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Pour

Edmonton Alta

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N'EMPLOYEZ PAS DE CIRE A CASQUETER.



FIRST HANDSHAKE comes at capital airport where President and Prime Minister were hatless.



FOREIGN MINISTERS look very much alike. Eden is one with belt, Acheson with the bolder tie.



REPEAT HANDSHAKE finds Churchill and Truman in front of Blair House, this time with hats on.

CHURCHILL'S VISIT PROVIDES DUPLICATE OF A FAMOUS PICTURE

Although the visit was concerned with foreign affairs, the Administration's domestic troubles were recalled by the eloquent tableau below. In both composition and significance, it is an almost exact duplicate of what has now become a famous LIFE picture. On Oct. 30 Hank Walker photographed Democratic National Committee Chairman Bill Boyle, whose resignation

followed charges of influence peddling, standing disconsolately aside while reporters swarmed around his successor (right). On Jan. 5 Mark Kauffman photographed Attorney General Howard McGrath, under fire because of scandals connected with his tax prosecutors, standing disconsolately aside while other Cabinet members wait to greet Churchill at the airport.



AT BLAIR HOUSE BEAMING PRESIDENT GIVES HIS GUEST A HAND →


LIFE

Vol. 32, No. 2 January 14, 1952

AMERICANS WELCOME AN OLD FRIEND

Onto an Army dock in New York City last week stepped a rotund, slightly stooped but still magnificently imposing figure—one as familiar to most Americans as any native hero. Here for the eleventh time in the land of his mother's birth was Winston Churchill. This time, as often during the war when he commuted across the Atlantic to confer with President Roosevelt, Churchill carried in his shrewd old brain problems of powerful import to the Western world. Primarily the old warrior wanted to renew "the comradeship and friendship" he had known with Roosevelt. More specifically he wanted to talk about Western defense, the oil impasse in Iran, Arab-Jewish strife in the Middle East, the West's attitude toward Russia and China, and Britain's need for steel.

Churchill's pause in New York was brief. He accepted Mayor Impellitteri's welcome and the First Army's military honors. He said that the chance of peace looked "solid" for 1952. The Churchillian wit gleamed once when a reporter asked how he gauged the Russian threat. "I am not a member of their cabinet," he said. By noon the presidential plane *Independence* had whisked him to Washington for a welcome so warmly chipper as to melt away the last of the recent chill rumors that Washington had tagged him as an uninvited guest. Indeed, the British Prime Minister seemed somewhat more welcome there than at least one of the U.S. dignitaries who had turned out to greet him (next page). Though he looked tired, Washington quickly discovered that the Churchillian English still commanded its sonorous roll. "We have only to go along together, each loyally doing his best to understand the other's point of view, and we shall find ourselves safe at the end of the road and having—through your vast strength—brought peace and hope and salvation on earth to struggling mankind," he said to President Truman. Never a time waster, before the day was finished Churchill and his blue chip staff, headed by Foreign Minister Anthony Eden, had plunged into the work at hand.

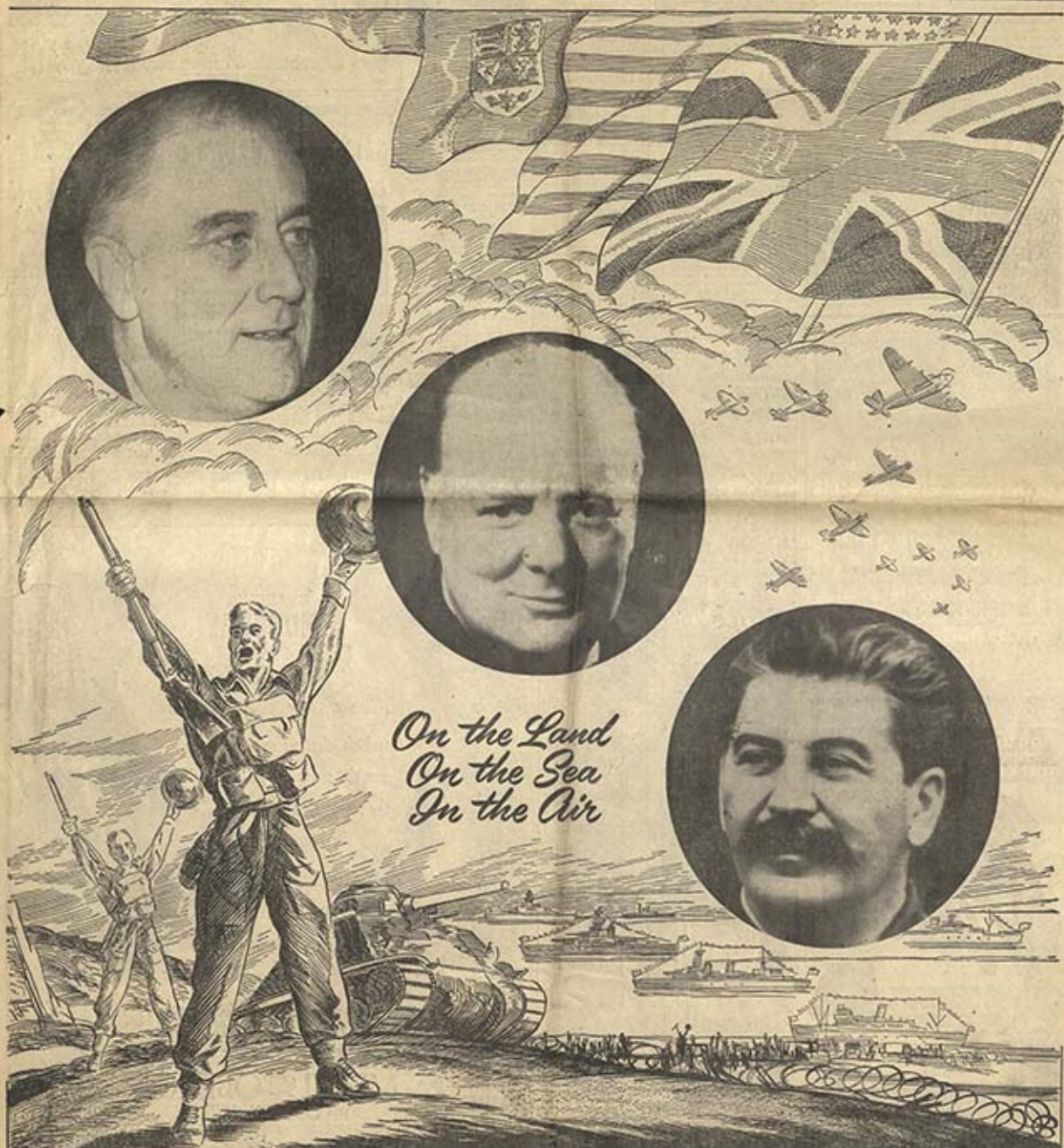


AT ATTENTION during *Star-Spangled Banner*, Churchill and Eden face the honor-guard captain in

New York. "This is the first time I ever received military honors on arrival in the U.S.," Churchill said.



VICTORY



*On the Land
On the Sea
In the Air*

AN ACKNOWLEDGEMENT *by the* BREWING INDUSTRY OF ALBERTA



Calendars—Past, Present & Future

TIME is the essence of life and all its activities. As soon as man was able to comprehend this fact, he began trying to measure time. The obvious standards were the recurring seasons, the phases of the moon, and the alternate periods of darkness and light.

For centuries men struggled to coordinate these factors into a system which would enable them to recall past events, record the present and anticipate the future. In 4236 B.C., the Egyptians, having estimated the annual cycle to be 365 days, developed a calendar of twelve months of 30 days each; a five-day celebration ended each year.

Julius Caesar, with the aid of astronomer Sosigenes, developed, in 45 B.C., what is now known as the Julian Calendar. The length of the year was computed at $365\frac{1}{4}$ days, necessitating the addition of an extra day every fourth year to keep in step with the seasons. Sosigenes was pretty close but not close enough. A year is now known to be 365 days, 5 hours, 48 minutes, 46 seconds. Thus the Julian Calendar was 11 minutes, 14 seconds too long.

This was hardly noticeable at first, but by the Sixteenth Century it amounted to ten days. The Spring equinox fell on March 11, instead of March 21. Pope Gregory XIII foresaw that Easter, celebrated the first Sunday following the first full moon after March 21, would eventually leave its seasonal place on the calendar.

To bring the beginning of Spring back to March 21, he decreed that ten days be dropped from the calendar. Thereafter, leap-year was omitted on year dates divisible by 100, but observed if the year date is divisible by 400. The year 2000 will be a leap-year; 2100 will not. Under the Gregorian Calendar, now in use, the year is only 26 seconds too long, an error amounting to one day in 3323 years. Thus we may say that for all practical purposes the measurement of the years is satisfactory.

There is, however, room for improvement in the division of the year into monthly units. Each month begins and ends on a different weekday. The months have a varying number of week-days. The quarters are unequal in length; begin and end on different week-days. Each year begins on a different week-day. Holidays fall on different days. Of the many proposed reforms, the one most in favor at present is the World Calendar, here illustrated. It would simplify the calculation of rents, wages, interest, school terms, comparative records, and accounting in general. Holidays could be changed to Mondays. Christmas would always be

Monday, December 25. Labor Day is a Monday. Washington was actually born on February 11; his and Lincoln's birthdays could be celebrated over a weekend; Thanksgiving is a matter of proclamation. Very few adjustments are necessary.

The end of the year 1950 offers an opportunity to change from the present style to the new World Calendar without difficulty. Many nations have approved the change subject to adoption by other countries. It is on the provisional agenda of the United Nations General Assembly and was introduced in the Senate of the United States as Bill S.1415.

Below is reproduced a proposed World Calendar. With very few changes from our present calendar, it offers the following advantages: Every year and every quarter begins on Sunday, ends on Saturday; four equal quarters, each containing 13 weeks, 91 days; 26 week-days in every month; dates always fall on same week-days, every year. As December 30, 1950, in both calendars is Saturday, December 31 can be the Worldday, followed by Sunday, January 1, 1951.

FIRST QUARTER											
JANUARY				FEBRUARY				MARCH			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10
15	16	17	18	19	20	21	12	13	14	15	16
22	23	24	25	26	27	28	19	20	21	22	23
29	30	31					26	27	28	29	30
SECOND QUARTER											
APRIL				MAY				JUNE			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10
15	16	17	18	19	20	21	12	13	14	15	16
22	23	24	25	26	27	28	19	20	21	22	23
29	30	31					26	27	28	29	30
THIRD QUARTER											
JULY				AUGUST				SEPTEMBER			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10
15	16	17	18	19	20	21	12	13	14	15	16
22	23	24	25	26	27	28	19	20	21	22	23
29	30	31					26	27	28	29	30
FOURTH QUARTER											
OCTOBER				NOVEMBER				DECEMBER			
S	M	T	W	T	F	S	S	M	T	W	T
1	2	3	4	5	6	7	1	2	3	4	5
8	9	10	11	12	13	14	6	7	8	9	10
15	16	17	18	19	20	21	12	13	14	15	16
22	23	24	25	26	27	28	19	20	21	22	23
29	30	31					26	27	28	29	30

* Worldday, (a World Holiday), W or 31 December (365th day), follows 30 December every year.
 ** The Leapyear Day, (another World Holiday), W or 31 June follows 30 June in leap years.

Description of the Calendar Prints

JANUARY—THE SCHOOLHOUSE IN WINTER. This is the fifth in the series of illustrations made directly from original paintings by George H. Durrie, the artist whose work appears on a number of the Currier & Ives winter scenes. Whereas most of the Currier & Ives subjects were drawn directly on the lithographic stone, Durrie painted his scenes on canvas; the firm's staff artists copied the subjects on stone. Many of "the snow man's" original paintings have been discovered, this being one of them.

FEBRUARY—"TROTTER CRACKS" ON THE SNOW. (Currier & Ives 1868—large folio.) This scene containing portraits of eleven famous trotters was created by Louis Maurer, who was connected with the famous partnership during most of its existence. The reproduction of this subject completes a series of three. "Trotting Cracks" at Home appeared in The Travelers calendar for 1940; "Trotting Cracks" at the Forge, in the 1945 edition.

MARCH—CLIPPER SHIP DREADNOUGHT OFF TUSKAR LIGHT. (N. Currier 1856—large folio.) The Dreadnought was built by Currier and Townsend at Newburyport, Mass. and launched in October 1853. She was registered at 1413 tons, length 200 feet, beam 39 feet, draft 26 feet, cargo capacity 2000 tons. Although she never broke any records she maintained a consistent schedule probably unequalled by any of her contemporaries. She was owned by the Red Cross Line operating between New York and Liverpool.

APRIL—CATCHING A TROUT. (N. Currier 1854—large folio.) This subject is the work of Arthur Fitzwilliam Tait who often combined business with pleasure by sketching his companions on hunting and fishing trips. It may be assumed that the men in this picture are actual likenesses of persons known to him.

MAY—THE SEASON OF BLOSSOMS. (Currier & Ives 1865—large folio.) One of a number of scenes of peaceful life which found much favor with the public after the end of the Civil War.

JUNE—THE RAIL ROAD SUSPENSION BRIDGE. (N. Currier 1856—large folio.) Although this print was copyrighted by Nathaniel Currier in 1856, it bears the imprint of Currier & Ives which leads to the assumption that it was actually marketed in 1857, by which time James Merritt Ives had become a partner. Another possibility is that the popularity of print necessitated a later reprint over the partnership's signature.

JULY—LANDSCAPE, FRUIT AND FLOWERS. (Currier & Ives 1862—large folio.) The "print makers to the American Public" published many fruit or flower subjects as decorative pieces. Here they combined fruit and flowers, plus a view of the Hudson River, to make it the most attractive of this style of prints. This is a very rare item with comparatively few copies known to be in existence. The art work was by Fanny Flora Palmer who is identified with more Currier & Ives prints than is any other artist.

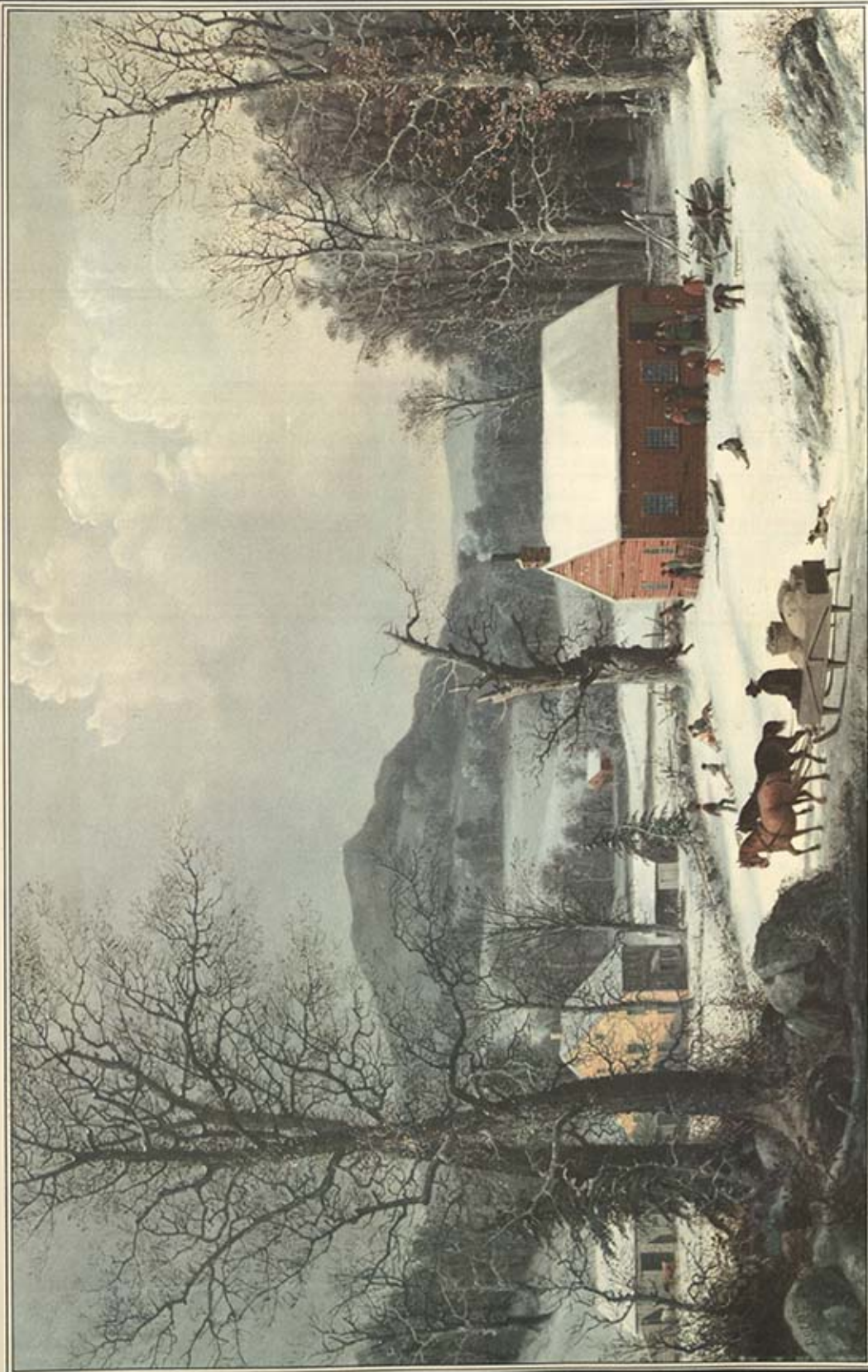
AUGUST—A HOME ON THE MISSISSIPPI. (Currier & Ives 1871—small folio.) Before the camera came into common use, the general public had to depend largely on drawings to get an idea of what other parts of the country looked like. Currier & Ives did their part in recording the customs and costumes of the day, not neglecting foliage, architecture, carriages and boats.

SEPTEMBER—HARVEST. (N. Currier 1849—small folio.) Another pictorial record of an occupation which has undergone considerable change in the one hundred years since this print was published.

OCTOBER—THE LIFE OF A FIREMAN. (Currier & Ives 1861—large folio.) Both Currier & Ives were members of a volunteer fire-fighting company, and produced a number of prints on the subject, serious and comic. There are six prints in this series. The sub-titles are "The Night Alarm", "The Race", "The Fire", "The Ruins", "The New Era", "The Metropolitan System." Four of the series have appeared in Travelers calendars; the first two and the last two of the six listed.

NOVEMBER—AMERICAN HUNTING SCENES. (Currier & Ives 1863—large folio.) A. F. Tait an English artist and member of the Royal Academy came to this country and became one of Currier & Ives most valued staff artists. He specialized in Western subjects and in fishing, camping and hunting scenes such as this one. Many of them were painted in the Adirondacks.

DECEMBER—WINTER PASTIME. (N. Currier 1855—medium folio.) Winter scenes are very popular with today's public. And they must have been popular years ago judging from the number of them produced by the lithographers of the day. Nathaniel Currier published this print in 1855; fifteen years later the partnership published a similar scene with the identical title. The latter was reprinted in The Travelers calendar for 1944.



PRINTED BY HENRY & SONS

THE SCHOOLHOUSE IN WINTER.



PERFORMANCE

LAUREL

PERFORMANCE

PERFORMANCE

PERFORMANCE

PERFORMANCE

PERFORMANCE

PERFORMANCE

PERFORMANCE

PERFORMANCE

"TROTTING CRACKS" ON THE SNOW.



S. HARRIS DEL. E. W. FRANKLIN PRINT

Reproduced by permission of the proprietors of the "Illustrated London News" from the "Illustrated London News" of 1844

CLIPPER SHIP DREADNOUGHT OFF TUSKAR LIGHT.

12th DAY FROM NEW YORK ON HER CELEBRATED PASSAGE INTO DOCK AT LONDON IN 12 DAYS 14 HOURS 18 MINS 1844

To her Commander W. L. G. is respectfully dedicated by the publisher

REPRODUCED FROM LITHO. N. GORDON

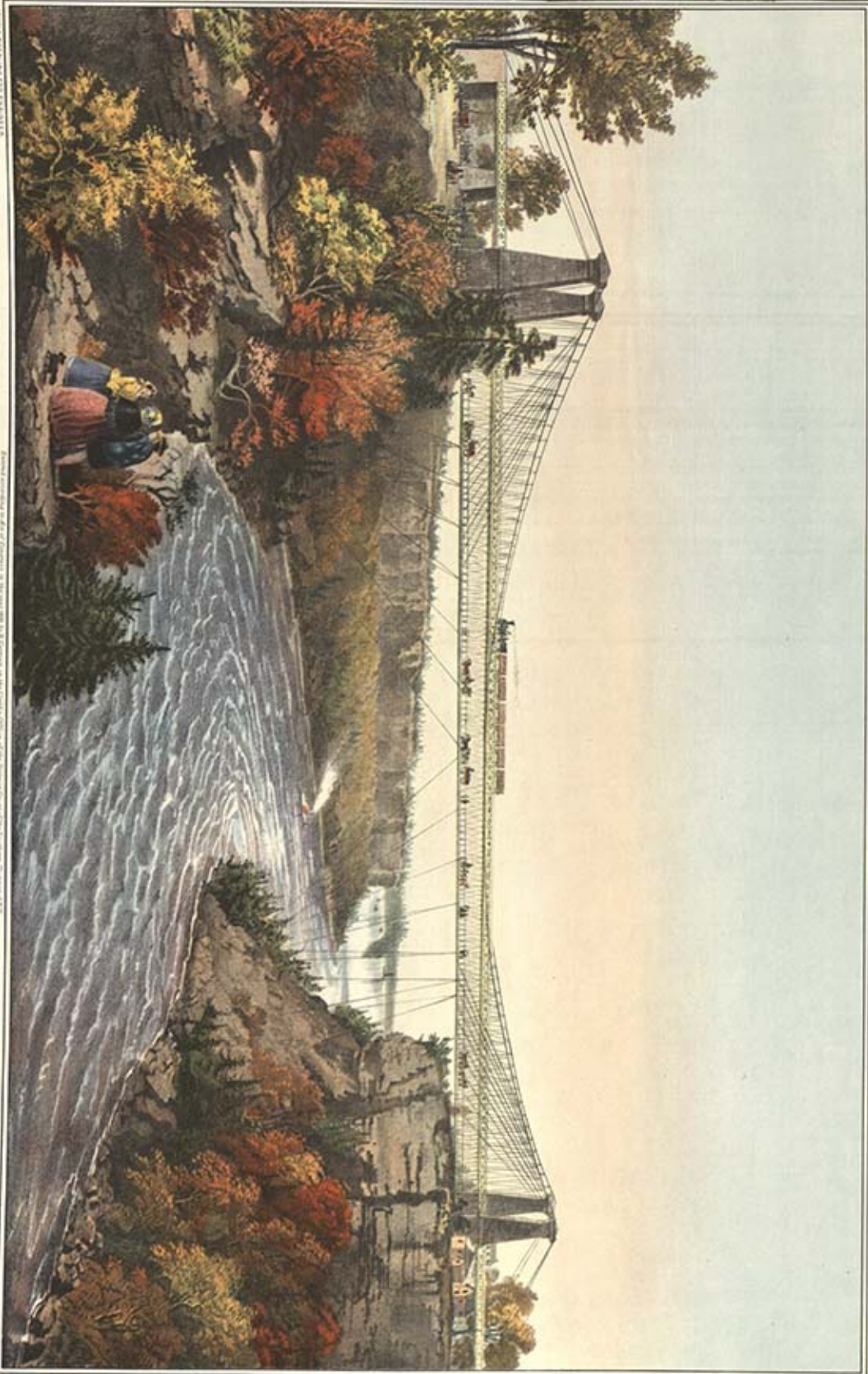


F. F. PALMER, ILL.

Engraved according to a drawing by George A. Smith, in the Garden of the President of the United States, in the President's Garden, N.Y.

REPRINTED FROM "GARDEN & FIELD, 1871."

THE SEASON OF BLOSSOMS.



DESIGNED BY E. B. EDDY

General view of the bridge as it appears in the foreground, looking down the river towards the falls.

PAINTED BY J. H. WILSON, NEW YORK

THE E. B. EDDY SUSPENSION BRIDGE.

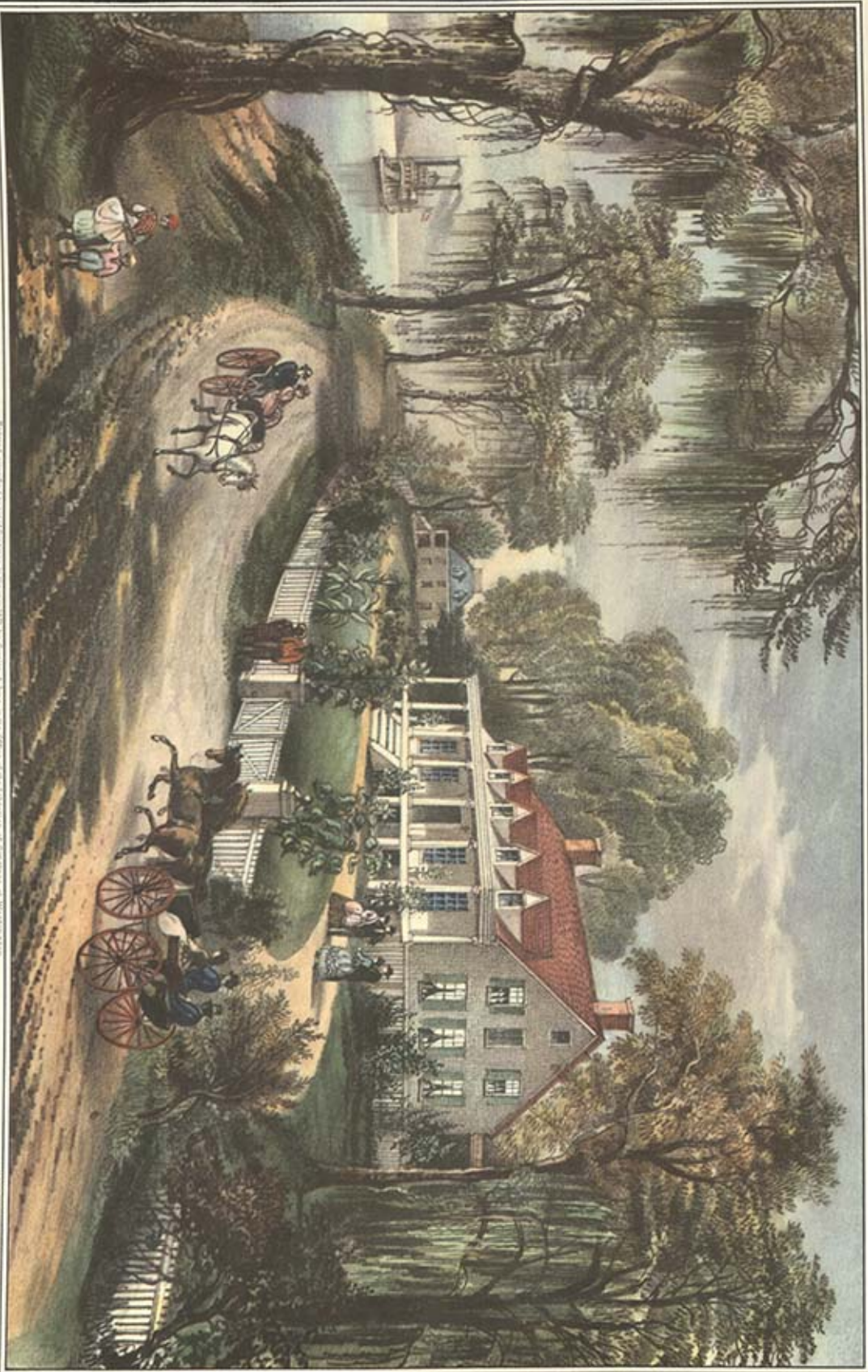
NEAR NIAGARA FALLS.

Length of Bridge 822 feet. Height above Water 240 feet.



REPRODUCED FROM THE ARTS AND CRAFTS OF THE UNITED STATES, FOR THE BOSTON JOURNAL OF NEW YORK

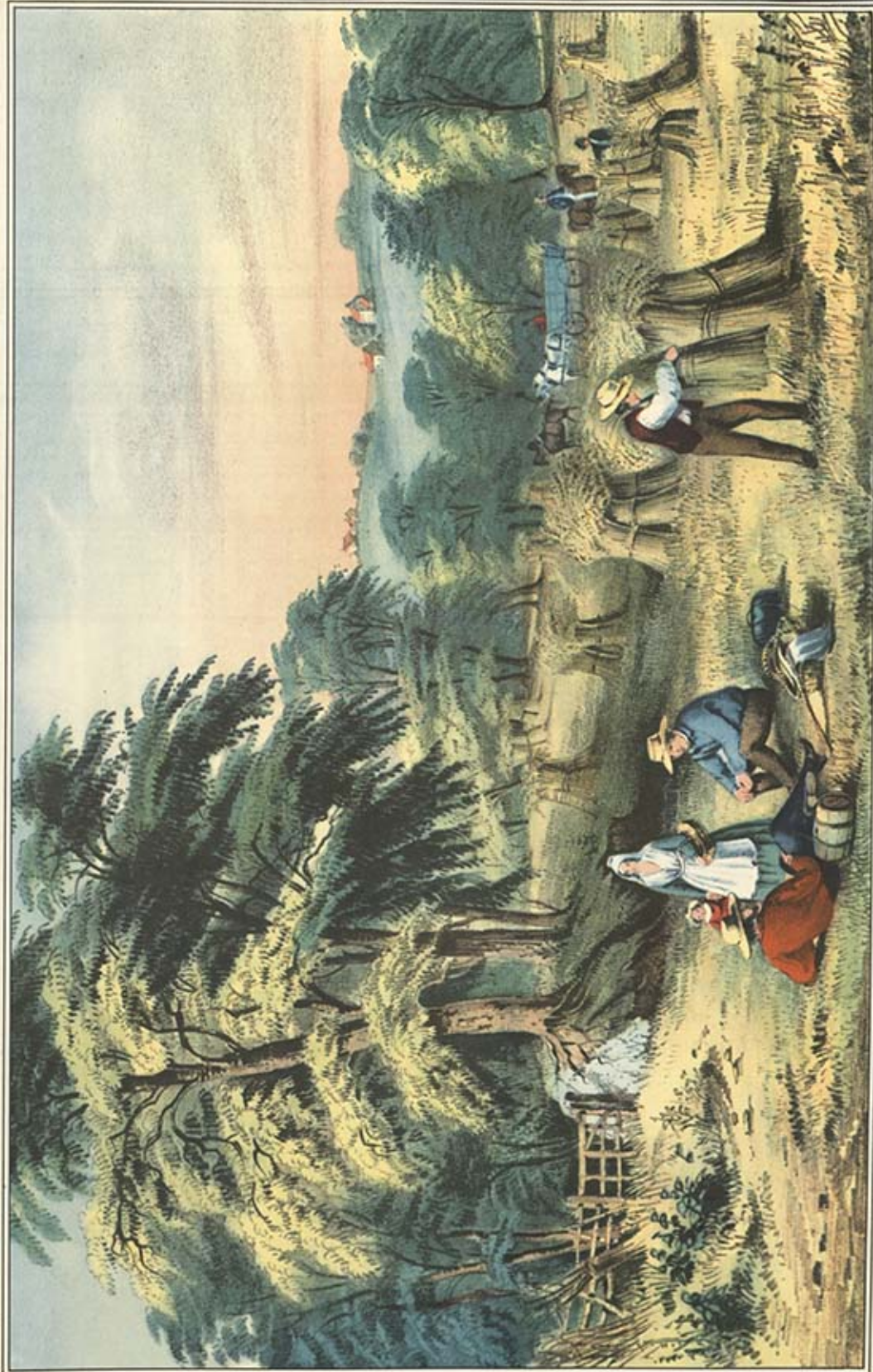
LANDSCAPE, FRUIT AND FLOWERS.



Engraved according to a sketch by George A. Jones, after a drawing of the plantation of George A. Jones, Esq.

Published by George A. Jones, Esq.

A HOME ON THE MISSISSIPPI.



Reproduced according to the original in the year 1843 by N. Currier in the Clerk's office of the District Court of the State of New York.

THE FARMER.



Illustration of a fire in New York City, showing the fire engine and the firemen fighting the fire.

THE LIFE OF A FIREMAN.

The new era. Steam and Muscle.



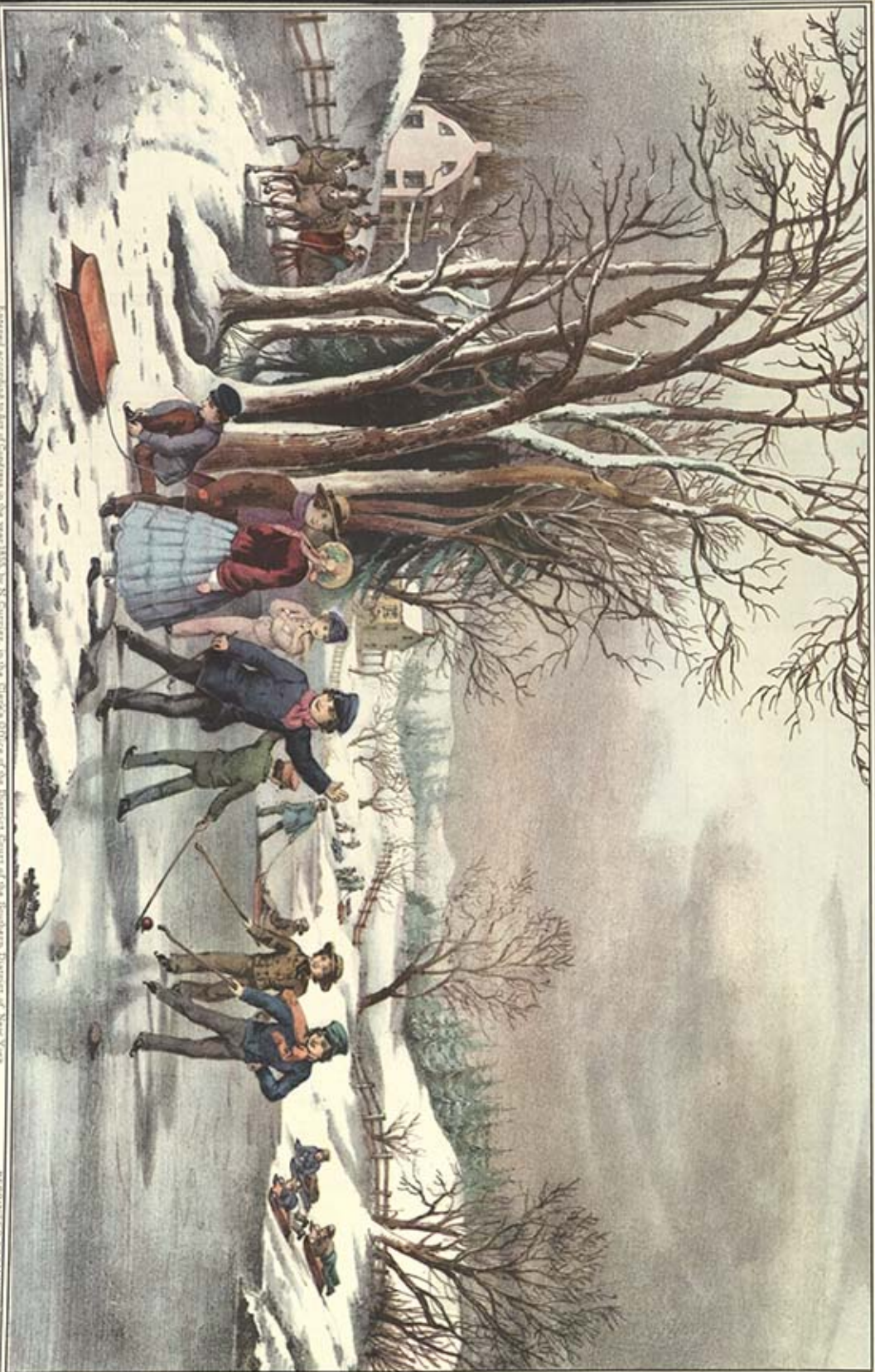
PRINTED BY A. P. TAYLOR

Engraved and Colored by G. A. Allen, New York, at the Lithographic and Engraving Office of the American Book Co., New York.

REPRINTED FROM LITH. OF QUINCY, N. Y.

AMERICAN HUNTING SCENES.

"A Good Chance."

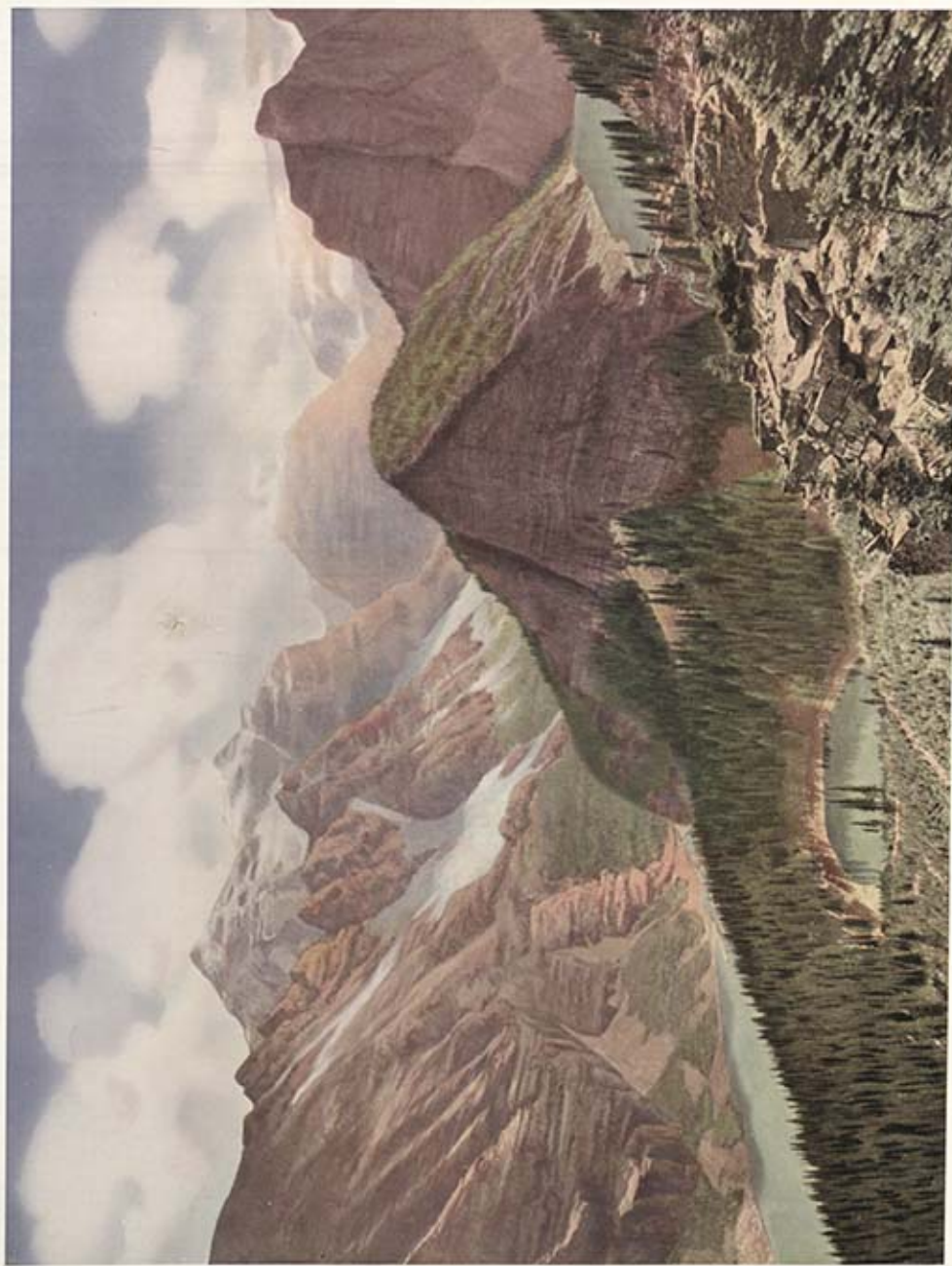


PAUL W. DILL

Entered according to Act of Congress in the year 1855, by N. CURRIER, in the Clerk's Office of the District Court of the Southern District of New York.

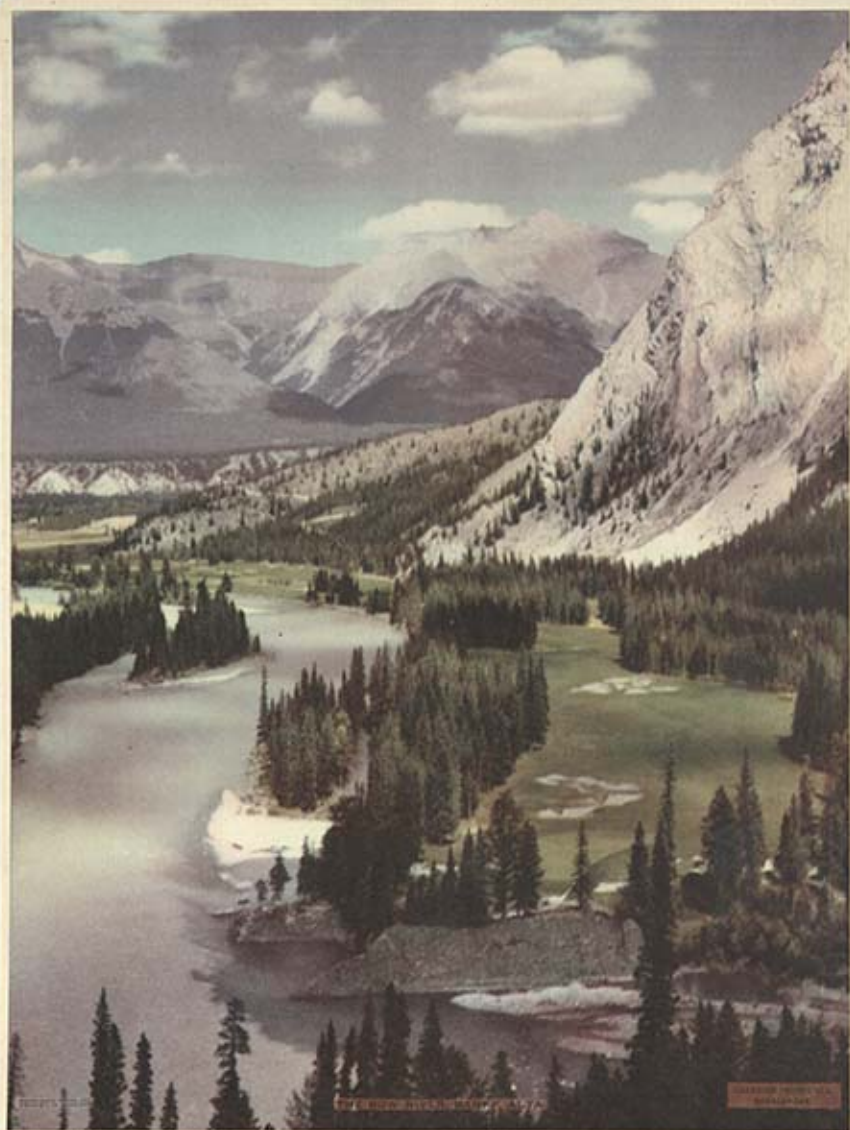
PRINTED BY W. DILL, N. CURRIER, LITH.

WINTER PASTIME.



Reproduced from a descriptive photograph by Oliver

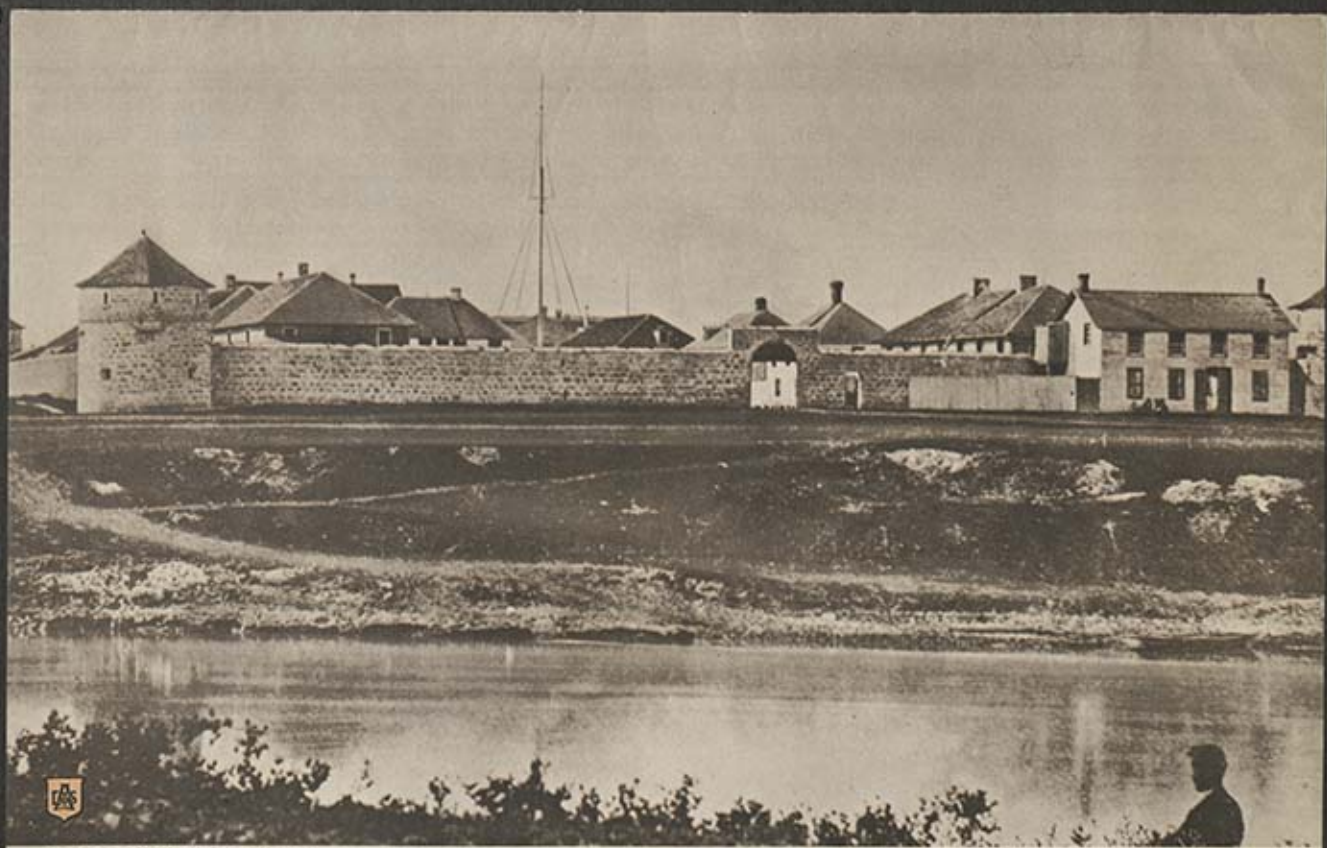
Lakes In The Clouds



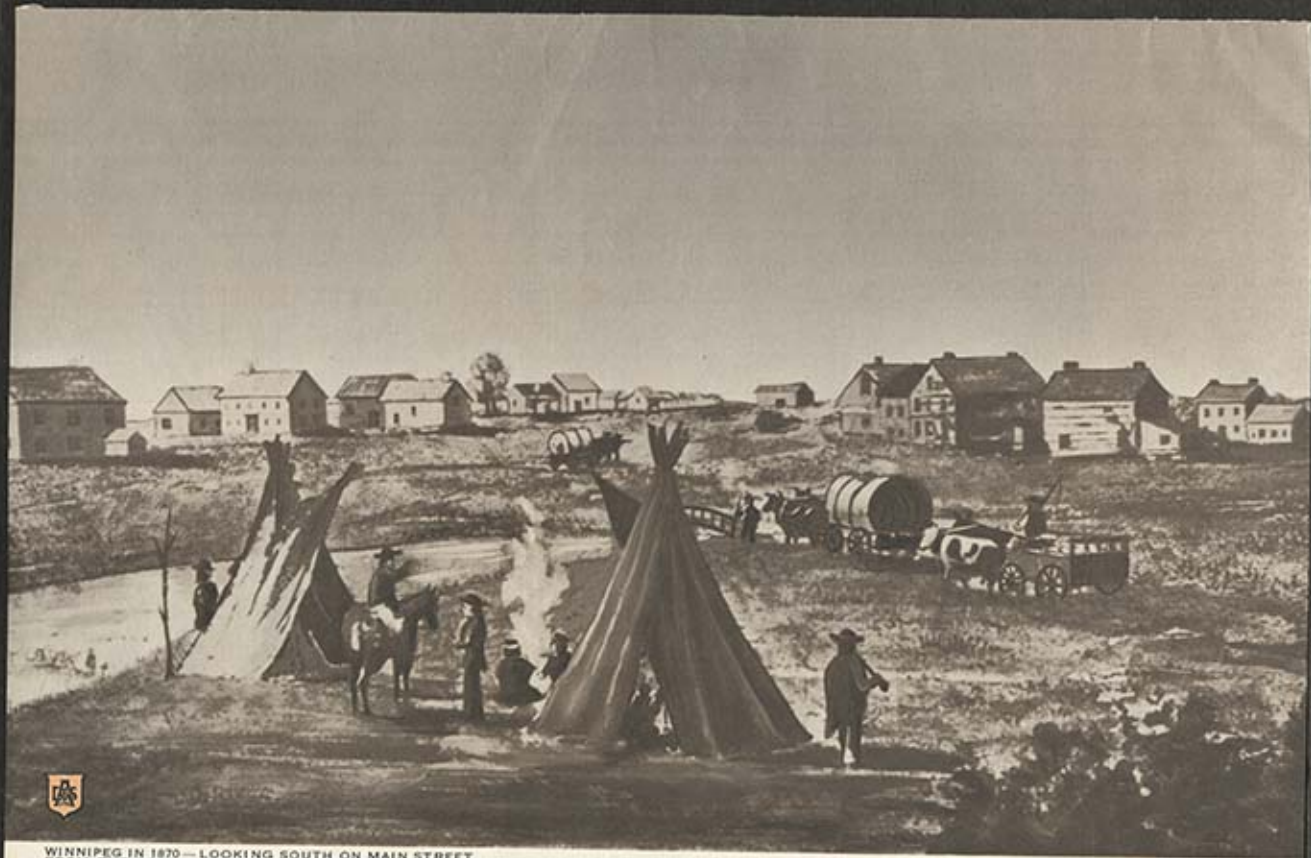


STIRLING CASTLE





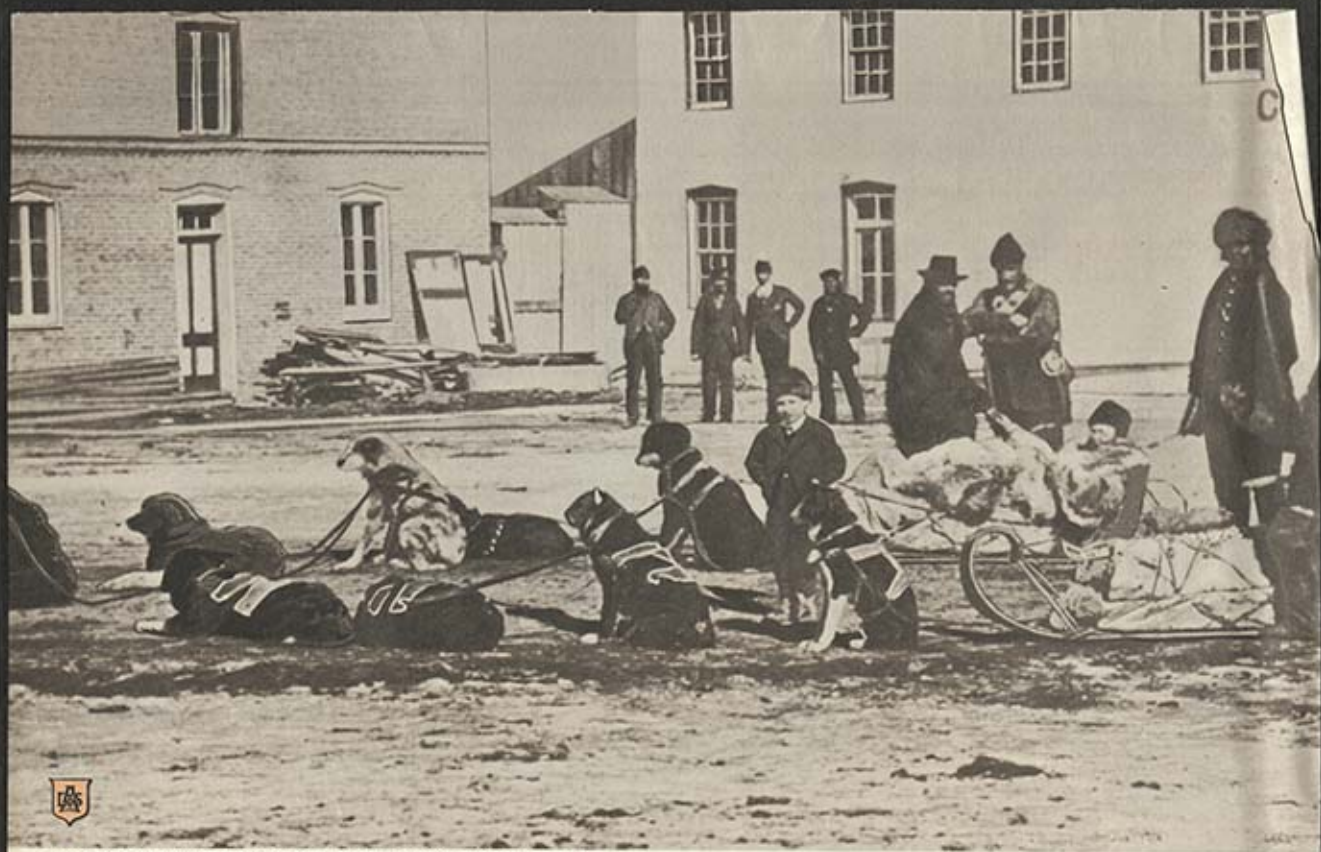
FORT GARRY IN THE EARLY 1870'S—SEEN FROM THE
SOUTH BANK OF THE ASSINIBOINE RIVER.



WINNIPEG IN 1870—LOOKING SOUTH ON MAIN STREET
FROM THE PRESENT CROSSING OF MARKET AVENUE.



THE WINNIPEG WATER WORKS IN 1874.



A RAILWAY LOCATION ENGINEER COMES TO TOWN, WINNIPEG, 1878.



WINNIPEG CITY HALL UNDER CONSTRUCTION, 1885
SEEN FROM THE EAST SIDE OF MAIN STREET.



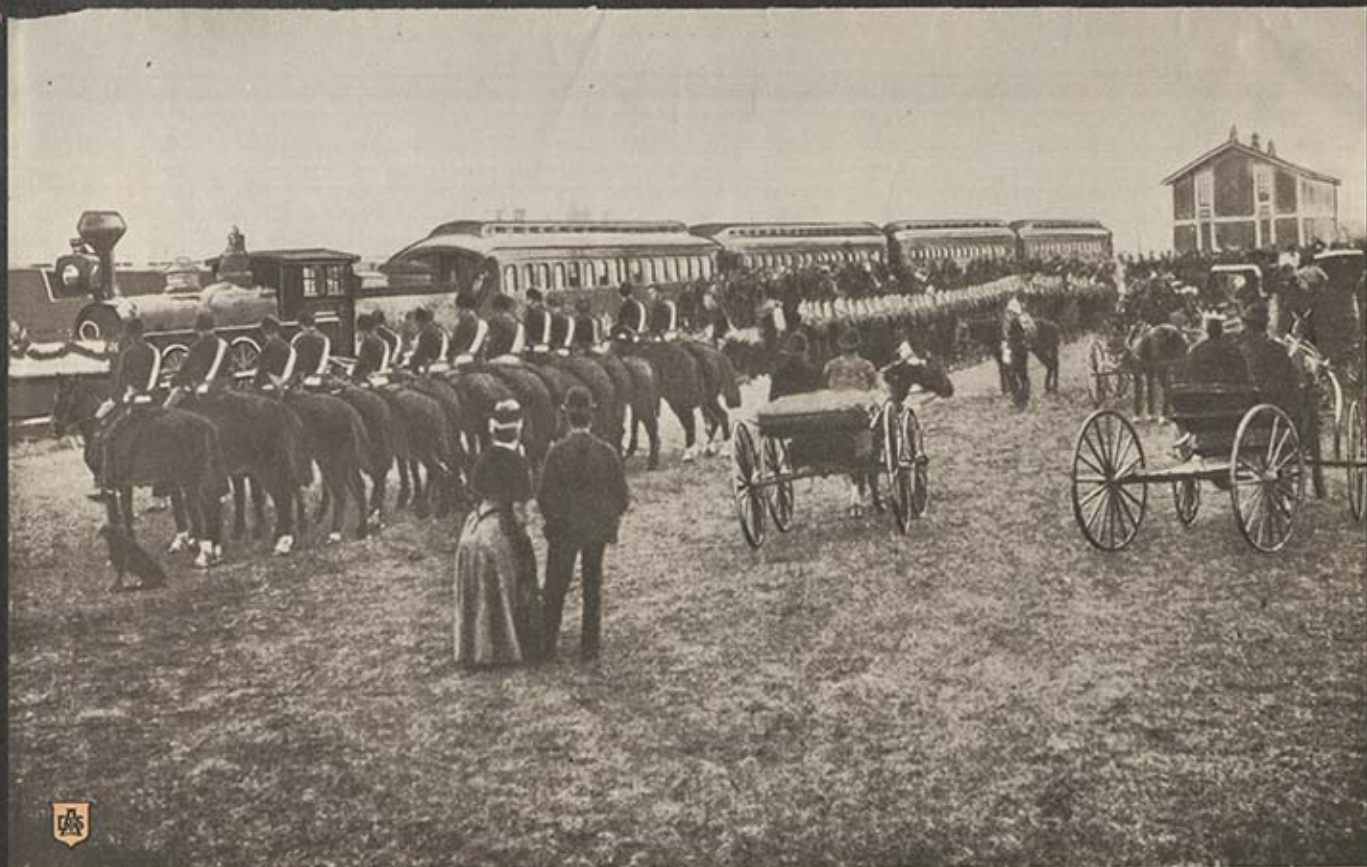
THE N.W. MOUNTED POLICE BARRACKS, REGINA, 1885.



A STAGE COACH ON THE CARIBOO TRAIL, BRITISH COLUMBIA, ABOUT 1885.—



ARRIVAL AT WINNIPEG OF CANADA'S FIRST TRANSCONTINENTAL TRAIN, JULY 1, 1886.



CALGARY SALUTES THE FIRST TRANSCONTINENTAL TRAIN.
AT THE C.P.R. STATION, JULY 2, 1896.



"FROM SEA TO SEA" — THE FIRST THROUGH TRAIN IN VANCOUVER STATION, JULY 4, 1886.



BEFORE THE BRANCH LINES — HUDSON'S BAY COMPANY TRAIN OF CARTS FROM THE NORTH ARRIVES AT CALGARY, 1888. LADEN WITH \$75,000 WORTH OF FURS.

THE FIRST PLANT, WINNIPEG, 1889.



HEAD OFFICE, WAREHOUSE AND FACTORY, WINNIPEG



AUTO PARTS BRANCH, FORT STREET, WINNIPEG.



DAUPHIN BRANCH, OPENED 1944.



CALGARY BRANCH, OPENED 1914.



EDMONTON BRANCH, OPENED 1916.
PARTLY OCCUPIED BY US



BRANDON BRANCH, OPENED 1944.





"AUTUMN AFTERNOON"

By
Emily Walters

Reproduced by Stens Press Limited
from original oil painting in the
Permanent Collection of the Winnipeg
Art Gallery.

"The Road to the Isles"

Illustrated by ROBERT HOUSTON, R.S.W.

A far croonin' is pullin' me away
As take I wif my cromak to the road;
The far Croonies are pullin' love on me,
As step I wif the sunlight for my load.

Refrain

Sure, by Tunnel and Loch Rannoch and
Lochaber I will go.

By heather tracks wif heaven in their wiles,
If it's thinkin' in your heart brawny's
In my step.

You've never smelt the tangle o' the Isles,
Oh, the far Croonies are pullin' love on me,
As step I wif my cromak to the Isles.

It's by Shell water the truck is to the west,
By Allbert and by Morar to the sea;
The cool croonies I am thinkin' o' for pluck,
And bracken for a wick on Mother knee.

Refrain

Sure, by Tunnel and Loch Rannoch and
Lochaber I will go.

It's the blue Islands are pullin' me away,
Their laughter puts the leap upon the lea;
The blue Islands from the Skerries to the Lews,
Wif heather honey taste upon each name.

Refrain

Sure, by Tunnel and Loch Rannoch and
Lochaber I will go.

This book is printed by permission of Bannock & Co., Ltd., from the
Agony, Bannock & Co., Ltd., and of the Edinburgh Press Co., Ltd.

NORTH and West from the busy industrial belt of Scotland runs a road of reminiscence and romance, so different, so beautiful.

Picture its surroundings; its ups and downs; its bridges spanning tinkling streams; its path amid bracken and moss, rock, scree and pine forest. At its end, a glistening sea, and beyond the sea, Isles, with hills rising in great masses and pinnacles, black and grey and red, piercing the limitless blue of the sky; at their bases thundering torrents, racing their way in sunless gorges to the sea.

Then, you may understand the people of that road; you may understand part of their spirit of adventure, the working of their imagination, their history and tradition.

The surrounding country, haunt of the Golden Eagle, Raven and Red Deer, is rich in romance; here was the land of Stevenson's *Kidnapped*; the names of Prince Edward and Cameron of Lochiel echo from the crannies along the roadside. Legend and folklore flourish here; tales of fairies and bogies, saints and soldiers throw light on the past. Let us glimpse something of the magic spell of romance surrounding the Road to the Isles.





FALLS OF TUNNEL

JANUARY

S	-	4	11	18	25
M	-	5	12	19	26
T	-	6	13	20	27
W	-	7	14	21	28
T	1	8	15	22	29
F	2	9	16	23	30
S	3	10	17	24	31

1948

FEBRUARY

S	1	8	15	22	29
M	2	9	16	23	-
T	3	10	17	24	-
W	4	11	18	25	-
T	5	12	19	26	-
F	6	13	20	27	-
S	7	14	21	28	-



"Save by Tunnel and Last Runway and Fisher's Millage."
The River Tunnel joins the River Carry flowing eastwards
to the sea, and from this point, in the most picturesque part
of the heart of Perthshire, starts the journey to the west by
river, loch and sea.—The Road to the Isles. At the Falls of
Tunnel, birch and pine overhang the post-brown depths
of the pool as the river roars down its escarpment, covering its
surface with creamy foam.



1948

"By Heather Tracks we" *Aspen in their wilds.*"
 After the lochs and rivers of Perthshire comes the tramp,
 ever westwards, over the Moor of Rannoch, immortalised
 by Robert Louis Stevenson in his book *Kidnapped*, and
 through the district of Lochaber. Trampling the uneven

MARCH

S	-	7	14	21	28
M	1	8	15	22	29
T	2	9	16	23	30
W	3	10	17	24	31
T	4	11	18	25	

APRIL

S	-	4	11	18	25
M	-	5	12	19	26
T	-	6	13	20	27
W	-	7	14	21	28
T	1	8	15	22	29





SHIEL WATER

1948

MAY

S	2	9	16	23
M	3	10	17	24
T	4	11	18	25
W	5	12	19	26
T	6	13	20	27
F	7	14	21	28
S	8	15	22	29

JUNE

S	6	13	20	27
M	7	14	21	28
T	8	15	22	29
W	9	16	23	30
T	10	17	24	-
F	11	18	25	-
S	12	19	26	-



"It's by Shiel Water the track is to the west"
The journey continues by Loch Shiel, a long narrow loch with infinite variety of rocky shore and high mountains, amply clothed with Scots Pine and Silver Birch. At the head of the loch stands a memorial column, surmounted by a statue of Prince Edward Charles Stuart, marking the spot where that romantic Prince raised his Standard in 1745. Later, as a fugitive, he remained in hiding in the same friendly countryside.



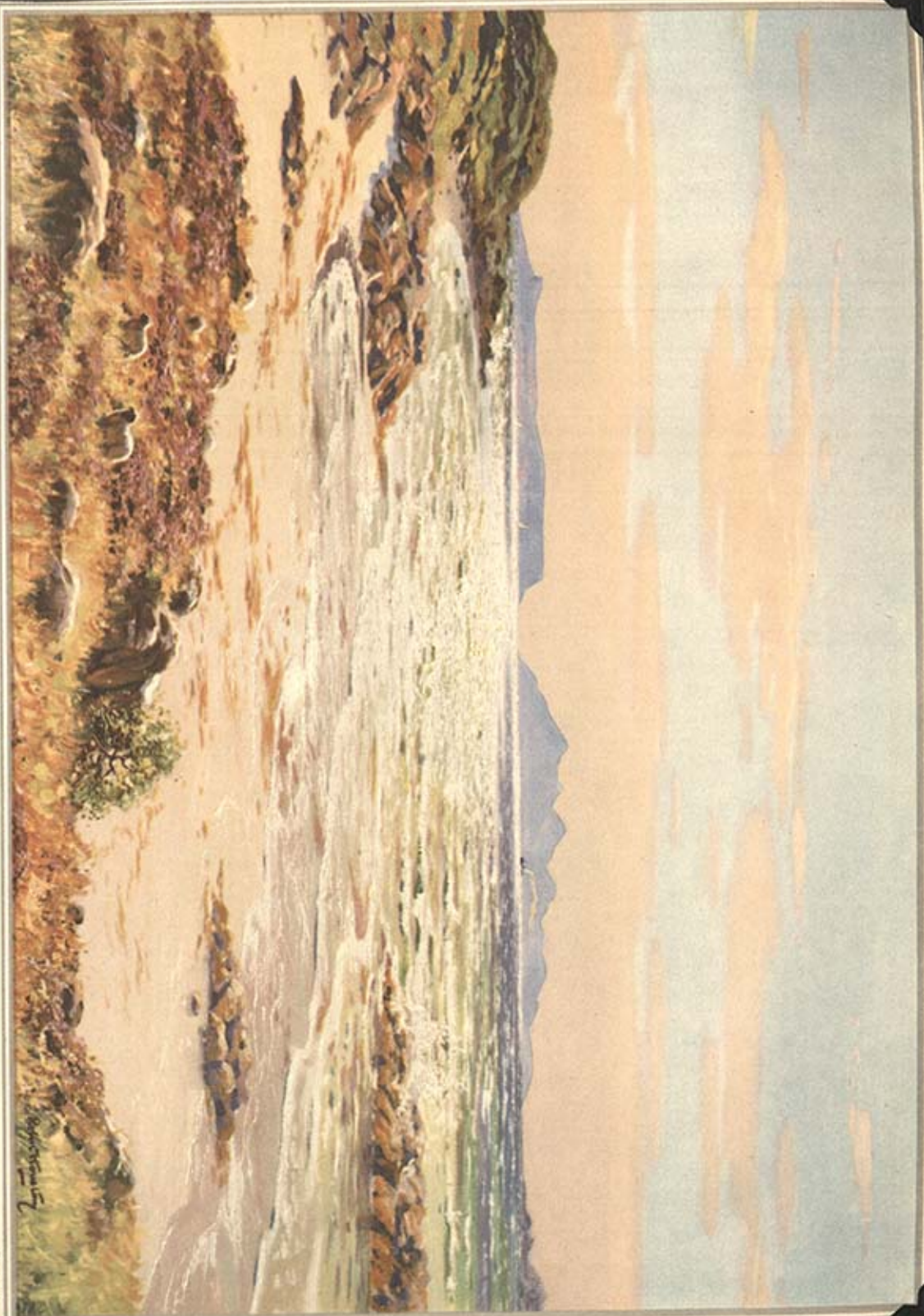


LOCH AILORT

1948													
JULY							AUGUST						
S	-	4	11	18	25		S	1	8	15	22	29	
M	-	5	12	19	26		M	2	9	16	23	30	
T	-	6	13	20	27		T	3	10	17	24	31	
W	-	7	14	21	28		W	4	11	18	25	-	
T	1	8	15	22	29		T	5	12	19	26	-	

"By Ailort . . . to the sea"
 The road reaches the rugged coast on the west by Loch Ailort, a sheltered sea loch which cuts deep into the hill.
 July, 1745—on board the "Du Teilly," which lay quietly





SEPTEMBER

S	5	12	19	26
M	-	6	13	20
T	-	7	14	21
W	1	8	15	22
T	2	9	16	23
F	3	10	17	24
S	4	11	18	25

1948

OCTOBER

S	3	10	17	24
M	-	4	11	18
T	-	5	12	19
W	-	6	13	20
T	-	7	14	21
F	1	8	15	22
S	2	9	16	23



"By Morar to the sea"
Over the silver sands of Morar, disturbed only by the long
hazy swell from the Atlantic, and away westward over the
glittering sea lie the Islands of Eigg and Rhéa. Rhéa, a
towering mountain mass rarely free from cloud even in
high summer, and Eigg with its remarkable Sgurr, a curious
geological formation, make a magnificent background to
the peaceful scene of sheep grazing quietly by the shore.



1948

The far Coolins are put in 'lay on me'
 The Coolins, the most precipitous range of mountains in
 Britain, sweep in a semi-circle round the loony water of
 Loch Cailinn, and a few peaks jerk abruptly
 skywards, giving an impression of insupportable
 height. Even in summer hidden terrific squalls come down from

NOVEMBER

S	-	7	14	21	28
M	1	8	15	22	29
T	2	9	16	23	30
W	3	10	17	24	-
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DECEMBER

S	-	5	12	19	26
M	-	6	13	20	27
T	-	7	14	21	28
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T	2	9	16	23	30





"A PROMENADE IN THE PANTILES, TUNBRIDGE WELLS", BY E. K. JOHNSON (1825-18--).



"LADIES PLAYING FOR THE MEDAL", THE PUTTING GREEN AT WESTWARD HO! 1872. BY SIR FRANCIS GRANT (1867-1878).
REPRODUCED BY COURTESY OF MESSRS. NISSE AND SONS, LTD.

THE VICTORIAN SCENE: OUR GRANDPARENTS IN HOLIDAY MOOD.

The holidays which our ancestors enjoyed strike the modern mind as dull, decorous and staid. A promenade in the picturesque Pantiles was the morning's programme for crinolined visitors to Tunbridge Wells, the spa whose medicinal waters were discovered in 1606. Ladies played golf in the 'seventies, but on a

special short putting course, where they wielded their wooden putters with accuracy and skill. Westward Ho!, first seaside golf-course in England, boasted a Ladies' Putting Green similar to the celebrated Ladies' Links which has existed at St. Andrews for many years and is still played on.

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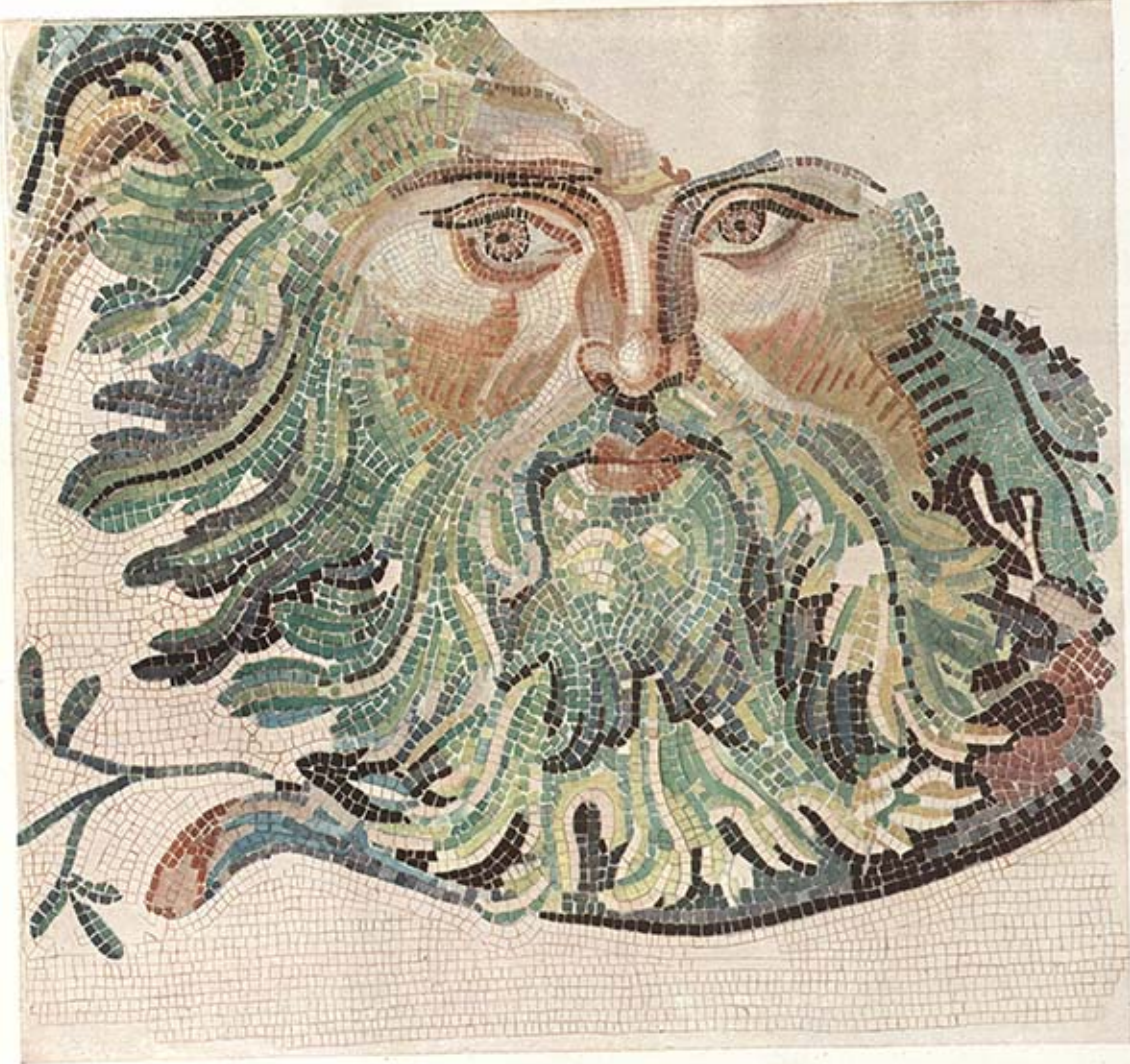
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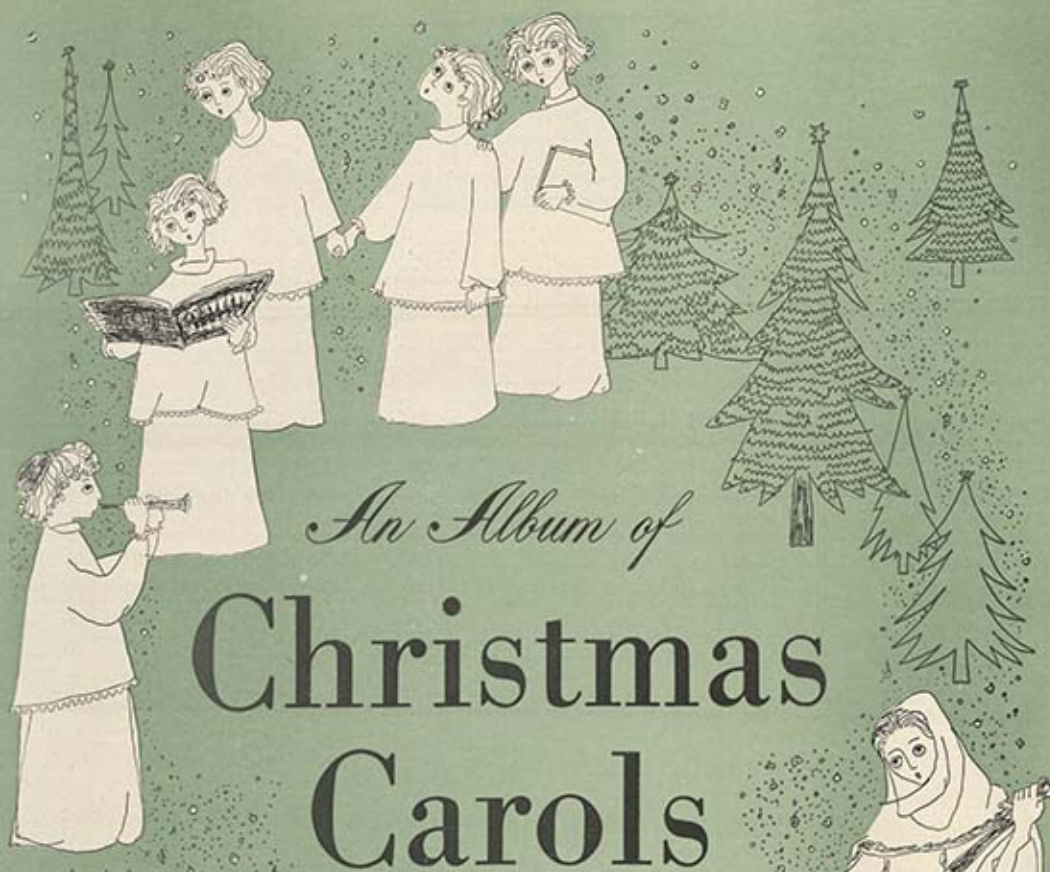
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page 34.



A BYZANTINE "SANTA CLAUS."

THIS "Green Man," this leaf-bearded mask, so strangely evocative of the Father Christmas of later and more homely ages, was one of the many images commissioned by the Emperor Theodosius II. of Byzantium and carried out in mosaic in the colonnades of the Imperial Great Palace. From 1935 to 1938 excavations were carried out in Istanbul on behalf of the Walker Trust (The University of St. Andrews) to uncover the built-over and rubble-covered ruins of this great home of the early rulers of the Eastern Empire. Noteworthy among the discoveries was the mosaic floor of a colonnaded hall. First built about 410 A.D., and reconstructed about 550 A.D., in the time of Justinian I. (of the Digest), this hall had been refloored with marble slabs, and this fact accounts for the preservation and the brilliant colouring of the mosaics. The mask we show is perhaps the most striking of several which look out from the acanthus-wreathed borders upon the main subjects; and the contrast between the benign abstraction of the "Green Man" and the scenes of lively violence which meet his level gaze—a horseman fighting a chimera, leopards devouring a gazelle, stags and eagles fighting snakes, a boar confronting a lion, a huntsman spearing a boar, several gryphons, and two steersmen meeting a tiger's charge—is not less than that between the rich, the elegant, the polished culture of the Byzantine Empire and the savage hordes of Alaric the Goth which had but recently swept up to the walls of Byzantium and were at that very time laying waste to Southern Italy.



An Album of
**Christmas
Carols**

To wish a Merry Christmas to its readers, LIFE presents in this portfolio an album of Christmas carols painted for this issue by seven of America's leading artists. In every age painters have interpreted the birth of Christ in the manner of their times. In this same way the artists who painted these carols give the event interpretations of their own spirit and their own time.





1. A URUGUAYAN FRUIT-SELLER. 2. A MOROCCAN MAN. 3. A LAS PALMAS MAIDEN. 4. A CHINESE BRIDE AND BRIDEGROOM.
5. A JAVANESE DANCER. 6. A SPANISH PEASANT. 7. A RED INDIAN SQUAW. 8. A FIJIAN GIRL. 9. A HONOLULU DANCING-GIRL.

A DOLLS' PARADE OF NATIONAL DRESS: TOYS THAT TAKE YOU ROUND THE WORLD.

The doll is the best-loved plaything of little girls in every corner of the globe. Nothing could be more amusing than the collection of 106 dolls of all nations made during her travels by Mrs. Grace Peterson, of Woolton, near Liverpool. On this and the facing page we reproduce in colour twenty-one of these toys, which not only wear the dress, but express the ideal of beauty of their native lands. The Uruguayan fruit-seller

balances her basket on her head; the Moroccan man comes from Casablanca; the apron and dress of the Las Palmas maiden are gay with wool embroidery. Chinese bride and groom are dressed alike in white satin fur-trimmed tunics. The Javanese puppet from Bali wears a carved mask of "Arjuna the beloved." Spanish peasant and Red Indian both carry their babies strapped to their shoulders. Shark's teeth and flowers form the

(Continued opposite)

5. YOUNG AMERICA.
10. A DUTCH GIRL.

NIATURE.

"Young America" were bought in London a rosy red look, and the he girl from Rotterdam

MY GREAT-GRANDFATHER Charles Dickens

THE DESTITUTE ENGLISH BOY WHO BECAME THE MOST FAMOUS NOVELIST
OF HIS CENTURY SITS FOR A PORTRAIT BY HIS GREAT-GRANDDAUGHTER

by MONICA DICKENS

I WAS sitting in my London garden the other day, when the heads of a pair of Sunday cyclists skimmed along the front hedge.

"That's the house where Charles Dickens was born," confided the boy, quite untruly.

"Go on!" said the girl. "Does he live there now?"

That would make him 136! As wild a question as that once asked me by a lady who wanted to know if Charles Dickens ever dandled me on his knee, which would make me about 70-odd.

The Christmas season always produces a sort of "Dickens revival," but recently there has been a general renewal of interest in his works. More and more people are reading them, either because of the dearth of good modern novels or because those grand films, *Great Expectations*, *Nicholas Nickleby* and *Oliver Twist*, have made them realize that these stories are something more than the dated, suspect "classics," which they were made to read too young at school and have never opened since.

It's impossible to read his books without feeling an interest in the man himself, because he is his books. He lived not only by them but in them and for them. His characters were as real to him as his own family and friends. He once said about his writing, and I'm sure it's true, "I don't invent it, I really do not . . . but see it and write it down."

Reading his books, you always get the feeling of Dickens at the other end of the pen, quite close. At any particularly apt or exuberant phrase you can imagine him bouncing delightedly on his chair, enjoying himself muttering into that beard, "Yes . . . yes . . . that's it—that's good!"

Dickens' great fame came to him when he was still quite young. He was a national monument in his own lifetime. Plenty of authors have crept to fame, or achieved it in maturity or after death, but Dickens rocketed to universal popularity before he was 30. He was only 25 when he finished *The Pickwick Papers* and 37 when, at the peak of his genius, he began *David Copperfield*, his best book.

Most of his books first appeared in paper-bound monthly installments, which is perhaps one reason for their immediate, widespread acclaim. They were available to everybody, as magazines are today. He did not write them completely and then divide them up; he unraveled them from month to month, often with the printer's boy hovering at the door to snatch them away before the ink was dry. And as fast as he wrote them they were pounced upon with joy. Everyone was talking about them, living for them from month to month.

Even in the States a steam packet carrying the latest installment of *The Old Curiosity Shop* was greeted by yells from the New York quay: "Is Little Nell dead yet?"

His appeal was universal, from the highest to the lowest in the land. Cottagers read *A Christmas Carol* aloud by their evening candle and kept it on a special shelf along with the Bible. Lord Denman, the Lord Chief Justice of England, used to study *Pickwick* surreptitiously under the bench when the court got too long-winded.

His public loved him when he made them laugh, but they loved him even more, those sentimental Victorians, when he made them cry. The fifth number of *Dombey and Son*, in which he killed off Little Paul at great length, bathed the country in a flood of delectable tears. The famous actor Macready went straight round to see Dickens but said afterwards, "I could not speak to him for sobs." The novelist Thackeray marched into the office of *Punch*, threw a copy of the fifth number of *Dombey* on the table before



MONICA DICKENS

Like her great-grandfather, Author Monica Dickens has based most of her writing on firsthand observation. To gather material for her first novel, *One Pair of Hands*, published in 1939, Miss Dickens abandoned London society to hire out as a cook. She later served as a nurse and war worker, and got books out of both of those occupations. Now 33, tall, slender, blond and unmarried, Miss Dickens lives in Bayswater with her father and married sister. She does all the cooking, most of the shopping and writes about six hours a day. She recently interrupted her routine to visit America and deliver this article on Charles Dickens to LIFE.

Mark Lemon, the editor, and cried, "There's no writing against this, one hasn't an atom of a chance; it's stupendous." The great Thackeray, who was a contemporary and friendly rival of Dickens, knew himself beaten when even his own children, who "read Dickens 10 times for everyone they peruse the dismal preachments of their father," begged him to try and write a story "like one of Mr. Dickens' books."

Dickens himself was profoundly touched by what he wrote. That is why he touched all his readers. When he killed Paul Dombey, he wandered desolate and sad all night about the streets. He was heartbroken over *The*

Old Curiosity Shop, mourning Little Nell like his own daughter, and when he had finished championing the exploited underdog in *The Chimes*, he said, "I have had a good cry. I am worn to death."

He was a man easily swayed by his emotions, whether to tears or laughter, generous affection or bitter wrath at some injustice. Everything he did, he did full tilt, with a boisterous energy that wore him to his death at the age of only 58. He must have been a wonderfully exciting—though possibly a tiring—person to meet. Years after his death Dickens would come remarkably alive in the stray anecdotes that sometimes emerged after dinner from the depths of my grandfather's armchair.

I remember Grandfather telling us once how, when he and his family were playing a memory game of repeating a long string of words to which each person added one more, his father suddenly came out with "Warren's Blacking, 30, Strand." His strange look and tone haunted my grandfather though he did not know why, for Charles Dickens had never spoken, even to his wife, of the nightmare years he spent as a small boy in the blacking factory. We know all about it now, for it's told in *David Copperfield*, a book which is largely autobiographical. Everyone knows him as a man who made his way from nothing, but not everyone knows that the blacking factory and the debtors' prison and the pawnshop were not the whole tale of his early days.

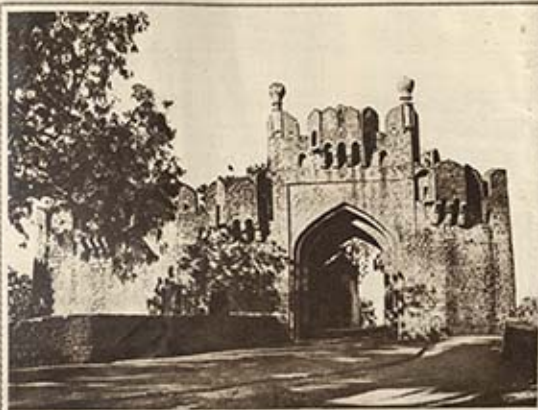
The agony of the blacking factory

HE was born into a respectable, prosperous, *petit bourgeois* family. His grandmother was housekeeper to Lord John Crew, whose children knew and loved her as an "inimitable storyteller," an expression to be applied so often later to a grandson. His father, John Dickens, was a clerk in a navy pay-office, first at Portsmouth, where the eldest son Charles was born, then at Chatham, where Charles started at a good school. But John Dickens was extravagant, his debts mounted, a train of misfortunes dogged the family, and when Charles was 12 his father was dragged off to the debtors' prison, and the small boy embarked on the life of poverty and hunger which is told in *David Copperfield*.

This is what he felt about it: "No words can express the secret agony of my soul . . . as I felt my early hopes of growing up to be a learned and distinguished man crushed in my breast. The deep remembrance of the sense I had of being utterly neglected and hopeless; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day, what I had learned and thought and delighted in, and raised my fancy and my emulation up by, was passing away from me, never to be brought back any more, cannot be written."

He never forgot it. Even after he was a famous and honored man, he

NEWLY CLEARED FROM THE HYDERABAD JUNGLE: BIDAR'S MEDIAEVAL FORT.



PART OF A MEDIAEVAL CITY, NEWLY REVEALED IN THE HYDERABAD JUNGLE: BIDAR FORT, SHOWING THE FIRST GATEWAY OF THE MAIN (SOUTH-EASTERN) ENTRANCE. BUILT IN 1653, THIS WAS THE OUTERMOST OF THREE, OF INCREASING STRENGTH.



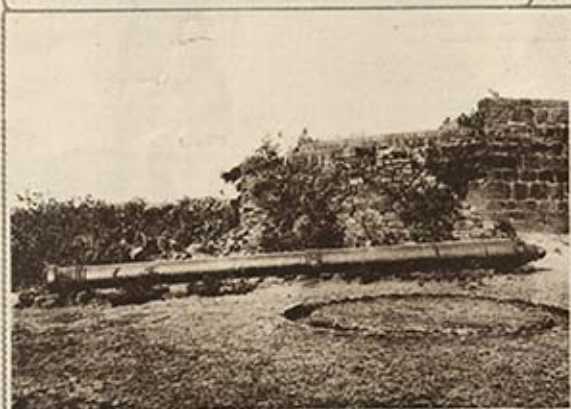
PART OF BIDAR FORT'S TRIPLE MOAT: THIS INTRICATE DEFENCE, CARVED OUT OF ROCK, IS FOUND ONLY ON THE WEAKER SIDES OF THE VAST FORTIFIED SITE. THE DEPTH IS 30 FT., THE WIDTH OF THE SECTIONS VARYING BETWEEN 32 AND 41 FT.



THE RAMPARTS OF BIDAR FORT, FACING SOUTH-EAST: THESE LIE ON THE SIDE FACING THE CITY, NEAR THE MAIN ENTRANCE, WHERE NATURE HAD DONE LEAST TO RENDER THE SITE IMPREGNABLE. CONSTRUCTED BETWEEN 1429 AND 1656 A.D.



THE SHAZRA DARWAZA, THE MIDDLE OF THE THREE GATES WHICH COMMAND THE MAIN ENTRANCE: IT CONTAINS A MUSIC GALLERY, WHERE MUSIC IS STILL PLAYED FOUR TIMES A DAY AT THE BEGINNING OF EACH WATCH, TO MAINTAIN THE TRADITION.



THE LONG GUN OF BIDAR FORT (29 FT. FROM BUTT TO MUZZLE): BEAUTIFULLY CARVED IN THE HINDU STYLE, THIS PIECE IS MOUNTED ON A BASTION ON A HIGH SPUR INSIDE THE FORT. FURTHER DETAILS OF THIS AND THE LARGER GUN (RIGHT) ARE GIVEN BELOW.



THE POP-I-JHARI, OR "DIVINE GUN": USUALLY CALLED THE LARGE GUN, IT WAS MADE IN 1572 AND MOUNTED ON A BASTION COMMANDING ONE OF THE EAST GATES. IT CARRIES SIX INSCRIBED PANELS GIVING, *INTER ALIA*, ITS CHARGE AND NAME.

On the opposite page Sir John Squire reviews Mr. G. Yazdani's remarkable book on the History and Monuments of Bidar, a deserted city hitherto inaccessible and buried in the jungles of Hyderabad. Over a period of years since 1917 roads have been built, the jungle cleared from the vast site, repairs and reconstructions have taken place and the mediaeval town and fort of Bidar have been revealed in all their impressive glory. Above, in a series of photographs reproduced from the book (by courtesy of the publishers, the Oxford University Press), we give some idea of the strength and intricacy of the fortifications of the fort. This site, which has an external circumference of two-and-a-half miles, is surrounded by a wall with glacis and moat (in some parts a triple moat), and contains thirty-seven bastions, seven gates and an elaborate main entrance. Its origins as a fortified site are obscure, but the fort as now known was constructed in 1432 A.D. Extensive alterations and

additions were made in the reign of Muhammad Shah (mid-fifteenth century), and about a century later in the reign of Ali Barid. In 1656 Aurangzeb annexed Bidar to the Mogul kingdom and the city fell into insignificance about a century later. The fort is a naturally strong site except on the south, south-east and south-west where the fortifications have been augmented with the extraordinary triple moat illustrated above. Gunpowder was known and used in the Deccan in the fifteenth century and the fortifications were modified accordingly, and immense and beautiful guns mounted. We illustrate two examples. The Large Gun was made in 1572 and fired a 300-lb. shot with a charge of 60 lb. of powder. It is highly polished and built of bars of laminated metal. Its bore is 1 ft. 7 ins., its length 14 ft. 9 ins. The Long Gun (bore 6 ins., length 27 ft.) is beautifully carved with chains, beads, leaves and birds and was most probably made by Hindu craftsmen.

LINKED WITH THE DINOSAURS: "LIVING FOSSILS" FROM MESOZOIC TIMES.

OUR readers will remember that we published an article on *Ginkgo biloba*, or the Maidenhair-tree, in our issue of April 10, in which it was described as a "living fossil," in that it is the sole living species of a genus which, in Mesozoic times (some 110,000,000 to 185,000,000 years ago, when the first mammals were evolving and dinosaurs roamed the land), had a very wide geographic distribution in the North Temperate Zone of both hemispheres. There are other examples of the genera of that remote age, including the cycads, most primitive of living flowering plants and in nature practically confined to tropical and sub-tropical regions, surviving to the present day and scarcely to be distinguished from the fossil forms. *Ginkgo biloba*, the most ancient of living trees, was introduced into Japan from China about 700 A.D., and was brought to Holland in the early eighteenth century and to the United States in 1794. (Continued opposite.)



SHOWING THE INFLORESCENCES AND THE LEAVES OF A TREE WHICH WAS ONLY KNOWN, UNTIL RECENTLY, FROM FOSSIL RECORDS: THE BOTANICAL CHARACTERS OF *NEZAKUSOIA*. Reproduced from "Arundin" by courtesy of Dr. H. H. Hsueh.

spent about three months in the area and reported finding more than 100 large trees representing the species, occurring on slopes, along small streams and near rice paddies between the altitudes of 2952 ft. and 4265 ft., and scattered over an area of about 800 square kilometres. At least another 1000 of the trees, including small ones, were found in the Shui-sa-pa Valley in Hupoh Province, which takes its name from that of the tree, shui-sa (shui = water, sa = fir or spruce). The expedition secured an ample supply of seeds, some of which reached Boston in January this year and were planted in the propagating house at the Arnold Arboretum, where many had germinated by the end of that month, and so it is hoped that in time there will be a certain number of living plants for distribution. Meanwhile, following a long-established Arnold Arboretum practice, packets of seeds have been widely distributed to institutions in the United States and Europe, and in this way an ancient but now nearly extinct type of tree may eventually be established in various parts of the U.S. and elsewhere.



THE MOST PRIMITIVE OF LIVING FLOWERING PLANTS: CYCADS GROWING UNDER GLASS; IN NATURE THEY ARE PRACTICALLY CONFINED TO TROPICAL AND SUB-TROPICAL REGIONS. Reproduced by courtesy of the Director, Royal Botanic Gardens, Kew. Copyright, Beecham-Mason Trusts.



WHERE LARGE SPECIMENS OF *NEZAKUSOIA* HAVE BEEN LOCATED: A SKETCH-MAP SHOWING THE LIMITED GEOGRAPHIC AREA OF THE "FOSSIL" TREES. Reproduced from "Arundin" by courtesy of the Director of the Arnold Arboretum, Harvard University.

Continued.] fossil species of North America and Asia originally ascribed to the genus *Sequoia*, but proved not to belong in that genus. Four years later Mr. T. Wang discovered three large trees in North-Eastern Szechuan, near the Hupoh border, and collected some fragmentary specimens from them. His discovery excited much interest and a second expedition was sent to the area in 1946, with the surprising result that it was established that the trees were living specimens of *Metasequoia*, until then known only from paleobotanic records. It was apparently not far from the verge of extinction as a living entity in its native habitat, for Mr. C. J. Hsueh, leader of the expedition organized by Professor Wan-Chun Cheng, of the National Central University, Nanking, found only about twenty-five trees. However, the expedition returned with botanical specimens which, on being sent to the Arnold Arboretum of Harvard University, led to a grant being made by that institution to finance a third expedition, organized by Professor Cheng and led by Mr. Hsueh, to the type locality. The latter flew from Nanking to Chungking on September 3, 1947, and eight days later arrived at Mou-tai-chi, 68 miles east of Wan-hsien, Szechuan, where the type of the species was discovered in 1945. He

Continued.] States in 1794. It can be easily propagated from seeds and cuttings, and has been employed in ornamental planting, both in Europe and America. Recently details have been published of another of these "living fossils," a remarkable conifer which, although not so old in geologic time as *Ginkgo biloba*, yet dates from the Mesozoic age. In 1941, the genus *Metasequoia* had been proposed to accommodate various (Continued below, center.)



THE LEAVES OF ONE OF THE MOST ANCIENT OF LIVING TREES—*GINKGO BILoba*, OR THE MAIDENHAIR-TREE, WHICH WAS "DISCOVERED" IN JAPAN TOWARDS THE END OF THE SEVENTEENTH CENTURY. (Photograph by Harold Bailey.)



A FINE SPECIMEN OF *GINKGO BILoba* IN LEAF AT THE ROYAL BOTANIC GARDENS, KEW: THE SOLE SPECIES OF A TREE WHICH CAN SCARCELY BE DISTINGUISHED FROM FOSSIL FORMS OF MESOZOIC TIMES. Copyright photograph by G. Atkinson.



BLACKWELL'S
TREES AND FLOWERS
CALENDAR

JANUARY 1949

*With many thanks
from
Miss H. Smith*

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Photographed by F. S. SMYTHE



BLACKWELL'S
ALPINE
CALENDAR
1950

JANUARY

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Edited by R. L. G. IRVING

'Les Ecrins from near la Bérarde,' from the water-colour by Cecil A. Hunt, R.W.S.

GIOTTO "by whom dead painting was restored to life, to whose right hand all was possible"



GIOTTO OF FLORENCE

EVEN before he began his four years' work on the prodigious Arena Chapel murals which are shown on the preceding 23 pages, Giotto di Bondone was a great and famous man in Italy. He was acclaimed not only by princes and poets but also by the plain people who, without books or magazines or movies, relied on painters to tell them stories. To them Giotto was a fascinating storyteller, as understandable and interesting as an illustrator like Norman Rockwell is today. He was also a popular idol, as sought after by the squabbling cities of Italy as a baseball player like Joe Di Maggio would be if he were put up for trade today.

Yet of this famous man there is no authentic existing portrait. The one shown in the inset above is a supposed portrait painted into a fresco at Assisi by a follower of Giotto. If it is a portrait it is a flattering one, for Giotto was actually an awkward, conspicuously ugly man who looked more like a farmer than an artist. He was, in fact, a farmer's son, born near Florence in 1266. When he was about 10 years old, according to legend, he was sitting in a field tending his father's sheep and idly drawing with a sharp stone on a flat rock when a passing traveler stopped to look at the sketch. The traveler, who turned out to be Cimabue, one of the finest painters of his time, was so impressed that he took Giotto into his studio as an apprentice. There Giotto's talents developed spectacularly and became the subject of other legends. One day, the story goes, while walking through his studio Cimabue saw a fly on the picture Giotto was painting. He tried to brush it off, tried again when the fly failed to move, then realized that the fly was a brilliantly lifelike one that Giotto had painted. Giotto's amazing technical skill some years later won him a lucrative commission from the Pope, for whom he drew a perfect circle with one quick sweep of the brush, by this feat winning the commission from other painters who had submitted painstaking sketches.

Around 1296, when he was 30, Giotto painted the life of St. Francis for the Upper Church of St. Francis at Assisi and burst full-blown into fame. People packed into the church to look at the frescoes as crowds

today might into a movie house. They had never seen paintings so realistic and human as these, had never seen landscapes with such convincing perspective. Dante and Petrarch composed glowing phrases about Giotto. "Giotto was a man of such genius," wrote Boccaccio, "that nothing was ever created that he did not reproduce with the stile, the pen or the pencil so as not merely to imitate but to appear nature itself."

Giotto was in his time a highly unconventional painter. When he grew up art was a possession of the Church. Painters, deriving their style from the antiquated two-dimensional Byzantine paintings and mosaics, had been adorning church walls with unreal, rigidly formalized, flat-looking images. It was Giotto who cracked the traditions. The people he created—calm, thoughtful, silently tragic—are solid as carved stone. But they live and suffer, moved by believable emotion. From Giotto, who may be the greatest of all Western painters, bloomed the whole humanistic art of the Renaissance.

After his success at Assisi, Giotto was deluged with commissions to decorate churches, chapels, palaces. He worked in many places—Rome, Rimini, Naples, Padua, even France. He traveled with a swarm of assistants, pupils, his wife and a growing brood of children (eventually totaling eight) who, as ungainly as their father, were often seen romping around him as he worked. Like the Arena Chapel *Life of Christ*, which covers almost half an acre of wall space, most of his work was monumental. Much of it still remains but not all in such good condition as the Arena frescoes, which have undergone very little restoration.

A good businessman, Giotto was well paid, and city rulers competed furiously for his services. King Robert of Naples offered to make him First Citizen of the Realm if he would forsake Florence for Naples. But the rulers of Florence, who had become increasingly annoyed at the peregrinations of their star citizen, finally got Giotto back home in 1334, gave him the title of Chief Architect of the State and Master of the Cathedral Works and told him that he could not leave Florence without official permission. Except for one excursion to Milan to decorate the ruler's palace there, Giotto stayed in Florence for the rest of his life, spending his time in designing and building the cathedral bell tower, "Giotto's Tower" (below).

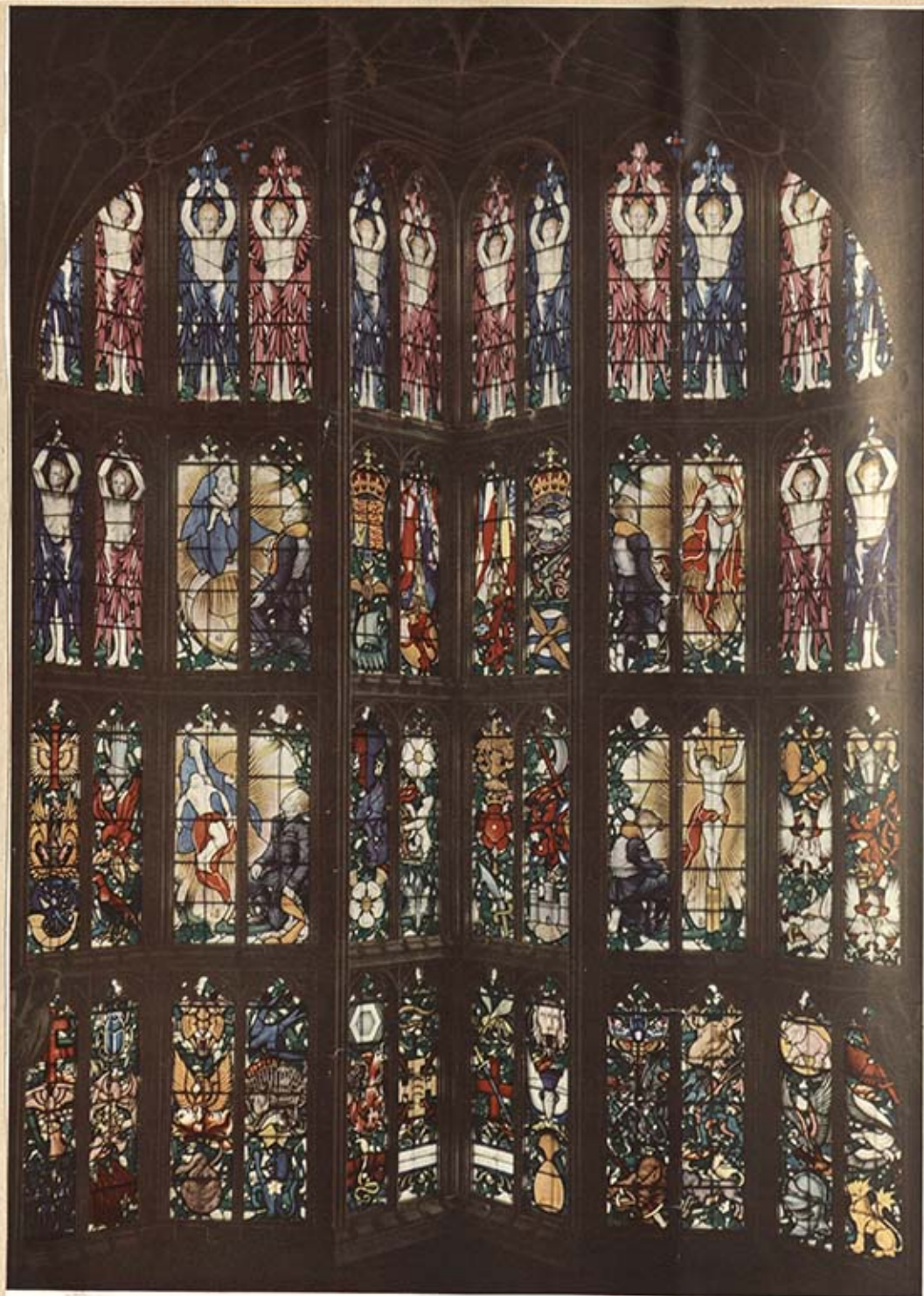
In 1337 at the age of 70, rich, respected, Giotto died. He was buried in the cathedral of Florence where, years later, Lorenzo the Magnificent ordered an epitaph inscribed. "Lo," says the epitaph, "I am he by whom dead painting was restored to life, to whose right hand all was possible, by whom art became one with nature. . . . For I am Giotto."



ARENA CHAPEL (above) was painted by Giotto in *Last Judgment* (opposite page). At bottom of cross Scrovegni, donor of the chapel, presents model of it to three holy women. Above cross, which divides Heaven from Hell, Jesus turns the damned away, beckons the blessed.



GOTTO'S TOWER (left) at Florence cathedral was designed by Giotto as city architect. His work so pleased city rulers they awarded him 100 gold florins for "excellence and goodness." After Giotto died, other artists modified his plans so that only the first story is his.



WHERE THE BRIGHT SERAPHIM COMMEMORATE THE FEW: THE BATTLE OF BRITAIN WINDOW.

The Battle of Britain, from July 10 till October 31, 1940, was a turning-point in world history, and it is fitting that it should be commemorated by a Chapel in our most sacred edifice, Westminster Abbey. The Chapel, which the King on July 10, 1940, unveiled, is dedicated to the memory of the airmen who lost their lives in the battle. It is the easternmost of the five small chapels which form the choir of Henry VII's Chapel. The principal part of the Memorial is the stained and painted glass—designed

and made by Hugh Easton—of the Window which extends across the entire east wall. The artist took his inspiration from Milton's "At a Solemn Music," and "the Bright Seraphim in Burning Row" occupy the upper lights. The badges of the 63 Fighter Squadrons which participated in the battle are included in the design, and airmen are shown kneeling before Visions of the Incarnation—the Sorrowing Virgin with the Dead Christ, the Crucifixion and the Resurrection—in four panels of two lights each.

THE DUKE OF WINDSOR

BEGINS HIS OWN STORY OF

A Royal Boyhood





NICHOLAS GIVENS

After leaving the school, Nicholas Givens (standing) is a complete "superior" to his uncle, Mr. Lillywick (right), "cheerful" language and

Book-illustrating is a Charles Dickens was in pictures with its fiction. Illustrator of Dickens was assigned his drawings "P" which was Dickens' own. It lected him to illustrating down an applicant (Thackeray), and Phiz (David Copperfield, Nicholas Givens and Martin Chuzzlewit) perfect delineations of who made the current England for J. Arthur. It him as a guide for cost parallels resulted, as the itself — although far spring's captivating voice is consequently rich with

APPLAUSE FOR

Still seeking a satisfactory the repertory company cent Crummes. The actress who can millenies. Drawing and painting accompanied by flowers



Life Presents

THE STORY OF THE EDUCATION OF A PRINCE

by

Edward Duke of Windsor

WITH PHOTOGRAPHS FROM HIS PERSONAL
ALBUMS, CAPTIONED BY THE AUTHOR



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Last winter when the editors of LIFE invited the Duke of Windsor to write the story of a prince in the 20th Century, he answered, "But I was not the only prince in the world." Nor was he. All the same, no other prince of modern times so completely fulfilled in youth the storybook ideal of an almost vanished role. He grew up under the shadow of his great-grandmother, Queen Victoria, whose training for Empire proceeded under Melbourne, Peel and Disraeli—the long-dead statesmen of Britain's century of power. He also became, as Prince of Wales, a brilliant and controversial personality of the prewar world—the knitter-together of Empire, a Prince Charming and later king with a mind of his own. His three articles, of which the first opens upon the following pages, were written last summer in France. Illustrated in part with photographs from his albums, they carry the story from his birth to the end of World War I when, already the most famous young man of his times, he set out from Great Britain on the first of his imperial tours. One might call these memoirs a backward look into yesterday—better still, the day before yesterday: a glance from the tension and disquietude of our tumultuous times into the life of a famous prince who was also a British boy in an age when boyhood seemed utterly secure and good.



PRINCESS MARGARET
A CLOSE-UP

PRINCESS MARGARET

Scotswoman recalls. She made a point the young officers of the palace guard ones. And when Elizabeth, at 16, was them to tea, as a way of gently breaking old Margaret generally would appear same thing when, later on, Elizabeth and dances and since Elizabeth



PRINCE ALBERT



QUEEN ALEXANDRA



QUEEN MARY



EDWARD VII



QUEEN ELIZABETH



PRINCESS MARGARET

THREE GENERATIONS lie before Victoria, who would not have been

CALGARY HERALD

CALGARY, ALBERTA, TUESDAY, AUGUST 21, 1951

Britain Offers New To Solve Iranian SW



PRINCESS MARGARET, 21 YEARS OF AGE TODAY ... spending birthday quietly at Balmoral.

21 Candles On A 30-Pound Cake

Princess Margaret 'Comes Of Age'; Gifts And Congratulations Pour In

(From The Star's London Bureau) (Copyright: Southern Company Ltd. 1951)
LONDON—Greetings from all parts of the world were today being received at the royal castle at Balmoral, where Princess Margaret is celebrating

her 21st birthday. The 12 sides were decorated with rose-pink icing, with signs of the zodiac in cream marzipan. Presents, telegrams and letters showered on the princess. Grandmother, Queen Mary

British railways at the tiny station of Ballater, where the King's gleaming silver Daimler met him and whisked him off to the castle eight miles away. COMMENTING on Their Majesties' decision to have a private family

'Take Wedne

TEHRAN—A new proposal and gave the leave it.

The new British deleg proposal revol

(In London, announced that cabinet to disc

Stokes, lord premise possibility the retention of ment at the Abad the oilfields. The jected by Iranian f med, Mossadeq, withdrew Britain's substituted a new included the pro ment of British p Tehran governm Stokes, probably once to London.

W. AVERELL, dent Truman's trying to mediate no immediate com nistent failure of he has made it e the British propos

Stokes told rep down came after jected to any sort vision over the and oilfields, alth Iranians were Britons on an ind One source said is trying to force vance a specific co the British offer.

IN ANNOU had withdrawn h the embassy said: "Following a (Premier) Mossa with deep regret, clusion that the ment is not prepe any arrangement British technical timed service to gently asked for degh, would be main to supervise oil industry."

Earlier Mossa hour with Stokes about the dead



LEAVING HISTORIC WESTMINSTER ABBEY IN A GLASS-WALLED COACH, PRINCESS ELIZABETH AND PHILIP MAKE THEIR FIRST PUBLIC APPEARANCE AS MAN AND WIFE

A ROYAL WEDDING BRINGS JOY TO BRITAIN

In the ninth winter of Britain's austerity the skies cleared for a brief moment last week. Shining through came a fleeting, nostalgic glimpse of an ancient glory and a little pang of hope for better days to come. The Princess—the heir to the British throne—was taking a husband, and some of the old pomp and pageantry sang out in the land.

True, the route of the wedding party from Buckingham Palace to Westminster Abbey was held to the minimum 1½ miles, a fact which kept many curious Londoners from seeing the royal coaches and the limousines. The menus of the wedding parties showed no trace of luxury, and in the Abbey only

a small array of flowers flanked the altar. Many of the public figures among the 2,500 special guests in Westminster Abbey wore threadbare suits and hats which had seen much better days. Yet the royal Household Cavalry turned out resplendent in their burnished breastplates, riding their sleek, all-alike black horses. Queen Mary rode erect and regal in her old-fashioned, box-shaped limousine, holding her head high so that all might see. Indeed almost all of Europe's vanishing royalty crowded into the Abbey, wearing finery and jewelry which somehow had survived all disaster. It seemed that all of London turned out to see a drama which, if

somewhat anachronistic, was nonetheless inspiring. The people crowded along Whitehall to see the procession to the Abbey (pp. 32-33). At the Abbey they cheered the arrival of six kings, seven queens and numerous princes and princesses (pp. 34-35). Over loudspeakers they heard Princess Elizabeth say her vows (pp. 36-37). For hours they milled around the Palace hoping to see the newlyweds make an appearance on the balcony (p. 39). Then, feeling somehow as happy as if it had been their own wedding day, they went home, with the quiet reassurance of goodness, tranquillity and survival that the British throne means to Britain's people.











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November 29, 1947

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HULTON'S
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NOVEMBER 29, 1947

Vol. 37. No. 9

4^D

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**HULTON'S
NATIONAL
WEEKLY**

WEDDING PREVIEW

4^D

NOVEMBER 22, 1947

Vol. 37. No. 8

THEIR MAJESTIES' VISIT TO BIRMINGHAM.



WALKING FROM THE TOWN HALL TO THE COUNCIL HOUSE WITH THE LORD MAYOR (COUNCILLOR J. C. BURMAN) AND THE LADY MAYORESSES: T.M. THE KING AND QUEEN.



INSPECTING INSTRUMENTS IN THE ELECTRICAL INDUSTRIES DIVISION—THEIR MAJESTIES AT THE CASTLE-BROMWICH SECTION OF THE BRITISH INDUSTRIES FAIR.



THE CEREMONY AT THE TOWN HALL: H.M. THE KING ADDRESSING THE COMPANY AFTER HE AND THE QUEEN HAD ACCEPTED THE CITY'S SILVER WEDDING GIFT.

Their Majesties the King and Queen were greeted with warmhearted enthusiasm when they visited Birmingham on May 11. After a short drive through the streets, they attended a ceremony at the Town Hall and accepted the City of Birmingham's Silver Wedding gift. This consisted of a canteen of silver knives, forks and spoons made by local craftsmen; and after receiving it the King, in accordance with custom, handed to the Lord Mayor a newly-minted penny to ensure that the bond of friendship with Birmingham should not be broken "by the gift and receipt of a present of knives." After luncheon with the Lord Mayor and Lady Mayors in the Council House, their Majesties visited the British Industries Fair at Castle Bromwich. Some 250,000 enthusiastic men and women lined the streets in order to catch a glimpse of the Royal visitors.

THE DUKE OF EDINBURGH AT GREENWICH.

Lieutenant H.R.H. the Duke of Edinburgh, K.G., R.N., husband of H.R.H. Princess Elizabeth, on March 30 began a staff course at Greenwich which will last until the middle of September. It is designed not only to qualify officers for the performance of staff duties, but to carry a step further the studies of history, strategy and the art of war which were begun in what was known as the sub-Secretary's war course. The Naval Staff College is located in the glorious Wren buildings of the Royal Naval College at Greenwich, and its officers are members of the College staff, but it is a separate organisation. Princess Elizabeth and the Duke of Edinburgh will visit Greenwich on June 24, where the Duke will receive the freedom of the borough. They left London on May 13 for their visit to Paris, and were due to return on May 18.



LISTENING INTENTLY TO A LECTURE: LIEUT. H.R.H. THE DUKE OF EDINBURGH, K.G., R.N. (LEFT), WHO IS TAKING A STAFF COURSE AT GREENWICH.



WALKING ACROSS TO THE DINING-HALL WITH OTHER OFFICERS TAKING THE COURSE: H.R.H. THE DUKE OF EDINBURGH (CENTRE), SON-IN-LAW OF H.M. THE KING.



WORKING OUT A PROBLEM ON THE CHART WITH THE AID OF DIVIDERS: H.R.H. THE DUKE OF EDINBURGH, WHO BEGAN HIS STAFF COURSE ON MARCH 30.

LONDON NEWS

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SATURDAY, MAY 22, 1948.



TAKEN TO THE HEARTS OF THE FRENCH PEOPLE: PRINCESS ELIZABETH WITH THE DUKE OF EDINBURGH AT THE MUSÉE GALLIÉRA AFTER OPENING AN EXHIBITION ILLUSTRATING EIGHT CENTURIES OF BRITISH LIFE IN PARIS.

Princess Elizabeth and the Duke of Edinburgh left London on May 14 for their four-day visit to Paris, which ended on May 18. The sun shone throughout and Paris was looking at her most beautiful, clothed in the brilliance of late spring. It was Princess Elizabeth's first visit to foreign soil, and it was obvious from the start that she had captured the hearts of the Parisians, who gave her a great reception throughout her stay. The Royal couple fulfilled a full programme, which included the laying of a wreath on the tomb of the Unknown Soldier; a visit

to Versailles; a trip up the Seine in a naval launch; a dinner and reception at the British Embassy, where the Royal couple were staying; a visit to the Longchamp racecourse; dinner in a Paris restaurant and a visit to a private night-club. On their last day their Royal Highnesses went to Fontainebleau, and in the evening attended a gala of ballet at the Opéra. President Auriol invested Princess Elizabeth with the Grand Cross of the Legion of Honour, and the Duke of Edinburgh with the Croix de Guerre with Palm.

^A Owing to the Whitsun holiday and consequent early date of going to Press, we regret being unable to devote as much space as we should have wished to this important visit.



ROYAL GUESTS AT THE PILGRIMS' DINNER: T.R.M. PRINCESS ELIZABETH AND THE DUKE OF EDINBURGH.
Princess Elizabeth and the Duke of Edinburgh were among the guests at the Pilgrims' dinner on April 12, and our photograph shows them being received by Lady Greenwich. Other Royal guests included the Duke and Duchess of Gloucester, Princess Alice, Countess of Athlone, and the Earl of Athlone.



AT THE PILGRIMS' DINNER HELD IN HER HONOUR: MRS. ROOSEVELT GREETING A GUEST.
One of the largest dinner-parties to be held in London since pre-war days took place on April 12, when the Pilgrims' Society held a dinner at the Savoy Hotel in honour of Mrs. Roosevelt. It was the first occasion that ladies were invited to be present among the general guests.



AT A PARADE OF KING'S SCOUTS: PRINCESS MARGARET WITH MR. H. W. HURILL, SECRETARY OF THE BOY SCOUTS ASSOCIATION.
King's Scouts drawn from all parts of the U.K. attended the annual national Scout service at St. George's Chapel, Windsor, on April 18. Princess Margaret stood with the King and Queen at the saluting-line during the parade of over 1000 Scouts in the Grand Quadrangle of Windsor Castle. Their Majesties spoke to crippled Scouts who were given a special place in the Quadrangle.



A SMILING DUKE OF WINDSOR greets his duchess at Victoria station, in London, on her arrival from Paris. The duke has been in the British capital on a visit to his mother, Queen Mary. He and his wife will be the guests of Lord Dudley at Sunningdale, Eng.



CELEBRATING HER 16TH BIRTHDAY on April 21, Princess Elizabeth, accompanied by the King and Queen and her sister, Princess Margaret Rose, inspected

the Grenadier Guards, of which she is colonel-in-chief. Here the royal family take the salute during a march past of the famous regiment.

New Prince To Throne

Condition Of Princess And Son 'Satisfactory'

LONDON (CP)—A son who may one day rule the Commonwealth was born Sunday night to Princess Elizabeth. Today Buckingham Palace announced that the new prince weighed seven pounds, six ounces at birth.

The announcement of the weight of the royal child came shortly after palace officials flashed word to a jubilant Britain that the condition of both mother and son "is satisfactory."

Members of the royal household described the prince as "a lovely boy, a really splendid baby," and "a bonny lad."

The four doctors who attended the birth at 9:14 p.m. (2:14 p.m. M.S.T.) Sunday visited the mother and baby for an hour early this morning while church bells pealed and happy crowds clustered at the palace gates.

Official Bulletin Is Issued

They issued this bulletin:

"Her Royal Highness the Princess Elizabeth has had some sleep during the night. Her condition and that of the infant prince is satisfactory."

Court circles said the wording of the doctors' bulletin, referring to "some" sleep, indicated the princess did not have an entirely restful night.

Today cities, towns and hamlets in Britain, the Dominions and the colonies gave the new prince a royal welcome.

Sunday night's momentous news of the birth came in a formal 26-word announcement from the doctors attending the princess. It said:

Thousands Cheer Good News

Her Royal Highness, the Princess Elizabeth, Duchess of Edinburgh, was safely delivered of a prince at 9:14 p.m. today (Sunday). Her Royal Highness and her son are both doing well.

Joyous thousands, who had waited for hours in the mild November weather, heard of the safe delivery nearly an hour later.

Word of the birth was brought to the anxious crowds by a blue-uniformed page who walked briskly across the courtyard of the palace and notified the police constable on duty behind the massive bronze gates that the princess was safely delivered of a child.

The constable promptly boomed: "It's a boy!"

That was the signal for thunderous cheers, wild hand-waving and an outburst of enthusiasm such as ancient London has not known since Elizabeth, 22-year-old heiress presumptive to the throne, and handsome Prince Philip, Duke of Edinburgh, were married last November 20.

The birth came six days before the first anniversary of their marriage in Westminster Abbey.

Name to Be Kept Secret

The birth evidently was uncomplicated. Labor apparently lasted some two hours. An anesthetic was used, but reliable reports said it was not trileone.

Although the name of Elizabeth's son was not announced, the King already has disclosed he will have the title Prince (Christian name) of Edinburgh and will be addressed as "His Royal Highness."

The infant's name will perhaps be kept secret until the christening—probably in the church at Sandringham, the King's favorite country estate.

One may assume that selections have been made—and that two of them are George, for the King, and Philip, for the father. Albert may be included in deference to a custom initiated by Queen Victoria, who asked that the name of her consort be included in that of future princes. In this naming, too, is Louis, for Earl Mountbatten, Philip's uncle.

From the moment the birth was announced until well past midnight the crowds at the palace swelled, standing patiently, squatting on curbs, milling about or clambering over the huge Victoria monument in front of the palace.

They shouted, "We want Philip, we want Philip" and once, when police, through a loudspeaker, asked for silence, a man shouted, "He's our prince and we're going to cheer him." Immediately there followed the lusty chorus of "For He's a Jolly Good Fellow."

Birth Earlier Than Expected

Thousands had to wait home in the early hours because transport had closed down. One large group linked arms and went singing down the wide, tree-lined Mall connecting Buckingham Palace with Admiralty Arch and Trafalgar Square.

The baby arrived so quickly that officials, called to the palace for the birth, were still en route when he was born. The doctors had predicted the birth for Saturday or Sunday, but the final stages were unexpectedly rapid. Sir Alan Lascelles, the King's private secretary, who had the duty of notifying the governor-general of Canada and the other Dominions, was hurrying to the palace when the birth took place.

Notification to the Dominions set a precedent, adding yet another indication of London's recognition of the new order in Commonwealth relations.

This may have explained the lapse of an hour between the time of the prince's birth and the official announcement.

The royal baby is the first born at Buckingham Palace since Lady Patricia Ramsay, daughter of the Duke of Connaught, a former governor-general of Canada, was born there in 1866. The prince is second-in-line heir presumptive to the crown now worn by his grandfather, the King.

Margaret Third in Succession

The birth of the prince to Princess Elizabeth means that her sister, 18-year-old Princess Margaret, now is third in line of succession to the throne. Margaret will drop one place farther down for every child that is born to Elizabeth.

From inside the royal apartment word came that as soon as the doctors told him he was a father, Philip rushed in to see his wife. She was still under anesthetic. Philip then went to see the baby who had been taken into the palace nursery.

A few minutes later the happy duke brought the King and Queen in to see their first grandchild. The Queen embraced her son-in-law and the King shook his hand warmly.

Wearing flannel slacks, an open-necked shirt and a sweater, Philip opened a bottle of champagne and with 81-year-old Queen Mother and members of the royal household, toasted his wife and son.

When Philip was advised that Elizabeth had regained consciousness he returned to her bedside and remained alone with her for some time.

As Queen Mary, now a great grandmother, left the palace the crowds were even more enthusiastic. They swarmed over her limousine, shouted good wishes and were reluctant to let her go home.

For the first time since James II became father of the "Old Pretender," there was no representative of the people "in the proximity" of the delivery room. The King decided recently to dispense with the "archaic custom" of having the home secretary come to the palace to "witness" the royal birth.

Selection of stolid, unpretentious Buckingham Palace for the baby's birthplace was in keeping with that symbolism. The only other royal heir born there made his arrival a century ago. That child was the eldest son of Queen Victoria, who lived to reign as Edward VII. His long and happy life is seen as a good augury for his latest descendant.

But Buckingham Palace will be only a temporary home for the baby. Workmen have nearly finished restoring bomb-damaged Clarence House. This is the official residence of Princess Elizabeth and Prince Philip. It is only a short walk from the Palace and near Marlborough House, occupied by the princess' grandmother, Queen Mary.





THIS PHOTO OF PRINCESS ELIZABETH, taken some weeks ago, shows her holding the infant daughter of her lady-in-waiting, Hon. Mrs. Andrew Elphinstone. Princess Elizabeth, who's own son was born Sunday, was godmother to the little girl shown above.



PRINCESS ELIZABETH holds her son, Prince Charles, as she sits in a car after their return to London from a holiday at Balmoral Castle in Scotland. The princess and her son were accompanied on their vacation by other members of the royal family.



JUDGING FROM THE RADIANT SMILE that he is giving the photographer, someone reminded Prince Charles, son of Princess Elizabeth and the Duke of Edinburgh, of the 40-pound birthday cake made in honor of his first birthday. Prince Charles couldn't eat his cake, however. It contained rum. His cousin, Prince Richard, five, son of the Duke and Duchess of Gloucester, keeps a close watch on his cousin in London's Green park.



WITH HIS ADMIRING FATHER, the Duke of Edinburgh, looking on, young Prince Charles is posed for the camera by his mother, Princess Elizabeth.



PRINCESS ELIZABETH takes an unaccustomed stand behind a camera rather than in front of it, while being visited by the executive committee of the Windlesham Camera Club, of which she is patron. During the picture-taking get-together at the princess' home in Windlesham, she was photographed for the frontpiece of the club's annual catalogue. The princess, who opened the 1949 camera show of the club, gets a look at one of the various types of cameras used by the members.



PRINCESS ELIZABETH, in a white satin gown with a diamond tiara and necklace, watches the display that was part of the London County Council's Diamond Jubilee with the Duke of Edinburgh. They are standing on the steps of the County Hall in Westminster.



HER MAJESTY QUEEN ELIZABETH is shown walking with Sir William Gilliat, K.C.V.O., retiring president of the Royal College of Obstetricians and Gynecologists, in London, after Her Majesty was admitted to the honorary fellowship of the college at a ceremony preceding the installation of a new president and vice-president.



THE DUKE OF EDINBURGH is shown heading a procession of dignitaries at the University of Wales, Bangor, after his installation as chancellor of the university. In the procession behind him is his wife, Princess Elizabeth, wearing the robes of honorary "Doctor in Musica," the first degree to be conferred by the duke after his installation.



THIS LARGE PORTRAIT OF THEIR ROYAL HIGHNESSES, Princess Elizabeth and the Duke of Edinburgh, has been installed in the main lounge of the Cunard White Star Liner "Coronia" in recognition of Princess Elizabeth's association with the ship which she launched in October, 1947. Painted by Edward Halliday, R.B.A., the double portrait is more than seven feet high and almost five feet wide.

THE LONDON NEWS

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SATURDAY, APRIL 24, 1948.

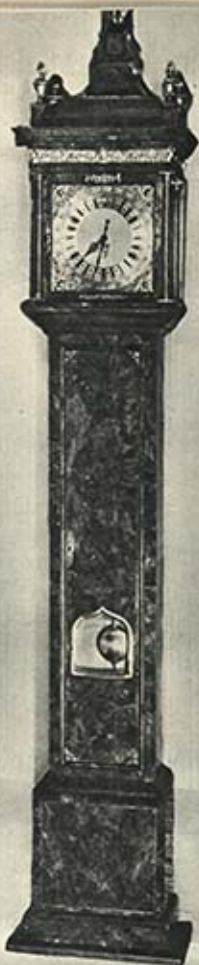


OUR WELL-LOVED KING AND HIS CONSORT, WHOSE SILVER WEDDING ANNIVERSARY ON MONDAY NEXT, APRIL 26, WILL BE THE OCCASION FOR GENERAL CELEBRATION AND CONGRATULATION.

The celebrations arranged for the Silver Wedding Anniversary of T.M. the King and Queen on Monday next, April 26, will include the state procession to St. Paul's Cathedral for a thanksgiving service and a drive by car through South and East London. Addresses of congratulation will be read in both Houses. The Prime Minister will move the

Address in the Commons and Lord Addison in the Lords, which will meet specially for this purpose. The King, then Duke of York, married the Queen, then the Lady Elizabeth Bowes-Lyon, on April 26, 1923. Our Special Silver Wedding Number recording the event will be published on May 1. [Photograph by Baron.]

TWO OF TOMPION'S FINEST LONG-CASE CLOCKS— A NOBLE GIFT FOR THE FITZWILLIAM MUSEUM.



NOTABLE AMONG RECENT GIFTS TO THE FITZWILLIAM MUSEUM, CAMBRIDGE: THE DRAYTON LONG-CASE CLOCK MADE BY THOMAS TOMPION, c. 1700.

CAMBRIDGE'S fine museum, the Fitzwilliam, this week celebrated the 100th anniversary of its opening, and elsewhere in this issue the story of its foundation and of its founder are told and illustrated with photographs and a number of drawings by our Special Artist, Captain Bryan de Griseau. Here we show two magnificent clocks given to the Museum during the last year—a year marked by the great number of notable occasions and also by the highest attendance since 1936. The two Tompion long-case clocks—celebrated and exceptionally valuable examples—were the gift of Mr. S. E. Prestige, of Gonville and Caius College, who has received from the Vice-Chancellor the thanks of the University. One of the clocks, known as the Drayton Clock, because it was formerly at Drayton House, Northants, dates from about 1700 and is of the type known as a "year equation" clock. The only other known examples by Tompion are two in the possession of H.M. the King at Buckingham Palace. The other, known as the "Astrolabe" Clock, dates from 1675-80; and it ingeniously records not only time but also the movements of the heavenly bodies. The design and also the execution of the clocks and their cases are exceptionally fine. Together, they form a worthy memorial to Thomas Tompion, the "father of English watchmaking," and probably the most distinguished of all the old clock-makers. Thomas Tompion was born in 1639 in Bedfordshire and is reputed to have been originally a farrier. At all events, it was not till he was twenty-five that he was apprenticed to a London clock-maker, being made free of the Company in 1671. He died in 1713 and (says Britten) "left English clocks and watches the finest in the world and the admiration of his fellow-artists."

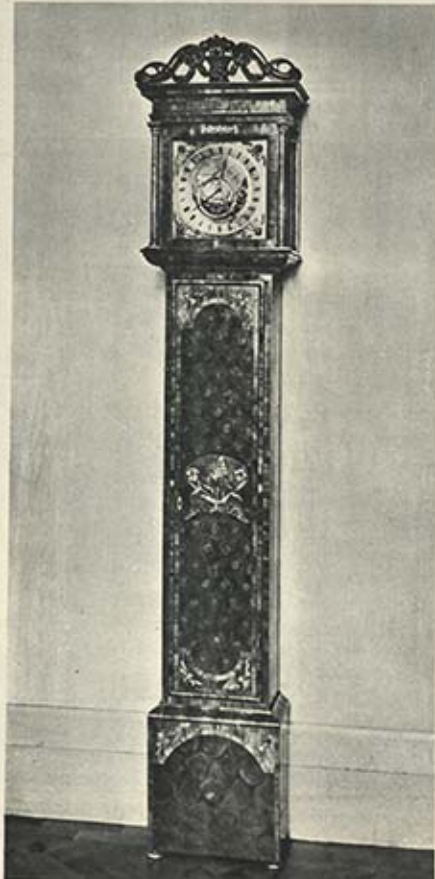
(The full-length photographs of the two clocks are reproduced by Courtesy of the Syndics of the Fitzwilliam Museum, Cambridge; the photographs of the clock faces are from the book "Masterpieces of English Furniture and Clocks," by R. W. Symonds, and are reproduced by Courtesy of the Author and the Publishers, B. T. Batsford, Ltd.)



THE DRAYTON "YEAR EQUATION" CLOCK—DETAIL OF THE PICTURE, LEFT. ONLY TWO PARALLELS OF THIS FINE TOMPION ARE KNOWN, BOTH IN THE POSSESSION OF H.M. THE KING AT BUCKINGHAM PALACE.

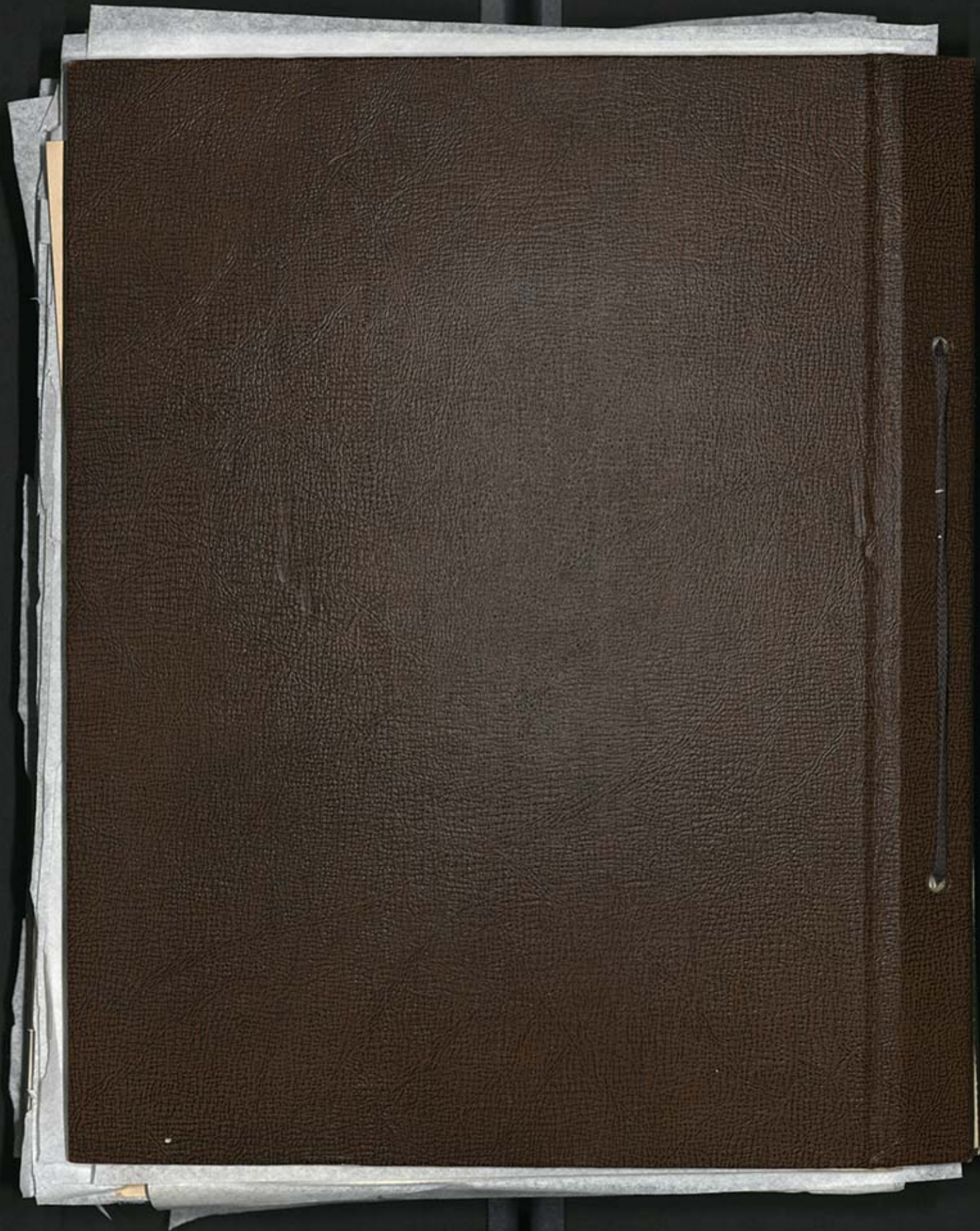


TOMPION'S CELEBRATED "ASTROLABE" CLOCK: DETAIL OF THE FACE OF THE REMARKABLE LONG-CASE CLOCK PRESENTED TO THE FITZWILLIAM MUSEUM AND SHOWN AT FULL LENGTH IN THE PHOTOGRAPH ON THE RIGHT.

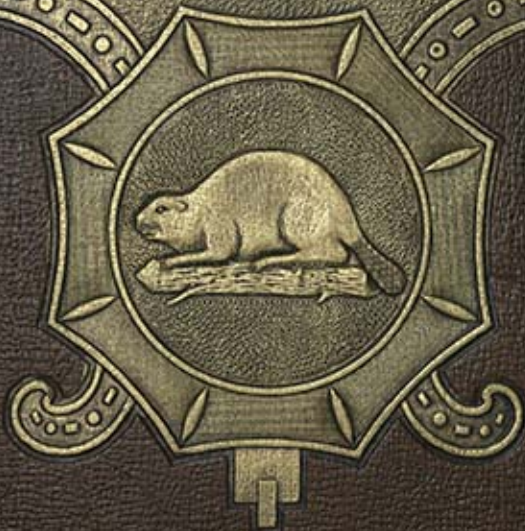


IN A SINGULARLY BEAUTIFUL CASE OF OLIVE WOOD: THE TOMPION "ASTROLABE" CLOCK, WHICH DATES FROM 1675-80, ABOUT THE TIME WHEN TOMPION WAS MAKING CLOCKS FOR THE ROYAL OBSERVATORY.





SNAPS
AND
SCRAPS





official
SOUVENIR PROGRAMME
of the visit to
CALGARY

of
THEIR MAJESTIES
THE KING AND QUEEN



