alone; but that it is now the metropolis and mart of the united kingdoms of Great Britain and Ireland, of our immense colonies and territorial possessions in the East Indies: that communications with every part of which, by our improved roads, coaches, the important discovery of the agency of steam, and other means of locomotion, are of ten times the ease and rapidity of former days; and, that vast as has been the increase of buildings in and about the metropolis, the important facts in political œconomy are elicited, that neither is it at present overbuilt, nor inhabitants wanting for the colonies of towns that are now surrounding the ancient capital of England; nor, what is yet of greater importance, has any part of the country, or any provincial town or city, suffered loss or decrease, by the gain and increase of London.

So steady has been the increase of London since the restoration of the ancient power of our kings over every branch of the state, and the consequent expulsion of foreign power over our domestic policy, by the reformation, that its contemplation is almost startling. So great has been the increase of knowledge, by that great diffuser of learning, which no longer debarred the people from instruction, nor made an exclusive *caste* of the priesthood for the benefit of a foreign state, that no memorial of gratitude we can ever raise, would be adequate to the debt we owe to our enlightened and enlightening forefathers, who were instrumental in this vital change in the policy of our country.

The growth of London in the reign of James I. was prodigious. Sir William Petty computes its population to have doubled itself every forty years, from the year 1600; consequently, in 1680 it must have contained four times as many inhabitants as it possessed at the beginning of the century. Although James endeavoured to drive his opulent subjects from the metropolis to their country residences, few of our monarchs had a greater number, or more splendid palaces, than the successor of Elizabeth, whose metropolitan *architectophobia* he seemed to inherit with her crown. Not content with reproving and exhorting his nobles and country magnates, as Lord Bacon records, in imitation of his predecessor, he also issued several proclamations against the increase of new buildings in London and Westminster; yet, at the same time, had both the inconsistency and the good taste to employ Inigo Jones, notwith-

standing his staunch papism, to build for him his splendid palace of Whitehall; whose banqueting house and splendid ceiling, by Rubens, together with its entire design, for the preservation and knowledge of which we are indebted to the patriotic liberality of the Earl of Burlington, attest the grand imagination, sound taste and liberality, of both the king and his architect.

Several edicts were, according to old Stowe, the historian, thus issued. One of them forbade all manner of buildings within the city, and a circuit of one mile thereof. Among its enactments was the salutary one to a city built of timber; that henceforward all new buildings should have their fore fronts built of stone or brick; and some offenders were censured in the star chamber for offending against its regulations.

From this period we may date the reformation of the architecture of London, which is also much indebted to the genius and industry of Inigo Jones, the king's chief architect.

Of the principal reformers of taste among the learned and noble men of this period, the great LORD CHANCELLOR BACON stands in the foremost rank; and his published opinions on architecture and gardening, are decisive proofs of the correctness of his taste. His maxim, *that houses are built to live in and not to look on*, should never be forgotten by the domestic architect; and his description of a palace, in opposition to such huge buildings as *the Vatican, the Escurial*, and some others, which he pithily observes, have scarce a fair room in them, is characteristic of the best architectural style of this period, which INIGO JONES, SIR HENRY WOTTON and himself had so much improved.

As we purpose taking a preliminary view of the new palace now building near Buckingham Gate, St. James's Park, previous to its completion, for my hereafter full, true and particular account of its glories; for I hold it a maxim religiously to be observed, that every architect has a right to exclaim to the premature critics, *stay till it be finished;*—a short account of this elegant minded man's idea for a palace may be a good preparative.

He informs his readers (you will find the details in his admirable volume of essays), and his opinions carry weight with men of discernment,—that they could not have a perfect palace

except they had two several sides; one for the banquet, festivals and triumphs; and the other for the household and for dwelling. These sides he ordains should be not only returns, but parts of the front, and should be uniform without, though severally partitioned within; and to be on both sides of a great and stately tower in the midst of the front, that as it were joineth them together on either hand. He desires to have on the banqueting side, in front, only one goodly room above stairs, of above forty feet in height, and under it a room for a dressing or preparing place in times of triumph. How far *Inigo Jones* followed this advice, may be seen in comparing it with his design for the new palace at Whitehall, of which the present grand and imposing chapel was one of four such buildings, and intended by the architect for the banqueting house.

On the other side, which is the household or dwelling side, the noble and learned architect would have it divided at the first into a hall and chapel, with a partition between, both of good state and ample dimensions. These apartments were not to go all the length, but to have at the further end a winter and summer parlour; and under these rooms, a fair and large cellar sunk under ground, and likewise some privy kitchens, with butteries, pantries and the like. As for the tower, he would have it of two stories, each eighteen feet high above the two wings, and handsome leads upon the top, balustraded, with statues interposed; and the same tower to be divided into rooms as shall be thought fit. The stairs, he directs, to be formed upon a fair open newel, and finely railed in with images of wood, cast into a brass colour, and a very fair landing place at the top. I give you nearly the learned chancellor's own words, for I am against modernising into fashionable cant, the nervous and sinewy language of the time of Elizabeth, of Shakspeare and of Bacon; particularly of the philosophical architect himself, whose sublime idea for a royal palace I am now repeating to you, borrowing, not stealing, from the rich storehouse of his splendid imagination.

His lordship commands, that by no means should the servants' dining rooms be in any of these lower rooms; for otherwise, he says, you will have the servants' dinners after your own; for the steam of it will come up as in a tunnel. And so much for the front; only he directs the height of the first story to be

sixteen feet, the upper he had before ordered at about forty feet.

Beyond this front he designed a fair court, but three sides of it were to be of a far lower building than the front; and in all the four corners of the court, handsome staircases cast into turrets on the outside, and not within the row of buildings themselves. But these towers were not to be of the height of the front, but rather proportionable to the lower building. He would not have this court paved all over, because it would strike up a great heat in summer; but only some side walks, with a cross, and the quarters laid with grass, kept shorn, but not too close. The row of return, on the banqueting side, was to be divided into stately galleries, in which were to be three or five cupolas in the length of it, placed at equal distances, and embellished with fine coloured windows of several works. On the household side, were to be chambers of presence and ordinary entertainment, with some bedchambers; and all three sides were to be formed as a double house, without thorough lights on the sides, that there might be rooms from the sun both forenoon and afternoon. He would have it so disposed, that there might be rooms both for summer and winter; shady for summer, and warm for winter.

Instead of describing an ideal palace, one would almost think it was the philosophical Pliny the younger, describing his Tusculum or Laurentinum to his friends.

But to proceed with the Chancellor's royal palace: he complains of some fair houses, that were so full of glass, that one cannot tell, he says, where to go to be out of the sun or the cold. Bowed windows he held to be good, except for cities, in respect to the uniformity toward the street; as being pretty retiring places for conference, and at the same time keeping off both the sun and the wind; for that, he observes, which would strike almost through the room, doth scarce pass the window. He would, however, confine them to few in number, not exceeding four in the court on the sides only.

Beyond this court, he would have an inner court of the same square and height, which was to be environed with a garden on all sides; and in the inside cloistered or porticoed on all sides, upon beautiful and well-proportioned arches, as high as the first story. On the under story, towards the garden, it was

to be turned to a grotto, or place of shade or estivation; and only have opening and windows towards the garden, and be level upon the floor, and no way sunk under ground, to avoid damps. He proposed also a fountain, or some fair composition of statues, in the midst of this court, which was to be paved as the other court. These buildings were intended for privy lodgings on both sides, and the end for privy galleries; whereof one was to be for an infirmary on the second story, in case the prince, or any special person, should be sick; to have chambers, antichambers, bedchambers &c. joining to it. Upon the ground story he would have a fair gallery, upon columns, to take the prospect and enjoy the freshness of the garden. At both corners of the further side, by way of return, he directs two delicate or rich cabinets to be formed, daintily paved, richly hanged, glazed with crystalline glass, and a rich cupola in the midst, and all other elegancies that might be thought upon. In the upper gallery he wished there might be some fountains running in divers places from the wall, with other conveniencies of that nature.

And thus much, says our philosophical architectural theorist, for the model of the palace; save that there must be, before you come in the front, three courts, and a green court, plain, with a wall about it; a second court of the same, but more embellished, with little turrets, or rather ornaments, upon the wall; and a third court, to make a square with the front, but not to be built, nor yet inclosed, with a naked wall; but enclosed with terraces, leaded aloft, and fairly garnished on the three sides, and cloistered on the inside with columns, and not with arches below. As for offices, he advises to let them stand at a distance, with some low galleries to pass from them to the palace itself.

So far does this "Columbus of the philosophical world" direct the architectural taste of his day; the fruits of which were apparent, and coming to maturity, in the early part of the reign of the unfortunate Charles. This ideal palace would be an excellent task to try the abilities of a young architect to design on paper, and would make an admirable probationary gold medal study for the more advanced students of our Royal Academy. Bacon was not the only philosopher who considered architecture as worthy the attention of an elevated mind. The

wise, the enlightened Sir Henry Wotton, who acquired the soundest elements of the art in the school of Palladio, at Venice, (where the only practical English architect of the day, the elegant and accomplished Inigo Jones was then a resident,) also imbibed the purest streams of art, entered still more deeply into its theory, and gave the world his admirable "Elements of Architecture;" an art which, he says, requires no recommendation where there are noble men or noble minds. He modestly admits that he is but a gatherer and disposer of other men's stuff; he yet gives to the world the soundest doctrines of practice, and the purest of taste.

Inigo Jones was the great practical architect of this brilliant period of our history; the Lord Chancellor Bacon, the philosophical director of the public taste; Sir Henry Wotton, the learned theorist; and king James, with his son and their enlightened and brilliant courts, the truly royal and noble patrons of architecture and the rest of the fine arts. These eminent architectural masters acknowledged Vitruvius for their principal legislator, and estimated the learned labours of Palladio at their due value. When monarchs, like James and Charles, patronize architecture; when statesmen, like Buckingham, Richlieu and Colbert; when magnates, like Pembroke and Bedford, encourage its productions from love of its beauties, from principle, and from a studious conviction of its importance; when legislators and philosophers like Bacon, ambassadors like Wotton, and architects like Jones, study, practice and write upon it and its principles—the art is both ennobled and ennobles, and it must flourish abundantly. Jones and Wren, two of the greatest names in English art, loved architecture *as an art*, practised it *as a profession*, but despised it *as a trade*. When architecture is so patronized, so studied, and so practised, it will rise to a level with the best days of Greece and Rome; but not till then. It will be in vain that details are only sought for from books, unless the spirit and the mind of the great geniuses of antiquity animate the artist. Vain will it be, if he should

> 'Line after line, with painful patience trace
> This *Roman* grandeur, that *Athenian* grace
> Vain care of parts; if, impotent of soul,
> Th' industrious workman fail to warm the whole.
>
> TICKELL.

What a community of master-minds were cotemporaneous in the period upon which I have just been dilating! Paterculus observes, with much judgment, that great men generally are cotemporaries. The spark given by one, is caught by the others, and poets, painters, architects and philosophers, are elicited into one bright blaze of cotemporary and universal intellect.

Now let us continue our peregrinations, and examine that circular building of the Corinthian order, which I before noted, as forming so excellent a foreground piece to the view of St. George's Chapel. See *the print of St. George's Chapel, Regent Street,* and that of *part of the east side of Regent Street.* It stands at the south-west angle of Argyle Place, and breaks, by its agreeable circular form, the monotony of perpetually recurring salient angles at the corners of the streets which intersect the main body of Regent Street. Its rotund convex form, also contrasts, in a very picturesque and satisfactory manner, with the rotund concave forms of the four corners of the intersection of Oxford Street and Regent Street, and shews the fecundity of the artist's mind who has produced so much variety in similar situations. The main feature of the building is a peristyle of coupled columns of the Corinthian order, raised on a stylobate, and surmounted upon a basement of piers and camber arches, which form the windows and door of the ground floor, or shop story. The columns are covered by a proper entablature of the order, of rather a feeble character, with a blocking course, piers, and balustrades over the intercolumniations. Between the columns are the lofty windows of the one pair floor, or principal story, and behind the balustrade is elevated a well proportioned attic story, with windows over those below. This story is crowned by a circular unbroken cornice and scamilli, which are covered with a hemispherical cupola by way of roof.

The design of this building, whether regarded as a portion of the entire arrangement of the architecture of the street, or independently of it, deserves approbation; since it displays utility as a commercial building, with beauty as an architectural composition.

A slight turn from the continuity of the street, brings us to a row of handsome shop buildings, which reach from the cir-

cular building on the north to the corner of the next street southwardly. This is as picturesque a range of buildings as any between Portland Place and Pall Mall, and exhibits the peculiar talent of its architect in a striking manner. The shop, or ground story, forms one straight continuous line, of a simple unbroken entablature from end to end, covering with its broad frieze the upper parts of the windows. The epistylia of the centre buildings are supported by antæ or pilasters, and of the wings by stylagalmatic termini of female heads. The shop windows and doors intervene, and with a well-proportioned balustrade elevated on a blocking course above the cornice, complete the composition; which forms an appropriate, useful and handsome basement for the architectural elevation of the dwelling part of the houses.

The superior elevation consists of five parts, namely, a centre, two wings, and two receding parts of the main body of the composition. The latter part consists but of two stories above the shop entablature, whilst the centre and the two wings have three; and project boldly before the main body of the building:—indeed sufficiently so, as you may perceive by turning a little this way, to hold windows for the centre house, and returns of the panels in flanks for the wings, which produce a good effect in the returns, and show a composition in perspective. See the print of *part of the east side of Regent Street*, with a view of All Soul's Church in the distance.

I have before mentioned this mode of architectural composition, when we were examining the villa of Sir James Langham, in Langham Place, and endeavoured to show its superiority over the geometrical board and square elevations of the carpenter's drawing schools, which omit all consideration of the flank in their mode of composition.

The central building of this pleasing structure, to which I crave leave to call your particular attention, as comprising all merits and many of the defects of the school of the able architect who designed it, is composed of an inverted tetrastyle portico of the Ionic order, inclosed between large panelled piers which support, with the columns, the entablature. The wings are similar, except that they are not so wide, and the porticoes have but two columns included in the openings between the piers. The main receding building has no columns, but the

cornice of the wings and centre is carried througn without any break, except at the angles of the building.

In the intercolumniations are two stories of windows, the upper tier of which rests upon a string which is carried through the whole elevation, and forms a connecting tie, as well as an appropriate division of the stories. The lower tier of windows in the main receding building, is composed of six wide and handsome Palladian windows with pediments; and the upper tier has dressings of architrave and cornice round each window. This portion of the elevation is finished with a lofty blocking course over the cornice, which elevates and serves as a base for a handsome balustrade that crowns the whole, and forms a light and handsome finish to the roofs.

The centre and wings have long attic windows over the whole openings, formed by the piers beneath them, and a sort of grotesque antæ-baluster supports the upper part. Its square panels formed of square sinkings in the stucco, serve as embellishments to the piers both in face and in flank, over the long panels with Grecian angular frets in the corners of the principal story. These are surmounted at a proper height by a small sub-cornice and blocking course, with immense ill-proportioned semicircular acroteria, ornamented with caricatures of the Greek honeysuckle, which I heartily wish the first bricklayer's labourer who may be employed next winter to throw the snow out of the gutters, would have the good taste to pitch over with the rest of the rubbish, to Macadamize the street with.

Thus much for the elevation, which, as a whole, shows a mind alive to picturesque composition, to light and shade, to agreeable form, to proportion, and to most of the loftier features of architectural composition; but, in the minor graces of detail, in which our masters, the Greeks, so eminently excelled all that preceded or succeeded them, an eye, either cold to beauty or contemptuous of its charms. The Ionic order of the principal stories is robbed of its frieze, and therefore wants height. This grammatical error gives the building the appearance of being constructed like some of the churches in modern Rome, with the columns of their predecessors; which being too lofty to admit of a perfect entablature, and, therefore the frieze, an integral part of every order, is omitted by virtue of

that law, "compulsion," which even Falstaff himself would not submit to.

Again, the cornice of the Attic order is too small and trivial for its place, and the moulded semi-Gloucester cheeses on the blocking course most outrageously too large. The stylagalmatic termini, which support the shop cornice, are any thing but in good taste; and yet the whole, not *because*, but *in spite* of these deficiencies in taste and selection of detail, presents a bold and highly picturesque composition. The depth of the receding parts between the centre and the wings, is productive of great variety of light and shade, and the entire design forms a pleasing composition, of which the combination discovers both judgment and skill, with a very considerable share of novelty.

An amiable friend of mine, who, a few years since, occasionally aided me with his friendly pen in "*the Annals of the Fine Arts*,"* has some opinions so completely in accordance with my own views on this head, that I cannot resist the pleasure of calling in his aid. "Works of architecture," says my friend, "are not to be judged by precisely the same rules by which we appreciate the productions of the poet, the painter and the sculptor. These, indeed, require no external assistance in order to enable them to embody the conceptions of their minds. With the architect it is different; he is dependant upon circumstances, over which he possesses but small control; and is perpetually subjected to restraint arising from the caprice and interference of others. To these causes, in conjunction with others of a pecuniary nature, is to be attributed the vast disproportion, both as to number and excellence, between buildings which have been executed and those which have been merely projected."

In estimating the merits of a piece of architecture, the true question is, Has the artist availed himself to the fullest extent of all the capabilities of his plan? Has he effected as much as it was possible to accomplish in the allowed extent? Has he obviated the peculiar difficulties with which he has had to contend? After mature examination, and in spite of the prejudices which my unbounded admiration of the beauties of the Greek school may have fastened upon my mind, I have often been led to admire, not only the skill by which *the Architect of Regent*

Street (and that is a title that will always distinguish and honour his name), has surmounted many obstacles, but also the happy contrivances by which in effecting these he has elicited positive beauties.

The street that we are now surveying is replete with such qualities; and when it was commenced, I took the opportunity afforded me by my situation as Lecturer on Architecture at the Surrey and Russell Institutions, where criticisms on the buildings of the day were required of me, to state publicly, that "the new street now in formation from Pall Mall to Portland Place is a great and useful undertaking; possessing as a whole a grand and commanding character, with more architectural features and variety than any large work that we have seen since the rebuilding of London after the great fire. Yet it has many blemishes;"* I thought so then, and the many and very particular examinations that I have given of its various buildings from then till now, confirm me in this opinion; and to borrow an apology from my before-quoted friend of "the Annals" in the same article, if I have at times presumptuously ventured to cavil at slight imperfections, it is not because I consider them sufficient to detract from the obvious and aggregate excellences of the design; but because I am of opinion that the criticism which would really instruct, ought to discuss candidly both defects and beauties; and not actuated by sinister motives either invidiously disparage, or puffingly extol. Above all, it is my object to avoid that nauseating sycophancy, which is generally found to characterize the labours of those cicerones who, professing to furnish the stranger with a *guide*, too often mislead the judgment. Men, who hardly dare to "hint a fault, or hesitate dislike," and their unqualified commendations, says my friend, are not likely to assist in arriving at the ninth beatitude, "Blessed are they who expect nothing, for they shall not be disappointed."

Therefore, as I before hinted, with all these merits, I consider Regent Street to possess many blemishes; some of the architectural specimens being in a taste absolutely barbarous, and mixed with others equally pure and refined. Its masses, great parts and divisions, are grand and effective; and its breaks and

* Lectures on Architecture, by J. Elmes, p. 403.

general outline productive of an agreeable variety of light and shade, whilst at the same time it is entirely free from that dull monotony of elevation which is so wearisome in many of our new streets. It is also, I there said, the finest work now in progress, and has given an architectural feature to the metropolis, that was so much wanted as a relief from the eternal *two windows iron railing and a door,—two windows iron railing and a door,*—of the (then) new streets and squares of St. Mary-le-bone.

Until this great undertaking, our architecture seemed selfish and internal. Windows undecorated externally, and made solely to give light and air to the interior; and doors placed in square brick holes, whose only service seemed to be to exclude strangers, were the prevalent features of modern English domestic buildings; whereas architecture, on the contrary, should exhibit the taste and wealth of the master of the mansion, by its exterior to the observing *stranger;* as well as contribute to the internal comfort and splendour of the family and its immediate *friends.*

All the buildings in this street are not, however, designed by Mr. Nash, who is entitled to the honour of being its first projector, its indefatigable continuer against obstacles almost insurmountable, and its successful completer against numerous prophecies of its failure and ruin. The row below that which we have just been examining, belongs to the eminent wine merchant, Mr. Carbonel, who figures in the history of Brinsley Sheridan. It was designed by Mr. Robert Abraham, who is also the architect of the County Fire Office; but he must give way for the present to Mr. Soane, the classical professor of architecture in the Royal Academy, who designed that long and lofty row of buildings on the opposite side of the way.

How thronged the street is! we must wait till this regiment of Life Guards, and this, almost army of carriages, horsemen and foot passengers have passed, before we can catch a glimpse at it. Who, judging by this never ending throng, which, as a moving mass, reaches from Hyde Park Corner to Whitechapel Church, can think London too large for its wants; although its amazing enlargement on every side is almost a miracle. If honest Tom Freeman, the Gloucestershire man, who published, in a collection of epigrams, in 1614, one called

"London's Progresse," were permitted to have a day or two to witness its progress in 1827, he would have far more reason to exclaim now than in his day,

> "Why, how nowe, Babell, whether wilt thou build?
> I see old Holborne, Charing Crosse, the Strand,
> Are going to St. Giles's in the field.
> St. Katerne she takes Wapping by the hand,
> And Hogsdon will to Hygate ere't be long.
> London is got a great way from the streame,
> I thinke she means to go to Islington,
> To eate a dish of strawberries and creame.
> The citty's sure in progresse I surmise,
> Or going to revell it in some disorder
> Without the walls, without the liberties,
> Where she neede feare, nor mayor, nor recorder.
> Well, say she do, 'twere pretty, yet 'tis pitty,
> A Middlesex bailiu should arrest the citty."

St. Katherine, however she may once have taken Wapping by the hand, has now left her dingy spouse, and taken refuge under the protection of the more fashionable and better dressed Regent's Park; buying her liberty by largesses of docks and warehouses to her mercenary old yoke-fellow of Wapping old stairs.

As we cannot yet obtain a favourable view of Mr. Soane's structure, let me call your attention to that well-proportioned arched gateway in the Italian style of architecture, with a window and cornice over it. It is the new entrance front to Archbishop Tennison's chapel, built in 1823, after the designs of Mr. C. R. Cockerell, the architect of St. George's Chapel in the upper part of this street, that we examined a short time since.

The front next Regent Street consists of a wide and lofty arch, with channelled rusticated piers and voussoirs. Over the key stone is a string course of solid masonry, a dressed window, and a cornice and blocking course by way of finish. The arched gateway leads to the vestibule of the chapel, which spreads behind the houses in the street. There is not in the whole street a design more chaste in decoration, more harmonious in proportion, or more judicious in appropriation. Simplicity, and consequently modest dignity, distinguish this harmonious elevation, which possesses, notwithstanding its narrow limits, a general symmetry and proportion as delightful to the eye as it is creditable to the taste of its author.

Now that the cloud of human beings, horses, carriages and the dust of Mr. Loudon M'Adam has somewhat dispersed, and permits us to have a glimpse at Mr. Soane's row of buildings, let us walk on and consider it in flank from the north, in front, and again from the south. There are many reasons for this peculiar consideration of this very original and singular composition. *First*, because the tasteful architect of the pile is accused of having attempted in it what he himself calls "the philosopher's stone of architecture," *a new order: next*, because he was ridiculous enough to suffer himself to be persuaded, while suffering under a painful disease of the eyes, to bring an action against the critic for thus libelling him: and *also*, because he has in one or two instances deviated from those sound rules of Grecian architecture, which are not too lightly to be sacrificed, or deviated from, only by a great master, who is thoroughly conversant in the nature of all the combinations of his art.

Mr. Soane, I consider to be such a master, and therefore, has by prescription, a right to make such deviations and to take such liberties, as long as he keeps within the bounds of good taste, and runs not into a capricious riot of doubtful vagaries.

Let us take a stand in this quiet angle, and survey his composition, one of the largest examples of domestic architecture, except perhaps his Bank Buildings in Lothbury, that he has executed; and as he is one of the master-spirits of his art in our days, an investigation of such a design from the hand of such an artist cannot be a loss of time.

First, Mr. Soane was offended at the critic, for accusing him of the crime of endeavouring to invent a new order of architecture, although he has introduced a novel description of columns as supporters to his balconies, which we will examine in detail presently, when we cross the street.

On this subject, I remember hearing Mr. Soane declaim in the Royal Academy to us of his students in the spring course of lectures in 1819, when he said, that the ignis fatuus of philosophy,* the search after the philosopher's stone, occupied the attention and bewildered the minds of the learned for ages;

* From manuscript notes taken by me in February 1819, and reported in the Annals of the Fine Arts, vol. 4, p. 289.

and some followers of architecture have also wandered out of their paths in the endeavour to discover or invent a new order, *the philosopher's stone of architecture*. The architects of Italy in the fifteenth and sixteenth centuries made many attempts of this kind, and in the reign of Louis XIV. the fancy extended to France. Would it had stopped there; but unfortunately the mania attacked this country also, and various futile attempts were made in this way. In France a sixth order, absolutely new in all its parts, mouldings and ornaments, was reported to have been invented by Pierre de la Roche. In the reign of our Edward III. his son, the black prince, in consequence of his victory over the French at the battle of Cressy, adopted the crest of ostrich feathers worn by the king of Bohemia, who was killed in that battle, and it has been retained by all succeeding princes of Wales. With this beautiful badge, says Mons. de la Roche, I adorn the capital of my new order, and from the beauteous and graceful delicacy of the nodding plumes, from their enlarged size and bold projections, they must, when thus applied, rank far above the Corinthian order! We are further told, that this order was absolutely new in all its parts, and that it must eventually and infallibly supersede the Corinthian, as it only required the sanction of antiquity to make it generally adopted; and, says Pierre de la Roche, when "*my order*" shall be hereafter found among the ruins of palaces and cities, the effects of cotemporary jealousy having subsided, then will posterity give the honour due to my invention! How far the inventor's anticipated idea of the opinions of posterity upon the design may be justified, said our able professor, I know not, for as yet this new order has never been executed in any single instance.

Other architects, besides the one that Mr. Soane has cited, have tried their hands upon a new order. In Sir William Chambers' valuable treatise on civil architecture, there are no less than six. One of *Flora* composed of leaves and tendrils, which is but a *species* of the *genus* Corinthian, although Sir William terms it Composite. A second of *Mars*, composed of Amazons, with curved draperies over their elbows, supporting the abacus at the angles for the volutes and caulicolæ, an armorial trophy with shields, and an empty helmet for the rose in the centre. A third of *Apollo*, with a sphinx at every corner,

peeping out over the second tier of Corinthian leaves, under the pent house of the abacus. A fourth, which he calls *the French order*, composed of palms for the volutes, a cock for the central flower, and tasteless lyres between the palm branches, which serve as stems to the caulicolæ. A fifth of *Venus*, the lower part of which, the abacus and central volutes, are strictly Corinthian, whilst the caulicolæ and angular volutes are formed of dolphin's tails, the heads of these loving fish nearly meeting under an escallop shell, which supports the central volutes. And the sixth is of *Mars*, which resembles that of his paramour in the lower half, but has ram's heads and horns in the upper, which, by the way, would be a more characteristic appendage to the capital of the injured spouse of the goddess.

Yet of this attempt to make a new order, Sir William says, "the ingenuity of man has, hitherto, not been able to produce a sixth order, though large premiums have been offered, and numerous attempts have been made, by men of first rate talents, to accomplish it. Such is the fettered human imagination, such the scanty stores of its ideas, that Doric, Ionic and Corinthian, have ever floated uppermost; and all that has ever been produced, amounts to nothing more than different arrangements and combinations of their parts, with some trifling deviations scarcely deserving notice; the whole generally tending more to diminish than to increase the beauty of the ancient orders."

Sebastian le Clerc, a French artist of some ability, who wrote and published a treatise on architecture, that was translated into English by Chambers in 1732, and is much cited by him in his own larger work, has also given two new orders. One he names *the Spanish order*, and pronounces it to be more elegant than the Roman or Composite, both in the whole and in its parts. The leaves are plain, such as are often called water-leaves, with grenate stalks rising among them. The horns of the abacus are supported by small volutes, and the centre is decorated with a lion's head instead of a rose, which noble animal, the author says, he need not mention, is the symbol of Spain; and that it expresses the strength and gravity as well as the prudence of the people of that nation. He also gives a

Page 153 of Gwilt's (that is the best modern) edition of 1824.

second design for a Spanish order, and leaves the architect at liberty to choose which of them he likes best, flattering himself that either the one or the other will do very well, if executed by a good sculptor. Further, in the frieze, he says, over this capital may be added a terrestrial globe with cornucopias, palms and laurels, which are significant ornaments, he observes, that explain themselves. To the globe in the frieze, he has appended the heraldric ornament of the knightly collar of the golden fleece which hangs down on to the architrave. The other he calls *the French order*, which he conceives to possess as great a share of delicacy, richness and beauty as is practicable without running into excess. The ornaments of the capital are three fleurs de lis on each side, with palms, and the badge of France, *a cock;* arms underneath, and a lyre in the shade of the palms under each horn of the abacus, which are so many symbolical ornaments, he adds, that persons of understanding will conceive without any difficulty. Crowns are introduced as ornaments in the frieze, and a sun shining in the middle; whence it will be easily apprehended, he says, "that this order is consecrated TO THE GLORY OF THE GRAND MONARQUE." *Cock a doodle doo!* "This order," he exultingly exclaims, "will have the noblest, the most beautiful, and agreeable effect imaginable: I have made," he continues, clapping his wings, "a little model of it in rilievo, *which I never see without pleasure.*"

Although Sir William Chambers translated this balderdash in 1732, yet when he published his own matured treatise in 1759, in animadverting upon such vagaries, he says, "the substitution of cocks, owls, or lion's heads &c. for roses; of trophies, cornucopias, lilies, sphinxes, or even men, women and children for volutes; the introduction of feathers, lyres, flower-de-luces, or coronets for leaves; are more alterations than improvements; and the suspension of flowers, or collars of knighthood, over the other enrichments of a capital, like lace on embroidery, rather tends to complicate and confuse the form, than to augment its grace, or contribute to its excellence."

You may remember, that I have more than once during our survey, spoken of the propensity of some of the architects of this street and neighbourhood to despoil the orders of distinctive parts, such as the omission of friezes, or architraves, and sometimes both, and other similar violations of propriety. Of

this practice, Sir William says with the greatest truth, that "the suppression of parts of the ancient orders, with a view to produce novelty, has of late years" (one would think that the worthy knight of the Polar star was peeping down upon some of our new mansions and palaces), "been practised among us with full as little success. And though it is not wished to restrain sallies of imagination, nor to discourage genius from attempting to invent; yet it is apprehended, that *attempts to alter the primary forms invented by the ancients, and established by the concurring approbation of many ages*, must ever be attended with dangerous consequences, must always be difficult, and seldom, if ever, successful. It is like coining words, which, whatever may be their value, are at first but ill received, and must have the sanction of time to secure them a current reception."

As we have now taken a general view of the origin and progress of the Metropolitan Improvements, let us proceed to a brief view of such subjects that we have hitherto passed over, which are of sufficient importance to require our investigation and the pencil of our artist.

We will therefore proceed to Pall Mall, and take a view northwards up the street, which is approached, from the new opening into the Park, by

Waterloo Place.

This grand opening is formed by the removal of sundry old dismal looking houses on the north side of Pall Mall, opposite the late Carlton house; and consists of two sides of a large square, or *piazza*, open to Pall Mall, and the new opening into St. James's Park. The third or north side is perforated in the centre by Regent Street, to which *Waterloo Place* forms a capacious opening, like that of a fine estuary opening from the sea, and forming the mouth of a great river.

The east and west sides of *Waterloo Place*, are similar in design and elevation. They consist of a centre formed by an Ionic portico raised on a basement which forms the entrance story, and two flanks of Ionic pilasters corresponding with the columns, and raised on a similar basement. On the top of the entablature is raised an attic order, perforated by the windows of the upper story.

The north side is similar in height, and consists of an Ionic tetrastyle portico, projecting from the plain flanks of the first row of buildings up Regent Street. These porticoes are crowned by a blocking course and balustrades between solid pedestals over each column. The ground story of these pavilion-like buildings are perforated by three windows, under the intercolumniations of the order above it, decorated with architraves to the sides and entablatures over the lintels.

The line of the principal story, is here well marked by a broad and very

effective string course, on which the order of architecture that gives character to the design, and which embraces the entire height of the principal and two pair stories, is elevated. The upper stories of this edifice are in the roof, and lighted by the balusters.

The principal story has semicircular headed windows, with archivolts springing from moulded imposts, and the chamber story has plain square windows without decorations.

The sides, or rather the principal fronts of these pavilions next Regent Street correspond in elevation, except that the projecting porticoes have a greater number of columns, and the receding sides are perforated by windows, which are necessary in this instance for the interior use.

Waterloo Place, and this portion of Regent Street, which is immediately attached to it, embrace all the beauties and all the defects of Mr. Nash, their ingenious architect's style. Grand and effective as a whole, rich in composition and mind, but sadly defective in elegance and correctness of detail. It is a reformed Italian, but still below Grecian purity.

Before we leave this spot, let us turn round, and take a farewell leave of the remains of Carlton House, which once formed the southern termination of this magnificent street. See plate of *Regent Street, from the Circus, Piccadilly.* When Carlton House, or Palace, stood on the southern side of Pall Mall, with the before mentioned ordinary dismal looking dwelling houses only in front of it, its then splendid portico and beautiful wings looked of sufficient importance; but when these houses were pulled down and the loftier houses of Waterloo Place erected, and the rising ground of Regent Street opened, so that we looked down upon and saw the majestic towers of Westminster rising above it, it assumed a mean and low appearance. Its removal therefore is by no means to be regretted, and the fine opening that is made in its stead, is one of the greatest improvements in this spot of almost magical transformations.

We will now take a cursory view of

York House, St. James's Park,

built for his Royal Highness the late Duke of York, and purchased of his executors by the Marquess of Stafford.

This splendid palace is quadrangular and insulated, presenting four architectural elevations of great beauty and grandeur.

Its principal front, which has a projecting portico for carriages to drive under, is to the north, next Cleveland Place; the next in point of decoration faces the east, and is entered from the stable yard, opposite the new palace of his Royal Highness the Duke of Clarence; the park front is to the south, and overlooks St. James's Park and its own private grounds, and

the western front faces the Green Park and His Majesty's new palace, now building on the site of Buckingham House.

This beautiful mansion, which is hereafter to be the residence of that munificent patron of the fine arts and artists, of his native country, the Marquess of Stafford, is designed by the brothers Benjamin and Philip Wyatt, Esqs., sons of the late James Wyatt, and is worthy of the name.

The character of the building is palatial and splendid; it is composed of hexastyle porticoes of the Corinthian order, which occupy the height of the principal story, raised on piers and the openings between them covered with semicircular arches. On the roof is a raised story which lights a spacious picture gallery. The house stands in its own grounds, which form a beautiful horticultural accessory to the architecture.

The next recent great improvement is

The New Opening to St. Martin's Church,

the best view of which is from *Pall Mall East*.

The want of this opening was complained of so long ago as in 1734, by Ralph, an architectural critic of some consideration, who has the credit of first suggesting this manifest improvement, which forms an architectural picture of great beauty. The building on our left is called the King's Mews, and were formerly the royal stables. It is now used for an exhibition of works of art, manufactures, &c. and was designed by the great Earl of Burlington. That on our right is the portico of the College of Physicians, a new building by Mr. Smirke, and forms, with its illustrious opponent, a fine architectural frame to Gibbs's beautiful portico of the church of St. Martin in the Fields, which is now seen to its deserved advantage. The portico is fine, but the spire and tower, though far surpassing many of more recent date, is, compared with those of Sir Christopher Wren, mean and inefficient.

We will now take a look at

Suffolk Street, Pall Mall East,

a street inhabited by architects, and replete with many architectural beauties. Among these is the Italian Ionic house on our right, an appropriate design enough for an Italian warehouse, whose purposes are farther indicated by the oil jars on the acroterium of the entablature. Another, the residence of Mr. Cresy, the architect, is a fac-simile of Andrea Pallacho's house at Vicenza, and a third, on the same side of the way, the house with a projecting Roman Doric portico, elevated on three semicircular arches, is the house and spacious galleries of the Society of British

Artists, the portico of which is designed by Mr. Nash, and the suite of six octagonal galleries, all on one floor, and lighted from above, were designed by and erected under the directions of your humble servant.

Mr. Lewis Wyatt and Mr. H. Kendall, both architects whose talents have tended towards the embellishment and improvement of the metropolis, have houses in this classical little street, in which also is the stage entrance and green room of the Haymarket Theatre.

Another great improvement, and classical ornament to this portion of the metropolis, is

The New College of Physicians, Pall Mall East,

another design of Mr. Smirke's, and which forms part of a fine group with the Union Club House. The principal front of this substantial and elegant structure is next Pall Mall East, and is composed of an hexastyle projecting portico of the Ionic order, which supports a well-proportioned pediment. The front is elongated by two antæ, one on each side of the portico, which are repeated with a break between them, in the flank or eastern front, and has a distinguishing centre-piece, of two slightly-projecting antæ, and an elevated attic, with a balustrade in each wing.

The building is divided into two stories, and the windows are decorated with architraves and sub-cornices. The columns are beautifully wrought with a delicate *entasis*, or swell, so characteristic of the pure Greek school, of which its architect, Mr. Smirke, is so distinguished a disciple. The architrave, however, is disfigured by three faciæ, which should never be allowed to enter (in spite of ancient precedent) into any order but the Corinthian, in order to keep the characteristics of each distinct.

The effect of this portico, in the latter part of a fine summer's day, is beautiful; diversified, as it is, by the deep and broad shadow cast from the entablature and pediment; the perpendicular lines of the fluted columns, and the contrast of the shadowed eastern front, which continued, forms with a corresponding wing, and a receding portico of the same order, the principal front of the Union Club House. In our view of the new opening to St. Martin's Church, this portico now so beautiful in light, forms in shade an equally beautiful forepiece to the picture.

We will now cross over to the other side of King Charles's statue, and take a general view of the

Improvements, Charing Cross

Foremost in this view is the statue of the unhappy and unfortunate Charles the First, which is of bronze, and cast in 1633, by Le Sueur, a French sculptor of great talent, who wrought the beautiful brass monument

of the Duke of Buckingham, in Henry the Seventh's Chapel, for the Earl of Arundel. After the execution of the king, the parliament ordered it to be sold by auction, when it was purchased by a cutler in Holborn, of the name of Revett, who pretended to melt it down and make handles for knives of it. He, in fact, caused knives with bronze handles to be exposed to sale in his shop, by which he soon made a fortune; the faction which opposed the king being all desirous of having some part of his statue debased to a knife-handle. The loyal cutler, however, concealed it till the restoration of Charles the Second, when he presented it to that king, who caused it to be erected in its present situation.

The large building, directly opposite, is the Union Club House and the Royal College of Physicians, the white house, in the middle distance, the bank of Ransom & Co. and that with the colonnade, in the extreme distance, crowned with a lofty slated roof, the King's Theatre, or Italian Opera House.

The London University,

is erected upon the eastern side of an area of about seven acres of freehold ground, between Upper Gower Street, Bedford Square, and the New Road. The council obtained designs from several architects of eminence, and after due deliberation, finally adopted that of William Wilkins, Esq. R.A. a selection in which their own judgment coincided with that of almost every proprietor who inspected the drawings. The building in its execution had the benefit of the superintendance of Mr. J. P. Gandy Deering, A.R.A., the author of the well known Work on Pompeii, in conjunction with Mr. Wilkins, and consists of a central part (see plate of *the London University)* four hundred and thirty feet in length, with two wings, forming together three sides of a quadrangle, the central portico looking westward.

That part of the edifice which is now finished, contains four theatres for lectures, each capable of containing four hundred and forty students; two lecture rooms that will accommodate two hundred and seventy students each; five lecture rooms that will accommodate about one hundred and seventy each; a library and museum, each one hundred and eighteen feet in length, by fifty feet in breadth, and twenty-three feet in height; a hall for public occasions, ninety feet in length, by forty-five feet in breadth, and twenty-three feet in height; an anatomical museum; a complete suite of rooms for the professors and students of anatomy and surgery; a laboratory and apparatus room for the professor of chemistry; rooms for the reception of the apparatus of the professor of mechanical philosophy, and several smaller apartments for the accommodation of the council, the professors and officers of the establishment.

The London Institution.

The gound story of this building is divided into an entrance hall, vestibule, stairs to the library and corridor leading to the lecture room, laboratory, &c., besides reading and newspaper rooms, the librarian's private apartments, &c. The upper story is the library, which occupies the whole front.

The elevation, which faces the south, and catches great picturesque variety from the sun, is divided perpendicularly into three principal parts or features; namely, a projecting portico of two stories, and two wings or continuations laterally of the front, with two minor sub-wings, corresponding with the lower order of the portico; and horizontally into two principal orders and three stories. The lower order is appropriated to the ground or entrance story, and is composed of a portico in antis of the Doric order, after an ancient example of very sturdy proportions. The entablature is carried through the whole line of front, and has wreaths of laurel leaves in the frieze substituted for the more characteristic triglyphs, which belong to the order. The front on each side of the portico is rusticated, and the apartments are lighted by windows, with semicircular heads.

The upper stories are supported by the ground story, in the manner of a basement or pedestal story, and consist of a tetrastyle portico, of that species of the Corinthian order which Mr. Soane first used at the Bank of England, copied from the beautiful circular temple, called the Sybils, at Tivoli.

The sides are supported by antæ between the windows, and an entablature surmounted by a balustrade, the piers of which are ornamented by heads of sarcophagi. The whole front is in good proportion, and harmonizes with the adjacent buildings remarkably well.

St. Paul's School.

This building is composed of three principal parts, a centre and two wings, connected by a continuation of the main body. The centre is a hexastyle portico of the Tivoli-Corinthian order, elevated upon a rusticated basement of solid piers, one of which stands under every column, and leaves a footway for passengers between them. The wings are elevated on a similar basement, the apertures between the piers being converted into doors and windows. On these are raised an attached portico of two three-quarter columns in antis. The wings project the width of an antis, but the centre projects an entire intercolumniation more, and finishes with antæ against the wall to support the entablature. The basement or entrance story is a continuation of the same arrangement as the wings and

centre, the openings between the rusticated piers being used for windows and entrances to the master's houses. The centre is appropriated to the school, and has lofty windows between the columns. The same height in the wings and intermediate portion of the building is divided into two stories, the lower of which has lofty windows, dressed with architraves and surmounted by entablatures, and the upper, square attic windows, with architraves on the tops, sides and sills. The wings are surmounted by blocking-courses and acroteria upon the cornices, and the centre by a low attic and acroteria, upon the summit of which rises a cupola, in too fragile a style of decoration to accord well with the manly proportions of the rest of the building.

Southwark Bridge.

This bridge was designed by the late John Rennie, Esq. and executed under his direction. The magnificent centre arch is composed of a segment of a circle, whose chord or span is two hundred and forty feet, its versed sine or height twenty-four feet, and the diameter of the circle of the curvature at the vertex or crown of the arch six hundred and twenty-four feet, the side arches being two hundred and ten feet in span.

The arches are composed of eight ribs of solid masses of cast iron, in the form of the voussoirs of stone bridges. These ribs are rivetted to cast iron diagonal braces to prevent racking. The frames of the arches are six feet in depth at their vertices, and the extrados of the voussoirs extend to eight feet at the springing of the arches. Many of the single pieces of this gigantic skeleton are of the enormous weight of ten tons each, and the total weight of the iron employed in its construction is between five and six thousand tons.

This fine bridge, which is as elegant in its form as it is scientific in construction, was entirely built at the expense of a joint stock company. Its cost, including its present inefficient approaches, amounted to about eight hundred thousand pounds. The preparatory works were begun on the 23rd of September, 1814, and the first stone was laid by Admiral Lord Keith, on the 23rd of May, 1815. On the 7th of June, 1817, the first stone of the northern abutment, on the site of the ancient Three Cranes Wharf, was laid by Alderman Wood, the Lord Mayor, and the bridge was opened to the public in April, 1819.

Waterloo Bridge,

was erected by the late John Rennie, from the designs, it has been said, of the late Mr. Dodd; but that great schemer only projected the work,

and took the design from Perronet's bridge over the Seine at Neuilly near Paris.

The design as executed, consists of nine elliptical arches, with Grecian Doric columns in front of the piers, covered by an entablature, and surmounted by the anomalous decoration of a balustrade upon a Doric cornice. The road way upon the summit of the arches is level, in a line with the Strand, and is carried by a gentle declivity on a series of brick arches, some of which are used as warehouses, over the road-way on the Surry bank of the river, to the level of the roads about the Obelisk by the Surry Theatre. The width of the river in this part is 1326 feet at high water, which is covered by nine semi-elliptical arches, of 120 feet span, and thirty-five feet high, supported on piers thirty feet thick at the foundations, diminishing to twenty feet at the springing of the arches. They are eighty-seven feet in length, with points in the form of Gothic arches as cutwaters towards the stream. The dry or land arches on the Surry side are forty in number; thirty-nine of which are semi-circular, sixteen feet in diameter, and one semi-elliptical, over the road-way of Narrow Wall, of twenty-six feet diameter. The entire length of the bridge and causeways is 2426 feet, made up of 1380 feet for the entire length of the bridge and abutments; 310 feet, the length of the approach from the Strand; and 766 feet, the length of the causeway on the land arches of the Surry side. The first stone was laid on the 11th of October, 1811.

We will now proceed to that great national, and tasteful building,

The Bank of England

and first, we will begin with the principal front next Threadneedle Street. Our best position to see this richly variegated, picturesque and beautiful front, will be from Bank Buildings: from which spot the circular corner next Princes Street forms a striking foreground; the Royal Exchange on the right forms a good middle distance; the old church of St. Bartholomew a capital object, from its singular antique tower, for the distance; and the far-famed lucky lottery office of Richardson, *Goodluck*, and Co., from its solid form, and true Italian proportions of its Doric entrance story, (a design of Sir Robert Taylor's), and which is now in strong shadow, for a powerful relief and contrast in the foreground. Thus have we in one architectural picture, compositions by three great masters in our art, Sir Christopher Wren, Sir Robert Taylor and Mr. Soane.

The establishment of this great and important corporation is principally owing to the exertions of Mr. William Patterson, a native of Scotland, and Michael Godfrey, Esq. These two gentlemen, after labouring with great assiduity for nearly three years, at last obtained the sanction of government, and in the spring of the year 1694 the Company of the Bank of

England was incorporated by act of parliament. Sir John Houblon was its first governor, and Michael Godfrey, Esq., one of its founders, its first deputy governor.

This great national structure, which has now become so great an ornament to the heart of the city, was erected at various periods, and without due regard to the uniformity of the exterior. The first stone of the original building on the present site, then the dwelling-house and garden of Sir John Houblon, was laid in 1732, and finished in 1736, from the designs of Mr. George Sampson, in the Palladian style of architecture. This building comprised the original centre next Threadneedle Street, that has been recently pulled down by Mr. Soane, and the present pay-hall, which is a spacious room seventy-nine feet in length and forty in breadth, with a statue of King William, in whose reign it was founded, sculptured by Cheere. The wings next Threadneedle Street, the exterior of the Rotunda, stock offices, &c., next Bartholomew Lane, and of the dividend and other offices next Princes Street, were designed and erected between the years 1765 and 1788, by Sir Robert Taylor, from a design in imitation of the celebrated garden front of the pope's palace in Rome, which is published in Sir William Chambers's Treatise on Civil Architecture, as a design of Bramante, one of the architects of St. Peter's at Rome.

The Rotunda was rebuilt in 1795, by Mr. Soane. It is a circle of fifty-seven feet diameter in plan, and about the same in height. It is covered by a hemispherical cupola, and lighted by a lantern light, supported and divided by caryatides, constructed upon the central aperture or eye of the cupola. The perpendicular walls are divided at regular intervals by semicircular headed recesses, three of which serve for entrances, and the other for desks, &c. for the accommodation of the public. In this vast rotunda, the cupola of which from the outside has so striking and elegant an appearance, the general and preparatory business for the purchase and sale of stock is transacted; and the various offices appropriated to the management of each particular stock branch out from it, and from its classical vestibule, which opens from Bartholomew Lane.

In the year 1800 the widely increased concerns of the Bank made an increased establishment, and more space for the transaction of its business, necessary. The directors therefore made application to parliament for powers to enlarge their building. This was a favourable opportunity to render the exterior of the Bank one uniform pile, and Mr. Soane lost no time to embrace it. He therefore submitted to the committee of directors a series of designs, to extend the north or Lothbury front westward, and to connect together the whole of the old offices and those which they then required to be erected, in order that the exterior of the Bank might thereafter form one uniform appearance, which design they have just accom-

plished. The committee approved this design, which, I remember, at the time, made a considerable figure in the Royal Academy exhibition, and a great impression upon the cognoscenti of the day, from the novelty of its arrangement and style of architecture, which was altogether new to the critics. This design has been acted on, without any deviation, excepting in the Lothbury front, where, after the old houses had been pulled down and the site cleared, the space being found insufficient for the portico which Mr. Soane originally proposed for the centre, it was unavoidably contracted to meet this unforeseen circumstance, and to its great detriment. See plate of *the Bank from Lothbury*. Had a portico of six columns of Tivoli Corinthian been added to this front, as the architect intended, it would have been one of the grandest and chastest elevations in modern executed architecture. In other respects I have the architect's own authority for stating that his general plan then submitted to the committee has been followed. The whole of the exterior now presents as much uniformity as could possibly be expected in a building of such extent, continued progressively, as Mr. Soane observes in his new work, as circumstances required, during a period of upwards of thirty years.

When Mr. Soane was appointed to the important office of architect to this wealthy corporation, the frivolous wings and petty style of Sir Robert Taylor were comparatively new, having been recently erected at a very considerable expense. Mr. Soane, as I have just mentioned, began his operations by producing a design for an amalgamation of the heterogeneous fragments of his predecessors, with a foresight that a long life and perseverance have just accomplished; and in a style of architecture at once masculine, appropriate and novel.

Mr. Soane, in the structure before us, which, like the villa of Hadrian at Tivoli, comprises many buildings, introduced into this country the manly and beautiful order of the circular temple at Tivoli, which he measured and delineated during the completion of his professional studies in Italy with praiseworthy care and accuracy. In this grand edifice the architect has given a beautiful adaptation of a portion of this exquisite architectural gem (which Claude has introduced for its endless beauties in many of his works) in the round corner between Princes Street and Lothbury; and has carried on his bold design upon a lofty base, emulating the beauties of his predecessor Vanburgh, whose talents Mr. Soane has often honoured in his lectures.

The general character of the entire building, as now completed, is that of stability and strength, harmony and apt decoration, and above all, appropriateness, or fitness of means to its ends. It is an irregular rhomboidal figure, measuring about three hundred and sixty-five feet on the south or principal front, four hundred and forty on the western side, four hundred and ten on the northern or Lothbury front, and two hundred and

forty-five on the eastern flank, next Bartholomew Lane. This area comprises nine open courts—the rotunda, numerous public offices of spacious dimensions and elegant architecture, a court room, committee room, directors' parlour, an armoury, a printing office, and private apartments for the residence of officers and servants of the establishment. The principal apartments are on the ground floor, and there is no upper story over the chief offices, which are all lighted from above. In the basement story are numerous rooms, and fire-proof vaults for the conservation of bullion, coin, notes, bills and other securities.

The Temple Church as restored.

This ancient and very beautiful church was founded by the Knights Templars in 1185, when the western or circular part was built, and dedicated to the Virgin Mary. It was re-dedicated in 1240, when the other part is generally supposed to have been erected by the Knights Hospitallers.

The western or circular part is peculiarly interesting, from its age, and from being one of the earliest specimens of the pointed style of architecture in this country. It has a circular external wall, with twelve openings, which serve as doors and windows, with dwarf buttresses between them. See plate of *the Temple Church as restored.*

The interior is formed by a series of six clustered pillars, with Norman capitals and bases, which support the same number of pointed arches, over which is a triforium and clerestery with semicircular intersected arches, that form by their intersections the probable origin of the lancet-shaped or pointed arch. The monuments of this church are all interesting and valuable for their antiquity and the celebrity of the personages whose fame they celebrate. The most remarkable of them are the recumbent statues of knights templars on the pavement of the circular church, in two groups of five each, lying north and south of the passage way to the choir.

The choir, or present church, which is now used in common by the Societies of the Inner and Middle Temple, consists of a nave and two aisles of nearly equal height, but differing in width, the nave being the widest of the three divisions. It has four pairs of clustered pillars, which support, with the addition of the eastern and western walls, six pointed arches, which are supported laterally on the north and south sides by strong dwarf stone buttresses. Between the buttresses are a series of lancet-shaped pyramidal windows, with isolated columns, which add great lightness to the building.

The walls of this church are of stone, strengthened by massive dwarf stone buttresses, and a triple roof, one over each aisle, and another over

the nave, covered with lead of great thickness. The whole edifice was repaired in 1682, in 1811, and again in 1827 and 1828, under the direction of Mr. Smirke, who has restored it in a masterly style.

The Russell Institution,

in Great Coram Street, Russell Square, was originally erected by and from the designs of James Burton, Esq. whose elegant villa, the Holme in the Regent's Park, occupied our attention in the early part of this work. The original intention of this substantial-looking building was for an assembly, concert and card rooms. It was built about the year 1800, and in 1808 was purchased by a company of proprietors, and appropriated to its present purpose,—*literature*. It contains an extensive library, of which the present librarian, Mr. Brayley, has recently published a systematized catalogue, consisting of a very select collection of the most useful works in ancient and modern literature.

The reading rooms and library are also provided with all the leading periodical publications, and the current pamphlets of the day. The library is a spacious room, the whole length of the front, and there are also convenient newspaper rooms, a theatre for lectures and private rooms for the librarian.

The front next Coram Street is distinguished by a tetrastyle portico of the Doric order, with triglyphs; the cornice and frieze of which runs through the wings and flanks, divested of the triglyphs. See plate of *the Russell Institution, Great Coram Street.* There are also two low subporticoes which descend to a suite of baths; but, as they are recent additions, they must not be considered in estimating the value of this imposing and chaste elevation.

The New Custom House.

The first building ever erected for the purpose of transacting the business of the Customs was in the reign of Queen Elizabeth, and near to the site of the present extensive edifice. In the great fire of 1666 it was destroyed, with all the surrounding neighbourhood and the greater part of the city, and was rebuilt on a more extensive scale than before this calamity in the reign of Charles the Second, by Sir Christopher Wren. That building also met the same fate in 1718, and was rebuilt upon much the same plan. It was again consumed by fire in February, 1814, and was rebuilt upon a still larger and more extensive scale, from the designs and under the superintendence of David Laing, Esq. the architect to the Board of Customs.

In consequence of defects in its construction, which threatened a downfal to a considerable portion of the building, the long room was shored up, the front next the river taken down, and the present river front, which differs much from the preceding elevation, was erected in its stead by Mr. Smirke.

The south or river front is four hundred and eighty-eight feet in length, and the east and west fronts, or depth of the building, are each one hundred and seven feet. These three fronts are faced with Portland stone, and the north front, which is next Thames Street, is faced with brick and has ornamental stone dressings. The first stone of the new building was laid on the 25th of October, 1813, with the usual ceremonies, at the south-west corner, by the late Right Honorable the Earl of Liverpool, then first Lord of the Treasury, and the Right Honorable Lord Bexley, then Chancellor of the Exchequer, attended by the Commissioners of His Majesty's Customs, and in the presence of a great concourse of spectators. The new building was opened for public business on the 12th of May, 1817.

The Statue of Achilles

was erected in Hyde Park, by a public subscription of ladies to the memory of the great and important victories of the Duke of Wellington. The inscription on the massive granite pedestal records the history of this singular statue. See print of the *Statue of Achilles in Hyde Park.*

The colossus before us is a restoration in bronze of one of the celebrated groupe on the Monte Cavallo at Rome, the first cast of which was brought into this country by Mr. Charles Day, and exhibited by him first at the King's Mews, Charing Cross, and since at the Egyptian Hall, Piccadilly.

This fine cast, which for some reason, is called Achilles, was executed by Mr. Westmacott, the Professor of Sculpture in the Royal Academy. The original statue has the straps of a shield on its left arm, which the artist has restored to a perfect *discus*, or circular shield; but has not given him a sword. The original is placed by the side of a horse, as if in the act of reining him in; but the action would have been obscure in the isolated statue without the shield, which is, therefore, in this case, both explanatory and appropriate.

Entrance to the King's Palace, Hyde Park Corner.

This splendid triumphal arch, is of elegant proportions, florid decorations, and exquisitely finished workmanship. It is executed from the designs of Mr. Decimus Burton, being one of the finest modern triumphal arches in existence.

The triumphal arches of Rome, that are now in existence, are of three very distinct species, if I may so call them. First, those with a single arch, like that of Titus of Rome, of Trajan at Ancona, and this before us. See print of the *Entrance to the King's Palace, Hyde Park Corner.* Secondly, those which are formed of two arches or arcades, such as those of Verona, &c., which appear also to have served for entrance gates to the city; and, thirdly, the species composed of three arches, the centre being the principal or grand arch for cavalcades, chariots, &c., and the outer two smaller, as posterns for foot passengers.

The arch before us is of the first species, consisting of a single arch and suitable architectural decorations. The aperture, covered by the arch, has an architrave, surmounted by an archivolt without a sculptured key-stone, which is an innovation by no means pleasing. The sides are decorated with Corinthian pilasters, and the space on the wall which corresponds in height with the capitals, have sculptured wreaths of laurel enclosing the initials G. R. IV., and crowns alternately.

From the four central pilasters, a portico of four columns projects on two solid plinths, each of which support two columns of the Corinthian order. The entablature is lofty and elegant, with a richly sculptured frieze, and a row of boldly projecting lions' heads on the cymatium, marking the centres of columns and other sub-divisions of the order. Above the entablature, on a lofty blocking-course, is raised an attic, the body of which is embellished with a sculptural representation of an ancient triumph. On each of the columns is a statue of a warrior, and on the summit of the acroterium which surmounts the attic, is a figure in a quadriga or ancient four horse chariot.

The design of this very beautiful palatial entrance, is classical and appropriate, is one of the most distinguished ornaments of our metropolis, and possesses an originality of thought, that is rarely met with, in modern compositions of this kind. The masonry and sculpture are beautifully executed, and tend by their perfection to the unity of appearance between the artist's design and the artisan's execution, which is alike creditable to both.

Surry Theatre.

This place of amusement was originally called "Hughes's," after its proprietor, and like Ducrow's Royal Amphitheatre near Westminster Bridge, was appropriated chiefly to horsemanship, and therefore named the Royal Circus.

Like many of its betters, this Theatre has been the victim of the god of fire, and was burned down about three and twenty years ago. It was then rebuilt from the designs of Signor Cabanel, an Italian artist of great

knowledge in theatrical buildings, under the directions and immediate superintendence of the late Mr. James Donaldson the younger, son of James Donaldson, Esq., architect of Bloomsbury Square, and the brother of Thomas Leverton Donaldson, Esq., the able author of the History of Pompeii. This amiable young man fell a sacrifice to his great exertions and anxiety to get the theatre finished within the time that he had engaged; and his fatigue, having to direct and control two gangs of workmen, one by day and the other by night, was too much even for his young and powerful frame.

The front, as you will see by a reference to the print of the *Surry Theatre, Blackfriars' Road*, is more theatrical and scene-painter-like than architectural; but it is appropriate, and does not offend the canons of taste, more than some prouder edifices that affect a greater state.

When Elliston first took this theatre he removed the ride, which he converted into the best pit in London (as the seats rise so much from front to rear), and from a theatre of buffoonery and balderdash, into one of a much more rational character. He performed in it himself, introduced well painted scenery, and as good a version of Shakspeare as the law would allow. The public encouraged him, and he gained wealth in his well-managed speculation, and gave it a new and better name,

"'Twas called *the Circus* once, but now *the Surry*."

Elliston then became the lessee of the immense establishment of Drury Lane, when the Surry Theatre devolved to that clever manager and excellent light dramatic writer Thomas Dibdin, who acquired far more reputation than profit in his speculation.

It next fell under the management of his brother Charles, who conducted it with ability, and I have heard with profit; but it has again returned under the control of Elliston, who has resumed his station in the Drama in this pretty theatre with unrivalled success. Elliston first set the example in this theatre of improving the style of performance in the minor theatres, and he has been followed to the manifest improvement of the public taste, by all the others.

Drury Lane Theatre.

The principal front next Brydges Street is two hundred and thirty-one feet in length, and, before the addition of the present ugly portico, consisted of two slightly projecting wings, from which an elegant tetrastyle portico of the Ionic order, the whole height of the building, was to have projected. See print of the *Theatre Royal, Drury Lane*. These wings are formed of four antæ, surmounted by an entablature, the architrave

of which is very properly omitted in the central part, and in the sides which extend beyond the wings. This central part or entire façade is plastered with Roman cement in imitation of Portland stone, and joins on to the north front in little Russell Street, (so named after the Duke of Bedford, its ground landlord,) with great ingenuity and pleasing effect. The cornice is surmounted by a lofty blocking-course, breaking into piers over the antæ. The capitals of the antæ are of the pure Greek Ionic, after those of the temple of Minerva Polias at Priene; the echini of which are embellished with eggs and tongues, and the hypotrachelion with the beautiful foliage of the Grecian honeysuckle. Between the shafts of the antæ in each wing is a window, constructed upon a deep stone sill, which corresponds in lines and height with the string-course of the north and south front lines. The division of the stories is properly marked by a larger or principal string-course, which runs through, and pervades the whole composition.

The windows in the wings have dressings, consisting of architraves up their jambs, with spreading shoulders near their summits, which are carried along the head, and support an architrave and appropriate cornice. The three centre windows have similar dressings; but as a distinctive mark, and not being protected like the others by a projecting epistylium, they have triangular pediments, which create both variety and beauty, arising from utility, in the composition.

Had this front been decorated, as originally intended by its architect, Mr. Benjamin Wyatt, with an Ionic portico of columns in accordance with the preparatory antæ, its effect would have been extremely beautiful, and produced as harmonious a composition as any in the metropolis.

The New Bridge over the Serpentine, Hyde Park.

This very elegant bridge was designed and executed by Messrs. Rennies, and forms a beautiful object from either side. A good view is obtained from the southern bank of the water, where the rich and luxuriant foliage of the plantations in Kensington Gardens forms a fine back-ground over its summit; and the walks round the margin of the lake a lively contrast to the dark shadows of the arches, which cast their reflexes on the surface of the silvery waters. See the *Print*.

The bridge itself, which is the object of our investigation, consists of five water arches and two land arches. Its upper surface is level, and connects by its roadway the northern and southern banks of the canal. The river arches are segments of circles, with archivolts and key-stones, surmounted by a block cornice, and a balustrade with equidistant piers. The spandrels of the arches are filled by level courses of masonry, and no projecting piers above the cut-waters.

The land arches are semicircular between the projecting piers, and have also a balustrade over them, the width of the aperture below. These arches are also dressed with archivolts, that descend as architraves to the plinth, at the level of the springings of the larger arches and key-stones. The parapet of the road-way is plain and of the same height as the balustrade of the bridge. The entire design of the bridge is light, elegant, and particularly well adapted to its situation. Its material is a durable sand-stone, from Yorkshire, called Bramley Fall, which is esteemed by many competent judges as less liable to be acted upon by the changes of the atmosphere than even granite.

Richmond Terrace, Whitehall.

The design of this terrace is common-place, and exhibits neither taste nor fancy. See print of *Richmond Terrace, Whitehall.* The order is Ionic, of no peculiar beauty; the antæ not in character nor accordance with the columns, and the entrance or ground story is of most veritable carpenters' architecture. The whole is imposing from its size, and the good finish of the workmanship.

The composition is divided into two parts, a centre and two wings, raised upon a rusticated basement, which forms the entrance or ground story, and projects under the centre and wings. The centre is a hexastyle portico of three-quarter, or attached columns, surmounted by a pediment and blocking-course. The wings are composed of two similar columns between two antæ, in imitation of the ancient tetrastyle portico in antis. The whole entablature is continued through the whole front, which is productive of heaviness in the parts between the wings. The cornice is surmounted by a balustrade, and a continued balcony at the basis of the columns runs along the entire front.

The terrace itself, that is, the part which is raised above the level of Privy Gardens, and separated therefrom by a very pretty stone balustrade and coping, elevated in the centre and with circular and scroll ends, accommodated to the form of the carriage road, is both ornamental and useful to the houses.

One of the New Lodges, Hyde Park.

Its composition consists of a centre and two flanks: the former projecting slightly, is embellished with an opening, which forms an inverted portico of two columns, within which the entrance door is perforated. No other opening breaks the simplicity of this front, the manly character of which is increased by the continuance of the bold entablature on each face of the building; but the roof is crowned by a square chimney shaft, rising

above the slated roof, which adds much to the architectural effect of the picture.

The Grand Entrance to Hyde Park.

This elegant composition, designed, like the preceding, by Mr. Decimus Burton, is divided into five leading parts, namely, three arched entrances and two connecting colonnades. The centre or principal arcade (See plate of *the Grand Entrance to Hyde Park, Piccadilly)*, is wider than the side entrances, and decorated by coupled columns of the Ionic order, which is the pervading character of the whole composition.

The side entrances have two columns in antis, and the antæ are repeated in the profile or ends of the structure. The colonnades are open and support a beautiful entablature, in which the able architect has committed the anomaly of introducing an architrave of three faces, which ought to be exclusively confined to the Corinthian order. The entablature is carried through the entire composition, the side entrances having a blocking-course with a raised and projecting centre, as if designed as a base for a group of statues or a trophy. This feature, the blocking-course, is omitted over the colonnade, and elevated into an attic or stylobate over the principal arch. The pedestal or frieze of this portion of the design is embellished with *bassi-rilievi* in the Athenian style of sculpture, representing a triumphal procession of equestrian warriors. Side or postern entrances for foot passengers only, formed between stone piers, add to the convenience of the public and to the picturesque beauty of the design, by carrying the composition beautifully into a pedimental form. The iron railing is of a very novel, beautiful and solid form, and the whole composition grand and effective. The sculpture of this beautiful ornament to the western part of the metropolis was executed by Mr. Henning, and the masonry by Messrs. Bennett and Hunt.

Furnival's Inn, Holborn

The composition of the front of this Inn of court, is, like that of Richmond Terrace, of three parts, a boldly projecting centre and two slightly projecting wings. In height, it has four stories, the lower of which, the entrance or ground story, is rusticated, and perforated by windows with semicircular heads. The centre opening is a large gateway, covered by an elliptical rusticated arch, and leads to the inner quadrangle. The one and two pair stories have windows arranged according to interior convenience, and decorated by architraves. Those in the wings have pediments, but for what reason they are so protected, standing under a cornice of

equal projection as the others, whilst the others have only horizontal cornices, it would puzzle a critic to tell.

The centre part of this principal division is decorated by what is meant for a tetrastyle portico of the Ionic order; but owing to the extraordinary and unprecedented width of the centre intercolumniation, it looks more like two sets of coupled columns, after the method of Perrault, than a well arranged columniation of a Grecian order. In consequence of this malarrangement of the columns, the epistylium over the centre opening looks weak and frangible. See print of *Furnival's Inn, Holborn.*

The New Government Mews, Princes Street, Storey's Gate, Westminster.

The front of this chaste and classical building from Mr. D. Burton's design, is composed of three parts, a centre and two wings, inclosing the body or leading feature of the composition, which is pure Doric. The centre has a carriage way, and two posterns, the former being covered by a semicircular rusticated arch, and the latter by lintels reaching from antæ to antæ. It has two columns between the antæ after the manner of the ancient order of temples called *in antis*, and the angles guarded by a pair of coupled antæ, making the composition in a manner octastyle. See print of *New Government Mews.* The entablature is continued through the whole composition; the antæ are continued at regular intervals of two triglyphs and three metopes distance, in the main body of the front; and the wings are distinguished by inverted porticoes of two columns *in antis*, and covered by triangular pediments.

This length of entablature, unbroken except in the centre and the two wings, is surmounted by a plain and lofty blocking-course, eminently in character with the order of the building. The centre is marked by an attic, which is not an unmeaning screen, but a solid building, the full depth of the gateway below.

From the place in which we are now standing, this elegant and classical composition has a charming effect, which is much increased by the venerable turrets of Westminster Abbey, that tower above its centre in picturesque grandeur.

The New Church, Stepney,

is from a design of the late John Walters, Esq., and erected by private subscription in 1819. It is one of the best designs in the later pointed style of English architecture that has been recently erected. The western front (see plate of *the New Church, Stepney*) is composed of a lofty centre, forming the nave, and two wings which form the aisles.

The centre part has a low entrance door, with a flat pointed arch in a square moulded frame, below a wide and lofty transom window, covered by a gable. At the angles are octangular buttresses surmounted by pinnacles.

The aisles have also low doors with obtuse pointed arches, and angular buttresses surmounted by pinnacles, which are repeated between every window in the north and south sides. The parapets in the west front are perforated, and in the others plain, and the spaces above the doors which lead to the aisles are handsome canopied niches, with pedestals for figures. The whole composition has a very striking English and ecclesiastical character.

The New Hall, Christ's Hospital.

The exterior of this building is raised upon an arcade of flat pointed arches, which form a cloister for the boys to play under in wet weather, and is terminated at each end by two large and lofty octagonal turrets finished on the top with panels and embrasures. The hall, which is erected above the cloisters and separated by an ornamented string course, consists externally of nine lofty and spacious windows of the pointed style, divided into three heights, and four widths by moulded stone mullions. The windows are divided by buttresses that support the principal trusses of the roof, and are finished by lofty octagonal pinnacles and foliated finials. The centre of each window is again marked by intermediate pinnacles supported by sculptured corbels, and the parapet is formed between them of moulded embrasures.

This beautiful elevation is constructed with fine Heytor granite, of a close compact nature, and of a beautiful gray colour, which harmonizes well with the architecture.

The interior is two hundred feet in length by fifteen in width. A spacious gallery runs along the side opposite to the windows and the two ends, from which the public at certain times of the year are admitted to hear the children sing anthems and other pieces of sacred music, and sup in public. At one end is a fine organ, and a pulpit is affixed under the centre window for the purposes of divine service. The decorations are bold and massive, the brackets of the ceiling, the beams, and the galleries of oak, and walls finished a plain light stone colour.

Crockford's Club House, St. James's Street.

This building, of great extent and expensive execution, is from the designs of Messrs. Benjamin and Philip Wyatt, and does great credit to their well known name. It consists of a lofty ground story, lighted by

five spacious Venetian windows, and a magnificent upper or principal story, with an equal number of French casement windows decorated with proper entablatures. The two outermost of these upper windows, being without the pale and protection of the central projecting part, have the additional embellishment of pediments. See plate of *Crockford's Club House, St. James's Street.*

The entrance is by way of the lower central window, up a flight of stone steps to the elevated ground floor, under which is a lofty, airy, and extensive basement story, containing the kitchen and other offices and domestic apartments. This story is lighted by a wide area, which is separated from the street by an elegant stone balustrade. On the pedestals of this balustrade are raised a series of bronzed tripods, that support as many elegant octagonal lanterns.

The front is composed of a centre, formed by a slightly projecting tetrastyle portico of Corinthian pilasters or antæ, which support an entablature, and two slightly receding wings, in which the epistylium is properly omitted, being supplied by the wall itself. On the upper part of the cornice is a raised blocking course, with a lofty balustrade, and piers over each pilaster, as well as beneath them.

In the order of which this elevation is composed, the brother architects have followed the heresy of Mr. Nash, by giving an Ionic entablature, strictly so in every respect, to Corinthian pilasters; or, *vice versâ*, have given Corinthian pilasters to an Ionic entablature, instead of the rigid orthodoxy of their father, whose beautiful façade (Brookes' Club House) just below this, stands in awful rivalry of their defection from the true faith. Yet it is a pleasing, and from its magnitude a grand composition; and the interior, which is finished in all the rich and gaudy style of Louis XIV., is a fine specimen of that overloaded but magnificent style of domestic architecture.

Burlington Arcade, Piccadilly,

a design of Samuel Ware, Esq., the author of a very scientific volume of tracts on vaults and bridges, and architect to many excellent buildings in Ireland, the splendid alterations at Chatsworth, at Northumberland House, and other places for the Dukes of Devonshire and Northumberland.

Whittington's Alms Houses, Highgate,

is a building of English domestic architecture, by Mr. George Smith, the architect of St. Paul's School, the New Corn Exchange, and other works noticed in these pages. It is a handsome and collegiate looking building

(see plate of *Whittington's Alms Houses, Highgate),* as indeed it should be; for it is in lieu of that benevolent and munificent citizen's ancient college on College Hill, near Queen Street, Cheapside, which was by license from King Henry IV., in the year 1410, made a college of the Holy Spirit and Saint Mary, by Sir Richard Whittington, four times Lord Mayor of London, for a master, four fellows, clerks, choristers &c. Contiguous to which was erected an alms house, denominated God's House, or hospital, for the accommodation of thirteen persons, one of whom is the chief, with the appellation of tutor. It is still under the management of the worshipful Company of Mercers.

Every city apprentice must remember the legend of the poor truant Dick Whittington, sitting disconsolate on a stone at the rise of Highgate Hill, and fancying the city bells ring—

> "Turn again Whittington,
> Thrice Lord Mayor of London,"

and may have his early associations roused, at seeing Whittington's College, for so I must call it, a magnificent structure in the immediate neighbourhood of Whittington's stone.

It has a central chapel, of the pointed style of architecture, the gable of which is surmounted by a lofty pinnacle. It has also two square and two angular buttresses, with pinnacles and finials in accordance. The two wings have also gables, buttresses, pinnacles, and finials in a corresponding style of architecture. The doors and windows are square-headed, and covered with moulded water tables; and the whole composition is at once useful and highly ornamental.

The Brewer's Alms Houses, Mile End,

is a smaller, but very picturesque structure, in a very neat and effective style of domestic architecture. The front elevation is composed of a receding centre, between which and the wings are two slightly projecting transepts, if they may be so called, which are embellished at the corners with angular buttresses surmounted by pinnacles. The chimney shafts are capped in the old English style, with separate funnels connected at the top. The whole building is agreeably relieved by appropriate and at the same time useful breaks, which produce a gratifying diversity of light and shade over the entire elevation.

London Horse and Carriage Repository, Gray's Inn Lane

This may justly rank among the "Metropolitan Improvements." It is situated at the Junction of Gray's Inn Road with the New Road, and

City Road, presenting a noble structure of a quadrangular form, with a spacious arena in the centre. The internal arrangements are on a grand scale, affording accommodation for about two hundred horses, and galleries for more than double that number of carriages. The lofty, light, airy stalls, and loose boxes, show that greater *regard* has been had to the *health* of that *invaluable animal* (as the *horse* may with great truth be styled), than will be found in any other public establishment in the British empire.

Besides the extensive horse and carriage departments, the south front comprises a spacious mansion, the principal story in which is wholly occupied by one entire grand room, in which, by the gratuitous permission of the spirited proprietor of this *unique* establishment, (William Bromley, Esq., of Euston Square,) some benevolent ladies lately held a bazaar, for the benefit of the Spanish Refugees, when this splendid room was proved to be capable of containing *upwards of one thousand persons!*

The large field (about ten acres), adjoining hereto, is about to be converted into a handsome square and gardens, *a la Tivoli*, with a superb theatre, to be called the *Panarmonion*, under the immediate patronage of His Majesty! The whole projected by Professor Lanza, and is without parallel in this country.

Lord Lowther's excellent Act—which comes into operation in January —by removing the turnpike gate *nuisances* from those delightful drives, the Edgeware Road, New Road, &c., will, together with the aforenamed novelties, combine to render this part of the metropolis a principal object of attraction with the fashionable world.

The Haberdashers' Alms Houses, Hoxton.

The original building, which has been recently pulled down to make room for the present neat structure, was a truly palladian design of that great philosopher and co-student of Sir Christopher Wren, the inventive Robert Hooke. It was erected in 1692 by the worshipful Company of Haberdashers, pursuant to the will of Robert Aske, Esq., a member of that company, who left an almost unexampled legacy of thirty thousand pounds for erecting a proper edifice for the accommodation of twenty decayed members of his company.

The former building was very spacious, being four hundred feet in length, with an ambulatory in front three hundred and forty feet long under a colonnade of the Tuscan order. The present building is much smaller in dimensions, and consists of a central Doric tetrastyle portico, with its frieze emasculated of its manly triglyphs, and a substitution of hybrid wreaths. The wings are decorated with brick piers instead of classical stone antæ. The apartments of the men are on each side of a

spacious quadrangle (see plate of *the Haberdashers Alms Houses, Hoxton)*, in the centre of which is a statue of its benevolent founder on a lofty pedestal, which bears inscriptions of his bounty.

Covent Garden Theatre.

One of the best views of the front of this theatre is from the opposite side of Bow Street, somewhat to the south of the south-east angle. See plate of the *Theatre Royal, Covent Garden.* This front, which is the principal, and in fact the only architectural front, if I may be allowed to use the expression, is two hundred and twenty feet in length, and divided into three principal parts, which project from the main body of the building and form its most attractive features. These are the portico and the wings. The former is tetrastyle of the Athenian Doric order, after that of the temple of Minerva Parthenon at Athens, and the latter are formed of antæ after the same example. The columns both in front and flank are equidistant, and have one triglyph and two metopes to each intercolumniation, and the antæ of the wings have the interval of two triglyphs and three metopes between them.

The entire entablature is carried over the portico and the wings; but the architrave, frieze, metopes, and mutules are omitted in the intervening portions of the front, to make room for the sculpture. The portico is crowned by a pediment surmounted by acroteria. The cornice of the wings and main building are surmounted by a blocking-course and parapet, crowned by a surbase moulding, like that which the same architect has used in the United Service Club House. Behind this, the lofty walls of the body of the theatre rear themselves in stern simplicity, and form an admirable architectural back ground to the ornamental façade below.

The lower part of the building on each side of the portico, and between the wings, is perforated by three arcades of segmental arches, which have been complained of, as not according in style with the Athenian purity of the other portion of the edifice. Above these, and over the plain square-headed doorways under the portico, are a row of nine sash windows, raised over a string-course that pervades the whole front, on lofty sills, decorated with architraves to the jambs and complete entablatures upon their upper surfaces.

Above these windows, on each side of the portico, are two long panels, extending their entire width, in which are sculptures in flat relief, and in niches between the antæ of the wings, of statues in the round, representing Tragedy and Comedy, from the chisel of Flaxman.

The bassi-rilievi in the panels are sculptured in freestone, from designs by Flaxman, one by Flaxman himself, and the other by Rossi, who also

carved the figure of Shakspeare, in the anti-room of the principal box entrance; the northern compartments representing the *ancient*, and the southern the *modern* drama.

College of the Church Missionary Society,

a building more remarkable for strength and goodness of construction than for elegance of design. It looks more like the baldness of northern Calvinism, than the chaste beauties of the simply decorated church of England. Some one must have stripped this edifice of its laudable embellishments, as brother Jack did his garment in the Tale of the Tub. Its architect is Mr. William Brooks, whose works of the London Institution, Finsbury Chapel, and other ornaments of the metropolis, we have more than once had occasion to notice with approbation in these pages. It consists of a centre and two wings, without a single attempt at architectural decoration. See plate of the *College of the Church Missionary Society, Islington*. It is however a plain, substantial, useful building, adapted to a very laudable purpose.

Another similar establishment is,

Highbury College,

a building of more pretensions, and of more real architectural beauty. It consists of a centre and two very deeply projecting wings. In the middle of the centre building is an hexastyle Ionic portico, of the Ilyssus example, with a pediment above it. The ends of the projecting wings are tetrastyle in antis, and have also pediments and acroteria which conceal chimneys within them. See plate of *Highbury College*. The portico is raised a few steps above the court yard, which is enclosed from the high road by iron railings raised upon a lofty plinth, and a handsome carriage and two postern entrances. It reflects much credit on the architect for the selection of his materials from the choice storehouse of Ionian antiquities.

Lord Grosvenor's Gallery, Park Lane.

This building forms the western wing of a large and splendid town mansion, now in the course of erection from the designs of Mr. Cundy. It consists of a colonnade of the Corinthian order, raised upon a plain jointed stylobate.

Over each column of the principal building is an isolated statue with an attic behind them, after the manner of the ancient building called by Palladio the Forum of Trajan at Rome. On the acroteria of the building

are vases and a balustrade (see plate of *Lord Grosvenor's Gallery, Park Lane)*, and between all the columns is a series of blank windows with balustraded balconies and triangular pediments, introduced in a manner that disfigures the other grand parts of the design. Over these are sunk panels with swags of fruit and flowers. But for these stopped-up windows, and the overpowering and needless balustrade over the heads of the statues, this building would rank among the very first in the metropolis; even with these trifling drawbacks, that can easily be remedied before the whole is completed, it is grand, architectural, and altogether worthy of its noble proprietor.

The Royal College of Surgeons, Lincoln's Inn Fields.

We have nothing that for chaste simplicity and harmony of proportion surpasses this fine portico, which, like a pension to a faithless patriot, is a good thing ill-applied, so little does it belong either in conjunction or relation to the awkward elevation behind it.

The portico consists of six lofty columns of the Ionic order, selected from the temple on the banks of the Ilyssus at Athens. See plate of the *Royal College of Surgeons, Lincoln's Inn Fields.* The entablature is in due accordance, and in the frieze is the following inscription:—COLLEGIUM · REGALE · CHIRURGORUM ·

On the upper surface of the cornice is raised a solid stylobate, projecting, after the manner of pedestals, over each column. On these pedestals is placed a row of antique bronze tripods, which are attributes of the Apollo Medicus, and over the centre intercolumniation a second blocking is raised, which supports a shield on which is sculptured the armorial bearings of the college, supported by two very classical figures of Æsculapius with his club and mystic serpent.

The dwelling behind is so common-place that it can be compared, in relation to its fine portico, to nothing better than some of the additions by the modern Romans to the fine antique porticoes of their illustrious ancestors.

The New Corn Exchange, Mark Lane.

A new building recently erected by a joint stock company, as a market for the use of the corn factors, &c., of the metropolis. It is from the designs of George Smith, Esq., and is one of the most agreeable compositions in the city. See plate of *the New Corn Exchange, Mark Lane.*

It is composed of a centre, formed of a receding hexastyle portico of the genuine Doric order, but robbed of its triglyphs, *a la mode de* Mr. Nash, and for which laurel wreaths are substituted. The echinus is em-

bellished with a lion's head over each column, which among the Greeks were used for the outpouring of the rain water from the roof, but which would be a libation, upon the heads of His Majesty's lieges frequenting the Corn Exchange, that the district surveyor would not allow.

The cornice is crowned by a magnificent blocking course of extraordinary height and boldness, which supports a stylobate bearing the imperial arms of the united kingdoms, with agricultural trophies, and the following inscription:—CORN EXCHANGE, ERECTED BY ACT OF PARLIAMENT, ANNO DOMINI M.DCCC.XXVII.

THE SUSPENSION BRIDGE, OVER THE THAMES, AT HAMMERSMITH.

A communication across the Thames by a bridge at Hammersmith had long been necessary to the neighbourhood, when a proposal for the erection of this bridge was made by Mr. J. Tierney Clarke, the Engineer to the Hammersmith Water Works Company, and a sum necessary for its execution was raised under the powers of an act of parliament.

The Bridge itself is composed of two square towers, with pilasters and cornices of the Doric order, just below low water mark, and with apertures in them for the road-way. In these towers the chains that carry the road-way are supported (see plate of *the Suspension Bridge, over the Thames, at Hammersmith)* in the same manner and on the same principle as that of the chain pier at Brighton. It forms a novel, picturesque, and highly agreeable feature among our recent Metropolitan Improvements.

NEW LONDON BRIDGE, WITH THE LORD MAROR'S PROCESSION PASSING UNDER THE UNFINISHED ARCHES, NOVEMBER 9, 1827.

The upper surfaces of the arches were decorated with flags of the principal nations of both hemispheres, and crowded with spectators, who cheered and loudly greeted the splendid and novel procession as it passed under and between the timbers of the centres which supported the huge masonry of the arches. See plate of *New London Bridge, with the Lord Mayor's Procession passing under the unfinished arches, November* 9, 1827. The workmen cheered, and the watermen and other persons connected with the river service added their voices and their hearts to the united shouts, as the stately barges glided nobly through the narrow aperture of the centre arch. This ceremony was repeated on the following Lord Mayor's Day, with equal splendour, and less difficulty, as more of the centres were removed from beneath the arches.

The New Treasury, Whitehall.

This work of legitimate art is by Professor Soane, and it comprises, besides the Treasury, the Privy Council Office, the Board of Trade, and other government offices. Several designs were made by Mr. Soane, but afterwards relinquished in favour of the present building, about which so much has been said both in and out of parliament. By way of apology or defence against those who have impugned his taste, Mr. Soane says, that "in every architectural composition, the style of the *exterior* determines the character of the *interior* decorations: and, whenever the application of this axiom is neglected, the want of sound judgment and good taste in the architect will always be manifested. Upon this principle, and with due regard to the character and destination of this building, the Privy Council Chamber assumes an appearance of magnificence; whilst the other rooms, as offices, are finished in the most simple and substantial manner, suitable to the character of public offices. The New Board Room of the Board of Trade owes the manner in which it has been finished to the same cause as determined the decorations of the Privy Council Chamber, and to the old Board Room, being the identical chamber in which the unfortunate Duke of Monmouth was born. To preserve the recollection of this room, the New Board Room is decorated, by Mr. Soane, in the same character; and such of the ornaments as could be taken down, and preserved, now form the enrichments of the new room of the Board of Trade. From these offices there is a direct communication with the Board of Treasury, the Treasury Chambers, and with the official residence of the First Lord of the Treasury.

The Italian Opera House, Haymarket, from Pall Mall, East.

This is a joint design of Mr. Nash and his tasteful pupil Mr. Repton. It is as fine a specimen of the Palladian style of architecture as any in London, and the difficulty of the inclined plane on which it is erected is overcome with the skill of a master. The design is eminently theatrical, and therefore characteristic. Its arcades and colonnades are necessary appendages to such a building. The sculptures in the panels over the colonnade, representing the origin and progress of music and dancing, are executed in terra cotta by Mr. Bubb.

St. Bride's Avenue

(see plate)

opens to public view Sir Christopher Wren's majestic steeple of St. Bride, Fleet Street. This church is a fabric of great strength and beauty, and forms one of the most striking features of the metropolis. Its interior is at once spacious, commodious, and elegant, is one hundred and eleven feet in length, fifty-seven feet in breadth, and forty-one in height; composed of a lofty nave, covered with an arched ceiling and two aisles, separated below by solid piers, which form pedestals and support coupled columns of the Doric order above, from the capitals of which spring the arches of the nave aisles.

To a fire, which happened on the 14th of November, 1824, we are indebted for the present Avenue, designed by J. B. Papworth, Esq., thus opening to view a structure that is acknowledged to be the *chef d' œuvre* of one of the most eminent architects England, or perhaps Europe, ever produced.

London Ophthalmic Infirmary, &c., Finsbury

has no architectural feature beyond that of plain utility in its entire composition. It is three stories in height, faced with brick, and divided by string courses of Portland stone, and crowned by a moulded cornice and blocking course, on which is inscribed, "London Ophthalmic Infirmary" (see plate.)

As this institution is for the cure of persons afflicted with incipient blindness, another laudable charity for those afflicted with total blindness presents itself in the

Asylum for the Indigent Blind, Westminster Road.

a building more commendable for utility than for its beauty, and apparently designed for its patients; any of whom would be supremely blessed, could they but see its glaring disproportions. The centre is composed of a ground story of three openings, covered with semi-elliptical arches, raised upon their narrow diameter, and on which is raised a principal story of three windows, with a façade of four ill-proportioned squat pilasters with Ionic columnar capitals. See plate of the ***Asylum for the Indigent Blind, Westminster Road.***

On these capitals is raised an entablature and blocking course, with an inscription on the frieze and architrave, indicating the building to be a

SCHOOL FOR THE INDIGENT BLIND, INSTITUTED M.DCCC.XIX. SUPPORTED BY VOLUNTARY CONTRIBUTIONS,"

and also on the string courses of the principal and wing building, that articles manufactured on the premises by the indigent blind, such as hearth rugs, baskets, turnery, &c., may be purchased by the public.

In this praiseworthy and well conducted establishment, which it is quite a treat to visit, about sixty indigent persons, male and female, are supported and taught the arts of manufacturing baskets, mats, clothes' lines, sash cords, hearth rugs, &c., from which a produce of from eight hundred to a thousand pounds a year is generally produced. This institution was originally established in 1792, and the present erected in 1807, and enlarged in 1819, so as to accommodate two hundred children.

THE PENITENTIARY, MILLBANK, WESTMINSTER.

The plan of this building is principally on the *Panopticon*, or *all-seeing* principle of Jeremy Bentham, and was constructed for the purpose of trying the effect of a system of imprisonment, founded on the humane and rational principles of classification, employment, and reform. The prisoners, who are offenders of secondary turpitude, and who are confined here instead of being transported or sent to the hulks, are therefore separated into classes, are compelled to work, and their religious and moral habits, as well as those of industry and cleanliness, are properly attended to.

The external walls of this vast building, which resembles a fortification, or rather a continental fortified chateau, form an irregular octagon, enclosing no less than eighteen acres of ground. This large space comprehends several distinct though conjoined masses of building, the centre one being a regular hexagon, and the others branching out from its respective sides. By this means the governor, or overseer, can at all times have the power of overlooking every division of the prison, from windows in the central part. See plate of the *Penitentiary, at Millbank, Westminster.*

This institution is to accommodate four hundred male and four hundred female convicts. It is governed by a committee nominated by the privy council, which forms a body corporate, and has the appointment of all the officers, and the exclusive management of the prison. The prisoners are allowed a per centage on their labours, and the amount is given them when discharged. The expense of building this vast edifice amounted to nearly five hundred thousand pounds.

New Bethlem Hospital, St. George's Fields.

This building, which is for the cure of lunatics, presents a front of extraordinary grandeur and beauty, being scarcely inferior in harmony of proportion to George Dance's exquisitely proportioned hospital of St. Luke in Old Street, with more of architectural decoration. It is five hundred and eighty feet in length, and is composed of three principal and two subordinate parts, namely, a noble central building, embellished with an hexastyle portico of the Ionic order, which embraces only a part of its length, two side pavillions or wings, and two receding intermediate parts, which form the body of the building. See plate of the *New Bethlem Hospital, St. George's Fields.*

The central building, besides its before-mentioned Ionic portico, has a continuation of its main building to an extent of three windows on each side of its outer columns. It is surmounted by a pediment, above which is erected a handsome attic, which serves as a base to a cubicular building surmounted by a hemispherical cupola.

In the hall, which is entered under this beautiful Grecian portico, are the inimitable statues of *raving* and *melancholy* madness, by Cibber. These exquisite statues, which are quite *classics* in their way, formerly decorated the piers of the principal gateway to the former hospital in Moorfields.

The wings and body of the building are in happy accordance with the central composition. In these the patients are accommodated, and in the area behind, which comprises nearly twelve acres, are separate buildings for offices, &c., and enclosed grounds for the exercise of patients. This establishment contains accommodation for two hundred patients, exclusive of about sixty others, who are confined for acts of criminality, the charges of whom are defrayed by government. The building cost about one hundred thousand pounds, and the annual income of the institution is about eighteen thousand pounds.

The New National Scotch Church, Sidmouth Street, Gray's Inn Road,

where that spirit of the age, Rev. E. Irving, astonishes and delights his countrymen.

The elevation next Sidmouth Street is composed of three leading parts; namely, two towers, over the entrances into the aisles, and a central part surmounted by an embattled gable, that conceals the roof, over the nave. The doors are recessed into the thickness of the walls with clustered pillars and mouldings, and the central one is finished by a handsome

crocketed gable and finial. Plain buttresses are introduced at the angles of the building and between the openings which run up the whole height of the lofty towers, and finish with pinnacles crocketed up the angles, and elaborately carved finials.

Over each door are windows that light the aisles, and over the centre a six light mullioned window, with rich tracery in the triangular part, with which it is finished. Over this is a triangular gable, intersecting a moulded string course, on which is inscribed in large capitals—ECCLESIA SCOTICA. The towers have on each of their faces handsome pointed windows, finished with crocketed labels and finials, and the parapets are embattled. The architect of this handsome specimen of the beautiful pointed style of our ancestors is William Tite, Esq.

SALTER'S HALL,

in Swithin's Lane, Cannon Street, is a handsome and very elaborate elevation, by George Smith, Esq., the architect of St. Paul's School, and many other excellent civic structures. It consists of a tetrastyle portico of the Ionic order, which supports an attic that forms a base or pedestal for the armorial bearings and supporters of the company it belongs to. See plate of *Salter's Hall.* The side portions of the elevation have semicircular headed windows, over which are tablets beautifully sculptured with the Grecian honey-suckle. The building is prettily situated in a planted garden, with dwelling houses and offices on each side.

THE GUILDHALL OF THE CITY OF LONDON,

the front of which is designed by the late George Dance, Esq., the city architect. The interior is ancient as high as the cornice, and the upper part, which was rebuilt after the fire of London, is about as ugly an upper story and roof as ever disguised a beautiful hall, and the corporation will be for ever deserving of censure, till they restore the ancient groined roof, the pillars of which are absolutely groaning for their airy partners in lieu of the mountains of masonry that now defile them. This fine—and, in spite of its roof, it is still a fine—hall is one hundred and fifty-three feet in length, forty-eight in breadth, and nearly sixty in height, and will contain, it is said, about seven thousand persons.

The windows of the principal front are all pointed, which has given occasion to some writers to call the style of its architecture Gothic. It is divided into three parts by four piers, pilasters, or buttresses, I know not which to call them, which are surmounted by octagonal pinnacles. The square parts of these pinnacles are ornamented with sculptural representations of the city sword and mace, and the central part with the shield, arms, and supporters of the corporation.

The King's Entrance to the House of Lords.

Early in 1822 Mr. Soane, the architect, was directed to prepare a design for the improvement of His Majesty's Entrance into the House of Lords, which being approved by His Majesty, the works were begun and carried on with such zeal and attention, that on the 30th of January, 1823, the carriage entrance and the royal staircase were finished as far as the door leading into the Prince's Chamber. During the progress of this work, Mr. Soane made other designs to complete the entrance from this staircase into the House of Lords, which having also been approved by His Majesty, the foundations of the building were laid on the 30th of October, 1823; and, by continuing the works night and day, the whole was completely finished on the 1st of February, 1824.

At the ceremony of the Sovereign's opening the Parliament of the United Kingdoms, His Majesty enters by this way. On arriving at the new carriage entrance (see plates of *the King's Entrance to the House of Lords, from Poet's Corner*, and *the Parliament House, from Old Palace Yard, Westminster)*, the procession is formed, His Majesty alights, passes along the corridor which leads to the grand staircase, through the Ante Room, the Royal Gallery, and the Painted Chamber, into the Robing Room, and thence into the House of Lords, where His Majesty then takes his place upon the throne. For the better and more suitable accommodation of the King on these grand occasions, the floor of the noble apartment called *the Painted Chamber*, wherein the conferences between the two Houses of Parliament are held, has been raised to a perfect level, and the doorway from the Royal Gallery into the Painted Chamber suitably enlarged and decorated.

The exterior of these additions to the House of Lords are plain and simple specimens of the pointed style of architecture, embattled on the top, and composed in a corresponding style with the less recent portions of the building.

Belgrave Chapel and the West Side of Belgrave Square.

Belgrave Chapel is a chaste and elegant design of the Ionic order by Mr. Smirke, after the example of the temple on the banks of the Ilyssus at Athens. The cell or body of the chapel is parallelogramatic in plan, and Grecian in decoration, with antæ at the angles, the entablature carried over them, and a well proportioned stylobate by way of blocking course to the cornice and of parapet to the roof, crowning the elevation.