

It was in this Gallery that the State Trial of Earl Russell took place on July 18th, 1901, the first State Trial in the present building.

Leaving the Royal Gallery we enter

### THE PRINCE'S CHAMBER,

which serves as a kind of ante-room to the House of Lords.

The large doorway on the South side, the principal entrance from the Royal Gallery, is of lofty pitch, richly decorated, and deeply recessed. Four shields, with crowns over them in alto-relievo, and bearing the arms of England, Scotland, Ireland, and Wales respectively, appear at intervals in the mouldings on either side of the door, roses filling up the vacant spaces. Small labels, on which are inscribed Anglia, Scotia, Hibernia, and Wallia, are under each shield. Around the arch a series of small quatrefoils is introduced, and the spandriils have quatrefoils with a rose and fleur-de-lis within them. The archway on the north wall corresponds exactly in design to its companion opposite, and contains the statue in marble, by J. Gibson, R.A., of QUEEN VICTORIA,\* sitting upon her Throne, holding her sceptre and a laurel crown; that is, governing and rewarding; the laurel crown may be considered an emblem of honour conferred upon intellect and valour.

\*On the right of the Sovereign stands Justice; on the left, Clemency. The former holds the sword and balance; round her neck is suspended the image of Truth. The expression of Justice is inflexible, while that of Clemency is full of sympathy and sadness—sad, for the constant sins which come to her knowledge, but, with lenity, she keeps her sword sheathed, and offers the olive branch, the sign of peace.

Upon the front of the Pedestal is a basso-relievo of Commerce; upon the right side is Science, designated by a youth pondering over geometry; and upon the left, a figure denoting the useful arts: in the background are represented the steam-engine, telegraph wires, and other useful objects.

Plato says, "All-seeing Justice; the eye of Justice penetrates into the darkness which conceals the truth."

In Egypt, the judge, when pronouncing sentence of death, put on his neck a small image of Truth: it was of gold.

Clemency must have the power of punishment, therefore she is represented with a sword.

Mr. GIBSON'S description—dated *Rome*, 1847.

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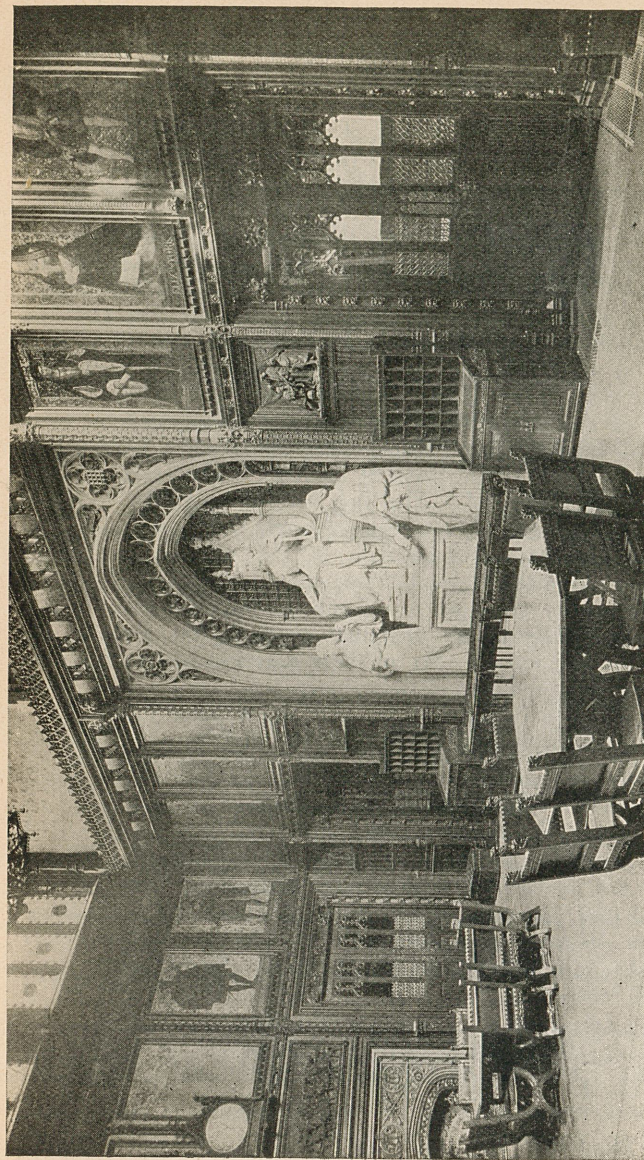


Photo Frith.

PRINCE'S CHAMBER



The back of the Throne is surmounted by lions, expressive of British strength and courage; and the footstool is adorned by sea horses, to signify dominion upon the ocean: the horse is an emblem of war.

The group, although a work of great merit in itself, may, we think, be considered to detract from the scale of the chamber, as it is suggestive of a much bolder and simpler style of decoration.

Entrance is obtained from the Prince's Chamber to the House of Lords by two doors, one on either side of the Throne. The walls are panelled to a considerable height, having a deep frieze running round the room. The east and west ends have each three windows above the panelling, each window being divided into three lights. The windows are filled with stained glass of simple design, consisting in each light of the rose, thistle, and shamrock, surmounted by royal crowns, on a ground of diaper-work; the whole is bordered by a narrow fillet, having roses at intervals. The effect of these windows is beautiful. The rich colours, and the softened tone of the light which streams through them, give additional magnificence to the decorations of the apartment. In the panelling on either side of the apartment is a series of spaces, nearly square, which are filled with the following bassi-relievi, in bronze, representing important events in the lives of the Queens of England. Six of these spaces occur on the sides of the room, and over each fire-place is a long space or panel, occupied with bas-reliefs, the work of William Theed.

*In the two compartments on the east and west sides:*

1. The field of the Cloth of Gold.
2. The Visit of Charles V. to Henry VIII.

*In the three compartments on the south side, west of the door:*

3. The escape of Mary, Queen of Scots.
4. The Murder of Rizzio.
5. Mary looking back on France. (The Escape of Mary occupying the centre panel.)

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*In the three compartments on the south side, east of the door:*

6. Queen Elizabeth knighting Drake.
7. Raleigh spreading his Cloak as a Carpet for the Queen.
8. The Death of Sir Philip Sidney. (The knighting of Drake occupying the centre panel.)

*On the north side:*

9. Edward IV. granting a Charter to Christ's Hospital.
10. Lady Jane Grey at her Studies.
11. Sebastian Cabot before Henry VIII.
12. Catherine of Arragon pleading.

The panels over these bassi-relievi are filled up with the full length portraits of Sovereigns of England, of the Tudor Family Princes and Princesses of the Realm, and Consorts of the Kings and Queens:—

Henry VII. (House of Lancaster.)	Elizabeth, daughter of Edward IV. (House of York.)	
Arthur.	Mary.	
Katharine.	Louis XII. of France—Brandon D. of Suffolk.	
	Henry VIII.	
Katharine of Arragon.	Jane Seymour.	Katharine Howard.
Anne Boleyn.	Ange of Cleves.	Katharine Parr.
	Margaret.	
	James IV. of Scotland—Earl of Angus.	
James V.—Mary of Guise.	Frances.	
	Mary Queen of Scots.	
	Francis II. of France—Earl Darnley.	
Edward VI.	Elizabeth.	Mary—Philip of Spain.
	Jane Grey—Lord Guildford Dudley.	

The frieze above these panels is enriched with oak leaves and acorns having shields charged with the armorial bearings, properly blazoned and gilded, of the different Sovereigns of England since the Conquest. At intervals, and between each shield, is a narrow label, running diagonally over the oak leaves, on which are the names of the Sovereigns whose arms are delineated on the shields.

The CEILING of the Prince's Chamber is exceedingly rich in decoration. The surface is painted a dark blue. Within the compartments are shields, containing, alternately, the arms of England, Scotland, and Ireland; around them are enriched quatrefoil borders, with fleurs-de-lis and coronals, the former in the central angles, and the latter at the corners. From the variety and richness of the sculpture decorations of this ceiling, and the vivid colours employed in their enrichment, the effect is beautiful, artistically softened by the tone of the stained glass as to be perfectly free from crudity of colour.

The FIRE-PLACES are of very elegant design and elaborate workmanship. The opening for the fire is a low arch, deeply recessed; the sides and back, incrusting with red and blue encaustic tiles, having the lions of England and the Royal monogram on them respectively. The spandrils of the arch are enriched with Tudor roses, crowned, painted and gilded; and

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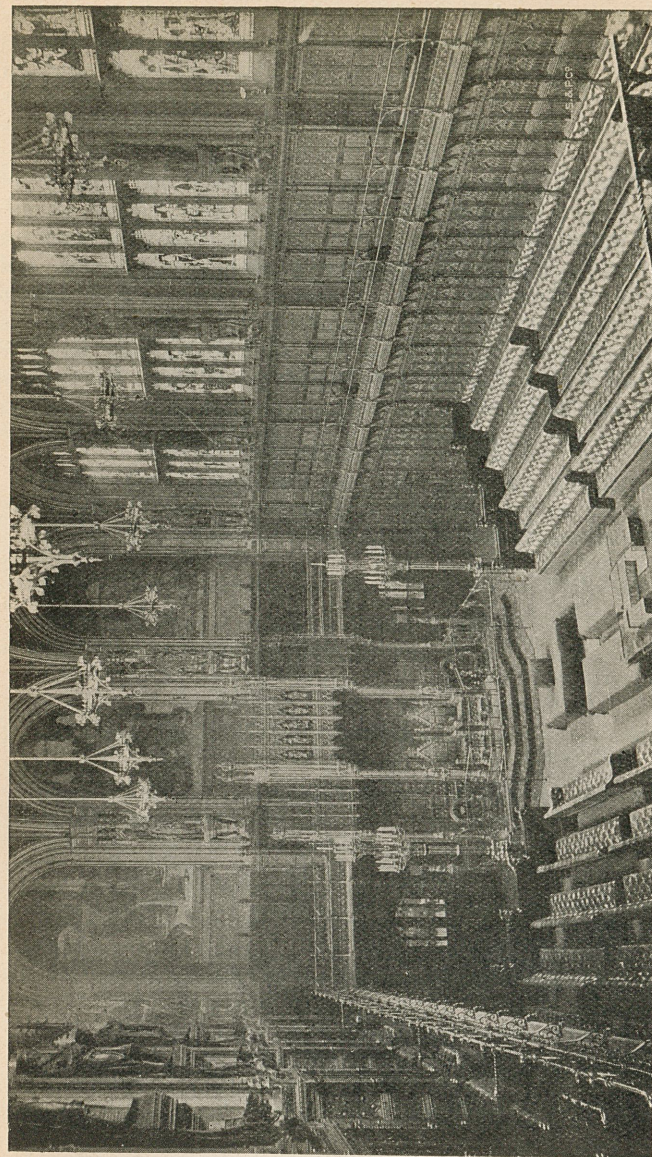
from them flow, in graceful arrangement, the thistle and shamrock, also gilded. In a long panel immediately above the arch are three quaterfoils within circles, having in their centres shields of the arms of England, Scotland, and Ireland; and in gilt letters on blue labels twining under the shields the respective national mottoes "Dieu et mon Droit," "Nemo me impune Lacessit," and "Quis Separabit." In the spaces between the quaterfoils are circlets of oak branches, with sceptres and swords placed saltire-wise, intertwined by a cord and tassels. The stove is low, and along the top bar are fleurs-de-lis; the back has in relief the Royal Arms of England with the supporters and crest. The fire dogs are of brass, and represent shields, with the lions of England upon them, the standards being surmounted by regal crowns. The fire implements are of wrought brass, elegantly designed: a raised moulding round the hearth serving in lieu of a fender, besides being made in accordance with the style of architecture of the room. From the Prince's Chamber we enter

#### THE HOUSE OF LORDS.

The interior of this House is, without doubt, the finest specimen of Gothic civil architecture in Europe; its proportions, arrangements, and decorations, may be said to be perfect. The size and loftiness of the apartment, its finely proportioned windows, with the gilded and canopied niches between them; the Throne, glowing with gold and colours; the richly carved panelling which lines the walls, with its gilded and emblazoned cove; and the balcony of brass, of light and elegant design, rising from the canopy; the roof most elaborately painted: its massy beams and sculptured ornaments and pendants richly gilded; all unite in forming a scene of royal magnificence as brilliant as it is unequalled.

The House of Lords is 90 feet in length, and 45 feet both in breadth and height. In plan the House is divided into three parts; the northern and southern are each considerably smaller than the centre, which constitutes the body or the floor of the House, wherein are the Woolsack, Clerks' Table, &c., on either side being the seats for the Peers, in rows. The southern end is the part of the House in which the Throne is placed, and is also for the accommodation of distinguished foreigners and others; whilst the northern has the Bar for its boundary, and is for the service of the House of Commons,

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HOUSE OF LORDS



when summoned to the Upper House to attend His Majesty or the Royal Commissioners; and where, also, counsel stand during judicial investigations. At the north-west corner is Black Rod's Box. The House is lighted by twelve lofty windows, six on either side, each with eight compartments for figures. The windows are all filled with stained glass, representing the Kings and Queens—both consort and regnant—of the United Kingdom, standing under canopies, classed according to their historical connection, from the reign of William the Conqueror. The rich draperies of the female figures add much to the beauty of the windows. Six of them contain figures of the royal line of England before the union of the crowns; three, of the royal line of Scotland from Bruce to James VI.; and three, of the Sovereigns of Great Britain from the reign of Charles I.

### THE PAINTED WINDOWS.

#### ROYAL LINE OF ENGLAND, BEFORE THE UNION OF THE CROWNS.

I.			
William the Conqueror Matilda, Queen of Henry I	Matilda of Flanders Empress Matilda	William Rufus Stephen	Henry I Matilda of Boulogne
II.			
Henry II John	Eleanor of Guicenne Isabella of Angouleme	Richard I Henry III	Berengaria of Navarre Eleanor of Provence
III.			
Edward I Edward III	Eleanor of Castile Philippa of Hainault	Edward II The Black Prince	Isabella Joan of Kent
IV.			
Richard II Henry V	Anne Katharine	Henry IV Henry VI	Mary Bohun Margaret of Anjou
V.			
Edward IV Richard III	Elizabeth Wydeville Anne Neville	Edward, Prince of Wales Henry VII	Edward V Elizabeth
VI.			
Arthur, Prince of Wales Jane Seymour	Katharine of Aragon Edward VI	Henry VIII Mary	Anne Boleyn Elizabeth

#### ROYAL LINE OF SCOTLAND, BEFORE THE UNION OF THE CROWNS.

VII.			
Robert Bruce Robert II	Elizabeth de Burgh Elizabeth Mure	David II Robert III	Joanna Annabella Drummond

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VIII.			
David, Duke of Rothsay James II	Marjory Douglas Mary of Guelders	James I James III	Jane Beaufort Margaret of Denmark
IX.			
James IV Mary	Margaret Darnley	James V James VI	Mary of Guise Anne of Denmark
ROYAL LINE OF GREAT BRITAIN.			
X.			
Charles I James II	Henrietta Maria Mary of Este	Charles II William III	Katharine of Braganza Mary
XI.			
Anne George II	George of Denmark Queen Caroline	Princess Sophia Frederick, Prince of Wales	George I Augusta, Princess of Wales
XII.			
George III Princess Charlotte	Queen Charlotte Duke of Kent	George IV William IV	Queen Caroline Queen Adelaide

At each end of the House are three archways corresponding in size and mouldings with the windows; and on the surface of the wall, within the arches, are the first Frescoes executed (as wall decorations) in this country, under the superintendence of the Committee for the Fine Arts. Those over the Throne are—

Edward III. conferring the Order of the Garter on the Black Prince .....	C. W. COPE, R.A.
The Baptism of St. Ethelbert .....	W. DYCE, R.A.
Prince Henry acknowledging the authority of Judge Gascoigne .....	C. W. COPE, R.A.

The archways at the northern end of the House are very deeply recessed, affording space for the Strangers' Gallery. Between the windows, the arches at the ends, and in the corners of the House, are niches, richly canopied; the pedestals within are supported by angels holding shields charged with the armorial bearings of the Barons who wrested Magna Charta from King John. The angels, pillars, pedestals and canopies, are all gilded, and the interiors of the niches elegantly diapered; above them are corbels, whence spring spandrels to support the ceiling.

The effigies of the Barons who were deputed to obtain Magna Charta from King John—in all eighteen—are placed in the niches between the windows, and the following is a list

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of the statues, and the sculptors who executed the models for the statues.

Stephen Langton, Archbp. of Canterbury...	
William, Earl of Salisbury .....	J. Thomas.
Henri de Londres, Archbishop of Dublin ...	
William, Earl of Pembroke .....	J. E. Thomas.
Almeric, Master of the Knights Templar ...	
Waryn, Earl of Warren .....	P. M'Dowall, R.A.
William, Earl of Arundel .....	
Hubert de Burgh, Earl of Kent .....	W. F. Woodington.
Richard, Earl of Clare .....	
William, Earl of Aumale .....	H. Timbrell.
Geoffry, Earl of Gloucester .....	
Saher, Earl of Winchester .....	J. S. Westmacott.
Henry, Earl of Hereford .....	
Roger, Earl of Norfolk .....	J. Thornycroft.
Robert, Earl of Oxford .....	
Robert Fitzwalter .....	F. Thrupp.
Eustace de Vesci .....	
William de Mowbray .....	A. H. Ritchie.

The Ceiling of the House is flat, and is divided into eighteen large compartments; these are each again divided by smaller beams into four, having in their centre lozenge-formed compartments, deeply moulded. Different devices and symbols, carved, fill the lozenges, and all of them are gilded. Amongst the devices, and immediately over the Throne, is the monogram V.R., crowned, and interlaced by a cord, the convolutions of which are so arranged as to form loops at the corners; similarly crowned and decorated, the monograms of Albert Edward, Prince of Wales, and the late Prince Consort fill the lozenges over their respective seats. The cognizances of the White Hart, of Richard the Second; the Sun, of the House of York; the Crown in a bush, of Henry the Seventh; the Falcon, the Dragon, and the Greyhound, are in some of the lozenges; whilst the Lion passant of England, the Lion rampant of Scotland, and the Harp of Ireland, fill others. Sceptres and orbs, emblems of regal power, with crowns: the scales indicative of justice: mitres and croziers, symbols of religion: and blunted swords of mercy, add their hieroglyphic interest; while crowns and coronets, and the ostrich plume of the Prince of Wales, form the enrichments more readily understood, and equally appropriate. These devices are encircled by borders, in admirable intricacy; and all of them are most elaborate in

workmanship: indeed, so minute in detail, that a glass is required to detect all their beauties. In the vacant corners between the lozenges and the mouldings of the beams the ceiling is painted a deep blue, and surrounded by a red border on which are small yellow quatrefoils. Within the borders are circles, Royally crowned; and from them proceed sprays of roses, parallel to the sides of the lozenges. The circles contain various devices and shields: amongst the former are the rose of England, the pomegranate of Castile, the portcullis of Beaufort, the lily of France, and the lion of England; and in the latter are the fanciful armorial bearings of those counties which ages since composed the Saxon Heptarchy. Where the lozenges are filled with the mitre, the circles are gules, and charged with a cross; and issuing from the circle are rays, instead of sprigs of roses. The whole are gilded, and enriched by colour. The ceiling is, as may be inferred, most striking in its appearance; the massy tie beams—apparently of solid gold, so rich are they with that precious metal—and the minute carving which fills up the lozenge-formed compartments, aided by the colours of the devices painted on the surface of the ceiling, unite in producing a most imposing and gorgeous effect.

Under the windows the walls of the House are covered with oak panelling of a varied pattern. In alternate panels are beautifully carved pillars, each crowned with a small bust of one of the Kings of England. The busts of the very earliest Kings are, of course, imaginary; but those for which authorities could be found are perfect specimens of portrait carving in wood. The pillars in the southern division of the House have pedestals affixed to them, on which are lions sejant holding shields emblazoned with the arms of England. Above the panels, between each bust, runs the inscription "God save the Queen" in open-worked letters of the Tudor character. A canopy springs from this, the surface of which is gilded and decorated with the armorial bearings of the various Lord Chancellors of England, from Adam, Bishop of St. David's in 1377. These escutcheons present a remarkably rich and unique decoration; and the variety of colours so displayed is very striking. The arms of the various Sovereigns under whom the Chancellors have held office are also painted.

At the northern end of the House the episcopal arms fill the spaces of the canopy. The front of the cove or canopy is moulded, and at every space corresponding to the pillars of the



panelling is a small carved pendant; above it is a lion's head in strong relief, and thence spring the standards to the brass railing of the Gallery. This railing is of simple but exquisite design. The standards are partly twisted, and between each runs a rail supported by segments of arches. Admission to this balcony is obtained from the Upper Corridor by small doorways under each window; and as the doors are panelled like the rest of the wall, and have no distinguishing features to indicate their purpose, it would be impossible to surmise the existence of so many entrances when they are shut. A single row of seats runs along the Gallery. The panelling above the Gallery is very rich in its details. The remaining portion of the panels are filled with vine-leaves and grapes in relief. Two elegantly-carved slender pillars, with capitals of varied design, are at the angles of the windows, and one on either side of the doors under the latter; they support a cornice, above which a richly carved brattishing runs all round the House.

The centre of the southern end of the House is occupied by the Throne; on either side of it, below the Gallery, is a doorway leading to the Prince's Chamber.

The northern end of the House has the Reporters' Gallery over the principal doorway in its centre. The strangers' Gallery is behind the Reporters'.

The frescoes in the archways at the back of the Strangers' Gallery are—

The Spirit of Justice .....	D. MACLISE, R.A.
The Spirit of Religion .....	J. C. HORSLEY.
The Spirit of Chivalry .....	D. MACLISE, R.A.

From the floor of the House the appearance of this Gallery is eminently beautiful. It projects several feet from the wall, and is supported by five arches, three in the front and one at each end. The central arch in the front is of wider span than the others. The compartments over the centre door have within them the coat armour of the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian Houses painted on shields; whilst in the compartments over the side door are the arms of the Archiepiscopal Sees and some of the Bishoprics, in continuation of the series of Episcopal arms, emblazoned at this end of the room. The front of the Gallery is divided into three compartments, to correspond to the doorways beneath; within them are sunken panels, beautifully ornamented, on which the badges of the different Sovereigns of England are

painted. There are two ranges of seats in the Reporters' Gallery, and the front one has accommodation for twelve persons. The arches under the Gallery and the three small arches on either side of it are hung with the richest and brightest red curtains and a clock, the face of which is exquisitely enamelled in colours, stands on a bracket in front of the Gallery: the case is beautifully carved.

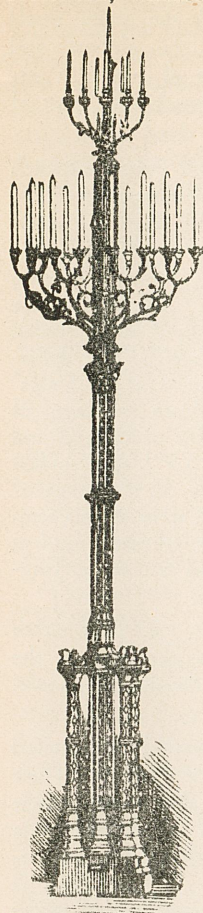
The Bar is about nine feet wide and three deep: at each corner is a post having on its outer faces the monogram V.R. within quatrefoiled circles. The angles of the posts are ornamented by moulding. The two inner posts of the Bar are crowned with small figures of the lion and unicorn holding shields; and the two outer are embattled. Affixed to the wall on the right hand of the Bar is the enclosed and elevated seat of the Usher of the Black Rod: it is panelled and decorated in corresponding style with the extreme ends of the Peers' seats, which have panels of extremely intricate treillage of vine, oak, rose and thistle patterns, beautifully sculptured and pierced, let into them. That on the left is for Peers' eldest sons, who have also the privilege of standing on the steps of the Throne. The extreme ends of the seats rise in steps corresponding to the steps on which the seats are elevated, and at their corners are badges of some of the Royal houses of England: the white hart, dragon, greyhound, &c.

On each side of the House are two doors, one near either end, leading into corridors. The doors are panelled in the lower part, and filled with open tracery in the upper panels, which are glazed with plate glass.

The corridors are very handsomely panelled and ceiled with oak, and extend the whole length of the House. Their appearance is singularly rich and effective, the warm colour of the panelling harmonising thoroughly with the stained glass and the rich green of the carpet; the windows are square-headed, divided by mullions and traceried. The glass is richly diapered, and in labels running diagonally the motto "Dieu et mon Droit," is repeated many times. In recesses opposite to the windows are seats, cushioned and covered with red leather. In recesses, also, are branches for lighting, and opposite the doors leading from the House globe lights hang from the ceiling.



Above these principal corridors are others, without any decoration, whence ingress is obtained to the Gallery. This upper corridor is lighted by small quatrefoil-shaped windows, and lights are pendant from the roof.



Candelabra—Throne  
End, House of Lords

There are two beautiful specimens of Candelabra on either side a little in advance of the Throne, which have an imposing appearance. To the topmost coronal they stand about seventeen feet high, of which the pedestal is nearly five feet, and are beautiful specimens of skill in brass working, weighing  $11\frac{1}{2}$  cwt. each.

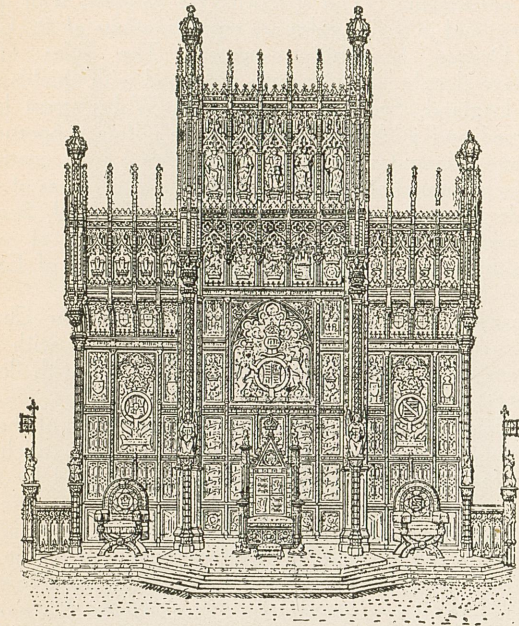
The seats for the Peers are extremely comfortable. There are four rows each disposed in three ranges so as to allow of free passage between them. The carpet is green.

The whole of the excellent arrangements for the warming, lighting, and ventilation of the House of Peers were carried out originally by the architect on a plan of his own; the working of them, together with the ventilation and warming of the whole building, has been entrusted to a resident officer specially appointed by the Government for that purpose.

The Throne is elevated on steps, the central portion having three, and the sides two, covered with a carpet of richest velvet pile. The ground colour of the carpet is a bright scarlet, and the pattern is composed of roses and lions alternately. A gold-coloured fringe borders the carpet.

The Canopy to the Throne is divided into three compartments; the central one is much loftier than the others and con-

tains the two State Chairs, one for His Majesty the King, the other for Her Majesty the Queen. The back of the central compartment is panelled in the most exquisite manner. The three lowest panels have lions passant of England, carved and gilded, on a red ground; and above them, in a wide panel, arched, and enriched with quatrefoiling, are the Royal Arms of England, surrounded by the Garter, with its supporters,



Throne, during Reign of Queen Victoria.

helmet and crest, and an elaborate mantling, forming a rich and varied background. The motto "Dieu et mon Droit," is on a horizontal band of a deep blue tint. Above the brattishing is a series of five panels, with ogee arches. The crests of England, Scotland, Ireland, and Wales, richly carved and gilded, fill the panels. The ceiling is flat, divided into many small squares. In the centre is the monogram V.R., surrounded

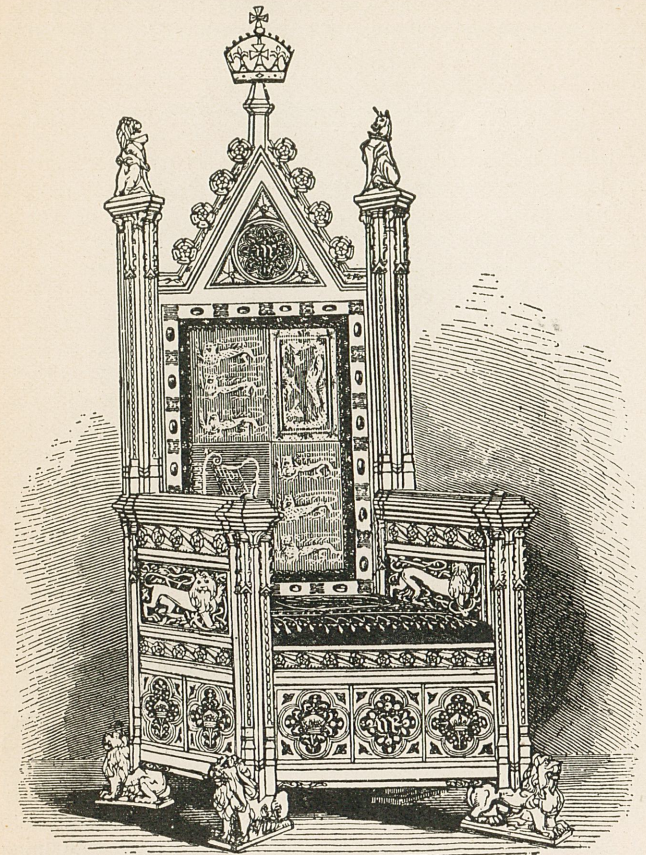


by a border beautifully designed and carved. The flat surfaces of the ceiling are enriched by stars painted on them. As before mentioned, the overhanging canopy of the central division projects considerably beyond the sides, and it is supported by spandrils rising from octagonal pillars, having small roses and fleur-de-lis wrought in trelliswork, with the most delicate execution upon their several sides. The capitals of these pillars are peculiarly beautiful, having a coronal form, with floreated enrichment. The spandrils are enriched with quatrefoil tracery, and in their angles are representations of St. George and the Dragon, beautifully executed. The sides of the canopy have deeply sunken panels, enriched with shields of the arms of England, Scotland, Ireland and Wales, most beautifully carved and gilded. Affixed to the pillars supporting the canopy are octangular pedestals, ornamented with quatrefoils, and having canopied and groined capitals, on the faces of which are shields charged with the escutcheons of England, Scotland, and Ireland. Upon these pedestals are figures of winged angels, sitting, and holding shields with the arms of England enamelled upon them.

The panelling on the sides, on either hand of the Chairs of State, consists of two rows of open-worked arches with elaborate tracery, and above them other panels filled with floreated enrichments of the most exuberant design.

Much skill has been displayed in the construction of the State Chairs, which are particularly splendid in their enrichments. The one for the King is the Chair which was used by Queen Victoria and also King Edward VII. In general outline it is similar to the Chair in which the Sovereigns of England have been wont to sit at their coronations, but in detail it differs widely from its plain prototype. The legs of the Chair, resting upon four lions couchant, have pinnaced buttresses on each side, those at the back being, of course, considerably higher than the front ones. The arms are boldly moulded, and in the sunken panels beneath them are lions passant. On moulded capitals above the pinnacles to the back legs a lion and unicorn are seated holding scrolls. The back of the Chair is gabled, of lofty pitch; and within it, in a circle, is a quatrefoiled ornament of eight points, having in the centre the monogram V.R. entwined by a cord. A broad border surrounds the square part of the back of the Chair, on which are, alternately, large and brilliant egg-shaped pieces of rock

crystal, and lions within quatrefoils enamelled. The addition of crystals as enrichments to the Throne is a peculiarly happy idea, as the effect and the sparkling brilliancy they impart is resplendent. Within this border are the Royal Arms of England, worked in embroidery on velvet.



THE STATE CHAIR.

The Chair for the Queen is exactly the same in all particulars, excepting that it is one inch lower, and the quatrefoiled



ornament on the back has in the centre a rose instead of a monogram.

The State Chairs on each side are exactly alike in form and general details. The backs are circular-headed, the velvet being embroidered with a Royal Ducal coronet. The cushions to the seats are of crimson velvet, richly embroidered.

As every portion of the Throne and the Chairs is gilded some idea may be formed of their splendid appearance; and, standing under a canopy of the richest design, glowing with gold and colours, they produce a magnificent effect.

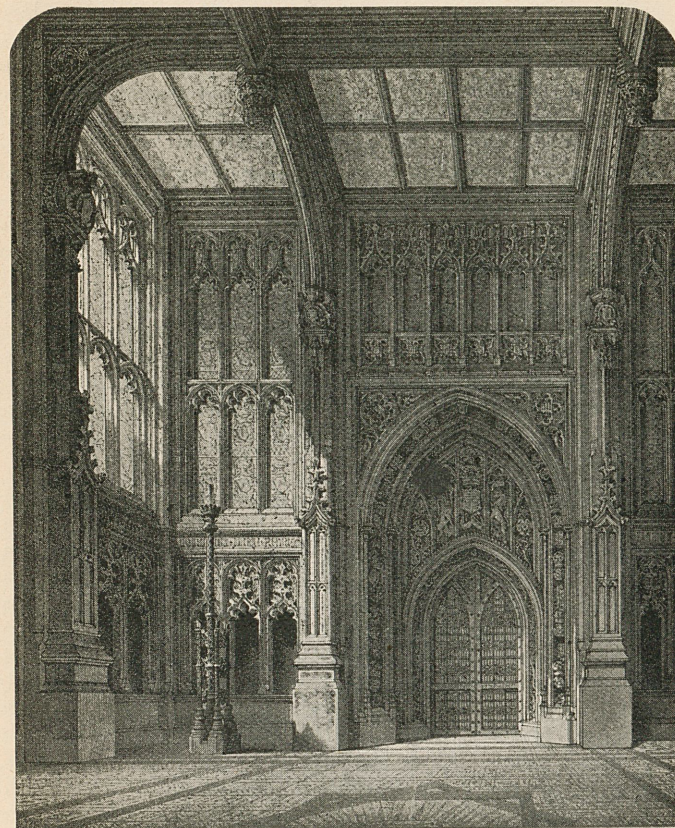
The Footstools to the Throne are of oblong shape, about one foot four inches each in length. The tops are covered with the richest crimson velvet, and are embroidered in gold. The pattern is a rose of eight leaves, within a circular border from whence small roses spray out towards the corners, and the whole is included in a border to the outer form of the Footstool of fleur-de-lis, &c.

The side compartments of the canopy are like in general architectural detail, but differ in heraldic insignia, the one side having the symbols of the Prince of Wales, blended with its architectural features, whilst the other has those relating to the Prince Consort. On the pedestal on the right side is a lion holding a shield on which the arms of England are displayed; and on that on the left side is a unicorn holding a shield similarly charged.

The panelling is similar in both compartments, the lowest row containing fanciful bands, with rich foliage interwoven: the second and third series quatrefoils: and the fourth richly traceried ogee arches. Within the quatrefoils P. W. and P. A. respectively are carved and gilded, relieved by a deep blue background. The arches in the upper row have shields of arms helmeted and crested with Royal crowns. Tall arched panels display the armorial bearings of the Princes in gold and colours, surrounded by the Garter, and having crowns above them. On blue labels, under the arms, are the respective mottoes "Ich Dien" and "Treu und Fest" in slightly raised letters. The arched coives above are each divided into four panels by enriched ribs, the two central panels containing shields helmeted and mantled, on which, in the Prince of Wales's Canopy on the right, are the armorial ensigns of the Principality and the Royal Arms of England; and in the Prince Consort's, on the left, are the escutcheons of Saxe

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Coburg Gotha and England. The two outer panels have lions and unicorns, sitting and holding banners displayed, on which are the triple ostrich feathers on an azure ground and a red cross on a white ground respectively.



*The Peers' Lobby.*

### THE PEERS' LOBBY.

Entering the Peers' Lobby, which is the chief approach to the House of Lords, the visitor is struck with its magnificence.

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The decorations, both architectural and pictorial, are extremely elegant and appropriate, though, of course, less elaborate than those of the House. In plan the Lobby is square, each side being divided into a wide central and two small arched compartments.

The wide central compartments on either side have lofty arches, or doorways, all of precisely similar proportions and arrangement. The doorways on the east and west sides correspond with each other in detail, having quatrefoils in the spandrils, with the rose and portcullis in their centres. Above each arch is a series of six arches, separated by small buttresses, with pinnacles: within them are painted the arms of the six different Royal lines who have swayed the English sceptre—the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian—each surmounted by a Royal Crown. Below each arch, and forming, as it were, a base to it, is a small panel, quatrefoiled, and bearing in its centre a shield on which the initials S.N.P.T.S.H. are painted, to correspond with the armorial bearings above them. The north doorway opens into the long corridor leading to the House of Commons; the eastern and western open into corridors connected with the Libraries and other rooms. The doors themselves are of oak, the hinges and locks of brass.

The East, West, and North Entrances have recessed doorways, with arches of lower pitch, to correspond in general character with the South door, but of much plainer design. Each recessed doorway is divided into three parts: a central and two narrow compartments. In the central one is the doorway; above it the wall is formed into three quatrefoil panels, having within them shields containing the arms of England, Scotland and Ireland, royally crowned, and with blue labels on which are Anglia, Scotia and Hibernia alternately. The doors are of oak, richly panelled, and having plate glass in the upper panels. Over the east and west doors are clocks, the dials of which are beautifully enamelled in white, gold and blue. On either hand in the thickness of the wall are small doorways, which lead to the staircase, to the galleries, and into small rooms.

The South door, opening into the House of Lords, corresponds, in its general form, with those on the other side of the Lobby, having six arches over it, embellished, like them,

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with the Royal armorial bearings; but in the details of the archway itself the utmost magnificence is displayed. The arch is deeply moulded: at intervals, Tudor roses, very boldly sculptured in alto-relief, royally crowned, give richness to the whole. Recessed about four feet is another arch, but not of so lofty a pitch as the external one, and, within the mouldings of this, oak leaves gilded are introduced. The space over the arch is divided into five compartments, the central one quatrefoiled and bearing in its centre a shield of the Royal Arms of England surmounted by a crown and having the motto "Dieu et mon Droit," on a blue label; in the panels on either side, likewise quatrefoiled, are the lion and unicorn, each bearing a small banner; roses and thistles fill up the other panels, whilst shamrocks form a cresting round the arch. As all parts are coloured and gilded, the effect is magnificent.

The massive brass gates under the South door especially deserve notice: they are splendid specimens of intricate and masterly workmanship by Hardman. They weigh  $1\frac{1}{2}$  tons, and are only equalled in beauty and design and workmanship by those of the 15th century to the tomb of Henry VII. in Westminster Abbey.

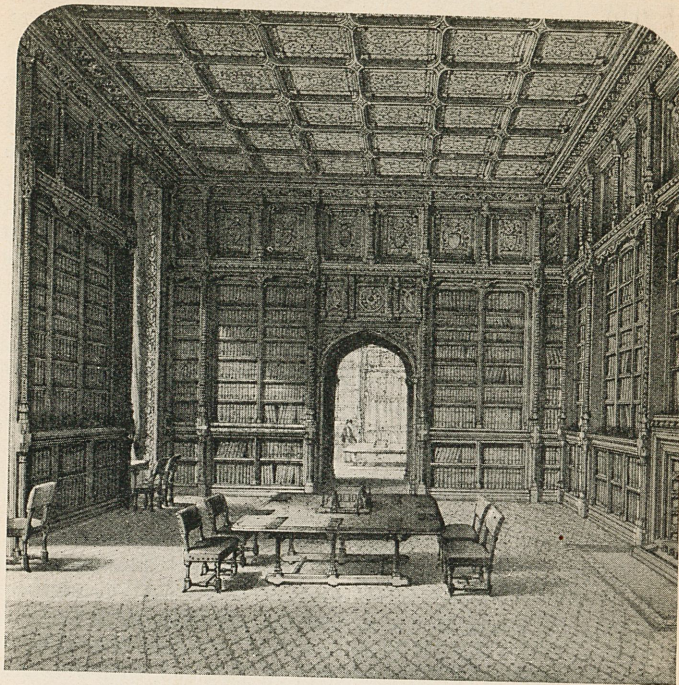
The Encaustic Tiled Pavement from the richness of the colour is particularly striking; it was manufactured by Minton, in Staffordshire. The marble margins of the floor, with that of the centre, is the produce of Derbyshire. The texture of these marbles is equal, in all respects, to the finest jasper; surrounding the centre is a very fine enamel, inlaid with brass by Hardman. The stained glass windows represent the arms of the early families of the aristocracy of England, and were also manufactured by Hardman. This Lobby is thirty-eight feet square and thirty-three feet in height.

Leaving the Lobby by the archway on the east side, a corridor brings us to the Refreshment Rooms. These are conveniently arranged, the one as a Dining Room, the other as a Tea Room: the double screen in the centre dividing and yet connecting these rooms, and while being so great an ornament to them, at the same time forms a waiting room for the attendants, and gives access to the Kitchens which are immediately under it. By means of a staircase connecting them, and also by the hydraulic lift for raising and returning dishes, the utmost convenience and despatch is ensured. Proceeding to the

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end of the corridor from which these rooms are entered we gain entrance to the \*PEERS' LIBRARIES.  
Not open to the Public.



[This magnificent suite of rooms has been arranged with the utmost attention to the comforts and convenience of its occupants; every portion is complete and harmonious, and even every article of furniture in the rooms has been designed and manufactured in strict accordance with the architecture. Indeed, we could quite fancy ourselves in one of those artistic and lordly apartments of olden times, once to be found in the old mansions of Henry's and Elizabeth's time, such as Nash or Cattermole delighted to paint, but few of which known now remain in their pristine state. The walls are completely lined with bookshelves in dark oak, while above the shelves is a frieze the panels of which have the armorial bearings of the Chief Justices of England arranged according to date. The ceiling is covered with panelling, harmoniously and elaborately painted, while the recessed windows, giving a fine view of the Thames, are most inviting places for quiet study. The original Death Warrant of Charles I. is to be seen here.]

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From the Peers' Lobby the opposite door conducts to  
*THE PEERS' ROBIN ROOM.*

This room it is proposed to decorate with Frescoes illustrating Human Justice and its development in Law and Judgment. The following are the subjects selected:—

*In the single compartment on the West side:*

1. Moses bringing down the Tables of the Law to the Israelites. (Fresco.)

*In the two small compartments on the East side:*

2. The Fall of Man.
3. His Condemnation to Labour.

*On the South side, in the larger compartment:*

4. The Judgment of Solomon.

*In the two smaller:*

5. The Visit of the Queen of Sheba.
6. The Building of the Temple.

*On the North side, in the larger compartment:*

7. The Judgment of Daniel. (Canvas.)

*In the two smaller:*

8. Daniel in the Lion's Den.
9. The Vision of Daniel.

Two only of these Frescoes have been executed—numbers 1 and 7. These were by the late J. R. HERBERT, R.A.

Returning to the Peers' Lobby the archway on the north side gives access to the Peers' Corridor—corresponding with the Commons' Corridor immediately opposite the Central Hall—the walls of which are filled with frescoes.

#### *THE PEERS' CORRIDOR.*

The subjects of the Fresco paintings in this corridor, the work of the late C. W. COPE, 1856-66, are as follows:—

The burial of Charles I.

The Parting of Lord & Lady Russell just before his execution.

The expulsion of the Fellows of a College at Oxford for refusing to sign the Covenant.

The Embarkation of the Puritan Fathers to New England.

Basing House defended by the Cavaliers against the Parliamentary army.

The setting out of the Train Bands from London to raise the Siege of Gloucester.

Charles I. erecting his Standard at Nottingham.

Speaker Lenthall asserting the Privileges of the Commons against Charles I., when the attempt was made to seize the five Members.

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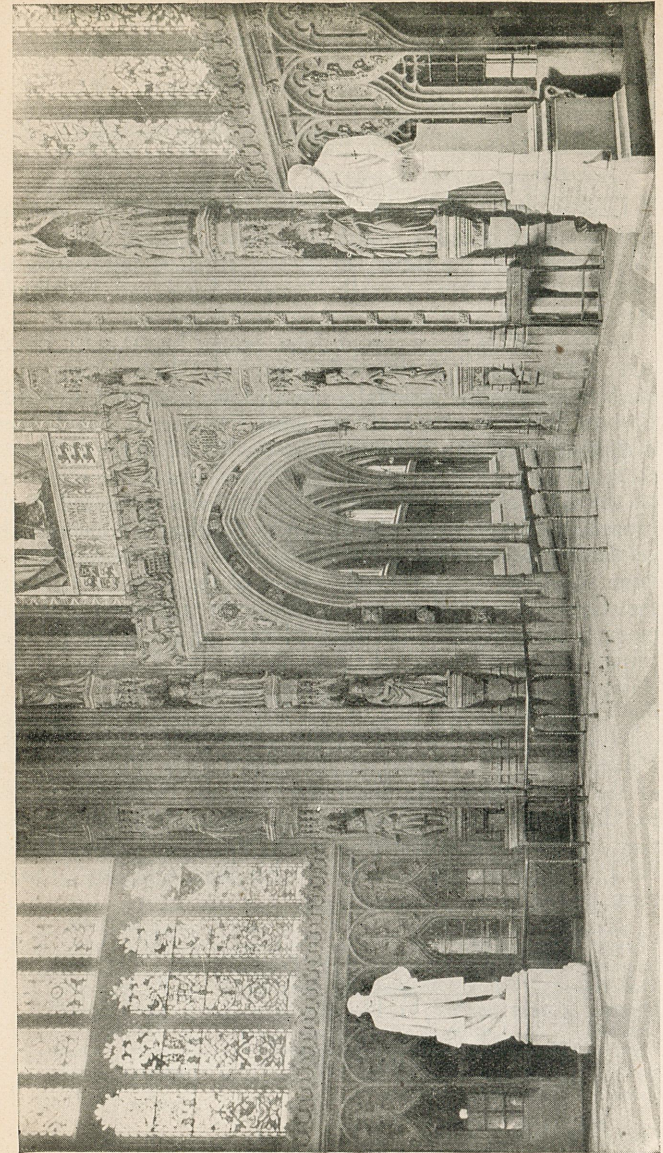
We thence pass into the  
*CENTRAL HALL,*

a vast apartment, sixty feet in diameter, octagon in plan, and vaulted over with stone. The panels, formed by the intersections of the enormous ribs of the roof, are inlaid with Venetian glass mosaic in various devices: the Rose, Shamrock, Thistle, Portcullis, Harp, and other Royal badges being introduced, the whole forming with its varied and beautifully sculptured bosses a most pleasing and striking effect. The four panels over the great door-ways are filled with glass mosaic pictures of the four patron Saints, St. George, St. Andrew, St. David and St. Patrick. St. George and St. David are from the cartoons of Sir E. J. POYNTER, P.R.A., St. Andrew and St. Patrick are from designs by ROBERT ANNING BELL, R.A. Each of the eight sides have moulded archways, the jambs of which are decorated with a series of beautifully designed niches filled with appropriate statues, as follows:—

NORTH DOOR.		EAST DOOR.	
Isabella, Queen of Edward II.	Richard II.	Johanna of Navarre, Queen of Henry IV.	Henry VI.
Henry IV.	Anne of Bohemia, Q. of Richard II.	Henry V.	Margaret, Queen of Henry VI.
Edward III.	Philippa, Queen of Edward III.	Katherine, Queen of Henry V.	Edward IV.
SOUTH DOOR.		WEST DOOR.	
Elizabeth, Queen of Edward IV.	Anne, Queen of Richard III.	Edward I.	Isabella, Queen of King John.
Edward V.	Henry VII.	Eleanor, Queen of Edward I.	Henry III.
Richard III.	Elizabeth, Queen of Henry VII.	Edward II.	Eleanor, Queen of Henry III.

These eight arches contain, alternately, great door-ways giving access to all parts of the building, and enormous windows which give light to the Hall. These windows are filled with stained glass, illuminating the walls and floor with many coloured light, and have a gorgeous effect. Special attention should be directed to the very beautiful encaustic tile pavement of the Hall—with its appropriate inscription "Except the Lord keep the House their labour is but lost that build it," given in the latin of the vulgate—unique in its effect, and evidencing, as do the pavements in this material in different parts of the building, that there is no lack of power in our present manufacturers, when their abilities are really called out, to vie with the most elaborate and artistic effects of decoration of this kind in former times. The carved stone screens with inscriptions below the windows also give access to different parts of the

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building. Upon the floor of this Central Hall the following Marble Statues, with Stone bases, have been placed:—

SUBJECTS.	ARTISTS.
Earl Russell .....	BOEHM.
Earl of Iddesleigh .....	BOEHM.
Earl Granville .....	H. THORNYCROFT, R.A.
W. E. Gladstone .....	F. W. POMEROY.

#### UPPER AND LOWER WAITING HALLS.

Leaving the Central Hall by the archway to the east, we enter a square chamber called the Lower Waiting Hall, paved also in tiles from the factory of Messrs. Minton, and bearing the inscriptions, "Virtue prevails," and "Love and Fidelity to our Country."

In this Hall is the statue of John Bright, by ALBERT BRUCE JOY. Here also is a remarkable bust of Oliver Cromwell in marble, on marble pedestal: ascribed to GIOVANNI LORENZO BERNINI, contemporary with the great Protector. The likeness is strikingly real. An inscription runs:—"OLIVARIUS REIP ANGL SCOT ET HIB PROTECTOR." The Royal Arms are sculptured on the face of the pedestal. The bust was presented to the House of Commons by the late Mr. Charles Wertheimer, the celebrated art collector. From this Hall there is access to a large apartment occupying the centre of the river front, called the Conference Hall, from its being the appointed place of meeting of delegates from both Houses of the Legislature on certain occasions. From the Lower Waiting Hall an octagon staircase, the effect of which is very generally admired, leads to the Upper Waiting Hall; on the first landing of this staircase is the statue of the late Sir CHARLES BARRY, the Architect of the Palace, by J. H. FOLEY, R.A. The Upper Waiting Hall is of the same size as the lower one, and was chiefly remarkable for the fresco paintings with which the walls were adorned; they, however, deteriorated so much, that, with one exception, Sir J. Tenniel's "St. Cecilia," it has been necessary to cover them up for many years past.

SUBJECTS.	ARTISTS.
Chaucer: "Griselda's First Trial of Patience"	C. W. COPE, R.A.
Spencer: "St. George overcoming the Dragon"	G. F. WATTS.
Shakespeare: "Lear disinheriting Cordelia"	J. R. HERBERT, R.A.
Milton: "Satan touched by Ithuriel's Spear"	J. C. HORSLEY.
Dryden: "St. Cecilia"	J. TENNIEL.
Pope: "The Personification of Thames"	EDWARD ARMITAGE.
Scott: "The Death of Marmion"	EDWARD ARMITAGE.
Byron: "The Death of Lara"	C. W. COPE, R.A.

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#### THE COMMONS' CORRIDOR.

The subjects of the fresco paintings, all by E. M. WARD, R.A., in this corridor, are as follows:—

Alice Lisle concealing the Charles II. assisted in his Escape Fugitives after the Battle of Sedgemoor by Jane Lane.

The Sleep of Argyll.\* The Executioner tying Wishart's book round the neck of Montrose.

The Lords and Commons presenting The Landing of Charles II. at the Crown to William and Dover, 26th May, 1660.

Mary in the Banqueting Hall. Monk declaring for a Free

The Acquittal of the Seven Parliament Bishops.

\*See Woodrow Church History, book 3, c. 9, s. 9.

#### HOUSE OF COMMONS LOBBY.

A spacious and rich apartment, about forty-five feet wide each way. Like the Lobby of the House of Lords, it is square on the plan, having each of its four sides symmetrical, and each containing an archway giving access to those parts of the building pertaining to the House of Commons; that to the north being the entrance to the House itself, that on the south to the Central Hall—through the Commons' Corridor, which, like the Peers' corridor before described, is decorated with frescoes, an instalment only of the whole being yet completed.

In the East corridor of the Central Hall, six new frescoes by different artists, presented by different peers, have transformed the place from a mere convenience of passage to a gallery of brightness and colour. The following is the description of the frescoes, which were all executed in 1910: each side of the corridor having three:—

SUBJECT.	ARTIST.	PRESENTED BY
Erasmus and Thomas More visit the children of Henry VII. at Greenwich, 1499	F. C. COWPER	George, 9th Earl of Carlisle
John Cabot and his sons receive the Charter from Henry VII. to sail in search of new lands, 1496	DENIS EDEN	William, Lord Winterstoke
Plucking the red and white roses in Old Temple Gardens	H. A. PAYNE	William, 7th Earl Beauchamp
Henry VIII. and Katherine of Aragon before the Papal Legates at Blackfriars, 1529	FRANK O. SALISBURY	Arthur, Lord Stanmore

[continued overleaf]

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SUBJECT.

Latimer preaching before Edward VI. at Paul's Cross, 1548

ARTIST.

ERNEST BOARD

PRESENTED BY

Sydney,  
Lord Wandsworth

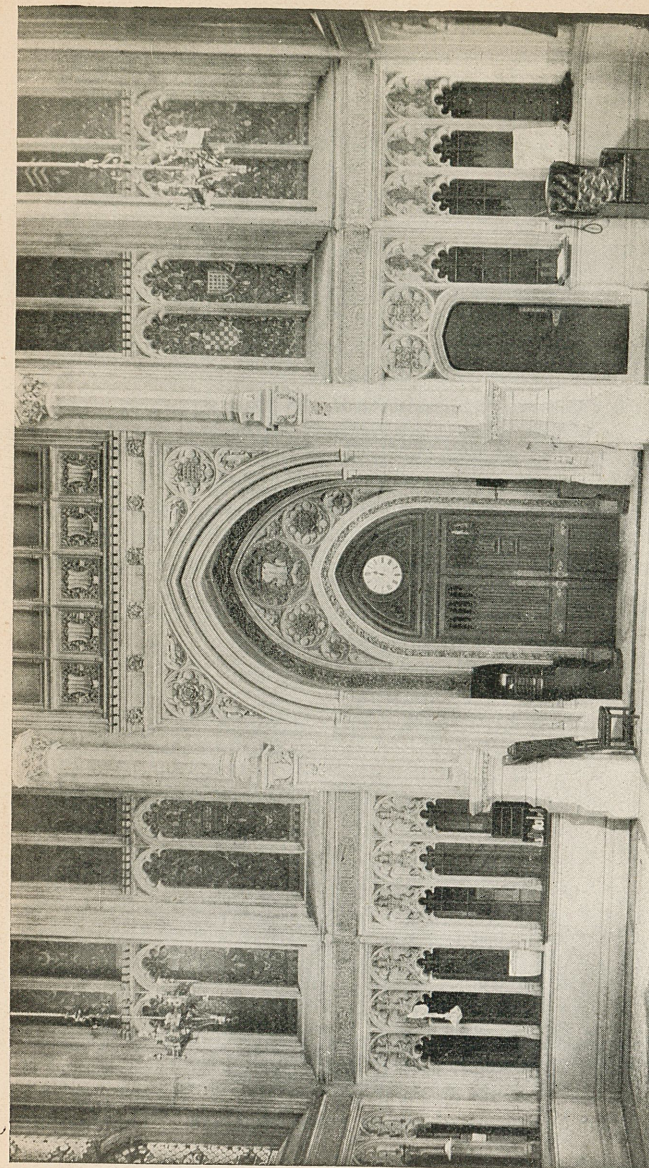
The entry of Queen Mary I with Princess Elizabeth into London, 1553

BYAM SHAW

James,  
Lord Airedale of  
Gledhow

The archway on the south side of the Commons' Lobby leads to the Refreshment Rooms, &c., and that on the west to the Cloisters we have spoken of. Only one of the several pedestals which stand at each of the archways of the Lobby is occupied—the one near the door of the Post Office. Here is an impressive statue of Sir William Vernon Harcourt in his robes as Chancellor of the Exchequer: sculptured by WALDO STORY. In the corridor of the Members' Staircase are busts of Lord Randolph Churchill and the Rt. Hon. W. H. Smith. Carved open screens, bearing the words "Domine salvam fac Reginam," on each side of these various archways part off the Post Office, Vote Office, and other apartments connected with the daily business of Members, while windows over these, rich with stained glass, bearing the coats of arms of various boroughs returning Members to Parliament, give light to the interior. The roof is of dark wood, and massive in its character, while the flooring is paved with encaustic tiling, with the motto "God Save the Queen" introduced.

The original estimate of the cost of the new Palace was short of three-quarters of a million sterling, but no less than two millions and a half sterling had been expended by the time it was completed.



ENTRANCE TO THE HOUSE OF COMMONS.

Photo Frith



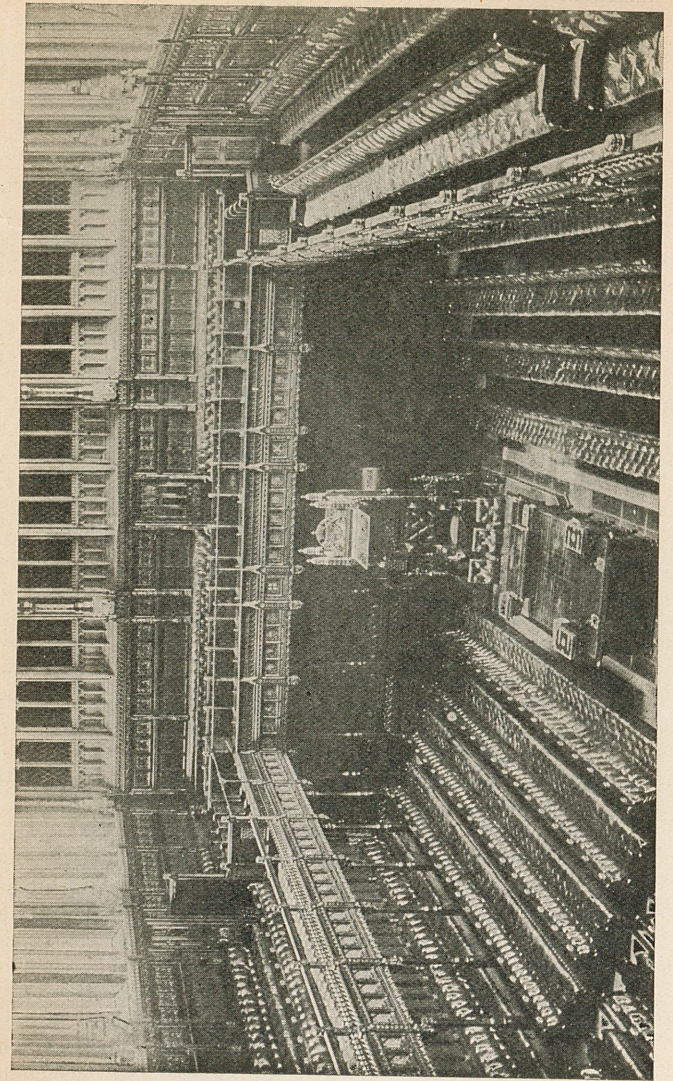
We now enter

## The House of Commons.

An Apartment of original composition and striking character, befitting place, from the care bestowed on every part both as respects the most studied convenience of the Members as well as on the harmonious arrangement and design of the whole to the most minute detail, for the affairs of deep interest, not only to England, but to all the world, which are here deliberated upon and settled. The House is arranged in somewhat similar manner, as respects the floor, as the House of Peers, except that there are here no cross seats, and the table on which the mace rests during the sitting of the House occupies the place of the Woolsack. The seats, too, which rise one above the other on the sides of the House, are returned at the Bar end, and altogether, from the compactness with which everything is arranged, there is here more an air of business than in the House of Lords. The size of the apartment on the floor is seventy-five feet long, forty-five feet wide, and forty-one feet high to the centre of the ceiling, the size being made as small as possible (consistently with occasional necessities), for the purpose of speaking and hearing without effort during the average attendance of Members, which amounts to about three hundred.

The Chair of the Speaker, which bears the arms of England, is at the northern end opposite the Bar; the Ministerial seats are on the front bench to the right of the Speaker, the leaders of the opposition occupying the front bench opposite; a special seat placed at the Bar end, looking towards the Speaker, is the official post of the Serjeant-at-Arms, always occupied by him or his Deputy during the sittings. There are seats behind the Bar on each side for the use of those Peers or their sons who may wish to be present at the debates. A Gallery with a double tier of seats runs along each side of the House for the use of Members, the communication between them being at the south end. At this end there is a deep gallery extending a very considerable way back, the front row of which is appropriated to the use of the Diplomatic corps. Behind this there is a considerable space for those fortunate enough to obtain Speaker's orders, and between this and the ornamental stone screen at the end the place is destined for the use of strangers gaining admittance by means of orders from Members. The Gallery

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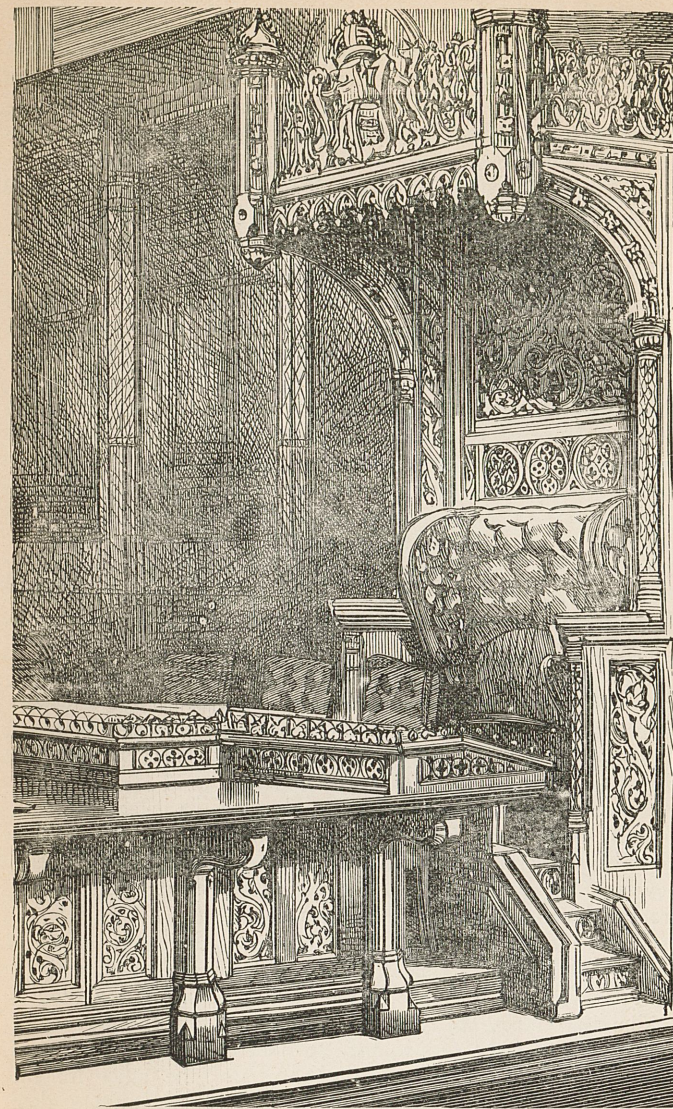
*Page Sixty-three.*



immediately over the Speaker's Chair is divided into a certain number of separate seats for the reporters of the daily papers, while behind them is accommodation for the reporters in waiting. This is the first House of Commons in which a specific place has been assigned for the use of ladies; formerly it was considered that their presence was against parliamentary regulations. Now they are accommodated in the gallery behind the stone screen at the north end, and until recently an ornamental brass trellis intervened between them and a clear view of the floor of the House. There are commodious retiring rooms, so that the comfort of the fair politicians is now well cared for. In the old House the only place where ladies could go was in the space above the roof over the chandeliers, where, peeping down from the extreme height, and bearing as long as they were able the heat and smell arising from the lamps, many ladies of rank have passed several hours. The House of Commons is more plainly decorated, at least as respects colour, than the House of Lords, but it will be seen on a close examination of the delicate carving with which it is covered, that on every portion there has been expended no less an amount of thought and labour. The prevailing colour of the whole is rich oak, heightened to a slight extent by the decorated panels of the ceiling, and the emblazoning of the coat of arms which bear the royal cognizances of our Sovereigns in succession arranged along the front of the gallery.

The windows of the House are filled, as elsewhere, with stained glass, the rich colours of which relieve the somewhat monotonous colour of the oak work, and, by mellowing the otherwise painful glare of light, contribute to increase the general effect of magnificence. It was, we understand, proposed by the architect to decorate in colour on a gold ground the coved under-side of the Galleries, emblazoning thereon the armorial bearings of the Speakers of the House in chronological order, but as yet nothing has been done except to prepare the ground, from a fear lest in gaining splendour the House should appear to lose its business-like appearance. We cannot but hope, however, that the designs of the architect will be carried out in this respect, as the series of arms would have much historical interest, apart from the effect of colour being evidently desirable at this point. The ingenious and elaborate specimens of ornamental brass work in the chandeliers for gas, with which the

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TABLE, HOUSE OF COMMONS, AND SPEAKER'S CHAIR.

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