

news to the remotest corners of the Empire.

THE PROCESSION ON JUNE 27.

The progress of the King and Queen through London the day after the Coronation will follow the route of the Jubilee procession of 1897. This is from Buckingham Palace by Constitution Hill, Piccadilly, St. James' street, Pall Mall, the north side of Trafalgar Square, the Strand, Fleet street, Ludgate Hill, south side of St. Paul's, Cheapside, Mansion House, King William-street, London Bridge, Borough High-street, Borough-road, St. George's Circus, Westminster Bridge-road, Westminster Bridge, Parliament-street, through the Horse Guards' Arch at Whitehall, and by the Mall to Buckingham Palace again. The length of the journey is about 14 miles, and at the time of the Jubilee procession, with the short stops at the Griffin for the Lord Mayor's reception, and at St. Paul's Cathedral for the "Te Deum," Benediction, and National Anthem, it occupied just on four hours.

Buckingham Palace, as the point of departure and final stage of each procession, will naturally be a great rallying ground for spectators.

THE COSTUMES.

The magnificence of the Coronation will depend as much on the superb dressing as upon the lavish staging and impressive ceremonies.

Several different kinds of vestments and robes will be worn by His Majesty, for a King of England is admitted into a sacred as well as a civil character, and the investiture of the clerical garments denotes the two relations in which His Majesty stands to his people.

First in importance is the Imperial or Dalmatic robe. It is a three-cornered mantle, fashioned like a cope. One side is about three and a half yards in length, to cover the shoulders and hang down in front; the other sides slope into a train reaching about a foot upon the ground.

The Dalmatica was anciently worn by persons of the highest rank; it also signifies a part of the attire of an Archbishop, and is shaped like a Y and decorated with small crosses.

At one period the Dalmatica was a piece of rich embroidery decorated with golden eagles. In the Civil War it was carried away with the rest of the regalia, except the ampulla and spoon (which will be used at the Coronation); consequently a rich cloth of gold is used instead. The outside is shot with gold and embroidered with gold and silver flowers edged about with purple or deep mazarine blue. The lining is of crimson taffeta, and the fastening is a broad gold clasp.

Then there is the Supertunica, a surcoat with plain sleeves of cloth of gold tissue, ornamented with golden flowers, brocaded and frosted.

The Armilla or Stole is placed about the King by the Archbishop, who pronounces the exhortation: "Receive this Armilla as a token of the Divine mercy embracing you on every side." This ecclesiastical vestment is made of the same material as the Supertunica, and is lined with crimson Florence sarcenet.

The Colobium Sindonis, or surplice, is the last garment to be put upon the King after the anointing. It is made of very fine white cambric.

A good deal of trouble and delay was caused by the Queen's fancies in regard to the colour of her Coronation robes and the set of her crown. Thirty crowns of the Gothic pattern prescribed by the King were submitted to her, but she left for Denmark without having picked one out.

Being a Consort, Queen Alexandra will not wear any regal robes in the technical sense of the term. That is to say, though her gown will be of Royal purple there will be no badge on it. Underneath the robe she will wear a white silk dress embroidered with white lace, while the Garter ribbon will be conspicuous. The Queen does not consider the colour of her robe the most becoming that could have been chosen for her. Her own wish was for white or red. But purple is the prescribed colour, and only one shade of that is permissible,

despite the wide range of tints which the colour offers. For instance, there is the Tyrian dye, which is as rosy in effect as the "purple" of a cardinal, as the "red" is often called. Her Majesty, however, is not to be allowed this luxury, for the purple in which she is to appear will be of a decidedly violet tint.

White Coronation robes, which the Queen is known to prefer, have been worn on three notable occasions, and, curiously enough, each Royal wearer has come to a violent end. Richard II. was crowned in white satin, while the unfortunate Henry VI. also wore a white Coronation robe. When Charles I. came to be crowned, and his intention to wear a white Coronation robe became known, the Earl of Pembroke strove strongly to dissuade him from his purpose, but to no effect. Queen Alexandra, besides having the Order of the Garter, is Grand Mistress of the Order of the Crown of India, and also of the Order of Victoria and Albert.

The gowns the Princesses of the blood are to wear have just been decided on. They will be deep violet and of the best Lyons velvet, very soft and flexible. The mantle will be the old-fashioned manteau de cour (Court mantle), bordered with two rows of gold lace an inch and a half wide, with a third narrower row, and having a picturesque hood lined with miniver and a train three yards long.

The maids of honour are to wear picturesque cloth-of-silver gowns. They will form a glittering background for the Royal purple robes of the Princesses.

The Princess of Wales' mantle is of the richest royal purple velvet, the pile of which is composed of many thousand thrown threads called organzine, each one composed of ten threads of the finest filature. In every yard of this fabric these threads pass 2200 times over grooved wires, and on each occasion are cut to produce the pile. The ground-work, forming the base of the pile, consists of many thousands of silk threads, through which in the course of a yard the shuttle passes no less than 6600 times. The most skilled workman can make four yards of velvet in a week. The colouring, which is also of English dyeing, is of a full and beautiful tone, which assumes all lovely effects of lights and shade. Her Juy will be of a beautiful white and silver brocade, an adaptation of an old English one. The robes of the peresses will be more elegant and less weighty than those originally designed, and heirlooms in the form of deep lace ruffles may soften the arms at the end of the short sleeves, and jewels may be displayed in all the splendour of their scintillation. The miniature model exhibited at Norfolk House showed a mantle with cape and train, bodice, and kirtle of red velvet, edged with ermine, and a jupe of white fabric, all with simple and graceful lines, the scalloped edges and more complicated features at first suggested having been abolished. The bodice is simple and gently rounded so as to show the figure, and the V-shaped opening of the corsage can be filled in with lace, affording a good setting for rivieres of diamonds. A narrow line of ermine runs round the decolletage, and is carried round the shoulders. The sleeves consist of narrow bands of red velvet (encrusted with jewelled embroidery), coming only about a couple of inches below the shoulders. From the sleeves fall dainty frills of white lace. The mantle of ermine powdered according to the wearer's rank, and the train are suspended from the shoulders by a pair of jewelled clasps. The kirtle is cut away sharply at the sides, finishing at the foot in an effective sweeping curve. Scope is given for originality in the sprays of gold or silver embroidery which, beginning about the knee on either side of the kirtle, are carried down to end in a heraldic symbol or other elaborate device. These embroideries gave work to the Royal School of Art Needlework and many willing English fingers. The jupe is like that of a court dress, and formed of a deep flounce of creamy tinted lace falling from the waist to the feet over shimmering gold tissue. Towards the bottom is worked a design in gold and silver bullion thread with glittering paillettes. On the first

model the coiffure showed the hair somewhat fully puffed on either side, while a firm close coil is massed at the top of the head. The tiara is placed very far forward towards the brow, and there is then space for the coronet to rest over the twist of hair. The tiara on the model was very high in front, diminishing on the sides, and in general lines this would have to be the form of this ornament. Those ladies, therefore, whose tiara is a circle have found it necessary to have it rearranged. The tulle lappets or veil will be worn as before. The tiara is placed in front of the coronet. The coronets, of course, are only put on when the Queen has been crowned by the Archbishop of York, and this delicate operation probably needed considerable rehearsal in order that it might be effected with neatness and despatch. It was suggested that peresses should have mirrors on their fans so that they might see that their back hair was all right when the coronet had been placed in position. These Coronation costumes are costly, as the robe-makers have celebrated an unique occasion by charging record prices. One furrier, recommended as being very reasonable, charged for the miniver cape and ermine borders, that is for only the fur on the robe, £25!

the couple placed on the front support the driver on their shoulders, and are sounding shells; the driver's footboard being in the form of a large scallop-shell, supported by marine plants. Thus the coach is symbolic of the fact that Britannia rules the waves.

The two Tritons at the back carry the Imperial fasces, topped with tridents.

The pole of this unique vehicle is made to look like a bundle of lances; while the wheels are a comparatively modern imitation of those used in the triumphal chariots in classic times.

Take it for all in all, this wonderful coach has rather the appearance of having met with an accident of some sort which has resulted in thrusting the two axles particularly wide apart, while the hinder portion looks as though it had been squashed earthwards.

Eight palm trees form the body of the vehicle, trophies of British victories being at each angle formed by them. They support the roof by branching out at the top.

The inside of the coach is gorgeous in the extreme, being lined with scarlet embossed velvet, superbly lacéd and embroidered with the Star, encircled by the collar of the Order of the Garter, and surmounted by the Imperial Crown, hanging from the George and Dragon. In the corners are the Rose, Shamrock and Thistle entwined. The total cost of the original construction, apart from the honorarium to the great artist Cipriani for painting the panels, amounted to £7651 16/3d. It was disbursed as follows:

BILL FOR STATE COACH.

Table with 2 columns: Item and Amount. Includes Coachmaker (£1763 15 0), Carver (2500 0 0), Gilder (933 14 0), Painter (315 0 0), Laceman (737 10 7), Milliner (31 3 4), Mercer (202 5 10 1/2), Woollen-draper (4 2 6), Chaser (665 4 6), Harness-maker (385 15 0), Bitmaker (99 9 6), Saddler (10 6 6), Cover-maker (3 9 6).

£7,651 16 3d

Lord George Sanger is credited with having once offered £15,000 for it. The coach is gilded all over except the panels, which bear Cipriani's pictures. The construction took three entire years, 1739-1762.

The King's State Coach.

The King's state coach will be used on the occasion of the Coronation. This vehicle has cost more than £3000, and was last used in 1861. We learn from Walpole's letter to Sir Horace Mann that this historic vehicle was first used on November 16, 1762.

"There is come forth a new state coach, which has cost £8000," he writes. "It is a beautiful object, though crowded with improprieties. Its supports are Tritons, not very well adapted to land carriage, and formed of palm trees, which are as little aquatic as Tritons are terrestrial. The crowd to see it on the opening of Parliament was greater than at the Coronation, and much more mischief done."

The state coach consists of four Tritons supporting the body by cables. With characteristic quaintness



KING EDWARD'S FIRST MEDAL.

It was struck in honour of his visit to Canada in 1860.



THE CORONATION MEDAL.

The Coronation Medal designed and modelled by Mr George Frampton, A.R.A. The portraits of the King and Queen are excellent, and the reverse bears an effective design of the Imperial Crown supported by the British oak and surrounded by the emblems of England, Scotland, and Ireland. The medals are issued in bronze and silver by the Mint, Birmingham, and will be distributed at the Coronation ceremony.