

KING EDWARD ...AND HIS... CORONATION

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SINCE the last coronation of a sovereign of England, sixty-four years ago, manners and tastes have undergone a wonderful change. While none of the essential features of the actual coronation ceremony can be omitted or changed, the investiture of King Edward VII. with a crown and his entourage are unlike any similar event in the annals of England. The kingdom has advanced in wealth, in art and culture, and the coronation is what may be expected under the highest civilization of the twentieth century. An event at once formal and magnificent has been the aim of the king. In the royal proclamation announcing the celebration of the coronation King Edward enjoined upon all who are to do any service in that ceremony to appear "in all respects furnished and appointed as to so great a solemnity appertaineth and answerable to the dignities and places which every one of them respectively holdeth and enjoyeth, and of this they or any of them are not to fail, as they will answer the contrary at their perils."

King Edward having abandoned that part of the ceremonial which for centuries has taken place in Westminster hall, the center of interest for the day of coronation is the service in Westminster Abbey. At the moment the royal pair enter the door the choir greets them with an anthem beginning "I was glad when they said unto me, we will go into the house of the Lord." Proceeding through the body of the church, the king and queen kneel in front of the state or coronation chairs, say their private prayers and then take seats in the chairs.

The first important ceremony is the so called "recognition" of Edward VII. as the lawful monarch of England, a seemingly useless performance in view of the fact that he has ruled as king more than a year. But the coronation is a ceremonial, formal, political and religious.

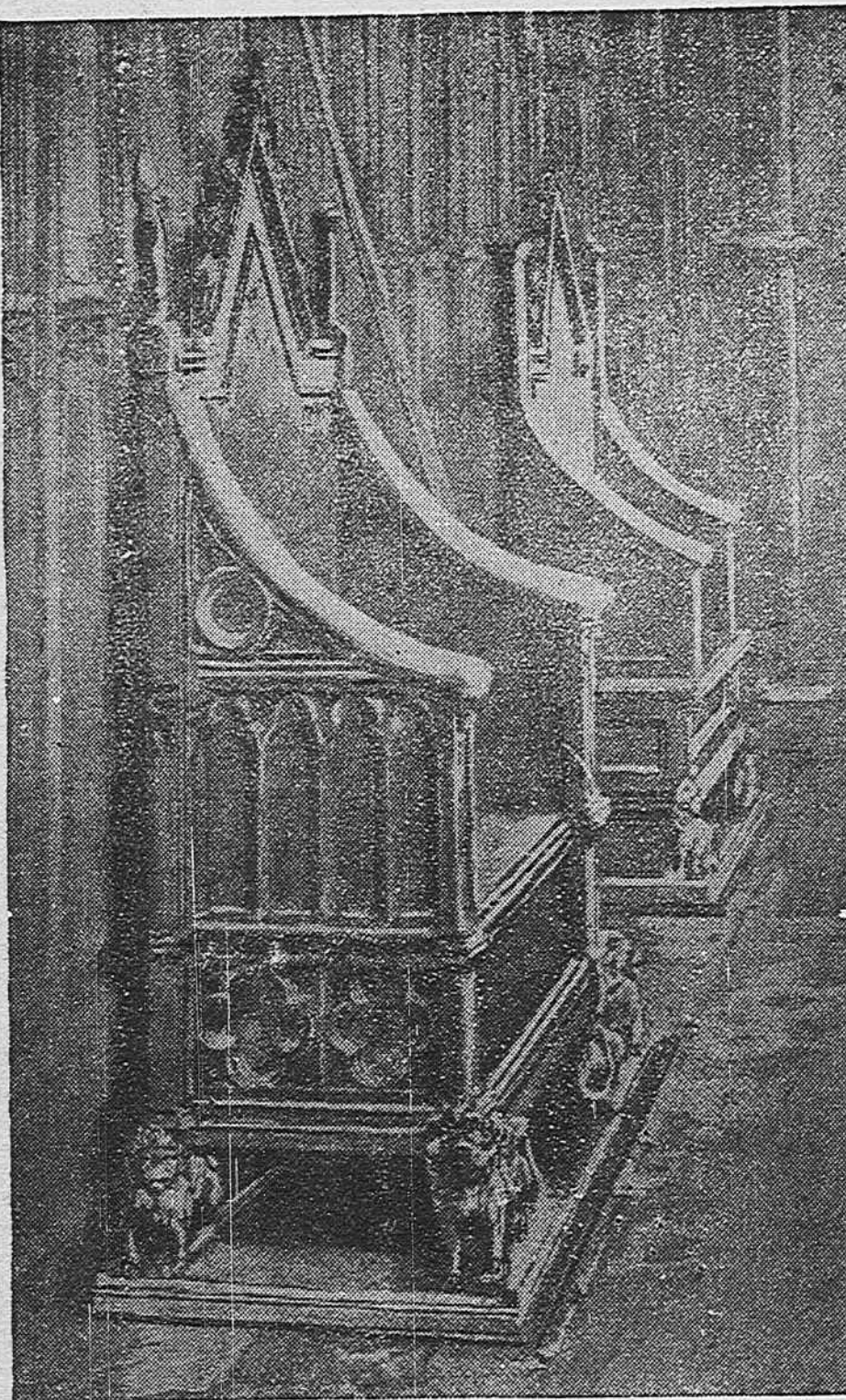
When all have taken their places in the Abbey, the archbishop of Canterbury makes "the recognition" of the

The hymn, "Come, Holy Ghost, Our Souls Inspire," follows; also the anthem, "Zadok the Priest." Then comes the ceremony of anointing. The sword of kingship is then delivered by the archbishop into the king's right hand, with the words, "With this sword do justice." The king returns it to the archbishop, and it is laid upon the altar, and his majesty is then invested by the dean of Westminster with the imperial mantle or dalmatic robe of cloth of gold. The orb, a ball of gold surmounted by a cross and set with jewels, the emblem of supreme power, is also placed in the king's right hand and on the fourth finger of that hand a ruby ring. The scepter with the cross is then put into his left hand. Now comes the central act of the ceremonies—namely, the crowning of the king. The crown, which has been resting on the altar, is consecrated and blessed by the archbishop and placed on his majesty's head.

"God save the king," will then be shouted by the assembly, trumpets will sound and drums be beaten. The archbishop pronounces the exhortation, "Be strong and of good courage," and "The King Shall Rejoice In Thy Strength, O Lord!" is rendered by the choir. The crowning of the queen follows.

King Edward receives the old St. Edward's crown, enlarged at the rim to fit his head. When the king has been crowned, the princes of the blood royal and the peers put on their coronets, the bishops their caps and the kings of arms their crowns. After the king has been crowned the Bible is placed in his hand. The "Te Deum" is sung, and the king is formally enthroned.

King Edward's throne rests upon a platform covered with the richest cloth of gold and raised above the pavement the height of five steps and is directly beneath the central tower of the Abbey. At the close of the "Te Deum" he ascends the platform and is lifted up into his throne by the archbishop and bishops and other peers of the realm. The archbishop then exclaims, "Stand firm and hold fast from henceforth the seat and state of royal and imperial dignity which is delivered unto you in



CORONATION CHAIR IN WESTMINSTER ABBEY.

THE CORONATION CHAIR

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A COMPLETE transformation of the interior of Westminster Abbey was found necessary for the ceremony of crowning King Edward VII. and Queen Alexandra. In fact, the venerable and historic sanctuary will be barely recognizable. The south side of the sacristy is flanked by the royal box, and from the stage whereon the ceremony is enacted tiers of galleries mount toward the roof for the seating of noble guests.

During the sermon King Edward and Queen Alexandra will sit in two chairs in front of the royal box, with officers of state on either side. The ceremony of anointing and crowning King Edward, however, takes place while he is seated in St. Edward's chair, directly in front of the altar. From the time of St. Edward, or Edward the Confessor, to Queen Victoria the monarchs of England have been crowned in Westminster Abbey, and many of them are buried there. Edward the Confessor is honored by a chapel containing a shrine to his memory. Queen Elizabeth and Mary Stuart have monuments.

In the south transept of the Abbey there are monuments to most of the famous poets of England, and elsewhere in the aisles are memorials to Englishmen illustrious in various fields. Officially the Abbey is known as the Collegiate Church of Westminster and is governed by a dean.

The ancient chair used for the crowning of King Edward VII. has stood in the chapel of Edward the Confessor, called also the Chapel of the Kings, for over six centuries. Originally used in Scotland for the coronation of Scottish kings, it was brought as an offering at the shrine of Edward the Confessor in 1297. Since that time it has been designated as St. Edward's chair.

In height the coronation chair of England is 6 feet 7 inches. At the seat it is 3 feet 8 inches broad and in depth 2 feet. At the corners four lions support the structure, leaving a space of about nine inches between the seat and the bottom board. Within the space between the bottom board and seat is inclosed the famous Stone of Scone, so called.

No end of legends have grown up around the coronation chair and the stone. The stone was brought from Scotland with the chair. One tradition has it that the stone originally came from Ireland, where it was known as the Liasfall, or Stone of Destiny. It was used at the Irish national coronation seat from the seventh century B. C. It was supposed by the people of Ireland to be the very stone upon which Jacob rested his head during his vigil at Bethel. One legend is to the effect that when the rightful monarch takes his seat upon the stone it emits a loud musical note. Among other names the stone has been called Jacob's Stone and the Fatal Marble Stone.

The use of the stone in coronation ceremonies is traced to the primitive practice of raising Gothic and Celtic kings to an elevated seat of natural stone at the time of the crowning. Anglo-Saxon monarchs were crowned at Kingston-on-Thames on the King's

And Westminister Abbey

Where the Coronation of King Edward VII. Occurs

Stone, and even at Westminster hall from a very early date the king was lifted to a marble seat at the upper end of the hall, then known as the King's Bench.

In a work on "Memorials of Westminster Abbey" the venerable Dean Stanley states that the stone of the coronation chair is very probably the stony pillow on which Columba rested and on which his dying head was laid in the abbey of Iona. "If so, it belongs," says the dean, "to the minister of the first authentic coronation of Christendom, the coronation of Aidan by Columba, A. D. 571."

Edward I. was crowned upon the stone at Scone when he became king of the Scots. He brought it to England, and Dean Stanley declares had the chair made to inclose it, thus "the fragment of the world old Celtic race was imbedded in the new Plantagenet oak."

Only once since the coronation chair and stone were deposited in the chapel of Edward the Confessor have they been removed. That was at the ceremony of installing Cromwell as lord protector in Westminster hall. At the joint coronation of William of Orange and Queen Mary II. a second coronation chair was made, like the first, with the exception of the supporting lions and the stone. This has since been used for the crowning of the consort of the new sovereign. Queen Alexandra, however, will not receive the crown in the chair, but kneeling upon the steps of the altar.

Westminster Abbey was founded in the eleventh century by Edward I., and the English people count it most fortunate that after a lapse of eight centuries a monarch of the same name and lineage should receive the homage of the nation and be crowned king in that historic pile. No similar succession of events as the crowning of a line of kings of over 800 years at the same altar is recorded of any other building in the world. The Abbey is officially designated in the proclamations of coronation as "Our Palace of Westminster." The houses of parliament are also called the "Palace of Westminster," and the Abbey is, with relation to its connection with the palace, the Church of St. Peter. The terms of the royal proclamation therefore designate the Abbey as the central point of the palace, or the "holy of holies."

At the coronation service the royal procession enters the Abbey by the west doors. Along the center aisle the king's and queen's processions move upon a raised platform to the so called "theater," or stage, where the principal parts of the ceremony are enacted. The platform way is carpeted. Along the sides, on the pavement of the aisle, stand the military. The coronation chairs stand in a large free space in the center of the stage. On one hand is the royal box for the members of the reigning family. Opposite the royal box is that of the bishops and above that the gallery, or box, for foreign ambassadors, and special envoys. When all are in their places, the interior of the Abbey presents a brilliant array of colors—scarlet, purple and gold in velvet, silk and ermine.

HUBERT NORTHEN.

QUEEN ALEXANDRA ...AND THE... CORONATION

[Copyright, 1902, by C. Lurie.]

WHEN Alexandra emerges from Westminster Abbey after the coronation ceremonies, she will make her first appearance before

the public as queen consort of Edward VII. wearing the crown of England. The most gorgeous jewel in that crown, the Kohinoor diamond, will then for the first time grace the diadem of a newly crowned queen. Queen Alexandra's crown is that known as the St. Editha, named in honor of Edith, the wife of Edward the Confessor. It was made for Queen Mary of Modena, the consort of James II., and is much the same in shape as that of Edward VII., a cap of purple velvet, surmounted by two arches and faced with ermine. It is set with diamonds of great value intermixed with pearls and other rare jewels. This crown is always used when the sovereignty exists in the male branch. As is the case with King Edward's crown, Alexandra's has undergone many alterations for the occasion, which enhance its beauty and value.

The Kohinoor came into the possession of England since the accession of Queen Victoria; hence it has never before figured in a coronation. The wonderful stone was among the spoils of a mogul invasion in the sixteenth century, and after many adventures, being sometimes fought for in battle and again the jewel of an oriental princess, it was confiscated by the East India company for war expenses in 1839. So great was the importance of this gem in the minds of the orientals that its acquisition by the English crown was the subject of a treaty.

Queen Alexandra, attended by her ladies, passes in front of the king after entering Westminster Abbey. The first act is the changing of the robes of state for the mantles which form part of the regalia used in coronations.

After the robing the queen consort goes to her place on the coronation platform and stands by her chair of state until the king arrives at his chair, which is beside her own. After the king has been anointed, crowned

and the queen consort's scepter and cross and in her left the ivory rod. Then the queen consort ascends the dais, or highest part of the platform, to her seat in the throne chair beside the king.

Throughout the remainder of the ceremony, which consists chiefly of the administration of the holy communion, King Edward and Queen Alexandra are together. The monarchs descend from the throne to the steps of the altar and, removing their own crowns, kneel down. Together they receive the bread and wine of the sacrament and then, putting on their crowns, return to their chairs. The final act is the change of coronation robes for robes of state, after which the monarchs, still wearing their crowns and bearing their scepters of royalty, attended by all the peers and peeresses wearing their coronets, pass out of the Abbey into the public place. In their new state coach the monarchs then ride through the streets, wearing their crowns in the presence of the assembled populace, to Buckingham palace.

Needless to say that the coronation robes of Queen Alexandra, who has a genius for dress and the purse of a monarch, excite far greater curiosity the world over than the dress of King Edward VII. And yet the queen consort has not ransacked the earth for beautiful and costly apparel, but decreed at the outset that her own robes as well as those of the peeresses in attendance should be made throughout of materials manufactured by British subjects. This does not mean that there is a monotony of color or a sameness of fabric in the feminine display, for the sun never sets upon the British dominions. Whatever the British isles themselves cannot produce is supplemented by the skillful needleworkers of faroff India.

In the matter of her own robes Queen Alexandra had but to please her own sweet self unless she chose to cater to the wishes of her royal spouse, which is not very probable at an age approaching threescore, but the peeresses were compelled to follow the dicta of stage manager of the imperial show,



KING EDWARD VII.



QUEEN ALEXANDRA.

king four times, presenting in as many directions King Edward as the "undoubted king of the realm," each demand being greeted with loud acclamations of "God save King Edward VII." and at the last recognition trumpets sound and drums are beaten. After the litany has been said the king and queen, each kneeling before the altar, make separately their "first offering"—namely, an altar cloth of gold, and the king also an ingot of gold, one pound in weight, which the archbishop of Canterbury places in the oblation basin, the pall of gold being laid on the altar. His grace meantime says the prayer, "O God, who dwellest in the high and holy place."

The king and queen then return to their state chairs. The communion service is commenced, and the sermon by the bishop of London follows. The coronation oath is then administered to the king by the archbishop of Canterbury, which he receives kneeling before the altar and with his hand upon the holy gospels. He appends to the form of oath his royal sign manual.

the name and by the authority of Almighty God."

Homage is then paid to his majesty by the archbishops and bishops, who kiss his left cheek, by the princes of the blood royal and by dukes, marquises, earls, viscounts and barons. Amid shouts of the people—"God save King Edward!" "Long live King Edward!" "May the king live forever!"—and the sound of trumpets and drums the king leaves his throne and descends to the altar.

The holy sacrament is then administered to the king and queen, and the archbishop reads the rest of the communion service and pronounces the blessing.

The final act of the coronation ceremony is the changing of the imperial mantle for the royal robe of purple velvet in St. Edward's chapel. Finally the king, wearing his crown and bearing the scepter and orb, passes through the choir of the Abbey to the door where he entered attended by the peers, the archbishops and bishops in full regalia. RODNEY LINHOLM.

and enthroned the queen consort repairs to the altar, attended by her ladies. There Alexandra kneels for the archbishop's prayer, then returns to her chair of state. During all this time Alexandra wears the queen's diadem, a circlet of gold set with rich diamonds. The diadem having been removed for the ceremony of anointing, four of the attendant duchesses hold over the queen's head a pall of cloth of gold while the archbishop pours the consecrated oil from a golden spoon upon the uncovered head.

After the anointing the archbishop places the queen's ring upon the fourth finger of her majesty's right hand. Then comes the climax of placing St. Editha's crown, which has previously lain upon the altar, upon Alexandra's head. This ceremony is also performed by the archbishop, and at the same time the princesses and peeresses put on their coronets as a symbol of recognition of the crowning of their mistress. After having crowned her majesty the archbishop places in her right

the earl marshal. And so, after fortunes had been expended in materials and labor, it transpired that designs selected for the peeresses in December would not be the thing for June, and amid the usual tears and protestations all had to be cast aside and the agony endured over again. But what of it all since the titled ones will be so fortunate as to be in evidence at the most magnificent coronation in the history of crowned monarchs!

And for the result Queen Alexandra must receive the glory, since modifications were necessary to bring the costumes within the pale of modernity, and the taste of the royal consort was the last arbiter. In the matter of style the court rulings were supreme, but the choice of materials was left largely to individual preference, and so the peeresses may appear at the coronation in skirts of gold or silver tissue or lace or satin or cloth of gold or silver, embroidered according to the fancy of the wearer. SEATON LORD.