth-jackie-kennedy-and-the-soviets/>.

6. Appendix



(<https://www.flipopular.com/the-crown-cast-vs-real-life-royals/>. Last accessed 06.20.2019)

Claire Foy (*The Crown*) (left) and Elizabeth II (right).



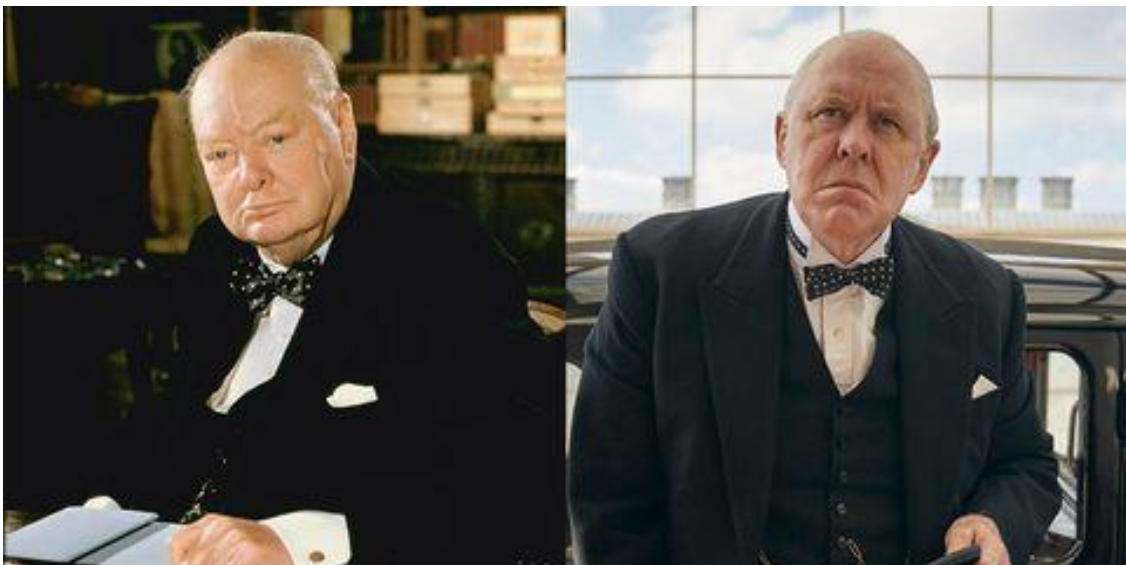
(<https://www.elle.com/culture/g14516149/the-cast-of-the-crown-vs-real-life-royals/>. Last accessed 06.20.2019).

Prince Philip (left) and Matt King (*The Crown*) (right).



(<https://www.elle.com/culture/g14516149/the-cast-of-the-crown-vs-real-life-royals/>. Last accessed 06.20.2019).

Princess Margaret (left) and Vanessa Kirby (*The Crown*) (right).



(<https://www.elle.com/culture/g14516149/the-cast-of-the-crown-vs-real-life-royals/>. Last accessed 06.20.2019).

Winston Churchill (left) and John Lithgow (*The Crown*) (right).



(<https://www.elle.com/culture/g14516149/the-cast-of-the-crown-vs-real-life-royals/>. Last accessed 06.20.2019).

Christmas speech in episode *Marionettes* of *The Crown* (S2, E5) (left) and the Queen's Christmas speech (right).



(<http://www.historyshollywood.com/reelfaces/the-crown/>. Last accessed 06.20.2019).

The Queen's Coronation (left) and the Coronation in episode *Smoke and Mirrors* (S1, E5) of *The Crown* (right).



(<https://qz.com/africa/1179193/netflixs-the-crown-in-ghana-kwame-nkrumah-queen-elizabeth-jackie-kennedy-and-the-soviets/>. Last accessed 06.20.2019) (left) (<https://www.thetimes.co.uk/article/queen-dancing-in-ghana-the-story-behind-her-iconic-visit-to-save-the-commonwealth-8cg98tbhb>. Last accessed 06.20.2019) (right).

Commonwealth tour in episode *Dear Mrs. Kennedy* of *The Crown* (S2, E8) (left) and the Queen dancing with President Nkrumah (right).