architecture employed by the artist is Italian or Palladian, and remarkably well adapted for the description of dwelling houses, of which the structure is composed. The capitals are well proportioned in design, and well executed, but the entablature is weak in profile and inefficient in character, for the height of the building to which it is appropriated.

The stories of the mansions are lofty, and elegantly finished, and the domestic arrangement of the various rooms convenient, and laid out in a masterly style. The situation of this very pretty terrace is near the north western extremity of the western branch of the lake which embellishes and refreshes the park. The islet which faces its northernmost wing sweetly diversifies the scene, and gives a charming sylvan character to the prospect from the houses.

The knoll of Primrose hill which appears above the tops of the young plantations, looks charmingly, as that passing cloud is diversifying its emerald bosom, and removing a somewhat too great monotony. A large reservoir of water is being formed upon its summit for the supply of the houses in the park, as high as their upper stories. This undertaking will add to the character which our countrymen have ever enjoyed of adding the useful to the ornamental.

Now let us rest a while, and enjoy the passing by of this bevy of fair demoiselles on their prancing jennets, who appear proud of their lovely burthens; accompanied by the gentle cavaliers who are escorting them, with beaming eyes and rejoicing hearts.

How beautiful that group of detached buildings, north of Hanover Terrace, composes from the situation in which we now are. The first on our left is Albany Cottage, the picturesque residence of Thomas Raikes, Esq. As a specimen of the English cottage ornée, it is scarcely to be surpassed, even in this region of architectural and picturesque beauty. The plantations accord with the architecture in a singularly happy manner, and at this youthful season of the year, give out delicious and health-inspiring perfumes.

"Welcome thou mother of the year, the spring."

sings old Kit Marlow in his masque of the Sun's darling,

" That mother, on whose back Age ne'er can sit,
For Age still waits upon her; that Spring, the nurse
Whose milk the Summer sucks, and is made wanton,
Physician to the sick, strength to the sound;
By whom all things above and under ground
Are quicken'd with new heat, fresh blood, brave vigour,
That spring that on fair cheeks in kisses lays
Ten thousand welcomes."

What can surpass the health-inspiring odour that now surrounds us; the gaiety of our lightened spirits, the suavity of that cloudless sky, or the mirthful carols of the little birds, which in this "violet-breathing May," are exulting in the very joyousness of their being?

" Hark! the cuckows sing
Cuckow to welcome in the spring.
Brave prick-song! who is't now we hear?
'Tis the lark's silver leer-a-leer.
Chirrup the sparrow flies away:
For he fell to't ere break of day.
Ha, ha, hark, hark! the cuckows sing,
Cuckow, to welcome in the Spring.

MARLOW.

Shall we rise? The next pretty house on the left beyond Albany Cottage, is Hanover Lodge, the tasteful dwelling of the gallant Colonel Sir Robert Arbuthnot K. C. B. This modest mansion has greater pretensions to architectural character, than its rural neighbour, and its accessaries of course, are in a more sculptural style.

The house is entered under a handsome portico, which opens into a spacious hall; the cieling of which is supported by marble columns, and its floor decorated with a handsome tessellated pavement. A well-proportioned dining room nineteen feet six inches in length, by sixteen feet in width adjoins the hall on one side, and on another is a splendid suit of three elegant drawing rooms, extending above sixty feet in length when the doors are opened, by eighteen feet in breadth. A stone stair case of good proportions leads to the upper story, which comprises nine handsome bed-chambers, a bathing room with every accommodation for that healthful luxury, dressing rooms, and other requisites for a respectable family. The basement story contains an extensive range of culinary, and serviceable domes-

tic offices, and the out buildings of a neat lodge on each side of the entrance, a gardener's lodge, dormitories for men servants, a double coach house, four stall stable, coachman's room and and other conveniences.

The grounds, for a town residence are spacious, and laid out with considerable taste and elegance. The variety of form, and apparent natural effect of the meandering walks, and irregular shaped beds, and baskets cut out in the emerald-velvet turf, give greater delight to the tasteful eye, and more pleasure to the cultivated mind, than the banished formalities of the mathematical school of gardening, of Kent and his contemporaries.

Had that artist been entrusted with the laying out of these grounds he would have sought jokes and conceits in every walk, and have dug practical puns in every bed: even as he sent ladies to court, (for he was as often employed in designing garments for the gaudy nymphs of his day, as he was mansions and pleasure grounds), with bodices and flounces decorated with the five orders of architecture. Entablatures on their lovely backs, columns wreathed round their wavy limbs, and bases and pedestals on their capacious petticoats.

Had Kent I say, laid out these grounds, he would have displayed in cut box, or more formal yew, the star and insignia of the commander of the military order of the Bath, with which the gallant proprietor is ennobled. The white horse of Hanover would have shone in chalk in commemoration of the name which graces the mansion, and the crest, family arms and honorary additions would have been emblazoned in all the honours of London pride, and Virginia stock, in proper colours; with multangular and polygonal beds; in which all the geometrical figures in the first book of Euclid would have been practically demonstrated.

Now to pursue our journey. The Italian villa before us on the right hand side of the road, is the suburban retreat of the Marquess of Hertford, designed by Mr. Decimus Burton. Its buildings and offices are on a larger scale than any other in the park, and are accordant in style with the wealth of its noble owner. Simplicity and chastity of style, characterize its exterior, and its interior is in the same style of beautiful simplicity. The entrance hall is protected by a hexastyle portico of that singular Athenian order, which embellishes the door of the

octagonal tower of Andronicus Cyrrhestes, known to Grecian antiquaries, as the tower of the winds. The roof is Venetian with projecting eaves, supported by cantalivers, and concealed gutters to prevent the dripping of the rain water from the eaves. The wings are surmounted by spacious glass lanterns, which light the upper rooms. The offices are abundantly spacious, being spread out like the villas of the ancients upon the ground floor, and are designed in the same style of chaste simplicity as the mansion.

The entrance lodge is particularly chaste, and the gates solid and park-like; the plantations eminently beautiful, and the *tout ensemble* of the whole demesne in good taste.

This is decorated simplicity, such as the hand of taste, aided by the purse of wealth can alone execute. Yet less expense, aided by a pure taste, may accomplish beauty. Even in the recesses of a distant country village, taste may improve the most rigid economy. Such as a poet, whose name I do not at present remember, describes as

> "Close in the dingle of a wood
> Obscur'd with boughs a cottage stood;
> Sweet-briar deck'd its lowly door,
> And vines spread all the summit o'er.
> An old barn's gable end was seen,
> Sprinkled with nature's mossy green,
> Hard on the right, from whence the flail
> Of thrasher sounded down the vale:
> A vale where many a flow'ret gay
> Sipp'd a clear stream—let on its way:
> A vale, above whose leafy shade
> The village steeple shows its head."

Here is a beautiful spot, between the north eastern boundary of Lord Hertford's villa, and the portion in preparation for the use of the menageries and gardens of the Zoölogical Society, for such a Cottage-ornée as my friend Dashwood wishes to have for his London residence, since he has been returned by his independent neighbours as their representative in parliament.

In such a place as this, nothing like a town house should be allowed to insinuate its brazen face. No Grosvenor Square mansion, nor Grecianized sugar-house, should be skirted by emerald lawns, like those about us. Nor, as the animated author of "Sayings and Doings" says, should "an upright villa, with

a flight of steps leading up to the door, with a round weedy pond on a lawn, looking like a basin of green pease soup on a card table," be allowed to contaminate the hallowed place.

A rural style of architecture, should alone preponderate in a spot of such polished rurality as this before us. A house in full puff, or a mansion in a court-cut coat and bag wig, would be as preposterous, among the green fields and gay plantations of the Regent's Park, as my friend Dashwood himself would be in his full bottomed wig and silk gown, following the Leicestershire fox hounds, breast high among the sportsmen. In this paradise of rural charms, the architect who would compose his design in accordance with the natural beauties of the surrounding scenery, should say with the poet, before he commences his sketch,

> " To me more dear, congenial to my heart
> One native charm, than all the gloss of art."

Were comfort my aim, in composing a fit dwelling for my friend, in the very best part of the park, it should be a cottage, an English cottage, not, as Dr. Johnson defines it, " a low mean house in the country," but a genuine English cottage in the vicinity of the metropolis. Such, as my friend could unbend in, amidst his beloved domestic circle, and renovate his mental and bodily powers, in true and friendly hospitality and enjoyment.

My friend's cottage, therefore, shall not be the abode of either poverty or penuriousness. It shall not be, as a witty writer in Blackwood's Magazine asserts all cottages are, infested with colonies of rats, or communities of sparrows. It shall have neither damp walls, nor smoky chimneys; nor will I allow a scolding wife ever to enter its love-inspiring doors, without being metamorphosed into a resemblance of its handsome mistress, who is an example of perpetual smiling good humour, and amiable cheerfulness.

The plantations are almost to my mind, therefore a very few additions will accomplish that necessary appendage to the grounds of my friend's proposed cottage residence. It should be built on that rising knoll, with its entrance front towards the north-west, and, as a good name is every thing, I would call it Belle-grove.

The front I would place at a moderate distance from the road, inasmuch as the canal, and the opposite plantations, vouch for the impossibility of having opposite neighbours too near. The elevation should be simple, with a plain portico, of a size sufficiently ample to admit a carriage under its roof, to set down their fair cargoes in rainy weather without danger to their delicate habiliments.

The first hall, or vestibule should be sufficiently large, to contain the cloaks, garden-bonnets, hats, coats, parasols, and other exuviæ of the drawing-room guests; for all strangers, servants, tradesmen, &c., should have a distinct entrance near to the servants' hall, so that robbery need not be apprehended. In this general apartment, I would provide room for the bows and arrows of Dashwood's boys, who are famous archers, and their father encourages this exercise as tending to expand the chest, and strengthen the muscles of the arms and back. In it should also be a good sized billiard table, around which my friend may walk from six to eight miles of a rainy day, by way of exercise, and afford active amusement to his visiters.

Of guns, I say nothing, for although our park abounds with game, my friend is a man of too studious habits to be much of a shot, and even if he equalled Colonel Hawker himself, he would carry his fowling propensities farther a field than the cockney counties of Middlesex or Surry.

The gentleman's own room should adjoin this general apartment, and have also a communication with the common hall of entrance, and have the accommodations of a bath, a dressing table, and other suitable apparatus, besides that of a small writing table.

The dining room, should be placed on the right, or westward side of the hall, and should be so situated, for I like to assign a reason for my dispositions, because the view from this corner of the building, being the least interesting, suits in my mind the occupation of the dinner hour, when all eyes being engaged upon the banquet, they require less external attraction. In fact, the finest prospects fade before that of the table; for who, I would ask, at the hour of six, when the eye is satiated by the highly dressed scenery about this charming neighbourhood, and the body fatigued by exercise or business, would not rather survey the gratifying display of the hospitable and well arranged

family dinner table, than even the magnificent expanse of *Table* bay itself?

Then, when the banquet is removed, and the snow white damask is carried off, leaving the fine green baize cover, as a preservative of the richly polished table; does it not, at such an interesting moment, when the produce of the Madeiras, of Oporto, of the east and of the west are about to be arranged for our gratification, more than rival the smiling beauties of the first fine day at the close of winter, such

"As the young Spring gives,"

SPENSER.

when the balmy air, warmed by the increasing power of the sun, dissolves the wintry snow upon the verdant lawns, and as Horace says,

"Fled are the snows, the verdant turf appears.

On the opposite, or left hand side of the hall, I would place the morning room, or room of general occupancy; which should have a private door opening to a passage leading to the stable yard, the offices of which, should be at a sufficient distance from the house, not to be offensive. The door of the coach house, should face the south, which is a rule never to be deviated from, for the benefit of the sun to dry the carriages when wet. Adjoining the stable yard, I would arrange the melon and cucumber grounds, for the conveniency of the dung-pit, and to keep the kitchen garden free from litter.

The summer breakfast room, the withdrawing room, the ladies' room, for a professed boudoir would not be strictly in character with a cottage, should be in the rear, opening to the south-east, and all on the ground floor. It is matter of faith with me, and orthodoxy in my creed, that it is the character of the genuine cottage to have all the before-mentioned rooms on the ground floor. Indeed, for myself, I should prefer even my bed chamber to be on the ground floor, and adjoining to my own dressing room.

These apartments, I would shelter from the meridian sun, by a broad verandah, the supporters of which should be overgrown with woodbine, jessamine, honey-suckles, the white fragrant

clematis, called from the circumstance of its pouring forth its greatest profusion of odours in the evening, "the labourer's welcome home," monthly roses, which in such a situation would bloom even in merry Christmas tide, the twice flowering amber-coloured corcorus japonicus, the sweetly scented pea, the darling mignonette, which, by a new mode of culture, can be had in bloom, nearly all the year.

Then in front of this verandah, the windows under which, should all open as French sashes down to the floor, and which facing

> "the sweet south
> That breathes upon a bank of violets,
> Stealing and giving odour,"

should be a wide gravel walk, as yellow and as smooth as a Limerick glove; then a lawn, as level and as shorn as the cloth of a billiard table, interspersed with a few irregularly shaped patches, like a slashed doublet, filled with nature's embroidery, hardy annuals, geraniums sunk in pots, so as to be removed into the conservatory in hard weather; Lady Holland's botanical pride, the splendid and hardy Dahlia and other beautiful

> "flowers, as many
> As the young spring gives, and choice as any."
>
> SPENSER.

On the south treillage raised against the back of the kitchen chimney, for the sake of the warmth, I would have a splendid plant of the Magnolia grandiflora, to scent the apartments and grounds with its almond-like fragrance. I would have an abundance of sweet-briers, and many of the best varieties of the scented cabbage rose, some of which I would have grafted on lofty stocks, that they might be smelt or gathered without stooping.

Of the dormitories, I shall say but little, except that as my friend's cottage is to be only one story high above the principal floor; those for the servants should be approached by a different staircase, and separate from those of his family. The men servants' rooms should be in the stable offices.

As the cottage would be detached, I would have it thatched, not that rough sort of thatch like an Irishman's wig, which, one

might suppose, covered Miss Hamilton's celebrated cottage at Glenburnie, or many of the cabins in Ireland,

> "That keep every thing else but the weather clean out;"
>
> DIBDIN.

where a hurdle or an old cart wheel is thrown upon the roof to keep the thatch from being blown away. The thatch that I would have, should be formed of combed wheat straw, laid thick and smooth, and trimmed at the eaves, with compact ornamented ridges and verges. This sort of roof is not only very handsome and appropriate to the gentleman's cottage, but is the warmest covering in winter, and the coolest in summer, while slating is directly the reverse.

But to return to the garden, which I have not quite finished. I would have a small fountain, the jet of which should be supplied from an elevated cistern in the stable yard. This would be a source of admiration and amusement to my friend's children, and at the same time give an agreeable undulation to the air in sultry weather, while a basin at its base would afford protection to a few brace of gold and silver fish, and without the pretence of a regular aquarium, would accommodate a few water lilies and other fragrant and curious aquatic plants.

I would also have a small rosarium which would provide rose-buds for the pot-pourri, and leaves for scent-bags, and the use of the still worm. Near to the rosarium I would have a hedge of the gray and spikey lavender, and beds of other fragrant flowers, and herbs for the same domestic purpose. A small orchard should also be provided, if the size of the grounds permitted, to furnish the dessert with choice specimens of fruit; while beneath the trees, for due economy, I would sow lucerne, sainfoin and clover for green meat for the horses

Such should be the sort of cottage that I would build for my friend Dashwood in the Regent's Park, and I think you must give me some credit for my talents of building castles in the air, in this instance.

Let us now cross Macclesfield Bridge, and mount the easy summit of Primrose Hill. The construction of this bridge, designed by Mr. Morgan, is very picturesque, appropriate and architectural. Its piers are composed of a series of cast iron columns of the Grecian Doric order; from the summits of

which spring the arches which support a flat viaduct or road-way, and cover with their lofty heads, the road-way of the towing-path, the canal itself, and the shrubberies on its southern bank. The abacus, echinus and hypotrachelion of the order, are in beautiful proportion, and the shafts of ample size.

The archivolts that form the support of the road-way, are also in accordance with the order; although fastidious critics may object to the dignity of the pure ancient Doric being violated by degrading it into supporters of modern arches. *See the plate of Macclesfield Bridge.*

If any excuse can be found for this error in taste, it is in the necessity of the case, or rather in the advantages that result from it. The centre arch is appropriated to the canal and the towing-path, and the two external arches to the accommodation of foot passengers beneath them, and as viaducts for the road above them. Solid piers, therefore, would have rendered the two external arches, dark vaults; and perforations in them, would only have furnished dingy apertures with awkward angles. By carrying the springings of the arches on columns, these difficulties were removed, and by springing minor arches transversely to the road, cutting the main arches with bonnet groins, the whole is rendered light, airy, and convenient. The only objection is in the choice of columns of the *Grecian order*, the first born of architecture, for this degrading office, and in depriving them of their natural and effective epistyles, which might have been agreeably and tastefully connected with the archivolts of the vous-soirs, by the substitution of common place bonnet groinings of the coal cellar; whilst the less pure architecture of Rome would have furnished abundance of precedents for the support of arches by columns—and the architecture of Greece does not afford even a solitary example of the practice. It has, however, a beautiful and light appearance, and is an improvement in execution upon a design of Perronet's for an *architectural* bridge, that is, a bridge of *orders*. The columns are well proportioned, and suitably robust, carrying solidity, grace and beauty in every part; from the massy grandeur of the abacus, to the graceful revolving of the beautiful echinus, and to the majestic simplicity of the slightly indented flutings. Had indeed the archivolt, formed after the architrave of the order, been surmounted by a proper entablature and blocking course, with *scamilli* set back

as the rise, or perforated with panels, the bridge would have been unexceptionably the most novel, and the most tasteful in the metropolis. Even as it is, it is scarcely surpassed for lightness, elegance, and originality by any in Europe. It is of the same family, with the beautiful little bridge in Hyde Park, between the new entrance and the barracks.

Let us now re-enter the park, and proceed with our journey. The grounds in preparation on our right, are for that very useful and praiseworthy institution the Zoölogical Society, and are intended for the reception of their living animals, after the mode of the establishment called the garden of plants at Paris. This new establishment will consist of a spacious menagerie, an aviary for choice birds, a museum for stuffed and preserved specimens; and fish ponds, with other necessary appendages for the cultivation of Zoölogical studies.

The east gate, or, as I believe it is to be called, Chester Gate, is now before us. We examined it yesterday in our general perambulation, (*see page* 22), therefore shall pass it by, and keep within the delightful verge of the park.

The pile of buildings that we are now approaching is the new

COLLEGIATE CHURCH, AND HOSPITAL OF ST. KATHERINE,

and is building in lieu of the ancient foundation of that name, which has lately been pulled down to make way for the great commercial establishment, the dock of St. Katherine, near the Tower, now in progress.

As the sun is passing hot, and this seat opportunely vacant, we may rest ourselves before we approach the building, and view its grouping at a distance. Being very little of an antiquary, I must refer you to Dr. Ducarel's elaborate history of St. Katherine's, for historical accounts of its founders, and other particulars. But it is a singular instance of the mutability of human affairs, that a portion of our vast metropolis, which one of our most splendid monarchs, Edward III., the magnificent founder of Windsor Castle, intended as a metropolitan court, under the name of *East Minster*, or the Abbey of St. Mary of the Graces, and as a rival to *West Minster*, should become in

after times, as " *St. Katherine's,*" the most disgraceful and abominable of all the low precincts of the metropolis.

The memory of this foundation is recalled to my mind, as having been for years past under the spiritual guidance of the mild, amiable and truly Rev. G. F. Nicolay, who was presented to the honourable office of senior brother, together with the parish of my ancestors, St. Michael Royal in the city, by the late Queen Charlotte, to whom his father, the celebrated composer, was music master.

This small ecclesiastical establishment, whose proper title is " the peculiar and exempt jurisdiction of the collegiate church or free chapel of St. Katherine, the Virgin and Martyr," was founded by the bold and ambitious Matilda, queen consort of king Stephen, in the year 1148, and dedicated to St. Katherine. It was dissolved in 1272, and the present hospital founded in the following year by queen Eleanor, and dedicated to the same saint. It has continued unaltered till its present removal.

The establishment of this college, or hospital, consists at present, as it did on its second foundation by queen Eleanor, of a master, three brothers, who must be in priest's orders, three sisters, single women, ten bedes-women usually nominated by the master, a registrar, a high-bailiff, and some other officers.

The buildings of this Royal college, as I before mentioned, were all swept away, by the spirit of commercial enterprize, to make way for the new docks, and are rebuilding, as we now see them, in the more royal situation of the Regent's Park. The old church, as I well remember, was a handsome structure, though much concealed from sight by the confined nature of its situation; and had a more modern appearance, from the neat state of repair, in which it had been kept, than its real antiquity warranted. The interior was well deserving of notice, but all that remains of it now, are descriptions in the works of our archaiologists, and fragments collected and preserved by some curious admirers of our ancient architecture, at the sale of its old materials. Among these, Mr. Cottingham the architect, who is known to the public by many excellent prints of the ancient architecture of England, has completed a Gothic museum adjoining his office in Waterloo Road, from its interesting fragments.

The ancient structure consisted of the church, cloisters, a

burial ground, the sister's close and dwellings, the brother's houses, the master's house, bedes-women's houses, a court-room, chapter-room, &c.

The church was divided into a body and a choir by a handsome carved screen. The choir consisted of a nave, and two aisles. The windows were handsome and light, particularly the east window, which was deservedly admired for its magnificent size and elegant proportions, by every connoisseur and admirer of our ancient ecclesiastical architecture. This splendid window was the largest in and about the metropolis, being thirty feet in height, by twenty-four in width, and contained 561 feet of glass, exclusive of the stone mullions and tracery. It poured a majestic and almost overpowering flood of light, over the antique pillars and venerable monuments that were in the church, and set forth their beauties in the highest perfection. The altar-piece that was under this emblematical eastern source of light, was of pure design, and in the richest style of the florid Gothic. The beautiful stalls, which I am happy to learn, are, with other parts of this venerable fabric, carefully preserved for re-erection in the new chapel, were began by William de Erldesby, master of the hospital, in 1340, and were finished by John de Hermesthorp, who was master in 1369.

Among the valuable antiquities that are to be thus reinstated in the new chapel, is the singular and curiously carved historical pulpit that was given in 1621, by Sir Julius Cæsar, the then master; who repaired the entire edifice, and was otherwise a great benefactor. It is hexagonal in plan, each angle has an Ionic pilaster, with a fanciful entablature that forms the upper rim or desk of the pulpit. Each pilaster is panelled, and has a scroll of foliage within it. Between each pilaster, that is on every face, is an arch springing from an impost; under the archivolt of which is carved in relief a view of some part of the then buildings.

As the pulpit is under repair in the carpenter's shop, and I have permission to view it, we will examine its unique carvings, before we go. No. 1, Ducarel informs us is the north, 2, the east, 3, the west, and 4, the south views of the ancient hospital; 5, is the outer gate, and 6, the inner gate. By these sculptures, the artist has conveyed to our time, four views of the hospital, and also two of its gates, as they were in his days.

This is one of the most ancient wooden pulpits now remaining to us, as before the Reformation, pulpits of stone of great size were more usual. To commemorate this, the donor has caused to be carved round the base, the following inscription in large and bold characters, "EZRA THE SCRIBE STOOD UPON A PULPIT OF WOOD, WHICH HE HAD MADE FOR THE PREACHEN." NEH. viii. 4.

The splendid tomb, consisting of a canopy of curious fret-work, under which lie the marble figures of John Holland, duke of Exeter, his first wife, and his sister, is also to be reinstated in the new chapel; as are also the other monuments, and the valuable organ that was erected in the old church, in 1778, by the celebrated Mr. Green, which is reckoned to be one of the finest, particularly in its swell, of any in England.

This duke of Exeter, whose tomb will occupy a conspicuous place in the new chapel, was a great benefactor to the hospital. He was lord high Admiral of England, in the reign of Henry VI., and also constable of the tower, and master of the hospital. He died August 5th, 1447; when this monument, with statues of himself, his first wife Constance and his sister, was erected by his second wife, who survived him.

On the death of this lady, she by will desired her executor, Dr. Pinchbeke, to bury her in the same vault, and to avoid all unnecessary pomp and expense, which he strictly complied with. This is probably the reason why her figure was not placed with that of her husband and the other two ladies, as there is sufficient room.

THE QUEEN CONSORTS OF ENGLAND, are by *law* the perpetual patronesses of St. Katherine's; this hospital being considered as part of their dower. They nominate, as the lawyers say, *pleno jure*, the masters, brothers and sisters; and may increase or lessen their number, remove them, alter any statutes, or make new ones at pleasure; for their power in these instances is unlimited.

When there is no *queen consort*, the king nominates the master, brothers &c. (to borrow another law phrase) *pro hac vice*. But the *Queen Dowager* has no power or jurisdiction, when there is a queen consort. All the attempts that have been made in ancient and modern times for this purpose, have proved ineffectual; and the sentences of the courts of law have unani-

mously confirmed the great and unlimited powers of the QUEEN CONSORTS of England, over this small ecclesiastical jurisdiction.

The business of this house is transacted in chapter, by the master, brothers and sisters; and it is singularly remarkable that by the statutes, the sisters have therein a vote equally with the brothers; and that no business can be done there, without the votes of four of the members, one at least of which must be a sister. The other officers of this house are elected by a majority of votes, and their patents confirmed under the chapter seal.

The principal officers so elected, are the commissary or officer principal, who in his licenses is styled, "Commissary or official of the peculiar and exempt jurisdiction of the collegiate church, or free chapel of St.-Katherine, the Virgin and Martyr;" the registrar, the steward, the surveyor, receiver, and chapter-clerk, besides a clerk, sexton, &c.

The architect of the new building, which, if you are sufficiently rested, we will now approach, had therefore a splendid original to compete with; and it is but doing justice to well cultivated talent, to admit that he has eminently succeeded.

The quadrangle on our left is the hospital, composed of the collegiate church or free chapel in the centre, with dwelling-houses on both sides for the brothers and sisters, the chaplain and other officers; and the building on our right directly opposite and overlooking it, is for the residence of the master. *See the plate of St. Katherine's Hospital.*

The present master is Sir Herbert Taylor, the senior brother the Rev. George Frederick Nicolay; and the architect, whose talents in designing and executing the buildings which I have just recommended to your notice, is Ambrose Poynter, Esq. a pupil of Mr. Nash.

The church is a handsome building in the Gothic or old English style of architecture, and bears a truly collegiate character in its composition. The west window is well proportioned and in good taste, the doorways judicious and appropriate to their purpose. The turretted buttresses at the angles are also in good proportion, but fail in effect as they rise, by being too plain in their crockets and finials, whereas a greater richness in these upper parts, increasing as they rise from the ground, in con-

formity with all our best examples, would have been productive of a much better effect; whilst on the contrary, their present meagre finishing is too much in the French style, and resembles the modern Gothic of Strawberry Hill and Arlington Street too much, to be pleasing to the genuine admirer of the old English style of architecture. The wings which improve the effect of the composition, are for the purpose of a school-house on one side, and the chapter-room on the other.

The dwellings are extremely commodious, and exhibit both externally as a part of the composition, and internally as intended for convenience and utility, a skilful and artist-like arrangement.

As soon as this group of horsemen are passed, and the dust which they have raised has a little subsided, we will pass over to the master's house, and take a general view of the quadrangle. But stay, one of the workmen has just opened the door of the church. Let us therefore walk in and take a peep at Mr. Poynter's interior arrangement.

Well gentlemen! what think ye? Indeed this much surpasses the outside, of which, however, I make no complaint, except as to the want of a little more richness in the turretts. This ceiling is really masterly, and characteristic, and the whole in plain good taste, and in excellent keeping. The east window is very fine, and the smaller windows in the north and south walls harmonize well with the master key that governs them. The joinery is in equally good taste with the rest of the design, and is admirably executed. A little more richness of colour from the employment of more costly materials might be wished for; but penuriousness towards our architects, is one among the vices of our patrons, that it would be well for them to amend. A charming air of chaste simplicity pervades the whole, which is in strict accordance with the appropriation of the sacred edifice. Its proportions are ninety feet in length, thirty in width, and forty-five in height. The shields under the windows are to be emblazoned with the arms of the Queen consorts, patronesses of the hospital.

Now gentlemen, if you have satisfied yourselves with this inspection of the re-edifying of the proud empress Maud's liberality and piety, we will cross the road, and see what modern liberality and science is doing for the protestant lay master of

the once Catholic hospital of St. Katherine. Whether there are any pretty blue-eyed nuns of St. Katherine's now among the sisters, is a question, I fear, we must not ask of the brave and gallant master of the sisterhood.

Stay! before crossing let me call your attention to the ends of the houses, that form the north and south sides of the quadrangle. They are admirably characteristic of the intention of the founder, whilst the sculptures of the Royal and other arms, and inscriptions indicative of the nature of the buildings, are in happy accordance with the architecture and style of sculpture, and the mode of inscriptions of the day.

Now for the master's mansion. Truly were it finished, and some of the tawny tints of time deposited upon its surface, we might really take it for the habitation of the prior to some rich and mitred abbot. Its separated angle chimney flues, their ornamented tops, the fastigated gables, and narrow cell-like windows in the attics, the mullioned windows of the upper story, the bow, and bay windows, and porches to the doors of the principal story, give the whole a conventual or rather a collegiate look. *See the plate of the dwelling-house of the master of St. Katherine's Hospital.* The handsome well-laid out pleasure grounds, the store of kitchen gardens, and the stable offices, reminding one of the tithe-barn, keep up the illusion: and nothing but a father Paul or two at the windows, rubifying the scene like the coloured bottles in a chemist's window, and a living skeleton or two in the shape of lay brothers, labouring in the gardens, are wanting to complete the picture.

But in reality we shall see, instead of the high and mighty empress's original intention of cloistered monks, and earth-bereaved nuns, supporting a few bigotted paupers; a set of high spirited gentlemen, worthy brethren, and amiable sisters of the protestant order of St. Katherine; at least we may so conjecture from the domestic arrangements of the house, living a life of equal jollity, and of much less hypocrisy.

Truly, these rooms are very handsome and well proportioned; the cornices and other mouldings are also in due character with the leading features of the design, and the whole arrangement of the plan is judicious, convenient and appropriate. Much as I love the Greek style for real beauty, and apt as I am to exclaim with Dr. Johnson "so much Greek, so much gold," I

must admit on viewing this beautiful specimen of English domestic architecture, that a villa of the Grecian style, for the master of St. Katherine's Hospital, in the sight of and overlooking as it does, the church and dwellings of the hospitallers, would have been as inappropriate, as it would be to raise the beautiful spire of Salisbury cathedral upon the apex of the pediment of the temple of Minerva Parthenon, and finishing its acroteria with gothic pinnacles, crockets, and florid finials.

The materials with which this assemblage of buildings are constructed, are similar to those of our ancient architects, *brick* and *stone*. But modern art, in giving a fine and pure stone colour, and more than the hardness of stone to brick, has improved upon the heterogeneous mixture of red and black bricks, and white stone of our ancestors, by a happy union of stone-coloured bricks, and free stone. Some critics have decried bricks, as inimical to architecture, grounding their objections upon the marble edifices of Greece. Let these critics, before they decry the use of bricks, or attribute the want of grandeur in modern architecture to the use of that comparatively homely material, reflect, that the Romans, to whose works no want of grandeur can be imputed, used them in their structures with prodigious effect, and that we may almost attribute the invention of the arch, the vault, and the cupola, with which they so gloriously displayed their architectural powers, to the practice of brick-making. Palladio constructed some of his finest works of brick, as did Wren and other eminent modern architects. The judicious mixture of the white brick and stone by Mr. Poynter in these buildings, is infinitely better than the common grey brick, either coloured, or its native poverty concealed by a deceitful covering of cement.

Wishing the gallant lay-master of the collegiate church and hospital of St. Katherine, a long life to enjoy his new and commodious abode, and thanking him for this last half hour's shelter of his roof, we will with your leave, gentlemen, proceed on our perambulation.

That palatial-looking pile of buildings before us on our left, with the majestic cupola of Mr. Hornor's Colosseum rearing itself over its corniced head, is

Chester Terrace,

named from the royal earldom of Chester. It is designed by Mr. Nash, and like most of that gentleman's works, combines genius and carelessness. Genius, and powerful conception, in the composition, and a grasp of mind equalled by no artist of the day in the design: and carelessness, sometimes degenerating to littleness, with a deficiency of elegance in the details.

It is of the Corinthian order of architecture, of a feeble and effeminate character in its details, surmounted by a balustrade of lanky proportions and tasteless forms. The capitals do not spread sufficiently for the graceful beauty of the gay Corinthian, and the volutes are too small, and are pinched up, as if the acanthus, whence the Callimachus of Chester Terrace gathered them to decorate his order, had been withered by a frost. *See plate of Chester Terrace.*

Passing by these defects of detail, and of material of which the composition is constructed, Chester Terrace is a grand, bold and commanding row of mansions; and forms a noble composition, and a charming series of residences for such whose good fortune may enable them to take up their abode in this new city of palaces.

The Corinthian arches at each end are novel in idea, grand in conception, imposing in effect, and have the appearance of some of the lesser triumphal arches of Rome. Inscriptions in memory of some of our minor but splendid victories, such as that of Maida, or the defence of St. Jean d' Acre against Napoleon Buonaparte, would make them pleasing records of British prowess.

Before we part from Chester Terrace, let me call your attention to the pavilion-like houses which project at each end, and are connected with the main body of the terrace by the Corinthian arches, as productive of a fine and novel effect.

The next row of houses past the Corinthian arch of Chester Terrace, is named

CAMBRIDGE TERRACE,

after his Majesty's royal brother the duke of Cambridge, the popular viceroy of Hanover. It is smaller in every respect than its neighbour of Chester, and has less architectural pretensions. The centre, and the two wings are distinguished by porticoes of the Roman or pseudo-Doric order, with rusticated columns, which, although in bad taste, are productive of variety, in a situation where variety is much wanted, and form a good contrast with the delicate Corinthian of Chester Terrace on the one hand, and the majestic Doric of the Colosseum on the other. The superstructure, above the porticoes, which are of the height only of the ground story, is plain and sufficient for the purpose to which it is applied. The plantations which fill up the interval, between Cambridge Terrace and the Colosseum are judiciously executed, and when more grown will prevent too great a contrast between the isolated Colossus and the group of dwelling houses.

Now we will sit ourselves down, before one of the greatest individual enterprises, of which modern art can boast. That magnificent polygonal structure, covered with the vast cupola, and embellished with that beautiful hexastyle portico of the Doric order, is named, (why and wherefore is yet to be discussed),

THE COLOSSEUM;

and is intended for the reception and exhibition of a general panoramic view of London and its surrounding country as far as the eye can see, taken by Mr. Hornor from an observatory that was raised above the cross of St. Paul's Cathedral, during the recent construction of the new ball and cross. In taking the views, Mr. Hornor was aided by his topographical knowledge of the country as a skilful land-surveyor, by powerful telescopes, and by curious machinery, for executing his sketches. The distant buildings, villas and features of the country, were also taken on the spots, and the artist-like atmospherical distances, are detailed from them with a fidelity, rarely found in pictures of this nature. The view from this elevated spot

which I enjoyed during the progress of the works, furnishes a fine illustration of the poet's view of the vast metropolis of the United Kingdoms, from an elevated spot in Surry,

> "Th' impatient muse ascends the Turret's height
> Where ample prospects charm the roving sight:
> A richer landscape ne'er the sun survey'd,
> With lovelier verdure crown'd, or nobler shade;
> The whole horizon, to its utmost bound,
> One bright and beauteous picture glowing round!
> Here freighted with the gems of India's clime,
> On Thames' broad wave rich navies ride sublime:
> There, proudly crowning her imperial stream,
> The lofty turrets of AUGUSTA gleam.
> New objects on the dazzled vision break,
> And in th' admiring soul new transports wake.
> Here, many a league along th' admiring tide,
> A thousand villas stretch in rural pride;
> There glittering spires and swelling domes ascend,
> And art and nature all their beauties blend."
>
> MAURICE.

During the progress of the work, I was often a witness to the indefatigable perseverance and intrepidity of the artist in making his sketches, which he has executed with a correctness that cannot be surpassed. Circumstances have since separated us, and I can now only bear witness to his progress as any other of the public. The painting of the panorama is in a very forward state, and ere long the public will be gratified with its exhibition.

The building is a polygon of sixteen sides, 130 feet in diameter. Each angle is strengthened by a double anta of the Doric order, which supports a continuous entablature without triglyphs, that circumscribes the edifice. The cornice is crowned by a blocking course, and surmounted by an attic, with a suitable cornice and sub-blocking, to give height to the building. On the summit of this upper order, the majestic cupola, supported by three receding *scamilli* or steps, is constructed. The lower part is covered with sheet copper, and the upper part with a curvilinear sky-light, and finished with an immense open circle or eye to the cupola.

The grandest feature of this handsome building is its portico, which is one of the finest and best proportioned of the Greco-

Doric in the metropolis, and gives a majestic feature to this part of the park, that cannot be surpassed. The lodges are in equal good taste, and do great credit to their architect, Mr. Decimus Burton.

Looking at the Colosseum, either in front, on the opposite side of the road, from the north in coming from Chester Terrace, or, from the south, (*see the plate of the Colosseum*) it forms a grand and majestic composition; imposing from its size, and varied from its connection with the beautiful (little I was going to say, from their contiguity to their colossal chief) lodges that support the pyramidal principle of the group, and add to its beauty by the creation of an agreeable variety. The plantations, laid out by Mr. Hornor, add their share of embellishments to the majestic scene, and the whole picture is a fine specimen of architectural grandeur and sublimity, alike creditable to Mr. Burton, jun. the architect, and his talented employer Mr. Hornor.

Now, as to its name, which I have just hinted, deserved some discussion. True it is, that Shakspeare says, a rose under any other name, will smell as sweet, and no doubt this building under any name would look as grand. But naming it after the largest edifice in the world, and to which it bears no affinity either in shape or destination, is doing it a manifest injustice, if not a serious injury.

What associations of ideas, does this name "THE COLOSSEUM" give rise to? "As long as the Colosseum stands," runs the proverb, "Rome shall stand, when the Colosseum falls, Rome shall fall, and when Rome falls, the world will perish." "Quamdiu stabit Colosseus, stabat Roma, quando cadet Colosseus, cadet et Roma; quando cadet Roma, cadet et mundus," runs the original, which is attributed to the Anglo-saxon pilgrims who visited Rome in the early part of the eighth century, and is thus versified by a modern poet in quoting the historian of the decline and fall of the Roman empire,

"While stands the Colosseum, Rome shall stand."

There can be but one Colosseum, any more than there can be but one sun. The building more resembles, and might with more justice be placed in contact and cognomen with the Pan-

theon, but when by a mere name, it is brought to the mind's eye, in competition with that mountain of architecture,

> " Which in its public shows, unpeopled Rome,
> And held, uncrowded, nations in its womb ;"

it makes one wish such an inappropriate symbol had never been adopted. Why ! the huge blocks of Travertine marble, heaped on high by command of Vespasian, outnumber even the nine inch bricks of the modern Colosseum.

Fie upon it, give it some other name, a name *per se*, and then it will stand *second* to no other edifice in Europe of its sort. In some of the newspapers, and in Mr. Britton's Illustrations of the public buildings of London, it is called " *The Coliseum*," deriving it, I presume, from the French *Colisee;* a language that also emasculates the manly Titus Livius into *Tite Live*, and other lingual abominations.

Now I presume, that the sponsor of Mr. Hornor's panorama, named it " COLOSSEUM" in allusion to its colossal dimensions, either from the Latin Colossus, a statue of enormous magnitude, or from the Greek *Kolossaion* (whence Colosseium or Colosseum) an edifice dedicated to, or containing, a colossal statue, as THESEIUM, the temple dedicated to *Theseus;* PANDROSEIUM, that of the nymph *Pandrosus;* ERECTHEIUM, the temple of *Erectheus*, and so on; and careless writers indiscriminately named it *the* Colosseum or Coliseum.

The interior, as I mentioned before, is being fitted up for *a panoramic view of London, as seen from the summit of the cross of St. Paul's Cathedral.* It has already employed Mr. Hornor, the projector, and a host of artists upon the painting, more than four years ; it is now rapidly advancing towards completion, and will, I understand, be opened to the public in the course of the next spring. The costliness with which every part of it has been executed, is commensurate with the scale of the majestic building that contains it, and the importance of the subject to be delineated.

The object of the artist in this gigantic undertaking is to present, through the medium of a panoramic painting of unparalleled size, and mode of exhibition, a full and accurate representation of the metropolis and all the surrounding country that is visible from the summit of our magnificent cathedral.

park—and onwards to the great expanse of the west end of the town, to the Regent's Park, where the colossal cupola of the building which contains the picture itself shines conspicuous, with its glossy glazed cupola. Primrose Hill, with the new reservoir of water for the supply of the park overtops this part of the picture; and ranging northward, are the lovely hills, crowned with the beautiful villages of Hampstead and Highgate, in which almost every house, that can be seen, will be found faithfully delineated. In the distant parts of this quarter of the picture will be seen many of the prominent features of Hertfordshire, Middlesex, and Surry, with the numerous beautiful villas and hamlets that bespangle that range of country.

Turning, directly opposite to the eastern portion of the panorama, the view commences, with the east end of the choir of the cathedral, and the eastern side of the churchyard, where the portico and cupola of the new St. Paul's school forms a fine architectural fore-ground. It embraces portions of the north and south sides of the church-yard, to which the fine balustrades of the church, and the colossal statues on the pediments of the transepts afford both a fine contrast and a picturesque relief. The New Post Office comes particularly grand, and when I tell you that it occupies nearly 300 superficial feet of the canvas, you may form some opinion of the colossal dimensions of the whole picture.

The view is then extended down Cheapside, to the centre of the commercial part of the city. In this the Mansion House, the new fronts of the Bank of England, and the majestic stone cupola over the Broker's Rotunda are eminently conspicuous. The Royal Exchange, the numerous spires of the churches that embellish this portion of the city, and other public buildings, lift up their architectural heads in proud grandeur amidst thousands of chimneys and roofs, upon which they seem to look down with supreme contempt.

From these the eye is carried onward to the East India House, where a dozen or two of English merchants rule an eastern empire, and communicate wealth to two extremities of the globe. The ancient turrets of the Tower of London, the space now excavating for the intended docks of St. Katherine, the Mile End and Commercial Roads, the forests of masts in the river, the populous suburbs that surround the great com-

mercial docks, the spacious expanse of the Isle of Dogs, Plaistow Marshes, and the high grounds of Essex, to near Gravesend, fill up a lively portion of the colossal picture. From thence the windings of the Thames appear in occasional glimpses, progressively to the magnificent and truly Royal Hospital of Greenwich, which, with its spacious range of buildings and beautiful twin towers, complete the fascinating picture in this point of view.

Tracing the course of the river upwards from Greenwich towards the Pool, the view embraces its different reaches, its multitudinous masses of shipping and countless masts, and the costly establishments that line both banks of the river. On the southern side, the elevation of nearly every edifice is distinctly visible as it presents its front in almost a right angle to the eye.

Toward the south, the view takes in a portion of the Borough, nearly the whole of the hamlet of Bermondsey, the high grounds and numerous villas of that portion of East Kent, terminating with the beautiful distance of Shooter's Hill, and the well known reminiscent tower of Severndroog Castle on its summit.

Toward the north-east, are seen the ranges of streets that lead to Finsbury Square and the City Road; embellished by the new City Circus, with the London Institution in its centre, St. Luke's Hospital and Church, the handsome spire of Shoreditch, with the extensive village of Hackney, the hamlets of Lower and Upper Clapton and the surrounding neighbourhood, on both sides of the extensive and beautiful vale of the river Lea, and the fine wooded uplands of Epping Forest, to Havering Bower.

The nearer and more conspicuous portions of this quarter of the circle, relates to the great city itself, and give a very faithful representation of the architecture of many of its public buildings, with portions of thousands of its well-known houses, the lines of its principal streets, and the towers and spires of its numerous churches.

The direct north view, includes the north side of St. Paul's Church-yard, the colossal saints of the north transept, the Blue Coat School or Christ's Hospital, with its magnificent new gothic dining hall now building, the spacious hospital of

St. Bartholomew, and the misapplied area of Smithfield, with its numerous diverging avenues. In the mid-distance are delineated the Charter House and its gardens, the Artillery-ground, part of Finsbury Square, Old Street, the City Road, the numerous mercantile establishments on the banks of the Regent's Canal and its basins, the greater portion of Clerkenwell, Cold-bath Fields, a considerable portion of Pentonville, Islington, Britannia Fields, the London Field, Hoxton, the two mills by the Rosemary-branch, Kingsland Road, Crescent, and adjoining fields, Highbury and its commanding terrace, Stoke Newington, Stamford Hill, Muswell Hill and Hornsey. The extreme distance embraces a part of Epping Forest, with the high grounds eastward towards Enfield, and the neighbouring parts of Hertfordshire.

The south quarter of the circle, commences with the south side of St. Paul's Church-yard, including part of Thames Street, St. Andrew's Hill, Blackfriars', St. Bennet's Hill, with the college of Doctor's Commons, and the building formerly occupied by the heralds:—all the adjacent churches, among which are many of the best of Sir Christopher Wren's, and other public buildings, the Southwark Bridge, the New London Bridge and Bankside, from St. Saviour's Church, along the line of warehouses and manufactories to the southern foot of Blackfriars' Bridge.

The mid-distance of this view includes a considerable part of the Borough of Southwark, with the line of Blackfriars' Road, the Greenwich Road, and particularly displays the situation of its numerous public buildings from Bethle'm Hospital to the Kent Road. The more distant part comprises Kennington, South Lambeth, Newington, Camberwell, Peckham, Denmark Hill, Hearn Hill, the fine woods of Dulwich, Norwood and a great extent of the surrounding country, with its numerous villas, parks, paddocks and champaign scenery of the delightful county of Surry.

Thus, this gigantic and unparalleled undertaking will give a perfect representation of a continuous scene, from a lofty central situation, of a prospect unequalled in extent, variety and grandeur, whether considered in regard to those interesting objects which characterize the great metropolis with its extensive port, to the accumulated memorials of architectural splendour

of various ages, or to the diversified beauty of the environs, and rural residences by which they are surrounded.

The sketches that Mr. Hornor took, with an apparatus of his own construction, by which the most distant and intricate scenery may be delineated with mathematical accuracy, comprised nearly 300 sheets of large drawing paper, and extended over a surface of 1680 superficial feet: a space which will not appear surprising, when it is considered that they include a portion of almost every public building and dwelling-house in the metropolis, with all the villages, fields, roads, rivers, canals &c. that are visible from the summit of the Cathedral.

It is not exactly correct to describe the operations of an artist during his progress, because of the probability of his altering his intentions before their completion. But this great undertaking is so nearly advanced to that desirable stage, that there is now but little fear of such an event taking place in its arrangements.

The mode in which Mr. Hornor proposes to exhibit his panorama, when completed, is novel and ingenious. As the building is of great height, more than 150 feet, and different views at different heights are to be given, it would be a work of some labour to ascend a staircase from the bottom to the top. To avoid the necessity for this exertion, the room in which the spectators are placed to see the picture, is raised by one effort, visiters and all, from the level of the floor of the structure, to the first platform or gallery, a height exceeding that of lofty four storied houses, such as those of Portland Place. The machinery by which this elevation is accomplished, is both simple and effective. The power employed is that of water, so contrived as to proportion its strength to the number of persons it has to raise; as each individual who enters, adds to the power by such entrance in passing the door, a force equal to his own weight. At a given signal the apartment then rises: the panorama being all the while invisible to the spectator; until at length, arriving at the first platform, he stands on what appears to be that portion of the cathedral that is called the iron gallery; with the enormous cupola, the turrets, and all those parts of the cathedral which are visible from that position immediately below him; and the whole of the metropolis of London, with its various great features, the rivers, the bridges, the

suburbs &c. spreading on all sides, and in every direction, around him. This is a scene that, looking to the accuracy with which all its details are painted, will not merely be highly interesting both to Englishmen and foreigners; but it is also a view, which there are few opportunities of witnessing. For the prospect from the iron gallery of the cathedral, is so often dimmed and obscured by the smoke and vapour which hangs over the city, that it is very uncertain when to obtain a clear prospect, except at those very early hours in the morning when access cannot be had.

The great size of the picture, added to the number of objects contained in it, gives it indeed the appearance of a model on a gigantic scale, rather than that of a painted panorama; and the first impression that strikes the general spectator is, how little he was acquainted with the great outline of the city, in which, perhaps, he habitually resides.

From this first stage, the visiters then proceed by a spiral staircase to a second gallery, about thirty feet above the first, the ascent to which is so managed that they appear to be mounting by a scaffolding erected round the lantern of the cathedral, and they actually pass round the ancient ball and cross, that was originally erected by Sir Christopher Wren, and removed at the recent repairs; two relics of that period which Mr. Hornor has preserved. From this gallery a second view of the picture is given; and still higher up I think there is a third; and from thence winding still higher, the spectator suddenly emerges into an extensive gallery, built round the exterior of the building, where it is no longer a picture that is before him, but a living panorama of the whole circle around him, with the Regent's Park, and the whole of its magnificent improvements; with the hills of Highgate and Hampstead one way, and St. Paul's and Westminster Abbey the other. This part only forms an exhibition which thousands of persons in the metropolis alone, would willingly pay a consideration to view.

The improvements in the park proceed so rapidly, that, I purpose, in the spring, taking another tour with you to inspect their progress, and as I trust Mr. Hornor's panorama will then be finished, we will make a day for the whole.

As our long rest before the panorama, has given vigour and

excitement to our spirits, let us take a finishing turn along the front of Ulster Terrace, up the road opposite to York Gate, by Mr. Burton's villa, make a circuit of the ring, come out opposite Chester Terrace, and conclude our perambulations by an inspection of Mr. Soane's new church at the south-eastern extremity of the park.

Park Square, as I have before mentioned, is the improved alteration of the originally intended circus, which is not, as the celebrated Irish orator, Sir Boyle Roche, observed, "*an amendment for the worse.*" The row of houses that adjoins it at the north-western angle, with four bow-windowed houses, is

ULSTER TERRACE.

It has nothing particularly architecturally striking in its composition. The entrance story is of the Ionic order, with semicircular headed windows between the columns. The entablature is imperfect, being without a frieze, the upper stories are composed of windows with handsome architraves and entablatures by way of dressings, and the whole surmounted by a well proportioned balustrade. *See plate of Ulster Terrace.*

York Terrace looks well with this oblique western sun upon its bold projections; and the panoramic turns of the terraces beyond, have a splendid variety of gilded lights and broad shades, as they alternately present their faces or rears to the glorious luminary that is now enlightening our hemisphere.

Let us hasten over the bridge, or time will press upon us. South Villa, the seat of Mr. Cooper, does not present its best aspect towards us in this road. It is best seen from the lake, as is Mr. Burton's, which we before examined in every view. This on our left, on the northern periphery of "the ring," is the villa that was designed by Mr. Raffield, for C. A. Tulk, Esq. the late member for Sudbury, and now the residence of John Maberly, Esq. the member for Abingdon. *See plate of Mr. Maberly's villa.*

The house is in the Grecian style of decoration, partaking somewhat of the Etruscan. The centre is ornamented by two piers, which supports a pediment with acroteria; and include between them two pilasters of the Corinthian order. Between these, is a large and lofty Palladian window. The wings project

a little from the centre, and these are likewise embellished by two large piers, with neat panels, and Grecian honeysuckles in the caps. Below the large window is a spacious porch of two well-proportioned piers, each supporting a lion. The centre is marked by two columns and an entablature of the Pœstum Doric, with a string-course substituted for the cornice, and a blocking course in unison with those which support the lions. A belfry of rather a pretty form, disfigures the design, which, otherwise, has animation and variety in every part, and a happy accordance between the flanks and the principal front. The house, which I have several times been over, previous to Mr. Maberly's occupation, is remarkably well built, by the Messrs. Baileys, whose beautiful indurated cement, resembling the finest Portland stone, shows off the architect's tasteful design to the greatest advantage.

Let us now proceed, once more by THE PORTICO of the Colosseum, pass by the Diorama, through Park Square, and finish our morning's walk by an investigation of Mr. Soane's new church, at the south-eastern angle of the park, on the verge of the New Road. The exterior of the Diorama has nothing more than the adjoining houses on either side, and its interior has nothing in common with any thing else in the metropolis; nor has St. Andrew's Terrace much more to recommend it, except the pretty pavillion-looking building of the Corinthian order at the further end, which forms two houses, so contrived as to appear like one. Therefore, as the unruly sun has been looking upon us with his warmest regards for some hours, suppose we enter the cool rotunda of the Diorama, and rest our wearied bodies, and refresh our tired eyes, with the artificial beauties of Messrs. Bouton and Daguere.

This delightful exhibition (let us sit down in the hall, while the theatre and its audience, like that of Scribonius Curio at Rome, is turning from one subject to another, during which operation we cannot enter), is a display of architectural and landscape scenery, painted in solid, and in transparency, arranged and lighted in a peculiar mode, so as to exhibit changes of light and shade, and a variety of natural phenomena in a really wonderful manner. The body of the picture is painted, on what scene-painters technically term a flat, and this main or perpendicular subject is aided by wings or side

scenes, by painting on the floor, by raised bodies and by other optical and pictorial effects, till the delusion is perfect and almost incredible. These paintings are lighted from behind by large windows as big as the pictures, and by sky-lights over and in front of them; and by the aid of opaque and transparent screens and curtains of various colours and degrees of transparency, the various effects of light, shade and gradations of colour are produced.

These pictures, or scenes, are viewed from a very elegant circular theatre, with pit, boxes and passages, through an opening, decorated by a proscenium. While the opening in the theatre is before one picture, the whole body of the audience part is slowly moved round by some admirable machinery below, and the spectators, seats, attendants and all, are moved imperceptibly round, from the Mary Chapel of Canterbury Cathedral to the lake of Lausanne, or from the city of Rouen in France, to the interior of Rosslyn Chapel in Scotland. The elevation next Park Square is from the designs of Mr. Nash, and the interior of the theatre from those of Mr. Morgan and M. Pugin.

The theatre has now revolved upon its axis, and one of the openings removed to the door in the hall, therefore we may enter, and be mystified by the delusions of these eminent pictorial enchanters.

I hope you will admit, that I have not misapplied the epithet of enchanters to these artists, and if you are sufficiently rested and gratified by your inspection of the Diorama, we will walk gently onward towards the new church, which is just completed on the eastern extremity of the immense parish of St. Mary-le-bone. This new church is called the church of the Holy Trinity, or for brevity sake,

Trinity Church.

This very handsome and well built church is erected by the commissioners for building new churches, from the designs and under the superintendance of Mr. Soane, the most original and painter-like in conception, of modern English architects.

We have in this building the satisfaction of seeing, almost for the first time since the days of Sir Christopher Wren, a

steeple not sitting a straddle upon the back of the pediment, like the giant Gog, in the Rabbinical fables, riding astride upon Noah's ark during the flood. Mr. Soane has cut this Gordian knot of church architecture, rather than unravelled it; for to accomplish his object he has omitted the pediment altogether, instead of giving his tower a base from the earth, like the campaniles of Wren and the best Italian architects. However it is a tasteful reformation of a contemptible practice, to which Gibbs in his beautiful blunder of St. Martin's in the fields, and the elder Dance, in his Wren-like imitation of Bow church steeple, in the parish of Shoreditch, have given currency.

This church, like its opposite neighbour St. Mary-le-bone near York Gate, stands in the unorthodox position of north and south, instead of the more general posture of east and west; but has its portico in the pleasing and more evidently necessary situation of its face to the south, and its altar, or principal end, at the north.

The portico is tetrastyle and Ionic, after one of the chastest of the Greek specimens, that of the Temple on the banks of the Ilyssus at Athens, and is raised upon a plinth, which is level with the floor of the church. The floor of the portico is approached by a flight of steps, guarded by a projecting block of the same height as the plinth. Under this portico is the door which leads to the nave, and on each side of the portico is a lofty semicircular headed window, lighting the ailes, and divided into two heights by a panelled transom between the jambs; the upper portion lights the galleries and the lower portion the pews beneath them. The cornice is continued on every side of the building, but the architrave and frieze of the entablature, only over the columns of the portico and of the flanks. The frieze is sculptured with the formal Greek fret, which is by no means so graceful or so elegant as the foliated scroll and intervening honeysuckle of the same school. The flanks have projecting sub-porticoes of six half-columns in antis, corresponding in height and proportion with the portico-in-chief; and windows of a similar height and width, and similarly divided into two heights, fill up the intercolumniations. The whole is surmounted by a parapet composed of a balustrade with piers raised upon a well-proportioned blocking-course, breaking

with the entablature over each portico. These side sub-porticoes are both original and pleasing, and the long windows, divided between the frames instead of two stories of windows, or the galleries seen through the glass, are equally novel and effective. The lower story of the tower, or rather belfry story, has two projecting columns on each face, with entablatures breaking every way over them, of the Tivoli-Corinthian order, which at this height has a remarkably bold and pleasing effect. The blocking-course over each column, is finished by a very beautiful cinerary urn, or pyramidal sarcophagus, which form pleasing finials, and carry the eye with good effect, to the circular story which surmounts it and fill up the angles of the square.

This upper story is a peristyle of six columns of the composed order used in the portico to the octagon temple of Andronicus Cyrrhestes, commonly called the temple of the eight winds at Athens. The capitals of this order are too minute and ineffective for the height in which they are placed in this steeple, and are very inferior to those of one row of very bold leaves, and large volutes, which are used by Wren, in the tambour of the cupola of St. Paul's. These upper columns are supported on a circular stylobate, which gives elevation to the edifice, and are surmounted by a semi-elliptical cupola of rather lofty proportions, that carries the vane.

Since the days of Gibbs and Wren, I consider this steeple, belfry, or whatever it may be called, as the fashion of the day, or the will of the commissioners, insist on the perpetration of such horrors on the roofs of modern churches, to be the best, always excepting that of Shoreditch. The omission of the pediment gives some approach to the solid tower, emanating from the ground, and surmounted by the steeple, that was the invariable practice of Wren and the best Italian architects.

If the worthy professor of architecture in the Royal Academy were now with us, I would ask him, considering that he was not bound to an east and west longitude, whether he might not have made his Ionic portico, being either tetrastyle to the nave as at present, or hexastyle, embracing at once the nave and the aisles, complete with a pediment; and instead of placing his beautiful belfry a cock-horse on its apex, have erected it on a square unornamented tower, the lower part of

which would have served for a sacristy or vestry room, at the north end; giving it, that is the plain square tower, a greater height to allow for the distance?

A student should not dictate to his professor, but he may ask respectful questions.

Now, my good sirs, we have finished our perambulation of the Regent's Park, but hope that more villas may yet recall our steps, as there is certainly no place in the whole metropolis so completely fitted for the *rus in urbe* as this beautiful spot.

Before finishing our walk, I cannot conclude without reading to you a sketch of this delightful place, written by Mr. Charles Ollier, one of the proprietors and editors of the Literary Pocket Book for 1823, which is often my pocket companion in literary excursions.

"When we first saw," he begins, and I well remember having a similar feeling, although my professional propensities lead me to think lightly of the destruction of fair fields for formal buildings, "that the Mary-le-bone fields were enclosed, and that the hedge-row walks which twined through them were gradually being obliterated, and the whole district artificially laid out, (there is nothing more wretched than the first process of planting and making roads), we underwent a painful feeling or two, and heartily deplored the destructive advances of what generally goes by the name of improvement. Old recollections —recollections of youth, upon which we love to dwell as we advance into the shadowed part of our life's road, are remorselessly stricken aside by this change in pleasant localities; we almost mourn over the loss of the old trees and paths which stood as quiet mementos of the cheerful rambles of our boyish days, or, it may be, of love-hallowed walks and looks, and tender words first ventured under the influence of the fields and the comparative retirement. Nothing makes the lover bold and the mistress tender, so well as the fresh and fragrant air, the green herbage, the quiet and the privacy of country spots, which, when near towns, are more exciting by the contrast.

"A few years, however, have elapsed, and we are not only reconciled to the change alluded to, but rejoice in it. A noble park is rapidly *rising up*, if we may use such an expression, and a vast space, close by the metropolis, not only preserved from

the encroachment of mean buildings, but laid out with groves, lakes, and villas, with their separate pleasure grounds, while through the whole place there is a winding road," *(see the engraved plan of the Regent's Park)* "which commands at every turn some fresh features of an extensive country prospect.

"This is indeed a desirable appendage to so vast a town as London, more especially as the rage for building fills every pleasant outlet with bricks, mortar, rubbish and eternal scaffold-poles, which, whether you walk east, west, north, or south, seem to be running after you. We heard a gentleman say, the other day, that he was sure a resident in the suburbs could scarcely lie down after dinner, and take a nap, without finding, when he awoke, that a new row of buildings had started up since he closed his eyes. It is certainly astonishing: one would think that builders used magic, or steam at least, and it would be curious to ask those gentlemen in what part of the neighbouring counties they intended London should end. Not content with separate streets, squares, and rows, they are actually the founders of new towns, which in the space of a few months, become finished and inhabited. The precincts of London have more the appearance of a newly discovered colony, than the suburbs of an ancient city. For instance: in what a very short time back were the Bayswater fields, there is now a populous district, called by the inhabitants, 'Moscow;' and at the foot of Primrose Hill, we are amazed by coming upon a large complication of streets, &c. under the name of 'Portland Town.' The rustic and primeval meadows of Kilburn are also filling with new buildings and incipient roads; to say nothing of the charming neighbourhood of St. John's Wood Farm, and other spots nearer town.

"The noble appropriation of the district of which we are now speaking, is not so much a change as a restoration. It was formerly a park, and had a royal palace in it, where, we believe, Queen Elizabeth occasionally resided. It was disparked by Oliver Cromwell, who settled it on Colonel Thomas Harrison's regiment of dragoons for their pay; but, at the restoration of Charles II. it passed into the hands of other possessors, till, at length, it has reverted to the crown, by whose public spirit a magnificent park is secured to the inhabitants of London. The expense of its planting, &c. must have been enormous, but

money cannot be better laid out than on purposes of this lasting benefit and national ornament.

"The plan and size of the park, is in every respect worthy of the nation. It is larger than Hyde Park, St. James's Park, and the Green Park together." Here my friend of the Literary Pocket Book is in error, for Hyde Park, even since its robbery of part of its fair proportions by Kensington Gardens, contains 395 acres, St. James's and the Green Park together, at least as many, and the Regent's Park only about 450 acres, exceeding little more than 50 acres Hyde Park alone. But, to proceed: "And the trees planted in it about ten years ago are already becoming umbrageous. The water is very extensive. As you are rowed on it, the variety of views you come upon is admirable; sometimes you are in a narrow stream, closely overhung by the branches of trees; presently you open upon a wide sheet of water, like a lake, with swans sunning themselves on its bosom; by and bye your boat floats near the edge of a smooth lawn fronting one of the villas; and then again you catch the perspective of a range of superb edifices, the elevation of which is contrived to have the effect of one palace. The park, in fact, is to be belted with groups of these mansions, entirely excluding all sights of the streets. One of them is indeed finished;" (it is now five years since this was written), "and gives a satisfactory earnest of the splendid spirit in which the whole is to be accomplished. There will be nothing like it in Europe. The villas in the interior of the park are planted out from the view of each other, so that the inhabitant of each seems, in his own prospect, to be the sole lord of the surrounding scenery.

"In the centre of the park, there is a circular plantation of immense circumference, and in the interior of this you are in a perfect Arcadia. The mind cannot conceive any thing more hushed, more sylvan, more entirely removed from the slightest evidence of proximity to a town. Nothing is audible there, except the songs of birds and the rustling of leaves. Kensington Gardens, beautiful as they are, have no seclusion so perfect as this.

"We cannot recommend a better thing to such of our readers as have leisure, than a day spent in wandering amidst the union of stately objects and rural beauty which constitute the charm of Mary-le-bone Park."

Thus endeth our friend of "the Literary Pocket Book," and so endeth our perambulation round the Regent's Park.

Our next excursion shall be, from this interesting spot, through Regent Street to Westminster; and till then, gentlemen, adieu.

CHAP. III.

A Realm gaineth more by one year's peace, than by ten year's war.
LORD BURLEIGH.

"Variety and intricacy, is a beauty and excellence in every other of the arts which address the imagination; and why not in architecture?"
SIR JOSHUA REYNOLDS.

PARK SQUARE, FROM THE NEW ROAD—ITS PLANTATION AND PLEASURE GROUND—STATUE OF THE DUKE OF KENT—CLASSIFICATION OF STATUES—PARK CRESCENT—PORTLAND PLACE—LANGHAM PLACE—SIR JAMES LANGHAM'S MANSION—THE LATE MR. JAMES WYATT'S MANSION—ALL SOULS CHURCH—REGENT STREET—THE CIRCUS, OXFORD STREET—ST. GEORGE'S CHAPEL, REGENT STREET—WALK DOWN REGENT STREET—THE HARMONIC INSTITUTION—THE PALACE-LIKE ROWS OF SHOPS—BUILDINGS, THOSE BY MR. SOANE, MR. NASH, MR. ABRAHAM AND OTHER ARCHITECTS—THE QUADRANT—THE CIRCUS, PICCADILLY—MR. EDWARDS'S MANSION—MR. NASH'S GALLERY AND MANSION—UNITED SERVICE CLUB-HOUSE—WATERLOO PLACE—THE NEW BUILDINGS NOW IN PROGRESS ON THE SITE OF CARLTON HOUSE—REMINISCENCE OF THE VIEW OF THAT PALACE AND ITS ARCHITECURAL SCREEN FROM REGENT STREET.

The morning is again auspicious to our task, which I purpose beginning, where we left off yesterday; namely, at

PARK SQUARE.

On this spot it was originally intended to have completed the crescent opposite, into a circus, which would have been the largest circle of buildings in Europe. The foundations of the western quadrant of it were even laid, and the arches for the coal-cellars turned. For some reasons, however, this plan was abandoned, and the entire chord of the semicircle left open to the park, instead of being closed in by the intended half circus. This alteration is a manifest improvement of the entire design, and is productive of great benefit to the houses in the crescent and in Portland Place. Park Square is erected in its stead, and consists of two rows of houses, elongated upon the extremities of the crescent, and separated from the New Road, from the park, and from each other, by a spacious quadrangular area,

laid out with planted pleasure grounds, and enclosed by handsome ornamental iron railings.

Having the use of a key for the day, we will, as we are early, take a stroll among its meandering walks, and enjoy ourselves among its ambrosial shrubs, its natural symmetry and its trim beauty; for in an enclosed garden in the neighbourhood of buildings or other works of art, neatness, symmetry and trimness, approaching to elegance, are the characters that should be sought after by the landscape or artist gardener. How refreshingly cool and soft the velvet turf of this smoothly shaven lawn is to the feet, after coming from the arid hardness of the gravelled road; and how delightful to the senses are the fragrancy of those gay flowers, the symmetry of those beauteous dwarf shrubs, and the artfulness of those serpentine walks. I am not partial to the wild, or what Gilpin calls the natural or picturesque manner in the domestic garden; but would rather with Milton,

> "Add to these, retired leisure,
> That in *trim* gardens takes his pleasure.

This smoothness, this dressed gaiety offends against the laws of the picturesque or Gilpin school. A master in this school, would turn the velvet lawn into a piece of broken ground, would plant rugged scrubby oaks instead of flowering shrubs, would break the edges of these walks, would give them the roughness of a new made road, would corrugate them with ruts, would defile the beauty of its whole face by stones and brushwood, and by making all rough and dirty, where all is now fair and smooth, would create what in his vocabulary he would call the *picturesque.*

So would he act by a gorgeous piece of architecture, if it were as perfect as the pencil of Callicrates, or the chisel of Phidias could make it. Let the proportion of its parts, the propriety of its ornaments, and the symmetry of the whole, be as exquisite, as ever bore the impress of the mint of genius; in his eye it is formal, and does not please his picturesque imagination. Therefore, to give it the finishing touch, the master mark of currency among the people of picturesquiescity, he would take the mallet instead of the chisel, would beat down one half of its splendid beauties and throw the mutilated mem-

bers around the rest in heaps, and call exultingly aloud, "behold my work!" No painter, he would say, could hesitate a moment which to choose. The Parthenon in all its glories, during the splendid era of Pericles, a name deservedly dear to every lover of the fine arts, would be inferior in his eyes, to the same fine structure in its demolished state, when blown to ruins by the bomb-shells of the barbarian Kœnigmarck, and the villainous gunpowder of the still greater barbarians of Turks, who desecrated it into a magazine of warlike combustibles.

The rude and undefined masses of the overthrown temples of Agrigentum, would please his eye more than all the majesty of the Roman Forum in complete perfection. He would not sing with Cowper,

> "Alas for Sicily! rude fragments now
> Lie scatter'd, where the shapely columns stood.
> Her palaces are dust"—

but would rather rejoice, if some tasteful-minded earthquake would topple down St. Paul's Cathedral into a more picturesque object, than its finely proportioned columns, and ample cupola built in the form of heaven, now presents to his dilapidating eye.

Let us pass, beneath these

> ——————————— "Shades,
> And walks beneath, and alleys brown,"

under the New Road into the semicircular gardens of Park Crescent.

The statue before us is erected by public subscription to the memory of the late Duke of Kent, a prince of great public spirit, who at the time of his lamented death, was fast working himself into the good graces of his countrymen, and rapidly winning the golden opinions of men. It is executed in bronze by Gahagan, and elevated on a granite pedestal. The Royal Duke is represented in a standing posture, dressed in a field marshall's uniform, over which the artist has cast drapery, of his robes and collar of the order of the garter. The attitude is simple and unaffected, and with the bust is very like the royal personage that it represents.

The figure is heroic, that is, between the natural and colossal sizes, being seven feet two inches in height. Its weight of metal is, I understand, about two tons.

This statue of his majesty's lamented brother, is in a manly energetic style; but coarse in execution, and vulgar in conception. As a likeness of a duke, and as an imitation of a British general, of royal rank, there is but little fault to find. As a figure in modern costume it is vastly superior to that of another royal duke (Cumberland) in Cavendish Square; but inferior to Flaxman's Lord Howe, in Westminster Abbey. "Imitation is the *means*," says Sir Joshua Reynolds, "not the *end* of art; it is employed by the sculptor as the language by which his ideas are presented to the mind of the spectator. Poetry and elocution of every sort make use of signs, but those signs are arbitrary and conventional. The sculptor employs the representation of the thing itself; but still as a means to a higher end—as a gradual ascent always advancing towards faultless form and perfect beauty." The essence of sculpture is correctness, and thus far the artist of this statue has accomplished his purpose; but we look in vain for dignity of character in this mere portrait of the royal duke.

Mr. Gahagan has done well however in abandoning the *lorica* and *thoraca* of the Roman school, and has arranged the military costume of the day with becoming effect. The ducal robe supplies the place of the imperial paludamentum, with appropriateness, and he has arranged it with skill.

The sculptor's art, in the present day, is both a limited and a difficult one; for it will be in vain for him to hope to surpass the splendid relics of Grecian art, that have reached our times. The painter on the contrary has a wider field, and his ancient rivals Zeuxis, Parrhasius and Apelles, live but in the historian's volume. The Apollo, the Venus, the Laocöon and the Phidian marbles of the Parthenon remain as proofs of the perfection to which the genius of the ancients brought this science of abstract form.

As we are upon the subject of drapery,—the Greeks seldom used it in their sculpture, and the Romans almost always; yet did the Greeks surpass the Romans, even in this department of the art. So completely was the naked statue reckoned of Greek workmanship, that Pliny (book xxxiv. chap. 5.) says the

Romans called all the unclothed male statues, *Achillean statues*, on account of the number of statues of which they had of that Grecian hero armed only with his javelin.

The Romans named their draped military statues after the name of the costume in which they were clothed; and the statues belonging to persons of the civil class from the order of vestments in which they were arrayed. They also named them Equestrian, Pedestrian or Curuled, as they were either on horseback, on foot, or seated in the Curule chair.

Thus might we form a classification of modern statues, and, while we repose in this delightful alcovè, I will try my hand.

The statue of Charles the First at Charing Cross, we would call Equestrian as to its class, and royal as to its order. That now before us is Pedestrian, and royal. That of his Grace of Bedford, in Russell Square, Pedestrian, ducal from his robes, and agricultural from its attributes and accessories. Charles Fox at the other end of Bedford Place, Curuled and Senatorian. The grand portrait of Lord Mansfield, by Flaxman, in Westminster Abbey, Curuled in class and Judicial in order. But this is not the way to go through our purposed survey of the new buildings of the metropolis, in which I promised to accompany you. Therefore, I must leave it to your future leisure to complete my classification of modern statuary.

Now let us pass round one side of Park Crescent, and, as the sun is darting his hottest beams upon us, the eastern quadrant will be the more shady of the two. The great size of this semicircle of mansions is more imposing in effect than the details are choice in selection, which is the prevailing vice of Mr. Nash's style. He comprehends a whole, he grasps the extremities, he achieves variety—that variety and intricacy which the accomplished Sir Joshua Reynolds considered as a beauty and excellence worthy of being adopted into architecture: but he sees not the detail, he either neglects it or despises it, and certainly does not look at his art with a microscopic eye. He does not finish in architecture like Denner or the Dutch masters in painting; but to pursue the analogy, designs like a painter in fresco, and thinks with Michael Angiolo, that a finished or exquisite detail in architecture is like oil painting in the sister art, fit employment only for women and children.

This end of Portland Place is also by Mr. Nash, who has joined his broad style to the finicking finish of the Messrs. Adams, with good effect. No antipodes can be more opposite than the styles of these masters, and yet there is somewhat of resemblance. Both are fond of decoration, and both lay it on with profusion; but the former does not bedizen his exteriors with confectionary so much as the latter, and his style is more bold. It is also more pure, as approaching nearer to the Palladian and ancient Roman, while that of the latter is of the depraved school of the middle and lower empire. The palace of Diocletian, at Spalatro, is the *Magnus Apollo* of the Adams's, as their buildings about the Adelphi, and the centre part of Portland Place, which we are now approaching, are striking proofs. Many of their works, however, are of a more chaste and manly character, as the front of the Duke of Bedford's house, in St. James's Square, the house of the Society for the Encouragement of Arts, &c. in the Adelphi; the office of the Amicable Society in Serjeants' Inn; the street front of Draper's Hall, in Throgmorton Street, and a few others of the same character, whose names I do not at present remember. Nash also aims at more variety and intricacy of form than the Adams's, and has obtained more general beauty; but has been as unsuccessful in the purity of his detail, as the united brethren;* though from a different cause—he, from overlooking it, they from a bad taste, derived from the Roman school of Spalatro.

Portland Place, from its size and the consequence of its houses, is one of the most spacious and magnificent streets in the metropolis, and, in its day, was one of the most architectural that had been erected. Moreover, the novelty of the style, the great width of the street, which is 125 feet in breadth, produced, when first erected, a striking effect. The style of its architecture, however, is feeble and effeminate, and is rendered tame by the bolder executions of more modern architects, with which it is surrounded.

It extends from Park Crescent on the north, to Langham Place on the south, where it was terminated in Adams's days, by Foley House, which has been taken down for Mr. Nash's improvements. The houses are lofty, elegant, and well suited

* So they called themselves in that fraternal union of their talents "the Adelphi."

for the more opulent classes of the community, but are, as you may perceive, deficient in boldness and relief.

This isolated mansion on our left, which stands so far behind the others, was the dwelling of that very distinguished ornament of our profession, the late James Wyatt, who designed and built it for himself. The front which now faces Portland Place, was in his time the rear or back front, and looked into the gardens of Foley House, and that which looks up Foley Place, to the eastward, was the principal front. This accounts for the plainness of the elevation, which has had, since the death of its able original proprietor, a Doric portico added to the centre door, by way of some distinction, and also to serve as an occasional entrance from Portland and Langham Places, for it stands on neutral ground between the two.

The front next Foley Place, is well worth looking at, not only as being the work of one of our most tasteful and original architects, but from its own intrinsic beauties. It is also memorable, as being one of the first architectural fronts that was covered with the stucco, first introduced into this country by Mr. Wyatt, and known by the name of Roman cement. It is superior in every way to the oil cement of Adams, which has perished to the core, while the induration of Mr. Wyatt's is perfect to this hour, and appears likely to equal that of the finest stone.

Let us walk round by the new church, and take a survey of this very elegant façade, which is nearly lost to the eye of taste, by the dirt with which it is covered.

It consists of a centre, and two pretty pavilion-like wings, which are decorated with elegant bassi rilievi, and give value, as the painters call it, to the receding front which stands within them. The principal, or entrance story, has three spacious openings covered with segmental arches; the centre of which is occupied by a classically designed door of beautiful proportions, and the side apertures with Venetian windows. The spaces between the chord and circumference of the arches, are decorated with delicate sculptures after the antique.

The drawing-room and chamber stories, are embellished with pilasters or ante of a Corinthian order, selected from the portico at Athens, the horns of whose abacus, contrary to those of every other example, come to points instead of being cut off.

The whole is surmounted by a handsome entablature, blocking course, and balustrade.

For elegance of detail, for harmony of proportion, for good taste, and a chaste suavity of domestic propriety, considering its size, this handsome house is not surpassed by any in the metropolis. It is now the residence of Colonel Mark Wilks, of Kirby, in the Isle of Man, who was governor of the island of St. Helena, before it was occupied by the commissioners for the detention of the Emperor Napoleon.

We must return into Portland Place for a few minutes. The house, that almost immediately adjoins this of Colonel Wilks, with the cupola, balustrade, and Corinthian pilasters of Palladian character, is the residence of Sir Anthony Carlisle, the late professor of anatomy of the Royal Academy. It composes well with the adjoining mansions and small plantations, and although petite in style, from the want of height in the stories, forms a pretty picturesque accessory to the groupe.

The island of houses that stands between Sir Anthony's pavilion and the church, is by Mr. Nash, and in his prevailing style; as are those opposite, which, however, are of better proportions. This is Langham Place, named after Sir James Langham, the worthy baronet who occupies the villa-looking mansion and pleasure grounds at the bottom; Langham House is also by Mr. Nash, and is a very good example of his best style; varied, architectural, and well relieved by appropriate breaks and projections. It carries upon its face, good sense, sound taste, and appropriate character. It is a city or rather a town villa, and not a street mansion, built with a front and no sides, as if waiting for its next door neighbour to be built against its party walls. Whereas, this has side as well as front elevations, stands as if meant to stand, detached with cornices and architectural ornaments and openings on every side, bidding as it were, all loving buildings to keep their distances, and nothing to approach but living creatures and beauteous shrubs. It looks as if the original design was drawn at once in perspective, and the front and flanks designed together with the pencil of an artist, and that the drawing board and formal geometrical elevation had nothing to do with its composition. This is the variety, combination and composition that distinguishes the artist from the artisan.

The view from this tasteful Palladian villa, up Portland Place, is strikingly grand and effective. The vista is one of the finest in this fine part of the metropolis, finished as it is, by the paradisiacal views of the park. It is an inclined plane of architectural beauty, rising from the spot whence we are viewing it, to a climax of scenic perfection, in the distance, that cannot be paralleled in Europe; whether we consider the wealth that it embodies, the salubrity of the site which surrounds it, or the optical beauty which results from this charming combination of architecture, sculpture and landscape gardening.

The season of the year too, adds to the beauty of the passing scene. It is now the middle of the London season, the town is resplendently full, the weather as splendidly gay and exhilirating, the inhabitants all life and bustle, and the circumstance of the last drawing room for the season being held to day, makes this opulent and fashionable quarter of the town as lively as an ant-hill. Every equipage is bearing towards Regent Street, in its way to the palace.

This splendid carriage, with the armed hey-duke behind it, coming out of Duchess Street, is Prince Esterhazy's, which contains diamonds enough to purchase a manor. The crowd now surrounding the carriages and front of the house on the left, just above Weymouth Street, are waiting to see the splendid cortege of the Prince de Polignac the French Ambassador, who is going to pay the respects of his royal master Charles X. to our justly popular sovereign. The Spanish Ambassador on the opposite side, and the newly acknowledged Colombian minister, Count Hurtad, his neighbour, are also preparing to join in the same gratifying ceremony.

I say, gratifying, when I reflect upon the different feelings that actuated our public men, during the last desolating and expensive war, when rivalry in bloodshed and horrors devastated the finest countries in Europe; and now, when our greatest rivalries are in the arts of peace, in commerce, in literature, in the fine arts, in science, in all the elegancies that adorn and support human nature. In these instances all parties are the gainers, for even the unsuccessful for the paramount prize, reap a profit, whilst, in war, the very conquerors are awful losers.

Now let us cross over to the portico of the south-eastern building of Langham Place, and take a look at the singular

originality of All Soul's Church. Stay! our station here, if the carriages of the noble ambassadors do not rout us from our post, is one of the best. The portico and wing of that house, with the hatchment over it, bring an agreeable contrast to the church, and with the superb coach manufactory of Messrs. Marks, in the distance, form an architectural picture of no small beauty. *See the print of All Soul's Church, Langham Place.*

The circular perystyle of the whimsical Ionic portico, the capitals of which are composed of winged cherubim, whose heads peer between the volutes with which their wings are intermingling, like owls displayed on the posts of a Dutch barn, have a very good and very original effect from the situation where we now stand. The circular tower within it, that pierces the soffit of the portico, is solid and effective, and where it rises above the balustrade that crowns the cornice, into a circular stylobate to the Corinthian Peripteral temple that forms the bell-tower, it is really productive of beauty, in form and proportion. Nor am I disposed, now my eye has become somewhat used to the daring novelty, to object to the *gothic* innovation of the *impaling* spire, with its sharpened iron apex, placed as a finial to the Dædalian beauty of the campanile, as some have done, who with more of wit than love for originality, have compared it to a flat candlestick surmounted by a thick candle, and a little non-fit extinguisher upon its top.

Elegancies, like the steeples of Bow and of St. Bride's, would cloy, if stuck over every church and chapel in the metropolis, and to omit all the credit due to Mr. Nash for his bold originality in this singular tower and spire, would be unfair, for it really possesses much intrinsic beauty of form, and is no mean ornament to the neighbourhood.

The manufactory of Messrs. Marks and Son beyond it, would have been admired, even for a mansion, in the plain times of the Portman Square architects, but is now lost among the architectural beauties of the new metropolis in the nineteenth century.

The architectural façade to the fronts of the row of stable-offices fronting the coach-maker's is a skilful contrivance to conceal an obvious defect, and is highly creditable to the skill of the architect, as well as an architectural embellishment to

The view from this tasteful Palladian villa, up Portland Place, is strikingly grand and effective. The vista is one of the finest in this fine part of the metropolis, finished as it is, by the paradisiacal views of the park. It is an inclined plane of architectural beauty, rising from the spot whence we are viewing it, to a climax of scenic perfection, in the distance, that cannot be paralleled in Europe; whether we consider the wealth that it embodies, the salubrity of the site which surrounds it, or the optical beauty which results from this charming combination of architecture, sculpture and landscape gardening.

The season of the year too, adds to the beauty of the passing scene. It is now the middle of the London season, the town is resplendently full, the weather as splendidly gay and exhilirating, the inhabitants all life and bustle, and the circumstance of the last drawing room for the season being held to day, makes this opulent and fashionable quarter of the town as lively as an ant-hill. Every equipage is bearing towards Regent Street, in its way to the palace.

This splendid carriage, with the armed hey-duke behind it, coming out of Duchess Street, is Prince Esterhazy's, which contains diamonds enough to purchase a manor. The crowd now surrounding the carriages and front of the house on the left, just above Weymouth Street, are waiting to see the splendid cortege of the Prince de Polignac the French Ambassador, who is going to pay the respects of his royal master Charles X. to our justly popular sovereign. The Spanish Ambassador on the opposite side, and the newly acknowledged Colombian minister, Count Hurtad, his neighbour, are also preparing to join in the same gratifying ceremony.

I say, gratifying, when I reflect upon the different feelings that actuated our public men, during the last desolating and expensive war, when rivalry in bloodshed and horrors devastated the finest countries in Europe; and now, when our greatest rivalries are in the arts of peace, in commerce, in literature, in the fine arts, in science, in all the elegancies that adorn and support human nature. In these instances all parties are the gainers, for even the unsuccessful for the paramount prize, reap a profit, whilst, in war, the very conquerors are awful losers.

Now let us cross over to the portico of the south-eastern building of Langham Place, and take a look at the singular

originality of All Soul's Church. Stay! our station here, if the carriages of the noble ambassadors do not rout us from our post, is one of the best. The portico and wing of that house, with the hatchment over it, bring an agreeable contrast to the church, and with the superb coach manufactory of Messrs. Marks, in the distance, form an architectural picture of no small beauty. *See the print of All Soul's Church, Langham Place.*

The circular perystyle of the whimsical Ionic portico, the capitals of which are composed of winged cherubim, whose heads peer between the volutes with which their wings are intermingling, like owls displayed on the posts of a Dutch barn, have a very good and very original effect from the situation where we now stand. The circular tower within it, that pierces the soffit of the portico, is solid and effective, and where it rises above the balustrade that crowns the cornice, into a circular stylobate to the Corinthian Peripteral temple that forms the bell-tower, it is really productive of beauty, in form and proportion. Nor am I disposed, now my eye has become somewhat used to the daring novelty, to object to the *gothic* innovation of the *impaling* spire, with its sharpened iron apex, placed as a finial to the Dædalian beauty of the campanile, as some have done, who with more of wit than love for originality, have compared it to a flat candlestick surmounted by a thick candle, and a little non-fit extinguisher upon its top.

Elegancies, like the steeples of Bow and of St. Bride's, would cloy, if stuck over every church and chapel in the metropolis, and to omit all the credit due to Mr. Nash for his bold originality in this singular tower and spire, would be unfair, for it really possesses much intrinsic beauty of form, and is no mean ornament to the neighbourhood.

The manufactory of Messrs. Marks and Son beyond it, would have been admired, even for a mansion, in the plain times of the Portman Square architects, but is now lost among the architectural beauties of the new metropolis in the nineteenth century.

The architectural façade to the fronts of the row of stable-offices fronting the coach-maker's is a skilful contrivance to conceal an obvious defect, and is highly creditable to the skill of the architect, as well as an architectural embellishment to

the neighbourhood. The little continuous portico of the Doric order, appended to the front of the dead wall, is a happy thought, and produces one of those pretty accidental effects that an original design often wants.

There is also much novelty and picturesque effect, in the otherwise clumsy piers and sepulchral arches of the east entrance story to the houses between this part and Margaret Street; and the depth of their recesses affords a solid base for the superstructure of the elevation.

Here we approach the commercial portions of the street; and in no part of Mr. Nash's style is he more happy than in the adaptation of his means to his end. The style of architecture now assumes a different appearance. The portion we have just left, as forming the isthmus between wealth and commerce, is composed of smaller houses, which can be let at smaller rents than either those of the continent of fashion that we are leaving, or those of the great peninsula of commerce that we are approaching. They are also of that dual character that partakes both of the shop and the private house, and can be used for either as circumstances require.

Now, there is nothing doubtful in style; wide handsome fronts, calculated for broad showy shop-windows, wherein goods and manufactured articles of the most splendid description, such as the neighbouring world of wealth and fashion are in daily want of, may be displayed to the greatest advantage; and wide private doors for entrance to the handsome upper apartments, for letting as furnished lodgings to the temporary visiters of the metropolis, are the prevailing characters.

These spots were let to the original builders at heavy ground-rents, and consequently the rents of the houses are proportionably high, and nothing but the costliness of the articles, and the great quantity of them which are sold, could enable the shop-keepers and tradesmen to pay them and procure a living profit. The rivalry of many persons of the same occupations prevent extortion, and keep the goods sold in this splendid mart of retail trade at moderate prices.

The architecture of the shops is various, and sufficiently whimsical in places to please the demon of fashion; but it can be changed as the fashion of the day, or the character o the goods to be displayed within them require: the fronts being supported on slender iron columns within them.

The style of the elevations above the cornices of the shops, is of the varied character of the Italian school, and of course is highly picturesque; and the domestic arrangements of the dwelling houses are remarkably well adapted to the architectural façades of the exterior. This is indeed a portion of our art in which Mr. Nash eminently excels, and which has rendered his majestic design of Regent Street so much the admiration of strangers and intelligent foreigners. For, as Waller sweetly sung,

> "Glad, though amazed, are our neighb'ring kings,
> To see such power employed in peaceful things,
> They list not urge it to the dreadful field;
> The task is easier to destroy than build."

The circus which unites, or rather amalgamates Regent Street with Oxford Street, is of a continuous style of architecture with the houses above it; and its form, which takes off the intersectional angles, is one of the best that can be devised for the purpose. It gives an air of grandeur and of space to the streets, and a free circulation of air to the houses. It affords facilities to carriages and horsemen in turning from one street to the other, and is as elegant in form as it is useful in application.

The building on the opposite side of the street, with two turrets and a cupola, just below Princes Street, is the chapel of St. George, a tasteful production of Mr. C. R. Cockerell, whose travels and researches in Greece have added much to our knowledge of the sublime architecture of the ancient Greeks.

As Mr. Cockerell is so classical an architect, he need not fear severity of criticism upon his designs, therefore if you please we will walk over to Welch and Hawes's musical repository, and inspect it leisurely from the northernmost window of their saloon.

In the composition of this church, Mr. Cockerell had that gem of Sir Christopher Wren's, the interior of St. Stephen, Walbrook, in his mind's eye; and as the only difference that ever arose between the tasteful architect of the building before us and myself, was which of us bore the greatest veneration for the memory of Sir Christopher, we shall most likely not differ much as to an application of some of the intricacy and variety

of the school of Wren, to the severe simplicity of the architecture of ancient Greece.

The building is of that order of ancient temples which we call prostyle, that is, having columns only in the front; and is he second order of sacred buildings, according to Vitruvius. It is of the Ionic order of columns, and has a portico to the nave, and wings with cubical turrets to the aisles. *See the print of St. George's Chapel, Regent Street.*

The portico is tetrastyle, with columns of that species of the Ionic order, that was used by the ancient Greeks in the temple of Minerva Polias, at Priene, a city of Ionia, near Miletus. Behind the two outer columns are antæ of elegant proportions, flanking a receding pronaos or porch which contains the entrance doorway. This is of antique form, and of just proportions. The portico is covered with a pediment of an extremely elegant and antique form, surmounted by acroteria, which however, at present, support nothing.

The wings are composed of two antæ, one of which supports the epistylium or architrave of the portico, and the other forms the extremity of the building between the front and flank. The entablature is carried through the whole composition, breaking over both portico and flanks. The architrave has three faces, as in the original example; the frieze is plain, the cornice is decorated with dentels in the bed mould, and with lion's heads after the antique in the cymatium.

I know not what the district surveyor would say to Mr. Cockerell, if his lion's heads were spouts to carry the water from the roof after the Athenian manner, casting their liquid odour upon the heads of the beaux and belles that perambulate the broad and handsome pavement from their carriages to the splendid shops on a showery day.

The antæ project sufficiently in either flank, to exhibit its entire proportion and a part of the side walls of the chapel, which are rusticated in square sinkings to mark the courses of stones, in correspondence with those of the front. Between the fronts of the antæ, in each wing, is a very handsome aperture, with Grecian dressings, and relieved from the ground of the wall by sinkings similar to those in the flanks.

On each wing is raised a rusticated attic, surmounted by a cornice of accordant proportions and a lofty blocking course;

which supports a second that forms a base to four antæ, one at each angle of a cubical campanile or bell tower. The order of which these towers are composed, is a species of Doric, somewhat resembling that of the Choragic monument of Thrasyllus, at Athens. The antæ are surmounted by a lofty entablature, consisting of architrave, frieze and cornice in due proportion, crowned by a moulded parapet, which breaks over every part of the centre and conceals the roofs.

The eastern faces of the walls, between the antæ, are divided into ten square panels; the sides are decorated with the two upper panels, the lower part being plain; and the whole of them are ornamented by sculptured bosses. Those of the upper panels are perforated, to serve as a passage for the sound of the bells.

Between the towers (to see which, however, we had better walk a short distance towards Oxford Street), is a lofty capacious hemispherical cupola, with glazed panels for the admission of light to the interior of the church.

This cupola, together with this mode of distributing light to the interior, is more in the Italian style of architecture than in the Grecian. Not that I mean to assert that we have many existing remains of Greek cupolas, or any finer than that of the Pantheon; but that it is not such a cupola as an architect of ancient Greece would have appropriated to such an edifice. Yet it is so recedent from the portico, is so mixed with the architecture of the adjoining houses, and is so little connected with the composition of the front arrangement, that it must be pardoned for the sake of the good effect which it produces in the very handsome interior, which, as I said before, is founded upon that of Wren's graceful example, St. Stephen's, Walbrook.

The effect from this spot, flanked by the well-filled and handsomely displayed shops on each side of the towers, breaking against those buildings beyond it, and relieved by those of the other side of the street, is peculiarly fine and varied. The cupola comes upon the eye like that of an eastern mosque, the glass panels sparkling with the gilding rays of the sun; whilst the circular Corinthian pavilion, on the opposite side of the street, makes a beautiful fore-ground mass for a picture of this original and tasteful building. See *plate of St. George's Chapel.*

The row of Corinthian houses, to the northward of St.

George's chapel, is a great and manifest improvement upon the plain dingy brick elevations of our ancestors. The shops, projecting as they do from the line of the architectural elevations above, serve as a kind of perforated and decorated stylobate to the Corinthian order of the one and two pair stories. The pilasters are arranged in pairs and singly, to accommodate them and their interpilasterings, to the openings of the windows, and the divisions of the party walls.

The entablature, which is complete, after the best Roman specimens, is surmounted by a blocking course, on which is raised a well-proportioned Attic order of dwarf pilasters, with cornice and parapet. The windows of this story are nearly square, and at the same time are both appropriate to their purposes and in unison with the architectural character of the structure. These houses, by being built an entire story loftier than those which adjoin Mr. Cockerell's chapel, create an agreeable variety and a beautiful undulation of form that is highly picturesque and pleasing to the eye.

A cup of coffee, or some other slight refreshment, would, I conceive, be agreeable to us; and after a short repose from our labours, this very hot morning, we can resume our excursion.

This important winding up of our machine, which poor humanity so often requires, and which poor humanity is so delighted to have done, being now accomplished, we will cross over to the chapel, and from the western side of the street take a periscopic view of the eastern side.

That long range of building, which reaches from the corner of Argyle Place to the shop buildings, with a continuous portico of termini, is the Harmonic Institution of Messrs. Welsh and Hawes, which is connected with the establishment formerly called the Argyle Rooms; where the celebrated Pic-nic Society, under the guidance of Colonel Greville, the *Odecho-rologeium*, a long-named institution for long winded-spouters, and other musical and oratorical societies were formerly held.

The Harmonic Institution was originally a species of share-holding joint stock company, associated for the publication of musical compositions, and other objects connected with that fascinating art. But it is now conducted entirely by the two eminent musical professors whose name it bears. The portico of termini, with capitals formed of the heads of

females, and executed by Mr. J. G. Bubb, produce a pleasing variety next the street; but at the same time an unpleasant darkness in the rooms within. This rises as much from the want of height in the lower story, to which I believe the architect, Mr. Nash, was confined, as from the projections of the portico itself.

The western part of London is as much indebted to the taste for architectural splendour of our present sovereign, as the city formerly was to that of Charles II., in whose father's reign a love for art began to be cultivated by the rich and well educated part of the community.

In this respect the wise measures of our present king are in opposition to the cautious, but perhaps in those days necessary policy of some of our earlier monarchs, who were fearful that the metropolis would grow at the expense of the country, and become as a head too large for the body. With these views, our good old Queen Bess, as she is familiarly called, passed an act (35 Eliz. c. 6) for the restraint of new buildings, converting great houses into several tenements, and for restraint of inmates and inclosures, and from building on any but old foundations, in and near the cities of London and Westminster. But her majesty's taste, which rejected a pictorial prayer book, and commanded Zucchero to paint her portraits without shadows, was never proverbially great, either in painting or in architecture. Her successor too, the cautious James, conceived also that London was increasing in size beyond his conceptions of metropolitan propriety; and that its inhabitants cultivated metropolitan architecture beyond what pleased the British Solomon, who dealt out his wishes like commands, in oracular apothegms and pedantic proverbs. This monarch, as Lord Bacon informs us, was wont to be pressing upon the country gentlemen to abandon London for their country seats; and that he would sometimes say to them, "Gentlemen, in London you are like ships in a sea, which show like nothing; but in your country villages you are ships in a river, which look like great things."

To persons who, like Cobbett, think our vast and increasing metropolis, a *wen* rather than a sound and well-proportioned head, suited to the Herculean fame of the British empire; reply may be made, that LONDON IN THE NINETEENTH CENTURY is not as it was in the fifteenth, the metropolis of England