

**WAX WORKS AT WESTMINSTER ABBEY.**

Westminster Abbey is the last place where one would expect to find a collection of wax works, and many of those who know the Abbey quite well will be surprised to learn that the historic building contains a collection of wax works of absorbing interest, and of greater authenticity than those exhibited at the celebrated Madame Tussaud's, also in London. Either because the authorities of the church are ashamed of this collection, or because they fear to have it injured, it is shown only on the free days by an order from the Dean. The collection is preserved in a chamber or gallery over St. John the Baptist's Chapel, and access to it is gained by a modern flight of stairs which cover the ancient stone steps. They lead to the old oratory, or chantry chapel, where the wax effigies have been collected since about the beginning of this century. They are preserved in glass cases and are vulgarly known as the "Ragged Regiment," and also as the "Play of the Dead Volks."

The additions to this rather incongruous side show occurred only after the death of the illustrious people they represented. The funerals of notable men and women generally took place by torch light, and it was not until the eighteenth century that it was abandoned. To the spectators of these processions the chief object of interest was not the coffin of the deceased, but the "herse" which was borne before it. This name has nothing to do directly with the funeral carriage of to-day, but the name of the modern vehicle is derived from the older "herse," which was a wooden platform decorated with black hangings bearing a waxen image of the deceased whose remains were about to be consigned to the tomb. The head of the defunct monarch, statesman, or warrior was modeled in wax, and an effigy was built up and clad in the actual garments worn by the deceased in his or her lifetime, but embellished with false gems. When the coffin had been deposited in the vault, the wax effigy was either placed over the tomb as a sort of temporary substitute for a stone monument or in some other convenient spot.

They usually remained as a pageant in the Abbey for about a month; in the case of sovereigns, for a longer period. In the Abbey the royal effigies can be traced back to the fourteenth century. The origin of the custom is unknown, but it is surmised that it was derived from the Roman habit of introducing into the funeral procession of a notable a lay figure representing the ancestor of the deceased. The old English had a mania for making wax figures, and the populace was always sure to turn out en masse when it was known

edly be an arch-authentic portrait if it were not for the fact that the figure was restored in 1760, so that the face is probably a copy of that on her tomb. The original figure which was carried at her funeral was quite worn out in 1708, the only remains of the robes being "a dirty ruff." At any rate, the restorers were true to tradition, because her majesty is attired in an extravagantly long-waisted dress with which her numerous portraits have made us familiar, and springing from the bodice is a pair of immense panniers which support a ponderous velvet robe covered with gold em-



Duke of Buckingham.

broidery, and around her neck is a curious spreading ruff stiffened with wire, and from this descends the long, straight, stiff bodice, made stiffer and heavier by a mass of rich silver embroidery. At a respectful distance from the mighty queen is Charles II. He is certainly the most amusing effigy in the collection. He looks as though he were in the last stages of inebriety, and as the face was probably modeled from death, it is of historic importance. The "Merry Monarch" is clad in a curious robe of red and blue velvet, sorely faded from its ancient splendor; his profuse locks are topped by a limp-looking hat with a tawdry feather. The effigy of Charles II. stood for two centuries over his tomb in the south aisle of the Henry VIII. Chapel, and formed his only monument. The words which will be noticed across the picture were written on the glass by the diamonds of admirers, and if this is any proof of popularity, the "Merry Monarch" retains his winning ways even as a wax figure. The most dignified figure is that of the Duke of Buckingham, which is recum-

breast are a galaxy of stars and the right sleeve of the coat is armless. The burial of Nelson in 1805 in St. Paul's Cathedral drew such crowds of people there and away from the Abbey that, as a counter attraction, the Admiral's effigy was made and set up among the wax works, with the result that the crowds returned to Westminster. This was certainly very discreditably to the Abbey officials. Still, however, Nelson seems to have looked forward to a grave in the Abbey; for, at the battle of Cape St. Vincent, in 1797, he headed his men as they boarded the "San Josef" with the cry, "Westminster Abbey or glorious victory!"

Among the other effigies which are displayed are Queen Anne; William and Mary; Catherine, Duchess of Buckinghamshire; Frances, Duchess of Richmond; the Earl of Chatham; and General Monk. Our engravings are made from photographs taken by H. C. Shelley and originally published in Black and White.

**Nuts as a Diet.**

Physicians in different parts of Europe have been experimenting as to the nutritive and medicinal qualities of all kinds of nuts, and in some cases have advanced views favoring the use of nuts as food under certain conditions for special diseases. It is said that nuts contain a special kind of salt especially adapted for lubricating or softening the muscles of the arteries. Some physicians claim that elderly people especially would be benefited by a more extensive nut diet. The only evil to be overcome is that the nuts are difficult of mastication, which process must be thoroughly performed, so that no hard pieces may enter the digestive organs.

In France the absence of Indian corn as an article of diet among the poorer classes is to a certain extent replaced by the popular chestnut. The peasants of that country eat walnuts with bread that has been smeared with garlic, of which diet the hygienic effects are considered good, replacing meat in a large measure. They also make bread of chestnuts. After blanching the nuts, they are dried and ground into a kind of flour from which a sweet heavy flat cake, resembling the oat cakes so popular among the Scotch peasants, is made.

The pine nut of Korea, which is very rich in oil, is supposed to be strengthening, for which reason it, as well as the chestnut, is given to Korean children of weakly condition. The Koreans have also a nut that resembles in appearance our beech nut, having a white shell. It is called "uhn hang," which is translated in the dictionaries as *Salisburia adiantifolia*, or ginkgo nut. This is roasted and used for food, and is also



Queen Elizabeth.



King Charles II.



Admiral Nelson.

**WAXEN EFFIGIES IN WESTMINSTER ABBEY.**

that there would be an effigy in evidence. There could be nothing more incongruous and grewsome than the appearance of the Abbey when these figures were scattered around, but now they are preserved like zoological specimens, which takes away from their horror, and they are only interesting and amusing. The wax images which now exist are eleven in number, and the attention is naturally directed to that of Queen Elizabeth. The weird figure sits bolt upright, bedecked with quantities of paste jewels, and in her right hand she holds a scepter and in the left an orb. Her shrewish face, as represented in the effigy, would undoubt-

bent. This is Edmund Sheffield, the last Duke of Buckingham, who died in Rome in 1735.

Nelson's effigy is said to have been taken from a smaller figure for which he sat, and the clothes, excepting the coat, were those which he actually wore, and when Maclise painted the "Death of Nelson," he borrowed it to copy. It is a curious fact that he found the eyepatch still attached to the inner lining and the stamp always found in old hats of that period in the crown. The makers were obliged to put it in to show that the "hat tax" had been paid. The face is pale and worn and has a sweet expression. On the left

very largely used in its raw condition as a remedy for coughs.—The Medical Herald.

THE atmosphere of London is particularly bad for statuary. It covers everything with a layer of black, and even corrodes stone. This was recently noted on St. Paul's Cathedral, where the heroic statues of the Apostles on the coping are in a very bad state of decay. A close examination reveals the fact that they are pitted as if eaten by worms, and three of them were in such bad condition that they had to be firmly clamped and braced to prevent them from falling to the street.