

EDWARD VII.



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In a spectacular sense the ceremony of anointing the monarch of England is subordinate to the crowning and enthroning; nevertheless it is one of the most essential and solemn features of the English coronation service.

The ceremony of anointing takes place immediately after the vesting of the sovereign, while he is seated in King Edward's chair, and is symbolic of the anointing of King Solomon by Zadok the priest and Nathan the prophet, as described in the book of Kings. The invocation of the archbishop before the holy oil is poured out—"O Lord, Holy Father, who by anointing with oil didst of old make and consecrate kings, priests and prophets to teach and govern thy people Israel, bless and sanctify thy chosen servant Edward, who by our office and ministry is now to be anointed with this oil and consecrated king of this realm," etc.—indicates the meaning of the ceremony.

In anointing, the archbishop pours the oil from the gold anointing spoon in the form of a cross upon the head and the palms of the king. Throughout the coronation ceremony is essentially a religious one and gives to the monarch something of a sacerdotal

And His Coronation

as King of Great Britain and Ireland and of all the British Dominions Beyond the Seas, Defender of the Faith and Emperor of India

and peeresses worn at the coronation vary according to rank, and no little difficulty will be experienced by the novice in distinguishing the several ranks, which are five in number. The robes of the peers are all of crimson velvet, edged with miniver, the cape furred with miniver pure and set off with bars or rows of ermine, narrow pieces of fur indicating the wearer's degree in the peerage. On the cape of the baron, the lowest degree, are seen two bars of ermine, on that of the viscount two bars and a half, on that of the earl three, the marquis three and a half and on the duke's, the highest in degree, four bars.

These robes are worn over the full court dress, uniform, regimentals or what not according to the official status of the peer. The coronets of the peers are of silver gilt, the caps being like the robes, of crimson velvet and faced with ermine. The tassel at the top is gold, but no jewels or precious stones are permitted in the coronets worn at the crowning of King Edward. At first sight these peculiar head coverings, the coronets of the English nobility, do not attract admiration. When in close juxtaposition with the commonplace frock coat, severe in its simplicity, their gaudy magnificence ap-



Each order in the hierarchy of aristocracy has a distinctive mark placed upon the coronet reserved for its own use. The strawberry leaf marks its wearer as one having the right to assume the style of duke, eight of this particular kind of leaves being placed in the low



THE PRINCE OF WALES, HEIR APPARENT TO THE THRONE.

points into which the coronet of his grace is cut. Next in order of precedence is the marquis, whose coronet is adorned with four strawberry leaves and four balls alternately. The earl rejoices in a very ornamental style—eight silver balls sit on points reaching to the velvet crown, being divided by the same number of strawberry leaves. To the viscount, however, strawberry leaves are not permitted; he must be content with balls only, but as a consolation he is allowed to place eighteen just above the rim. The lowly baron is also denied the distinctive leaves. To him are merely given six silvery spheres to denote his rank and to brighten the warm red of his cap.

King Edward has already settled the question as to who among the nobility should attend the coronation. Only those peers and peeresses who have been presented at court can attend. Some of those debarred may be entitled by law to be present, but the king has said it, and who can sue the king for redress? Actors and actresses are debarred, not because they have been upon the stage, but because they have never been presented at court.

Among the numerous and notable functions of the coronation event the ceremonies within the Abbey are sacred to those who are officially at court.

In the matter of foreigners at the coronation King Edward has also made a fast rule to the effect that no foreigner can go to the court of England or attend any court function who has not been presented by the ambassador of his country and who has not previously been presented at the court of his own sovereign. This rule will at least debar some of the Italian aristocracy who do not bow to their own king. A number of Indian princes will of course witness the coronation of the emperor of India, which is a part of the title of Edward VII.

A bewildering yet most enchanting variety of costume, equipment and color will present itself to the gifted American artist, Mr. Edwin A. Abbey, who after weeks of preparation, including private sittings with the king and the princes and peers, as well as a view of the spectacle, will paint the coronation.

The United States is officially represented at the coronation by the ambassador to the court of St. James, Joseph H. Choate, and Special Ambassador Whitehall Reid. In the suit of the special ambassador Major General J. H. Wilson represents the army and Rear Admiral John C. Watson the navy. Mr. J. P. Morgan, Jr.; Mr. E. L. Baylies and Mr. W. S. K. Wetmore are also in the suite of Ambassador Reid. In honor of the occasion the European squadron of the United States navy parades in English waters under the lead of the flagship Illinois, commanded by Rear Admiral Crowninshield.

The interest of the English as well as foreign visitors to London during the coronation will be drawn to the heir, who may figure as principal in the next coronation event. This will probably be the heir apparent, George Frederick Ernest Albert, prince of Wales, now thirty-seven years of age, or his son, the heir presumptive, Edward, born June 23, 1894, and therefore eight years and three days old at the time of the coronation of his grandfather.

H. E. REALE.

QUEEN ALEXANDRA



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UNDER the English constitution the queen consort has no part whatever in the sovereignty of the empire, even in the case of the death of the king. Queen Alexandra's appearances at functions of state in company with the king will therefore be few. The coronation of the consort is a recognition by the government and the people of the lawful wife of the sovereign, the mother of a legitimate line. At the opening of parliament Queen Alexandra will sit with the king as sharer of the throne and also appear with him at all public functions, especially the receptions of royalty from other lands.

At the coronation Queen Alexandra plays a part subordinate to that of her spouse. Nevertheless this feature of the ceremony adds greatly to the pomp of the occasion and excites the deepest interest throughout the feminine world. It is taken for granted that Alexandra will be the best dressed woman at the Abbey on coronation day, and the peeresses in her majesty's procession will display robes and decorations to be recalled with wonder and delight for generations to come. Dur-

And Her Crowning

as Queen Consort of His Majesty Edward VII. In Westminster Abbey, Where Kings and Queens Have Been Enthroned For Centuries

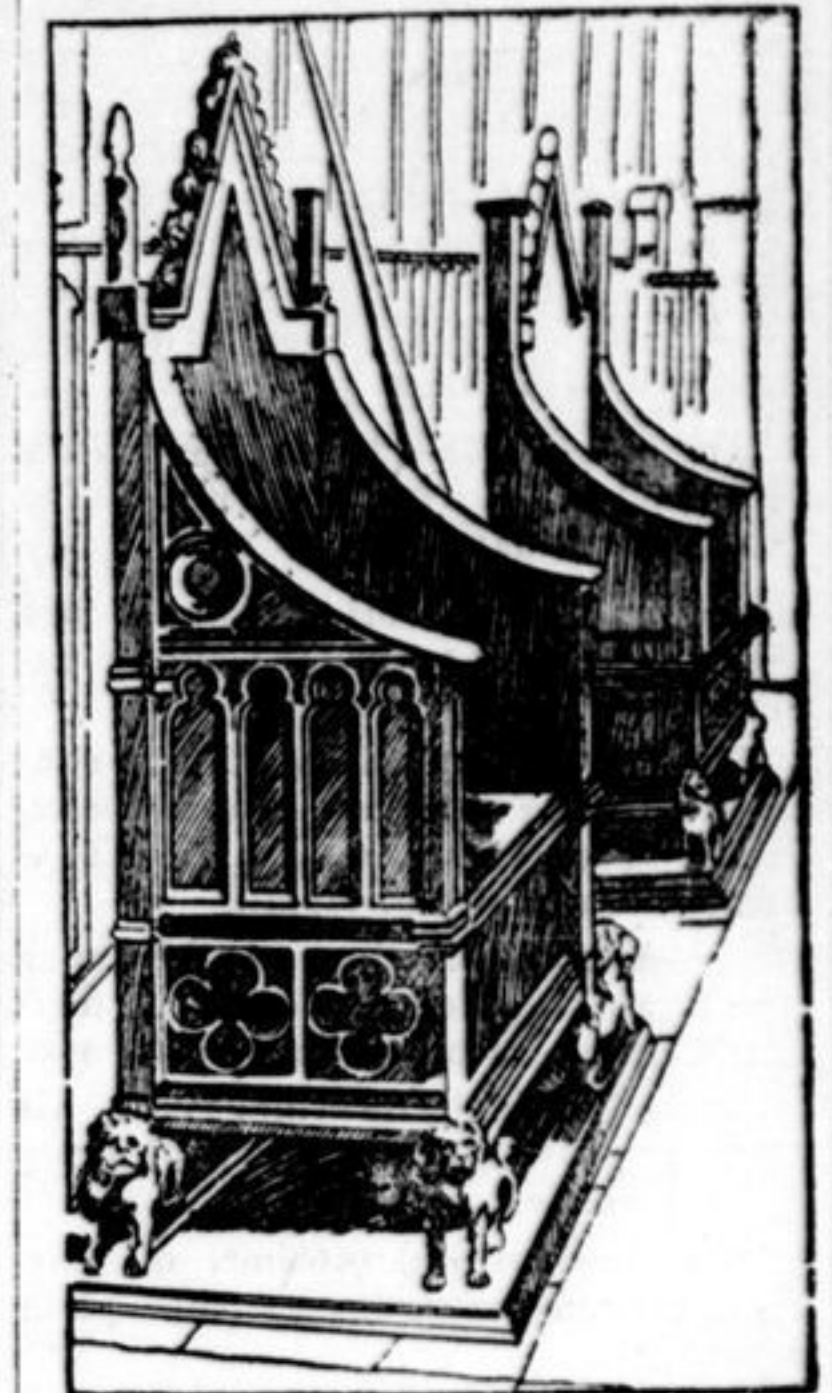


have different ornaments to indicate rank.

The robe of a viscountess, next in rank above a baroness, bears a train dragging one yard and a quarter on the floor, and her cape shows two rows and a half of ermine. A countess' robe carries a train a yard and a half in length, and the cape has three rows of ermine. The rows of ermine for a marchioness are three and a half, and her train must be a yard and three-quarters in length. These five ranks or orders of peeresses are further indicated upon their coronets, the duchess wearing eight silver strawberry leaves of equal height in a circle above the rim; the coronet of a marchioness carries four strawberry leaves and four silver balls, representing pearls, raised upon points above the rim; the countess wears eight silver balls raised upon points, with small strawberry leaves between. These fine distinctions of rank, indicated by a few baubles more or less upon the headgear of the English nobility, lend point to Tennyson's well known line. "True hearts are more than coronets." As in the robe so in the coronet the chief fabric is crimson velvet and the facings and trimmings are ermine.

It may or may not appear pleasing

been done and undone and tears and protests poured out in vain it transpired that the models set up for the copying of the titled dames are right up to date in smartness, and doubtless the verdict of the day will be that the copies worn by England's congress of



THE CORONATION CHAIRS, WESTMINSTER ABBEY.

beauties on this occasion are "just too sweet for anything." The coronation being a "go," everything in the way of robes tagged "coronation style" cannot be other than a thing of beauty in the eyes of fair women.

All of the articles in the regalia used at the coronation of King Edward VII date from 1662, the restoration period, except four, which belong to an earlier era. Under the commonwealth everything pertaining to royalty that could be reached was destroyed. The coronation chair and stone of St. Edward, the golden ampulla or vessel for holding the coronation oil and the anointing spoon, which were in the Abbey, escaped. The scepters, orbs and crowns of today are imitations of the models destroyed.

In spite of the royal interdiction upon the wearing of jewels in the coronets of the peeresses gossip from close to the throne says that the noble dames will indulge their individual tastes and gratify vanity by wearing ropes of pearls and jeweled brooches upon the velvet of their caps. England is rich in rare stones, and not only Alexandra and her immediate following, but the whole world of women, would have felt outraged had the Kohinoor, as was first intimated, been cut from the programme. No modern nation ever possessed a like treasure at a time of coronation. It would not have been left out of Victoria's crown had England owned it in 1838, for the kingdom was ransacked to provide jewels to ornament the crown of the young queen. As it was, the royal family scraped together over 3,000 precious stones, including, by actual count, 2,783 diamonds, 277 pearls, 16 sapphires, 11 emeralds and 4 rubies, besides the one hundred and seventy great Black Prince ruby, valued at £100,000, and a historical sapphire of priceless value which adorned the ring of Edward the Confessor and was taken from his tomb in Westminster Abbey.

It is of course true that Victoria was sovereign, while King Edward's estimable consort is not, but Alexandra is the queen of the hearts of the English people, and while the crown of Victoria cannot be transferred to her brow, there are no sacred associations to be outraged by bringing the Kohinoor from its case in the Tower to grace the diadem of one than whom a worthier never shared the throne of England.

Now and then a voice has been heard in vigorous protest against any attention of the United States to the coronation of England's monarch. But one element of American life will have front seats at the ceremony not yet by royal favor. Seven American beauties have married British noblemen and acquired with their nuptials political rights which even royalty could not ignore if it chose to do so.

Three of the seven American peeresses are mere girls. The others are matrons who have long been fixtures among the English nobility. Lady Curzon, formerly Mary Leiter, is a baroness, as is also Lady Berosford, daughter of Commodore Price of New York. The dowager Duchess of Manchester was Consuelo Yznaga of New Orleans, the Duchess of Manchester Miss Zimmerman of Cincinnati, the Duchess of Marlborough a Vanderbilt, the Countess of Essex Miss Adele Grant of New York, who married one of the caste of De Vere. The Countess Craven is a daughter of the Bradley Martins of New York. This bery of Americans will gain credit through the coronation, but one untitled girl, Anna Shaw of St. Louis, will win lasting honors by painting the portrait of the new queen.

WARRINGTON WAYNE.



KING EDWARD VII.

character. Figuratively, he becomes at once king, priest and prophet to teach and govern the people. For this reason the robes in which the king appears at various stages of the coronation service are a modification of the historic vestments of a priest: the long, sleeveless robe of white linen, the surplice or dalmatic of cloth of gold, which is nothing more than the ordinary priest's stole, and finally the imperial mantle fastened in front with a jeweled clasp. Besides these there are articles of regalia, as for instance, sunshades, buskins, bracelets and spurs which are offered the monarch, but are never worn during the ceremony.

King Edward maintains the sacred traditions of the realm in all the essential features of the coronation ceremony. He dispenses with the "herb stew" as a relic of the age of superstition, and with the king's champion in armor, for the days of chivalry are gone never to return; but the topping off of some of the minor and even picturesque customs does not diminish the sense of regal magnificence. The king's robes are indeed marvels of richness and skillful workmanship. The imperial mantle is particularly splendid, embroidered with silver eagles, roses, fleurs-de-lis and the shamrock and the thistle.

The eagles on King Edward's mantle represent imperial destiny, recalling the ancient times when English kings called themselves imperator. The meanings of the rose, shamrock and thistle are well known, and the fleur-de-lis is a reminder of the union of the French lilies with the English coat of arms under George III. The three national floral emblems appear upon the royal stole, together with the crown and cross of St. George, and also upon the cloth of gold tunic, embroidered among palms.

The robes and coronets of the peers

pears lawdry, but placed above the red velvet coronation robe, furred with snowy ermine, worn by the peer, they show to much greater advantage, harmonizing well with the rich color of the silken fabric they surmount. The coronet proper is a silver circlet, to which in some cases silver balls are at-



A PEER IN CORONATION COSTUME.

tached, fashioned in certain specified ways, and with the rim embossed in the verisimilitude of the jewels forbidden to all but royalty. They are mounted in crimson velvet caps, lined with silk, which is wadded to the shape of the head it adorns, and bordered with the head it adorns, and sewed to the metal rim through holes pierced for that purpose in its circumference.



ALEXANDRA, QUEEN CONSORT.

ing the ceremony the queen consort performs something in the nature of a lightning change act, when in the presence of all the usual robes of state, which may be worn at state functions, are replaced by the coronation mantles made especially for the ceremony, to pass thereafter into the collection of crown relics.

In effect the coronation of the queen consort may be styled the nuptials of the wife of the king, and the throne and the peeresses of the royal train are the bridesmaids at the wedding. For several centuries the coronation robes of the peeresses, whether for a queen sovereign or a queen consort, were provided by the court and formed part of the national wardrobe. Now, days the noble ladies provide their own gowns, but a court functionary decides the style and to a certain extent the materials to be used in them. Like the peers in the king's train, the peeresses don their coronation mantles over the customary full court dress. The main features of the costume are a robe and train of red velvet worn over an underdress of white or cream colored silk or satin. Taken as a whole, the dress is a mass of rich velvet trimmed with fur.

Meeting at the waist in front, the robe falls gracefully back at the feet on either side. The sleeves, finished with lace, reach to the elbow, and a train varying in length according to the rank the wearer holds in the peerage hangs from the shoulders. The train is lined with white silk and carries borders of fur which also vary in width to denote rank. The train of a duchess must have two yards trailing behind, and the cape is furred with miniver and decorated with four narrow bars or rows of ermine. A duchess is of the highest rank and a baroness the lowest, so the robe of a baroness may have but one yard in the trail of her train and but two rows of ermine upon the cape. The coronets also

to the new woman to reflect that the coronation robes of the feminine contingent in the coronation display were subject to the approval of a man, a real man. It depends upon the rank in life of the new woman who reflects. Some people have thought that nothing was good enough for any court



A PEERESS IN CORONATION ROBES.

function, whether in democratic or royal circles, that did not come from the establishment of that man Worth, in Paris. Now the Duchess of Buccleugh is on the cards as mistress of the robes, but the earl marshal of the coronation fetter, the Duke of Norfolk, had the say over all the powerful peeresses, even when backed by Alexandra herself, as to the correct thing in robes for the great function of the twentieth century. And after all had