

of houses, called Maid of Honour Row, was built for their reception by command of the king.

The last house in Maid of Honour Row, before we reach the gateway of the palace, is that which was occupied, in the early part of the last century by John James Heidegger, Master of the Revels to George I. and II., and who died here in 1749. Heidegger was born at Zurich in 1659, and came to England in 1708, when, obtaining the direction of the Italian Opera and its masquerades, the ingenious Swiss (who, by the way, wrote operas with wonderful facility) contrived to derive from it a fortune of £5,000 per annum. The lover of pleasant gossip will perhaps remember Heidegger's magnificent masquerade at the opera-house, described in *Mist's Weekly Journal*, February 5th, 1718. When Heidegger grew rich he took on lease the manor-house at Barn Elms, which stood in a small paddock at some distance from the Thames; and here he got up the famous surprise *fête* of light out of darkness, at which the second Guelph "laughed heartily."

Heidegger was extremely liberal to artists for the opera; and he commissioned his best scene-painters to decorate his house after his removal to Richmond. Under his direction they painted the panels of the principal room, or hall, with a series of views in Italy and of Heidegger's native country, Switzerland, including Mount Vesuvius and the Bay of Naples, the Falls of the Rhine at Schaffhausen, and the curious bridge at Basle, which are extremely accurate; the whole are beautifully executed, and, although painted some 150 years since, they are in perfect preservation, the house having been in the possession of persons of taste, who did not object to the appropriation of a large room, that the pictures might remain intact. The general ornamentation of the room is likewise pleasing, and the paintings are well worth the inspection of the curious.

Heidegger died at the great age of ninety. He was noted for being the ugliest man of his day, which earned his features commemoration by Mrs. Salmon, of wax-work celebrity. However, the Master of the Revels left a more enduring fame than many of Mrs. Salmon's beauties could boast of: he was a benevolent, hospitable, and charitable man, and made his way in the world to wealth and good society; and any memorial of so estimable a character is worthy of record and respect.

Besides those in Maid of Honour Row, many other houses on the Green are fine specimens of the style of Queen Anne, as attested by their carved cornices and lintels externally, and by their

pannelled walls and fine staircases within. Among the finest are those near the corner of Friars Lane, which are built on the old grounds of the Friary: notably Abbotsdene, the residence of Mr. John Cockborn, and the adjoining house on either side. Mr. Cockborn has on the walls of his billiard-room two copies of the old palace in its glory under Henry VIII. They are taken from an engraving in the Bodleian Library by Van den Wyngaerde, and dated 1562. These views, kindly lent to our pages by Mr. Cockborn, giving respectively the river front and that looking towards the Green, show the palace to have been quadrangular, turreted and embattled, and surmounted by short spires, not unlike those represented in our illustration of Nonsuch. At either end of the palace is a garden, laid out in formal flower-beds and gravel paths; on the south side the walls are lined internally with a series of low apartments, little more than "lean-tos," evidently for the servants and guards.

The front towards the Green is low and meagre in appearance, quite in keeping with the central gateway, which remains, and which opened into the courtyard fronting the palace itself. In this drawing the arms over the gateway are distinctly shown. A glance at this drawing will serve to show the most poetical and romantic of visitors that Queen Elizabeth could not have died in the small portion which still stands quite distinct from the central structure. The rooms in the remaining portion of the palace are low, but comfortable in the extreme. The floors are of oak, almost black with age, and some portion of the dark oak panelling and, above all, a magnificent oak staircase may well serve to remind us of the days of the Tudors. Two of the attics still go by the name of the pages' rooms; but apparently the pages in those days were not as well lodged as servant-maids are now. There can be little doubt that it is only the poetic imagination which has identified the room over the old gateway with that in which the interview took place between the Virgin Queen and the Countess of Nottingham. It is a small, narrow apartment, with a modern bow-window thrown out.

The garden is small; in it many traces of old walls and other fragments of the building can be discerned.

The Green and the rest of the lower parts of the town are subject to floods. As Akenside writes:—

"With sordid floods the wintry urn
Hath stained fair Richmond's level green,
Her naked hill the Dryads mourn."

There are at Richmond four or five churches belonging to the Establishment, and several