

EVERYBODY'S BOOK OF
THE QUEEN'S DOLLS' HOUSE

The Book of The Queen's Dolls' House

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Vol. I The Queen's Dolls' House

Edited by A. C. BENSON, C.V.O. and
Sir LAWRENCE WEAVER, K.B.E.

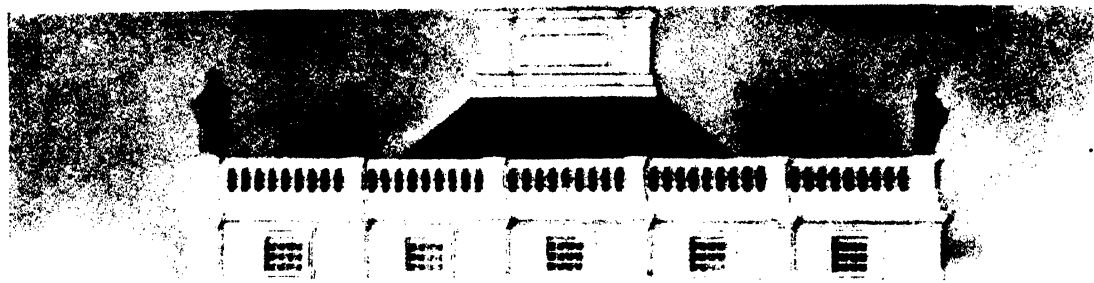
Vol. II The Queen's Dolls' House Library

Edited by E. V. LUCAS

Volume One of this sumptuous work gives a full account of the Queen's Dolls' House with a complete inventory and lists of Donors, Artists, Makers and Craftsmen.

Volume Two is devoted entirely to the Library, and as it forms the most remarkable anthology of modern authors ever published is certain to become very valuable.

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THE EAST FRONT WITH THE GARDEN

EVERYBODY'S BOOK OF
THE QUEEN'S
DOLLS' HOUSE



EDITED BY
A. C. BENSON, C.V.O.
AND
SIR LAWRENCE WEAVER, K.B.E.

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BUCKINGHAM PALACE

April
1924

It is with the greatest
pleasure that I say
"thank you" to all the
very kind people who
have helped to make the
Dobbi House the most
perfect present that anyone
could receive; and I hope
through showing it at the
British Empire Exhibition,
that it will be the
means of raising funds for
the many charitable schemes
that I have at heart.

Mary I

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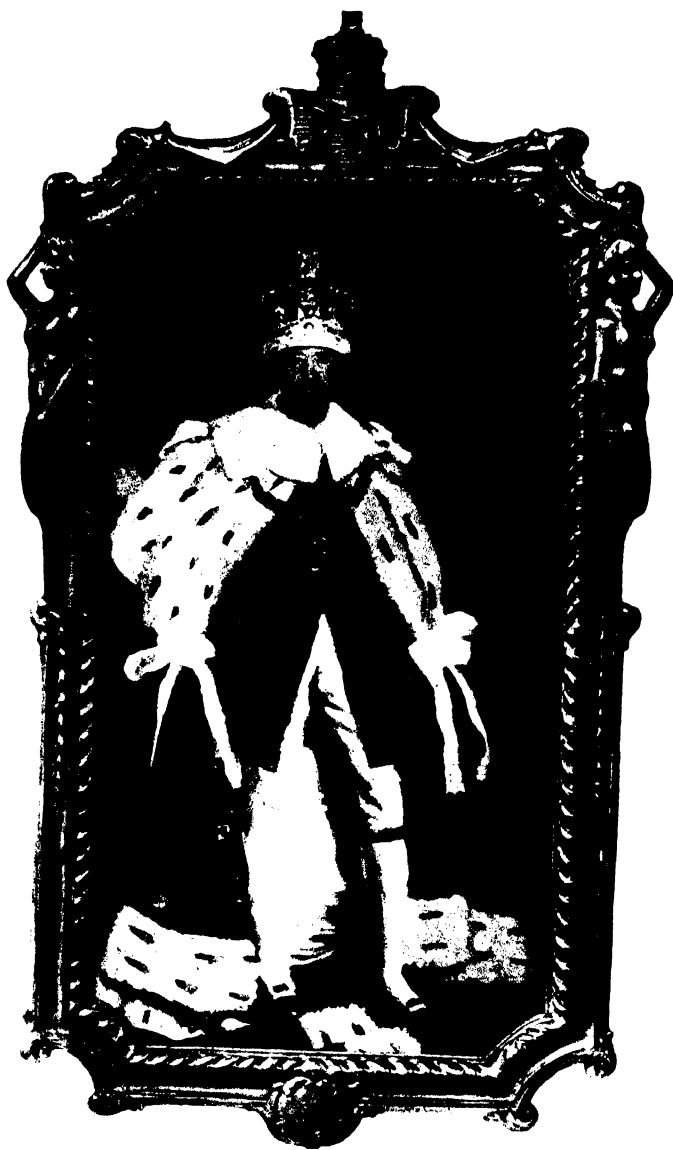
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The photographs of all rooms and general views were taken by "Country Life"; most of those of details by Alexander Corbett

EVERYBODY'S BOOK OF
THE QUEEN'S DOLLS' HOUSE



THE KING
FROM THE PAINTING IN THE SALOON
BY SIR WILLIAM ORPEN, R.A.



WINDSOR CASTLE

FROM THE PAINTING IN THE HALL BY D. A. CAMERON, R.A.

The reproduction is the property of the artist.



THE DINING ROOM

This photograph, to the eyes of the uninitiated, is that of a full-sized room. But the measurements are 42½ inches long, 20 inches wide, 15 inches high; the chairs stand exactly 3 inches high and the table 2½ inches. The portrait of the Prince of Wales, over the mantelpiece, is by Mr. Munnings; the group at the end of the room—a copy of Winterhalter's "Queen Victoria, the Prince Consort, and Family"—by Mr. Ambrose McEvoy; the portraits on each side of the fireplace—"Edward III" and "James V of Scotland"—are by Sir William Llewellyn. The ceiling is by Professor Gerald Moore.

EVERYBODY'S BOOK OF THE QUEEN'S DOLLS' HOUSE

PART I

INTRODUCTION

THE House which forms the subject of this book is accurately described and represented by beautiful plates, in two large volumes which bear as titles *The Book of the Queen's Dolls' House* and *The Library of the Queen's Dolls' House*. The first of these volumes contains detailed chapters on the Architecture, Woodwork, Furniture and Carpets, on the Paintings, the Painted Walls and Ceilings, the Water-Colours, Drawings and Prints, on the Library and the Music, the Sports and Games, the Nursery, the Garden, on the Kitchen and Stores, and on the Effect of Size on the Equipment of the House. These chapters have been written by experts and connoisseurs, and are made complete by a careful inventory and by the reproductions. The volume has been edited by Mr. A. C. Benson, the Master of Magdalene College, Cambridge, and Sir Lawrence Weaver, Director of the United Kingdom Exhibits at the British Empire Exhibition. In the *Introduction* to that book Mr. Benson outlines charmingly the motives, serious and playful, which are the cause of so elaborate a work. The second volume, with Mr. E. V. Lucas as Editor, gives a no less fascinating account of the books in the Library, of which over two hundred are diminutive editions in manuscript from the hands of living authors.

To these two books anyone must turn for a more complete account of this national gift to Her Majesty. Indeed, the large volumes, carefully written and finely produced, are themselves part of the

gift, and are worthy of association with the House when it assume its permanent site in Windsor Castle. But in order there may be a small and compact medium of obtaining information about the House, Her Majesty very graciously permits the pro-



THE ENTRANCE HALL.

THE FIGURE OF VENUS WITH ITS BASE IS JUST $7\frac{1}{2}$ INCHES HIGH

volume to exist. It is composed of little else than extracts from larger books, as they in turn form an introduction to the beauty the delicacy of the diminutive royal mansion.

CHAPTER I

THE GIFT TO HER MAJESTY THE QUEEN

IN 1920 the original suggestion was made. There had been for some time an intention to devise and to present to Her Majesty a token or symbol of national goodwill realized through the generous workmanship of many hands, and in the year mentioned the thought occurred that a most interesting gift would be a model twentieth-century residence, to the exact scale of one inch to the foot, and as complete and perfect in every detail as British art and craftsmanship could make it. The House thus owes its origin, as Mr. Benson says, "to a very natural human desire to sum up and express in an appropriate form a deep and widespread emotion which has as much to do with affection as with respect and loyalty." We may continue to quote from his *Introduction* :—

"Her Majesty comes of a long line of home-keeping and home-loving monarchs, who have lived even more than reigned among their subjects, and have gone in and out freely among their people. They have been essentially domestic sovereigns hating militancy and aggression, regarding warfare as a means of defence for sacred rights and liberties, and devoted to the cause of labour, order and peace. Not to travel far for instances, King George III and, particularly, Queen Victoria, whose combined reigns comprised above a century of the life of the nation, retained their hold upon the hearts of their people, in times of revolutionary turmoil and unrest, by the fidelity and simplicity with which they fulfilled a quiet household ideal and by the personal touch with the humblest of their subjects which characterised them. Of their present Majesties, King George and Queen Mary, the same may be even more emphatically said. How truly is this confirmed by the innumerable representations which in this picture-loving age reflect the lives of Their Majesties ! How

MR.
A. C. BENSON

MR.
A. C. BENSON

much larger a portion of these record the quiet domesticity of their lives as citizens than depict the pomp and dignity of State occasions !

“ The first thought, then, in the minds of those who have planned and executed the Queen's Dolls' House was to express and symbolise, in a gift which should represent in the highest degree the sense of personal regard and individual loyalty, not the mere outpouring of



NORTH ELEVATION

costly and expensive trifles, but something which should evoke care and trouble, and the labour which becomes pleasurable when it has in view the aim of giving pleasure.

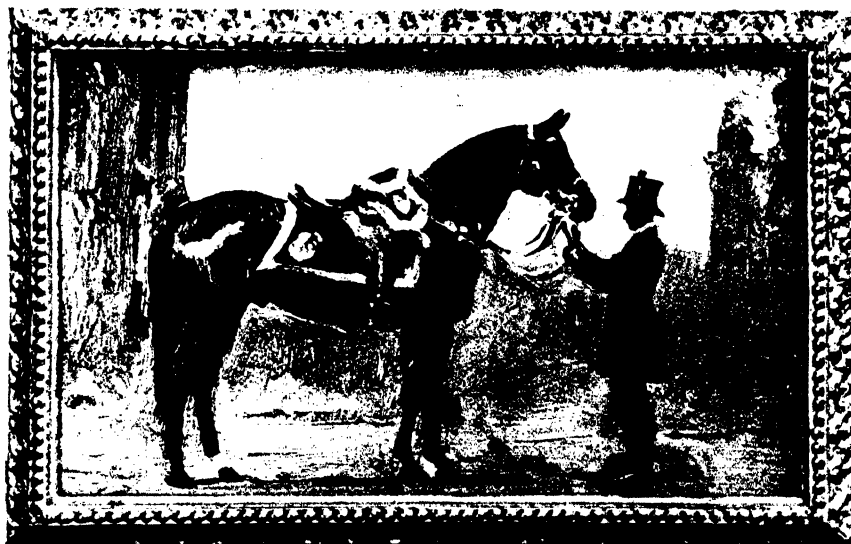
“ One of the pleasant things about the Queen's House is that it has not been got together by the overwork and anxiety of a few, but by the enjoyable and willing co-operation of many delighted designers and craftsmen and donors. It would indeed be difficult to say how many of Her Majesty's loyal and devoted subjects and servants have contributed with the best will in the world their little bit of work to produce a memorial of the art and craft, the design and manufacture



STATUE OF WINGED VICTORY
IN THE HALL
Actual size

MR.
A. C. BENSON

of the time, which may not only give Her Majesty interest and amusement, but will undoubtedly evoke the admiration and pleasure of multitudes of interested spectators. It is thus in the best sense a national gift, but by Her Majesty's kindness and goodwill, and through that instinct of sharing with and communicating to her people her own happiness and enjoyment which is so strong a characteristic of our ruling house, it is to be publicly shown as an example of the best that designers and craftsmen can do."



"DELHI." THE KING'S CHARGER
FROM THE PAINTING IN THE DINING ROOM BY A. J. MUNNINGS, A.R.A.
Actual size

The underlying note is that of an affectionate gift; one to be valued by Her Majesty more for the thought than for the gift itself, however exquisite the artistry. But that the model residence might be perfect, and achieve so nearly as possible its ideal as a symbol, for more than three years no labour and no pains have been spared to plan, to build, and to equip the House. The project could never have been carried out without a presiding genius who had within his powers both efficiency and a keen sense of fun; such a combination could be found nowhere better than in the person of the architect, Sir Edwin Lutyens, to whom at the end of this book is printed a tribute from a friend and admirer.

CHAPTER II

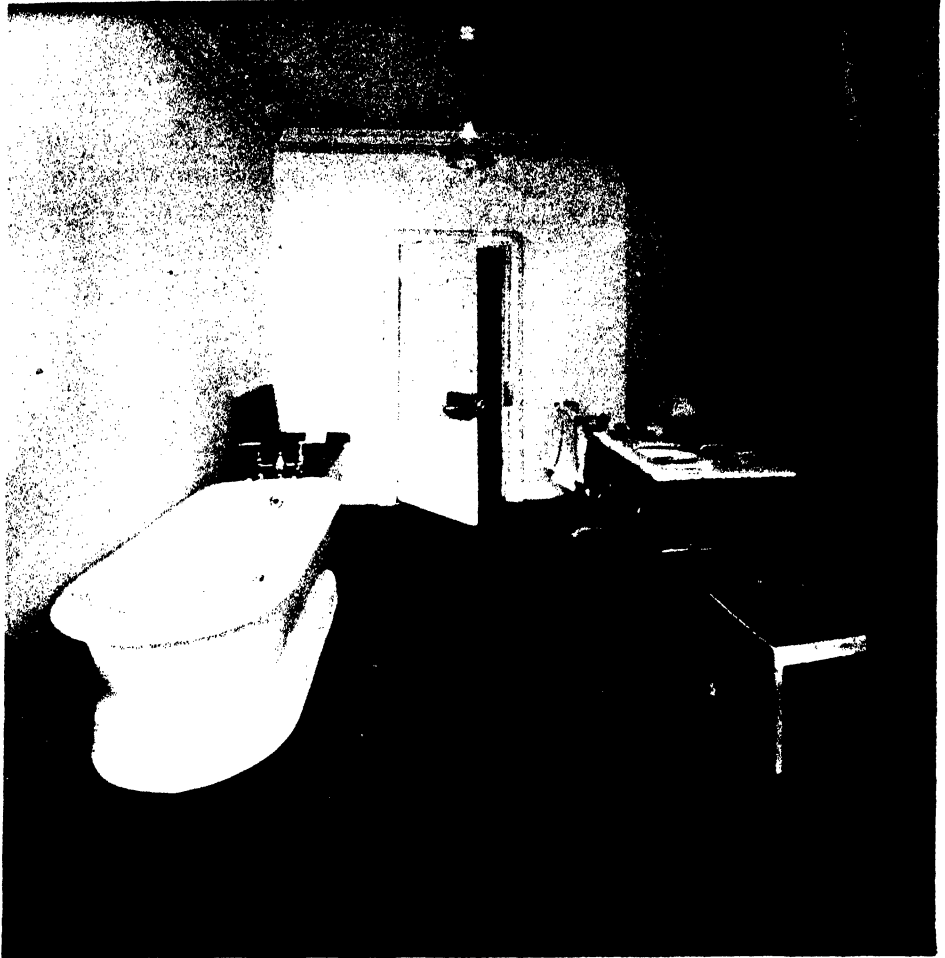
THE HISTORICAL VALUE OF THE QUEEN'S DOLLS' HOUSE

WE should be aware that one main reason for building the House is that we are to lose it. It has been built to outlast us all, to carry on into a future and a different world this pattern of our own. It is a serious attempt to express our age, and to show forth in dwarf proportions the limbs of our present world. Much of its value as a message to the future depends upon our consciousness of the historical value of the House. Mr. Benson makes this clear :—

“ A further purpose in the minds of those who designed, constructed, and furnished the Queen's Dolls' House was to present to Her Majesty a little model of a house of the twentieth century which should be fitted up with perfect fidelity, down to the smallest details, so as to represent as closely and minutely as possible a genuine and complete example of a domestic interior with all the household arrangements characteristic of the daily life of the present time. It is intended to be a pleasant spectacle for contemporary eyes, in its neat contrivance, its careful planning, and its artistic finish, and at the same time to be an interesting and lifelike memorial for future times of the sort of way in which people of our own days found it desirable and agreeable to live.

“ The house thus represented is not a palace nor a ceremonious residence, but essentially a home, a family mansion belonging to a Monarch who seeks relief from cares of state in a quiet family life and a comfortable rather than luxurious routine. It is dignified rather than magnificent, commodious without being ostentatious; it is not a house to contain many guests, nor is it adapted for profuse or sumptuous entertainments; it would give a reasonable degree of

MR
A. C. BENSON



A SERVANT'S BATHROOM

The Chair is just 3 in. high

MR.
A.C. BENSON

comfort and privacy. The approaching dinner hour would not be announced by an insistent smell of cookery, nor would the incense of the smoking-room be wafted into the children's schoolroom. The comfort of the domestics and labour-saving apparatus are carefully provided for, the ventilation, lighting and warming are kept sensibly in mind, the sanitation is perfect; motor-cars for daily use are not neglected, and the little garden is designed for recreation and contemplation.

"The inmates are people of cultivated interests and tastes. The

pictures are well selected, and the library is rich in the works of contemporary authors. They are fond of the open air; there is a modest array of guns and fishing rods, and the leather golf bag, though it hardly as yet shows signs of constant use, is well supplied with clubs. There is a good cellar of wine; and though there is hardly space for lavish hospitalities, a few trusted and honoured friends can be comfortably entertained.

MR.
A. C. BENSON

“ The Royal Mistress of the House is evidently a domestic genius; the nurseries are planned for health and happiness. The store of linen might gladden any housewife’s heart. Careful regard is paid to the welfare of the staff; the offices are airy and large, and the bedroom and bathroom accommodation is careful and ample. We may be sure that such a Mistress is little troubled by what is amiably called the domestic problem, and the house from top to bottom is as neat as a new pin. . . .

“ How delightful it would be, we may think, if some such plan as this had been carried out at previous dates of our history. If we had a Saxon manor we should find it a mixture of a fortress and an isolation hospital. If we had an exact model of a mediæval castle—cold, ill lighted, draughty, dirty, bathless, scantily furnished, with the stale rushes deep in the hall full of dog-gnawed bones—we should recognize the discomfort of romantic conditions. If we had an Elizabethan mansion with its tapestries and panelled rooms, its halls and galleries, we should discover that for all its dignity and elaboration of ceremony and pageant, of costume and jewellery, the world was still kept for a few wealthy and well-dressed persons, and that the humbler sort lived a rough-and-tumble sort of life in much drudgery and discomfort. If we had a Queen Anne house, with its pillared porticoes and classical parlours, we should find it had a rude and plentiful sort of comfort, but that in the matter of books and games, of lighting, heating, washing and sanitation it served a life lacking not so much in comfort of a solid kind, but in most of the recreations and refinements that make up so much of our modern life.

“ And, stranger still, if we suppose that the present Queen’s House lasts on for, say, two hundred years, the little mansion which seems positively the last word in convenience and beauty, the utmost that a reasonable man could desire, by way of ‘ a legitimate extension of

MR.
A. C. BENSON

personality,' as we are told that a house should be, we may be sure that our successors will look at it in astonishment, and wonder that men could ever have deigned to live in so laborious and cumbrous a way, faced with so many domestic problems of which the solution is no doubt staring us in the face, if only we could perceive either the problem or the solution. But, at the same time, how they will value the House as an historical document ! ”

Considering the House for its historical value, two questions immediately occur. The first is, what things in it would most delight a character resuscitated from the past? Supposing that



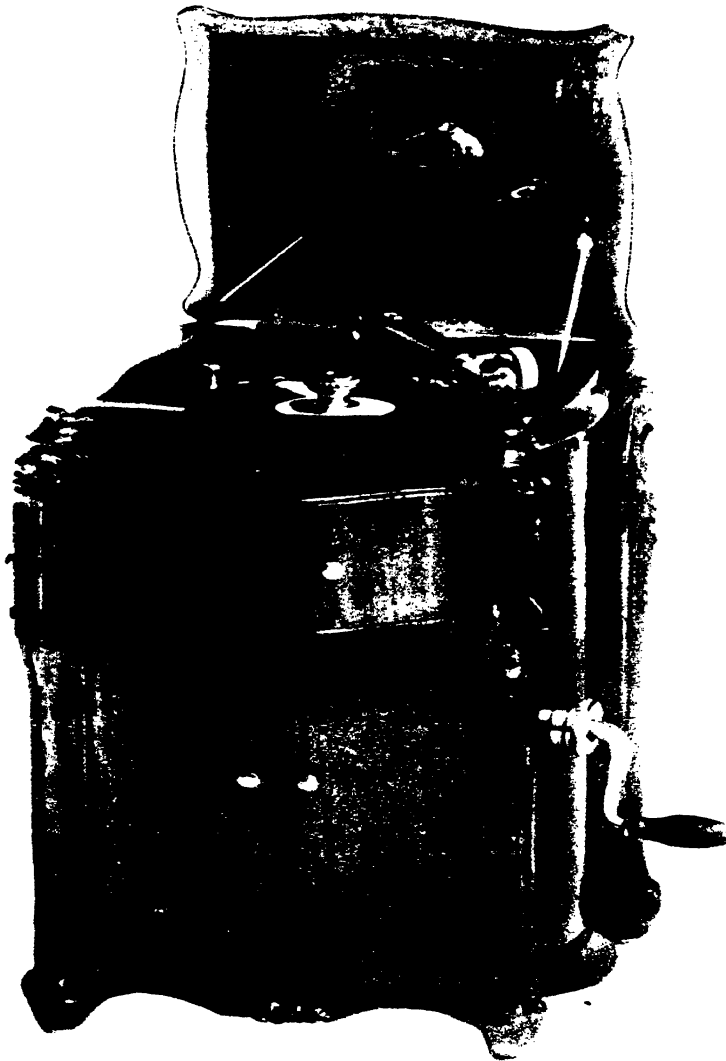
TWO OF THE BOOKS IN THE LIBRARY

NOTE THE BEAUTIFUL BINDING

Actual size

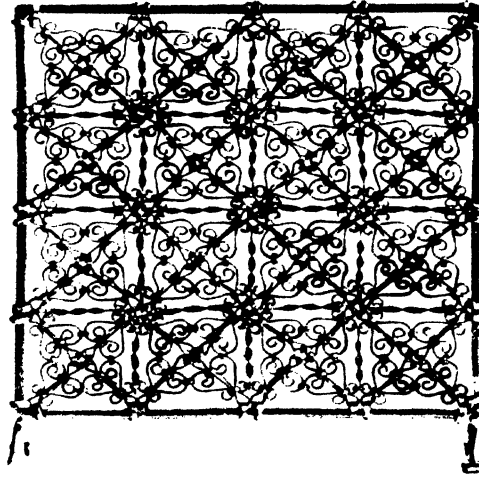
MR.
E. J. DENT

Queen Elizabeth came with her court to inspect this as a token of our age, what would she find most interesting? “Painted ceilings and marble staircases,” says Mr. Dent, the musical critic of the *Illustrated London News*, in answer to this question, “would be nothing very new to them. Motor-cars and electric lifts—would those have been the chief things to interest Elizabeth, Mary, and Edward, or even their father, if they had brought him with them? No—they would all of them have made straight for the music-room.” That answer presupposes, perhaps, that their legitimate curiosity were subordinate to things which spiritually they most valued. Eventually their pleasure would reside in matters common to both them and us, which have been developed, but not changed fundamentally, since their time. But would not they be waylaid by strange



THE GRAMOPHONE
Actual size

ingenuities *en route*? Surely their excitement would be great, however temporary, over the lifts, the motor-cars, the sewing-machine, the bathrooms? Queen Elizabeth would revert to the pianoforte, not entirely dissimilar (as Mr. Dent remarks) to the instrument on which she played "to shun melancholy"; but perhaps she would first listen to the gramophone. So would Sir Philip Sidney seek at last the Library, though he might try the fountain-pen upon the blotter ere he was lost in poetry. So would Raleigh reach the Atlas, though he had attempted earlier to grasp the mysteries of a Rolls-Royce engine. So would Francis Bacon borrow the fountain-pen



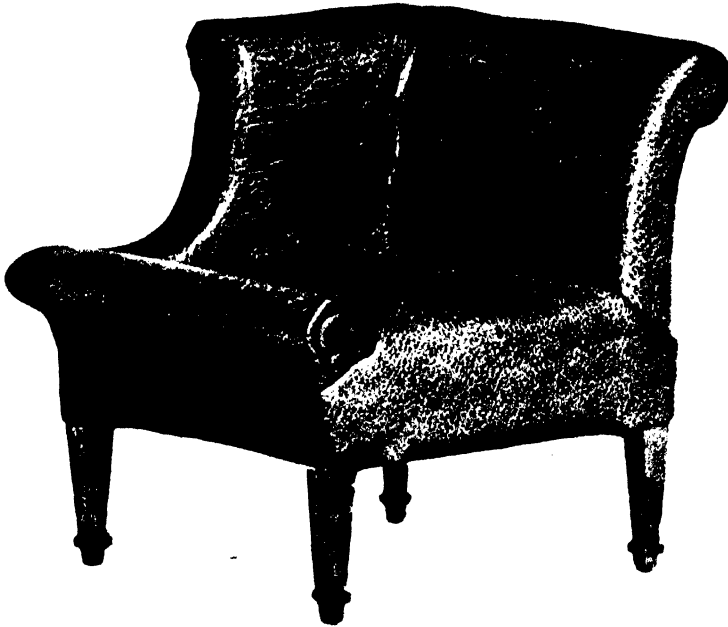
THE FIRE SCREEN
IN THE QUEEN'S BEDROOM

Actual size

that Sidney dropped and balance his promises against the cheque-book, but only after he had read the leader in *The Times*. The actions of such figures form fascinating speculations. What would Shakespeare do? Or one of his creations, Falstaff?

The other type of question will not remain, as these, unverified. What things will be of greatest interest to the people of the future, when they examine the House? Here the judgment is of even

greater difficulty. Perhaps matters to us ordinary and unrememberable—the kitchen range, the fire screens, the bath sponge, the *A B C*, the matches—will most strike their fancy. At any rate, every effort has been made to attend to such details, so that a complete picture will remain from which the future may select what pleases it. In the House is made a statement more convincing to the historian than



A CHAIR IN THE LIBRARY

Actual size

any show of words. "There and there only," says Sir Lawrence Weaver, "will be seen the unchanged facts of a life of dignified simplicity in the early part of the twentieth century." The House of course, is finer,

SIR
LAWRENCE
WEAVER

" more adorned,
Than in the common aspect, daily garb,
Of human life,"

but in no way out of keeping with the character of a home which is the ideal of our age.

CHAPTER III

THE PLAYFUL ASPECT OF THE DOLLS' HOUSE

MR.
A. C. BENSON

“NOW,” says Mr. Benson, “let us take one or two particular considerations. Why, it may be asked, if it was intended to create a little historical monument, should the element of the childish toy or game be intruded into a matter which can be viewed in a grave and educational light?”

“The answer,” he continues, “to this is simple enough. The aim of the Queen’s Dolls’ House is not a wholly serious and solemn one. It is meant to have a touch of childlike fancy, of irresponsible cheerfulness, to represent the genial and leisurely side of life, the instinct for play pure and simple, which in these enlightened days preserves the freshness and bonhomie of many men and women to an age at which, a century ago, a certain conventional ruefulness and even dreariness appeared generally to have established itself. A century ago the function of kindly elderly persons was to beam indulgently through their spectacles at the incomprehensible levity of the young. But nowadays it is considered that no one can ever be too old for amusement and seldom too old for active participation in sports and games; and one of the results of this activity has been the undoubted increase in the duration of life owing to the continuance of innocent gaiety.

“Of all the pleasant and familiar words which saunter through the mind as one sits remembering, or which recur and flourish in the pages of books, there are just a few—the all-embracing words of the nursery and the schoolroom—which seem filled almost too full of delightful memories and associations to be jocosely handled or heedlessly played with; because, though in a happy hour such words may evoke only memories of the unspoilt and untainted happiness which lies about the threshold of life, and seems upon looking back to have been so impossibly light-hearted and untroubled—the purest

MR.
A. C. BENSON

gold of memory; yet in other moods—the sadness, let us say, of loss and bereavement, when the air seems suddenly full of the old voices and the half-forgotten figures that can never come again—or in the hours of dreariness, under the stern sense of change and decay, and the burned-out ashes of hopes, from which even the bravest and best of men and women cannot hope to be wholly free—it is then that these old shadowy words, half tender, half absurd, are apt to turn very suddenly into live things, and to sound in one's ears with an urgency of pathos and distress which can hardly be borne, and leave one wondering what kind of a world this is, in which so many dear and precious things have their beginning and, alas! their end. The word *Doll* is one of the magical symbols over-weighted with meaning, which take you irresistibly back into what we mean by 'the old days' and evoke the sudden *attendrissement* which not even the hardest-hearted can wholly escape. This feeling may be dismissed as sentiment, which the philosopher says is emotion with no particular end in view, though, on the other hand, its very uselessness is what gives it its almost distracting strength. One gets no further, of course, in the direction of solid improvement and practical politics by lingering in these uncertain twilight spaces of the mind; and yet they have the freshness of the dawn about them—the breeze that has regained its coolness, the drowsy song of the bird meditating so contentedly on all that it means to do in the sunlight; and the elderly, disillusioned people who despise such things do so not out of their strength but out of their weakness, because they are half afraid of thinking of what they have lost, and of all the happiness they might so easily have stored up for themselves if only they had not . . . but we will pursue that haunted path no further, in which the conscience takes cover among piled-up excuses and reasons, just as the rabbit races across the dangerous open space of grass, and flicks into the safer dusk of bush and bracken. . . .”



A VOLUME CONTAINING
THE SIGNATURES OF THE
PRESENT ACTORS AND
ACTRESSES

Actual size

CHAPTER IV

THE BEAUTY AND THE DIFFICULTY OF SMALLNESS

THIS conscious and microscopic revelation of our age, this placing of our secrets before the eyes of people who can be no more than shadows to us, is therefore relieved by the "touch of childlike fancy" and "the instinct for play pure and simple." But there is another reason why the building of a dolls' house is a great delight to grown-ups. It must be done in miniature. As from a contoured map we comprehend a countryside in its entirety, so from a house on a small scale we understand more than if it were life-size. We turn once more to Mr. Benson :—

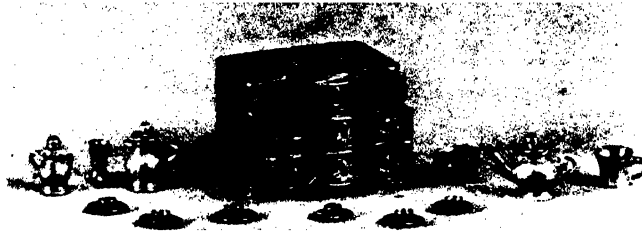
MR.
A.C. BENSON

"There is a great beauty in *smallness*. One gets all the charm of design and colour and effect, because you can see so much more in combination and juxtaposition. And then, too, the blemishes and small deformities which are so inseparable from seeing things life-size all disappear; the result is a closeness and fineness of texture which pleases both eye and mind. One realizes in reading the travels of Gulliver how dainty and beautiful the folk and buildings of Lilliput were, and, on the other hand, how coarse and hideous the magnifying effect of Brobdingnag was.

"In the little House you can see at a glance the concentrated effect of a room, so that it is clear how much beautiful decoration depends on form and arrangement. Here again the House introduces us to a new and distinct pleasure, just as a little picture of a scene has an artistic quality about it which the scene itself hardly possesses. And thus the Queen's House shows as in a small symbol the poetry and beauty of the house."

This means also that into the building of the House goes all the fascination that always enters into the making of a model. Here is

a pleasure in which instincts of art and science both combine; though it is a pleasure we do not need so much to analyze as to apprehend and grasp thoroughly. Half the game in model-making is the subservience to an accurate scale, and the ingenuity which this implies. The game is one with rigid rules, which at first sight seem insuperable. It is not an easy one to play faithfully. In recent years we have been prone to break the rules too needlessly, and to allow appreciable, sometimes grotesque, disproportions in dolls' houses. In the eighteenth-century dolls' houses were very charming little Georgian dwellings, true to style and scale, showing great attention to design. Then each small object and furnishing was made, not by



GOLD CHEST OF DRAWERS

PRESENTED BY THE QUEEN

Actual size

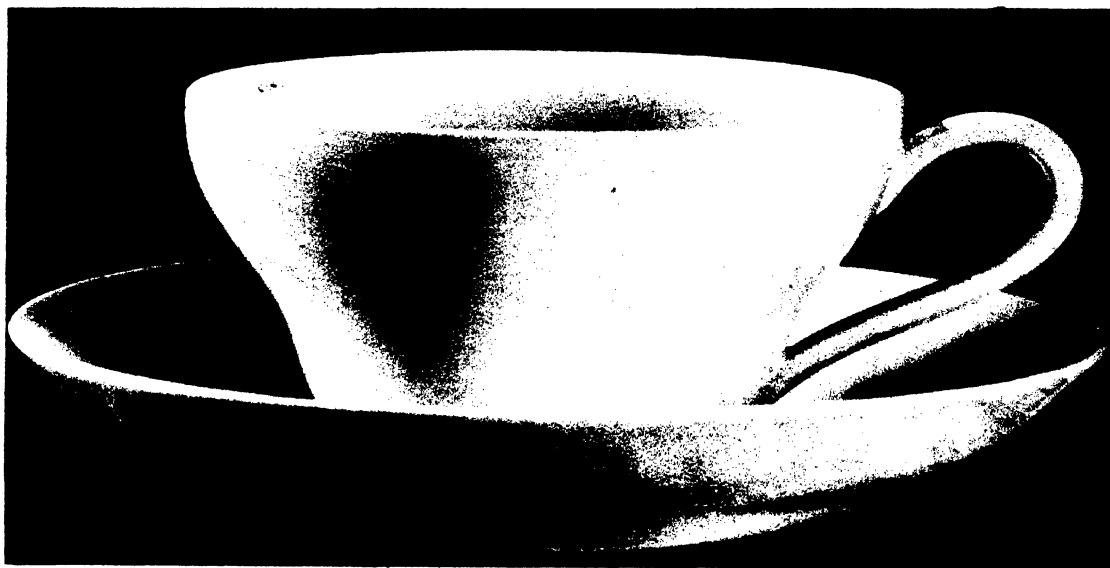
a professional toy-maker, but individually and as a replica in miniature by the regular craftsmen to whom the particular trade belonged. Here the eighteenth-century precedent is followed. We have the very best of skilled ability, and beyond all attempts that ever have been made this construction shirks no difficulties "caused by the delicate minuteness of the work required." Such exceptions as occur, and such cases where the scale has defeated us, are so minute as to deceive the onlooker. Nothing that he perceives is ludicrously disproportionate; and without some comment he would hardly guess even the greatest difficulties which the work entails.

For these are not so much in matters of artistry. Skill and patience can conquer here. But even skill and patience cannot change the attributes of matter and those physical constants which dominate our lives and all that we may do. We can learn something about physical properties, and realize that we must adapt ourselves to these



BREAKFAST SERVICE IN WEDGWOOD
OLD LAVENDER WARE MADE FOR HER MAJESTY THE QUEEN,
FOR THE DOLLS' HOUSE 1923

Actual size

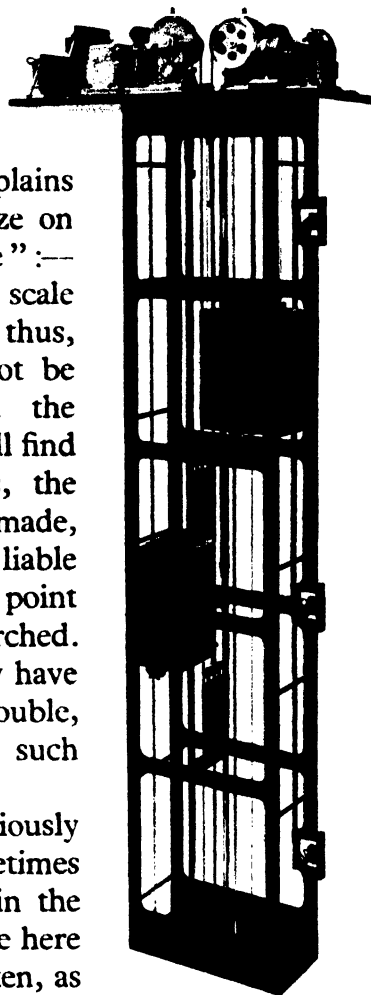


BREAKFAST CUP AND SAUCER
OF AN ORDINARY SERVICE
FOR COMPARISON

external and immutable laws; and one of the prettiest ways in which we can learn is in the construction and observation of a model. A mere change of scale, an apparently inconsequential diminution of size, will bring into play a different arrangement of physical consequences. Things small will not behave in the same way as things large. Properties like the viscosity and capillarity of liquids, the stiffness of fabrics, and weight in proportion to size, gain new importance. No amount of skill or inventiveness can avoid some changes which are thus introduced. Colonel Mervyn O'Gorman, the well-known aeronautical engineer, explains this in his chapter on "The Effect of Size on the Equipment of the Queen's Dolls' House":—

"Certain properties of matter do not scale down comfortably when size is altered; thus, the stiffness of a steel rope would not be diminished sufficiently to work round the small pulleys of the lift. So also we shall find that the clothes, the linen table-cloths, the bed-sheets, etc., . . . though exquisitely made, of the very finest known materials, are liable to behave as if they had been—from the point of view of these little people—slightly starched. Those of my feminine readers who may have clothed a small doll well know this trouble, and are aware of the difficulty of getting such clothes to 'hang'."

These difficulties have been ingeniously overcome in the majority of cases. Sometimes a different material is substituted, as in the case of the lifts the usual steel ropes are here replaced by fine fishing line. More often, as in the case of fabrics which must be made to "hang," the material is similar, though finer, and specially treated. Curtains, carpets, and the table-cloth laid on the dining-table, all



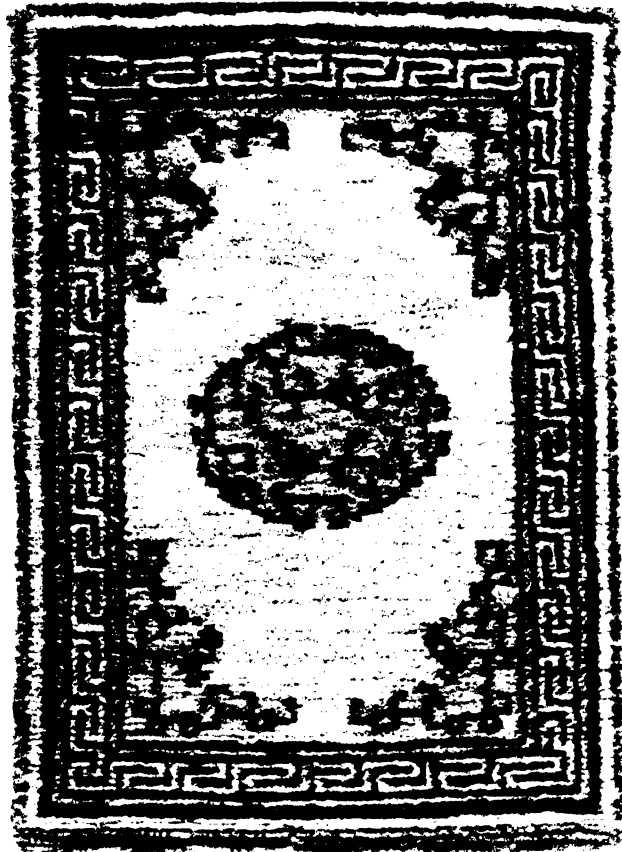
COLONEL
O'GORMAN

THE WAYGOOD-OTIS
LIFTS AND
FRAMEWORK

This picture is one-twelfth the size of the original, and that is one-twelfth the size of a normal lift

MR. LIONEL
CUST

required extremely careful coaxing. So far the difficulties have not been such as to require a deviation from the accurate scale; yet paint, lighting, and the water system do actually force us to break the otherwise rigid rules. "After all," as Mr. Cust remarks, "it is easier to conceive and carry out a building such as, to take an instance, the Crystal Palace, and fill it with works of art and other objects of unlimited bulk, than to complete in such perfect detail and proportion a palace and its contents on the scale of the Queen's Dolls' House."



A BEAUTIFUL RUG
IN THE QUEEN'S SITTING ROOM
Reduced to two-thirds scale

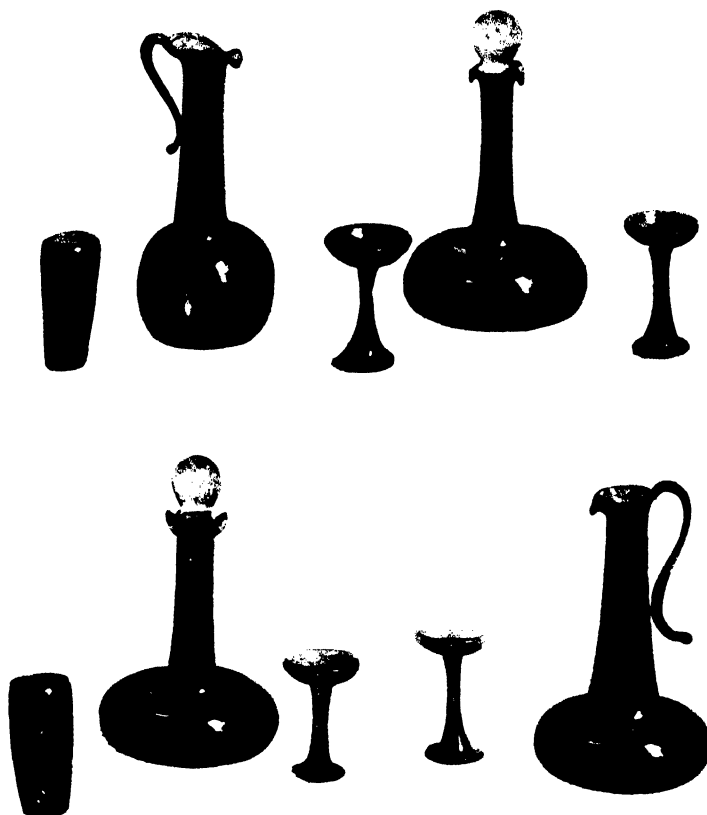
CHAPTER V

THE DOLLOMITES

WE shall return to the effect of smallness on the equipment of the House, giving Colonel O’Gorman’s lucid account at some length; but first he takes up the question of the little folk who are to inhabit the royal mansion. In looking at the House we are all struck with the desirability of shrinking to the proper scale, and becoming rather less than six inches instead of rather less than six feet tall. Could we so dwindle, we should immediately become aware of conditions of living which, if we recalled the conditions of our human stature, would seem very different and in some ways superior. Now there are several races of folk whose average height is six inches. We know, for example, of several divisions of fairies just that size. Tinker Bell belonged to one of these divisions; the fairies that William Blake saw at Felpham to another. Oberon was larger, as befitted his dignity—Chaucer saw him, and records that he “is of heyght but of III fote, and crokyd shulderyd. . . . And yf ye speke to hym, ye are lost forever.” Some authorities think that a fairy’s size is variable, but others, and perhaps more justly, maintain that the little folk are of fixed dimensions, adapted to their individual tasks and pleasures. The smallest race of fairies that have actually been seen measure between three and three and a quarter inches. But of other types of small folk there are the race that Tom Thumb founded, the Lilliputians, and the race which it is hoped will people the Queen’s Dolls’ House. These have not yet been seen, but Colonel O’Gorman has given them a provisional name, and described their necessary properties. Perhaps it is not fair to say that Colonel O’Gorman gave the name, for as he tells the story :—

“ Being at a loss I turned to a bright little girl, among the children

COLONEL
O’GORMAN



SOME OF THE DECANTERS AND GLASSES

Actual size

COLONEL
O'GORMAN

of my acquaintance, 'What should I call the race of people who live in the Queen's Dolls' House?'

" 'I should call them the "mites" for short . . . but *really* they are the Dollomites,' was the reply."

So "Dollomites" they are called throughout Colonel O'Gorman's description. "The Chatelaine of the Queen's Dolls' House is a tall woman, $5\frac{3}{4}$ inches high, and her 'Dollomite' menfolk six inches, to correspond with a human stature of six feet."

"Now," he continues, "what peculiarities will follow from their being one-twelfth of our natural size?"



THE KING'S PIPER
MADE BY KENNEDY NORTH
Actual size

COLONEL
O'GORMAN

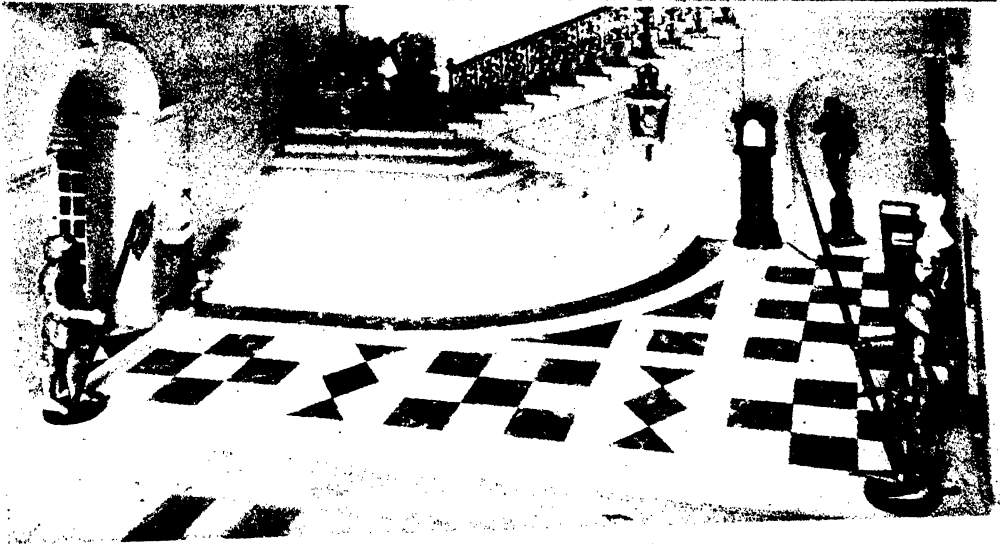
"To begin with, the Dollomites, if made of flesh and blood with hearts and lungs like ours would be remarkably powerful—as we judge strength. They will move a gilded chair, a lacquer table or a pianoforte as easily as we pass a tumbler of water, a decanter or a footstool—they will romp upstairs with one-twelfth of the effort it cost us, and so may be expected to neglect the electric lifts which could take them from floor to floor by pressing a button.* When I



LOBBY ON THE UPPER MEZZANINE FLOOR
SHOWING LIFT

say 'neglect,' I see no reason to suppose that they will not appreciate the remarkable craftsmanship of the maker who contrived in this small compass to get a working model of such lifts as we employ—but the lure of laziness will not often bring them to the lift gates.

* The press buttons on the left which determine the floor at which it is to stop are placed outside the doors on the several floors and not inside the lift cage—for the obvious reason that we cannot insert our hand into the lift cage while it is running. With this omission the correspondence is remarkable.



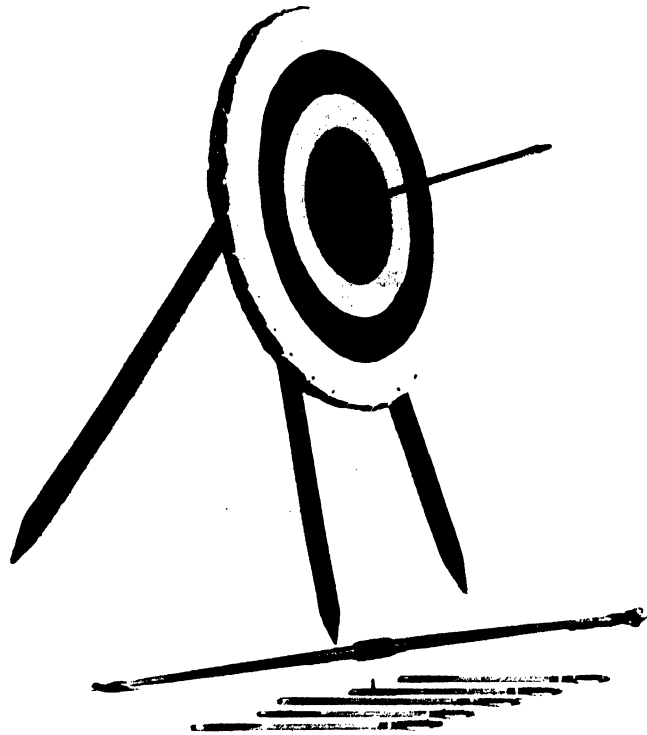
THE ENTRANCE HALL.

*The figure of Winged Victory, which can just be seen on the right of the
landing, is reproduced in full size on page 19*

COLONEL
O'GORMAN

“ After dinner, when the men return upstairs to join the ladies in the drawing-room, we see quite elderly persons jump twelve steps at a time and reach their goal without so much as an acceleration of their breathing or their pulse. You see, twelve steps are to them much what one or two steps are to us, and which of us could endure to take one-twelfth of a step at a time when stimulated by the thought of the beautiful little fairies upstairs? ”

To prove that the Dollomites should be relatively so strong, one argument (which dates back, if we remember rightly, to Leonardo da Vinci) is that muscular strength depends upon the cross-sectional area of the muscle; and a being who has shrunk to one-twelfth our size has muscles which are, each for each, only 1-144th as strong. That is to say, the cross-section of a muscle varies as the *square* of any linear dimension. But the weight of a body varies as the *cube* of



TARGET AND BOW AND ARROWS

Actual size

any linear dimension, so that the midget who is one-twelfth our size weighs only $1-1,728$ th as much. To a man six feet tall, weighing say, thirteen stone, corresponds a midget six inches tall, weighing rather less than two ounces. With $1-144$ th of the strength, the midget has only $1-1,728$ th of the weight to move—which makes him, in proportion, twelve times as strong as we are. Colonel O’Gorman brings up another argument with the same result :—

“A man can work because he can breathe and by breathing refresh his blood. This is done by his lungs whose surface is exposed to the air. An important limitation to his activity is imposed by his possible rate of breathing. The oarsman and the runner know this full well. They get ‘blown,’ as we absurdly call the fact that they blow hard and fast when they work hard. The area of the windpipe and the area of the lungs strictly limit the rate at which the internal combustion of the air can be achieved, and it is the rate of oxidation which determines the output of power.

COLONEL
O’GORMAN

“The Dollomites have a lung area $1-144$ th part of what we have, but, and this is the crux of the matter, their body weight is $1-1,728$ th part of our body weight—leaving them on balance twelve times as strong. The weight of everything about them is similarly lightened; chairs, tables, bottles, pianos, doors, cupboards, clothes, knives and forks, golf clubs and fountain pens, all these things are reduced in weight $1,728$ times.

“There is a perfect cabinet gramophone and, if it should be wanted upstairs by the Chatelaine to entertain her guests with the music from a new and unique record one inch in diameter, which she has recently acquired, a footman brings it in on one hand, as he would a salver with a letter, and be quite unaware that anyone might regard this as a feat of strength.”

These paragraphs indicate the advantages which the Dollomites have over us, but, as has been indicated before, there are some difficulties and even disadvantages under which the little folk will labour. Some of the difficulties occur with the fabrics, some with the properties of viscosity and capillarity in liquids. “We shall see,” says Colonel O’Gorman, “that even table manners may be dominated by viscosity !” For “when liquid is poured from minute toy bottles (and there are dozens of good port wine in the Queen’s



THE WINE CELLAR

Dolls' House cellars) it is most reluctant to flow, a defect not noticeable in the relationship between the wine and the bottle of our more human moments." He continues :—

" At a state function when the Dollomites rise to toast His Majesty the King of England—as they assuredly do—we notice that it is not sufficient for them to tip the glass on to their lips and tongue, as is done in the best circles, but—shades of Chesterfield !—they suck the wine out of the glass.

COLONEL
O'GORMAN



A CASE OF BEER

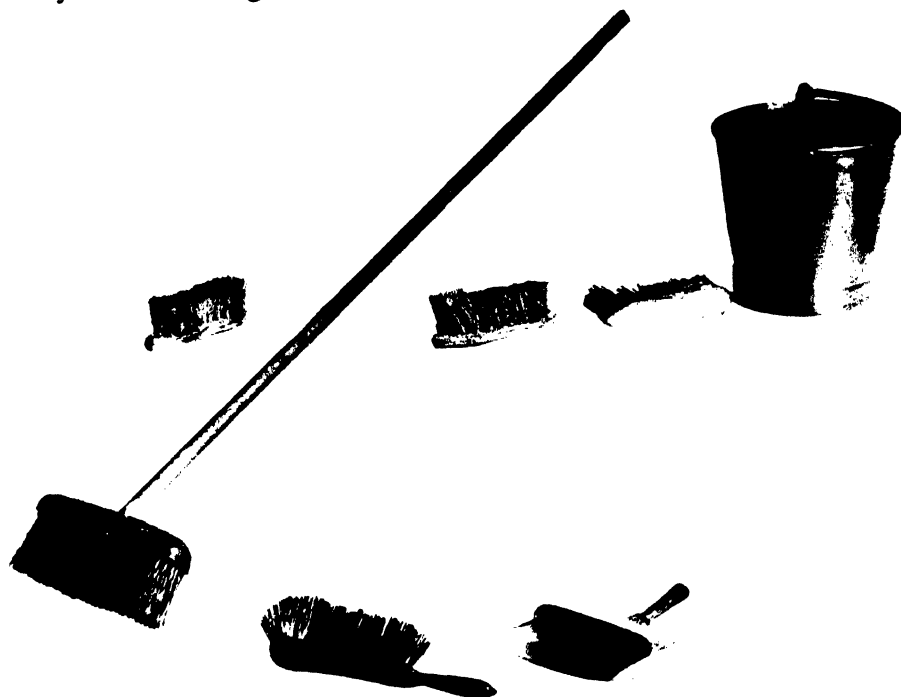
Actual size

" Their smallest glasses, if filled with liqueur, could certainly be turned upside down without any single drop being spilt ! To anyone who has looked with anxiety lest an over-filled liqueur glass should spill on its way to its ulterior destination, there is comfort in the thought—there is even the appearance of economy till we see a Dollomite attempting to empty his glass, to which the majority of his quantum strongly adheres. . . .

" Physical constants are very dominating and insistent attributes of matter, and I see no hope that the table manners of the Dollomites will entirely conform to our standards. Coffee, tea or even water when taken from their small receptacles will seem to them slightly more treachery than they do to us. Cream or thick soup would

COLONEL
O'GORMAN

be so sticky that the soup spoon would be found to lift the plate with it from the table. Clearly we must not impute to boorishness any of their unexpected habits : we should look instead to the causes which have engendered a different standard to ours. Even in the pantry curious things are seen.



THE HOUSEMAID'S AIDS

Full size

“ There is a drop of water hanging from the nozzle of the tap, but what a drop ! It is nearly as big as the tap itself, that is to say about the size of a large pear. This must make quite a difference when washing up, especially when the dish cloth is nearly as stiff as a man's collar, and as awkward for dish wiping as would be a piece of brown paper to us.

“ The taps, for all that their usage is commonplace, are exquisite pieces of work. In order that water should flow from the reservoir in the upper part of the house to the various places where it is used, the pipes, which are of extraordinary minuteness, are nevertheless kept rather larger than one-twelfth full size to allow for the retarding

COLONEL
O'GORMAN

effect of viscosity and capillarity on the flow. In full-size houses the drain from all basins, etc., is bent up into an S shape or syphon so as to prevent the return of sewer gas into the house. In the Queen's Dolls' House some of these syphons are omitted for a singular reason. When the inside of a very small pipe is dry, it is difficult to wet it, and until it is wet water will not flow at all. Hence when you turn on the tap, water flows at once whenever the pipe is full of water up to the tap—but, the drain pipe is certainly empty and



THE HOUSEMAID'S CLOSET
NOTE THE VACUUM CLEANER

probably dry, and if dry, the basin will overflow into the room rather than empty itself through the proper drain. The syphon would make it very difficult to initiate the wetting of the drain—and is therefore omitted.”

Another difficulty is introduced by paint :—

“Paint refuses to look right if reduced to one-twelfth thickness,

COLONEL
O'GORMAN

yet the appropriate colour and glaze is required by the good taste and daintiness of the Dollomites. Thus we must make up our minds, when things are painted, be they safes, or grilles, or motor-cars or lacquer furniture, that a thickness which we would call preposterous is a commonplace to the little folks. Scaled up to full size, the paint would be not much less than a quarter of an inch thick on many objects. But you, my reader, would possibly not have thought of it, had I not pointed it out, so this departure from proportionality cannot be deplored as significant or as detracting from your enjoyment of the accurate model presentment of a twentieth-century house."

And again :—

"One of the earliest things which the Châtelaine of the Queen's Dolls' House did on getting into possession was to turn on the electric light. We may be sure she was entranced at the visions revealed to her, but also she was severely tried by the glare. 'This house is very much overlighted,' she said to her Major Domo, and she was right.

"Anyone who looks with understanding into the detail work of the adornment of the Queen's Dolls' House may very well be enthralled by the delicacy and beauty of the miniature reproductions of furniture, fittings and works of art, and welcome the fact that they are sufficiently well lit to be easily examined. But if we try to regard the electric lights with which the house is equipped from the point of view of its inhabitants we shall probably not realize at once what a dazzling effect so great an illumination must produce upon the Dollomites themselves.

"Actually, if the amount of light from any one lamp were one-twelfth of the light of the corresponding lamp which we will suppose sufficient for full scale, then the fairy creature will find itself twelve times over-illuminated. When a scene is over-illuminated it generally acquires a certain theatrical effect, as though it were lit to be looked at, rather than to facilitate the good seeing of those who form part of the scene. This is no reproach to the Queen's Dolls' House lighting, for is it not precisely that it may be seen *from without* that this illumination is provided?

"Still, I like to keep in mind the point of view of the Dollomite



THE KING'S WARDROBE
WITH A VISTA OF THE FIRST-FLOOR LANDING
CEILING PAINTED BY W G de GLEHN, A.R.A.

COLONEL
O'GORMAN

himself; and if he were to look up after reading his newspaper and get the full light in his eyes, he would assuredly speak critically of the glare—for all that the human being who looks into the house from outside would be unconscious of any excess.

“ This requires a word of explanation, since some of my readers will be critical of the bare statement.

“ Suppose a room 12 feet cube, centrally lit by a 36 candle-power



THE LOBBY OUTSIDE THE DAY NURSERY

lamp, to be represented by a model 12-inch room with a three-candle lamp in the middle. On a shelf in the big room I see a book and read its title without taking it from the wall. I read easily and without fatigue from any glare, because at 6 feet away from the central light the illumination is one candle. But my poor little Dollomite counterpart has his book only half a foot away from a 3 candle-power lamp and the illumination on his book is twelve



Pope



W. Tucker, Esq., F.R.A.



J. E. Stoddard



Lynwood Palmer, R.O.I.



J. G. Lewis, R.W.A.



Will Coker, R.C.A.

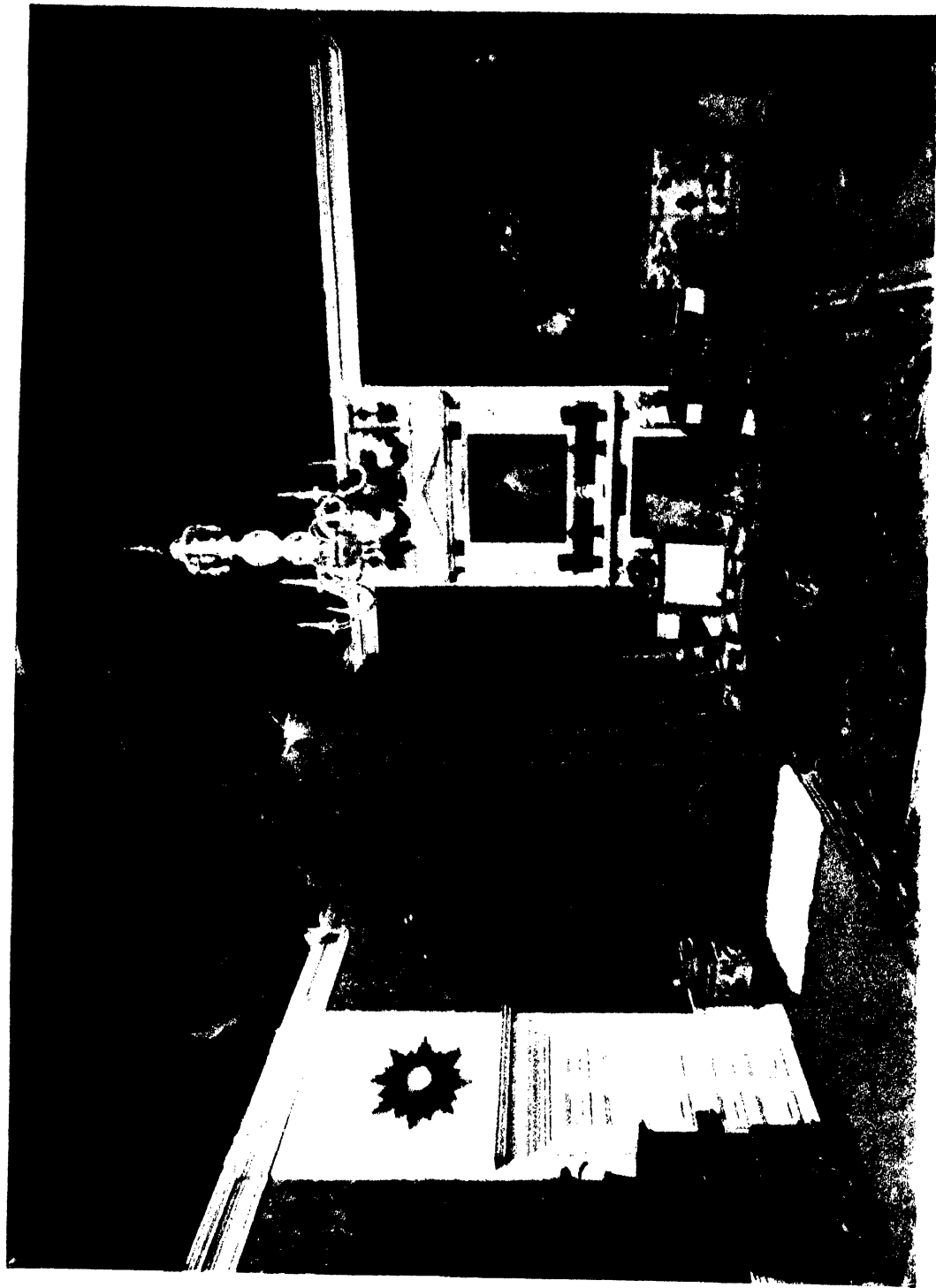


Frank Brundage, R.I.



M. E. Gray

FACSIMILES OF WATER-COLOURS MADE
FOR THE LIBRARY



THE QUEEN'S BEDROOM
THE PORTRAIT OF THE PRINCESS OF WALKER, HER MAJESTY'S MOTHER, PAINTED BY FRANK O. SAUNDERS, AND THE CEILING.



A CORNER OF THE QUEEN'S BEDROOM

COLONEL
O'GORMAN

candles ! Rather much to find no part of your room to which you can turn for a relief from this dazzle ! ”

There are, therefore, strange difficulties, at first unsuspected, in the making of this model. As Colonel O'Gorman goes on to say, an antiquary of the future must be on his guard if he intends to multiply by twelve the size of each detail—the chairs, the cabinets, the locks, the doors, the pictures, the lifts, the cooking range, the electric wires, the chandeliers, the cigars, the box of matches—and so obtain an absolutely accurate result as a portrayal of our age. In all things where skill alone may serve to make the model, he will



A TOILET SET

Actual size

be right; but in those things where physical properties make the rigid scale impossible he must be wary. “ Let us take as an example the electric wires : who shall say what voltage should be used to maintain the one-twelfth scale? . . . Actually, the voltage is not one-twelfth of the usual 200 volts, but just 4 volts, for simply practical reasons of safety from fire, and in order to utilise a little glow lamp which would not have too short a life. In consequence, the size of the wires is much larger than in proportion, and the thickness of insulation is also greater for mechanical reasons than one-twelfth of the insulation in our homes and public buildings.”

CHAPTER VI

FURTHER CHARACTERISTICS OF THE
DOLLOMITES

WE have gone in some detail through questions which have beset the craftsmen engaged upon the House. There are now one or two further matters with regard to the character of the inhabitants. The first is with regard to their hearing :—

“As evidence of the musical enthusiasm of the Dollomites we

COLONEL
O'GORMAN



A CORNER OF THE SALOON
SHOWING THE GRAND PIANO

COLONEL
O'GORMAN

find two pianos, in addition to the gramophone which was mentioned above, and we are led to ask ourselves how far the Dollomites will, in fact, enjoy these instruments. The reason for this query is that the voices of the Dollomites themselves are most unlikely to be just like ours, though it is not so easy to make a correct surmise as to what their voices will sound like. The Dollomite has strong muscles, we know, and possibly can stretch his vocal chords as much proportionately as we do. If so, the pitch of his voice, apart from resonances, will be desperately high (say, 6,000 to 8,000 vibrations per second) for the main elements of speech or song : it may even be so high that, like the calls of some animals, we humans could not hear it—indeed, even if we consider the effect of the resonance in the cavities of their little mouths they would only appear to be whispering. Sir Richard Paget, who is an authority on such experiments and has assisted me here, tells me that in this whispering, which is mainly due to the resonances set up in their mouths and throats, they could not convey to us the intonation and the inflections of their speech. Hence a human eavesdropper would find his listening-in to be very monotonous and quite different from the impressions of fairy noises that we may have gathered from Greig's 'Dance of the Gnomes' or other fairy fantasies of our musicians. Indeed, if the Dollomite uses an air pressure proportional to ours, his smaller vocal organs set up sibilants which would mask and drown the vowel quality, and if he does not keep up the air pressure we shall, I fear, hear next to nothing.

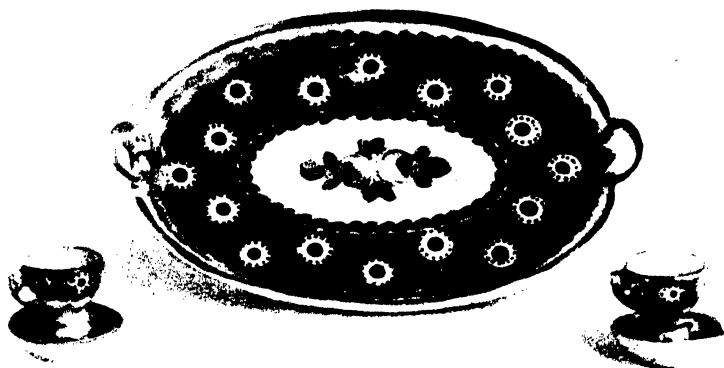
"I have assumed above that these people's ears, which must be most beautiful and dainty things to look at, are internally adjusted to hear their own voices, rather than adapted to listen to ours, and consequently the gramophone will be a cause of wonderment and curiosity to them rather than a reproducer of anything they will call speech or song."

The second is the question of time :—

"The several pretty clocks in the Queen's Dolls' House no doubt serve the same purpose to the Dollomites as do our own watches—but there is a difference, possibly a significant difference, in the value to them of what we call one minute, or one hour. Their lives, basing ourselves on analogy from small mammals, are probably

much shorter than ours, and there is reason to expect that the appreciation of a delay, or time expended, is actually affected by the size of the person !

“ Though it is difficult to assert on what grounds precisely a dog, a mouse, or even a man who has no clock, appreciates any interval of time, it has been plausibly referred to the constant iteration within his person of his heart-beats, combined with some instinctive and unconscious act of adding up the beats as they proceed. If the Dollomite resembles in this the other animals his heart-beat is much



A TEA TRAY AND TWO CUPS

Actual Size

more rapid than ours. Have you ever held a sparrow or a mouse in your hand and noticed the rapid flutter of his pulse and breathing? No doubt there is an exaggeration of the quick beating due to fear, but biologists tell me that the smaller the animal, the faster is the normal heart-beat—and this is natural enough in some ways for the Dollomite. His muscles, as I have before indicated, are extremely strong and the heart is just a muscle with a job of work to do in circulating his blood. His strong muscle should be able to do the work more quickly, but it would be far too risky to say ‘ twelve times as fast as ours.’ His veins and arteries are one-twelfth as long, it is true, but, on the other hand, they are very small indeed, and the resistance of such small tubes to the flow of a normal viscous fluid like blood is very considerable—and retards the flow. Even if a Dollomite’s pulse were only twice ours, the day would on certain

COLONEL
O'GORMAN

assumptions appear twice as long—he will be quite likely to want six meals a day—and if a young gallant has a tryst with his fairy sweetheart and keeps her waiting a minute she will probably be twice as much put out as our ladies are. In this general way I surmise that they will consider that the hour needs a finer sub-division than sixty minutes—say, 120 micro-minutes. I hope their eyesight will keep pace with the need for reading these finer graduations.”

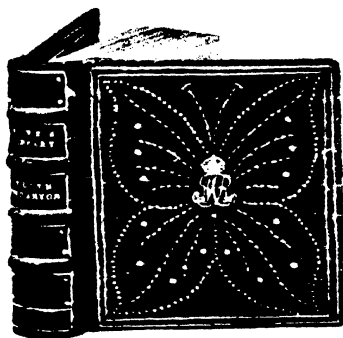


A MAN-SERVANT'S ROOM

ON THE CHEST OF DRAWERS A TROUSERS PRESS

These last two passages show that we shall have to undertake some radical reconstructions of our ordinary outlook if we are to understand the Dollomites' conception of the House and of the world in general. Though certain things remain immutable—two and two will still make four, and pure reasoning powers as embodied in mathematics will be the same for them as for us—their experiments in applied science will be far more subtle.

Hitherto, our only guide has been Dean Swift in his account of Lilliput. The Lilliputians were precisely the same size as the Dollomites. The two races would have much in common, though perhaps no more than the East has with the West. Swift notes that the Lilliputians know threats and promises, pity and kindness; that they are amazingly ingenious; that they are most excellent mathematicians, and skilled in all mechanics; that they are agile and fond of display. But he does not enter, perhaps because it did not suit his fable so to enter, into any discussion of a possible change in their imaginative powers, and in their ethics and morality. Their consciences would be less, their intentions more volatile, their whims mercurial, their fancy keener, their wit excruciating in its fineness.



ELVES' LIBRARY BY EDITH WHARTON

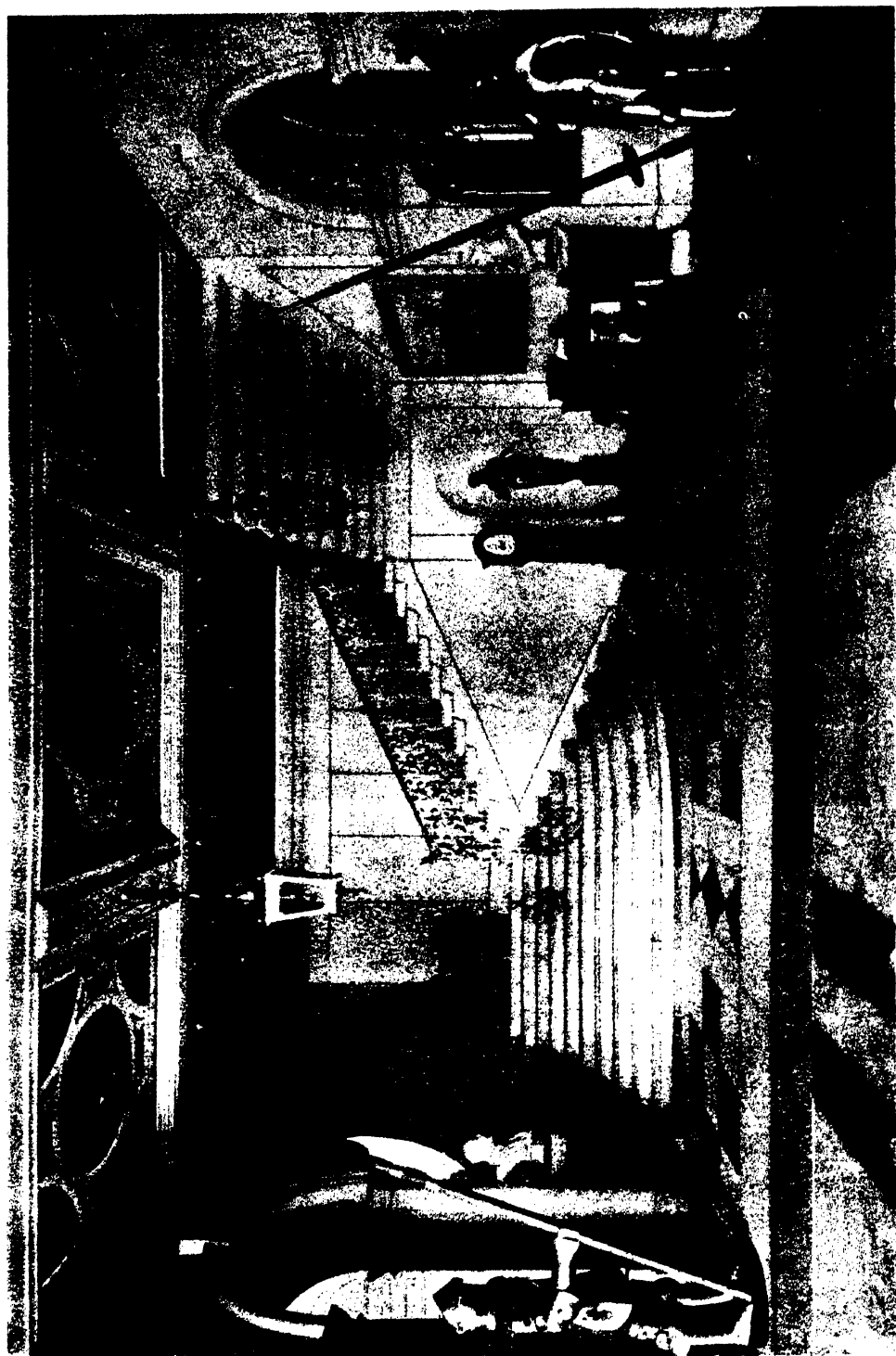
Actual Size

It is possible that they would see twelve jokes in every one of ours; on the other hand, see only one-twelfth the sorrow that we see in the world. Altogether, their philosophy would be very akin to that of the elves; they would say :

“ Be those our mothers' cousins, dainty of grace :

But seld now, in a moonlight, are they seen.”

Yet not exactly the same, for a full-grown elf is between eight and nine inches tall; and the disparity of size is sure to make a difference.



THE ENTRANCE HALL

The Entrance Hall

THE FOUR SLIDES IN THE FOREGROUND CONCEAL THE SWITCHES FOR RAISING AND LOWERING THE OUTER WALLS OF THE DOLLS' HOUSE

PART II

A TOUR OF THE HOUSE

CHAPTER I

THE ARCHITECTURE OF THE QUEEN'S DOLLS' HOUSE

THERE are many ways in which a circuit of the Queen's Dolls' House may be arranged, but all must start with some account of its architecture. Here we shall follow and quote largely from Sir Lawrence Weaver's chapter in the *Book of the Queen's Dolls' House* :—

“By designing the Queen's Dolls' House as he has done, Sir Edwin Lutyens has served many ends of use and pleasure. It is difficult to say which end is the most important, but perhaps it is that of giving permanent shape to the type of a great home of 1923. The story of English Architecture is a record of change alike in æsthetic fashion and in social habit. No building of so short a life as fifty years remains now as it was devised. Very few houses of even one century old, certainly none of five, have escaped some change of elevation, still less of plan, and a single generation is enough to blur or blot the decorative taste of the builders of a house.”

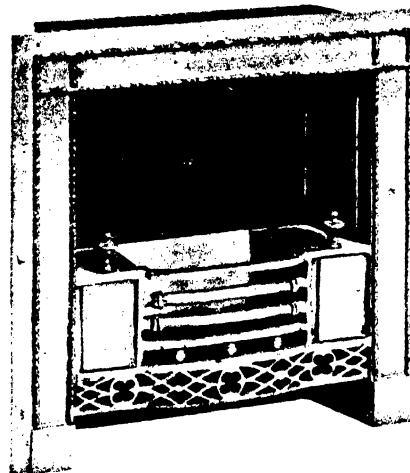
SIR
LAWRENCE
WEAVER

What impression, asks Sir Lawrence, will the antiquary of the future gather from the aspect of the House as a whole? “Surely of a just mingling of tradition and invention, of a delighted deference to the greatness of our greatest, Sir Christopher Wren, joined with a sharp perception of the convenience that to-day's science has showered upon life.”

The architecture of the House pays tribute to the “spirit of Wren, but copies nothing, and must be judged as a work of art in

SIR
WEAVER

its own right. Sir Edwin has no more imitated Sir Christopher than Sir Christopher imitated his Italian forerunners. The elements of a building in the classical manner are like the bare words in a dictionary. They can be related and ordered to make a work of art or be so assembled as to lack all harmony and proportion. A great poem is no less great for being built of ordinary words : it is not the accomplished amateurs who leave enduring literature. By the same token, fine architecture is not an affair of extravagant elements, of chryselephantine magnificences, but of simple materials sanely treated, of



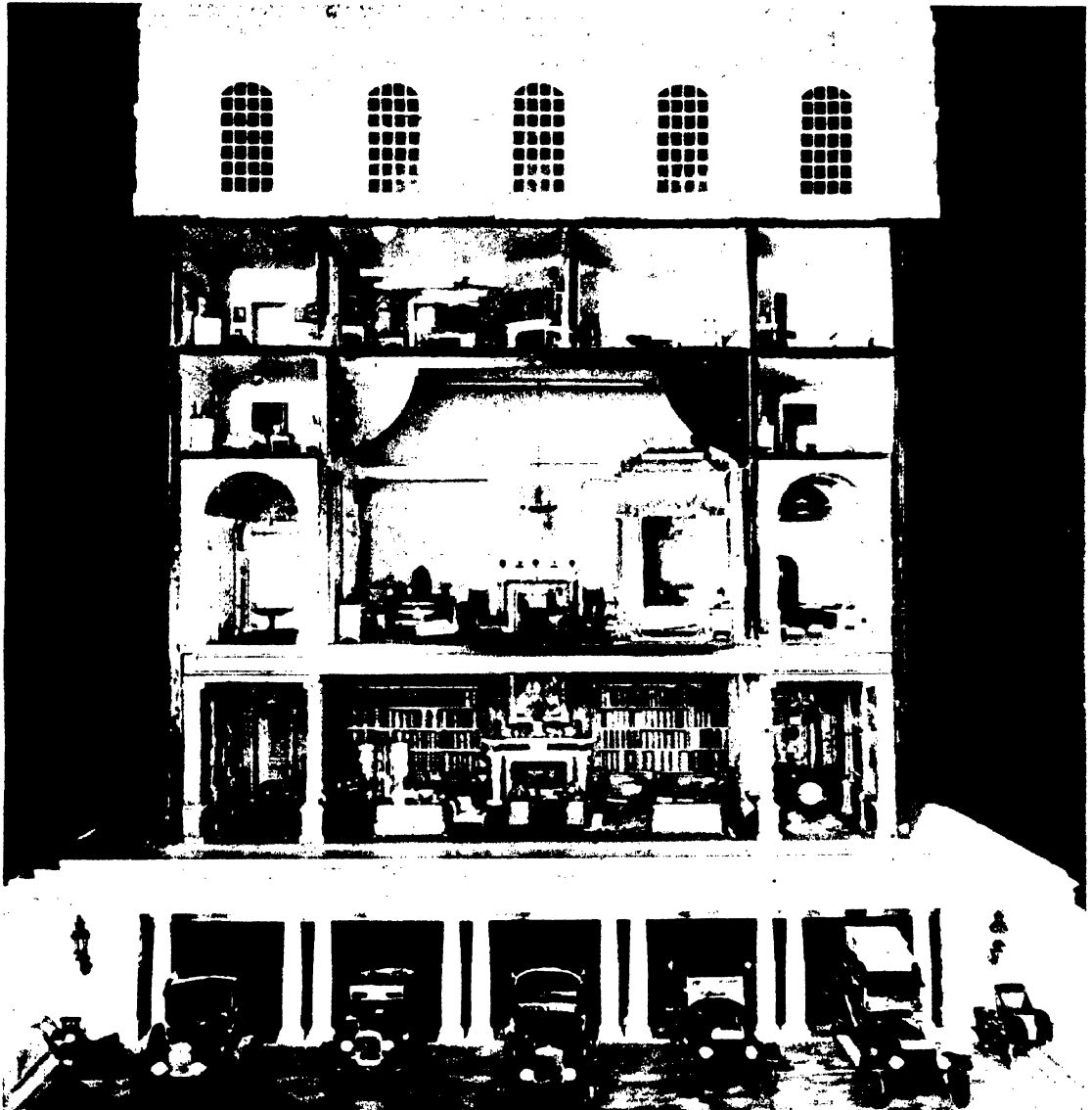
ONE OF THE FIRE GRATES

Half scale

pleasant rhythms, and of harmonious parts which right proportion builds into an indivisible unity.

“ It is because the Queen's Dolls' House has the qualities of unity and Englishness, and shows a just balance between tradition and invention, that it must be regarded, not as an architectural whim or as an elaborate nursery jest, but as a serious synthesis of the building arts of our generation.”

Sir Lawrence proceeds to a detailed description of the building, which may here be summarized. The House itself is 100 inches long on its main north and south fronts, and 62 inches from east to west. It stands on a base 116 inches by 72 inches and 39 inches high. This base is divided into two parts. The lower 24 inches contain



THE WEST END OF THE DOLLS' HOUSE WITH THE WALLS RAISED
Top Floor.—PRINCESS ROYAL'S ROOM, QUEEN'S SITTING ROOM, NIGHT NURSERY AND
 NURSERY BATHROOM

Upper Mezzanine.—TWO SERVANT'S BEDROOMS

Second Floor.—THE KING'S WARDROBE, BEDROOM, AND BATHROOM

First Floor.—THE LIBRARY

Basement. THE GARAGE

208 interchangeable drawers, half on the north and half on the south, covered by falling flap doors. Each drawer is $11\frac{1}{4}$ inches long, and $3\frac{1}{2}$ inches wide and deep, made of cedar and fitted with a drop ring handle of ivory. They are to receive the doll population. The upper 15 inches of the base contains the machinery, the electric transformers, the switches, the tank for bath wastes, the wine cellar and store-room for groceries, both ample and suitably victualled. In this part of the base also are two very charming surprises. At the west end a flap falls down, a drawer extends, and, behold, there is a complete garage, with six tiny motor-cars, with an inspection pit in the painted brick paving, and with everything to invite the interest of midget mechanics ! At the east a similar transformation allows a lovely garden to be extended on double runners, so as to display its exquisite imitations. We shall return to these prettinesses later, but at the moment leave the base to survey the House as a whole.

To quote Sir Lawrence Weaver again :—

SIR
LAWRENCE
WEAVER

“ The tradition of dolls' house building has always been that the outer wall should be treated as a door or doors, which opened and revealed the interiors of the rooms. That was well enough for the dolls' house of ordinary people, and for dolls' houses of ordinary size with fronts and perhaps even sides that bore inspection, but rarely a back.

“ There is an old jest about houses with Queen Anne fronts and Mary Ann backs. It does not apply to the Queen's Dolls' House, every face of which is for delight.

“ The problem of revealing the inside of the house without treating any of its walls as a door was finely faced and solved. The walls and roof form an outer case which fits closely over the inner fabric and can be raised and lowered by a highly ingenious electrical contrivance which is in effect a lift. When, therefore, the exterior is wafted upwards by such invisible means, the interior stands revealed, and as every apartment is lit by an external window and only the back staircase has borrowed light, every corner of the house can be studied by the visitor.

“ The exterior is built of wood, carved and painted to indicate Portland stone. On the parapet are statues and vases in lead, the work of Sir George Frampton, R.A. At the four corners stand



THE CENTRE OF THE PRINCIPAL FACADE

SIR
LAWRENCE
WEAVER

the Patron Saints of England, Scotland, Wales and Ireland.

"In the middle of the main (northern) front is an Angel bearing a Queen's crown, and the four remaining figures are emblematic of the Christian names of Her Majesty—Mary, Louise, Victoria, Augusta, surely as pretty a gesture of patriotism and personal loyalty as ever sculptor made. In the pediment of the northern façade are carved the Royal Arms.

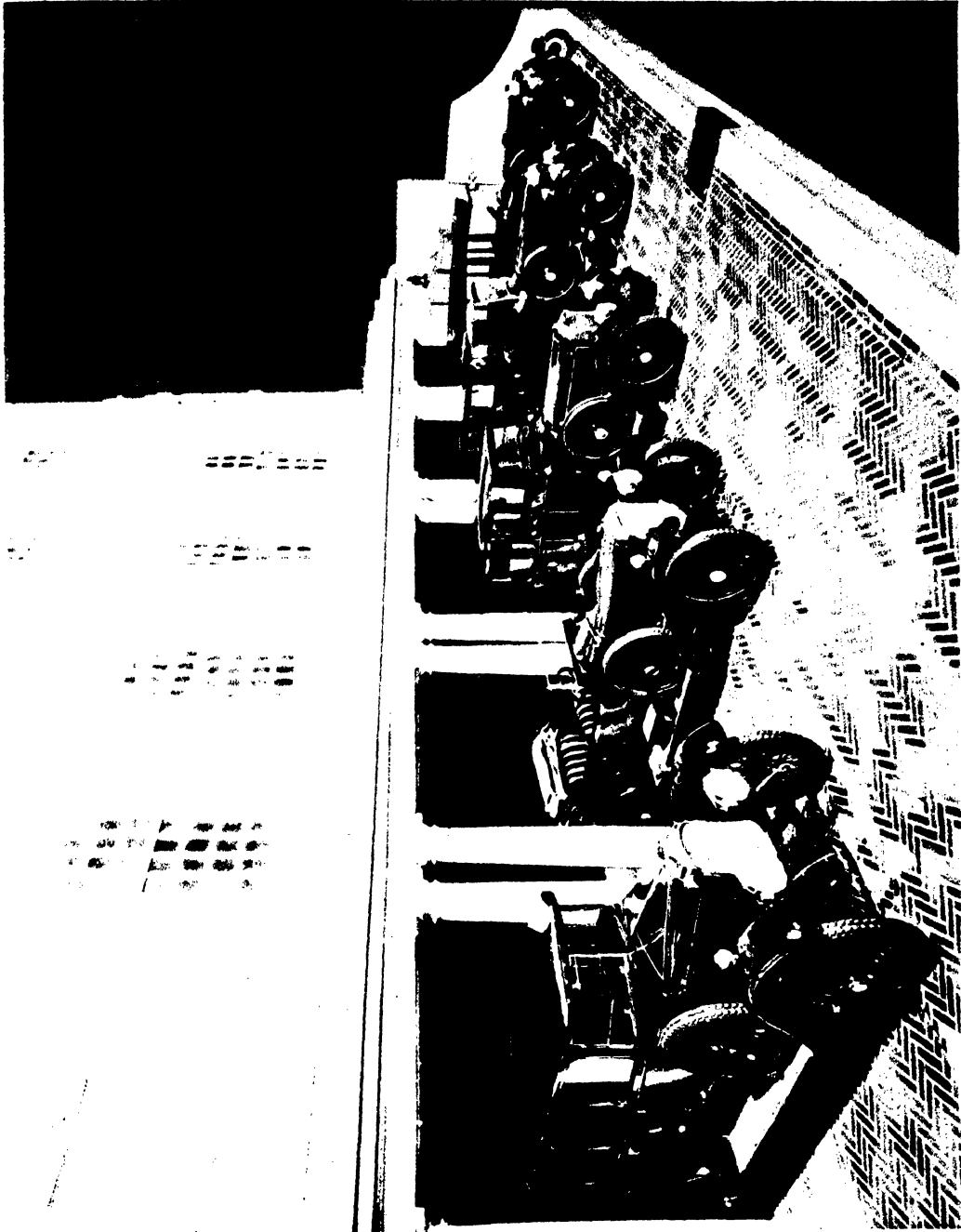
"The planning of a strictly symmetrical house like this is one of the shrewdest tasks that can be set an architect. It can readily be encompassed if the rules of the game are not followed, if rooms are left without windows, and if the façades do not faithfully represent the disposition of the interior. Save for one or two short cuts in the domestic offices, inevitable when the exigencies of dolls' house architecture drive the designer to place garden and garage alike in basement drawers, Sir Edwin Lutyens has played his most difficult game of planning with serious ingenuity and success.

"The main internal feature of the house is the grand staircase hall with its lobbies on the ground floor, into which five pairs of doors give entrance from without. The five windows above these doors light a gallery overlooking the staircase.

"These ten openings are set in a slight projection consisting of a rusticated base carrying an Order of six Corinthian columns with entablature and pediment. The central part of the façade thus perfectly expresses the internal planning. A like treatment on the other front marks the main kitchen premises and the Queen's Bedroom suite, except that the pediment is omitted in order to provide proper lighting for the nursery suite on the floor above. The noble simplicity of the east and west sides of the northern front, unpierced by windows, save where they are needed for the two attic rooms, involves no sacrifices, for Dining Room and Library, Saloon and King's Bedroom are all fully lit from east or west.

"Two chimney stacks go up through the pitched roof covered with tiles, and they are needed, for every room has its fireplace.

"The claims of ventilation have received full consideration. The windows, save on the ground floor, where French casement doors are fitted, are all sliding sashes, double hung with lines and weights and opening smoothly."



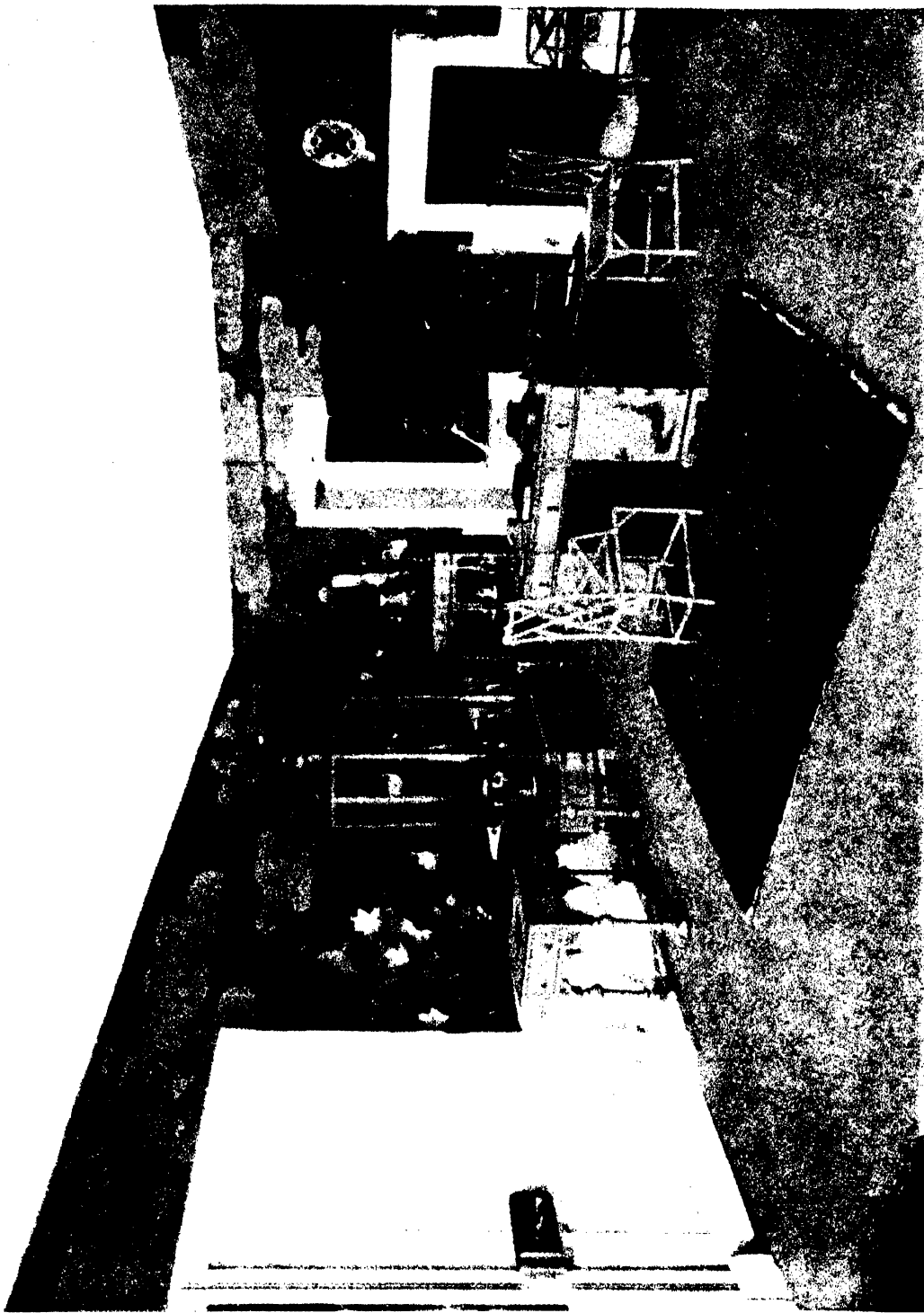
THE GARAGE

CHAPTER II

THE UPPER MEZZANINE AND NURSERY FLOOR

OLIVER GOLDSMITH, writing in the character of an indigent philosopher, once drew up some rules of behaviour which concerned deportment in wealthy mansions. "If you be a rich man," he said, "you may enter the room with three loud hems, march deliberately up to the chimney, and turn your back to the fire. If you be a poor man, I would advise you to shrink into the room as fast as you can, and place yourself, as usual, upon the corner of some chair in the corner." Entrance into the Queen's Dolls' House demands not wealth, but imagination; yet it is not a bad plan to utilize Goldsmith's advice, at least so far as beginning with the least elaborate quarters and gradually working down to the most elegant and splendid. The central glazed doors on the north side of the House are flung open for us, and we are invited into the entrance hall, with its figures in armour standing on the floor of white marble and lapis lazuli in a neat pattern of square and diamond. Ahead there is the grand staircase, with the great blue mural painting of the Fall from Paradise; but instead of examining this at present, and instead of inquiring into the vistas which beckon right and left, we shall scurry across the hall to the right, shall dart into the waiting lift and be carried at once up to the very top of the House to gain our breath and look about us more at ease.

Here the plans of the House will be found invaluable as an aid to our description. We emerge from the lift into a lobby, with a Servants' Room just to our left. It is plain, but neatly furnished, and the window looks down, from a dizzy height, to the roadway below, where a chauffeur is polishing an already spotless motor-car. Nothing need detain us here for long, but it forms a useful beginning and a background for what is to come. At the other end of the lobby is the Box-room, with a fine array of trunks and hat-boxes and cases—marvellous



THE QUEEN'S SITTING ROOM
WALL DECORATION BY EDmund DOLAC



The Hon. Neville Lytton



W. Egerton A.R.C. A. 111



S. J. Langens B.A. A. 112 K.W. 6



W. Egerton A.R.C. A. 113



W. Egerton A.R.C. A. 114



W. Egerton A.R.C. A. 115

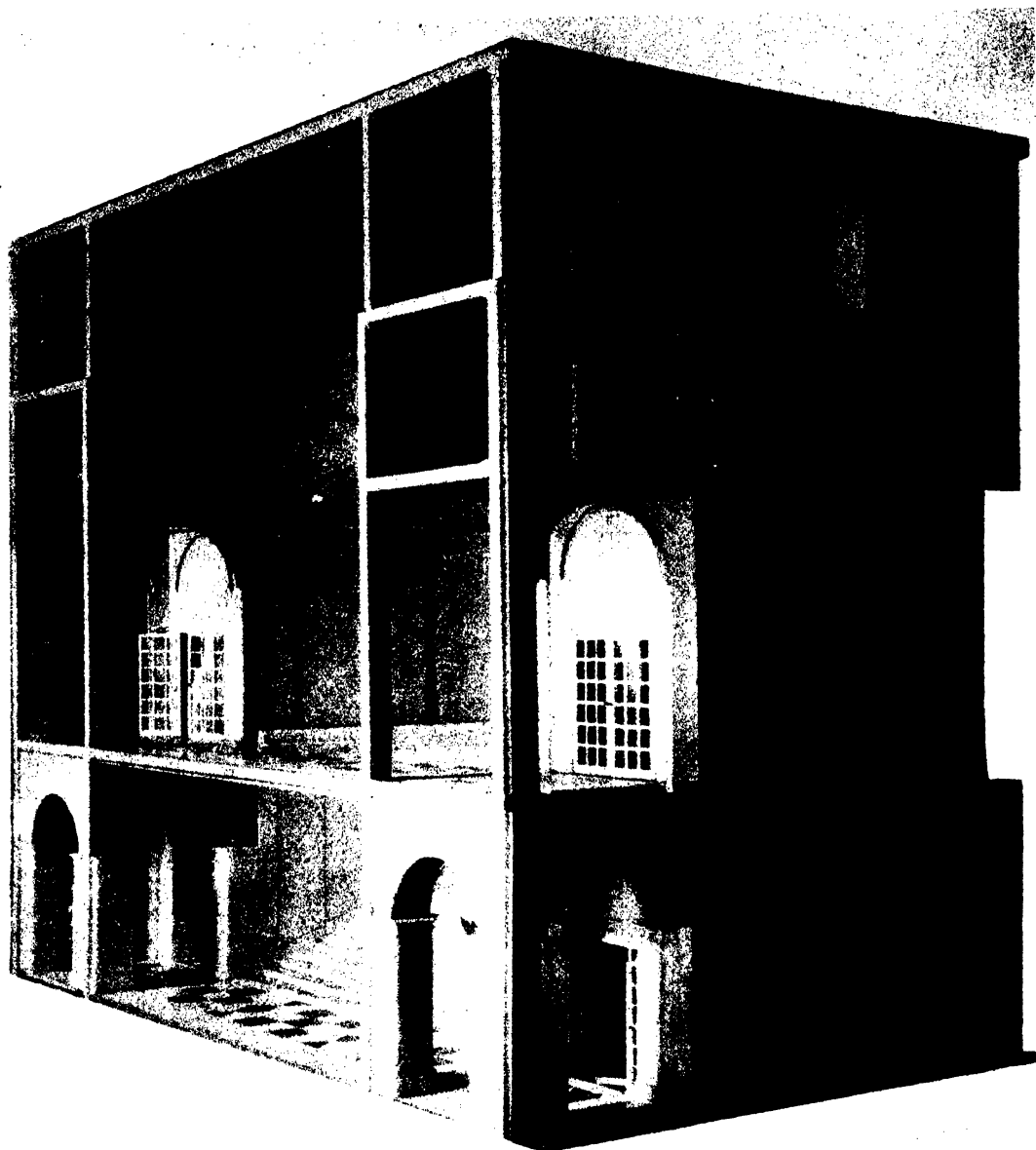


W. Egerton A.R.C. A. 116



W. Egerton A.R.C. A. 117

FACSIMILES OF WATER COLOURS MADE
FOR THE LIBRARY



THE HOUSE IN THE MAKING
SHOWING ELECTRIC WIRING

little things. The largest might weigh two ounces when completely packed with midget finery; and indeed the tiny folk sometimes complain about their luggage being blown quite off the van and lost, on very windy days of travel. Some day there will be a memorial in this box-room to one of the midget porters who was attending a carefully packed trunk when the whole household was moving to Wembley. Unfortunately he was seized and carried off by a pigeon, and such was



THE TRUNK ROOM

Which is 8 in. high

his devotion that the trunk, locked in his arms, was lost too. The rest are safe enough here, and convenient to the service lift by which they came up from the basement.

There is no necessity for us to go at once to the other side of the Upper Mezzanine; it contains two more Servants' Rooms, similar to the one that we have seen. So we go down the Nursery Floor, immediately below, and shall find there enough to occupy us for some time.

First of all, with due permission, we step into the Princess Royal's room, which has a bed designed by Sir Edwin Lutyens. It is of charming shape, the woodwork of mahogany with adroitly contrived caned panels, and but for one detail it would be of perfect comfort. That is to say, it is of perfect comfort for anyone else but the diminutive and sensitive Princess; but with his extraordinary completeness and attention to detail, Sir Edwin has placed a real pea under the



THE PRINCESS ROYAL'S ROOM



THE NIGHT NURSERY

mattress. It was a matter of extreme difficulty to obtain a pea to scale, and it had to be specially grown under a microscope. The rest of the room is in a style to match the bed, and there is a connecting door to the Queen's Sitting-room. This in turn leads to the Night Nursery, with its tiny cradle of unpolished apple-wood. Mr. Percy Macquoid, expert in all matters of furniture, so describes it :—

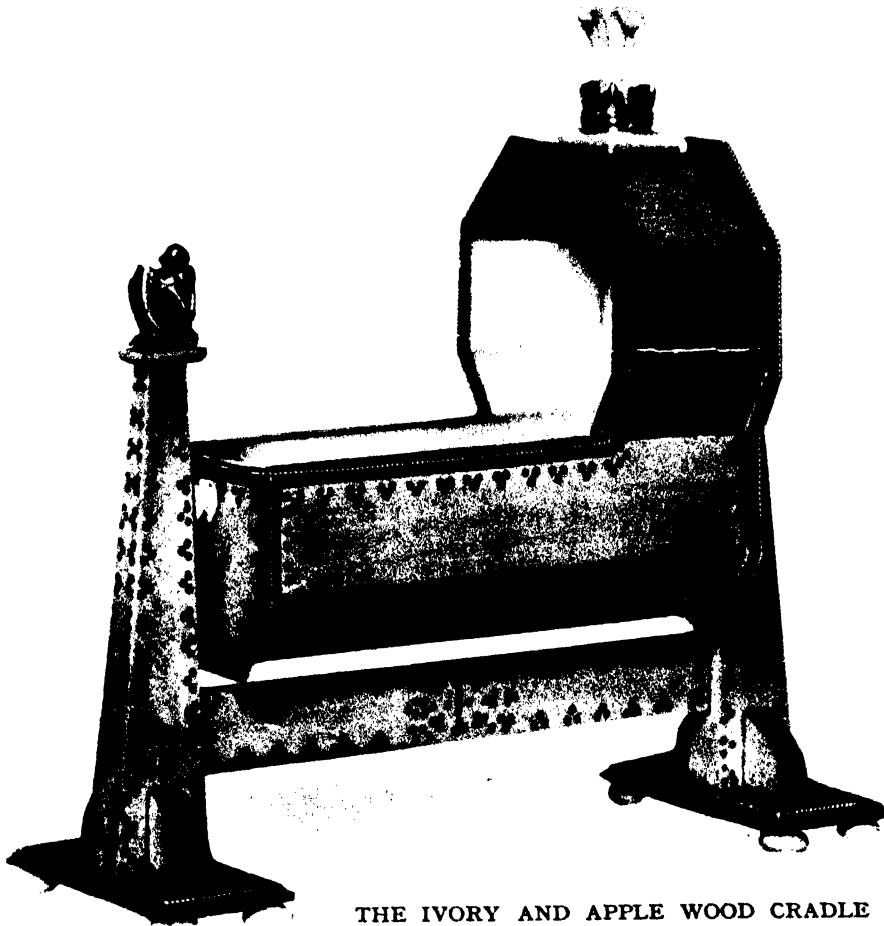
MR. PERCY
MACQUOID

“ It is inlaid and bound with silver, the interior being of ivory, the hood surmounted by a Prince of Wales's coronet and feathers in ivory, resting on an ivory cushion; the cradle swings between four posts somewhat Egyptian in taste and each headed by an angel in silver. This beautiful piece of handiwork possesses the properties of perfect taste and execution and is absolutely original in design. In this same room can be seen a mahogany four-post bed with carved cornice and legs, hung with cretonne, the remainder of the furniture comprising two chests of drawers, a dressing-table, chairs, a delightful

high baby-chair of yew with a wheel-back splat and safety bar, and tables of the Queen Anne period."

MR. PERCY
MACQUOID

In talking about babies we naturally think of safety-pins. In our examination of the House we looked ever so carefully for these stand-bys, feeling that now we were being really intelligent and sympathetic in a field normally beyond our depth. Well, both are there—though, to be honest, we did not actually see them. They *must* be, in so complete a nursery equipment. Another thought—this an unpleasant one—struck us, and may be recorded. According to what Colonel O’Gorman said about the vocal chords of these tiny folk, what would that terrifying and horrible sound of croup be like?



THE IVORY AND APPLE WOOD CRADLE

Actual size

Fortunately, illnesses will here last only one-twelfth as long, and perhaps be only one-twelfth as serious. It will take a powerful microscope, however, to notice the approach of chicken-pox. That brings up another question—the normal temperature of the midgets will be considerably above ours. Temperature is largely a matter of surface radiation, and balancing with other factors, the Dollomites may have a normal temperature of somewhere about 110° Fahrenheit. Their hands will be very hot; and in case of fever one must use

a special thermometer. If it registers over 115° the case is serious, and it will be imperative to call in a doctor.

But all this is more adequately treated in the diminutive medical treatises (in the Dolls' House Library downstairs), in a manner more than twelve times as lucid as any exposition we could attempt; and, coming to the conclusion that this is not at all our sphere, we pass on through the Bathroom to the Day Nursery, and turn to Lady Cynthia Asquith's delicate and charming sketch of both the royal nurseries:—

“Probably it is in the character of a Mother that Queen Mary has most endeared herself to the nation, and I believe that this delightful thought gave an added zest to those who created the nurseries in this palace. Indeed, as I

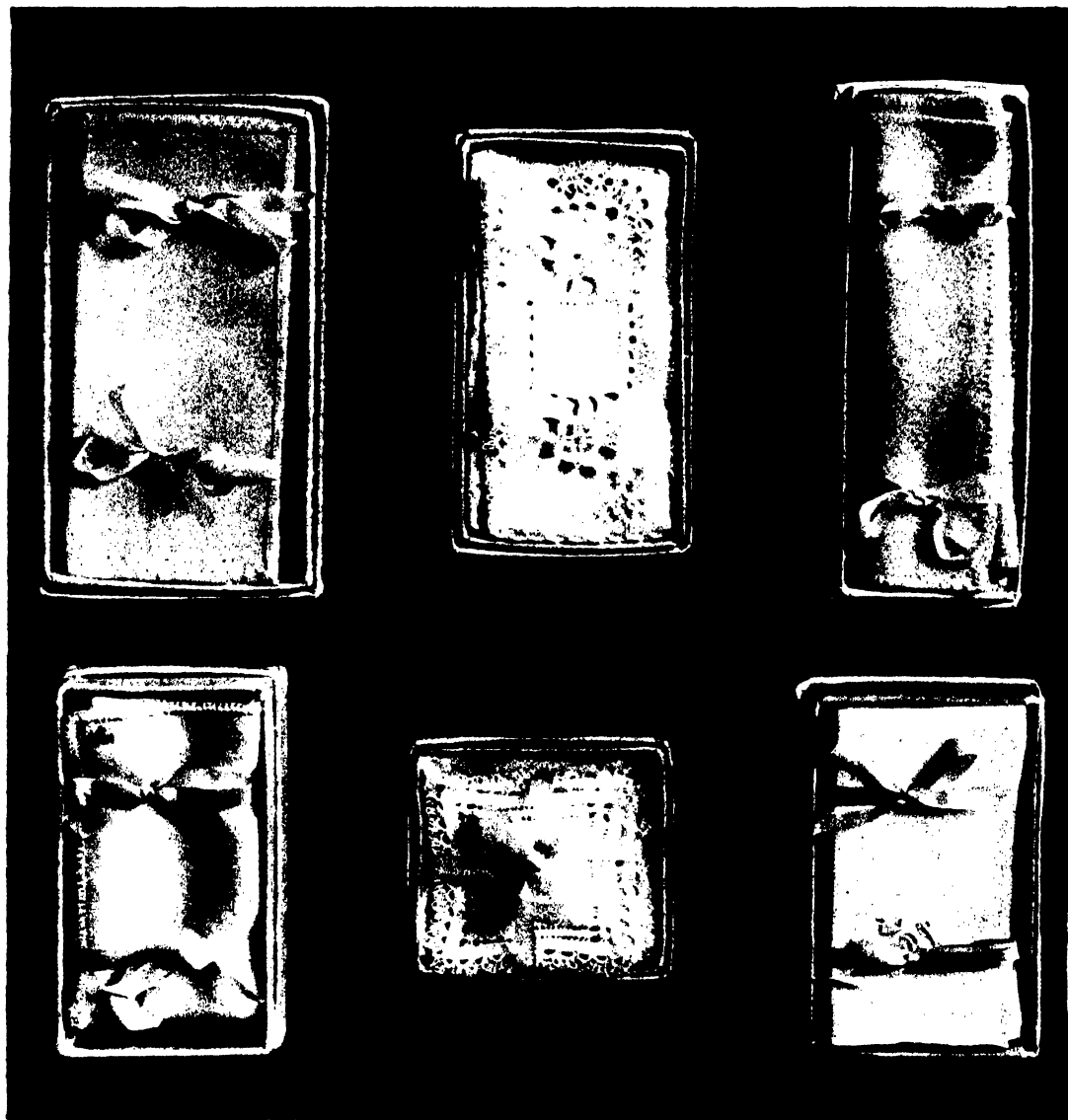
gaze at the demure delicacy prevailing in these baby premises it does almost seem as though an especial touch of inspiration had attended their design.

“To adorn the ideal scene of the days and the nights of the ‘Small’ must in truth have been a pleasing task. What wonder if an extra degree of dexterity visited the nimble fingers of those who fashioned its faery furniture? To its own inmates, every nursery is a palace, so doubtless the task of those who worked at this particular one was dramatized by picturing familiar forms, magically diminished,



LADY
CYNTHIA
ASQUITH

CHAIR
Actual size



BLANKETS AND LINEN FOR THE CRADLE

Slightly reduced

CRADLE BLANKET
CRADLE SHEET

CRADLE COVERLET
CRADLE PILLOW

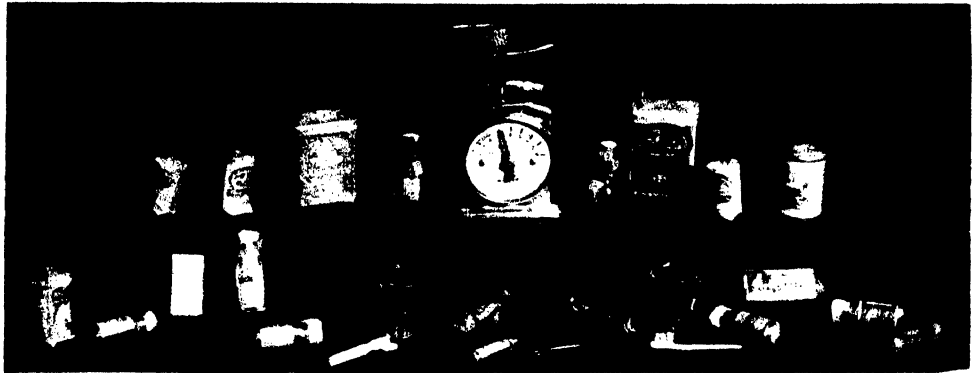
MACKINTOSH SHEET
FLANNEL BATH TOWEL

LADY
CYNTHIA
ASQUITH

flitting over its floors, perching on its chairs, tugging at its toys, and peering at the lovely Dulac paintings around its walls.

"The Day Nursery is so perfectly proportioned that it suggests an almost stately spaciousness, and yet how exquisitely has that note of the *nest* been struck, that sheltered note so poignantly inseparable from all nursery music !

"The fairest feature of the white playroom is the Dulac painting which adorns its walls. Fantastic fairy tales are here arrayed to line the children's eye-lids against dark bed-time, and make the 'spangly gloom froth up and boil' with lovely forms and faces; forms and



NURSERY STORES

Half scale

faces not so clearly limned but that the drowsing boy may himself play the Prince whilst from the Princess's countenance may smile the grey eyes of the little girl who grasped the same pink cake at the party.

"What else clamours for mention here where so many treasures abound?

"A toy theatre electric-lighted ! Imagine how 'Tragedy with sceptred pall' will come sweeping by !

"A tiny gramophone, with its first and last gasp whispering 'God Save the King.'

"A cottage piano ! Who so hard of heart that will not cry or laugh at sight of the two minute volumes of nursery rhymes set to microscopic music ? Then there is the railway. Oh ! noble toy. Tickets, please, for India and the stars. Change at the Zoo and back to Nannie in five minutes.

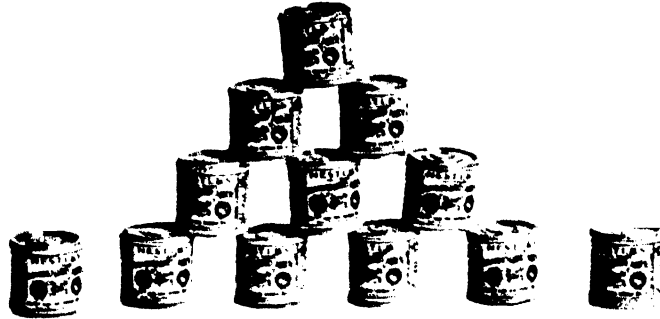


THE DAY NURSERY

The picture of the baby's chair reproduced in full size on page 70 will give a good idea of the size of the room

LADY
CYNTHIA
ASQUITH

"The walnut gate-legged table so splendidly solid that from its steadiness no amount of ill-behaviour could ever coax a wobble, is comfortably suggestive of slow satisfying meals and presents a worthy surface to the Wedgwood breakfast and the Doulton dinner china-ware.

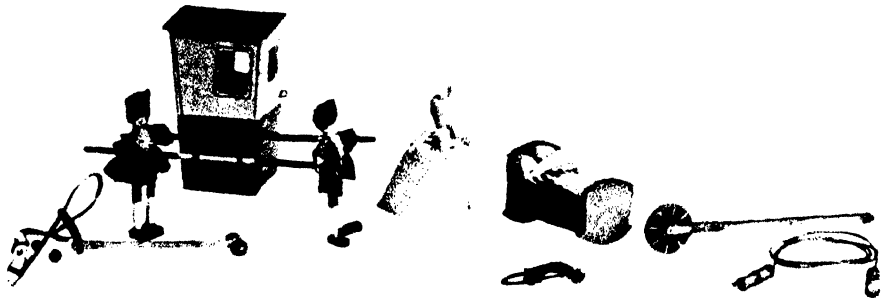


TINS OF SWISS MILK

Actual size

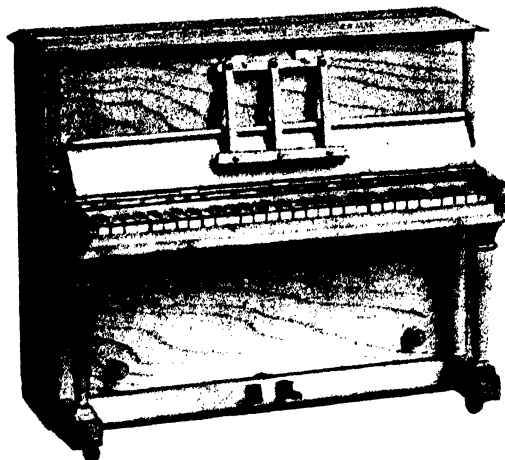
"On either side of the fireplace a toy cupboard towers. Let us open the doors and at random pick out some of the treasures. Here are truculent tin soldiers so tiny that a lady-bird could push them! —push them, but never pull them: they are all for the front! Behold a little roundabout with, oh, such rollicking riders, and then please, if you were ever a child, squeak with joy over the precious Pomona toys! Amongst these a Sedan chair with lady all complete, a Dutch cradle with child, and a swinging bird.

"At first these and innumerable other delightful details absorb your attention, but whilst you gaze, Fancy or Memory stirs and then



POMONA TOYS

Half scale

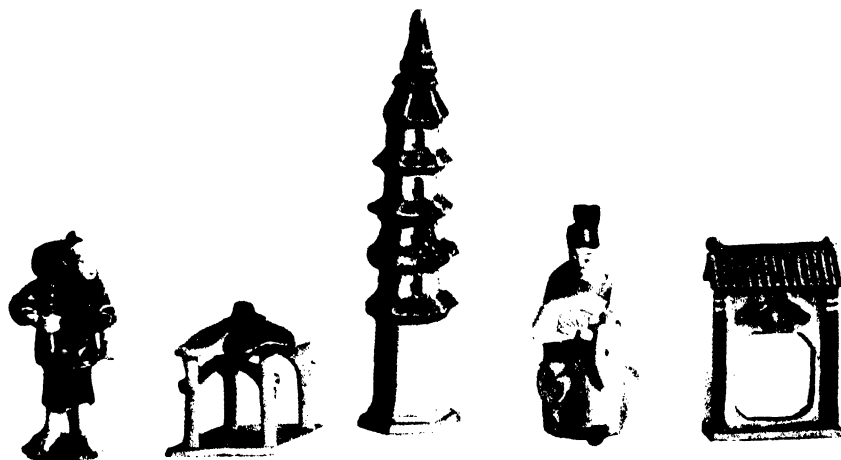


THE NURSERY PIANO

how easy it becomes—how inevitably easy—to people this part of the Palace with forms, living and beloved !

“ Linger on until the dusk thickens and the ‘ Large ’ depart, and you will see and hear these nurseries quicken into life. Remembered sights and sounds will break anew upon your senses, for all these children you have loved in life or in dreams will be making free with these painted precincts; annihilating their cold, silent emptiness; scattering colour and warmth and noise. I cannot tell whether the

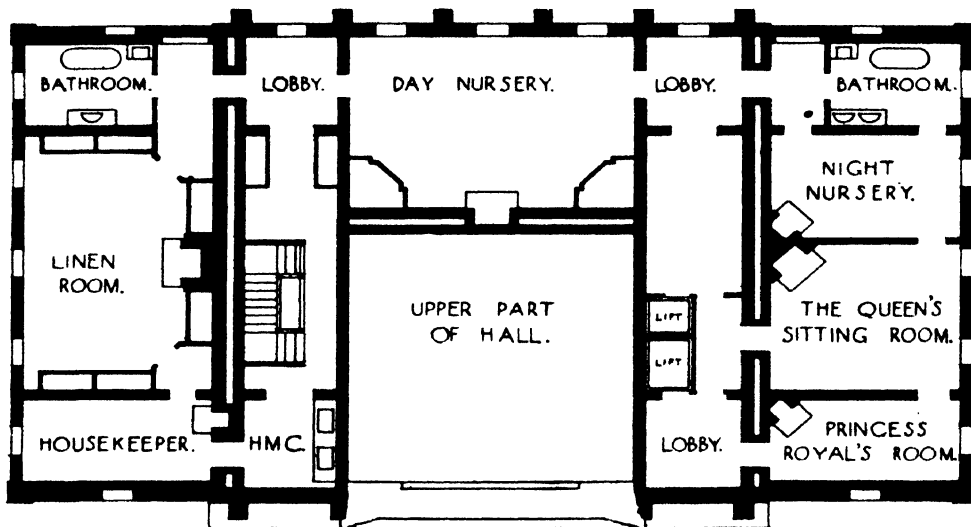
LADY
CYNTHIA
ASQUITH



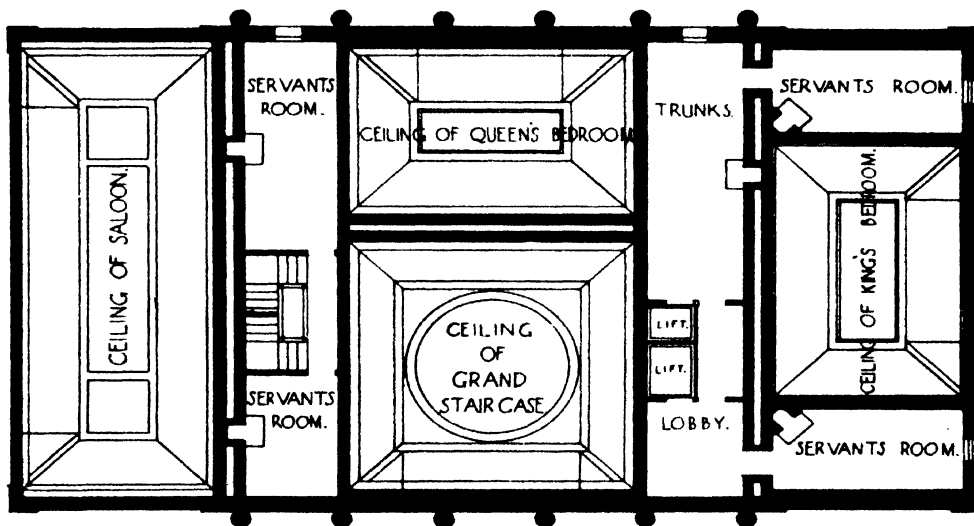
SOME NURSERY TOYS

Half scale

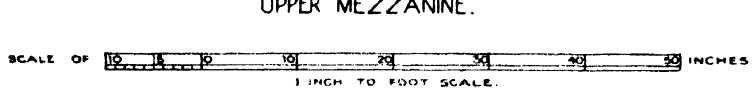
THE QUEEN'S DOLLS' HOUSE



NURSERY FLOOR.

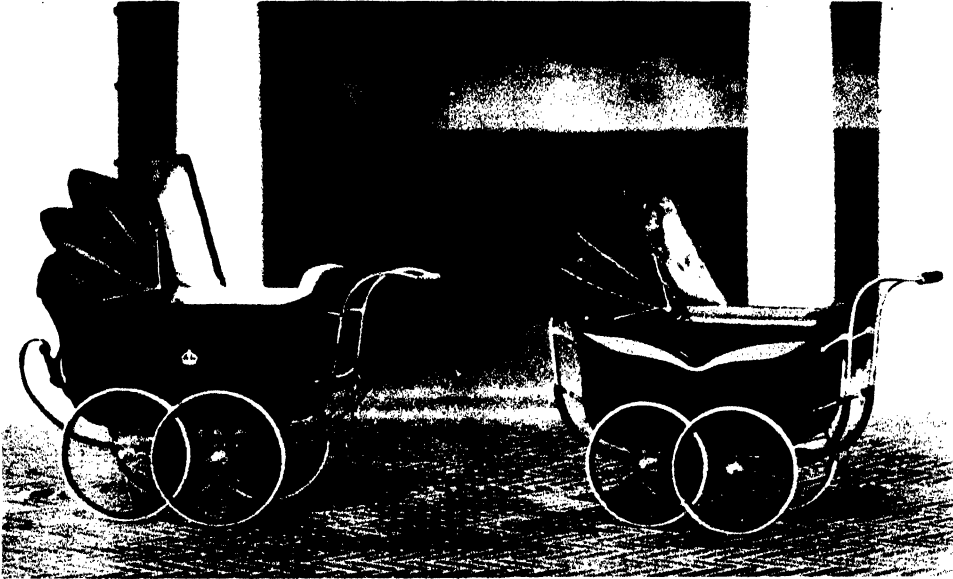


UPPER MEZZANINE.



heads of the children you see may come crowned with the glow of red, the gloss of black or the glitter of golden hair, but children of some sort you will surely see if you have the wish and the faith to search the scene.

“Now as I half close my eyes, it is a very lively nursery that I behold. Gone is the tidiness, toys are star-scattered on the floor, the woven carpet is marked with ‘Man Friday’ prints of ten wet toes,



THE BABY CARRIAGES
Slightly reduced

the furniture is merrily awry : high spirits have been given the freedom of the nursery.

“Once again I hear that indescribably enchanting gurgle—so remotely related to our laughter. I see the swaying staggerings of a small ambitious quadruped trying to force himself into the presumptuous and perilous perpendicular. Crawling is very glorious, but what is the other finer thing ‘Big Brother’ does? Do it the baby must or tumble in the attempt. Meanwhile ‘Brother’ is galloping over the hills and far away on the dappled rocking horse. Sister is strumming her soul out on the piano, and no one attends to his tumbles on the enormous tract he is trying to traverse. After the tenth tumble he desists and settles down to a Noah’s ark, from which

LADY
CYNTHIA
ASQUITH

the animals go into his mouth two by two. Sister suddenly becomes motherly and interferes with his swallowing. There is trouble, but the tears are very soon dried. 'Brother' dismounts and rollicking romping ensues, ramping made more reckless by a doomed sense of impending bed-time.

"What a clamour and scattering !

"Now pillows hurtle through the air. One trembles for the rose-wood furniture. And the precious paintings ! Oh, Heavens ! was that a pat of butter, that last missile which miscarried and, sticking on the wall, now decorates the Dulacs ?

"Pandemonium prevails. Where is the presiding Nurse ? Why does she not appear and, Prospero-like, disperse the storm ? Need you ask ? No, she is not rocking the ivory and apple-wood cradle, nor yet filling the silver bath. Spell-bound, she is gazing with joy and pride into her peerless cupboards. Who would not gloat over such superlatively stocked shelves ? Look at the regiments of tiny tins and minute bottles supplying every imaginable medicament. These she is never tired of re-arranging in rows. Here, too, are 'such sweet jams meticulously jarred.' Then there is all the lovely linen she is for ever sorting—linen as white as un-sunned snow and wide enough to wrap a fairy in—Titania's trousseau it might be.

"There she stands and rapturously rummages, this patient Nurse doomed to devotion and all that devotion brings of dread and ache, but happy now in the concentration of a dedicated love. At last she remembers the time and, entering the nursery, pronounces sentence of bed. The storm rises higher and higher, but gradually subsides, and soon we can look into the Night Nursery where we see the captive children, cuddling woolly favourites and safely tucked away until to-morrow. There they lie bulging out of imprisoning blankets, with eyes so big and bright that one can scarcely hope for sleep to seal their sparkle. For all their cherub appearance they are passionately resenting bed-time, plotting naughtiness, designing disobedience.

"But their determination to lie awake until Nurse comes to bed is so quickly defeated by an all-smothering drowsiness.

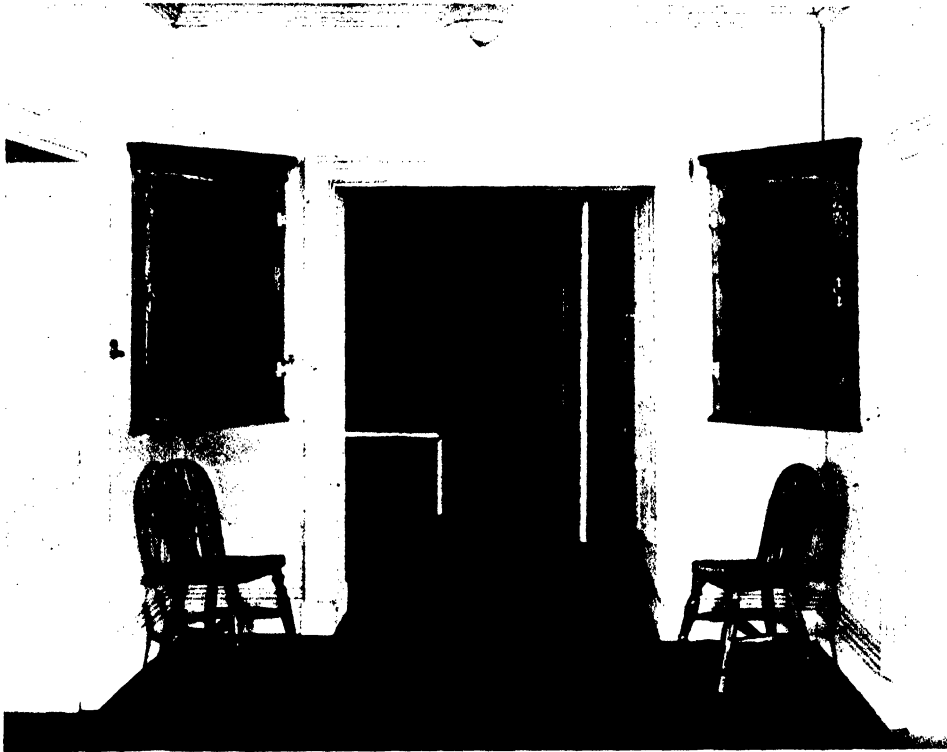
"Soon they lie so deep, deep asleep—'enshaded in forgetfulness divine'—that, if we wished, we could tie their legs round their necks and not disturb them. Stoop down and see in what satisfactory

attitudes they slumber. This one, spread windmill-wise, is completely upside down. It was his pillowed toes and not his face that got the good-night kiss !

LADY
CYNTHIA
ASQUITH

“ How *busily* asleep they seem !

“ No mere negation of wakefulness this sleep appears, but indeed a pursuit as positive as eating !



THE LOBBY BETWEEN THE NIGHT AND DAY
NURSERIES

“ Or rather do they not look as though they were running a race—hastening with shut eyes through the night ?

“ Perhaps it was the waking wish to get through the black interval between bed-time and breakfast as quickly as possible, that stamped that hurried, industrious look upon their sleeping faces ? To us, sleep is ‘ the death of each day’s life—sore labour’s bath.’

“ ‘ Balm of hurt minds, great nature’s second course,’ may seem indeed a blessed thing.

LADY
CYNTHIA
ASQUITH

"But to children, on the threshold of expectancy, floating in infinity, untethered by the temporary and the troublesome; the hours spent asleep are only so much wasted time, a period to be forged through as quickly as possible in order to return to the fun and excitement of being awake.

"As we gaze on the sleeping forms the tick-tick-tocking clock strikes seven and we are reminded of Time; Time, pitiless enemy of Mothers, for ever brandishing his scythe, uncradling children and cutting their curls, defying the nursery nest, sawing through its sheltering branches one by one until leaves fall and cold winds come.

"We rub our eyes—and wistfully we realise that the scene we were watching belongs to the Past. True it is a past unassailable because loved, and therefore permeating the present. The scene will always be there for the searching. It is an ever-accessible bitter-sweetness in a sense making each nursery our own; but, still, we remember that it was not as a shrine to our own memories that these actual nurseries were fashioned in love and in loyalty. Again we half close our eyes. The door now slowly opens and in comes the Mother, who seems as a Queen entering into her veritable Queendom. May it so be said in all loyalty of her to whom this magic nursery is dedicate. Her subjects turn back but a few pages of their lives and they see her in the beauty that most becomes her approach to the cot in which a prince lies asleep, dreaming, no doubt, of the dragons he will slay. Dragons he will surely meet, but in what now unknown disguises will they come? Opportunities will abound, but how seldom will they advance to the dreamt accompaniment of trumpet and drum.

"The Mother stoops down for the good-night kiss. With her we feel the joy and the dread, the pride in the present, the fear for the future, and again from our hearts there surges the passionate wish that just for this once the brave old words might come true, the words of that so pitcously defiant phrase, 'And the Prince lived happily ever afterwards.' "

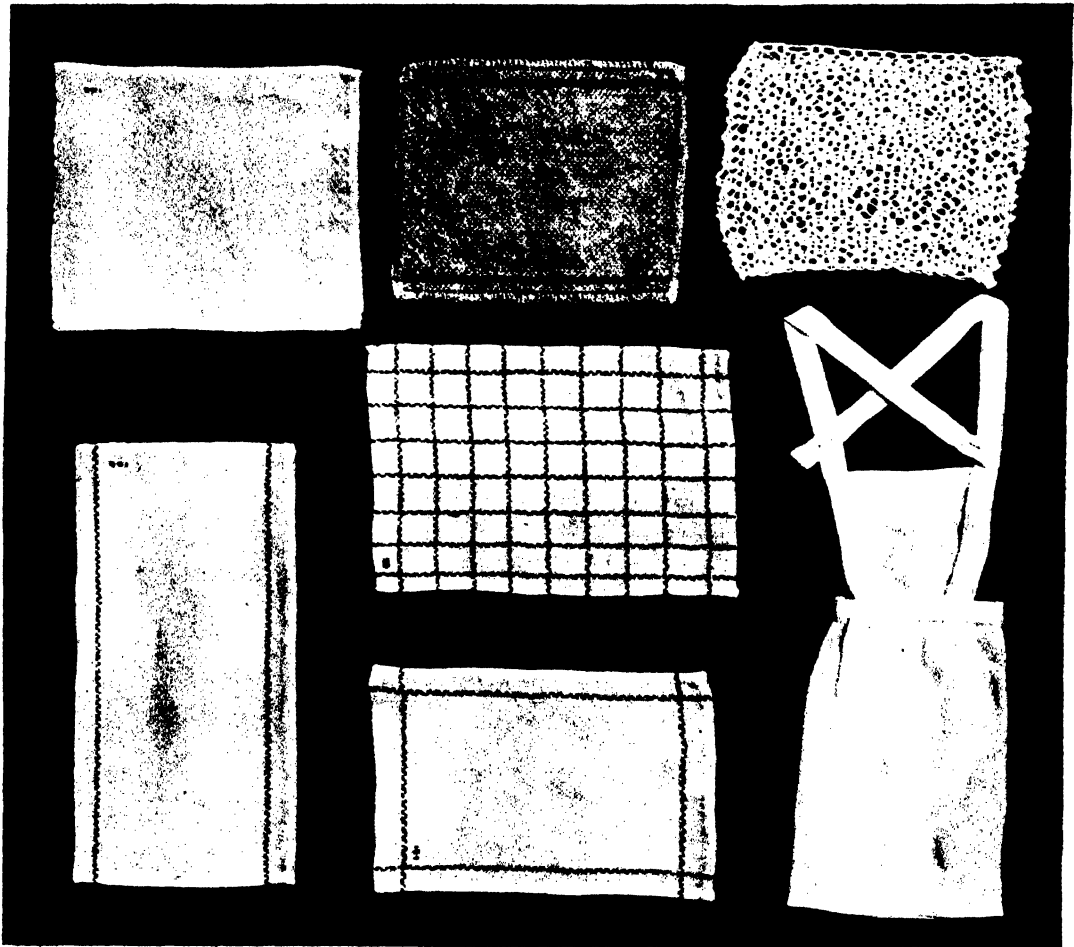
One more set of rooms on this floor claims our attention, though, in coming after her, we break the spell so gracefully woven by Lady Cynthia. But, leaving the sunlight-flooded Nursery (in which the tiny paint-box filled with colours was a thing we passionately desired



THE LINEN ROOM

Everything is made to the scale of one inch to the foot. The reel of cotton on the table is about one eighth of an inch high.

to use), there should be a mention of the Linen-room, with its fine stock of finest linen neatly stacked in the presses. This is the domain of the Housekeeper, whose private room is next door; and here the sewing-machine is busily engaged on mending invisible tears. The room is large and pleasant; its windows look down upon the garden, which we shall later walk in; and to get nearer to that pleasure we go through the lobby and down the back stairs to the next floor.



SOME OF THE SERVICE CLOTHS

Slightly reduced

KITCHEN RUBBER

KNIFE CLOTH

PUDDING CLOTH

ROLLER TOWEL

PLATE CLOTH

APRON

GLASS CLOTH

CHAPTER III

THE FIRST FLOOR : THE SALOON AND ROYAL BEDROOMS

WE have come from the back-stairs passage through the doors which open to the marble gallery that overlooks the grand staircase. Turning to the right, and so delaying for a little while the invitation of the gallery and grand staircase, we enter the Saloon—the withdrawing-room for the Royal Lady and her guests. “Here,” as Sir Lawrence Weaver says, “is a regal room indeed.” It is the first of the grown-up rooms that we have examined, and it is a pattern of elegance and simplicity. Predominantly gay, round the ceiling runs “a delicate race of nymphs, the children of Rumour, with her hundred tongues.” Those are words from Mr. William Newton, who has described in very pleasing fashion the ceilings and the mural paintings throughout the House. He continues :—

“In and out amid the trellis they go, and pass to each other the latest tale, so it be debonair and fitting to be a whispered echo in the Drawing Room of a Queen. And in the flat panels are misty shapes with scarlet wings, the ghosts of old bright sayings of long ago, and the dragon that creeps among them is only there to show there is a peril of the tongue of man to guard himself against.”

The whole is the work of Mr. Charles Sims, R.A. For the furnishings of the room we turn to Mr. Macquoid’s detailed study.

“It is hung,” he says, “with rose-coloured silk in two shades of a miraculously small pattern such as employed ‘at large’ early in Anne’s reign, but here 120 silken threads go to the inch, the tone well sets off a black and gold lacquer cabinet with a red and gold lacquer interior copied from an original existing at Londonderry House, the drawers run perfectly and the doors fasten with a minute lock and key. Standing in company with this article of lacquer

MR.
WILLIAM
NEWTON

MR. PERCY
MACQUOID

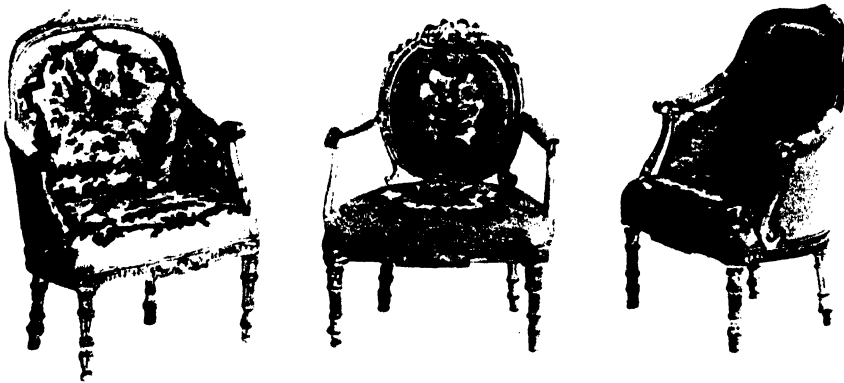


THE CHIMNEY-PIECE OF THE SALOON
 WITH THE PORTRAIT OF THE ELECTRESS SOPHIA BY SIR A. S. COPE, R.A
 OVER THE FIRE-PLACE AND SIR WILLIAM ORPEN'S PORTRAITS
 OF THE KING AND QUEEN ON EACH SIDE

furniture, so much the rage throughout the eighteenth century and again in the twentieth, are a pair of gilt console tables with elephant-tooth tops and balanced by a suite of two gilt settees and eight chairs to match, covered in grey silk and wonderfully worked in imitation of Aubusson tapestry by Mrs. de Pennington; as the chairs are not three inches high, the stitch here is almost impossible to measure. The carpet is copied from an original Indian garden carpet of the sixteenth century. The grand piano, made by Broadwood and painted by T. Rooke, with the two thrones designed by Sir Edwin Lutyens, completes the more important furniture of this dignified and charming apartment, which is lighted by two glass chandeliers and four sconces, contrived by Mrs. Stannus in the Irish taste."

MR. PERCY
MACQUOID

The outstanding impression from the Saloon is the silky texture of the whole. This is achieved by subtle touches in the background,



THE TAPESTRIED CHAIRS IN THE SALOON

Half scale

which we shall appreciate the more by reading the description by Mr. A. F. Kendrick, in charge of the Textiles at the Victoria and Albert Museum, who comes from that tremendous building with joy to this tiny one. From his chapter in *The Book of the Queen's Dolls' House* we quote his remarks on this room, "the most resplendent," he says, in the House.

"The rose-coloured silk damask on the walls, with its elaborate design of foliage and flowers in gold, provides a sumptuous background to pictures and furniture. The sofas and arm-chairs display

MR. A. F.
KENDRICK



THE UPPER HALL

WITH MR. NICHOLSON'S PAINTING OF ADAM AND EVE BEING DRIVEN
FROM THE GARDEN OF EDEN

the finest and most exquisite embroidery in a floral pattern, which must have taken an incredibly long time to work. As to the carpets, there is a philosophy in their design which must not be allowed to escape us. They carry the mind once more to Persia—the land of flower-gardens refreshed by fountains and channels of cool water.

MR. A. F.
KENDRICK



KING EDWARD

FROM THE PAINTING IN THE SALOON BY SIR JOHN LAVERY, R.A.

Half scale

There, amid the blossoms and under the shade of the trees, the Persian loves to pass the days of summer, eating its fruits, and drinking, if he be severely orthodox (which we may take leave to hold in doubt), the water from the garden-fountain, but perhaps he prefers to take advantage of the wider choice prescribed by his favourite poets. An attendant stands hard by, with a long-necked

MR. A. F.
KENDRICK

bottle and a shallow wine-bowl; while another plays the lute. The volumes of the poets who give him such generous advice are at his hand. Saadi's verses are most apposite, for are they not entitled the Fruit-garden and the Rose-garden? The younger poet Hafiz, too, was a lover of gardens. Once he was invited to India, and a vessel



QUEEN ALEXANDRA,

FROM THE PAINTING IN THE SALOON BY SIR JOHN LAVERY, R.A.

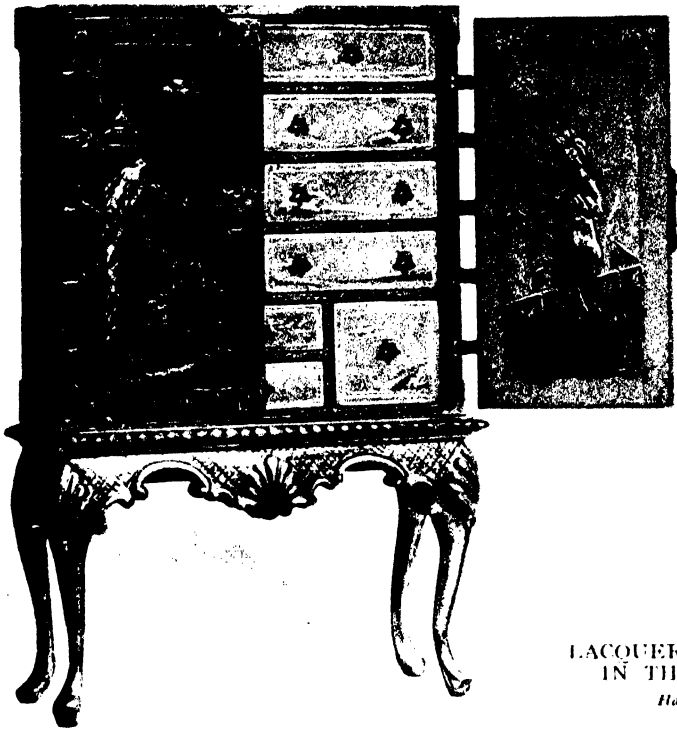
Half scale

was dispatched thence to the Persian Gulf to fetch him. But the unstable element pleased him less than his beloved gardens, and he insisted on being put ashore forthwith, vowing never again to leave dry land. But 'winter comes,' and in Persia this season can be bitterly cold. Then he must retreat indoors, where he can still enjoy the wine, the music, the feasting, and the poetry. Even with all these

MR. A. F.
KENDRICK

he will miss the garden, and so the carpet on the floor must make amends. Look now at the carpet more attentively. The fruit trees, the cypresses, the birds, and the flower-beds are there, and there, too, zigzag on the streams of water (their shimmer so happily rendered by lines), running from end to end and from side to side, with four swans floating in a pool where the main streams meet in the middle."

With regard to the piano, we have mentioned in Part I the question raised by Mr. Dent as to what Queen Elizabeth would do if she came to see the House. Mr. Dent remarked that she would make



LACQUER CABINET
IN THE SALOON
Half scale

for the musical instruments, and brought in some very interesting anecdotes to prove his point. We quote at length from his account :—

"Kings and Queens have often kept musicians to play and sing to them, but there were a certain number of our own royal personages who did more than this; they made music themselves. . . . What will all these royal musicians of the past find to entertain them in the Dolls' House? Queen Elizabeth, we may be sure, will try the two

MR.
E. J. DENT

MR.
E. J. DENT

Broadwood pianofortes. There is a grand pianoforte and an upright. Like all the rest of the furniture in the house, they have been made to exact scale. They are real pianofortes, with sound-board, cast steel frame, strings and hammers complete; and as such they have been numbered and recorded in Messrs. Broadwood's books along with every instrument that the firm has ever made. They can be played upon; it would not be safe to write 'You can play on them,' for they require extremely small fingers. But for those whose hands are of the right size they will discourse most excellent music. They produce a faint and far-away tone which might well recall to Queen Elizabeth the instrument on which she played 'to shun melancholy.' And the fairies have conferred a peculiar gift upon them, the secret of which is only known to the house of Broadwood, and cannot be revealed here; they require no tuning.

"The only other instrument of music in the house is a gramophone, if that can be called a musical instrument. It would be interesting to know what Queen Elizabeth thought of that. She would no doubt remember that among her father's instruments there was a virginal 'that goethe into a whele without playing uppon.' Henry VIII would probably have appreciated the modern pianola, but as that is not represented in this establishment he will have to content himself with the gramophone.

"But the Dolls' House has not only musical instruments; it has a Library of Music as well. There are some fifty volumes of music by contemporary British composers, each a little more than an inch square, bound in leather with Her Majesty's monogram. They have been photographed and reduced from ordinary published music, and each volume has been signed by the composer with the exception of a Gigue by the late Sir Hubert Parry. King James will see that if he had lived in our day he would no longer have had any excuse for being unmusical, for here is music by two excellent Scottish composers — Sir Alexander Mackenzie and Mr. J. B. McEwen. Evidently they would have expected him to play the violin, for both of them provide violin music, and it is the only violin music in the collection. He encouraged the princes Henry and Charles to dance, 'though they whistle and sing to one another for music,' so no doubt he would be pleased to find that so much of the pianoforte music is in



THE QUEEN'S WARDROBE
WITH CEILING PAINTED BY PROF. ANNING BELL, R.A.

MR.
E. J. DENT

dance forms. Besides Parry's Gigue there are Country Dances by Edgar Bainton and a Pavane by Edward German. Queen Elizabeth, if tradition is to be believed, was always ready to play things that were difficult, so she will probably turn with curiosity to the piano-forte pieces by Alfred Bax and Eugene Goossens. Queen Mary Tudor will find Sir Wilfred Davies's Solemn Melody more to her austere taste. Both of these royal ladies will be pleased to see that we have women composers. Mrs. Adela Maddison, whose taste it was to form the Music Library and bring all these works together, supplies an extract from her opera, and Dame Ethel Smyth supplies a song.

"English music is always at its best when it is written for human voices, and so it is right that a large proportion of the Music Library should consist of songs. Queen Elizabeth, James I and Charles I ruled over an England of great song-writers, and as Charles I is recorded to have had 'an excellent judgment in the science of music' he may well turn over these pages and see how such composers as John Ireland, Roger Quilter, Gustav Holst and Arthur Bliss compare with John Dowland and Henry Lawes. Lawes and Quilter have at any rate a friendly feeling in common for the poetry of Herrick. King James, for all that he is unmusical, will eagerly seize upon Arthur Bliss's 'Madam Noy,' for witchcraft is a subject in which he takes a peculiar interest."

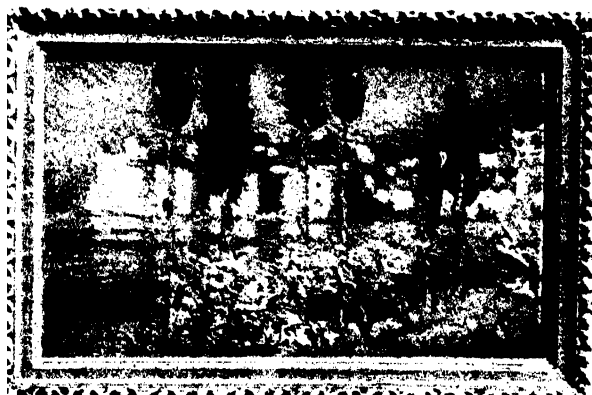
But to return to the consideration of the Saloon itself, we cannot fail to notice the paintings. Here we turn to Mr. Cust's description :

MR. LIONEL
CUST

"The first pair to be noticed are the portraits of King George V and Queen Mary by Sir William Orpen, R.A.—the first attempts, if I remember aright, of this brilliant if somewhat emphatic painter to harness his prancing steed within the shafts of royal portraiture. He finds a worthy companion in his colleague Sir John Lavery, R.A., who in his portraits of King Edward VII and Queen Alexandra has in his turn sacrificed much of the fluid and serpentine grace of his usual style to the formal dignity of the occasion. Perhaps these two admirable exponents of painting in the twentieth century are seeking to depose from their altar-sets the time-honoured shades of F. Y. Winterhalter and Sir George Hayter. The series of portraits in the Saloon is completed by a very competent rendering of the portraits of King George III and Queen Charlotte, executed by Mr. Harrington

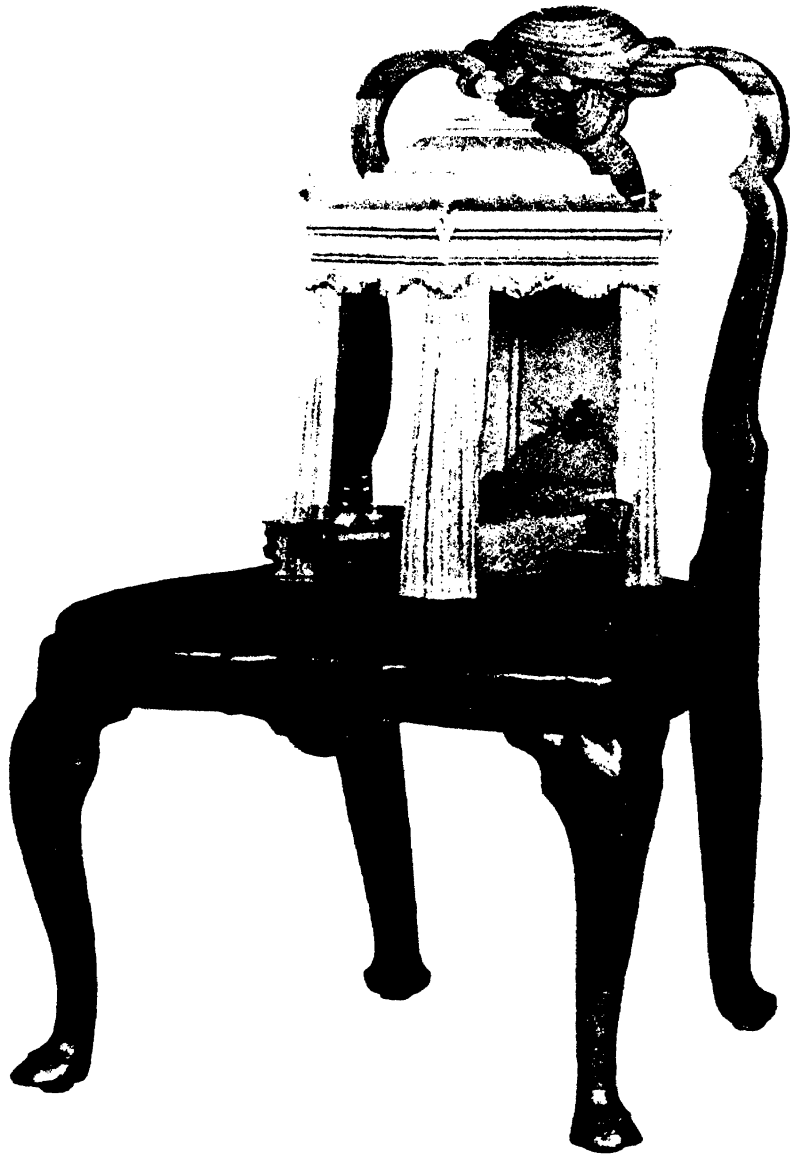
Mann from the original portraits painted by Sir Joshua Reynolds for the Royal Academy. A somewhat similar contribution is the portrait of the Electress Sophia of Hanover, the ancestress of the present Royal House of Windsor, copied from an older painting by no less an artist than Sir A. S. Cope, R.A. The formality of the portraits in the Saloon was retrieved in a very agreeable way by four bright and engaging landscapes by Mr. Adrian Stokes, R.A."

MR. LIONEL
CUST



"THE BORROMEAN ISLANDS" BY ADRIAN STOKES, R.A., IN THE SALOON
Actual size

The Saloon is the largest room in the House, its length occupying the complete width of the building. At the opposite end from the door by which we entered is another door (with a lock, of course, that works perfectly) which leads to the Queen's Wardrobe. Here is another beautiful ceiling, by Professor Anning Bell, R.A., and the walls are decorated by Mr. Edmund Dulac, whose hand we noticed upstairs in the Nursery. "The carpet," as Mr. Macquoid particularly notices, "in its tender Oriental colours of the Ch'ien-Lung period, made and presented by Miss Kinnell, carries out the delicate scheme of this charming room." So we are fittingly prepared for the even finer room which follows, as we open another door—the Queen's Bedroom. The portrait in the place of honour here is that of Her Majesty's much-lamented mother, H.R.H. Princess Mary of Teck. It is painted by Mr. Frank O. Salisbury. The other painting here is a study of "Mary, Queen of Scots," by Mr. Gerald Foster Kelly. For the furnishings, let us quote Mr. Macquoid in full :—



THE QUEEN'S BED
PLACED ON AN ORDINARY SIZED CHAIR FOR THE PURPOSE OF
COMPARISON

“The Queen’s Bedroom may be said to revert back to what was formerly entitled ‘The Great Chamber,’ where every domestic phase of life took place and where it was customary to put some of the richest pieces of furniture, including sumptuous carpets and hangings. Here appearances suggest perfection. The walls hung with grey-blue

MR. PERCY
MACQUOID



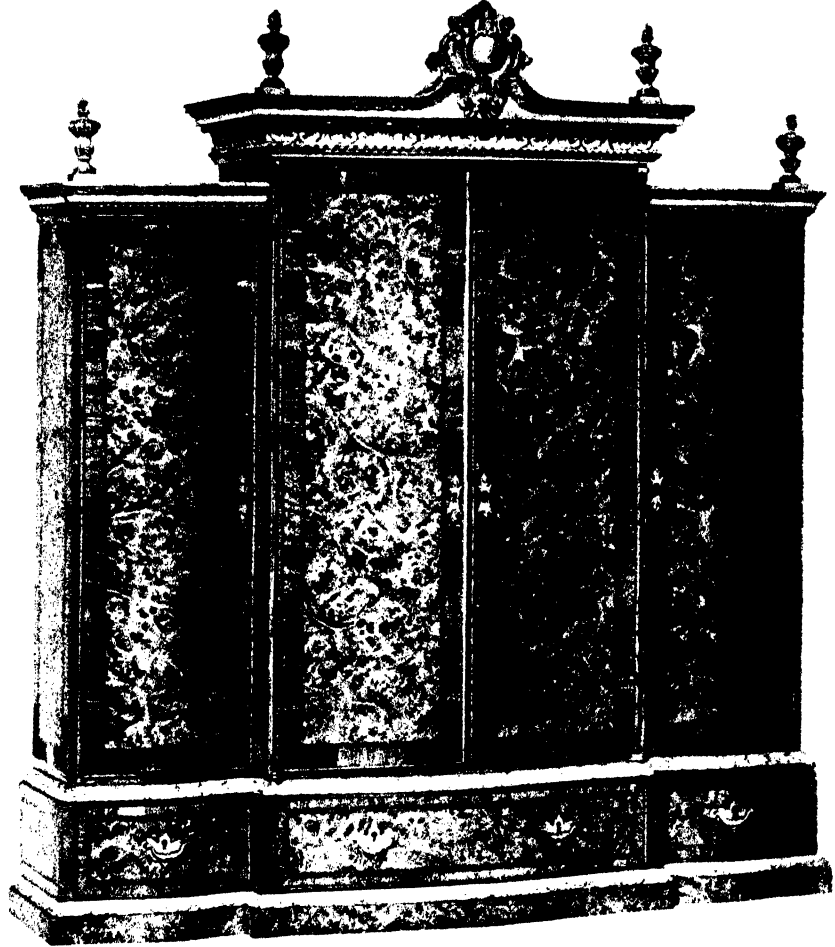
THE CHIMNEY-PIECE OF THE QUEEN'S BEDROOM

WITH THE PAINTING OF THE DUCHESS OF TECK (THE QUEEN'S MOTHER) BY F. O. SALISBURY

silk in the same pattern as the Saloon form a cool and refreshing note, the furniture being a blue upholstered Bergère day-bed complete, splat back chairs, the seats covered in damask, a dressing stool embroidered with a bunch of flowers on a dove-coloured ground and another Irish Chippendale stool covered in blue, all in the simple

MR. PERCY
MACQUOID

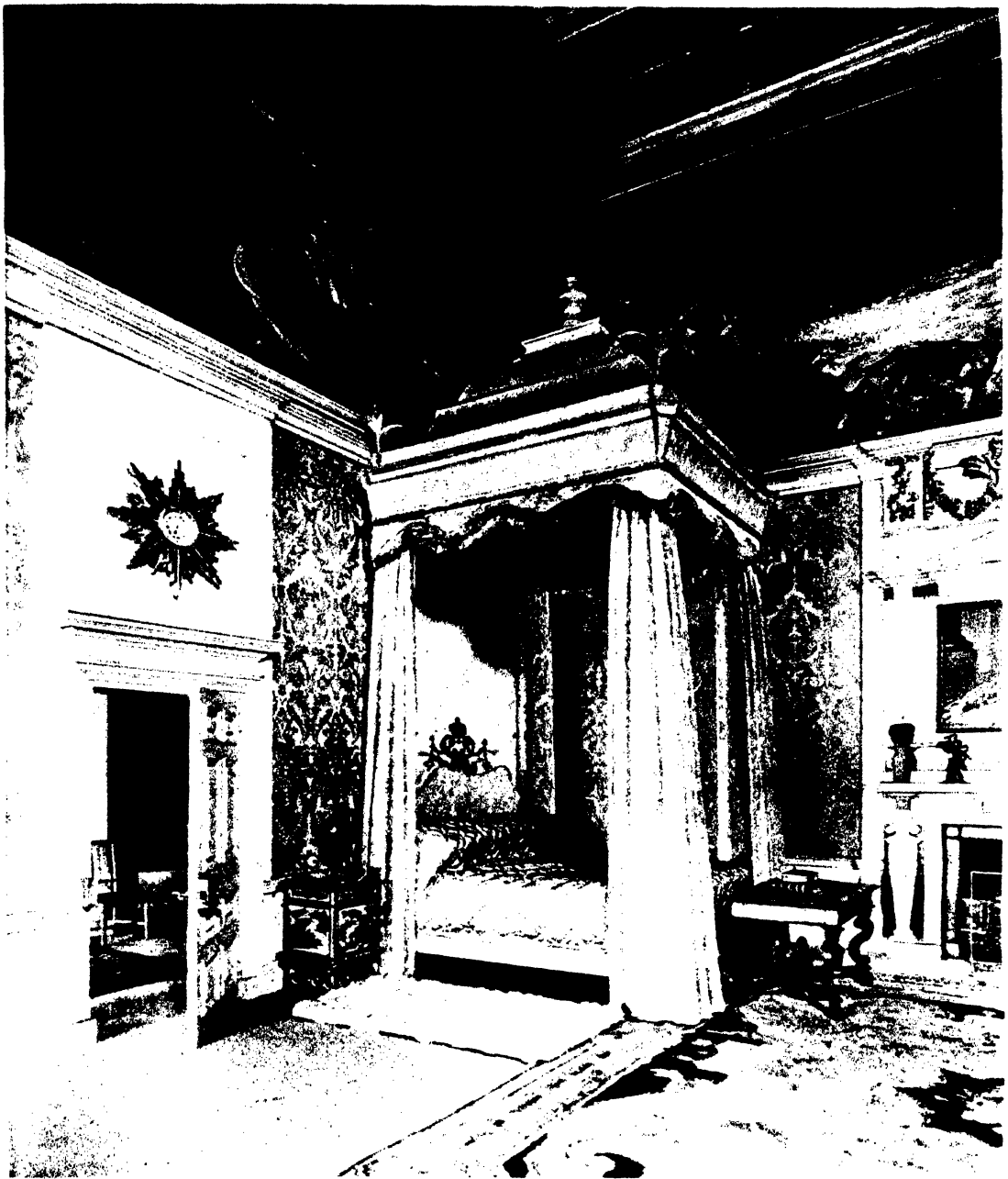
yet lavish taste so beloved by the Virtuosi of Anne's reign. There is also a cream lacquer cabinet painted in colours on an elaborately carved and gilt stand of the time of James II. It has five drawers and the handles and lock plates are so small and fine that the



THE QUEEN'S BEDROOM WARDROBE

Half scale

engraving on them quite puzzles the eyesight. At that period, cream lacquer was considered the *ne plus ultra* of this craft, and, edged as it always was with a gold line, demanded more delicate and finer painting than what was employed for the ordinary coloured grounds such as black, red, green or blue where the designs were for the most part in plain gold. Another elaborate piece of furniture is the wardrobe,



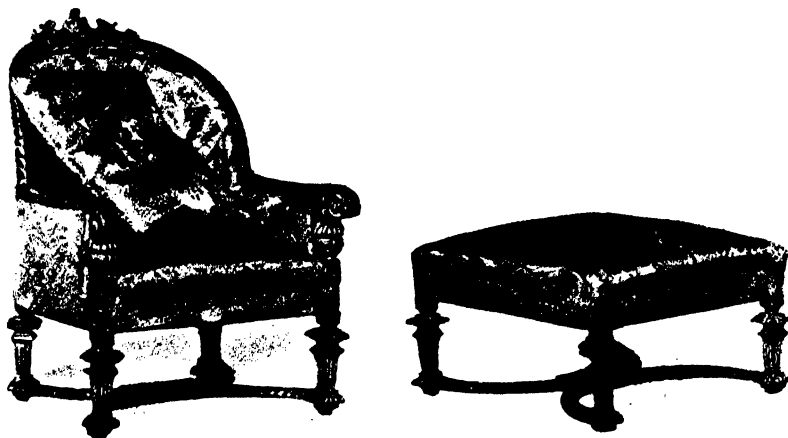
THE QUEEN'S BED

(See the picture of this bed on an ordinary chair on page 94.)

MR. PERCY
MACQUOID

veneered with amboyna and a chequer of green wood, the cresting, cornice and rails being carved in a lighter wood and much on the lines of the celebrated Chippendale cabinet now in the Lady Lever Art Gallery at Port Sunlight. It is partly fitted with sliding shelves and the lock works perfectly. The iron wrought firescreen, two lacquered bed-tables on gilt stands, a pedestal dressing-table covered in silk to conceal the walnut drawers, and the two tall-boy chests of drawers on silvered stands placed on the larding, are all in absolute harmony, but again the most imposing piece of furniture is the bed, hung and embroidered in grey-blue damask in the style of 1700, like that of the King. Before leaving this room notice should be taken of the many small ornaments and bedroom accessories and the carpet executed by the Stratford-on-Avon School of Weaving, a little masterpiece of the craft; the ground is black with a large scrolling pattern edged with pale madder, the black centre decorated with flowers, parrots and other birds in their natural colours. The room is lit by a glass chandelier headed and finished by pendant drops, the six arms springing from a half bulb of silvered glass."

And, lest one should think that all this diminutive splendour is easy to achieve, let us note merely that the chandelier is so delicate and light that a rash and incautious housemaid was summarily dismissed by the Housekeeper for opening a window before the doors were closed. The breath of wind that entered caused the glass to



CHAISE LONGUE IN THE QUEEN'S BEDROOM

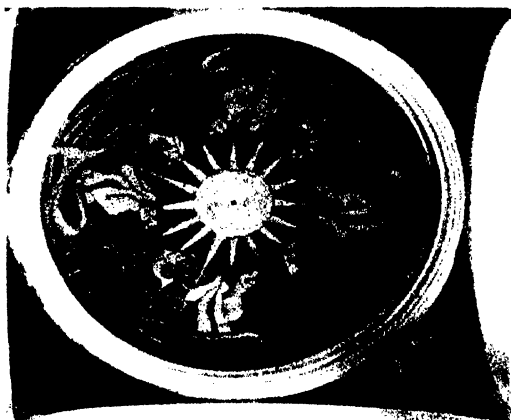
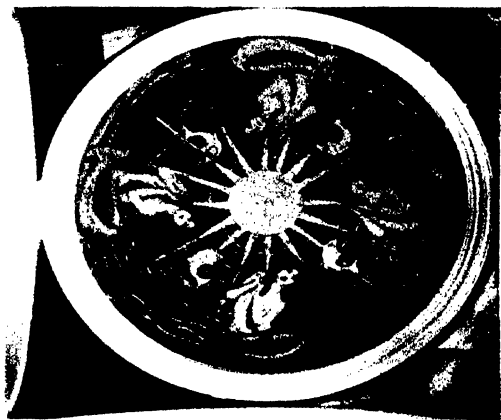
Half scale



THE QUEEN'S BATHROOM

CEILING OF MERMAIDS BY MAURICE GREIFFENHAGEN, R.A. EMERALD-GREEN SHAGREEN WALLS, ALABASTER BATH AND FITTINGS, MOTHER-OF-PEARL FLOOR

The floor measures just 8 in. from side to side



THE CEILING OF THE QUEEN'S BATHROOM

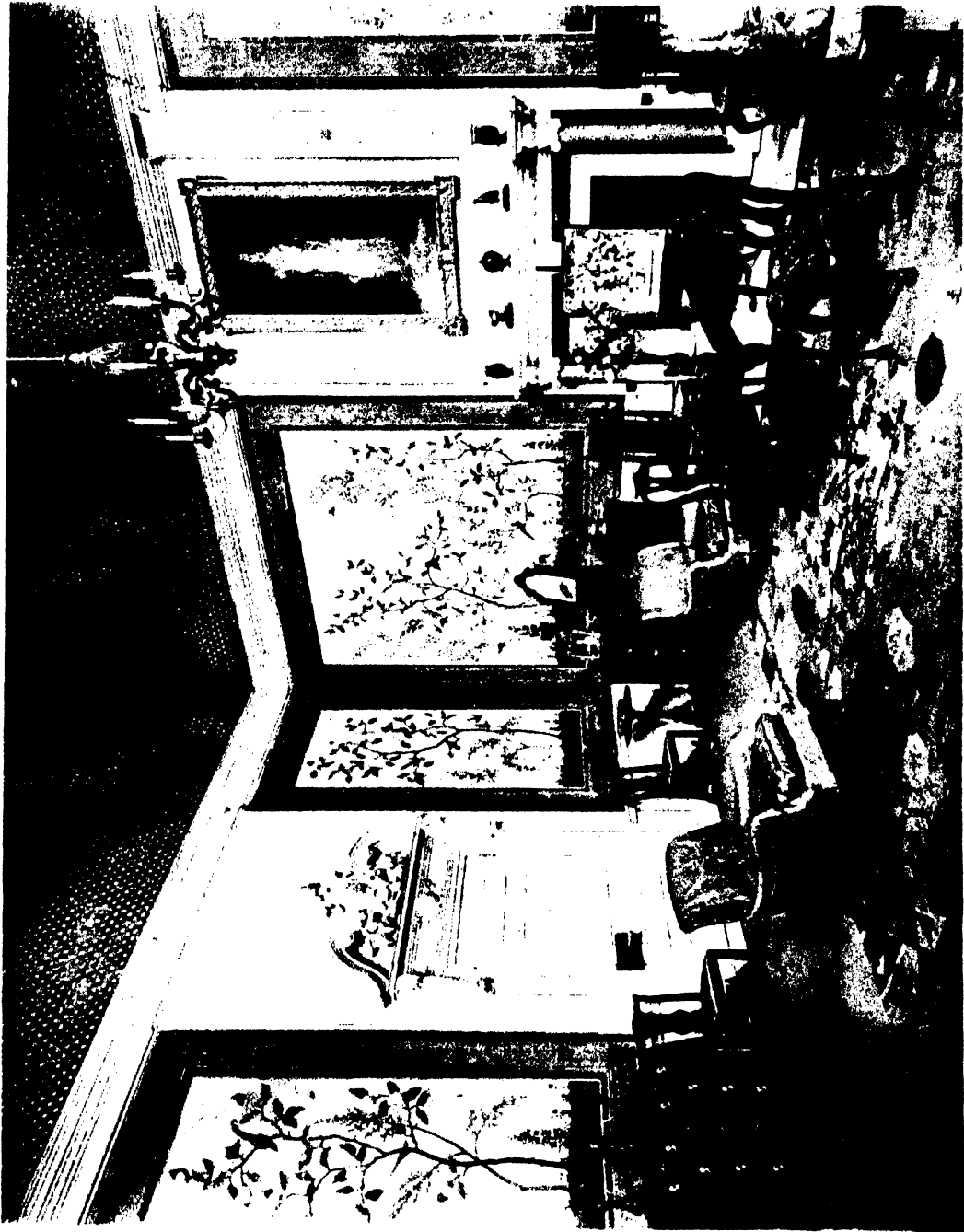
BY MAURICE GREIFFENHAGEN, R.A.

Reduced

tinkle and quiver so much that only their exquisite workmanship saved them from destruction. If there had been the very vestige of a minute bubble blown into the glass, the whole must inevitably have shattered and fallen on the carpet; and that is so thick and soft that hardly a fragment could have been picked up.

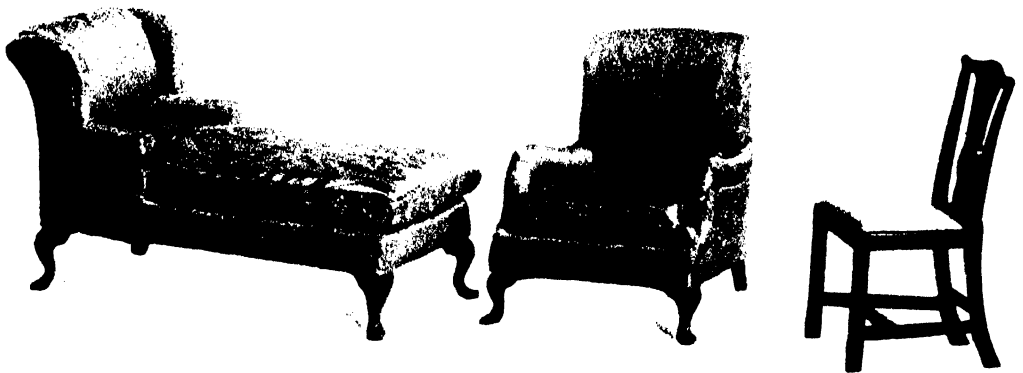
From the Queen's Bedroom we pass into her Bathroom, to us the most astounding room in the House. Here the walls are of ivory, with panels of green shagreen, and a mother-of-pearl floor. The bath and washstand are of alabaster with silver taps. It is one of the prettiest sights in the world to see the bath-tub fill with water, the drops swelling slowly from the taps until the whole room is reflected in them, with indescribable, minute beauty; and the reflection of the mother-of-pearl and of the paintings on the ceiling, give added colour to the natural iridescence of these globes of water. When a drop reaches the size of a pear it trembles slightly, and seems pensively to wonder whether to join its broken comrades in the bath below; but the decision made, it slowly and graciously transforms, slipping through shapes of loveliness that the mites' keen eyes delight to linger on, until at last the sphere falls with a pretty tinkle, to render the quiet surface underneath once more alive

There are many delicate phenomena about this bath of which the midgets are very proud. It cannot overflow; the utmost that can happen is a shapely miniscus rising from the edges; and the children



A CORNER OF THE KING'S BEDROOM
WITH THE PORTRAIT OF H. R. H. PRINCESS MARY BY A. A. McEVY

often steal into their own bathroom to watch their reflections vary with the tension of such a dome of water. The surface tension is such that a child, till he is twelve, may sit with safety on it; though he must be careful not to break the smooth texture with his fingers. Again, it is pretty to see a midget washing his hands at the basin. The pear-shaped drop of water is allowed to grow until it is a pendant some two or three inches in diameter; the tap is then turned off, but the drop clings to its silver support, and the midget first clouds its surface with soap and then rubs and squeezes softly with his hands—it is marvellously pleasant to the touch, for which reason the mites spend several hours a day in washing. They employ the drops of water likewise for other purposes. It is a common thing for the children, on cold nights, to ask for "A hot-water drop to take to bed,



FURNITURE IN THE KING'S BEDROOM

Half scale

please," and one is always detached, at the right temperature, placed in a specially made oiled-silk bag, and given to them.

Passing through a dress cupboard to the lift lobby, we come again to the gallery, and find the entrance to the King's Suite. For the furnishings we quote Mr. Macquoid again :—

MR. PERCY
MACQUOID

" In the Bedroom set apart for the King are arm-chairs and a sofa upholstered in rose damask of a diminutive pattern; these are accompanied by two mahogany Chippendale chairs with carved top rails, and splats perforated in perpendicular lines and the plain square legs



THE KING'S BATHROOM
CEILING PAINTED BY LAURENCE IRVING

MR. PERCY
MACQUOID

originally suggested by Chinese taste. The rest of the furniture does not quite accord in period with these chairs, for the two beautiful burr walnut chests of drawers are in the style of early George I, and the very exquisite little table, with S scrolled legs which finish at the shoulders with caryatid heads surmounted by cushions supporting the frame, is towards the end of the seventeenth century; it is a reproduction of one at Hardwick and considered one of the most elegant English tables in existence. But the chief feature is the state bed hung with rose damask, embroidered with the Royal Arms and plumed as was usual with these costly constructions; it is well set off by the walls so tastefully painted to represent a paper in the pseudo-Chinese taste by George Plank. The carpet, a marvel of fine petit-point, is worked and presented by Mrs. Rowland Alston; it is in subdued colours on a buff-grey ground, silver threads being introduced in the centre and corners. Above is a silver chandelier copied from the well-known example at Knole."

MR.
WILLIAM
NEWTON

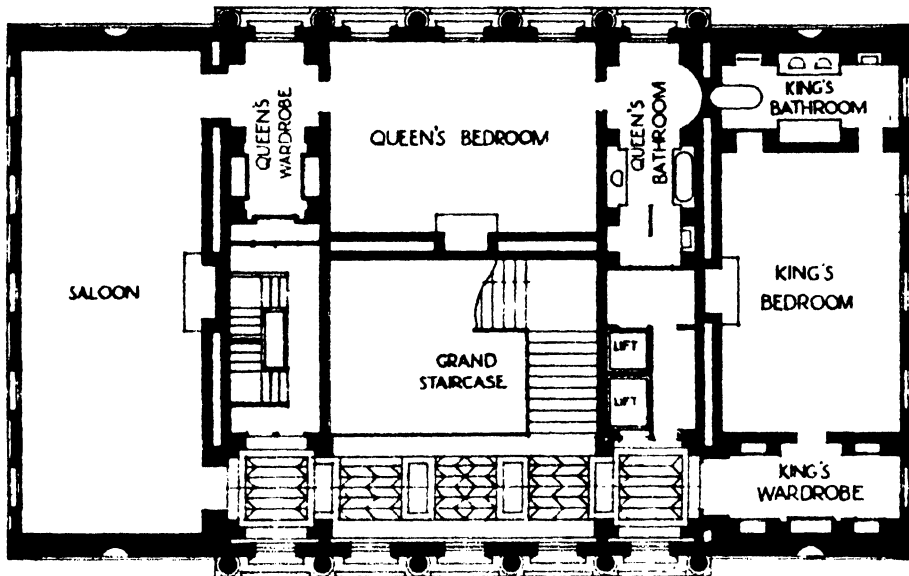
The paintings here are of H.R.H. Princess Mary, by Mr. McEvoy, and a "Seascape" by Mr. Adrian Stokes. We should notice the ceiling especially, the work of Mr. George Plank. Mr. Newton, editor of *The Architectural Review*, asks us to compare "the ceiling treatment of the Queen's Bedroom with the King's. The shapes with which the painter was concerned are in each case similar, a deep cove, almost a half-barrel vault, framing a flat oblong. In the Queen's Bedroom Mr. Philpot's idea would seem to have been night-time and day-time. Round the great cove in tapestry colours sail the night-clouds tinged by a sun which is already over the rim of the world. Little scarlet-winged babes flit about the troubled dusk, little angels, perhaps, hastening to the bed-heads of children that have duly said their prayers, or, it may be, little princes yet unborn, seeking the storks that fly half-hidden by a cloud, to carry them to earth. Here all the cove is movement and broken hurrying pattern, speaking by colour and by shape of the uncertain things, the fantasies and legends of the night. And by contrast over the flat central ceiling go fleecy clouds of the morning, when all shadows have fled away and the comfortable tinkle of tea-cups is in our ear. In the King's Bedroom the great cove is a simple pattern of cane-lattice, and the only hint of disturbance in the whole affair is at the centre, where the vine plays

'God Save the King'—but dumbly. All is serenity, for Queens may dream, but Kings must sleep."

"The mantelpiece," as Sir Lawrence Weaver mentions, "is of white marble and jasper, and a grey-green Indian stone that is called *Buddha gaya*. If the adjoining King's Bathroom is less fantastically beautiful than the Queen's, it has a sober magnificence of its own. Set on a white marble floor is a noble bath of Verdite (a green marble from Africa) with six taps, and overhead is a painted ceiling by Mr. Laurence Irving."

SIR
LAWRENCE
WEAVER

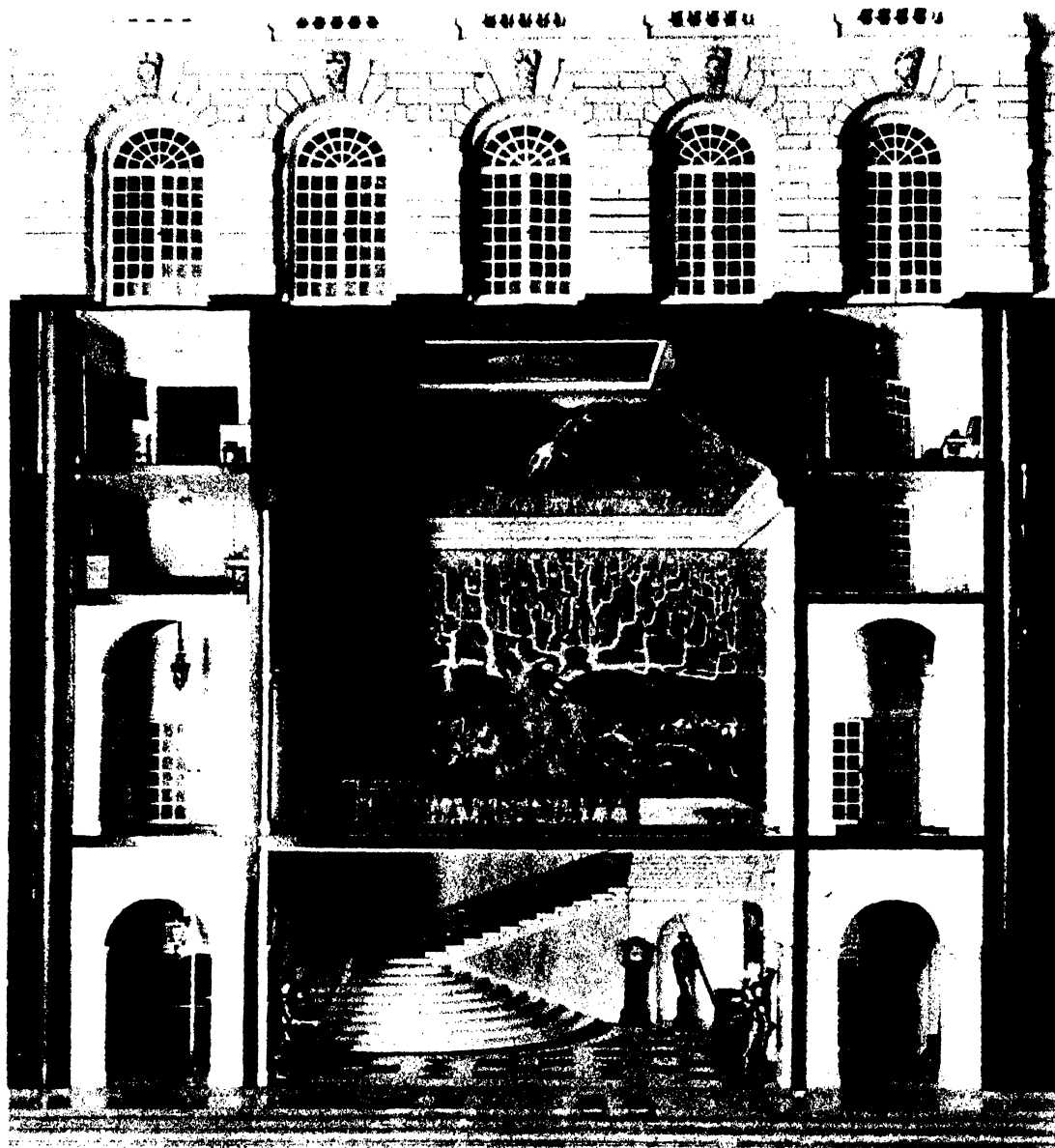
No minifcense—the word may stand for "minute magnificence"—can appall us now, and we are ready to retrace our steps, gain the gallery, study the splendid fresco by the Grand Staircase as we descend (twelve steps at a time) to see the wonders of the Ground Floor.



FIRST FLOOR

SCALE OF 10 15 20 25 30 35 40 45 50 INCHES
1 INCH TO FOOT SCALE

THE QUEEN'S DOLLS' HOUSE



THE MAIN FRONT,

WITH THE WALLS UP, AND SHOWING THE GRAND STAIRCASE AND HALL

Second Floor, left—HOUSEMAID'S CLOSET

Right—LIFT LOBBY

Upper Mezzanine, left—SERVANTS' BEDROOM

Right—LIFT LOBBY

CHAPTER IV

THE GROUND FLOOR : *THE DINING ROOM*, WINE LIST, KITCHEN, AND STORES

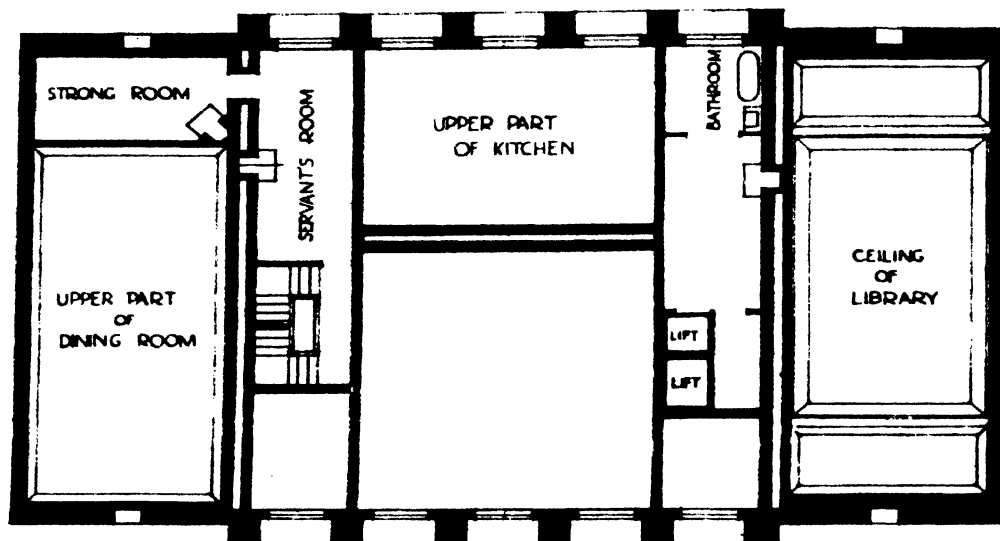
MR. C. E.
HUGHES

AS we come down the Grand Staircase, "trying to count," as Mr. C. E. Hughes suggests, "in the ceiling and walls the animals and birds of which I am sure Mr. Nicholson himself lost count long before he had finished painting them," we are brought by the curve of the staircase to a view of the Entrance Hall from above. With our hands on the bright iron balustrade (designed in the style of Louis XIV ironwork, and presented by Mr. Starkie Gardner), we may pause, noting how the downward view brings into prominence the patterning of the blue and white floor below. The Hall itself gains its effect by simplicity, and is undisturbed by many furnishings; the mites in armour mount their guard over the fine painting of "Windsor Castle from the River," by Mr. D. Y. Cameron, R.A. This achieves, for all its tininess, a remarkable effect of colour, solidity, and size. When our eyes have rested sufficiently, we continue down the staircase and Dining Room.

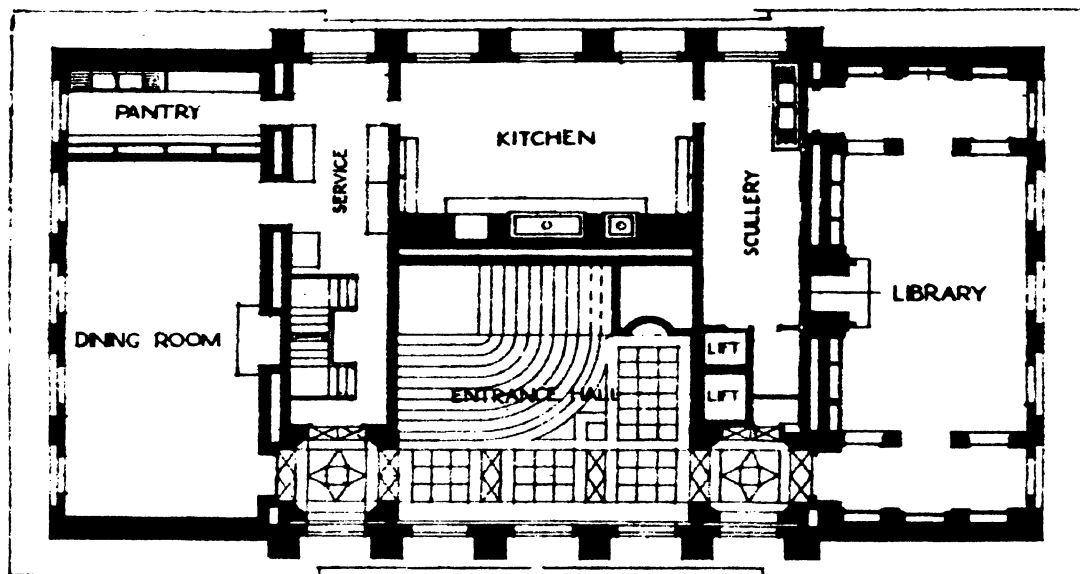
has been difficult to transmit the
is in the House. The prevailing
soft blue-green of the Queen's
pawns, and rose in the King's Bed-
pression in our medium of words.

As Mr. Benson pointed out at the
beginning, a room in miniature allows you to see vividly and com-
prehensively the effect as a whole; and though with natural eagerness
we may be tempted to make detailed mention of the delicate minutiae,
the effect as a whole must not be forgotten. Here Professor Moira's
ceiling, with its vivid patches of colour, its tiny, jocund spirits

THE QUEEN'S DOLLS' HOUSE



LOWER MEZZANINE FLOOR



GROUND FLOOR

SCALE OF 0 5 10 15 20 25 30 35 40 INCHES
1 INCH TO FOOT SCALE



THE DINING ROOM, WITH DOOR TO SERVICE

circling and playing in the clouds over an earth which, for all its red and green foliage, is dull in comparison with their healthy, laughing forms, is not simply a decorative addition to a decorated room. It integrates the general impression; its mouldings are repeated in the Aubusson silk carpet below, a repetition following the practice of the Adam brothers; it harmonises with the paintings tastefully arranged on the soft grey walls, and with the central feature of the room, the handsome table.

But with this emphasis upon the whole, we must nevertheless have



H.R.H. THE PRINCE OF WALES

FROM THE PAINTING BY A. J. MUNNINGS, A.R.A., IN THE
DINING ROOM

Reduced

description of the details, too. For the paintings let us turn to Mr. Cust :—

MR. LIONEL
CUST

“Turning to the left from the Entrance Hall I entered a fine dignified room, which I was told was the royal Dining Room. Here had been placed a carefully selected number of pictures with a good decorative effect. Over the chimney-piece hung one of the paintings of ‘H.R.H. the Prince of Wales on Horseback,’ by the popular Mr. A. J. Munnings, A.R.A., and it was easy to think how that over the wine and the walnuts, or whatever may take their place in future years at the royal table, there would be much discussion as to the accuracy of this portrait of this sporting young Prince Charming. On



THE DINING ROOM
SHOWING ENTRANCE FROM THE HALL

MR. LIONEL
CUST

either side were two other paintings by Mr. Munnings, of which one, representing a 'Prize Bull,' struck me as of special merit, and a splendid design for a poster at the next Dolls' Cattle Show. At one



"CORONATION OF KING GEORGE V"



"CORONATION OF QUEEN MARY"

From the painting by CUST, A. Pease, N.Z.K.B.

Slightly reduced



"THE STATE APARTMENTS AT WINDSOR"

From the painting by W. B. E. Rankin, R.I.

Slightly reduced



end of the room hung a good copy by Mr. A. A. McEvoy of Winterhalter's group of 'Queen Victoria, Prince Albert and Children,' which hangs in Buckingham Palace. I marvelled at the skill and reticence with which Mr. McEvoy had restrained the somewhat efflorescent ripeness of his usual method within the strictly confined limits of this august composition. Perhaps it was the unaccustomed scale which had this effect upon the artist! Facing this at the other end of the room was a large still-life composition by Mr. W. B. E.

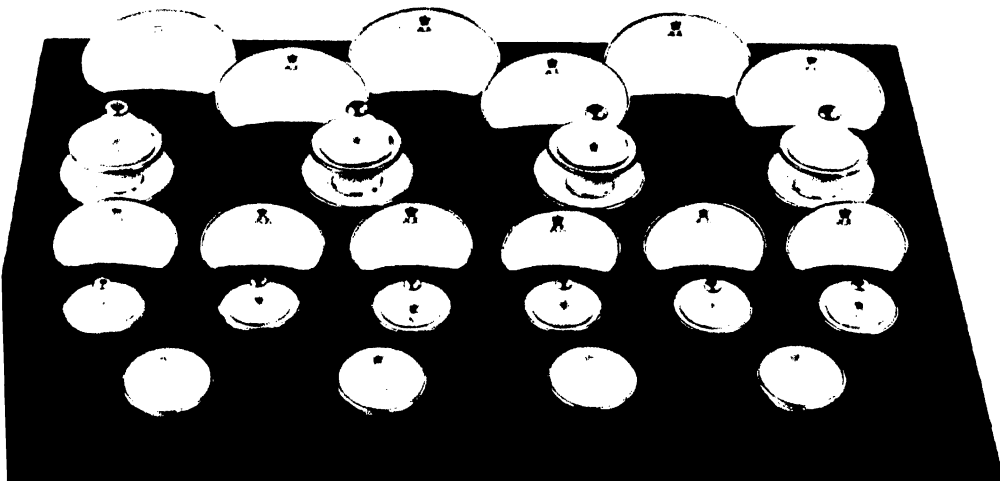
Ranken, suggestive of a piece of Beauvais tapestry, but I had no time to examine this very closely. Mr. Ranken had also in the same room two clever paintings of the interior of the State Apartments in Windsor Castle, which were balanced by two scenes painted by Captain A. Pearse, of New Zealand, from the Coronation of Their Majesties King George V and Queen Mary in Westminster Abbey. I noticed also in this room an interesting painting of some mythological subject by Mr. Glyn Philpot, R.A., and two portraits of King Edward III and King James V of Scotland by Sir William Llewellyn, K.C.V.O., R.A."

MR. LIONEL
CUST

And for the furniture we have Mr. Macquoid's analysis :—

"Here the walls are painted grey, decorated in the manner of Grinling Gibbons with pendants of flowers and fruit carved in lime-wood picked out with gold. There are three side tables of walnut, their legs being exquisitely carved and gilt at the shoulders with lion masks no larger than a sweet-pea seed, and finishing in lion-paw feet, their tiny convex aprons and frames decorated with a bead and reel moulding centring in a shell with branches of acanthus, the tops being of verde antique marble. A large white and gold carved buffet with a similar marble top completely occupies one end of the room. The extending walnut dining-table in the centre measures 5½ inches

MR. PERCY
MACQUOID



THE ROYAL DINNER SERVICE

THE WHOLE SERVICE CAN BE EASILY SET OUT ON AN ORDINARY DINNER PLATE

Half scale.

MR. PERCY
MACQUOID

when closed and 20 inches when open at full length, with mechanism of perfect construction; the legs are plain at the shoulders in the manner of 1718, with ball and claw feet. The chairs that accompany this table are wonderful in both finish and accuracy of period, and are covered with deep salmon-coloured leather : they are of walnut, the splats veneered with a burr of the same wood and connected to the hooped uprights by a curved horizontal bar which leaves the splat disconnected with the top rail, a very unusual feature; the arms are eagle-headed and the legs finish in ball and claw feet. When it is



TABLE ORNAMENTS

Half scale

remembered that the extreme height is under three inches, the tender delicacy of their line and finish can be fully appreciated. One of the dinner services from which these fortunate dolls feed is of white china, painted with Her Majesty the Queen's cypher crowned, the dishes having wells for the gravy, the other dinner service for state occasions being of silver, and including a service of Georgian design for 18 persons, with 90 plates of three different sizes; with this are a set of candelabra having five lights each, four large and six smaller Monteith bowls, nine pepper-pots with movable tops, nine mustard-pots each with its spoon, eight oval fruit-dishes of earlier type, vegetable and meat dishes and sauce-boats; the knives, spoons, and forks—the latter four-pronged—being of shell pattern. There is also a complete tea and coffee service on a silver tray. Among the varied and remarkable plate displayed on the buffet in this room is a gold Monteith punch-bowl in the taste of 1690, measuring an inch across; it has an scalloped edge and is matted above the rib, into which little swinging handles are inserted; below the rib the Royal Arms are engraved. With this delicate and beautiful piece is a



THE DINING ROOM CEILING
BY PROFESSOR GERALD MOIRA

MR. PERCY
MACQUOID

punch-ladle and six gold cups of tazza form, and all worked and presented by Mr. R. Woodhouse. Three cocoanut cups, three-quarters of an inch high, each worked with a silver lip band, strapping and foot, with meticulous care in the manner of 1500, have been made and presented by Mr. R. A. Pinks, while silver tankards on the same Lilliputian scale seem all in readiness for the contents of the baby Bass bottles stored away in the cellar. The carpet for this room is painted by Mr. Ernest Thesiger in imitation of an Aubusson carpet, the silver wall sconces are copies from those at Windsor Castle and presented by Mr. Walter Crichton."

A beautiful setting for a dinner ! We are very loth to leave this Dining Room ; nor shall we till the epicure's mouth waters over the list of good things that are ready in the House for sufficiently deserving palates. Take the cellar, for example. What will the midgets sip and (bearing Colonel O'Gorman's advice in mind, with his apostrophe to Chesterfield) suck from their glasses ? No one could tell us better than the author of a charming *Cellar Book*, and Professor Saintsbury again takes up a theme he views with an appreciative love. There is one preliminary word of warning. With midgets a little wine travels rapidly the short way to the head.

PROFESSOR
GEORGE
SAINTSBURY

"Great as must have been the consideration required by other apartments of this House, reasons might be put forward for doubting whether any demanded so much as the cellar. And this is said on no idle 'there-is-nothing-like-leather' principle. For he who says it has, in a long and hard-working life, had to give consideration to many things besides cellars—things political, things literary, things educational, things of all sorts, or almost all.

"Let us hope that the necessity of a cellar—perhaps not a universal apartment or compartment in Dolls' Houses—was never in actual question. It is not possible to conceive that to persons of such taste and judgment as the original devisers of this edifice there could have been present any doubt of the propriety of such a compartment *ab initio* or of its positive necessity on subsidiary considerations. Resident Dolls would probably—indeed, certainly—get married, and would it be even decent for them to have to 'send out' for champagne and probably get wine of the description modestly described in advertisements as 'light and pleasant : suitable for weddings,



A CORNER OF THE CELLAR

ON THE TABLE, IN FRONT OF THE KNIFE MACHINE, IS A TIN WITH BOOT POLISH AND BRUSHES. THE BOOT POLISH TIN IS THE SIZE OF A FARTHING

PROFESSOR
GEORGE
SAINTSBURY

picnics and other parties'? The Doll of the moment might have influenza—the modern 'English disease' as 'spleen' used to be called. The one medicine for influenza is Burgundy: and the one wine which it is most difficult to be sure of, in casual buying, is Burgundy likewise. I turn to that enlarged copy of the *Dolls' Cellar Book* with which I have been kindly entrusted, and I find that this fortunate repository has been supplied with five dozen each of 1906 Veuve Clicquot, Pommery 1915, L. Roederer 1911, and G. H. Mumm of the same year, together with two dozen Magnums of the last-named shipper's Cordon Rouge for the same year. Although a critic of full fifty years' standing in literature, of more than forty



EARTHENWARE JUGS

Actual Size

in politics, and of nearly as long practice in wine, I cannot better the list; and the notes on the order of use are of the soundest. But will not the butler be offended by the suggestion that he requires them?

"Then let us turn to the Burgundy. There is only one entry, and I think properly so; but if I had been consulted the word which appears at the page-top would have been *my* word—*Romanée*. They do not add 'Conti,' or 'Saint-Vivant,' or any other minor localisation, but never mind. With *Romanée* 1904—two dozen of it—in her cellar she may bid 'flu' fly!

"I am not sure, however, that if my profane lips were permitted actually to taste one, and one only, of the liquors here inscribed, I should not ask for some of the Duke of Penaranda's gift sherry—vintage or solera not dated, but 'shipped by Garvey' as 'Amon-tillado Duque d'Alba.' Despising sherry was one of the foolish consequences or instances of that under-valuation of Victorian tastes

PROFESSOR
GEORGE
SAINTSBURY

which seems now to be happily passing; and I have myself recently drunk samples of very admirable quality. But 'Amontillado Duque d'Alba' is a title that appeals at once to one's palate and to one's historical and literary memories. I daresay the wine with which the Marquis of Steyne resuscitated Mr. Arthur Pendennis was very like this. And whenever I read a newspaper report of that prettiest of all games, polo, wherein the other Duke—the giver—so often figures, I shall imagine the flavour of his gift.

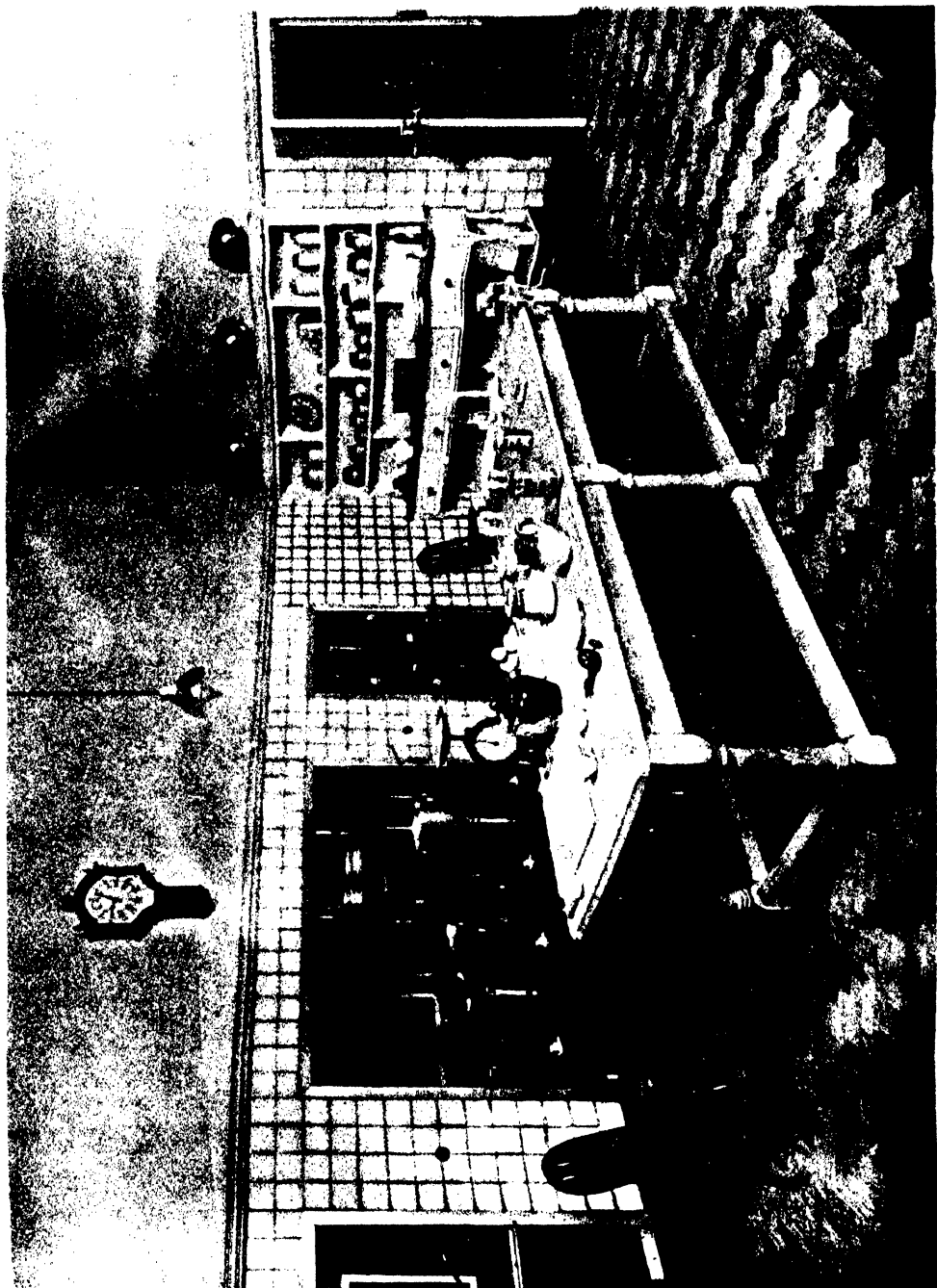
"We cannot, of course, go in quite this fashion through all the wines, spirits, liqueurs and malt liquors—for these are most rightly not neglected—which stock this most agreeable apartment. The doll—most fortunate in ever so many sorts of ways—has Montrachet of 1889—the best of all White Burgundies, as I hold Romanée to be of red: while this notable cellar has been supplied with no less than six varieties of Port, including Cockburn's '74 and Taylor's '96, with Warre and Fonseca of various days, and two dozen *magnums* of 1912 Dow! This is particularly satisfactory, for I once knew a young lady of great beauty, intelligence and charm who after illness was restored to the possession and exercise of all three by the administration of a magnum of Cockburn's '51—not in single dose, it is true, but ingeniously decanted and distributed down to the last drop. Bordeaux supplies Lafite of '75 (I wonder what it is like), Haut-Brion of '88 in magnums (ditto), Margaux (the best of the '99's), and a six-year-old Le Prieuré. One other, however, of the bins deserves a kind of mention which ought to interest even some who regard ordinary wine-talk with indifference if not contempt—for it comes under the head of archæology as well as œnology. This is Bin 12, containing two dozen of 1820 Madeira—'Finest Bual Wine of 1820' will, of course, never come again in any case; but wine of the same kind and as good as that of 1820 has, it is believed, actually come in the case of Port, and may have done so in others. Wine as good as this, no doubt, was at its best, never has come from Madeira: and we may say, without much rashness, never will. Most, if not all, good judges agree that though the vines newly planted after the devastation caused by oidium three-quarters of a century ago have had that time to make good their footing and flavour, they have never done it with complete success, and never will. Only Burke could justly

PROFESSOR
GEORGE
SAINTSBURY

commemorate this addition to the *cinelia* of Windsor Castle from this point of view.

"It is impossible also not to spare a special mention to the Chateau Yquem '74 with which this miniature temple of the Dive Bouteille and its fortunate priestess or priestesses have been endowed; but we must pass to the less dignified but hardly less grateful and comforting contents thereof. Of these the most stately, beyond all doubt, are certain casks of whisky and of beer—for there is a 'cut-and-come-againness,' a 'sure stronghold' feeling about a cask which the mere bottle can hardly attain. It is difficult to resist that perhaps deadliest of all deadly sins—envy—when one learns that the deputy-mistress or mistresses to whom Her Majesty may from time to time confide the not at all monstrous regiment of this abode, will have at her disposal two quarter-casks. One is filled with a Scotch whisky—Smith's Glenlivet, which knows no superior, if any equal, in its own country, and the other with John Jamieson—fondly known as 'J.J.' which corresponds for Irish. Not, of course, that any prejudice or disrespect is intended to other kinds furnished. But the cellar has been, as it were, armed as the entrance of a fortress is guarded by two big guns, with two other vessels. Nor are the remaining spirits neglected, except Hollands, the absence of which I regret for a reason to be stated presently. Liqueur brandy of '54, no doubt, looks down on two excellent but less ancient representatives of Cognac; and neither rum nor gin fails, while the chief suppliers have consulted what is pretty certain to be the Doll's chief taste by putting in Chartreuse and Benedictine, Kümmel and Crème de Menthe, with our own two home-made liqueurs, Sloe Gin and Cherry Brandy, in decent profusion. And we may close the inspiring catalogue by mentioning that there is no lack of that glorious liquor, if not *liqueur*, which gives Scotland and Ireland no room for triumph over England in the narrowest sense—BASS! Bass in casks and bottles. Nor is the cellar unfurnished with plant as well as material—thermometers and funnels and cans; bottle-baskets and candlesticks, corkscrews, hampers and case-openers.

"*Mais c'est artitement complet*—not in the melancholy sense in which poor Gautier used that phrase towards the curiously unlucky close of his life."



THE KITCHEN

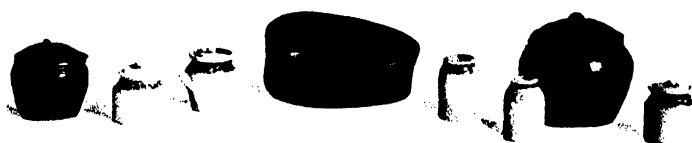
WITH THE INGREDIENTS FOR AN APPLE PUDDING ON THE TABLE

Through the door can be seen the cocktail mixing table in the passage
by the Dining Room

Leaving, at last, the Dining Room, we go—not to join the ladies in the Saloon upstairs—but on a tour of inspection through the vital regions of the House, the service parts which keep the whole in order. Through folding doors at the far end of the Dining Room we pass into the Serving Room, with its tables and hot closet and wine cooler, and thence into the Kitchen. Miss Dymphna Ellis, who knows all there is to know about cookery, grows rightfully ecstatic in her description :—

MISS
DYMPHNA
ELLIS

“The Kitchen—the very pulse of the machine—lies, as kitchens should do, on the same floor as the Dining Room, and at right angles to the same. Thus no dinner-lift is needed—nasty draughty things, drawing a current of cold air over your hot dishes in their ascent, while jellies and soufflés are at the mercy of the minion



KITCHEN JARS, INCLUDING A HAM PAN 1½ INCHES LONG
Half scale

below who handles the ropes, and whose idea of humour is to increase the already dangerous vibration.

“No ! the dinner enters in the old stately way, carried respectfully through the lobby and passing the door of the conveniently situated butler’s pantry.

“Although the Kitchen is measured in inches, and not in feet, there are 2,500 wood blocks in the floor, while there are 750 in the butler’s pantry. Moreover, there are strips of clean-cut slate just where they are most needed. For practical purposes it is the most perfect floor. Tiles are noisy and slippery—matting a dangerous pit-fall, and holder of dust—while stone flags cut the hems of the maids frocks. The room is oblong, to give space for the passing of minions, and has doors to right and left. Doors fitted with real fairy locks, box locks in brass, a triumph of the locksmith’s art. They fasten with keys which it would be a libel to call small, for they are hardly visible to the naked eye. Yet when the Wizard in the brown overall,

who has lived on this plane till his human finger-tips have a fairy touch, turns the key which no other could handle, the door is made fast.

MISS
DYMPHNA
ELLIS

“On either side are dressers with deep cupboards below, and roomy shelves above, which display the white china dinner service. Doulton ware, the ideal for kitchen use, because it does not ‘come



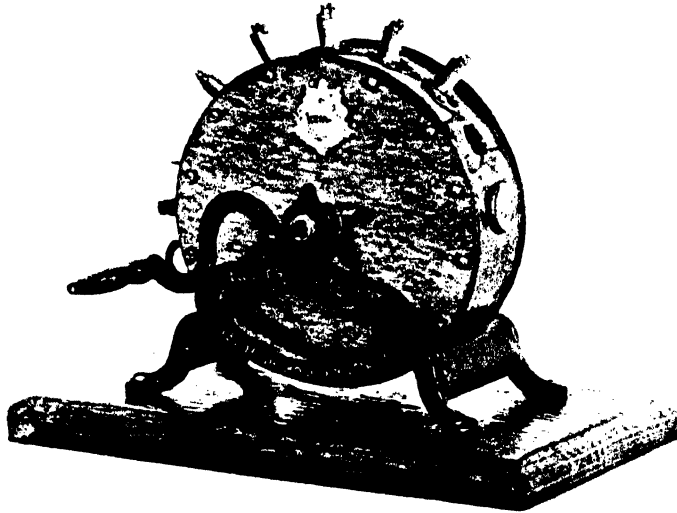
THE SCULLERY

to pieces in your hand.’ Doulton also is responsible for the beautiful store jars, with lids and labels, to be replenished from the pigmy packets in the cupboards below, and perhaps on these broad ledges we will display some of the minute biscuit tins, containing biscuits, be it observed, even more minute in proportion; and real biscuits, too, owning time-honoured names.

“If the kitchen is the heart of the house, pulsating and life-giving, then surely the kitchen fire is the core of the heart. Here it stands, the beautiful English range in its niche in the centre of the

MISS
DYMPHNA
ELLIS

long wall, a worthy example of prowess in bright ironwork. On either side there is a smaller recess, the one containing the indispensable 'hot plate,' the other the pastry oven, which is a capricious little Independent State. For pastry will not conform to ordinary rules and conditions, and hence the variable nature of raised patties. No gas to give the insidious ill flavour, technically called a 'back taste,' and no theatrical display of electricity, the culinary rogue's refuge. But good honest British coal, producing the good old British



THE KNIFE MACHINE

Actual size

smoke, truly described (I cannot remember by whom) as the source of England's greatness.

"The pots and pans shine like gold, and the model 'bainmarie' is the prettiest thing in the world. The kitchen table, symbol of the British constitution, stands firm in the centre of the room, and contains that counsel of perfection, a drawer at each end! Those who know the ordinary kitchen table of commerce, know that its drawer is always at one end or the other, and that whichever end you rush to in an emergency is never the right one. But that cannot happen in the ideal home. The pastry slab, which lives in the farther drawer together with its little roller, is of purest statuary marble, and the kitchen clock on the wall looks down benignly on the scene.

'All the appliances are of the same perfection. A weighing machine (up to 28 fairy lbs.) stands gracefully by itself. The coffee grinder is a gem of the rarest water. Its base is barely 6-16ths of an inch square. It screws to the table with tiny flanges and its little handle *works* ! The tiny drawer into which the powder falls draws in and out, and has the smallest knob in the whole establishment, or indeed,

MISS
DYMPTON/
ELLIS



THE BUTLER'S PANTRY

I venture to say, in the whole world. It is the size of the head of a miniature pin, and barely visible to the naked eye, even when pointed out by the Wizard. One feels like the legendary giant, who was not sure if he could see the caraway seed. The mincing machine, like the coffee mill, is of solid nickel and clamps to the table in the orthodox way. One turns its tiny little handle and sees its knives revolve, with thoughts too deep for tears.

"The perfectly equipped scullery, with deep, practicable sinks, lead-lined, into which real water (h. and c.) flows from the shining

MISS
DYMPHNA
ELLIS

taps, and where plate racks range above them, is not to be outdone by the kitchen. Its vegetable bin is close to hand, with swabs and dish cloths ready for action. The scrubbing brushes will keep it all in scrupulous order, and the bars of soap are on the shelf.

“Over all this perfection electric light reigns, and from real glass bulbs, like smallest drops of dew, real light is turned on by real switches.”

From the Kitchen, when we have paid adequate attention to the cat and the three ivory mice, we retrace our steps into the Pantry. Here, too, are little things entrancing to the housewife; as Miss Ellis recounts :—

“The butler has his cupboards for china and glass, also a bed tray, two sinks, and a bottle of Worcester Sauce, with all else he could need for his work. His plate will be in the strong room upstairs. A cook-housekeeper disputes his dominion in some sections of the furnishings, and he must come to her for cloths and dusters and round towels, and any other items of the downstairs linen. This linen is from Ireland, where pixies and fairies can still be found, and fairies might well have woven it from cobwebs, but for political reasons they probably did not. It would be a credit to any fairy. The round towels are specially full of grace and beauty, and as lovely in their way as the cloths of the banqueting table. The servants' pillow-cases are neatly finished with barely visible buttons, and their sheets were, equally with those of the Family, bleached in Irish sun, on the grass of the historic fields of Ulster, which still dares to grow *Green*. All of it is marked with the initials in red, which literally need a magnifying glass to read them, the marking the work of an Irish-French lady, who spent 1,500 hours of her life on the task. Hand woven, it will last, we trust, as long as the Royal house to whose care it is committed.”

We pass again through the Serving Room and up the back stairs for a glimpse of the Butler's Bedroom and the Strong Room beyond. The steel grilles protect the Crown Jewels; some of which, for even greater safety, rest in a miniature safe which works, though the combination is naturally a secret. If we go downstairs again, and straight on to the basement, we shall come, as promised long ago, to the Garden.

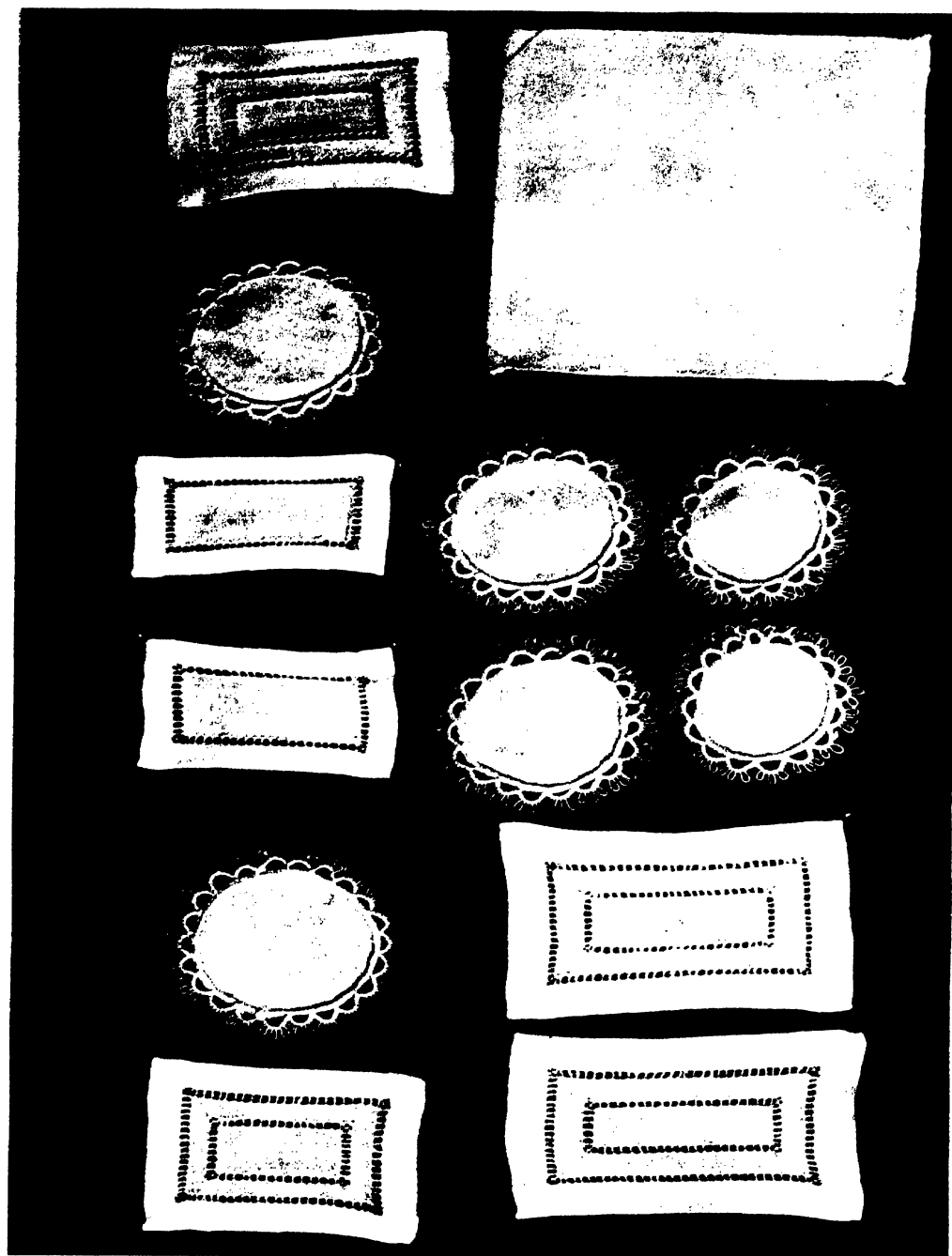


TABLE D'OYLEYS

Actual size

CHAPTER V

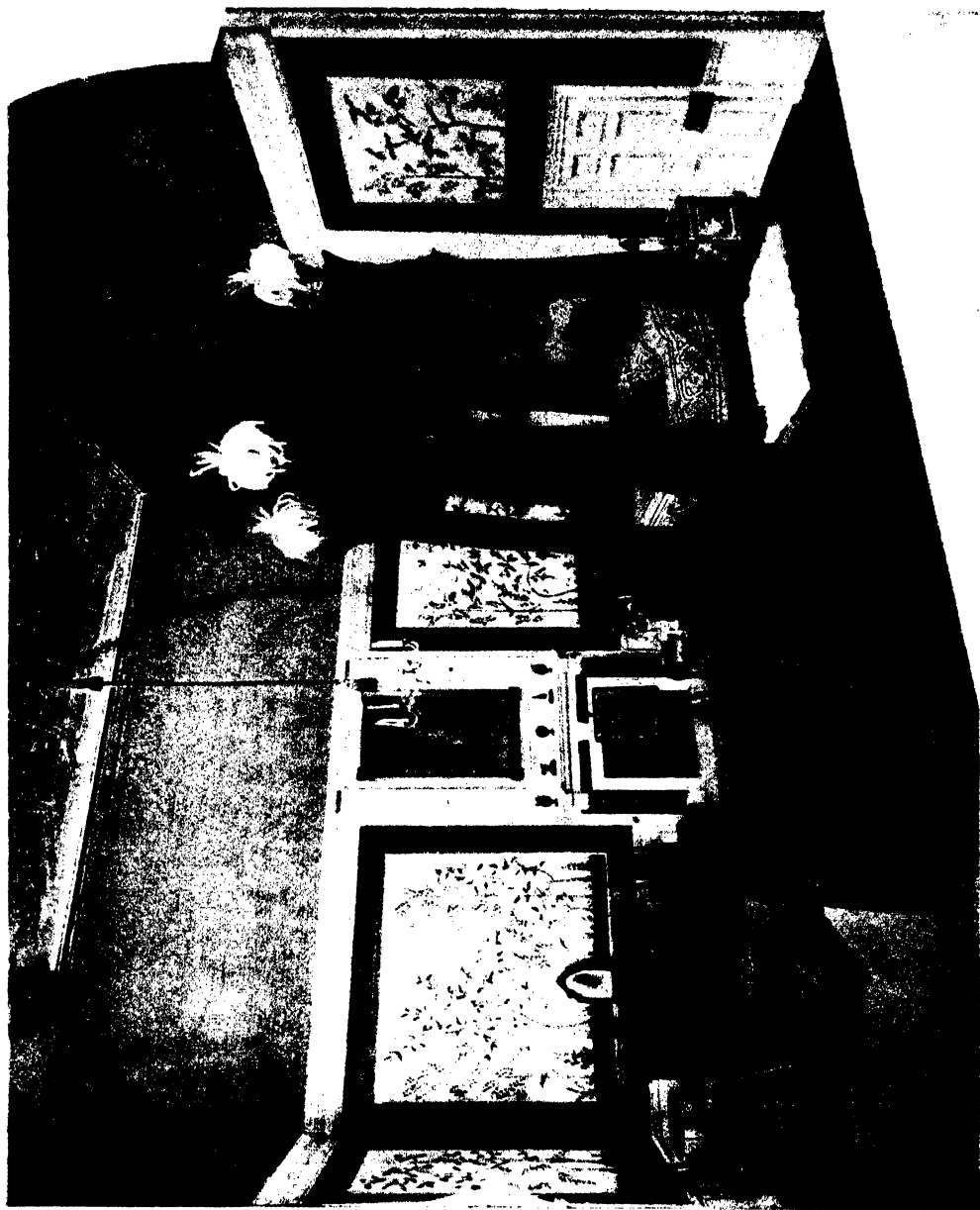
THE BASEMENT: THE GARDEN AND GAMES, CELLAR, AND GARAGE

IN the upper 15 inches of the base upon which the House stands, are four compartments. As the plan shows, the exigencies of the building have not allowed these compartments to be interconnected. Two of the compartments contain, in deep drawers, the Garden and Garage respectively; the other two are devoted to the Wine Cellar and to the machinery of the model. But we shall treat



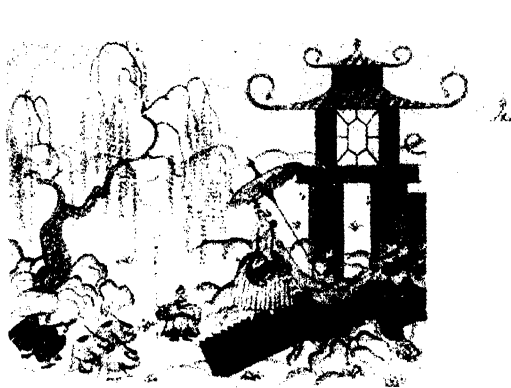
THE BUTLER'S BEDROOM

The razor on the dressing table is half an inch long



THE KING'S BEDROOM

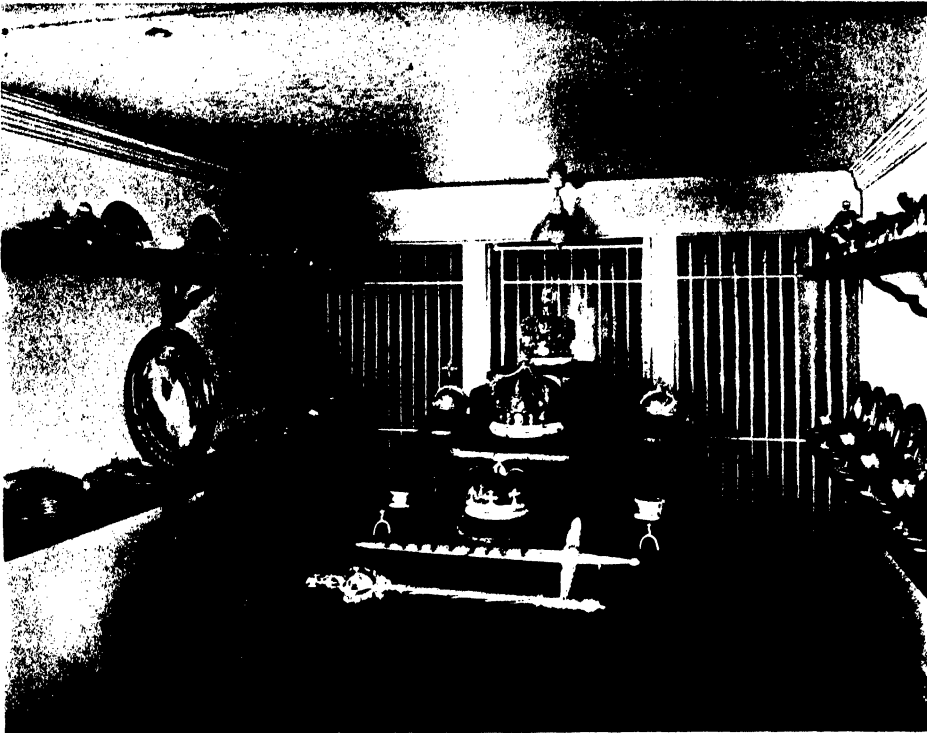
CEILING BY GEORGE PLANK. PORTRAIT OF H.R.H. PRINCESS MARY BY A. A. McEVY



DESIGNS FOR THE DAY NURSERY WALLS

BY EDMUND DULAC

This reproduction is one third scale



THE STRONG ROOM
SHOWING THE REPLICAS OF THE CROWN JEWELS

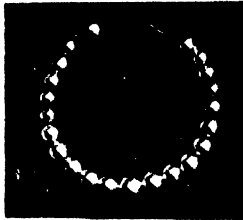
these regions as though we might wander below ground with the same ease as above; and so come first to the Garden. Miss Gertrude Jekyll has described the initial problem :—

“ When a model garden, that has not only flowers and plants on walls and in borders, but also tall trees over two feet high, iron gates and sundry architectural features, has to be contained in a drawer that is less than eleven inches deep, it is evident that some careful artifices would have to be contrived. But no problem of construction or adjustment is insoluble to the architect, and the difficulty has been got over by fixing the trees inside the front of the drawer so that they lie horizontally, just clearing the garden flowers, when the drawer is closed. The iron gates and the balustrade, which returns a little way back on both sides, are also fixed to the drawer front, which is invisibly hinged at the back line of the front paving where it comes next to the grass. When the Garden is to be displayed the

MISS
GERTRUDE
JEKYLL

MISS
GERTRUDE
JEKYLL

drawer is drawn out to its full extent, the front is let down, the trees, gate and balustrade come into place, and with the side and back walls, which form the three other sides of the drawer, the garden is complete.



AN EXQUISITE
PEARL NECKLACE

Actual size

"It lies on the east side of the House—the entrance front being to the north. The walls represent Portland stone, with rusticated jointing. The back wall has four semi-circular niches with a central semi-circular-headed arch, in which is heavily moulded a door, painted green. These niches and the arch are on the centre lines of the dining-room windows above. The side walls are jointed in the same way and

end in two simple piers.

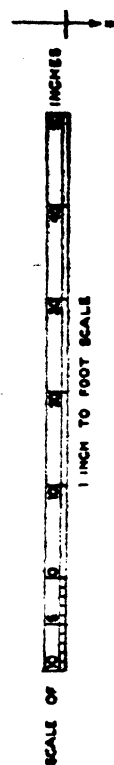
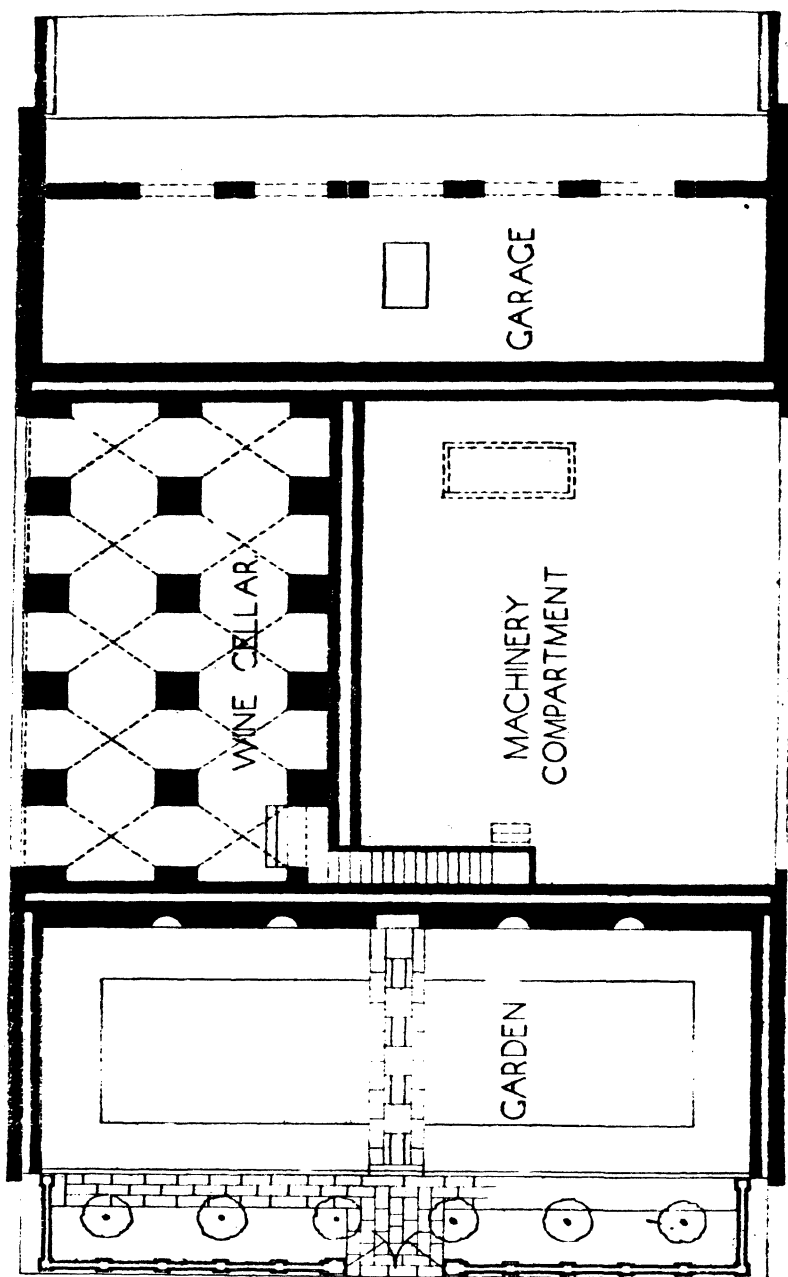
"The grass is of green velvet, and is shorn in imagination by the



THE GRILLE OF THE STRONG ROOM

The door measures 3 in. by 6½ in.

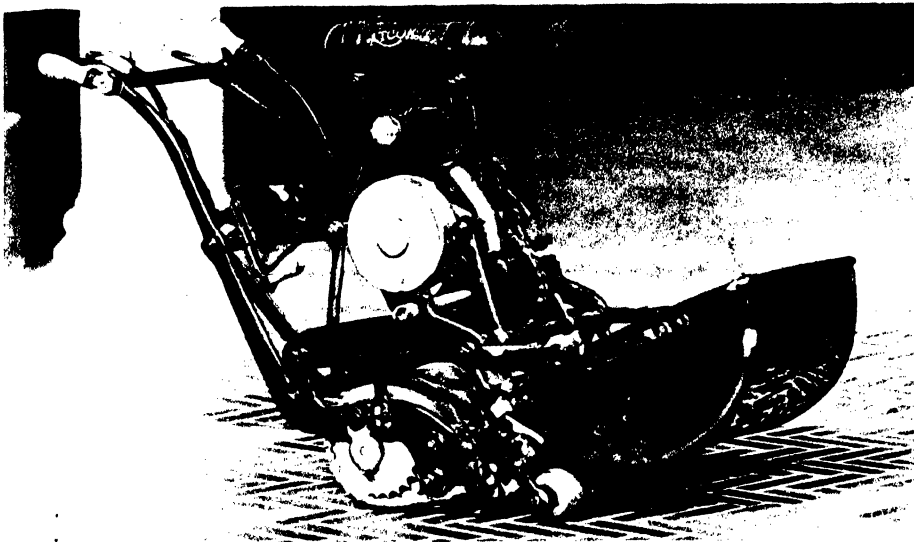
THE QUEEN'S DOLLS' HOUSE



have magnolia grandiflora trained against the masonry. Climbing roses are over the niches of the back wall; they are kept rather pale in colour, so that they may not compete with the brighter flowers of the middle garden."

MISS
GERTRUDE
JEKYLL

Miss Jekyll goes on to say that "a close search may possibly be rewarded by finding some snails, and even a thrush's nest with eggs." And smaller is this thrush than the tiniest living birds who "live of the dew, and the juyce of flowers and roses," who "die or sleepe every yeere in the moneth of October, sitting upon a little bough in a warme and close place," and who "revive or wake againe in the moneth of April after that the flowers be sprung."



THE LAWN MOWER

This is just 34 in. high

When April comes, these small souls will awake. The flowers that have been sleeping in the warmth and darkness of the drawer will feel a secret stir The butterflies will take the air ;

"And even the poor, dumb shadow-bird shall flit

With two small shadows following after it."

As we at present see them, with the drawer extended, they are like Gerard's roses, playing at death.

The Garden is indeed a work of surpassing skill. To quote Miss Jekyll's account once more :—

MISS
GERTRUDE
JEKYLL

"The making of the little flowers, and all the growing and living things of the garden, was a triumph of patience and ingenuity—the work of Miss Beatrice Hindley. They are formed in various kinds of metals. Many structural trials and experiments had to be made, and many tests of different kinds of paint to suit the metallic bases, before the desired effects were secured. The forms and colourings of the flowers were carefully studied at Kew.

"It was a puzzle to find the right material for the box hedges and

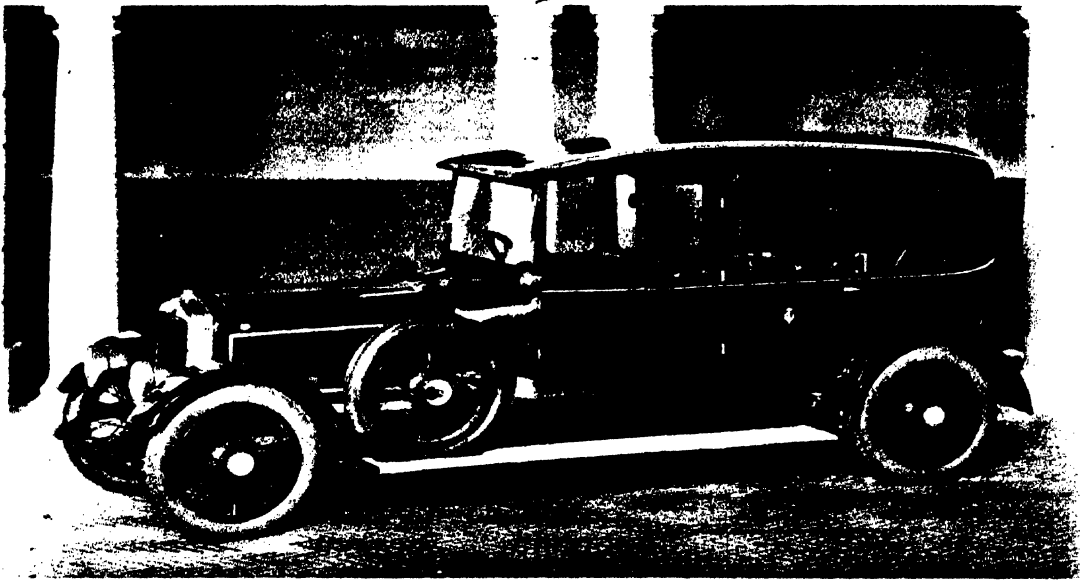


BOX EDGING AND A FAIRY RING IN THE GARDEN
IRISES, ROSES, POPPIES, LILIES, HYDRANGEAS, TOAD-STOOLS, ETC., THE LATTER
BEING NOT MUCH LARGER THAN PINS' HEADS

edgings; it had to be specially made at a factory. These edgings are closely clipped, but, as always happens, there are some young green sprouts showing that have not yet been removed by the gardener's shears. The trunks of the trees are of solid metal; the effect of dense branching is obtained by real twigs of dwarf growth obtained from Dartmoor. Every leaf has been bent into shape by hand."

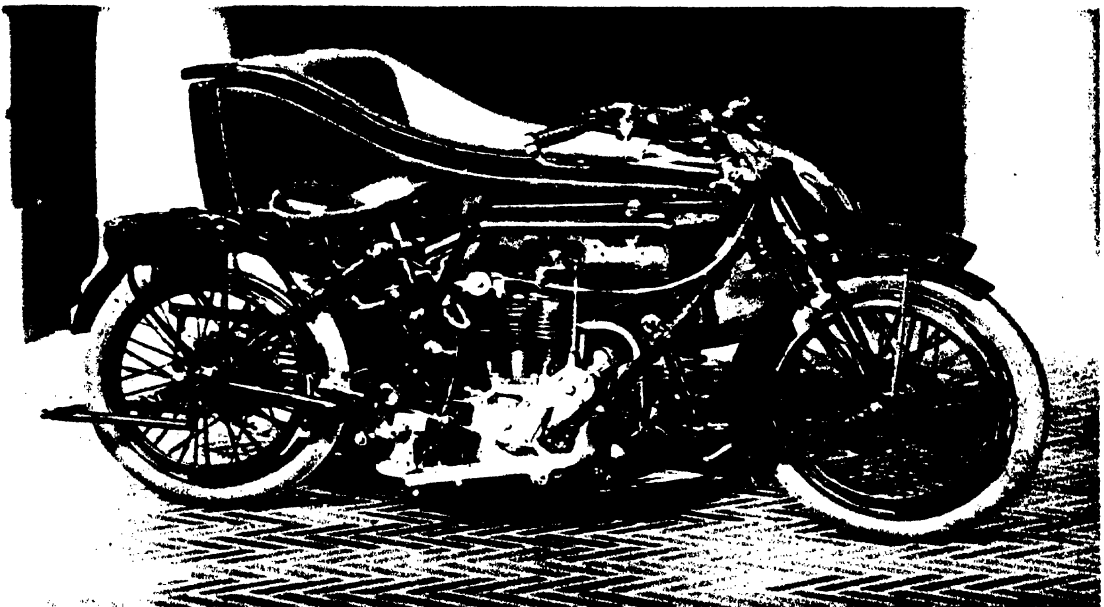
Appropriate to the fact that we are out of doors, it should be noticed that the little folk have the equipment for a variety of games. In the Library of the House, where the little folk may read, there is a minute treatise on sport, as well as one by Miss Jekyll on gardens. Here we shall follow Lady Maud Warrender's account of the equipment. She first mentions archery, quoting that "It is an exercise

LADY
MAUD
WARRENDER



THE "LANCHESTER" SALOON LIMOUSINE

The car is 14½ in. long

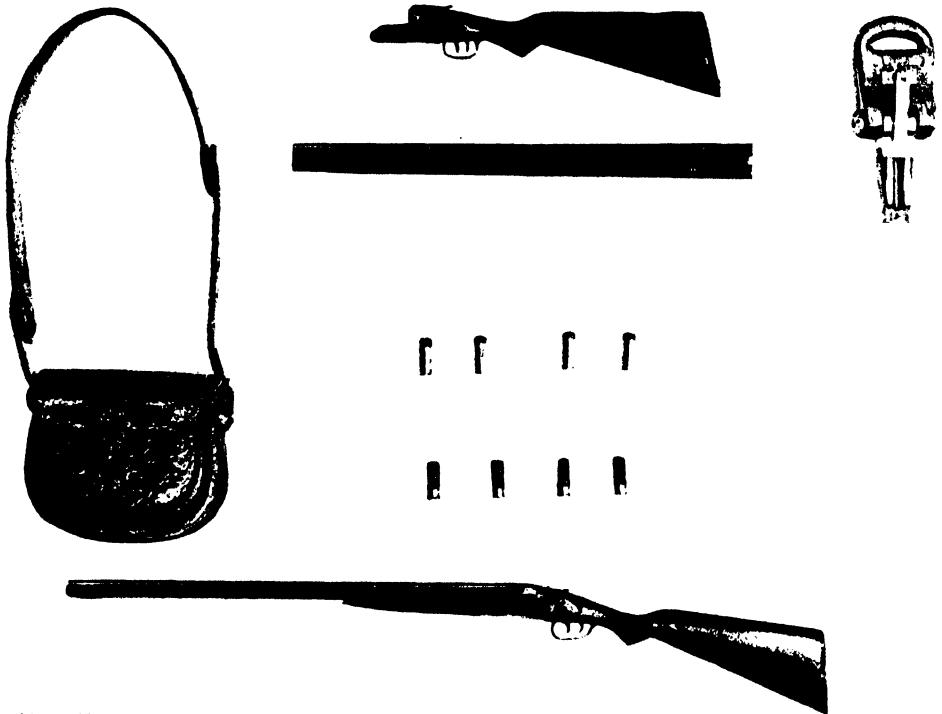


MOTOR-CYCLE AND SIDECAR

The total length is only 6½ in.

LADY
MAUD
WARRENDER

most wholesome, wherein labourer prepareth the bodie to hardnesse and the mind to couragiousnesse. A pastime plessaunt for the ~~minde~~ for every man to do; honeste for all other to loke on and fitte for all ages, persons and places." So here are little bows, arrows, targets, quiver, and tassel all complete; and though we do not find any shooting gloves, everything else is ready for the "pastime



THE GUNS AND SHOOTING STICK

Actual size

plessaunt." Cricket, croquet, fishing, golf, tennis, and shooting are all provided for. The emphatic orders issued in 1490 by James IV of Scotland, that "Fute-Ball and Golfe be utterly cryed downe and not to be used," do not apply, as Lady Maud aptly notes, to the inhabitants of this royal mansion.

Carefully folded into the western drawer of the base is the Garage, containing three motor-cars, which are guaranteed by the makers never to be in disrepair. Extraordinary care and labour have been



THE STORES

SOME OF THE POTS OF JAM AND MARMALADE ARE REPRODUCED IN ACTUAL SIZE
ON THE NEXT PAGE

expended on these models. Lanchester, Rolls-Royce, and Sunbeam are perfectly fitted with tiny parts. Each weighs about four pounds, but if we attempt to go into the mechanical details and calculate, for example, the horse-power, difficulties enter immediately. In keeping with the character of the Dollomites, we should expect the speeds possible for their cars to be greater than any to which we are accustomed, though the chauffeurs may have some trouble in holding to the road. The motors are miraculously economical in petrol—a gallon of the finest spirit might last for twenty thousand miles. The tyres (which we are tempted to try as bracelets) will never wear out, and such a thing as a burst is unknown. The cars, for all their size, are handy in traffic; they pick up very easily. For a more detailed description, however, and the names of the many who contributed



POTS OF JAM AND MARMALADE

Actual size

to their manufacture, we must refer to the comprehensive *Book of the Queen's Dolls' House*.

The majority of our description is now over. But as we return to the back stairs, with a last glance round the Wine Cellar, we recall that, much as we have seen, we have not yet examined the little books which go to make up the marvellous and unique Library. Six hundred years ago a worthy and a pious spirit would have inveighed against us for spending so long below ground. We would not have him think that our study nowadays "is in the emptying of cups and not the emending of books."



LOOKING TOWARDS THE LIFT AND SPORTS LOBBY. OBSERVE
THE THREE CONTROL BUTTONS OF LIFT. THE LIBRARY IS TO THE
RIGHT

Verses
by
Rudyard Kipling

7 CHARM

Is he off his head, or is he
is - what have we been saying
1. the way of it, for the
proper for all who are interested
for the good of the world.
But in the end, we must not
of course not of course, it is not
least not in our hands.
May not work when they do it
and they are not so small as we are.

41

THE THE STORM BLOW OFF OF THE
WITH THE WINDOWS BLOWN THE DAY
FALLING IN AN IMPROPER WAY FOR
WINDS AND THE THE WIND

THE WINDS BLOW OFF OF THE
WITH THE WINDOWS BLOWN THE DAY
FALLING IN AN IMPROPER WAY FOR
WINDS AND THE THE WIND

A SELECTION FROM VERSES WRITTEN AND ILLUSTRATED BY RUDYARD KIPLING

Thomas Hardy

POEMS
BY THOMAS HARDY


I
Dear Mr. Brown,
Yours sincerely
Mr. F. B. Brown

**"A TRAGEDY IN
OUTLINE"
BY ANTHONY HOPE**


~~Joseph S. B. B.~~

**"THE NURSERY OF
THE CRAFT"
BY JOSEPH CONRAD**

And clambered
up a lamp-post
To warm his little
toes

A simple line drawing of a mouse sitting on a tall, thin lamp post. The mouse is facing away from the viewer, with its back to the post and its legs tucked under it. The lamp post has a small, ornate top. The drawing is done in a simple, sketchy style.

Very likely," said the constable. "We'll see about that at the station."



A SELECTION FROM "J. SMITH" BY FOUGASSE—THE ORIGINAL IS IN COLOUR

FACSIMILES OF PAGES FROM BOOKS SPECIALLY WRITTEN
FOR THE LIBRARY

CHAPTER VI

THE LIBRARY : THE PRINTS, WATER-COLOURS AND BOOKS

WHEN Richard de Bury wrote the words with which we concluded the last section, and set out his "Complaint of Books against the Possessioners," he had in mind no libraries that could compare with this one. A luxury unknown to scholars of old time pervades the room, and the books themselves have little complaint at being housed in such a princely fashion.

Mr. Kendrick thinks the equipment is almost too comfortable. "Surely," he says, after describing the pile carpets, which out-rival those of Persia, "here we are in the cosiest room of all. It seems to summon us to draw one of the leather-covered easy-chairs to the fireside, and there to read—or sleep." But such a suggestion is not for the courageous. The comforts mean merely that the books will not be treated cavalierly, nor read in adverse mood; but that after a due realisation of pleasure in the surroundings the readers will be the better prepared for leisured appreciation of the texts. They are happy writers who can write for such a room.

MR. A. F.
KENDRICK

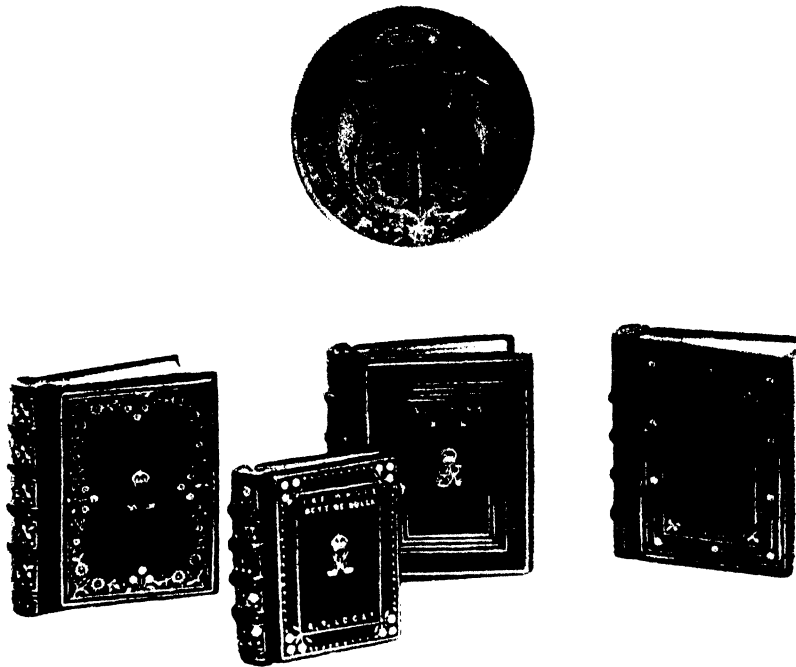
For a description of the furnishings we turn to Mr. Macquoid :—

"The handsome Library is panelled from floor to cornice in walnut, with deeply recessed bookcases and intersected at either end by columns standing upon plinths of the same wood. The painted ceiling is by Walcot, and the carpets and rugs, in most faithful representations of Persian designs, are woven by the Gainsborough Weaving Co. In the centre of each colonnade stand a pair of Celestial and Terrestrial globes, both miracles of skill and revolving perfectly. The furniture is all of walnut, the chairs having the cabriole legs with club feet of about 1718, and covered luxuriously in red leather, a three-cornered Napoleonic chair is also a feature. The writing-table,

MR. PERCY
MACQUOID

MR. PERCY
MACQUOID

with leather top, nine drawers in front and cupboards at the back, rests upon squat Chinese feet, and near it stand two portfolio cabinets, perfect in their divisions and arrangements. Among the various ornaments are a model of the *Royal George*, with every spar and rope perfect, a metal table clock, bronzes, dispatch boxes, framed photographs, and many books; yet, small as everything is, the contents all contribute to the quiet dignity of a room so suitable for dolls of



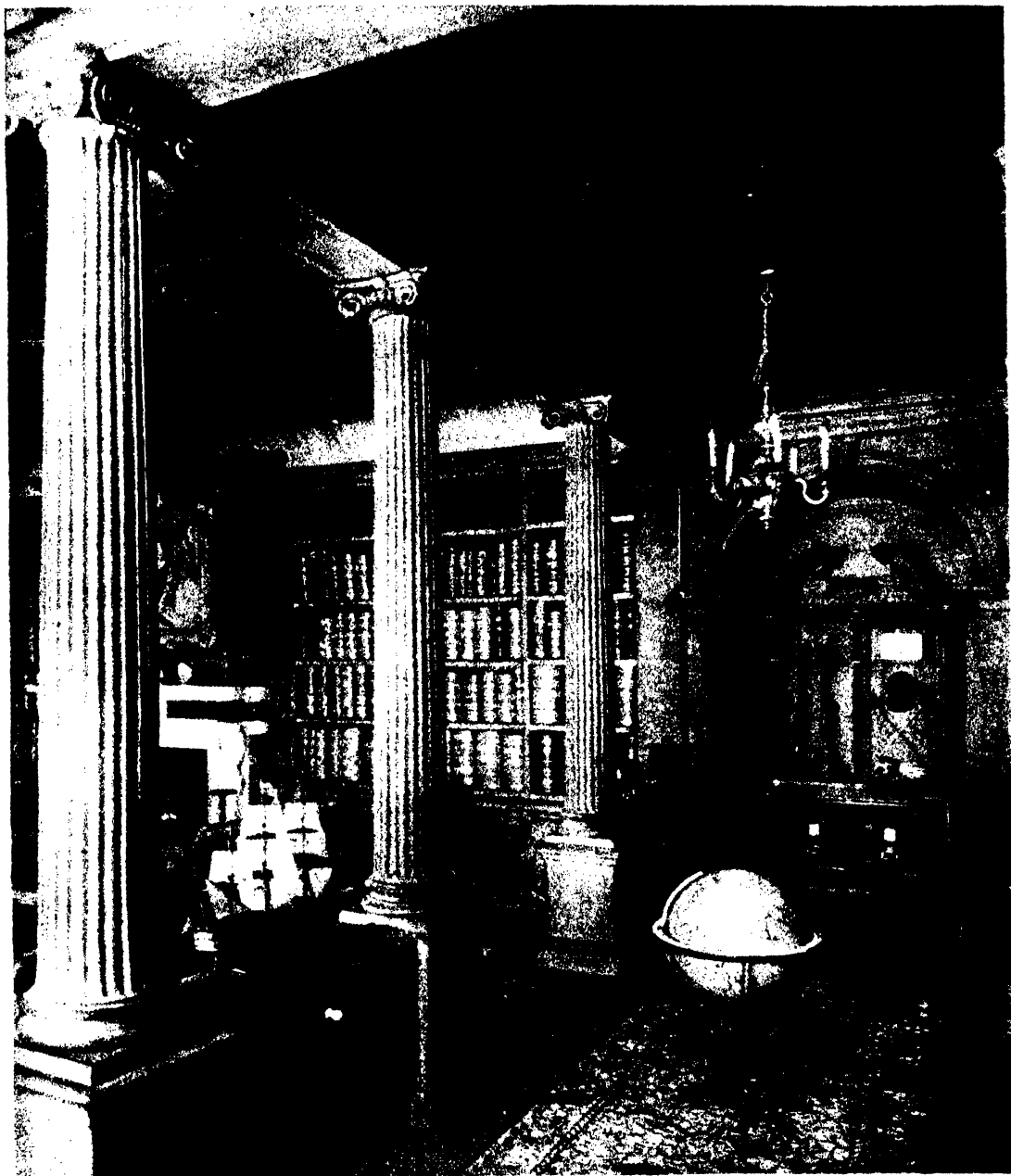
LITTLE BOOKS

Compare the size of these with the coin of the realm reproduced above

studious proclivities; but, as much 'walnut-tree wood' is employed, it is to be hoped that no furniture worm will take a fancy to it, as the leg of a chair would only provide it with one substantial meal!"

MR.
WILLIAM
NEWTON

The ceiling—the work of Mr. William Walcot—is, as Mr. Newton says, "the colour of old parchments in a cathedral muniment room, a ceiling slenderly fluted and graciously coffered, where your imagination may be at play with the artist's among his shadowy hints of old Roman things." There is not much wall space for pictures, and there are here two portraits only—of Queen Elizabeth and King



A CORNER OF THE LIBRARY

SHOWING THE SAFE AND A MODEL OF THE "ROYAL GEORGE." BEHIND THE
FURTHER PILLAR IS THE MODEL OF A HORSE, REPRODUCED IN ACTUAL SIZE ON
THE NEXT PAGE

Henry VII. But many artists have combined to provide a surprise, at first unsuspected. Let us quote freely from Mr. C. E. Hughes's pleasant description of the water-colours, drawings, and prints :—

MR. C. E.
HUGHES

“ In the Library of the Queen's Dolls' House there are two charming little cabinets with large drawers, and I hope that those who visit the room to read the books will not pass by these pieces of furniture, or regard them merely as convenient resting-places for the handsomely bound volumes. For they contain a collection not less



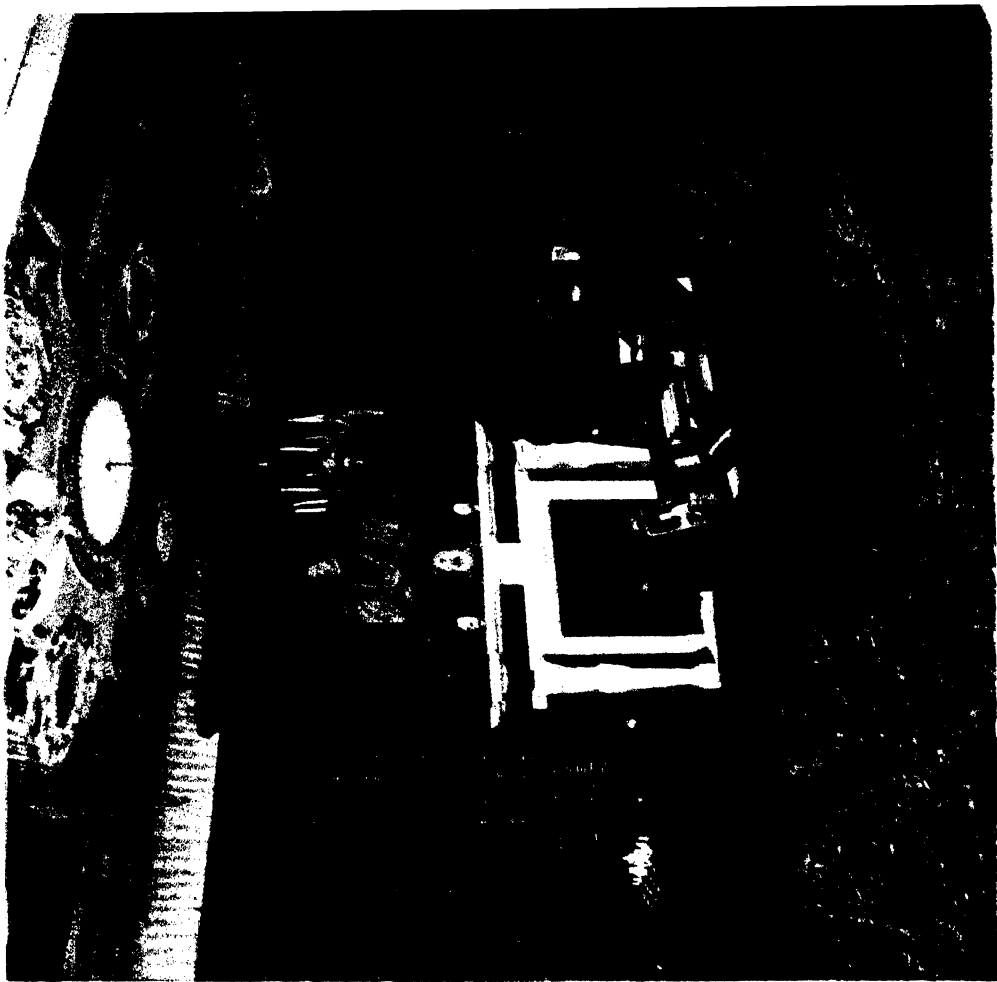
MODEL OF A SHIRE HORSE

BY HERBERT HASELTINE

Actual size

wonderful than the books on the shelves, a collection of over seven hundred drawings, water-colours and prints, which are all of them, with the exception of two examples by Clarkson Stanfield, the work of living artists.

“ Why, some inquirer may well ask, are they hidden away in cabinets, and not framed and hung on the walls? I do not know what answer the architect and decorators of the Dolls' House may have for this question, but whatever their reasons may be I agree with them. There are several ways of dealing with collections of drawings and prints. There are different schools of thought; at any rate, among people who, like myself, are too big to get into dolls'



THE LIBRARY

THE CEILING PAINTED BY WILLIAM WALCOTT, "QUEEN ELIZABETH" BY W. NICHOLS; AND

BY SIR ARTHUR COPE, R.A.



Dorothy F. Martin



David Muirhead



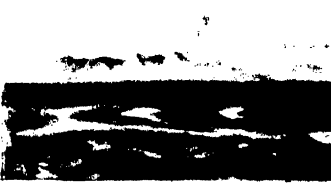
Bertram Priestman, R.A., 1902



Sir Frank Short, R.A., 1903



Stanhope A. Forbes, R.A., P.W.S.



Gordon Mackenzie, R.W.A.



John R. Reid, R.I., R.S.L.

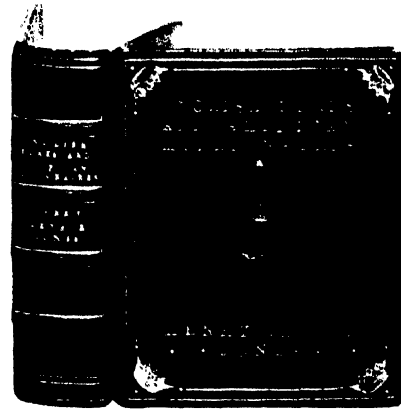
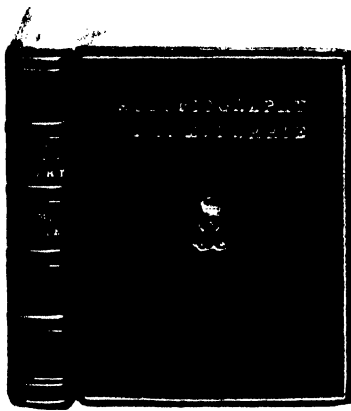


Victor Dexter, R.B.A.

FACSIMILES OF WATER COLOURS MADE
FOR THE LIBRARY

houses, and doubtless their views are echoed by those who do inhabit them. There are people who can possess no framable work of art unless it is framed and hung on their walls, and when their walls are filled, collecting ceases. There are others with insatiable desires, who insist on frames long after their walls are completely covered, and they stack the surplus in every odd corner. To inspect collections of either of these kinds is a fatiguing business. With the hung collection, to walk into every nook and cranny of a house, standing on tip-toe at one moment, and crouching as for leap-frog at another, not only demands more from the average amateur than he

MR. C. E.
HUGHES



BOOKS BY SIR J. M. BARRIE AND H. A. JONES

Actual size

can give for any long period, but also—a worse matter—leads inevitably to a hurried survey, which offends, or should offend, his sense of what is due to the artists and to the possessor. With the framed and unhung collection you may sit at ease, like Meissonier's well-known 'Connoisseur,' and watch the slow procession of works which the owner, plodding to distant dumps, extricates from the leaning masses; but all too soon you feel that you are requiring too much of him. Collectors, it is true, are not easily tired in this way. I have known one, indeed, whose butler did the carrying. But inspections of this kind are full of drawbacks. It is difficult to recall an example which has passed from view after a too hurried examination; it is difficult to dismiss the showman's favourite if it does not happen to

MR. C. E.
HUGHES

be yours; it is difficult—almost impossible—to win the enjoyment which can and ought to be won.

“Another way of housing a collection of drawings and prints, free from some of these defects, but still subject to objection, is to mount them in albums. It is a method now, I think, almost obsolete, but it was popular when Queen Victoria came to the throne, and for perhaps twenty years afterwards. The album had its place on the drawing-room or the library table, and though the great majority of such volumes contained little above the standard of young ladies’ drawing copies, there were some which rivalled in quality, if not in numbers, the wonderfully inclusive collection in the Queen’s Dolls’

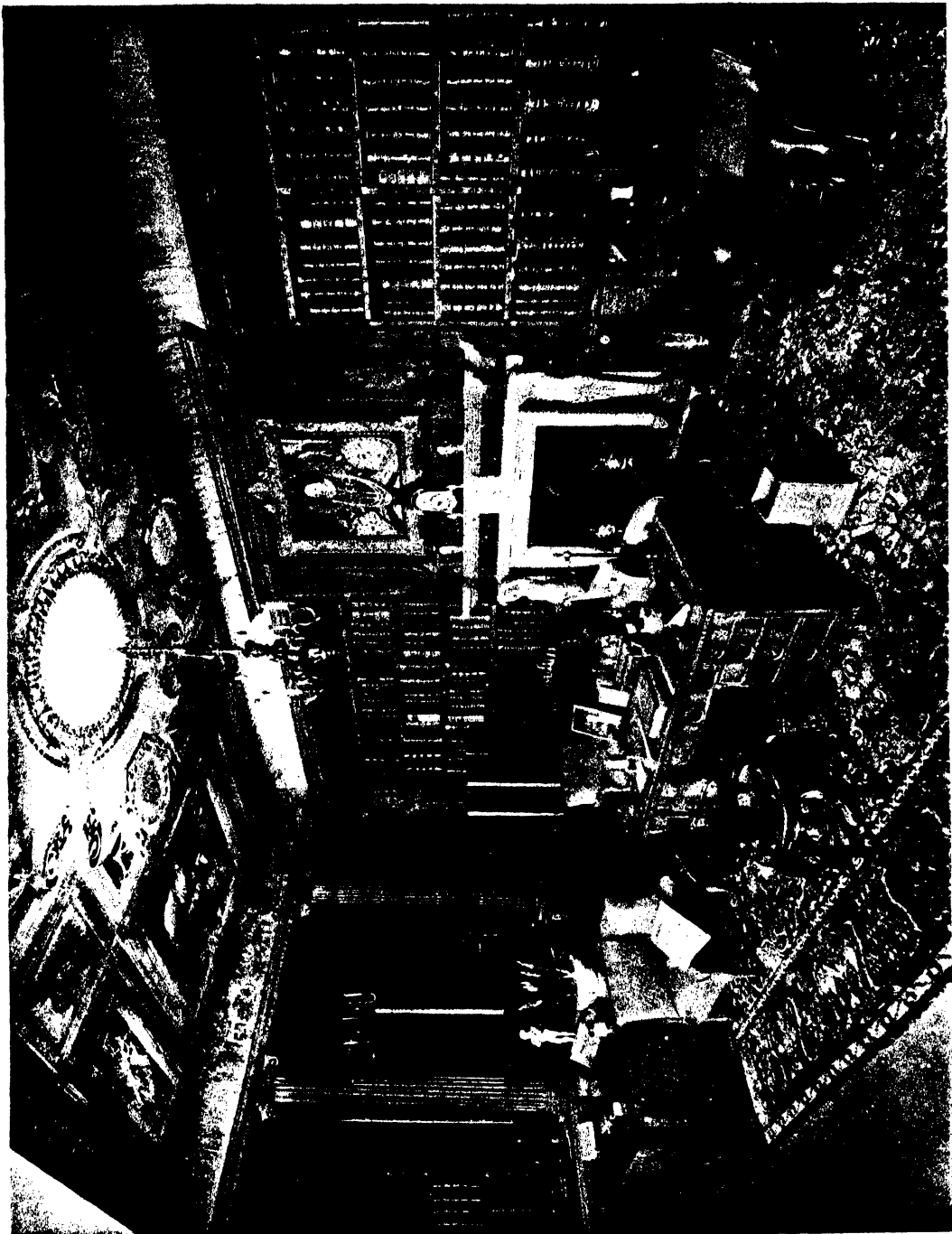


BOOKS BY FAMOUS AUTHORS

Actual size

House. In some of them every living master was represented. In others very great men kept company with very small ones. I once found a superb Turner in such a book; but that is neither here nor there. The makers of these albums realised, what some collectors do not realise, that water-colours are generally things which may be looked at closely, and that there is every reason why they should be looked at with ease as well. But albums are not, on the whole, satisfactory. They are liable to be heavy and cumbersome, and they do not facilitate the comparison of one drawing with another. For this the cabinet system is ideal.

“Certainly, as it seems to me, it is ideal for the collection in the Queen’s Dolls’ House, for close and leisurely examination alone can



THE LIBRARY

SHOWING THE PAINTING OF HENRY VII. BY FRANK REYNOLDS. R.I.

MR. C. E.
HUGHES

fathom the depth of its interest. Considering the minute dimensions of the works, the extent of the collection, viewed as a whole, is perhaps the most striking feature of it. Imagine seven hundred of the well-known artists of to-day confining themselves each to a piece of paper the size of two postage stamps. Even a miniature painter such as Mr. Spencelayh might be expected to be seriously exercised by the task, yet he has produced a miniature within a miniature. But what of Mr. D. Y. Cameron or Sir Charles Holmes or Mr. H. M. Livens, all of whom, in different ways, will cover ten times the allotted space with a single sweep of the brush? What of Sir Herbert Hughes-Stanton, Mr. Terrick Williams, Mr. J. R. K. Duff, Mr. Tom Mostyn and a host of others, with whom that area would scarcely serve to cover the smallest detail of a drawing in their ordinary manner of practice? And what of Mr. Albert Rutherston, who, though he does, indeed, make delightful small illustrations for books, is probably happiest when he is painting a curtain scene on canvas a hundred and twenty feet long? One could cite numberless examples from the seven hundred. Yet they have all produced, with the brush, pencil, or etching needle, tiny gems which are so surprisingly characteristic that they look like exhibition works seen through the wrong end of a telescope. They remind me of nothing so much as those wonderful little water-colours (though they were generally at least four times the size of these) which Robert Hills, one of the original members of the Royal Society of Painters in Water Colours, used to show his patrons so that they might select the drawing he was to do for them on a less invisible scale. The two drawings by Clarkson Stanfield are possibly of this kind, though I have never heard that he worked in this way. One is reminded, too, of John Varley, who used to do tiny studies in wash, and there were those amazing small pencil notes of Turner's, from which he could create the most elaborate piece of topography. But such scraps were for the artists' own use; they were not in the same category as the collection in the Dolls' Library. A century ago there were volumes with steel engravings of which the originals were sometimes scarcely larger than these, but they were generally the work of artists who had trained themselves to that end. Here we have artists who, the great majority of them, can surely never before have painted on so

have included three pages of reproductions here. Would that more were possible, or that at least we might indicate the range of drawings and prints included; but again we have to be content with only a reference. However, one more passage from Mr. Hughes shall find a place. He has been discussing how the mature dolls will talk about the pictures, and how they will enjoy them. He continues :—

“ I like to think, too, that others who live in the House will not be barred from access. Small dolls, whose domain is that fairyland of a nursery with Mr. Dulac’s delicate fantasies of colour and form, will surely love, no less than their elders, some at least of the contents of the cabinets, for there is an almost infinite variety. I picture these little people creeping down the great marble staircase, trying to count in the ceiling and walls the animals and birds of which I am sure Mr. Nicholson himself lost count long before he had finished painting them. I picture them stepping over the marble pavement, their feet planted firmly in the centre of each slab (a forfeit from the first who steps on a join !), turning to the left, opening the door, and peeping from behind the walnut columns to see that the coast is clear. And then on, pausing, caught for a moment by the irresistible lure of the model of the *Royal George*, and so to the cabinets. And there almost at the first attempt, so often will it have been done, it will be possible to pick out Mr. Studdy’s dog, Mr. Lewin’s Blackberry Jam Pickaninny, Mr. Frank Reynolds’s Mr. Punch and Toby at work at a microscopic easel, Mr. Will Owen’s ‘ Somebody’s Darling,’ ‘ Poy’s ’ ‘ Listening-In,’ or Mr. Tom Webster’s ‘ Tishy ’.”

We might continue to examine the collection for an indefinite time; we might be attracted to the writing-desk to try the fountain-pen

LADY
MAUD
WARRENDER

ourselves; we might decide for a rubber of bridge, or engage in a game of chess on the diminutive and charming board—recalling, by the way, the story Lady Maud Warrender relates of a royal tourney : “ John, sun to King Henry and Fulco felle at variance at Chestes, and John brake Fulco’s Hed with the Cheste borde; and

might, instead, bury ourselves in the more peaceful pages of *Punch*. But, after all, the main feature of a library is its assemblage of books; and we have been already too long in coming to them. We have two main sources of information. One is Mr. E. V. Lucas’s big volume, which prints all the texts specially prepared for the Library, and full details of the ones which authors have copied from their already published works, and to this unique and remarkable work all persons interested in living authors are advised to go. The other is the shorter account by Mr. Stephen Gaselee in the first volume of *The Book of the Queen’s Dolls’ House*. For reasons of space, we shall quote only from the story of the collection of the books as told by Mr. Gaselee :—

MR.
STEPHEN
GASELEE

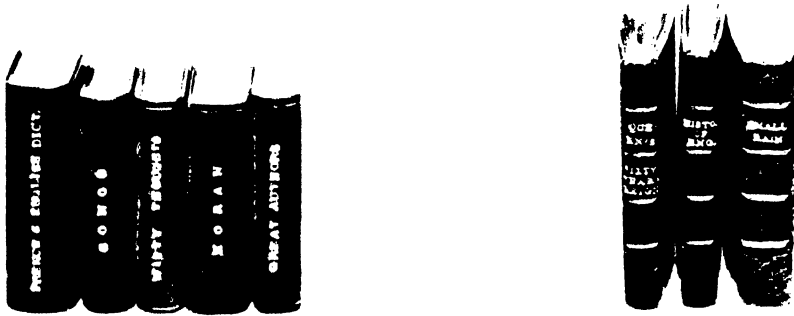
“ Every assiduous student of second-hand booksellers’ catalogues—and he would be a poor librarian or bibliophile who was not such a student—is familiar with the heading ‘ Tiny Books ’; they have had their bibliography, in M. Nauroy’s *Bibliographie des impressions microscopiques*, published at Paris in 1881, and the English reader may find a delightful and informative article upon them in *The Times Literary Supplement* of September 20th, 1923. There are plenty of collectors of such *minutiæ*, some of which are the prettiest little objects, and they are tolerably well represented in the great libraries of this country. Only tolerably, however; because these little volumes have generally found their homes in my lady’s boudoir (or even in my lady’s purse or vanity bag), or in the nursery; and, being toys as well as books, many of them have been thumbed away to annihilation. The largest collection known to history has perished; it belonged to the Empress Eugenie and amounted, it is said, to several thousands. Alas, it disappeared during the Commune.

“ The books most commonly found in a diminutive size are almanacs; and in the Library of the Queen’s Dolls’ House are copies

of *The English Bijou Almanac* for various dates between 1836 and 1846, and *The London Almanack* for 1833.

MR.
STEPHEN
GASELEE

“The best of all books has naturally been produced on the smallest as well as on the largest scale, and there are four tiny Bibles in the collection; so, too, there are miniature dictionaries and atlases, a history of England, a copy of Shakespeare’s complete works, a Koran, and some charming little French books, of which the titles sufficiently explain their purpose—*L’Ami de la Jeunesse*, *Le petit Polichinel*, *Le Conseiller des Graces*, *Le Tableau de la Vie*, all of the first two decades of the nineteenth century.



SOME PRINTED BOOKS

Actual size

“But the tiny books which have been produced up to the present time would not, of their very nature, form a sufficiently comprehensive collection for the Library of the Queen’s Dolls’ House. As the building itself with all its fittings and contents, was to be a permanent reproduction *in parvo* of a beautiful house of the present day, to be preserved for the information and instruction of the future, so its library must contain, so far as size will permit, a selection of all that is best in the literature of this country at the present moment. How was this most desirable result best to be obtained?

“Let us think for a moment of alternatives to what has actually been done—of another course which might have been adopted. Those who are familiar with old calligraphical collections will doubtless remember specimens of ‘micrography,’ in which the Lord’s Prayer, for example, is written in a circle the size of a threepenny-bit; and marvels they are, if we consider that the writers had only

MR.
STEPHEN
GASELFE

magnifying glasses of low power, and no steel pens—they used crow-quills of wonderful delicacy. In the middle of the nineteenth century the advance of science brought about greater marvels; glass was used as the object to receive the writing, which was scratched upon it, not written in ink; and in 1855 a paper was read before the Microscopical Society of London, describing the achievements of Mr. Peters, a London banker : he had invented a machine by which he had written the Lord's Prayer, without abbreviation or contraction, in a space not exceeding the one hundred and fifty-thousandth of a square inch. This would have satisfied most people; but not Mr. Peters, who seven years later wrote the same text in a space which I had better represent arithmetically, in $\frac{1}{356,000}$ of a square inch. The Bible in English (Old and New Testaments) contains the same number of letters as the Lord's Prayer written sixteen thousand times; so that if the whole Bible were written out on Mr. Peter's second scale, it would occupy a little less than one twenty-secondth of a square inch !

“ Such statistics make one's eyes ache; but science has now gone further still, and by what is called ‘ microphotography ’—the microscopic reduction of a photographic negative or positive on glass—something much more minute has been produced; and it is calculated that glass slides containing every page of all the books in the Library of the British Museum would fill but a very small packing-case. However, the objections to a library composed on these lines are obvious; glass slides are not, like books, objects of beauty, and it is not desirable that every reference to such a library should necessitate the use of a high-power microscope or an elaborate magnifying magic lantern : here the expedient adopted was much simpler; a representative, rather than a complete, library was aimed at and attained. Princess Marie Louise, to whom the whole House owes so much, sent a personal letter to a carefully made selection of the most famous British writers of the present time, and all but a few responded with alacrity; and it is really to the energy and persuasiveness of Her Highness, as well as to the goodwill of the authors; that we owe the truly Royal Library which has resulted. The authors were asked to contribute, in volumes of appropriately small dimensions, some of their work : either an original composition for the occasion, or a passage from their already published works which seemed to them



HER HIGHNESS
PRINCESS MARIE LOUISE
CAMERA PORTRAIT, BY PERMISSION
OF HAY WRIGHTSON

MR.
STEPHEN
GASELEE

worthy of being thus perpetuated. Anyone who sees the books will appreciate that it was, even physically, quite a difficult task; it is by no means easy to write neatly in a fat little volume about the size of two postage stamps; but it was a labour of love to all, and the outcome of this labour will remain for ever a miniature picture of the state of English literature in the nineteen-twenties."

We shall not describe the books in this chapter; that is best done by the extracts to be given in a few moments. But we shall follow Mr. Gaselee's example, and quote one preliminary poem in entirety; "partly," as Mr. Gaselee says, "because its writer, W. H. Mallock, has been so lately taken from us and admirers of *The New Republic* will be glad to see anything from his pen, but more because the lines fit so well every volume in the collection" :—

MR. W. H.
MALLOCK

" METIA BIBAIION METIA KAKON

" An ancient philosopher writing in Greek
—And others have held the opinion before—
Declared as a fact of which few people speak,
That a very great book is a very great bore.

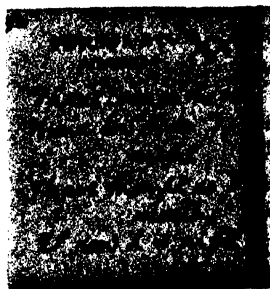
" But let poets whose pens are invited to write
On a leaf such as this, but whose fancies are sterile,
Take courage, for here, by one fact of their plight,
They are safely secured from one species of peril.

' For if length be an evil, they can't be too long,
The page puts a stoppage to metre and measure;
Let us hope 'twill be found when they cease from their song,
That a very small book is a very great treasure."

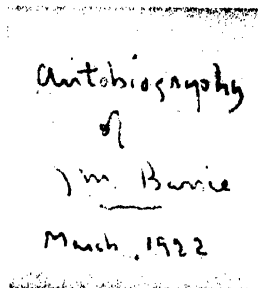
Of course, not all the writers who generously answered the personal letters of Princess Marie Louise were poets; novelists, essayists, dramatists, all types of craftsmen in letters are represented, as we may see by referring to Mr. Lucas's volume. And in addition there are the reference books. Let us return to Mr. Gaselee's words :—

MR.
STEPHEN
GASELEE

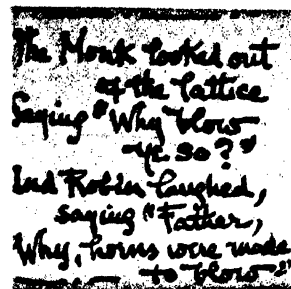
" I spoke in the earlier part of this chapter of the miniature books already in existence—as contrasted with those that have been made expressly for the purpose—that have been collected for the Library; but the Queen's dolls need certain reference books of which the



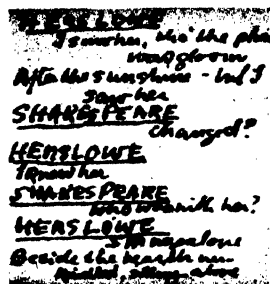
POEMS
BY ROBERT BRIDGES



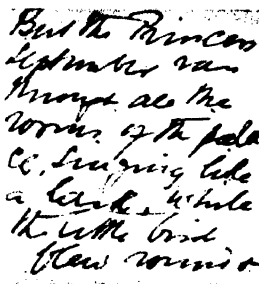
AUTOBIOGRAPHY OF
SIR J. N. BARRIE



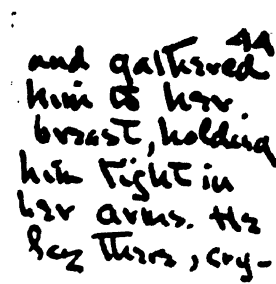
"BALLAD OF THE
THREE HORNS"
BY G. K. CHESTERTON



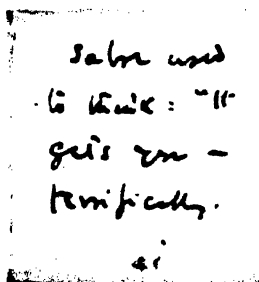
"WILL SHAKESPEARE"
BY CLEMENCE DANE



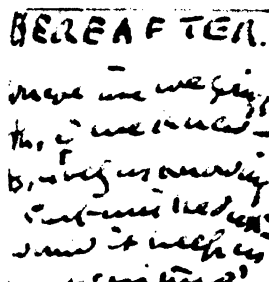
"THE PRINCESS AND
THE NIGHTINGALE"
BY W. S. MAUGHAM



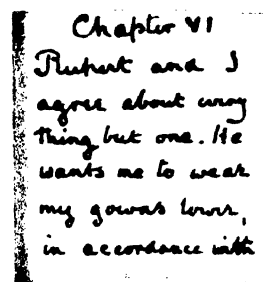
"THE LIFE OF ARNOLD
BYWATER"
BY MAY SINCLAIR



"IF WINTER COMES"
BY A. S. M. HUTCHINSON



POEMS
BY MAURICE HEWLETT

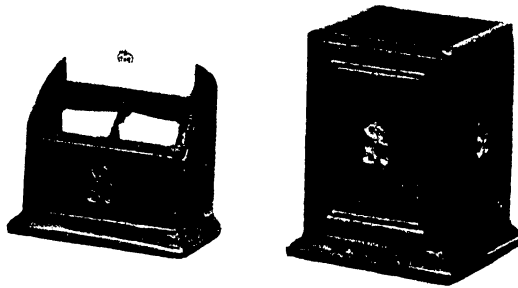


"BELINDA THE BOLD"
BY OWEN WISTER

MR.
STEPHEN
GASELEE

ordinary editions would be too large for the room, and so a *Who's Who* and a *Whitaker's Almanack* have been reduced by a photographic process to a suitable size : the former measures $2\frac{3}{4}$ by $1\frac{3}{4}$ inches, the latter $\frac{3}{4}$ by $\frac{1}{2}$ inch ! Almost equally small and equally useful are tiny copies of *Bradshaw* and the *A B C*; and to show that periodicals are not neglected, I may mention that little copies of *Punch*, *Country Life*, *The Field*, *The Saturday Review*, *Pearson's Magazine* and *Tit-Bits* will lie upon one of the tables.

"The Queen's dolls will graciously receive other dolls into this wonderful house; so they have two visitors' books and an album for



A STATIONERY CABINET AND WASTEPAPER BASKET

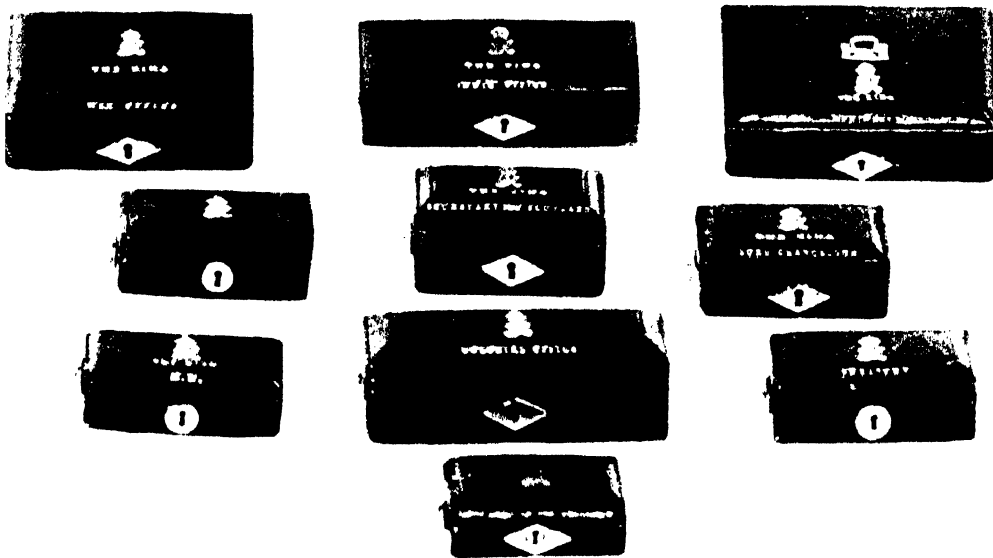
Actual size

general entries. I think they will have plenty to show their guests. First and foremost a present from Her Majesty herself : it is a gold and enamelled locket, in book shape with hinged leaves, with the title of *The Royal Souvenir*, and it contains six photographs, of Queen Victoria, of King Edward, of Their present Majesties, and of the Prince of Wales and Princess Mary. Then there are two precious volumes called *The Navy* and *The Army* respectively, bound appropriately to each in blue and red morocco, containing the autographs of the more important officers of both services; a brown volume of the same kind with autographs of *Statesmen*, and another, *The Stage*, with those of our leading actors and actresses. . . .

"On the table stand four morocco cases for note-paper and envelopes, and there are two little books for stamps. These contain miniature facsimiles, in colour, of English and Colonial issues. But there are other objects on the table which show that the Library is a room for work as well as for pleasure. We poor officials of the

public departments of State know only too well the look of the locked official boxes, clothed in red morocco, that come at all sorts of hours to demand our very pressing attention; and it is with a certain grim satisfaction that we see a set of fourteen of these, representing all the great Government Offices, waiting for the Queen's dolls to work at their contents. They vary a little in size—from an inch to an inch and a half in length; all are oblong, but some broader than others (for some take papers lying flat, while in others the documents

MR.
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GASELEE



SOME OF THE GOVERNMENT OFFICIAL BOXES

Actual size

are rolled up), and all bear the crown and royal cypher, and the name of the office of their origin."

For particulars of the writings that fill the little books that make such a brave show on the shelves we must go to *The Book of the Queen's Dolls' House Library*, edited by Mr. E. V. Lucas. That is a large volume, filled with reproductions and with delightful detail; a big book which, in defiance of the philosopher quoted above, is not a bore.



Edwin Dorey Lutyens
Sept 17 1922
Edmund Dulac

SIR EDWIN LANDSEER LUTYENS, R.A.
FROM A PENCIL DRAWING BY EDMUND DULAC

THE ARCHITECT

TO give Her Majesty a Dolls' House more perfect than any Dolls' House had ever been before—in whose ingenious brain this inspiration first had birth is mystery rather than history. But this we know as fact, that had that idea not enkindled a flame in the creative mind of Sir Edwin Lutyens, the House most probably would never have been built at all, and certainly would not be the miracle of fine workmanship that it is. E. V. L.

When, fifty-five years ago, Sir Edwin Landseer Lutyens was born, the world was enriched by a new wonder: an eternal child, an apostle of beauty, an apostle of thoroughness, a minister of elvish nonsense, all in one. The years pass, his eyes grow merrier, his spectacles grow rounder, his head loses a hair here and there; but he is still undefeated, still (in 1924) an eternal child, an apostle of beauty, an apostle of thoroughness, a minister of elvish nonsense. He builds the new Delhi, eighty square miles of palace and avenue; he builds the Cenotaph, that sublime memorial of British courage, British devotion, and British sacrifice; he builds the Queen's Dolls' House, an affair of inches, but such an affair as not even the Japanese cherry-stone carvers could excel.

When, if ever, the time comes—and long may it be delayed!—to chisel words on the tombstone that covers all that is mortal of the designer of these things—to whatever high-sounding eulogy may be there engraved, these five simple monosyllables should be added:—

He was out for fun.

He did this and that supremely well; his friends were legion; his mind was electrically instant to respond to any sympathetic suggestion; he never broke his word; he never let you know if he was tired; and, with it all, he was out for fun. Only a man thus variously gifted could have carried through the project of which this book is the celebration.

CONCLUSION

IT is clear that the Queen's Dolls' House, and all its varied possessions, could not have come into existence without the co-operation and willing work of many hands. In the large *Book of the Queen's Dolls' House*, to which we now make our parting bow, a careful inventory gives the names of the artists, manufacturers, craftsmen, and donors who have all so generously devoted time and energy and money to this service—to an affectionate gift to Her Majesty, to an historical document for the future, to an embodiment of pleasure for a multitude of onlookers.

Every reference that we have made will be found to have a counterpart in the House; and the value of the things so skilfully and tinily made is not covered by the minute *Householder's Comprehensive Insurance Policy* that reposes in the Library.

And now we take our leave; most fittingly, perhaps, by quoting Mr. J. C. Squire's ingenious verses called :—

AN ACROSTIC SONNET ON THE QUEEN'S DOLLS' HOUSE

T his is the house a thousand artists made,
H onouring a lady with the things they wrought.
E ach of his love and cunning craft has brought
Q ueen Mary tribute, in this house displayed.
U pon this house a thousand fancies strayed,
E phemeral fancies, painting on a page
E ternal symbols of one dreaming age,
N umbering all the toys with which we played.
S uns rise and set, the flowers fade and we :
H ere will men find, when still are all the hands
O nce busy in these rooms, in stranger days,
U s, and the common habit of our ways,
S afer than Pharaohs buried in their sands,
E nshrined in open day, to all posterity.

