



From the Picture

“THE CORONATION OF QUEEN VICTORIA.”

(See page 610.)

[By Sir George Hayler, R.A.]

Personal Relics of the Queen and Her Children.

BY WILLIAM G. FITZGERALD.



From a]

"PRINCESS VICTORIA AT HER LESSONS."

[Drawing.

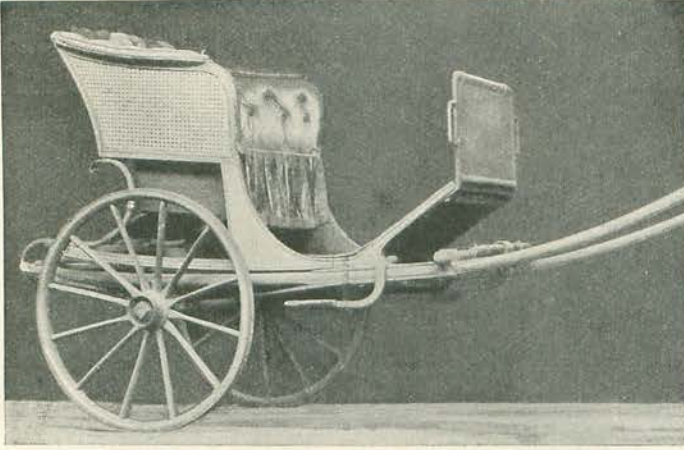


WE propose to place before you an absolutely unique collection of purely personal relics of our beloved Sovereign and her children. The things are literally priceless; hundreds of thousands of pounds would not buy them from their owners—who, by the way, are scattered throughout the civilized world. These relics and mementos have never before been made public; and the fascinating stories attaching to many of them will doubtless be welcomed by future historians, since these stories and anecdotes now see light for the first time in the pages of *THE STRAND MAGAZINE*. Most of the relics may be seen at the Earl's Court Exhibition, and our thanks are due to Mr. Harold Hartley and Mr. Herman Hart, the indefatigable directors, and to their able colleagues for assistance

rendered in the preparation of this article. Special mention must be made of the invaluable aid given us by Mr. Austin Brereton, the courteous and painstaking Press Manager of the Exhibition.

Now, to commence with the early childhood of our venerable Queen: The very first illustration is a drawing showing the "Princess Victoria at Her Lessons." This drawing was made in the schoolroom at Kensington Palace expressly for Charlotte Duchess of Northumberland, who was the Queen's governess at that time. The name of the artist is not known. The Duchess left the picture to her niece, Lady Williams, of Bodelwyddan, to whose daughter, Miss Antonia Williams, of 6, Sloane Gardens, S.W., we are indebted for permission to reproduce the picture.

Many incidents have been related to



PONY CARRIAGE IN WHICH THE QUEEN USED TO DRIVE ABOUT AS A CHILD.

illustrate the homely and beautiful life of the little Princess Victoria. We know about the bread-and-milk-and-fruit breakfasts, and the autumnal family jaunt to Ramsgate. The child saw far more of her mother than of her father, because the Duke, poor man, had to pay the penalty of popularity. His time was pretty fully occupied, and he was connected with sixty-two religious and philanthropic institutions!

In her early days the Princess Victoria had one or two narrow escapes, just like other children. She was one day riding in Kensington Gardens in the quaint little carriage here depicted, when a big dog startled the pony and caused it to plunge violently to one side. One wheel got up on to a bank, and the whole concern was toppling over when a guardsman, named Maloney, grasped the little girl's dress and swung her clear. After restoring the child to her horrified attendant, Maloney was asked to follow the carriage to Kensington Palace. He did, and received one guinea and the thanks of the Duchess for "saving the life of her dear child the Princess Alexandrina."

This queer, historical little vehicle belongs to Messrs. W. Cole and Sons, the well-known carriage builders, of 26, High Street, Kensington. In it the future Queen of England used to drive daily in Kensington

*Kensington Palace 15th Jan.
1828.*

My dear Lady Downshire,

Dear Mamma allows me to have the pleasure of thanking you myself for all the very pretty things you and Lady Mary have sent me.

Pray give Lady Mary my love, and with Mamma's best regards;

Believe me,

*My dear Lady Downshire
your's very sincerely*

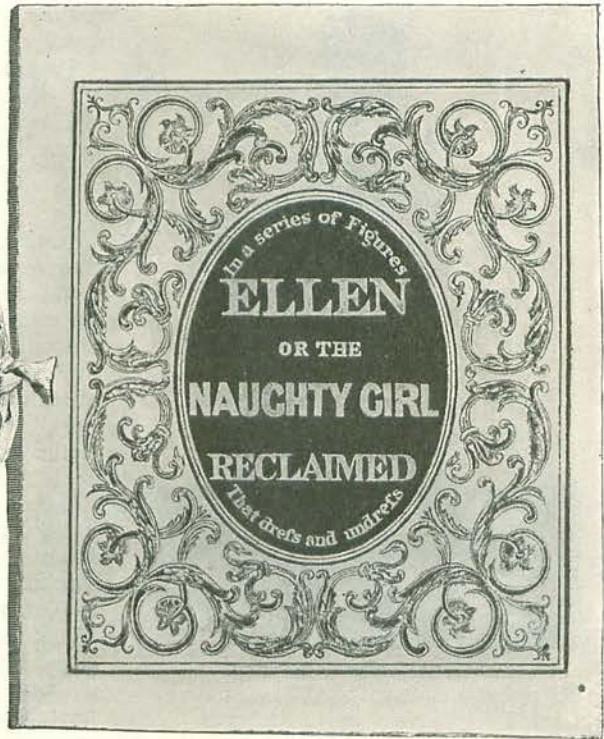
Victoria

Gardens, often attended by her adoring mother. Messrs. Cole write: "It (*i.e.*, the carriage) was built by the predecessor of the late Mr. W. Cole in 1828, and it came into our possession again many years later, when Her Majesty had quitted the old Kensington Palace."

Next, we have reproduced in facsimile an exceedingly interesting letter from the eight-year-old Princess to the Marchioness of Downshire, who had forwarded to the Palace a big parcel of toys. The writing is so very clear that it need not be reproduced in print. It was in a dispatch-box full of family papers belonging to the Hon. Michael Sandys that this letter was found; and it was photographed by permission at Mr. Sandys' house in Great Portland Street.

Mention of the pretty things that served as playthings for the Queen as a child brings us to the

diverting history of "Naughty Ellen," as contained in the little Princess Victoria's favourite toy-book. Here is the cover, which is blue and white and tied with pink ribbon. An inscription in pencil on the inside of the cover in the handwriting of Mrs. Hull, a confidential servant of the Queen, records that: "This originally belonged to Her Majesty when a child." It was given by Mrs. Hull (who nursed all the Queen's children) to Lady



COVER OF THE QUEEN'S FAVOURITE TOY-BOOK.

ELLEN,

OR

The Naughty Girl Reclaimed.

*Ellen makes her First Appearance in a
White Frock, with a Book at her Feet.*

This little girl, whom now you see,
To mind mamma will not agree,
And though her face is fair and mild,
You view a stubborn, naughty child;—
Nay, Ellen is so wayward grown,
Her book upon the ground is thrown,
And kind mamma, who loves so well,
Can neither make her read or spell:

Mackenzie of Tarbat, in whose possession it now is.

The story of Naughty Ellen's reclamation, as set forth on the fly-leaf, was published at the "Temple of Fancy, Rathbone Place"—where are also sold Books of Instruction in Landscapes, Flowers, and Figures, and every Requisite used in Drawing." The date is 1811.

Each stanza is illustrated by a coloured cut-out figure, in no way attached to the body of the book. Ellen



ELLEN'S FIRST APPEARANCE.

appears in different guise between each double page, but there is only one head, which, however, can be readily affixed to the figures.

Ellen is first of all introduced as a cantankerous young person. She doesn't *look* very formidable, but she is in open revolt. She has knocked her brothers and sisters about, and then screeched,

... With noise so great
That people hear her at the gate.

Her mother buys her some pretty clothes, and the girl promises to be good. She then goes out for a walk with "her



NAUGHTY ELLEN'S MOVABLE HEAD AND CAPS.

servant Ann," but becomes disobedient, and tumbles into a muddy ditch. Here she is, in a sorry plight. Over and over again, by the way, has the Queen taken this little cardboard figure, placed it on paper and drawn in the naughty girl's head with suitably lugubrious expression, having regard

to the dreadful splashes on frock and spencer.

Papa then resolves to send Ellen away "To Nurse who keeps the village school"; and here is this dreadful girl attired for the journey.

And kind mamma with tearful eyes
In vain to plead her pardon tries.

Naturally Ellen feels cross by the time she "arrives at Nurse's door"; and, shocking to relate, she threw the first available book in the old lady's eye; hence the fool's-cap and the "disgraceful situation" next seen. The wicked girl soon runs away, and is lost in a wood, where she is seized by gipsies, who strip off her pretty clothes and then clothe her in rags. Here again the face is left blank; and one learns that the Princess Victoria, ignoring the movable head, frequently asked guests at the Royal Palaces to fill in poor Ellen's terror-stricken countenance in accordance with the stirring narrative. But to continue: Ellen has to work hard for her captors, gathering sticks and things, and having a hard time generally. She is cruelly treated and sleeps upon "the cold, damp ground."

The gipsies forsake her, and she is rescued by an amiable old person whose cot is close by. The old lady provides Ellen with "a



*Ellen appears in a deplorable Condition,
her Frock and Spencer splashed with
Mud,*

neat Stuff Gown" and also some books, for the naughty girl's spirit is by this time quite subdued. One day Ellen is sent out by the good dame to sell some fruit, and



Ellen is now dressed in a coloured Frock and Blue Cloak, with a Bundle in her Hand.



Ellen stands in a disgraceful Situation, with the Foolscap on her Head.

seems, she made many things for the dolls' comfort. Look at these dolls' cushions—twenty-two of them, photographed for us on a kind of shield.

These little cushions were very neatly

she meets her mother, who is driving in a carriage. The meeting is rapturous. Papa is a little stern when the prodigal daughter returns home, but it soon wears off. Ellen makes her last appearance with a book in her hand, and the narrative concludes:—

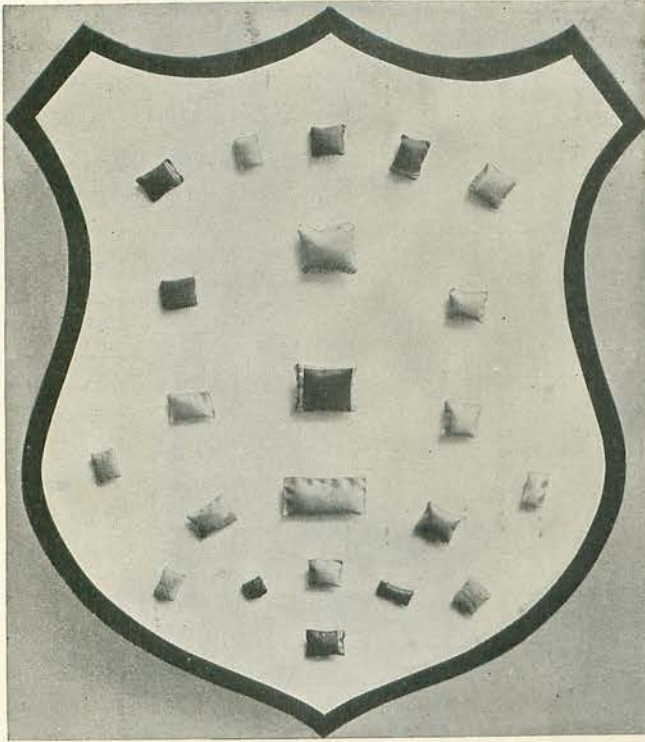
... Happily her time she spends,
Lov'd and esteem'd by all her friends.

We wonder if Her Most Gracious Majesty still remembers Ellen, over whose adventures no doubt she often wept copiously, and the moral of whose story was so frequently impressed upon her youthful mind!

The little Princess was taught to use her fingers at a very early age, and she was in the habit of dressing her own dolls. Also, it



Ellen appears in the Dress of a Gipsy Girl, sitting in a Wood,



DOLLS' CUSHIONS MADE BY THE QUEEN.

sewn by Her Majesty when about ten years of age. They are all made of silk or satin of different colours. The largest measures but 2 in. by 1 in., and the smallest $\frac{1}{2}$ in. square. They were stuffed with cotton wool by the industrious young Princess. These little relics formerly belonged to Fräulein Franziska Holdefreund, who, for nine years (1828–1837), lived with the Duchess of Kent and Princess Victoria. Fräulein Holdefreund, a lady by birth, was recommended to the Duchess by Queen Adelaide, who knew her family in Meiningen.

The present owner of the cushions, Miss L. Maaser, of Jena, Thuringia, writes to us: "The young Princess used to sew these tiny cushions from patterns of dresses sent in by the Royal tradespeople, and she herself afterwards gave the things to Fräulein Holdefreund, who had charge of the wardrobes of the household. The Fräulein was called 'Miss Francis' for short. She died in 1881, leaving the little cushions and the toys next shown to her nephew, Mr. H. Maaser, barrister at the High Court of Appeal at Jena."

Miss Maaser's second photo. shows a small swing-mirror and a doll's chair, both much-treasured playthings of the Princess

Victoria, and important items in the furniture of her dolls' house. The chair is covered with reddish silk. It is $3\frac{1}{2}$ in. high, whilst the mirror measures 6 in. by $3\frac{1}{2}$ in. Both were given to Fräulein Holdefreund by the Princess Victoria.

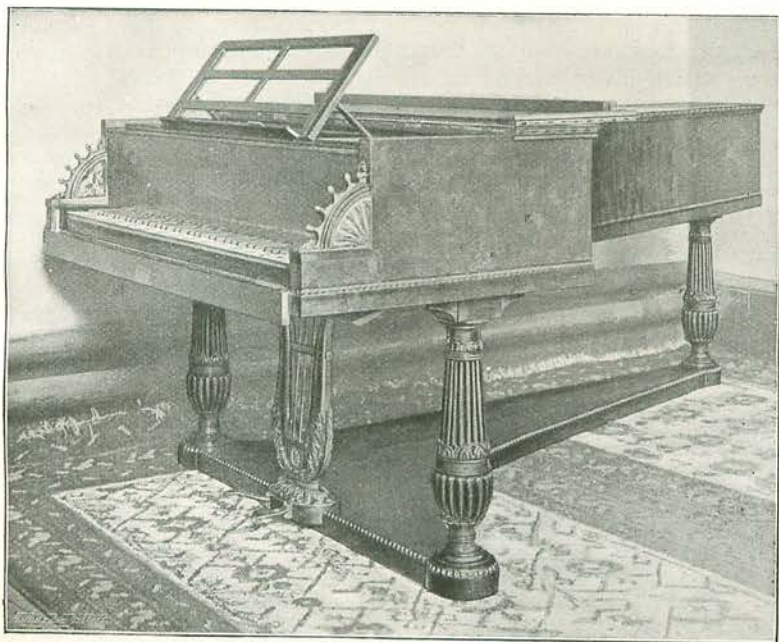
Next comes a most interesting object—the piano on which the Queen learnt to play as a child. It was specially photographed for this article by Messrs. S. and P. Erard, among whose collection of historic instruments it may now be found. This piano was presented to the Princess Victoria by King George IV. An entry in Messrs. Erard's books proves that it was "delivered at the Royal Lodge, Windsor, on June 26th, 1829." The eminent makers send us the following interesting description: "The style is Grecian, the pedal lyre being an exact copy of the Greek lyre of the period in which Homer lived.

The case is of choice rosewood. The compass of the instrument is from C to G—an extensive range for the period in which the piano was made."

In 1839, it seems (the year before Her Majesty's marriage), the piano was sent by the



TOYS FROM THE QUEEN'S DOLLS' HOUSE.



PIANO ON WHICH THE QUEEN LEARNED TO PLAY.
From a Photo. by Bedford Lemere & Co.

young Queen to Messrs. Erard for thorough overhauling. This is very characteristic of the Queen, who, having once become attached to certain objects or persons, will cling to them until the last.

In return for the gift of this piano, we learn the Princess Victoria gave King George a beautiful little water-colour drawing, after Winterhalter, by herself. This drawing is now in the library at Windsor Castle, under the care of Mr. Holmes. We inspected it ourselves. On the back are scribbled a few lines in pencil telling the story of the presentation. This is in the writing of the Royal recipient, and is signed "G. R."

The very first year of the Queen's reign was full of curious and interesting incidents. Very few people remember the eccentric Mr. Hunnings, who aspired to Her Majesty's hand. The better to follow the object of his adoration, he sported a barouche like the Duchess of Kent's, and was attended by a servant in Royal undress livery. On Her Majesty's eighteenth birthday Mr. Hunnings illuminated his house, and distributed during the day any number of gallons of beer among such passers-by as would consent to drink the Queen's health. In the course of the evening, however, the crowd became so intoxicated that the police were compelled to interfere and put a stop to this loyal liberality.

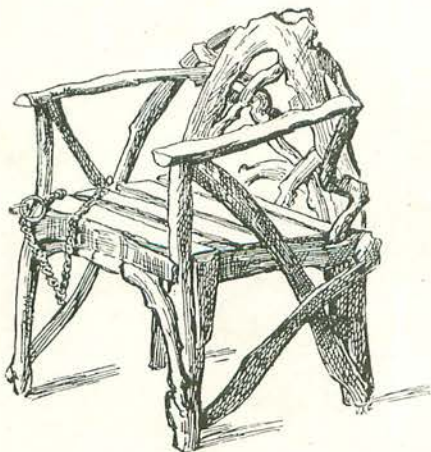
It was probably to escape the intoler-

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able attentions of people of this kind that the young Queen began to take long drives in the afternoons to Chiswick, Wimbledon, Clapham, and other suburbs. On July 6th, 1837, Her Majesty was driving with her mother down the West Hill, Highgate, in a carriage which was without a drag-chain. The horses presently became restive, and dashed down the hill at a terrific pace. A terrible accident was only avoided by the prompt and

courageous assistance of Mr. Turner, landlord of "The Fox Under the Hill." Turner succeeded in stopping the horses, and he then affixed a chain to one of the wheels of the carriage. The Queen and her mother took refuge in the inn for a few minutes, and Her Majesty sat in the chair shown in the accompanying illustration.

Presently, the Royal party, after cordially thanking Mr. Turner for his timely help, took their departure for Kensington Palace. A few days later Mr. Turner was sent for to



CHAIR IN WHICH THE QUEEN RESTED AT THE "FOX AND CROWN," HIGHGATE.
From a Drawing.

Kensington, and when asked if he had any request to make, begged permission to bear the Queen's arms in the place of his original sign. The favour was, of course, granted, and a more substantial token of the Queen's gratitude, in the shape of a well-filled pocket-book, was also placed in Turner's hand. The coat-of-arms was specially made at Her Majesty's expense, and is shown in the photograph here reproduced. We should mention that after this interesting incident, the name of Mr. Turner's hostelry was changed to "The Fox and Crown." The coat-of-arms is now deposited in the Literary and Scientific Institution at Highgate, where it has been photographed for this article by permission of Mr. Henry Holt, the librarian.

Perhaps the most imposing pageant of the first year of the reign was the young monarch's visit to the City on November 9th, 1837. In the very interesting old print shown here, the Royal cortège is seen passing St. Paul's. Fabulous prices were paid

for windows, precisely as in the case of the far more interesting celebration of this month. Every lamp-post, every tree, and every roof was alive with human beings. The Queen's State coach was drawn by eight cream-coloured horses, and Her Majesty was attended by the Duchess of Sutherland, Mistress of the Robes, and the Earl of Albemarle, Master of the Horse. The Queen wore a pink satin robe shot with silver, and a superb tiara of diamonds. There were in all fifty-eight carriages.

In St. Paul's Churchyard a pavilion had been erected for the accommodation of 730 boys from Christ's Hospital. We learn that by ancient custom the Bluecoats possessed the privilege of addressing the Sovereign when he or she came into the City as a guest of the Corporation. The dinner was provided

from the London Tavern, at a cost of £1,400, plus £571 17s. 6d. for wine, exclusive of the wine used at the Royal table, which was presented, and was peculiar. The admission ticket was a work of art, and the bill-of-fare stupendous. The plate in the banqueting-hall was estimated to be worth nearly £400,000.

We must now pass to the great day of the Coronation, June 28th, 1838. In this connection we must draw attention to Sir George Hayter's famous picture, which is reproduced as the frontispiece, and of which more hereafter. The Abbey was thrown open at five o'clock,

and out of consideration for the breakfastless peers and peeresses, the historical fane was turned into a restaurant, twenty-six tables being conveniently placed throughout the Abbey. Mr. William Mason, of St. James's Street, secured the refreshment contract, "positively for one day only" — as the circus bills say.

The points of interest in connection with the Queen's Corona-

tion are all but innumerable. Of course, the Sultan was very much to the fore with a "letter of felicitation," 36in. long and from 3in. to 4in. broad. This letter was inclosed in a crimson bag richly embroidered in gold, and provided with a tassel and string. A few words as to the price of seats to view the procession on this occasion may be interesting. It must be said at once, that prices ruled rather low, at any rate, by comparison with those obtaining in the Diamond Jubilee of 1897. According to position, seats fetched from 10s. to five guineas; many persons let the front of their house for sums ranging from £50 to £300. Of course, there were speculators who dabbled in "Coronations"; to one of these was let the front of the house lately occupied by the Reform Club, in Pall Mall. The price was £200, and the



COAT-OF-ARMS PRESENTED BY THE QUEEN TO THE LANDLORD OF THE "FOX AND CROWN."



From an]

THE QUEEN PASSING ST. PAUL'S, NOVEMBER 9TH, 1837.

[Old Print.

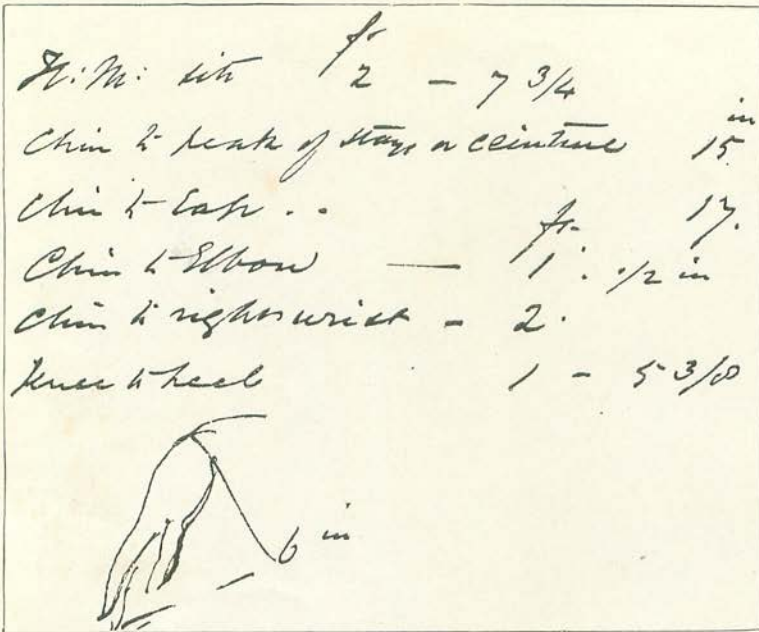
shrewd speculator realized upwards of £500. It may be questioned whether the Coronation will ever be eclipsed as a pageant. The jewels on the Hungarian costume of the Austrian Ambassador were worth half a million of florins, and he wore 16,000-florin boots.

Funny incidents there were in plenty. Poor old Lord Rolle, in attempting to ascend the steps of the throne, fell back on to the floor, and distinguished foreigners subsequently reported gravely to their countrymen that the Lords Rolle held their title on condition of performing this feat at every coronation!

We are all more or less familiar with the story of the terrific scramble for the Coronation medals, and the exhausted ladies sitting and lying in dust half a foot deep. In those days they did not manage pageants as we do. There were no "dress rehearsals," and very little system; consequently, serious hitches occurred, and there were many people who wished they hadn't left their own homes. The allotting of admission tickets to the Abbey caused much heart-burning, as might be expected. Thomas

Campbell, the poet, sent a witty little note to the Earl Marshal, suggesting that since "there was a place in the Abbey called Poets' Corner, perhaps room might be found in it for a poor living poet." In the evening, many of the theatres were opened gratuitously by Royal command, £400 being paid for this performance to each of the larger houses.

Now let us turn for a moment to Mr. —afterwards Sir George—Hayter's great historical picture of the Coronation. The artist was authorized to select and occupy during the ceremony that position near the altar in the Abbey which he had fixed upon as best calculated for his purpose, and here he drew the details for the original sketch. The design, composition, and colouring delighted the Queen and Court. Of course, Her Majesty and all the other members of the Royal Family, as well as the ladies and great officers of State, gave Hayter many sittings. Her Majesty, needless to say, took more interest in this picture than in any other that ever concerned her. There was not a single jotting made by Hayter that was not submitted for her approval and most carefully inspected.



MEASUREMENTS OF HER MAJESTY'S PERSON, NOTED BY SIR GEORGE HAYTER FOR THE CORONATION PICTURE.

We here reproduce a very human document, none other than the Court painter's original memoranda of the measurements of the Queen's person. These notes were, of course, made on the spot, in the Queen's presence, and Her Majesty took very great interest in the measurements. These memoranda of Hayter's, together with most of the other priceless relics and memoranda, we have had the felicity of handling in this office. It will be seen in the above measurements that the Court painter was very particular as to detail. Notice the "chin to peak of stays or cincture, 15 in."; again, "knee to heel, 1 foot 5 and ³/₁₀ in."

Here is a very interesting little sketch of Her Majesty's hand by Sir George Hayter, which was also found among the memoranda of the great Coronation picture. In another place the artist has set down the width of Her Majesty's hand as 2 ⁵/₈ in.

Just after the Queen's accession, Joseph Sturge, the eminent Quaker philanthropist of Birmingham, had to interview her as one of a delegation. He thus describes her: "A nice, pleasant, modest young woman; graceful, though a little shy, and on the whole comely." "Did you kiss her hand?" he was asked. "Oh, yes," was the reply, "and found that act of

homage no hardship, I assure thee. It was a fair, soft, delicate little hand."

"Her hands," says Leslie, "are very pretty — the backs dimpled, and the fingers delicately shaped."

Among Sir George Hayter's memoranda we found a pencil sketch of the Queen's head, shown on next page; it was apparently dashed off in a moment, and as a likeness was wholly admirable. Speaking of the Coronation, it will interest many to know something

of the Imperial State crown, which was specially made for the Queen's Coronation. The Royal jewellers (Messrs. Rundell and Bridge) offered a prize of £100 for the best design for the crown. Of course, hundreds of people competed. The model in wax, which is shown, has a particularly interesting



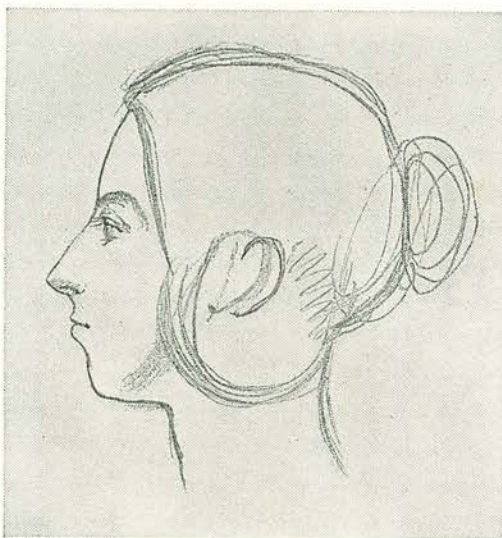
A STUDY OF THE QUEEN'S HAND.
From a Sketch by Sir George Hayter.

history. It seems that in a certain street in Soho there lived an elderly man who had been a scene painter or something of that kind at the Opera House during the Laporte régime. His daughters made the plume head-dresses for the Court ladies. One of the girls, who possessed real artistic ability, resolved to enter the competition for the design of the new crown. Only the circular base non-plussed her a little.

The father, a man of resource, and anxious to help his daughter, took the lid of a small saucepan, knocked off the top and presented the ring of block tin to the girl, who proceeded to cover it with wax.

In due time this identical model was sent in for inspection by the Royal jewellers, but was returned later on — “declined with thanks.” Subsequently the winning design was published in an illustrated newspaper, and the moment she saw it, Miss — thought she recognised a very strong likeness to her own rejected model! Representations were made to Messrs. Rundell and Bridge, but in vain. The disappointed girl was then persuaded by her father to put her rejected model in the window, so that their aristocratic Court patrons might see and inquire about it.

The rumour spread that the Royal jewellers had used without payment the design sent in by an obscure Court *plumassière*. The case was about to be brought into court, when Messrs. Rundell and Bridge compromised the matter by paying the young lady a sum of £20.



SKETCH OF THE QUEEN'S HEAD, BY SIR GEORGE HAYTER.

Anyone desirous of obtaining still further details about this interesting story should apply to Mr. E. Draper, of 3, Vincent Square, Westminster. Mr. Draper has the model in his possession, and to him we are indebted for the above details, as well as for permission to photograph the curiosity. In our presence Mr. Draper took a magnet and demonstrated with it to show the presence of the saucepan lid ring in the

base. Next is reproduced a photo. of the Imperial State crown itself (the work of Messrs. Rundell and Bridge) which was used at the Queen's Coronation. General Sir Frederick Middleton very kindly helped our artist to secure this photo. in the Jewel House at the Tower of London. The old crown worn by George IV. and William IV. was broken up; it weighed 7lb., and so was something of a burden. The Queen's crown weighs but 3lb. It is composed of hoops of silver, inclosing a cap of deep blue velvet. The hoops are covered with precious stones, and are surmounted by a ball covered with small brilliants, and having a Maltese cross of brilliants on top of it. The value of the jewels is estimated at £112,760.



MODEL FOR THE QUEEN'S CROWN.



STATE CROWN USED AT THE QUEEN'S CORONATION.



THE QUEEN IN HER CORONATION ROBES.

From the Painting by Sir David Wilkie, R.A. By special permission of the Rev. Canon the Marquis of Normanby.

The picture by Sir David Wilkie, R.A., which is here reproduced for the first time, hangs in the gallery at Bridgewater House, St. James's, and we were allowed

to photograph it for reproduction by special permission of the Rev. Canon the Marquis of Normanby, to whose charming courtesies the writer is greatly indebted.

A long letter from Lord Normanby lies before us as we write; it is all about this little-known painting. "Wilkie's picture of the Queen in her Coronation robes," says Lord Normanby, "was given by her to my grandmother, the Marchioness of Normanby, when my grandfather was Am bassador at Paris, 1846-54. It was originally intended by the Queen for the Embassy at Paris, where it was to be hung. I believe the Queen did not think it like her, and consequently sent another picture



POKE BONNET WORN AT THE QUEEN'S CORONATION.

to the Embassy at Paris. Her Majesty then made over this picture to my grandmother, 'on condition that she was to tell her grandchildren it was not a bit like her.' I have the Queen's letter among many others, in which she says what I have quoted. The worth of the picture consists in its being the only one for which the Queen sat to Wilkie. I have heard that Wilkie copied this picture, though I have never seen a copy of it."

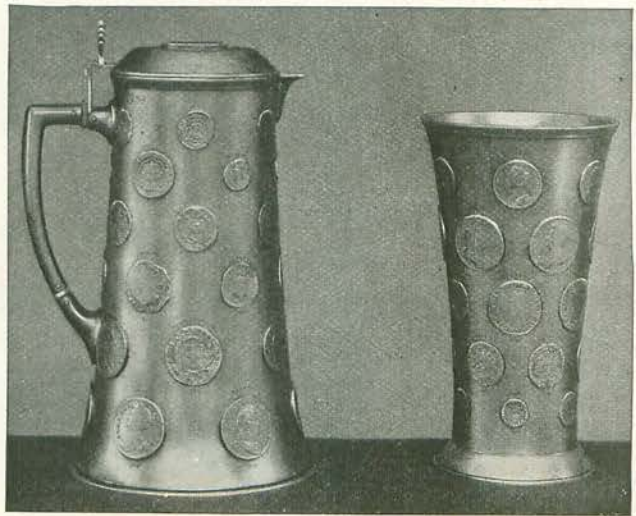
Describing the Queen, Wilkie himself writes, rhapsodically: "She is eminently beautiful, her features nicely formed, her skin smooth, her hair worn close to her face, in a most simple way, glossy and clean-looking. She appoints a sitting once in two days," he goes on to say, "and she never puts me off." Everybody knows that the Queen has always been a very model of regularity and punctuality. Curiously enough, one of the very first portraits that the Queen sat for after her accession, if not *the* very first, was painted by Mr. Thomas Sully, an American artist sent over specially to execute the work.

By the way, scattered up and down the country are all kinds of curious relics of the

Queen's Coronation. Just look at this quaint, old, poke bonnet, now in the possession of Miss Emma Macey, of 7, Holland Road, Kensington. "The only information I am able to give you respecting the poke bonnet," writes Miss Macey, "is that it was worn by my grandmother on the day of the Queen's Coronation. I have only had it ten years, but an aunt of mine, in whose possession it was until that time, can remember being with my grandmother when she bought it, and also going with her to some seats in

the Strand to view the procession. Of course the bonnet originally had strings, and I believe some trimming inside the brim."

The solid silver jug and beaker shown in the next photograph are unique souvenirs of the Queen's accession, which event apparently stimulated all classes to a high pitch of enthusiasm. It seems that a certain noble lord, whose name we are requested to suppress, collected, in view of the Queen's accession, a complete set of silver coins, one



SILVER JUG AND BEAKER CONTAINING "37 COINS OF ENGLISH HISTORY."

for every English ruler since William the Conqueror. The last of the set was a rare crown-piece struck to commemorate Her Majesty's accession. When the collection was complete, his lordship had this jug and beaker specially made, and pierced with holes to receive the coins in chronological order, the Victorian crown-piece capping the whole collection, by being let into the lid of the jug. In the middle of the top row of coins in the beaker will be seen a "godless" two-shilling piece, so called because the word "Dieu" was left out in the motto. These curiosities are now

to be seen at the beautiful old shop of Messrs. Lambert, the famous silversmiths, of Coventry Street, W. On the rim beneath the jug is this inscription: "This tankard, weighing 27 ounces 10 pennyweights, was made to receive 37 coins of English history."

We next come, of course, to the Queen's marriage. Here is a most interesting photograph of the Prince Consort—the last one taken before his untimely death. We gather from Mr. H. N. King, the owner of the copyright, that four photos. were taken at this memorable sitting, which was given on June 21st, 1861. Of the Queen at this



THE LAST PORTRAIT TAKEN OF THE PRINCE CONSORT.
From a Photo. by H. N. King.

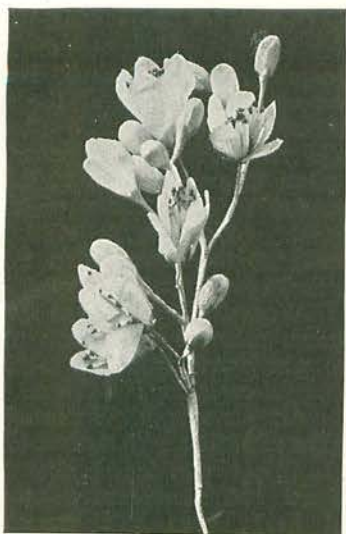
publication as requested in THE STRAND MAGAZINE. The delay in her answer has been caused by the necessity of obtaining Her Majesty's permission." Lady Frederick Cavendish, Miss Lyttelton's aunt, gave the greatest assistance to our photographer.

Lady Frederick Cavendish was also kind enough to send the writer the following notes: "Sarah Lady Lyttelton was appointed Lady-in-Waiting to the Queen in 1838 and governess to the Royal children in May, 1842. She resigned her post on account of family claims in December, 1850. She was honoured



MINIATURE OF THE QUEEN PRESENTED BY HER MAJESTY TO LADY LYTTELTON.
By special permission of the Queen.

period much has been said and written; certainly she was very charming, as is evidenced by the beautiful miniature here reproduced. This miniature belongs to the Hon. Caroline Lyttelton, of 21, Carlton House Terrace. There is an inscription on the back stating that it was presented to the Lady Dowager Lyttelton "by her sincere friend, Victoria R." We quote here from the Hon. Miss Lyttelton's very courteous letter: "Miss Lyttelton has much pleasure in giving permission for a photograph to be done of her miniature of the Queen, for pub-



*The Marchioness
of Normanby.*

SPRIG OF ORANGE BLOSSOM FROM THE QUEEN'S
BRIDAL BOUQUET.

by the intimate friendship and affection of both the Queen and the Prince Consort throughout these years, and received many gracious proofs of Her Majesty's kindness and appreciation, of which this miniature is one. Miss Lyttelton is the only surviving child of Sarah Lady Lyttelton."

Elsewhere we have mentioned the name of the Marquis of Normanby, of whose kindly courtesy it is impossible to say too much. The Marchioness, Lord Normanby's grandmother, was the Queen's favourite Lady. She was also one of the very first to be affected by the famous regulations anent the "Queen's Women." Naturally, Lord Normanby possesses many unique relics and mementos of the Queen.

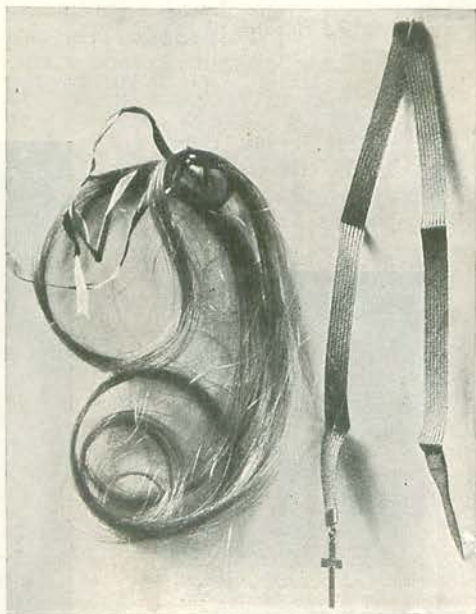
Here, for instance, is a sprig of orange blossom from the Queen's bridal bouquet. This, together with other relics, was photographed at Lord Normanby's house

Vol. xiii.—78

within the precincts of Windsor Castle; tied to the stem of the sprig is the little inscription here shown in the Queen's own handwriting — "The Marchioness of Normanby." Lord Normanby, by the way, has large despatch-boxes full of letters from the Queen, covering many, many years. These will doubtless be prized by some future historian.

A lock of the Queen's hair and a Bible-marker woven out of her hair are next seen. It may give some idea of the value set upon such relics as these, when we mention that this lock of hair and Bible-marker are insured for £450. The Marquis himself arranged them upon our photographer's screen. "The Queen," remarked Lord Normanby, "evidently promised the lock of hair to Lady Normanby," for here is an inscription in Her Majesty's handwriting: "I hope you will think me as good as my word."

The wonder is, indeed, how the Queen remembered anything in the exciting time immediately preceding her marriage. Among Lord Nor-



*I hope you will think me
as good as my word.*

LOCK OF THE QUEEN'S HAIR AND

BIBLE-MARKER WOVEN OUT OF HER HAIR.



PIN-CUSHION USED BY THE QUEEN IN WESTMINSTER ABBEY ON CORONATION DAY.

manby's relics may also be seen the pin-cushion used by Her Majesty on the day of her Coronation, in the robing-room at Westminster Abbey. Here it is. The V.R. and the coat-of-arms are in Honiton lace. The Queen also gave to the Marchioness of Normanby a blue enamelled ring set with opals and diamonds. This ring was given to Lady Normanby in commemoration of the Queen's wedding, the date of which is inscribed inside. Obviously, Her Majesty does not believe in the traditional ill-luck which opals are supposed to bring.

The Queen's bridal-veil was of

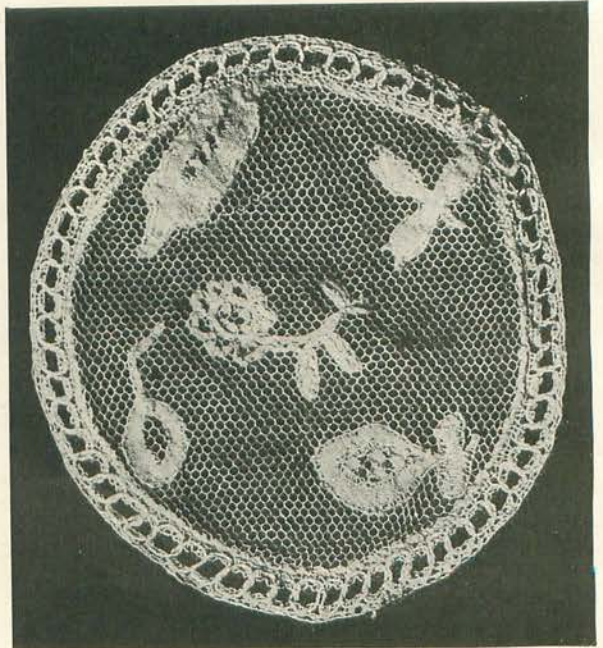


OPAL RING PRESENTED BY THE QUEEN TO THE MARCHIONESS OF NORMANBY.

Honiton lace—ever her favourite. The cost of the lace on her dress alone was £1,000; it was specially made, and more than 200 persons were at work upon it for eight months! Here is another relic of

the Queen's wedding. It belongs to Miss Emma Wallington, of 48, St. George's Avenue, Tufnell Park, N. This consists of five of the smaller patterns of Honiton lace from Her Majesty's wedding dress, mounted on a piece of net, which was originally intended for the crown of a baby's bonnet. These scraps of lace are exactly as they came from the lace-worker's hands.

Here are some notes as to the bridegroom's personal appearance made by one who stood near him during the marriage ceremony: "Prince Albert is most charming; his features are regular; his hair, pale auburn of silken and glossy quality; eyebrows well defined and thickly set; eyes blue and lively, nose well proportioned, handsome mouth, teeth perfectly beautiful, small moustachios, downy complexion. He carried a Bible bound in green velvet, and he had only just recovered from the sea-sickness occasioned by his journey from Germany." The Queen's responses, though full of softness and music, were audible in the remotest corner of the Chapel Royal, St. James's. In saying "I will," we are told she accompanied the expression with a glance at His Royal Highness which convinced all who beheld it that her heart



HONITON LACE FROM HER MAJESTY'S WEDDING DRESS.



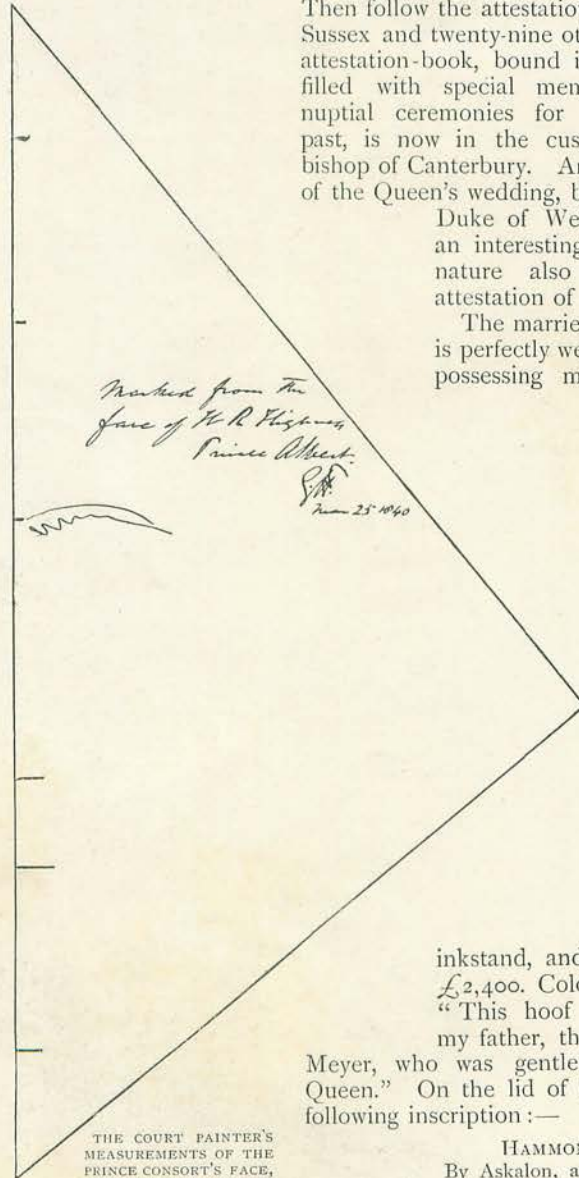
[Drawing.

THE QUEEN'S WEDDING.

From a]

was with the words. The drawing reproduced on page 619 belongs to Mrs. C. E. M. Drummond, 3, Hornton Street, Kensington. Mrs. Drummond tells us that this drawing was made in the chapel during the Queen's wedding by one of the Ponsonby family, and it is very unlike the formal State pictures. Of course, Sir George Hayter was commissioned to paint a great picture illustrating the Queen's wedding, and equally of course he commenced to prepare his interesting memoranda. There came into our possession a certain square piece of paper, which was folded over triangularly and marked down the edge by Hayter himself. This piece of paper, which is here reproduced *half-size*, bears the following inscription: "Marked from the face of His Royal Highness Prince Albert.—G. H., March 25th, 1840." Of course, Hayter had placed the edge of the paper down the middle of the Prince's face, and then marked the exact position of each feature. On another scrap of paper the great painter made the following notes by way of a key to these marks:—

H.R.H. Prince Albert: Head $9\frac{1}{4}$. Hair of forehead to c. (chin) $7\frac{3}{4}$. Corner of eye to nostril $1\frac{1}{2}$. Top of e.b. (eyebrow) to nostril nose $2\frac{1}{2}$. Top of e.b. (eyebrow) to mouth $3\frac{1}{4}$. Top of e.b. (eyebrow) to chin $5\frac{1}{2}$.



THE COURT PAINTER'S MEASUREMENTS OF THE PRINCE CONSORT'S FACE, REDUCED TO HALF-SIZE.

The signatures of Her Majesty and Prince Albert in the marriage register are very interesting. The name of the Queen is given as Alexandrina Victoria Guelph, while that of the Prince Consort was Francis Albert Augustus Charles Emmanuel Busici. Then follow the attestations of the Duke of Sussex and twenty-nine other persons. The attestation-book, bound in rich purple, and filled with special memoranda of Royal nuptial ceremonies for many generations past, is now in the custody of the Archbishop of Canterbury. Among the witnesses of the Queen's wedding, by the way, was the Duke of Wellington, and it is an interesting fact that his signature also appears in the attestation of her birth.

The married life of the Queen is perfectly well known. Though possessing many accomplishments, her favourite pastime was riding, and in this connection we may mention a very interesting relic which belongs to Colonel A. Meyer, of 47, St. Charles's Square, Notting Hill, W. This is a hoof of the Queen's favourite horse Hammon. It is mounted in gold as an

inkstand, and it is insured for £2,400. Colonel Meyer writes: "This hoof was presented to my father, the late Mr. William Meyer, who was gentleman rider to the Queen." On the lid of the inkstand is the following inscription:—

HAMMON,
By Askalon, an Arab,
Out of Doris, a German mare;
Foaled at
Trakehnen, in Prussia, in 1834.
And presented by
THE KING OF PRUSSIA
To
HER MAJESTY QUEEN VICTORIA
In 1844.
Died 5th August, 1861.



GOLD-MOUNTED INKSTAND MADE FROM HOOF OF THE QUEEN'S FAVOURITE HORSE.

on triangular stand, with three cherubs with lyres."

Speaking of the christening of his first-born, Prince Albert writes to the Dowager Duchess of Gotha: "The christening went off very well; our little daughter behaved with great propriety and like a Christian. She was awake, but did not cry at all, and seemed to crow with immense satisfaction at the lights and brilliant uniforms; for she is very intellectual and observant." She was indeed, and we hope hereafter to show for the first time many very interesting specimens of the Princess Royal's talent. She always had a taste for drawing, by the way, and we are able to reproduce one of her very early sketches. This little drawing is the more interesting, in that it is supposed to represent the Queen, who actually sat for it (or rather stood for it) patiently to her little daughter, who wanted ever so badly to impersonate for the nonce one of the Court painters.

The Queen has always been passionately fond of music; she was blessed with a good ear and an agreeable voice, and had the advantage of lessons from Lablache. During her residence at Brighton, several entertainments and musical soirées were given at the

At Buckingham Palace, at 1.40 p.m. on the 21st of November, 1840, the Princess Royal was born, and she was christened on the 10th of February, 1841, in the throne-room at Buckingham Palace. The baptismal font, new for the occasion, was very elegant in form and exquisitely finished. We are able to reproduce here a photograph of this font, taken specially for this article at Windsor. In this font has been baptized every one of Her Majesty's children. We may mention here, by the way, that the expenses incurred in connection with the christening ceremony of the Prince of Wales and the subsequent festivities amounted to about £200,000. The present Crown jewellers, Messrs. R. and S. Garrard and Co., of the Haymarket, very kindly send us the following information: "This font was made by our predecessors, Messrs. Rundell and Bridge, and the only description we have of it is that set forth in the inventory of Crown plate in the Lord Steward's department. This description is as follows: A richly chased silver-gilt font with lotus border



FONT IN WHICH ALL THE ROYAL CHILDREN WERE BAPTIZED.



From an Early Sketch by]

HER MAJESTY THE QUEEN.

[The Princess Royal.

"commanded" performances at one or other of the Royal palaces. Next is reproduced a very interesting old print, which forms the frontispiece of a most unique volume kindly lent us by Mr. Clement Scott. This book deals with Royal performances at Windsor and elsewhere, and is made up of private Royal programmes interleaved among the text of each play. In the picture shown, "The Merchant of Venice" is being given in the Rubens Room at Windsor Castle. The date of this performance was Thursday evening, December 28th, 1848. Her Majesty and Prince Albert and the Duchess of Kent, together with the ladies and gentlemen of the Royal suite-in-

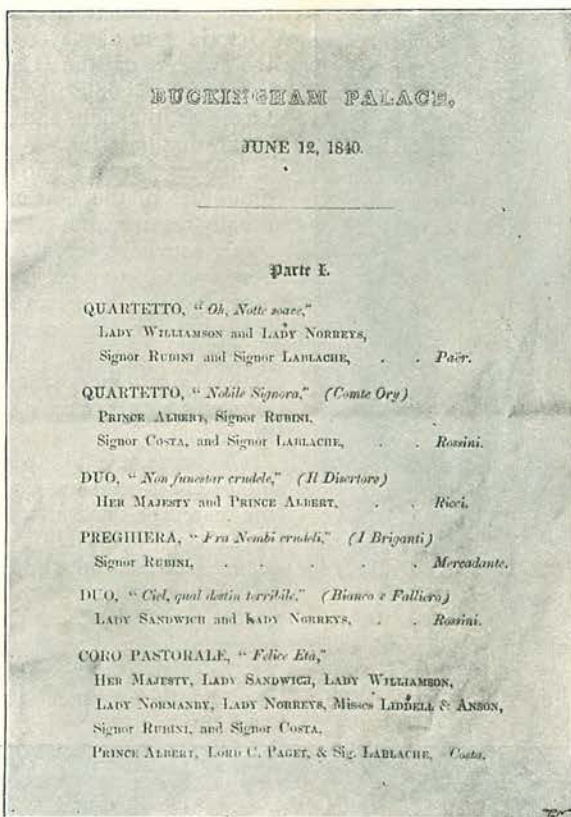
pavilion, and she frequently gratified her guests by taking part in the performance. On one occasion the Queen sang the "Preghiera" from Costa's opera of "Malek Adel," her voice at that period being described as a pure soprano of considerable power, sweetness, and extent. Thanks to the courtesy of the Marquis of Normanby, we are also enabled to reproduce a most interesting programme of a perfectly private concert at Buckingham Palace. Here it will be seen that the Queen and Prince Albert sang a duet, taking their turn, in fact, with the great artistes and amateurs present. This programme was treasured by the Marchioness of Normanby, who it will be seen sang with the Queen and other ladies the Coro Pastorale, "Felice Età."

The Queen has always been an ardent supporter of the drama, and has periodically

raised platform in the apartment; and the other guests honoured with invitations to the entertainment were seated on either side on seats of crimson and gold satin damask. The performance commenced at eight o'clock—an hour earlier than the Royal entertainments of to-day. The four children who are depicted in front of the Queen are the Princess Royal, the Prince of Wales, Princess Alice, and Prince Alfred. The scene in progress on the stage is the "Trial Scene," with Rogers as *Antonio*, Albert Wigan as *Bassanio*, Charles Kean as *Shylock*, and Mrs. Charles Kean as *Portia*. The volume whereof this picture forms the frontispiece was edited by Ben Webster, probably for the Queen herself.

Royal performances at the various palaces have often been commemorated in a curious and ingenious fashion. Just consider for a

moment the quaint little figures beneath the glass case shown in photo. reproduced on next page. This curiosity belongs to Mr. Edward Draper, who also owns the model of the crown hereinbefore described. The story of this quaint group is as follows: A pantomime called "Guy Fawkes" was written by a certain amateur, and only played once. That occasion, however, was before Her Majesty, Prince Albert, and several of the younger members of the Royal Family. In order to commemorate this unique



PROGRAMME OF CONCERT AT WHICH THE QUEEN AND PRINCE
CONSORT PERFORMED.

event, the players afterwards met at Rule's renowned oyster shop in Maiden Lane. Here, in those days, might be found John Everett Millais, then an artist on his road to fame and honour. Those who had played in "Guy Fawkes" consulted with Millais and others as to the best way in which the performance before Her Majesty might be commemorated, and it was at length decided that this group should be made, representing Knox Holmes as *Guy* and Albert Smith as *Catesby*. The whole of the figures are com-



From an]

A "COMMAND" PERFORMANCE AT WINDSOR FIFTY YEARS AGO.

[Old Print.



FIGURES MADE OUT OF LOBSTER SHELL TO COMMEMORATE A PERFORMANCE BEFORE THE QUEEN.

posed entirely of lobster shell, and even the hair on the faces of the combatants is the natural fringe of the lobster. This

reign. The letters composing the name Victoria were displayed in red mullets, and the Order of the Garter in smelts. A stupendous codfish and a giant salmon served as the lion and the unicorn on this interesting occasion.

Eminent actors who have played several times before the Queen and Royal Family usually receive from Her Majesty very handsome souvenirs of the occasion. We are here enabled to reproduce a photograph of a magnificent silver salver presented by the Queen to Mr. Beerbohm Tree, in respect of a visit he paid to Balmoral on September 24th, 1894. The salver was photographed by our artist at Mr. Tree's residence, 77, Sloane Street.

Of course, it is a hopeless task to attempt in the brief space at our disposal any account of the march of civilization since Her Majesty's accession. We think, however, that one glance at the curious picture next reproduced will speak volumes for the progress we have made during the Queen's reign. This quaint old print belongs to Mr. W. A. Baskcomb, of 5, Talgarth Road, West Kensington. It depicts the launch at Woolwich of the



SILVER SALVER PRESENTED BY THE QUEEN TO MR. BEERBOHM TREE.

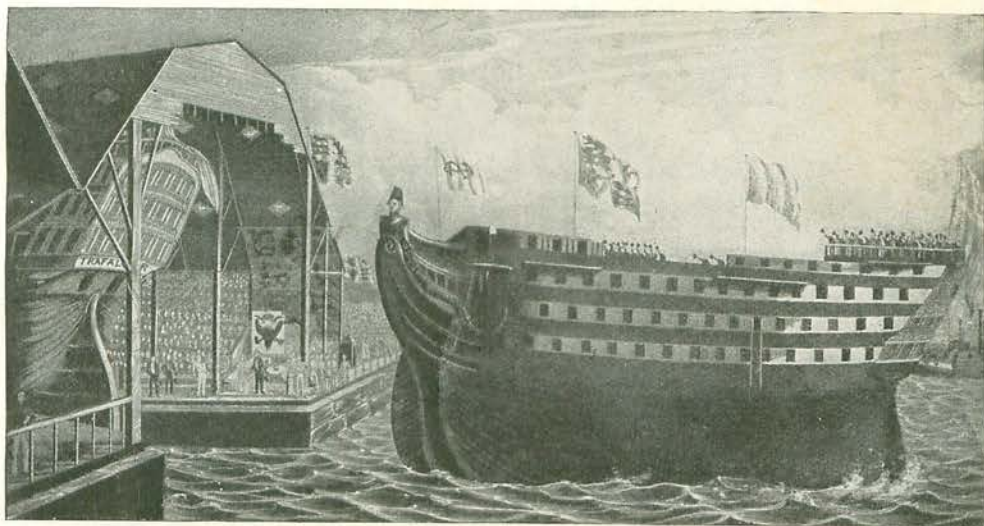
reminds us of the highly original device displayed by a Mr. Grove, fishmonger, of Bond Street, on the occasion of Her Majesty's birthday in the first year of her

Trafalgar, a battle-ship of 120 guns, on June 21st, 1841. The launching of this identical ship was one of the very first public ceremonies performed by the Queen after her

marriage. This quaint picture gives us on the extreme left a view of the ship before launching; and then on the right, we see what she looked like after she had taken the water. The Queen and Prince Consort are seen in the middle of the picture. But does it seem possible, on looking at this reproduction, that such a ship should have been launched during the Queen's reign? Does it not rather seem to take us back two or

Prince's cap. Lower down comes the "eyebrow," then the "corner of the eye," then the "nose and mouth," and lastly the mark where the dimpled little chin rested upon the paper. This is the actual size.

The christening of the Prince of Wales, which was made a very imposing ceremony, took place on the 5th of January, 1842, in St. George's Chapel, Windsor Castle. Luncheon followed in the White Breakfast



From an

BORN 1841.

Published by Edwin Mitchell.

DIED 1841.

LAUNCH OF THE TRAFALGAR 120 GUNS AT WOOLWICH, JUNE 21ST 1841.

[Old Print.]

three centuries through English history, when "wooden walls" were the defence of Great Britain? We would ask even the least imaginative reader to compare the vessel here depicted with those colossal cruisers, the *Powerful* and *Terrible*; or with one of Sir William White's stupendous battle-ships of the *Canopus* class.

We now pass to the christening of the Prince of Wales, and we are enabled to show an exact facsimile of one of Sir George Hayter's interesting memoranda. It is evident that when engaged upon his historical picture of the christening of the Prince of Wales, the great painter took measurements of the baby's face, much as he had measured that of the baby's father a couple of years or so previously. On this scrap of paper are the measurements of "His Royal Highness the Prince of Wales at three months fourteen days old." Above is seen a little sketch with the note, "Seven and a half from shoulder to knuckles." On the top right-hand corner is the mark showing the position of the baby


Room, and in the evening there was a grand banquet in St. George's Hall. The display of plate was amazing, and there was one immense gold vessel more like a bath than anything else, and capable of containing thirty dozen of wine. The few months after this ceremony are said to have been the very happiest in Her Majesty's life.

The daily routine observed by the Royal pair has often been described. After the morning walk, they drew and etched a great deal together, and had the plates "bit" in the house. We reproduce on page 627 an original sketch designed and etched by the Queen herself. Between five and six in the evening the Prince usually took the Queen for a drive; and on the same page we reproduce the photograph of a char-à-bancs which has a history that is interesting in the highest degree. This carriage was practically designed by the Prince Consort on the lines of a vehicle he and the Queen had used while on the visit to Louis Philippe, at the Château D'Eu. The late Mr. Hooper, of the firm of

Copy —

HRH
P of Wales

7 1/2
from shoulder to

 wrinkles

26 —

Measurement of His
Royal Highness the Prince's face
at 3 months, 14 days old.

C 2 —

22 —

23 —

C —

MEASUREMENTS OF THE BABY PRINCE OF WALES'S FACE, NOTED BY THE COURT PAINTER.

Adams and Hooper, was invited to confer with Her Majesty and the Prince as to carrying their ideas into practice. There was some difficulty, however, because while the French carriage was of great size and weight, the Queen's ideal was a light, low-hung carriage, to be used with a pair of small horses,

and driven by the Prince himself; Her Majesty sitting by his side. His Royal Highness next proceeded to design this char-à-bancs. Each of the three seats was to carry three persons, and each had its own separate folding steps. Screw brakes had long been in use on the



V R

1840

THE FIRST ETCHING DONE BY THE QUEEN AFTER HER MARRIAGE.

of most admirable resource and ingenuity. Then came the question of the material for the curtains. The Prince had in his mind the exact material he wanted, but he could not explain it to Mr. Hooper. At last his eye fell upon the Queen's dress (she was standing by in the court-yard), and he said:—

“Why, that is the material; what is the name of it?”

The Queen replied, “This is a waterproof Irish poplin cloak.”

Immediately afterwards, Her Majesty sent into the Castle for a pair of scissors, and she requested Mr. Hooper to cut off a button-hole tab, which was to serve as a pattern. The char-à-banc is now in the possession of Messrs. Hooper and Co. (Ltd.), of St. James's Street.

The Prince Consort never forgot those who worked with him towards the success of any venture in which he was interested. Next is depicted a magnificent Dresden vase presented by Prince Albert to Mr. (afterwards Sir William) Cubitt. The letter accompanying the presentation explains the circumstances. From the envelope, which is also shown, it is evident that this letter was

Continent, and so the Prince Consort designed one for this carriage. He adopted a screw with a very rapid pitch, so that one turn of the handle immediately put pressure on the two hind wheels. This was the first brake of the kind ever used in England. A light movable roof was required, and the fastenings of the canopy rods were copied from the Prince Consort's umbrella, he being a man



CHAR-À-BANC IN WHICH THE PRINCE CONSORT USED TO DRIVE THE QUEEN AND CHILDREN,
Designed by the Prince Consort.

"franked." Both letter and vase are now in the possession of Mr. William Cubitt, of Rumney House, Cardiff, who very kindly had both mementos photographed specially for this article.

The vase was presented to Mr. Cubitt by Prince Albert at the close of the Great Exhibition of 1851, in memory of their joint labours in connection with that Exhibition. His Royal Highness and Mr. Cubitt were necessarily brought into very close intimacy during the Exhibition, Mr. Cubitt being at that time President of the Institution of Civil Engineers; and in this capacity he was called upon to advise upon the feasibility of constructing the Exhibition building



DRESDEN VASE PRESENTED BY THE PRINCE CONSORT TO MR. CUBITT.
From a Photo. by Benson Davies, Cardiff.

portant function is depicted in the illustration which appears on the following page, and which is from a unique old collodion transparency now in the possession of Mr. T. Fall, of 9, Baker Street. Palmerston is depicted on the extreme right. The Prince of Wales, a tall boy, is seen with his grandmother, the Duchess of Kent; and the Princess Royal, Princess Alice, Princess Helena, and many others are also seen in the front row. This quaint old photographic curiosity was taken by Mr. Watson, of Brighton, on a collodion wet plate, which took an extraordinarily long time to develop. Her Majesty knew nothing of the taking of this photo., but

My dear Mr Cubitt

You must allow me to close this moment of the close of the Exhibition to make my than & aft acknowledgments to you for the important assistance which the great work has received at your hands - You have not only given us an invaluable time, but more importantly aided us in getting over all our difficulties of construction which have usually proved the stumbling blocks of commissioners & beg you to accept as a

remembrance of our off and connexion & joint labours a small article, selected from the Exhibition, which I shall forward to you when I shall have received it -

Ever

my dear Mr Cubitt
your truly

Albert

Windsor Castle
October 16. 1851 -

W Cubitt Esq
Windsor

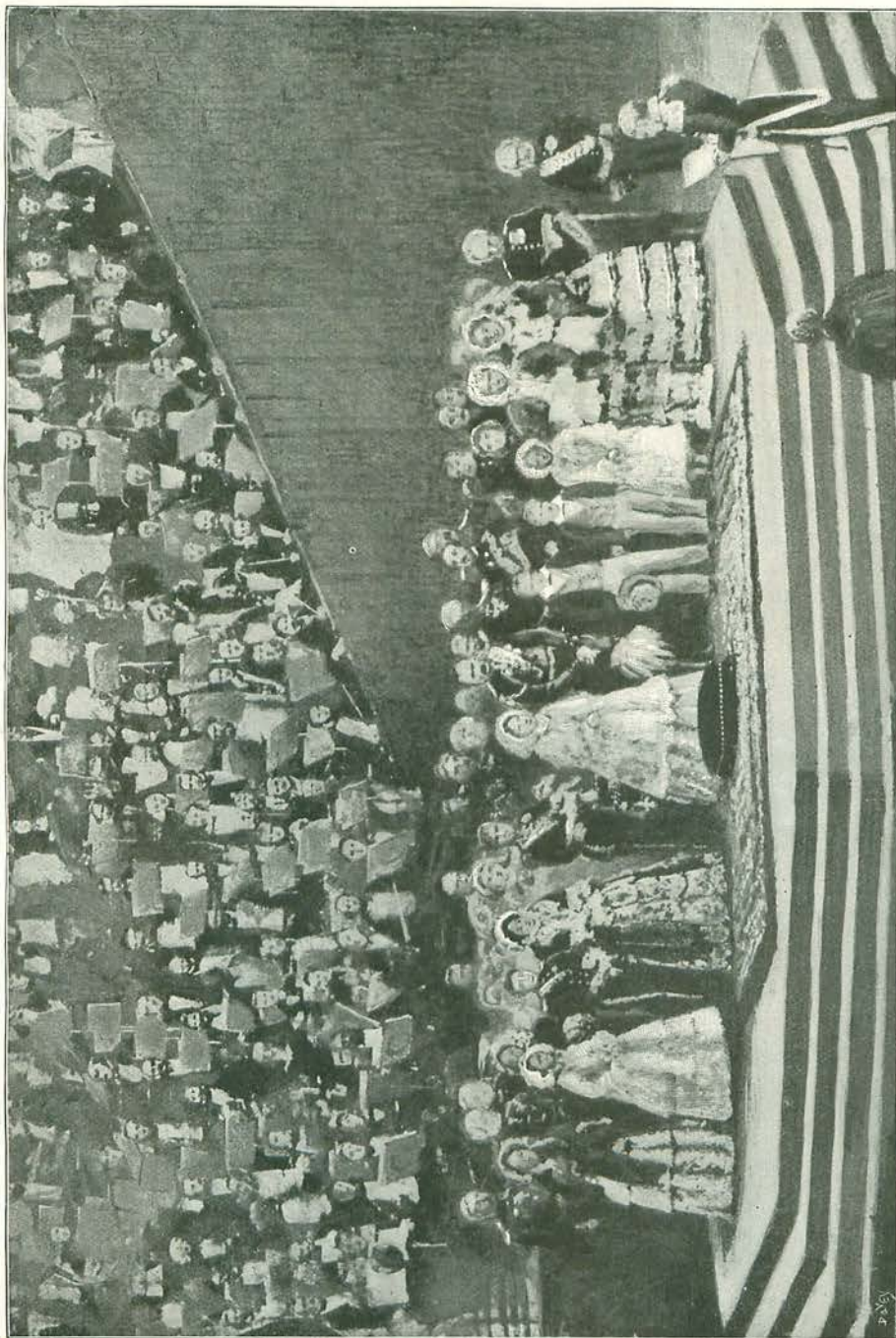
principally of cast-iron and glass.

Mention of the Great Exhibition of 1851 naturally leads one on to speak of the opening of the Crystal Palace by the Queen and Prince Albert. This im-

W. Cubitt Esq;
Gt George St.
Westminster

REDUCED FACSIMILE OF LETTER AND ENVELOPE FROM THE PRINCE CONSORT MAKING THE ABOVE PRESENTATION.

she has since seen it, and expressed her approbation. The exposure having been made while the address was being read, the whole party, fortunately, kept pretty still.



[Lent by Mr. Thomas Fall.]

THE QUEEN AND PRINCE ALBERT OPENING THE CRYSTAL PALACE.
(Now Reproduced for the First Time.)

From a Photo. by Mr. Watson, Brighton.]

In 1854 came the declaration of war against Russia. In connection with this melancholy business we would draw attention to the exceedingly interesting relic depicted in the accompanying reproduction. This is an arm-sling, made of chamois leather and tapes—the handiwork of the Queen herself. The sling belongs to Major-General John R. Hume, of Rock Lodge, Lynton, North Devon. Here is the General's own account of the story:—

“On the 8th September, 1855, I was taking part in the attack on the Great Redan. A musket-ball presently smashed my left arm. I was nearly a month in bed before I was able to sit up. Then I learned that General Simpson, the commander-in-chief, had received some slings worked by Her Majesty, and intended to be sent to the Crimea for the use of wounded officers. Sir James Simpson asked Brigadier-General Charles Windham if there was anyone to whom he would like to give a sling. General Windham said, ‘Yes, I should like to take one to Captain Jack Hume.’ Someone said, ‘You mean Captain Robert Hume’ (the two brothers were in the Crimea, and both were wounded). But Windham replied, ‘No, it

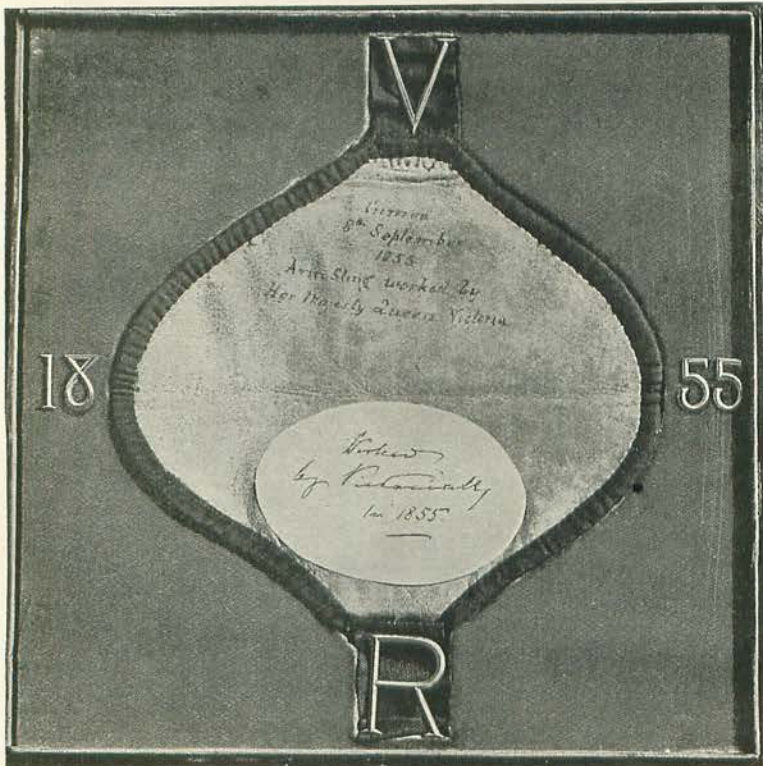
would be of no use to him’—he having been hit in the leg—‘I mean his brother Jack, whose arm was broken.’

“General Windham brought the sling straight from head-quarters to my tent and gave it to me. I felt very proud at getting such a valuable gift; and I wore it at the very first levée I attended after returning to England. When going down on my knees to kiss the Queen's hand, the hilt of my sword caught in this very sling and prevented my getting down. Her Majesty most graciously stepped forward and gave me her hand, murmuring some kind words to me as she helped me up.

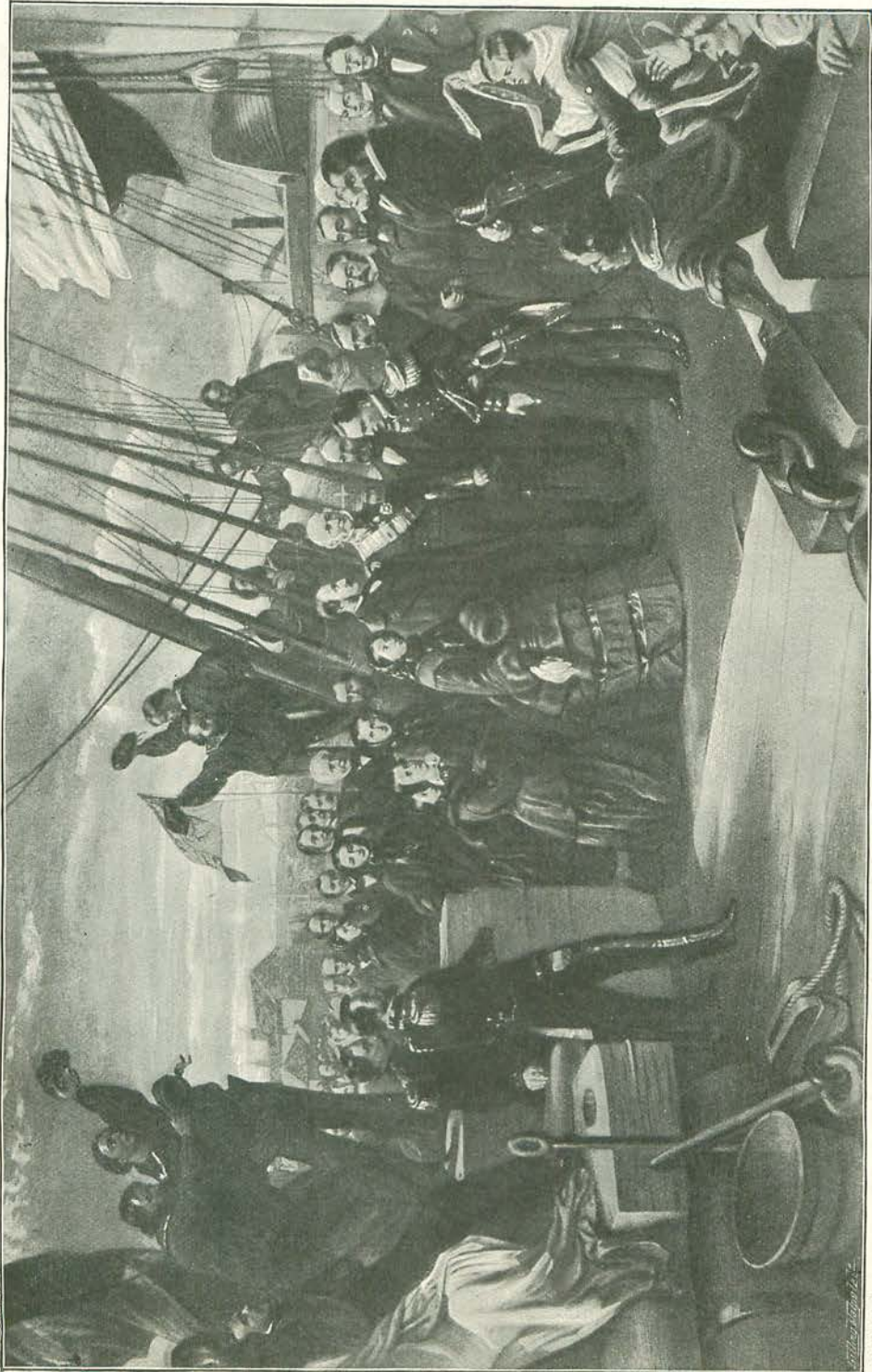
“In 1877, when I was quartered at Portsmouth, I asked Sir Hastings Doyle, commanding the division, if he thought he could obtain Her Majesty's signature to the sling. He then very kindly sent it to Sir Henry Ponsonby at Balmoral, and Sir Henry took it to Her Majesty, who graciously acceded to my request, writing the following on a piece of parchment paper and gumming it on to the sling with her own hand: ‘Worked by Victoria Reg. in 1855.’”

Thus we see that the small oval label at the bottom of the sling was specially written and then pasted on by the Queen herself. It is an interesting fact that the moment Her Majesty caught sight of the sling in Sir Henry Ponsonby's hands, she remembered and knew exactly what it was.

A very pleasing international incident occurred in December, 1856, when the Queen accepted from the American people the gift of the *Resolute*, one of the English ships which had gone to the North Seas in search of Sir John Franklin. The picture here



ARM-SLING WORKED BY THE QUEEN FOR A WOUNDED CRIMEAN OFFICER.



[W. Simpson.

HER MAJESTY ACCEPTING THE ARCTIC SHIP "RESOLUTE", FROM THE AMERICAN NATION.

Printed by]

shown depicts Her Majesty's visit to the *Resolute* at Cowes, to take over from the representatives of the American nation this very interesting gift. The original is in the possession of Mrs. Collins Levy, of 7, Montague Road, Richmond-on-Thames. Pamphlets were prepared at the time, telling how the Arctic ship floated out to sea after being released from her long imprisonment in the ice. The *Resolute*, as we all know, was found by an American vessel and taken to America, where she was refitted after her original style, and then presented to the Queen.

We now reproduce a very interesting pencil sketch by Her Majesty the Queen, which, of course, has never before been published. The drawing depicts an incident from Fenimore Cooper's novel, "The Bravo," which was published in 1831, and dramatized in melodrama form by Buckstone two years later. This sketch belongs to Mr. Harry C. Bradshaw, of the Villa Gaston, Biarritz. Mr. Bradshaw writes: "It came into my possession from my late father-in-law, Mr. A. Vail.

About the year 1836 or 1837 Mr. Van Buren was appointed American Minister at the Court of St. James. Mr. A. Vail, then quite a young man, accompanied him as first secretary. Later on, Van Buren was nominated President of the United States, and Mr. Vail became American *Chargé d'Affaires* in London. He was on very friendly terms in the house of the Duchess of Kent, and was asked by the young Princess Victoria to obtain for her certain autographs from America. This he did, and amongst those he secured was that of Cooper. In recognition of Mr. Vail's services in this way, the Princess Victoria drew with her own hand this most interesting sketch; afterwards signing it and giving the reference in "The Bravo."

Most of the remaining sketches belong to Mr. Edward Henry Corbould, R.I., of 7, Trebovir Road, Earl's Court. Mr. Corbould was drawing-master to the Royal children for more than twenty years. About the year 1851 he was a young member of the Institute, whose galleries



"What means this visit?"

Victoria 1836

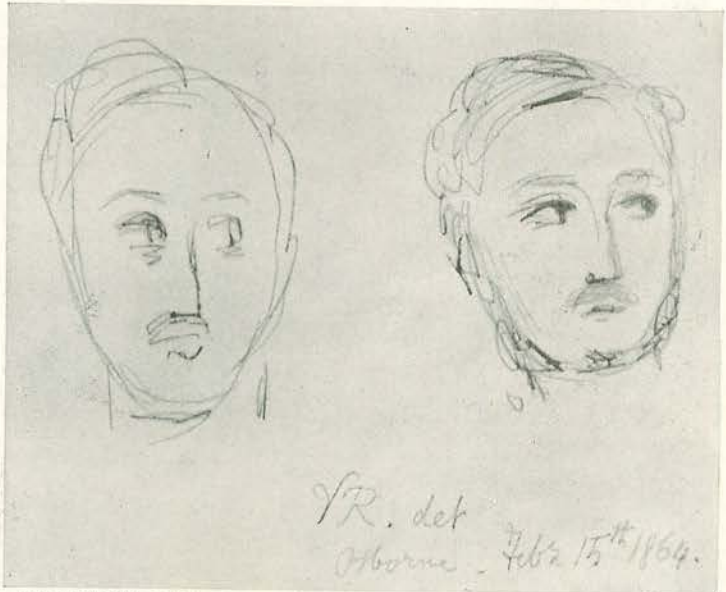
(The Bravo, vol. 3^d, p. 252.)

were situated in Pall Mall opposite Marlborough House. On one occasion the picture Mr. Corbould exhibited was a Biblical subject, in which Christ figured. Oddly enough, he had to get a Jew to sit for Christ, and the very first question the sitter asked was, "Vot vas the subject?" Of course, the artist had to deceive him, and told him that the central figure was a high priest preaching in the Temple, or something of that kind. Well, one day, the Queen and the Prince Consort came to the gallery, and were greatly struck by Mr. Corbould's picture. The Prince asked the artist several questions about it, and eventually bought it, this being the very first picture purchased by him in this country. Not very long afterwards Colonel (afterwards Sir Charles) Phipps called upon Mr. Corbould at his house in Rutland Gate, and asked him if he would accept the post of drawing-master to the Royal children. Mr. Corbould commenced work at Buckingham Palace on the Duke of Connaught's first birthday. "I remember," he told us, "the Duke of Wellington coming across from Apsley House and, presenting the little Prince with a sword he had worn during the Peninsular Campaign, saying: 'Take this, my little Prince, for I am sure you will become a soldier.'"

Mr. Corbould's duties were curiously varied. They ranged from a drawing-lesson to the little Prince of Wales, to a design for a piece of plate, or even a little scene-shifting at very private theatricals, from which Her Majesty excluded even her own domestic servants.

Here are reproduced two heads of the Prince Consort, sketched by the Queen under the following circumstances. Some time after the death of Prince Albert, Mr. Corbould was at Balmoral, and the Queen asked him to paint a picture of her late husband, whom she wanted represented as a warrior in armour. Corbould suggested that His Royal Highness had

always figured as a "Prince of Peace" rather than as a warrior, and the Queen liked the idea immensely. Still, Her Majesty did not quite give up the "warrior" idea. On seeing the rough sketch the Queen said, "You haven't made him drawing his sword." "No, your Majesty," replied Mr. Corbould, quickly, "I have depicted him sheathing it, for he is a Prince of Peace." It is an interesting fact that the Queen most carefully watched over the progress of this picture. At first she considered that Mr. Corbould was going all wrong. "You're drawing his head," she said, reproachfully, "flat on one side



TWO SKETCHES OF PRINCE ALBERT'S HEAD MADE BY THE QUEEN FOR MR. CORBOULD'S GUIDANCE.

and round on the other, like a bow; in fact, you are doing it like this." And in a moment Her Majesty scribbled the sketch seen on the left-hand side. "Of course," added the Queen, eagerly, "it *should* be like this." And then, "while the feeling was at the end of her pencil," she sketched the head on the right-hand side.

A photograph of the resulting picture is next shown. "After having painted the picture," writes Mr. Corbould, "I took upon myself to design the frame, with which Her Majesty was good enough not to find fault. The texts in German were selected by me. I don't know a word of German; but with a German and also an English Bible I managed to do what I did, and what you can see for yourself."

The next sketch, also from the pencil of



"A PRINCE OF PEACE."

From the Painting by Mr. Edward H. Corbould, R.I.

the Queen herself, was made under the following circumstances:—

Herne's Oak, in Windsor Forest (immortalized by Shakespeare), was in danger of being cut and pulled to pieces by vandal visitors. At this, the Queen was sorely grieved, and she ordered the tree to be cut down and dragged within the Castle precincts. She then decided to have a cabinet made out of the wood of Herne's Oak, which cabinet

was to contain an edition of Shakespeare's works. Mr. Corbould was requested by Her Majesty to design two figures for the panels of the cabinet—Charles Kean as *Macbeth* and Mrs. Charles Kean as *Lady Macbeth*. "This is the size I want the figures," said the Queen, and hastily taking a sheet of paper, she scribbled the figure seen in the reproduction. Mr. Corbould's finished sketches were sent to Nuremberg, and from

them were prepared two porcelain plates, which were duly let into the doors of the cabinet. The Queen now possesses Mr. Corbould's original drawings.

Next is shown an elaborate figure picture by the Princess Royal. Her Royal Highness had the photograph, from which we reproduce, specially taken, and it will be seen that round the narrow margin are some notes in her own handwriting, thus : "Entry of Bolingbroke into London, historical episode, Richard the Second." The Princess notes that this picture was "painted in April and May, 1857."

"'Richard II.' was being performed at the Princess's," remarked Mr. Corbould to us, "and I remember that the Princess Royal sent for me and told me that one of her ladies-in-waiting had declared that Ryder was astride of a stuffed horse. Lady — and the Princess had quite an argument about it. 'Mr. Corbould,' said the Princess, 'will you please go round to Mr. Ryder, give him my compliments, and ask him to prick his spurs into his horse's flanks and make him curvet about the stage?' Accordingly, I went behind the scenes and interviewed the great actor. He then took me on one side and said, earnestly, 'Look here, I'll be quite frank with you. Though my name is Ryder, God knows I'm no rider. All the time I am on that beast I am on thorns, and my prayers rise to Heaven when I get into the wings and am lifted off his bony back. It's all very well for Kean ;

he *can* ride, and, besides, he rides his own horse."

We may remark here that the selection of tutors and preceptors for the Royal children never went by favour. In this connection we may narrate the very interesting story, told us by Mr Corbould,

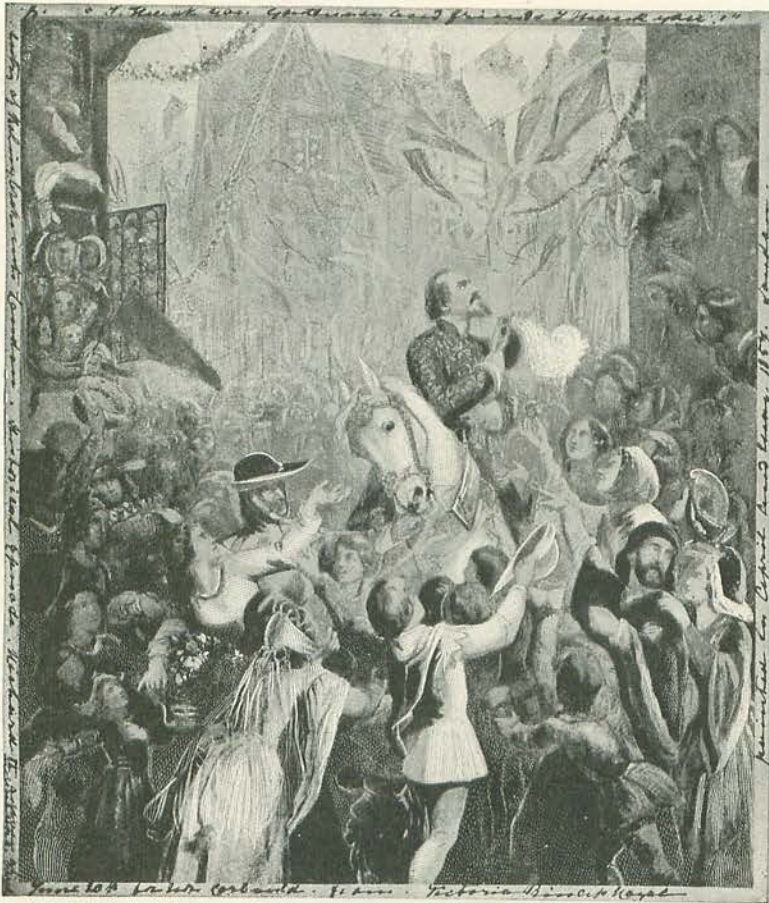
respecting the engagement of Miss Hildyard, for many years governess to the Royal children: "Her Majesty happened to see a girl who possessed most charming manners, and she asked who had charge of that young person's education. Her Majesty was then told that the young lady was taught by the daughter of a clergyman, and that that clergyman had a very large family. Well, the Queen sent for Miss Hildyard, who, poor girl, was quite overcome when the Queen and Prince Albert entered the room. She was seen to turn round quickly, and would have fallen in a swoon had not the Prince supported her in his arms. As she came to, the Princess Royal, with exquisite tact, whispered in her ear, 'Miss Hildyard, dear, I have put your bonnet *in your room.*'"

There is, by the way, a truly remarkable story about the very first drawing ever exhibited in public by the Princess Royal. Here is



SKETCH MADE BY HER MAJESTY FOR MR. CORBOULD'S GUIDANCE.

the story, now told for the first time : A certain fund was established for the relief of widows of officers who had fallen in the Crimea. A Mr. Hogarth, a print-seller in the Haymarket, asked Mr. Corbould whether he could procure a drawing by the Princess



From the Painting by]

"THE ENTRY OF BOLINGBROKE."

[The Princess Royal.

Royal, which might be exhibited and sold for the benefit of the fund. Corbould replied that he had not actually got a sketch by him, but he would speak to the Princess Royal about it. He did, and the Princess was simply horrified at the idea. She thought it would be *infra dig.* for her to exhibit a drawing done by herself. Up to that time no member of the Royal Family had dreamed of such a thing. Mr. Corbould pointed out how noble was the cause, whereupon the Princess said, "Very well, I'll go and ask mamma." She came back presently, and said to Mr. Corbould, "Mamma says I *may* draw something, but it must not be anything political." There and then, while Mr. Corbould waited, the Princess Royal made a sketch of a wounded Greek warrior attended by a maiden. On showing it to her drawing-master, that far-seeing gentleman remarked: "Why not turn the Greek warrior into a British grenadier? The public would understand that far more readily, and it

would appeal more directly to them."

The Princess instantly ran to the window with the sketch in her hand, and hastily clothed her warrior in the requisite busby and tunic, sketching in these from the unconscious sentry who paced up and down outside the east front of the palace. The drawing was duly exhibited, and a book was placed in the gallery, in which intending purchasers entered the amount they were prepared to pay.

Mr. Corbould himself resolved to possess the Princess Royal's sketch, and he would have given as much as forty guineas for it.

On going to the gallery to inspect the book, however, he was astonished to find that the first offer was one of seventy-five guineas, followed by one of a hundred guineas, which in turn was eclipsed by a further offer of a hundred and twenty guineas. At twelve o'clock on a certain day, the person who had offered the highest sum was to claim the sketch. It was a certain wealthy banker, who might be seen at half a minute to the hour pacing nervously up and down the gallery. At length he could contain himself no longer. "Ladies and gentlemen," he cried, "shall we see a work of art like this, done by the Princess Royal herself in so noble a cause—shall we see this, I say, going for a hundred and twenty guineas? I say a hundred and fifty guineas!" he cried, and again, still more enthusiastically, he shouted: "I say two hundred guineas!" And at this figure he bought the drawing.

Next is seen a graceful and dainty sketch, made by the Princess Royal under excep-

tionally interesting conditions. You will observe that she calls the sketch "a fancy." Down near the signature are the words: "For Mr. Corbould, January 11th, 1858. *The last time.*" The Princess meant the last time before her marriage.

Mr. Corbould, whose name necessarily looms large in this article, is positively

by the Queen to prepare some little drawing which might be lithographed and distributed privately. The Princess chose her own subject, and many copies were duly lithographed from the original sketch. She had chosen the Parable of the Wise and Foolish Virgins, and she was one day showing Mr. Corbould a copy of the thing, and pointing out to him how skilfully she had placed the *ten* wise and *ten* foolish virgins.

"I am sorry," said Mr. Corbould, "but you have made a mistake, Princess; there were only five wise and five foolish." The dismay of the Princess knew no bounds, but at length she was struck with a brilliant idea. "I know what I'll do," she said; "I'll *knock out every alternate one!* It is a pity," she went on, "that I didn't study the subject before I started the design, for I have troubled myself with the study of every half-note of agony and grief."

Of course, work done by the Royal Princesses could scarcely be expected to stand the critical examination of experts. Mr. Corbould had one of the original lithographs of the sketch just described hanging over his mantelpiece in the drawing-room, and he was one day pointing out the beauties of the design to his carpenter, John Gales—an illiterate fellow, but very clever at his trade. "You see," explained Mr. Corbould, "the foolish virgins are shut out—the door is slammed in their faces, as it were." "And that 'ere was done by the Princess Royal!" mused the carpenter, quietly. "Well, all I can say is, I'm thunderin' glad that door wasn't made by John Gales, 'cos if it was, I reckon I'd

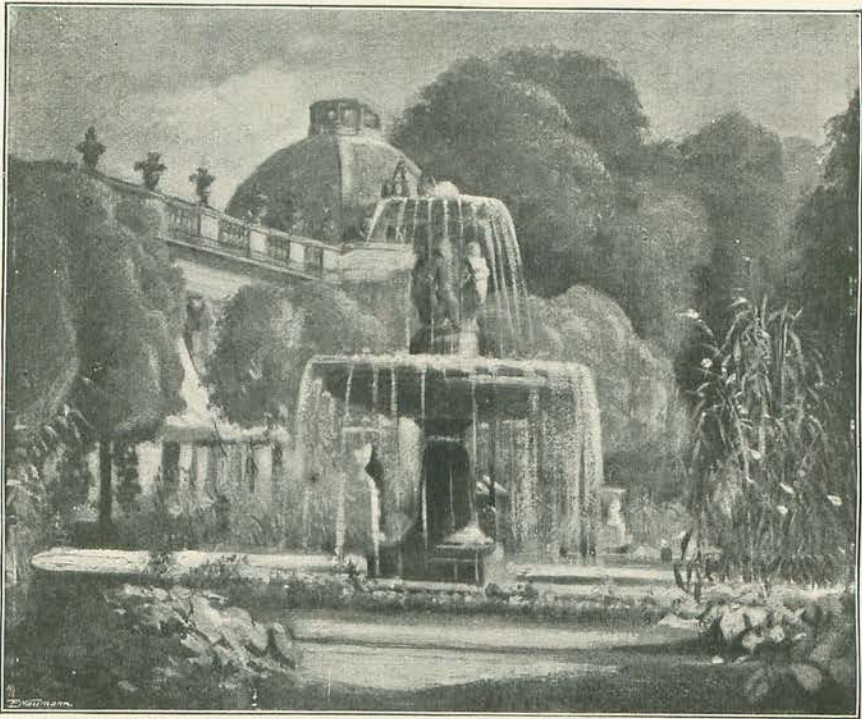
have it on my 'ands for some little time."

Ever since the exhibition and sale of the first drawing above-mentioned, the Princess Royal (Empress Frederick) has assisted innumerable charities by means of her pencil and brush. The oil-painting here reproduced illustrates this interesting trait. It shows a corner of the Palace at Potsdam, and it was



LAST SKETCH MADE BY THE PRINCESS ROYAL BEFORE HER MARRIAGE.

one of the most delightful and interesting men whom the present writer was ever privileged to meet. To know him is a liberal education in matters Royal. He is a monument of good sense, a mine of anecdote, and a miracle of diplomacy. Listen to this very interesting story about the eldest of his Royal pupils. The Princess Royal was asked



From the Painting by)

A CORNER OF THE PALACE AT POTSDAM.

[The Princess Royal.

sent over from Germany by the Empress to Mr. Algernon Graves, the famous print-seller of Pall Mall. This painting was one of five studies in oil and water colours consigned by the Empress to Mr. Graves. The letter accompanying the pictures was substantially as follows:—

“Dear Mr. Graves,—I want to help one of the charities here, but I don’t want to give a sum of money direct. I want to feel that whatever I give I have earned. Will you please sell these pictures for what they will fetch, and then send me a cheque?”

This Mr. Graves did; and the cheque was for a very considerable amount. The pictures are now scattered all over the country.

Let us now consider the Prince of Wales as an artist. The water-colour drawing of “Faust” was done at Osborne (as the inscription tells us) on the 15th May, ’58. This sketch belongs to Mr. Corbould.

“At the drawing lessons,” said the latter gentleman to us, “the Prince of Wales was always full of ideas. And I should tell you here that the Royal children seldom copied things. A subject would be suggested, and I would commence it, leaving the young Prince or Princess to finish the drawing. One morning the Prince of Wales met me,

literally bursting with notions. ‘Tell you what we’ll have this morning,’ he cried, excitedly; ‘I’ve got the picture in my mind. We’ll have a Jack Tar coming full pelt down a lane, with a big bull close behind him.’” “Certainly a spirited subject,” commented Mr. Corbould, drily.

Here is another of this grand old man’s stories: “On reaching the Palace one morning, the Prince of Wales showed me a drawing he had just finished. Napoleon was depicted on horseback levelling a pistol at the Duke of Wellington, who was advancing to cut down his great enemy. While I was looking at the drawing, who should come in but the Duke himself! ‘Why, the very man who can best criticise my drawing!’ cried the Prince. ‘Now, can you tell me who that is on the left?’ he went on, presenting the sketch to the Duke. ‘Well,’ replied the latter, deliberately, ‘judging from the waistcoat and the cocked hat, I should say it was meant for Napoleon.’ ‘Right,’ said the Prince. ‘And who is the other figure?’ ‘By the cut of the jib,’ returned the Duke, calmly, ‘I should say it was myself.’ ‘Right again. Well, now, is the drawing accurate? That’s what I want to know.’ The Duke rose, put down the sketch, and thus impressively addressed the Prince of Wales: ‘My boy, I’m going to tell



SKETCH OF "FAUST" BY THE PRINCE OF WALES.

you something that the English people don't seem to realize. I was sent out to keep Napoleon in check, but *never in my life have I set eyes on him!* Once, in the midst of a battle, someone cried, "Look! There's Napoleon," but before I could get the glass to my eye, the smoke from a field-gun had enveloped him."

Next we show a graceful classic head by the Princess Alice. It hangs in Mr. Corbould's drawing-room. This pupil of Mr. Corbould was ever ready to adopt new ideas and try experiments for her own very lively self. The Queen and Prince Consort had bought a picture by Corbould, and in it the nimbus about a saint's head was depicted covered with jewels, each painted in separately. The Royal couple commented much upon this in the Princess Alice's hearing, and of course the next time the Princess saw her drawing-master, she wanted to know all about it. Mr. Corbould said that really there was nothing difficult or remarkable about the painting of jewels in this way, and he gave the

Princess Alice a demonstration all to herself.

One day, some little time after the above incident, the Princess Alice met her drawing-master, and with an air of mystery and importance, remarked: "I've something to show you, Mr. Corbould, and I *know* you'll be pleased with it." So saying, she produced a gorgeous water-colour sketch, depicting a knight on horseback. Both horse and knight were clothed in complete armour, and in the charger's breast-plate glowed "a ruby at least as big as a soup-plate!"

"Now, I want your opinion upon this," said the Princess, anxiously.

"A candid opinion?"

"Oh, yes; a candid opinion; I wouldn't give anything for a flattering opinion."

"Well, Princess," returned Mr. Corbould, slowly, "I don't know of any three kingdoms in this world which, when brought to the hammer, would realize the price of that ruby!"

"Mis — ter Cor — bould!" exclaimed the little Princess, breathless with delight. "I *knew* you'd be pleased, but I didn't expect such praise as *that!*"

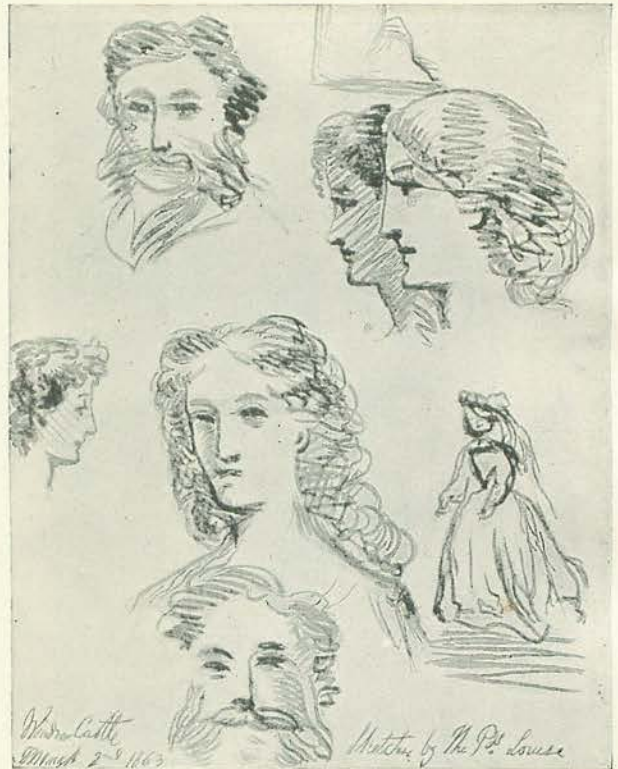


CLASSIC HEAD, DRAWN BY THE PRINCESS ALICE.

Elsewhere we have remarked that the Royal children seldom copied things at their drawing lessons. Rather were they trained to be absolutely original and observant. No wonder, then, that the young Princes and Princesses took to sketching from life certain more or less picturesque people whom they met. The little water-colour here reproduced is by the Princess Helena. It belongs to Mr. Corbould, who has it placed in a frame, with a portrait of the Princess, and an admission ticket to her marriage ceremony.

This drawing depicts an Austrian Princess who happened to be staying at the Palace, and who expressly dressed herself up as a gipsy—tambourine and all—at the bidding of the youthful artist.

The Princess Louise (Marchioness of Lorne), Mr. Corbould tells me, possessed artistic talent in a striking degree from a very early age. She was for ever taking notes at great



JOTTINGS BY THE PRINCESS LOUISE (MARCHIONESS OF LORNE).



Drawn by]

A GIPSY MAIDEN.

[The Princess Helena.

functions, and on all possible occasions when likely material was to be obtained. She would cover reams of foolscap with jottings of the kind depicted here. The original of this is a scrap of paper belonging to Mr. Corbould, and it is covered with artistic memoranda for the pictures the Princess was always composing. It is interesting to study these jottings, and remember that at Kensington Palace there is a fine statue of the Queen set up which is entirely the work of the Princess Louise. The heads seen in the reproduction are, of course, portraits of Ambassadors, Court ladies, and others whom the quick eye of the Princess marked out as likely subjects.

The whole of the photographs in this article, excepting those otherwise acknowledged, were specially taken by our own staff of artists, through the courtesy of the various owners of the relics and mementos.