

A PEEP AT SOME ROYAL KEEPSAKES.



PLAQUE OF CROWN DERBY WARE FROM THE INHABITANTS, AND VASES FROM THE LADIES, OF DERBY. OLD ITALIAN SILVER CASSET FROM DR. HERON WATSON, OF EDINBURGH.



SILVER SCENT FOUNTAIN
(see p. 148).

ROYAL personages are always the recipients of a great many presents, splendid mementoes given on special occasions by other royalties who are privileged to claim kin as well as friendship with them, stately gifts from public bodies in their own and other countries, valuable curiosities from all parts of the globe, and occasionally quite humble offer-

ings prompted by genuine loyalty from private individuals. There is probably no sovereign in the world who has ever received so many presents as Queen Victoria. Not only has her reign been exceptionally long and glorious, but she



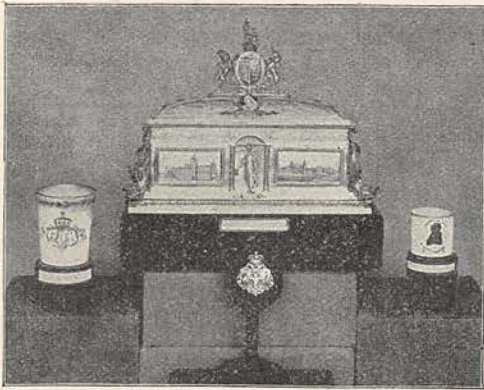
GOLD CASSET, FROM THE CITY OF DUBLIN.

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came to the throne in all the glamour of her winsome youth, and the great British nation at once acknowledged her as Queen of Hearts, and has followed every step of her

career with a loyal affection that has found many ways of expressing itself. The great opportunity of all, however, was Her Majesty's Jubilee in 1887. Such celebrations must of necessity be rare, and though her grandfather, King George III., kept the jubilee of his accession with much solemnity and pomp, he was only King of Great Britain and Ireland, while Queen Victoria is also Empress of India, and reigns over a realm on which the sun never sets. The position is unique, and so is the Sovereign.

From east, west, north, and south came the gorgeous and costly gifts, and for many months, and in several parts of the Metropolis, the public had the opportunity of seeing them. They have now been gathered together at Windsor Castle, and the majority



GROUP, SHOWING THE CASKET, FROM THE BOROUGH OF READING, ETC. ETC.

are arranged in handsome oak cabinets in the lofty vestibule to the state drawing-room and St. George's Hall. Some are more appropriately removed to the Gold Pantry, others to that department of Her Majesty's private apartments called the Wardrobe, and a few are at Osborne.

The first glance round the vestibule shows a vast number of gold and silver cylinders of curious workmanship, nearly all of which originally contained the illuminated and blazoned addresses in many languages from all parts of the civilised and uncivilised world, which are now fastened up at the back of the cabinets, as near as possible to the presents that most of them accompanied.

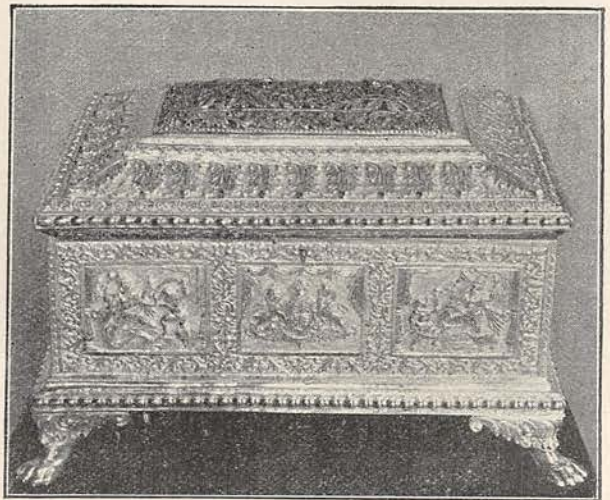
The Prince of Wales gave his Mother an oil painting by Carrodi of Rome, and the united children and grandchildren of the Sovereign



EMBROIDERED CASKET, FROM THE LADIES' DECORATIVE NEEDLEWORK SOCIETY.

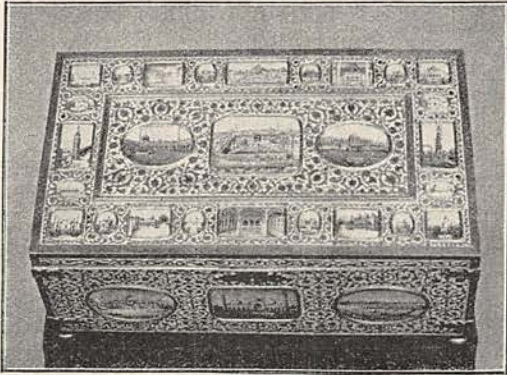
gave her a gold and silver plateau with the British lion and unicorn, inscribed with all their names. Naturally, these are kept in Her Majesty's private apartments.

The King of Denmark sent a splendid vase and cover of Danish porcelain with a clear primrose-tinted ground on which swans and other figures are raised in white. This occupies a conspicuous place in one of the vestibule cabinets. All the great towns and cities of Great Britain and Ireland sent offerings, and one of the handsomest among them was the gold casket surmounted by an Irish harp from the city of Dublin, which will be seen in our illustration. Three gifts that particularly pleased the Queen are grouped together in the large illustration on page 145.



SILVER CASKET, FROM POONA.

The central plaque came from the inhabitants of Derby, and is a magnificent specimen of the famous Crown Derby ware. Conspicuous on



IVORY CASKET.

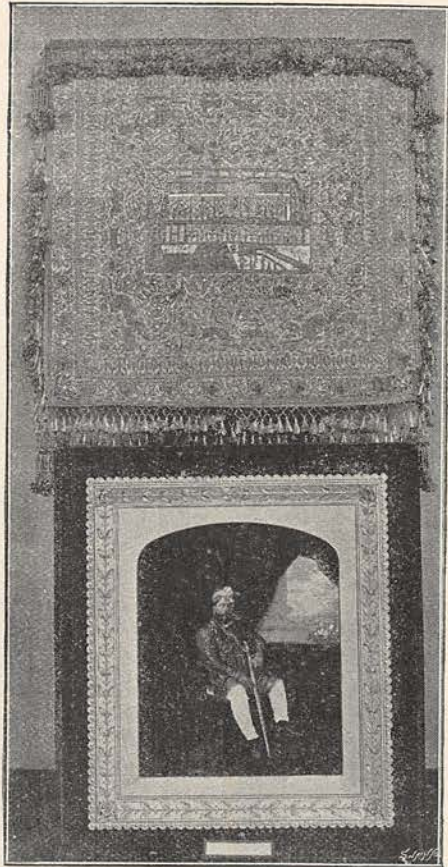
its surface is a portrait of the Queen, and round it is a very apt quotation from one of the late Prince Consort's speeches. The tall vases with covers on either side are of the same precious porcelain, and were presented by the ladies of Derby. The heads on the medallions that decorate them are emblematic of Painting, Sculpture, Poetry, and Music. In the centre, under the plaque, is a richly-chased and curious old Italian silver casket, given by Dr. Heron Watson of Edinburgh. The "faithful city" of Worcester and its ladies, not to be outdone by Derby, presented a couple of most beautiful vases with covers of fine Worcester porcelain.

Another group shows in the centre the beautiful casket presented by the borough of Reading, which, as the county town of Berkshire, in which Her Majesty's chief residence is situated, felt particularly desirous of distinguishing itself, and succeeded admirably. Underneath it is hung on a dark velvet mount, the gold brooch sent from the British residents of Geneva, and containing a fine miniature portrait of the late Prince Consort. The mugs on either side are interesting because they mark the development of ceramics in England during the present century. The right hand one is a well-preserved specimen of the mugs made for the jubilee of King George III. in 1810, sent to the Queen in 1887 by Captain Baxter, R.E. The left hand mug is one of those that were made for distribution among the children assembled in Hyde Park on the day when Her Majesty's jubilee was celebrated. The artistic needlework of English ladies is exemplified by a splendidly-embroidered casket in Italian style, made and presented by

the Ladies' Decorative Needlework Society. The cylinder laid under it contained the address that came with it. The Warwickshire watering-place whose full style and title is Royal Leamington Spa sent an ivory and silver-gilt casket, containing an address, so that the very heart of Offa's old kingdom of Mercia offered its tribute of love and loyalty.

The gifts that literally flowed in from the gorgeous East may almost be said to form the bulk of the collection in the vestibule at Windsor Castle, and as far as possible they have been kept together.

It is impossible in looking at them not to be struck with the individuality of work executed in metal, ivory, and precious stones by the Oriental human hand, as compared with work of the same character executed by Western nations who are more or less assisted by machinery that stamps out discs, turns columns, and makes balls and beads of regulation size. This holds particularly good with regard to a wonderfully-wrought silver casket mounted on a stand given by the inhabitants



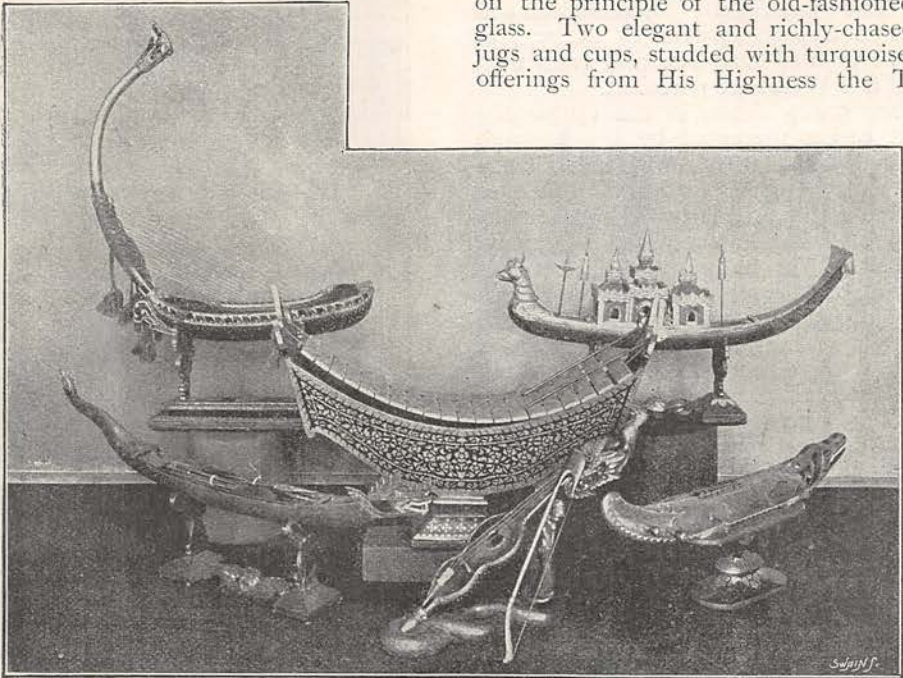
FRAMED PORTRAIT (AND CASE), FROM THE MAHARAJAH OF BURTPORE.



SILVER JUGS AND CUPS, FROM THE THAKORE OF LIMRI.

of Poona, in the Bombay Presidency. A marvellous piece of workmanship (illustrated on page 147) is the ivory casket enriched with gold, in which are embedded exquisitely-painted plaques representing mosques and other places of interest, presented by a potentate who rejoices in the patronymic and territorial designation of Khan Bahadur Nawab Mahomed Mahmoud Alikan, Raio Chitori Zila, Bulandsharh, North-West Provinces. Close to it in the same cabinet stands an oval silver casket, the lid of which is formed of a splendidly-marked piece

of jasper, the gift of Rajah Runybur Singh. Near it is a box made of fine, hard, white wood adorned with a few small circles with birds in the centre of each. The space between them is entirely filled up with small white and red flowers and foliage, all most carefully painted, and none of them larger than a hawthorn blossom. Here, again, the endless variety of artistic hand-work is remarkable, as well as the neatness of the gold-embroidered velvet that lines the interior. This was sent by the Municipal and District Boards of Jaunpur, and it probably represents a local industry. A coloured photographic portrait of the Maharajah of Burtpore in an elaborate frame came enclosed in a distinctly precious case seen above it, which is one mass of needlework enriched with pearls, emeralds, and turquoises, every one of which is separately sewn on, and finished with a rich silver fringe, now getting a little tarnished by our northern atmosphere, despite all the pains taken to protect it from the air while exhibiting its beauty. An Indian ruler whose name figures below his gift, sent the Queen an exquisitely delicate silver scent fountain (see page 145), in which the liquid perfume is placed in the upper globe, and plays out at the top, until the lower globe is filled, when it turns over and begins afresh, something on the principle of the old-fashioned hour-glass. Two elegant and richly-chased silver jugs and cups, studded with turquoises, were offerings from His Highness the Thakore



NATIVE MUSICAL INSTRUMENTS, FROM BRITISH RESIDENTS IN BURMAH.

of Limri. The gold model of the Albert Memorial in Hyde Park, that has been so often exhibited, was presented by the Sultan of Johore.

A gold necklace that is conspicuously placed in a case at the entrance of the vestibule, and is a specimen of the work of the goldsmiths of Timbuctoo, was presented by Colonel Peyton and the British residents in Mogador. This has never been sketched or photographed, or so it is believed.

The gift of the inhabitants of Cape Colony was a robe and train of snowy ostrich feathers, studded with diamonds contributed by diggers at the mines. The Governor of Cape Colony sent a splendid pair of white ostrich-feather screens, six feet in height; and the Governor of the Gold Coast sent a casket made of thirty nuggets of fine gold found on the West African coast.

The Queen of Hawaii perpetrated for this great occasion an extraordinary piece of needlework with her own hands, or rather sewed together thousands of the feathers of a bird which only inhabits the Sandwich Islands, and each bird has only two of these particular feathers. It was mounted on royal blue plush, adorned with the arms of our Queen and those of Queen Kapiolana, and golden stars representing the Sandwich Islands.

The Queen of Madagascar sent a quaintly beautiful brooch of carved mother-of-pearl, and the late Khedive of Egypt a necklace and pair of earrings of most curious workmanship. The British residents in Burmah forwarded a set of six native musical instruments and stands in the form of boats, and they are not only grotesque, but quite delightful in their ugliness, which is nevertheless delicate in workmanship. Three silver elephants and a jewelled casket were sent by the people of Ceylon.

The late Dowager Lady de Ros, who was

then in her ninety-second year, presented the Queen with a card she had illuminated herself. This little gift was of great personal interest.

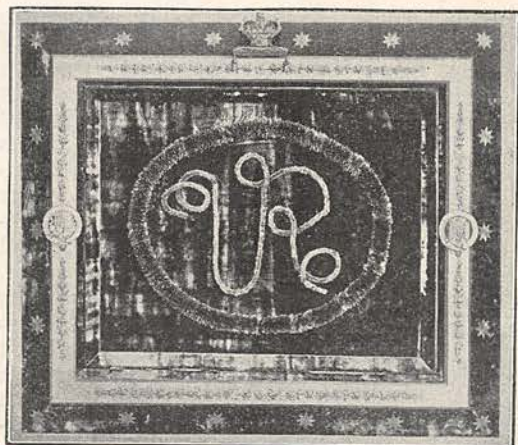
The women of Heligoland, though no longer British subjects, testified their affectionate respect for Queen Victoria by sending her an album of views of their island bound in red morocco; and the women of Boston, U.S.A., forwarded an illuminated address in a wonderfully-carved oaken case lined with white satin.

Souvenirs of the Jubilee that were and are of public interest are the two silver models of line-of-battle ships representing the types considered best at her accession and half-a-century later. One was the *Britannia* of 1837, the other the ill-fated *Victoria*. The longer they are looked into, the more wonderful they seem, and as they were on view at the recent Naval Exhibition, the public has had

every opportunity of seeing them. The great Military Trophy has not been very much



THE GREAT MILITARY TROPHY.



THE PIECE OF NEEDLEWORK, MOUNTED ON ROYAL BLUE PLUSH, FROM THE QUEEN OF HAWAII.

seen: it did not arrive till 1890. It is the work of Mr. Alfred Gilbert, A.R.A., and took three years to complete. The centre piece is of hammered silver gilt, and symbolises the power and greatness of the Empire by a sea of coloured marble, mounted on an ebony base which two tritons support on their heads and tails. On the front edge stands St. George with the Dragon's head in his left hand, and on the rear edge is a figure of Britannia, with the legend *Sol mea testis* round her head. A stem rises out of the basin bearing a crystal globe, on the top of which rests a double-tailed mermaid, both wings and tails being inlaid with mother-of-pearl. They support a shell, and from its knob rises the head-piece, which is the Goddess of Peace on the summit of a lapis-lazuli globe, wearing a double crown, and bearing in one arm a sheaf of palms and in the other hand a flaming torch. The aspect we show gives the front figure of Britannia.

Some very beautiful medals were presented by different towns—especially one giving the Queen's profile at her accession, side by side

with her profile in 1887. Lancaster and Norwich distinguished themselves in this way; some of the medals were in gold, and one from St. Giles's, Cripplegate, was in bronze.

A present that shows how well the Queen's domestic qualities are understood is an elaborate work-box with gold fittings, showing thimble, scissors, and all the small paraphernalia dear to the heart of a woman who knows how to comfort herself and beguile long hours with a bit of homely sewing.

It would require a volume to describe all the Jubilee presents assembled in the lofty vestibule at Windsor Castle, and another volume for the illustrations. Those we give show some that are extremely interesting, and we have been favoured with Her Majesty's special permission to see and sketch them for our readers. Nothing, however, gives the details of chasing and inlay like photography, and we have gratefully availed ourselves of photographs taken by Mr. Leopold W. Cleave, who holds the private appointment of photographer to the Queen.



WHAT TO WEAR: CHIT-CHAT ON DRESS.

JANUARY.

WERE we gifted, standing as we do at the present moment upon the boundary line of the Old and New Year, with the faculty of the mythical Janus, we should see in the retreating perspective of the past seasons, and forward across the present into the near future the form of the firmly established "blouse," so termed, bodice, serviceable and ornamental, evolved from the original of silken fabric into the velveteen with its softened lights and "bloomy shadows" in every gradation of lovely colouring. One of the least of the merits of this style is its decorative quality when donned of an evening in unison with a simple skirt of black lace or cashmere, fashion requiring neither oneness of colour nor of texture in bodice and skirt, individual taste deciding that point. Thus, a dark type of woman would combine with a black skirt a blouse as in our illustration, in rich rose pink ornamented with black ostrich feather trimming, the feather rosettes fastening the belt centred with jet; whereas a fair type would select velveteen in pale turquoise blue, with a preference for pale pink or white feather and small paste ornaments in

place of jet. Light-blue decidedly possesses the quality of imparting a youthfulness to the face and figure of the wearer, and the white trimming increases the dressy effect of the



VELVETEEN EVENING BODICE.