

House was first lighted, have been replaced by a mode of lighting through the panels of the ceiling after a plan of Mr. Gurney's, which is considered by some of the Members to be more pleasant to the eyes, although the effect on the room artistically is far from satisfactory. Very costly and elaborate provisions for ventilating and warming the House and its Lobbies were formed under the direction of Dr. Reid who, although appointed at an early stage of the building to ventilate and warm the whole, ceased to act in the year 1846, in consequence of a report of a Committee of the House of Lords, from that part of the new Palace devoted to their use, as well as from all other parts of the building except the House of Commons and its immediate adjuncts; and the ventilation and warming of the building, with this exception, was left entirely to the architect. Appliances have been provided for managing the ventilation of the House of Commons, either by admitting fresh air from large chambers when it is mixed and warmed below the floor—which has cast-iron plates perforated for this purpose over the whole area—or from above the ceiling through the carved ornament of the beams and spaces left around every panel for this purpose. Dr. Reid's system of warming and ventilating was improved upon in 1904, and the air is now drawn in from the Terrace through water screens, etc., before entering the Chamber.

Along both sides of the House are the Division Lobbies, that on the west side being for those who say "Aye" to any motion put from the Chair, that on the east to the "Noes"; these Corridors are plainly and substantially fitted up with oak panelling, the stained glass in the windows is of less elaborate character than that in the House, but, in its effect at least, equally beautiful. There are also Corridors over these, connected by several doors with the Galleries of the House; these, however, are divided by oak framing into different rooms, which are for the convenience of Members.

The windows here also are filled with delicately flowered quarries and stained glass. Stairs at either end communicate with the Corridor below. At the Speaker's end of the House, behind the Chair, are two small chambers, one for the use of the Members of the Government to hold conferences with each other during discussions when need arises, the other for the use of the opposition for similar purposes. A private door

Page Sixty-six.

affords access by means of a long corridor to the official Residences of the Clerk of the House of Commons and the Serjeant-at-Arms, who have accommodation provided in that portion of the building as before-mentioned which faces New Palace Yard. The Speaker's Residence, occupying the entire wing tower at the north end of the River Front, is also in connection with the same Corridors. Returning to the House Lobby the visitor may leave it by the archway on the east side and enter a Corridor leading to the

**REFRESHMENT ROOMS.*

Not open to the Public.

[These consist of two long apartments of similar arrangement to those of the House of Lords, one being a Dining room for Members only, the other for Strangers accompanied by Members, divided by a carved oak screen, from which communication for the attendants with the Kitchen below is obtained; the panels of the ceilings are enriched with appropriate decorations of fruit, flowers, &c.]

The same corridor from which these Rooms are entered also leads to the Libraries.

**HOUSE OF COMMONS LIBRARIES.*

Not open to the Public.

[The rich and beautiful design of the Libraries, combined with the appearance of the most complete comfort, commands almost universal admiration. Oak bookcases with well furnished shelves extend from the floor to near the ceiling, rollers for maps of all countries are ranged around, the recessed windows looking towards the river afford convenient retiring places for study, the thick carpets prevent noise, the perfume of Russia leather pervades the atmosphere, works containing the most minute and varied information, bearing on almost every subject brought under the notice of Parliament, are available at a moment's notice, and, in short, every possible inducement of convenience and utility is afforded to that section of members who devote their time and best powers to their responsible duties. To those, however, who have time to look around them, and to the visitor, the series of panels which will be filled gradually with the portraits of our most distinguished statesmen, and which extend all round the rooms over the bookcases, the varied designs of fanciful characters with which the ceilings are decorated, the minute and beautiful carved wood work, the quaint and characteristic fireplaces with their shining brass fire-dogs, the peculiar design of the carpets, which, with all other articles of furniture throughout the new Palace, have been manufactured from the designs of the architect, the curious old fashioned though comfortable chairs, and the rich hangings of the windows, form altogether a "tout ensemble" which carries back the imagination, perhaps more than any other part of the building, to those times of feudal magnificence in the style of which both the new as well as the old Palace at Westminster has been conceived, and which may now be denominated our National style of Architecture.]

Page Sixty-seven.

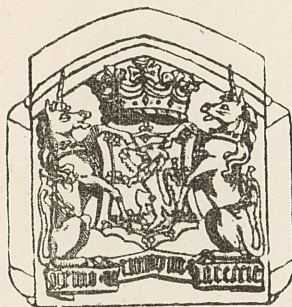
Leaving these rooms, we pass a small Staircase which gives access for the Members to

**THE SMOKING ROOMS.*

Not open to the Public.

[A luxury provided for the first time in the new Palace; these are fitted up with strict relation to their peculiar use, with floor of encaustic tiles of varied colour and design; the walls for six feet high from the floor are also lined with coloured China slabs; clustered stone pillars support the roof, which is formed of hard polished cement, and all is done to avoid materials which absorb the smell of smoke, and yet to render the rooms a cheerful and comfortable retiring place. The rooms immediately adjoin the magnificent river Terrace, so that a quiet cool promenade is thus available during the heat of a summer session.]

ST. STEPHEN'S HALL.



Arms of Scotland.

Leaving the Central Hall through an arched doorway on the west side, we enter St. Stephen's Hall, which occupies the site, and is of the same dimensions as the old St. Stephen's Chapel, the history of which has been strange indeed. It was founded by King Edward I. as the Chapel Royal of the Palace, and was almost rebuilt, with great magnificence, by Edward II. and Edward III. in the rich architecture of their period.

It was nearly contemporary with the beautiful Sainte Chappelle of Paris, and the arrangement of these two buildings, their use, and the style of their architecture, were curiously parallel; both were originally built for Chapels Royal, each was attached to the Palace of the Sovereign, both were built over crypts or lower chapels, both have been desecrated—our St. Stephen's having been appropriated to the use of the House of Commons for its sessions from the time of Edward VI., while the French Sainte Chappelle was long used as a depository for the national archives. The French example (more fortunate in its destiny

than our own) has been faithfully restored, ecclesiastically as well as architecturally, while our St. Stephen's Chapel only survived the fire of 1834 a perfect wreck, and, though some of its beauties were thus, after being long hidden, restored to light, the whole structure was in so ruinous and dangerous a condition that its removal was inevitable. Great anxiety was expressed at the time for its restoration, but the objections to this course were felt to be insuperable. The traditions of its pristine dedication are, however, still kept up by the name of St. Stephen's Hall, as it is now called, as well as by the character of the architectural sculpture of its beautiful stone vault, the bosses of which have subjects taken from the life of St. Stephen. The windows are filled with similarly appropriate glass, while it has not been thought an unfit memorial of its having long been the arena where our best and wisest statesmen of former days acted their parts to erect marble statues on the several pedestals to those men to whom England owes her gratitude for their patriotism and public virtue, and whom their country delights to honour. The whole of these statues are now completed, as follows:—

| SUBJECTS. | ARTISTS. |
|-------------------------------|--------------------------|
| Lord Clarendon | W. C. MARSHALL, A.R.A. |
| Hampden | J. H. FOLEY, R.A. |
| Lord Falkland | JOHN BELL. |
| Selden | J. H. FOLEY, R.A. |
| Lord Somers | W. C. MARSHALL, A.R.A. |
| Sir Robert Walpole | JOHN BELL. |
| Lord Mansfield | E. H. BAILY, R.A. |
| Lord Chatham | P. M'DOWALL, R.A. |
| Fox | E. H. BAILY, R.A. |
| Pitt | P. M'DOWALL, R.A. |
| Burke | W. THEED. |
| Grattan | L. CAREW. |
| The Mosaic of St. Stephen ... | ROBERT ANNING BELL, R.A. |

The panels under the windows were adorned in 1927 with eight frescoes painted by eminent artists, illustrating historical events. The floor is paved, as elsewhere, with appropriately designed encaustic tiling, so that now, with the panels completed, the effect of this fine Apartment must excite the admiration of the stranger, and cause the less regret for the loss of the old Chapel.

Inscriptions on brass tablets affixed to the walls of the Hall, and marks inserted in the floor, indicate the space formerly occupied by the House of Commons within the Chapel, and

the sites of the Speaker's Chair, and of the Table of the House.

The tablet affixed upon the north wall of the Hall, near to the entrance leading from the Central Hall, bears the following inscription :—

"The walls of this Hall precisely correspond with the ground plan of St. Stephen's Chapel, founded by King Edward 1st, and completed by King Edward 3rd, A.D. 1292—1364.

"The Chapel was set apart during the reign of King Edward VIth, 1547—1553, for the use of the House of Commons; and the last day on which the House sat within these walls was the 25th September, 1834. On the 16th October, 1834, the Royal Palace of Westminster, of which St. Stephen's Chapel formed a part, was destroyed by fire; the Great Hall, and the Crypt, with its adjacent Cloisters, being alone preserved.

"The four marks & placed in the floor of this Hall on a line with this Tablet show the position of the Speaker's Chair,* and the four marks † that of the Table of the House of Commons." (See Appendix.)

The inscription on the Tablet affixed upon the northern wall of St. Stephen's Hall near to the entrance into St. Stephen's Porch indicates that,—

"This Tablet, and the corresponding Tablet on the opposite wall, mark the partition which separated the House of Commons from the Lobby of the House."†

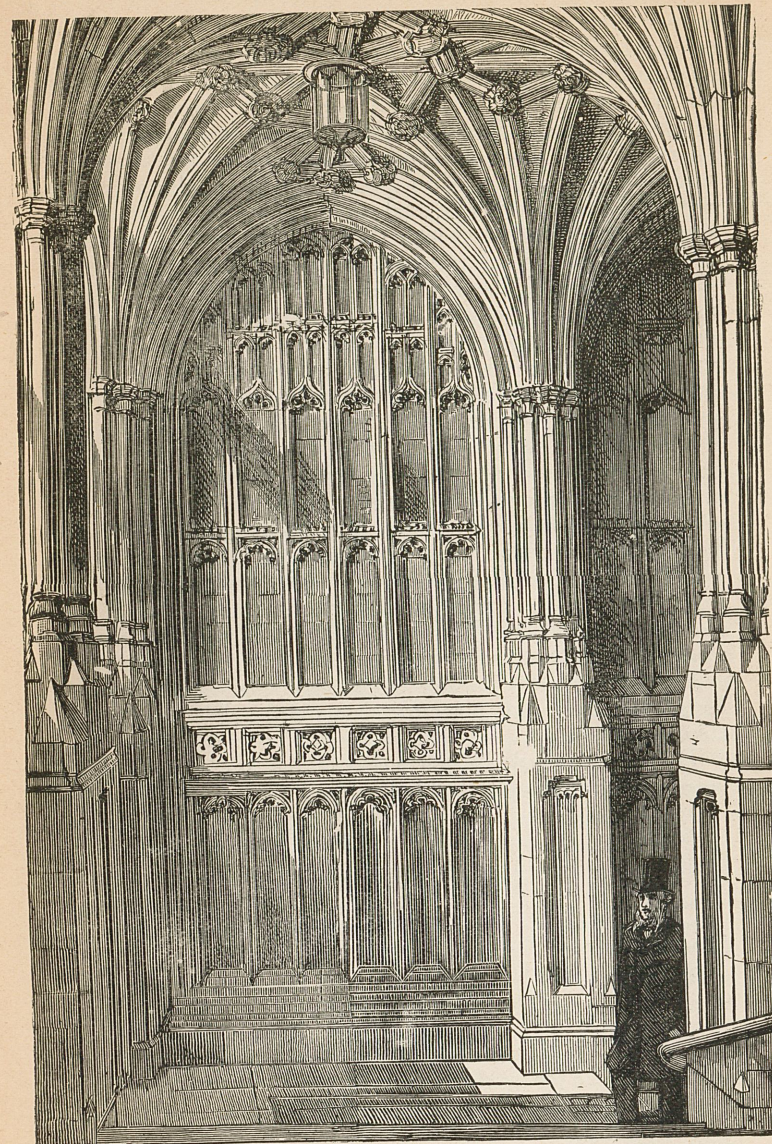
Beneath this Hall is

ST. STEPHEN'S CRYPT,

the more correct name of which is, or was, the church of St. Mary Undercroft, once a very richly ornamented and still a beautiful building, which has been most carefully restored. This crypt was in former times sadly abused; while the beautiful Chapel above was occupied as the House of Commons, part of the crypt was converted into a coal cellar. Another part was in use as the Speaker's State Dining Room. Considerable interest was excited years ago by the discovery of the embalmed

* It may be recalled to mind that when King Charles 1st made the famed attempt to arrest the Five Members of Parliament in the House of Commons, 4th January, 1641.42, he addressed the House, standing on the step of the Speaker's Chair.

† Bellingham, who shot Mr. Perceval, the Prime Minister, as he entered the Lobby on his way to the House, at a quarter-past 5 o'clock, 11th May, 1812, awaited the arrival of the Minister, standing on the spot occupied by Burke's Statue. R.F.P.D.



GRAND STAIRCASE—HOUSE OF COMMONS.

body of an ecclesiastic, built into a rough recess in the north-east angle of the crypt beneath the window sill. The body was found wrapped in many folds of cere cloth, having a carved oak episcopal staff lying diagonally across the breast. The ingenious researches of Mr. Pettigrew, the well-known antiquarian, apparently established the remains to be those of Stephen Lyndwode, Bishop of St. David's from 1442 to 1446, keeper of the Privy Seal to Henry VI., and author of several ecclesiastical works. He founded a chantry during his life at St. Stephen's, as his will, which still exists at Lambeth Palace, expresses it "in bassa capella," and directed that his body should be there buried. It has been thought that the position where the body was discovered was not that where he was originally buried, but that his descendants either hastily removed his remains to save them from insult at the Reformation, or that his shrine was rifled of its ornaments and the body put where found, out of the way. The latter supposition has the more probability from the fact that when the body was discovered the coverings of both arms below the elbows were wanting, and, as it was usual for bishops, when buried, often to have their gold embroidered greaves and also their episcopal rings, the spoiler would make prize of these parts. Mr. Pettigrew obtained leave from the Government to open the wrappings, when it was discovered that so skilfully was the body embalmed, the features were perfectly distinguishable, and even the skin of the face and the lips still soft. After this strange disinterment, the poor bishop found a resting place once more in the cloisters of Westminster Abbey.

The statues erected in the niches of the four corners of the doorways of St. Stephen's Hall, are—

EAST END.
 Q. Matilda.
 Henry II.
 Q. Eleanor.
 Richard I.
 Berengaria of Navarre.
 John.

WEST END.
 William the Conqueror.
 Q. Maud.
 William II.
 Henry I.
 Q. Matilda.
 Stephen.

Returning to St. Stephen's Hall, we leave it by the archway at the western end and find ourselves in

ST. STEPHEN'S PORCH.

Here one of the grandest parts of the building is seen. By a happy idea and most skilful treatment, Sir Charles Barry

made our time-honoured Westminster Hall an integral part of his new building. The great window which was at the south end of the Hall was moved back southwards, leaving sufficient room for a spacious landing, richly groined overhead in stone; while, where the window originally stood, a lofty and striking archway leads by a grand flight of steps nearly the whole width into Westminster Hall, which thus forms the public entrance to the New Palace from New Palace Yard. In the Porch the window above-mentioned has a stone gallery below its sill, whence a fine view of Westminster Hall is obtained, and a handsome stained glass window (not unlike in general effect the famous west window of St. George's Chapel at Windsor) has replaced the old glazing. The view hence of Westminster Hall is hardly a less striking one than that from the Hall. From St. Stephen's Porch, by descending other steps, we gain St. Margaret's Porch, the stone arched gallery around which is very beautiful, and thence we may emerge into Old Palace Yard opposite Henry VIIIth's Chapel; so that an entrance from either Old or New Palace Yard leads equally to the Central Hall by the course we have been conducting the visitor, and so to all parts of the building. As yet little has been done, except forming the archway mentioned above, to

WESTMINSTER HALL.

But it is understood that it was part of the plan of the architect to decorate its walls with frescoes, as well as to make it an appropriate ante-chamber to the House of Legislature, by adorning it with an avenue of pedestals bearing statues of those public men whose worth and patriotic efforts in Parliament may entitle them to such a distinction. Sir Charles Barry also expressed a wish to raise the roof, and, although this has been considered by some almost as a desecration, it must be owned that its connection with the loftier proportions of the new building gives an appearance of uncomfortable depression to its noble roof. Of historic interest Westminster Hall has had its share in all ages. Built, it is supposed, originally about 1097, it was almost entirely re-built, and the roof (the beauty and constructive skill of which has interested architects and antiquarians for many ages) erected by Richard II. about 1398. The first great public act taking place within its walls was, by a strange fatality, the deposition of that very King himself in 1399. From the year 1224 till the year 1882 the great Law Courts of England were

established either within or adjacent to the Hall. Its walls witnessed the installation of Cromwell as Lord Protector, whose head, with those of his associates Ireton and Bradshaw, was a few years later ignominiously exposed on poles erected upon its roof. Here the regicides sat in judgment on Charles I., who had himself been present while his faithful servant Strafford was tried and condemned a short time before.* Here the trial and acquittal of the seven Bishops took place in the reign of James II., and the same walls witnessed the famous trial of Warren Hastings in later days, besides numerous other trials, banquetings, and ceremonials connected with stirring periods of our national history. The Hall was used for the Coronation feast of George IV. In forming the new archway at the end some portions of an arched passage in the thickness of the wall were discovered, belonging to the Hall of Rufus. Drawings of these were made before they were again hidden by the new work. The beautiful stained glass in the large window represents the Arms of the various Sovereigns from the time of the Conquest.

On December 4, 1882, the Judges in procession left the Courts adjacent to this Hall to take possession of their New Courts in the Strand. The pulling down of the Old Courts disclosed to view the old flying buttresses of Richard II. and the still earlier ones, and wall of Rufus. These have been carefully restored, and the building as now seen on the West side represents its appearance in the reign of Richard II. This restoration was carried out by the late J. L. Pearson, R.A.

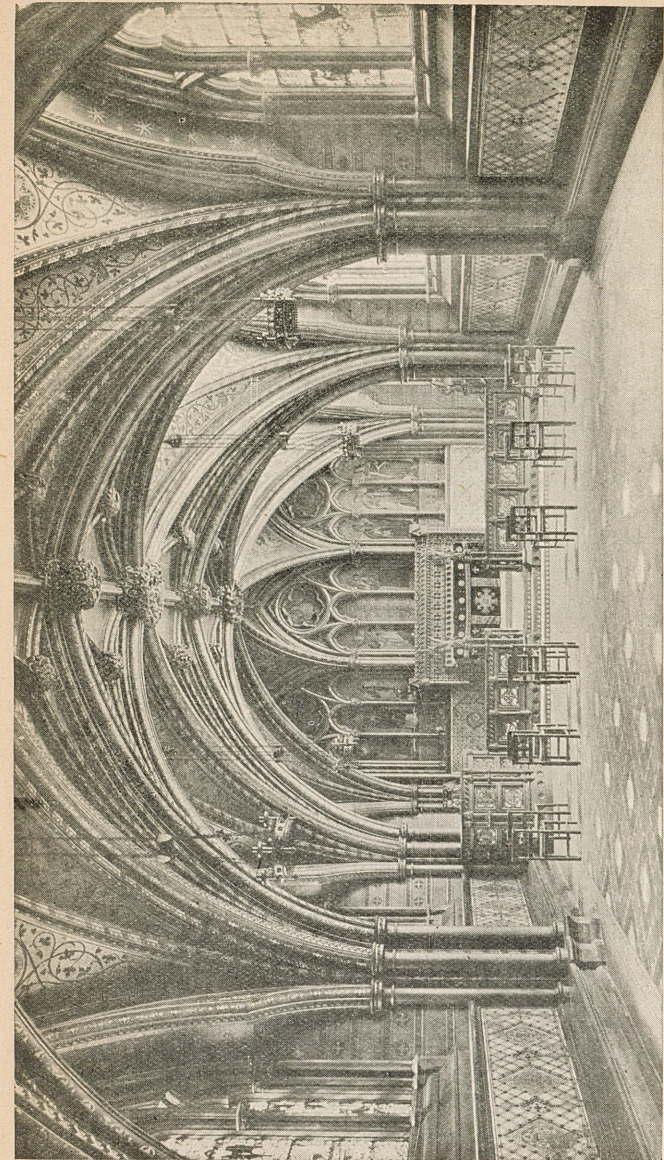
To commemorate the trial of Charles I., tablets are affixed upon the flight of steps which lead from Westminster Hall to St. Stephen's Porch, bearing the following inscriptions—

"This Tablet marks the spot where Charles Stuart, King of England, stood before the Court which sat pursuant to the ordinance for erecting a High Court of Justice for his trial, which was read the first, second, and third time, and passed by Parliament on the 4th January, 1648-9. The Court met on Saturday, 20th, Monday the 22nd, Tuesday the 23rd, and on Saturday, the 27th January, 1648-9, when the sentence of death was pronounced upon the King."

"The trial of the King was, by order of the Court, held where the Courts of King's Bench and Chancery sat in Westminster Hall, and this Tablet marks the position of the Bar that separated those Courts from the length of the Hall."

* Tablets are inserted in the floor of the Hall, indicating where these events took place, see pp. 74 and 76.

Page Seventy-four.



CHAPEL IN THE CRYPT.

Photo Frith

In explanation of these inscriptions it must be borne in mind that during the 17th and 18th centuries the Court of King's Bench and the Court of Chancery sat side by side at the southern end of Westminster Hall, enclosed within wooden partitions extending down the Hall in length about 34 feet from the south end wall, upon a platform which was raised up across the Hall.

To form the Court for the King's trial those partitions were removed, whilst a barrier, which was erected across the end of the platform to separate the Courts from the rest of the Hall, was retained.

The King's Judges were seated facing down the Hall on benches placed in front of the southern end wall, and the President Bradshaw sat in the centre of the Court. Before Bradshaw was placed the King: and the chair assigned to him stood with its back almost touching the bar which formed the lower end of the Court.

The dimensions of the Courts of King's Bench and Chancery are marked upon ancient plans of the Hall, and thus the precise spot where the King stood when he rose from the chair to address the Judges is ascertainable.

Of the Court set apart for the trial of the Earl of Strafford no plan exists which determines the site or the arrangement. The only certainty on these points lies in the fact that the Court must have extended over a considerable portion of the floor of the Hall, as provision was necessary for the accommodation of the Sovereign and of both Houses of Parliament. Following out this indication, a tablet has been fixed on the centre line of the floor of the Hall near to the doorway which leads to the House of Commons bearing this inscription.

"This Tablet marks with as much accuracy as can be attained the place where Thomas Wentworth, Earl of Strafford, stood in this Hall during the impeachment for High Treason brought against him upon the accusation of the House of Commons before the House of Lords: 22 March—29 April, A.D. 1640-1."

For the site of this tablet a certain amount of evidence is obtainable. The sources of information nearest in time to Strafford's trial regarding the position assigned to him in the Hall are Hollar's print of the trial scene and the following paragraph which commences the "Brief and Perfect Relation" of the trial, printed in the year 1647 and written by one who claims to have been "present at all the actions."

Page Seventy-six.

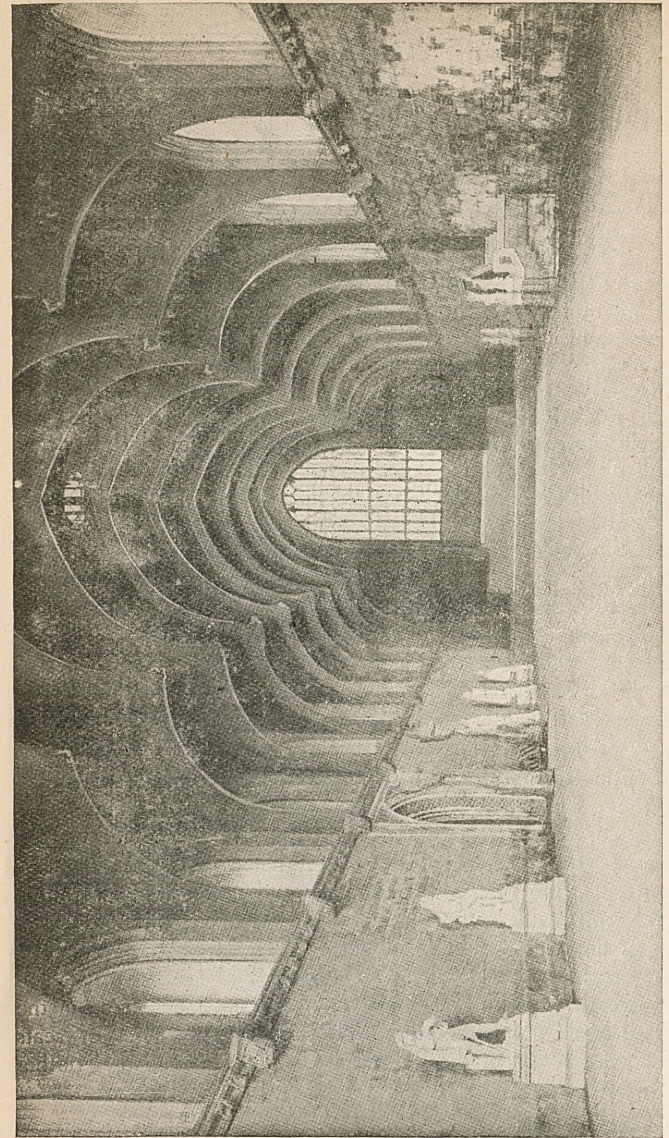


Photo Frith.

WESTMINSTER HALL.

"The House for the appearance of the Lord Lieutenant was the Great Hall in Westminster where there was a Throne erected for the King, on each side whereof a Cabinet enclosed with boards . . . before that were the seats for the Judges of the Upper House, and sacks of wool for the Judges; before them, ten stages of seats extending further than the middle of the Hall, for the gentlemen of the House of Commons; at the end of all was a desk closed about and set apart for the Lord Lieutenant and his Counsel."

The renderings of Strafford's Trial-scene by the artist and by the writer are in fair mutual agreement. Hollar drew the scene standing at the lower end of the Hall, with his back turned towards the principal or northern entrance. The foreground of the engraving shows Strafford within the "desk closed about" prepared for him and his law advisers. The Bar in front separates him from the Court. The "ten stages of seats" occupied by the House of Commons, 5 rows on each side of the Hall, stretch from the Bar towards the dais which supports the Throne. The floor of the Hall is occupied by tables for the Clerks and wooolsacks for the Judges. The woolsack, on which sat the Lord High Steward, stands in front of the dais. The Throne and Cabinets on each side form the upper or southern end of the Court.

The site of the Throne, it must be remembered, was not in close proximity to the southern or end wall of the Hall. The Throne was separated from that wall by an interval of about 55 feet, occupied by the Courts of King's Bench and Chancery, which, as mentioned on p. 76 sat at the southern end of Westminster Hall, including in this calculation the space taken up by the steps and passage-way which gave access to the Courts.

Starting then at the 55th foot from the south end of the Hall, as the point where the Throne and adjacent Cabinets were stationed, and allotting 35 feet as the space occupied by the Throne and Dais, 44 feet as the length of the benches assigned to the House of Commons, and 2 feet as the width of the Bar, it will be found that the spot where Strafford stood during the trial would be about 136 feet from the south end wall; and, as the length of the Hall is 240 feet, this point on the floor is fairly in agreement with the statement made in the "Relation" of Strafford's trial, that the ten stages of seats for the reception of the House of Commons extended "further than the midst of the Hall."

Attention may be drawn to a tablet affixed to the east side wall near the south-east angle of the Hall, which bears this inscription:

"The marks [+] placed on each side of this tablet indicate the position of an archway which for upwards of 130 years, from the first year of the reign of Edward VI., A.D. 1547, until the year 1680, was the principal access to the House of Commons which sat, under a grant from that Monarch, within the Chapel of St. Stephen. Members approaching the House of Commons through this archway passed down the Cloister, which is built against the other side of this wall, ascended a flight of steps leading from the south-west corner of the Cloister to a vestibule attached to the west front of St. Stephen's Chapel, and entered the building by the western doorways.

"King Charles I. passed through this archway when, on January 4, 1641-2, he attempted to arrest in the House of Commons the five Members of Parliament.

"This access to the House of Commons fell into disuse after the year 1680. A doorway was then cut through the centre of the south wall of this Hall which led to the entrance into the House of Commons through the west doors of St. Stephen's Chapel—a route which remained in use until that building was destroyed by the fire of the 16th October, 1834."

Many ancient ground plans of the Palace of Westminster indicate the position and dimensions of this archway; and the course taken by Charles I. when he passed through the door is thus described from contemporary evidence by Mr. Forster in his "Arrest of the Five Members" (p. 183). The King's guard and attendants having reached the entrance gate of the Hall, "formed suddenly into a lane, ranging themselves on either side along the whole length of the Hall; and Charles, passing through this lane, and entering the door at the south-east angle, ascended the stairs into the Commons' House."

The Rt. Hon. David R. Plunket, The Rt. Hon. Herbert T. Gladstone, and The Rt. Hon. A. Akers-Douglas, as First Commissioners of Works, sanctioned the placing of these tablets within the Palace of Westminster, on information suggested by Sir Reginald F. D. Palgrave, the Clerk of the House of Commons, which he has obligingly recorded on these pages.

Mr. J. T. Jones, the Clerk of the Works of the Palace of Westminster, with wonted zeal and ability, made the calculations necessary for the placing of the tablets, and on his knowledge and accuracy the utmost dependence can be placed.

In this Hall, on the 26th and 27th of May, 1898, the remains of the late W. E. Gladstone laid in State. The first day the doors were opened at 6 a.m., and were not closed till

8 p.m.; on the second they were opened again at the same time, and were closed to the general public at 6 p.m.; from that time to 8 p.m. was reserved for Liberal Delegates numbering about 2,000. It was estimated that nearly 300,000 people passed through the Hall in the two days. A small brass tablet let into the floor in the centre of the Hall marks the spot.

Separated from this tablet by some three inches is a much larger and very ornate tablet indicating the spot where the body of King Edward VII.—“the Peacemaker”—laid in State on the 17th, 18th, and 19th of May, 1910. On the 20th of May, followed by the world's crowned heads and representatives of every nation—puissant monarch and petty prince, republican statesman and colonial minister, embassies of black and yellow races, all shoulder to shoulder; east meeting west in one common sorrow—the Royal dead was carried in State to Paddington for burial at Windsor. The tablet is surmounted by the Christian Cross, beneath which are the Royal Arms heading the inscription:

“Here rested from May 17, until
Interment at Windsor, May 20, 1910,
EDWARD VII.,
King of Great Britain and Ireland
and of the British Dominions beyond
the Sea: Emperor of India.”

The number of people who passed through Westminster Hall in the course of the thirty-two hours in which the public were admitted to view the Lying-in-State of King Edward was 532,000.

*CLOISTERS.

Not open to the Public.

[An extremely beautiful new doorway on the east side of the Hall leads to the old cloisters of St. Stephen's, which have undergone a thorough restoration, and had considerable additions made to them with such skill that it would be impossible for an unprofessional observer to detect where the new work has been incorporated with the old. The fan tracery of the Cloisters is one of the most elaborate and beautiful specimens of the architecture of this kind that yet remains in England, and from the richness of this portion it may be gathered what was the splendour of the Royal Palace and Monastery of which it formed a part. The small projecting chapel, anciently an oratory, on the west side of the cloister court is well worth attention for the beauty of its details. A staircase and gallery were added to the upper Cloister to fit the whole to serve as the private entrance, with its necessary offices and appendages, for Members of the House of Commons, either from

Page Eighty.

the Hall, or from New Palace Yard. The effect of the rich groining of these Cloisters, Gallery, and Staircase, heightened by the sparkling stained glass of the windows and the many coloured tiles of the floor, is most charming. The three sides of the upper Cloister, which are old, are not groined. The staircase from the lower to the upper Cloister, with its central clustered pillar supporting the groined stone roof above, is most picturesque and original in its composition.]

Proceeding up this staircase and through the upper Cloister we enter the

MEMBERS PRIVATE ENTRANCE.

Not open to the Public.

[The Cloisters of St. Stephen's as before said, have always been considered one of the most beautiful examples of the architecture of their time and style existing in England, and in the restoration of them, which has been most scrupulously effected from authorities, the architect of the new Palace has shewn the best judgment, since by their incorporation with his magnificent building, which will endure, we may hope, as long as England exists, he has taken the best means of preserving permanently to us, and to future time, this evidence of our forefathers' taste and skill. The upper storey of the cloister had been almost entirely destroyed, either by innovations or by the fire of 1834, and only just sufficient remained to afford an idea and authority for its restoration: the visitor will specially notice the characteristic and beautiful new Staircase which connects the upper and lower cloister—the latter is used for the depository for members' cloaks and coats on entering from the Star Chamber Court or from Westminster Hall.]

Passing through Westminster Hall, we shall emerge once more into New Palace Yard, and take leave of this wonderful building, which, whether we consider its importance nationally, the extent and intricacy of its details, or the multifarious operations which go on within its walls, must excite our interest and national pride, while, in common with the multitudes of intelligent foreigners who visit it, we cannot but feel admiration at the talents, the energy, and perseverance of the able author of the whole, who must have felt that the almost universal approbation which his work received, in some measure compensated for the troubles, vexations, and labour, which, it would seem, always necessarily arise in so protracted a work, more especially when carried out under successive administrations. The New Palace of Westminster has, at least, removed the reproach so long cast on us by foreigners, that ours, the richest and largest city in the world, had no public Building of magnificence or originality compared with the capital cities of our continental neighbours.

Page Eighty-one.

APPENDIX.

NOTE.—Reference on p. 70.

THE TABLE of the House of Commons, 1707-1834, which stands in a room adjacent to the "Newspaper" Room.

During the progress of the fire which destroyed the greater portion of the ancient Palace of Westminster, 16th October, 1834, the Table of the House of Commons was rescued. It was first placed in the rooms of the office of the Board of Works, and, subsequently, at the instance of Mr. Speaker Peel, on the suggestion of Sir Reginald Palgrave, the Table was installed within the precincts of the House of Commons.

The Table was prepared for the use of the House of Commons when the first Parliament of Great Britain met upon the union of England with Scotland, 23rd October, 1707. To provide accommodation for the Members for Scotland, the Chamber in which the House of Commons met was reconstructed, the undertaking being entrusted to Sir Christopher Wren. In the House of Commons, which he designed and arranged, the Speaker's Chair, Table, and the Galleries, were the most conspicuous features.

The Table is made of solid mahogany, enriched with ornamental work characteristic of Wren and of his style. The end which faced the Speaker's Chair contains two drawers for the use of the Clerks of the House, then two in number, the third Clerk being added on the occasion of the Union with Ireland. Around the further end of the Table, on the upper surface, are the sockets and fittings for a slight brass edging, which indicated the place on the Table for the reception of the Mace while the Speaker occupied the Chair of the House. When he left the Chair and the House resolved itself into Committee the Mace was placed in the recess below constructed for that purpose.

A momentary thought, at the least, may be bestowed on those "masters of assemblies" who have sat and stood on the right hand side of this Table when it had its place before the Speaker's Chair:—Sir Robert Walpole, William Pitt, father and son, Charles James Fox, Burke, Canning, Peel.

Mr. Gladstone's first admission into office as a First Lord of the Treasury occurred during December, 1834: he therefore never sat upon the ministerial bench alongside this Table. Still, as he took the oath here when he entered Parliament, the name of Gladstone may be recalled to mind among those leaders of men who achieved renown in the House of Commons; and, if so, Disraeli, the illustrious antagonist of Peel and Gladstone, should also be had in remembrance, though his admission into Parliament was not until three years after the great fire of 1834.

It may be mentioned that this Table appears in the picture by Carl Anton Hickel contained in the National Portrait Gallery "of the interior of the old House of Commons in St. Stephen's Chapel, in the year 1793."

Page Eighty-two.

PICTURES IN THE ROYAL GALLERY.

INTERVIEW

BETWEEN WELLINGTON AND BUCHER,

AFTER THE BATTLE OF WATERLOO.

(FRESCO BY D. MACLISE, Esq., R.A.)

This Picture is executed upon one of the large compartments, which are forty feet long, of the Royal Gallery in the Palace of Westminster. Nearly in the centre of the work is placed the Duke, mounted upon his horse Copenhagen; Blücher, also mounted, grasps the hand of Wellington with characteristic force and fervour,—his eager, resolute face, with his grizzled moustache, his grey hair and keen grey eyes—hard, strong and grim—show beneath the Prussian travelling cap he wears. He has just moved his horse to go, and yet again pulls him up to clasp the victor's hand, whose work he is now about to finish; for it has been settled between the Generals that the pursuit should be taken up by the Prussians, while the tired and war-worn English rested upon the field of battle. Tired and war-worn is the Duke; calmer, more resolute and still than the demonstrative Prussian. The composition forms itself in great masses, very skillfully designed to emphasize this central group of the Duke and General, and, without obviously declaring the art employed to that end, resolving itself into sections which are subservient to a grand whole. We see along the back of the picture the English cavalry pursuing the artillery and waggon-train down a hill and upon its rising crest.

Page Eighty-three.

Immediately behind the heads of the Generals is the name of the inn, "*La Belle Alliance*," appropriately written upon a board fixed against the side of the house. The ruined roof, the torn walls, the slow wreaths of smoke that rise through the denuded rafters, the deserted dove-house, whose inmates the war has frightened away, are all signs of the havoc that has been going on, and even yet not ceased as the flying artillery shows.

Like two wings of the composition, on either side of the Generals is grouped the Staff of each. On the Prussian side, next to Blücher, ride Gneisneau, the commander to whom the pursuit was given, with white plumes in his hat, Nostitz, Bulow—an old, yellow man, in a blue coat loaded with orders,—Zeithen, and others; amongst them a Brunswick officer, with the skull and cross-bones on his shako, and nearest to the front, mounted upon a magnificent white horse, rides Sir Hussey Vivian (Lord Vivian) in a hussar's dress. On the Duke's side is a group of officers, few, indeed, of note, seeing that most of the heroes of the fight had been rendered *hors de combat* before the meeting took place. Just behind the Duke are General Somerset and Lord Arthur Hill (Lord Sandys), and between them is seen the face of the Hon. Henry Percy, who bore home the despatches and the captured eagles. A few of the 2nd Life Guards and the Royal Horse Guards Blue, in the blue or red uniforms of each corps, such as the fortunes of the day had left in their saddles, to form the Duke's escort, make up this wing of the composition. Some of them cheer, waving their sabres; one bears an eagle, and another the shot-torn banner of his regiment. The shakos, helmets and bearskins worn by each body respectively, have been grouped and got together by the artist with wonderful skill, so that they fall into harmonious masses of fine composition.

No part of this extraordinary picture deserves more unqualified admiration than the grouping of the horses, with the immense variety of their actions and even their expressions. Solid, alive, vital, as it were equine, and magnificently drawn and grouped are these animals. The steed Blücher is mounted upon is full of the fire of his fierce master, and seems bent upon dashing off. Wellington's famous animal, Copenhagen, stands with gingerly delicacy and grace amongst the slain; his glossy flank seems to twitch and his grave eye to look commiseratingly about. Hardly inferior to these are the black horses of the English Guards, which form a mass of solid colour gravely contrasting with the lighter bays mounting the Prussians on the other side, to which last the most magnificently painted white horse ridden by General Vivian forms a luminous central point of brilliant colour that will win the admiration and delight of every spectator.

Page Eighty-four.

This Horse of General Vivian's is a very important element of the composition, not only by centralizing and illuminating the whole of that side of the composition by its colour and brilliant treatment, but by its action connecting the upper group of riders with the line of wounded and slain men lying upon the ground athwart the front of the picture. The animal snuffs at the face of a Carabineer, whose breath has gone for ever. Beside this Carabineer lies a wounded Englishman; next is a French Cuirassier, and then a Highlander, who, having been wounded in the arm, has had a tourniquet applied to it. He is a piper, and has blown his instrument with his last breath; for the surgeon, who left the tourniquet upon his limb, will find, indeed, more pressing cases to attend to, seeing that he has gone beyond the reach of human ministrations. There he is left, with outstretched arms and fingers strained and rigid; beside him, fallen from his grasp, lie the pipes he will never blow more, and the steel-hilted claymore that failed to save him from the winged Death. Above are two Irishmen frantically cheering their victorious countryman the Duke, and waving their caps; these are Connaught Rangers. Next, beyond this, is a group about a captured gun, over which lies a French Artillery officer's body, just as he died to defend his command, and a Cuirassier dead upon the ground before the muzzle; the gun-carriage has been shattered, and the gun itself indented by English shot. Below lies an English colour-sergeant, disabled by a wound in his leg, which a hospital orderly bandages up. This is an Englishman; and his face, confessing but not succumbing to pain, is finely expressive.

On the other side of the composition, behind the Duke, are several groups; a Highlander, a Foot-guard and a Fusilier carry off the body of a youth of twenty-two years of age:—this is the "young, gallant Howard," mentioned with grief by Byron. He has been struck down just at the end of the battle, and leaves a young widow and unborn child to mourn the terrible war. The faces of his attendants, full of tender commiseration, are perfectly expressive and apt. Upon the ground lies an English General Officer, wounded in the breast, attended by a Light Dragoon, a Foot-guard, and a drummer. Nearer the centre, three of the Life Guards, whose contorted faces show the pain the effort costs them, brandish their sabres and cheer. Their trumpeter lies dead in the front, his silver instrument battered by a musket ball, its embroidered, beard-like banner across his knees. Quite in the centre, and seen between the horse's legs, lie more of the wounded and the dead. Removed from this, and at the extreme left of the picture, is the wounded white horse of a Cuirassier, vainly striving to rise from under his master's body, which, thrown almost from the saddle, lies athwart the carcass of another horse, whose eyes are just glazing in death. Against the margin of the picture lies a tall Enniskillen Dragoon, badly wounded, his helmet off, attended by a comrade. On a gun above these lies a dying Hanoverian,

Page Eighty-five

to whose lips a priest holds the crucifix, with wondrous earnestness of expression,—a companion holds up the heavy head. A Sister of Mercy and a *Vivandière* regard the scene; the last, hardened but commiserating, holds a glass of spirits for the dying man, taken from her barrel. Behind her and upon the frame of the gun is placed a knapsack filled with crosses, jewels and gew-gaws torn from the slain; these a round-headed infant, the woman's child, plays with. All about the field are scattered arms, stove-in drums, broken musical instruments, spent shot and shattered shell.—*Athenæum*.



THE DEATH OF NELSON,

(BY D. MACLISE, R.A.)

In this Picture Mr. Maclise has cast himself as wholly and heartily into his naval task as he did into that with the military theme. The scale of both, life-size, on a space of forty-five feet long by twelve-feet high, is the same; they form the largest single portions of the wall-pictures to be produced by him in the Royal Gallery—a hall set apart for his hands alone to decorate. Anxious as before to produce a permanent and eminently characteristic record of the scenes, the painter has not only availed himself of existing portraits of men engaged in the battles, but studied and portrayed every detail of manners, costume and arms of the period in question. So happily has he done this, and so vigorous are the pictures, that their subjects and motives impress the spectator before he learns that such and such were the buttons, plumes, and head-dresses of the one, or the guns, rigging, pigtails and cutlasses of the other. An artist recognizes in both that admirable generalization which is consistent with the utmost elaboration of detail; and while it renders the number on a soldier's button, gives the texture, lustre and minutest character of the thing, even to those on its stamped ornamentation, yet does not make the same distinct in the picture. To deal with the masses of blue supplied by the sailors' dresses in the new subject has been a difficulty far beyond that of the red coats of the former one. Mr. Maclise has hardly been recognized as a colourist; indeed, excepting some phases in the 'Hamlet,' he has seldom aimed at that quality. In 'The Death of Nelson,' the very difficulty referred to has stimulated him to an unwonted success, and, considering the whole nature of the task, no one will deny its value herein.

Mindful of the architectonic character of his task, the artist has placed his principal incident in the centre of his picture, and ably led the eye to that point by its colour, and giving a strong note of white in the lower part of Nelson's dress, in contrast with his deep blue coat. Not less guiding the eye to the same point is the concentration of the action of the principal group upon the wounded hero, who, half-raised from the deck, and supported in the lap and arms of Capt. Hardy, lies back, with an expression of subdued suffering; while the surgeon, Dr. Beattie, heedfully raises the right arm of his patient, for it was on that side he was wounded, and, with his own disengaged hand, approaches the hole the ball has made in the upper part of the coat-breast. The lower limbs of Nelson are drawn up on the deck, his empty coat-sleeve buttoned

up in the usual way. Between the surgeon's and Nelson's faces appears the handsome countenance of a Lieutenant of Marines, named Ram, who was present on the occasion, and seems here full of anxious grief.

Nelson, just before dying, asked, "How many flags have we taken, Hardy?" Mr. Maclise has followed the suggestion thus given, and placed a sailor in the fore part of this group, supposed to have come towards the admiral at the moment before he fell, bearing the ensign of a captured ship. This man kneels, his glorious charge forgotten in view of the stricken commander's danger; his face, no less than those before mentioned, is admirably wrought. Around the group thus described, a host of minor incidents appear. The bustle and uproar of a battle, at sea even more than on land, cause some occurrences within arm's reach to be beyond notice, while others, more distant, to which attention is driven, are potent to interest. News at such a time does not always travel swiftly; at Trafalgar it was not until the end of the action that Nelson's fall was known through the ship; he himself, when carried below, spread his handkerchief over the orders on his coat, hiding them so far as possible to conceal the fact. Availing himself of this slow spread of news, the artist has shown us, in the double-ranked men forming a gun's crew in the background, one who has seen the event heedfully speaking behind his hand to his next comrade, and telling the secret the officers strove to hide: the next, or third, of this rank, a stolid fellow, has seen nothing, and thinks of nothing, but waits, with folded arms, for the word of command to haul the cannon inboard, after the discharge. The captain of the piece sights along its tube, taking aim, and, with stooping back, notes his mark in the near side of the Redoutable, the Victory's antagonist.

Nelson fell on the spot of the Victory's deck which is now marked with a brass plate. Mr. Maclise proved that, by an odd coincidence, his finished pictures and the actual deck so marked are identical in size. Thus, six feet from the marked spot is the ship's companion-way or ladder leading below: such will be the distance in the picture from the same opening, down which two sailors, naked to the waist, and full of earnest care for a younger wounded comrade, are carrying him. The elder man's face, showing him old enough to be father to the poor fellow, is a perfect study of expression, very moving to the spectator in its honest sorrow that does not weep. This incident occurs a little to the spectator's left, and consequently, nearer the bow of the ship than the place of Nelson's fall. Immediately behind it stand the crew of a gun at their quarters, three on each side, its captain on the left: thus near, these men have seen the Admiral wounded; but true in discipline, they keep their posts, with diverse expressions of emotion. Nothing can exceed the variety in this quality the picture shows. The artist is a master of expression, and so felicitous in dealing with it that

Page Eighty-eight.

nowhere do we get the slightest stain of melo-drama or attitudinizing, although the circumstances might well lead ordinary designers into those follies. It is impossible to look at the crews of the above-mentioned guns, still less at that which appears still further on our right, and fail to admire the power shown in rendering many personalities and varieties of human expressions among individuals of one common class engaged in a common office.

Between the two guns spoken of is seen a naked negro pointing out to a marine the man of the Redoutable who shot the Admiral; the soldier takes aim with his musket at him. Next to these going forward, come two marine officers looking through telescopes for signals from some other ship of the English Fleet. Returning aft now, we come upon the steps that lead to the poop, ascending and descending which are marines and soldiers, some bearing wounded men. Upon the poop deck itself is, with others, the young midshipman who shot the Admiral's slayer; the last being a mizen-top man of the Redoutable. It is related that the English sharpshooters during the rest of the fight kept their eyes so effectually on this part of the enemy's rigging that none came down alive, and of those that did not attempt to descend the whole were slain; some of their bodies hung, arms and heads downwards, over the sides of their little stronghold. The midshipman with eager face watches among the knot of French sailors for his man.

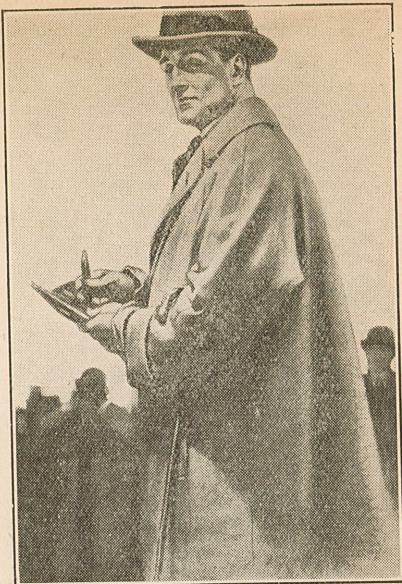
Seen under this poop as a gallery is the covered part of the quarter deck, and just beneath the last-named group is a third gun and its crew, the captain of which pulls the lanyard or string of its flint lock, with the true professional upward jerk of his fist. An incident so apparently barren of interest as this of a gun's discharge, has been rendered peculiarly effective by the genius, skill and care of the artist. The men keep their ranks, some quite at home and indifferent, some interested but steady; one, a stalwart fair faced youth in his first battle, leans a little forward to watch through the port-hole the effect of the shot. Mindful of what we said respecting the artist's heedful study of costume, let us here exemplify its working. It was thought that the carronades of Nelson's time had long ago been melted into new fashions, but after much search one was discovered in some half-forgotten corner of the dockyard, furbished-up, re-fitted with its proper breaching or rope tackle, its appropriate flint lock and carriage; this Mr. Maclise has painted most heedfully, and the thing is a record for all time of singular interest. Many things have become quite obsolete since the great Admiral's day; before the use of percussion caps flint locks for cannon vanished, with them the horn of priming powder the captain of each gun wore slung by a belt across his body. Flint-locks were very fallible, and in the hurry of action not easily got to rights;

Page Eighty-nine.

on such failures, a common fuse was employed, for safety in using which each gun was furnished with a bucket, full of water, and fitted with a perforated cover, into which the burning end of the fuse could be placed after use in discharging the piece. With powder and cartridges about, and magazines open, such precautions were essential. Such a bucket stands here at the breech of this gun. Round about are many old-fashioned weapons, chain-shot, shot neatly bound up with rope to form the fearful grape, ramrods, sponges, screws, handspikes, &c. Facing us, and as if drawn inboard from the port side of the ship on which we stand, is a gun being sponged out by its crew; the captain, a weather-beaten fellow, strong and rough as a north-easter, stands with his thumb on the vent; a rosy, but powder-smirched boy, all heedless of death, runs along with a cartridge for this piece in his arms.

Proceeding now to the other end of the Picture, passing the wounded Nelson and his friends, we come upon various excellently portrayed groups. A man, shot in the chest, is tended by comrades; one staunches the blood,—another, an old negro with a red handkerchief round his head, brings brandy in a glass. More to the right of these (forward) are three sailors mightily pulling on the main-topsail halyard, with the purpose of clearing the rigging of falling spars or ropes. Across the deck and on the bulwarks are the hammock nettings, forming a sort of fortress of ropes and iron stanchions lined with the men's bedding, within which much of the work of a ship in action and all the scene before us takes place. Here are more men, living, wounded, and dead. Thus far we have described the human element of this noble picture. Alongside of Nelson's ship are visible the three masts of the Redoubtable. Showing beyond the rigging of both ships entangled with and borne aloft by that of the Victory, is an upper yard, with its sail attached, of her antagonist. Shot away, and thundering down upon her deck, is one of the Frenchman's masts, its head and top.—*Athenæum*.





AQUASCUTUM

weatherproofs
Pure New Wool and Chillproof

For TOWN and
 COUNTRY .



For RACES and
 ALL SPORTS .

Ladies' & Gentlemen's AquaScutum Coats from 6 Gns.
 Field Coats, 3½ to 5 Gns.

Booklets gladly sent— Please mention this Guide

AQUASCUTUM Ltd. 100 Regent St. London
Overcoat Specialists since 1851. W.

REFERENCES. **NEW PALACE OF WESTMINSTER.**
 PLAN OF PRINCIPAL FLOOR.

- | HOUSE OF LORDS. | HOUSE OF COMMONS. |
|---------------------------|----------------------------------|
| 1 Lord Great Chamberlain | 14 Dining Rooms |
| 2 Clerk of Parliaments | 15 Speaker's Residence |
| 3 Committee Room | 16 Serjeant at Arms |
| 4 Bishops' Robing Rooms | 17 Members' Reading & Tea Rooms |
| 5 Refreshment Rooms | 18 Chairman of Committees |
| 6 Law Officers Rooms | 19 Government & Opposition Whips |
| 7 Ministers' Rooms | 20 Division Lobbies |
| 8 Peers' Robing Room | 21 Ministers' Rooms |
| 9 Reading Clerk | 22 Clerk of the House of Commons |
| 10 Lord Chancellor | 23 Ministers' Rooms |
| 11 Yeoman Usher | 24 Votes and Proceedings |
| 12 Chairman of Committees | 25 Private Bill Offices |
| 13 Peers' Committee Rooms | 26 Grand Committee Room |
| | 27 Telegraph Office |
| | 28 Post Office |

