

portal, and it was George IV. who erected the original memorial soon after their discovery.

The present elegant decoration was the gift of Queen Victoria, who cherished a remarkable respect for the old 'legitimate' line, perhaps partly out of reparation, while I have heard that her Majesty declined to rest, even in death, near her Hanoverian uncles—hence the Mausoleum at Frogmore. Over the marble altar, between two columns of similar material, is a greyish-white marble slab engraved with the Royal English arms and a Latin inscription commencing, 'Regio Cineri Pietas Regia,' including the appropriate words, 'Magnus in prosperis, in adversis major, Jacobus II. Anglorum Rex.' The walls are diapered with a befitting pattern of James's crowned cypher and other regal British emblems in gold on a Garter blue background (now somewhat fading) while upon the vaulting above is a painting of England's St. George.

The Two Trianons.

My last visit to Versailles was on the Sunday after the Fete Nationale, and this year for the first time the celebrated fountains 'played' that afternoon instead of upon the fete itself. The weather was magnificent, and thousands of 'the sovereign people' filled the once-exclusive gardens and terraces of *le Grand Monarque*.

These two edifices are situated in the park some distance from the palace, and were in reality summer residences for Royal 'retreats' from life at Court. 'Le Grand Trianon' is quite a palatial edifice, although it has only one storey, and was built by Louis XIV. between the years 1687 and 1691, not long after the chateau itself had been completed: it is in the Italian style with large oval windows and a flat roof, while much marble adorns its interior. Louis himself used often to inhabit its left wing while themorganatic wife of his sedate old age, Mme. la Marquise de Maintenon, was also very fond of it. Louis XV. gave this *petit palais* to his long-suffering Polish Consort, and their Majesties frequently came here in the summer. After the first Revolution Napoleon had it re-furnished, and after the second Louis Philippe re-arranged the apartments for his large family.

A beautiful garden, adorned with sparkling fountains and ablaze with flower-beds, surrounds this larger Trianon, while in its grounds, near the stables, is now located the interesting 'Museum of Carriages.' Here one sees the gorgeous Coronation coach of King Charles X., but its royal emblems were exchanged for imperial ornaments under Napoleon III. Other State vehicles include the coach constructed for the christening of the infant Duc de Bordeaux in 1821 and also used (with the coronation coach) for the Prince Imperial's baptism in 1854, as well as at his parents' marriage at Notre Dame. The 'Topaz' figured at Napoleon's coronation in 1804, and some years later the 'Opal' bore poor Josephine away to Malmaison, near St. Germain's. Their elaborate harness hangs upon the adjacent walls, while several 18th century Court sedan-

chairs and sleighs are included in this collection, so full of pageant memories.

One fair figure still 'reigns' alone at the adjacent Petit Trianon, redolent with the tragic memory of Queen Marie Antoinette, who, indeed, according to a remarkable book by two English ladies, recently 'appeared' to them in its grounds. This was her Majesty's favorite abode, away from Court etiquette or intrigue, and among the flowers she loved so well. It was built by Louis XV. and only finished in 1768: Louis XVI. gave it to Marie Antoinette, who eagerly took possession and had a delightful 'English garden' laid out. Here her Majesty would stay for several weeks at a time, accompanied by a few female friends and a small household—later on by her children too.

This elegant stone edifice is of two storeys, with a Renaissance portico of four columns and a 'balustrade' above all round the roof; in the entrance hall is a beautiful bronze lantern, and the stone staircase has a gilded ironwork railing also very finely wrought. The Royal suite of apartments occupy the entire upper floor, and their principal furniture happily escaped at the Revolution. In the 'salle-a-manger' may be seen the curious table with a geographical chart designed by Louis XVI. for the young Dauphin, and among its pictures are well-known portraits of their ill-fated Majesties, together with representations of her happy childhood days sent to Marie Antoinette by her mother, the Empress Maria Theresa.

The 'petit salon' was the youthful Queen's billiard-room, and among other valuable furniture here is now included her Majesty's sumptuous jewel cabinet of mahogany with chased gilt and painted porcelain enrichments. The adjoining 'grand salon' has a beautiful wainscoting of carved wood, while its chairs bear Marie Antoinette's monogram; here she used to entertain her intimate friends. Her boudoir now contains the Sevres bust by Pajou of this unfortunate Austrian princess when, at the age of eighteen, she became Queen of France in 1774. Beyond is her bedroom with its original furniture, including an embroidered counterpane of Tours work, an inlaid table with their Majesties' initials interlaced, and a chest-of-drawers with bronze mountings. Above the fireplace now hangs a valuable pastel portrait of poor little Louis XVII., and altogether this spot evokes many pathetic memories. It was here, on October 5, 1789, that Queen Marie Antoinette heard that an infuriated mob from Paris had arrived before the Palace of Versailles, whither she courageously hastened, and alas! thence to her dreadful fate.

The sylvan grounds are charming and might be right in the country: haymaking had just begun and a rippling stream glittered in the sunlight. Beyond a small wood is the circular 'Temple of Love,' and further along, by a little lake, is the 'Hamlet' or cluster of thatched cottages where Marie Antoinette led 'the simple life' on sunny summer days. These include a mill, the 'Marlborough tower,' and a dairy

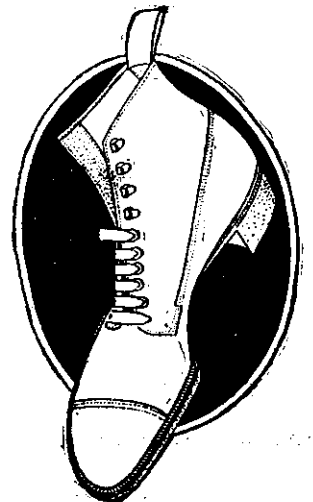
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