

A SHORT GUIDE
TO THE
LARMER GROUNDS, RUSHMORE;
KING JOHN'S HOUSE;
AND
THE MUSEUM AT FARNHAM, DORSET.

By LT.-GEN. PITT-RIVERS, F.R.S., F.S.A.

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George Bonser
Farnham 7th Dec. 1901.



THE LARMER TREE IN 1890.



A SHORT GUIDE
 TO THE
 LARMER GROUNDS, RUSHMORE;
 KING JOHN'S HOUSE;
 THE MUSEUM AT FARNHAM;
 AND NEIGHBOURHOOD.

THE LARMER GROUNDS.

THE Larmer Grounds are the property of General Pitt-Rivers, of Rushmore, who, whilst retaining all rights of ownership and privacy, has laid them out as pleasure grounds, for the recreation of the people in the neighbouring towns and villages. They were commenced in 1880, and have been improved from time to time. The Temple was erected in 1880, the Band-stand in 1886, the half-timbered cottage for the Caretaker in 1881, and other buildings since erected. The bronze statue of "The hunter of early days" was put up in 1883. This beautiful little work was done by the

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celebrated sculptor, Sir Edgar Boehm, R.A., and represents very faithfully an ancient British hunter mounted on his small horse, and watching his prey with his spear in his hand. The dell was originally dug for brick-earth, and has been planted with shrubs and trees. Walks and a lawn have been made in the surrounding oak woods. The bronze storks in the pond are Japanese.

The Larmer Tree is traditionally the spot where King John used to meet with his huntsmen when stopping at his hunting box, now called King John's House, in Tollard Royal. Tollard derives its name of Royal from the fact that King John, in the right of Isabella his wife, held a knight's fee there. The Chase was originally a Royal hunting ground, and belonged to the King.

The etymology of the word "Larmer" has been much disputed. It was originally spelt *Lavermere*, which has been corrupted and abbreviated into Larmer in quite recent times. The termination *mere* is undoubtedly *boundary*, like the town of Mere. The spot is still the boundary of two counties and three parishes. But the first two syllables, *Laver*, or *Lauer*, as it is sometimes spelt in old maps, has been questioned. It was no doubt a boundary mark in the Chase, and was probably named from some shrub or plant that grew in abundance on the spot. Some have supposed it to be derived from the Anglo-Saxon *Laur* (Latin, *Laurus*), a laurel or bay tree. But the best derivation for it appears to be that suggested by the Rev. J. H. Ward, the late Rector of Gussage St. Michael, Anglo-Saxon *Læfer*, a bulrush.*

* There not being any rushes for miles round, I do not see why it should be called a rush boundary.—A. P.-R.

Barnes, in his "Glossary of the Dorset Dialect," says that the term *Levers*, or *Lever*, is still used for the great yellow flag or its leaves (iris). It is retained in the word "læfer bottomed chair," a basket or rush-bottomed chair. This plant is still abundant in the woods and hedgerows. In an Anglo-Saxon charter of King Eadwig, 10th Century, Mr. Ward has found that in defining a boundary in this neighbourhood mention is made of *Lafresmere*, and immediately afterwards of the *Mearc-treowe*, or boundary tree, which probably refers to this place, and if so, it is the earliest mention of it on record. Rushmore was originally spelt Rushmere, and was no doubt like Lavermere, a rush boundary. Bridmore, close by, was spelt Bridmere or Britmere, and like Britford, near Salisbury, probably referred to a boundary of the Britons.

It seems likely that these *meres* may have been the boundaries that separated the Saxons from the West Welsh, which, as Green in his "Making of England" has shown, lay somewhere in this neighbourhood for more than 100 years about the time of the 6th Century. The old tree in the grounds was originally a wych elm, a fragment of the rind of which was standing until it was blown down in the winter of 1894. An oak tree had been planted in the centre of the rind after the centre had decayed. This has grown up, and now remains the only representative of the Larmer Tree. Under the wych elm the Chase Courts used to be held for the settlement of all matters relating to the Chase. The members of the Court afterwards dined together at King John's House. A public hunt, like the Epping hunt, used to be held here during the time that the Court was sitting, some

time in September, when a stag was turned out and hunted. This was discontinued by Lord Rivers in 1789.

The costumes of the Caretaker and Keeper are a survival of the dress worn by the Chase keepers, a full length portrait of one of whom, by Romney, is to be seen in Rushmore House.

From the Temple on the lawn, Rushmore is seen through a gap in the wood to the north-east, over a wooded valley in the Park. To the south-east, the white cliffs of the Needles, Isle of Wight, thirty miles distant, can be seen on a clear day, through the arched vista in the paling which bounds the garden on the east side. In addition to the General Lawn and the East Lawn, there are eight quarters hedged off by laurels and shrubs, and intended for picnic parties. These may be engaged beforehand, if they happen to be available at the time, by writing to the Caretaker, Larmer Grounds, Tollard Royal, Salisbury. Some of the quarters are named after animals. They are as follows:—1. Owls Quarter; 2. Cats Quarter; 3. Yaks Quarter; 4. Stags Quarter; 5. Hogs Quarter; 6. Hounds Quarter; 7. The Vista; 8. Band View. Others are in course of preparation. Each quarter has an arbour, seats, and tables. The Caretaker is directed not to reserve any quarter for a party of less than eight. When not engaged, the quarters are open to the public.

The Theatre was finished in 1895. The Dining Hall on the East Lawn was erected in 1896; the Oriental Room, close to it, in 1898, and the Japanese Bronze Pony in 1897. The Lower Indian House was built in 1897,

the Upper Indian House in the Stags Quarter in 1898, and the Indian Room in the Yaks Quarter in 1899. The marble statue of "Girl and Cock" in the Owls Quarter was put up in 1898. The Dining Hall on the East Lawn was built for the purpose of accommodating large picnic parties, and is capable of seating at least 200 persons at luncheon. The Moultan ware Chimney Piece in the Oriental Room, East Lawn, was used to decorate the Viceroy's Reception Hall, on the occasion of the Durbar at Lahore in 1894. The Persian characters in the centre of the overmantel are (freely translated) as follows:—

"Oh, Sahib, may thy threshold
Like the stars be full of light,
The scales of justice in thy hand
For ever balanced be."

The Theatre is used for entertainments and theatricals, given to the public by General Pitt-Rivers, on various occasions. Picnic parties are at liberty to make use of the Theatre for singing, etc., and a pianoforte and an American organ have been provided for the purpose. The keys of the instruments are kept by the Caretaker, from whom they may be obtained.

The grounds are open to the public every day, gratis, Sundays included, from 11 a.m. to dark. The gates are locked by order of General Rivers in the evening until about 11 o'clock on the following day, for the preservation of rights. They are also locked on certain occasions during the whole day, or when General Rivers reserves the grounds for private parties. The old notice respecting trespassers, which was attached to a tree before the grounds were laid out, remains standing. All parties of

more than twenty, coming to the Larmer, should write to the Caretaker beforehand to ask permission. Picnic parties wishing to have quarters reserved for them should write to the Caretaker, stating the number, and what they will require. General Rivers provides crockery, knives and forks, and other materials for picnickers, gratis. The provisions are charged for by the Caretaker at a fixed rate. Price-lists of supplies are to be seen in various parts of the grounds. The attendants will expect a slight remuneration for their trouble. No other charges allowed to be made. Two cooking stoves with cooking utensils, methylated spirits, and other necessaries, are provided by General Rivers. A kitchen has been built, and the Caretaker can now provide dinners, luncheons and teas, hot or cold, but a day's notice for hot meals is necessary. A fixed tariff has been printed and can be obtained. Chairs, tables, and dumb-waiters are also provided. The Caretaker can provide milk, tea, coffee, cocoa, bread, butter, salt, pepper, mustard, lemons, potatoes, ginger-beer and mineral waters, flour, fresh eggs, and some other commodities, but for parties he should know what will be required, if possible, two days before. Liquor of all kinds must be brought, if required, by the visitors. No alcoholic liquor is allowed to be sold on the grounds, except on special occasions, when due provisions will be made. German skittles, bowls, and swings are provided in the shrubbery. Chairs, tables, and benches in sufficient number, are on the lawn and in the quarters.

Accommodation for 20 horses is provided in the stables inside the grounds, and further arrangements for tying up horses are made at Rookery Farm and along the Rookery

Road on special occasions. Drivers should bring their own head collars and feeding bags. The Band of the 1st Wilts. Rifle Volunteers plays every Sunday in the grounds, during the Summer months, from 3 p.m. to 5 p.m.*

General Rivers will alter all the arrangements at the Larmer, from time to time, at his own discretion, should it be found necessary.

The Larmer Grounds is much visited by cyclists from all parts.

There has never been a single instance of drunkenness, disorder, or trouble of any kind during the nineteen years that the Larmer and other places have been open to the public, nor has any damage whatever been done. Arrangements are, however, made with the police to meet any difficulty, should it occur, and two policemen are present every Sunday. On other days when large numbers are expected, an additional police force is on the ground.

General Pitt-Rivers has been in the habit of opening the grounds and the field adjoining it for races and sports some time in September, the arrangements for which are conducted by himself, with the assistance of a committee. General Rivers gives the prizes. Notice of these meetings and a programme of the sports are circulated in the neighbourhood and in the local newspapers. These meetings are intended to be a survival of the hunt which used to take place here at the same time of the year, and which was discontinued by Lord Rivers

* General Pitt-Rivers' Private Band has been abolished, and that of the 1st Wilts. Rifle Volunteers substituted in its place.

in 1789. These meetings have usually been attended by a large number of people. Gambling and betting are discouraged, and all betting places will be prohibited by the police.

All persons visiting the Larmer, the Museum, and King John's House, must sign their names in a book. A single name will be sufficient for large parties, stating the total number in the column provided for the purpose. It is the Caretaker's business to see that this is done.

TABLE SHOWING THE NUMBER OF VISITORS TO THE SEVERAL PLACES DURING SUCCESSIVE YEARS.

Year.	Larmer Grounds.	Museum, Farnham.	King John's House.
1887	15,351	—	—
1888	10,760	5,706	—
1889	10,653	6,152	—
1890	14,690	6,673	—
1891	16,872	7,000	4,346
1892	17,502	6,548	5,828
1893	24,143	7,187	6,710
1894	26,108	7,643	7,311
1895	33,946	8,112	9,014
1896	33,052	8,351	9,020
1897	36,064	11,025	9,678
1898	40,712	13,326	11,129
1899	44,417	12,611	12,800

All three places have been open free every day of the year, by order of General Pitt-Rivers.

The police report very favourably of the behaviour of the visitors, not only at the Larmer Grounds, but on the roads to and from Wimborne, Blandford, and Tisbury, throughout the year.

The numbers of visitors at the three places were recorded in the books kept at each place. The numbers on the day of the sports, September 14th, were taken down by the police at the three avenues of approach to the Larmer.

Distances from the Larmer.

The Larmer Grounds are distant :—

From the Museum at Farnham, 2 miles.

From the Museum Hotel at Farnham, $1\frac{3}{4}$ miles.

From King John's House at Tollard, by path,
 $\frac{1}{2}$ mile.

From the little Menagerie in Rushmore Park, by road, 2 miles.

From Blandford, *viâ* Tarrant Hinton and Gunville, 9 miles.

From Bournemouth, *viâ* Poole, Wimborne and Horton Inn, $23\frac{1}{2}$ miles.

From Cranborne, *viâ* Handley, $8\frac{1}{2}$ miles.

From Dorchester, *viâ* Blandford, 25 miles.

From Fordingbridge, *viâ* Cranborne, 15 miles.

From Gillingham, *viâ* Shaftesbury, 11 miles.

From Mere, *viâ* Shaftesbury, $14\frac{1}{2}$ miles.

From Poole, *viâ* Wimborne, 19 miles.

From Ringwood, *viâ* Horton, 16 miles.

From Salisbury, *viâ* Woodyates and Handley, 17 miles.

From Semley, *viâ* Ludwell, $9\frac{1}{2}$ miles.

From Shaftesbury, 7 miles.

From Tisbury, *viâ* Berwick and Rushmore Park, 12 miles.

From Sturminster Newton, *viâ* Iwerne and Stubhampton, $14\frac{1}{4}$ miles.

From Wincanton, *viâ* Gillingham and Shaftesbury, 18 miles.

From Sherborne, *viâ* Shaftesbury, 23 miles.

From Wareham, *viâ* Wimborne, $24\frac{1}{2}$ miles.

From Wilton, *viâ* Toney Stratford, $16\frac{1}{2}$ miles.

From Wimborne, *viâ* Horton, 13 miles.

Parties visiting the Larmer from Blandford, Tarrant Gunville, and Iwerne can go along the new road in Farnham Wood, the gates of which are only locked periodically for the preservation of rights.

Telegraphic communication to all parts is established in Tollard Royal, within ten minutes of the Larmer.

Visitors coming from Tisbury and the north can go through Rushmore Park, on asking permission to do so at the Lodge gates. There is no right of way.

KING JOHN'S HOUSE, TOLLARD ROYAL.

King John's House at Tollard Royal is a building of the 13th Century, of which period two characteristic windows with stone seats in them have lately been discovered in the walls. The 13th Century house was of oblong shape, and may be distinguished by the thickness of the walls. The rest of the house is of the Tudor period, and the three oak-panelled rooms are of that date. It contains a series of small and for the most part original pictures, illustrating the history of painting from the earliest times, commencing with Egyptian paintings of mummy heads of the 20th and 26th

Dynasties, B.C. 1200–528, and one of the 1st Century, A.D. The transition from the round to the flat in painting is shown by three Græco-Egyptian mummy paintings of the 2nd or 3rd Century, one of them admirably executed, obtained by Mr. Flinders Petrie in Egypt, and an early Greek wall painting.

Passing on to the decline and conventionalization of art in the Middle Ages, the earliest European picture is one of the “Virgin and Child,” by Margaritone, of Arezzo in Italy, born 1216, died 1293, and signed by him; followed by several Greek and Byzantine conventional paintings in the same style, which continued in connection with the Greek and Russian Churches until a much later period. The series is continued in the order of dates by S. Memmi, School of Sienna, A.D. 1283, and a door of a triptych of the early Italian School. The 15th Century is represented by Giovanni Bellini, Venetian School, signed by him, 1427–1516; “The Holy Family,” by Palmezzano, Italian, 1456–1537; “The Virgin and St. John,” School of Suabia, *circa* 1460; “The Woman taken in Adultery,” on the staircase, by Lucas Cranach, 1472–1553; “The Torments of Hell,” over the chimney-piece downstairs, and another of a similar subject by H. Van Aeken, commonly called Jerome Bosch, 1460–1518. Pictures of this kind were much used in those days to frighten people into repentance. Another by the same painter is upstairs, representing the “Dream of St. Anthony,” and another representing “Orpheus and the Beasts.” On the staircase, “A Banker and his Wife,” by Quintin Matsys, Flemish, 1466–1531. On the staircase, “The Prodigal

Son," by the same painter; "A Lady in the School of Holbein," in the upper room, 1493-1554, and another of the same date in the adjoining room; a "Virgin and Child," of the Italian School; "Modesty and Vanity," by Luini, Italian, 1460-1530; "The Resurrection and Judgment," Italian School, *circa* 1480. At the foot of the stairs, "The Crucifixion," by Hans Shaenflein, 1487; "Jesus in the Garden," and another by Hans Burgkmair, 1474-1559. The 16th Century is represented by a "Virgin and Child," School of Sienna, 1500; one by Roselli, School of Florence, 1578-1651; "Paying Tithes," by P. Brueghel the elder, 1530-69; "A Martyrdom," German School, *circa* 1500; a "Descent into Hell," and an "Ascent into Heaven," by Frans Floris, 1517-70; "The Miracle of the Slave," by Tintoretto, 1512-94 (this is believed to be the small picture painted by him in preparation for the large picture at Venice); "The Sacking of a Dutch Village," by Alsloot, end of the 16th Century. The pictures of the 17th Century include: "A Village Festival," Dutch, by Peter Van Bloemen, 1657-1719; a "Virgin and Child," by C. B. Salvi, called Il Sassoferrato, Italian, 1605-85; "A Skirmish," by Palamedes Stevaerts, 1607-38; "A Dog catching a Heron," by Abraham Hondius, Dutch, 1638-95; a Dutch picture of horses, after Cuyp, 1605-91; "Peasants," by Dirck Stoop, 1610-86; "A Canal Scene in Winter," Dutch, by Van der Heyden, 1637-1712; "The Journey to Emmaus," Italian, style of Gaspard Poussin, 1613-75; "Vandyke when young," by Peter Tyssens, 1616-83; "A Village Festival," Dutch, by Thomas Van Kessel, 1677-1741. The 18th Century is

represented by "A Fish Saleswoman," by G. Morland, English, 1763-1805; two pictures of Hudibras, unknown; "The Repulse of the Dutch at Tilbury in 1667," by A. Ragon. The pictures of the 19th Century include: "The Siege of Pamplona in 1813," by G. C. Morley, 1849; "A Coast Scene," by T. B. Hardy; "Fish, and a Copper Vessel," by Cammille Müller, 1880. These pictures are hung as much as possible in the order of dates, but the rooms do not admit of the historical arrangement being strictly adhered to.

In the different rooms are also exhibited specimens of various kinds of modern ornamental pottery, in imitation of the mediæval and early wares, including Martin stoneware, De Morgan lustre ware, Hispano-Moresque ware, Aller Vale ware, Doulton ware, and modern Nevers ware. Specimens of Tudor embroidery and needlework are exhibited in the upper rooms.

In the church adjoining King John's House is a cross-legged effigy, believed to be that of Sir William Payne, early 14th Century, but this has been doubted. It is one of the only five examples in England of effigies representing banded mail, a kind of armour of which no actual specimen has been handed down to us.

An illustrated description of King John's House, by General Rivers, is kept on a desk in the lower room. In one of the upper rooms are relics found in the house during the excavations carried on, in, and about it, including a coin of King John, and other objects of the same period. One of the rooms is used as a reading room by the villagers during the winter months.

Luncheon and other refreshments can be obtained

at King John's House on applying to the Caretaker, the charges being the same as those at the Larmer Grounds. It is within ten minutes walk of the Larmer, over park-like grounds, from which beautiful views across Rushmore Park and distance are obtained.

THE MUSEUM HOTEL.

Parties visiting the Museum at Farnham, and wishing to be accommodated close by, can have luncheon, dinner, and other refreshments prepared for them at the Museum Hotel, Farnham, within five minutes' walk of the Museum. The hotel contains two best bed rooms, two large sitting rooms, and several other bed rooms. It is exceedingly clean and well managed, and the food good. General Rivers has enlarged the hotel expressly for the use of visitors to the Museum. The hotel is frequently used by artists, tourists, and others who wish to remain a few days in the neighbourhood, the forest scenery of which, combined with the blue distance and extensive views on clear days, lends itself admirably to artistic requirements. From Win Green, $4\frac{1}{2}$ miles distant, and 911 feet above the sea level, an extensive panorama may be seen in all directions, extending as far southward as the sea. The landlord of the Museum Hotel provides a tent at the Larmer for refreshments on special occasions.

THE MUSEUM AT FARNHAM.

The Museum is within five minutes' walk of the hotel, where there is ample accommodation for horses and carriages. The Museum consists of nine rooms and

galleries, four of which are 87, 85, 80, and 65 feet long respectively.* The side walls are lined with glass cases containing the objects, and the galleries are lighted from above. The centre part of the four principal rooms contains models of excavations conducted by General Rivers in the neighbourhood. No. 1 room contains specimens of peasant costume and personal ornament of different nations. No. 2 room includes peasant carvings, chiefly from Brittany, which were for some time exhibited by General Rivers at South Kensington and Bethnal Green. No. 3 room is devoted to household utensils used by peasants in different countries. In No. 4 room commences a series of ancient and mediæval pottery of all nations and countries, which continues through rooms Nos. 5 & 6, and is divided under the following heads, viz., Ancient British, Silesian Bronze Age, Etruscan, Swiss Lakes, Cyprian of all ages from Phœnician to Roman, Ancient Greek, Roman, Saxon, and Norman; Mediæval British, Old English, Scotch, Dutch, German, French and Italian, Spanish, Persian, Rhodian, Anatolian, Chinese, Japanese, Egyptian, Moorish, Cingalese, Indian, Mexican, and Peruvian. The eye, in glancing from one division to another, is able to contrast the various styles prevailing in different periods and countries. Room No. 4 also contains, in the centre, modern brown pottery resembling the ancient, from the West Indies and Hindostan, and a series illustrating the history of primitive locks, keys, and padlocks, showing their gradual development, with a descriptive account of them. No. 5 room contains

* A New Gallery, now completed, will entail a réarrangement of the Museum.



models of the Romano-British village of Woodcuts, two miles from the Museum, with the relics from the excavations arranged in the cases around; portions of this village are shown in models on a larger scale. This room also contains other antiquities from the neighbourhood. No. 6 room contains models of the Romano-British village of Rotherley, three miles from the Museum, with the relics from it, and models on a larger scale of portions of the village; also models of the excavations made by General Rivers in the Romano-British settlement at Woodyates, about six miles on the road to Salisbury, excavated in 1888-90; models of excavations in Bokerly Dyke, and Wansdyke near Devizes. A series in the side cases illustrates briefly the history of stone and bronze implements, and includes the Palæolithic period, Neolithic period, Bronze age, Iron, Roman, Saxon, and Merovingian periods. The 7th room, a series explaining the history of enamelling, including early Egyptian, Roman, Celtic, Saxon, and Volkerwanderung periods; specimens of encaustic tiles, the forerunners of Champlevée enamels, Champlevée, cloisonné, surface, and translucent enamels, and enamelled pictures and ornaments from China, Japan, Persia, France, Germany, England, Russia, and Algeria, mediæval and modern. Specimens are also exhibited showing the transition from stone and glass inlaying in ornamentation, to cloisonné enamelling. On the other side of the room are models showing the development of the form of the Christian Cross in Celtic times. The remainder of the side cases are devoted to a series of carvings of different countries, showing the characteristic

forms of art prevailing at the various times and places, and including carvings from Australia, New Zealand, New Guinea, North and South America, South Africa, India, Burmah, Japan, ancient Egypt, Assyria, Greek, Roman, Cyprian, Etruscan, early Christian, mediæval, European, Scandinavian, and a series exemplifying the arts of modern times. In the centre of this room are models of tumuli excavated by General Rivers in the neighbourhood, and elsewhere, including some explorations conducted by him in the valley of the Nile. The relics are arranged in cases around the models. The 8th room is devoted to agricultural implements and appliances, and includes a series of querns, a model of an Indian village, models of crofter's houses and sheelings in Scotland, foreign winnowing and other agricultural machines, a series of models of ploughs of different countries, and of country carts, scythes, reaping hooks, spades and textile fabrics from different localities.

The 9th room contains a series illustrating the history of glass-making from the earliest times, including three stages of Egyptian glass (presented by Mr. Petrie), specimens of Phœnician, Greek, Roman, Saxon, Chinese, early and modern Venetian, French, German, and English glass. In the cases on the opposite side are represented drawings and paintings on the flat from different countries, including ancient Egyptian, Phœnician, Cyprian, Japanese, Etruscan, and Greek drawings; also a series of the drawings of savages, and one for comparison, showing the best performances of untaught children and adults from the neighbourhood. This case contains also a series of embroideries, and a

collection of lamps and lighting apparatus from different countries.

Every object in the Museum has a large ticket attached to it, and descriptive accounts are added in various places, so that no catalogue is needed.* The divisions of subjects are marked by thin red satin tapes hanging across the shelves from the top, and the larger divisions are marked by broader red satin bands with the word "Division" embroidered on it. The four 4to. volumes of Excavations by General Rivers, with copious illustrations, are placed on desks in the galleries for the convenience of those who wish to study these several subjects in greater detail than is afforded by the printed headings on the models.

The Museum contains about 270 yards of wall cases, besides the cases in the centre of the rooms. Outside the Museum is a Norse Mill, obtained from the Island of Lewis, on the coast of Scotland, representing the earliest form of water-mill, still used occasionally in parts of Scotland.

The Museum is open every day, Sundays included, and is in charge of a caretaker.

ACCLIMATIZATION OF ANIMALS.

To those interested in breeding and acclimatization, some of the breeds in the Park and paddocks at Rushmore may be worth seeing. The fallow deer has been crossed with the Mesopotamian deer, the Japanese deer

* A Guide of the Models of the Stone and Bronze Ages has been printed. Price 1s.

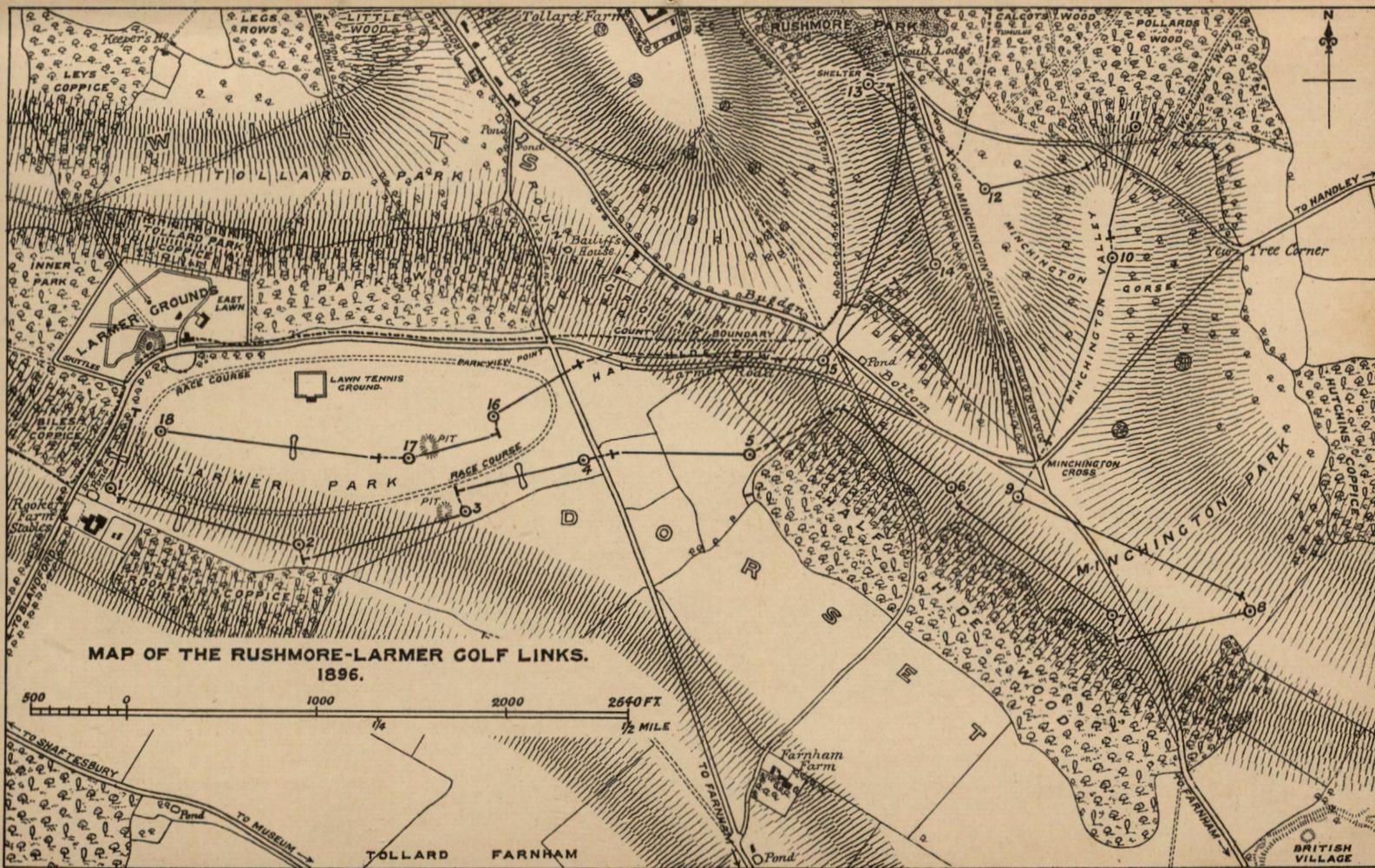
with the red deer, and these again with the Formosa deer. The Yak has been crossed with the Pembroke, the Highland cattle, the Kerry, and the Jersey. The Zebu (Indian humped cattle) with the Jersey, producing a very fine animal, and these again with the Jersey. The Park and small menagerie contain Llamas, Emus, Rheas, and Kangaroos; also a small brown breed of sheep from St. Kilda, which resemble the Roman sheep found in the Romano-British villages here, a breed of black four-horned sheep, piebald Assyrian sheep, and Aden sheep. The Prairie dogs have bred, but are now dead. Australian parrots stand the climate fairly well, whilst those from South America are difficult to rear. The white peacocks do not breed true, but reproduce their like occasionally. The Impeyan pheasant has been found difficult to rear. Piebald peacocks and Javanese peacocks have also been bred here. The Australian Bower-bird has built its bower in the bird sheds, but it is now dead. The animals in the menagerie vary from time to time. Reindeer have been let loose in the Park, but have succumbed to the heat of the summer months.



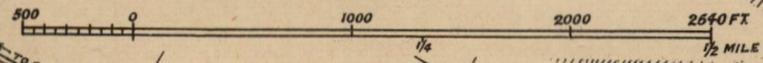
Catalogues of various sections of the Museum have been published.

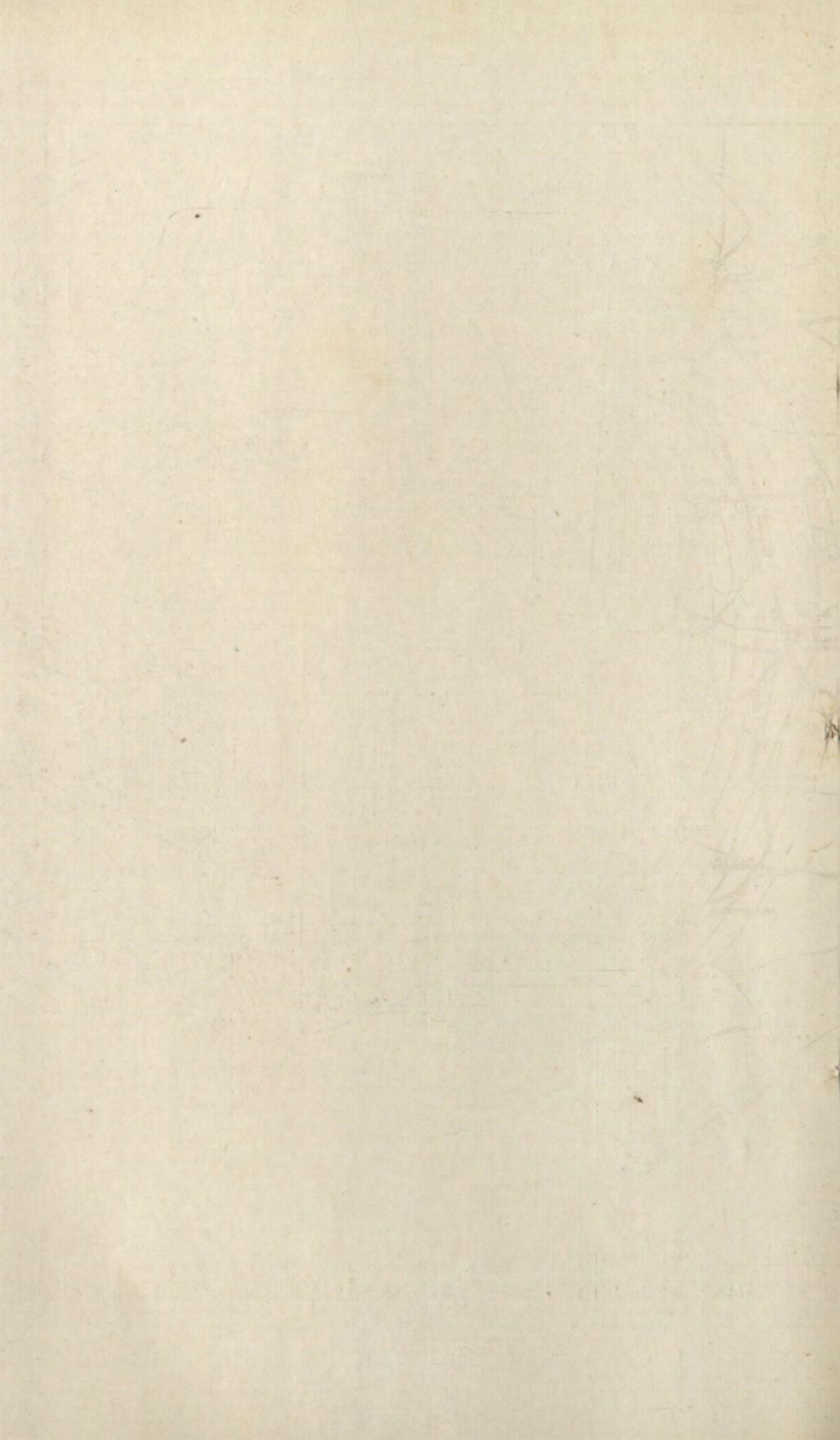
LONDON:

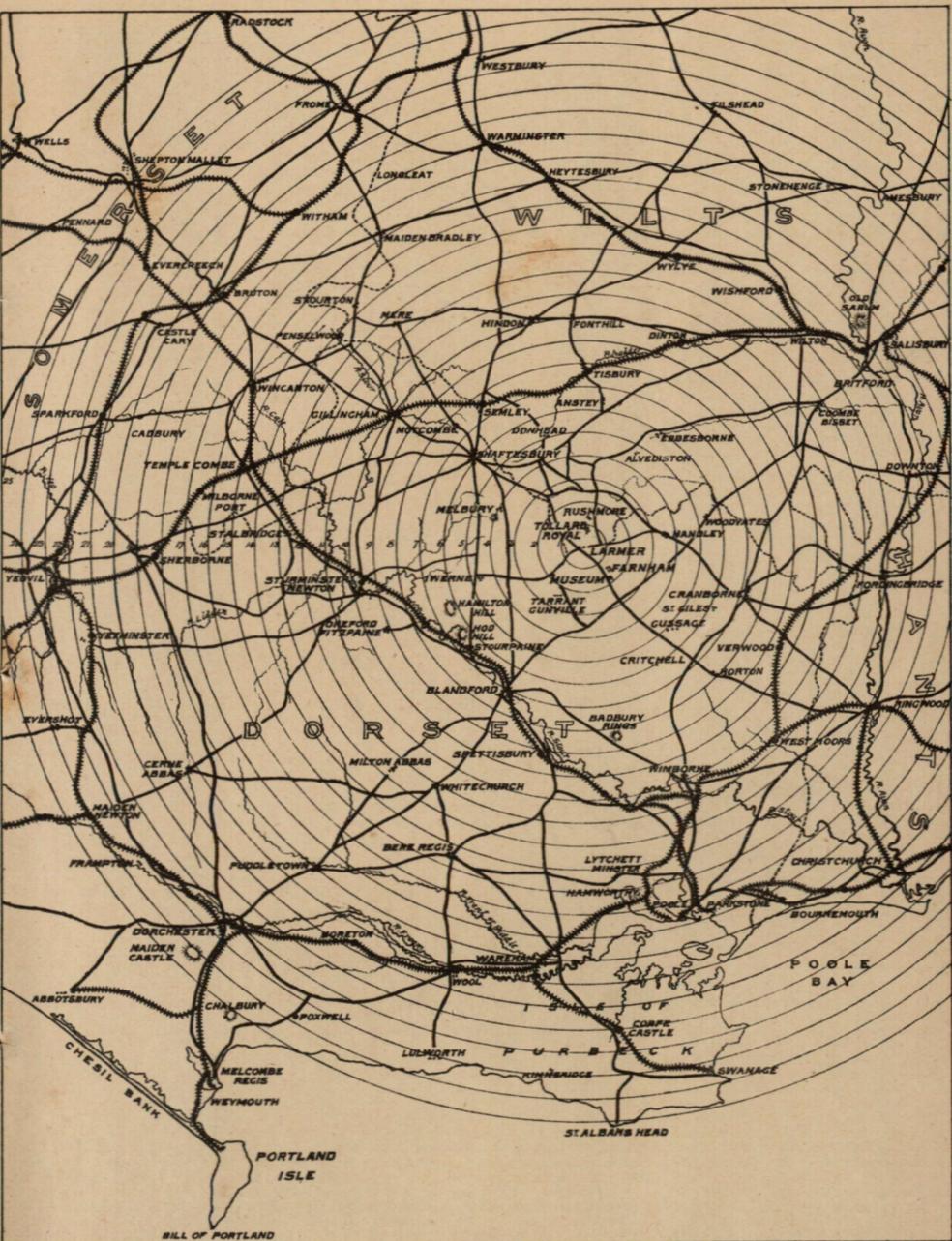
HARRISON AND SONS, PRINTERS IN ORDINARY TO HER MAJESTY,
ST. MARTIN'S LANE.



MAP OF THE RUSHMORE-LARMER GOLF LINKS.
1896.

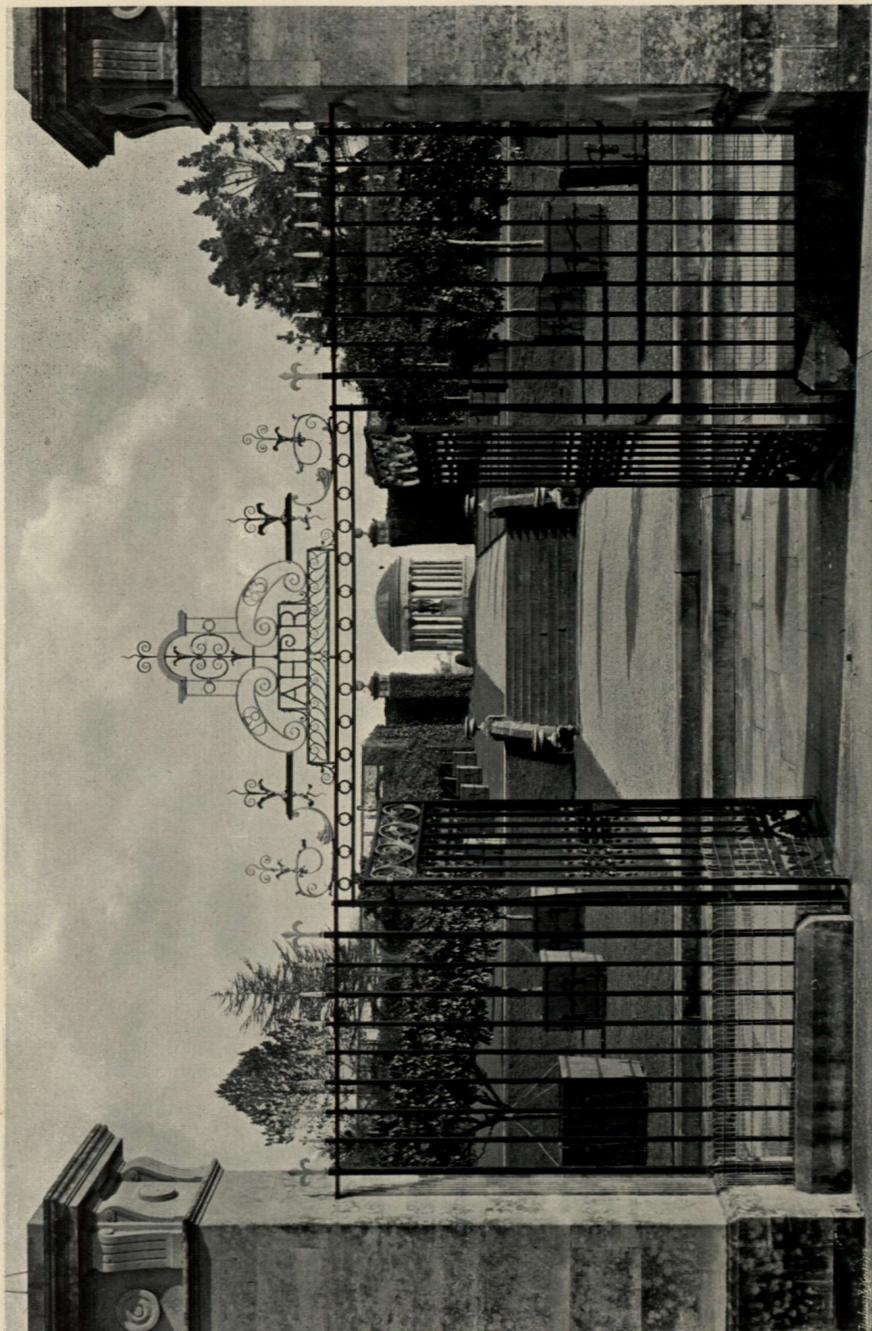






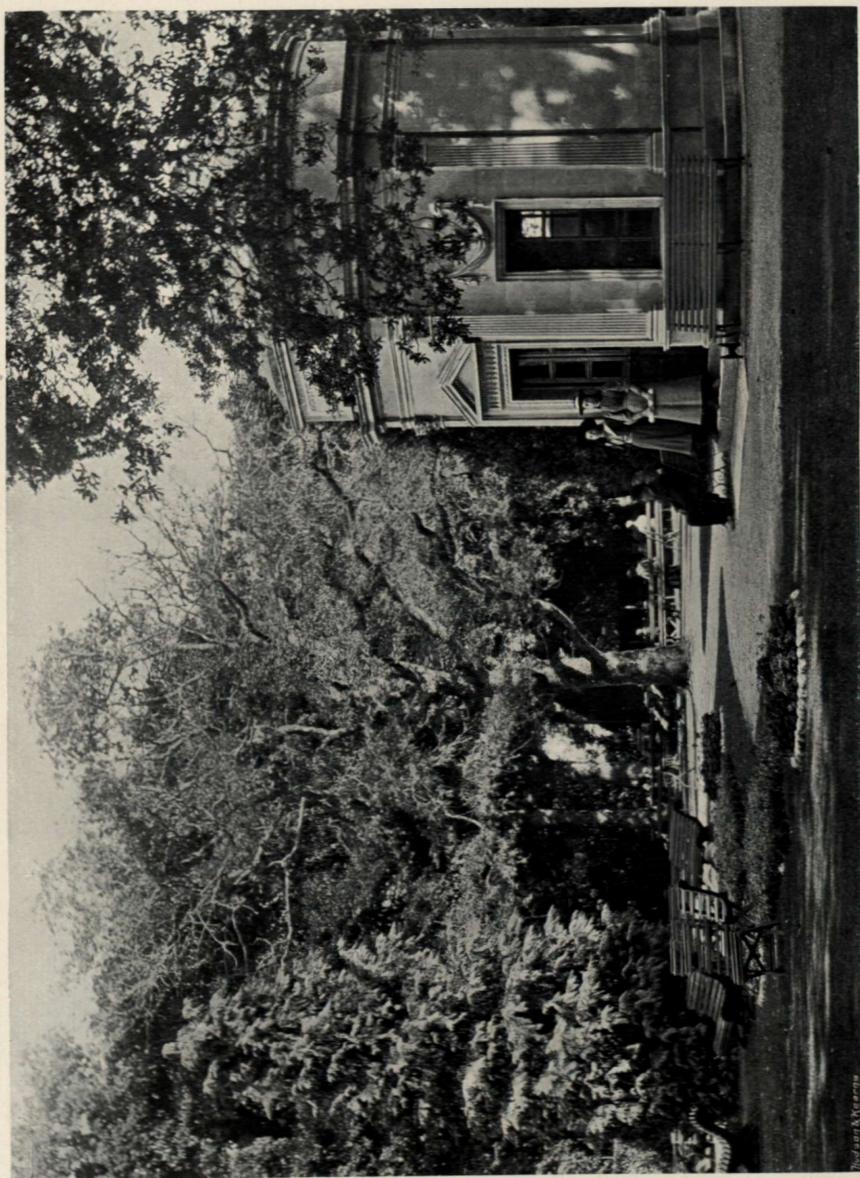
MAP OF 25 MILES ROUND THE LARMER GROUNDS, DORSET AND WILTS.

J. Akerman, Photo lith. London.



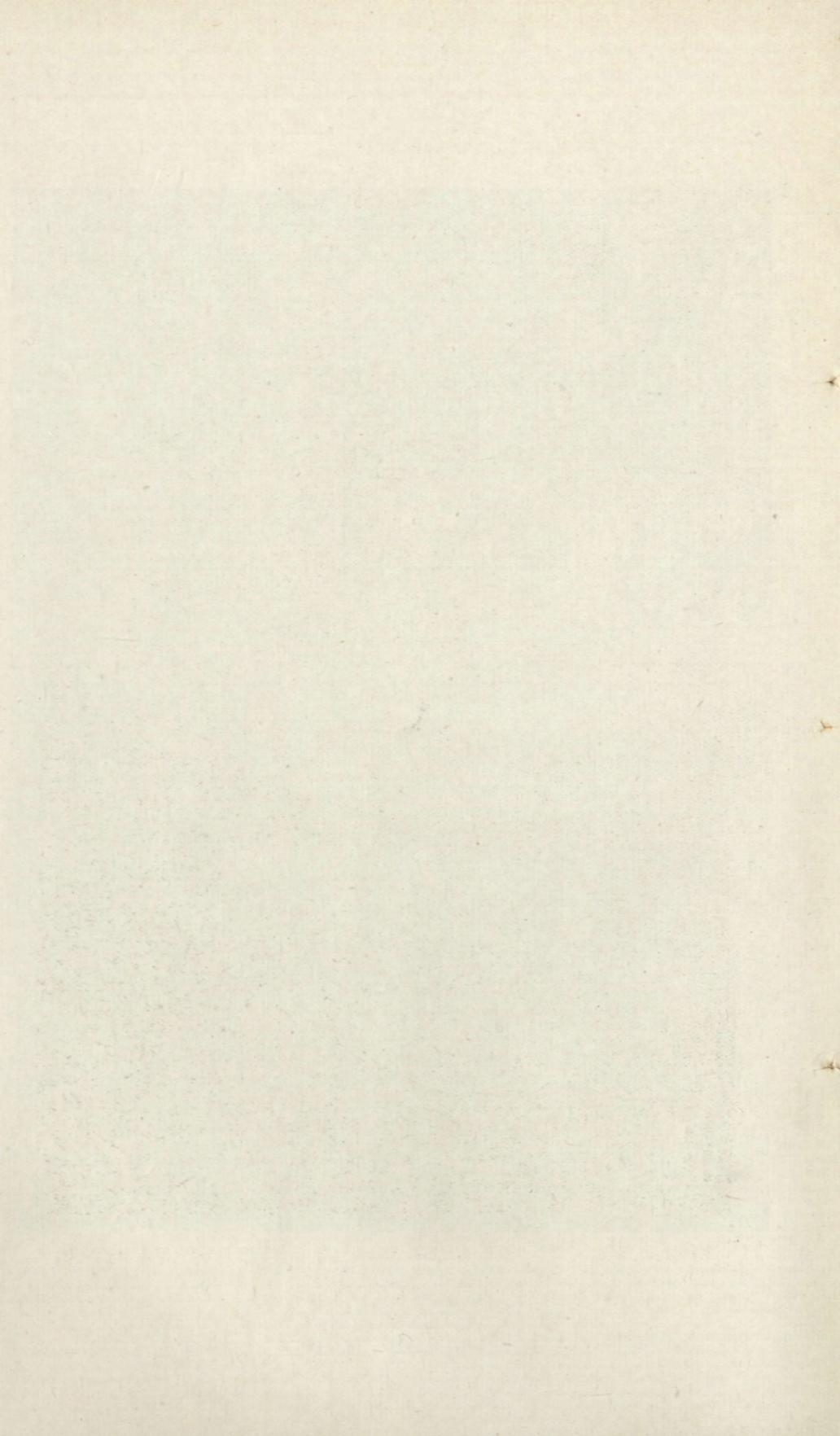
VIEW OF THE SQUARE, TEMPLE AND STATUE OF CÆSAR AUGUSTUS, RUSHMORE.





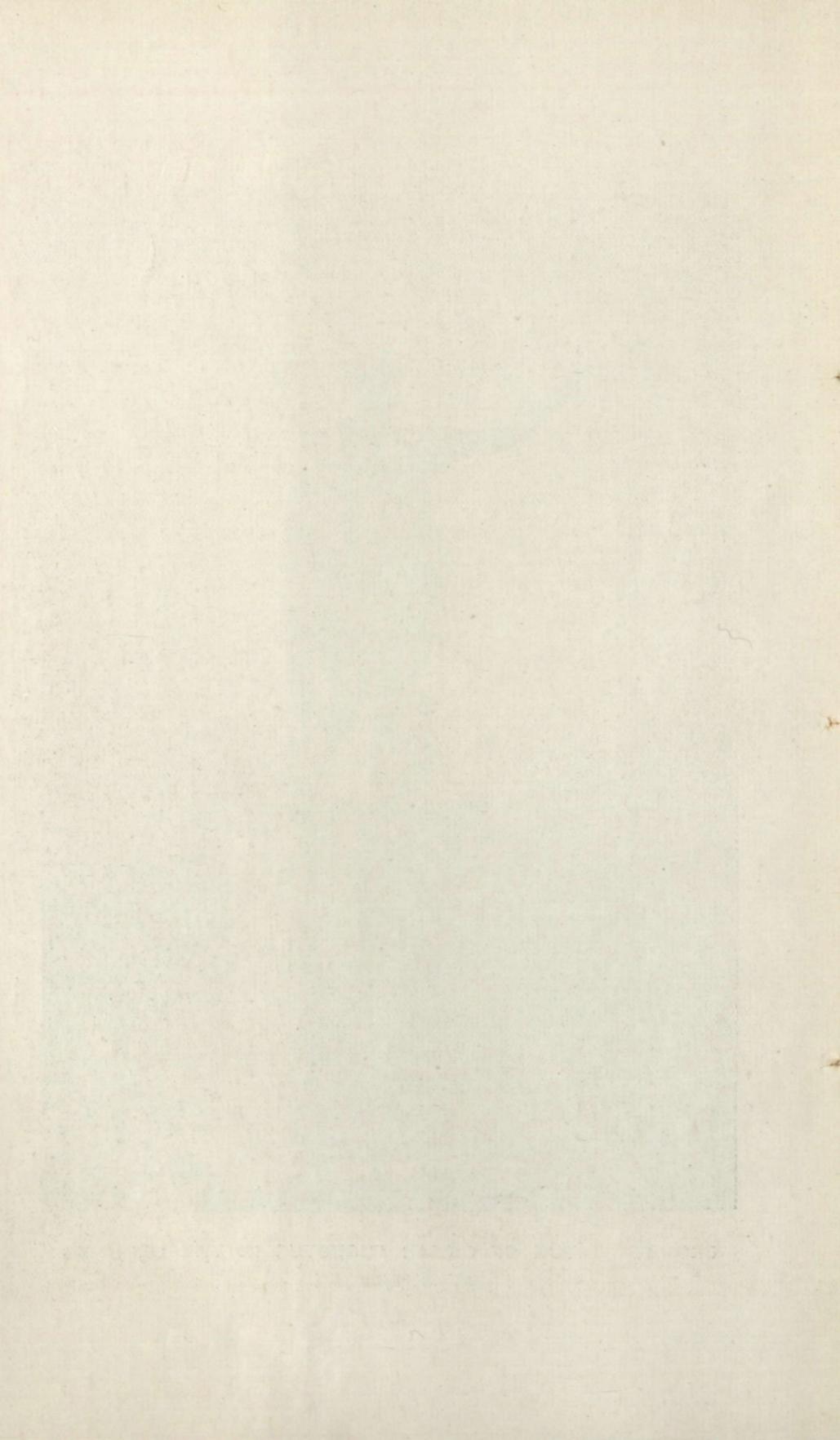
TEMPLE. 1880. LARMER GROUNDS.

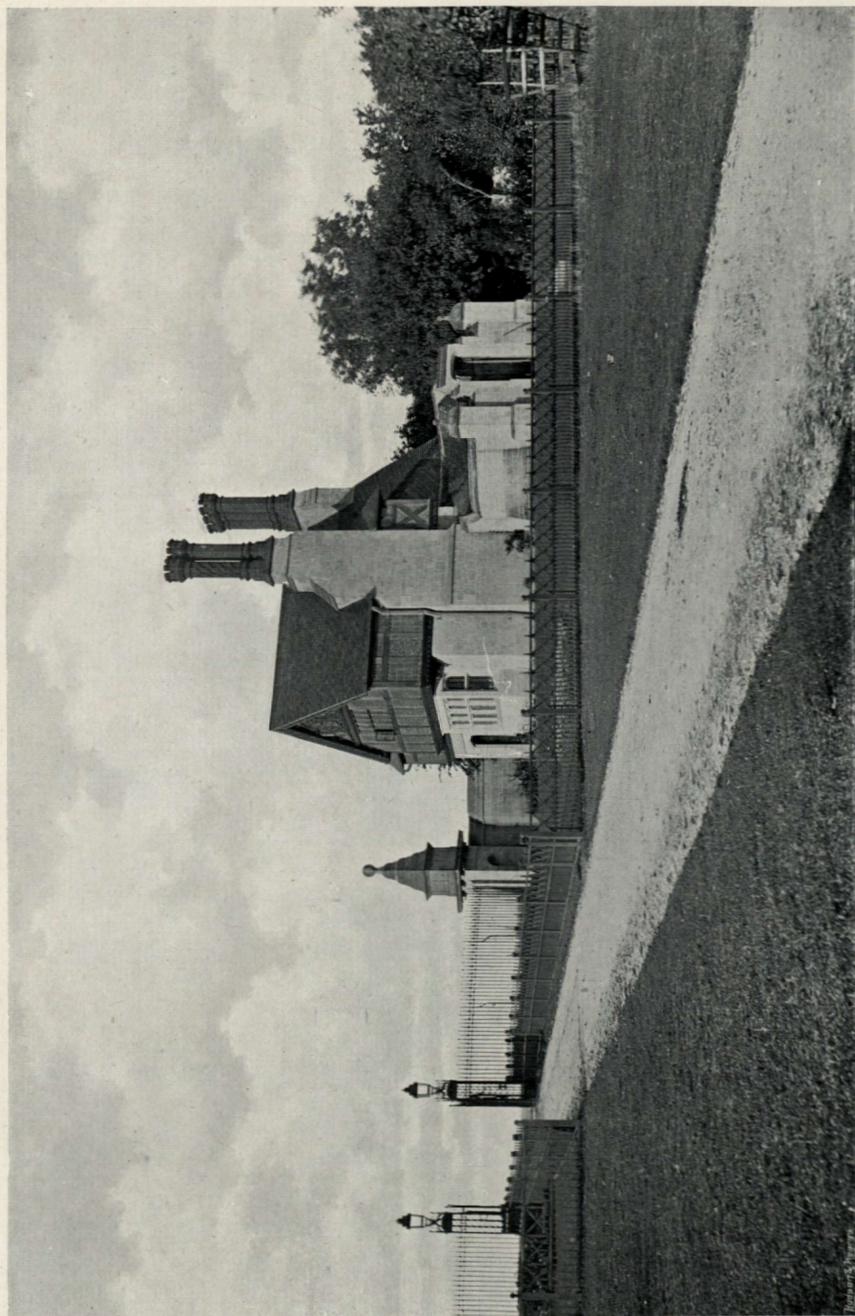
THE UNIVERSITY OF CHICAGO PRESS



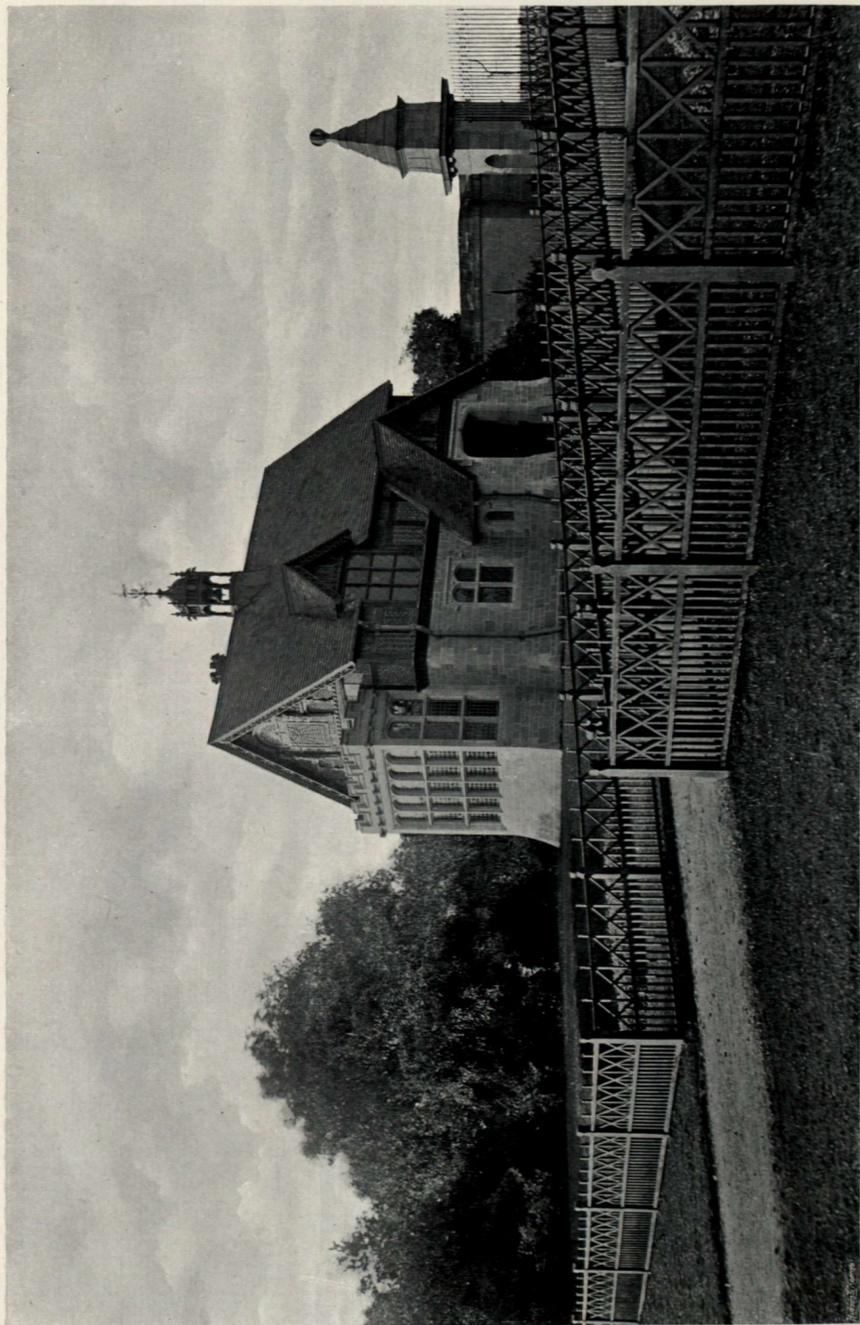


BRONZE STATUE OF CÆSAR AUGUSTUS IN THE GROUNDS
AT RUSHMORE.

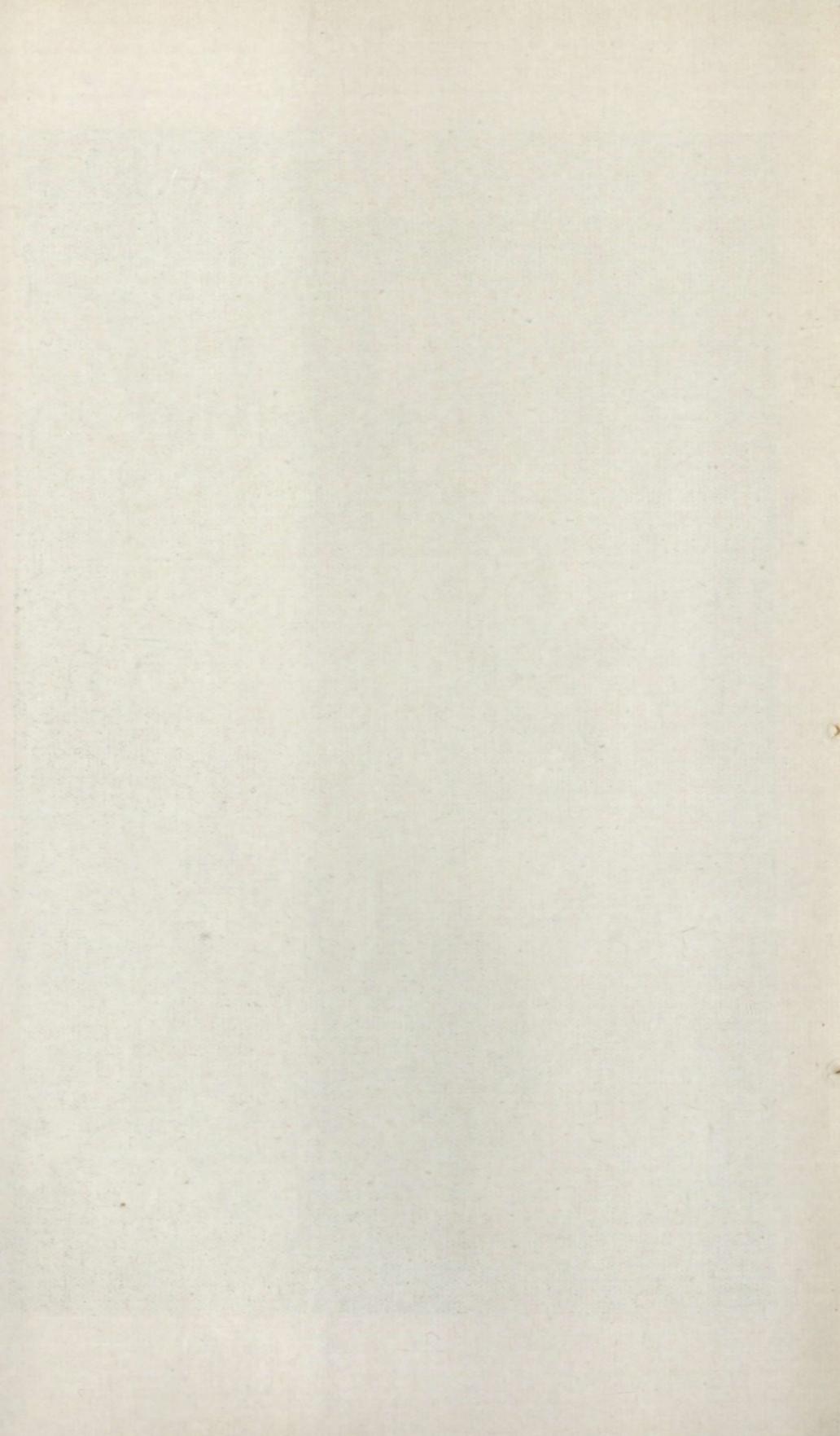


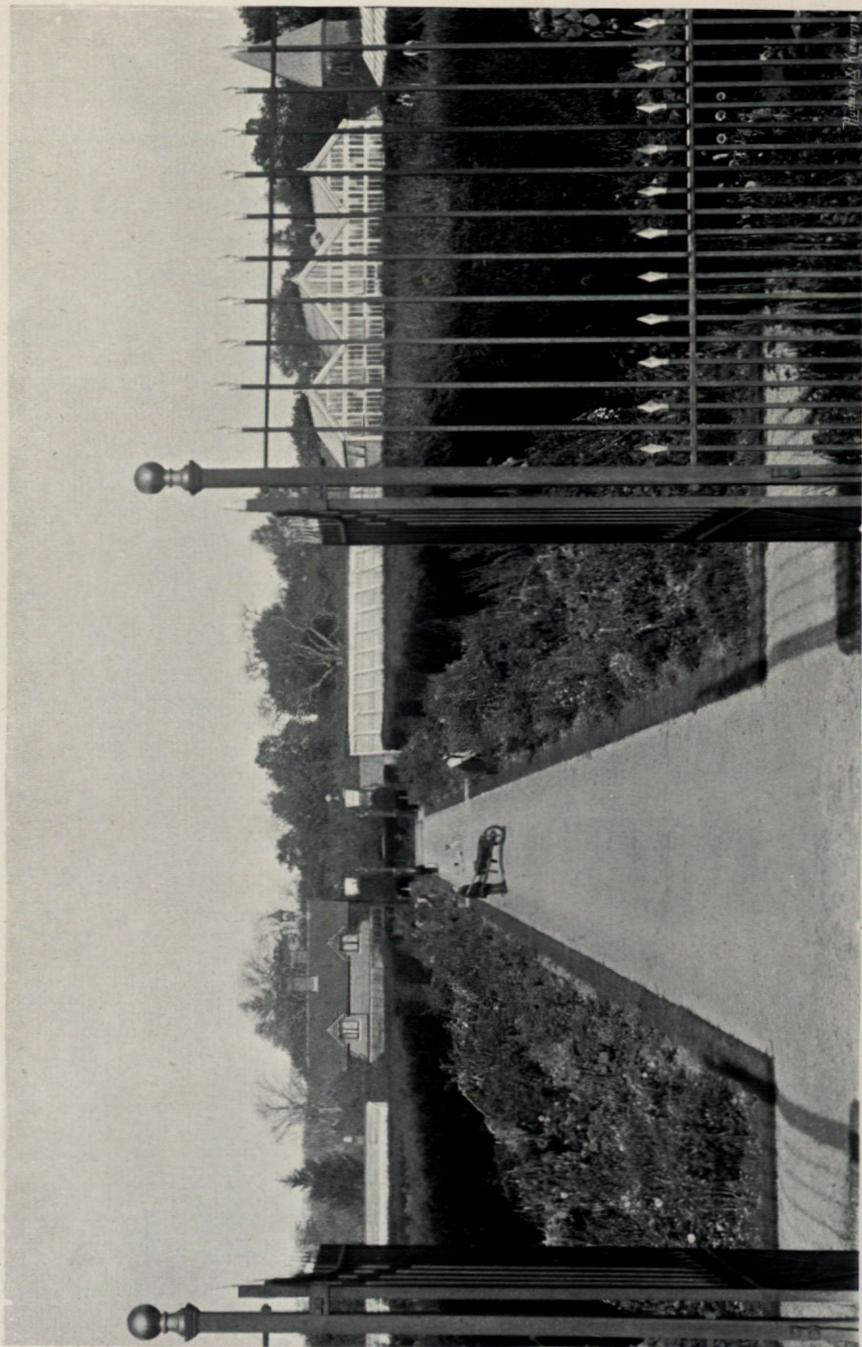


THE NORTH LODGE. RUSHMORE PARK.

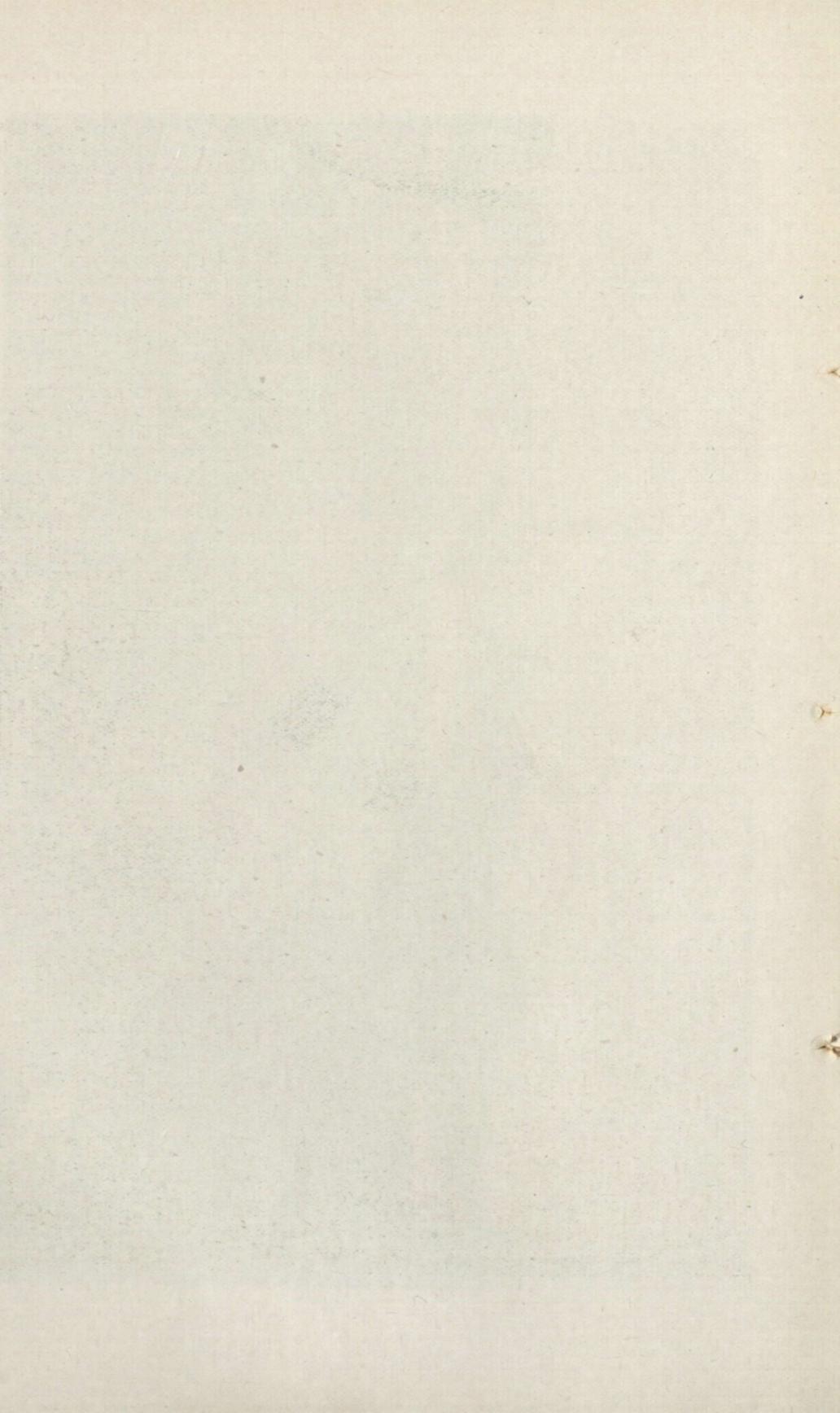


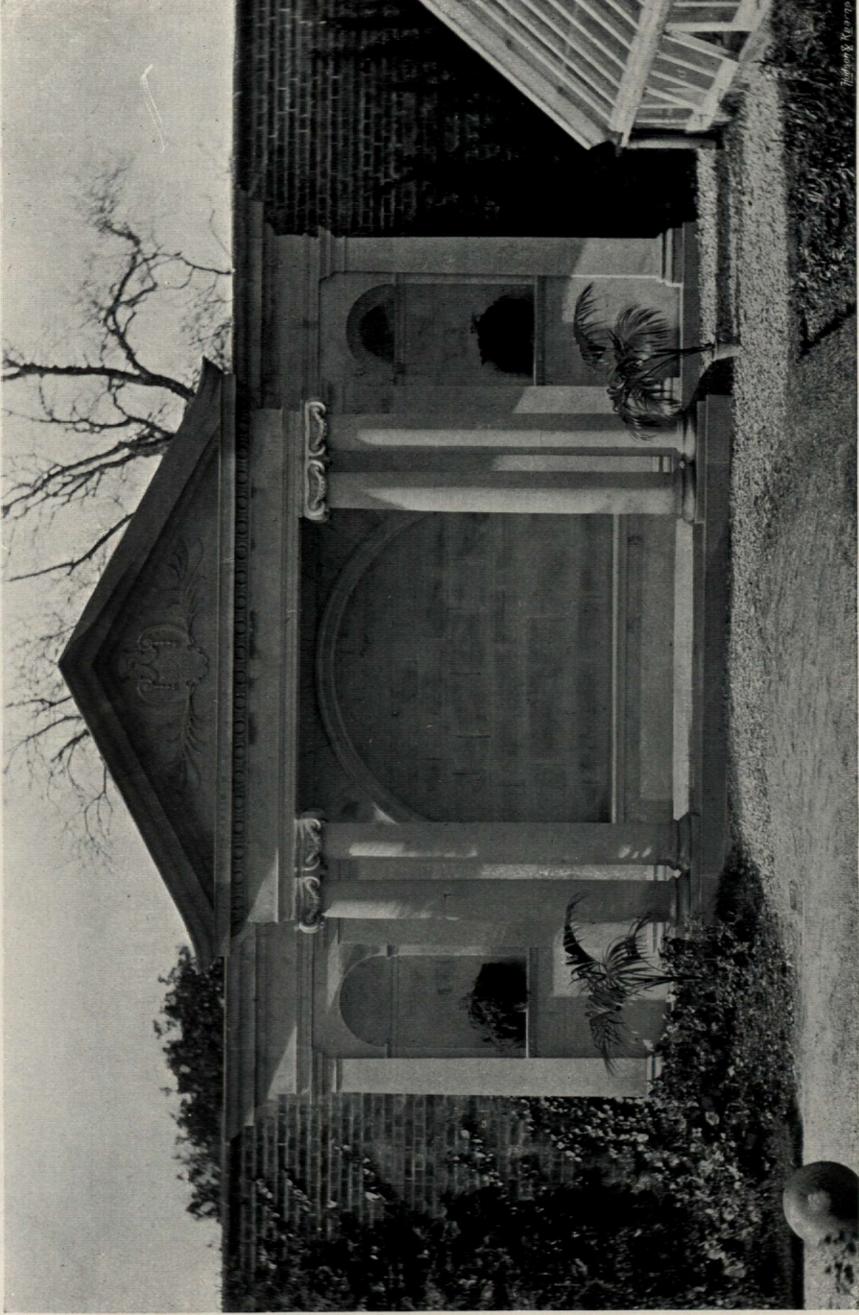
JUBILEE ROOM, NORTH LODGE, RUSHMORE PARK.





VIEW OF THE CENTRAL WALK, GARDENS, RUSHMORE.





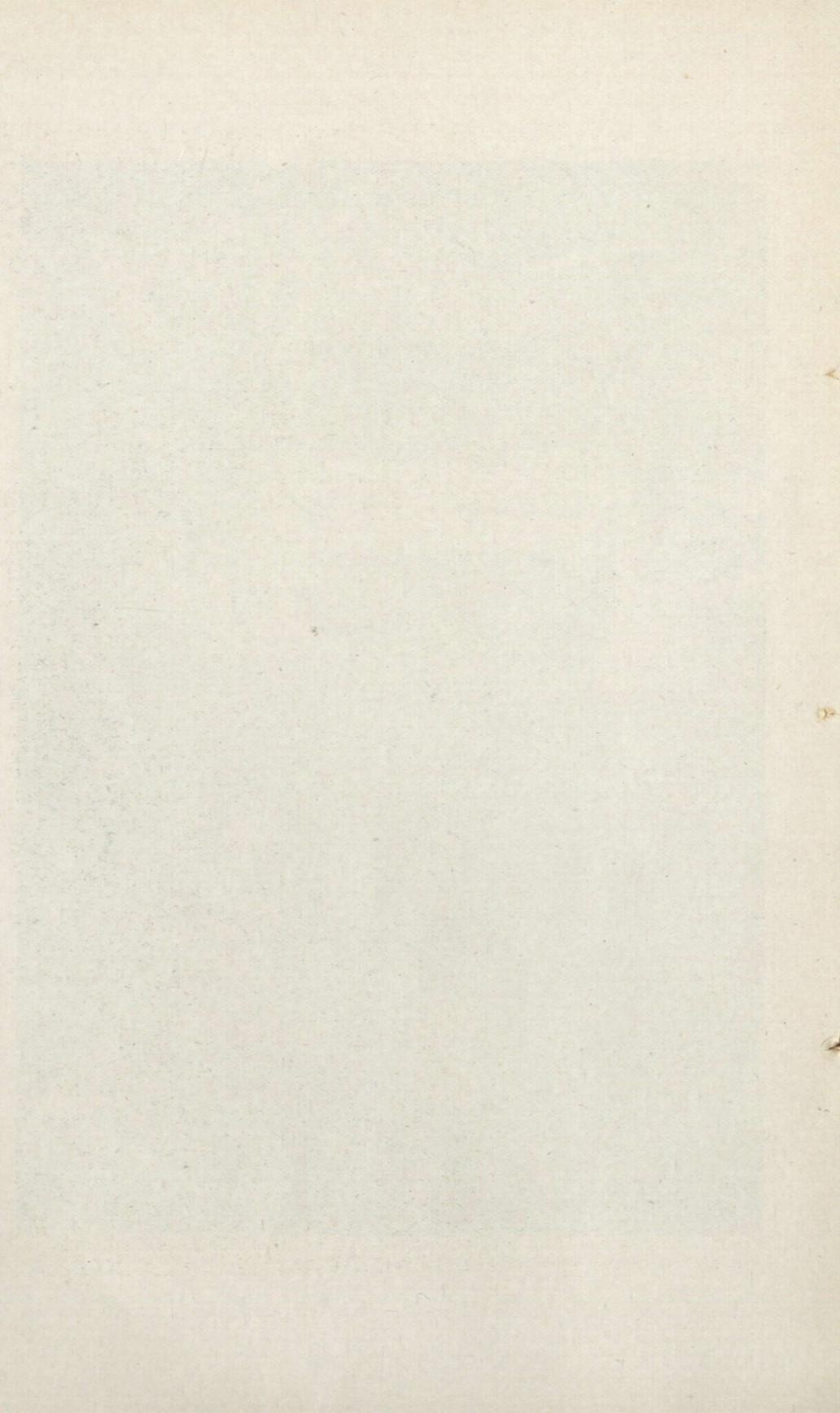
SEAT, GARDENS, RUSHMORE.

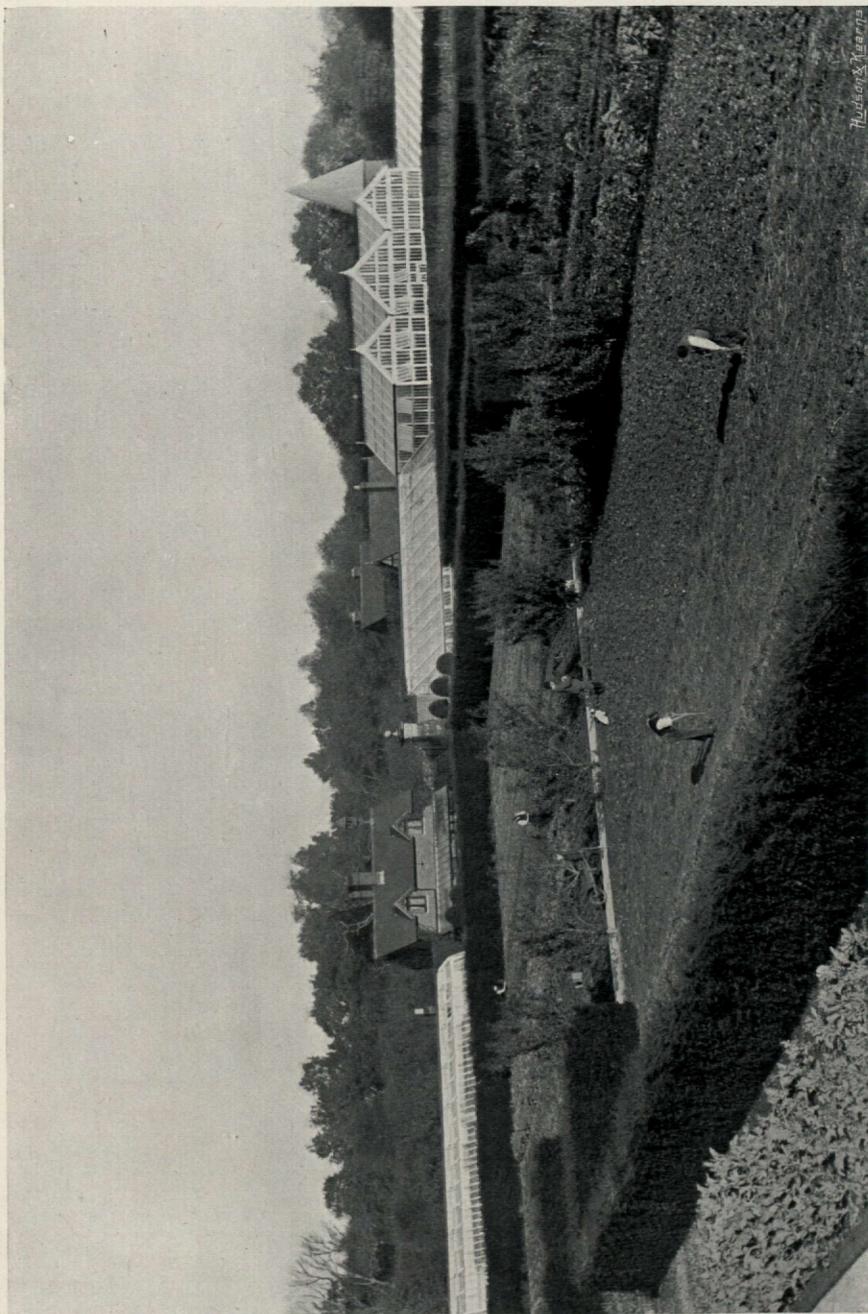




ALCOVE IN THE PALM HOUSE, GARDENS, RUSHMORE.

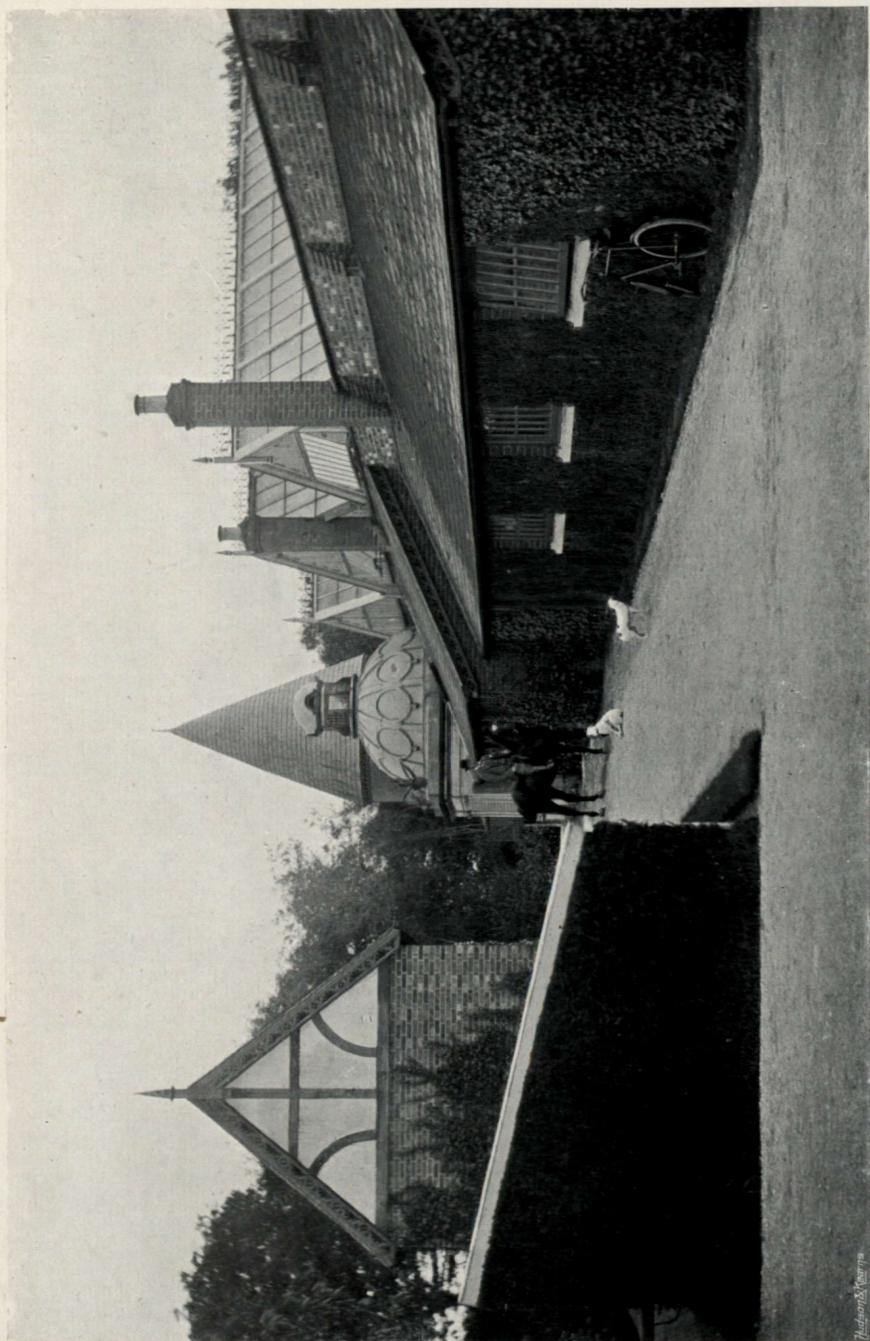






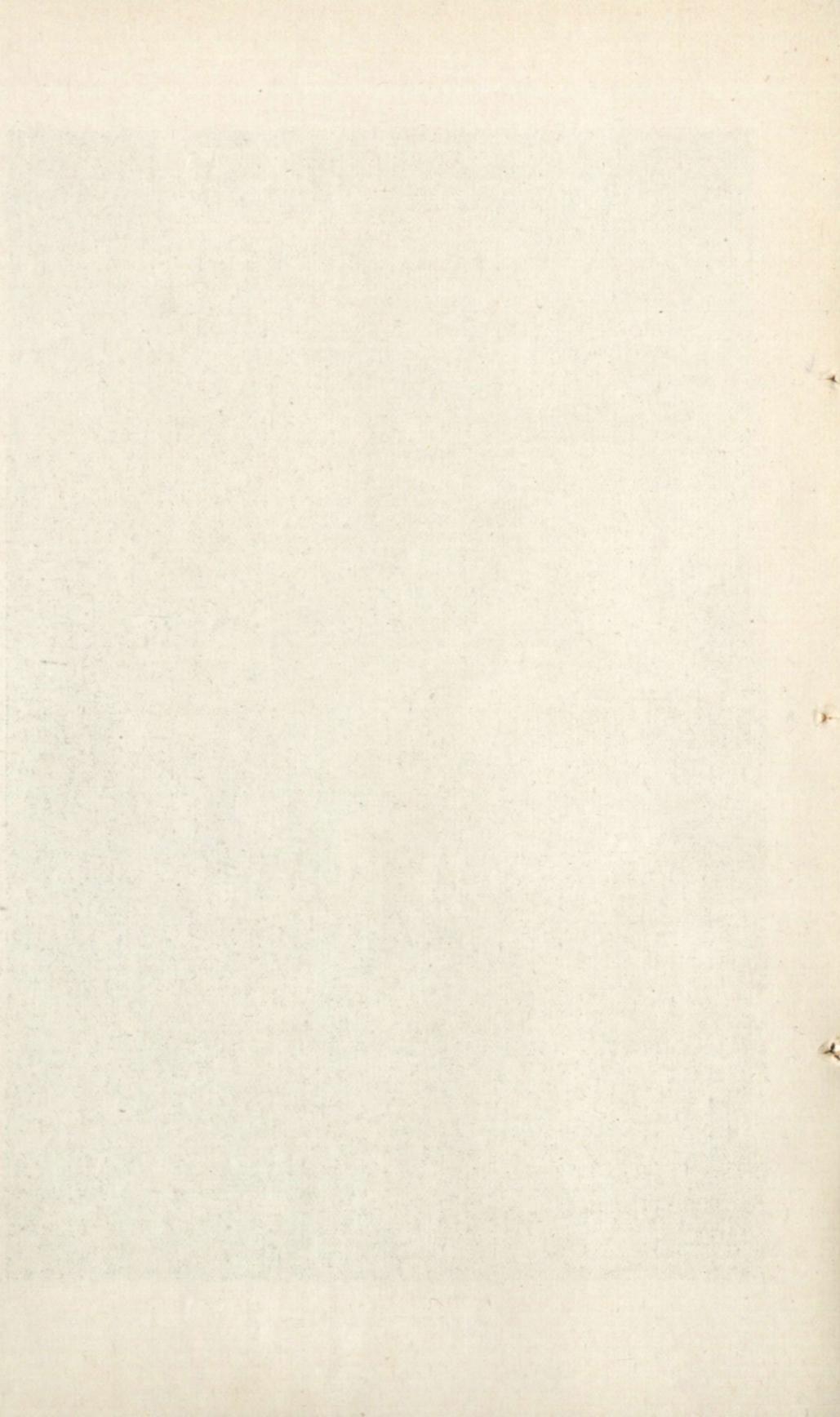
Hughes & Keenan

VIEW FROM SOUTH-WEST TOWER, GARDENS, RUSHMORE.



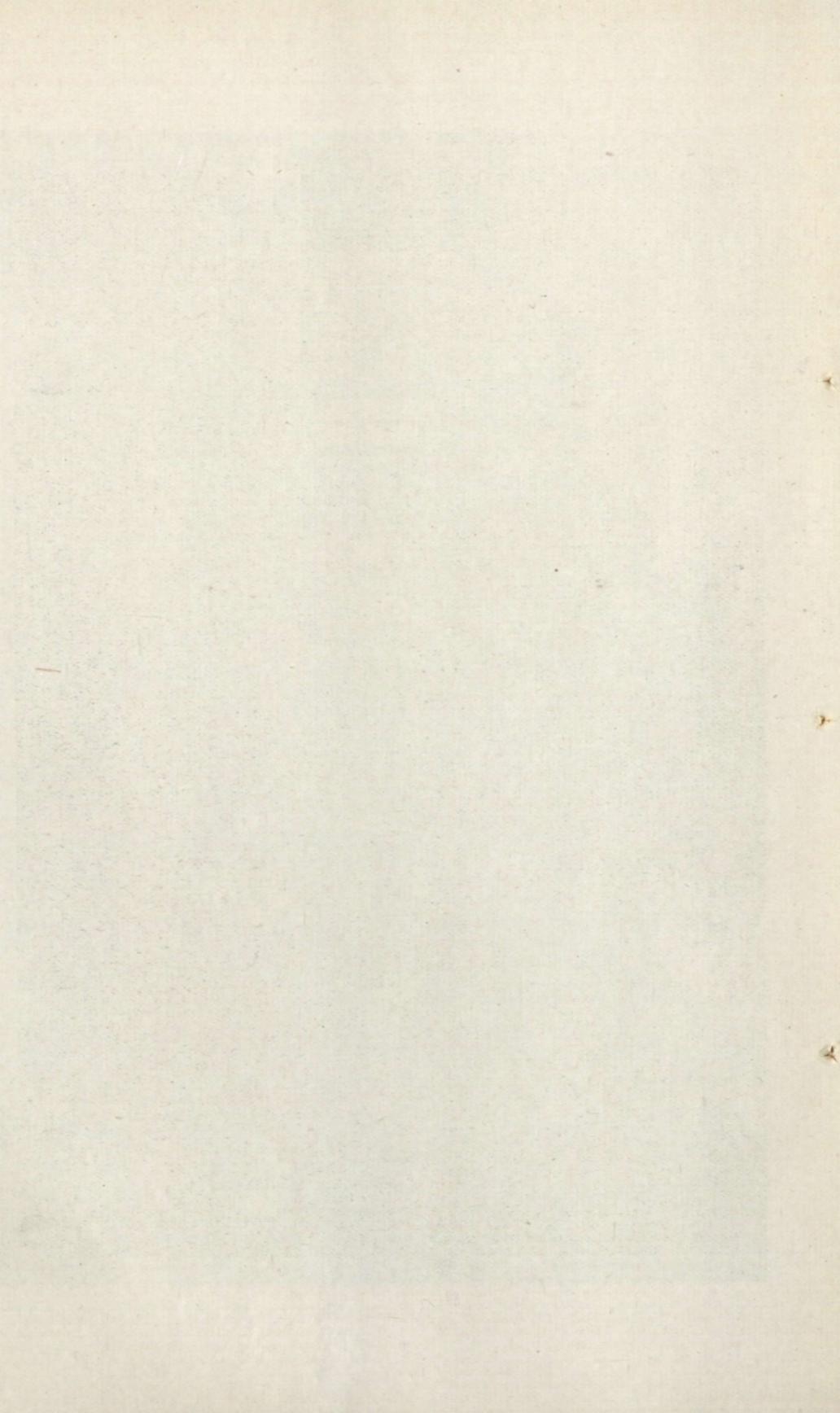
THE ALLEY. GARDENS. RUSHMORE.

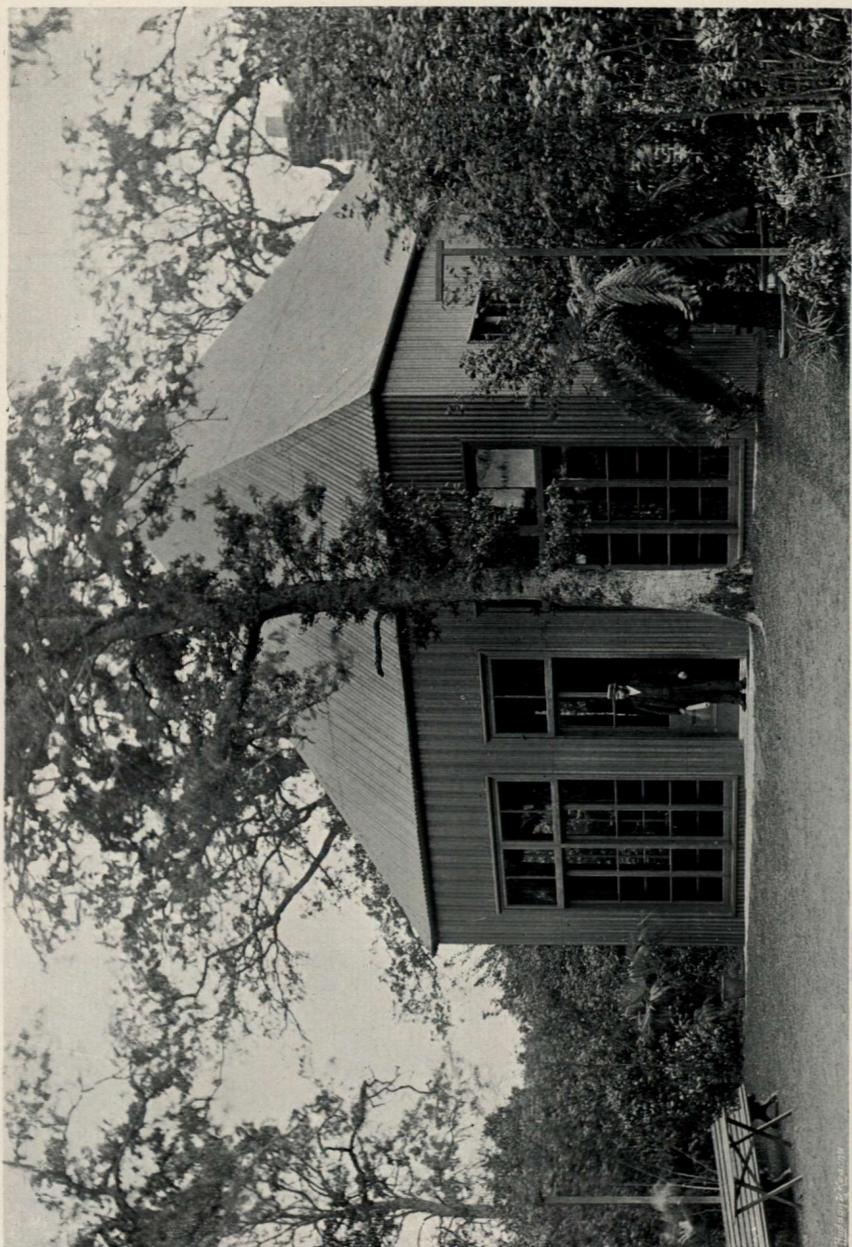
Rushmore & Partners



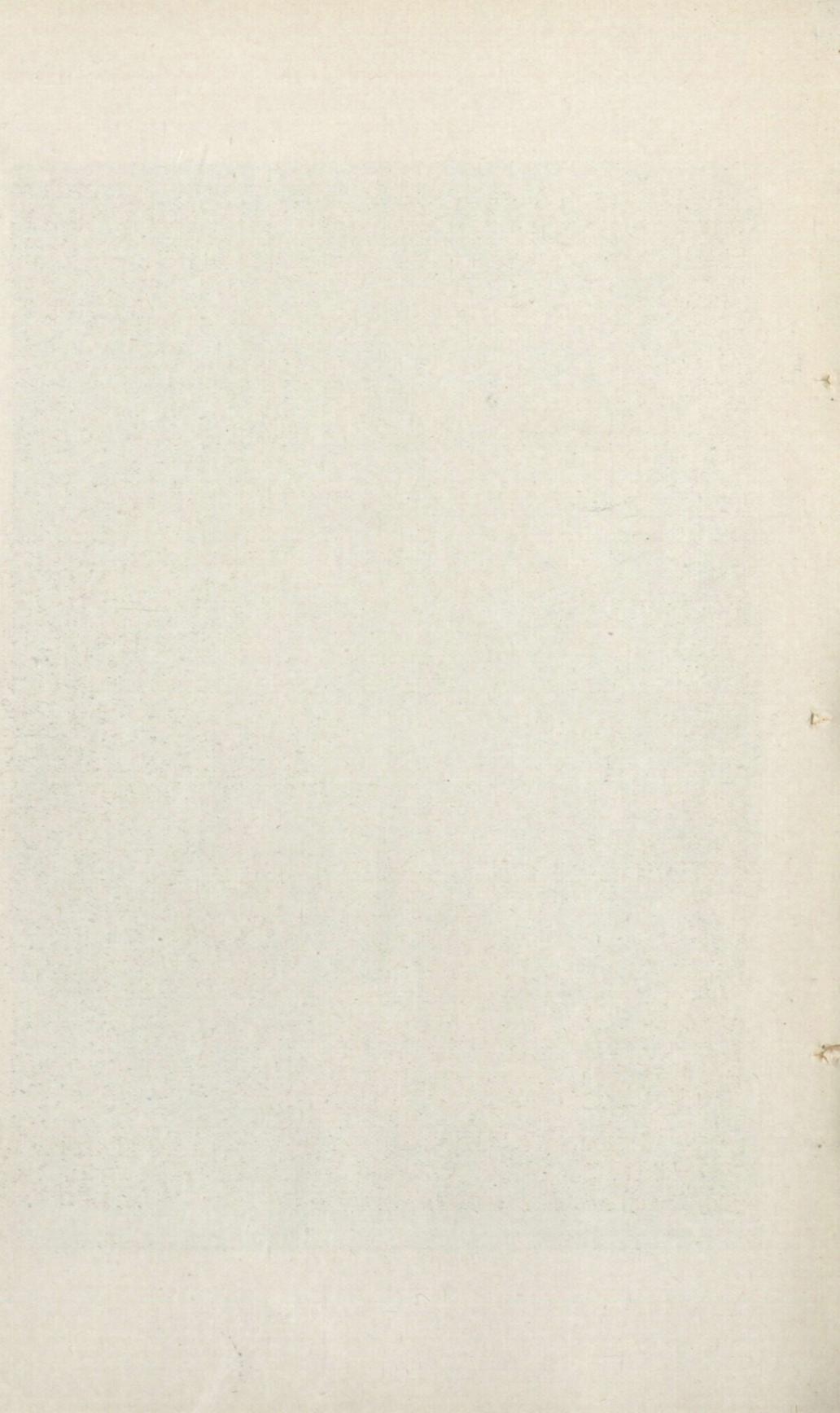


ENTRANCE TO THE LARMER GROUNDS.



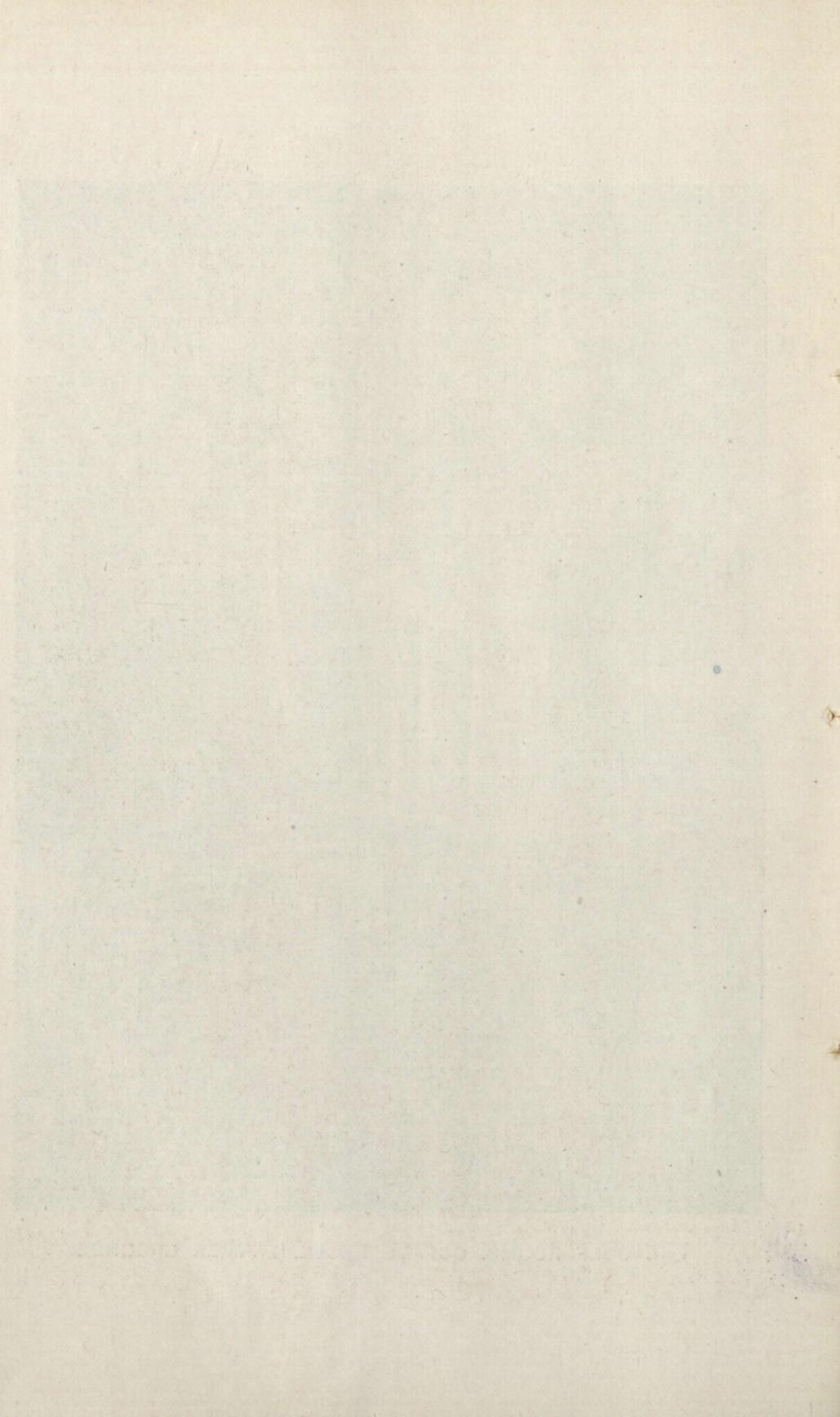


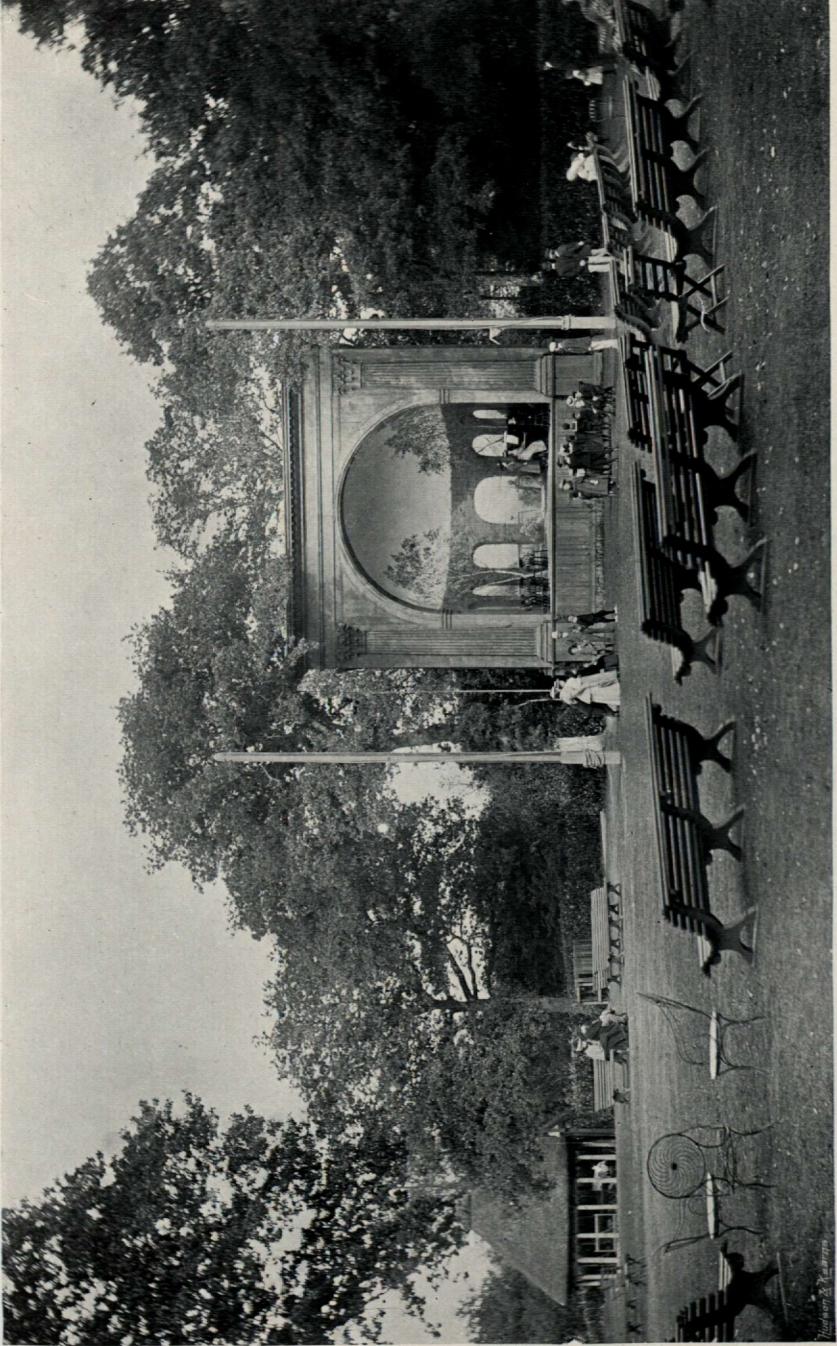
THE DINING ROOM, EAST LAWN, LARMER GROUNDS.





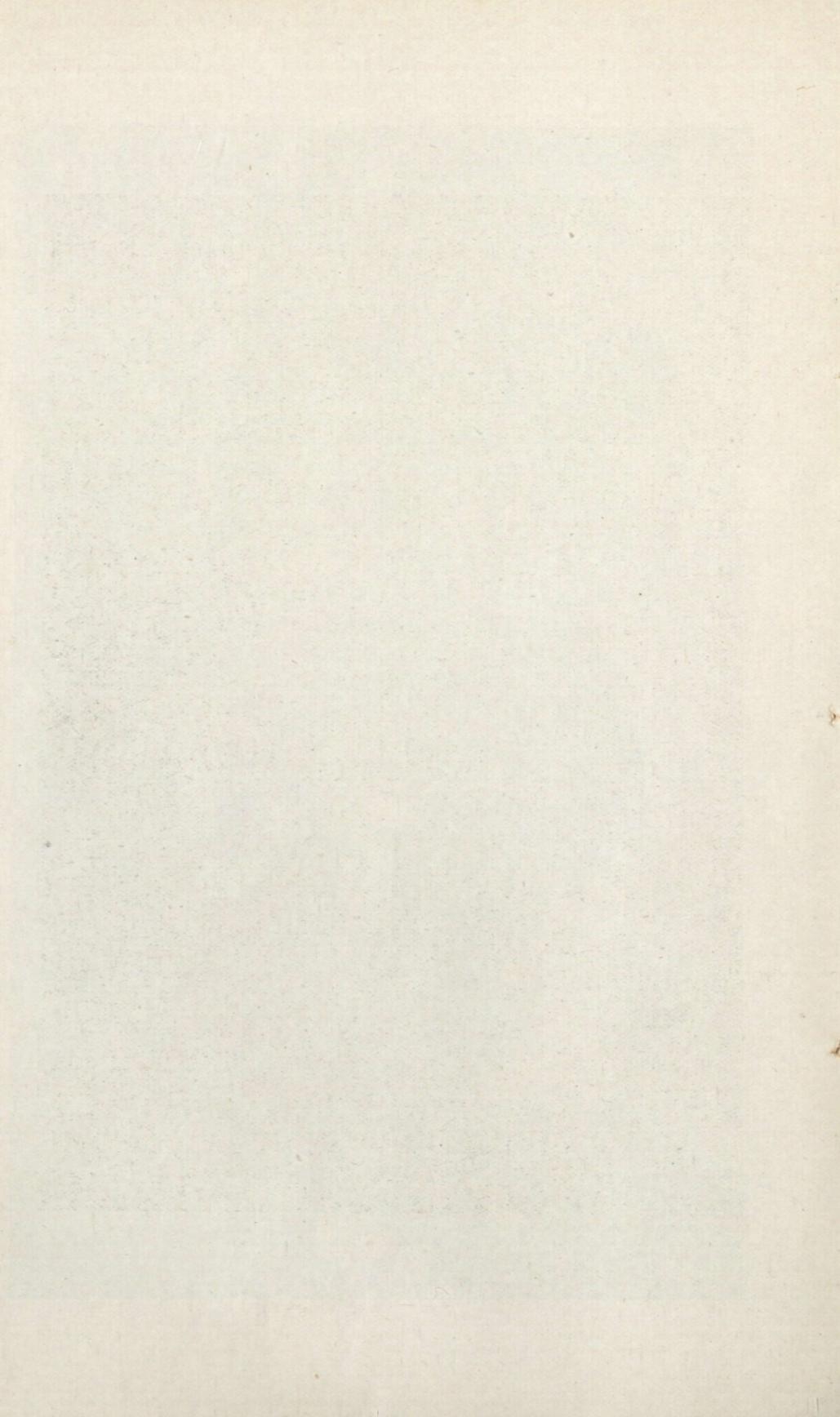
THE GOLF ROOMS, COFFEE GROVE, LARMER GROUNDS.

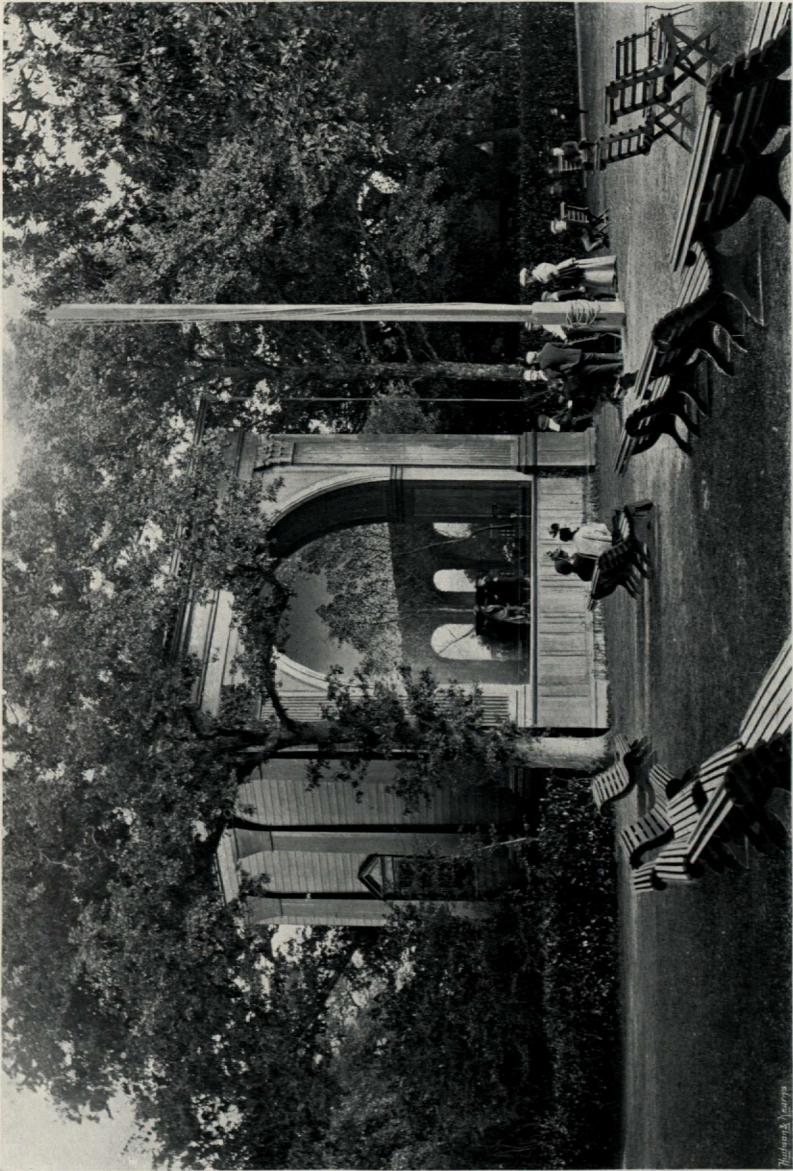




THE SINGING THEATRE. LARMER GROUNDS.

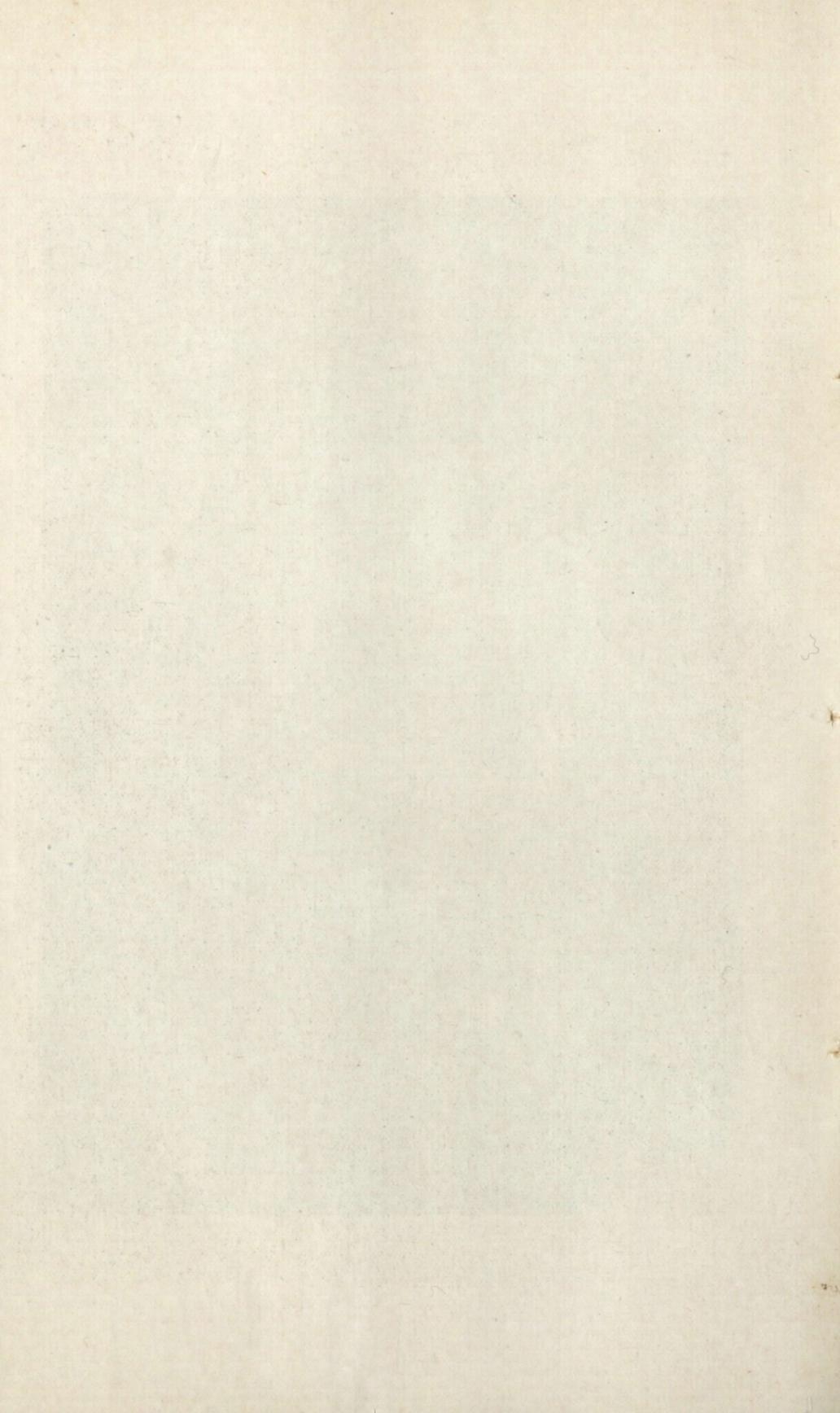
Richard & Pearson

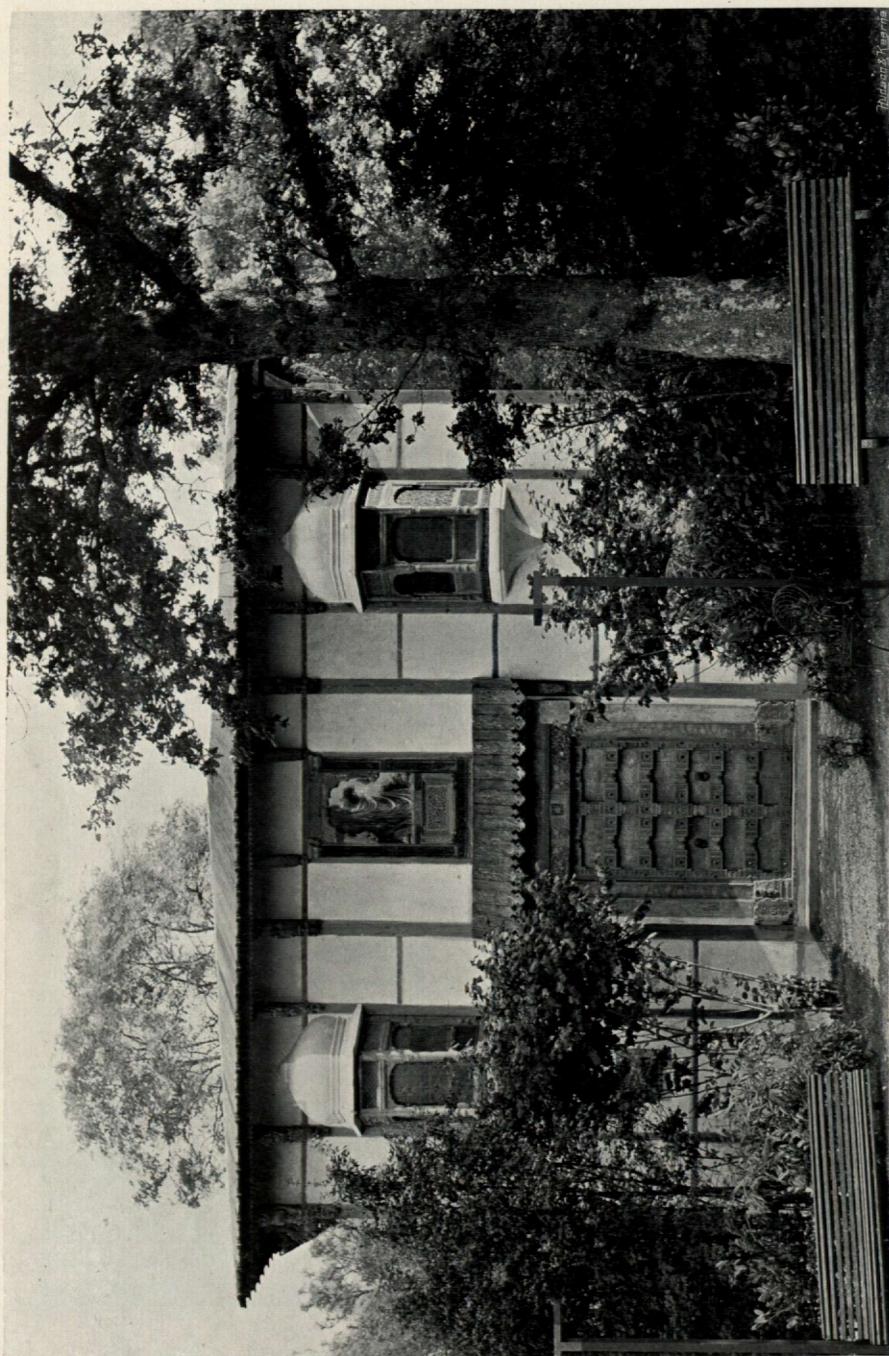




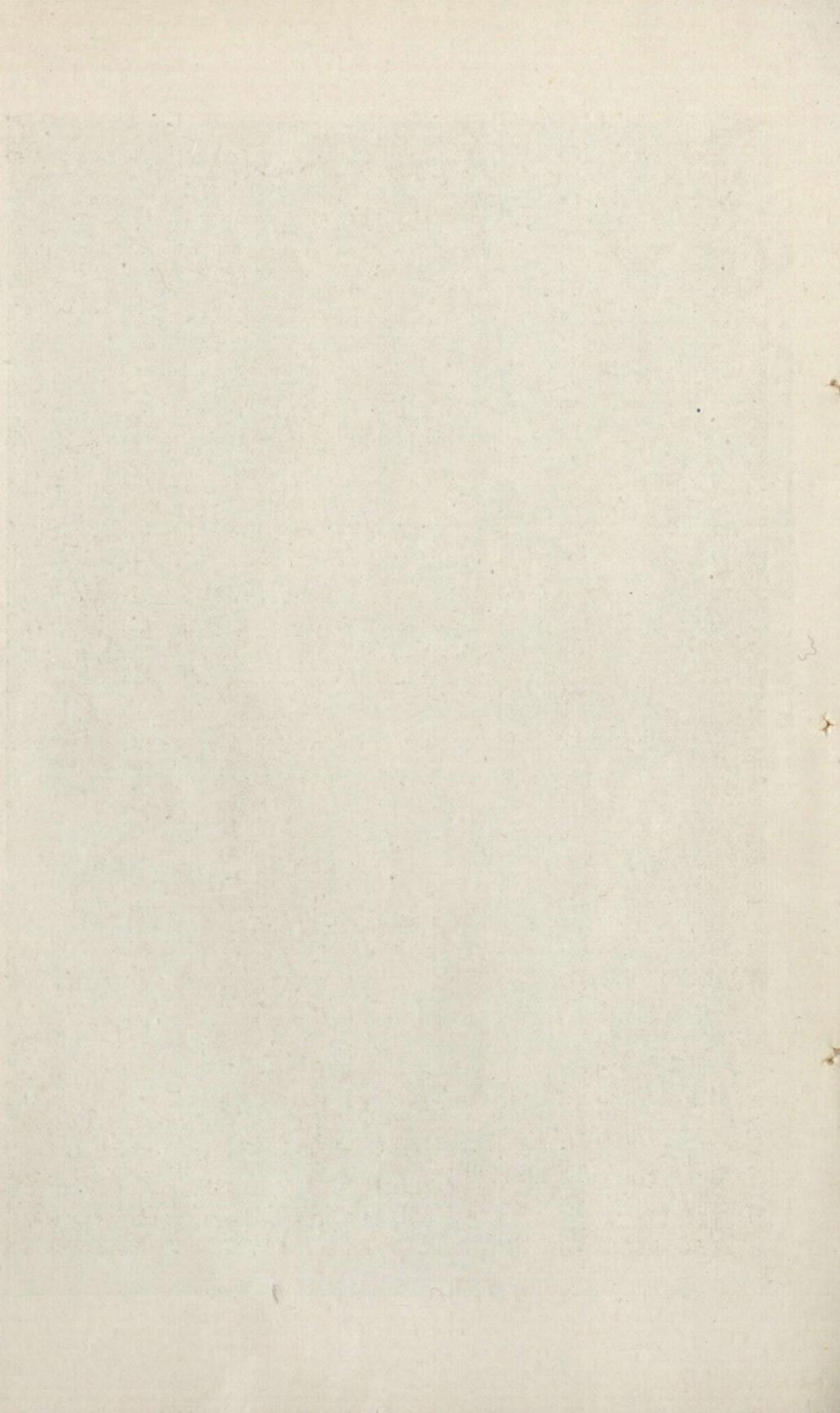
THE SINGING THEATRE, LARMER GROUNDS.

Illustration by *W. G. ...*



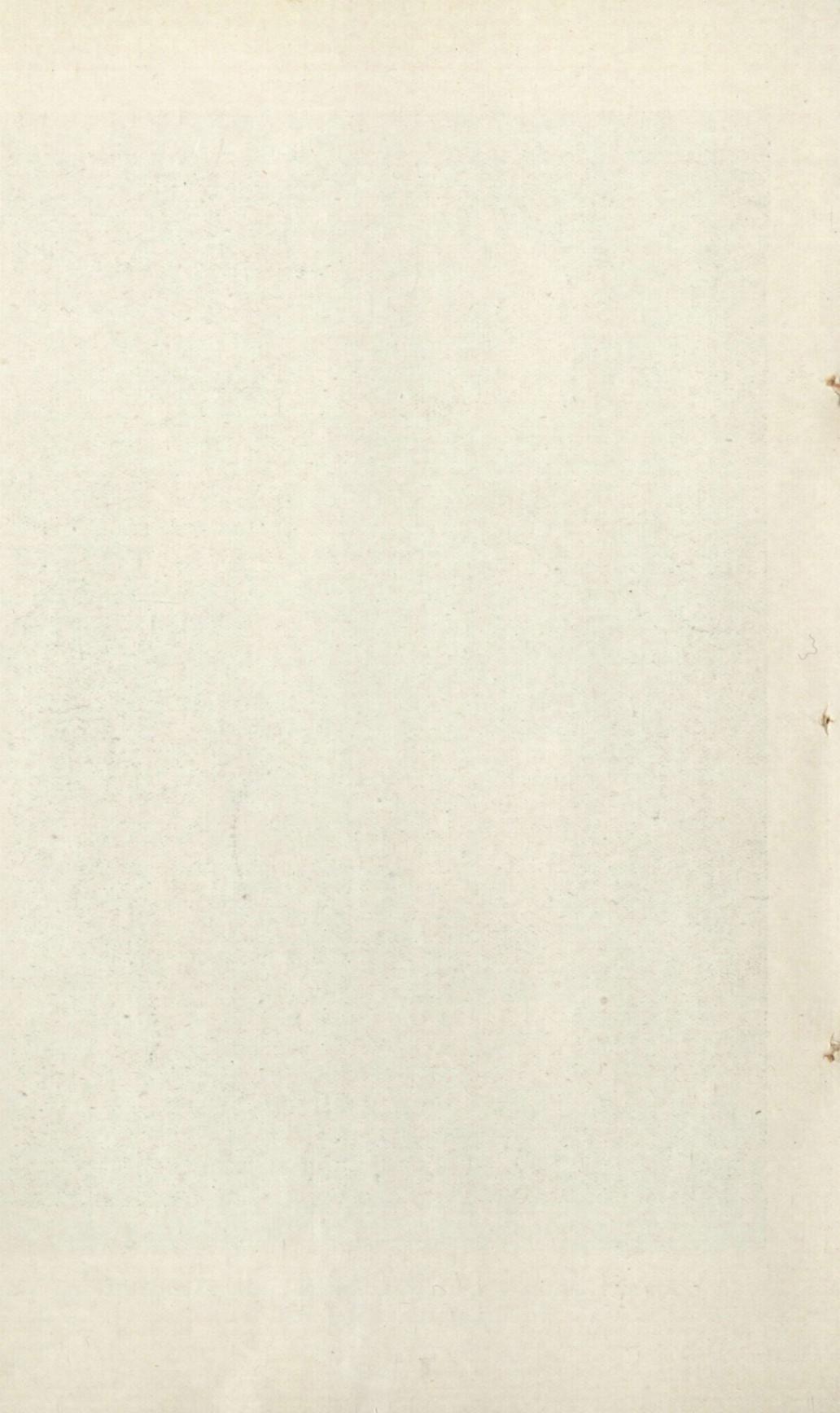


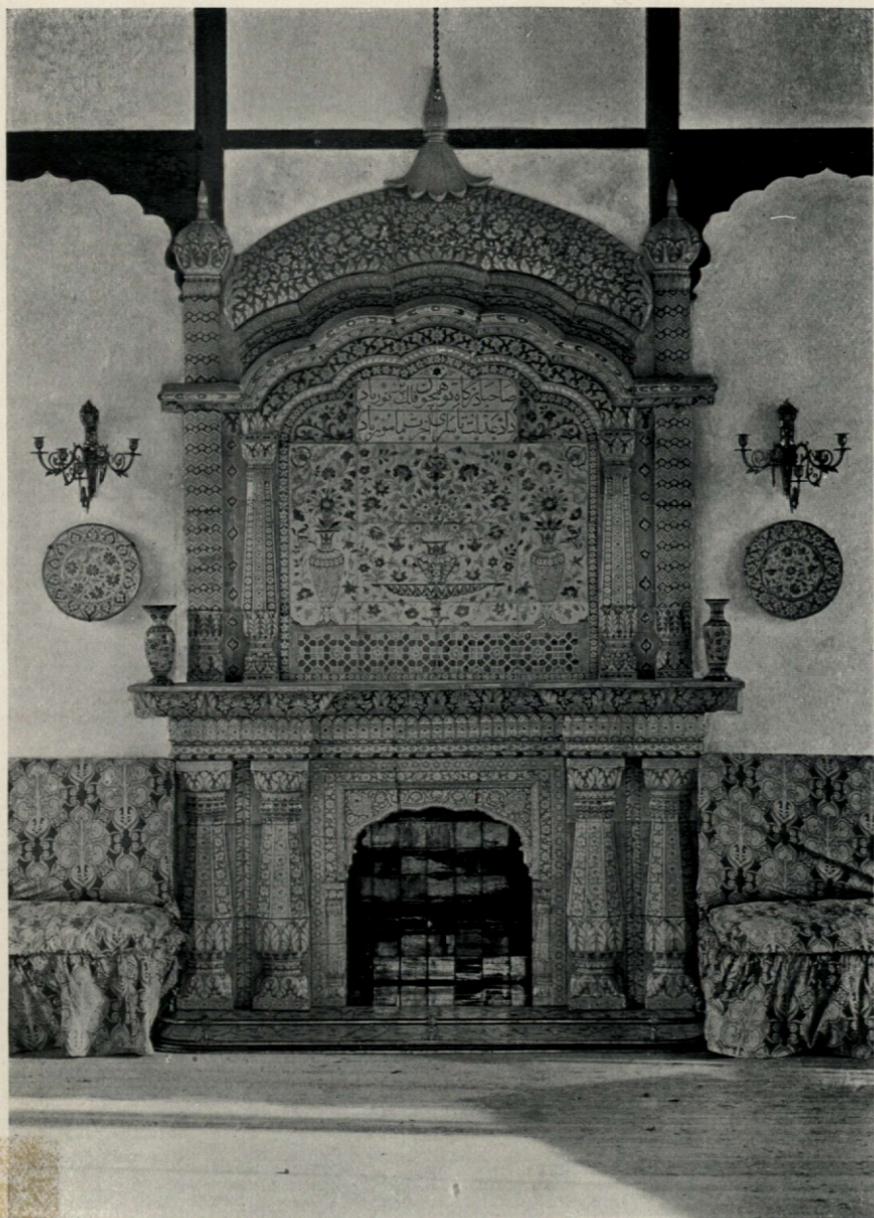
ORIENTAL ROOM, EAST LAWN, LARMER GROUNDS.





DOORWAY OF THE ORIENTAL ROOM LOOKING OUTWARDS,
LARMER GROUNDS.





THE MOULTAN WARE CHIMNEY-PIECE, ORIENTAL ROOM,
LARMER GROUNDS.