COOK'S

HANDBOOK

TO

LONDON.

WITH MAP, SIX PLANS AND

EIGHT ILLUSTRATIONS.

LONDON:
THOS. COOK & SON, LUDGATE CIRCUS, E.C. 4.
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INTRODUCTION.

COOK'S Handbook to London (first issued in 1877) has for many years enjoyed the confidence and patronage of visitors to the Metropolis, and in the present edition its distinctive character as a descriptive Guide to London has been maintained.

The descriptive itineraries added to earlier editions were so appreciated that a similar system has been adopted for all the principal historic buildings and national collections, so that armed with this volume the visitor can follow by its pages an explanatory lecture tour of each, and so gain a clearer understanding of what is seen.

Many special articles affording information as to the interest of London generally are provided. Those dealing with the "Guilds of London," "The Topography of Charles Dickens's London," "Homes and Haunts of some London Celebrities," "Private Palaces and Historic Mansions," "Remains of Old London," "The Inns of Court and Chancery," "Characteristic London Thoroughfares," "London in Fiction," "Educational Institutions," "The Libraries of London," etc., do not occur in any similar work.

London being distributed over a very wide area, in the course of a day's sightseeing a considerable distance has to be covered, and although few of its thoroughfares are straight or of great length London better deserves the title of "the City of magnificent distances" than others to which it has been applied.

In these pages the various travel facilities are dealt with at length. The map and plans provided will be found useful, but, to supplement these, one of the many pocket atlases obtainable at any bookseller's will also be very helpful.

In a work of this description it is difficult to ensure absolute accuracy. Changes are taking place every day; and although everything may be noted during its revision, yet it frequently happens that something occurs requiring alteration even while the work is passing through the press. Particulars of any inaccuracies that may be discovered will be gratefully received by the publishers,

THOS. COOK & SON.

LUDGATE CIRCUS, LONDON, E.C. 4,
1923.

Photochrom *Judges Ltd., Ludgate Hill*

ENTRANCE TO WESTMINSTER ABBEY.

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COOK'S HANDBOOK TO LONDON.

PRACTICAL INFORMATION.

Arrival. The majority of visitors to London arrive by train at the principal railway stations; others land from steamers at the docks. The following brief hints are intended for the very large number in the first category, and some information is provided for the steamship passenger.

Arriving at St. Pancras Station, London, Midland and Scottish Railway. This is situated in the Euston Road, which leads (left) to King's Cross (within sight), an important centre, from which the Gray's Inn Road leads to Holborn, the Strand, etc. Pentonville Road leads to Islington and, by the City Road, to Moorgate Street, the Bank, etc. Caledonian Road leads to Holloway and North London. Pancras Road leads to Camden Town, Highgate, Hampstead, etc. There are electric tramway services along all these thoroughfares. To the right, Euston Road leads to Woburn Place for Bloomsbury, etc.; the Tottenham Court Road for Oxford Street, etc.; Marylebone Road for Baker Street and the West End generally. There are many different omnibus services traversing these routes. An entrance to the Underground Railway is in the station itself. At King's Cross, within sight on the left, is the station of the Metropolitan Railway Company, with an excellent service of electric trains to the City or the West End and Shepherd's Bush, Hammersmith, Richmond, Putney, Harrow, etc., connecting at Liverpool Street with the London and North Eastern Railway system; at Cannon Street with the S. E. & C. Section of the Southern system; at Victoria with the L. B. & S. C. Section of the Southern Railway system; and at Praed Street or Bishop's Road with the Great Western Railway. At King's Cross also is the station of the Underground system connecting Finsbury Park with Holborn, Strand, Leicester Square, Piccadilly Circus, South Kensington, Earl's Court, and Hammersmith.

Arriving at King's Cross, London and North Eastern Railway. The directions provided in the preceding paragraph can be followed. There are entrances to the Metropolitan and Underground Railway systems near the arrival platform.

Arriving at Euston Station, London, Midland and Scottish Railway. In Euston Road, about 100 yards from the entrance, omnibuses proceeding to the right go to Tottenham Court Road, Oxford Street, Piccadilly, or Marylebone Road, Baker Street, etc.; those proceeding to the left go to King's Cross, Islington, etc. On the arrival platform there is an entrance to the Underground Railway, with its several services to King's Cross, Islington, the City and South London, Oxford Street, Leicester Square, Charing Cross, Camden Town, Hampstead and Highgate. The nearest station of the Metropolitan Underground system is Euston Square, in the Euston Road and about 100 yards to right. The Boarding House and Hotel district of Bloomsbury commences on the opposite side of Euston Road and extends to Oxford Street.

Arriving at Marylebone Station, London and North Eastern Railway. In the Marylebone Road: Omnibuses going left are for Oxford Street,

Victoria, Charing Cross, Strand, Waterloo, King's Cross, Islington, Ludgate Circus, etc. Going to right for Edgware Road, Maida Vale, Paddington and the West End. Adjoining is station of the Underground Railway with services going left, to Baker Street, Oxford Circus, Piccadilly Circus, Trafalgar Square, Waterloo and South London. From Baker Street Station of the Metropolitan Underground Railway, about five minutes' walk to left, there is an excellent train service to the City and West End.

Arriving at Paddington Station, Great Western Railway. Situated in Praed Street, the rear of the station is in Bishop's Road. To the left Edgware Road is distant about 300 yards, and from there omnibuses run to all parts; and Hyde Park and Oxford Street are within sight on right. Turning to right from station leads to Queen's Road, Lancaster Gate, etc. Past main entrance in Praed Street, omnibuses proceed left to Marble Arch, Oxford Street, Holborn, City, Piccadilly Circus, etc. Proceed to right for Westbourne Grove, etc. A subway connects with the Bakerloo line to Waterloo (escalator) or to Willesden, also with the Metropolitan Underground Railway (for particulars of services *see* " Arriving at St. Pancras.")

Arriving at Victoria Station, Southern Railway. Separated by a narrow street and a few buildings from Victoria Street and Buckingham Palace Road. Victoria Street to right leads to Westminster, Charing Cross, etc.; to the left it is continued by Grosvenor Gardens, etc., to Hyde Park, Piccadilly, etc. Buckingham Palace Road crosses Victoria Street at right angles. To the left, Chelsea, Pimlico, Fulham, etc., are reached. To the right it leads to Buckingham Palace, St. James's Park, Pall Mall, Charing Cross, etc. A number of omnibus services start from the station yard or pass in the immediate vicinity, and practically every part of London can be reached by this means.

From the Vauxhall Bridge Road adjoining there are tramway services over the whole of South London. Victoria Station of the Underground Railway is connected by subway. Trains proceeding to the right are for Charing Cross, the City, East London, etc. Proceeding to the left for Kensington, Earl's Court, Putney, Wimbledon, Ealing, Harrow, Paddington, Baker Street, King's Cross, etc.

Arriving at Charing Cross Station, Southern Railway. This may, perhaps, be regarded as the most central point in London. It is the centre from which the cab radius is reckoned. Omnibuses pass here in various directions, east, west, north and south. Underneath the South Eastern and Chatham Station is the Underground " Charing Cross " Station (escalator) for the line to Hampstead, etc., in one direction and to Highgate in another (electric tram services in connection). Across the road a few steps farther west is the Underground " Trafalgar Square " Station of the " Bakerloo " line to Queens Park (L.M. & S. Rly.) in one direction and Elephant and Castle in the other. A short distance (Citywards) is the Underground " Strand " Station for Finsbury Park or Hammersmith. In the courtyard of Charing Cross Station is a modern monument (erected 1863) commemorative of the original Cross of stone (*see* p. 31) erected at the village of Charing (1291-4) to mark the last resting-place of the remains of Queen Eleanor, Queen of Edward I., on their way to Westminster Abbey.

Arriving at Cannon Street, the City Terminus of the Southern Railway. Underneath the South Eastern and Chatham Station is the Underground (Metropolitan) " Cannon Street " Station for Victoria,

Hammersmith, Kew, Richmond, etc., or Aldgate, Whitechapel, etc. The Underground (District) " Mansion House " Station is but a short distance westwards, and the street opposite (Walbrook) leads to the Underground (Central Station) " Bank " Station for Liverpool Street, or Shepherd's Bush and Ealing Broadway.

Arriving at Holborn Viaduct Station, Southern Railway. This is situated in the City on one of the principal thoroughfares. To the right is Newgate Street leading to the Bank, Cheapside, etc. To the left Holborn leads to Oxford Street and Central and West London. The omnibus services convey to practically all parts of London. The nearest Underground Station is " Post Office," to the right, with service of trains to Shepherd's Bush and Ealing or Liverpool Street.

Arriving at Waterloo Station, Southern Railway. This station has been greatly enlarged, the new building being inaugurated by H.M. the Queen on 21st March, 1922. The most imposing architectural feature of the new structure is the " Victory " arch, giving access to the station from the York Road approach. This arch has been erected as a memorial to the London and South Western Railway Company's employees who fell in the war. There are 23 platforms and 30 lines in the station. Principal exits from main line trains are in Waterloo Bridge Road. To the left is Waterloo Bridge crossing the River Thames to the Strand and Central London. To the right leads to Lambeth, Kennington and South London generally. There are two Underground Railway Stations, entrance from the North Hall or Stamford Street, also by escalators from the main station level. The Waterloo and City Line has only one other station, namely, its other terminus at the Mansion House, Cheapside. The other service conveys to Charing Cross, Piccadilly Circus, Oxford Circus, Baker Street, Edgware Road and Paddington, connecting with the various other Underground lines at several points. In the Waterloo Bridge Road on the right is a tramway terminus with services to all parts of South London. The Omnibus services proceeding to the left convey to the Strand, Holborn, Euston Road, Charing Cross, Piccadilly Circus, Oxford Street, Baker Street, etc.

Arriving at London Bridge Station, Southern Railway. This is situated close to the southern extremity of London Bridge. At the other end of the bridge is the City with thoroughfares radiating in all directions, those leading to the left to the Bank, St. Paul's, etc. There are a number of omnibuses starting from the station yard for the City and West London and in the main thoroughfare there are several services going to the left for South London and to right for the City and East London. At London Bridge Station on the Underground Railway adjoining there are frequent trains to South London, the City, North London, King's Cross, St. Pancras and Euston. A very convenient service of electric trains runs on the Southern Railway system to Victoria *via* South London.

Arriving at Fenchurch Street Station, London, Midland and Scottish Railway. This is situated in the City within a few yards (to the right) of Fenchurch Street. From that thoroughfare turn to left for the Bank and Central London. To the right leads to Aldgate, Whitechapel and East London. Several services of omnibuses to these centres pass Aldgate Pump, about 200 yards to right in Fenchurch Street. Nearest Underground Railway Station is Mark

Lane, reached by turning to left on leaving station, then descend steps and traverse Seething Lane, and at end turn to left.

Arriving at Liverpool Street Station, London and North Eastern Railway. This is situated in the City at one of the busiest centres. To the left is Bishopsgate Street leading, left, to Shoreditch and North-east London, and right, to the City, London Bridge and South London. To the right of the Terminus is the Broad Street Station of the London, Midland and Scottish Railway with train services to all parts of North London. Almost opposite is Broad Street leading to the Bank, Cheapside, etc., a route traversed by many different omnibus services starting from Liverpool Street for all parts of Central and West London. Connected by subway is the Liverpool Street Station of the Metropolitan Underground Railway, and a station of the Central London Tube Railway (for Shepherd's Bush and Ealing) has lately been opened (escalator). In the main-line booking-hall is a memorial to Chas. Fryatt, Captain of the G.E.R. steamer, *Brussels*, died July 27th, 1916.

Arriving by Steamer. Nearly all the principal steamship companies land their passengers at Tilbury or one of the docks, from which there are trains to Fenchurch Street, Liverpool Street, or St. Pancras Station. Passengers arriving at any of the minor docks or wharves should remember, that if they land on north side of the river, London is to the left, and about ten minutes' walk in a northerly direction is one of the main thoroughfares with its convenient omnibus and tramway services. Landing on the south side is much less frequent, but it is only necessary to walk a few minutes to come to one or other of the tramway services. Those going to right will ultimately lead to one or other of the London bridges.

Landing from steamers in mid-stream can easily be effected by means of the licensed boatmen who ply for hire. Their charge is 6*d.* each person and 4*d.* per package.

Arriving by Aeroplane. Visitors to London by aeroplane are landed at Croydon aerodrome, whence there are various means of transport to the Metropolis, including motor-cars, trams, 'buses and railway from West or East Croydon to Victoria, London Bridge, Charing Cross, or Cannon Street.

HOTELS AND BOARDING HOUSES.

Within the last decade or so the Hotel and Boarding house accommodation of London has not only increased tremendously, but has developed from the stage of old-fashioned stuffiness and "extras" to modern equipment and reasonable inclusive charges. With its numerous high-class hotels a favourable comparison with other cities can be made, and the large hotels and many boarding houses suited to people of ordinary means and less ambitious tastes are now adequate in number. Notwithstanding their number it is always advisable to secure accommodation well in advance of date of arrival. There are several events in the London year that cause an influx of visitors in addition to the large number arriving during the summer season.

Nearly all the principal railway companies maintain excellent hotels at their several termini. The principal hotels are situated in and about such thoroughfares of Central London as The Strand, Charing Cross, Piccadilly, Northumberland Avenue, Holborn, etc. Particulars of some of the leading hotels and boarding houses will be found in the advertisement pages at the end of the book.

HOW TO SEE LONDON.

A volume could be written on the best methods of "Seeing London" and the most suitable itineraries to be followed. The intending sightseer seeking such information is much like a patient consulting a physician. He who prescribes must know the tastes, the means and the amount of leisure each applicant has. Without these it is only possible to offer a few suggestions and simple directions. First as to choice of conveyance—for distances are too great in London to do successive days or even a day's pilgrimage on foot. Visitors who are pressed for time will prefer the motor-car, which is also very suitable for excursions out of London. The outside of an omnibus is a good alternative, and, for the suburban journeys, the tramway. For the longer journeys, or where the time required in reaching a distant point is a consideration, the Underground and other railways are most convenient.

Commence your sightseeing tour with a definite programme, carefully selecting the principal objects to suit your own tastes; arrange their succession to provide contrasts, and time your visits so as to have sufficient opportunity of examining at least the most important features before the commencement of a service or the hour of closing. Do not attempt to visit more than four of the principal places of interest in a day, that is the utmost that can be accomplished with any degree of comfort and ultimate satisfaction. Here, as examples of what can be done under proper auspices, are the lists of places visited on the various London sightseeing automobile tours starting from some of THOS. COOK & SON'S Offices every morning during the season.

No. 1. Guildhall, The Tower of London, St. Paul's Cathedral, the National Gallery, London Museum, etc.

No. 2. The Temple, Westminster Abbey, the National Gallery, Tate Gallery, or the Houses of Parliament, Wallace Collection, British Museum, etc.

Arrangements are made to enable anyone to take either the morning or afternoon portions of the foregoing; and there are evening drives in the "East End" of London.

There are also excursions by motor-car in and around London (Hampton Court Palace, Windsor Castle, etc.). Detailed programmes on application.

A few simple rules for London visitors:

Avoid hurry. Even the miles of galleries in the British Museum are not simply walking tracks. Follow the descriptive itineraries provided in this book leisurely, and you will gain a wealth of interesting remembrances from any building you visit.

Do not let your day of sightseeing commence before 9 o'clock or terminate much after 5 o'clock, with the exception of a single evening spent at the Victoria and Albert Museum.

Avoid purchasing guides offered for sale outside the Museums and Galleries—with few exceptions they are useless.

If you require information in any building ask an attendant, never a stranger. The first act in that simple comedy "The Confidence Trick" usually commences with a casual meeting in some museum or gallery.

DAY TOURS FROM LONDON.

Within the compass of an easy and pleasant day's excursion from London are many places and localities of great interest to tourists, and particularly to American visitors. Some of these are famous for their scenic beauty, some noted for their historical associations and remains or antiquarian interest, some celebrated by reason of their connection with the great men of bygone years. All of them reveal to the traveller phases of English life and types of English scenery that cannot fail to interest and charm, and an acquaintance with them will add greatly to the pleasure of a visit to England.

For some years past THOS. COOK & SON have arranged a number of High Class Day Excursions from London to several of these districts, at an inclusive charge which provides rail travel, motor coach drives, luncheon, all necessary admission fees, and the services of a qualified guide-lecturer. Tickets and information as to time of trains, etc., may be obtained at their Chief Office, or Branch Offices in London.

A day's pilgrimage to Shakespeare's country, visiting Leamington, Warwick, Stratford-on-Avon, Shottery, Kenilworth, Guy's Cliff, etc.

A day in Oxford, visiting Christchurch Cathedral, The Bodleian Library, the principal colleges, etc.

A day in the New Forest, visiting Lyndhurst, Malwood and Rufus Stone, also Salisbury and Stonehenge.

A day in Canterbury and Rochester, visiting the famous Cathedrals in these cities and several places associated with Charles Dickens.

A day tour to Cambridge, visiting the principal colleges, and to Ely, for its superb Cathedral.

A day's circular tour along the Thames Valley to the country of Penn and Milton, *via* Maidenhead, Cookham and Bourne End, to Beaconsfield, Jordans, Chalfont St. Giles, Chenies, Chorley Wood, Pinner, Harrow.

A circular motor tour to Windsor *via* Acton, Ealing, Hanwell, Stoke Poges and Eton. At Windsor the Castle, St. George's Chapel, etc., are inspected, but when the Castle is closed to the public, the tour is extended by means of a delightful river trip on a steam launch. The return journey is made *via* Windsor Great Park, Virginia Water, Staines, Hanworth, Twickenham, etc.

There is an excellent half-day trip by steam launch on the River Thames from Windsor Bridge to Bourne End, including railway journey to and from Paddington.

Numerous other resorts and places of interest can be reached by train from the principal London termini. Cheap day tickets to a number of seaside resorts are issued during the season on Sundays and week-days.

There are also a number of motor-coach tours from London and other centres to various parts of Great Britain of from 3 to 13 days' duration.

TRANSIT FACILITIES IN AND AROUND LONDON.

Until there are local public services of flying machines, the means of travel in and about London are restricted to conveyances moving on its surface, underneath it, or by means of viaducts slightly above its roofs.

SURFACE OR STREET TRAVEL includes the many services of motor omnibuses, electric tramways, vehicles plying for hire and private carriages or motors that can be engaged from some contractors for a long or short period.

Motor Omnibuses.—Most of these are owned by the London General Omnibus Co., who run upwards of one hundred and fifty different services, each with a distinguishing No. on the front of the omnibus. Particulars of routes, times and fares are published monthly gratis, obtainable in the vehicles. The length of journey varies from 10 or 12 to as much as 19 miles. They are often extended on Sundays and holidays to include some popular resort.

Electric Tramways.—The tramway system of London is confined almost entirely to the suburbs. They do not enter the City, but they cross Central London in one instance by means of a subway. Their starting points form a circle round these combined areas, being more numerous near the City where the business man has to be taken to and from his home. Excepting the services in the more distant suburbs, East, North and West, the whole system is owned and worked by the London County Council, the profits allowing of some reduction of local taxation.

There are at present between 120 and 130 miles of lines worked by electric traction. The official map and guide free on application to the London County Council at 23, Belvedere Road, Lambeth, S.E. 1, or the public libraries, gives full particulars of routes, times and fares.

In order to economise space we refrain from giving particulars of 'bus or tram routes, and refer our readers to the publications mentioned above.

Motor Cabs.—Known as "**Taxis,**" from the automatic register of fares, a taximeter, that each carries within sight of the passenger. Their accommodation is four passengers, and a small amount of luggage carried at the side of the driver. The fare is 1s. per mile, or journey of ten minutes, minimum charge 1*s.*, increasing at the rate of 3*d.* per quarter mile or 2½ minutes. Extra charge for each journey, and for each passenger above two 9*d.* Luggage carried outside is 3*d.* per package extra. A small flag indicates, by being raised or depressed, whether the conveyance is for hire or not. These convenient vehicles have almost entirely replaced the slower horse-drawn vehicle, and they offer in addition, to both the stranger and the native, the great advantage of a readily-ascertained fare. With either vehicle it is customary to pay a little more than the exact amount due.

Horse-drawn cabs are scarce, and a model of the 2-wheeled "Hansom" has recently been placed in the London Museum (p. 181).

UNDERGROUND TRAVEL.—This includes all the services of District, Metropolitan and "Tube" Electric Railways.

The system of electric underground railways is one of the best features in the transit facilities of London. Although consisting of a number

of different companies, they are practically a single system, and all their stations are identified by a large illuminated sign "Underground." Through bookings are in operation throughout, and in some instances transfer tickets to parts of the tramway system are available. The services are frequent and rapid, and there is only one class on more than half of the lines. On the Companies' Map the transfer stations are clearly indicated, and it should not be difficult to ascertain from it the route to any locality required.

The City and South London line is to be extended from Clapham Common *via* Balham, Tooting and Merton to Morden, where a junction will be effected with the Wimbledon and Sutton Railway.

Escalators are in use at Charing Cross, Earl's Court, Baker Street, Oxford Circus, Paddington, Warwick Avenue, Maida Vale and Kilburn Park, and other stations are being similarly equipped.

RAILWAY TRAVEL.—With few exceptions, the suburban lines of the principal railway companies are carried on brick-built viaducts radiating like the spokes of a wheel from the centre of London.

Directions.—In order to understand these diverse facilities and their general purpose it is necessary to realise that, as already mentioned in the Introduction, London consists of a business centre, a pleasure centre practically adjoining, and several circles of surrounding districts that are more or less residential. These may be named the inner, outer and distant rings of suburbs. The trend of all transit facilities, therefore, is between these two centres, or to and from the various suburbs in which are the homes of those working within them.

Railway Travel to Suburban London.

All the railway companies having a terminus in London provide for the requirements of the suburbs through which they pass by a well-arranged service of trains to their own terminus, if conveniently located, or by means of extensions and use of other companies' systems to some terminus in the city. In the following list these services are classified according to the suburban areas they cover.

NORTH LONDON.

London, Midland and Scottish Railway.—Trains run at convenient intervals during the day between Moorgate Street and South Tottenham, Hendon, etc., calling at Aldersgate Street, Farringdon Street, King's Cross (Metropolitan), Kentish Town (for Midland Main Line), Highgate Road, Junction Road (for Tufnell Park), Upper Holloway (for St. John's Park), Hornsey Road (for Hornsey Rise), Crouch Hill, Harringay Park (Green Lanes), St. Ann's Road, South Tottenham, Black Horse Road, Walthamstow, Leyton, Leytonstone, Wanstead Park, Woodgrange Park, and East Ham. Also to Finchley Road, West End Lane (for Kilburn and Hampstead), Child's Hill and Cricklewood, and Hendon (shortly to be electrified).

London and North Eastern Railway.—Trains run at certain intervals between Moorgate Street and Barnet, calling at Aldersgate Street, Farringdon Street, King's Cross, Holloway, Finsbury Park, Harringay, Hornsey, Wood Green, Bowes Park, Palmer's Green, and Winchmore Hill to Enfield; also New Southgate and Oakleigh Park to New Barnet; also to Stroud Green, Crouch End, Highgate, Muswell Hill, Alexandra Palace, Finchley, Woodside Park, Totteridge and High Barnet.

London, Midland and Scottish Railway.—From Broad Street (City), to Shoreditch, Haggerston, Dalston Junction, Poplar, South Bromley, Bow, Old Ford, Victoria Park, Homerton, Hackney, Mildmay Park, Canonbury, Islington and Highbury, Caledonian Road and Barnsbury, Maiden Lane, Camden Town, Chalk Farm (junction with the L. & N.W. Rly. on which at Queen's Park is a connection with the Bakerloo line to Elephant and Castle), Kentish Town, Gospel Oak (for Highgate), Hampstead Heath, Finchley Road, West End Lane, Brondesbury, Kensal Rise, Willesden Junction, Acton, South Acton, Hammersmith, Kew Bridge, Gunnersbury, Kew Gardens, and Richmond. Trains run every quarter of an hour between Broad Street and Poplar, calling at all intermediate stations, conveying passengers between Dalston Junction, Hackney, Homerton, Victoria Park, Old Ford, Bow, South Bromley, and Poplar. Electric trains run from Broad Street frequently to Kew Bridge, Kew Gardens and Richmond, calling at Hampstead Heath, Brondesbury, Willesden, Acton, etc.; also to Watford. There is also an electric service between Euston (L. & N.W. Rly.) and Watford. Trains run at frequent intervals from all stations on the North London Railway to Finsbury Park, Muswell Hill, Alexandra Palace, High Barnet, New Barnet, Enfield, and suburban stations on the Great Northern Line.

EAST LONDON.

London and North Eastern Railway.—Frequent trains run between Fenchurch Street and Liverpool Street and Ongar, calling at Stratford, Leyton, Leytonstone, Snaresbrook, George Lane, Woodford, Buckhurst Hill, Loughton, Chigwell Lane, Theydon Bois, Epping, etc. Trains also run frequently from Fenchurch Street and Liverpool Street to Forest Gate, Ilford, and Romford, calling at Stratford, Maryland Point, Forest Gate, Manor Park, Ilford, Chadwell Heath, and Romford. Also between Ilford and Woodford, *via* Newbury Park, Barkingside, Fairlop, Grange Hill, and Chigwell. Trains run about every quarter of an hour calling at Stratford Market, Canning Town, Victoria Docks, Royal Albert Dock, Beckton, Silvertown, and North Woolwich. Trains also run from Fenchurch Street to Stepney, Millwall, Poplar, Blackwall, and Greenwich.

East London Railway.—There is also a service of trains (electric traction) between Shoreditch (Brick Lane) and New Cross, calling at Whitechapel, Shadwell, Wapping and Rotherhithe. The trains run into the South Eastern and London, Brighton and South Coast Railway stations alternately.

SOUTH LONDON.

Southern Railway.—Trains run at short intervals between Moorgate Street and Victoria, calling at Aldersgate Street, Snow Hill, Ludgate Hill, Elephant and Castle, Walworth Road, Camberwell, Loughborough Junction, Brixton and South Stockwell, Clapham and North Stockwell, Wandsworth Road, Battersea Park Road, and Grosvenor Road.

Trains run between Moorgate Street, Holborn, St. Paul's and Crystal Palace, calling at Ludgate Hill (or St. Paul's), Loughborough Junction, Denmark Hill, Peckham Rye, Nunhead, Honor Oak, Lordship Lane, and Upper Sydenham, arriving at the High Level Station of the Crystal Palace, connected with the Palace by short subway.

Trains run between Holborn, St. Paul's, and Greenwich calling at same stations as mentioned in the preceding paragraph to Nunhead, then proceeding *via* Brockley Lane, Lewisham Road, and Blackheath Hill to Greenwich; or Crofton Park, Catford, Bellingham, Beckenham Hill, Ravensbourne, and Shortlands to Bromley, Bickley, Orpington, etc. Passengers must ascertain if they have to change carriages at Nunhead. There are frequent trains between Victoria and Crystal Palace and Greenwich, *via* Brixton and Nunhead.

Trains run at certain intervals between Holborn, St. Paul's and Victoria to Bromley, Bickley, etc. (*via* Herne Hill), calling at Elephant and Castle (for Bakerloo line to Watford), Herne Hill, Dulwich, Sydenham Hill, Penge, Kent House, Beckenham, Shortlands, Bromley, and Bickley.

Cannon Street and London Bridge to Deptford, Greenwich and Charlton.—Trains run between these points about every half-hour during the day, calling at Spa Road, Southwark Park, Deptford, Greenwich, Maze Hill, and Westcombe Park. Trains also run from Charing Cross, Waterloo Junction, Cannon Street, and London Bridge to Woolwich, *via* New Cross, Lewisham, Blackheath, and Charlton.

Trains run from Charing Cross, Cannon Street, and London Bridge to Croydon (Addiscombe Road), calling at New Cross (for East London Line), St. John's, Lewisham, Ladywell, Catford Bridge, Lower Sydenham, New Beckenham, Beckenham Junction, Clock House, Elmer's End, Woodside, and Addiscombe Road.

Trains also run from Charing Cross, Cannon Street, and London Bridge to Lewisham, Blackheath, Kidbrooke, Bexley Heath, Erith, Lee, Eltham, Sidcup, Bexley, Crayford, Dartford, and Gravesend.

Southern Railway.—There are excellent services of electric trains between London Bridge and Victoria, the intermediate stations being: South Bermondsey, Old Kent Road, Queen's Road Peckham, Peckham Rye, Denmark Hill, East Brixton, Clapham, North Stockwell, Wandsworth Road, and Battersea Park, also frequent trains leave London Bridge and Victoria for Crystal Palace, the journey occupying about 15 minutes only. The intermediate stations from London Bridge and Victoria are: New Cross (for East London Line), Brockley, Honor Oak Park, Forest Hill, Sydenham, Crystal Palace, Gipsy Hill, West Norwood, Streatham Hill, Balham, Wandsworth Common, Clapham Junction, and Battersea Park. Trains run frequently, calling at New Cross, Brockley, Honor Oak Park, Forest Hill, Sydenham, Penge, Anerley, and Norwood Junction. Frequent trains also run to Croydon from both the termini.

WEST LONDON.

Southern Railway.—Through trains run between Ludgate Hill and Kew and Richmond, calling at Elephant and Castle, Loughborough Junction, Brixton, Clapham, Wandsworth Road, Battersea, Chelsea, West Brompton, Kensington, Shepherd's Bush, Hammersmith, Ravenscourt Park, Turnham Green, and Gunnersbury to Kew and Richmond.

Trains run from Waterloo to Battersea, Chelsea, Kensington, Hammersmith, etc. There are also electric trains to Kew and Richmond, *via* Clapham Junction, calling at Vauxhall, Queen's Road, Clapham Junction, Wandsworth, Putney, and Barnes.

The circular route from Waterloo to Waterloo *via* Wimbledon, Kingston, Twickenham and Richmond has lately been electrified.

Great Western Railway.—There are services of trains between Underground Stations: Aldgate, King's Cross, etc., also from Paddington to Westbourne Park, Acton, Ealing Broadway, West Ealing, Hanwell, Southall, Hayes, and Harlington, West Drayton, Uxbridge, etc. Also to Park Royal, Greenford, Gerard's Cross, Uxbridge, etc.

Metropolitan Railway.—A very frequent service of trains is maintained between Baker Street (escalator) and other stations on the Underground and Marlborough Road, Swiss Cottage, Finchley Road, West Hampstead, Kilburn and Brondesbury, Willesden Green, Dollis Hill, Neasden, Wembley Park, Harrow, Uxbridge, etc.; also between Earl's Court and Willesden Junction.

Underground Railway.—There is an excellent service of trains from the "Underground" stations: Cannon Street, Mansion House, Blackfriars, Temple, Charing Cross (escalator), Westminster Bridge, St. James Park, Victoria, Sloane Square, South Kensington, Gloucester Road, Earl's Court (escalator) to Wimbledon, Richmond, Hounslow, Ealing, and South Harrow.

STEAMER SERVICES ON THE THAMES, ETC.

Steamers leave London Bridge and Greenwich Pier during the summer for Southend, Margate, Ramsgate, and other seaside resorts near the Thames estuary. During the season there are also steamer services to Kew, Richmond, and Hampton Court, etc., and Messrs. Salter's steamers maintain a regular service between Kingston and Oxford (Sundays excepted). This is a delightful method of seeing the charming scenery of the upper Thames Valley.

In the summer also the "Belle" steamers make daily trips to Southend, Clacton-on-Sea, Walton-on-the-Naze, Felixstowe, Southwold, Lowestoft, Gorleston and Yarmouth.

ADDRESSES OF AMBASSADORS AND CONSULS IN LONDON.

Country or Republic.	Embassy or Legation.	Consulate in London.	Office Hours of Consulate.
Argentine Republic	2, Palace Gate, W. 8 ..	7, Gower Street, W.C.1.	11 to 1.
Austria	18, Belgrave Square, S.W.1	Consular business at the Legation.	11 to 1
Belgium	59, Sloane Gdns., S.W. 1.	37, Bedford Square, W.C. 1.	10 to 5. Sat. 10 to 1.
Bolivia	74, Compayne Gdns., N.W.6	20, Copthall Avenue, E.C. 2.	
Brazil	1, Halkin Street, S.W. 1.	Coventry House, 20, South Place, Finsbury, E.C. 2.	11 to 3. Sat. 11 to 1.
Bulgaria	51, Queen's Gate, S.W. 1.	3, Queensberry Place, S.W. 7.	3 to 4.30. Not Sats.
Chili	48, Grosvenor Sq., W. 1 ..	2, York Gate, N.W. 1.	10 to 1.
China	49, Portland Place, W. 1.	8, Eccleston Square, S.W. 1.	10 to 1. 2 to 5.
Colombia	45, Avenue Road, N.W. 8.	Sicilian Avenue, Southampton Row, W.C. 1.	9.30 to 1 ; 2 to 6.
Costa Rica ..	10, Strathmore Gdns., W.8	58, Lombard Street, E.C. 3.	11 to 4. Sat. 11 to 1.
Cuba	3, Grosvenor Mansions, Victoria Street, S.W. 1.	46, Kingsway, W.C. 2.	12 to 4. Sat. 12 to 1.
Czecho-Slovakia	9, Grosvenor Place, W. 1.	Consular business at the Embassy.	11 to 1. 3 to 5.
Denmark	29, Pont Street, S.W. 1 ..	29, Pont Street, S.W. 1.	10.30 to 1.30
Dominican Rep.	——	19, St. Dunstan's Hill, E.C. 3.	10 to 5.
Ecuador	98, Cromwell Rd., S.W. 7.	23, College Hill, E.C. 4.	10 to 1.
Esthonia	——	167, Queen's Gate, S.W. 7.	10 to 1.
Finland	——	31, Gt. St. Andrew Street, W.C. 2.	10 to 1. 2 to 4. Sat.
France	Albert Gate House, Hyde Park, W. 2.	51, Bedford Square, W.C. 1.	10 to 4. Sat. 10 to 1.
German Empire	9, Carlton Ho. Ter., S.W. 1.	Passport Office, 21A, Bedford Square, W.C. 1.	10 to 3. 10 to 1. Sat. 10 to 1.
Greece	51, Up. Brook Street, W. 1,	36, Gordon Square, W.C. 1.	10 to 1.
Guatemala ..	——	444, Mansion House Chambers, Queen Victoria Street, E.C. 4.	2 to 6. Sat. 11 to 2.
Hayti	17, Tavistock Sq , W.C. 1.	6, Trevanion Road, W. 14.	10 to 4. Sat. 10 to 2.
Honduras ..	——	4, Lloyds Avenue, E.C. 3.	11 to 3. Sat. 11 to 1.
Italy	20, Grosvenor Sq., W. 1 ..	144, Queen Victoria Street, E.C. 4.	10 to 3. Sat. 10 to 1.
Japan	10, Grosvenor Sq., W. 1 ..	1, Broad Street Place, E.C. 2.	11 to 1. 2.30 to 4.30
Latvia	——	329, High Holborn, W.C. 1.	10 to 1, 2 to 4. Sat. 10 to 1.
Liberia	13, Eaton Place, S.W. 1 ..	27, Mincing Lane, E.C. 3.	11 to 4, except Sat.
Lithuania ..	——	10, Palace Gate, W. 8.	10 to 1. 2 to 5.
Mexico	87, Cromwell Rd., S.W. 7.	25, Craven Road, W. 2.	9 to 3. Sat. 10 to 4.
Monaco	——	37, Conduit Street W. 1.	
Montenegro ..	49, Brook Street, W. 1 ..	21, Mincing Lane, E.C. 3.	11 to 4. Sat. 11 to 1.
Netherlands ..	32, Green Street, W. 1.	28, Langham Street, W. 1.	11 to 3. Sat. 11 to 1.
Nicaragua ..	——	85, Bishopsgate, E.C.	10 to 5.
Norway	21/24, Cockspur St., S.W.	36/37, King Street, E.C. 2.	10 to 3.
Panama	——	282, Finsbury Pavement Ho., E.C. 2.	
Paraguay ..	——	14, Chiswell Ho., Finsbury Pavemt.,	11 to 3. Sat. 11 to 1.
Persia	36, Queen's Gate Terrace, S.W. 7.	82, Victoria Street, S.W. 1. [E.C.	10 to 4. Sat. 10 to 1. [9 to 1,
Peru	104, Victoria St., S.W. 1.	36/37, Queen Street, E.C. 4.	9 to 12.30 ; 2 to 5. Sat.
Poland	45, Grosvenor Sq., W. 1..	2, Upper Montague Street, W.C. 1.	10 to 12. 2 to 4. Sat. [11 to 4,
Portugal	12, Gloucester Place, Portman Square, W. 1.	40, Woburn Square, W.C. 1.	11 to 4. Sat. 11 to 1
Roumania ..	4, Cromwell Place, S.W.	4, Cromwell Place, S.W.	
Russia	Chesham House, Chesham Place, S.W. 1.	128, New Bond Street, W. 1.	10 to 4. Sat. 10 to 1.
Salvador	——	7, Union Court, E.C. 2.	2 to 5. Sat. 11 to 1.
Siam	23, Ashburn Place, South Kensington, S.W. 7.	23, Ashburn Place, S.W. 7.	10 to 6. Sat. 10 to 2.
Spain	1, Grosvenor Gdns., S.W. 1.	47, Bloomsbury Square, W.C.	10.30 to 12.30. 2 to 4. Sat. 10.30 to 12.
Sweden	73, Portland Place, W. 1..	329, High Holborn, W.C. 1.	10 to 3. Sat. 10 to 1.
Switzerland ..	32, Queen Anne St., W. 1.	32, Queen Anne Street, W. 1.	11 to 1, 2 to 4. Sat. [11 to 1.
Turkey	——	——	
United States of America	4, Grosvenor Gdns., S.W. 1	18, Cavendish Square, W. 1.	10 to 4. Sat. 10 to 1.
Uruguay	35, Hyde Park Gate, S.W. 7.	67/68, Chancery Lane, W.C. 2.	10 to 4. Sat. 10 to 1
Venezuela ..	31, Kg. William St., E.C. 4.	104, High Holborn, W.C.	10 to 4. Sat. 10 to 2.
Yugo-Slavia ..	195, Queen's Gate, S.W. 7.	81, Knightsbridge, S.W. 7.	10 to 1.

HIGH COMMISSIONERS AND AGENTS GENERAL.

Commonwealth of Australia.—High Commissioner, Australia House, W.C. 2. Agents-General: New South Wales, Australia House, W.C. 2; Victoria, Melbourne Place, Strand, W.C. 2; South Australia, Australia House, W.C. 2; Queensland, 409, Strand, W.C. 2; Tasmania, Australia House, W.C. 2; Western Australia, Savoy House, Strand, W.C. 2.

Dominion of Canada.—High Commissioner, 19, Victoria Street, S.W. 1. Immigration office: 11 and 12, Charing Cross, S.W. 2. Government Agent for Ontario, 163, Strand, W.C. 2; for Quebec, 38, Kingsway, W.C. 2; for New Brunswick, 1, Regent Street, S.W. 1; for British Columbia, 1, Regent Street, S.W. 1; for Prince Edward Island, 19, Victoria Street, S.W. 1.

Dominion of New Zealand.—High Commissioner, 413, Strand, W.C. 2.

Union of South Africa.—High Commissioner, Trafalgar Square, W.C. 2. Emigration office for Rhodesia, 138, Strand, W.C. 2.

Other British Imperial Dominions are represented by the Crown Agents for the Colonies, Colonial Office [illegible] Whitehall, S.W. 1

PLACES OF WORSHIP.

The following list comprises a few only of the numerous places for religious worship in London, with an indication of their position and a list of services. It includes all the most important and those most likely to be frequented by the visitor, as representative of the particular faith or denomination or for the celebrity of the minister.

Church of England.

St. Paul's Cathedral. Sunday, 8 and 10.30 a.m.; 3.15 and 7 p.m. Early attendance necessary for evening service.

Westminster Abbey. Sunday, 8 and 10.15 a.m.; 3 and 6.30 p.m. Early attendance necessary for evening service.

Southwark Cathedral. Sunday, 8, 9 and 11 a.m.; 3.30 and 6.30 p.m.

Chapel Royal, Savoy. Sunday, 11.15 a.m. and 6 p.m.

Foundling Hospital Chapel, Guilford Street. Sunday, 11 a.m. and 3.30 p.m. The children take part in the choral service. Visitors are allowed to inspect the pictures after service.

Temple. Sunday 11 a.m., with orders previously obtained; 3 p.m. without orders (no Sunday services in August and September).

Welsh. St. Benet's, Queen Victoria Street, E.C., 11 a.m. and 6.30 p.m.

At practically every Parish Church services are held on Sunday at 11 a.m. and 6.30 or 7 p.m.

Anglo Catholic.

St. Alban's, Brooke Street, Holborn, E.C. Sunday, 7, 8, 9.15, 10.30 and 11 a.m.; 3.15 and 6.30 p.m.

All Saints, Margaret Street, W. 7, 8, 9, 9.45, 10.30 and 11.45 a.m.; 3, 4 and 7 p.m.

Roman Catholic.

Westminster Cathedral. Services at 6, 6.30, 7, 7.30, 8, 8.30, 9, 10.30 a.m. and 12 noon; 3.15 and 7 p.m.

Oratory of St. Philip Neri, Brompton, 6.30 to 11 a.m.; 3.30 and 7 p.m.; High Mass at 11 a.m.

Immaculate Conception, Farm Street, Berkeley Street, W. Services at 6.55, 7.30, 8.0, 8.30, 9.30 and 10.50 a.m., 12 noon and 4 p.m.

Italian Church, Clerkenwell Road, E.C. Services at 7, 8, 9, 10 and 11.15 a.m., and 4 and 7 p.m.

St. George's Cathedral, Southwark. Services at 7, 8, 9.30 and 10.30 a.m., 12 noon, and 6.30 p.m.

Baptist.

The services on Sunday at the following Chapels are generally held at 11 a.m. and 6.30 or 7 p.m.

Metropolitan Tabernacle, Newington Butts, S.E. This is built on the site of C. H. Spurgeon's Tabernacle.

Westbourne Park, Porchester Road, W.

Camden Road, Holloway, N.

Bloomsbury Baptist Church, Shaftesbury Avenue, W.C.

Presbyterian.

Upper George Street, Bryanston Square, W. 11 a.m. and 7 p.m.

Regent Square, Gray's Inn Road, W.C. 11 a.m. and 7 p.m.

Congregational.

City Temple, Holborn Viaduct. Sunday, 11 a.m. and 7 p.m.
Whitefield's Tabernacle, Tottenham Court Road, W. 11 a.m. and 7 p.m.

Wesleyan and Wesleyan Methodist.

Wesley's Chapel, City Road, opposite Bunhill Fields. Sunday, 11 a.m. and 6.30 p.m.

Welsh Denominational.

Calvinistic, Charing Cross Road, W.C. 10.45 a.m. and 6.30 p.m.

Synagogues.

(The hour named is for services on Saturday and Holy Days.)
Great, St. James' Place, Aldgate (erected 1722). 8 a.m. and sunset.
Central, 128, Great Portland Street. 10.15 a.m.
Bayswater, Chichester Place, Harrow Road. 9 and 10.15 a.m.
New West End, St. Petersburgh Place, Queen's Road. 10.15 a.m.
Spanish and Portuguese, Bevis Marks, Houndsditch. 8 a.m.
West London, 34, Upper Berkeley Street, Edgware Rd. 11 a.m.

Unitarian.

Unity Church, Upper Street, Islington, N. Sunday, 11 a.m. and 7 p.m.

Lutheran.

Danish, King Street, Poplar, E. 11 a.m.
German Evangelical, Leighton Crescent, N.W. 12 noon (2nd and 4th Sun.) and 7 p.m.
German Evangelical, Montpellier Place, S.W. 11 a.m.
Norwegian, Redriff Road, Rotherhithe, S.E.

Various Denominations.

Catholic Apostolic, Gordon Square, Bloomsbury, W.C. Sunday 6 and 10 a.m., 2 and 5 p.m.
Christian Scientists, Sloane Terrace, S.W. Sunday, 11.30 and 7 p.m.
Dutch Reformed Church, Austin Friars, Old Broad Street, E.C., 11.15 a.m
French Protestant, Soho Square. 11 a.m. and 6.30 p.m.
German Protestant, Fowler Road, Islington, N. 11 a.m. and 6.30 p.m.
Greek Church, Moscow Road, Bayswater, W. 10.15 and 11 a.m.
French Protestant Episcopal Church of the Savoy, 233, Shaftesbury Avenue, W.C. 11 a.m. and 6.30 p.m.
L'Eglise de Notre Dame de France, 5, Leicester Place, W.C. 8, 9, 10 and 11 a.m., and 7 p.m.
Moravian Church, 32, Fetter Lane, E.C. Sunday, 3 p.m.
Welsh Chapel, Pentonville Road, King's Cross, N. 11 a.m. and 6.30 p.m.
Plymouth Brethren, Marylebone Lane, W.
Church of Scotland (St. Columba), Pont Street, Belgrave Square, S.W. 11 a.m. and 6.30 p.m.
Swiss Protestant Church, 79, Endell Street, W.C.
Theistic Church, Swallow Street, Piccadilly, W. Sunday, 11 a.m. and 7 p.m.
New Jerusalem, Argyle Square, W.C. 11 a.m. and 7 p.m.
Christ Church, Westminster Bridge Road, S.E. 11 a.m., 3.30 and 7 p.m.

SCIENTIFIC AND OTHER SOCIETIES AND INSTITUTIONS.

(*See* also Libraries, p. 19.)

ANTIQUARIES, SOCIETY OF (OF LONDON), Burlington House, W.1.

ARCHITECTS, SOCIETY OF, 28, Bedford Square, W.C.1.

ASTRONOMICAL SOCIETY, ROYAL, Burlington House, W.1.

CHEMICAL SOCIETY, Burlington House, W.1.

CHEMISTRY, INSTITUTE OF, 30, Russell Square, W.C.1.

CIVIL ENGINEERS, INSTITUTION OF, Great George St., S.W.1.

DRAWING SOCIETY, ROYAL, 18, Queen Anne's Gate, S.W.1

EDUCATION ASSOCIATION, NATIONAL, Caxton House, Westminster, S.W.1.

ELECTRICAL ENGINEERS, INSTITUTION OF, Savoy Place, Victoria Embankment, W.C. 2.

GEOGRAPHICAL SOCIETY, ROYAL, Lowther Lodge, Kensington, S.W. 7.

GEOLOGICAL SOCIETY, Burlington House, W.1.

HORTICULTURAL SOCIETY, ROYAL, Vincent Square, S.W.1. Gardens at Wisley, Ripley, Surrey.

INSTITUT FRANÇAIS DU ROYAUME UNI, 1-7, Cromwell Gardens, S.W.7.

IRON AND STEEL INSTITUTE, 28, Victoria Street, S.W.1.

LINNEAN SOCIETY, Burlington House, W.1.

MECHANICAL ENGINEERS, INSTITUTION OF, Storey's Gate, S.W.1.

MEDICINE, ROYAL SOCIETY OF, 1, Wimpole Street, W.1.

METEOROLOGICAL SOCIETY, ROYAL, 49, Cromwell Road, S.W.7.

MICROSCOPICAL SOCIETY, ROYAL, 20, Hanover Square, W.1.

MINING ENGINEERS, INSTITUTION OF, 225, City Road, E.C.1.

NAVAL ARCHITECTS, INSTITUTION OF, 5, Adelphi Terrace, W.C.2.

NUMISMATIC SOCIETY, ROYAL, 22, Russell Square, W.C.1.

PALESTINE EXPLORATION FUND, 2, Hinde St., Manchester Square, W.1.

PHARMACEUTICAL SOCIETY, 17, Bloomsbury Square, W.C.1.

PHOTOGRAPHIC SOCIETY, ROYAL, 35, Russell Square, W.C.1.

PHYSICAL SOCIETY, IMPERIAL COLLEGE OF SCIENCE, South Kensington, S.W.7.

PHYSICIANS, ROYAL COLLEGE OF, Pall Mall East, S.W.1.

ROYAL INSTITUTION (of Great Britain), 21, Albemarle St., W.1.

ROYAL SOCIETY, Burlington House, W.1.

SURGEONS, ROYAL COLLEGE OF, 40, Lincoln's Inn Fields, W.C.2.

ZOOLOGICAL SOCIETY, Regent's Park, N.W.8 (*see* p. 220).

Literary.

(*See* also Libraries, p. 19.)

ANGLO-RUSSIAN LITERARY SOCIETY, Imperial Institute, S.W.7.

AUTHORS, INCORPORATED SOCIETY OF, 1, Central Buildings, Tothill Street, S.W.1.

BIBLIOGRAPHICAL SOCIETY, 20, Hanover Square, W.1.

CHAUCER SOCIETY, 67, Victoria Road, Finsbury Park, N.4.
CYMMRODORION, THE HONOURABLE SOCIETY OF, 64, Chancery Lane, W.C.2.
DANTE SOCIETY, 38, Conduit Street, W.1.
EARLY ENGLISH TEXT SOCIETY, *Sec.*, 15, Elgin Court, Elgin Avenue, W. 9.
EGYPT EXPLORATION FUND, 13, Tavistock Square, W.C.1.
ELIZABETHAN LITERARY SOCIETY, Toynbee Hall, Commercial Street, E.1.
BRITISH ESPERANTO ASSOCIATION, 17, Hart Street, W.C.1.
FOLKLORE SOCIETY, 11, Old Square, Lincoln's Inn, W.C.2.
HAKLUYT SOCIETY, British Museum, W.C.1.
HARLEIAN SOCIETY, 4, Trafalgar Square, W.C. 2.
SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES, 19, Bloomsbury Square, W.C.1.
ROYAL HISTORICAL SOCIETY, 22, Russell Square, W.C.1.
HUGUENOT SOCIETY OF LONDON, 94, Vineyard Hill Road, Wimbledon, S.W. 19.
IRISH LITERARY SOCIETY, 20, Hanover Square, W.1.
JAPAN SOCIETY, 22, Russell Square, W.C. 1.
JOURNALISTS, INSTITUTE OF, Tudor Street, E.C.4.
LIBRARY ASSOCIATION, Stapley House, Bloomsbury Sq., W.C. 1.
ROYAL SOCIETY OF LITERATURE, 2, Bloomsbury Square, W.C.1.
KYRLE SOCIETY, 192, Marylebone Road, N.W.1.
LONDON INSTITUTION, Finsbury Circus, E.C.2.
LONDON LIBRARY, 14, St. James's Square, S.W.1.
LONDON SOCIETY, 27, Abingdon Street, Westminster, S.W.1.

Musical.

ROYAL AMATEUR ORCHESTRAL SOCIETY, Royal Albert Hall, S.W.7.
ROYAL ACADEMY OF MUSIC, York Gate, Marylebone Road, N.W.1.
ROYAL COLLEGE OF MUSIC, Prince Consort Road, S.W.7.
GUILDHALL SCHOOL OF MUSIC, John Carpenter Street, E.C.4.
ROYAL MILITARY SCHOOL OF MUSIC, Kneller Hall, Whitton, Hounslow.
TRINITY COLLEGE OF MUSIC, 13, Mandeville Place, W.1.
ROYAL COLLEGE OF ORGANISTS, Kensington Gore, S.W.7.
ROYAL NORMAL COLLEGE AND ACADEMY OF MUSIC FOR THE BLIND, Westow Street, Upper Norwood, S.E.19.
SOUTH LONDON INSTITUTE OF MUSIC, Camberwell New Road, S.E.5.
GUILD OF CHURCH MUSICIANS (Incorporated), 42, Berners Street, W.1.
LONDON COLLEGE OF MUSIC, 47, Great Marlborough Street, W.1.
MUSICIANS, INCORPORATED SOCIETY OF, 19, Berners St., W.1.
MUSICIANS OF GREAT BRITAIN, ROYAL SOCIETY OF, 12, Lisle Street, W.C.2.
LONDON ACADEMY OF MUSIC, 22, Princes Street, Cavendish Square, W.1.
SOCIETY OF BRITISH COMPOSERS, 19, Berners Street, W.1.
ORCHESTRAL ASSOCIATION, NATIONAL, 14, Archer Street, W.1

London Art Clubs and Art Exhibitions.

(For the National Collections, *see* p. 130 *et seq.*)

THE ROYAL ACADEMY OF ARTS, Burlington House, Piccadilly, W.1.

THE ROYAL DRAWING SOCIETY, 18, Queen Anne's Gate, S.W.1.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9, Conduit Street, Regent Street, W.1.

THE ROYAL INSTITUTE OF OIL PAINTERS, 195, Piccadilly, W.1.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, 195, Piccadilly, W.1.

THE ROYAL SOCIETY OF ARTS, 18, John Street, Adelphi, W.C.2.

THE ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk Street, Pall Mall, S.W.1.

ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS, 5a, Pall Mall East, S.W.1.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS, 5a, Pall Mall East, S.W.1.

DORÉ GALLERY, 35, New Bond Street, W.1.

FRENCH GALLERY, 120, Pall Mall, S.W.1.

GOUPIL GALLERY, 5, Regent Street, S.W.1.

NEW GALLERY, 7, Bury Street, S.W.1.

THE ALLIED ARTISTS' ASSOCIATION, LIMITED, 67–69, Chancery Lane, W.C.2.

THE ARCHITECTURAL ASSOCIATION, 34, Bedford Square, W.C.1.

THE ARTS AND CRAFTS EXHIBITION SOCIETY, 1, Hare Court, Temple, E.C.4.

THE ARTS CLUB, 40, Dover Street, Piccadilly, W.1.

THE ART WORKERS' GUILD, Clifford's Inn Hall, Fleet Street, E.C.4.

THE BURLINGTON FINE ARTS CLUB, 17, Savile Row, W.1.

THE LANGHAM SKETCHING CLUB, 1, Langham Chambers, Langham Place, W.1.

THE LONDON SKETCH CLUB, 79, Wells St., Oxford St., W.1.

THE NATIONAL ART-COLLECTIONS FUND, Queen Anne's Chambers, Tothill Street, S.W.1.

THE NEW ENGLISH ART CLUB, Suffolk Street, Pall Mall East, S.W.1.

THE PASTEL SOCIETY, 195, Piccadilly, W.1.

The principal art dealers, in whose galleries exhibitions are held during the season, will be found in the neighbourhood of Bond Street; King Street, St. James's; Haymarket. Messrs. Christie's Art Sale Rooms are at 8, King Street, St. James's.

LONDON SOCIAL CLUBS.

Below is a list of the principal London Clubs, excepting those mentioned above and on p. 208. For Sporting and other Clubs *see* pp. 22–24.

ALMACK'S, 54, Grosvenor Street, W.1.

ALPINE, 23, Savile Row, W.1.

AMERICAN, 95, Piccadilly, W.1.
ARMY & NAVY, 36, Pall Mall, S.W.1.
ATHENÆUM, 107, Pall Mall, S.W.1.
AUTHORS', 2, Whitehall Court, S.W.1.
BEEFSTEAK, 9, Green Street, W.C.2.
BROOKS'S, (next No. 60) St. James's Street, S.W.1.
CARLTON, 94, Pall Mall, S.W.1.
CITY CARLTON, 24, St. Swithin's Lane, E.C.4.
COBDEN, Broadway Court, Westminster, S.W.1.
CONSERVATIVE, 74, St. James's Street, S.W.1.
CONSTITUTIONAL, Northumberland Avenue, W.C.2.
GARRICK (Theatrical), 13 & 15, Garrick Street, Covent Garden, W.C.2.
GOLFERS', 2A, Whitehall Court, S.W.1.
GREEN ROOM (Theatrical), 46, Leicester Square, W.C.2.
GUARDS', Brook Street, W.1.
HURLINGHAM, Broomhouse Road and Hurlingham Road, Fulham, S.W.6.
JUNIOR ARMY & NAVY, Horse Guards Avenue, S.W.1.
JUNIOR CARLTON, 30–35, Pall Mall, S.W.1.
JUNIOR CONSERVATIVE, 4, Grafton Street, W.1.
JUNIOR UNITED SERVICE, 11 & 12, Charles Street, St. James's Square, S.W.1.
KENNEL, 84, Piccadilly, W.1.
MARYLEBONE CRICKET, St. John's Wood Road, N.W.8.
NATIONAL LIBERAL, Whitehall Place, S.W.1.
NATIONAL MARITIME, 4, Rangoon Street, E.C.3.
NATIONAL SPORTING, 43, King Street, W.C.2.
NEW OXFORD & CAMBRIDGE, 15, Stratton Street, W.1.
O.P. (Theatrical), Craven Hotel, W.C.2.
OXFORD & CAMBRIDGE UNIVERSITY, 71–76, Pall Mall, S.W.1.
PLAYGOERS', 20, Cranbourn Street, W.C.2.
POLYGLOT, 4, Southampton Row, W.C.1.
PRESS, 7, St. Bride's House, Salisbury Square, E.C.4.
RANELAGH, Barnes, S.W.13.
REFORM, 104, Pall Mall, S.W.1.
ROYAL AERO, 3, Clifford Street, W.1.
ROYAL AUTOMOBILE CLUB, 89–91, Pall Mall, S.W.1.
ROYAL FLYING CORPS, 13, Bruton Street, W.1.
SAVAGE (Literature, Drama, etc.), 6 & 7, Adelphi Terrace, W.C.2
SPORTS, 8, St. James's Square, S.W.1.
TRAVELLERS', 106, Pall Mall, S.W.1.
UNITED SERVICE, 116–119, Pall Mall, S.W.1.
WHITE'S, 37 & 38, St. James's Street, S.W.1.

EDUCATIONAL INSTITUTIONS, LIBRARIES, &c.

University of London, Imperial Institute, South Kensington, S.W. 7: Instituted (1837) at Somerset House. This is really only an examining and degree-conferring body, not quite equalling in status the older Universities of Oxford, Cambridge, etc. The numerous Polytechnics, East London College (The People's Palace), London School of Economics, Bedford College for Women, King's College and University College are

all affiliated and are schools of the University. The University Settlement at More's Garden, Cheyne Walk, Chelsea, to which Crosby Hall (p. 86) has recently been added, serves as a tutorial residential centre for students qualifying for the degrees.

University College, Gower Street, W.C. 1. Founded by Lord Brougham 1828, the building erected by W. Wilkins. The hall, open free daily 10–4, contains some fine models by Flaxman. Thomas Campbell, the poet, Augustus de Morgan, the mathematician, Charles Darwin, and many scientists have been associated with it. A Junior School under the Government of the Council of the College was also held in a neighbouring building, but has since been removed to Frognal, Hampstead.

Gresham College, Gresham Street, E.C. 2 (*see* p. 127).

Sion College (*see* p. 20).

City of London School, Victoria Embankment, E.C.4. Originally founded (1837) in Milk Street, Cheapside; removed (1882) to present handsome building.

East London College (People's Palace), Mile End Road, E. 1. Founded (1887) on a suggestion made by Sir Walter Besant in his novel "All Sorts and Conditions of Men." The idea that the wealthy heroine gives effect to is to create a Palace of Pleasure and to afford some relief in elevating recreation for the tens of thousands of drab narrow lives lived in the vicinity. The funds for the actual realisation of the Utopian project were provided by the trustees of Mr. Barber Beaumont, a local landowner, the Drapers' Guild, and public subscription. The buildings opened by Queen Victoria include the Queen's Hall—seating accommodation 3,000—where popular concerts at nominal charges are given; Library, Recreation Room, Swimming Baths, Workshops, Technical Classes, etc. It has not altogether realised its intention of being an educational centre, but the other benefits are greatly appreciated, and there is every evidence of its being a useful institution.

The Libraries of London.

The following list only indicates those Libraries that are of more than ordinary importance or of a specialised character.

The ordinary Public Libraries of London are very numerous, practically every district having one or more, as the result of the munificence of Mr. Andrew Carnegie, and the application of the Public Libraries Act, which authorises their maintenance by limited local taxation. Sometimes catering for the special requirements and interests of their locality, as a rule they contain a newspaper and periodical room, reference library and lending library; but with the exception of the few included in the accompanying list they are without any distinctive merit.

GENERAL LIBRARIES.

The British Museum, Great Russell Street, W.C.1 (*vide* p. 174, *et seq.*), the largest library in the world. Admission for a day on application, for a longer period on introduction by letter signed by one or more householders.

London Library, 14, St. James's Square, S.W. 1 (about 400,000 volumes). Premises extended in 1921. A collection of portraits and views, numbering about 50,000, has recently (1922) been presented to the library by Mr. J. F. Baddeley. For the use of subscribers only.

London Institution, Finsbury Circus, E.C. 2 (150,000 volumes). A proprietary library, admission only on introduction of a member.

The Guildhall Library (*vide* p. 87) (154,000 volumes). A Free Public Library open from 10 a.m. to 8 p.m., Saturdays 10 to 6. A general reference library with special collections on the history and topography of the City of London.

Sion College, Victoria Embankment, E.C. 4 (110,000 volumes). Established 1635 for the use of the clergy of the Established Church. Admission on recommendation of an Episcopalian clergyman.

Royal Institution of Great Britain, 21, Albemarle Street, W.1 (60,000 volumes). For the use of members only.

Royal Society of Literature, 20, Hanover Square, W.1. Open to members only.

Lambeth Palace Library (*vide* p. 114), Lambeth, S.E.1. Founded in the 17th century. Fine collection of early theological and liturgical literature, and nearly 24,000 MSS. The Library is open (daily, except Saturdays and Sundays) to the public for reference.

University of London, South Kensington, S.W.7, 55,000 volumes, including the Grote Library of Latin and Greek Literature, the De Morgan collections on mathematics and astronomy. A Library of economic literature (40,000 volumes) is also housed here.

Bishopsgate Institute Library, 230, Bishopsgate, E.C. 2. About 45,000 volumes, including the George Howell collection on sociology, and an excellent selection on London history and topography.

SPECIAL LIBRARIES.

As the greater number of these belong to learned societies and proprietary institutions, the use of the library is reserved for members only. Sometimes a courteous letter to the Librarian or Secretary, indicating a special purpose, will obtain admission and limited facilities for research. At Libraries indicated thus(*) post-graduate students, specialists and writers on the subjects will be admitted on application. Libraries indicated thus(†) are either free, or some small fee, or the formality of an introduction by some responsible person is required.

Accountancy.—Society of Accountants and Auditors, King Street, Cheapside, E.C.2.* Institute of Chartered Accountants in England and Wales, Moorgate Place, E.C.2. **Agriculture.**—Board of Agriculture and Fisheries, 8, Whitehall Place, S.W.1.† Royal Agricultural Society, 16, Bedford Square, W.C.1. **Anthropology.**—Royal Anthropological Institute, etc., 50, Great Russell Street, W.C.1. **Archæology.**—Society of Antiquaries, Burlington House, Piccadilly, W.1.* **Archæology, Biblical.**—Society of Biblical Archæology, 37, Great Russell Street, W.C.1* **Archæology, Classical.**—Society for the Promotion of Hellenic Studies, 19, Bloomsbury Square, W.C.1. **Architecture.**—Sir John Soane's Museum, 13, Lincoln's Inn Fields, W.C.2.† (*vide* p. 184). Royal Institute of British Architects, 9, Conduit Street, W.1.* Architectural Association, 34, Bedford Square, W.C.1. **Art**—Art Library of the Victoria and Albert Museum, South Kensington, S.W. 7† (*vide* p. 155). Royal Academy of Arts, Burlington House, Piccadilly, W. 1.† **Astronomy.**—Royal Astronomical Society, Burlington House, Piccadilly, W. 1. **Bibliography.**—Bibliographical Society's Library at the London School of Economics, Clare Market,

Strand, W.C.2.† St. Bride's Institute, Bride Lane, Fleet Street, E.C.4.† **Blind,** National Library for the.—18, Tufton Street, S.W.1 (Opened 26th April, 1916). **Biology.**—Linnean Society, Burlington House, Piccadilly, W.1.* Royal Microscopical Society, 20, Hanover Square, W.1. **Botany.**—Library of the Royal Botanic Gardens, Kew, S.W.† **Chemistry.**—Chemical Society, Burlington House, Piccadilly, W.1. **Economics.**—British Library of Political Science at the London School of Economics, Clare Market, Strand, W.C.2.† Royal Statistical Society, 9, Adelphi Terrace, W.C.2.* Goldsmiths' Company's Library of Economic Literature, University of London, South Kensington, S.W.7.† **Education.**—Board of Education, Whitehall, S.W.1† College of Preceptors, 2 and 3, Bloomsbury Square, W.C.1.* **Engineering.**—Institution of Civil Engineers, Great George Street, S.W.1.* Institution of Mechanical Engineers, Storey's Gate, S.W.1.* Institution of Electrical Engineers, 1, Albemarle Street, W.1.* Iron and Steel Institute, 28, Victoria Street, S.W.1.* **Entomology.**—Entomological Society, 11, Chandos Street, W.1.* **Esperanto.**—British Esperanto Association, 17, Hart Street, W.C.1.* **Geography.**—Royal Geographical Society, Kensington Gore, S.W.7 (*see* p. 15).* **Geology.**—Geological Society, Burlington House, Piccadilly, W.1.* The Geological Survey and Museum of Practical Geology, 28–32, Jermyn Street, S.W.1.† **Genealogy and Heraldry.**—College of Arms, Queen Victoria Street, E.C.4. **History.**—Royal Historical Society, 22, Russell Square, W.C.1.* *Vide* also the Public Record Office, p. 120.* **Horology.**—British Horological Institute, Northampton Square, E.C.1. **Horticulture.**—Royal Horticultural Society, Vincent Square, S.W.1.* **Huguenot History.**—French Protestant Hospital, Victoria Park Road, E.9.† **Hygiene and Sanitary Engineering.**—Royal Sanitary Institute, 90, Buckingham Palace Road, S.W.1. **India.**—Office of Secretary of State for India, Charles Street, Whitehall, S.W.1, contains the valuable Library of the old East India Company.† Royal Colonial Institute, 18, Northumberland Avenue, W.C.2.† **Insurance.**—Institute of Actuaries, Staple Inn Hall, Holborn, W.C.1. **Italian Literature.**—Dante Society, 38, Conduit Street, W.1. **Japan.**—Japan Society, 20, Hanover Square, W.1. **Jews, Judaism and Hebraica.**—Mocatta Library, University College, Gower Street, W.C.1.† Jews' College, Queen Square House, W.C.1.* The Hebrew Library, Mulberry Street, E.1. **Law.**—The Libraries of Lincoln's Inn*, Inner Temple*, Middle Temple* and Gray's Inn*, are of special importance. Law Society, 100–113, Chancery Lane, W.C.2.* **Mathematics.**—London Mathematical Society, Burlington House, W.1. **Medicine and Surgery.**—Royal Society of Medicine, Wimpole Street, W.1. Royal College of Surgeons, 39–43, Lincoln's Inn Fields, W.C.2† Royal College of Physicians, 12, Pall Mall East, S.W.1.* British Medical Association, 429, Strand, W.C.2.* **Meteorology and Climatology.**—Royal Meteorological Society, 70, Victoria Street, S.W.1.† **Metallurgy.**—Institution of Mining and Metallurgy, 1, Finsbury Circus, E.C.2.† *Vide* also Natural History Museum. **Music.**—Royal College of Music, Prince Consort Road, South Kensington, S.W.7†. Philharmonic Society, 19, Berners Street, W.1. **Natural History.**—Natural History Museum, South Kensington, S.W.7.† **Naval and Military Science.**—Royal United Service Institution, Whitehall, S.W.1.* **Ophthalmology.**—Ophthalmological Society, etc., 11, Chandos Street, W.1. **Patents and Science.**—The Patent Office

Library, 25, Southampton Buildings, Chancery Lane, W.C.2.† **Pharmacy.**—Society of Apothecaries of London, Water Lane, Blackfriars, E.C.4.* Pharmaceutical Society of Great Britain, 16 and 17, Bloomsbury Square, W.C.1.* **Photography.**—Royal Photographic Society, 35, Russell Square, W.C.1. **Printing.**—St. Bride's Foundation, Bride Lane, Fleet Street, E.C.4.† **Science.**—The Science Library of the Victoria and Albert Museum, West side of Exhibition Road, S.W.7† Royal Society, Burlington House, Piccadilly, W.1.* **Technology,** *see* several Technical Institutes and the Libraries dealing with the several subjects. **Theology.**—Dr. Williams's Library, Gordon Square, W.C.1.* Church House, Dean's Yard, Westminster, S.W.1. St. Paul's Cathedral Library.† Congregational Library, Memorial Hall, 15, Farringdon Street, E.C.4.† Westminster Chapter Library, the Cloisters, Westminster Abbey, S.W.1.* **Zoology.**—Zoological Society of London, Regent's Park, N.W.1. For members only.

SPORTS AND PASTIMES IN AND AROUND LONDON.

Angling Clubs.—Central Association of London Angling Clubs, 10, James Street, Covent Gardcn, W.C.2; Piscatorial Society, Holborn Restaurant, W.C.1. **Fishing** can be arranged for at the Lion Hotel, Farningham; Elephant Hotel, Pangbourne.

Archery Clubs and Ground.—Royal Toxophilite Society, formerly in Inner Circle, Regent's Park, N.W. 1, and temporarily using the headquarters of the Honourable Artillery Company, City Road, E.C.

Athletics.—The Amateur Athletic Association, 10, John Street, Adelphi, W.C.2, is the governing body. At most of the meetings advertised in the *Sporting Life* or *Athletic News* there are open events. **Grounds.**—Stamford Bridge, Chelsea; Queen's Club, West Kensington, W.14.

Automobilism.—*See* Motoring.

Aviation Clubs.—Royal Aero Club of the United Kingdom, 3, Clifford Street, New Bond Street, W.1; Aeronautical Society of Great Britain, 53, Victoria Street, S.W.1. **Grounds.**—Crystal Palace, Wembley Park, Brooklands, Hurlingham and Hendon.

Badminton.—The Badminton Association, 3, Onslow Avenue, Richmond, is the governing body. **Grounds.**—Alexandra Palace and Crystal Palace.

Boxing.—The Amateur Boxing Association, 22, Great James Street, W.C. 1, and the National Sporting Club, 43, King Street, Covent Garden, W.C.1. control the Amateur and Professional Boxing throughout the Kingdom. **Clubs and Places of Contests.**—Northampton Institute, 280, St. John Street, E.C. 1; The Ring, Blackfriars Road, S.E.

Coaching Club.—The Coaching Club, The Four-in-Hand Club. These have no Clubhouse. Meetings are held at the Berkeley Hotel, Piccadilly. The principal meets during the season are at the Powder Magazine, Hyde Park. One or more coach services are maintained by private owners between the Metropole or Victoria Hotels, and Brighton, Windsor, etc.

Cricket Grounds.—"Lords'," St. John's Wood Road, N.W.8.—The headquarters of the Marylebone Cricket Club, where are played the

Oxford and Cambridge, and Eton and Harrow matches, two events in the London season attended by society. The Oval, Kennington.—This is the headquarters of the Surrey Cricket Club. It is the most popular cricket ground in London, and the matches are well attended, notably that of Surrey *v.* Nottingham, held on the August Bank Holiday.

Croquet.—The Croquet Association, 4, Southampton Row, W.C.1, is the governing body. **Club and Grounds.**—All England Lawn Tennis and Croquet Club, Wimbledon.

Dogs and Dog Shows Clubs.—The Kennel Club, 84, Piccadilly, W.1, is the governing body. **Principal Shows.**—Crystal Palace, October; Alexandra Palace, April and May.

Fencing.—The Amateur Fencing Association is the governing body. **Clubs.**—Sword Club, 1A, Tenterden Street, Hanover Square, W.1; London Fencing Club, 7, Cleveland Row, S.W.1.

Football.—This popular winter game is played very extensively by both amateur and professional teams in the neighbourhood of London. They are, of course, sub-divided into the two forms of the game—Rugby ("Rugger") or Association ("Soccer"), the last-named being most popular. The charge for admission is usually sixpence, but for special events is increased to one shilling. Most of the matches are held on Saturday afternoons, but there are also week-day fixtures.

Association Football (Season from Sept. 1st to April 30th)—
Woolwich Arsenal Club, Plumstead.
Chelsea Football Club, Stamford Bridge Grounds, S W.3.
Tottenham Hotspur Club, High Road, Tottenham.
Fulham Football Club, Craven Cottage, Fulham.
Queen's Park Rangers, Park Royal.
Crystal Palace, Sydenham, S.E.19.

Rugby Football (Season from end of September to first Saturday in April). The best matches take place at—
The New Rugby Union Ground, Twickenham.
Rectory Field, Blackheath.

Golf Clubs.—Acton, East Acton; Royal Blackheath, Greenwich; Bushey Hall, Bushey; Burhill, Merstham, Surrey; Eltham, Eltham; Hanger Hill, North Ealing; Mid-Surrey, Richmond Park; Ranelagh, Barnes; Richmond, Sudbrook, Richmond; Walton Heath, Walton-on-Thames; Wimbledon Park, Wimbledon.

Hunting.—There are several Hunts near London. Foxhounds at Watford, Slough, Broxbourne, Reigate, Epping, Leatherhead; Staghounds at Potters' Bar and Maidenhead; other Hounds at Penshurst.

Lacrosse.—The English Lacrosse Union is the governing body. Clubs play at Blackheath, Catford, Purley and Snaresbrook.

Lawn Tennis.—The Lawn Tennis Association, 49, Queen Victoria Street, E.C.4, is the governing body. **Clubs.**—All England, Wimbledon; Queen's Club, Hammersmith; Ealing, Ealing.

Motoring Clubs.—Royal Automobile Club. The new palatial Clubhouse, 89–91, Pall Mall, S.W.1, is one of the finest buildings of its kind in the world. Automobile Association and Motor Union, 68, Whitcomb Street, W.C.2. **Racing Tracks.**—Brooklands is now the only ground of any importance.

Polo Clubs.—Hurlingham, Fulham; Ranelagh, Barnes; Roehampton, between Barnes and Richmond Park.

Racing.—The Jockey Club is the absolute governing body at all meetings. **Chief Race-courses near London**—in order of relative social status—Ascot, Sandown Park, Kempton Park, Epsom, Hurst Park, Alexandra Park. Except at Epsom and Ascot hurdle races are also held during the winter. For dates of meetings consult Sporting Calendar.

Racquets.—The meetings are held at the Queen's Club, Palliser Road, West Kensington, W.14.

Rifle Shooting.—The National Rifle Association (c/o Royal United Service Institution) and their ground, Bisley Camp, Brookwood, are the principal body and place for contests, and the meeting in July is the great event of the year.

Rowing.—The Amateur Rowing Association (18, Berkeley Square, W.1.) is the governing body at all regattas on the Thames. The chief events are—Oxford and Cambridge in March or April, Henley Regatta in July. There is excellent boating on the River at all seasons, for preference above Kew.

Skating.—It requires an exceptionally severe winter and prolonged low temperature to provide skating in or near London. The ponds at Hampstead are sometimes frozen and such large sheets of water as the "Welsh Harp," Hendon, and Ruislip Reservoir are usually available for a few days each winter. There are **Rinks** for Roller Skating at Holland Park, Maida Vale, Earl's Court, etc.

Swimming.—The Amateur Swimming Association (Hon. Sec., East Clere, Whitburn, near Sunderland), is the governing body. Contests are held at the principal public baths; those at Grosvenor Road, Hornsey Road, Paddington and High Holborn are especially suitable.

THEATRES, CONCERT, MUSIC, AND VARIETY HALLS.

The leading theatres will be found within the area bounded north by Oxford Street, East by Kingsway, South by the Victoria Embankment, and West by Regent Street. Reference to the map will show that this district is particularly accessible by every means of conveyance. In the following list the general character of the entertainment is indicated, but with changes of lesseeship there may probably be great departures from the "traditions of the house"; as in the instance of the Lyceum Theatre, variety and melodrama and pantomime may succeed even where Sir Henry Irving had ennobled the dramatic art. It is essential, therefore, to consult the daily papers to ascertain the character of the entertainment at each house. The Pit, that our American cousins identify as the back part of parterre, and the Gallery, are unreserved. Attendance some time before the doors open is essential to ensure securing a seat in these parts for a successful play. All other seats are numbered and reserved, and at the higher class theatres, notably the Royal Opera House, evening dress is imperative for both ladies and gentlemen seeking admittance.

Theatres, Concert, Music, and Variety Halls—*Continued.*

NAME.	ADDRESS.	ENTERTAINMENT.
Adelphi	411, Strand, W.C.2.	Musical Comedy.
Aldwych	Aldwych, Strand, W.C.2.	Comedy.
Alhambra	Leicester Square, W.C.2.	Varieties & Ballet.
Ambassadors	West Street, W.C.2.	Revues, etc.
Apollo	Shaftesbury Avenue, W.1.	Comedy.
Coliseum, London	St. Martin's Lane, W.C.2	Varieties.
Comedy	Panton St., Haymarket, S.W.1	Comedy.
Covent Garden (Theatre Royal)	Bow Street, W.C.2	Opera.
Criterion	Piccadilly, W.1	Comedy and Farce.
Daly's	Cranbourn Street, W.C.2	Musical Comedy.
Theatre Royal, Drury Lane	Catherine Street, W.C.2	Melodrama or Pantomine.
Duke of York's	St. Martin's Lane, W.C.2	Comedy.
Empire	Leicester Square, W.C.2	Varieties & Ballet.
Gaiety	Strand, W.C.2	Musical Comedy.
Garrick	Charing Cross Road, W.C.2	Comedy.
Globe	Shaftesbury Avenue, W.1	Comedy.
Haymarket	Haymarket, S.W. 1	Comedy or Drama.
Hippodrome, London	Charing Cross Road, W.C.2	Varieties.
His Majesty's	Haymarket, S.W.1	Comedy.
Holborn Empire	242, High Holborn, W.C.1	Varieties.
Kingsway	Great Queen Street, Holborn W.C.2	Comedy.
Little	John Street, Adelphi, W.C.2	Revues, etc.
London Pavilion	Piccadilly, W.1	Varieties.
Lyceum	Wellington St., Strand, W.C 2	Melodrama, etc.
Lyric	29, Shaftesbury Avenue, W.1	Musical Comedy.
Lyric	Hammersmith	English Opera.
Metropolitan	Edgware Road, W.2	Varieties.
New	St. Martin's Lane, W.C.2	Musical Comedy.
Oxford	14, Oxford Street, W.1	Comedy.
Palladium, London	Argyll St., Regent St., W.1	Varieties.
Prince's	Shaftesbury Avenue, W.C.2	Comic Opera.
Playhouse	Northumberland Av., W.C.2	Comedy.
Prince of Wales's	Coventry Street, W.1	Musical Comedy
Queen's	Shaftesbury Avenue, W.1	Comedy.
Royal Court	Sloane Square, S.W.1	Drama, Revues, etc.
Royalty	73, Dean Street, Soho, W.1	Comedy.
Savoy	Strand, W.C.2	Comic Opera or Comedy.
Scala	Charlotte Street, Fitzroy Sq., W.1.	"Kinemacolor," "Kinoplastikon"
Shaftesbury	Shaftesbury Avenue, W.1	Musical Comedy.
St. James's	King St., St. James's, S.W.1	Comedy or Drama.

Theatres, Concert Halls, etc.—*Continued.*

NAME.	ADDRESS.	ENTERTAINMENT.
St. Martin's	West St., Shaftesbury Av., W.1	Comedy, etc.
Strand	Aldwych, W.C.2	Comic Opera, Comedy, etc.
Vaudeville	404, Strand, W.C.2	Comedy.
Victoria Palace	Victoria Street, Victoria Station	Varieties.
Winter Garden	Drury Lane, W.C.2	Musical Comedy.
Wyndham's	Charing Cross Road, W.C.2	Comedy.

Halls used for Public Meetings, Exhibitions, Concert Halls, etc.

NAME.	ADDRESS.	ENTERTAINMENT.
Æolian Hall	135, New Bond Street, W.1	Concerts.
Agricultural Hall	Islington, N.1	Cattle & Horse Shows, Exbns., etc.
Cannon Street Hotel	Cannon Street, E.C.4	Public Meetings.
Essex Hall	Essex Street, Strand, W.C.2	Public Meetings.
Freemasons' Hall	Gt. Queen Street, Holborn, W.C.2	Masonic Meetings.
Holborn Hall	Gray's Inn Road, W.C.1	Religious Conferences.
Kingsway Hall	Kingsway, W.C.	Concerts, Meetings, etc.
Memorial Hall	Farringdon Street, E.C.4	Religious Conferences.
Olympia	West Kensington, W.14	Int'nl. Horse Show, Military Tournament, Exhibitions.
Queen's Hall	Langham Place, W.1	Concerts.
Royal Albert Hall	Kensington Gore, S.W.7	Concerts.
Royal Horticultural Hall	Vincent Square, Westminster, S.W.1	Flower Shows.
Steinway Hall	15, Lower Seymour St., W.1	Concerts.
St. George's Hall	Langham Place, W.1	Maskelyne & Devant's Mysteries.
St. James's Hall	Great Portland Street, W.1	Concerts, Lectures.
Wesleyan Central Hall	Tothill Street, Westminster	(see p. 50).
Wigmore Concert Hall	Wigmore Street, W.1	Concerts.

COMMERCIAL LONDON, MARKETS, etc.

The principal wholesale centres of trade are:—**Book Publishing**: Paternoster Row and Bedford Street, Strand. **Chemicals**: Mincing Lane. **Coal**: the Coal Exchange (*see* p. 120). **China and Glass**: Holborn Circus and neighbourhood. **Corn**: Mark Lane. **Diamonds and Precious Stones**: Hatton Garden and neighbourhood. **Drapery**: Wood Street, St. Paul's Churchyard, and the whole district between. **Drugs**: Mincing Lane and Aldersgate Street. **Furs**: Queen Street, Cheapside. **Foreign and Colonial Produce**: Mincing Lane. **Foreign Fruit**: Monument Yard, London Bridge. **Furniture**: Curtain Road, Shoreditch. **Fancy Goods**: Houndsditch. Newgate Street. **Grocery**: Great Tower Street. **Ironmongery**: Upper Thames Street. **Millinery, Feathers, etc.**: Gresham Street. Wood Street. **Motors**: Long Acre and neighbourhood. **Leather**: Bermondsey. **Jewellery and Watches**: Clerkenwell. Charterhouse Street. **Oils**: The Baltic, St. Mary Axe. **Paper**: Upper Thames Street. Cannon Street. **Provisions**: Smithfield. Tooley Street. **Hops**: High Street, Borough. Hop Exchange, Southwark Street. **Wines and Spirits**: Great Tower Street. **Wool**: The Wool Exchange, Coleman Street. **Wood**: The Baltic, St. Mary Axe. Fenchurch Street.

In many instances imports, dutiable and non-dutiable, are stored in the dock warehouses or in **Bonded Warehouses** situated in Cutler Street, Houndsditch; Leman Street, Whitechapel; Commercial Road.

The **Port of London** is the largest shipping centre in the world; the navigable channel, with a depth at low water of 16 to 30 feet, extends from London Bridge to the Nore, a distance of 46 miles. Wharves extend almost the entire length, and the principal docks, going down stream are:—St. Katherine's, 10½ acres; London, 37½ acres; West India, 94 acres; Millwall, 36½ acres; East India, 32 acres; Royal Victoria and Royal Albert, 184 acres; and King George V., 68 acres; Tilbury, 90 acres. These have a total water area of upwards of 720 acres, and quays totalling 33 miles in length; they are now held by a newly constituted public body, the Port of London Authority with offices in Trinity Square. Fine new building inaugurated October 17, 1922. The Surrey Commercial Docks, 167½ acres, are on the Surrey side of the river. The actual business of the Port is represented by the following figures: The tonnage of vessels entering the Port with cargoes during 1919 totalled 8,817,841; the tonnage of vessels clearing with cargoes from the Port in the same year totalled 6,241,242. These figures would be largely increased if the vessels that entered or cleared in ballast were added.

Markets.

The Corporation of the City of London is the public market authority. The principal markets are within their jurisdiction and are owned by them.

Billingsgate.—Lower Thames Street. For fish only. Founded 1659; rebuilt 1854; enlarged and improved 1880.

Borough.—Near Southwark Cathedral. Fruit and vegetables only.

Leadenhall.—Leadenhall Street. Principally for poultry and game. Founded in the reign of Edward IV. Rebuilt 1730 and 1880.

Central Meat, Poultry and Provision Market, Smithfield.—Principally for meat and provisions. Also has fish, fruit, vegetables and poultry markets. Built 1866–69. Extended 1882–1888. Total area 80 acres.

Metropolitan Cattle Market, Caledonian Road, Islington.—For live cattle only, Mondays and Thursdays. Established 1855 in substitution of the cattle market held at Smithfield. Area 30 acres. On Fridays a Pedlars' Market is held, and on that day odds and ends of all kinds, second-hand books, bric-a-brac, furniture, etc., are spread out on the stones or on stalls for sale. Large abattoirs adjoining.

Spitalfields Market, Commercial Street.—Fruit and vegetables only.

Covent Garden Market, Covent Garden, Strand.—Principal fruit and flower market. Owned by the Duke of Bedford.

Deptford Cattle Market.—For foreign live cattle only. Abattoirs adjoining.

There are less important markets at King's Cross for Potatoes; Portman, at Lisson Grove, Vegetables; at Shadwell, Fish.

LOCAL GOVERNMENT AND ADMINISTRATION.

The whole of the powers in connection with the administration of local affairs in the County of London are, with the exception of Police and Justice, entrusted to directly or indirectly elected boards with statutory powers and constitutions. These consist of the following:

LONDON COUNTY COUNCIL, of 118 Councillors elected for three years and 19 Aldermen co-opted from within or without the Council for six years. The administrative area is 116·9 square miles, the population (1921) 4,484,523 and the assessable value (1913) £45,023,091. The Council's purposes are government by bye-laws, general building regulations, loans to local authorities, provision and maintenance of parks, open spaces, control of main drainage and local drainage, control and provision of lodging-houses, care of inebriates, regulation of midwives, control of offensive trades, infant life protection, fire prevention and Fire Brigade, education (including elementary, secondary, technical education), reformatories and care of defective children, bridges, tunnels and ferries, street improvement and nomenclature, tramways. The Council Hall was in Spring Gardens, but a new Council Hall and administrative building of adequate size, adjoining the south east side of Westminster Bridge, was opened by the King on July 17, 1922. About another third of the building remains to be constructed. The piece of ground was formerly known as "Pedlar's Acre," being bequeathed by a pedlar to old Lambeth Parish in the 15th century.

METROPOLITAN BOROUGH COUNCILS. These 28 Metropolitan Boroughs, each with its body of Councillors and Aldermen, elected as for the County Council and a Mayor elected for one year from within or without the Council. Their total annual expenditure is £5,049,671, and this covers: cleaning of streets, lighting, public libraries, etc.

METROPOLITAN ASYLUMS BOARD. Appointed by the London County Council from amongst its own numbers and delegates from Boards of Guardians. Offices: Victoria Embankment.

METROPOLITAN WATER BOARD. Offices: Savoy Court, Strand. Consists of 66 members elected from other administrative bodies. Area supplied, 559 square miles; population, nearly seven millions. A large proportion of the supply is drawn from springs and wells, notably the New River, constructed 1613, to bring water from Hertfordshire to the City, a distance of 35 miles. The supply is constant and from high levels.

CITY OF LONDON CORPORATION. An almost autonomous body governing the City, consisting of 231 Common Councillors, elected by the Wards; 25 Aldermen elected for life from amongst the Councillors; a Lord Mayor from among the Aldermen who have served the office of Sheriff. The Lord Mayor holds office for one year (*vide* p. 213, "The Mansion House,") and has absolute powers in civic affairs, almost identical with those of the President of a Republic. To recognise the freedom and power of the citizens on all occasions of State ceremony he has certain rights of precedence and receives at the City boundary (*see* p. 212), the King or any of his representatives. The annual expenditure is largely provided for by rents from property owned by the Corporation, market tolls (*see* p. 27), etc. It provides its own poor law relief, police, street cleaning, refuse removal, free library and museum (*see* p. 87), ambulance, etc. From the surplus and the accumulation of certain dues no longer enforced, the Bridges across the Thames in the City have been built, and such important open spaces as Epping Forest, Hampstead Heath, Coulsdon Common, etc., purchased.

HISTORICAL SKETCH.

The capital of the United Kingdom of Great Britain and Ireland and the chief town of the British Empire, with a population according to the last census (1921) of 7,480,201 souls in the Metropolitan Police District (exclusive of the City of London, with a population of 13,709), is situated on both banks of the River Thames and distant about 50 miles from its mouth. The nucleus, the City of London proper, is entirely in Middlesex, but the ever increasing town beyond these limits also extends into the counties of Surrey and Kent on the south and Essex on the east. The Metropolitan Police District extends over a radius of 15 miles from Charing Cross and the area presided over by the London County Council, constituted by Act of Parliament in 1888, is 117 square miles; the affairs of the City of London, formerly surrounded by walls, are administered independently by the Lord Mayor and Courts of Aldermen and Common Council.

It is difficult to assign a date, even approximate, to the foundation of London. One thing, however, is certain, that *Londinium* existed at the time of the occupation of Great Britain by the Romans (43–409 A.D.), and they left a walled town behind them. Its exact situation is not known, but it must have been somewhere within the area covered by the present City. The precise direction of the original walls is not recorded, but the configuration of those existing before, say, 1374 have been traced. The mediaeval circuit was Roman. There were six gates whose names are still preserved, *i.e.* (starting from the Tower of London), Aldgate, Bishopsgate, Cripplegate, Aldersgate, Newgate and Ludgate. These gates were demolished in 1760.

The walls were slightly over two miles long, beginning at the Tower and ending at Blackfriars. Between these two points there was a wall along the river bank, about 1⅛ miles in length, so that the whole circumference, including this river wall, was about 3⅛ miles.

From the Tower the line of wall crossed Tower Hill to a point behind the disused Tower Railway Station, where some fragments can still be seen, thence it extended to Roman Wall House, Crutched Friars,

and along Jewry Street to **Aldgate.** The old gate, which was at one time occupied by Chaucer, stood about 40 yards west of the corner of Aldgate High Street, at its junction with Houndsditch. Thence the wall stretched along Duke Street, Bevis Marks and Camomile Street, where there are still some traces of it, to **Bishopsgate,** so called from its repair by a bishop (Erkenwald) in 685. Wormwood Street leads to the thoroughfare named London Wall, containing the church of Allhallows (*see* p. 41), of which the vestry is built on a bastion of the old wall. There are some remains of it nearly opposite the church of St. Alphage (*see* p. 43). Then come Hart Street and **Cripplegate,** so called from the old Anglo-Saxon word "crepel" (postern). In the churchyard is a fine piece of one of the Roman bastions. From Cripplegate the wall continued along the west side of Monkwell Street and Noble Street to **Aldersgate.** This gate stood just north-east of St. Botolph's Church (*see* p. 45), and the old gate-house was occupied by John Day, the Elizabethan printer, Foxe's *Book of Martyrs* being issued from here. The wall then ran north of Little Britain to a point now enclosed in the courtyard of the new General Post Office where, below the level of the streets, is a very fine fragment of wall and bastion. **Newgate** is mentioned in a charter as early as 857, and was used as a prison from 1190 until its demolition (*see* p. 125). A portion of the old wall is built into the western boundary of Amen Court. **Ludgate** stood close to the spot where St. Martin's Church now stands, the name being derived from the old English word "ludgeat" (postern). The statue of Queen Elizabeth which stood over the gateway can now be seen over the entrance to the schools adjoining St. Dunstan's in the West, Fleet Street (*see* p. 46).

Ireland Yard at the back of Ludgate Hill Station marks the site of Blackfriars Monastery and the boundary wall where it extended to the river, which was defended by Baynard's Castle.

There is reason for believing in the existence at the time of the Roman occupation of a bridge across the river; and it is supposed that the London Stone, religiously preserved in a niche in the wall of St. Swithin's church, opposite Cannon Street Railway Station (*cf.* Shakespeare's King Henry VI., 2nd part, act 4, sc. vi.) is a Roman milestone, if not a prehistoric monument. The Roman legions left Great Britain about the commencement of the 5th century and the Venerable Bede (675-735) says that the church of St. Paul (p. 79), was built by King Ethelbert. From that time down to the present day a cathedral dedicated to St. Paul has existed on the hill overlooking Ludgate.

To the successive dominations of the Saxons and Danes during several centuries succeeded the Norman invasion (1066) under William the Conqueror, who took possession of England after the decisive battle of Hastings. It was during his reign that the Tower of London, the most important monument in the City, was built (p. 51). In 1083 the construction of old St. Paul's (p. 79), was begun, on the site of the edifice founded by Ethelbert. Four years later it was burnt. The priory of St. Bartholomew the Great dates from 1123 (p. 45). London Bridge, rebuilt in stone about 1176, lasted until the beginning of the 19th century, when it it was replaced by the present structure, which was widened a few years ago. The Temple Church dates from the year 1185; and the first Mayor of London was appointed in 1189. About the year 1208 the church of St. Mary Overy (the cathedral of

St. Saviour), Southwark, was founded; and Henry II. laid the foundation-stone of the Lady Chapel in the Abbey of Westminster in 1221. Eleanor of Castile, wife of Edward I., died in 1290 and the king erected stone crosses at each place where the funeral procession halted on its way to Westminster Abbey. The statue of Charles I. (p. 2) has ever since 1677 occupied the site of the cross set up at the village of Charing. This cross existed from 1291 down to the year 1647, and at the present time a commemorative monument stands in the courtyard of Charing Cross Railway Station.

The Guildhall was built in 1411, but restored after the Great Fire. (Its façade in King Street dates from 1789). Cromwell in 1650 permitted the Jews to return to England after being banished for several centuries, and those who established thenselves in London settled down in the neighbourhood of Aldgate. This is still the Jewish quarter.

The Great Plague of London began in November, 1664, and continued until the Great Fire, which broke out on 2nd September, 1666, in Pudding Lane (Eastcheap), near the Monument (a column erected about 1671 to commemorate it) and (according to tradition) ended at Pye Corner (now the corner of Cock Lane and Giltspur Street). A figure of the period still occupies its original position on the wall (1st floor) of a newly-built house on the site. At this spot the progress of the fire was arrested by means of gunpowder; and it is to this fact that we owe the preservation of the Church of St. Bartholomew the Great (p. 45), the most important example of Norman architecture in London. In the neighbourhood and opposite Gray's Inn Road is Staple Inn, one of the old "Inns of Chancery"; entrance between 2 and 3 Holborn, E.C. The façade is composed of a group of old wooden houses dating from 1586, forming, of its kind, the most picturesque relic of the ancient city. Another group of mediæval houses was until recently to be found in Cloth Fair, which may be reached through one of the exits from St. Bartholomew the Great (*see* above).

In 1665, 68,596 persons out of a population estimated at 460,000 died of the plague, and 89 churches and more than 13,000 houses were destroyed by the fire. The conflagration had the two-fold result of putting an end to the plague and necessitating the reconstruction of one-fourth of the town. Sir Christopher Wren, the celebrated architect of St. Paul's Cathedral was entrusted with the rebuilding of a large number of churches in the City.

The Palace of Whitehall was damaged by fire in 1691, and King William III., who had no love for the Metropolis, converted Nottingham House into Kensington Palace (p. 106). The Mansion House dates from 1739. Montague House was converted into a museum under the title of the British Museum (p. 158), and opened its doors to the public in 1759. The first stone of the new Houses of Parliament (p. 107) was laid in 1840; the new Law Courts, close to Temple Bar, were finished in 1882; the Central Criminal Court, Newgate Street, in 1906, and the Admiralty Arch, near Trafalgar Square and Charing Cross, in 1911. An extension of the British Museum, called King Edward the VII's galleries, was opened in 1914.

Dr. Johnson, speaking one day to his friend Boswell said "Fleet Street has a very animated appearance, but I think that the full tide of human existence is at Charing Cross"; and, in spite of the extension of the great town that has since taken place in every direction, it would appear that Charing Cross still occupies this position. If there

exists another spot that can, in the day-time, rival Charing Cross, it is the open space opposite the Mansion House, where there are subways to permit of foot passengers crossing the streets without waiting for the traffic, but after 8 p.m. Charing Cross bears the palm in this respect. Similar subways for foot passengers have also been made close to Blackfriars Bridge, in Cannon Street at its junction with Queen Victoria Street, at junction of Tottenham Court Road and New Oxford Street and (south of the Thames) close to the "Elephant and Castle," Old Kent Road, S.E.

A WEEK'S (or 8 Days') SIGHT-SEEING IN LONDON.

DISTRIBUTION OF TIME.

Should the visitor arrive in the Metropolis on a Saturday, the excursion recommended for Sunday, unless a rest is desired, is that to Hampton Court or Kew Gardens (8th day) *making the 1st day's excursion on Monday, the 2nd on Tuesday, and so on.*

1st Day.—The Tower, Tower Bridge, Bank of England (exterior). *Lunch.* Mansion House (exterior), Royal Exchange, St. Paul's Cathedral, Law Courts, Temple Church.

2nd Day.—"Cleopatra's Needle," Houses of Parliament (interior on Saturdays only). *Lunch.* Westminster Abbey, Westminster Cathedral, Tate Gallery.

3rd Day.—Buckingham Palace (exterior), Queen Victoria Memorial, St. James's Park. *Lunch.* Wallace Collection, Hyde Park, Albert Memorial, Albert Hall (exterior).

4th Day.—Natural History Museum. *Lunch.* Kensington Palace and Gardens, British Museum.

5th Day.—National Gallery, National Portrait Gallery, Zoological Gardens, Regent's Park. *Lunch.* Madame Tussaud's Exhibition (*see* p. 187), Victoria and Albert Museum.*

6th Day.—St. Bartholomew the Great, Guildhall, Monument, Southwark Cathedral. *Lunch.* Greenwich Hospital or Chelsea Hospital.

7th Day.—Hampton Court or Windsor Castle or Kew Gardens.

8th Day.—This day may well be devoted to either of the three places not visited on the previous day, or, if preferred, to a further exploration of London itself, or, say, the Churches in the City of London.

* To "do" this museum thoroughly would occupy several days, or at least a whole day, but on the other hand a large portion of the vast collection does not interest the ordinary visitor; moreover, it is less fatiguing to pay several short visits, which may be easily done in the evening on Mondays, Thursdays, or Saturdays.

REMAINS OF OLD LONDON.

British or Saxon London.—There does not exist any building or fragment *in situ* that can be pointed to as an authentic relic of Saxon London. Nearest to this period is The Undercroft at Westminster Abbey (*see* p. 78), which was built by Edward the Confessor in the Norman style. Plenty of street and place-names of Saxon origin remain. St. Etheldreda and St. Ethelburga are churches. Hackney, Islington, Hornsey, etc., are names of villages. Aldwych as a street-name is rehabilitated from Wych Street. There is a Tumulus in Parliament Fields, Highgate, and Caves, believed to be early British, at Greenwich.

Roman London.—Very large collections of objects found during excavations are in the Guildhall (p. 89), British Museum (p. 158), Horniman Museum (p. 183). Parts of the wall built *circa* 306—there was perhaps a ditch or fosse in A.D. 60—can be seen at Tower Hill, behind the disused Tower Station; Roman Wall House, Crutched Friars; Camomile Street; Churchyard of Allhallows, London Wall; opposite the Church of St. Alphage, London Wall; Churchyard of St. Giles', Cripplegate, a fine bastion. In the cellar of the Raglan (formerly in 1530–1651 called the Mermaid Tavern and frequented by Shakespeare and Drayton) Tavern, close to the corner of Gresham Street and St. Martin's le Grand are portions of old London Wall, and (to be viewed by permission) a splendid section and bastion in the yard of the new Post Office buildings, Newgate Street. The total length of the wall was 10,608 feet, and the whole of its site has been determined. In the wall of St. Swithin's Church, Cannon Street, is the **London Stone**; its original position was fifty feet to the south. This is believed to be the Millarium or centre stone, as in the Colosseum at Rome, from which distances were measured.

Norman London (Churches).—St. Bartholomew's, Smithfield, *vide* p. 45; St. John's in the Tower, p. 55; The Crypt of Bow Church, Cheapside, p. 212; The White Tower, p. 54; The Temple Church, p. 37. Chapel of Pyx, Undercroft, etc., at Westminster Abbey, p. 77-8. Near London is Waltham Abbey, a very fine specimen.

Mediæval London (Pre-Reformation).—Nearly the whole of the Wall was added to, and any added brickwork or stone fragments not bonded with tiles, as in the Roman manner, may be attributed to this period. Under churches several mediæval edifices are indicated—Westminster Abbey, p. 57; Crosby Hall, p. 86; Canonbury Tower, p. 197; Cloth Fair, Smithfield, p. 45; Middle Temple Hall, p. 38; The Guildhall, p. 87; The Inns of Courts, as mediæval foundations, p. 36; Southwark Cathedral, p. 84; Dutch Church, Austin Friars, E.C. (*see* p. 43). Near London, Hampton Court, Eltham, Windsor, etc.

Elizabethan London (Post-Reformation and before the great Fire).—The Charterhouse, p. 85; Staple Inn, p. 40; No. 17, Fleet Street, p. 211. The Watergate of York House, and several houses in Buckingham Street, Strand, and its neighbourhood.

Seventeenth-Century London (after the Great Fire).—The Monument, p. 192; St. Paul's, p. 79; and many of the City Churches, p. 41; Lincoln's Inn Fields; Chelsea Hospital, p. 92; Greenwich Hospital, p. 91; Almshouse at Westminster. Many of the streets immediately behind Westminster Abbey. Some of the houses in Cheyne Walk,

Chelsea; Barnard's Inn; Halls of some of the Guilds, p. 35. A few houses in the Strand, near Adam Street and Surrey Street.

Queen Anne and Early Georgian London.—Many of the churches in central London, p. 41; Chiswick Mall, Hammersmith Mall; Strand-on-the-Green, and Kew Green; Great Ormond Street and Queen Square, Bloomsbury; several parts of Hampstead; Berkeley Square, St. James's Square; Queen Anne Street, Westminster; Harpur Street, James Street, Theobald's Road; and a few other streets in the neighbourhood. Deptford; Guy's Hospital; Hatton Garden; Soho Square. In the neighbourhood of Westminster Abbey generally. Church Street, Stoke Newington; Roehampton; East and West of St. James's Street.

Later Eighteenth-Century London.—The district between Piccadilly and Oxford Street. The remaining residential parts of the city in the neighbourhood of Fenchurch Street, Carter Lane, Great Alie Street and Great Prescott Street, Aldgate. The district south of Holborn to Fleet Street and the Victoria Embankment. Parts of Rotherhithe, Limehouse, Stepney; Kensington, west of the Palace; Portman Square, Great Cumberland Place; Clapham Common, Battersea; The Adelphi.

Early Nineteenth-Century London.—Regent Street, the Terraces of Regent's Park, Belgravia (*i.e.*, the district west of Buckingham Palace); "Tyburnia" (*i.e.*, the district north of Hyde Park); Bloomsbury generally; Pall Mall, Piccadilly, Oxford Street, Trafalgar Square, and the west Strand; Old Broad Street, Moorgate Street, Finsbury Square and Circus; and such districts as Highbury, Pentonville, St. Pancras, Barnsbury, Paddington, Marylebone, Holland Park, Peckham, Walworth, Newington, Brixton, Kingsland, Dalston, Bow, Hoxton

THE GUILDS OF LONDON.

The most important of the Guilds of mediæval London still survive. Their purpose, as confraternities of craftsmen, was to maintain and advance the standard of workmanship, exclude foreign manufactures, prevent fraud, support indigent members, and maintain an adequate level of prices. Their endowments of land have so increased in value that their income is frequently much in excess of their requirements. The surplus is devoted to purposes of general charity, hospitals, maintenance of technical institutes, schools for higher education, etc. Many have also ceased to be of use as protectors or encouragers of their own craft, but to this there are notable exceptions. The Fishmongers' Company has the power to seize and condemn immature, unwholesome, or bad fish offered in the wholesale London markets. The Goldsmiths' Company assays all articles of gold and silver brought to its Hall for that purpose and stamps them with dies that show place of origin, maker's name, and year of manufacture, this is collectively known as the "hall mark." The Apothecaries' Company trades in drugs at their Hall. The Stationers' Company acted as Registrar of Copyright until 30th June, 1912. The Carpenters', Spectacle Makers', Plumbers' and Curriers' maintain craft schools or examination classes and lectures that are an advantage, if not always a necessity, to any one following those industries in London. All the Guilds encourage apprenticeship, and

assist journeymen to commence business. Finally, it can be said that their general influence on the trades and crafts of the City has been entirely beneficial, and at the present day it would be an advantage to revive and legalise their arbitrary powers that would lead to the elimination of the sophisticated wares that "too free trade" has admitted. Most of their old Halls were destroyed in the Great Fire of London, but in those that partly survived or have since been built, old records, plates, and relics of their earlier history are still preserved and are of the greatest antiquarian interest. Permission to see them is rarely given, and it is a matter of considerable difficulty for a stranger to visit any of the Halls. Personal application to the hall-porter will sometimes be sufficient, in others a politely worded letter to the Clerk of the Company may bring the necessary permit. The following list gives the name of the Company, the address of its hall and indication by one or more asterisks of the desirability of visiting it.

*APOTHECARIES, Water Lane, Blackfriars, E.C.4; built 1690. Interesting Hall, portraits, handsome staircase, etc. Dispensing department relinquished in 1922.

ARMOURERS AND BRAZIERS, 81, Coleman Street, E.C.2. 19th Century Hall.

BAKERS, 16, Harp Lane, Great Tower Street, E.C.3.

**BARBER-SURGEONS, Monkwell Street, Wood Street, E.C.2. Very fine Hall and Porch, built by Inigo Jones. Large picture, by Holbein, of the company receiving their charter from Henry VIII. Adjoining building on a bastion of London Wall.

BREWERS, 19, Addle Street, Wood Street, E.C.2. 18th century Hall.

CARPENTERS, Throgmorton Avenue, E.C.2 (London Wall). Large ornate modern Hall in palatial building.

CLOTHWORKERS, 41, Mincing Lane, Fenchurch Street, E.C.3; 18th century Hall.

COACHMAKERS, Noble Street, Gresham Street, E.C.2; 18th century Hall, built for the Scriveners Company, but sold by them.

COOPERS, 71, Basinghall Street, E.C.2.

CORDWAINERS, 7, Cannon Street, E.C.4. New building.

CURRIERS, 6, London Wall, E.C.2.

*CUTLERS, 4, Warwick Lane, E.C.4. Very beautiful modern Hall. Fine plate and early records.

DRAPERS, Throgmorton Street, E.C.2.

DYERS, 10, Dowgate Hill, E.C.4.

*FISHMONGERS, Adelaide Place, E.C.4. Large Hall, overlooking London Bridge. Interesting relics and fine plate.

*GOLDSMITHS, Foster Lane, Gresham Street, E.C.2. Fine Hall, built 1835. Interesting portraits and magnificent plate.

*GROCERS, Poultry and Princes Street, E.C.2. House of the oldest of the Guilds. Hall built 1792.

HABERDASHERS, 8, Gresham Street, E.C.2.

IRONMONGERS, Shaftesbury Place, Aldersgate Street, E.C. Old Hall in Fenchurch Street demolished; new one being built.

LEATHERSELLERS, St. Helen's Place, Bishopsgate Street, E.C.3.

**MERCERS, 4, Ironmonger Lane and Cheapside, E.C.2. The oldest and most famous of the City Guilds. The Hall and Chapel are of great interest.

**MERCHANT TAYLORS, Threadneedle Street, E.C.2. Some very fine paintings.

PARISH CLERKS, 24, Silver Street, E.C.2.
SADDLERS, 141, Cheapside and Foster Lane, E.C.2.
SALTERS, St. Swithin's Lane, E.C.4.
SHIPWRIGHTS, 4, New London Street, E.C. This Guild supports some very old picturesque almshouses in the Mile End Road, E.1.
SKINNERS, 8, Dowgate Hill, E.C.4.
**STATIONERS, Stationers' Hall Court, Ludgate Hill, E.C.4. Fine 17th century Hall, and many interesting portraits.
TALLOW CHANDLERS, 4, Dowgate Hill, E.C.4.
VINTNERS, 68½ Upper Thames Street, E.C.4.
WATERMEN AND LIGHTERMEN, 18, St. Mary-at-Hill, Lower Thames Street, E.C.3. Built 1786.
WAX CHANDLERS, 68, Aldersgate Street, E.C. 2.

THE INNS OF COURT AND CHANCERY.

The origin and development of these seminaries of the Law are so vast a subject of study that no satisfactory epitome could be afforded in these pages. It is assumed also that the visitor to London is more interested in the antiquity and associations of their buildings than in the successive centuries' growth and change of the almost autonomous governing bodies. It will be sufficient therefore to say that, their uses have been enlarged, the proclamations of Henry III. forbidding the setting up of such schools elsewhere has been relaxed, and they are no longer an essential stage in the educational progress of barristers (*i.e.*, pleaders at the Bar). The derivation of their title is obviously from there being Inns or Hostels of Students qualifying for practice in the Courts of Law, but in their earliest years they received the sons of noblemen who learnt more of the polite accomplishments than the law, and were taught to sing and dance, so as to fit them for attendance at the King's Court. The Inns of Chancery were Inns for students studying the drafting of writs and the higher processes of the Law.

THE TEMPLE.

BETWEEN FLEET STREET AND THE VICTORIA EMBANKMENT.

(Any tramway service to the Victoria Embankment or omnibus passing along the Strand passes one of its entrances. Nearest Tube Stations —"The Temple," "Blackfriars," "Strand.")

Originally the home of the religious military order, the Knights Templars, who settled here in 1184, it was given by Edward II. to Aymer de Valence and passed into the possession of the Knights of St. John of Jerusalem. In the next reign the record shows that a number of lay students of the law, probably young courtiers, were living here, and during Wat Tyler's rebellion their property was plundered and nearly every book and record destroyed. Soon after this the Seminary had so increased that it was necessary to divide it into two different organisations called the Society of the Inner Temple and the Society of the Middle Temple, and there was provided another hall and library, and much additional accommodation, west of the existing Temple, where they continued as tenants to the Knights Hospitallers until that order was suppressed by Henry VIII. The property thus passed to the Crown, and they remained in occupation on lease until James I. granted what is practically a freehold, subject to the payment of £10 per annum

from each of the Committee of Benchers or heads. They are therefore to-day almost autonomous bodies, administering and policing their own avenues and courts, and separated by gates from the adjacent thoroughfares. They have no separate representation in the outside administrative bodies. It was during the reign of James I. that the Templars experienced most trouble from the neighbouring self-constituted state of Alsatia, the riotous little kingdom of **Whitefriars.** History records that Sir Robert Grey in the reign of Edward I. founded here a Carmelite monastery, with a fine chapel, chapter-house, and broad gardens. The inevitable spoliation of the Reformation did not spare this richly-endowed foundation, Edward VI. causing the buildings to be demolished, noblemen's houses being built on their site. The right of sanctuary had brought undesirable neighbours to the monastery, and this right being preserved, and even confirmed to the district by James I., all respectability was gradually driven from the fine houses, and the whole neighbourhood between Fleet Street and the River became a debtors' refuge, a thieves' paradise, a slum that for lawlessness and utter degradation has never been equalled. English literature has preserved many pen pictures of its appearance; Shadwell's comedy, "The Squire of Alsatia," paints the manners of the place during the reign of Charles II., when the dregs of an age that was indeed full of dregs, were vatted in this disreputable sanctuary. More familiar than many others is its introduction by Sir Walter Scott into "The Fortunes of Nigel." It is to a dilapidated tavern in the same foul neighbourhood that the gay Templar takes Nigel, to be sworn in a "brother of Whitefriars" by drunken and knavish Duke Hildebrod, whom he finds surrounded by his councillors, a bullying Low Country soldier, a broken Attorney, and a Hedge Parson. The end of the High Street of Whitefriars leads to the east gate of the Inner Temple; never were two such antagonistic communities—the doctors and the deriders of the law—such close neighbours. A constant feud existed, and it was the last of these battles that ultimately led to the abolition of the right of sanctuary, and consequent dispersal of the bullies, thieves, and gamblers. In July, 1691, weary of their riotous neighbours, the Benchers of the Inner Temple bricked up the gate opening on these streets, but the Alsatians, swarming out, pulled down as fast as the bricklayers built up. The Templars hurried together, swords were drawn because the cry was, the "friars are up," and they came armed with pokers, shovels, cudgels, and side-arms of all descriptions. Two men were killed, several wounded; those captured by the Templars were hurried off to prison. Eventually the ringleader of the Alsatians, "Captain" Francis White, was convicted of murder, April, 1693.

The buildings of special interest existing to-day are:—**The Temple Church,** which consists of the round church of transition Norman architecture, built 1185, and the choir in Early English, built 1240. The dedication of the round church by Heraclius, Patriarch of Jerusalem, gave it special sanctity and caused the burial here of the Knights Templars, some of whose monumental effigies remain. Their identification, with the exception of the Earl of Pembroke (d. 1219) is uncertain, but it is of interest to note how the manner in which the legs are crossed indicates to which crusade the Knight went. Crossed at the ankle indicates the first Crusade; below the knee the second, and above the knee the third. Other notable monuments here are that of the

learned Selden (d. 1654) to the left of the altar, and, in the triforium, of James Howell, the poet and author of "Epistolæ Ho-eliaenæ" (d. 1666). In the churchyard on the north side, now a terraced walk, there was interred at five o'clock on the evening of Saturday the 9th of April, 1774, the remains of Oliver Goldsmith, that wild genius and noble-hearted little Irish doctor, the friend of everybody, the author of some of the most beautiful verse and prose adorning the English language. The church is of great architectural beauty to-day, although a too thorough restoration in 1840 almost reconstructed the choir. The columns of the round are beautifully polished Purbeck marble, and the very fine arcading of interlaced arches should be noticed. The doorway also is very fine. By way of comparison the round church at Cambridge should be seen (*see* p. 6), The organ is by Father Schmidt, having been selected by the notorious Judge Jeffreys after a prolonged competition with a rival maker's instrument. **Inner Temple Hall,** built after the Great Fire of 1666, when the whole of the Inner Temple, with the fortunate exception of the church, was destroyed. It was much altered in 1820, and now retains little of interest. **The Inner Temple Library,** founded 1707, contains 72,000 volumes mostly relating to Jurisprudence and History. **Middle Temple Hall,** one of the most beautiful Halls in London, with a double hammer-beam roof, built 1572, has a superb screen, minstrel gallery, dais, panelling, in brief, it is an almost perfect, unspoilt Elizabethan Hall, and its traditions are worthy of its handsome appearance, for here Her adored Majesty witnessed, February 2nd, 1601, a masque, provided by the Benchers for her entertainment, called "Twelfth Night, or What You Will," by Master William Shakespeare. In another of these entertainments or yearly festivals, Dudley Earl of Leicester took the leading part. The benches and tables are of a later period with the exception of the one table made from the timbers of Drake's ship *The Golden Hind*. When the members dine here every evening the old order of the military monks is preserved, the Benchers on the dais representing the Knights, the Barristers the priors or brethren, and the students the novices. They used to be summoned by the blowing of a cow's horn, still preserved, and the edicts for their good behaviour exact that no one should come armed to the hall or should, when the board was cleared, stay to dice. Evidently this last-mentioned order was disregarded, as a number of dice have been found between the boards of the floor. The hall contains five royal portraits, one a replica or copy of Vandyck's picture of Charles I. at Windsor.

The Temple Gardens are of exceptional beauty, even in this city of beautiful gardens and parks. Probably the surrounding old buildings enhance their charm, and these terraces and fountains when approached from the noisy bustling streets on a hot summer's day are very restful to the eye. Shakespeare makes the partisans of the Houses of York and Lancaster first choose here a white and red rose as their respective badges.

"Plantagenet: Let him that is a true-born gentleman
And stands upon the honour of his birth,
If he suppose that I have pleaded truth,
From off this briar pluck a white rose with me.

"Somerset: Let him that is no coward nor no flatterer,
But dare maintain the party of the truth,
Pluck a red rose from off this thorn with me

"Warwick: . . . . . this brawl to-day,
Grown to this faction in the Temple Garden,
Shall send between the red rose and the white
A thousand souls to death and deadly night."

First part of Henry VI, Act II, Scene 4.

There are no roses growing in Temple Gardens to-day, but evidently chrysanthemums are admirably suited to the smoky atmosphere, and the annual show in the autumn is quite a feature of the florists' year. **The Middle Temple Library,** built 1845, is an imposing building exceedingly well placed. It was founded 1641, and contains 50,000 volumes. **Residents** in the Temple.—Dr. Johnson, 1761–1765, in Inner Temple Lane; James Boswell; Charles Lamb, 4, Crown Office Row; Earl of Mansfield, 5, King's Bench Walk, where he was visited by Sarah Duchess of Marlborough. She was much annoyed at finding him away. "I could not tell who she was," said the servant, reporting her visit, "for she would not tell her name, but she swore so dreadfully that I am sure she must be a lady of quality." The learned Blackstone lived at 2, Brick Court.

LINCOLN'S INN.

BETWEEN LINCOLN'S INN FIELDS AND CHANCERY LANE.

(Any omnibus along Holborn or The Strand passes within easy walking distance. Nearest Underground Stations—"Strand," "Chancery Lane.")

This, the most important of the Inns of Court, received its name from the site having been occupied by an Inn or town house of Henry de Lacy, Earl of Lincoln (d. 1312), who assigned his residence to the Professors or teachers of the Law, and it became an Inn of Court after his death. An adjoining estate in the occupation of the Bishops of Chichester also was transferred to this community in the twenty-second year of Elizabeth. The existing buildings of special interest are:—**The Gate House,** in Chancery Lane, built by Sir Thomas Lovell, 1518. On the additional buildings erected later in the century it is said Ben Jonson worked as a bricklayer, having a trowel in one hand and a book in the other. **Old Buildings** is a very picturesque range of buildings, and, except those on the northern half of the area, all blocks of chambers are worthy of notice. **The Chapel,** designed by Inigo Jones, is quasi-gothic in style and very unpretentious. It was consecrated on Ascension Day, 1623, Dr. Donne preaching the sermon. The windows contain some of the finest stained-glass of that period. One has a series of diminutive views of London. **The Hall,** built 1842–45, by Philip Hardwick, in Tudor style with red brick and stone dressings, is very fine and well placed, although its erection necessitated a curtailment of the very beautiful garden. Its measurements are:—length 125 feet, width 45 feet, and height 62 feet. **The Library** is also a handsome apartment, and contains 75,000 volumes, including the MSS. and books bequeathed by Sir Matthew Hale, of which he wrote "they are a treasure that are not fit for every man's view."

The Old Hall, built 1506, is small and of no interest, except for its Dickens' association (*vide* p. 203), as it has been constantly repaired and so altered as to lose all trace of antiquity. Sir Thomas More, Prynne, Oliver Cromwell, George Wither, Sir Henry Spelman, Lord Shaftesbury, Lord Mansfield, Erskine, Lyndhurst, Brougham, and Campbell were all students of the Inn.

GRAY'S INN.

BETWEEN THE NORTH SIDE OF HOLBORN AND THEOBALD'S ROAD.

(Any omnibus service through Holborn or any tram along either Gray's Inn Road or Theobald's Road passes it. Nearest Underground Station—" Chancery Lane.")

" A goodly house," wrote Stow in 1590; " by whom built or first begun I have not yet learned, but seemeth to be since Edward III.'s time." The actual date of its foundation as a legal seminary is uncertain, but it was sold in 1505 to Lord Gray de Wilton, and thereafter was known as Gray's Inn. Henry VIII. confirmed the possession by the Benchers and students of what had hitherto been a leasehold from the Abbots of Sheen. The buildings are not important. **The Hall** was built in 1560, but has been so altered since, that no great beauty or interest remains. **The Chapel** also is of no importance. **The Library** is small—21,000 volumes—compared with the other Inns of Court, but what it lacks in this respect and in historical buildings is balanced by the wealth of literary associations. In the 17th century **Gray's Inn Walk** was the fashionable resort, and Pepys records in his diary " when church was done, my wife and I walked to Graye's Inne, to observe the fashion of the ladies, because of my wife's making some clothes." Gray's Inn Square is described by Dickens in " The Uncommercial Traveller," ch. XIV. **Famous Residents.**—The great Lord Burleigh; Bradshaw, the regicide; Joseph Ritson, the antiquary; Gascoigne, the poet; and the great Lord Bacon, who dates the dedication of his essays " from my chamber at Graies Inn this 30 of Januarie, 1597." A shop under the Holborn Gate, since demolished, was occupied by Jacob Tonson, the publisher, and later by Thos. Osborne, the bookseller, who employed Dr. Johnson (*vide* p. 198) to help to catalogue the Harleian Library. A view of the very beautiful gardens can be obtained from the Theobald's Road in the rear. An almost prostrate catalpa tree on the west side of the principal path should be noticed, as it is said to have been planted by Lord Bacon. Within recent years there was a considerable number of rooks there, but they have evidently left their old nests for some more secluded locality.

Of the minor or associated Inns of Court that were really houses of residence for students attending the larger seminaries, or were lesser Inns subject to the principal Inns, there is not one existing that maintains its original purpose. Thavies Inn, Lyon's Inn, New Inn, Clement's Inn, and Furnival's Inn (mentioned in " Martin Chuzzlewit," ch. xxxviii), have all disappeared; the Hall of **Barnard's Inn** is now the Hall of the Mercers' Company Day School, and **Staple Inn,** a most glorious group of timber buildings, erected 1586, in Holborn, is used as offices for the laity who love its picturesque rooms. A pretty garden has been laid out between the Inn and the Patent Office. The Hall, approached through a fine shaded court, dates from 1580. Barnard's Inn is where Mr. Pocket, Junior, was visited by Pip (*see* Dickens's " Great Expectations," ch. xx). **Clifford's Inn** (put up for sale by auction February 2, 1921 and withdrawn) is threatened with demolition. It contains the only group of brick houses left in the City dating before the Great Fire of London (*see* also p. 211).

Photo by *Judges' Ltd., Ludgate Hill*

OLD HOUSES, HOLBORN.

CHURCHES OF HISTORICAL, ARCHITECTURAL OR LITERARY INTEREST.

The churches here named in alphabetical order are only those that are likely to be of special interest to the stranger. To those to whom such matters appeal, it will be quite obvious that practically every church is worth visiting, because even in the newest and most unpromising, from an antiquarian point of view, there may be monuments, or relics from an older edifice of the greatest interest. Most of the churches are open daily between 12 and 2.

ALL HALLOWS, Barking, Great Tower Street. Founded in 12th century by the Nuns of Barking Abbey. Most of the church is 15th-century Perpendicular with traces of Norman work, plus the inevitable Georgian and modern alterations, but it is the least spoilt, and therefore most charming of the pre-Reformation churches in London. Restored in 1883. Notice the canopied altar tombs, and many very fine brasses. Judge Jeffreys was married here, May, 1667. William Penn was baptised here, October 23rd, 1644. The headless bodies of Archbishop Laud, Surrey the poet, and Bishop Fisher were interred here after execution on Tower Hill, but afterwards removed. Pepys records having watched from the tower the progress of the Great Fire until driven down by the flames which destroyed the porch and vicarage.

ALL HALLOWS, Lombard Street. Founded 1053, destroyed by the Great Fire and rebuilt by Wren 1694. Very fine carving and beautiful marble font.

ALL HALLOWS-ON-THE-WALL, London Wall, near Broad Street. Founded *circa* 1335. Escaped the Great Fire but had to be demolished 1765; rebuilt by George Dance. R. Nares, author of the Glossary of Words, etc., in the works of Shakespeare, etc., buried here.

ALL SAINTS, Chelsea (familiarly known as Chelsea Old Church), Cheyne Row. One of the most interesting churches in London, built in 14th century and considerably altered since. In the 17th century the name was changed to St. Luke's, which is now the title of the new church in Sydney Street and of the parish. Restored in 1910. The monuments with which its interior is crowded give it a wonderful amount of human interest. Henry VIII's marriage with Jane Seymour took place here, and Princess (afterwards Queen) Elizabeth worshipped here as a girl. The aisles round which Sir Thomas More used to carry the cross at the head of Church Processions are the same.

We can see him, on the day after he had resigned his high office, breaking the news to his wife, to whose pew one of his gentlemen had been in the habit of going after mass and saying, "his lordship is gone," by going up to her pew door himself and saying, "May it please your ladyship, my lordship is gone," which she at first imagined to be one of his jests; but when he sadly affirmed it to be true, broke out with "Tilly vally, what will you do, Mr. More, will you sit and make goslings in the ashes? It is better to rule than to be ruled." In the chancel is the tomb he erected, 1532, to his own memory and that of his wives, but it is a doubtful point whether the body was brought here after his execution. The Brick Tower was erected in 1662–64. In the porch is a bell given by the Hon. William Ashburnham, who, one

November night in 1679, being on the river, lost his way, He was in great danger, but just then Chelsea Church clock, close by, struck nine and told him where he was. In gratitude he presented the bell, and left a sum of money for it to be rung every evening at nine o'clock. The bell was formerly in the cupola on the tower and afterwards in the belfry, but finally placed in the tower in 1862. It has an inscription round the bottom. At the south-east angle of the churchyard is the quaint tomb of Sir Hans Sloane (1753), the great physician. He attended Queen Anne upon her deathbed, and in the Manor House brought together a number of books, medals and natural history specimens that by purchase became the nucleus of the vast collection at the British Museum (*see* p. 158). There is such a wealth of literary and historical association gathered round this edifice that several hours are required for its inspection, a brief visit being as useless here as at Westminster Abbey. Its glamour and interest are vividly described by Henry Kingsley in the following passage ("The Hillyars and the Burtons," ch. xiii) :—

> "Four hundred years of memory," continued Joe, "are crowded into that dark old church, and the great flood of change beats round the walls, and shakes the door in vain, but never enters. The dead stand thick together there, as if to make a brave resistance to the moving world outside, which jars upon their slumber. It is a church of the dead. I cannot fancy anyone being married in that church—its air would chill the boldest bride that ever walked to the altar. No; it is a place for old people to creep into, and pray, until their prayer is answered and they sleep with the rest."

CHAPEL ROYAL OF THE SAVOY, Savoy Street, Strand.
ADMISSION.—Usually daily, 12 to 2, and for service on Sundays, etc.

This much altered edifice, with hardly a trace of antiquity, is all that remains of the magnificent Palace of the Savoy built by Simon de Montfort, 1246, on the site of a mansion erected by Count Peter of Savoy. It was successively occupied by Queen Eleanor of Castile (1265) and Alexander III. of Scotland (1279), but it was when it passed to Henry Duke of Lancaster and his successor that it reached its greatest importance. Kings, Princes, Poets, and Prelates were constantly entertained, and apparently Chaucer and Froissart were almost resident there. John of Gaunt extended its building and beautified the chapel, but in 1381 it was sacked and burnt by the Wat Tyler Rebels. Its re-erection was largely in the nature of a Prison, and although still retaining its old title and privileges, it never regained its former state or afforded shelter to any person of importance. The existing chapel, dedicated to St. John the Baptist, was built in the Perpendicular style in 1505-11, but of its numerous monuments and original decorations little remain, a fire in 1864 having done much damage. The two most notable graves that can still be identified are those of Bishop Gavain Douglas (died 1523), the translator of Virgil, and George Wither (died 1667), one of the sweetest of English poets. No trace remains of the Palace, a fire in 1816 and subsequent obliterations accounting for its entire disappearance; all that can be seen to-day is the chapel, a mere fragment of its original, repaired, rebuilt and decorated so as to again make it suitable for services.

CHRIST CHURCH, Newgate Street. Founded on the Dissolution of the Grey Friars (*vide* p. 122). Rebuilt by Wren, 1687. Richard Baxter (d. 1691), author of the "Saints' Everlasting Rest," and his wife are buried here.

DUTCH CHURCH, Austin Friars, E.C. Nave of the former church of the Augustinian (corrupted into Austin) Friars, granted by charter of Edward VI. in 1550 to the "Dutch nation in London," *i.e.*, refugees. The windows are good 14th century work, the arcades are of the 15th century. Although minus the original choir and transepts, it has still the largest floor space of any City church, with the exception of St. Paul's Cathedral. The services are conducted in the Dutch language. General Botha's daughter was married here in 1908.

HOLY TRINITY CHURCH, Minories, E. Originally the church of the Priory of the Holy Trinity founded by Matilda, 1108, rebuilt 1706, on the site of the convent chapel of the "Sorores Minores." The head of the Duke of Suffolk, beheaded 1554 for participation in the Lady Jane Grey conspiracy, was for years preserved here. It was found in 1851 in a small vault near the altar and is now kept at St. Botolph's, Aldgate (see p. 46). American visitors are interested in the monuments of the Legge family (Earls of Dartmouth) with which George Washington was connected. The church was closed in 1899 and thereupon dismantled, the parish being annexed to St. Botolph, Aldgate.

THE ORATORY (OF ST. PHILIP NERI), Brompton Road. (Any omnibus to South Kensington passes door. Nearest Underground Station—"Brompton Road.")

This handsome Renaissance building also calls for special mention as, until the building of Westminster Cathedral, it was the finest Catholic Church in London. Built (1884–1887) from designs by H. Gribble, the style of architecture at once invites a comparison with St. Paul's Cathedral, but the nave only is of proportionate size, being 10 feet wider than Wren's Church. The decoration of the interior is of course, much richer and more complete, but the most noticeable feature is the Lady Altar in a chapel on the right. This was originally erected (1693) in a church at Brescia by Francis di Corborelli, after the designs of Sandrino. The church underwent many changes, was used as a hospital after the battle of Solferino, and, when dismantled in 1885, the most ornate altar was bought for this oratory. The marbles are the finest Italy has produced, and the inlaid work in which amethysts, lapis lazuli, cornelian, etc., have been used, is very beautiful.

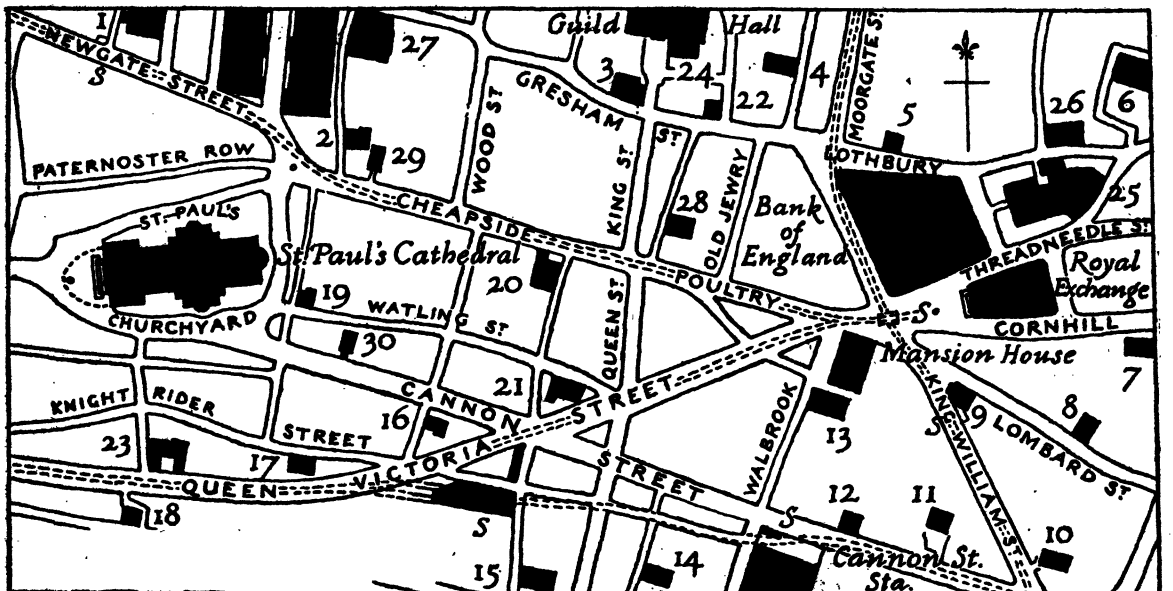
ST. ALPHAGE (or Alfege), Church Street, Greenwich. Rebuilt in early 18th century. Crypt contains tomb of General Wolfe (1726-59).

ST. ALPHAGE, London Wall. Originally a Saxon Church, but, later, part of the Elsing Hospital or Priory, founded 1329. Sion College

KEY TO PLAN.

1 Christ Church, Newgate Street.
2 St. Vedast, Foster Lane.
3 St. Lawrence Jewry.
4 St. Stephen, Coleman Street.
5 St. Margaret, Lotnbury.
6 Dutch Church, Austin Friars.
7 St. Michael, Cornhill.
8 St. Edmund the King and Martyr.
9 St. Mary Woolnoth.
10 St. Clement, Eastcheap.
11 St. Mary Abchurch.
12 St. Swithin by London Stone.
13 St. Stephen, Walbrook.
14 St. Michael Paternoster Royal.
15 St. James, Garlickhithe.
16 St. Mildred, Bread Street.
17 St. Nicholas Cole Abbey.
18 St. Benet, Paul's Wharf.
19 St. Augustine, Watling Street.
20 St. Mary-le-Bow.
21 St. Mary Aldermary.
22 Gresham College.
23 Heralds' ,,
24 Guildhall Art Gallery.
25 Stock Exchange.
26 Drapers' Hall.
27 Goldsmiths' Hall.
28 Mercers' Hall.
29 Saddlers' Hall.
30 Cordwainers' Hall.

S Underground Railway Stations.



THE HEART OF THE CITY.

(*vide* p. 20) occupied the secular buildings, and the church remained until 1774, when it was rebuilt, only the porch of the old church being left. (The modern portion is being demolished.) Monument on left wall to the first Protestant Mayor of London with figures of himself, 2 wives and 16 children.

ST. ANDREW'S, Holborn. Founded prior to A.D. 971. Rebuilt 15th century, and again by Wren, 1676. The tower is of the second church, but was recased 1704. Famous for its rectors, which include Bishop Stillingfleet, and the much-discussed Dr. Sacheverel, who objected to Whiston, the translator of "Josephus," attending service as a Nonconformist. Richard Savage baptized here 1697. Thomas Chatterton buried, 1770, in churchyard to the south. Benjamin Disraeli was christened in this church in 1817 at the age of 12.

ST. ANDREW UNDERSHAFT, Leadenhall Street. Founded in late 15th century, and said to be named from the Maypole which stood immediately in front of the south door. When this was last raised on "Evil May Day," 1517, there was an outbreak by the apprentices against alien craftsmen. Present church, largely Perpendicular in style, dates principally from 15th century. Note monument to John Stow buried here 1605, the effigy, shown writing the famous Survey of London, is in terra-cotta. Also buried here, without memorial, Anthony Motteux (1660–1718), translator of Don Quixote and Rabelais into English.

ST. ANDREW BY THE WARDROBE, Queen Victoria Street. Originally founded 14th century, rebuilt by Wren 1692.

ST. ANNE'S, Soho, Dean Street, W. Built 1686. Tower rebuilt 1806. Very fine interior. Buried here Theodore, King of Corsica, 1755; William Hazlitt, 1830.

ST. BARTHOLOMEW THE GREAT, West Smithfield. Founded 1123 by Rahere as the church of the Priory of St. Bartholomew, which in a vision he is said to have been directed to build here. The fair held in Smithfield adjoining, and famous for centuries as Bartholomew Fair, was part of its endowment. The Hospital adjoining was also part of the original foundation. Practically all the secular buildings of the Priory have disappeared, and all that is left is the Choir and Lady Chapel, crypt and transepts. It is the most magnificent specimen of Norman and transitional work in London. A very beautiful impression is obtained from under the triforium looking towards the altar. Rahere's monument is on the left, and nearly opposite is the pew of Prior Bolton. The other monuments are not interesting: that of Sir Walter Mildmay (d. 1589) is the most important. William Hogarth was baptized here, 1697, and Sir John Hayward, the historian, buried 1627. So as to aid the Restoration Fund, small fees are charged for showing the crypt, etc. Much useful work remains to be carried out. The recent demolition of several old houses in Cloth Fair adjoining the church has exposed a portion of the wall of the early English nave on that side hitherto hidden from view. The front of a mediæval house (1595) over the gateway in Smithfield has been recently (1916) exposed to view and restored.

ST. BOTOLPH'S, Bishopsgate. Rebuilt 1725. Has a fine monumnet to Sir Paul Pindar (*vide* p. 148). Edward Alleyn, baptized 1566 (*vide* p. 184). In the churchyard is a memorial cross to Lord Kitchener, officers and men of the Honourable Artillery Company, and Jack Cornwall (August, 1916).

ST. BOTOLPH'S, Aldgate, E. Rebuilt 1744 on site of a Priory Church. The head of the Duke of Suffolk (father of Lady Jane Grey) who was executed on Tower Hill in 1554, formerly at Holy Trinity Church, Minories, is preserved here.

ST. BOTOLPH'S, Aldersgate. Rebuilt 1753 on site of a Gothic Church, built 1380. Monument to Chiswell, the bookseller.

ST. BRIDE'S, Fleet Street (*see* p. 209).

ST. CATHERINE CREE, Leadenhall Street. Originally a Priory Church, founded 13th century, rebuilt 1630. Notice sun-dial on south wall. Holbein was buried in the earlier church.

ST. CLEMENT DANES, Strand. (In the tower is a peal of 10 bells, 8 of them dating from 1693, associated with the lines "Oranges and lemons, say the bells of St. Clements.") Built 1680. Was attended by Dr. Johnson who occupied seat in gallery (admission 6*d.*). Baptized here Sir Charles Sedley, 1638; Earl of Shaftesbury, 1671. Buried here Otway and Nat Lee, poets; Marchmont Needham, author of the "Mercuries."

ST. DUNSTAN-IN-THE-EAST, Lower Thames Street, near the Custom House. Originally a 14th century building, rebuilt 1819; the tower, rebuilt by Wren 1692, resembles that of St. Nicholas Church at Newcastle-on-Tyne, which probably suggested it.

ST. DUNSTAN-IN-THE-WEST, Fleet Street. Built 1832 on the site of a 14th century church (*vide* p. 30).

ST. ETHELBURGA'S, Bishopsgate, E.C. A picturesque and very interesting Early English and Perpendicular building—the smallest mediæval church in the City. The interior has been lately much improved by the introduction of good woodwork.

ST. ETHELDREDA'S, Ely Place, Hatton Garden, E.C. Formerly the chapel of the palace of the Bishops of Ely; now a Roman Catholic place of worship. A beautiful specimen of 14th century work. The crypt and cloisters are well worth inspection.

ST. GEORGE'S, Hanover Square. Built 1724, with a classic portico by J. James. 16th century stained glass in east window. For many years the most fashionable church for marriages. Sir William Hamilton married Emma Hart here 1791, and the register also records the marriage of Mr. Theodore Roosevelt.

ST. GEORGE THE MARTYR, Southwark. Built 1736 on the site of an older church, in which was buried Bishop Bonner, and Cocker, teacher of arithmetic. In this church Dickens makes "Little Dorrit" take refuge (*see* p. 205).

ST. GILES, CRIPPLEGATE, Fore Street. Founded 1090; partially rebuilt 1545 and restored recently. Carved pulpit said to be by Grinling Gibbons. Register records marriage of Oliver Cromwell, 1620, burial of John Foxe, author of the Book of Martyrs (bd. 1587); John Milton (bd. 1674)—the grave cannot be identified—John Speed, the historian (bd. 1629), and Sir Martin Frobisher, the arctic explorer (bd. 1594), Roger Marbeck (bd. 1605). Bishop Andrews vicar in 1589, and Holman Hunt was baptized here 1827. Bust of Milton on right wall inside and statue on pedestal to right outside north door.

ST. GILES-IN-THE-FIELDS, High Street, south of New Oxford Street. Founded as the chapel of a Lepers' Hospital by Matilda, 1117. Rebuilt 1623 and again in 1730. Above the entrance gate is a bas-relief

of the Judgment Day, from the previous edifice. Buried here, Lord Herbert of Cherbury, Shirley the poet, Andrew Marvell, Sir Roger L'Estrange, Chapman the translator of Homer, Richard Pendrell who aided Charles II. to hide in the Boscobel Oak. In Endell Street is a Chapel of Ease in which, before the altar, John Flaxman and Sir John Soane are buried.

ST. HELEN'S, Bishopsgate, Bishopsgate Street Within. Built as the church of the Priory of St. Helen's, *circa* 1216. It has been much mutilated since, but the double aisle and pointed arches are very fine. Many notable monuments—Sir John Crosby (*see* Crosby Hall, p. 86), Sir W. Pickering (d. 1542), Sir Andrew Judd (d. 1558), Sir Thomas Gresham (d. 1579, *see* Royal Exchange, p. 127), Sir Julius Caesar (d. 1636)—he signed the Massachusetts Charter—Sir John Spencer, Francis Bancroft, and Captain Martin Bond (d. 1643), who was in charge of the camp at Tilbury when the Armada was expected.

ST. JAMES'S, Garlickhithe, Upper Thames Street. Founded *circa* 1200, rebuilt 1326; destroyed in Great Fire; rebuilt by Wren 1682. The tower and projecting clock are very fine, and the interior woodwork almost unaltered. Stained glass window damaged by a bomb on June 13, 1917.

ST. JAMES'S, Piccadilly, built by Wren, 1684 (*see* p. 209). The interior is the finest in London for its proportions and simple decorations. The organ was intended for Whitehall by James II., but came to this church in 1691. Burials—Charles Cotton, 1687; Dr. Sydenham, 1698; the two Vanderveldes, the artists; Akenside, the poet, 1770; Dodsley, the publisher, 1797; and Tom d'Urfey, the song writer, 1723.

ST. JOHN'S, Clerkenwell, Clerkenwell Road. Originally Church of Priory of St. John of Jerusalem, founded 1100. The south gate, rebuilt by Prior Docwra 1504, exists on the south side of St. John's Square. The old church was similar to the other Knights Templars' Churches (*vide* The Temple, p. 37), circular with square choir. Destroyed by Wat Tyler 1381, only the choir remaining, and in 1723 rebuilt as a Parish Church. The original Norman-transitional crypt remains.

ST. LAWRENCE JEWRY, King Street, Cheapside. The earlier church was a 12th century synagogue converted into a church. Destroyed in Great Fire: rebuilt by Wren, 1671.

ST. LUKE'S, Chelsea, *see* All Saints', p. 41.

ST. MAGNUS THE MARTYR, London Bridge. Founded in 13th century. Destroyed in Great Fire; rebuilt by Wren 1676. Notice the passageway through the tower provided for foot passengers over old London Bridge. Miles Coverdale was rector of the old church, 1563–1566, and is reinterred here. The fine tower is one of Wren's best designs.

ST. MARGARET'S, Lothbury. Founded 14th century. Destroyed in Great Fire, and rebuilt by Wren, 1690. Contains very beautiful screen and pulpit removed here from All Hallows, Thames street, in 1894, when that church was demolished.

ST. MARGARET'S, Westminster, a few yards north of Westminster Abbey. Originally founded by Edward the Confessor (1064) as a church for those who had sought the privilege of sanctuary within the Abbey precincts. Rebuilt by Edward I. East end rebuilt 1758, and many alterations since. Burials—Sir Walter Raleigh, 1618; James

Harrington, author of "Oceana," 1677; William Caxton, 1491; John Skelton, Poet Laureate to Henry VIII., 1529; Nicholas Udall, author of "Ralph Roister Doister," 1556; Thomas Churchyard, 1618; Lady Dudley; and many others. Eminent persons married here: Clarendon; Waller, the poet; Milton (to his second wife); Pepys; Campbell, the poet. Baptized here: Betterton, the actor, and Barbara Villiers, Lady Castlemaine. The bodies of Admiral Blake, Pym, Stroud, May, and many leaders of the Commonwealth, were flung into a pit dug in the churchyard by order of Charles II. The monuments are very interesting, but the most beautiful feature of the interior is the glorious east window. It was made at Dort as a present for Henry VII. to be placed in his Chapel at Westminster. Not completed until after his death, it came ultimately to Waltham Abbey, where, at the dissolution of the Religious Houses, it was removed to a neighbouring mansion. Remaining in private hands until 1758 it was then purchased for the church, and its erection occasioned much discussion on the propriety of stained glass windows in churches generally. The magnificent west window is the gift of some American citizens in 1882 to commemorate Sir Walter Raleigh, "The Father of the United States." This is the Parish Church for the district of Westminster, that includes the Houses of Parliament, and it has been since 1614 constantly attended by members of the House of Commons, usually in a body, led by the Speaker. From its pulpit Hugh Peters appealed to them to bring Charles "to condign, speedy and capital punishment."

ST. MARTIN-IN-THE-FIELDS. A church was built here 1535 as the inhabitants of the thinly-populated district "did resort to the parish church of St. Margaret's at Westminster, were thereby found to bring their bodies by the Courtgate of Whitehall, which the King (Henry VIII.) misliking, caused this church to be built and made a parish." The church contains pews for the King and Prince of Wales. Rebuilt 1720–26 by Gibbs in Italian Renaissance style; the portico is very fine and the view of the church from Trafalgar Square provides one of the best architectural studies in London. Famous burials, Sir Theodore Mayerne, physician; Jack Sheppard; Nell Gwynne; Paul Van Somer; Dobson, the portrait painter; Hilliard, the miniaturist; Nicholas Stone, sculptor; Hon. R. Boyle, chemist; John Hunter, surgeon; George Farquhar; Roubiliac, sculptor, and Sir Edmundbury Godfrey, 1679, the victim of the political murder (p. 128).

ST. MARY-LE-BONE, Marylebone Road. Built 1813-17, the older church, built 1741, is in the rear. Burials in the old church: Gibbs the architect, 1754; Caroline Watson, 1814, engraver; Rev. Charles Wesley; James Figg, prize fighter, 1734; Hoyle, author of the "Treatise on Whist"; Allan Ramsey, artist. In the new church, Conway (1821) and J. Northcote (1831) artists.

ST. MARY ABCHURCH, Abchurch Lane, E.C. Rebuilt by Wren 1686. On the dome is a great painting by Sir James Thornhill (Cf. p. 82), now illuminated by electric lamps, representing the heavenly hosts praising the Creator.

ST. MARY-LE-BOW, Cheapside (*vide* p. 212).

ST. MARY-LE-STRAND, Strand. Built by James Gibbs, 1714–1717, the first of the fifty churches ordered by Queen Anne. Restored in 1862. A few yards west the Maypole stood until 1713, when it was cut down and part given to Sir Isaac Newton as a stand for his telescope.

ST. MICHAEL'S, Cornhill. Founded in the 13th century on site of Saxon church. Tower and steeple added, 1421. Body of church destroyed in Great Fire and rebuilt by Wren, 1672. Tower rebuilt, 1722. Fabian, the chronicler, buried in old church, 1513. Interior spoilt by restoration, 1853.

ST. NICHOLAS, Stowage, Deptford, S.E. Henry VIII. granted permission to found in this church the Guild of the Holy Trinity and St. Clement, which was the origin of Trinity House (*see* p. 129). There is some fine carving by Grinling Gibbons, who was born in the parish, and the vestry is fitted up exactly like a ship's cabin. Christopher Marlowe was buried in the churchyard.

ST. OLAVE, Hart Street, Mark Lane, E.C. Built in the early 14th century on earlier foundation. Escaped the Great Fire, but has been considerably altered. This was the church frequented by Samuel Pepys, and constant reference is made to it in his immortal Diary. He was buried here May 26th, 1703, and here also rest his wife and "brother Tom." There are some interesting brasses and altar tombs. This is the church referred to by Dickens ("Uncommercial Traveller," ch. xxiii.) as Saint Ghastly Grim, the gate of the churchyard being ornamented with skulls and crossbones wrought in stone. The benefice of St. Katharine Coleman, Fenchurch Street, has been united with this church.

ST. PANCRAS-IN-THE-FIELDS, Pancras Road, King's Cross, more generally known as Old St. Pancras Church. One of the oldest churches in or near London, but much altered by decay and unfortunate restorations. In the churchyard there were buried Woollett, the engraver; W. Godwin; Ned Ward; Paoli; the Chevalier d'Eon; and Scheemakers, the sculptor.

ST. PAUL'S, Covent Garden. Built 1631–38 by Inigo Jones for the Earl of Bedford. The Earl's Commission is stated to have been for a chapel "not much better than a barn," when Jones replied, "Well, then, you shall have the handsomest barn in England." In 1795 it was gutted, but soon restored on the old lines. Eminent persons buried —Samuel Butler, author of "Hudibras," 1680; Sir Peter Lely, 1680; Wycherley, 1715; Susannah Centlivre, 1723; Charles Macklin, 1797; and Kynaston, dramatists and actors; Grinling Gibbons, 1721; Sir Robert Strange, the engraver, 1792, and several others.

ST. PETER'S, Cornhill. Traditionally founded A.D. 179. Destroyed by Great Fire; rebuilt by Wren 1672.

ST. SEPULCHRE'S, Holborn Viaduct. Originally founded 13th century, rebuilt 15th century. The body of the church was refitted by Wren after the Great Fire. Buried here:—Captain John Smith, Governor of Virginia, 1631; Roger Ascham.

ST. STEPHEN'S, Walbrook, next to the Mansion House. Original foundation probably Saxon. Rebuilt 1428; destroyed by Great Fire; rebuilt by Wren 1672-79. The interior is one of Wren's finest works, the proportions being masterly. Famous burials, Lilburne, 1678, and Sir John Vanbrugh. Pendleton the celebrated Vicar of Bray became Vicar of this Church.

ST. SWITHIN'S, Cannon Street (see p. 33).

TEMPLE CHURCH, *see* p. 37.

WESLEYAN CHURCH HOUSE, Central Buildings, Tothill Street, Westminster, S.W. This imposing building, occupying about five years in construction and costing about a quarter of a million sterling, was formally opened on the 3rd of October, 1912. Its style of architecture may be described as a free rendering of the Renaissance. The edifice is very ornate and is surmounted by a great dome, 90 ft. in diameter and 220 ft. in height to the lantern. This, which is surpassed in height in London only by that of St. Paul's and of the British Museum, forms a conspicuous landmark. The entrance hall, staircases and vestibules are of marble. The central hall seats more than 2,500 persons, apart from the platform, constructed to accommodate an orchestra of 100 and a chorus of 300 persons. There are also committee rooms, a library and a small hall to seat 500.

WESTMINSTER CATHEDRAL, Ashley Gardens, S.W. (Any omnibus to Victoria and thence two minutes' walk. Nearest Underground Station—"Victoria.")

History and Architecture.—This is the Cathedral of the Metropolitan See of the Catholic Church in the United Kingdom, having as its head Cardinal Francis Bourne, Archbishop of Westminster. Although built primarily to be the principal church in the country, it was also intended as a memorial of Cardinal Wiseman, whose remains, with those of Cardinal Manning were re-interred in the crypt in 1907 (admission 6d. from 10 a.m.) The site is that originally occupied by the famous Tothill Fields Prison, and in 1895 the foundation-stone was laid, Cardinal Vaughan officiating. A limited competition led to the selection of John Francis Bentley as architect, who in bringing forward his plans described the building as "early Christian Byzantine . . . the same style as that in which St. Sophia at Constantinople is built." The principal dimensions are: Length 360 feet, width 156 feet, height of nave 117 feet, height of campanile "St. Edward's Tower" to top of cross, 284 feet. The whole area covered is 54,000 square feet, the cost of the land £55,000, and of the building (to the end of February, 1907), £235,420. The first impression on entering is the spaciousness of the interior; the strength and solidity of the brick piers and huge domes, and the great width and height of the nave. The decoration, so far as it is completed, is very beautiful. The columns of many different marbles and their carved capitals, and the marbles covering the walls, are very rich, and when it is finished and the domes and arches are filled in with mosaic, this will be one of the most magnificent sacred edifices in the world. All the chapels are worth noticing, including that of St. Andrew and the Saints of Scotland, the gift of Lord Bute, recently completed. The High Altar—one piece of granite weighing 12 tons—stands under a baldacchino which is the most beautiful decorative feature of this interior; the decoration is singularly rich, and the eight 15-feet monolithic columns of yellow Verona marble are unequalled. Those who can appreciate picturesque effects should stand at the west end of the nave at dusk on a winter afternoon when the altar is brightly lit and the body of the church is dark and shadowy. Admission to the campanile, from 10 a.m., 6*d.*; fine view.

[illegible] [illegible] Ltd., London, Eng.

THE TOWER OF LONDON FROM THE RIVER.

HISTORICAL BUILDINGS.

The Tower of London, *see* below.
Westminster Abbey, p. 57.
St. Paul's Cathedral, p. 79.
Southwark Cathedral, p. 84.
The Charterhouse, p. 85.
Crosby Hall, p. 86.
The Guildhall, p. 87.

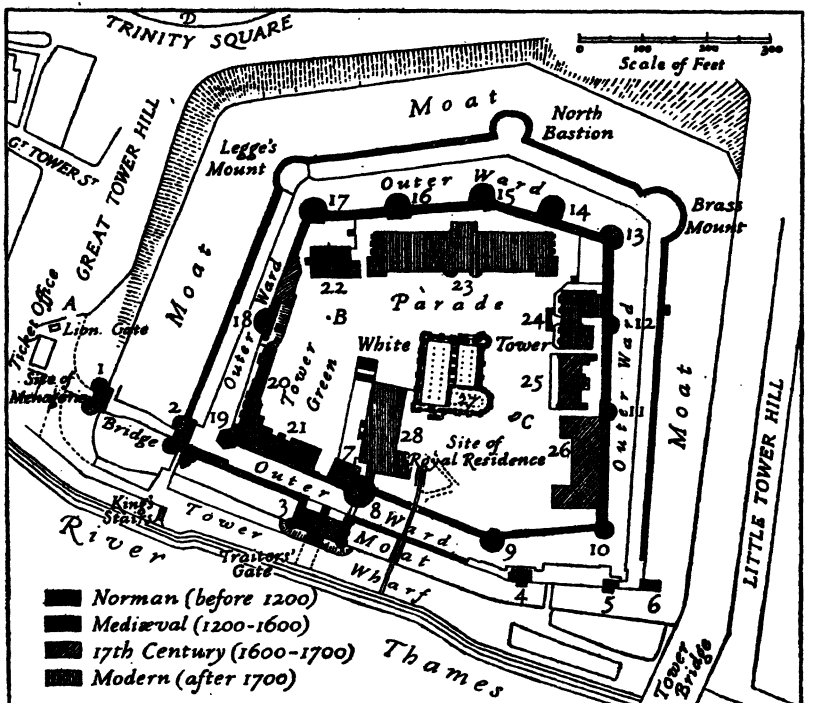
THE TOWER OF LONDON

(Nearest point by omnibus Aldgate, thence five minutes' walk down the Minories. Nearest Underground Station—"Mark Lane.")

ADMISSION.—Every Saturday 10 to 6 (4 or 5), free; also on Bank Holidays and Boxing Day and Easter and Whitsun Tuesdays. Other days 10 to 5 (or 4), the White Tower (Armoury 6*d.*, Vaults, 6*d.*) 9*d.*, Wakefield Tower (Regalia), 6*d.* The Armouries are open 1st October to 30th April, 10 to 5, and 1st May to 30th September 10 to 6, issue of tickets ceasing at 4 and 5 p.m. respectively. The Jewel-house in the Wakefield Tower is open from 10 to 5, 1st October to 30th April, and 10 to 6, 1st May to 30th September. No admission without tickets, which are to be obtained at the office at the entrance to the Tower. Admission to the Bloody Tower, daily, 6*d.* each person. Visitors are not admitted on Good Friday, Christmas Day, or on Sundays. The gardens overlooking the moat (Tower Gardens) and Tower Wharf, facing the River, are always open. There is a cloak room by the entrance gate where, under a special regulation, parcels, cameras, handbags and satchels, must be deposited. There are numerous notices exhibited indicating the route to follow. The warders in attendance, familiarly called "beefeaters," wear a very picturesque ancient costume. Edward VI. conferred upon the warders of the Tower the title of "Yeoman of the Guard Extraordinary."

History.—The Tower of London, the citadel of the City, is the great stage of English History. It has served in turn as a fortress, prison, palace, mint, arsenal, treasury for the Regalia and record office. From the Conquest (1066) until the Restoration (1660) few events occurred that had not some connection with it, and so, although a comparison may be sought, it is apparent that there does not exist in any country of the world a place of such intense and tragic interest. Tradition has here a great stronghold because it occurs not only, as at Westminster Abbey, to explain the earliest years but, as a supplement to authentic records, the unwritten secret history of a place where no man dare record but when the State directed.

Towers.
1 Middle.
2 Byward.
3 St. Thomas's.
4 Cradle.
5 Well.
6 Develin.
7 Bloody.
8 Wakefield.
9 Lanthorn.
10 Salt.
11 Broad Arrow.
12 Constable.
13 Martin.
14 Brick.
15 Bowyer.
16 Flint.
17 Devereux.
18 Beauchamp.
19 Bell.



GROUND PLAN OF THE TOWER OF LONDON.

20 Yeoman Gaoler's Lodgings.
21 King's House.
22 Church of St. Peter ad Vincula.
23 Waterloo Barracks.
24 Officers' Quarters.
25 Wren's Armoury.
26 Stores.
27 Chapel of St. John.
28 Guard House.
A Entrance.
B Site of Scaffold.
C Suggested Roman Remains.
D Place of Public Execution.

The discovery of Roman remains has substantiated a belief that at some date after Julius Cæsar's second descent, B.C. 54, an Arx Palatina or fortress was built to guard the approach from the river, and it is remarkable that when nearly ten centuries later William the Conqueror sought a site for the Castle which was to overawe the citizens, he selected an almost identical position. Of the intervening years no record exists, but the history then commences at its flood tide. The White Tower, the citadel which was commenced in 1078 and still exists, was a palace-stronghold, the first well-guarded step in the Norman Conquest. Gundulph Bishop of Rochester, was the architect, and Geoffrey de Mandeville its first constable. The purpose of its being both a guardian of the City and a menace to it was never lost sight of, and the interior was planned, therefore, with walls 15 feet thick, and the royal apartments, chapel and council chamber are on the upper floors, high above the reach of any storming party. The country might rebel and the city rise against the alien conquerors, but this tower was an invulnerable refuge for the King should he at first be defeated.

William Rufus and Henry I. commenced its enlargement by building a palace of less fortress-like appearance, and in 1190 under the direction of William Longchamp the whole was enclosed within a wall and ditch.

Stephen constantly resided here, and Henry III., desiring to further its use as a palace, spent large sums in enriching and adorning it. From this time forward nearly every English monarch resided here during part of their reign, and until James II., it was the custom for them to go from here to their Coronation at Westminster with all the pomp and magnificence that their power and popularity could command. This life of the Court at the Tower provided the sombre buildings with the brilliant colour, the constant crowds, life, merriment, and music that its grey walls call for; but throughout this brightest period there were State prisoners in its towers and cells, and this became, notably in the 16th century, its paramount purpose. Very few familiar with the Tower to-day can realise that its Courts were once filled with the brilliant pageant of the King's Court. It is the unrecorded and secret history of its dungeons and torture chambers, and the grim tragedies of the place of execution that provide its most enduring attraction. Although largely imaginative, there are sufficient threads of history in Harrison Ainsworth's romance "The Tower of London" to make it an excellent study for those desiring to gain a definite impression of this place of magnificence and murder. Only a few of the buildings are now open to the public, but a written application to the Governor will provide a privileged admission to some others. Its present-day use as a garrisoned fortress is very much in evidence, and imposes the limitations which exclude the visitor from all except the three principal historic buildings, viz.: the White Tower, the Beauchamp Tower, the Wakefield Tower. The following descriptive itinerary covers the route and succession of buildings that are usually followed.

Itinerary.—The gate at the foot of Tower Hill through which entrance is obtained is known as the Lion Gate because on the site of the wooden buildings to the right stood the Royal menagerie. Originating with Henry I. who kept leopards and lions—living emblems of his heraldic bearings—it became a very popular feature, but finally in 1829 was removed to Regent's Park (*see* p. 219), as the nucleus of the collection now maintained by the Zoological Society.

Before crossing the moat we pass beneath the Middle Gate, an ancient arch with a portcullis; here Elizabeth, on entering the fortress that had been her prison, alighted from her palfrey, and falling upon her knees "offered up a solemn and devout thanksgiving for an escape as miraculous as that of Daniel out of the mouth of the lions." The stone bridge which this Gate guarded was the only land entrance to the Tower, and the only means of crossing the moat, a formidable defence when flooded with its 14 feet of water. It was when Wellington was Constable of the Tower that this was drained, filled up to form a drill ground, and the tidal waters excluded by a small embankment. But, endeavouring to realise its former appearance and the succession of gates and guards which protected this approach, it will be understood how hopeless any attempt at escape by a prisoner sentenced here would seem, yet such escapes have occurred. There is the memorable instance of Lord Nithsdale who, thanks to the ingenuity of his wife, escaped on the eve of his execution disguised as her maid-servant. It is well to recall the service these walls have rendered as a fortress. Thus in 1460, during the Wars of the Roses, Lord Scale was besieged here by the Yorkists, but endeavouring to escape by the river was captured and slain. During the insurrection of Wat Tyler, Richard II. and his Court to the number of six hundred sought shelter here. Finally he went to parley with their leader at Smithfield, but during his absence a body of them forced their way into the Tower and indulged in the wildest licence. Other and more successful sieges these walls have withstood, and they still give an impression of impregnable strength, although they would be of little use against modern artillery. By the **Byward Tower** we enter the outer ward, and see on the left, high up in the wall of the **Bell Tower**, the windows of the room where Elizabeth was detained at the pleasure of her tyrannous sister. Approaching the **Wakefield Tower**, we soon stand between the **Bloody Tower** (so named from the Earl of Northumberland who killed himself there) on the left and **Traitor's Gate** on the right. It was from the foot of the original stairs—which can still be seen—that prisoners went by galley to Westminster for trial, to return most often with the Serjeant Warder holding the axe reversed—a sign of condemnation. Thus, Sir Thomas More returned at night and passed up the slippery stairs by the light of torches, to be met at the top by his daughter Margaret Roper, who burst through the guards and flinging herself upon his neck besought his blessing. Few who mounted these steps ever went out into the world again; they came back to certain death. The old gate of the Bloody Tower, the supposed scene of the murder of the two young princes, sons of Edward IV., in 1483, with its portcullis, is perfect in its picturesque completeness. A door in a wooden partition leads to a large room running right up to the roof. In the fireplace is an ancient stone oven; there are a number of inscriptions on the walls. Raleigh, Sir Thomas Overbury, Felton, Laud, Judge Jeffreys, the seven Bishops, and finally Thistlewood, the Cato Street conspirator (1820) were all confined here. By a gate further eastward (left), we enter the inner ward, which here protected the King's Palace, and we are within sight of the **White Tower** rising ninety feet high with walls from twelve to fifteen feet thick. The public entrance is now on the north side facing the barracks, that on the south side having been done away with.

On the **ground** or basement **floor** (usually called the dungeons, but

not one of them is underground) the first apartment entered is the "Cannon Room," containing a number of specimens of ancient ordnance (labelled) formerly in the Gun Park outside. Ranged round the walls are armour breast-plates, chain-shot, etc. In the floor is the opening (railed round) of a well. In this room (91 ft. by 35 ft.) Jews were confined in the Middle Ages until such time as they yielded to the king's rapacity. The visitor next enters a vaulted passage (47 ft. by 15 ft.), the sub-crypt of the Chapel of St. John, and passes through what is called the "Little 'Ease," a cell in which Guido Fawkes was incarcerated. Sir Thomas More's cell is on the same floor. Adjoining the sub-crypt is the "Mortar Room" in which are British and foreign mortars and cannon (also labelled) on the floor, with, on the walls, breast-plates, etc.

A winding stone staircase in the thickness of the wall is then ascended as far as the **top floor** (passing two intermediate floors on the way). Here in the "Council Chamber," where the trial of Anne Boleyn took place and where Richard II. abdicated the throne, are the **Armouries.** In the first room are specimens of armour of the period of Henry VIII., many of them of great historical interest, and in the Horse Armoury a procession of figures in armour, horse and foot, of the 15th–17th centuries. More space has been made available for displaying the various exhibits by filling up the former wells in the floor.

Descend a staircase in the corner to the **"Banqueting Floor"** and in the "Weapon Room" are armour, halberds, pikes, partizans, cross-bows, long bows, etc. In a second portion of the same floor called the "Sword Room," are a number of swords of the 11th–19th centuries, daggers, cinquedeas, etc.

From the Sword Room access is gained to the **Chapel of St. John.** This chapel, one of the finest specimens of Norman architecture in the kingdom, was the Chapel Royal in all the years the Tower was the Palace. Here came kings, princes, and the highest in the land, to worship. It was while kneeling in prayer that Brackenbury received the order to murder the boy king, Edward V. and refused. Services for the garrison are held in the chapel every Sunday.

At the foot of a staircase leading to the Banqueting Hall, a brass plate records that the bones of the young princes murdered were found there in the reign of Charles II. and removed to Westminster (*see* p. 72). Return into the "Weapon Room" and descend stairs to the **"Gun Floor,"** of which the "Small Arms Room" contains field guns, helmets, guns, pistols, bayonets. Then pass into the crypt of St. John's Chapel where, in a glass case, are an execution axe (1679) and the block on which Simon Lord Lovat was beheaded in 1747. Sir Walter Raleigh's cell opens out of this cyrpt. He and his wife occupied this apartment for 12 years, and in it their only son was born. Raleigh was also shut up in the Bloody Tower (*see* p. 54).

Proceed into the "Record Room," in which are relics of the Tower, models, plans, etc., also the gun carriage on which the body of "Edward the Peace-maker" (Edward VII.) was borne from Westminster to Paddington. One case holds the swords of Field Marshals Viscount Wolseley and Earl Kitchener and a revolver of Lord Roberts. The White Tower is quitted by a short flight of steps outside the building.

Outside and across the **Tower Green,** we come to the place of execution, railed in and marked by a brass plate. Here came John Fisher, Bishop of Rochester, 80 years of age. While still a

LIBRARY

prisoner, Pope Paul III. sent him a Cardinal's Hat. "Mother of God," said Henry, with brutal humour when informed of this, "he shall wear it on his shoulders then, for I will leave him never a head to set it on." To this same spot came the Poet Earl of Surrey; Lady Jane Grey, who kneeling before the block, said to the Executioner, "I pray you dispatch me quickly"; and the aged Countess of Salisbury, who refused to lay her head upon the block, and rushed round and round the platform her white hair streaming in the wind, until she was hewn down by the axe. Queen Catherine Howard, Queen Anne Boleyn, the Earl of Essex, and James Duke of Monmouth, are but a few names from a list of terrible length. In the adjoining Chapel of **St. Peter ad Vincula,** many of these illustrious prisoners and victims are buried (may be visited on application to the warder at the Beauchamp Tower —except after 2 p.m. on Saturdays). Sunday services 8, 11.0 a.m. and 3.30 p.m.

No monuments mark the graves; in 1876, in front of the altar, they found the bones of Anne Boleyn and the Duke of Northumberland, this space having evidently been reserved for the Royal sufferers. On the wall are the coffin plates of the three Jacobite Lords Lovat, Kilmarnock and Balmerino, and near the door a large brass records the principal interments in the Chapel of these victims of the headsman's sword or axe.

Overlooking this stage of tragedies is the **Beauchamp Tower** (turn left on entering). In the middle room, now much altered from its original state, the walls are covered with inscriptions of the greatest interest carved by the prisoners. The most interesting are:—Over the fireplace, inscription and autograph of Lord Arundel dated "June 22, 1587." He was tried at Westminster, and imprisoned here many years for expressing joy at news of the Spanish Armada. To right of fireplace, sculpture by John Dudley Earl of Warwick, imprisoned for the cause of Lady Jane Grey. On the opposite side is the word "IANE," said to refer to Lady Jane Grey, and to have been cut by her husband Lord Guildford Dudley. The last inscription we need notice are the initials R.D., beneath an oak tree; this was the work of Robert Dudley, afterwards Queen Elizabeth's Earl of Leicester. In the tower a guide in English and French, "with the inscriptions and devices made by the prisoners," is sold by the warders, also picture post-cards.

Recrossing the Tower Green we visit the **Wakefield Tower** to inspect the Regalia and Crown Jewels, displayed in all their semi-barbaric magnificence, and surmounted by the Imperial Crown. The famous Cullinan Diamond, presented to His late Majesty by the Transvaal and Orange River Colonies, is usually shown. Although divided in cutting into two large stones and many smaller brilliants, the two magnificent diamonds shown are both larger and finer than any of the world's historic precious stones. It was in the time of the Restoration that Colonel Blood made his attempt to steal the crown, orb and sceptre, but more remarkable was the action of a woman in 1812, who, thrusting her arms between the iron bars, tore the crown into several pieces. The Imperial Crown in the centre is a mass of jewels of over 2,000 diamonds, but its most prominent ornaments are a huge ruby, said to have been presented by Peter, King of Castile to Edward the Black Prince, and a very fine sapphire, which legend declares belonged to Edward the Confessor.

This completes the tour of the Tower, but before leaving it is worth

while walking round to the **Tower Wharf**—turn to the left after passing across the moat—as the view of the grouped buildings is interesting and affords a fine contrast with the neighbouring Tower Bridge and all the busy commercial life of the River. On **Tower Hill** is an oval garden, known as Trinity Square. Here took place the large number of public executions that for many centuries were the final chapters in the lives of prisoners in the Tower. The list of names is very long, and includes many of great eminence. Felton, the assassin of the Duke of Buckingham, was hailed as a martyr, and as he mounted the scaffold the people cried "God bless thee!" Thomas Wentworth, Earl of Strafford, on the contrary, was so detested by the populace that it was feared he might be torn to pieces in the short walk from the Tower to this spot. Archbishop Laud, who fainted whilst giving him his blessing, was led forth to the same death four years later. The last person to be beheaded here was Simon Lord Lovat, who on April 9th, 1747, died expressing his astonishment that such vast multitudes should assemble "to see an old grey head taken off." Since that of the Earl of Essex, on February 25th, 1601, there had only been three soldiers shot on July 18th, 1743, in front of St. Peter ad Vincula, for mutiny. A German spy, Karl Lody, was shot within the walls of the Tower on 6th November, 1914.

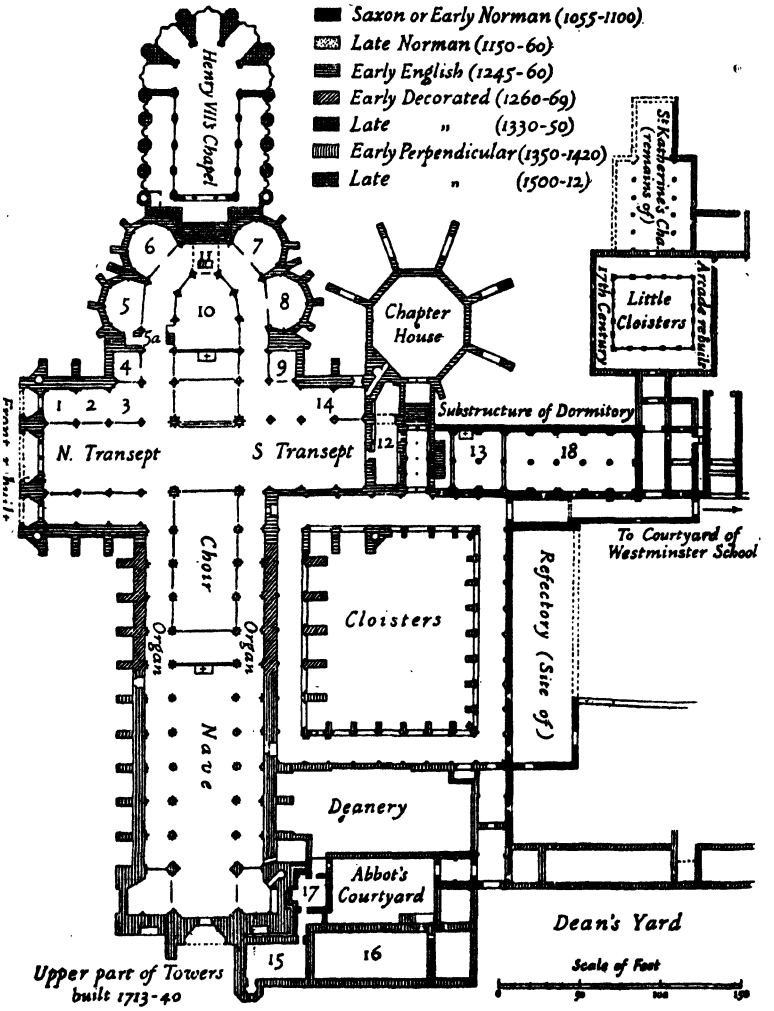
WESTMINSTER ABBEY

(Several omnibus services pass the door or within sight of it. Nearest Underground Station—"Westminster.")

ADMISSION.—Daily, except during the hours of service (*see* p. 13), from 9 to dusk. Services at 10 a.m. and 3 p.m.; Sundays at 8 a.m. and 7 p.m. also. Fees—The Royal Tombs and Chapels behind altar, 6*d*. each, except on Monday (free). The Royal Effigies in Abbot Islip's Chapel, 6*d*. each (Monday, 3*d*.). The Undercroft, 3*d*. each. Tickets to be obtained in Poet's Corner.

History and Architecture.—Of all the sacred edifices in this world, **Westminster Abbey** has, in the greatest perfection, the two features that make such buildings of the utmost possible interest. There is, firstly, the structure itself, a glorious entirety, the fruit of successive efforts to attain perfection, with all the glamour of direct association with centuries of English History. Secondly, there are its monuments, tombs, and statues, commemorating a marvellous number of the nation's greatest and best, or, as the highest honour that could be paid, their remains are buried here. Before the building is entered by the great north door, let us briefly consider the story of its site and foundation, its beginning, progress, and change; for Westminster Abbey is more than a witness of history, it is history itself. The antiquity of its foundation goes back into the period when the boundaries of history and tradition were but imperfectly understood. Many of the fables associated with these early years are believed to have been written by the Monkish Chroniclers of the 14th and 15th centuries, to claim for this an earlier and more miraculous origin than the rival basilica of St. Paul. It is almost hopeless to attempt to learn

GROUND PLAN OF WESTMINSTER ABBEY...



the simple truth, but the story is sufficiently interesting to be worth re-telling. John Flete, a monk of the Abbey, living about 1450, relates in his manuscript history—now in the Chapter Library—that the first church was founded when King Lucius embraced Christianity, A.D. 184. In the 5th or 6th century, a number of pagan Saxons spreading over the land destroyed the Christian churches and revived the idolatry of the Romans. The Temples were finally pulled down, and the purer worship restored by Sebert, King of the Saxons; Mellitus was then Bishop of London, and encouraged Sebert in the pious work. On this place—called Thorney Island, from being overrun with thorns and surrounded by a small arm of the Thames—the church or minster was built, and, being situated west of London, received its name of Westminster.

The edifice was named the Abbey Church of St. Peter at Westminster, partly from a mythical dedication by St. Peter that should have preserved an ancient church from destruction or spoliation for all time, but, from Sebert's death up to the time of Edward the Confessor, the Abbey appears to have suffered greatly from the sacrilegious fury of the Danes. Edward, who during the Danish usurpation was still an exile in France, vowed a pilgrimage to Rome if he should be restored to his own kingdom. After his Coronation he was dissuaded from fulfilling his vow, and absolved from it by the Pope Leo IX., who enjoined instead the foundation or restoration of a religious house dedicated to St. Peter. Instead of confining himself to the expenditure for reparation, he set apart a tenth of his property to build a new abbey in a new and grander style of architecture, such as he had seen in Normandy. The church was begun first, but took so long in building that the little community of Saxon Monks for ten years worshipped in the old chapel, which was demolished as the new church grew. The plan of the building and its extent were almost identical with that which exists to-day; it was the first cruciform church in England, and, for the age, was of unusual size. The monastic buildings, the refectory, chapter house and domestic offices were very extensive, but of all this edifice and corporate buildings only the choir was completed when Edward died. He had pressed on the work year by year, lavishing upon it gifts of money, of lands, of plate, and vestments for the Abbot, but, he being on his death-bed, Editha, his wife, had to represent him at the Consecration. On January 5th, 1066, he breathed his last. The next day the body was carried on the shoulders of eight men and laid before the altar, and "in that temple of chastity and dwelling of virtue, the King," says an old Chronicler, "is honourably interred in the place appointed by himself." The day of the first Royal Burial within the Abbey walls was the day of the Coronation of Harold

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KEY TO PLAN.

1 Chapel of St. Andrew.
2 ,, ,, St. Michael.
3 ,, ,, St. John the Evangelist.
4 ,, ,, Abbot Islip.
5 ,, ,, St. John the Baptist.
5a ,, ,, St. Erasmus.
6 ,, ,, St. Paul.
7 ,, ,, St. Nicholas.
8 ,, ,, St. Edmund.
9 ,, ,, St. Benedict.
10 Chapel of St. Edward.
11 Henry V's Chantry.
12 Chapel of St. Faith.
13 ,, ,, the Pyx.
14 Poets' Corner.
15 Jerusalem Chamber.
16 Abbot's Hall.
17 Jericho Parlour.
18 "The Norman Undercroft" (Museum)

the Saxon, but it is uncertain if this took place at St. Paul's or Westminster. It would have been more a hurried installation than a Coronation, and not until the next reign did the wonderful succession of epoch-making and significant ceremonies commence at Westminster.

The significance of this early history should not be overlooked; it was these traditional miracles, prophetical apparitions, and the presence of the remains of Edward the Confessor that drew hither all that was mortal of successive Kings, Queens, and Princes—Norman, Plantagenet, Tudor, Stuart—even the Abbey's greatest Vandal, that despiser of all pomp and circumstance and monkish stories, Oliver Cromwell. The edifice, inspired and commenced during Edward's reign, was, when completed, a superb building, architecturally grand in its chief features, but strikingly plain in detail. The sanctity of its founder and its wonderful relics were alone sufficient to make it the object of pilgrimages from all Europe. This inspiring glamour continued and the structure remained practically unaltered, the high central tower a notable landmark, until the reign of Henry III.

Proud of his descent from Alfred, this, the first of the English Kings, took special pride in the Abbey, and when barely thirteen years old he was the founder of a Lady Chapel, the first stone of which was laid in 1221. Twenty-five years later he commenced more extensive works, pulling down the East End Tower and Transept that they might be rebuilt in a more magnificent style, to rival the Abbey of St. Denys that Louis IX. had rebuilt and embellished to be a place of Royal sepulture. By various means £30,000—an enormous sum estimated by contemporary values—was raised and applied to the work, which was finished in fifteen years. Archbishop Ware brought from Rome the materials of the beautiful mosaic pavement which is before the altar. The relics were added to, and six years and one hundred and sixteen days of pardon was granted by the Bishops to all that came to reverence them. Henry's principal works remaining to-day are the Chapel of the Confessor—that is, the apse of the building—the Chapter House, and the Choir. In the next reign (that of Edward I.) a portion of the nave was built, the Jerusalem Chamber, the Abbot's House, and part of the cloisters were completed. The progress after this was slow, but steadily maintained. The Great West Window and the Nave were completed in the Abbacy of Islip. To Henry VII. is due the addition of the most beautiful architectural feature of the whole building, namely, the Chapel at the east end, a superb erection, a thing of marvellous beauty when seen from the exterior, but still more wonderful in its interior decorations. Commenced—Hollinshed the Chronicler carefully informs us—"on the twenty-fourth day of January, a quarter after three of the clock, in the year 1503," the cost was £14,000, and when Henry died, six years later, he carefully provided funds for its completion, and minute directions on all the important points. At the Reformation the Abbey was changed into a Cathedral, but on the accession of Mary Tudor the old title was reverted to. In the reign of Charles II., under the direction of Wren, the completion of the west end was undertaken, but successive architects altered the plans, and the work, finally finished about 1750, is rather out of harmony with the rest of the building. St. Michael's Porch was restored or rather replaced in 1890, but the central tower has still to be supplied, so that Westminster Abbey even after centuries

of patient effort, is still unfinished. A new set of carillon bells has recently been installed.

The history of the Abbey as a silent witness of the making of the nation's story, is positively awe-inspiring. For nearly eight hundred years, with almost unbroken sequence, it has been the scene of the two greatest events in the life of every ruler of this land. Through its doors there has passed the magnificent pageant of their coronation; before its altar there have been celebrated their illustrious obsequies. Of these epoch-making ceremonies, space only permits of reference to the most notable.

Coronations.—The first coronation of which the particulars are recorded is that of Richard I., but of greater interest is that of Richard III. who, as an exhibition of humility, actually walked barefoot into the Abbey. For the youthful Edward VI. the proceedings were shortened "for the tedious length of the same, which should weary and be hurtsome peradventure to the King's majesty, being yet of tender age, fully to endure and bide out." Charles I. was crowned in the Abbey on the 2nd February, 1626. Laud was the Archbishop, and when he presented the King to the people he said in an audible voice "My masters and friends, I am here come to present unto you your King, King Charles, to whom the crown of his ancestors and predecessors is now devolved by lineal right; and therefore I desire you, by your general acclamations to testify your consent and willingness thereunto." Strange and unaccountable as it seems, not a voice nor a cheer answered; there was a most portentous silence. At last Lord Arundel, the Earl Marshal, told the spectators they should cry "God save the King Charles," and then they did so, but without much enthusiasm. Sandford, who described the Coronation of James II., records that as the Crown was placed on the King's head it tottered and nearly fell, the King "appearing altogether ill at ease for some time after." At the enthronement of George III., it was said that Charles Stuart, the young Pretender, was present among the spectators. If the ill augury of the tottering crown had been understood in its day and acted upon, it was his father who would have been crowned in 1761 instead of a member of the House of Hanover. The old ceremonial is still observed almost in its entirety; but now it is more than the Coronation of another King and Queen of England, it is the recognition of Rulers of a vast Dominion.

Coronations and Royal Interments at Westminster Abbey.

1066, Jan. 6.—Burial of Edward the Confessor.
1066, Dec. 25.—Coronation of William the Conqueror.
1087, Sept. 26.—Coronation of William Rufus.
1100, Aug. 5.—Coronation of Henry I.
1100, Nov. 10.—Coronation of Maude.
1118, May 1.—Burial of Maude.
1135, Dec. 26.—Coronation of Stephen.
1154, Dec. 19.—Coronation of Henry II.
1189, Sept. 3.—Coronation of Richard I.
1199, May 27.—Coronation of John.
1220, May 17.—Coronation of Henry III.
1236, Jan. 23.—Coronation of Eleanor of Provence.
1272, Nov. 20.—Burial of Henry III.

1274, Aug. 19.—Coronation of Edward I. and Eleanor of Castile. The first coronation in the existing Abbey.
1292.—Burial of Queen Eleanor.
1307, Oct. 27.—Burial of Edward I.
1308, Feb. 25.—Coronation of Edward II. The Coronation Stone first used (*see* p. 74).
1327, Feb. 1.—Coronation of Edward III.
1328, Feb. 2.—Coronation of Philippa of Hainault.
1369.—Burial of Queen Philippa.
1377, June 19.—Burial of Edward III.
1377, July 6.—Coronation of Richard II. and Anne of Bohemia.
1394.—Burial of Queen Anne.
1399, Oct. 13.—Coronation of Henry IV.
1413.—Re-interment of Richard II.
1413.—Coronation of Henry V.
1420, Feb. 24.—Coronation of Catherine of Valois.
1422, Nov.—Burial of Henry V.
1429, Nov. 6.—Coronation of Henry VI.
1437, Feb. 8.—Burial of Queen Catherine of Valois.
1445, April 30.—Coronation of Margaret of Anjou.
1461, June 29.—Coronation of Edward IV.
Edward V. was not crowned.
1483, July 6.—Coronation of Richard III. and Anne Neville.
1485.—Burial of Queen Anne.
1485, Oct. 30.—Coronation of Henry VII.
1487, Nov. 25.—Coronation of Elizabeth of York.
1503, Feb. 25.—Burial of Queen Elizabeth.
1509, May 9.—Burial of Henry VII.
1509, June 24.—Coronation of Henry VIII. and Catherine of Aragon.
1533, June 1.—Coronation of Anne Boleyn.
1546, Feb. 20.—Coronation of Edward VI.
1553, Aug. 8.—Burial of Edward VI.
1553, Oct. 1.—Coronation of Mary Tudor.
1557, Aug. 4.—Burial of Anne of Cleves.
1558, Dec. 13.—Burial of Queen Mary.
1559, Jan. 15.—Coronation of Princess Elizabeth.
1603, April 28.—Burial of Queen Elizabeth.
1603, July 25.—Coronation of James I.
1612, Oct. 11.—Re-interment of Mary, Queen of Scots.
1625, May 5.—Burial of James I.
1626, Feb. 2.—Coronation of Charles I.
1657, June 26.—Coronation Chair removed to Westminster Hall for installation of Cromwell.
1658, Sept. 26.—Burial of Oliver Cromwell.
1660, Jan. 29.—Disinterment of the Regicides.
1661, April 23.—Coronation of Charles II.
1678.—Re-interment of Edward V.
1685, Feb. 14.—Burial of Charles II.
1685, April 23.—Coronation of James II.
1689, April 11.—Coronation of William and Mary.
1695, March 5.—Burial of Queen Mary.
1702, April 12 —Burial of William III.
1702, April 23.—Coronation of Anne.
1714, Aug. 24.—Burial of Queen Anne.

1714, Oct. 20.—Coronation of George I.
1727, Oct. 11.—Coronation of George II. and Caroline.
1737, Dec. 27.—Burial of Queen Caroline.
1760, Nov. 11.—Burial of George II.
1761, Sept. 22.—Coronation of George III. and Charlotte.
1821, July 19.—Coronation of George IV.
1831, Sept. 8.—Coronation of William IV. and Adelaide.
1838, June 28.—Coronation of Queen Victoria.
1902, Aug. 9.—Coronation of Edward VII. and Alexandra.
1911, June 22.—Coronation of George V. and Mary. Whom God preserve.

Monuments.—Other incidents and episodes in the history of the Abbey can be referred to as its Chapels and monuments are visited. The **North Transept** by which we enter is known as **Statesmen's Corner;** its statuary celebrating the great political chiefs of several centuries. On the left are George Canning (1770–1827), Prime Minister and well-known wit; Charles John Canning, his youngest son (1812–1862) Governor-General of India; Stratford de Redcliffe (1788–1880), an Ambassador with great personal influence; Benjamin Disraeli, Earl of Beaconsfield (1805–1881), twice Prime Minister; William Ewart Gladstone (1809–1898), four times Prime Minister; and Sir Robert Peel (1788–1850), also twice Prime Minister. On the right is the huge monument by Flaxman to William Murray, Earl of Mansfield (1705–1793), one of the most able lawyers the country ever produced; he is buried at its foot. Another colossal memorial is that of the three Captains who fell in 1782 in a naval engagement with the French. Next to this is the statue of Viscount Palmerston (1784–1865), twice Prime Minister; in his grave Lady Palmerston is also buried. William Pitt, Earl of Chatham (1708–1778), has here a monument 33 feet high; at his death both St. Paul's and Westminster contended for his remains, but Parliament decided in favour of the latter on the ground that Chatham "ought to be buried near to the dust of Kings." Close to the passageway and near this monument is the grave of W. E. Gladstone; Mrs. Gladstone is buried just on the left, and not far away are the graves of the younger William Pitt and Charles James Fox, the great rivals, and Henry Grattan (1746–1820). Just before the crossing turn to the right and enter the **North Aisle of the Nave,** unofficially named **Musicians' Aisle,** where it passes behind the organ. It is a well chosen resting-place for the memorials and graves of many of the composers and organists. Here are buried Henry Purcell (1658–1695), the musician, who was Abbey Organist for 22 years; Sir William Sterndale Bennett (1816–75), composer; Dr. Samuel Arnold (d. 1802); and tablets commemorate Dr. John Blow (d. 1708); William Croft (1677–1727), and Dr. Charles Burney, who were all organists to the Abbey and famous composers. Next is **Scientists' Corner,** where rest Charles Robert Darwin (1809–82), Lord Kelvin (d. 1907), and Sir John Herschel, the astronomer, whose inscription in Latin has words to this effect, "The Heavens having been explored, he rests here, near Newton." The grave of Sir Isaac Newton (d. 1727) is to the left and his monument (by Rysbrack) against the choir screen. Near this are the graves or monuments of Jeremiah Horrock (who first observed the Transit of Venus) and Martin Folkes. Continuing westward from Darwin's grave we pass the graves of Dr. John Woodward (d. 1728),

and Sir Charles Lyell (d. 1875), famous geologists. The first named was one of the earliest collectors of London antiquities and possessed many Roman vases, etc., discovered during the rebuilding of London, 1667–1680.

The monuments on the wall of the **North Aisle** are a strange medley of great and unimportant persons; notice, for an example of the latter, the grandiloquent memorial to Colonel James Bringfield, *aide-de-camp* to Marlborough. He had his head "fatally shott by a Cannon Ball in ye Battell of Ramelies . . . ye surviving fame of his courage, vertue and true piety (of which this church was often a witness) live, grow and spread both here and abroad for ever." There are other monuments here and elsewhere in the Abbey to equally unimportant nobodies, who, never having earned the remembrance of their countrymen, would now be entirely forgotten, but for the posthumous fame that these memorials give them. The grave of John Hunter (d. 1793), the great surgeon, is in front of Bringfield's tablet, and at its foot a piece of the pavement fourteen inches square bears the inscription "O rare Ben Johnson" (*sic*). The great poet and friend of Shakespeare was buried here in an upright position, according to one story, in readiness for the Resurrection; but another relates that, being invited to ask a favour of the King (Charles I.), he petitioned for eighteen square inches of ground in Westminster Abbey. The inscription originated with one Jack Young, who, "walking there when the grave was covering gave the fellow eighteenpence to cut it." The original stone, formerly in the pavement on the spot now occupied by the new inscription (a copy of the original), was taken up in 1821 and fitted into its present place in the north wall. Beside a pillar to the left is an old pulpit of the 16th century, believed to be the one from which Cranmer preached the coronation and funeral sermons of Edward VI. At the end of this aisle is the monument to Charles James Fox, by Westmacott; he, the Apostle of Liberty, is represented dying in her arms, and the slave who kneels at his feet recalls his last speech in the House of Commons, a motion for the abolition of slavery. At the back of the group in the crowded corner under the north-west tower is a memorial of some interest to American visitors, namely, the monument put up by the people of Massachusetts as a testimony of their gratitude to Viscount Howe, who fell before Ticonderoga, 1758. This part of the Abbey has been called "**Whig's**" (Liberal's) **Corner.** The monument or bust of Fox; Lord Holland, his nephew; Lord John Russell; the Marquis of Lansdowne; and George Tierney, who fought a duel with Pitt, sufficiently justify the name, but the last monument added in 1909, that of Robert Cecil, third Marquis of Salisbury, spoils the political harmony. Near by is a bust of the Rt. Hon. Joseph Chamberlain, added in 1916. Above the great west door is a fine monument by Westmacott, representing William Pitt the younger as Chancellor of the Exchequer; on the right is History listening to his words, and on the left Anarchy in chains. A black marble slab in the floor of the nave near the west door marks the grave of an unknown British soldier who was interred here on the first anniversary of Armistice Day, 11th November, 1920. The inscription reads "Beneath this stone rests the body of a British warrior, unknown by name or rank, &c. . . . . 1914-1918. 'Greater love hath no man than this.'"

Passing behind the monument of Colonel Cornewall (d. 1717) we enter what was the Baptistery, but from its memorials has been

renamed **Little Poets' Corner.** Here are busts of Matthew Arnold (d. 1888); Rev. Charles Kingsley (d. 1875); Rev. John Keble (d. 1866), and a statue of William Wordsworth (d. 1850). Returning to **the Nave** we pass up the centre aisle, looking back at the Abbot's Pew, which was built early in the 16th century. Beneath it is the monument of the fine actor and dramatist, William Congreve (1672–1729). With the exception of some small legacies, he left the bulk of his fortune, nearly £10,000, to Henrietta Duchess of Marlborough, who did justice to his memory, by spending £7,000 on a diamond necklace and the balance on this monument, for which she composed the inscription. The tomb of Mary Ann Oldfield (d. 1730), the actress, is almost in front. Out in the centre is a most interesting group of graves, commencing a little to the left with that of George Peabody, the American philanthropist; his body only rested here before removal to Massachusetts. Next is that of David Livingstone (1813–1873); the remains of the great explorer were brought here 11 months after his death. To the right Thomas Tompion (d. 1713), the inventor of the Chronometer, and his apprentice, George Graham (d. 1751). In front are three heroes of the Indian Mutiny: Lord Lawrence (d. 1879), Sir James Outram (d. 1863) and Lord Clyde (d. 1863). On the left rest the great engineers: Robert Stephenson (d. 1859) and Thomas Telford (d. 1834); and next to them four great Gothic Architects: Sir Charles Barry (d. 1860), G. E. Street (d. 1881), Sir G. Gilbert Scott (1878) and J. L. Pearson (d. 1897). Some monuments in the **South Aisle** are worthy of notice; that of General Wade (d. 1748) is a fine work in Roubiliac's best symbolical style; the Goddess of Fame is preventing Time from destroying the General's trophies. It will be remembered that Wade was Commander-in-Chief in Scotland during the Rebellion of 1745. The excellent roads he planned and laid, gave him a monument near Inverness bearing this couplet:—

> "If you'd seen these roads before they were made,
> You would hold up your hands and bless Marshall Wade."

Another example of this kind of memorial *mise-en-scène* celebrates the fame of General Hargraves (d. 1750). A Cherub is sounding a trumpet of the Resurrection with such vigour that the occupant of the tomb is able to rise, and in so doing overthrows a vast Pyramid; Time also overcomes Death. A little to the right of this are two mural tablets put up by Sir Samuel Morland, at one time Secretary to Cromwell, to two of his wives, Carola Harsnett (d. 1674) and Anne Fielding (d. 1680); their praises are recorded in four languages, Hebrew, Greek, Ethiopic and English—evidence of the learning of their husband, who was also memorable for having invented the ear-trumpet and having survived four wives. Near a column on the left rests the remains of that unfortunate young soldier, Major John André (d. 1780); the monument on the wall represents André being led away to a military execution, a slight perversion of fact, for, to the disgrace of his captors, he was hanged. By a close examination it can be seen that the heads of André and Washington have been replaced; this was necessary after they had been borrowed as souvenirs by too enthusiastic visitors. In the **South Aisle of the Choir** immediately under the organ is the memorial of Thomas Thynne, a favourite of Charles II. and friend of the Duke of Monmouth; he married a wealthy widow—aged 16—and was shot while riding in Pall Mall by assassins hired by his unsuccessful rival,

Count Königsmarck. This scene is represented on the monument, and respecting it there is a story told by Joe Miller: "A Welshman bragging of his family said his father's effigy was set up in Westminster Abbey; being asked whereabouts he said 'On the same monument with Squire Thynne, for he was his coachman.'" On the right are tablets to John and Charles Wesley, Dr. Isaac Watts and Sir Godfrey Kneller; there is also an ugly monument erected to the memory of Sir Cloudesley Shovel (d. 1702). "Instead of the brave, rough English Admiral . . . he is represented by the figure of a beau dressed in a long periwig and reposing himself upon velvet cushions under a canopy of state." We pass now into what for many years has been acknowledged to be the most interesting part of the Abbey, namely, the **South Transept,** part of which is known as **"Poets' Corner."** Immediately on the right as we turn the corner are a few memorials of note: George Grote (d. 1871) and Connop Thirlwall (d. 1875). The two were friends, and simultaneously, each with no knowledge of the other's project, undertook a history of Greece. Thirlwall's was published first, but when Grote's appeared a few years later he generously acknowledged it the better work, and it is still unexcelled. Adjacent is the bust of another historian, William Camden (d. 1623), and next, the memorial of his friend, Isaac Casaubon (d. 1614), a distinguished Latin scholar; the initials "I.W. 1658," scratched on the stone are believed to be those of Izaak Walton, author of "The Compleat Angler," a fervent admirer of Casaubon. Literally "skied" on the wall above is a statue of David Garrick, the greatest of English actors (d. 1779). Near Casaubon's monument is the grave of Sir William Davenant, Poet Laureate and Dramatist (d. 1668); here Tom May, the Historian of the "Long Parliament," was buried in 1650, but at the Restoration the body was disinterred, and ultimately Davenant rested in the grave of his one-time rival. Continuing south we come to the grave and bust of Thomas Babington, Lord Macaulay (d. 1859), the brilliant Historian and Essayist. Quite close to this are eight graves of the greatest interest, viz., George Frederick Handel (d. 1759), the great composer of oratorios (by Roubiliac); Charles Dickens (d. 1870); Richard Brinsley Sheridan (d. 1816), dramatist and orator; Dr. Samuel Johnson (d. 1784); David Garrick (d. 1779); John Henderson (d. 1785), a famous actor; Richard Cumberland (d. 1815), dramatist; and Sir Henry Irving (d. 1906), one of the greatest tragedians of the last century. Handel was buried at eight o'clock at night, and although the funeral was supposed to be a private one, three thousand spectators were present. The funeral of Dickens took place at an early hour in the morning of June 14th, only a few friends being present. At the burial of David Garrick, peers carried the pall, the coffin being followed by the whole Literary Club; Johnson stood at the open grave, bathed in tears; beside him Reynolds, Burke, Gibbon, and all the players from Covent Garden and Drury Lane. Five years later, the spot from which he had seen his friend's coffin lowered into the grave, was opened for the interment of Dr. Johnson, who, after many years' endurance of painful illness, was at last at rest. The funeral of Sheridan, says one writer, "was not merely of a man but of an age" he had outlived all the leading members of the old Literary Club and survived the political rivals and friends of his glorious prime. Yet all the chief personages in the world of fashion, politics, and letters flocked to his burial. There are many monuments of notable men and women on the walls at this corner of the Abbey; commencing on the right,

the most notable are those of Jenny Lind Goldschmidt (d. 1889), buried at Gt. Malvern; W. M. Thackeray (d. 1863), buried at Kensal Green; John, Duke of Argyll (d. 1742), a fine allegorical monument by Roubiliac; Sir Walter Scott (d. 1832), buried at Dryburgh Abbey; Oliver Goldsmith (d. 1774), buried close to the Temple Church (*see* p. 38); John Gay (d. 1732), author of the "Beggar's Opera," fables, etc.; the epitaph:—

"Life is a jest, and all things show it;
I thought so once, but now I know it,"

was written by Gay himself; Nicholas Rowe (d. 1718), a Poet Laureate now almost forgotten; James Thomson (d. 1748), author of "The Seasons," buried at Richmond; Robert Burns (d. 1796), the National Poet of Scotland, buried at Dumfries; William Shakespeare (d. 1616), buried at Stratford-on-Avon—a poor monument by Kent and Scheemakers, erected by public subscription, in 1740. (The statue at Drury Lane Theatre is a reproduction of this, *see* p. 195.) An earlier suggestion caused Ben Jonson to write:—

"My Shakespeare rise, I will not lodge thee by
Chaucer or Spenser, or bid Beaumont lie
A little further off to make thee room.
Thou art a monument without a tomb,
And art alive still while thy book doth live,
And we have wits to read, and praise to give."

A door gives access to the **Chapel of St. Faith** or St. Blaise, reserved for private devotions. On the walls some interesting early frescoes have been discovered. In the more important part of Poets' Corner adjoining there are commemorated Robert Southey (d. 1843), buried at Keswick, and Samuel Taylor Coleridge (d. 1834), buried at Highgate. The statue of Thomas Campbell (d. 1844) is not very distant from his grave, where he is buried by the side of the Rev. Henry Cary (d. 1844), the first translator of Dante. An adjacent white marble slab marks the grave of Thomas Parr, who died 1635, aged 152 years, a well-authenticated fact. A bust of Tennyson as a young man is on the dividing column, but many of the succeeding monuments celebrate Poets whose works are of such small value or merit as to have almost passed out of English Literature. Thus in receipt of utterly disproportionate posthumous honours are Thomas Shadwell (d. 1692), Poet Laureate in succession to Dryden, and Matthew Prior (d. 1721), an almost forgotten poet who, while a Plenipotentiary at the Court of Louis XIV., was presented with the bust now forming part of his monument. The next group is of more importance. It includes William Mason (d. 1797), buried at Aston in Yorkshire; Thomas Gray (d. 1771), buried at Stoke Poges, the scene of his famous "Elegy written in a Country Churchyard"; John Milton (d. 1672), buried at St. Giles', Cripplegate; Samuel Butler (d. 1680), buried at St. Paul's, Covent Garden; and Edmund Spenser (d. 1599), buried beneath this memorial. It is said "he died of lacke of bread," and assistance sent only reached him on his death-bed, when it was refused with the message "he had no time to spend it." A memorable gathering of Poets assembled at the funeral; mournful elegies and poems with the pens that wrote them were thrown into his grave. The money granted by Queen Elizabeth for a monument was embezzled by a courtier, but the Countess of Dorset provided one which, in 1778, owing to decay, was replaced by an exact replica.

The monuments on the east side commence with that of Michael Drayton (d. 1631), also erected, as the inscription carefully informs us, by the Countess of Dorset. Next to this are those of Barton Booth (d. 1733), a great actor and ancestor of Edwin Booth, the American Tragedian; and John Philips (d. 1708), author of "The Splendid Shilling." Again, as in the other division of the south transept, we have arrived at a group of graves and monuments of exceptional interest. The altar-tomb of Purbeck marble, without inscription, is that of Geoffrey Chaucer (d. 1400), "the father of English Poetry." It was probably due to the fact that he was Clerk of the Works that he was buried here. The original memorial was nothing more than a leaden plate hung on an adjacent pillar, the tomb was completed in 1451, and the canopy in 1555. At the foot of this monument rest side by side the two great Poets of the Victorian Era, Alfred Lord Tennyson (d. 1889), and Robert Browning (d. 1892). Close to Tennyson's grave, Sir John Denham (d. 1668), a minor Poet, is buried, and next to that of Browning is the resting place of Abraham Cowley (d. 1667). To this good Poet Charles II. paid posthumous honours, saying when informed of his death, "Mr. Cowley has not left a better man in England." On the column adjacent to Cowley's monument is a fine bust of Longfellow, set up in 1884 by English admirers of that great American Poet. The last tomb in Poets' Corner is that of John Dryden (d. 1700), the great Poet of the Restoration. His funeral was conducted with almost Royal state, with over 100 coaches to bring the mourners; there was great crowding and confusion and the whole incident was burlesqued by Tom Brown, a rather coarse, but witty writer. Twenty years later John Sheffield, Duke of Buckingham, erected the existing monument. In front of this a blue slab in the floor is supposed to mark the grave of Robert Hawle. A year after the Coronation of Richard II., some followers of John of Gaunt burst into the church in pursuit of Hawle, who had sheltered a prisoner whom the Duke claimed. Although High Mass was being celebrated they hacked him to death, and the Abbey was closed for months until cleansed from the stain of blood. Against the west side of the altar are the monuments of three headmasters of Westminster School: Dr. Busby (d. 1695), Dr. South (d. 1716), Dr. Vincent (d. 1815). A stone in the wall between these, bearing a skull and crossbones, marks the grave of Anne of Cleves. Of more interest is the tomb to the left, of Queen Anne Neville, the unhappy wife of Richard III., who was crowned here with the greatest splendour, but died broken-hearted, to be laid to rest in this grave with no funeral pomp whatever.

The gates on the right lead to **The South Ambulatory,** by which the Side Chapels and Royal Tombs are reached. Except on Monday and Tuesday, these are shown for a fee of sixpence each person, by the Vergers, who give explanations and information as far as their time permits. On the left, immediately past the gate, is the supposed tomb of King Sebert, the legendary founder of the Abbey; the arched recess was completed in 1308. The tombs of Richard II. and his Queen, and of Edward III. and Queen Philippa, should be noticed, although later we see them again from the other side. The very fine arcading of the triforium should also be noted, and from here the front of Henry V.'s Chantry can best be seen. The first chapel in the South Ambulatory is that of St. Benedict, containing as its principal monument the tomb of Lionel Cranfield, Earl of Middlesex

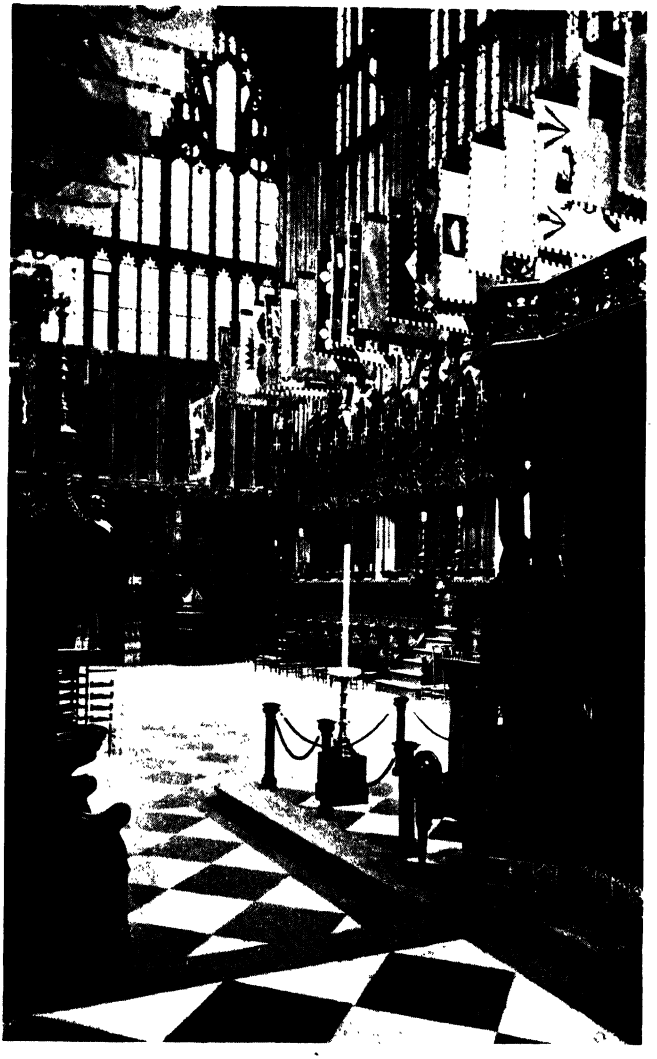


Photo by] *[Judges' Ltd., Ludgate Hill*

HENRY VII.'s CHAPEL, WESTMINSTER ABBEY.

(d. 1645), and his wife. Between this and the next chapel are buried children of Henry III. and Edward I. A gate in the old wooden screen gives entrance to the **Chapel of St. Edmund,** that contains the following monuments, commencing on the right:—William de Valence, Earl of Pembroke (d. 1296), half-brother of Henry III. Originally this was covered with richly gilt and enamelled metal plates executed at Limoges; only on the shield and part of the figure is there now any trace of this decoration. An indulgence of 100 days was granted to all who prayed for the soul of this Valence at his tomb. Edward Talbot, Earl of Shrewsbury (d. 1617), and Jane, his wife—a fine Jacobean monument. Sir Richard Pecksall (d. 1571). Sir Bernard Brocas (d. 1396); Sir Humphrey Bourchier, killed at the battle of Barnet, 1471; John, Baron Russell (d. 1584); Lady Elizabeth Russell (d. 1601) seated erect in a chair. On the monument is the Latin inscription, "*Dormit, non mortua est*" (Not dead, but sleeping). The statue's finger pointing to the skull at her feet gave rise to the "legend that she had 'bled to death by the prick of a needle,' sometimes magnified into a judgment on her for working on Sunday." She really died of consumption. This no doubt is the lady alluded to by Mrs. Jarley in Dickens's *The Old Curiosity Shop* (ch. xxviii.) as "an unfortunate Maid of Honour in the time of Queen Elizabeth, who died from pricking her finger in consequence of working upon a Sunday." Other monuments in this chapel are to Lady Jane Seymour (d. 1560), Lady Catherine Knollys (d. 1568), first Lady of Honour to Queen Elizabeth and niece of Queen Anne Boleyn, whom she attended on the scaffold; and Francis Holles (d. 1622), son of the Earl of Clare. The miniature tomb is that of William and Blanche, infant children of Edward III. (d. 1340). To the right of the entrance is the tomb of John of Eltham, Earl of Cornwall (d. 1334), second son of Edward II. An exceedingly handsome canopy, "like a forest of Gothic spires," originally covered the monument, but it was accidentally destroyed in 1776. In the centre are the tombs of Eleanor de Bohun, Duchess of Gloucester (d. 1399), the finest brass in the Abbey; Robert de Waldeby, Archbishop of York (d. 1397); Mary, Countess of Stafford (d. 1693); and on the far side Edward Bulwer Lytton, Lord Lytton (d. 1873), the politician and distinguished novelist. Now pass to the **Chapel of St. Nicholas,** which contains a few monuments of note. Commencing on the right, Philippa, Duchess of York (d. 1433)—this tomb surmounted by a canopy was formerly in the centre of the chapel; Elizabeth Percy, Duchess of Northumberland (d. 1776)—the family have the right of interment in this vault; Mildred Cecil, Lady Burleigh (d. 1589), and her daughters—a huge structure, 24 feet high, with effigies of her husband, the great Lord Burleigh, his son Robert, and three of his granddaughters; Sir George Fane (d. 1618) and his wife—a peculiar mural monument, said to suggest a camera; Nicholas, Lord Carew, and Margaret, his wife (both died 1470). In the centre, Sir George Villiers (d. 1605) and Mary, his second wife (d. 1632): these were parents of the great Duke of Buckingham, who erected this tomb at a cost of £560.

Returning to the Ambulatory, we pass the grave of Abbot Berking (one of the witnesses of the Magna Charta, d. 1264), and mount the broad steps leading to the Chapel of the Blessed Virgin Mary, commonly called **"Henry VII.'s Chapel."** Leland, the antiquary, called this chapel "the Miracle of the World"; that may be extravagant praise, but it has in England only one rival, namely, King's

College Chapel, Cambridge. It is the most florid example of the peculiarly English style of architecture known as Tudor, a development of the late English. The great feature, the fan-tracery vaulting, has been admired for centuries. The comparative gloom of the approach is believed to have been intended to give greater effect to the first view of the beautiful interior; but before entering the nave examine the south aisle that contains some cenotaphs and graves of exceptional interest. Nearest to the door is that of Margaret Stuart, Countess of Lennox, the descendant and progenitor of kings, who died (1577) in great poverty and was buried by her cousin, Queen Elizabeth. On either side of the fine alabaster monument are effigies of her seven children, including Lord Darnley, and Charles, Earl of Lennox (d. 1576), father of Arabella Stuart. Darnley's head was originally crowned, but the crown was struck off soon after completion. The next tomb covers the remains of Mary, Queen of Scots, beheaded at Fotheringay Castle, 1587. The body was brought here from Peterborough—its first place of interment—by James I., "that the like honour might be done to the body of his dearest mother, and the like monument be extant to her that had been done to others, and to her dear sister the late Queen Elizabeth." The white marble effigy represents the Queen at the time of her death, and is a faithful likeness. The same master mason, Cornelius Cure, was employed; it occupied seven years and the total cost exceeded £2,000. Two months after its completion it was opened to receive the coffin of her grandson, Henry Frederick, Prince of Wales. The next monument, by Torrigiano, one of the most beautiful in the Abbey, is that of Margaret Beaufort, Countess of Richmond and Derby (d. 1509), mother of Henry VII.; the modelling of the hands should be especially noted. At the end of the aisle is a marble tablet with a medallion portrait of Evelyn Baring, 1st Earl of Cromer (1841-1916). The wrought-iron grille of 16th century workmanship, missing for about 100 years, has recently (1915) been replaced round this tomb. Overlooking this is the statue erected by Horace Walpole to his mother (d. 1739). At the east end of the aisle, in a vault, there are buried Charles II. (d. 1685); Mary of Orange (d. 1694); William III. (d. 1702); Queen Anne (d. 1714) and her husband, Prince George of Denmark (d. 1708); Prince Rupert (d. 1682); two sons of Queen Anne; Elizabeth of Bohemia (d. 1662); Arabella Stuart (d. 1615); the mother of William III.; and others of less note only recorded here by the simple inscription on the gravestone. From James I. to William IV. this was the custom for the reigning family. The huge monument to General Monk was placed at the side to overlook the grave of his master, Charles II., but the good soldier is buried in the north aisle.

Returning to the portico, we enter the nave of the Chapel through the bronze doors that for their design and workmanship are worthy of careful notice. The devices and emblems introduced are: "The York and Lancaster roses; the lions of England; the French fleur-de-lis; the Beaufort portcullis, surmounted by a crown with the words 'Altera Securitas'; the letters 'H. R.' crowned and connected by a chain; the badge of a crown in a bush, an allusion to Henry's coronation at Bosworth; the dragon of Cadwallader; the root of daisies, an allusion to his mother's name Margaret; the greyhound of the Nevilles; and the falcon of Edward II. These symbolise Henry's ancestry and his various titles to the crown."

We read that in the year 1502 Henry VII. took down the old and decayed "Lady Chapel which hitherto stood here, and also a tavern adjoining, and erected on their site this splendid structure"; its cost exceeded £14,000, a huge sum in those days. For a king, known to be miserly, this was an extravagant price to pay for self-glorification, but it was to contain his sepulchral monument, finer than the world had ever seen. So he left valuable estates towards its endowment, and gave to the executors of his will minute directions as to its completion, and the manner in which his funeral should be conducted. They were to avoid "all dampnable pomp and outrageous superfluity," but should have special respect "to the wealth (welfare) of our soul and somewhat to our dignity royal." The wonderful tomb in the centre is the result of the careful fulfilment of this trust. The Grille was begun before his death; the design was carried out in all its sublime perfection under the superintendence of Torrigiano, and we owe the wonderfully modelled effigies, the figures, the reliefs, in fact all the decorations, to that great Italian sculptor. Henry intended to re-inter his father, Henry VI. here, and a niche in the screen was left for his statue.

The splendour of the architecture and magnificence of this tomb is continued by the stalls that originally occupied three sides; their carvings should be carefully noted, as they represent satirically the monastic and political life of the times. Richard II. founded here the Order of the Bath, which was reconstituted by George I. in 1725. Additional seats were added for the installations, so that the upper rows were occupied by the Knights, with the banner of each over his stall, and the lower row by their Squires. The armorial plates affixed to the back of each seat are a record of the different occupants. The last installation of Knights in this chapel took place on 22nd July, 1913, the previous one having been on June 1, 1812. There are other monuments and tombs in this chapel, although not of such beauty as that of Henry VII.: the memorial to Dean Stanley, the historian of the Abbey, is a fine modern work. In the middle bay were buried Oliver Cromwell (1658), Ireton (1659), Bradshaw (1652), Admiral Blake (1657), and a number of their relations and other members of the Commonwealth Government. At the Restoration the remains were exhumed, and the bodies of Cromwell, Ireton, and Bradshaw hanged at Tyburn and decapitated; the others were thrown into a pit just outside the north door of the Abbey. The chair seen is that made for the Coronation of Mary, who insisted upon being crowned simultaneously with her husband, William III. It was last used by Queen Mary in 1911. Immediately behind us, at the end of Henry VII.'s tomb, James I. was buried, and, like other kings and queens subsequent to Elizabeth, without monument or laudatory inscription. The next bay contains the monument of John Sheffield, Duke of Buckingham (d. 1721), and his wife Catherine, a left-handed daughter of James II. The last bay is completely occupied by the tomb of George Villiers, Duke of Buckingham, who was assassinated by Felton at Portsmouth, 1628. This mass of black and white marble was erected by his Duchess (1643), who, with some of their children, is buried here. Notice the pretty group in the centre of the monument and the figure of Fame blowing an imaginary trumpet. In the front of Henry's tomb an altar-table marks the grave of Edward VI. (d. 1553). A tomb of great beauty originally covered the site, but it was destroyed at the Commonwealth, and from the fragments discovered in recent years the altar was erected. Returning

towards the door, we pass over the vault in which are buried George II. (d. 1760) and Queen Caroline (d. 1737), surrounded by their immediate relations. This last Royal interment here had one peculiarity; the King's sorrow at the death of his consort was so great that when his own coffin was laid beside hers the sides were removed so that their dust would mingle. A narrow doorway on the right leads to the north aisle of this chapel, containing as its principal monument the tomb of Queen Elizabeth (d. 1603). This, like the tomb of Mary, Queen of Scots, was erected by James I., and, although rather less pretentious, it is of greater artistic merit; the face of the effigy is that of an old woman of great strength of character. The Latin epitaph calls Elizabeth "the mother of this her country, the nurse of Religion and Learning, for glorious endowments as well of mind as of body, a Prince Incomparable." In the same grave rests Mary, her sister. The Latin inscription at the head of the monument recording this interesting double interment is said to have been composed by James I. It is to the following effect: "Consorts both in throne and grave, here rest we two sisters, Elizabeth and Mary, in hope of one resurrection." The end of this aisle was named by Dean Stanley "**Innocents' Corner.**" A stone urn in a recess of the wall contains the bones of the two young princes murdered in the Tower (*vide* p. 55). The pretty cradle monument is that of Princess Sophia, who died 1606, aged three days, and the altar-tomb that of her sister, Princess Mary, who died 1609, aged two years. Both these monuments to the children of James I. are by Maximillian Colt, who worked at them while completing the memorial of Queen Elizabeth. As we leave the aisle, we pass on the left the monument of the Earl of Halifax (d. 1715), the "loved Montagu" of Joseph Addison, who, by his own request, was buried at its foot. Return down the broad steps, cross the North Ambulatory, and ascend a wooden staircase to the **Chantry Chapel and Tomb of Henry V.**, which cover a site once occupied by an altar on which were deposited the relics and offerings left at the Confessor's Shrine. Henry died at Vincennes in 1422, and was buried for a time in Rouen Cathedral; later, when this chantry was complete, the body was brought in magnificent state to London. The monument of Purbeck marble was erected by his Queen, Catherine of Valois. Dean Stanley thus describes its spoliation:—

> "Below, his effigy lay stretched out, cut from the solid heart of an English oak, plated with silver gilt, with a head of solid silver. It has suffered more than any other monument in the Abbey. Two teeth of gold were plundered in Edward IV.'s reign. The whole of the silver was carried off by some robbers, who had 'broken in the night-season into the church at Westminster,' . . . and Sir Roger de Coverley's anger was roused at the sight of the lost head: 'Some Whig, I'll warrant you. You ought to lock up your kings better; they'll carry off the body too, if you don't take care'"

The chapel, built in form of his initial letter H, is of exceptional beauty although sadly defaced; its sculptures in single figures of Patron Saints and groups depicting incidents in their lives are of great perfection. Above is the modern tomb of Catherine. At first she was buried in the old Lady Chapel, but disinterred on its demolition; the open coffin remained for many years above ground.

Pepys entered in his Diary:—

> "1668-9, Febry. 23rd. To Westminster Abbey, and there did see all the tombs very finely, and here we did see, by particular favour, the body of Queene Katherine of Valois; and I had the upper part of her body in my hands, and I did kiss her mouth, reflecting upon it that I did kiss a queene, and that this was my birth-day, thirty-six years old, that I did kiss a queene,"

Finally, in 1878, after other removals, the body was brought to this chantry, and a tomb with suitable inscription erected at the suggestion of Queen Victoria. On a beam high above this are the saddle, shield and helmet of Henry V., said to have been worn at the Battle of Agincourt; they were, as a matter of fact, purchased to rest upon the draped coffin at his funeral.

We step through an opening in the iron screen into the **Chapel of St. Edward the Confessor,** or the Capella Regum, the "Chapel of the Kings," the most important part of the Abbey. Its height above the rest of the building is due to the wish of Henry III. to build the tomb of Edward above a mound of earth specially brought from the Holy Land for the purpose. The principal feature in the Chapel is the Confessor's Shrine. Its original appearance must have been very beautiful, but to-day only a slight trace of its decoration of mosaic work, made up of coloured and gilt glass and stones, is left. The trefoil arches were for the use of persons afflicted with illness or deformity, who, if they spent one night there, hoped for a miraculous cure. The upper portion containing the coffin (re-cased by Mary) was, during the Reformation, entirely stripped of its golden plates and jewels; the later decorations were removed by Cromwell's vandals; nothing now remains but the bare woodwork. The magnificent canopy and small altar at the west end were placed here by King Edward VII. soon after his Coronation, 1902. Little more than three years after the completion of his "Church of the Blessed Edward at Westminster" Henry III. was buried on the north side. The decoration of his tomb, said to be by the same Italian workmen who had worked on the shrine, enables us to realise the magnificence of that structure before its spoliation. The effigy of Henry was designed and cast by an English artificer, Torel, at his workshop in the neighbouring churchyard, 1291.

Next to this is the tomb of Eleanor of Castile (d. 1290), first wife of Edward I. Dying at Harby in Nottinghamshire, on the border of Lincolnshire, the body was brought to London, and twelve crosses erected, one at each of the places where the coffin rested. Of these only three now remain, Geddington, Northampton and Waltham; but the name is still retained at the other places, of which Charing Cross is the most familiar example (see p. 2). The effigy on the tomb is also the work of Torel, and the remarkable wrought-iron screen was made by an English smith, "Thomas of Leightone." The first tomb past Henry V.'s Chantry is that of Philippa of Hainault, Queen of Edward III., who died in 1369; this was the Queen who interceded for the lives of the burgesses of Calais. (Before or after visiting the Abbey notice the effective group of statuary, "The Burghers of Calais," by the French sculptor, M. Rodin (d. 1917), in the Victoria Tower Gardens, representing this historical scene.) The effigy is supposed to be a portrait; its costume and peculiar head-dress are of interest. Adjoining this monument on the west is the tomb of Edward III. (d. 1377).

All their twelve children were represented around the tomb in brass, but only six of the figures now remain. The effigy in gilt bronze is said to have been cast from a mould taken after death. The Black Prince was buried at Canterbury, but his son Richard II. (d 1399), who succeeded his grandfather, Edward III., is buried here with his first wife, Queen Anne of Bohemia (d. 1397). His grief at her death was so great that the Palace of Shene, where she died, was razed to the ground, and he instructed two London artificers to make her effigy

with his own, " their right hands tenderly clasped together." The cost of this tomb was £670, equal to £10,000 to-day. We pass on our left the screen dividing this chapel from the choir, the conventional sculptures on which illustrate in 14 panels the legend of the life of Edward the Confessor. In front of this and facing the shrine is the **Coronation Chair,** which for Coronation ceremonies is moved to the middle of the Chancel. It was made for the Coronation of Edward I., and in the reign of Edward III. the famous stone of Scone, on which the Scottish kings were crowned, was enclosed in it. A 14th century legend describes this as the stone on which Jacob rested his head at Beth-el; passing thence to Egypt, it was carried to Spain and about 700 B.C. was used at the sacred Hill of Tara for the Coronation of the Irish kings. A few years later, at Scone Castle in Scotland, it was encased in a chair of wood, and for many generations the kings of Scotland were crowned upon it: at this period only does it assume an unquestionable historical position. Beginning with Edward II. it has been used at all the Coronations of English kings, and it only left the Abbey once when Cromwell was installed as Lord Protector in Westminster Hall. On either side are the Sword and Shield of Edward III., said to have been carried before him in France, and referred to by Dryden as " the monumental sword that conquered France." The last tomb to be noticed as we leave this Chapel of Kings is that of Edward I. (d. 1307); once painted and gilt, it is now only five slabs of grey marble. On the north side, seen as we pass down the staircase, is the inscription, added in the 16th century, " Edvardus Primus Scottorum Malleus Hic Est. 1308. Pactum Serva " (Edward the First, Hammer of the Scots, 1308. Keep Troth). The troth, or pact, was, that his body should be carried at the head of the English army until Scotland was subdued, and his heart sent to the Holy Land.

In the **North Ambulatory** there are three Chapels, St. Paul, St. John the Baptist and Abbot Islip's. By comparison they are much less interesting, and it is customary to pass them in a tour of the Chapels, going direct from the Royal tombs to the three small **Chapels of St. John the Evangelist, St. Michael, and St. Andrew** that are built out of the North Transept. Just before entering the first-named chapel notice on the north side of the Altar and Sanctuary three fine altar-tombs of Edmund Crouchback (d. 1293) second son of Henry III.; Aymer de Valence (d. 1323); and Aveline, Countess of Lancaster (d. 1273); opposite is a monument to General Wolfe, the Hero of Quebec, who is buried at St. Alphage, Greenwich. The first notable tomb in the chapel of St. John the Evangelist, is that of Sir Francis Vere (d. 1609), a noble work erected by his widow. On a slab which four knights support, his armour rests; an allusion to the fact that he did not die on the battlefield.

> " When Vere sought death arm'd with sword and shield,
> Death was afraid to meet him in the field;
> But when his weapons he had laid aside,
> Death, like a coward, struck him, and he died."

In the next chapel, the monument to Lady Elizabeth Nightingale at once compels attention. Since its erection in 1761 it has been the most popular work in the Abbey, although Horace Walpole rightly condemned it as " more theatrical than sepulchral." Generally considered Roubiliac's masterpiece, the figure of the dying woman does him great honour; the figure of death is not so effective, but the whole work is very melodramatic and will probably be one of the best remembered

monuments for the majority of visitors. The other tombs and statues are not of great importance, and all suffer from overcrowding; in some instances it is a difficult task to come within sight of them.

Although, as we have just mentioned, it is customary to pass the three other chapels in the North Ambulatory, they should be visited if time permits. Before entering the last chapel on the left there is much to notice in the Ambulatory itself. The light usually allows of a better view from here of the beautiful chantry of Henry V., and the entrance to the chantry of Henry VII. can also be seen. The magnificent wrought-iron screen guarding the tomb of Queen Eleanor should be examined, and the decorations of that of Henry III. are in a state of better preservation on this side, where it was more difficult for vandals, ancient and modern, to reach it. Notice the slabs of porphyry brought home by Edward I. in 1280 for this purpose, and the rich glass mosaics identical in design with those that decorated the shrine of Edward the Confessor. Of the interments in the North Ambulatory few are of special interest. At the east end a slab with inscription marks the grave of Lord Hyde, Earl of Clarendon (d. 1675), the historian of the Rebellion and greatest of Lord Chancellors. Bishop Brian Duppa (d. 1662), tutor to Charles II., and Earl Ligoner, one of Marlborough's Generals, are also buried here and have monuments extolling their virtues.

The Chapel of St. Paul has several monuments of great beauty, but every suggestion of picturesque harmony is outraged by the monolithic statue of James Watt (d. 1819), the improver of the steam engine. The bulk of this exaggerated memorial was so great that the figure had to be introduced into the little Chapel in three pieces, and even then the pavement gave way beneath its weight, and the workmen were nearly precipitated into the vault below. The gilded and velvet covered coffins that were then visible held the remains of those celebrated by the other more beautiful monuments. They lived in a more poetic age. Sir Giles Daubeney, for example, who died 1508, was Lord Lieutenant of Calais under Henry VII. His beautiful altar-tomb in the centre was restored (1889) by his descendants. The ornate memorial of Sir John Puckering (d. 1596) is of interest as being a typical Jacobean monument. It is of alabaster, richly painted and gilded on the bands and edges. Notice that the eldest son and fourth daughter pre-deceased their parent, and so are shown holding the conventional emblem of mortality. At the back is the fine marble monument of Sir Thomas Bromley (d. 1587), who, as President at the trial of Mary, Queen of Scots, was responsible for her execution. Elizabeth vacillated to the last moment, but influenced by his advice, given with great frankness and freedom of speech, she unwillingly consented, and he affixed the great seal to the warrant thus assuring as he believed the safety of his beloved sovereign's throne and person. Dudley Carleton (d. 1632) was with Villiers, Duke of Buckingham, when he was assassinated by Felton. The finely-designed monument of Frances Sidney, Countess of Sussex, aunt of Sir Philip Sidney; and the ugly one of the mass-celebrating Lord Cottington, who was the first Royalist peer to join Charles on the outbreak of the Civil War, should be noticed. That of Ludovick Robsert, Lord Bourchier (1431), who distinguished himself at Agincourt, although of less interest, forms part of the original screen which was cut away on the left of the door to make room for the pretentious memorial of William Pulteney, Earl of Bath.

The Chapel of St. John the Baptist is of finer appearance and has memorials of greater men. Just at the threshold the patriot, John Pym was buried, 1643, and during the Commonwealth many other Parliamentarians were interred here. Amongst others William Strode; Thomas Hesilrigge, accused by the Royalists of bribing witnesses to vilify the King; and Salwey the Remembrancer; but the "Royalist body snatchers" exhumed them all at the Restoration, and cast them into the Charnel Pit (*see* p. 71). They omitted to notice the vault of Robert Devereux, Earl of Essex, d. 1646. His monument is in the centre of the Chapel, but so greatly was he esteemed by his party that they intended moving the body to Henry VII.'s Chapel, where there "should be such a squadron-monument as will have no brother in England." The monument of another Commonwealth leader is that of Colonel Popham. The body was disinterred with the others, but this memorial was allowed to remain on condition that the inscription was erased. Against the screen is the fine altar-tomb of Abbot Fascet, a benefactor of the Church in the reign of Henry VII. The cumbrous tomb of Lord Burghley, first Earl of Exeter (died 1622), and his two "most dear wives" deserves notice, as the place left for the effigy of the second wife remains vacant. Her pride, says tradition, would not allow her to be represented on the left-hand side of her lord. They are, however, all three buried in the same vault. The most conspicuous monument is that of Lord Hunsdon (d. 1596); it is the loftiest in the Abbey, and was long considered the most magnificent, but it is now sadly begrimed. A low grey marble altar-tomb, dating about 1300, contains the remains of Hugh and Mary De Bohun, grandchildren of Edward I. Against the wall is a plain memorial of Thomas Cary, gentleman of the bedchamber to Charles I., who died of a broken heart in the year in which the execution took place. (Charles was beheaded 30th January, 1649.) Entrance to this Chapel is obtained through what appears to be only a porch but is really the tiny **Chapel of St. Erasmus,** a much mutilated architectural gem, still retaining a few features of interest. The outer door and beautiful little shrine above are of special charm.

Next westward is the **Islip Chantry Chapel,** built by Abbot Islip, who supervised the erection of Henry VII.'s Chapel. It contains his tomb, other monuments of less note, and the large chest in which the remains of Major André were brought (1821) from Tappan for their reinterment in the south aisle of the nave. A staircase leads to an upper chamber, in which is exhibited, behind glass doors, the interesting **Wax Effigies,** such a peculiar feature of the memorials in the Abbey. Amongst the accompaniments of great funerals—the body lying in state guarded by the nobles of the realm, the torchlight procession, the banners and arms hung over the tomb—this was one, the display of a waxen effigy of the deceased person on the herse or platform. The structures for this display were erected in different parts of the Abbey, usually before the high altar, but after the interment the effigy was preserved as an esteemed work of art, and so to-day many remain in the wainscoat presses of this apartment. For centuries these waxworks have been the most popular feature for sightseers, and their spoliation has been constant until recent times Many more existed, for example, in Dryden's time, and some seen to-day, as for example Queen Elizabeth, had to be re-clothed. In 1708 she is described as "good Queen Bess, with the remnants of an old dirty ruff, and nothing else to cover her."

A charge of 6*d.* (Mon. and Tues., 3*d.*) is made to see what was intended to represent Queen Elizabeth, Charles II., William III. and Mary, Anne, Catherine Duchess of Buckingham and her son, Edmund Sheffield Duke of Buckingham, Frances Duchess of Richmond, the Earl of Chatham, and Lord Nelson. Some of the earliest figures are now in the Undercroft.

Leaving the ambulatory, turn left to the front of the altar rails. The space between the altar and these rails is **The Sanctuary,** the place of ceremony, beneath which Abbot Ware was buried 1284. The **Altar and Reredos,** erected in 1867 by Sir Gilbert Scott, took the place of a fine work by Inigo Jones, which occupied the site of a still older work. Below the pavement on each side are the bases of the columns which formed part of Edward the Confessor's Church. The Sedilia or seats for the officiating clergy were erected by Edward I. and were richly decorated. Special notice should be taken of the fine portrait of Richard II., the earliest contemporary picture of any English Sovereign.

This is the scene of coronations described officially as taking place "in our Palace at Westminster," because the Abbey was a chapel to the palace that stood to the south of it (*vide* p. 107). A memory well stored with English history can readily conjure up some of the wonderful scenes that these walls have witnessed:—the stately ceremony and brilliant pageant, taking place before the whole Peerage of the Realm, Ambassadors, Heads of the Church, and every person of national importance that the Abbey can possibly contain, their ceremonial dress making so brilliant a mass of colour that the eye cannot bear to look upon it for long; then, for contrast, there is the funeral of the monarch, the whole place draped in black, the great and representative congregation hushed, the slowly intoned service echoing in the dark shadows on either side. (*See* Chronological List, p. 61.)

A door in the south aisle of the choir leads to **The Great Cloisters,** built during the 12th, 13th and 14th centuries. In the South Walk many of the abbots are buried, and their gravestones are worth seeing, although the dates have been re-cut incorrectly. There are a few more modern graves of interest, notably Mrs. Bracegirdle (1748), the actress, and Mrs. Aphra Behn (1689), the dramatist, and Sir Edmund Berry Godfrey. Many of the officials of the Abbey are also interred here. The Cloisters also afford a fine point of view to observe some of the exterior architectural features of the Abbey and its buildings. The east side was built by Henry III. for the purpose of forming entrances to the Chapter House and Dormitory, and the richness of the later tracery should be specially noticed. It has also the peculiarity of being within the church, forming a lower story to the western aisle of the South Transept, and practically taking its place, as it supports the triforium in which is now the muniment room of the Abbey. This can be more easily noticed from the interior by comparing the North and South Transepts. From this cloister also, looking upwards toward the western towers, a fine view is obtained of the huge buttresses supporting the triforiums here in two stories and the clerestory. The western towers, seen to some advantage from here, are out of character with the edifice, but although designed by Wren as part of his scheme to complete the Abbey, they were not finished until long after his death. On this (east) side of the Cloisters is the **Chapel of the Pyx** (open Tuesdays and Fridays, 10.30–5.0, except during service). This is part of the

unaltered substructure of the Abbey, and formed part of Edward the Confessor's building, dating from 1065. The Early Norman capitals should be noticed. Originally it was the monastic treasury, the stone door being secured with seven locks, and as a warning to robbers, lined with human skin. The existing double oaken doors are still secured with six formidable locks, and these safeguards were necessary, as during the reign of Edward I. (in 1303) the King's treasury here was robbed of £100,000, probably with the connivance of the Abbot and Monks. At a later period the Regalia now shown at the Tower of London (*see* p. 56) was kept here. Immediately adjoining this on the south is **The Undercroft,** a most important portion of the same monastical building, dating from the reign of Edward the Confessor. A charge of *2d.* is made, tickets to be obtained in Poets' Corner. Entrance is obtained through a door a few yards south of the entrance to the Chapel of the Pyx. On entering, the considerable extent of the structure will be noticed, also the much mutilated but interesting fragments of sculptured stone forming the capitals of the fine Norman columns. Some of the earlier effigies, better known as the "Ragged Regiment," have been brought here from Abbot Islip's Chapel. They range in date from Edward III. to James I., most important being the well-carved head of Henry VII. All the finery has been lost from these effigies; they rest in their showcases like decrepit tailor's dummies of wood and plaster, only faintly significant of their former splendour and great historic interest.

From the East Walk enter **The Chapter House** through an outer vestibule in which is buried Abbot Edwin, the Confessor's adviser. Built by Henry III. in 1250, on the crypt of the old Chapter House, this very fine chamber is of great interest to architects, antiquarians and historians. Note, that the vaulting springs from a single shaft of Purbeck marble, that rises like a huge palm-tree, thirty-five feet high; on the walls are slight traces of some 14th century paintings, dealing with St. John at Patmos. This house was originally a place of assembly for the monks, but from Edward I.'s reign until 1547 it was the House of Commons (*vide* p. 107), and the administration of the realm under the powers vested by the Magna Charta was directed from here. Later, it was used as a record office, until, in 1865, the contents were removed, and the whole building restored. Returning to the Cloisters the other existing monastical buildings can be noticed. From the barrel-vaulted passage leading from the South Cloister a view can be obtained of the north wall of **The Refectory,** a magnificent chamber commenced by Edward the Confessor and completed by Edward III. After it was destroyed the opposite wall was partly imbedded in Ashburnham House, occupying its site. Through this passage entrance is obtained to Westminster School (*see* below). The apartments reached from the west cloister include the **Jerusalem Chamber,** built 1380, and probably so named from some tapestries with which it was decorated, and of which there are still some, although not the original ones, in the room. Although not open to the public it is of note as the meeting place of the revisers of the Old Testament, and the room where Henry IV. died, 1413, having been seized with illness on the eve of his departure for the Holy Land.

Immediately adjoining the Abbey on the south is **Westminster School,** now the last of the great historical Public Schools remaining on its original site in London. In the West Cloister of Westminster Abbey

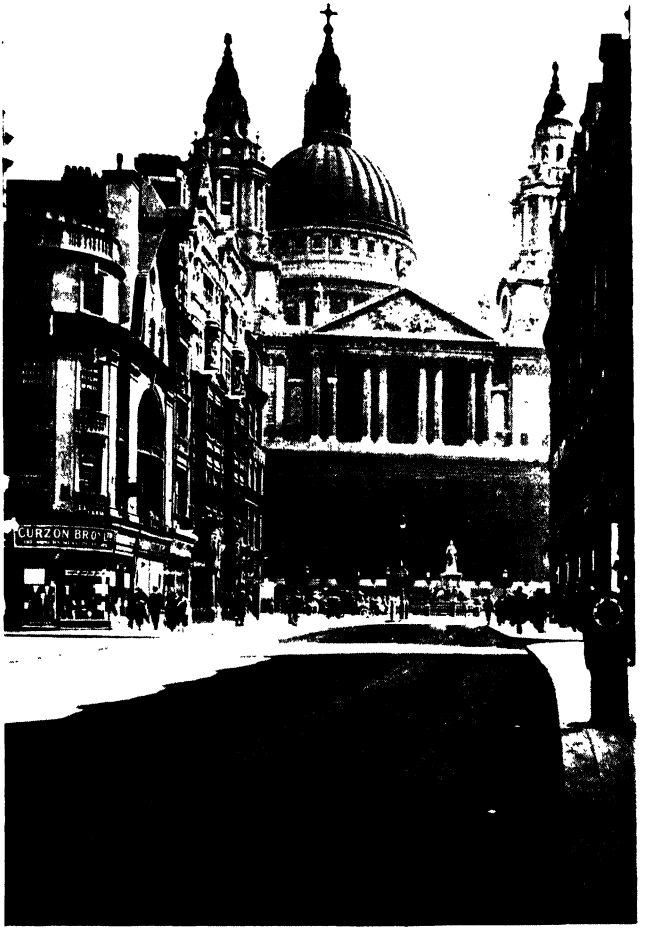


Photo by] [*Judges' Ltd., Ludgate Hill*

ST. PAUL'S CATHEDRAL FROM LUDGATE HILL.

(*see* above), many centuries ago, the master of the novices taught his disciples, establishing a form of school which at the dissolution of the monasteries was carried on in buildings provided within the precincts. During its subsequent development many celebrities were associated with it as masters or scholars. William Camden, Ben Jonson, George Herbert, Cowley, John Dryden, Barton Booth, Matthew Prior, Nicholas Rowe, Wren, Atterbury, John Locke, Charles Montagu, Earl of Halifax, Richard Cumberland, Edward Gibbon, Cowper, Warren Hastings, are a few names selected at random.

The grimy doorway, covered with the names of Westminster scholars carved deeply in the stone, leads to the great schoolrooms, originally the Monks' Dormitory (*vide* Plan of Westminster Abbey, p. 58). The handsome open timber roof of the 13th century is similar to that of Westminster Hall. Part of the Dormitory is now occupied by the Abbey library. Numerous other apartments and buildings forming part of the School are of great age and interest.

ST. PAUL'S CATHEDRAL.

(Any omnibus to or from the City from the West or East. Nearest Underground Stations—"Post Office" or "Mansion House.")

ADMISSION.—Free. Visitors are not allowed to walk about during the services (week days at 8, 10, 1.15 and 4) and on Sundays it is open for service only (at 8, 10.30, 3.15 and 7). For crypt and other parts fees are charged as detailed on p. 83.

History.—The history of this imposing edifice commences with the story of its site, for on this hilltop tradition and records go back nearly 2,000 years. An early British settlement gave place to a Roman temple to Diana, which in course of time was replaced by a Saxon Church built and endowed by Ethelbert, King of Kent. For five hundred years this stood, a place of pilgrimage, receiving grants of lands that still form part of its estates, until, in 1087, fire, that persistent enemy of St. Paul's, almost entirely consumed the building. One of the last acts of William the Conqueror was to give the remains of a Palatine Tower, then standing at the mouth of the Fleet, for the rebuilding. The new Cathedral was to be on a grander scale than anything hitherto accomplished. Bishop Maurice's design was looked upon as so vast "that men at that time," says Stowe, "judged it would never have been finished; it was then so wonderful for length and breadth." This building was not completed until the year 1240. In its original state St. Paul's must have been a magnificent structure; it measured 690 feet in length by 130 in breadth; it was surmounted by a spire 520 feet high, and was surrounded by a number of subsidiary buildings and two parish churches, St. Faith and St. Gregory. Of these excrescences, the most interesting were the Pardon Churchyard, with beautiful cloisters painted with a *Danse Macabre*, or Dance of Death; and **St. Paul's Cross**, an open-air pulpit which was the scene of many historic episodes. Jane Shore, the charitable mistress of Edward IV., came here for penance. Here, in the reign of Henry VIII., Fisher fulminated against one Martin Eleutherius (Luther), while Wolsey sat in his usual state, censed and canopied, with the Pope's Ambassador on one side of him, and the Emperor's on the other. During the sermon a collection of Luther's books was burnt in the churchyard, "which ended, my Lord Cardinal

went home to dinner with all the other prelates." Ten years later the opposite belief was preached. Again, on the accession of Mary, "the discourses were ordered to veer directly round." Yet soon after, when Elizabeth came to the throne, there was another change of tenet. At this cross Elizabeth attended to hear a thanksgiving sermon for the defeat of the Invincible Armada, but at last it was demolished by the Puritans in 1645, after an eventful history only overshadowed by that of the Cathedral itself. An eminent antiquarian having bequeathed £5,000 to the Ecclesiastical Authorities 264 years later a similar open-air pulpit has been erected further west.

This wonderful group of buildings, which one chronicler says resembled a hen with its chickens nestling against it, suffered many changes before its great catastrophe came; the graceful steeple was burnt down in 1561; many of the beautiful chapels were destroyed, and its interior ornamentation altered with the vacillation of the State Faith. The fabric in the reign of James I. had become so ruinous that a complete restoration was ordered, but it went no further than the rebuilding of the Western porch, for which Inigo Jones provided an exceedingly elegant portico.

The most enduring memories of old St. Paul's are, not only its sequence of historical events, but the strange uses to which its aisles and chapels were put. From the time of Henry III. it was a great thoroughfare and resort of thieves. In the first year of Philip and Mary there is evidence that the middle aisle had already become a market place, an exchange for merchants, to which resorted all the wits and beaux from the Court, together with cheats, gulls, assassins and thieves, a very motley throng that constant efforts failed to exclude. Until the end this characteristic was persistent, with one short interval —when Cromwell's cavalry stabled their horses in its chapels. But with the restoration the profanation became more varied. The floor was laid out in walks, the south aisle for one purpose, the north for another, but the middle aisle was the great place of gathering and was called Paul's Walk, and the loungers Paul's Walkers. The worthy Earle, in his *Microcosmographie* writes: "Paul's walk is the land's epitome, or you may call it the lesser Isle of Great Britain. It is a heap of stones and men, with a vast confusion of languages; and were the steeple not sanctified, nothing liker Babel." During the summer it was less thronged. Dudley Carlton, writing July 26th, 1600, says, "There is nobody to talk with, for Paul's is as empty as a barn at midsummer."

A new church was wanted when, in 1666, the great fire swept across the city, and enveloping the fabric, soon reduced it to a ruin of blackened walls. Both Pepys and Evelyn describe the scene, and it has been made the most vivid incident in Harrison Ainsworth's romance of "Old St. Paul's." Evelyn visited the ruins on Friday the 7th of September. The portico he found rent in pieces, the vast stones split asunder, and nothing remaining entire but the inscriptions on the architrave, not one letter of which was injured. Six acres of lead on the roof was all melted, the roof of St. Faith had fallen in, and all the stores of books from Paternoster Row, which the booksellers had brought there for safety, were consumed, burning for a week altogether. Nearly all the old tombs perished, among others those of John of Gaunt, his wife, Constance of Castile, and St. Erkenwald—the relic from the Saxon cathedral of St. Paul, and those of a score of bishops good and bad.

There were those of Sir Philip Sidney, Walsingham, Sir Christopher Hatton; and such great men as Linacre the physician, Lily the grammarian, and Vandyck the artist. Old St. Paul's is a glorious memory; some regret its loss, but perhaps that fire was a benefactor, for the building that took the place of the decrepit, patched up, and desecrated cathedral, is a thing of greater beauty for this wonderful city. Wren was appointed Surveyor-General, and at first suggested repairing the ruined walls into some semblance of a church, but wiser counsels prevailed, and after three sets of plans had been drawn, accepted and modified, after constant delays, the rebuilding commenced in 1675. The King promised an annual sum, but it must have gone to Nell Gwynne, for St. Paul's owed nothing to Royal munificence for its re-erection. The City Fathers, more practical, placed a duty on coal for the purpose of paying the cost, and as Dean Milman remarks, in time it had its revenge, for the soot-stained walls are now beyond cleansing.

On December 2nd, 1697, twenty-one years from the laying of the first stone, the choir was opened for Divine Service. But not until 1710, when Wren's son and a body of freemasons laid the highest stone of the lantern of the Cupola, can it be said to have been completed.

The total sum expended, according to Dean Milman, was £736,752 2*s.* 3½*d.* Wren, the author of this masterpiece, suffered many rebuffs in his old age; alterations were made and trimmings added in spite of his protests, until he was dismissed from his position, without regret, a victim of Court intrigue. He lived in retirement, but once a year was carried to contemplate this monument of his genius. In 1723 he died, aged 91, and his was the first grave sunk in the new Cathedral; the concluding words of the inscription on the tablet above the tomb are all sufficient: "Lector, si monumentum requiris, circumspice." These words also end the inscription cut in marble and gilt above the north door (inside).

The after-history of the Cathedral is not of great interest. In 1789 George III. came here to offer up thanks for his recovery from insanity, and again, in 1797, to attend a thanksgiving service for Lord Howe's victories. In 1806 the great West doors opened to receive the remains of a hero, worthy indeed of such a resting place, Nelson. The coffin, formed out of a mast of the "L'Orient," was carried by some of his men from the "Victory" and followed by 8,000 sailors. "The whole nation that day shed tears of pride and sorrow." Thirty-seven years after the Battle of Waterloo the remains of another national hero, Wellington, came through those doors to the measured strains of the Dead March in Saul. The walls were draped with black cloth. The later events of national importance were the following thanksgiving services. In 1872 for the Prince of Wales's (afterwards Edward VII.) recovery from serious illness. In 1897 Queen Victoria attended a service held on the steps in thanksgiving for her 60 years' reign. In June and in October of 1900 King Edward VII. attended services for the Restoration of Peace and his recovery from sudden illness. The public never tire of feeding the pigeons, of which a number is nearly always to be seen in the open space in front of the Cathedral.

Architecture.—The principal measurements of the Cathedral are: Length 519 feet, breadth 118 feet, or at transepts 250 feet. The inner dome is 225 feet, the outer, to the top of the cross, 358 feet 6 inches in height from the pavement. The drum beneath the dome has a

diameter of 112 feet, and that of the dome itself, 102 feet, 35½ feet less than that of St. Peter's at Rome (cf. p. 176). The whole church resembles that mighty edifice, and Wren in his design has been much influenced by it. But it must be recorded that he first planned a building in the form of a Greek cross with a large dome supported by eight columns. In rebuilding the church of St. Stephen's, Walbrook (p. 49), he achieved something of this idea on a small scale. The Court party who favoured Catholicism insisted on a long nave and extensive choir in consonance with the Roman Faith, and Wren had to alter his plans accordingly. The introduction of a triforium—seen in the transepts—was welding a Gothic feature on to a classic building, and the exterior walls of the aisle are in their upper parts masking walls to preserve the classical appearance and hide the flying buttresses. The dome is an exterior structure of timber built round a cone of massive brickwork, and the thrust of this on the lower part of the drum is provided for by a huge iron chain—weighing 5 tons, imbedded in the masonry. Sir James Thornhill (Cf. p. 48) painted the eight scenes on the inside of the dome. The façade is very imposing, the coupled columns being an excellent feature. The pediment contains a relief of the Conversion of St. Paul, and above is a statue of that saint, 15 feet high, with St. Peter and St. James on either side. The Campanile towers, 222 feet high, have figures of the four Evangelists, and that on the south contains the largest bell in England, "Great Paul," weighing more than 16 tons.

Monuments.—The huge size of St. Paul's and its classic style had a bad influence on the sculptors of its monuments, or those who authorised them. Apparently they were so obsessed with the spaciousness of their surroundings, that they provided statuary larger than life-size and frequently in groups, illustrating incidents in the heroes' life or death. A comparison with Westminster Abbey is inevitable, but the difference is that, while there the monuments are of all ages, at St. Paul's they are of two centuries only. Even limiting the comparison to the marble *mise-en-scène*, it is apparent that Westminster has the advantage in the work of Roubiliac; there is not in this Cathedral anything equal to the monument to the Duke of Argyll. In the following perambulation of the Cathedral, the best and most interesting memorials are indicated. Entrance is obtained at the North or West door, and after appreciating the view of the nave, the monuments in the north aisle should first be noticed. Most conspicuous and by far the finest of the modern works is the Wellington monument, designed by Alfred Stevens. It requires an equestrian statue of the hero on top to complete it, but the proportions are very beautiful, and the bronze—made from French cannons captured in his campaigns, harmonises with the white marble. The names are those of his principal victories, finishing with Waterloo. Nearly opposite is a memorial tablet to Lord Roberts.

In the recesses against the wall are the sarcophagi of General Gordon, killed at Khartoum, and Lord Leighton, P.R.A., died 1896. A bronze door with figures of angels is a memorial of Viscount Melbourne, Prime Minister during the first few years of the reign of Queen Victoria.

Notice should be taken of the memorials to officers and men killed in various campaigns, with the flags they carried. Those above the monument to the Royal Fusilier Regiment—almost all shot away in the Afghan campaign (1879–1880)—were the last carried into action by a

European regiment. At the entrance to the north transept is a statue of Sir Joshua Reynolds, and on the opposite corner one of his life-long friends, Dr. Samuel Johnson. This Samson-like figure in a toga is a good prelude to the remarkable monuments to comparatively unimportant men. Captains Moore and Riou, Major Dundas, Captain Faulkner, are examples, and Bayley's group, to celebrate the virtues of Sir William Ponsonby killed at Waterloo, is almost farcical. More important but hardly of great merit are the monuments of brave Lord Rodney and Sir Thomas Byng. The statuary and memorials in marble found in the south transept and aisle of the nave at least are marks of esteem to greater heroes. It is right that Nelson's should have some merit of design, and that of the Marquis Cornwallis directly opposite is not unsightly, although Britannia is too sphinx-like.

Notice the marble melodrama of Sir John Moore being lowered into his grave by Victory, assisted by an almost nude native of Corunna. Lord Howe's monument is by Flaxman, but it is not successful in design or treatment, and Collingwood, celebrated by Westmacott, is no better. Just by the side of the door American visitors may be interested in the two figures of Majors Pakenham and Gibbs, who were killed in the attack on New Orleans, January 8th, 1815. Behind the vast font Abercromby is shown falling from his horse, but these fossilized disasters reach their greatest development in the monument to Captain C. B. Westcott, whom Fame, almost losing her balance in the effort, is endeavouring to prevent from falling. The pose of these figures is remarkable, the suggestion not entirely complimentary; of art there is none. Only one more monument calls for notice, that is, Dr. T. Fanshaw Middleton, Bishop of Calcutta. The difference between his amplitude and the heathen converts' insignificance is very impressive. But after all the magnitude and beauty of this edifice cannot be marred by its monuments.

Two pictures by G. F. Watts, "Time, Death and Judgment" and "Peace and Goodwill," are in the nave on the wall close to the transepts, on the left and right hand respectively, and another by W. Holman Hunt, "The Light of the World," a replica of the painting in the Liddon Memorial Chapel at Keble College, Oxford, hangs on one of the piers facing the right-hand aisle. On the east wall of the south choir aisle is a painting of the "Dead Christ," by Romanelli.

Galleries, Etc.—A fee of 6*d.* each person is charged for admittance to the "Whispering Gallery"—the lower inside gallery of the dome—and the Stone Gallery outside. To the highest points of the Cathedral admittance can be obtained on payment of 1*s.* for the Golden Gallery, and 1*s.* for the Ball. The Library (fee 6*d.*) is of special interest, as in addition to Theology and Greek and Latin Classics, it contains large collections on the history of the Cathedral. The subscription list for the rebuilding, on view, is headed by Charles II.'s promise of £1,000 a year, but there is no record that this was ever paid.

Crypt.—Admission by ticket; (fee 6*d.*) Unlike Westminster Abbey, St. Paul's has a crypt extending beneath the whole area of the church, and its graves, therefore, are there and not immediately beneath the pavement as at the older edifice. The bodies of Nelson and Wellington are the only two that are above ground. It does not and probably never will rival the "burial place of Kings," but it has received the remains of many national heroes and artists of the last two centuries,

Near the entrance is a bronze medallion portrait of Capt. Scott, the Polar explorer, erected May, 1916. On the right near Wren's tomb (east end of south aisle) is "Painters' Corner," containing the graves of Sir Joshua Reynolds, Benjamin West, Sir Thomas Lawrence, John Opie, J. M. W. Turner, Sir J. Edgar Boehm, Lord Leighton, Sir John Millais, W. Holman Hunt, and two engineers—John Rennie and Robert Milne; also a memorial to Sir W. Q. Orchardson (1914). Not far away lie Sir Arthur Sullivan, with three celebrities of the church, Canon Liddon, Dean Milman, and Bishop Creighton, and the famous physician, Sir Astley Cooper. The western portion of the Crypt is entered through an iron gate. The huge block of porphyry on a granite base first noticed is the Sarcophagus of Wellington, and at the far end is the car, made entirely of guns captured in his campaigns, which bore the coffin at his imposing funeral. Near Nelson and Wellington is buried Earl Roberts. His military funeral took place on 19th November, 1914. On the wall between the Nelson and Wellington Chapels is a memorial tablet to Florence Nightingale (1820—1910), also one to Lord Beresford (1846—1919), Admiral of the Fleet. Adjacent is the sarcophagus of Sir Thomas Picton, who was killed at Waterloo. Directly under the centre of the dome lies Nelson in a black marble sarcophagus originally made for Cardinal Wolsey which had remained unused for nearly 300 years. Close by is the bust of George Washington (1732—99), presented by the Sulgrave Institution of America. The tomb of Collingwood is to the south, and other graves or tombs worthy of notice are those of Lord Napier of Magdala, George Cruikshank, W. E. Henley the essayist, Charles Reade, and Sir Walter Besant.

SOUTHWARK CATHEDRAL.

Any omnibus going to London Bridge; nearest Underground Station —"London Bridge.")

The Priory Church of St. Mary Overy became at the Reformation the parish church of St. Saviour. It was made collegiate in 1897, after a notable restoration which included the rebuilding of the nave, and a cathedral in 1904. On 5th July, 1915, the restoration of the famous altar-screen was completed by the unveiling of a statue of the late King Edward VII. in one of the niches. The screen, begun in 1520, contains no less than 30 statues; that of Edward VII. is at the bottom right-hand corner, while that of Henry I., in whose reign the present church was erected, is at the corresponding left-hand corner. The Choir and Lady Chapel are of beautiful 13th century work; the Nave is a reproduction of that destroyed in 1838. Two memorial windows have recently been fixed, one in memory of Elizabeth Rider (d. 1919), and the other "In thanksgiving for victory 1914—1918." Here are buried the poet Gower (d. 1402, memorial window above tomb), the dramatists Massinger and Fletcher, and Edmond Shakespeare, brother of the "Immortal Bard." To William Shakespeare, and John Harvard, founder of the famous American University, there are fine memorial windows, and there are many minor features of interest. There is also in the easternmost bay of the south aisle of the nave, under the memorial window, a memorial with a semi-recumbent figure of the poet in alabaster. An inexpensive Guide-book is on sale at the Cathedral.

THE CHARTERHOUSE.

CHARTERHOUSE SQUARE, ALDERSGATE STREET.

(Omnibus to the General Post Office, thence about six minutes' walk. Nearest Underground Station—"Aldersgate.")

ADMISSION.—Monday, Wednesday and Friday, 3 to 5 p.m. Fee 1s. The gatekeeper or his deputy conducts the visitor to the principal apartments. Admission to the chapel services at 9-30 a.m. and 6 p.m. on application to the porter at the lodge before these hours.

History.—This large group of buildings, situated between Charterhouse Square and the south side of Clerkenwell Road, just before it meets Old Street, can only be entered at its main gate in the Square named. Its special interest is that of all religious foundations that were so numerous in London before the Reformation; this is the only instance where the site and buildings retain something of their original area and appearance. Formerly the ground was desolate common called "No Man's Land," where, during the plague of 1348, 50,000 bodies were thrown into huge pits. A chapel, called the "Pardon Church," was built, and in 1371 Sir Walter Manny, one of Edward III.'s French knights, founded here a Priory and Convent House of the Carthusian Order "of the Salutation of the Mother of God." This was dissolved in 1534, and because the last Prior Houghton had by his protest incurred the wrath of the King, he and several of the monks were hanged, drawn and quartered at Tyburn, and others were starved to death in Newgate. The property was presented to Sir Thomas Audley, from whom it passed to Lord North and John Dudley, Duke of Northumberland. In 1565 it was sold to Thomas Howard, Duke of Norfolk, who pulled down many of the monastic buildings, erecting others to adapt it to the requirements of a nobleman's mansion. His second son, beheaded for the Mary Queen of Scots conspiracy, sold it for £13,000 to Thomas Sutton, a very wealthy City merchant, who in 1611 founded a hospital for aged men once of good commercial standing but now decayed and past work, and a school for the children of the poor. He richly endowed these charities, and with the increase in the value of their property, they—notably the school—have developed far beyond his plans, although it must be added his intention to benefit the very poor has not been always considered. He died in 1611, and is buried in the Chapel. In 1872 the School was removed to Godalming to allow of better accommodation, and it now ranks as one of the great public schools. Some considerable changes have been made in the old buildings since Sutton's days, part of the property was sold and new buildings replaced some of the old ones, as they became too decayed for use, but sufficient remains to make this one of the most interesting groups of buildings in London. The gate-porter or his deputy conducts the visitor round the buildings, giving some few facts as to their history and associations.

The usual itinerary is:—**The Gatehouse:** 16th century, upper part rebuilt 1700. **Entrance Court:** On the right, façade of the Duke of Norfolk's House, 1565. **The Master's Court:** The quadrangle of the Duke's house occupying the site of the little cloister. **The Chapel:** The east and south walls are the original work of 1371, the antechapel is early 16th century. The arcade, seats, pulpit and general fitting of the interior date from 1614. The founder's tomb is a good

specimen of its period, crowned with emblems and super-added "trimmings"; the introduction of cannon—noticeable also in the fireplace in the Great Hall—indicates he was master of the King's ordnance. A fragment of the tomb of Sir Walter Manny was discovered in 1894. **The Great Hall:** originally built by the last Prior as a Guest Hall, but the gallery, screens, and panelling were added by the Duke of Norfolk. The roof was raised and upper windows inserted 1571. **The Scholars' Hall:** believed to have been part of the monastic buildings adapted by Sutton into a dining room for the School. **The Great Staircase:** a very fine Elizabethan staircase with very many of the original flooring timbers remaining; the newels are excellent. **The Terrace:** built over the great cloister of the Convent. On the left are the modern buildings of the Merchant Taylors' School, continuing the day-school when the Charterhouse Scholars removed to Godalming. **Wash House Court** is an almost complete court of the monastery, built about 1490, to accommodate the servants of the Convent. The brickwork and characteristic roof should be especially noticed; this is one of the most picturesque fragments of Old London. The Preachers' Court and Pensioners' Court are modern buildings built for the accommodation of the brethren who, with a slight change from Sutton's intention, are not solely selected from "decayed merchants," but include men of some literary or dramatic attainments, whose means are insufficient for their proper maintenance under ordinary circumstances. In addition to rooms and board there is an allowance of £30 per annum. There is considerable interest associated with this haven of derelict hopes, ambitions and fortunes. In its pre-Reformation days Sir Thomas More lived here for four years as a recluse, for prayer and meditation.

At the Charterhouse School were educated Richard Lovelace, Isaac Barrow, Addison, Steele, John Wesley, Blackstone, Grote, Thirlwall, Sir Charles Eastlake, John Leech, and Thackeray. It is to the last-named that the immortality in fiction of these old buildings is due, because it was here that Colonel Thomas Newcome came when his fortunes were shattered, and finally died just as the chapel bell began to toll for evening prayer. At the Tate Gallery (*see* p. 139) there is a very fine painting by Sir H. Herkomer, representing Colonel Newcome's first attendance at the chapel.

CROSBY HALL,

CHEYNE WALK, CHELSEA.

(Omnibus to Cheyne Walk; nearest Underground Stations—"South Kensington," "Sloane Square.")

Re-erected at the University Hall of Residence, Cheyne Walk, Chelsea, 1909–10. This was originally the Banqueting Hall of the mansion built by Sir John Crosby in Bishopsgate Street Within, 1466–1470, one of the finest of the many city palaces belonging to the affluent merchants. As an excellent example of the domestic architecture of the 15th century, it is of great interest; the beautiful oriel window and fine hammer-beam roof should be especially noticed. The history of Crosby Place, extending through nearly five centuries, is a record of remarkable mutations. Richard III. as the Protector occupied it during 1483, and Sir Thomas More rented it from 1519 to 1523. Various

other tenants, more or less distinguished, made important alterations, until finally it was used as a warehouse, a Presbyterian meeting place, a lecture hall for a literary society, and a restaurant. Except this Hall practically nothing was left in 1908, when the site was sold, and notwithstanding every effort made to preserve it in its original position, it was demolished, and after some delay re-erected here. It is proposed to add a new wing and use the building as an International Hostel for the British Federation of University Women.

THE GUILDHALL,

KING STREET, CHEAPSIDE.

(Any omnibus along Cheapside passes within sight of it. Nearest Underground Railway Stations—"Bank," "Mansion House.")

ADMISSION.—Free. The Hall and the Museum (to which there is a separate entrance from Basinghall Street) are open daily from 10 to 5 (or 4); the Art Gallery 10 to 4 (or 5, March—September), on week-days all the year round, except for a fortnight preceding some important function, when the five rooms devoted to the Gallery are thrown into the other suites; catalogue (1910) 1*s.*; the Library and Newspaper Room open daily, 10–8; on Saturday, 10–6.

History.—Tradition claims that there was a Hall or a meeting-place for the citizens on this site as early as the reign of Edward the Confessor, but there is no record of a building earlier than 1189. The present Hall was commenced in 1411, and is believed to have been a rebuilding or enlargement of the earlier edifice rather than an entirely new structure. It consisted of a magnificent south porch, still existing in a modified form, the Mayor's Chamber, Council Chamber, and a number of minor apartments added during the reign of Henry VI., the kitchen and adjoining offices erected in 1501, and the Chapel originally founded in 1299. Many enlargements or alterations were made in these buildings, and it was an entirety worthy of the rich and powerful City when the Great Fire of 1666 in its devastating progress swept over it and left little more than ruined walls. To-day very little of the original Hall or its associated building exists. The exterior facing Guildhall Yard has been recased, but inside the porch the earlier work remains unaltered; a portion of the fine Crypt has been opened out and can be visited from the Hall. The roof of the Hall has been raised, and an additional tier of windows provided, but the other proportions and the principal architectural features are practically unaltered. Recently some of the original windows have been discovered. The most interesting features to be noticed are the Crypt, the Porch, and the Hall itself, memorable as the scene of many great receptions, presentations and banquets. "The City"—by which is meant the Lord Mayor, Corporation and Freemen of the City of London—invariably entertains here any distinguished visitor to this country, or any popular hero whom the public wish to honour. The proceedings usually take the form of an introduction at a specially convened meeting of the Common Council, the presentation of the Freedom of the City of London in a gold casket and a luncheon, at which speeches, invariably complimentary, are given. The greatest event of the year is the banquet held here on the evening of November 9th, when the Lord Mayor, who then commences his reign, with the Sheriffs, entertains the Corporation, many more or less distinguished persons, and the leaders of both political parties.

For its display and the preservation of such fine old English traditions as Barons of Beef, Real Turtle Soup, and a Loving Cup, it is much to be admired. In years past it used to be made the opportunity, notably by Disraeli, for a review by the Prime Minister of the course of events in international politics and the foreign policy of the Government generally. But by most other leaders, who invariably attend, no statement of real importance or significance is made.

The monuments are not of great interest, and there is no apparent reason why they should have ever been erected. Nelson is, of course, celebrated, Sheridan having provided the inscription. Both the Pitts have monuments or cenotaphs which an old guide rightly indicated as of "massy substance." Of more interest is the marble appreciation of William Beckford, father of the author of "Vathek," who is said to have delivered to George III. an address of allegiance and protest. Tradition says it was more vigorous than that recorded on the marble.

Notice at the western extremity the two celebrated colossal figures, Gog and Magog, each 14 feet 6 inches in height. These figures were made in 1708 to replace two wickerwork giants that were carried in the procession or graced the triumphal arches, as for example when Charles II. returned. Similar effigies existed in most mediæval cities. Under the gallery that supports them are Courts of Justice for petty offences and civil actions, and other Courts are in the neighbourhood. Ordinary actions for recovery of debts or arising out of business transactions generally are dealt with here, if the cause of the action arose within the City. Behind the Hall is the Council Chamber where the Lord Mayor presides over his Parliament, consisting of Sheriffs, Aldermen and Common Councilmen administering the City affairs.

Guildhall Art Gallery.—The main building replaced the beautiful mediæval chapel in 1829. The gallery was established in 1886, and improved and enlarged in 1890 and 1901. Recently it has been enlarged still further, the latest extension occupying premises formerly in possession of the Income Tax Commissioners. The exhibits, arranged in four rooms, comprise paintings by modern artists, including Alma Tadema, F. Brangwyn, Millais, Hon. John Collier, H. S. Tuke, Marcus Stone, Seymour Lucas, Frank Holl, D. Maclise, Fantin Latour, Sir John Gilbert, Constable, Birket Foster and others. The pictures are all numbered and named.

GALLERY I. contains portraits (Nos. 1,007 and 1,006) of Earl Beatty and Earl Haig, both by A. C. Tayler. In the centre, Medals struck by the Corporation of London and Medals and Badges of the Livery Companies of the City of London.

In the centre of GALLERY II. is a statue of Sir Henry Irving, by E. Onslow Ford, A.R.A.

In GALLERY III. is a number of pictures by Sir John Gilbert, R.A., the remainder of the room being occupied by water-colour drawings by various artists.

In GALLERY IV. (recently enlarged) are two small pictures by Sir J. E. Millais, A.R.A. (Nos. 701-2), "My First Sermon" and "My Second Sermon."

In a new room underneath Gallery IV. is (1923) a temporary exhibition of a model and drawings of the proposed Charing Cross Bridge.

Guildhall Museum.—This very important assemblage of antiquities and objects connected with the History of the City is worth careful examination. The exceedingly numerous remains found of Roman, Saxon, Norman and mediæval London are of the greatest interest, and many will be pleased to see here some of the old City signs such as the Boar's Head, dated 1668, "The Bull and Mouth," a corruption of Boulogne Mouth, and many others. A collection of pewter badges, worn in the hats of pilgrims, and a map of Roman London, have recently been added, also various gifts of Roman mediæval and later relics. On the staircase leading to the Library there are some interesting Charters, and in an anteroom the exceedingly valuable collection of old clocks and watches, the property of the Clockmakers' Company.

ROYAL AND OFFICIAL PALACES, PAST AND PRESENT.

The London residences of the Kings and Queens of England are both numerous and interesting. They can be briefly classified into two categories, viz.: those that have ceased to be residences and have been almost entirely lost or converted to other purposes, and those that continue in the use of the Crown as actual homes or for State residences.

ROYAL PALACES OF THE PAST.

The Tower of London, p. 51.
The Palace of Westminster, p. 107.
The Palace of Bridewell, *see* below.
The Palace of Whitehall, p. 90.
Greenwich Hospital, p. 92.
Chelsea Royal Hospital, p. 93.
Hampton Court, p. 95.

THE PALACE OF BRIDEWELL occupied the site between Bride Lane and the Victoria Embankment on the west side of New Bridge Street. Here there was erected in 1522 **The Palace of Bridewell**, a stately and beautiful house, occupying with its grounds all the area indicated. An earlier palace, dating from the reign of Henry I., which stood here, passing into the possession of Cardinal Wolsey, was confiscated at his downfall and at once demolished for a finer building. Here Henry VIII., having ordered the attendance of Cardinal Campeius and called together his Nobles, Judges and Councillors, "made unto them an oration touching his marriage with Queen Katherine." The whole third act of Shakespeare's play "Henry VIII." re-enacts this great scene, the most important incident in the history of Bridewell. In the next reign, after listening to an eloquent sermon by Bishop Ridley, the young King Edward VI. gave the manor or estate to the City of London, to be a workhouse for the poor, and a house of correction "for the strumpet and idle person, for the rioter that consumeth all, and for the vagabond that will abide in no place." Successive years brought many changes, altering the purpose of the endowment, reducing the extent of the palace or prison, until it is now only represented by a small house of detention for refractory apprentices, a fine hall containing many valuable paintings, and committee rooms—all built early in the 19th century.

PALACE OF WHITEHALL (*See* Sectional Map, p. 120).—The whole area extending from St. James's Park on the west of the Government Buildings to the River, and from Charles Street almost to Charing Cross, was formerly occupied by the halls, apartments and courts of a sumptuous palace. In the reign of Henry III., one Hubert de Burgh, Earl of Kent, had here a mansion that he bequeathed to the Brotherhood of Black Friars, who sold it to the Archbishop of York. Thus it was known as York Place, and two centuries later became celebrated for the pomp and festal splendour of Cardinal Wolsey.

> "In full-blown dignity see Wolsey stand,
> Law in his voice, and fortune in his hand."

It was here that the Duke of Suffolk came to bid Wolsey resign the Great Seal at the time of his disgrace, "and having delivered an inventory of all his treasures to the King, the Cardinal took barge at his privy stairs, and so went by water to Putney," leaving his palace to his master, who immediately occupied it. The celebrities that passed through its rooms and passages during this period are of more than ordinary importance, and include Thomas Cromwell, Sir Thomas More, Erasmus, Hans Holbein, Katherine of Aragon, Anne Boleyn, Catherine Howard, Jane Seymour, Anne of Cleves, and Catherine Parr. This is a rich endowment of memories for one site, even if the succeeding ages added nothing to it, but the story of Whitehall can only be said to have commenced with Henry's occupation. One of the Halls, it appears, had been called White Hall, and the name becoming popular the Palace was known by this name ever afterwards. During the reign of Elizabeth it was the scene of almost continuous rounds of festivities; her courtiers vied with one another in the extravagance of their praise and the cost of the masques and entertainments provided. It must have been her strength of character that commanded such adulation, for this is how Hentzner, the German traveller, described her person:—

> "Next came the Queen, in the fifty-sixth year of her age, very majestic; her face oblong, fair but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked, her lips narrow and her teeth black; she had in her ears two very rich pearls with drops; she wore false hair, and that red; upon her head she had a small crown . . . and she had on a necklace of exceeding fine jewels; her hands were small, her fingers long; and her stature neither tall nor low; her air was stately; her manner of speaking mild and obliging."

Under James I. Whitehall still witnessed many fine entertainments, sometimes some fable or allegory written by Ben Jonson, with the stage setting, clouds, painted columns, and gorgeous dresses arranged by Inigo Jones. The celebrated festivals of Louis XIV. were copied from these shows at Whitehall, in its time the most polite Court in Europe. But a greater work was undertaken when, from the designs of that great architect Inigo Jones, James commenced to rebuild the Palace. Until then it was only a number of irregular and very unpretentious buildings straggling round four sides of a huge courtyard, across which, from north to south, ran the public highway, arched at its southern end by a fine gateway designed by Holbein. The most important apartments lay on the inner side of this roadway, while towards the park were the Cockpit and the Tiltyard.

The great rebuilding that would have made this the finest Palace in Europe advanced no farther than the completion of the banqueting hall (*see* p. 181). The long reign of festivities at Whitehall soon after

came to a close. When Charles had been deposed, the Parliament seized the Palace, and ordered all the pictures and statues to be sold, except those "which were superstitious, which should be forthwith burned."

The greatest event of all its centuries of history was the execution of Charles I. on January 30th, 1649. A scaffold was erected outside the Banqueting Hall, and on it the headsman and his assistant, with good Bishop Juxon, stood to receive him. After a short address to those who were near enough to hear, he said "I go from a corruptible to an incorruptible Crown where no disturbance can have place;" then he knelt and laid his head upon the block. With one blow it was struck off, and the headsman, holding it up for the awed crowd to see, exclaimed, "This is the head of a traitor!"

Cromwell lived at Whitehall, frequently preaching from the pulpit, and here he died on September 3rd, 1658, in the midst of one of the most fearful storms that had been remembered for many years. "Nature was convulsed, the very elements were in grief at the death of so great a man," exclaimed his friends, while his enemies would have it that the storm was the work of the devil, who had ridden on his wings to carry off the soul of Oliver to the infernal regions. The scenes of gaiety were revived at Whitehall with the Restoration of Charles II.; his Court was not so refined, nor frequented by such poets and artists as in the previous reigns. "All its precincts," says Evelyn, "were filled with lewd creatures," who consumed his substance and scandalised his reign. The Duchess of Portsmouth had allotted to her apartments far more splendid than the Queen's, which, according to Evelyn, were not more richly furnished than those of a private gentlewoman. Those of the Duchess had been thrice pulled down, and as often rebuilt, to please her expensive tastes, and were hung with the most exquisite and costly tapestry that could be procured in Europe. Charles died here of an apoplectic fit on February 6th, 1685, and the Palace was next occupied by James II., who made a few alterations to the river front. On February 13th, 1689, the Prince and Princess of Orange arrived, and two days later were proclaimed King and Queen of England. The glories of Whitehall were now at an end. On April 10th, 1691, a fire broke out and burnt all the buildings down to the waterside, then, as if to complete its self-effacement, another fire, seven years later, completed the ruin, and only the Banqueting Hall remained. This now forms part of **The Royal United Service Institution** and museum of Naval and Military antiquities, relics, and models (*see* p. 180). Another portion of the old palace exists in the shape of vaulted chambers now in the basement (but formerly at the ground level) under the new Board of Trade buildings in Whitehall Gardens.

The Foreign Office (*see* p. 122) was built on the site of the Cock Pit. The **"Horse Guards,"** originally the Guard House of the Palace, indicates the position of the tilt-yard. Montague House, the residence of the Duke of Buccleuch (*see* p. 116), Richmond Terrace, and Whitehall Gardens cover parts of the ground once occupied by the Royal Palace of Whitehall. The tennis-court occupied part of the ground where the Colonial Treasury Office now stands, and **Scotland Yard** (*see* p. 124) to the north, close by the new building of the Woods and Forests Department, received its name because in what was really part of the Palace of Whitehall were apartments for the Kings of Scotland, and Margaret, Queen of Scots, sister to Henry VII., long lived there.

GREENWICH HOSPITAL, Greenwich. (Some distance in a south-easterly direction from central London, it can be reached by train from Charing Cross, London Bridge, Cannon Street, Victoria, Holborn Viaduct, Ludgate Hill, or St. Paul's. Or by tram from the Victoria Embankment or any of the bridges, or by motor-bus from Charing Cross.)

Admission, free daily, 10 o'clock to dusk (Sundays from 2 p.m.). The Painted Hall is closed on Fridays but the Chapel and Museum are closed on Friday and Sunday.

There was a Royal residence at Greenwich as early as 1300, and on a site now occupied by the west wing of the existing building there was a stone mansion which Humphrey, Duke of Gloucester, named Placentia, or the Manor of Pleasaunce. Henry VIII. was born here June 28th, 1491, and it was at Greenwich that he married Katherine of Aragon. On May 18th, 1516, the Princess, afterwards Queen Mary, was born, and for several years it was celebrated for its tournaments and revels. Many magnificent banquets were provided both for the Court and special ambassadors, and still further celebrity was given to it by the birth here (September 7th, 1533), of the Princess, afterwards Queen Elizabeth. Four years later Henry married Anne of Cleves here. During the next reign it was constantly occupied by the King who died here July 6th, 1553. To Elizabeth it was indeed a manor of Pleasaunce; it was her birthplace, she liked the home, the river and the park in which almost to the last she took long walks; most of her summers were spent here, and she ever seemed loth to leave it. James I. gave it to his wife, Anne of Denmark, who rebuilt the garden-front and commenced the "House of Delight" which now forms part of the Royal Naval Schools. Briefly occupied by Charles I., it was retained by Cromwell for his own use, but reverted to the Crown on the Restoration. It had then become dilapidated, and it was decided to rebuild. Webb, a pupil of Inigo Jones, was the architect selected, but the work proceeded very slowly, and not until the accession of William and Mary was any effort made to complete it. Then Mary, distressed by the number of wounded sailors that returned from the encounters with the French, made it over to a committee, which included John Evelyn, the diarist, with orders "to complete it for the purpose of its being used as a Hospital for the relief and support of Seamen of the Royal Navy, who by reason of age, wounds, or other disabilities shall be incapable of further service or unable to maintain themselves," etc. Finally the whole scheme was completed by George II., and it now forms four distinct blocks of buildings on a raised terrace, 865 feet long. King Charles's Building, the west block, was erected by Webb for Charles II., probably from Inigo Jones's designs. Queen Anne's Building, facing the river, was begun from Wren's designs in 1698, and completed in 1728. King William's Building, the south-west block, was built about 1705. Queen Mary's Building at the south-east corner has at its northern end **the chapel.** This was destroyed by fire (1779) and rebuilt (1789) from designs by "Athenian" Stuart. It has marble statues by Bacon and paintings by Benjamin West. **The Painted Hall,** originally intended to be the Refectory, is now a **Gallery of** Naval Pictures. The walls and ceilings were painted by Sir James Thornhill, Hogarth's father-in-law, the task occupying 19 years, and the wealth of muddled allegories and symbols is amazing. There is no occasion to indicate any of the pictures; they are not all, or even most, works of art, but they interest, and for students of naval history are of great

importance. In the Upper Hall in a glass case are a number of relics of Nelson, including the uniform he was wearing when he received his fatal wound at the battle of Trafalgar. Many of the other buildings contain models of ships and various relics relating to the Navy, the whole forming a Naval Museum that is well worth careful examination if time permits. The most picturesque feature of the Hospital, the old sailors themselves, is gone, as the system of pensions is preferred, and except a few of the most infirm in the Hospital near the west gate, they readily accept the present arrangement; which permits their living with their relations. A bronze bust of Nelson is in the upper quadrangle. Before returning to London a visit should be paid to **Greenwich Park,** entrance adjoining, and the hill, 180 feet, should be climbed for the sake of the view and to see the exterior of **The Royal Observatory.** It was founded 1675, but since largely rebuilt; Halley and all the great English astronomers have held the position of Master or Director. Most readers will be familiar with the fact that this is meridian "0" and the correct time for the whole of England is adjusted here every day at 1 p.m.

CHELSEA ROYAL HOSPITAL.—(Omnibuses from Victoria or Hyde Park Corner to Sloane Square, or along the King's Road, pass within two minutes' walk. Nearest Underground station—"Sloane Square.")

Admission free (gratuity), on week days 10 to 12.15 p.m. and 2 to 4, or later according to the season; on Sundays, afternoons only; to the grounds 10 a.m. until dusk. Visitors are admitted to the Sunday services in the chapel at 11 and 6.30.

Although this has never by intention or circumstance been a Royal Palace, its inclusion among "Royal and Official Palaces" is justified by reason of its being the military counterpart of Greenwich Palace. **The Royal Hospital** is one of the oldest charitable foundations in London. The existing buildings were preceded by an edifice known as "King James's College at Chelsea," commenced in the seventh year of the reign of King James I., and intended to be a college for the study of polemical divinity. The talents of the learned divines were to be devoted to the advancement of the reformed religion and its defence from the attacks of the Church of Rome. Many distinguished scholars, capable controversialists, were appointed Fellows, and the active support of the King and many large endowments were received, but the building only progressed slowly and was incomplete in 1636.

From that date, when its original intention had not been realised, it was utilised for a variety of purposes. "Controversy College" first became a Science School under the name of "The Museum Minervae," and this failing, it was used as a Prison, a Pest House and a Riding School. Finally in 1682, having reverted to the Crown, the ground was cleared for the Royal Hospital. The credit for the inception of this noble charity belongs by tradition to Nell Gwynne; there are several pretty stories of how the hardships endured by wounded soldiers, discharged without a pension, were brought home to her in a dream and by a beggar in Pall Mall. But actually the credit was due to Evelyn, who in 1666 suggested the establishment of an Infirmary for disabled soldiers. He pointed out how great a saving could be effected by this form of relief. "At sixpence per diem each, in the way of commons, the sick shall have as good and much more proper and wholesome diet than now they have in alehouses, where they are fed with trash, and embezzle their money more to inflame themselves and retard and

destroy their cures out of ignorance and intemperance." Whatever gave rise to the project matters very little; it is at least probable Charles was impelled to undertake the provision of the necessary Hospital or Asylum by the importunities of his mistress, and he more readily seconded the proposal because Louis XIV. had just founded the Hôtel Royal des Invalides at Paris. Popular approval and encouragement were given to the scheme; once it was made public large contributions were received; under the direction of Sir Christopher Wren the buildings on this site were commenced, and in 1699 the whole structure had been completed at a cost of £150,000.

In 1692 it was sufficiently advanced to admit inmates, but the number of applicants was so great that a system of out-pensions was almost at once instituted. An attack was made in 1714 on the management of the pension list, and it was shown that "no sooner is a person admitted an invalid than he becomes immortal." Not one man had died out of 9,109 admissions; but we may observe that longevity has often been conferred by other than Chelsea Annuities.

The buildings have remained practically unchanged since their erection. The north front consists of the Dining Hall and Chapel, having in the centre a handsome Doric portico surmounted by a clock tower. Both of these are handsome apartments, the first-named also answering the purpose of a recreation room, where the inmates sit and smoke (they are allowed one penny per day for tobacco), play cards and read. A collection of medals, formed from bequests by past pensioners of the distinctions they had gained, is in the upper part of the room. Here in November, 1852, the remains of the great Duke of Wellington lay in state preparatory to the public funeral of St. Paul's. The Chapel, with its fine arched ceiling and black and white marble pavement, is much admired. The pensioners sat on forms in the middle, the officers in pews on the sides; the walls were draped with colours captured in various campaigns, and there were thirteen "eagles" brought back from the Peninsula. During service a very impressive picture was formed by the aged and battle-worn warriors seated beneath the flags they fought so gallantly to preserve or capture. The scene is familiar to many from the frequent reproduction of Mr. Herkomer's well-known painting "The Last Muster," now in the National Gallery of British Art (*see* p. 139). New choir stalls have recently been fixed.

The rest of the buildings are built round three quadrangles, one of which is open to the river. In the centre court is a bronze statue of Charles II., attributed to Grinling Gibbons, the gift of Tobias Rustat, who, as page of the back stairs, acquired a large fortune. Every year on May 29th—Royal Oak Day, the anniversary of Charles' escape by hiding in an oak tree after the battle of Worcester—the pensioners decorate this statue and themselves with oak leaves.

At the extreme end of the eastern wing is the Governor's House, at present occupied by Major-Gen. Wilkinson Dent Bird, C.B., C.M.G., etc. Walpole House, now the infirmary, is a detached building at the western extremity. Here the Hon. Robert Walpole lived, 1723–1746, and there is little doubt that a great deal of State policy and business was settled here during that peaceful period. The burial-ground of the Hospital is of little interest, except that it contains the remains of a number of centenarians and two Amazons, Christiana Davis (d. 1739), who served in the Dragoons, and Hannah Snell, many years in the Foot Guards and Marines. One of the centenarians

is William Highland, whose portrait is in the dining hall, and who married his nurse at the age of 100 years and lived to the age of 112. He was born in 1620 and died in 1732. The site of the famous **Ranelagh Gardens** (closed in 1805) is occupied by part of the Hospital grounds.

HAMPTON COURT.

Near Kingston-on-Thames, about 12 miles from London. The State Apartments are closed on Fridays, but open every other day 10 to 5 in March, April and October; 10 to 6 in May, June, July, August and September; 10 to 4 in winter. On Sundays 2 to 4, 5 or 6. The gardens daily from early morning till dusk. Admission, Mondays, Wednesdays, Thursdays and Saturdays, *6d.*; Tuesdays *1s.*, Sundays free.

Frequent trains by London & South Western Railway from Waterloo. Electric Tramways from Tooting, Richmond Bridge (Richmond is a terminus of the North London—*see* p. 9—and District (Underground) Railways), Shepherd's Bush (on the Central London and Metropolitan Underground, Great Western and London & South Western Railways), and Hammersmith (District, Metropolitan and Piccadilly Underground Railways). Combined "Tube and Train" tickets are issued from "Underground" Railway Stations. There are excellent motor-bus services from all parts of London to Shepherds' Bush, Hammersmith and Putney, which are extended on Sundays and public holidays during the summer to Hampton Court. During the summer a steamer leaves Westminster Bridge, Kew and Richmond daily for Hampton Court. Cook's Motor Excursion (*see* p. 5) is to be recommended for the interest and beauty of the route followed, and the fact that a Guide-Lecturer affords the essential explanations *en route* and at Hampton Court. Catalogue of the Pictures, *1s.*

History.—In about the year 1515 the most powerful man in England —except the King—wishing to found a home worthy of his dignity, and to find an abode suited to preserve his health, employed the cleverest doctors of England, and the wisest physicians of Padua, to choose a site within twenty miles of London. After a careful inspection of all the eligible estates, they agreed in declaring the parish of Hampton the healthiest spot. The manor was then in the possession of the Knights of the Hospital of St. John, an Order then in the heyday of its prosperity and power, possessing enormous property in every country of Europe; but here their establishment was small, little more than a manor house maintained for the purpose of managing the property. At this, and even an earlier date, it was known as Hampton Court, the affix "court" being commonly applied to that part of a manor reserved for the use of the lord, as a site for his residence. On Midsummer Day, 1514, this property was leased to "the most Rev. Father in God Thomas Wolsey, Archbishop of York," for a term of ninety-nine years at £50 per annum.

No sooner had he entered into possession, than, with characteristic energy, he planned the erection of a vast and sumptuous edifice, commensurate with his increase of dignity—he was created Cardinal in September of the same year. Lavish, and regardless of expense, it was more than a hobby or pastime; it was a pursuit to which he devoted every spare hour and unlimited means. When completed, so splendid

were the buildings, and so vast their cost, that at once, according to the chronicler, "it excited much envy." That his entertainments and Court outrivalled those of the King, is clearly indicated in the verses of Skelton, the poet.

"Why come ye not to Court
To whyche Court?
To the Kynge's Courte
Or to Hampton Court?
Nay, to the Kynge's Courte
Should have the excellence;
But Hampton Court
Hath the preemynence."

In the month of May, 1516, Wolsey received the King and Queen at his new abode. It was a private entertainment—the first of many visits paid while the master had implicit trust in his servant. Cavendish, the Cardinal's biographer, describes these visits at length; here is a typical extract:—

> "And when it pleased the King's majesty, for his recreation to repair unto the Cardinal's home. . . . Such pleasures were then desired for the King's comfort and consolation, as might be invented or imagined. Banquets were set forth, masques, and mummeries, in so gorgeous a sort, and costly manner, that it was a heaven to behold. They wanted no dames, or damoselles, meet or apt to dance with the masquers, or to garnish the place for that time, with other goodly disports. Then was there all kinds of music and harmony set forth, with excellent voices both of men and children. I have seen the King come suddenly thither in a masque with a dozen masquers all in garments like shepherds, made of fine cloth of gold, and fine satin paned and caps of the same, with visors of good proportion and physiognomy."

But these entertainments, and the arrogant pomp with which he travelled to and from London, and the numerous jealousies his power engendered, began soon to create an overwhelming influence against Wolsey, both amongst the populace and in the Court. One of the first indications that the King had lost faith in him, was Henry's question: why had he built so magnificent a house for himself at Hampton Court? His supposed adroit reply was, "To show how noble a palace a subject may offer to his sovereign." It failed to pacify the King although he took it literally, and in June, 1525, the lease of the Manor of Hampton Court, the costly furniture, tapestries, plate, all were surrendered to him. Surely never was more magnificent gift made by subject to his sovereign; and the recompense was permission "to lie in his Manor of Richmond at his pleasure." Thenceforth Hampton Court was Henry's favourite residence; he added largely to the buildings and grounds, spending much of his time hunting, hawking, and fishing.

In 1533 Anne Boleyn presided as Queen at superb banquetings, with masques, interludes and sports. On the 12th of October, 1537, Edward VI. was born at Hampton Court, and twelve days after, his mother, Jane Seymour, died there. In the summer of 1540, Anne of Cleves, within a few months of her marriage, was here awaiting her decree of divorce. Soon she removed to Richmond, and on August 8th Catherine Howard came here as Queen. On July 12th, 1543, Catherine Parr was with much ceremony declared Queen. The Christmas of that year was notable for the great state Henry observed here in entertaining the Viceroy of Sicily.

Edward VI. was at Hampton Court in the Autumn of 1549 with the Protector Somerset, when intelligence was received of the Confederation

that had met in London, determined to remove his arrogant uncle. Proclamation was at once made in all the neighbourhood for his "loving subjects" to come to his aid. The same night the King was hurried away to Windsor and the whole place was in a state of excitement verging on panic. A few days later the Protector was a prisoner and saw Hampton Court no more. After their marriage Queen Mary and her Consort, Philip of Spain, lived here in great retirement. "The Hall-door within the Court was continually shut, so that no man might enter unless his errand was first known; which seemed strange to Englishmen that had not been used thereto." This was not a favourite residence with Elizabeth when she became Queen, although her visits were frequent. It witnessed one important event in her reign. A great council of the Lords were summoned to meet at Hampton Court on December 3rd, 1568, to consider the allegations against Mary respecting the murder of Darnley. On the following day the Regent Murray produced the casket of letters and verses which proved so fatal to Mary. James I. held here (January 14th to 17th, 1604) the famous conference between representatives of the Established Church and the Presbyterians. One result of this meeting was the resolution for a new translation of the Bible. Charles I. was a great benefactor to Hampton Court, and compelled by the frequency of the plague in London to make a prolonged stay, he enriched it with many works of art bought on his behalf by that famous painter, poet, and projector, Sir Balthazar Gerbier. On January 10th, 1642, he sought refuge here from the political storm brewing in London. It was the last time that he came as master; on his next visit, August 24th, 1647, he was a prisoner.

In 1651 the Manor of Hampton Court was sold by the Parliament, but later it passed into the possession of Oliver Cromwell, who made it his principal residence. In it his daughter Mary was married to Lord Falconbridge, November 18th, 1657, and in the following year his favourite daughter, Elizabeth Claypole, died here.

The Golden Age of Hampton Court commenced with the accession of Charles II. It was at once redecorated, additional tennis-courts made, and the gardens put in order, under the direction of the most famous French gardeners. May 29th, 1662, was an important date in the local calendar. It was the King's birthday, the anniversary of his restoration, and the day on which he brought his Queen, Catherine of Braganza, to this most magnificent of all the Royal Palaces. Their progress hither took place in great state, in a chariot drawn by six horses, accompanied by footmen, runners, men-at-arms, and a stream of carriages in which were the ladies and gentlemen of the Court. In addition, there were wagons and carts, which carried the "fardingals," the wardrobe of the Queen and her ladies, "without which," as Charles somewhat complainingly remarked, "there is no stirring."

A few weeks later, the captivating Lady Castlemaine came to Court, had apartments assigned to her, and was every day flaunting herself in the Queen's presence, the King being in constant conversation with her while the Queen sat alone and unnoticed. The courtiers ostentatiously flocked round Lady Castlemaine, whose favour they valued more than hers. There was some friendship shown when the Queen-mother (Henrietta Maria) came here on a visit; and, again, when with the King she made a triumphal entry into London. But from this time

forward the real Queen here and in all the King's Palaces was Lady Castlemaine.

During the year of the Plague, 1665, the Court remained here in safety, while a form of quarantine was observed on the road to London; but it did not prevent the indefatigable Mr. Pepys from visiting it, Sunday, July 23rd. "I was not invited anywhere to dinner, though a stranger, which did also trouble me; but yet I must remember it is a Court, and indeed where most are strangers; but, however, Cutler carried me to Mr. Marriott's, the housekeeper, and there we had a very good dinner and good company, amongst others 'Lily the painter.'" "Lily the painter" was Sir Peter Lely, to whom we shall refer later.

The reign of James II. is a blank page in the history of the Palace, but the coming of William and Mary made a great change. They liked the situation so well, and were so charmed with the Palace, that its reconstruction into greater magnificence was their principal object in life. Two courts of Wolsey's splendid edifice were pulled down, and Sir Christopher Wren was commissioned to erect on their site a suite of state apartments that might rival those of Versailles. The gardens were remodelled in the Dutch taste, and very fine tapestries provided for the rooms.

So great was the King's preoccupation in this task, and so lavish his expenditure, that general dissatisfaction was expressed, and some of his Ministers ventured to expostulate. But the King would listen to no remonstrance; to ask him to live in London was to "wish to see him dead," and the only concession made was occasional residence at Kensington Palace, from which he could easily slip away to beloved Hampton. The Jacobite verses of the day tell us something of the daily life of the Royal couple:—

HAMPTON COURT LIFE, 1689.

Mr. Dean says grace with a reverent face;
'Make room!' cries Sir Thomas Duppa;
Then Bentinck uplocks his King in a box
And you see him no more until supper."

The one great regret to be expressed concerning the Dutch reformation of Hampton Court is that it ever took place. When it was determined that a more magnificent Palace, suited to improved requirements and taste, was necessary, Wren prepared plans for an entirely new edifice to be erected in the Home Park, near Hampton Wick. But the King's impatience negatived this proposal, that would have occupied a longer time in the completion, and after refusing to accept an alternative suggestion that the new buildings should be additional to the old, the demolition of the fine old brickwork was commenced. Thus there was lost most of Wolsey's apartments, Henry VIII.'s old State Rooms, with the galleries, towers, and turrets appertaining to them; old red-brick courts, with their mullioned windows, quaint gables, and moulded chimney shafts—some of the most interesting parts of the old Palace impressed with the historic associations of two centuries.

Sir Christopher Wren died at the Old Manor House, Hampton Court, on February 25, 1723.

Pope in "The Rape of the Lock" (Canto III.), tells us all we need know of Queen Anne's life here:—

"Close by those meads, for ever crowned with flowers,
Where Thames with pride surveys his rising towers,
There stands a structure of majestic frame,
Which from the neighbouring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom
Of foreign tyrants and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tay (tea).
Hither the heroes and the nymphs resort,
To taste awhile the pleasures of a court;
In various talk th' instructive hours they past,
Who gave the ball, or paid the visit last;
One speaks the glory of the British Queen,
And one describes a charming Indian screen,
A third interprets motions, looks and eyes;
At ev'ry word a reputation dies.
Snuff, or the fan, supply each pause of chat,
With singing, laughing, ogling, and all that."

So far as the story of its Royal residents is concerned there is little more to say of Hampton Court. It was not a favourite palace with any of the Georges, although convenient for a few days' stay near London. George I. stayed here more often than his successors, and decorated some of the apartments with indifferent pictures and weird fireplaces.

The first view of the Palace on entering by the Trophy Gates is unique. The long low Tudor Building, of beautiful red brickwork with well-placed chimneys that are a triumph of workmanship and central gateway of bold design, is perfect. The recently-discovered bridge over the moat has been ornamented with heraldic figures.

Itinerary.

Through the **Great Gate House** the **Green Court,** a fine quadrangle, 167 feet by 161 feet, is entered. The buildings belong almost entirely to the earliest years of the Palace; on the towers of the Archway are terra-cotta medallions of the Roman Emperors, bought by Wolsey from the sculptor Joannes Maiano. Directly in front stands **Anne Boleyn's Gateway;** in the groined ceiling is her own badge, the Falcon, with that of Henry VIII., and the initials A. & H. entwined in a true-lover's-knot. On the left by a broad flight of stairs the **Great Hall,** erected by Henry VIII. on the site of Wolsey's Hall, 1531–1536, is reached. If visited *before* the State Apartments, umbrellas, sticks, etc., must first be left in the office at the foot of the King's Staircase in the farthest corner of the Clock Court (*see* p. 100). On entering, the visitor is impressed by the excessive richness of the decorations and the size of the Hall. The first is due to the restorations undertaken (1840–6) when the original colour work was renewed, the stained-glass windows renovated and reglazed, the whole scheme being to redecorate the hall in all its original gorgeousness and dazzling splendour. The elaborate and ornate roof, single hammer-beam, probably one of the most splendid examples of the Perpendicular style ever erected in England, has wonderful richness of decoration and complexity of construction. The noble proportions of the hall are worthy of note: it is 106 feet long, 40 feet wide, and 60 feet high. The screens support the Minstrels' Gallery, where the minstrels stood in their picturesque attire and played during the banquets and festivities. During the visits of Elizabeth

masques were performed on a stage put up in front of the Minstrels' Gallery, and in the records of expenditure in connection there occur such entries as "painting of seven cities, one village, and one country-house," conclusively proving that, contrary to popular opinion, the scenic effects of Elizabethan drama were of a most elaborate and realistic nature. Such entertainments were vastly improved in the next reign. The plays were performed by the "King's Company of Comedians"; Samuel Daniel, or Ben Jonson, wrote the Masque; Inigo Jones supervised the scenery and mechanical effects; and Alphonso Ferrabosco, "master of the spirit of all music," composed the marches and songs. When George I. came to Hampton Court in the summer of 1718, a theatre was erected in the Great Hall, on which was acted "Hamlet" and "Henry VIII."; or, the Fall of Wolsey," the latter an exceedingly appropriate play to be presented in this Palace. It was but a dull performance, however; the audience were overawed, and the coldness and restraint had a melancholy effect upon the actors, so that the whole play was lifeless, and totally unimpressive.

The tapestries, 8 of the original 10 pieces, illustrating the story of Abraham, were made at Brussels from the designs of Bernard van Orley, and must have been brought to this hall at an early date, as they are mentioned in an inventory dated 1548.

The apartments leading from this hall are of less importance. **Henry VIII.'s Great Watching Chamber** or Guard Room was built in 1536; the late-Tudor ceiling is in part decorated with the Royal Arms impaled with those of Jane Seymour and the initials H & J. linked with the true-lover's knot. Several fine specimens of tapestry adorn the walls and others are on a screen. Leading from this is the **Horn Room** (closed temporarily), so named from its having been the receptacle for a large number of horns and antlers brought together by Queen Elizabeth. (These are now in the Haunted Gallery, p. 103). In the corner is the old staircase up which the dishes were formerly brought from the kitchens to the Royal Table on the Dais.

Returning to Anne Boleyn's Gateway, enter the **Clock Court**, so named from the Astronomical Clock placed above the Gateway. This was made in 1540, to the order of Henry VIII., but was reconstructed in recent years, and is now, after a lapse of nearly 200 years, in working order. The south side of the Court is partly concealed by a colonnade, built by Sir Christopher Wren to form an approach to the King's Great Staircase by which the State apartments are reached.

The King's Great Staircase (umbrellas, sticks, etc., must be left at the foot), is one of the best examples in the country of the "Grand Staircase," so important a feature in the Palaces of the Louis XIV. era, with which this was intended to compete. The paintings on walls and ceilings are by Antonio Verrio, the largest and most gorgeous of his works, for which he received £1,800. The general effect is striking, but it does not do to look for detail, and the fine confusion of mythological and historical characters is thoroughly typical of the tasteless exuberance of the artist.

The King's Guard Chamber (the first room entered) is a fine room, 60 feet long by 30 feet high, the upper part of the walls being decorated by nearly 3,000 pieces of old arms. Below these are several paintings, one by Canaletto (7).

The First Presence Chamber is of interest for the collection of portraits by Sir Godfrey Kneller, called the "Hampton Court

Beauties." They were painted by command of Queen Mary, in imitation or rivalry of the "Beauties of the Court of King Charles II.," so brilliantly depicted by Sir Peter Lely. But these ladies of the Court of William and Mary were, if as beautiful, more dignified and infinitely more respectable; the artist lacked the lightness of touch, and by darker background and conventional pose gave a heavy appearance to his pictures. The festoons of flowers and fruit, carved in lime-wood, above the fireplace, are by Grinling Gibbons. Close to the door leading to the next apartment is a fine picture (No. 66) "Cleopatra dissolving a Pearl in a Glass of Wine." by Jacob de Bray. The colour is excellent and the pose and grouping of the figures commendable, but the entire picture is an incongruity. It is a "portrait piece," the whole of the artist's family being depicted. The artist posing as Anthony wears a wreath of laurels to make himself look a Roman General. The Guard in attendance wear black plate armour and carry halberds; the other figures are all uncompromisingly Flemish.

The Second Presence Chamber.—No. 84 (facing windows), one of the many copies of the many portraits of Charles 1. by Van Dyck, and No. 76, (on the left wall), Portrait of a Dominican Monk by Tintoretto, are the two best pictures in the room.

The Audience Chamber. This handsome room, 117 feet long, was built by Wren for the reception of the Raphael's Cartoons now at the Victoria and Albert Museum (p. 152). These were purchased by Charles I., and considered by him one of his greatest acquisitions. At the dispersal of his collection by Cromwell they were valued at £300 only, but not being sold were afterwards housed in this splendid apartment, so eminently suited to their display. Their removal to London was much deplored, but the object was to enable art students to study them. Notice No. 114, Portrait, by Tintoretto.

King's Drawing Room.—Contains one of Tintoretto's finest pictures, "The Nine Muses in Olympus" (177).

William III.'s Bedroom.—This is one of the most interesting apartments of the Palace. The ceiling, one of Verrio's most finished works, shows Endymion reposing in the lap of Morpheus, the whole design being emblematic of sleep. The bed is that of George II.

The King's Dressing Room. In this small but well-lit apartment there are several interesting pictures. No. 250 (left), Queen Elizabeth defeating the Goddesses Juno, Pallas and Venus. It is a fine work by Lucas d'Heere. The frame is contemporary with the picture. Notice also No. 261, Portrait of Erasmus, and No. 256 and 269, Portraits of Henry VIII. No. 271, a group by Remée van Leemput after Holbein, includes Henry VII. and Elizabeth of York; Henry VIII. and Jane Seymour. The pose of "Bluff King Hal" is characteristic. No. 272 is by Holbein.

The King's Writing Closet. Here (left) is an excellent "Head of Queen Elizabeth," by Zucchero (No. 306). The detail is worth attention. Notice the jewelled handle to the fan and embroidery of sleeve, introducing the Tudor Rose, Columbine, Pink, Strawberries and Currants. No. 346 (right), another portrait by the same artist, for a century and a half considered to represent Elizabeth in a fancy dress, now said to be Lady Arabella Stuart. The looking-glass over the chimney-piece in this room is so placed as to reflect a vista of all the rooms already passed through.

Queen Mary's Closet. Two fine portraits, No. 353 (left), George Villiers, Duke of Buckingham, and No. 357, Alderman Leman, should be noticed. The first-named, assassinated by Felton, was the best-hated man of his times (*see* p. 69); Leman, an exceedingly wealthy Alderman of London, is depicted wearing the mayoral collar of office.

The Queen's Gallery. Tapestries along the walls illustrate the life of Alexander.

Queen Anne's State Bedchamber. The bed of fine Genoa figured velvet (white, crimson, brown and yellow) was that used by the Queen. On it she died, sinking from sleep into death, while her maid slumbered on a mattress at the bedside. There are two Correggio's in this room (430 and 431).

The Queen's Drawing Room. This being the centre apartment of the east front, the view from its windows extends along the garden walks and avenues of trees which converge to this point. The decorations by Verrio were executed in 1704–5, but for some reason were concealed behind paper-covered canvas about 1735, and only by an accident rediscovered in 1899, when they were again brought to light. The subjects all glorify by emblematic and mythological suggestion the powers and attainments of Queen Anne and her husband, Prince George of Denmark. Queen Charlotte's bedstead has lately been placed in this room. The embroidery on lilac satin was worked by the Clergy Orphan School at Spitalfields.

The Queen's Audience Chamber. The pictures in this room, although of little artistic value, are extremely interesting to the student of English history and antiquities. The most important work (No. 445) represents Henry VIII. and his family. On his left is Queen Catherine Parr, and next to her the Princess, afterwards Queen Elizabeth. On the right of the King is Edward VI. and the Princess Mary. In the background are "Jane the Fool" and Will Somers the King's Jester. The great historical works are (453), "Meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold in 1520," (452) "Meeting of Henry VIII. and Maximilian I.," (450), "Embarkation of Henry VIII. at Dover on May 31st, 1520, to meet Francis I. at the Field of the Cloth of Gold." The amount of detail and incident introduced into these canvases is remarkable. In the first-named, for example, every episode of the famous interview is shown with extraordinary fidelity to historical fact. Each work is worth most careful study.

The Public Dining Room. Notice the fine portraits of James I. and his Queen by P. Van Somer. In the first-named picture the Banqueting Hall at Whitehall is seen through the window (*see* p. 90).

Prince of Wales's Presence Chamber (closed temporarily). There are two pictures here that should be noticed: "Head of an old Jewish Rabbi," by Rembrandt, a fine work well shown; the artist's signature and date are very prominent above the Rabbi's right shoulder. "Adam and Eve in the Garden of Eden," by Mabuse. This originally belonged to Henry VIII., and was hung at Whitehall, the gallery being called "Adam and Eve Gallery," and the stairs leading to it "Adam and Eve Stairs." The catalogue of Charles I.'s Collection describes it at length.

The Queen's Presence Chamber. Queen Charlotte's State Bedstead, formerly in this room, is now in the Queen's Drawing Room (*see* p. 101). Notice No. 953, "A River Scene in Holland," by Ruysdael.

The Queen's Guard Chamber. This room was finished about 1735. It reflects the bad taste of the period, the chimney-piece supported by two Beefeater's being hideous. Pictures unimportant.

The Communication Gallery (closed temporarily), sometimes known as the Mantegna Gallery from having contained the drawings of the Triumph of Julius Cæsar, by Andrea Mantegna.

In this gallery are the charming portraits, by Lely, of the beauties of the Court of Charles II. Grammont's Memoirs and the Diaries of Pepys and Evelyn are the best commentaries on these beautiful women, whose characters are suggested by the artist in the graceful negligence of the drapery, the air of tender sweetness and drowsiness, and the coquettish curls on the forehead. They are worth careful study, for no more significant portraiture has been accomplished by an English artist.

This itinerary and the accompanying few notes do not include all the State Apartments, nor has every work of art of more than ordinary interest been indicated. There are, in all, 1,000 rooms in the Palace, but by far the greater number are private apartments.

The descent (to Fountain Court) is made by the Queen's Staircase. This is very dull and poor compared with the over-decorated King's Staircase, but the handsome iron balustrade is worth noticing.

The Fountain Court is a finely-designed quadrangle, spoilt in parts by William III.'s interference with Wren's plans, but still of great beauty. The proportions are excellent and the circular windows (filled in) a delightful innovation. A large number of the private apartments are entered from its arcades. These are occupied by ladies of the Court, widows of distinguished officers, and persons whom it is the wish of the King and Queen should be provided with a residence. Thus Faraday, the eminent chemist, lived here from 1858 till his death in 1867. Dr. Johnson applied unsuccessfully in 1776 for such a retreat.

The Chapel Royal is reached by a corridor leading from the west cloister of Fourtain Court. An admirable view of the whole chapel is obtained from the opening abutting on and over the choir. Here Edward VI. was baptized, and Shakespeare and the King's Company of Actors attended Divine service during the Christmas holidays of 1603–4.

The Haunted Gallery occupies two sides of the inner court known as the Round Kitchen Court and on the way to it visitors pass through the "Holiday Closet" or Oratory in which the sovereigns of England from Bluff King Hal to George III. have worshipped. Next they pass through the same doorway as that used by Henry VIII. and Catherine Howard on the occasion of their private marriage. This gallery, reputed to be haunted by the ghost of Catherine Howard, was opened to public inspection on the 30th of March, 1918. In it are hung five interesting and valuable pieces of tapestry, recently repaired, representing "The Story of Æneas and Dido." A number of rare horns and antlers of stags, antelopes, etc., formerly kept in the Horn Room, have been placed on the walls, the rest of the available wall-space being utilised for exhibiting fifteen historical portraits.

A doorway between Henry VIII's Great Watching Chamber (p. 100) and the Haunted Gallery (closed since 1735) has recently been opened to the public.

For the plan of the **Gardens** (54 acres), as we see them to-day, praise is due to Rose, the gardener employed by Charles II., and London and Wise who carried out the instructions of William III. It was in the latter reign that the Canals were dug, the lime avenues formed, the terraces and walks laid out, and the topiary work (*i.e.*, shrubs trained and trimmed into the form of birds, etc.) initiated. The whole was in the Dutch taste, not without quaint beauty, but eminently stiff and formal. The three-quarter-mile-long lime avenues are now of greater charm, because the trees have been allowed to grow gracefully. The avenues of yew and laurels date from Charles II.'s reign: the abnormal size of such slow-growing trees and shrubs sufficiently indicate their age. Probably for lovers of outdoor life the best-remembered feature of these grounds will be the magnificent herbaceous borders in which the flowers grow in luxuriant masses; and the charming sunk garden, with its beds of old-fashioned shrubs and plants. Along the south front we can see the orange trees raised by Queen Mary, who devoted much of her time to gardening, and sent gardeners at great expense to Virginia and the Canary Plantations to collect rare plants and seeds. Another interesting feature is the Arbour known as **Queen Mary's Bower.** It is 100 yards long, and was planted many years before her reign, as Evelyn refers to its beauty in 1662. The trees are wych elms, and are so wonderfully interlaced as to completely roof in the path, 12 feet wide. Near this is the **Great Vine,** planted in 1768. (1*d.* is charged to view this.) The grape is the Black Hamburg variety; 2,200 bunches have been produced in one season. Close to the Vine-house is the **Wren Orangery** (fee 2*d.*) in which are housed the nine large tempera paintings by Andrea Mantegna representing the Triumph of Julius Cæsar, formerly in the *Communication* (or *Mantegna*) *Gallery* (*see* p. 103). Each design is 9 feet square, executed in tempera on twilled linen, for Gonzago, Duke of Mantua. They were purchased by Charles I. for £10,500, a huge sum considering contemporary values, and they are now one of the most precious artistic treasures in this country. Returning along the **Broad Walk,** we obtain a view of the **Home Park.** While hunting here on February 20th, 1702, William III. fell from his horse, and a few months later died from the injury received. In describing the accident to his doctor, he said he was trying to make the horse change its gait, when it stumbled, apparently on smooth ground. A more generally believed cause of the accident was, that a mole-hill caught the horse's foot. As the illness and death of the King gave fresh hopes to the Jacobite Party, it was long their custom to drink "to the little gentleman in grey" (that is the mole) who indirectly caused the demise of "the Dutch usurper."

On the north side of the palace is a tennis-court, dating from 1530, when it was built for Henry VIII. It is the oldest extant in this country and the oldest in the world in which tennis has been played continuously from the date of its building.

Near the **Lion Gates** is **The Maze,** a plantation of shrubs arranged to conceal a number of intricate paths. (Admission 1*d.*). Although only 15 minutes may be required to reach the centre (always keep to the left, except the first two times there is a choice), an hour or more can be occupied in returning (keep to the right, until arriving at the same two points, near exit, when turn to left). Opposite the Lion Gates the entrance to Bushy Park (*see* p. 216).

ROYAL PALACES OF THE PRESENT.

Buckingham Palace, (*see* below)
St. James's Palace, (*see* below)
Kensington Palace, p. 106.
Marlborough House, p. 107.
The Palace of Westminster (Houses of Parliament), p. 107.
Lambeth Palace, p. 114.
Fulham Palace, p. 114.

BUCKINGHAM PALACE (facing the Mall leading to the Admiralty Arch, Trafalgar Square), now the London residence of His Majesty George V., has only been provided with an exterior at all worthy of its purpose and position since the rebuilding of the façade to the Mall in 1913, from the designs of Sir Aston Webb. The interior, to which the general public is not admitted, is exceedingly fine; the suite of rooms used for the State Receptions, Drawing Rooms, etc., is ornamented in a manner rivalling Versailles, and in addition, a collection of paintings, unequalled outside the principal Public Galleries, decorates the walls. When Charles I. was king, this site was occupied by a place of fashionable resort known as the Mulberry Gardens, where John Dryden loved to sit and eat mulberry tarts, and which Evelyn condemned as "the most favourite resort about Towne for persons of the best quality to be exceedingly cheated at." A few years later Goring, afterwards Arlington House, was erected on the grounds, but in 1703 this gave way to a mansion of red brick, built for John Sheffield, Duke of Buckingham. George III., soon after his accession, bought the house for £28,000 and removed here from St. James's Palace, and here was brought together the wonderful Library now in the British Museum (*vide* p. 174). W. Oldys was Librarian, and here his friend Dr. Johnson met the King, for whom, as a Tory, he had a disproportionate admiration. Many alterations were made, but they did not carry out the intention of Queen Caroline, who, until dissuaded by Walpole with the significant comment that it would cost "Three Crowns," wanted to enclose the whole of St. James's Park as part of the Private Gardens.

When George IV. ascended the throne the whole was practically rebuilt, and a front added in 1825, now replaced by a new stone one (*see* above). The **Marble Arch** now at the north-east corner of Hyde Park was erected as a grand carriage entrance, but afterwards was removed as an obstruction. In the Buckingham Palace Road are the Royal Riding School and Mews to which soldiers and sailors are admitted on Monday, Wednesday and Saturday. Here, in addition to a number of State and semi-State carriages, there is the magnificent State carriage designed by Sir W. Chambers in 1762 and painted by Cipriani. The horses are very fine, and noticeable are the cream-coloured Hanoverians, descendants of those brought over by George II. When the King and Queen go forth in all their splendour, the team of eight, with maroon leather trimmed with gold, draw the State coach.

ST. JAMES'S PALACE (between the Mall and Pall Mall) has a history extending back to the Norman era, when a hospital for "maidens that were leprous" stood upon this site. Successive Kings and pious benefactors gave gifts of land to this charity until Henry VIII., envious of its wealth and the fine position of the building, "possessed" himself of it, pulled down the old structure, and as Hollinshed informs us "made there a fair parke for his greater comodite and pleasure,"

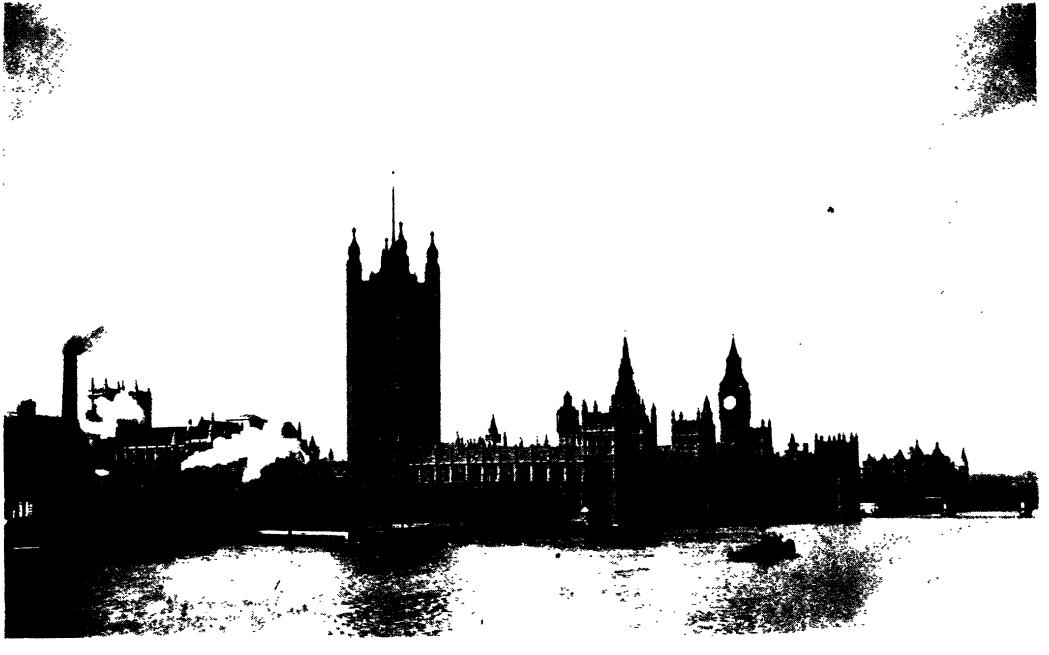
and erected a stately house "or goodly manor." Henry's gatehouse and turrets, good specimens of Tudor brickwork, with the fine clock, form a picture seen to the best advantage from a little distance. The Chapel Royal (services on Sunday mornings at 11.15, also forms part of the original building; its ceiling, divided into small painted squares, was executed by Hans Holbein. In this confined apartment, that can admit only the smallest audience, there has been celebrated a number of Royal Weddings, including those of George IV. and Queen Caroline, Queen Victoria and Prince Albert, the Princess Royal and the Crown Prince, afterwards the Emperor Frederick of Germany. Pepys, describing the Chapel as prepared for the use of Queen Catherine of Braganza, says: "By-and-by after masse was done a fryer with his cowl did rise up and preach a sermon in Portuguese, which I not understanding did go away." Two of the original 10 pieces of tapestry at Hampton Court (*see* p. 99) are in this chapel. The Palace was the Town Residence of our Sovereigns from 1697, when Whitehall was consumed by fire, until George III. made Buckingham Palace his home in London. It is still the official residence of the Court; representatives from foreign countries are Ambassadors or Ministers to "the Court of St. James's." No drawing-rooms have been held here for a number of years, but "levees" still take place in this palace. The public are not admitted to the apartments, but a satisfactory impression of its exterior appearance can be obtained by passing through the central gateway and the succeeding courts. Visitors should also not omit to attend in Friary Court on the east side any morning, except Sunday, at 10.30 to see the Guard changed. It is a pretty ceremony and with the fine band playing a selection of music makes an exceedingly popular item in every sightseer's programme.

KENSINGTON PALACE.

(Omnibuses to High Street, Kensington, pass within easy reach. Nearest Underground Station—"High Street, Kensington.")

ADMISSION TO THE STATE APARTMENTS.—On Sundays, April to September, 2-6; March and October, 2-5; November to February, 2-4, *6d.* each person. Entrance from the Broad Walk.

This, originally the country house of Heneage Finch, Speaker of the Commons in the reign of Charles II., was sold by his son to William III. The grounds were extended and laid out in the Dutch style, traces of which still exist, and Wren was employed to add another floor to the building. Its improvement became his passion, and even when absent in Ireland his letters contained explicit instructions as to further alterations and additions. Here on December 28th, 1694, Mary died, and in 1702, the King, after his fall from a horse at Hampton Court, was brought here fatally injured (d. 8th March). In 1708 Prince George of Denmark, the Prince Consort, died, and "Good Queen Anne" on Sunday morning, August 1st, 1714, with the Jacobite Lords waiting in the ante-chamber hoping to hear she had named her brother the Chevalier St. George, as her successor, passed beyond the thought of such trivial ambitions. The Palace had grown with each succeeding occupant, but it is to Anne that we owe the fine orangery designed by Wren. It must be remembered that Whitehall (*see* p. 90) was no longer habitable, and Buckingham Palace was not yet considered a Royal



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THE HOUSES OF PARLIAMENT.

residence, so the alternative in London to Kensington was the gloomy apartments of St. James's Palace. George I. favoured Windsor, but George II. lived here, and on October 25th, 1760, in his 77th year, just as he was preparing to go for a walk, he fell to the ground dead. No succeeding King or Queen lived at Kensington, but it was usually occupied by some of the Royal Princes or Princesses. Thus in the south-eastern apartments lived Edward, Duke of Kent, and his wife, when their only daughter Victoria was born, May 24th, 1819, and it was here, on the death of William IV., that, at 2 o'clock in the morning the Archbishop of Canterbury and Lord Conyngham came to inform the young Princess Victoria that she was Queen of Great Britain and Ireland. Her Majesty Queen Mary was born here May 26th, 1867.

The apartments to which the public are admitted are of great interest, both for their associations, decorations, and contents. Wandering through them recalls a wealth of remembrances of their great period when Swift, Pope, Congreve, Addison, Prior, the Earls of Peterborough and Dorset, Kneller, Kent and a score of others frequented them and saved the Courts of "Dutch William" or "Queen Anne" from absolute insipidity. The portraits and pictures generally are of the 18th century, but they are less important than the collection at Hampton Court.

The new London Museum (*see* p. 181), was for a time housed in the State Apartments of the Palace.

MARLBOROUGH HOUSE,

PALL MALL.

(Any omnibus along Pall Mall. Nearest Underground Station—"Piccadilly Circus.")

NOT OPEN TO THE PUBLIC. Originally erected by Sir Christopher Wren for the first Duke of Marlborough, and occupied at various times by Royal persons, then by King Edward VII. and George V. when Princes of Wales, and now by the Dowager Queen Alexandra

PALACE OF WESTMINSTER.

(HOUSES OF PARLIAMENT.)

(Any Omnibus or Tramway Service to Westminster. Nearest Underground Station, "Westminster.")

ADMISSION.—The public is only admitted when neither House is sitting and then only on Saturdays, Easter Monday and Tuesday, and Whit Tuesday (free) from 10 to 3.30. Entrance by the Norman porch adjoining Victoria Tower. To visit the Houses of Parliament when the Legislative bodies are sitting, it is necessary to obtain an order from a Peer for the House of Lords or a Member of Parliament for the House of Commons. As at the last-named the accommodation for strangers is very limited, the right to issue orders is daily balloted for amongst the members requiring them. The houseus ually meets at 2 p.m. or a little later, and rises at midnight.

History.—When King Canute came to the throne of England he took under his protection the abbey and monastery of St. Peter's at Westminster, adjacent to his palace. In 1035 this, the first Royal residence in or near London, was destroyed by fire, but another soon took its place, so that Edward the Confessor might live close at hand to the magnificent new abbey then being built at his direction. Additions were made in succeeding reigns, notably by William Rufus, to whom the Great Hall,

still existing, is due, but, with this and a few less important exceptions, the whole was rebuilt in more magnificent style by Henry III. The palace had now assumed an importance second only to the Tower. It is apparent that if the country was at peace, and the King secure on his throne and in the affection of his people, he lived by preference at Westminster in what was truly a palace without suggestion of fortress, dungeons, and personal insecurity. He held his councils invariably here, the Knights and Bishops frequently influencing his policy and endeavouring to prevent any extravagancies. The Parliament met at first in the Chapter House of the Abbey, but later in the great or little hall of that Palace, and when in 1258 complaints were made of the despotism of the King, the Knights went fully armed to a Grand Council and demanded a cessation of these abuses. These early incidents in the Constitutional History of the country are of great significance; the Palace of Westminster was then, and has remained, notwithstanding its many vicissitudes, the home of the Parliament directing the affairs of the Kingdom and the Empire.

Nearly all the Plantagenet Kings spent large sums on its extension and decoration; as the result of a fire it underwent most alterations in the reign of Edward II. The Courts of Law, associated since Edward the Confessor's time with the Palace, were enlarged, the offices of the High Treasurer and Lord Chancellor were rebuilt, and many small apartments were cleared away to make room for additional halls and reception chambers. The Royal Chapel of St. Stephen's Chapel was rebuilt in 1330, and the still existing Chancellor's Rolls recording the payments made indicate the magnificence of the edifice. Of the officials supervising these alterations one well-known name occurs in 1389, when Geoffrey Chaucer was appointed Clerk of the Works.

Henry VIII was the first King to practically give up possession of this splendid palace, leaving it to the Lords, Commons, and great officers of State. He had received or taken Wolsey's house, renaming it Whitehall, and St. James's Palace. Very probably the rights of Sanctuary belonging to Westminster Abbey, which originally had been a factor in the selection of the site of the palace, ceasing with the Reformation, he preferred one or other of the other London Palaces, or, when he could leave the City, his beautiful domains at Hampton Court and Windsor. From his reign Westminster ceased to be, except in name, a Royal Palace, and all the succeeding events are Parliamentary History, with a concurrent record of the great trials taking place in Westminster Hall and the civil actions tried in the adjacent lesser courts. The year 1605 provided, in the Guy Fawkes conspiracy, an event that has been celebrated ever since, and so as to guard against a similar attempt to blow up the Lords and the Commons by filling a cellar with gunpowder, a number of the Yeomen of the Guard make careful search before the opening of each Parliament. The most stormy period in its history, however, was the last years of the reign of Charles I.

It was on January 4th, 1642, that he entered the House of Commons with an ample guard to seize five of the members "for treasonable acts." Whitelocke records that he seated himself in the Speaker's chair, but not seeing any of the members present asked where they were. The Speaker (Lenthall) replied "May it please your Majesty, I have neither eyes to see, nor tongue to speak in this place, but as the House is pleased to direct to me whose servant I am here." This gross breach of privilege on the part of the King did much harm to his cause, and no

other ruler of this country has ever attempted so to interfere with the liberty of free debate and action by the people's elected representatives. The succeeding events of the Commonwealth and Restoration are too numerous to mention. Parliamentary history then received some of its most stirring chapters. More than a century later in the House of Lords the Earl of Chatham, having made a speech on the granting of independence to America, was seized with a paralytic stroke.

The age and condition of the Palace had even before this date been the subject of complaint. Many plans for rebuilding were brought forward, and in 1800, in the course of some minor alterations, the original magnificent frescoes of St. Stephen's Chapel were discovered. But not any of the changes effectively provided for the increasing accommodation required, and after the passing of the Reform Bill, which while nullifying the representation of the "rotten boroughs," largely increased the number of members of the House of Commons, the demand for more room became urgent. The remedy was provided in a manner that, had the danger been foreseen, would have been avoided at all costs. Among the lumber that had accumulated in the cellars of the Palace, were a number of Exchequer Tallies, and on October 16th, 1834, while a number of these were being burnt in a grate a flue was set on fire. With terrible rapidity it spread, and notwithstanding every effort the whole Palace, with the exception of the Great Hall and some less important fragments, was destroyed. Thus was lost one of the most interesting groups of buildings in London, for notwithstanding its deforming 18th and 19th century additions, and some mutilations, there were many beautiful mediæval halls and staircases that to-day would be highly esteemed for their architectural beauty, if not for their rich historical associations.

Architecture.—As soon as the site could be cleared, designs and plans for the new building were invited. It was a peculiar period of popular taste, and it would have been difficult to foretell what style the principal architects would have selected for the new buildings. Suggestions and plans, submitted by various architects for a century anterior to its destruction, were invariably quasi-classic, and it is possible their non-success caused a revulsion, or the site low down on the waterside required a different style. Sir John Soane had made some additions which were very commonplace. Designs were invited for the new building, a Parliamentary Commission sitting to consider the 108 sets submitted; finally Sir Charles Barry's (1795–1860) designs, in a style based on 16th century Gothic, were successful. The building as we see it to-day is pleasing if not impressive, and would be of great beauty but for the excessive detail. As a specimen of modern Gothic it is unexcelled. Barry, following something of the plan of the old buildings, left interior courts and quadrangles in their old positions, replaced the clock-tower by another, and made Westminster Hall an integral part. Very fine is the massive well-designed Victoria Tower, the largest square tower in the world; and the Clock Tower is handsome although small for a clock of such huge dimensions. Like all great architects of public buildings Barry was hampered and made to adopt suggestions that were not improvements, but it was well some restraint was exercised, as it is said he planned to make the buildings surround a huge quadrangle, this necessitating the demolition of Henry VII's. Chapel and St. Margaret's Church. Some of his opponents suggested he feared the disparaging comparisons the first-named afforded

with his building. At least it is reasonably clear that he was indebted to that great revivalist of the Gothic style, Pugin, for many of his ideas.

The principal dimensions are—area 8 acres, principal façade 940 feet long; there are 11 courts or quadrangles, 1,100 apartments, and upwards of 700 monuments and 100 staircases. The Clock Tower is 40 feet square and 316 feet high. The clock dials are each 23 feet in diameter, the minute hand is 14 feet long, the hour hand 9 feet; length of the hour figures 2 feet and of the pendulum 13 feet. The hours are struck on the famous bell "Big Ben," weighing 13½ tons. The Victoria Tower is 40 feet square and 340 feet high. The total cost of the building was rather over £3,000,000.

Interior.—The apartments to which visitors are admitted are as follows:—**The Royal Staircase** ascends from the State entrance under the Victoria Tower to the **Norman Porch,** where a door on the right opens into the **King's Robing Room.** The very rich and almost superabundant frescoes and panels illustrate the legend of King Arthur. Here the King is robed on the occasion of his opening Parliament and, followed by his attendants in procession, passes through the **Royal Gallery** to the House of Lords. The great features of this handsome Gallery are two huge frescoes (somewhat faded) by Maclise representing "The Death of Nelson" (left), and "The Meeting of Blucher and Wellington after Waterloo." It was a task of tremendous difficulty for the artist to obtain the essential accuracy of detail and portraiture, and yet make an artistic cohesive entirety of each work. So far he succeeded, but it cannot be claimed for them that they are anything more than well-painted illustrations of two historical incidents. **Prince's Chamber** is also decorated with illustrations of English history and rather crowded by a marble group representing Queen Victoria on the Throne, supported by Clemency and Justice. **The House of Lords** is entered from behind the Thrones. The first impression will be that it deserves its unofficial title of "the Gilded Chamber;" its size, 90 feet long and 45 feet high, is impressive, and the decorations are very rich. The Thrones of the King and Queen under their gorgeous gilt canopy are very handsome, and it can be imagined that on a State occasion when the Peers in their robes and the Bishops occupy the red morocco benches, and the Royal Family and officers are grouped about the throne, the scene is very brilliant and impressive. Directly in front is the Woolsack on which the Lord Chancellor sits. As the House of Lords is also a Court of Appeal provision is made for Counsel and Witnesses as in a Court of Justice. The frescoes and statuary are: over the Thrones "Edward III. conferring the Order of the Garter on the Black Prince," "The Baptism of Ethelbert," "Judge Gascoigne Committing Prince Henry to the Tower." Statues of the Barons who secured the signing of the Magna Charta occupy the niches, and the windows are filled with stained-glass portraits of Kings and Queens.

The Peers' Lobby is of no special interest, but the **Peers' Corridor** contains eight frescoes by C. W. Cope and others, illustrating incidents in English History. They are: "Funeral of Charles I.," "Expulsion of Fellows of a College at Oxford for refusing to sign the Covenant," "Defence of Basing House by the Cavaliers," "Charles I. raising his Standard at Nottingham," "Speaker Lenthall defending the Rights of the House of Commons against Charles I., when he attempted to arrest the Five Members," "Departure of London Train Bands to relieve Gloucester," "Departure of the Mayflower for New England,"

"Parting of Lady Russell from her husband, Lord William Russell, before his Execution." Although these designs were selected after a competition, it is quite clear that the times had not produced an artist capable of so noble an opportunity for truly great conceptions. The **Octagonal Hall,** 75 feet high, is under the Central Tower, 300 feet high, and, when the Houses are sitting, is a very busy centre. The statues are of Lord John Russell, Lord Iddesleigh (Sir Stafford Northcote), Mr. Gladstone, Lord Granville, and Sir W. V. Harcourt.

The Commons' Corridor is decorated with other frescoes depicting "Alice Lisle concealing fugitives after the battle of Sedgemoor," "The Last Sleep of Argyll," "The Lords and Commons offering the Crown to William and Mary," "The Acquittal of the Seven Bishops," "General Monk announcing his support of the Parliament," "The Disembarkation of Charles II. at Dover," "The Execution of Montrose," "Jane Lane assisting the flight of Charles II."

The Commons' Lobby is usually thronged, and when any important division is expected it is a place of great excitement. For the stranger who has obtained the privileged admission to see the House when Parliament is sitting, this is the most interesting place. On passing from it notice the doorkeepers' boxes and the door which is shut when a division is taking place or a message from the House of Lords or the King is expected. This assertion of the powers and privileges of the representatives of the people is a very quaint but significant ceremony. **The House of Commons** is a much plainer and smaller apartment than the House of Lords, the division lobbies on either side making practically the difference in width. The Speaker's chair takes the place of the Throne, and the mace which rests on the table before him is the symbol of the House's dignity and privileges. The members total 670, but there is only accommodation for 470, and the rest when there is a full attendance stand at the back or occupy the Gallery on either side. They cannot, however, address the House from that position, but return to the floor to take part in any division. The benches are occupied as follows:—to the left, supporters of the party in office, the front row by the table (the Treasury Bench) being occupied by the Ministers in office; to the right, the party out of office (the Opposition) sits, with the leaders occupying the front bench facing the Treasury Bench. As the party in power have in the last decades outnumbered the Opposition, it sometimes occurs that their supporters must sit on the right of the house, the Labour Party for example; but the Irish Party, who may be considered a perennial Opposition, retain their position on the right of the house irrespective of which party occupies the other benches. Above the Speaker's Chair is the Reporters' Gallery, and behind it the wives of members and their friends are allowed, if undemonstrative, to watch the proceedings. The former "Grille" was removed in August, 1917. Above the doorway to the left is the Peers' Gallery, to the right the Distinguished Strangers' Gallery, and at the back the Visitors' Gallery. Although this most interesting apartment was first used as recently as 1852, it has witnessed many epoch-making events. It does not require great imagination to picture Gladstone standing forward from the Treasury Bench, one hand clenched and resting on the box at the corner of the table, the other holding a roll of papers to which in a speech of an hour or more he hardly ever referred. Perhaps at the same time on the Opposition bench there would be seated that strange sphinx-like personality, Disraeli, a

bad speaker instead of an orator, of unimpressive bearing as compared with the leonine face and upright figure of his opponent, and in character as widely different, one having the suavity, craft and discernment of an Oriental statesman instead of the intense earnestness, the fierce disregard of eventualities when reform was needed. Both served their country well. Scores of other familiar faces and outstanding figures fill this room of great memories, but the usually crowded and hurried inspection does not allow of reverie, or any attempt to relate something of the wonderful history of this body of representatives and administrators, or the significance of the formalities attending their procedure. Returning to the central hall the visitor is directed to the right and, descending a few steps, enters **St. Stephen's Hall.** This occupies the site of old St. Stephen's Chapel, founded it is said by King Stephen after Easter 1135, when he held a splendid festival at Westminster, which was attended by the General Council, the Archbishops and fifteen Bishops, and many of the laity. Edward I.'s alterations and decorations were very elaborate; in the accounts still extant it is shown that the work was carried on from April 28th, 1292, to August 24th, 1294, the weekly expenses for wages varying from £5 to £13, a large sum, having regard to contemporary values. Further restorations were undertaken by Edward III., and at the time of the restoration so liberal had been its endowment that its annual revenues exceeded £1,100. It was suppressed as a chapel and reserved for the accommodation of the Commons when they assembled in Parliament, and for this purpose it was used, until in 1800 further accommodation necessitated the provision of a larger chamber. Notice a large painting of the scene in the old House of Commons on 2nd March, 1629, when Charles I. tried to adjourn the House, also the Escape of the Five Members (1642), by *Lucas* and the Burial of the Unknown Warrior in Westminster Abbey by *F. Salisbury*. In the fire of 1834 its destruction was complete, only the walls and crypt remaining, but the restoration is not intended to suggest the former appearance. The crypt converted into a chapel is seen after leaving Westminster Hall. Its style is earlier English, but a decorator with no taste and redundant gold paint has made it a fantasy. Descending a few steps at the end of St. Stephen's Hall a magnificent view is obtained on the right of **Westminster Hall,** the most magnificent and most interesting hall in England. The Parliamentary War Memorial is at the entrance (from St. Stephen's Hall). Its size and the wonderful span of the glorious roof is surprising, the breadth 68 feet, length 238 feet, and height 90 feet, making it the largest hall in the world with a timber roof unsupported by pillars. This extraordinary span has earned for the roof the recognition of being the finest feat of carpentry extant. Although first built by William Rufus it was practically rebuilt by Richard II., and in 1820, the neglect of the roof having led to some decay among the timbers, it was carefully restored with oak from old men of war. It has now (1923) being strengthened by steel trusses and repaired with oak where decayed. The historical associations of the hall are of the greatest interest.

During all the years the Kings resided at Westminster, this was the great banqueting hall, where the feasts were held and public honour paid to the rulers of other countries who came in friendship or as captives. For yet another purpose was it used by Henry III. in 1248, who commanded his treasurer to fill the King's Great Hall from Christmas Day for a week with poor people and feed them there. It was associated with the pageantry of the coronation for many centuries, until Victoria's

accession, the State banquet being given here and the King's champion riding in at the door to challenge all who disputed the right of his master to ascend the throne.

The association of the Courts of Justice with the Palace of Westminster has already been mentioned, and their position on the west side of this Hall indicated. It will be realised that, as they were all approached through it, on a busy day when the different Courts of the King's Bench,—so named because the King presided,—Common Pleas, Chancery, and Exchequer, sat to hear cases, it was thronged with suitors, barristers, judges, lawyers, and the innumerable attendants on the administration of the law. For centuries this continued as one of the most extraordinary spectacles in London. Stalls were allowed to be set up for the sale of stationery, legal forms and books, and the imprint "at Westminster Hall" is not at all uncommon; but the commodities vended were not restricted to the necessities of the profession. It was not a fashionable lounge comparable with old St. Paul's (*vide* p. 80); here, there was a purpose in every man's attendance, and failing anything else and lacking sound principles he could offer himself as a hired witness and draw attention to his calling by a straw in his shoe. Nothing in England astonished Peter the Great more than the number of lawyers he saw here. "Why," he said, "I have only two lawyers in all my dominions, and I mean to hang one of those when I get home." Among others the following great State trials were held in the hall itself, which was cleared and prepared for the purpose: William Wallace (1305), Lord Cobham, the Duke of Norfolk, Sir Thomas More, Sir John Oldcastle, and Fisher, Bishop of Rochester (1535), the Protector Somerset (1551), the Earl of Essex, Sir Thomas Wyatt (1554). Here in 1517 three queens—Katherine of Aragon, Margaret of Scotland, and Mary of France pleaded with Henry VIII. for mercy towards the 480 men concerned in the "Rising of the 'Prentices." Here, seated behind a curtain, Charles I. and his Queen were present through the eighteen days' trial of Thomas Wentworth, Earl of Strafford (1641), and on January 20th, 1649, the King himself was brought for trial. Charles sat before his judges with the banners taken at the Battle of Naseby above his head, unmoved, apparently taking little interest in the proceedings. When the clerk reading the indictment came to the words "Charles Stuart, as a tyrant, traitor, murderer," etc., he laughed; later, when it was said the charge was exhibited on behalf of the people of England, a voice in a loud tone said, "No, nor the half of the people; it is false, where are they or their consents? Oliver Cromwell is a traitor!" There was considerable confusion in Court, but it was discovered that it was not Charles, but Lady Fairfax, the General's wife, who had interrupted, and she was compelled to withdraw. The later trials held here are of less dramatic interest, and the last great trial was that of Warren Hastings in 1788. In 1882 the Judges and all the machinery of Law migrated to the Royal Courts of Justice that had been built in the Strand (*vide* p. 126), and the old Hall was deserted. The unsightly courts were cleared away so that, except for a retaining wall and buttresses, it is open on the west side. It witnessed two later events that are still so fresh in memory as not to need description. The lying-in-state of Gladstone allowed the people to pay a mark of respect to the remains of a great statesman and benefactor, but the more recent lying-in-state of his late Majesty King Edward VII. was the occasion of the greatest mark of affection being paid by the unemotional English people to the memory of one of its most noble Kings.

LAMBETH PALACE.

(Omnibus to Westminster Bridge, south side, thence by tram, or walk about three minutes. Nearest Underground Station—"Westminster Bridge," thence by tram.)

ADMISSION only by special permission, usually granted on written application to the Chaplain.

This, the official residence of the Archbishops of Canterbury, was founded in 1197, and has been used ever since solely for that purpose. The buildings, of considerable antiquarian interest, consist of the massive brick entrance gate and towers built by Cardinal Morton, 1490. The water tower, known as the Lollard's Tower on the supposition that the Lollards were imprisoned there, built by Archbishop Chicheley, 1434, contains a Prior's Room, reached through a staircase turret, in which heretics were chained to the wall. Lovelace the Poet (1648), Sir Thomas Armstrong (1659), and the Earl of Essex (1601), were also prisoners here. The Chapel, the oldest part, built in 1245 by Archbishop Boniface, was the scene of Wycliffe's second trial, and the consecration of the first American Bishops in 1787. The finest apartment is the Great Hall, built by Archbishop Juxon, now containing the valuable library (open to students daily except Saturdays) founded by Archbishop Bancroft in 1610. This contains 30,000 volumes and 24,000 MSS., including the Registers of the official acts of the Archbishops from 1279 to 1744. In the Guard Chamber is a series of portraits of the Archbishops.

FULHAM PALACE.

Near PUTNEY BRIDGE.

Omnibus to Putney Bridge from Piccadilly or Bank. Nearest Underground Station—"Putney Bridge.")

NOT OPEN TO THE PUBLIC. The Bishops of London have lived here since as far back as the thirteenth century. The western quadrangle dates from the sixteenth century, and the grounds, containing some fine old trees, are surrounded by a moat.

PRIVATE PALACES AND HISTORIC MANSIONS.

One of the many features that distinguish London from most other cities is the number and magnificence of its larger private residences, that by reason of their size and the importance of their contents can be named Private Palaces. The only possible comparisons in this respect with other cities is with Paris or Venice. The first-named, however, has nothing like the same number, and the mansions are mostly modern. At Venice the Palaces excel in architectural beauty, but very few are occupied and equipped in a manner similar to those in London. The fact that this is the capital of the Empire enjoying a continuous increase of prosperity for two centuries and more would explain its paramount position, and the characteristic love of every Englishman for his home, and desire to make its interior as beautiful as possible, has been a great factor. The stranger can wander through many miles of respectable streets and squares all lined with plain brick houses,

that by the position and size of their windows suggest interior spaciousness; a fortunate glance before the blinds are drawn at dusk will probably show an interior with superb furniture, decorations in Adam's or early Georgian style, and works of art whose existence was barely dreamed of. The following list only includes a few of the most important Private Palaces. Strangers may be able to satisfy their curiosity by obtaining a permit to inspect, if they address a courteous request to the private secretary of the occupier. But we do not wish to indicate that it is customary for such requests to be made or granted.

APSLEY HOUSE, PICCADILLY. Built 1771 by Lord Chancellor Apsley. In 1820 it was bought by the Government and presented to the great Duke of Wellington, who added considerably to it and lived here until his death in 1852. The collection of works of art is very fine, and includes some superb masterpieces of the Dutch and Spanish Schools.

BRIDGEWATER HOUSE, St. James's. Built 1849 on the site of an older mansion that originally belonged to Lady Castlemaine, Duchess of Cleveland, the friend of Charles II. This is one of the finest Private Palaces in London, the size and arrangement of its centre hall and apartments is finer and more commodious than many Royal residences. There is no collection of pictures in private possession that can approach this for value and importance.

CHESTERFIELD HOUSE, South Audley Street. Built about 1750 for Philip, fourth Earl of Chesterfield, the author of the "Letters to my Son." His library in which they were written is practically unaltered, the drawing room, one of the most beautiful rooms in London, is almost as it was in the days when all the most distinguished men and most beautiful women attended his brilliant receptions. It then held the wittiest and most dazzling society of the period.

CREWE HOUSE, Curzon Street. Built about 1735 by a speculative builder, Edward Shepherd, who was also responsible for the neighbouring Shepherd market. An important mansion of considerable interest, but of late years rather neglected. Opposite is the town house of the Duke of Marlborough, built on the site of Mayfair Chapel, that Parson Keith in the early 18th century made famous for his accelerated marriage.

DEVONSHIRE HOUSE, Piccadilly (*see* p. 207).

DORCHESTER HOUSE, Park Lane. Built 1851–53 by Vulliamy for Mr. R. S. Holford on the site of an older mansion belonging to the Earls of Dorchester. It contains the magnificent collection of works of art and the great library whose riches few realise. The greatest architectural features are the glorious staircase and the fireplace designed by Alfred Stevens.

GROSVENOR HOUSE, Upper Grosvenor Street, Park Lane. Erected about 1760 for a brother of George III., it has since been enlarged, and the front much improved by the addition in 1842 of a screen and some very beautiful ironwork. The gallery of pictures is famous for its many masterpieces, including Gainsborough's "The Blue Boy"; and the Rubens' Room, with its glorious canvases by the master, is unequalled.

LANSDOWNE HOUSE, Berkeley Square, at the back of Devonshire House, Piccadilly, was built by Robert Adam for the Marquis of Bute, the much-abused minister of George III. It was sold to Lord Shelburne,

afterwards Marquis of Hamilton, before completion, and here his philosophic companion, Priestley, discovered oxygen. Of the works of art gathered together by the successive occupiers the marble sculpture is the most famous: the collection originated with Gavin Hamilton, and is the result of a long residence in Rome at the end of the 18th century.

LONDONDERRY HOUSE, Park Lane. Built 1850 on the site of an earlier mansion. The interior is very fine, the grand staircase and suite of apartments being palatial, and the decorations exceedingly handsome.

MONTAGUE HOUSE, Whitehall. Built in 1858. The site, originally part of the Palace of Whitehall (*vide* p. 91), was granted in 1719 to Viscount Molesworth, who sold it to John, second Duke of Montague in 1731. The house then erected passed by marriage in 1767 to the third Duke of Buccleuch. The particular interest of the existing mansion is the collection of works of art and the many beautiful miniatures, the finest private collection in the world.

NORFOLK HOUSE, St. James's Square. A large brick house, built in 1748, partly on the site of the older house erected 1667 by Henry Jermyn, Earl of St. Albans. Occupied by the Dukes of Norfolk, hereditary Earls Marshal until the present date, the magnificence of its interior has gained by this long occupation by one family.

PORTMAN HOUSE, Portman Square. Built 1776, owned and occupied by the famous blue-stocking Mrs. Montagu, who named it Montagu Place, and spent a large fortune in decorating it. Although Horace Walpole attended the house-warming and approved of the design of the house, he was not complimentary towards the hostess when he wrote: "Her dress, like her language, is a galimatias of several countries; the groundwork rags, and its embroidery nastiness." The house was recased and enlarged when Lord Portman took possession of it in 1874.

SPENCER HOUSE, St. James's. One of the most stately houses in London, built in 1756, from the designs of Vardy, who was generally directed by the Society of Dilettanti, and "Athenian" Stuart added the front, the whole being completed about 1780. Its very beautiful apartments and decorations therefore reflect the revived classic taste that this Society fostered in the 18th century, and in the painted room the ceiling has in its design an indication of their awakened interest in Greek painting as represented on the Hamilton vases. The most memorable occupant was the bibliophile Lord Spencer, extolled by Dr. T. Frognal Dibdin, who brought together the largest and finest collection of books ever formed by a private individual. Fortunately this is still intact at the Rylands' Library, Manchester, and its interest is common knowledge to all book-lovers.

STAFFORD (now LANCASTER) HOUSE), St. James's (*see* London Museum, p. 181).

STRAWBERRY HILL, Twickenham. Of the many Private Palaces in the neighbourhood of London mention can only be made of this remarkable mansion. Originally the "country box" of a retired coachman of the Earl of Bradford, it had been subsequently occupied by Colley Cibber; by Dr. Talbot, Bishop of Durham; and lastly by Mrs. Chenevix, the toy woman of Suffolk Street, when Walpole took the remainder of the lease, and by a special Act of Parliament obtained the

fee simple. In some old deeds he found the site described as Strawberry-Hill-Shot, and he accordingly gave the house its now historic name of Strawberry Hill. The commencement of his occupancy was thus announced to Sir Horace Mann, June 5th, 1747 :—

> "I may retire to a little new farm that I have taken just out of Twickenham. The house is so small that I can send it you in a letter to look at. The prospect is as delightful as possible, commanding the river, the town, and Richmond Park, and being situated on a hill, descends to the Thames through two or three little meadows, where I have some Turkish sheep and two cows, all studied in their colours for becoming the view. This little rural bijou was Mrs. Chenevix's, the toy woman à la mode, who in every dry season is to furnish me with the best rain water from Paris, and now and then with some Dresden China cows, who are to figure like wooden classics in a library ; so I shall grow as much a shepherd as any swain in the Astræa."

The development of Strawberry Hill became thenceforth his chief occupation in life. Standing originally in some five acres, he speedily extended its territory by fresh purchases to fourteen acres, which he assiduously planted and cultivated, until it "sprouted away like any chaste nymph in the metamorphosis." Numerous references to its position and the neighbourhood occur in his correspondence during the period of its development.

> "It is set in enamelled meadows with filigree hedges. Two delightful roads that you would call dusty supply me continually with coaches and chaises; barges as solemn as Barons of the Exchequer move under my window ; Richmond Hill and Ham Walk bound my prospect ; but, thank God ! the Thames is between me and the Duchess of Queensberry. Dowagers, as plenty as flounders, inhabit all around, and Pope's ghost is just now skimming under my window by a most poetical moonlight."

The cottage grew into a villa, the villa into a mansion. In this there was nothing uncommon ; the novelty consisted in his deliberately adopting the then uncommon Gothic style. In January, 1750, he writes, he is "going to build a little Gothic Castle," and asks Sir Horace Mann to "pick up any fragments of old painted glass, arms, anything." Having formed his plan Walpole carried it out in a systematic manner. He was his own architect, and with Bentley as draughtsman, visited cathedrals, abbeys, colleges, castles and manor houses, making copies of whatever would serve as a model. Windows, doorways, groined roofs, cloisters, screens, tombs, were copied at Westminster, Durham, St. Albans, Lincoln, Salisbury, Winchester, Oxford, and Cambridge, for like—or more often for unlike—features at Strawberry Hill. Not before 1776 were the principal portions of this fantastic fabric completed ; its decoration commenced with the first alteration and did not cease until his death. He designated it "a romance in lath and plaster," and although "it was built to please my own taste ; and in some degree to realise my own visions," he undoubtedly hoped by its means to bring about a revival of Gothic architecture. Not only his neighbours and idlers about town, but people in every profession, lords and ladies, dukes and duchesses, came to see Strawberry Hill ; foreign ministers, indeed most foreigners of distinction made a point of seeing it, an English tour was deemed incomplete if Strawberry Hill was not included in the programme. Walpole pretended to be annoyed ; he had not, he declared, a quarter of an hour of peace in it, his whole time was taken up in giving tickets for seeing it, and hiding himself when it was seen ; and he warns his friend never to build "a charming house for yourself between London and Hampton Court ; everybody will live in it but you." We must spare space to quote from

his letters a description of one of the fêtes for which Strawberry was so celebrated—

> "Strawberry has been in great glory; I have given a festino there that will almost mortgage it. Last Tuesday all France dined there . . . . At the gates of the Castle I received them, dressed in the cravat of Gibbon's carving, and a pair of gloves embroidered up to the elbows that belonged to James I. The French servants stared, and firmly believed this was the dress of an English country gentleman . . . In the evening we walked, had tea, coffee, and lemonade in the gallery, which was illuminated with a thousand, or thirty candles, I forget which, and played at whisk and loo till midnight. Then there was a cold supper, and at one the company returned to town saluted by fifty nightingales, who, as tenants of the manor, came to do honour to their lord."

Twenty years after its completion the buildings were accepted as a brilliant reproduction of Gothic architecture, although the Gothic was of no particular period, and frequently entirely inappropriate in its application and surroundings. Thus next to an Abbey Entrance there is the keep of a Norman Castle or oriel of an Elizabethan Manor House. "Strawberry Hill Gothic" is a byword now, a thing of infinite horror to the architectural purist, but Walpole was deliberate, and contemporary Professors of Architecture considered it quite orthodox.

But the contents were even more remarkable than the house. Pictures, notably portraits ascribed to Holbein, Mabuse, Van Dyck, Kneller and Hogarth; antique sculpture, bronzes, cameos, gems, china, majolica and other mediæval porcelains; Limoges enamels, miniatures, ivories, mosaics, rare books, trinkets, relics, and a wide range of "curiosities" that owe more than half their charm to their personal association. Here were fans with which Barbara Villiers or the Countess of Hamilton flirted; a locket with some of Mary Queen of Scots' hair; Charles II.'s warming-pan; the spurs worn by William III. at the battle of the Boyne; Cardinal Wolsey's Hat; a suit of armour made for Francis I., and a host of other mementoes that it is a wonder ever came to be saved. We cannot here describe the apartments "with lean windows fattened with rich saints," the library, the private press, or many other features of interest in this fairyland.

When Walpole died on the 2nd of March, 1797, it was found he had bequeathed Strawberry Hill to his cousin, Marshall Conway. A few years later it came into the possession of Hon. Mrs. Damer as residuary legatee and for several years she did her best to maintain its celebrity. In 1811 she gave it over to the Countess Dowager Waldegrave, who allowed the house to get out of repair, and neglected the collections. Eventually, in 1842, the contents were sold by auction and the house shut up. At a later date it was re-occupied and an attempt made to re-assemble its scattered collections, but without much success, although its châtelaine, Frances, Countess of Waldegrave, daughter of Braham the singer, brought back some of its eminence for social reunions and garden parties. Lord Michelham is the present occupier.

WIMBORNE HOUSE, Arlington Street. Built early in the 19th century, a succession of wealthy owners has made this a most lavishly decorated palace. The famous Duke of Hamilton, a rival collector of the Marquis of Hertford, brought together many of the beautiful pictures, specimens of French porcelain, furniture, bronzes, and *objets d'art*, that in 1882 were sold in the most sensational sale of the last century; but a few years earlier Lord Wimborne, having purchased it and much of its contents, its former magnificence has been regained, and it is now worthy to rank amongst the Private Palaces of London.

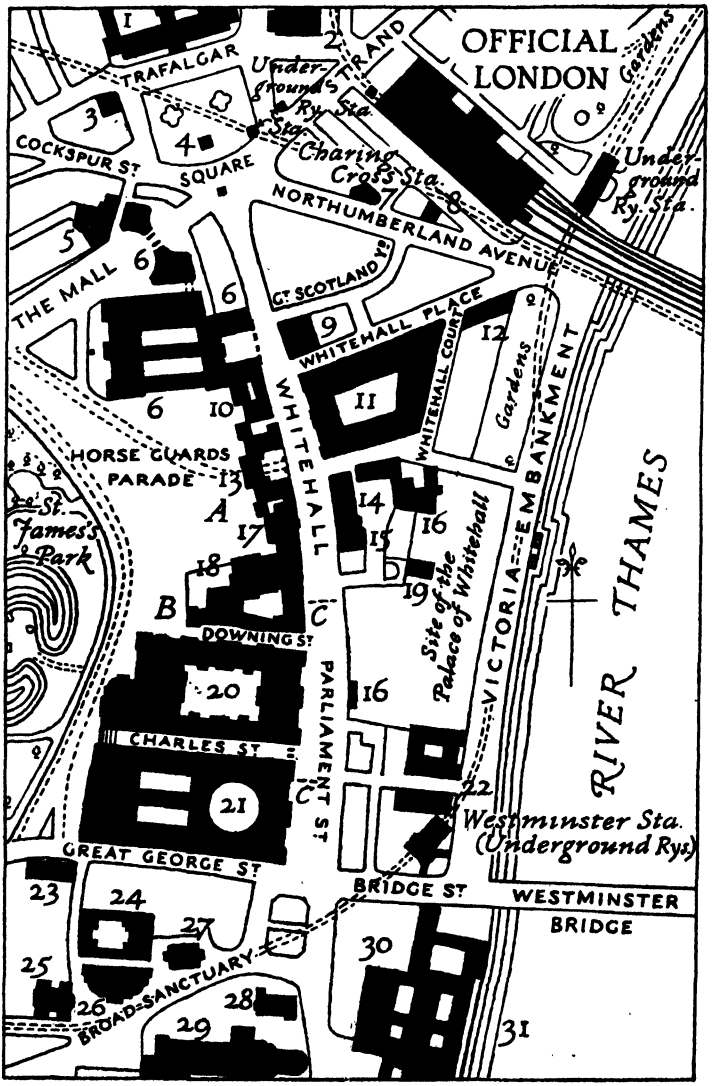
PUBLIC BUILDINGS AND NATIONAL INSTITUTIONS.

THE ADMIRALTY, WHITEHALL.—The building seen from this thoroughfare is the oldest but smallest portion of the huge block of buildings overlooking St. James's Park, occupied by the Board of Admiralty and its civilian staff, the administrative department for the British Navy throughout the world. This ugly red brick building was erected (1722–1726) for its accommodation; the stone screen designed by Robert Adam was provided in 1760. In the room on the left the body of Lord Nelson lay in state, and among the names of those who held office here occur Anson, Hawke, Keppel, Howe, and St. Vincent. The **Admiralty Arch** at the Charing Cross end of the Mall (*see* p. 120) is an extension of the Admiralty Offices.

ALBERT HALL, Kensington Gore. Built, 1867–71, as a subscription concert hall, each subscriber purchasing the perpetual tenure of a seat as freehold property. Designed by Fowke and Scott. The amphitheatre measures 810 feet in circumference, and the diameters of the elliptical iron dome, the largest in existence, are 219 feet and 185 feet. The seating accommodation is almost equal to 10,000. The fine organ is by Willis, 9,000 pipes; the acoustics of the hall are excellent. The Sunday concerts by the Symphony Orchestra during the winter are world-famed.

THE BALTIC, St. Mary Axe. A general open exchange for tallow, timber, etc., nominally only the exports from the Baltic, but actually all Northern Europe and shipping and freight generally. Founded by the merchants trading with Russia and the Baltic ports at South Sea House, Threadneedle Street, but removed here in 1903.

BANK OF ENGLAND, E.C. Founded 1658 by William Paterson. Established on its present site, 1734, in the house of Sir John Houblon; various additions and alterations made by G. Sampson, 1735; Sir Robert Taylor, 1766–1786; and Sir John Soane, who practically completed the building that is seen to-day. The total area covered, 4 acres, includes the burial ground, now a garden, of the Church of St. Christopher-le-Stocks. The principal departments are Bullion, Government Stock and Dividends, Banking, and Circulation, *i.e.*, issue and payment of Bank Notes. Although a funded Corporation, this is the Government Bank, representing the National Bank of most countries and the sub-treasury of the United States. At 6 o'clock every evening a guard arrives with its officers from one of the London barracks and remains patrolling the interior courts until the following morning. The "Bank Rate," the rate of discount for approved bills of exchange, is fixed for the ensuing week by a meeting of the Directors each Thursday. The Bank has its own printing office where dividend warrants, bank notes, etc., are printed. The fact that bank notes are never re-issued will account for their being so much cleaner than the paper currency of other countries. The vaults usually contain gold to the value of £50,000,000, and from 45 to 50 per cent. of the value of bank notes in circulation is held in bullion. They are, as probably most readers are aware, payable in gold on demand.


OFFICIAL LONDON
TRAFALGAR SQUARE
COCKSPUR ST
THE MALL
STRAND
Underground Ry. Sta.
Charing Cross Sta.
NORTHUMBERLAND AVENUE
Gt SCOTLAND YD
WHITEHALL PLACE
WHITEHALL COURT
Gardens
EMBANKMENT
RIVER THAMES
WHITEHALL
HORSE GUARDS PARADE
St. James's Park
DOWNING ST
Site of the Palace of Whitehall
VICTORIA
PARLIAMENT ST
CHARLES ST
Westminster Sta. (Underground Rys)
GREAT GEORGE ST
BRIDGE ST
WESTMINSTER BRIDGE
BROAD SANCTUARY
A
B
C
D

BOARD OF TRADE, Whitehall Gardens and Gwydyr House, Whitehall, S.W. In new block of buildings bounded by the Horse Guards Parade, Victoria Embankment and Montague House.

BOARD OF AGRICULTURE AND FISHERIES, Whitehall Place, S.W., north of the War Office (*see* Sectional Map, p 120).

BOARD OF EDUCATION, Whitehall, S.W. (*see* Sectional Map, p. 120), occupying part of the block of buildings containing the Treasury, p. 128. The whole of the Science and Art Schools and Collections at South Kensington are administered by this Board (*see* p. 147).

BURLINGTON HOUSE, Piccadilly (*vide* p. 207), built 1868–74 on the site of Burlington House, the private Palace of the Earls of Burlington. The old house was, in design, one of the finest buildings in London, the piazza being much admired. Handel lived there for two years. The present building has a fine central courtyard and the apartments are well planned, but the whole fabric is not in any sense magnificent. The Royal Academy and various learned societies are housed here.

COAL EXCHANGE, Lower Thames Street. Built 1847. Very fine Roman remains, still preserved, were found on the site.

COLLEGE OF ARMS OR HERALDS' COLLEGE, Queen Victoria Street, E.C. Founded in Derby House, built 1555, by the first Earl of Derby, who married Margaret, Countess of Richmond, mother of Henry VII. Destroyed in the Great Fire, and rebuilt 1685 by Sir Christopher Wren. The Hereditary Earl Marshal, head of the College, is the Duke of Norfolk, with thirteen officers. One of their duties, no longer carried out, was to act as King's Messengers "Chivalers of Armes," and this has given its name to a neighbouring street, Knightrider Street. There are many valuable MSS. in the Library.

COLONIAL OFFICE, Charles Street (*vide* Sectional Map, p. 120). In the south front of the building accommodating the Foreign Office, Home Office, etc. (*See* also **Crown Agents for the Colonies.**)

COMMERCIAL SALE ROOMS, Mincing Lane, E.C. A number of sale rooms controlled by a Committee for the sale of Foreign and Colonial Produce generally. Tea, rubber, drugs, copra, ivory, coffee, etc. Business is usually transacted through brokers.

KEY TO PLAN.

1 National Gallery.
2 Church of St. Martin-in-the-Fields.
3 Royal College of Physicians.
4 Nelson Column.
5 London County Council Offices.
6 Admiralty.
7 Constitutional Club.
8 Royal Colonial Institute.
9 Woods, Forests & Crown Lands Office.
10 Office of Paymaster-General.
11 War Office.
12 National Liberal Club.
13 Horse Guards.
14 Banqueting Hall (United Service Museum).
15 Royal United Service Institution.
16 Board of Trade Offices.
17 Scottish Office.
18 Treasury Buildings.
19 Crown Agents for the Colonies.
20 Home, Foreign, Colonial and India Offices.
21 New Government Offices.
22 New Scotland Yard.
23 H.M. Office of Works and Institute of Mechanical Engineers.
24 H.M. Stationery Office.
25 Methodist Church Hall.
26 Westminster Hospital.
27 ,, Guildhall.
28 St. Margaret's Church.
29 Westminster Abbey.
30 ,, Hall.
31 Houses of Parliament.

A Site of Tilt-Yard.
B ,, ,, Cockpit.
C ,, ,, Gates.

CORN EXCHANGE, Mark Lane, E.C. Founded 1747, rebuilt 1827, and enlarged 1889. The market's days are Monday, Wednesday and Friday, 11–3.

CROWN AGENTS FOR THE COLONIES, Whitehall Gardens, S.W. (*vide* Sectional Map, p. 120). The present offices (shortly to be removed to a new building on Westminster Embankment, close to the Houses of Parliament) are on part of the site of the old Palace of Whitehall, which was burnt down in the reign of William III. Sir Robert Peel died here in 1850. The present site and that of some houses adjoining will be occupied by the new Board of Trade building.

CUSTOM HOUSE, Lower Thames Street, E.C. The first Custom House was built on this site in 1385, and stood until 1570, Chaucer the poet having some appointment there. The second building was destroyed in the Great Fire, and was rebuilt by Wren. In 1718 this was also destroyed by fire, and Ripley designed a larger and more magnificent House. In 1814 this met with the same fate and was replaced by the existing building, which, owing to faulty construction, had to be considerably altered later. The Long Room, 190 feet long by 66 broad, is worth seeing. Rather less than half the Customs revenue of the country is received here.

FOREIGN OFFICE, Downing Street, S.W. (*vide* p. 91, and Sectional Map, p. 120). The northern section of the large block of public offices, built, 1868–73, by Sir G. G. Scott at a cost of £600,000. Its grand staircase and the suite of State rooms are very handsome, and a reception by the Secretary of Foreign Affairs is one of the most brilliant events of the London Season. The old Foreign Office that this displaced was a plain brick building, one of the many mean houses and so-called mansions that had been built by Sir Edward Downing, a speculative builder who gave his name to the street. It was, however, of great interest for its wealth of association with successive Foreign Ministers, and the many important conferences that had been held in its principal apartment.

GENERAL POST OFFICE, King Edward Street, E.C. This now consists of three large blocks of buildings extending from Giltspur Street to Foster Lane, the total area covered being almost 16 acres. The oldest and fourth building on the east side of St. Martin's-le-Grand was built, 1825–29, by Smirke on the site of a Collegiate Church and Sanctuary, founded 1056. So excellent was it that many accused the architect of having adapted an unused design of Inigo Jones. In the early 19th century, when the mail coaches left here every evening, it represented a very picturesque sight, which the contemporary artists (Pollard, Jukes, etc.) did not fail to appreciate. It is now demolished and the site recently (February, 1923) sold. During the excavations various relics of Roman London were found, including a gold ring bearing the initials Q.D.D. (since presented to the Goldsmiths' Company); an engraved seal, a Jewish coin (132–5 A.D.) and a head of a statue of Venus. Some of the articles are exhibited in the Guildhall Museum. The enlargement of the first buildings not proving sufficient, a second block was built opposite, 1869–1873, and a third block to the north, 1888-1891. Some interesting buildings were pulled down and sites obliterated in the course of these extensions, but the greatest loss was suffered when in 1904 the site of Christ Church School in Newgate Street

was acquired for the fourth block and the site cleared. This school was erected on the site of the Grey Friars' Monastery, its Library was built and filled with books by the immortal Sir Richard Whittington. In 1553, the boy King, Edward VI., founded a school for poor fatherless children and foundlings, and from the dress worn by the boys—a blue gown or coat with long skirts—it was commonly called the "Blue Coat" School. The value of the site and the necessity for more suitable accommodation and surroundings brought about the transference of the scholars to a handsome range of buildings at Horsham, Sussex. Among its eminent scholars were Campion, the Jesuit; Bishop Stillingfleet; Camden, the antiquary; Richardson, the novelist; Samuel Taylor Coleridge; Leigh Hunt, and Charles Lamb. The three last-mentioned were schoolfellows here and had great affection for the old school, although it had then one head master, James Boyer, of whom Coleridge said when he heard of his death, "it was fortunate the cherubs who took him to Heaven were nothing but faces and wings or he would infallibly have flogged them by the way."

The principal departments of the General Post Office are:—Money and Postal Order, London Postal Service, Telegraphs, and the General Control, Surveyors, and Accountants Section. The Savings Bank Department is in Blythe Road, West Kensington; the Telephones Department and Principal Exchange is in Carter Lane, St. Paul's Churchyard; the Parcel Post Department, Returned Letter Office, and principal Depôt for the receipt and despatch of Provincial, Foreign and Colonial Mails is at Mount Pleasant, Rosebery Avenue, W.C.

HOME OFFICE, Whitehall, S.W. (*vide* Sectional Map, p. 120). In the front of the block containing the Foreign Office and Colonial Office, etc. Originally accommodated in a number of neighbouring small houses. The principal departments are:—Inspection of Factories, Explosives, Mines, Reformatory and Industrial Schools, and Prisons.

IMPERIAL INSTITUTE, Imperial Institute Road, South Kensington, S.W. (*vide* Sectional Map, p. 178). Erected, 1887–1893, as a national memorial to commemorate the Jubilee of the reign of Queen Victoria. Its proposed use was to be as a central conference hall, museum, and information bureau on all matters concerning the material welfare of India and the Colonies. The position rather detracted from its usefulness and a branch office was opened at a more convenient centre, Northumberland Avenue, Charing Cross. A considerable part of this huge building thus becoming superfluous, it was made the home of the University of London, until then housed at the back of Burlington House, Piccadilly. The Exhibition Galleries of the Imperial Institute, entered from the eastern or western extremity of the building, are open daily, 10–4 (or 5), except Sundays. They contain very interesting collections, illustrating the natural produce industries of the Colonies and India, and notably in the instance of Canada, Australia generally, New Zealand and United South Africa, many specialised displays for the information of prospective immigrants. To this is added the collection of addresses and gifts presented to the King and Queen when, as Duke and Duchess of York, and later as Prince and Princess of Wales, they visited practically all parts of the British Empire.

INDIA OFFICE (*vide* Sectional Map, p. 120), Whitehall, S.W. In the west front of the building accommodating the Foreign Office, Home Office, etc.

LOCAL GOVERNMENT BOARD, Whitehall, S.W. (*vide* Sectional Map, p. 120).

METEOROLOGICAL OFFICE, Exhibition Road, at the corner of Imperial Institute Road, Kensington, S.W.

METROPOLITAN POLICE OFFICE, New Scotland Yard, S.W. This important Department, for the general administration of which the Home Secretary is responsible, is generally known as "Scotland Yard," from the name of its former location, Scotland Yard, Whitehall. Its romance has long been a favourite subject for the writers of fiction, and the "Adventures of Sherlock Holmes," for example, has made the name familiar to all the reading world. The Police Force it directs numbers upwards of 20,000 officers and men, who safeguard and control a population of (1921) 7,480,201 over an area of about 700 square miles. Its Criminal Investigation Department deals with the prevention as well as the detection of crime, and has a special staff to deal with political refugees and extremists. The building was designed by Mr. Norman Shaw.

THE ROYAL MINT, Tower Hill, E. (east of the Tower). Built by Smirke, 1806–1811, on the site of an abbey founded 1359. A great many of the engines were supplied by Boulton and Watt. The machinery, it is claimed, is the finest of its kind in the world. Permits for visitors can be obtained on written application to the Master of the Mint. There is a very valuable collection of medals and coins formerly kept in the Chapel of the Pyx at Westminster Abbey (*see* p. 77). The Pyx is now placed here.

PATENT OFFICE, 25, Southampton Buildings, W.C. The Library, containing an exceedingly interesting collection of Inventors' pamphlets, proposals, etc., is open free. The Historical Museum is now in the Southern Galleries, South Kensington.

PUBLIC TRUSTEE'S OFFICE, Sardinia Street, Kingsway, W.C. A new building (facing the London Opera House) to which the department was moved on 17th December, 1915. Officially opened on 31st December, 1915.

PRISONS.

Holloway, Camden Road, N. Built, 1832–52, on land intended for a cemetery, by the Corporation of the City of London. The area is 10 acres, and the boundary wall 18 feet high. The building, designed by Buning, has a frontage in castellated style with embattled gateways. It was originally intended as a Prison for Debtors in substitution for some of the Compters, the Fleet Prison, etc., but it was also used for offenders committed from the courts of the City of London. Female prisoners are now sent here.

Pentonville, Caledonian Road, N. Built, 1840–42, on an area of 6¼ acres. From its first design of five wings, with cells opening on to galleries, radiating from a central hall, it was long known as the "Model Prison." Here the separate and silent systems were first used. It is now a criminal prison, and the final act of Justice—death by hanging—is carried out here for all murders committed in the County of London north of the Thames.

There are other Prisons at Wormwood Scrubbs, Brixton and Wandsworth. Of the older Prisons, no longer existing, the most famous were:

The Fleet Prison, Farringdon Street, E.C. The Memorial Hall covers nearly the whole site. The oldest prison in London—it existed in 1197—its history is one long story of persecution and misery. For several hundred years prisoners of war and offenders against the State, condemned by the Star Chamber, were its inmates. There are early records of imprisonment for debt, and in course of time this so far became its object, that in the last half century of its existence it was used almost exclusively for this purpose. The Warden or Chief Gaoler was responsible for the custody of his prisoners, and he was liable for their debts if they escaped; so, to recompense him for this risk, it early became the custom to allow such as could afford it to have better accommodation in the prison, and even to live outside its walls within a clearly-defined area known as the "Rules." The gaolers profited largely by this arrangement. One Bambridge, who had purchased his position for £5,000, was tried but acquitted, and this tacit licence for the officials to profit by their "boarders'" ability to pay continued to the end. Twice the building was destroyed by fire, happily without loss of life. On the second occasion (1780) the Gordon Rioters, having politely sent an intimation the night before, released the prisoners and burnt the prison to the ground. Many great and notable men suffered here for crimes often more imaginary than real: Sir John Stanley, committed by order of Cardinal Wolsey; Miles Coverdale; Dr. Donne, the poet; Prynne and Lilburne; and Lord George Gordon.

William Penn, founder of Pennsylvania, was living in the Rules of the Fleet in 1707, being then grievously in debt, the result of a lawsuit. Dickens makes that popular hero of fiction, Mr. Pickwick, come here rather than pay the costs of Messrs. Dodson & Fogg, and the damages, in the never-to-be-forgotten trial of Bardell *versus* Pickwick (*vide* p. 204).

Newgate. — In the 13th century, the City was commanded to repair a Jail, then forming part of the Gate built by Henry I. or Stephen, and the great Sir Richard Whittington at his death left money to rebuild it in a more commodious manner. Having been destroyed in the Great Fire of London, it was entirely rebuilt, and again, in 1770, another reconstruction was commenced, but the building was unfinished when its greatest calamity, the most vivid incident in the whole of its existence, came upon it in the shape of that wild mob known as the Gordon Rioters who besieged, broke into, and burnt it (*vide* p. 205). The prison was rebuilt, for its walls were still intact, and it continued to be the terror of all wrongdoers for another hundred years.

When almost every crime was punishable with death, during the late 18th and early 19th century, the executions took place outside this prison. The bell that used to be tolled outside the condemned cell is still preserved in St. Sepulchre's (p. 49). Every such occasion was a public holiday, the crowd filling this street and occupying every vantage point that could give a view of the grim scene, to groan or to cheer as the culprit was detested or popular. The houses opposite let their windows to visitors from the west end, who considered it good sport to sit drinking all night and see some poor wretch "turned off" in the morning. Its grim high black walls and narrow iron-plated doors have given place in the last few years to the **Central Criminal Court of Justice,** a very handsome building, in which the trials that were held in the courts known, from the name of the street, as the "Old Bailey," are now conducted.

PUBLIC RECORD OFFICE,

CHANCERY LANE, W.C.

(Any omnibus service along Fleet Street. Nearest Underground Station—"Temple.")

This is the great store-house of the State Papers, records of the Courts of Law, High Commissions, etc., that are sent here after a certain period to be preserved as of historical interest. The site was originally occupied as the House of Converts, founded by Henry III. in 1232, for the reception of Jews who had embraced the Christian faith, but after their expulsion from England by Edward I., the office of Keeper became a sinecure, and the duty of keeping the rolls and records was added to the duties. In time the semi-religious character of the office was lost, and finally it became entirely under the control of the Lord Chancellor. The existing building, commenced in 1856, was completed in 1895, when all the old buildings were removed. The Museum is open from 2 to 4 every day, except Saturday, and Sunday, and is worth visiting. The documents shown extend in period from the Domesday Book to the reign of Queen Victoria, and include many papers of the highest historical value; also a number of relics from the Rolls Chapel which was destroyed when the present edifice was built. There are also several State Papers of great Colonial and American interest. The excellent catalogue, price *6d.*, should be consulted.

ROYAL COURTS OF JUSTICE

(Any omnibus service along the Strand. Nearest Underground Stations—"Strand" and "Temple.")

ADMISSION.—Litigants, Witnesses, Solicitors, Barristers, etc., having business in the Courts are admitted to the Central Hall and ground floor offices; but the public visiting the building from curiosity are only allowed in the Galleries of each Court, reached by stone spiral staircases on either side of the main entrance. The Courts sit during term from 10 until 4, with a short interval for luncheon.

The origin of these Courts of Law has been already dealt with on p. 113. When the business of the Courts had outgrown the imperfect accommodation at Westminster another site was sought, and the area now covered was selected as being convenient to the Inns of Court. The site was originally occupied by a number of narrow courts, mostly dangerous slums, but of some small interest. Thus, in Shire Lane at the house of Christopher Katt, originated the celebrated Kit-Kat Club, and at The Trumpet Tavern, Steele placed his fictitious club, so amusingly described in *The Tatler*, February, 1710. Elias Ashmole, Sir John Denham, Nat Lee, and many others were associated with the neighbourhood. Upwards of 4,000 residents were turned out when some 380 houses were destroyed to clear the site. Competitive designs were invited, and the final choice lay between Sir Charles Barry, architect of the Houses of Parliament, and Street, the design of the latter being selected. Although there are some fine features in the existing structure, notably the clock tower and central hall, the whole suggests that the area to be covered was beyond the architect's ability. It was opened in State by Queen Victoria, December 4th, 1882, and then contained 19 courts and 700 separate apartments. An important extension, with four new courts, has recently been completed.

ROYAL EXCHANGE.

(There are omnibus services from all parts of London to the "Bank," directly opposite. The nearest Underground Stations are all named "Bank.")

ADMISSION.—The public are admitted every day, except Sundays, between 9.30 and 3.30; Saturdays 9.30 to 12.45 p.m. Illustrated Guide (1913), 6*d*.

Placed right at the heart of commercial London, the Royal Exchange is, if not the busiest, still one of its most important buildings. It owes its origin to Sir Thomas Gresham, a merchant of great enterprise and wealth, who had acted as English financial agent at Antwerp, and on his return, during Elizabeth's reign, obtained permission to have built on the site of the present building a Bursa or meeting place of merchants. This first Royal Exchange was completed 1569, and on the death of Gresham its revenues, under his will, went to support various charities, and found and endow a college where free lectures were to be given every week on mathematics, Latin, etc. This endowment, after an atrophied existence on the upper floor of the Exchange, removed to Gresham Street, where a new building was opened in 1913.

Gresham's Bursa answered its purpose admirably until destroyed by the Great Fire of London in 1666, but soon after it was replaced by a slightly larger edifice which remained, growing yearly in importance, although at first crowded by fancy shops where fashionable ladies went shopping, an incongruous association, until on the night of January 10th, 1838, it was again destroyed by fire, tradition adding that the beautiful chimes in its clock tower rang out "There's nae luck about the house."

The present carillon of 13 bells, installed in 1895 (recast and inaugurated 17th February, 1921), plays 21 tunes and these are set in motion by the clock. They are changed automatically each day and are played at 9 a.m., 12 noon, 3 and 6 p.m.

The present building, designed by Sir William Tite, and opened by Queen Victoria in 1844, is of some architectural beauty, and the very fine mural paintings with which its interior is being decorated add greatly to its appearance and interest. They illustrate events in the history of London or English commerce. Commencing to the left of the main (west) entrance the subjects of the paintings are as under:

(1) "Phœnicians trading with the Early Britons on the Coast of Cornwall," painted and presented by Sir Frederick Leighton, P.R.A.

(2) "Alfred the Great," by F. O. Salisbury.

(3) "William the Conqueror granting a Charter to the Citizens of London," by J. Seymour Lucas, R.A.

(4) "William II. building the Tower of London," by C. G. Anderson.

(6) "King John sealing the Magna Charta," by E. Normand.

(7) "Their Majesties King George V. and Queen Mary visiting the battle districts in France, 1917," by F. O. Salisbury.

(8) "National Peace Thanksgiving Service on the steps of St. Paul's Cathedral, July 6th, 1919," by F. O. Salisbury.

(9) "Sir Henry Picard entertaining Five Kings." by A. Chevallier Tayler.

(10) "The destruction of the second Royal Exchange in 1838," by Stanhope A. Forbes, R.A.

(11) "Sir Richard Whittington dispensing his Charities," by Miss H. Rae.
(12) "Philip the Good presenting the Charter to the Merchant Adventurers" (1446), by A. E. Cox, R.B.A.
(13) "The Trained Bands marching to the Battle of Barnet, 1471," by J. H. Amschewitz.
(14) "Blocking of Zeebrugge Waterway," St. George's Day, 23rd April, 1918, by W. L. Wyllie, R.A. (doorway underneath).
(15) "The Reconciliation of the Skinners' and Merchant Taylors' Companies in 1484," by E. A. Abbey, R.A.
(16) "The Crown offered to Richard III. at Baynard's Castle," by Sigismund Goetz.
(17) "The Foundation of St. Paul's School, 1509." by W. F. Yeames, R.A.
(18) "The Opening of the First Royal Exchange by Queen Elizabeth, 1570," by E. Crofts, R.A.
(19) "Charles I. demanding the five members at the Guildhall, 1641," by S. J. Solomon, R.A.
(20) "The Great Fire of London, 1666," by Stanhope A. Forbes.
(21) "Founding of the Bank of England (1694)," by G. Harcourt.
(22) "Nelson leaving Portsmouth, 18th May, 1803," by A. C. Gow, R.A.
(23) "Queen Victoria opening the present building (1844)," by R. W. Macbeth, R.A.
(24) "Modern Commerce," by F. Brangwyn, A.R.A.

The 5th panel is at present empty, but is to be filled with a picture of "Women's Work in the War," by Miss L. Kemp-Welch.

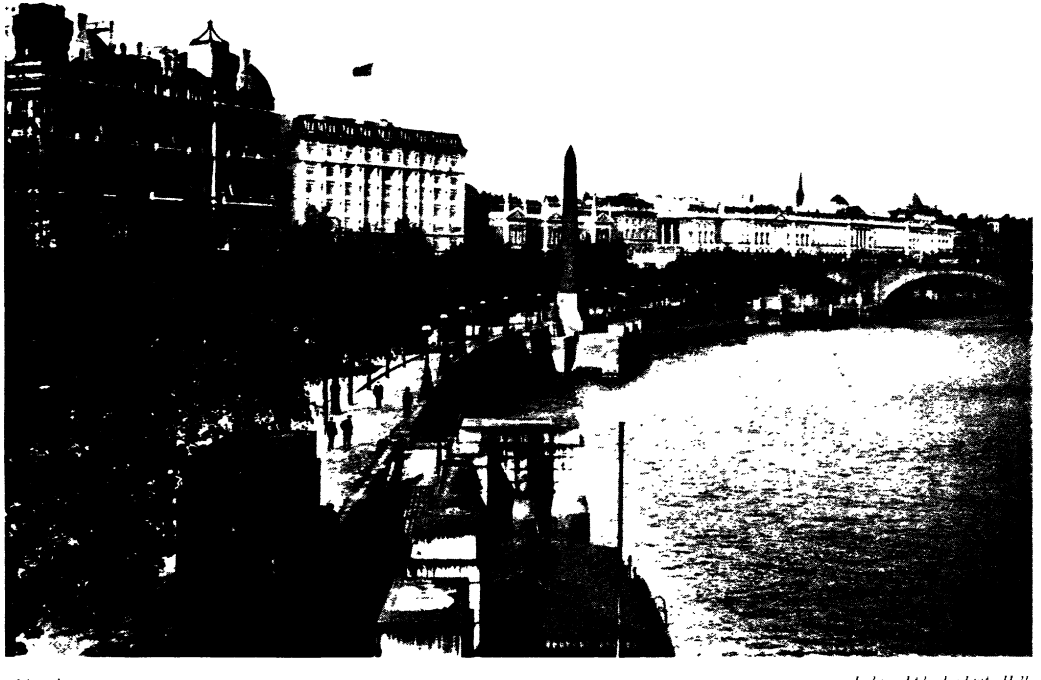
In front of the portico is a **war memorial,** unveiled on 12th November, 1920, by the Duke of York, taking the place of a drinking fountain removed to the back of the building and there replacing a statue of Sir Rowland Hill now in St. Martin's-le-Grand, outside the General Post Office. The memorial is surmounted by a lion and flanked by two bronze statues of men of the London Regiment. The design is by Sir Aston Webb, the lion and the two figures being the work of Mr. Alfred Drury.

SOMERSET HOUSE.

STRAND.

(Tramways along the Victoria Embankment or any omnibus along the Strand. Nearest Underground Stations—"Strand" and "Temple.")

This handsome building, one of the most prominent features of the Embankment and having a frontage to the Strand, covers a site of considerable interest. When the Protector Somerset commenced to build his great house in the Strand, he demolished, to make room for it, the Palaces of the Bishops of Worcester and Chester and many other buildings. The cloister on the north side of Old St. Paul's was pulled down to furnish stone for the new buildings, which were not finished when their owner was beheaded in 1552. After many changes this fine residence became Royal property and was given by Charles I. to his Queen, Henrietta Maria. Many of Cromwell's committees met here, and at his death the body lay in state before interment at Westminster. Charles II. gave it to Katherine of Braganza, and many of the abuses that occurred here in his father's reign re-commenced. It became the stronghold of the Papists, and Sir Edmundbury Godfrey owed his



Photochrom *Judges Ltd., Ludgate Hill.*

THE THAMES EMBANKMENT WITH CLEOPATRA'S NEEDLE.

death to having offended the Queen's friends. The odium attaching to it in connection with this incident and the Popish Plot apparently caused its disuse as a Royal Residence, and until its demolition in 1775 the fine apartments were only occupied by pensioners of the Court.

Sir William Chambers was the architect selected for the new building which was erected 1776–1786, and on the spacious area, 800 feet by 500 feet, he designed the existing handsome courtyards and provided its greatest feature, the terrace on the riverside. The apartments were planned to receive various Government offices, and to provide suitable accommodation for the Royal Academy and some of the learned societies, and in 1780 Sir Joshua Reynolds and his fellow artists came into occupation of rooms in the north front, where they continued to hold their annual exhibition until 1837. The Royal Society, and the Society of Antiquaries, Royal Astronomical Society and Geological Societies soon followed them, but the rest of the buildings were granted to various departments of the administration, ranging from the Privy Seal and Signet Office to the Hawkers' and Pedlars' Licence Office. With the growth of the Government Departments further changes became necessary; the learned societies left, but further accommodation was wanted, and in 1856 the west front was built. The business now transacted here relates to Excise, Stamp and Estate Duties; Registrar-General's Department; and Registry of Wills. The last-named was transferred here from Doctors' Commons in 1874. The central hall contains an interesting collection of Wills, including those of Shakespeare, Holbein, Van Dyck, Sir Isaac Newton and Dr. Johnson. The will of Napoleon I., which used to be kept here, was handed over to France in 1853. The Registers of Wills go back to the 14th century. The least recorded amount of personalty is 1*s.* 7*d.*, in a will of 1882. Visitors are allowed to read copies of wills executed before 1700, but a small charge (1*s.*) is made for inspection of wills of a later date.

THE TREASURY, Whitehall, S.W. (*vide* Sectional Map, p. 120). Built on the site of York House and the outlying buildings of the Palace of Whitehall (*vide* p. 90). The west front was erected by Kent, 1733. Sir John Soane added, 1826, the centre and south front, and Barry completed the block in 1846, partly replacing some of Soane's work. It is still a very unimpressive building without any distinctive merit or demerit.

TRINITY HOUSE,

TRINITY SQUARE, TOWER HILL, E.C.

(Omnibuses, etc., same as for The Tower, p. 51.)

The small building of Portland stone situated on the north side of Trinity Square is, although only built 1793–1798, of some interest. The present duties of the Corporation, which, in a measure, is a department of the Admiralty, is the management of lighthouses, the supervision of pilots, buoys and beacons, and the relief of aged mariners. Its affairs are administered by a master—usually the Prince of Wales—and a board of Elder Brethren. By tradition its origin dates back to King Alfred, but when Henry VIII. granted a Charter to incorporate a Guild, a Society of Mariners had been in existence for the purpose some years (*see* p. 49). Thus Stephen Langton, Archbishop of Canterbury, in the reign of King John organised "godly disposed men who, for the actual

suppression of evil-disposed persons bringing ships to destruction by the showing forth of false beacons, do bind themselves together in the love of our Lord Christ, in the name of the Masters and Fellows of Trinity Guild, to feed them when a-hungered and a-thirst, to bind up their wounds, and to build and light proper beacons for the guidance of mariners." And although these are the purposes generally of the Guild to-day it in later years undertook the defence of the coast from invaders, and as late as the threatened invasion by Napoleon, the estuary of the Thames was made impregnable by them. Many notable men have been associated with it, but its most active member was Samuel Pepys, the diarist. A few relics and some fine portraits are shown on application. Some picturesque almshouses, belonging to Trinity House, are in the Mile End Road.

WAR OFFICE.—A fine new building (1906) designed by Wm. Young, between Whitehall Place and Horse Guards Avenue.

ART GALLERIES AND MUSEUMS.

The National Gallery, *see* below.
The National Gallery of British Art, p. 139.
Wallace Collection, p. 141.
Victoria and Albert Museum, p. 147.
The British Museum, p. 158.
Science Museum, p. 177. The India Museum, p. 179.
Natural History Museum, p. 179.
Royal United Service Museum, p. 180.
London Museum, p. 181.
Horniman Museum, p. 183.
Sir John Soane's Museum, p. 183.
Dulwich College Art Gallery, p. 184.
Geffrye Museum, p. 185.
Bethnal Green Museum, p. 186.
National Portrait Gallery, p. 186.
Tennant Gallery, p. 187.
Madame Tussaud's, p. 187.
Leighton Museum, p. 199.
Museum of Practical Geology, p 209.
Johnson Museum, p. 210.

THE NATIONAL GALLERY.

(More than half of the motor-bus services pass in the immediate neighbourhood of Charing Cross. Nearest Underground Stations—"Trafalgar Square," "Charing Cross" and "Leicester Square.")

ADMISSION.—On Monday, Tuesday, Thursday and Friday (Students' Days), 11-4, 5 or 6, admission *6d.* each person. Wednesday, Saturday (10-4, 5 or 6) and Sundays (2-4, 5 or 6) free. Closed on Christmas Eve, Christmas Day and Good Friday. Catalogue of the Pictures (1921) *1s. 6d.*; Illustrated Guide (1921) *1s. 6d.*

This, the principal Art Gallery in Great Britain, contains the National collection of paintings by the greatest English and Foreign artists. For its general excellence, representative character and the number of

masterpieces, it excels all other National collections, although it has been formed in less than a century, the first purchase having been the Angerstein collection bought in 1823 for £57,000. Since then, and notably in recent years, the acquisitions and gifts have been very numerous. The building, too unimportant for its purpose and position, was erected (1832–38) from the designs of W. Wilkins, and several extensions have been made since. A number of new rooms have been added in the west wing, where St. George's barracks formerly stood, and several rooms have been reconstructed and recently re-opened. The two last rooms to be re-opened to the public since the war were opened in February, 1923. There are at present 29 in all. All the pictures, with very few exceptions, are numbered, and bear the name of the artist or school. Application to view any picture not exhibited in the public galleries to be made at the Director's Office. Particulars of size, title, etc., are easily found on reference to the official catalogue.

Round the dome in the east wing is the inscription, "The works of those who have stood the test of ages have a claim to that respect and veneration to which no modern can pretend," and on the wall of Room I. is written "Victoriae regnantis anno I. aucta est haec pinacotheca."

The few notes that follow deal with the most important canvases that distinguish this Gallery. At the time of going to press (1923) the pictures in the west and east wings were in the respective rooms indicated (the order observed is from left to right on entering), but alterations are frequently made. The present scheme of arrangement is as under:

Early Italian (Florentine and Umbrian) Schools in Rooms I., II., III.

Large Italian Masterpieces...	,,	IV., V., VI., VIII., XI., XVI.
Italian School	,,	XXVII., XXIX.
British School	,,	XXII., XXIV., XXV., XXVI.
French School	,,	XX., XXI.
Spanish School	,,	XVII., XVIII.
Netherlands Schools... ...	,,	IX., X., XII., XIV., XV.
German School	,,	XIX.

Turner's and C. Gelée's pictures are in Room XXVIII.

Rooms XIII. and XXIII. are not open at present.

The Basement Floor is arranged as a Reference Collection where works of minor importance are kept, so that they may be always available for examination by students and for temporary exhibitions in the rooms above. The attendants will be able to indicate the whereabouts of any work that has been moved since these notes were written.

In the EAST VESTIBULE (right) are the following:—

No. 163, "A View on the Grand Canal, Venice," *Canaletto* (1697–1768); No. 1324–5, two allegorical groups ("Scorn" and "Respect"), *Veronese*.

WEST VESTIBULE (left).

No. 3334, "The Triumph of the Innocents," *W. Holman Hunt* (1827–1910); No. 3343, "Lady Bamfylde," *Sir J. Reynolds* (1723–92); No. 3158, "The Plough," *F. Walker* (1840–75).

Pass through the NORTH VESTIBULE to

Room I.

No. 583. "The Rout of San Romano," by *Paolo Uccello* (1397–1475). This picture shows not only a battle of the 15th century, when men wore heavy armour, but the beginning of scientific perspective. Note the foreshortening of the figure on the ground. In this battle Carlo Malatesta, Lord of Rimini, and his nephew Galeazzo—the only two faces not concealed—were taken prisoners by Braccio di Montone, Lord of Perugia; No. 227, "St. Jerome with SS. Damasus," etc., *Botticini* (1446–97); "Virgin and Child with Angels," *G.da Fabriano* (lent by H.M. the King); and other pictures of the Tuscan, Siennese and Florentine schools.

Room II.

No. 1033, "The Adoration of the Magi," *A. Botticelli* (1444(?)–1510); No. 592, similar subject by the same artist.

Room XXIX.

No. 292, "The Martyrdom of St. Sebastian," *A. Pollaiuolo* in 1475 (1432–98); No. 293, "The Virgin and Child," *F. Lippi* (c. 1457–1504); No. 790, "The Entombment of Our Lord (unfinished), *Michelangelo* (1475–1564); No. 690, "Portrait of a Sculptor," *A. del Sarto* (1486–1531); No. 10, "Venus, Mars and Cupid," *Correggio* (1494–1534). (A work of great beauty, formerly in the collection of Charles I. When sold by Cromwell it went to a Continental gallery and ultimately came into possession of Murat, King of Naples. On his downfall his wife fled with it to Vienna, where it was purchased in 1822); No. 15, The "Ecce Homo," *Correggio.*

Room XXVIII. contains pictures by *J. M. W. Turner and Claude Gelée,* notably Nos. 12 and 14 by the latter, "Landscape, Marriage of Isaac and Rebecca" and "Seaport, Embarkation of the Queen of Sheba" respectively; and Nos. 498 and 479 by the former, "Dido building Carthage" and "Landscape with the Sun Rising in a Mist." Turner's will stipulated that his canvas No. 479 should always be shown between two pictures by Claude Gelée (Nos. 12 and 14). The second of these is very beautiful, the striking contrast of light and shade is excellent, but the light of the sun is too restricted for the country in which the incident occurred. Compare No. 498. There are also a number of water-colour paintings by Turner in this room.

Room XXVII.

No. 172, "Christ and the two disciples at Emmaus," by *Caravaggio* (1569–1609); No. 84, "Mercury and the Dishonest Woodman," by *Salvator Rosa* (1615–73); No. 177, "Mary Magdalen," by *G. Reni* (1575–1642); No. 200, "The Madonna in Prayer," by *Sassoferrato* (1605–85); No. 193, "Lot and his Daughters leaving Sodom," by *G. Reni*; No. 271, The "Ecce Homo," by *G. Reni.*

Room XXVI. is, with the exception of No. 2877, "Portrait of Mrs. S. W. Reynolds," *J. Opie* (1761–1807), almost wholly devoted to portraits of members of the Wertheimer family, painted by John Sargent and bequeathed to the Gallery by Mr. Asher Wertheimer.

Room XXV.

No. 1153, "A Family Group," *W. Hogarth* (1697–1754); No. 1811, "The Painter's Daughters," *Gainsborough* (1727–88); No. 68, "Portrait of Captain Orme," *Sir Joshua Reynolds* (1723–92).

No. 683. "Portrait of Mrs. Siddons," by *Gainsborough* Painted when the great actress was 29 years of age. A brilliant and masterly likeness, the pose of the head adequately indicating her haughtiness. It is said that on her expressing some impatience at having to sit so long, Gainsborough replied, "I vow, madam, I cannot come to the end of your nose."

No. 1030. "The Inside of a Stable," by *G. Morland* (1763–1804). Generally considered the masterpiece of this unfortunate artist, who never sought his subjects far from an inn door. The light from the door is very effective; the softened ruggedness of treatment is characteristic, and the tone marvellously in unison with the subject.

No. 79. "The Three Graces Decorating a Terminal Figure of Hymen," by *Sir Joshua Reynolds*. These are portraits of Sir William Montgomery's three daughters. On the left is the Hon. Mrs. Beresford; in the centre, the Hon. Mrs. Gardiner; on the right, the Marchioness of Townsend. A magnificent decorative piece, rich in colour and admirably grouped and posed.

No. 789. "Portraits of Mr. James Baillie and Family," by *Gainsborough*. This fine work, with its beautiful tone and excellent grouping, is an example of the several portrait groups the artist painted for the county aristocracy, by whom he was paid and entertained liberally.

No. 3400. "The Beaumont Family," by *Geo. Romney* (1734–1802).

No. 80. "The Market Cart," by *Gainsborough*.

No. 3474. "James, 3rd Marquis of Hamilton," by *D. Mytens* (c 1590–1642) (recently acquired).

No. 1172. "Equestrian Portrait of Charles I." by *Sir A. van Dyck* (1599–1641). Originally in the possession of Charles I., this large canvas passed through many hands and was ultimately (1885) purchased by the nation for £17,500. Has been described as "A Courtier's portrait of the idol of the Cavaliers." The apparently disproportionately small head of the horse is not a fault; comparison with Le Sueur's Statue of the monarch at Charing Cross (*see* p. 193) will show that this was characteristic of the chargers then used.

No. 182. "Heads of Angels," by *Joshua Reynolds*. This very popular work, now badly faded, is really a series of portraits of the daughter of Lord William Gordon.

Room XXIV.

No. 785, "Mrs. Siddons," by *Sir T. Lawrence* (1769–1830).

No. 472, "Calais Pier," (Turner Collection).

No. 1273. "Flatford Mill, on the River Stour," by *Constable* (1776–1837).

No. 2645. "Moonrise at the Mouth of the Yare," by *Crome* (1768–1821).

No. 497, "Crossing the Brook," by *J. M. W. Turner*.

No. 1207. "The Hay Wain," by *Constable*. An excellent example of the master's best style, although at the Victoria and Albert Museum (*see* p. 152), there are many smaller works and sketches by him that are, perhaps, more pleasing.

No. 188. "Sarah Siddons," by *Sir Thomas Lawrence*.

No. 689. "View on Mousehold Heath," by *Crome*.

No. 524. "The Fighting Téméraire Tugged to her Last Berth," by *Turner*. "Of all pictures not visibly involving human pain this is," says Ruskin, "I believe, the most pathetic ever painted. The spirit of the picture—the pathetic contrast of the old ship's past glory with her present end—is caught in the contrast of the sunset with the shadows. The cold deadly shadows of the twilight are gathering through every sunbeam, and moment by moment as you look, you will fancy some new film and faintness of the night has risen over the vastness of the departing form." Formerly in the Tate Gallery. Turner it was who first saw the beauty of a London fog and the reds and purples it occasions in the sunsets.

No. 508. "Ulysses Deriding Polyphemus," by *Turner*.

No. 538. "Rain, Steam and Speed. The Great Western Railway," by *Turner* (1775–1851).

No. 481. "Spithead," by *J. M. W. Turner*.

Room XXII.

No. 926. "A Windmill on Mousehold Heath," by *Crome*. This and No. 689 (*see* above) are typical of the Norwich school of landscape artists. Their magnificent golden light and suggestions of distance are superb. The eye of the spectator is always carried forward over the brow of the hill or across the apparently limitless heath.

No. 356. "Youth on the Prow and Pleasure at the Helm," by *W. Etty*. (1787–1849).

No. 130. "Cornfield," by *Constable*.

No. 1506. "Ophelia," by *Millais*. Represents the period when he was a member of the pre-Raphaelite Brotherhood of Artists, whose tenets were absolute fidelity to Nature. Ophelia is shown the instant before death, singing. The effect of light from the water is very fine.

No. 3418. Symphony in White, No. 2. "A Little White Girl," by *Whistler*.

No. 3420. Nocturne: Blue and Silver. "Cremorne Lights," by *Whistler*.

No. 1666. "Portrait of the Rt. Hon. W. E. Gladstone" (in his 70th year), by *Sir J. E. Millais* (1829–96).

No. 3044. "Lord Ribblesdale," by *J. Sargent*.

No. 615. "The Derby Day, 1856," by *Frith* (1819–1909). The scene is the race-course at Epsom on the great sporting festival. The luxury, poverty, hilarious pleasure, boredom and abject misery, the score of sad tales depicted with great care and avoidance of exaggeration, are fine studies. Formerly in the Tate Gallery.

No. 3419. Nocturne: Black and Gold. "The Fire Wheel," by *Whistler* (1834–1903).

Room XXI.

"A Reading from Moliere" (lent), *J. F. de Troy* (1679–1752); No. 2129, "Une Parade," *J. de St. Aubin* (1724–80); No. 3292, "Roger and Angelica," *J. D. Ingres* (1780–1867); No. 2625, "The Bent Tree," *J. B. C. Corot* (1796–1875); No. 1952, "Portraits of Mr. and Mrs. Edwards, *H. F. Latour* (1836–1904). (An admirable specimen of this artist's work); No. 236, "Castle of Sant' Angelo, Rome," *C. J. Vernet* (1714–89); No. 2897, "La Gamme d' Amour," *Watteau* (1684–1721); No. 206, "Head of a Girl," *Greuze* (1725–1805).

Room XX.

No. 2, "Pastoral Landscape—Cephalus and Procris," *Claude Gelée* (1600–82); No. 798, "Portrait of Cardinal Richelieu," *P. de Champaigne* (1602–74. (One full face and two profile views); No. 30, "The Embarkation of St. Ursula," *Claude Gelée*; No. 2291, "Portrait of a Cardinal," *P. de Champaigne*; No. 42, "A Bacchanalian Festival," *N. Poussin* (1594–1665); No. 1449, "Portrait of Cardinal Richelieu," *P. de Champaigne*.

Room XIX.

No. 1314, "The Ambassadors," *H. Holbein* the younger (1497–1543) (One of the most important pictures in the Gallery, purchased with two others of less importance for £55,000); No. 2475, "Portrait of Christina of Denmark, Duchess of Milan," by the same artist. Other paintings include a triptych (lent by H.M. the King) of "The Virgin with Saints," *L. Cranach* (1472–1533).

Pass through Room I. (already visited) into Room V.

No. 3111, "The Madonna and Child with Angels," *Boccacino* (1467–1525); No. 298, "The Marriage of St. Catherine of Alexandria," *A. Borgognone* (1455(?)–1528); No. 1077 (triptych), "Virgin and Child"; (A) "The Agony in the Garden"; (B) "Christ with the Cross," *A. Borgognone*; No. 728, "Madonna and Child," *Boltraffio* (1467–1516); No. 1093, "The Virgin with the Holy Children," etc., *L. da Vinci* (1452–1519). One of the finest works of this remarkable genius, who was painter, poet, sculptor, architect, merchant, mathematician, philosopher and explorer. It is a work of great purity and tenderness, the beautiful lighting of the figure gaining from the dark background.

Room VI.

No. 234, "A Warrior adoring the Infant Christ," *V. di Biagio* (d. 1531); No. 3084, "The Dead Christ with the Virgin and Saints," *S. del Piombo* (1485(?)–1547); No. 812, "Landscape, with the death of St. Peter, Martyr," *G. Bellini* (1428(?)–1516); No. 300, "The Infant Christ standing on the knees of the Virgin," *G. Cima da Conegliano* (1460–1517); No. 280, "Madonna and Child," *G. Bellini*; No. 189, "The Doge Leonardo Loredano," *G. Bellini*. (One of the artist's best portraits, painted when he was over 80 years of age. Cost £630 only. "There is all the quiet dignity of a born ruler in his face, fearless, faithful, patient, impenetrable, implacable. Every word a fate."); No. 739, "The Annunciation," *G. Grivelli* (1430(?)–93(?); No. 902, "The Triumph of Scipio," *A. Mantegna* (1431–1506).

ROOM VII.

No. 697, "Portrait of a Tailor," *G. Moroni* (1520–78); No. 1313, "The Origin of the Milky Way," *Tintoretto* (1518–94); No. 26, "The Consecration of St. Nicholas," *P. Veronese* (1528–88); No. 1318, "Unfaithfulness," *P. Veronese*; No. 294, "The Family of Darius at the feet of Alexander," *P. Veronese*; No. 1326, "Happy Union," *P. Veronese*; No. 937, "The Scuola di San Rocco, Venice," *A. Canale* (1697–1768); No. 127, "A View in Venice," *A. Canale*; No. 210, "View of the Church, Campanile and Piazza of San Marco, Venice," *F. Guardi* (1712–93); No. 3663, "S. Anthony and the Infant Christ," *J. Amigoni* (1675–1752); No. 694, "Portrait of a Lady," *Paris Bordone* (1500–70); No. 1, "The Raising of Lazarus," *S.del Piombo* (1485 (?)–1547); No. 1944, "Portrait of Ariosto," *Titian* (1477–1576); No. 742, "Portrait of a Lawyer," *G. Moroni*; No. 34, "Venus and Adonis," *Titian*.

ROOM IX.

No. 794, "A Dutch House Court," *P. de Hooch* (1630–after 1677); No. 855, "Landscape with Waterfall," *J. van Ruisdael* (c. 1628–1682); No. 2571, "Path through the Wood," *M. Hobbema* (1638–1709); No. 1459, "The Wine Contract," *G. van den Eckhout* (1621–74); No. 2552, "Refusing the Glass," *P. de Hooch*; No. 1287, "Interior of an Art Gallery," *H. Jordaens* (1595 ?–1643); No. 3047, "La Collation," *P. de Hooch*; No. 2546, "A Lady and Child seated, in a Landscape," *A. Cuyp* (1620–91); No. 2591, "The Forge," *G. Metsu* (1630–67); No. 1002, "Flower Piece," *J. Walscappelle* (before 1667); No. 207, "The Idle Servant," *N. Maes* (1632–93); No. 1001, "Flower Piece," *J. van Huysum* (1682–1749).

ROOM X.

No. 986, "Watermills," *J. van Ruisdael*; No. 797, "A Man's Portrait," *A. Cuyp*; No. 961, "Cattle and Figures, Milking Time, Dort," *A. Cuyp*; No. 2539, "A Man with a Cap," *Rembrandt* (1606–69); No. 1699, "Family Group," *M. Sweertz* (c. 1615–20–after 1656); No. 3679, "Christ before Pilate," (purchased in 1922), *G. Honthorst* (1590–1656). (This picture is so placed that the glass acts like a mirror to the spectator and it is difficult to examine it properly); No. 2285, "A Family Group," *F. Hals* (c. 1580–1666); No. 1251, "A Man's Portrait," *F. Hals*; No. 1021, "Portrait of a Woman," *F. Hals*; No. 289, "The March out of a Company of the Amsterdam Musketeers, commonly called the "Night Watch" (after Rembrandt), *G. Lundens* (c. 1622); No. 817, "Teniers' Chateau at Perck," *Teniers* (1610–90); No. 1451, "Interior of St. Bavo, Haarlem," *G. A. Berck-Heyde* (1638–98); No. 1277, "A Man's Portrait," *N. Maes*; No. 45, "The Woman taken in Adultery"; No. 672, "Portrait of the Painter" (1640); No. 243, "Portrait of an Old Man; No. 190, "A Jewish Rabbi"; No. 2538, "Diana Bathing"; No. 221, "Portrait of himself (1659 ?), the last six pictures all by *Rembrandt*; No. 831, "Ruins of Brederode Castle," *M. Hobbema* (1638–1709).

ROOM XII.

No. 3682, "The Fish Market," *E. de Witte* (1607–92); No. 237, "Portrait of a Woman," *Rembrandt;* No. 835, "Court of a Dutch House," *P. de Hooch* (1630–c. 1677) (one of this master's best pictures); No. 2528, "A Man with a Glove in his Hand," *F. Hals* (1580–1666); No. 830, "The Avenue Middleharnis, Holland," *M. Hobbema* (one of the most famous landscapes in the world); No. 2529, "A Woman with a Fan," *F. Hals;* No. 834, "Interior of a Dutch House," *P. de Hooch;* No. 2581, "Portrait of A. van Leuwenhoek," *N. Maes* (1632–93); No. 212, "Constantin Huygens and his Clerk," *T. de Keyser* (1596 (?)–1667); No. 54, "A Woman Bathing"; No. 1674, "A Burgomaster"; No. 1675, "Portrait of an Old Lady"; No. 51, "Portrait of a Jew Merchant"; No. 775, "Françoise van Wasserhofen (?), the last five by *Rembrandt;* No. 1247, "The Card Players," *N. Maes;* No. 864, "The Guitar Lesson," *G. Terborch* (1617–81); No. 1383, "A Young Lady at the Virginals"; No. 2568, "A Lady seated at the Virginals," both by *Jan Vermeer* (1632–75); No. 1399, "Portrait of a Gentleman," *G. Terborch;* No. 896, "The Congress of Münster," *G. Terborch* (one of the gems of the collection).

ROOM XIV.

No. 3605, "George and Francis Villiers," *Sir A. van Dyck* (1599–1641); No. 3215, "The Holy Family," *J. Jordaens* (1593–1678); No. 46, "Peace driving away the horrors of War," *P. P. Rubens* (1577–1640); No. 852, "Chapeau de Poil," *P. P. Rubens.* [A celebrated work, famous for the manner in which the face is illuminated and for its expression.] No. 59, "The Brazen Serpent"; No. 853, "The Triumph of Silenus"; No. 194, "The Judgment of Paris," the last three by *P. P. Rubens*; No. 2127, "Il Marchese G. B. Cattaneo," *Sir A. van Dyck;* No. 38, "The Abduction of the Sabine Women," *P. P. Rubens.* ["In this all his power as a colourist and his exuberant joyousness are noticeable"]; No. 52, "Portrait of Cornelius van der Geest," *Sir A. van Dyck.*

ROOM XV.

No. 2790, "The Adoration of the Kings," *J. de Mabuse* (1472 (?)–1535 (?)) [painted about the year 1500 for the Abbey of Grammont in East Flanders]; No. 944, "The Money Changers," *M. van Reymerswaal* (1497–1567); No. 3556, "Adoration of the Kings," *P. Brueghel* (1525–69); No. 3604, "Portrait of a Man," *L. van Leyden* (1494–1533); No. 2595, "Virgin and Child," *D. Bouts* (1410–75); No. 222, "A Man's Portrait," *J. van Eyck* (1385 (?)–1441); No. 186, "John Arnolfini of Lucca and his Wife," *J. van Eyck* [an excellent picture to introduce the art of Northern Europe]; No. 1432, "The Mystic Marriage of St. Catherine," *G. David* (1450 (?)–1523).

ROOM XVI.

No. 1075 "The Virgin and Child, with St. Jerome and St. Francis," *P. Perugino* (1446–1523); No. 1126, "The Assumption of the Virgin," *Botticini* [a work of singular beauty and rich decorative effect. The walled city in the distance is Jerusalem]; No. 804, "The Madonna and Child enthroned with Saints," *M. Marziale* (painting 1492–1507).

ROOM XVII.

No. 1315 "Portrait of Admiral Pulido Pareja," *Velazquez* [one of his finest works]; No. 230, "A Franciscan Monk in Prayer," *F. Zurbaran* (1598–1662); No. 176, "St. John and the Lamb," *Murillo* (1617–82); No. 2057, "Venus and Cupid," *Velazquez* [generally known as the "Rokeby Venus," purchased by public subscription for £45,000 and presented to the National Collection. The picture was much damaged by a suffragette with a chopper on 10th March, 1914]; No. 3476, "The Agony in the Garden," *El Greco* (c. 1545–1614). [This picture (recently acquired) shows the final development of this master's technique]; No. 1148, "Christ at the Column, Vision of St. Bridget," *Velazquez;* No. 13, "The Holy Family," *Murillo* [one of the universal favourites].

ROOM XVIII.

No. 1676, "Christ Disputing with the Doctors," *F de Herrera*, the younger (1622–85); No. 741, "'Dead Warrior, 'Orlando Muerto,'" *Spanish School;* No. 235, "The Dead Christ," *J. Ribera* (1589–1656); No No. "St. Peter," *El Greco* (lent by the Trustees of the Bowes Museum).

Return through Rooms XVII and XVI to the DOME

DOME.

Nos. 179 and 180, "The Virgin and Two Angels," etc., "The Virgin with the Infant Christ," etc. (in one frame), *Francia* (c. 1450–1517).

ROOM XI.

No. 268, "The Adoration of the Magi," *P. Veronese* (1528–88); No. 729, "The Adoration of the Kings," *V. Poppa* (c. 1425–92); No. 297, "The Nativity (five pictures in one frame), *G. Romani* (1487 (?)–1566 (?)).

ROOM VIII.

No. 569, "The Coronation of the Virgin," *Orcagna* (c. 1308–68) [originally painted for the church of San Pietro Maggiore in Florence, of which the model is on St. Peter's knee]; No. 1171, "The Virgin and Child," etc. (commonly known as the "Madonna degli Ansidei," *Raphael* in 1506. [This is the most valuable work in the gallery, and the most perfect picture in the world. It was purchased by the nation in 1885 for £70,000]; No. 807, "Madonna and Child Enthroned," etc., *C. Crivelli* in 1491 (c. 1430–c. 1493).

ROOM IV.

No. 727, "The Trinity, with Angels and Saints," *F. Pesellino* (1422–57) (one panel lent by H.M. the King, 1919); No. 1155, "The Assumption of the Virgin," *M. di Giovanni* (1435 (?)–1495).

ROOM III.

No. 908, "The Nativity of Our Lord," etc., *P. della Francesca* (c. 1415–92); No. 288 (triptych), "The Archangel Michael," "The Virgin Adoring the Infant Christ," "The Archangel Raphael and Tobias," *P. Perugino.*

THE NATIONAL GALLERY OF BRITISH ART. (TATE GALLERY)

GROSVENOR ROAD, PIMLICO.

(By omnibus or Underground to Victoria, thence by tram to foot of Vauxhall Bridge. From there five minutes' walk to left.)

ADMISSION.—Open free on Mondays, Thursdays, Fridays and Saturdays throughout the year from 10 to 4 (5 or 6), and on Sunday from 2 p.m. till 4 (5 or 6). On Tuesdays and Wednesdays (Students Days) throughout the year, the public is admitted after 11 a.m. at 1*s.* each. Closed Christmas Eve, Christmas Day and Good Friday, also on Sundays from October 1 to March 31. Catalogue 2*s.* Refreshment Rooms and Lavatories are in the basement.

This important collection of works of art was founded by Sir Henry Tate, a wealthy sugar broker, who in 1897 presented the building (on the site of the former Millbank Penitentiary) and 65 pictures to the Nation. The subsequent additions and the transfers from other National Collections have always been made with a view to making this the Gallery of Modern British Art, and it contains practically nothing earlier than Turner and his contemporaries, or, historically, of the late Georgian period. It is the intention also to exhibit here all works by Modern Foreign Artists. The west or left wing contains the older works, and the east or right wing the more modern. A statue of Sir John Millais stands in front (right) of the gallery. A large central apartment behind the Fountain Court is devoted to sculpture, and a bust of the founder stands between two columns. Part of the Gallery (Rooms I.–VII. and XV.–XVII.) was opened in July, 1920, VIII.–X. in October of the same year, and XVIII.–XXVI. in 1921. Rooms XI.–XIV. (the Turner Wing basement) at present (1923) contain a temporary exhibition (April–July) in Rooms XIII.–XV., of early paintings by Millais, Rossetti, &c. In Room XVI. is a series of caricatures of "Rossetti and his Circle," and book illustrations are shown in Room XI. until December, 1923. At the top of the stairs leading down to these rooms is a portrait of Sir Joseph Duveen, donor of the Turner Wing, 1908. There are three floors; the *main* containing the central and sculpture halls and rooms I.–X. and XV.–XXV.; the *ground* with rooms XI.–XIV.; room XXVI. is on the first floor (fine view from balcony).

The chief attraction in Room I. is the wonderful series of six paintings by William Hogarth (1697–1764) "The Marriage à la Mode" (Nos. 113–118) which some say ought to be in the National Gallery, Trafalgar Square. There are two other works by the same artist in this room, viz.: "A Scene from the Beggar's Opera" (2437), and the well-known portrait of Miss Fenton as "Polly Peachem" (1161). Other canvases are by *Gainsborough*, *Sir Joshua Reynolds*, *George Romney* and *George Morland*.

In Room II. are a number of water-colours by W. Blake and others, and one oil-painting, a large canvas by *Sir Joshua Reynolds*, "Portrait of Lord Ligonier on Horseback" (143).

Room III. contains paintings by Landseer, Wilkie, David Roberts, Constable, Crome, Lawrence, Leslie, Gainsborough, Etty, etc.

In Room IV. are pictures by *Martineau, Egg, F. Madox Brown, Millais, Holman Hunt* and *Wallis* (including *Millais'* "Christ in the Carpenter's Shop," 3584, purchased in 1921).

Room V. has examples of *Burne-Jones* and *Rossetti*, also "Psyche" (*Watts*).

The Turner Collection is shown in Rooms VI., VII., IX. and X.

Gallery VIII. is temporarily hung with modern foreign paintings pending the erection of the new Modern Foreign Gallery.

In Room XV. are exhibited works by *F. Dicksee, J. C. Hook, Millais, H. Moore, E. J. Poynter, Luke Fildes, Lord Leighton, Colin Hunter.*

The large top-lighted room No. XVI. contains large cartoons by *Ethel Walker, A. E. Johns*, R.A., paintings by *G. F. Watts* and several pictures lent by the Imperial War Museum. On the floor are several pieces of sculpture.

Room XVII. contains the Collection of Works by *George Frederick Watts* (1817–1904), one of the greatest artists of the last century, famous for his pictorial allegories. In presenting this collection of his canvases to the Nation, he gave more than beautiful paintings —he gave so many sermons, symbolic renderings of great truths. "My intention," he wrote, "has not been so much to paint pictures that will charm the age, as to suggest great thoughts that will appeal to the imagination and the heart, and kindle all that is best and noblest in humanity." Each of the works on view requires a few words, not to point out its symbolism, but to direct attention to the less obvious lessons; but the official catalogues give such excellent notes on these and the pictures in the Gallery generally, that visitors desiring to examine them in detail are recommended to make use of the information there provided. The bust of the painter in the middle of the room is by A. Gilbert, R.A.

In Room XVIII. is a collection of designs and studies by *Alfred Stevens* (1817–75), including a reproduction of a fire-place in Dorchester House. In the centre is a cast of model for the equestrian statue of the Duke of Wellington in St. Paul's, also a bust of Alfred Stevens.

Room XIX.—Paintings by *F. Walker, Sir W. O. Orchardson, N. Hemy, W. L. Wyllie, G. D. Leslie, J. Pettie, A. Legros, H. H. La Thangue, G. Clausen*, &c., also busts of *Sir W. Q. Orchardson* and *Henry James.*

Room XX.—Water-colours by *T. S. Cooper*, R.A., *Samuel Prout, G. Cattermole, F. Walker*, &c., also an equestrian portrait of Field-Marshal Earl Roberts, by *C. W. Furse*, A.R.A.

Room XXI.—Paintings by *A. Legros, J. McNeill, Whistler, A. E. John, H. Tonks, W. W. Russell, J. S. Sargent*, R.A., *Eric Kennington, Sir W. Orpen*, R.A., *C. W. Furse*, A.R.A.

Room XXII.—Water-colours by *D. S. MacColl, H. Tonks, J. S. Sargent, Sir W. Orpen*, &c.

Rooms XXIII.–XXVI. are almost entirely occupied by works purchased under the terms of the Chantrey Bequest. In XXIII. (an octagonal room) are a few pieces of sculpture by Sir Thomas Brock, C. L. Hartwell and others. Room XXIV.—Paintings by *A. Hacker, David Murray, Sir H. Herkomer*, R.A., *L. Bramley*, R.A., *S. Forkes*, R.A., *J. S. Lucas*, R.A., *C. N. Henry*, R.A., *J. W. Waterhouse*, R.A., &c. Room XXV.—Paintings by *H. S. Tuke*, R.A., *C. W. Furse*, A.R.A., *F. D. Millet, J. S. Sargent, F. L. Emanuel*, &c.

From Room XXVI. (first floor) there is a fine view of the Thames. On the walls are paintings by *Birket Foster, A. Wardle, Marcus Stone, G. D. Leslie, R. Peacock, F. W. Elwell, J. W. Waterhouse,, J. MacWhirter*, R.A., *Briton Rivière*, R.A., *A. C. Gow*, R.A. On the same floor are a few studies by *Burne Jones, D. G. Rossetti*, &c.

WALLACE COLLECTION.

HERTFORD HOUSE, MANCHESTER SQUARE, W. 1.

(By any omnibus passing along Oxford Street, alight at Duke Street. Or any omnibus along Baker Street, alight Berkeley Street. Nearest Underground Railway Station—"Bond Street," five minutes' walk.)

ADMISSION.—On Tuesdays, Wednesdays, Thursdays and Fridays, 6*d.* is charged; free on Saturdays, Sundays and Mondays. Closed on Good Friday, Christmas Eve and Christmas Day. Hours on weekdays 10–5, Sundays 2–5, throughout the year. Children under the age of 8 are not admitted under any circumstances. Official Catalogues and photos on sale in the entrance hall.

History.—Readers of Thackeray's "Vanity Fair" will at once be interested in the identification of this place with "Gaunt House," and the third Marquis of Hertford as the "Marquis of Steyne." Whatever his faults as depicted in that famous "Novel without a Hero," his taste and judgment on matters of art were unquestioned. The fourth Marquis, succeeding to his collections and vast estates, lived almost the life of a recluse, residing mostly in Paris at that small palace, Bagatelle. Here with the assistance of his nephew, Sir Richard Wallace, he brought together the most remarkable assemblage of works of art, masterpieces of the great *ébénistes*, superb Sèvres China, Snuff Boxes and Bonbonnières, Limoges Enamels—each object of super excellence, that his unerring judgment and lavish expenditure enabled him to secure, frequently in competition with the National collections. Having been subjected to the dangers of fire and pillage during the siege of Paris and the Commune, these treasures were removed to London, and Sir Richard Wallace, inheriting the Marquis's estate at his death, adapted this family mansion to receive them. Their arrangement and the decoration of the rooms was as much an object of solicitude as the securing of the finest bric-à-brac, with the result that the whole resembles more a small Palace opened for public inspection than a museum with its conventional and rather arid displays. On the death of Lady Wallace, who had survived her husband, it was announced that the whole collection had been bequeathed to the Nation, the only stipulation being that it should always be kept in a separate building, and be

known as "The Wallace Collection." As a national gift, it is unequalled; never has any country received such an artistic benefaction, and this supremacy will be unchallenged, for, irrespective of means, it is no longer possible for a present of such magnitude to be brought together. Its intrinsic worth has been variously estimated at from £4,000,000 to £7,000,000. The Picture Gallery of 750 works contains choice canvases of every school; but the collection of French art of the 18th and early 19th centuries is richer in several respects than that of the Louvre. The French furniture at least equals the national collection at Paris, and its display is completed by a number of sumptuous clocks, candelabra, bronzes, and Oriental bric-à-brac. The Armoury is the finest in England, and thoroughly illustrates the growth of the manufacture of armour, with all its artistic developments. The arrangement of the rooms is so simple, every object having a descriptive label, that it would be quite superfluous to detail the contents.

The Grand Staircase was formerly in the Bibliothèque Nationale at Paris; it is of the period of Louis XIV., and the superb columns with their flutings ornamented with ormolu are a decorative feature that has since been copied in many materials.

The major part of the Collection was re-opened to the public on November 15th, 1920, with the Board Room (ground floor) and three new rooms (Nos. 23 to 25) on the second floor (temporarily closed), and the complete re-opening took place on December 1st, 1922.

The numerical succession of the apartments commences on the right, and although it does not provide the most favourable first impressions, it is best followed here, and these few indications of the most important objects in the collection are so arranged.

INNER HALL.

No. 285, "The Lion in Love," by *C. Roqueplan* (opposite catalogue stall).

Room I.

"A French Royal Room," with portraits grouped about one of the famous Jacques Caffieri chandeliers. In the centre miniatures, Limoges enamels, etc. The portraits include one (No. 477) of Louis XV., by *L. M. van Loo* (1707–71). Equestrian statuettes; cabinet.

Room II.

"The State Drawing Room of an xviiith Century House," containing French furniture, tables, chairs, etc. Marble group, "Cupid and Psyche," by *A. Cayot* (or *Caillot*).

Room III.

Originally two small apartments, but now one long room; a "museum" gallery, chiefly of Renaissance art in cases round the walls and in the centre: china, metal caskets, plaques, small bronze articles and ivory carvings.

Room IV.

The Oriental Armoury. Contains also two cases of Sèvres porcelain, with, in other cases, goldsmiths' and silversmiths' work and Venetian glass. (Staircase leads from this room to the first floor, but it is better to continue the inspection of the ground-floor rooms.)

ROOM V.

Armour, swords, guns, pistols, etc. A few paintings on the walls. Equestrian suit of armour (Bavarian) in centre.

ROOM VI.

Armour, halberds, shields, swords, daggers, etc. A few pieces of furniture. In the centre a "complete war harness for man and horse" (French).

Room VII.

European Armour. Full suits arranged round the walls; in cases in the centre and at sides of the room are separate pieces, weapons, etc. (From this room also stairs lead to the first floor.)

Room VIII.

French Sculpture and early cabinets—armoires and a dressoir ranged round the walls. A bronze bust of Louis XIV., by *C. A. Coysevox* (1640–1720). In centre, Italian bronze cannon (1688). Several paintings, including:—

No. 392. "Time Revealing Truth," by *F. Le Moine* (1688–1737).

No. 134. "The Annunciation," by *P. de Champaigne* (1602–74).

Leading out of this room is what was the old BOARD ROOM, now open to the public. French furniture, chairs, writing-table and clock. Large painting, No. 632, "The Duke of Wellington and Col. Gurwood," by *A. Morton* (1802–45). Marble bust of Lady Wallace and another of Richard, Marquis of Hertford, K.G.

Room IX.

A room of Royal English Portraits, etc.

No. 564. Portrait of Her late Majesty Queen Victoria, by *Thomas Sully* (1782–1872).

Room X.

No. 376. "The Arab Tent," by *Sir E. Landseer* (1802–73).

Two very handsome ormolu cabinets. Case in centre with illuminations on vellum, statuettes, etc.

Room XI.

Several paintings by *J. B. Oudry* (1686–1755) on the walls.

Two cases in centre contain miniatures, French furniture (chairs, sofa, etc.).

Ascend the main staircase to the

FIRST FLOOR.

Room XII.

A fine ormolu cabinet between the two windows at the end of the room, ebony marquetry table; also (3) against the side wall a Louis XVI. armoire: opposite it (4) a "Londonderry" cabinet or bookcase. Sèvres porcelain in cabinets in centre. Paintings by *Canaletto, Guardi, Sir J. Reynolds.*

Room XIII.

Small paintings by *Hobbema, Weenix, Metsu, Jan Steen, Cuyp, Berchem.* (52) Ebony marquetry table. (48) Console table. Sèvres porcelain.

Room XIV.

On the walls paintings by *Wouverman, Terborch, Cuyp, Metsu, Jan Steen, Rembrandt, Teniers,* the younger.

In the centre case with high reliefs in coloured wax. (47) Ebony marquetry table. (54) Lady's ebony marquetry bureau.

Room XV.

On the walls paintings by *Meissonier, Géricault, Delacroix, Prud'hon, Vernet, James Sant, Sir T. Lawrence.*

French furniture: (46) veneered commode; (42) ebony marquetry commode; (40) ebony marquetry table.

Room XVI. (the Great Gallery).

We name a few of the paintings.

No. 85. "Portrait of the Artist as the Shepherd Paris," *A. van Dyck.*

No. 416. "The Halt during the Chase," *A. Watteau.*

No. 32. "Portrait of Mrs. Hoare and her infant son," *Sir J. Reynolds.*

No. 58. "The Holy Family, with St. John the Baptist," *Murillo.*

No. 27. "Interior, with Woman and Boy," *de Hooch.*

No. 29. "Portrait of the Artist's son Titus," *Rembrandt.*

No. 42. "Portrait of Mrs. Robinson ('Perdita')," *Gainsborough.*

No. 84. "The Laughing Cavalier," *F. Hals.*

No. 86. "The Centurion Cornelius (generally known as the Unmerciful Servant)," *Rembrandt.*

Room XVII.

Three inlaid commodes (61, 65 and 40). The paintings include:—

No. 9. "The Virgin and Child with St. John and two Angels," *A. del Sarto.*

No. 119. "The Marriage of the Virgin," *P. de Champaigne.*

No. 13. "The Virgin and Child," *Murillo.*

No. 56. "Landscape with Waterfall," *J. van Ruysdael.*

No. 129. "The Adoration of the Shepherds," *P. de Champaigne*

At the end of the room clock and pedestal in marquetry of metal on tortoiseshell.

(Staircase leading to ground floor.)

Room XVIII.

Paintings by *Watteau, Fragonard, Lancret, Boucher, Mme. Vigée Le Brun, Pater, Greuze,* etc. on the walls; settees, cabinets, tables round the room; collection of porcelain bonbonnières, etc., in cases in centre.

Room XIX.

Specimens of the goldsmiths' craft in case in window; French furniture; pictures by *Boucher, Watteau, Greuze.*

Room XX.

Paintings by *Mme. Vigée le Brun, J. M. van Loo, Lancret, George Morland, Greuze, Watteau,* etc.

In passage leading to next room Sèvres porcelain in case.

Room XXI.

Ebony cabinets, French furniture and paintings.

No. 16. "Isabella Waerbeke, wife of Paul de Vos," by *A. van Dyck* (1599–1641).

No. 407. "A Bacchante," by *J. B. Greuze* (1725–1805).

No. 388. "Psyche," by *J. B. Greuze.*

No. 135. "Rocky Coast with Shipping in Storm," by *C. J. Vernet* (1714–89).

Room XXII.

An almost circular apartment containing Sevres porcelain in cases; silver gilt articles in case; French chairs, etc., round the room; ebony marquetry table and white marble vase on pedestal in centre; on wall

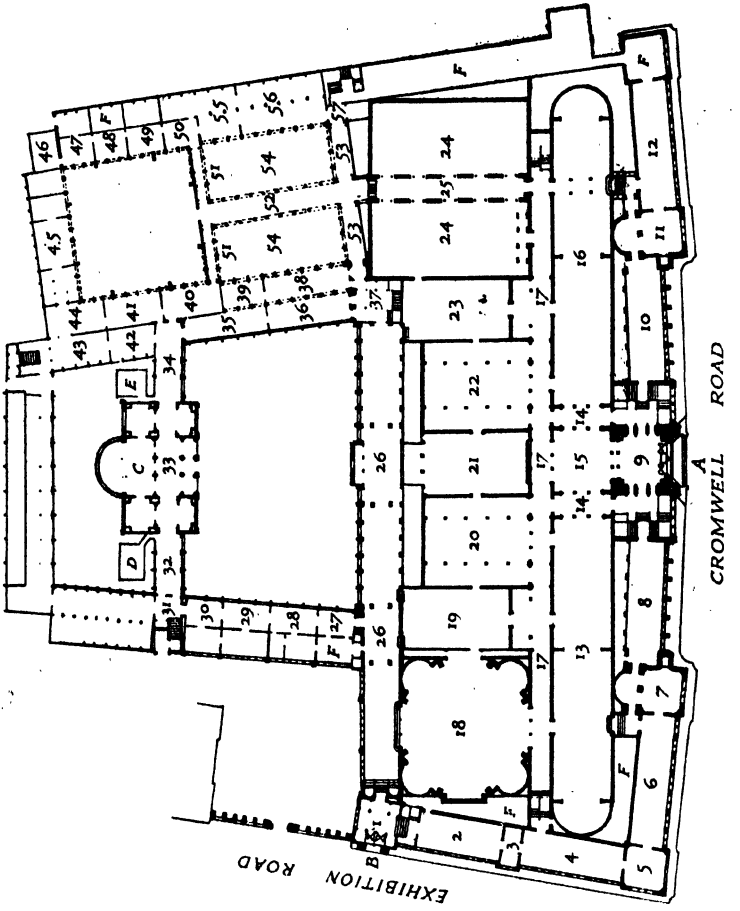
No. 398. "Fidelity," by *J. B. Greuze,*
and other paintings by same artist.

SECOND FLOOR.

Stairs lead from the landing (left) above the Grand Staircase to three new top-lit rooms (Nos. 23 to 25) on this floor. These three rooms are temporarily closed, but visitors can inspect any special pictures they may desire to see on application to the Head Attendant.

NOTE.—A re-numbering of the whole collection is projected. As this is a collection to which, under the bequest, no additions can be made, it is possible to arrange the exhibits in an order "which is at the same time one of subjects and that of the alphabet."

GROUND PLAN OF THE VICTORIA & ALBERT MUSEUM.



KEY TO GROUND PLAN.

A	Main Entrance.
B	Exhibition Road Entrance.
C	Refreshment Room.
D E	Lavatories.
F	Offices.
1	Entrance Hall.
2—9	Woodwork. Furniture, Panelling, etc.
10—16	Sculpture, Architectural Monuments.
17	Architectural Drawings, Prints, etc.
18	Loan Court.
19—23	Textiles, Carpets, Tapestry, Furniture.
24	Architectural Court. Plaster Casts.
25	Woodwork. Vehicles.
26	Metalwork. Ironwork, etc.
27—39	Metalwork. Arms, Armour, etc.
40—50	Not in use.
51—57	Metalwork. Jewellery, Silversmiths' and Goldsmiths' Ware.

KEY TO FIRST FLOOR.

1—8	Textiles. Embroidery, Brocades, etc.
10—12	Salting Collection.
14 & 17	Textiles. Damasks, etc.
25 & 52	Textiles. Lace and Needlework.
26	Art Library.
27—30	Designs and Illustrations.
31—34	Art Paintings.
37, 38	Paintings.
35, 36	Dyce and Forster Libraries. Dickens' MSS.
39—44	British Water Colours.
45	Raphael Cartoons.
46—51	Paintings.
53	Ivory Carvings, etc.
55, 56	The Jones Collection.

KEY TO SECOND FLOOR.

2—11	English, Foreign and Oriental Pottery and Porcelain.
12	The Salting Collection.

VICTORIA AND ALBERT MUSEUM.

(Any omnibus to South Kensington passes within sight of it. Nearest Underground Station—"South Kensington," whence subway into entrance hall).

ADMISSION.—Free daily, including Sundays. On week-days, Monday to Friday, 10–4 (10–4, Jan., Nov., Dec.; 10–5, Feb. and Oct.; 10–6, March and Sept.); Saturday, 10–5. On Sunday the Museum is open from 2.30 p.m. until 4, 5 or 6 p.m. all the year round. Closed on Good Friday and Christmas Day. There is also a system of weekly, monthly, or yearly tickets which admit to the Art Library, open on Monday, Thursday and Saturday until 9 p.m. The Western Galleries (*see* plan, p. 146) containing the Science Museum and Salting Collections are always free, and are open on Monday, Tuesday, Wednesday and Friday 10–6; Thursday and Saturday 10–9; Sunday (Museum Galleries only) 2–30–6.

History.—This Museum is one of the sub-divisions of the Department of Science and Art of the Board of Education. The object of the Department is the promotion of science and art, by means of training teachers, founding schools of science and art, and competitive examinations for students. The exhibition of objects of high artistic excellence in particular industries at their local centres tends to raise the standard of taste both amongst the producer and purchaser. More concisely expressed, it is the doctrine of domestic beauty, the application of art to industries; and the influence of the Museum and its educational staff has been very marked in almost every home and every handicraft that has been subject to its teaching. The inception of the movement was in a measure due to Prince Albert, the Consort of Queen Victoria, who having considerable taste and a profound admiration for the arts and crafts of mediæval Europe, sought by this means to inculcate a similar high ideal of artistic beauty and thoroughness into the unambitious craftsman of early Victorian England.

The necessary site was provided from part of the estate bought with the profits arising from the Exhibition of 1851 and many valuable presentations, and the success of a system of sending purchasing commissioners to the Continent led to the creation of a museum of the first importance. In its later development it received many gifts that depart rather from its original intention, thus pictures generally are beyond its scope as being art alone disassociated from a craft, and suggestions have been made that they should be transferred to the other National Collection. The same remark would apply to literary antiquities, and that section of its Library which does not deal with art subjects. The Museum owes a great deal to the munificence of private individuals for very valuable collections. We can instance the Jones Collection, the Forster and Dyce Collections, Lady Charlotte Schreiber's Collection of English and the Salting collection of Oriental pottery and porcelain. These will be referred to later.

Architecture.—The buildings provided in 1857 for the rapidly accumulating treasures were frankly ugly, their exterior appearance obtaining for them the name of the "Brompton Boilers," and, except the erection of the galleries round the inner quadrangle, no great work was done until 1898, when a large grant was made towards the provision of a suitable building (opened in June, 1909). The existing court in red brick and terra-cotta is rich but rather dark; the adjoining

building in Exhibition Road, now the Science School, with its beautiful Loggia, designed by a committee of artists, was hardly suitable in style for the larger frontage, 720 feet in Cromwell Road, and 275 feet in Exhibition Road, so Sir Aston Webb, the successful architect in a limited competition, designed the present building. Its style cannot be criticised, but the faults are the flattened curve of the frontage—to correct which it would have been necessary to throw too much into the thoroughfare; the central tower, a very unambitious mass suggesting simply weight; and the two minarets or spires that break the sky line between it and the flat corner domes. The scheme of sculptural decorations is for this purpose excellent; it includes 42 statues of British artists and craftsmen; a figure of Fame on the lantern; Architecture and Sculpture on the buttresses below. There are also conspicuously placed statues of Queen Victoria, the Prince Consort, Queen Alexandra, and the late King Edward VII.

Itinerary.—It must be clearly understood that the classification and arrangement, with trifling exceptions, of the whole contents of the Museum is, by material, to illustrate the application of art by workers of all ages. Thus jewellery, swords, pewter and armour all come under "metal ware." Lace, costumes, embroideries, linens, and damasks are all "textiles." China, porcelain and earthenware are "ceramics," etc. The few exceptions are architectural specimens of large size, and tapestries and carpets that, requiring exceptional facilities for display, are in the larger courts of the ground floor, and the Jones Collection, as directed by the donor's will, kept in galleries apart from the general collection.

On entering, pass through the vestibule into the Central Hall and turn to left (West Hall; for the right-hand portion or East Hall, *see* p. 157). This fine hall, extending almost the entire length of the building, is 50 feet wide, and rising through all the upper floor is eminently suitable for the larger architectural exhibits, such as the spiral staircase from a house in Morlaix, dating from about 1500; the French Gothic decoration of the centre post is very curious. Window recess and niches from first floor of a house at Enfield; very beautifully carved red brick dating from about 1710. John Keats and other eminent writers were educated at this house when it was a school. Doorways and porches from 18th-century houses in London, a few saved from the hundreds demolished in the last few decades, including an oak façade from Sir Paul Pindar's house in Bishopsgate (*see* p. 45), Flemish retable or altar-piece. In this hall are shown a number of examples of the work of M. Rodin, the great French sculptor, presented by the artist. Ascend by stairs on left, passing under modern Indian arch of very beautiful design, and turn to right.

Room 56 contains woodwork, but the collection of English furniture is very poor. Notice the fitted room removed from Clifford's Inn, Fleet Street. Dating from 1684, it is said to have been designed by Wren, and the beautiful decorations in cedar to have been carved by Grinling Gibbons.

Woodwork.

Room 55.—Notice a very fine French or Dutch ebony cabinet, dating from about 1650; the internal architectural decoration is very fine. The fitted room removed from the Old Palace at Bromley-by-Bow. This very handsome apartment, built 1606, formed part of this minor Palace built for James I.; the carving

ROOM 53.—Panelling from a house near Exeter, dating from about 1600. This is very remarkable, as being entirely Renaissance in design. The winged angels' heads, lion head marks and conventional Passion flowers, indicate Italian workmanship or influence.

ROOM 52.—English bedsteads. The backboards of some are very beautifully inlaid. Oak panelling, inlaid with holly and bog oak, removed from Sizergh Castle, Westmorland (dating from the latter half of 16th century).

Ascend staircase passing entrance to Printing and Drawing Department to FIRST FLOOR. On left Textiles. The first few rooms contain a very fine collection of Persian embroideries. Chinese tapestry pictures, Turkish embroideries, etc.

ROOM 119.—The Syon Cope on the left. One of the great treasures of the Museum. The finest example of old English embroidery, executed in silks on fine canvas; it was at Syon Nunnery, near Brentford, in the 13th century. When at the Reformation the Nuns left England they carried it to Portugal. On the right the Brockhampton Cope. This equally splendid vestment is only a group of fragments, having at one time been converted into a chasuble. The design of the vine is exquisitely graceful, and there is generally more boldness and grace in the work as compared with the Syon Cope with which it is contemporary. There are many other copes and church vestments on exhibition, associated with the Catholic faith, and it is remarkable, considering the frenzy for the destruction of such things that swept over the country, both at the Reformation and the Commonwealth, that any could have been preserved.

TEXTILES.

ROOM 120.—English and Italian Embroideries. Notice in Case 38, part of a Sicilian coverlet of linen, quilted and padded with wool, on which outlined in white and brown thread there are 14 panels containing scenes from the early part of the story of Tristan, etc. Case 46. Embroidered skirt and bodice of 17th century, with floral sprigs in beautifully fine work most delicately arranged for colour.

ROOMS 121 and 122.—Egyptian, Peruvian, Byzantine and Sicilian Textiles. Italian embroideries and velvets. The rich designs of the last named are very handsome.

ROOM 125.—Commencing from the middle of the room out on to the spacious landing (126 and 127) and down to a connecting bridge (116 and 117) is a very fine collection of English costumes, ranging from the reigns of Elizabeth to George III. Very remarkable are the old costumes found at a farmhouse at Whaddon, Dorsetshire. Pure accident must have saved such fragile relics from decay, or the other destructive forces. The particular pleasure of such a collection is the opportunity it affords of reclothing our favourite heroes and heroines of history, so these costumes only seem to require their familiar faces to be as they were when living.

Return to Room 123 and ascend staircase to SECOND FLOOR, then turn to left for the Ceramics.

ROOM 139 contains Lady Charlotte Schreiber's collection, which she commenced to form at the age of 50. Constant search throughout Europe, sound judgment and business ability, led to the acquisition of

CERAMICS.

the numerous examples of the finest English Porcelain. Of special interest are the pieces of early Worcester ware, and on the right a very fine case of Chelsea porcelain figures. The centre group of Corydon teaching Phyllis to play the shepherd's pipes is excellent, and of the greatest value. The colouring and decoration are remarkable, the costumes are of course idyllic, so also is the extraordinary profusion of flowers that appear in perfection in every likely and unlikely position, but the hawthorn is singularly beautiful and of a chaste loveliness. The principal feature of this collection, the Battersea Enamels, is of great rarity and frequently imitated. On the north side the windows are fitted with stained glass (English, French and German).

ROOM 142.—On left notice the specimens of the excessively rare Medici porcelain, the first artificial porcelain known to have been made in Europe. The industry existed for a very short time about 1580 at Florence under the patronage of Francesco Maria de Medici.

ROOM 143 contains the famous Gulland and other collections of Chinese porcelain, amongst which should be noticed a fine ginger jar in the much sought blue and white decoration known as "hawthorn," and a pair of oviform jars with white panels and that glorious colour that is so distinctive. Equally superb is a pair of vases with bulbous bodies and cylindrical necks painted with chrysanthemums.

ROOM 145.—This now holds the matchless collection of Oriental porcelain bequeathed to the nation by the late George Salting. So wonderful is every single piece in this extraordinary assemblage that it is impossible to single out any one object for more detailed appreciation than another. The whole forms an entirety that makes this room a Mecca for lovers of Chinese porcelain throughout the world. Highest in value is the case containing the black vases; no other collection having more than one or at most two pieces of this period.

Return to Room 144 and descend stairs to FIRST FLOOR. Turn to left.

ROOMS 128 to 132 contain a further portion of the wonderful Salting Collection, the greatest gift of objects of art in the last decade.

ROOM 128.—On left notice the numerous fine specimens of Italian majolica and lustred ware, and Hispano-Moresque ware. Notice the Deruta dish, No. 1378, and an Urbino Tazza, No. 713 Case D, which has a view of the city towards which the three horsemen are racing. They are identified by initials. Amongst other choice examples of mediæval furniture is (No. 1870) a walnut reading desk of Italian Gothic design; the supporting figure is playing the bagpipes.

ROOM 129.—This is devoted to the art of the Near East, and Greek and Roman antiquities. The Persian carpet (No. 678) is one of the finest in the Museum.

ROOM 131.—Art of the French and German Renaissance, Miniatures, Prints, etc. Except that its contents are more varied there is some resemblance between this Gallery and the famous Waddesdon Room at the British Museum (p. 170). The smaller *objets d'art* are very beautiful, and the miniatures, although few in number, are of the greatest interest and beauty. Observe, for example, those of John Donne by *Isaac Oliver*; William Herbert by *Peter Oliver*; and Anne of Cleves by *Holbein* the younger.

The engravings are of interest, and the ivories and enamels should be noticed as containing some examples of more than ordinary merit and beauty.

Return to Room 131 and descend few steps to bridge (112) crossing eastern portion of the central hall. Continue forward into gallery (111) overlooking Plaster Casts. The showcases, forming part of the textile section, contain specimens of embroidered muslin, linen, drawn or cut work, and laces or darned netting. No exhibit calls for special notice until, descending at end into a second gallery (110) crossing the two open courts of metalware, we come to Case No. 272, in which is one of the finest pieces of French needle point lace, being two Jabots or cravats united. The design is very beautiful. In the same case is a flounce of needle point lace of Louis XV. period. Case 275.—Scalloped border and pair of lappets of Venetian needle point lace, early 18th century. These are of very fine work, but there have been many repairs. Case 277.—Chasuble, stole, and maniple or chalice cover of Venetian needle point (rose point), of 17th century. Case 282.—Italian collar of flat needle point lace of about 1630. Case 285.—A very extraordinary piece of Venetian rose point lace measuring 13 feet 6 inches in length, dating from about 1670. Case 286.—Lace trimmed alb of beautifully fine linen. From the richness of this vestment it can be assumed it was made for a Cardinal at the period, about 1670, when the art of making this magnificent needle point Venetian lace was at its best. The extraordinary amount of patient labour required to make such a flounce, or some of the pieces previously noticed, will be apparent if one of the little flowers is carefully examined.

TEXTILES.

Return to the other end of this gallery and turn right, into Gallery 109, to examine the ivory carvings. In last case (A) notice the three examples of excessively rare Consular Diptychs. The earliest, dating from the 4th century, has one leaf only with family name of the Consul who caused it to be made. The second is a diptych of Rufusius Orestes, Consul of the East, A.D. 530, and the third bears a figure of Anastasius, A.D. 517. Of other carvings in this and the succeeding cases little need be said to indicate their interest or beauty, from conventional Byzantine or Saxon carvings, to the most elaborate work of the late Gothic with its beautiful modelled figures and perfect drapery. Case F.—The Veroli Casket is an unexcelled Byzantine work of the 11th century from the Treasury of the Cathedral of Veroli. A small but very beautiful triptych of French Gothic, and a Saxon panel of carved whalebone, representing the adoration of the Magi, are the particular treasures in this wonderfully fine collection. At the end of this cross gallery (109), before turning left into the next apartments, notice on the right lunette the **frescoes by Lord Leighton, P.R.A.**, and the companion work in the corresponding cross gallery at the other end of the hall (100). They represent the industrial arts as applied to War (100) and Peace (109), and are painted in a new medium known as "spirit fresco." Their decorative effect is very fine and exhibits all this artist's skill in grouping, figure drawing, and handling of draperies, but the colours are too thin for this position, and the lights and shadows should, having consideration for the

venue of the supposed scenes, Southern Europe, be more intensified. The Arts of War is the better work, as the symbolic gateway does not obtrude itself too much, but in the Arts of Peace the arcaded building, indicative of prosperity and security, dominates the whole work, the figures just filling in the rest.

The general collection of paintings, an assemblage of remarkable interest, although it does not include any number of masterpieces, commences with Room 99. The intention, originally, was indicated by Mr. John Sheepshanks, who, in 1857, with a view to founding a National Gallery of British Art, presented to the Nation 233 oil-paintings and 289 water-colours; other bequests followed, to which reference will be made later, but largely merged with the Sheepshank collection is the Ellison Gift (1860), that by a clause in the bequest cannot be exhibited on Sunday. The foremost purpose of the Museum has entirely been lost sight of by these well-intending benefactors, and a still further error was perpetrated when the Tate Gallery was founded at Millbank (*vide* p.139) as the National Gallery of British Art. In examining the collection at the Victoria and Albert Museum, no special works, with few exceptions, can be indicated. The range of schools, date and style, is not very wide, and very many must be admired more for the skilful delineation of the subject than for its sensitive and high artistic attainment. There are instances of groups and rooms where this generalisation is inapplicable, for example :—

PAINTINGS.

ROOM 99, containing the collection of oil paintings, watercolours and sketches by *John Constable*, R.A., one of the finest English landscape artists. His trees, atmosphere, distance and skies are wonderful; notice for example on right (35) "Hampstead Heath" and (33) "Salisbury Cathedral," and some of his sketches in the stand.

ROOMS 98, 97, and 96 contain works of the English School, mostly Early Victorian, and therefore illustrative. *T. Webster* is probably the prettiest, his (222) "Village Choir" on the left of Room 97 is a clever piece of characterisation that would have pleased Hogarth. *W. Collins* is another of the "Rural" School. *W. P Frith, C. W. Pope, Mulready, Ward* and *Leslie* always have a story to tell, but it is possible to find among these a work by *Peter de Wint, Paul Sandby*, or *Gainsborough*, or such a masterpiece as (1403) "Horses in a Stable," by *G. Morland*, that saves these three rooms from being too level in quality.

ROOM 96 contains, in addition to its paintings, two cases of miniatures of great beauty. There are examples by *Hilliard, Soane, Oliver, Samuel Cooper* and *Cosway*. Two other cases contain the Plumley collection of enamelled miniatures by Bone, etc. Turning to left one of the most important features of the Museum is reached in :—

ROOM 94.—These celebrated designs are drawn with chalk upon strong paper and coloured in distemper; they were executed by *Raphael* and his scholars, 1513–1514, at a cost of 434 gold ducats, and sent as designs for tapestry made in wool, silk and gold thread at Arras for the Sistine Chapel at Rome. For them, in addition to the cost of the designs, 50,000 gold ducats

RAPHAEL CARTOONS.

were paid by the Pope. While all Rome indulged in ecstacies of praise over the rich and costly tapestries the infinitely more precious designs were lying neglected in the warehouse at Arras; three of the ten were then lost, and only precious fragments exist in various collections, and the others would have been destroyed or have decayed, but, fortunately, a hundred years later Sir Peter Paul Rubens saw them, at once realised their beauty, and advised Charles I. to purchase them for his own tapestry-weavers at Mortlake. The purchase was made, and they arrived cut into long slips two feet wide; they were repaired, and shown at Whitehall. When Cromwell sold the King's collection of works of art he reserved these and they remained, narrowly escaping destruction by fire when the Palace was burnt, until by William III. they were sent to Hampton Court. Their final repair was then undertaken and their great beauty was realised. Late in the reign of Queen Victoria they were brought here, and to take their place some of the tapestries made by Jean Raer at Brussels from these designs were given by Baron Erlanger. Exhibited in this large room they do not show to advantage, the subdued light and heavy protecting glass, essential for the preservation, marring their effect. Commencing on the left the subjects are "Paul and Barnabas at Lystra," "Peter and John healing the lame man at the Beautiful Gate of the Temple," "The Death of Ananias," "Christ's Charge to Peter, Feed My Sheep," and on the right "The Miraculous Draught of Fishes," "Paul Preaching at Athens." "Elymas the Sorcerer struck with Blindness;" copies from the tapestries which were worked from the three missing cartoons, "The Stoning of St. Stephen," "St. Paul in his dungeon at Philippi," and "The Conversion of Saul," fill the remaining wall space. The finest of all is "The Death of Ananias." It is remarkable as showing Raphael's skill in adapting the means to the purpose he had in view. By a circular arrangement of the figures and by elevating those behind, the whole of the personages on the scene are brought within sight at once. Yet there is no suggestion of artificial posing. St. John, at the very instant when the awful judgment has fallen on the hypocrite and unbeliever, has turned to bestow alms on a poor man before him. A young man and woman on the right, starting back in horror at the sight, help to enhance the paramount interest of the principal object. Notice the expression of astonishment and horror of the spectators, and carefully study the falling figure of Ananias. "He falls," says Hazlitt, "so naturally, that it seems as if a person could fall no other way, and yet, of all the ways in which a human figure could fall, it is probably the most expressive of a person overwhelmed by, and in the grip of Divine vengeance." Examining the technique of this and the other cartoons it will be noticed that the merit is uneven—the work of the pupils is frequently very evident. A peculiar anachronism occurs in his drawing of the "Beautiful Gate of the Temple." The columns are copied from those which have been preserved for ages at St. Peter's as relics of the Temple of Jerusalem. Clearly the shafts of the authentic portico of the Temple would be straight, not winding, but the artist foresaw that such straight lines would break up the harmony and cohesion of the design, so he used this more

elegant, but much later architectural style. Those who wish to study these mighty artistic triumphs that in themselves make this Museum richer than any other Museum, are recommended to consult Mrs. Jameson's analysis, forming part of her "Handbook to the Public Galleries of Art in and near London," 1842. (II. 384–397.)

ROOM 87.—It is rather a descent to turn from these into the galleries containing the collection of BRITISH WATER-COLOURS. Paintings. This is a very English art and very charming are some of the dainty works by *F. Wheatley*, *T. Girton*, the tutor of Turner, and *Paul Sandby*. Many illustrating London of the 18th and 19th century and English scenery are very beautiful.

ROOM 88 has a collection of pastels by *J. Russell*, and some examples of Crome and Cotman.

Galleries 65–69 contain the remarkable Jones Collection that, in accordance with the terms of his bequest, made in 1880, has to be kept together. As a national art endowment, it has been overshadowed by the Wallace Collection (*see* p. 141), but it contains many objects of the highest importance and greatest interest. The whole was brought together in the comparatively small residence of Mr. Jones, at 95, Piccadilly. The comparison with the Wallace Collection is justified, for with the exception of arms, armour, bronzes, and the Spanish and Italian schools of art it follows much on the same lines. Of the furniture, one of the finest pieces is the *Escritoire* of Marie Antoinette. Apart from its interest, the work is singularly beautiful, the graceful lines, the perfection of the inlaid work and the splendidly worked ormolu mounts indicate a master ébéniste, probably David Roentgen. Very beautiful also is the pair of marquetry cabinets inlaid with Sèvres plaques, a table inlaid with gold lac panels, and a commode with lac panels, and mounted in ormolu by Caffieri, but finest of all and the most valuable piece in the collection is the large armoire, No. 1026, standing at the end of the left-hand gallery. This is a masterpiece by André Charles Boulle made in 1690 for Louis XIV.; notice the Royal initials on the blue panels. The marquetry of metal with tortoiseshell and ebony is excellent in design and superb in finish, so it may be claimed that this is one of the finest specimens of French furniture. The porcelain in this collection consists of a few pieces of exceptional worth. Notice, for example, the Chelsea vases, No. 827, with bold moulding and quasi-Chinese decorations; the equally beautiful pair, No. 826, in purple and gold, were bought by Jones in Russia. There is also a group of Sèvres vases, Nos. 747, 748, 749, which formed a glorious decoration on the mantelpiece of his drawing room; in all he had nearly sixty pieces of this porcelain, all of the highest quality. The miniatures are a small but excellent collection; notice in Tray 1, No. 21, Anne Marie Louise d'Orleans by *Petitot*, and in Tray 6, Cardinal Richelieu, by the same artist. In Tray 5, No. 303, is a very beautiful likeness of Sir Philip Sidney by *Isaac Oliver*.

ROOM 91 contains one of the most popular features of the Museum, for in its showcases and on the walls there are exhibited some of

DICKENS MANUSCRIPTS. the treasures bequeathed by the Rev. Alexander Dyce, a Shakespearean scholar, and John Forster, the essayist, biographer, and lifelong friend of Charles Dickens. The Dyce and Forster Libraries, of exceptional interest, totalling nearly 40,000 volumes, are stored in neighbouring rooms, but the original manuscripts of nearly all Dickens' novels and many other interesting literary relics are in the central showcases; most are open at the first page, but in "The Mystery of Edwin Drood" the last unfinished sheet is shown just as it was left by the author. It will be remembered that Charles Reade completed the romance. The corrections in a "proof" copy of "David Copperfield" are of great interest.

ROOMS 92 and 93 contain the Ionides collection of paintings, drawings, engravings, etc., mostly of the 19th century French artists. *Millett*, *Corot*, *Ingres*, and *Rousseau* are all represented by excellent work, and these two rooms added to the Salting Pictures of the Barbizon School, now at the National Gallery, so complete the Wallace collection that together they form the finest assemblage of paintings by French artists outside the national collections of France. Good examples by *Burne-Jones* and *Rossetti*, and a few older masters add variety to this exceedingly choice gift.

IONIDES COLLECTION.

From Room 93 traverse Rooms 76–78 (Library) to reach the Department of Engravings, Illustrations and Designs (75–70), at the end descending to ground floor. Then go forward past the refreshment room until the south court is reached. Or from the Ionides Collection descend to the south court immediately by the staircase leading down from the Library.

THE SOUTH COURT (28–39) was the principal Exhibition Gallery in the unimproved Museum. It contains now the section of metalwork consisting of silversmiths' and goldsmiths' work, jewellery, church plate, etc. The collection is very large and of great value, but only a few of the principal objects can be indicated here. The collection of rings is of great interest, and especially notable is the Townsend bequest of mounted precious stones. Of great historical interest in these cases are the **Darnley Ring**, and the ring of Bishop Alhstan. The former is the wedding ring used when, on July 29th, 1565, Mary Stuart Queen of Scots married, as her second husband, Henry Stuart Lord Darnley. His name is engraved inside, and on the seal are their initials (M.H.) entwined with true lovers' knots. The **Alhstan ring** belonged to a Bishop of Sherborne (817–867), who, a man of strong character, was frequently in arms against King Ethelwulf, the father of King Alfred. The ring was found in a field near Carnarvon. Close at hand is the George Mitchell gift of snuff-boxes. This collector favoured the beautiful Verne Martin Enamels, but although numerically small, each box is worthy of the closest study. South of these are the Italian bronzes. Very beautiful is the 15th century bronze statuette of the Infant Christ; notice how the weight of the globe representing the orb of dominion has brought the body aslant. In the same case is the magnificent **Martelli Mirror**, attributed to Donatello; the very rich design is chiselled, and then ornamented with gold and silver inlaid; it is thoroughly typical of 15th century Italian art. An **Ebony Cabinet** made at

METALWORK.

Milan in the 16th century deserves close examination for its richly decorated plaques and caryatid figures of *repoussé* iron work, gilt and damascened with gold. The cups, chalices and altar-plate generally are of very great historical value. Probably the finest single cup is an **Italian Gothic Gilt Chalice**. This is silver-gilt with a little enamel to enhance the figures, but nothing could be more beautiful than the whole design and the superb modelling of each face. Notice the Gothic niches of the stem and the beautiful faces of the angels who, at the foot, are supported on conventional lilies. Not very far from here is the **Cup of the Nuremberg Goldsmiths**, quite small and unimportant in appearance, but, when carefully examined, the beauty of its columbine design and the elaborate chasing will be admired. It was made in 1572 for the Guild and sold in 1868 with their other property. The **Treasure of Rouen** is the name given to a hoard of ancient silver dating from the reign of Philip of Valois (1328–1350), discovered in demolishing an old house at Rouen. Equally remarkable is the **Stoke Prior Treasure** of 16th century English plate, found 1893 in a rabbit burrow at Stoke Prior, near Leominster. The cups are quite simple in shape with hardly any attempt at decoration. Other specimens of silversmiths' work include a salt-cellar of unusual size, and several handsome pieces of the 16th and 17th century illustrate the gradual development of the purely English designs.

Leave this court by the passage in the south-west corner that leads past the stairs to the long gallery of **Ironwork** numbered 24 to 21. No particular exhibits need be indicated here, their arrangement is complete, identification sufficient, and display excellent; so continuing through to the end, ascend by a few steps to the large domed octagon court. This is the **Loan Hall**, the administration wisely deciding that objects or collections on loan must be shown by themselves, and not added to the national possessions. The assemblage of objects of mediæval art brought together by Mr. J. Pierpont Morgan is the principal exhibit, but there are many other small collections of considerable interest. The succession of courts from here eastward is perfectly clear:

WEST COURT, No. 41.—This and the four succeeding courts form part of the textile section and are used for the exhibition of carpets and tapestries. Many beautiful specimens of furniture and some musical instruments are also included, to occupy the floor space that could not otherwise be utilised. This first court contains Persian and Turkish carpets, and of special interest are two embroidered panels, part of a cope of English work belonging to the church of Steeple Aston. In the centre is a collection of Japanese lacquer medicine-cases (inrō) ranging in date from the 17th to the 19th century, the gift of Mr. R. A. Pfungst.

WEST CENTRAL COURT, No. 42.—This contains the finest Persian and Turkish carpets, including, on the north wall, the famous carpet from the mosque of Ardabil in Persia. Its woven inscription indicates it was made by Maksoud of Kashan 946 (*i.e.*, A.D. 1540). To the right is another very beautiful Persian carpet.

CENTRAL COURT, No. 43.—In addition to the carpets shown here, the furniture, mostly Italian, is of great beauty. In this court there are four very fine panels of Flemish tapestry, illustrating sports. These were at Hardwick Hall, and

TEXTILES & WOODWORK.

having been sent for repair to the School of Art Needlework, have been deposited here by the Duke of Devonshire. Here there has recently been placed, prior to distribution in the various galleries, a series of interesting English costumes, principally 18th century.

EAST CENTRAL COURT, No. 44.—Here are some of the finest tapestries in the Museum. Notice the three largest depicting the triumphs of Petrarch, and the 16th century Italian tapestry with a conventional design of winged boys playing amidst vines of fruit trees. Notice also the panels of very beautiful Brussels tapestry, and in the centre of court a Southern German cabinet of very fine design, bearing on the face the arms of Henry VIII. or Elizabeth. In the centre are arranged some sculptures by Rodin, presented by him in 1914.

EAST COURT, No. 45, contains the most valuable and perhaps the most beautiful piece of tapestry in the world, made at Brussels *circa* 1515. The subject is the Three Fates. Notice how Clotho on the right holds the distaff with the yarn from which Lachesis twists the thread of human life which Atropos, an old woman, breaks between her hands. A young woman, a bride, lies at their feet, dead, but with the eyes open and a lily, the emblem of innocence, cut off at its stalk but still blossoming, is by her side. The colouring is very beautiful, and the grace of the figures and charming floral background make an entirety that is superb as a design and marvellous as an embroidered textile. In this and the East Central Court are the historic musical instruments such as **Queen Elizabeth's Virginal**, elaborately decorated, and evidently from a device once the property of her mother, Queen Anne Boleyn. Near it is a similar instrument said to have belonged to Queen Elizabeth of Bohemia, but apart from its interest, it is of tawdry design. **Handel's Harpsichord** is of the other extreme, being very nearly plain. On his death in 1759 he bequeathed this to Christopher Smith, his friend the poet, who wrote the words for some of his oratorios. Notice also in the preceding courts the Italian 15th century painted marriage-chests. Some will already have been noticed in the large gallery where the Raphael cartoons are exhibited. By leaving the East Court (45) by the north-east corner, the **Plaster Cast Court,** known as the Square Court (46A & B), is reached. Lofty as this court is, its height is, of course, insufficient for that remarkable achievement, a plaster cast of the Trojan column at Rome, which is consequently shown in two sections. Not any of the casts call for notice, although their educational value is immense, but at the southern end is the **Rood Loft** from **Bois-le-duc,** where it decorated the church of St. John (St. Janskirk). Alabaster and coloured marbles have been used in this elaborate specimen of Flemish architecture, completed in 1625.

Emerging under this and crossing the passage-way into the ARCHITECTURAL COURT (East Hall, 50) the examination of the architectural specimens can be continued. On the right is the terminal apse from the suppressed convent of Santa Chiara at Florence. It is believed to have been built at the end of the 15th century by Simone Pollaiuolo, a pupil of Brunelleschi. The altar is slightly later. Other specimens of Florentine architecture are shown near here, and on the wall is the

superb Singing Gallery or cantoria from the Church of Santa Maria Novella at Florence. It is by Baccio d'Agnolo, and was erected about 1500. Notice the rich treatment of the bracket between which and the more simply decorated panels a plain plinth is interposed. Of the sculpture in this hall the finest piece is Cupid or Apollo by Michael Angelo, executed about 1497, when he was only 22 years of age. Not far from here are some small wax models by him, suggestions for other monuments or sculpture.

This completes the tour of the Museum, which it must be understood does not claim to have included every room or even every section of the enormous collections. Thus the lower ground floors (east of the entrance) contain further specimens of sculpture both English and continental, and the succession of rooms on this floor (commencing west of the entrance) are devoted to woodwork, mostly foreign. The rooms 62, 63, 64, that can be reached from the East Hall by a short flight of steps, continue the exhibition of sculpture and contain many notable examples. To the west of the old Central Court leading from the Refreshment Rooms to the principal Ironwork Court there are several rooms of metal ware, principally arms and armour, including many specimens of the highest importance. Rooms 70, 71, 72, 73, and 74 on the first floor, are devoted to engravings, illustrations and designs. The last-named is occupied by the Alma-Tadema Art Library. In the eastern wing of the front there are three galleries, principally devoted to glass. On the second floor only about half of the rooms were seen, but by turning to the right at top of stairs the rest of the very rich collection of foreign porcelain can be inspected.

THE BRITISH MUSEUM.

GREAT RUSSELL STREET, BLOOMSBURY.

(Any omnibus along Oxford Street and Holborn passes within 200 yards of entrance. Nearest Underground Stations—"British Museum," "Holborn," and "Russell Square.")

ADMISSION.—The Museum is open free daily throughout the year from 10 a.m. until 4, 5, or 6 p.m. according to the season. On Sundays it is open from 2 o'clock until dusk. Closed on Good Friday and Christmas Day. Attached to each section are rooms reserved for those engaged in research, and admission is granted to advanced students desirous of making any special study, on application by letter accompanied by the recommendations of two householders.

History.—On this site, then open fields, there was being built in 1679 the noble mansion that Evelyn, the diarist, refers to as, "Mr. Montague's new palace near Bloomsbury, built somewhat after the French pavilion way." As a private residence this remained until 1750, when the nation having received that munificent nucleus of a National Library, the Cottonian MSS. and books, a suitable depository was required, and this was purchased and opened as the British Museum, January 15th, 1759. Many valuable gifts were made, and Parliament purchased, for £20,000, the library and collections of Sir Hans Sloane (*vide* p. 42), that largely consisted of, to use the words of his last will, "things tending many ways to the manifestation of the Glory of God,

the confutation of Atheism and its consequences, the use and improvement of the Arts and Sciences, and the benefit of mankind." A modern opinion of the Sloane collection of Natural History objects would not quite endorse so high an estimate of its educational value. The importance of the following exhibits would be questioned: "A petrified peach," "a cinder from the burning mountain Vesuvius," "a pair of dice used by Knights Templars," "a parrot's egg laid at Chelsea," "the flaming sword of William the Conqueror," "a starved cat found between the walls of Westminster Abbey when repairing." These were objects of interest in private or public museums of the 18th century when, as the first guide to the collection says, "Literature and learning are once more recovered from their long swoon and now shine in pristine lustre." It is remarkable that the Natural History section of the British Museum long remained its most popular feature, and even as late as 1860 a guide to the contents devotes more pages to the description of the shells, stuffed animals and curiosities of Nature, than to the whole of the Greek and Roman antiquities, library, etc.

The growth of all the collections necessitated the removal in 1883 of this department to the Natural History Museum at South Kensington (*vide* p. 179) where, freed from Sloane's marvels for "the confutation of Atheism" and other showman's attractions, it has become the most important Museum of its kind in the world.

Montague House, or as it was officially named "The British Museum," continued to receive, by gift or Government purchase, many valuable additions to its Library, notably the Arundelian MSS. and the Harleian MSS., and such important "antiques" as the collection of Greek terra-cotta vases formed by Sir William Hamilton, the Townley Marbles and the Phigaleian Marbles, and many others which will be referred to later. Largely due to the disturbed political situation on the continent, and in a measure to the successes of Abercrombie, Nelson, and others, many opportunities occurred for both the Museum and individual collectors to acquire very valuable objects and libraries of the highest importance. The expeditions of Sir Joseph Banks and other scientists added to the Natural History section, until Montague House became uncomfortably crowded and the accommodation for students had to be so restricted as to almost exclude them. Extensions had been made at various times, but a general rebuilding was soon necessary, and from the designs of Sir Robert Smirke the present handsome edifice was commenced in 1823, gradually replacing the old house, and was completed in 1855. Its great Ionic portico and façade 370 feet long is very fine, and although its huge halls want colour or some decorative effect to set off the exhibits, and relieve what to some is the depressing influence of vastness, the planning and architectural features are eminently suitable.

Itinerary.—Even the impressive exterior gives no adequate idea to the stranger of the extent of the galleries and halls that have to be traversed, but the following itinerary, although not absolutely exhaustive, will be found to answer the requirements of most, and it is always possible for those determined to see everything to turn aside and study minutely those rooms to which only a passing reference is made. On entering turn to left into the

Roman Gallery.—On the left are Roman antiquities discovered in Britain. On the right, arranged in chronological order, are Roman portrait sculptures, many worth close study. Notice No. 1,913, the head of Commodus, an infamous tyrant, and compare it

with 1,907 Marcus Aurelius, his father, or 1,463 Antoninus, the two Emperors who were devoted to the happiness of their people. Nos. 1,896 and 1,897, and statue 1,381 show Hadrian, a good strong character famous as a military leader. Of No. 1,893, the bust of Trajan, Dean Merivale wrote, "there is the look of painful thought, which seems to indicate a constant sense of overwhelming responsibilities, honourably felt, bravely borne, yet ever irritating the nerves and weighing upon the conscience." No. 1,887, Nero, is a fine character study, and as in No. 1,881, the bust of Tiberius, the cruelty and evil traits are carefully indicated. The finest bust in this Gallery is No. 1,870, Julius Cæsar the soldier and man of letters who was assassinated. It is, so far as can be judged, an excellent portrait; no apparent sacrifice has been made to suppress any suggested defect of character, and it is simply a striking bust of a man whose history is quite in accord with this and other portraits of him.

First Græco-Roman Room. — In this and the two succeeding rooms are shown statues, busts, and reliefs discovered elsewhere than in Greece, but whose style and subject have been derived from the Greek schools of sculpture. Of the statues on the left, No. 500, an athlete binding a diadem round his head, is one of the most beautiful. It is believed to be a copy of a work by Polycleitos, who was the author of a methodical system of human proportion. Worth noticing also is the large figure No. 1,380, Apollo standing in an attitude of repose. This has been put together from 123 fragments discovered in the Temple of Apollo at Cyrene, North Africa.

Second Græco-Roman Room.—A small apartment but containing two important statues. No. 250, on right, is a marble copy of the "Discobolos," made by Myron in bronze. The head has not been restored correctly; it should be in line with the torso at an angle of 45° to the uplifted arm. Its beauty is in the complexity of the pose; the balance on the right foot, and the impending swing of the arms and body is wonderful. No. 1,574, The Townley Venus, was one of the finds made by Charles Townley at Ostia.

Third Græco-Roman Room.—There are a number of sculptures in this Gallery that call for notice. On the left, No. 1,755, the figure of a boy drawing a thorn from his foot: the expression of pain and delicate care is excellent. No. 1,756, figure from a group of two boys quarrelling over knucklebones. One is savagely biting the arm of his companion. Almost opposite, No. 2,191, the Apotheosis of Homer, who is shown in the lowest tier enthroned between kneeling figures, Iliad and Odyssey. Behind him with a wreath are Time and the World; before him are personifications of History, Myth, Poetry, Tragedy and Comedy, Nature, Virtue, Memory, Faith, Wisdom. Above is Jupiter reclining, Apollo and the nine Muses. The name of the sculptor, Archelaos, son of Appollonios of Priene is in a cartouche at top. This remarkable work dates from about the 3rd century B.C. No. 1,874, bust named by Townley "Clytie," the name of a deserted love of the sun-god Helios, who was changed into a flower. The head is very beautiful, and there is every probability that it was a portrait bust. [A staircase at end leads to a lower room containing Græco-Roman and Etruscan sculptures of less importance and a fine collection of plaster casts of monuments in other Museums. These are of great interest for purposes of comparison.] Pass through doorway on the right to the

Room of Archaic Greek Sculpture.—Built against wall on left is the wonderfully regathered doorway of the "Treasury of Atreus" from Mycenæ. This is of the greatest interest as belonging to the remote Mycenæan period, about 3,500 B.C., and reflecting the earliest period in culture and civilization. These much-scattered fragments had been dispersed from their original home to several different collections in London, at Westport in Ireland, and one piece was found built into the porch of a house. Casts of fragments at continental museums are also inserted towards completing the magnificent entirety.

The seated figures on the right are fine examples of Greek archaic art, and their conventional lines should be noticed for comparison with the sculptures of later periods that are in the succeeding rooms. They once stood along the **Sacred Way of the Branchidae,** named after a priestly tribe who held a temple and oracle of Apollo to which they formed an approach at Didyma, near Miletus, Asia Minor. It was destroyed by the Persians 496 B.C., so they were probably sculptured between 580 B.C. and 520 B.C. The inscriptions give the name of donor and sculptor. The Harpy Tomb, almost opposite, is from Xanthos and represents Harpies, half women half birds, carrying off diminutive figures, the souls of mortals snatched away by death. The apertures were for offerings. Its date is about 550 B.C.

Ante Room.—Here is one of the finest statues in the Museum. A seated figure of Demeter (Ceres) found in the sanctuary of Demeter at Cnidos. The suggestion of reposeful sorrow for the loss of her daughter Persephone (Proserpine) is very marked.

Ephesus Room.—This contains the first of the great Greek mounments, the possession of which places the Museum far in advance of its rivals. To the left are remains of the **Temple of Artemis** (Diana) **at Ephesus,** which ranked among the seven wonders of the world, and was built to take the place of an older structure, which had been burnt. Remains from this, however, are shown on the right-hand side of the room. The earlier archaic Temple is known to have been building in the middle of the 6th century B.C., when Crœsus, King of Lydia, contributed largely towards the cost. The built-up fragments of two Ionic capitals are very fine, and near the wall is a moulding with an inscription stating that "King Crœsus dedicated the column." The cornice with its lion-headed gutter-spouts is unique.

The fire that destroyed this Temple was kindled, it is said, by an Ephesian citizen Herostratos, who so wished to make his name immortal, but the year 356 B.C. was also memorable because on that same summer night Alexander the Great was born. The new temple was undertaken with tremendous enthusiasm, the right to pay the cost of each of its columns was sold by auction. The remains of the old Temple were used in the foundations, and it rose with extraordinary rapidity considering the enormous proportions and the magnificence of the design. Before examining the fragments it is essential that the drawings, showing attempted restorations, should be carefully studied. It will at once be noticed that the outer row of columns rested on sculptured drums which were supported on square sculptured piers; but the next row of columns resting on a higher platform are supported on the sculptured drums only, which are therefore level with those in the first row. The effect of the vigorous sculpturing and the awe-inspiring columns must have been superb, and, as an approach to

the object worshipped, the figure of Diana, wonderfully impressive on a people so keenly appreciative of beauty of design. The work, finished in the 4th century B.C., remained intact and unimpaired for several hundred years. It was a national asset of material importance to the City. Paul (Acts xix. 27) describes how when the faith he preached had made many converts, Demetrius, a silversmith, called together his fellow craftsmen "who made silver shrines of Diana," which brought them "no small gain," and speaking of the advance of this new religion said "So that not only this our craft is in danger to be set at nought; but also that the temple of the great goddess Diana should be despised, and her magnificence should be destroyed, whom all Asia and the world worshippeth." The sculptured fragments on the drum illustrate an incident in the story of Alcestis, who consented to die for her husband but was rescued by Heracles; and on the several bases, combats between Heracles and an Amazon, Heracles and the giant Kyknos, Nereids riding Sea Horses, Victories leading animals to sacrifice. Notice in the Ionic Capital, 1223, that the centre of the left-hand volute shows the lines and compass marks used in setting out the volutes.

Elgin Room.—This large gallery contains the sculptures from the Parthenon at Athens brought to England by Lord Elgin and, therefore, long known as the **Elgin Marbles.** It is an advantage to first study the models and drawings of this Great Temple of the Goddess Athena (Minerva) as it appeared when complete; and in ruins as seen by various travellers. Its history briefly is, that, after their defeat of the Persians at Marathon and Salamis, the Athenians, then the head of the Confederate States of Greece, commenced to adorn their City. The principal work was this marvellous Temple on the Acropolis, of which Ictinos was the architect, but Phidias, the greatest of Greek sculptors, designed and supervised the sculptured decorations. The date of its construction is B.C. 447–438. As late as A.D. 438 it was still perfect, but the central figure was removed when it was converted into a Christian church, and it probably remained without further mutilation until the 15th century, when the Turks, having possession of Athens, made this a mosque in much the same way as was the Basilica of St. Sophia at Constantinople. In 1687 the Venetians besieged and captured the city, but, during the bombardment, a well-directed shell or fire-bomb fell in the Parthenon and exploded a large quantity of gunpowder stored there. The victorious General Morosini did further harm by removing the central figure of the west pediment, but a few years before these disasters a French artist, Jacques Carrey, had made a number of drawings of the Temple and its wonderful sculptures, and these, now in the National Library at Paris, are the basis of all conjectural identifications and restorations of the remains. Like many other monuments of ancient Greece and Rome these marbles suffered most, not from the ravages of War but from the industries of Peace, because many of them were made into lime for building. This mutilation would have continued while a fragment remained, but the successive visits of English architects such as Stuart and Smirke, had called attention to their beauty, and in 1801 Lord Elgin, then Ambassador at Constantinople, obtained authority to remove the sculptures. By 1815 the present collection had arrived in England, and in the following year were purchased by the Government for £36,000; less than half the cost of their removal. The collection includes many old marbles other than those from the Parthenon,

and innumerable casts and drawings on which three architects were employed in the neighbourhood of Athens for 15 years. Lest it should be considered that this spoliation was an unjustified act of vandalism it may be remembered that the destruction for lime-making was continued by the Greeks for many decades after. The present condition of the sculptures that remain *in situ* clearly shows that it was a distinct gain to humanity at large to remove these treasures of art to where they would be safeguarded and preserved.

The central object of the Parthenon was a colossal statue 40 feet high of Athena Parthenos, made by Phidias himself in gold and ivory; there is a cast, from a statuette copy found at Athens, on exhibition, and it should be studied to realise the magnificence of this central figure and its supreme beauty. The walls of the central chamber in which this stood, were crowned with a **Frieze** in a continuous band of sculpture in low relief 3 feet 4 inches high, and having a total length of 524 feet. Of the entire frieze there is here 247 feet 3 inches of the original and 172 feet 11 inches plaster cast taken from parts that were left by Lord Elgin, or had been removed by travellers and are now in other collections. The subject represented is believed to be the Panathenic Procession at Athens. This festival was held annually and, later, once every four years, at which after solemn sacrifices, equestrian and gymnastic exercises, dances, etc., a new robe or peplos was offered to the Goddess Athena, and the statue in the Parthenon draped with it. The procession passed through the city to the Temple with chariots, horsemen, Athenian cavalry, foot soldiers, Athenian citizens, maidens bearing baskets with implements and offerings for the sacrifice, others who had prepared the Peplos, and aged citizens who bore olive branches. The whole procession was marshalled and kept in order by officers and heralds. Its most remarkable feature was a ship, drawn on rollers, on whose masts the Peplos was displayed. The most beautiful feature of the frieze here preserved are the parts numbered 72 to 133, showing a continuous procession of Athenian cavalry. Notice the grace with which they ride on prancing spirited horses, holding them well in check by reins and bridle that in bronze were originally on the frieze. The suggested life and pulsation of the loose throng of horses and riders is matchless; every muscle is sentient, and as the spectator watches they all seem in movement, the horses' feet, the tossing heads, the cloaks caught by the wind, the handsome youths in conversation are alive, or as much alive as a God-inspired man depicting life with an inanimate substance can make them.

The remains of the **Eastern Pediment** are collectively a poor fragment of the original, but enough is left to form some small idea of its magnificence. The subject was the birth of Athena who, according to the legend, sprang forth fully armed from the brain of Zeus. All the middle figures had been destroyed even before Carrey saw it. Of what remains there is, commencing on the left:—Helios the Sun-god rising with his horses from the waves; a figure believed to be Dionysos or representative of Mount Olympus; two female figures seated on chests, probably Demeter and Persephone, mother and daughter—the figure on the right expresses, in pose, surprise on having the news of the birth of Athena, which has been brought her by Iris, the next figure to the right. Notice the indication of rapid movement in Iris the swift messenger, who is on her way to announce the event to the world outside Olympus. At the centre of the pediment there is a cast of a powerful torso which was found near the East Pediment. It is believed to be that of Pro-

metheus, who, according to the legend, was responsible for the birth by cleaving the head of Zeus. Next is a torso of a female figure, also suggesting rapid movement, and therefore believed to be Victory. The identity and placing of this is still the subject of discussion. Next is one of the finest pieces of sculpture in the whole composition—the Three Fates. The first on the left is turned towards the centre as if listening to the news and about to rise and go there; but the second reclining figure is in a perfectly tranquil attitude and has heard nothing of it. The pose of the figures is superb, and the simple arrangement of the drapery marvellous. The last figure on the right is Selene, the Moon Goddess, who with one of her horses is sinking below the horizon. The head of the horse is one of the most perfect pieces of ancient sculpture existing. Notice that while the heads of the horses of Helios are tossed up and restrained with difficulty, this horse is descending with restful ease as Selene's car, which it is drawing, sinks.

Of the **Western Pediment** the remains are more numerous, but not so important, and even when complete the whole composition was not so beautiful. The subject is the contest between Poseidon and Athena on the Acropolis for the soil of Attica. The first figure on the left is Ilissos, a river god, whose attention has been partially aroused by the centre scene. Next is a cast of a group, of Cecrops and Pandrosos; the original is still in position at the Parthenon. The female figure, surprised at the contest, has thrown one arm round the neck of her father who is watching the strife. The serpent is symbolical of Cecrops, who in literature, and often in art, is represented as a serpent. A number of slight fragments follow, which even the drawings of Carrey do not help to identify: but the torso is believed to be that of Hermes. The centre figures, Athena and Poseidon, are only represented by fragments built up of parts and casts of pieces in other museums. Athena is moving off to the left; her head, discovered in 1907, is turned towards Poseidon. He, while facing her, is starting back in the opposite direction, but there is no apparent explanation for these attitudes and even Carrey's drawings do not suggest anything. Next is Iris, a beautiful figure with flowing drapery that indicates rapid motion, probably as driver of Poseidon's chariot. Following is the supposed Amphitrite in a reclining position, and Leucothea and a boy, mere fragments, whose place in the composition is uncertain. The torso of a river-god kneeling on one knee is excellent, but again there is no apparent reason for its inclusion. Finally there is a plaster cast of what is believed to be a local personification. Below the pediments and occupying the position of a frieze above the outer columns were ninety-two **Metopes.** They were actually inserted between the ends of the beams of the roof. Only fifteen exist here, a few in other museums, forty-one at the Parthenon, much decayed from weather; the rest were destroyed. The subject of those on exhibition here, is the contest between the Centaurs and Lapiths at the marriage feast of Peirithoös the Lapith. They are, compared with the frieze and sculptures of the Pediment, indifferent; and although some groups are infinitely finer than others, the work generally is not of the same sublime beauty and perfection. Their relief is remarkably high, in many instances the bodies are actually detached from the background. The Metope, numbered 316, is probably the finest; the pose of the Lapith is very skilfully shown. The way in which the marbles of the Parthenon have been scattered is well illustrated here. The heads of No. 307 are at Copenhagen; of 310, one head is at Athens, the other in Paris; the head

of 316 was only discovered and added to its body in 1907. There are in this apartment a number of casts made by order of Lord Elgin, but of the other sculptures there are two busts worth noticing: 549, bust of Pericles of the 3rd century B.C.; 550, head of Asclepios, originally adorned with a heavy metal wreath. Pass through doorway at end of room to the

Phigaleian Room.—This contains some remains of the Temple of Apollo Epicurios (the Helper), erected by the Phigaleians to commemorate their delivery from the Plague, B.C. 430. Ictinos, who designed the Parthenon, was the architect. Most important are the twenty-three sculptured slabs from the frieze of the inner chamber of the Temple. They represent the contests between Centaurs and Lapiths and the invasion of Greece by the Amazons, but the work in high relief is coarse and without distinction. Return to Elgin Room and pass through doorway on left into the

Nereid Room, containing the so-called Nereid Monument, believed to have been built about the 5th century B.C., discovered at Xanthos in Lycia, in 1842, and its remains excavated and brought to England. A model shows the structure when complete; its destruction was evidently caused by an earthquake and although presumed to be a tomb, there is nothing to indicate its actual purpose. It derives its name from the graceful figures, half running, half flying over the surface of the sea; beneath some of them (No. 910, etc.) are fish. The four friezes are imperfect, but many of the fragments exhibit excellent designs. A slab of the fourth freize is unfinished and affords an insight into the sculptor's methods. Descend the steps into the

Mausoleum Room.—This contains a collection of sculptures and fragments, practically all that remained, of one of the seven wonders of the world, the Mausoleum at Halicarnassus, erected B.C. 353 by Artemisia, his widow, to contain the remains of Mausolos, Prince of Caria. Her resolve to commemorate him with a monument of unequalled splendour, led to the erection of this superb memorial which, although designed by Pythios, employed four other Greek sculptors, including, it is believed, the famous Scopas. There are several drawings showing attempted reconstructions, and these should be carefully studied before the remains are examined. From Pliny's description (Natural History, Book xxxvi. C. 5, written about A.D. 50) some idea of its appearance was available from an early age, and for architects it had a peculiar fascination. It was a problem much like the North Pole for explorers, which successive generations tried to solve. Wren attempted it, and Hawksmoor, his pupil, when he built (1750) the Church of St. George's, Bloomsbury, reproduced in its steeple what he thought was the pyramid of this Mausoleum. In 1857 Sir Charles Newton obtained permission from the Sultan to excavate the site and remove the remains of the mausoleum, and so they ultimately came to the British Museum, and from them an infinitely more accurate reconstruction has been possible. It consisted of a lofty basement, on which stood an oblong edifice surrounded by a colonnade of thirty-six Ionic columns, surmounted by a pyramidal roof of twenty-four steps. This was crowned by a chariot group in white marble. There was a frieze just where the pyramid commenced, and many statues and groups and a number of lions, supposed to be guardians of the tomb. The whole was richly coloured. Its height, 180 feet, was remarkable, and the huge pyramid resting apparently only on 36 massive columns must have been very impressive.

The weight is estimated to have been 900 tons, and of its appearance as it stood, white marble outlined against the blue sky, Martial (De Spectabulis, Epig. I.) says: "Nor with extravagant praise let the Carians extol to the stars mausolea hanging in empty air." It remained almost unaltered until the early 16th century, when it is said the greater part of the marble pyramid and its sculptures was removed and burnt to make lime to repair a fortress at Mesy, held by the Knights of the Order of St. John of Jerusalem against the Sultan Solyman. The tomb, believed to have contained immense treasure was also despoiled, and "It was thus," wrote Guichard in 1581, "that this magnificent tomb, which ranked among the seven wonders of the world, after having escaped the fury of the barbarians and having remained standing for the space of two thousand two hundred and forty-seven years, was discovered and destroyed." The principal architectural remains preserved here include a group of the steps of the pyramid and a column of the colonnade. Its height necessitates its being shown in two parts, the base on the left, and on the right, the upper part surmounted by original pieces of architrave, frieze, cornice, sunken panels, etc. Round the room are parts of the friezes, representing combats of Greeks and Amazons, Greeks and Centaurs, and a chariot race. The work is very bold and skilful, in many instances the limbs are sculptured in the round, and there is a general resemblance in style to the Metopes of the Parthenon. The centre group, the apex of the monument, is worthy of careful examination. The remains consist of a colossal portrait statue of Mausolus; a colossal female figure believed to be Artemisia; head and part of a colossal horse with the original bronze bridle; hinder half of a similar horse. One wheel of the chariot has been restored from fragments. The intention of its design was to represent Mausolus and Artemisia—she died before the completion of the monument—starting on their journey through the skies. Both had their hands advanced, the right lowered, the left raised as if holding the reins when the horses at rest are about to start. Each figure is 10 feet high.

Among other monuments in this room not relating to the mausoleum, there is **The Lion of Cnidos,** believed to have surmounted a Doric Temple erected 394 B.C., to record a victory by the Athenians over the Lacedæmonians, and two large **Lycian Tombs** dating from about B.C. 360. Very remarkable is the manner in which the mortised frame of a wooden structure is imitated. Clearly this was intentional, but its significance is not understood. Near the Lion of Cnidos are the **Sculptures from** the temple of Athene Polias at **Priene,** built by Alexander the Great, B.C. 334. Ascend steps at end of room and turn to the right to the

Nineveh Gallery containing bas-reliefs from the Palace of Nineveh dating from B.C. 705 to B.C. 626. Several show signs of the fire by which the Babylonians destroyed the City and Palace B.C. 609. The table-cases contain a selection of the clay tablets with inscriptions in cuneiform characters. They formed part of the famous library which was enlarged and completed by Assur-bani-pal at Nineveh and include (case A) the creation series, with the story of the Creation closely resembling the Book of Genesis, and the Gilgamish Series in which the mythical hero Gilgamish learns from the Babylonian Noah the events of the Flood. The other table-cases contain a selection of the less important tablets, which number in all over 50,000, the earliest dating from B.C. 2500.

The Nineveh Gallery leads into the **Nimroud Central Saloon,** where the examination of the **Assyrian and Babylonian Antiquities** can be continued, and in the Nimroud Gallery and Assyrian Saloon on the right, the whole being the sculptures excavated in the valleys of the Tigris and Euphrates during a period of about 60 years. In 1842 M. Botta commenced to explore the site of Nineveh but soon transferred his operations to Khorsabad on the site of the Palace of Sargon, King of Syria, B.C. 722–705, and his discoveries are now in the Louvre at Paris. In 1845 Sir Henry Layard commenced excavating at Nimroud on the site of the City of Calah (Genesis x. 11) which was founded by Shalmaneser about B.C. 1300. He discovered the palaces of three kings, then continuing his researches at Kouyunjik on the site of Nineveh, unearthed three more palaces including those of Sennacherib (B.C. 705–681), Esarhaddon (B.C. 681–668) and Assur-bani-pal (B.C. 668–626). Sir Henry Rawlinson and other archæologists sent by the British Museum continued the work, and excavations were made at Babylon in the ruins of Nebuchadnezzar's palace, Nippur, and many other places, and the work is still proceeding. In examining the exhibits, the finest of their kind in the world, notice date and relative importance as illustrative of Biblical history. Very full explanations and date identifications are provided on the exhibition cases, and with the exception of the detached monuments such as the Human Headed Bulls and Human Headed Lions in the Assyrian transept, the Black Obelisk and the Lions in the Nimroud Saloon, they are almost continuous sculptures from the several palaces. An exhibit which might be overlooked, as it is difficult to find, is the case of bronze bands from gates made by Shalmaneser II. (B.C. 860–825). They are in the ground floor of the Assyrian Saloon which is reached from the Nimroud Gallery. They were obtained in 1879, but their original location is not known. Notice in the table-case portion of a band showing chariots crossing the river.

The Nimroud Central Saloon contains the Black Obelisk, a memorial of the victories of Shalmaneser II. over several kings, including Jehu son of Omri, King of Israel. Next enter the

Nimroud Gallery.—Here are exhibited the sculptures from the Palace at Nimroud of Assur-nasir-pal, King of Assyria, B.C. 885–860. Adjoining is the

Assyrian Saloon, occasionally used as a lecture theatre, containing sculptures from Nimroud and Nineveh dating from B.C. 745 to B.C. 626. In a case on the floor are the bronze bands from gates recording the victories of Shalmaneser II., B.C. 860–825. Return to Nimroud Gallery and, turning to the right, pass out at end into the

Assyrian Transept.—The huge human-headed bulls are placed here as they originally stood at the entrance to a Hall in the Palace of Sargon (B.C. 722–705) King of Assyria. Their exact meaning is not known, but they are believed to represent—like the human-headed lions—some mythological animal, embodying strength, speed and intelligence, that were at the service of the king. Adjoining the Assyrian transept are the

Egyptian Galleries.—These contain the monumental antiquities and sculptures gathered by the savants who accompanied Napoleon's expedition to Egypt, which were surrendered at the capitulation of Alexandria in 1801. Subsequent purchases and donations have greatly enlarged this, now one of the most important

collections of its kind. As here again only the historical interest of the exhibits has to be regarded, the explanation afforded by the labels affixed to each is sufficient. The general arrangement is chronological, commencing in the Southern Egyptian Gallery with the later dynasties and extending back to the fourth dynasty of the kings, say 3,000 years, B.C. 340 to B.C. 3660. At the commencement of this gallery is the famous **Rosetta Stone** discovered near Rosetta at the mouth of the Nile in 1798. It records the gratitude of the Priests to Ptolemy V. Epiphanes who was so great a benefactor to the Temples, that they decreed (B.C. 195) this memorial should be put up in all the temples. Several similar stones have been discovered; in each the decree is recorded in Greek demotic or the writing of the priests, and in hieroglyphic representation. Only on its arrival in England was the first attempt made, by means of it, to decipher the hieroglyphic inscriptions, and Thomas Young, having succeeded in reading some names, ascertained part of the Egyptian alphabet. Champollion soon after formulated a correct system of decipherment, and all the inscriptions on Egyptian monuments, Papyri, etc., could then be read.

The **Refreshment Room** opens out of the Egyptian Central Saloon.

A great deal of the interest attaching to the other monuments and sculptures in this gallery is due to their being contemporary and associated with biblical history. A few instances, both here and in the upper galleries, will be indicated, but those who wish to study "the Bible in the British Museum" are recommended to procure a copy of an excellent book with that title by Miss Ada R. Habershon. On the right and left are a number of huge Sarcophagi, but the one numbered 923 should be particularly noticed. This held the coffin and mummy of King Nekht-Heru-Hebt (B.C. 378), and the texts incised on the outside are from the book, entitled "That which is in the other World." The inside is decorated with figures of the gods. Its special interest is that Dr. Daniel Clarke claimed in 1805 that this was the Sarcophagus of Alexander the Great, and the Arabs had reverenced it as the tomb of a great prophet. A considerable controversy resulted, but finally, when, thanks to the Rosetta Stone, some attempt could be made at deciphering the valuable inscription, all doubts were removed.

No. 360.—Head from a colossal statue of Thothmes III. (about B.C. 1550) of red granite. The total height of head and crown is 9 feet 5 inches and width of face 2 feet 7 inches. This was one of the most powerful kings, and during his reign of 53 years, among other great monuments he built the colonnade or hall of columns at Karnak. The Obelisk on the Victoria Embankment known as "Cleopatra's Needle" (*vide* p. 191), was set up with others during his reign.

No. 567.—The large wooden figure of Seti I., is a memorial of another powerful king, but more important is his sarcophagus at Sir John Soane's Museum (*vide* p. 183). He commenced to build the Great Temple at Abydos.

Nos. 412 and 413 are two colossal seated statues of Amen-hetep III. (B.C. 1450), who erected the great temple, in front of which are the huge vocal statues of Memnon. These supposed miraculous figures emitted, probably owing to the expansion of the stone, a prolonged sound at sunrise.

No. 584.—Kneeling statue of Rameses II.—the Pharaoh who oppressed the Israelites (B.C. 1330). This was one of the most powerful kings of Egypt who built storehouses and the wonderful rock-hewn temple at

Abu-Simbel. For his bravery in battle he is the subject of a eulogy known as the Poem of Centaurt. In the fourth year of his reign he led an attack on Kadesh, a place occupied by a rival prince and people, the Kheta. During the struggle, he charged among the enemy far in advance of his troops who had been killed or had run away. He was in the greatest danger, but he girded on his armour, and in the strength of the gods Menthur and Baal, he turned on his foes and cut his way through them, slaying large numbers.

No. 565.—Seated statues of a priest and his wife. These should be noticed for their beauty. Although not of high artistic merit, there is a simplicity and peacefulness of pose and expression in the faces which is excellent. These are by many considered the most beautiful of the Egyptian statues.

Near the door are minor monuments of the fourth dynasty, and in the vestibule there are casts of statues of King Khufu (Cheops) who built the great pyramid, King Khafra (Chephren) who built the second pyramid, and King Menkaura (Mykernos) who built the third pyramid at Ghizeh. The last-named is the smallest of the pyramids, the height being 215 feet, and each side of base 350 feet, as compared with the first or great pyramid with a height of 450 feet, and a length of each side of base 760 feet. But this third pyramid contained in its sepulchral chamber a stone sarcophagus, a wooden coffin, and the remains of a mummy inscribed with the name of the king who had built it. These were despatched to England in 1838, but the ship was wrecked and all that was recovered was the mummy which is now on exhibition in the Egyptian room. Ascend the north-west staircase to **first floor** and turn to left at top. *The principal staircase to the first floor is to the left of the main entrance.*

First Egyptian Room.—In case A of the first room are the remains of Menkaura, just referred to, and in this and the next room is the collection of mummies and mummy cases arranged in chronological order. The earliest is a body of a man mummified from its having been interred in a dry sandstone grave. Although Egyptian history takes us very far back into the past—the first dynasty commenced about 4400 B.C.—it was later than this representative of pre-historic Egypt, a Palæolithic man. The flint instruments and traces of red hair are of great interest, and the shape of the skull indicates a fairly intelligent type. Its date can be assumed to be 6,000 years before the Christian Era. Few of the other mummies call for notice; there is not here any of the wonderful find made in 1881, when the mummies of the greatest kings of the middle period were discovered and removed to the Cairo Museum.

Third Egyptian Room.—Here are exhibited mummies of all the animals considered sacred, including bulls, gazelles, cats, crocodiles, dogs and apes. Other cases contain models of boats, showing the transportation of dead bodies from the eastern to the western bank of the Nile, where nearly all the cemeteries were situated. Weapons, tools, glass vessels, foods, fruits, writing materials, nearly all of which have been recovered from tombs, where it was customary to deposit them as of use to the departed in the next world. In frames F. G. is a facsimile of the wonderful Book of the Dead, showing how the soul passes to the judgment seat through the halls of the Recorder, the Devourer, "he who weighs the heart," etc.

Fourth Egyptian Room.—A fine collection of scarabs and gnostic gems is shown in table-cases, and in a wall-case (175) on the left are

some sun-dried bricks bearing the names of Rameses II., the Pharaoh of the oppression.

From this (Fourth Egyptian) room access is obtained to the new wing, named

King Edward the Seventh's Galleries, opened to the public by King George the Fifth on May 7th, 1914. The foundation stone was laid by the late King Edward the Seventh on 27th June, 1907.

Visitors pass through a short connecting passage and up a few steps to the top floor of the new galleries (lift to lower floors on the right-hand side of the staircase). A portion of the long gallery to the right is partitioned off and appropriated to students; the middle part contains an exhibition of etchings, lithographs, mezzotints, woodcuts, etc.; and the left-hand end is devoted to Oriental (Japanese and Chinese) paintings and drawings. All have descriptive labels with names of artists. Descend the staircase. The floor immediately below is not yet open to the public. The next (ground) floor is at present occupied by exhibits of glass, china, porcelain, etc.

The **Waddesdon Collection,** formerly exhibited in the room now assigned to Coins and Medals (*see* p. 173) and now in a room on the ground floor of King Edward VII. Galleries, is entirely composed of *objets d'art* bequeathed to the Museum by Baron Ferdinand de Rothschild in 1898. Although comparatively few in number, the exhibits are each of such importance that their mere money-value exceeds £300,000. The collection is rich in silver plate, in cups and vases of rock crystal and other hard stones, in jewels (notably the famous Lyte jewel given by James I. to Thomas Lyte), in boxwood carvings of astonishing delicacy, in enamels, and in other objects of Renaissance art.

The principal entrance in Montague Place is not yet open to the public.

Adjoining the Fourth Egyptian Room are the **Fifth and Sixth Egyptian Rooms** containing sun-dried bricks with the names of Egyptian kings, including the Pharaoh of the Bible (Rameses II.), portraits of kings, figures of gods, weapons, musical instruments, glazed tiles, papyri, flint implements, mirrors, etc.

Turn right and again right to the

Second North Gallery.—This Gallery is divided into five rooms and is devoted to the exhibition of Cyprian, Phœnician and other Semitic antiquities and collections illustrating the religions of the East. As few if any of the exhibits call for special notice, although many are of great interest, no descriptive notes are provided. The curious reader is referred to the Official Guide to the Early Christian and Byzantine antiquities, price one shilling. Turn to left from vestibule and enter the first of the

Vase Rooms.—The excellent collection of Greek vases shown in this and the succeeding rooms is arranged in chronological order, and from the most hurried examination some idea will be gained of the birth, growth, attainment and decay of this characteristic Greek art, between the 7th and 3rd centuries B.C. Although the majority have been found in tombs, a provision for the departed as in Egyptian sepulture, the same shapes were in use in every-day life, and their ornamentation depended on the wealth of their users or the purpose for which they were required, most beautiful of course being those intended for funerals.

Others, notably the larger pieces, were prizes in athletic contests, and were collected, much as the "cups" of to-day are, and buried with their possessor at death. The principal shapes are:—Amphora, used for carrying wine. Hydria, used for carrying water. Crater, for mixing wine and water. Lebes are only ornamental, or it has been suggested were used for preserves. Oinochoè, a very graceful form, were used for pouring wine. Lekythos, for pouring oil. Aryballos, to contain thick liquids, perfumes or oil. Cantharos, as a loving cup. Kylix, for drinking wine. The shapes varied as did their ornamentation according to their period, but the Amphora and Kylix, as articles of constant use in connection with pleasure and celebrations, were persistent types more frequently and more beautifully decorated than any others. The most primitive types belong to a late stage of the Stone Age, and the forms resemble the gourds and baskets used, being the ornamentation lines scratched on the hand-moulded clay. The next stage is pottery made on a wheel, and the ornamentation is by colouring, the designs being borrowed from natural forms such as lilies, etc. Geometrical patterns commence to be introduced, and on some specimens an engraved cylinder—like those seen in the Assyrian department—has been rolled over the moist clay. On the floor in the first room is a very large terra-cotta sarcophagus from Clazomenæ in Asia Minor, and its ornamentation with bands and illustrations of battle scenes, contests, etc., shows strong Assyrian and Egyptian influences.

The second Vase Room illustrates the transition stage of the art. Experiments are being made in colour, but there is a general tendency to use black on a red body vase.

In the third Vase Room the specimens covering the period between B.C. 500 and B.C. 400 show a peculiar reversal in colouring, the ground is now painted over black and the design left in red. There is also a tendency to simplify the design and aim at higher forms of art. This may be considered the period in which these vases attained their greatest perfection. Notice in table-case A the graceful Kylix, usually signed by the artists who decorated them. No. E 12 is signed by Pamphaios, and is believed to illustrate the Homeric legend of sleep and death carrying Sarpedon to Lycia for burial. On Pedestal 1, to the left, is a unique vase in the form of a knucklebone, the figures are very graceful and daintily drawn. They are supposed to represent a dance imitating the flight of birds under the instructions of a grotesque dancing-master. On Pedestal 4 is a handsome Hydra signed by Meidias and decorated with mythological subjects. There are specimens here, also, of the white Athenian vases on which the design is delicately painted in black. Some cases contain examples of the Rhyton or drinking horns, modelled in the form of animals' heads, and in table-case K E 786 is a remarkable form with a Satyr's head modelled on one side and a Mænad's on the other.

The fourth Vase Room illustrates the decline of the art. The shapes become less graceful, the designs over-elaborated or of a licentious character, and their manufacture had by now so spread that examples from practically the whole of the Mediterranean are to be met with. In cases 66 and 67 are Italian vases with mythological subjects, in some instances (F 157) burlesqued. Case 14 contains F 352, decorated with an architectural subject, probably a tomb. The figures are well drawn, but they may represent servants attending their mistress at her toilet or goddesses bringing recognition of her virtues.

The Bronze Room contains a very rich collection of Greek and Roman bronzes worth careful study. Two examples compel notice. Pedestal 8, the head of a goddess identified as Aphrodite, dates from the 4th century B.C., and has been broken off from a colossal statue. The eyes were probably inlaid with gems, but their loss does not affect the beauty and dignity of the face. Pedestal 7, winged head from a statue of Hypnos (sleep). The complete figure was that of a youth half running and half hovering with a poppy-seed vessel in his hand; the modelling of the face is perfect. The bronze statue of Apollo on Pedestal 11 will be noticed for its size; it is very late Greek art and therefore not in the best style. In table-case A are the bronzes of Siris, said to have been found in that river. They were purchased and presented by the Society of Dilettante, and they are worthy of this distinction, as more beautiful *repoussé* work does not exist. Their use was as shoulder bands to the back plate of a cuirass. The subject is the Greek victory over the Amazons.

Room of Greek and Roman Life.—Innumerable smaller objects have been brought together and classified here to illustrate everything required and used in the daily life of the Greek and Roman people. They are arranged according to their purpose for cookery, religion, water supply, etc., and require no explanation other than that provided on the labels. Continuing forward is the entrance to the

Room of Gold Ornaments and Gems.—Apart from their intrinsic value, this small room and the corridor by which it is reached, contain an assemblage of objects of the greatest interest and highest importance. The reputation of at least one of its exhibits (on perpetual loan) is world-wide, and that is **The Portland Vase**, shown above table-case T to the right. A marble sarcophagus, said to be one in the Greek and Roman annex, was unearthed at Monte del Grano, near Rome. It was found to contain this vase in which were some ashes, presumably the cremated remains of the person so honoured. Its date is approximately the commencement of the Roman Empire, and the material blue glass with an overlay of opaque white glass which has been cut away like a cameo. The exceedingly brittle character of the substance made its decoration a work which might be spoilt at any minute by fracture, and there is little doubt that this is the one success after many such failures. The subjects are supposed to be Thetis consenting to be the bride of Peleus in the presence of Poseidon, and Peleus watching his bride Thetis asleep in the presence of Aphrodite. At the bottom of the vase is the head of Paris wearing a Phrygian cap. The vase, on its discovery, went to the Barberini Palace, but later was purchased by the Duchess of Portland, and at the sale (1786) of her collection of shells, prints, cameos, and knick-knacks, it was purchased by her son for £1,029, after a spirited contest with Wedgwood. This famous potter made copies in his ware with a turquoise background, and, although fifty were subscribed for, a much smaller number was supplied as they were broken in cutting away the white overlay to make the design. These are now in great demand, and realise a price almost equal to the cost of the original vase (*see* above). The Duke of Portland deposited the vase in the British Museum and it remained on exhibition until in 1845 it was wantonly broken by a visitor proved to be mad. With infinite pains it was pieced together again; a drawing (by Mr. Doubleday) on the wall by the window shows the number of fragments.

The Egyptian, Etruscan and Greek gold ornaments are of great interest, but probably the engraved gems, cameos and intaglios attract most. In the table-case X, No. 50, a head of Medusa, cut from an amethyst, is very fine, and the stone, although uneven in colour, is of exceptional size and brilliancy. In the centre of case No. 53 is a splendid cameo of Augustus. The diadem is mediæval; originally the hair was bound with a plain gold fillet. Case T, compartment 36, contains four fine cameos from the Marlborough collection. There is one other object in the room of supreme importance. Above table-case W is shown a gold cup or hanap decorated with translucent enamels, representing scenes from the martyrdom of St. Agnes. Its remarkable history is as follows. It was made as a gift for Charles V., King of France, and presented on his birthday, the feast of Saint Agnes, January 21st, 1337. In 1391, after his death, it passed to Charles VI., from whom it came by John, Duke of Bedford, to Henry VI. of England. It remained in the English Regalia until James I., in 1604, gave it to the Spanish Ambassador on the conclusion of peace between the two countries. On his return he presented it to a Nunnery near Burgos where it was retained until within recent years it came into the possession of a collector, and so to this Museum. On leaving turn right into the

Room of Terra-Cottas.—This collection contains Greek, Roman and Etruscan terra-cottas made during the rise and decay of this art, 1000 B.C. to 100 A.D. Notice in wall-cases 9–16 the most interesting statuettes recovered from Greek sites, notably Eretria and Tanagra. They date from the 4th century and represent with great charm and artistic perfection domestic life and single types of the common people. Notice in case 12 the two girls playing knucklebones, and in case 13 the old nurse with a child asleep in her lap.

Central Saloon.—This large apartment consists of three divisions, viz.: Prehistoric antiquities, British and Roman-British antiquities, and antiquities from France. In the first section the gallery contains the collection illustrating the Stone Age, including the find made at Kent's Cavern, Torquay, where the earliest specimens were unearthed. In wall and table-cases on the floor are the very extensive collection of implements of the Bronze Age; and the early Iron Age is represented in the wall-cases Nos. 51 to 60. The other section is of considerable interest, but only one exhibit can be indicated, viz., the colossal head of the Emperor Hadrian dredged up from the River Thames. It is a very fine work and ranks as the most important of these Roman-British antiquities.

Coins and Medals Department.—This room (in a line with the Terra-cotta Room), recently opened to the public and formerly containing the Waddesdon Collection, now removed to King Edward VII. Galleries (*see* p. 170), is devoted to an exhibition in connection with the Coins and Medals Department.

New features are cases showing the bronze coinage of the Greek world and of Italy before the Roman domination, and specimens of the often fantastic currencies of the Far East. Other cases have been added containing the chief mediæval and modern currencies, also pieces relating to the Great War. Returning to the Central Saloon turn to right and again to right, entering the

Roman-British Room containing relics of the Roman occupation of Britain. Continue into the

Asiatic Room.—This contains the works of art from Japan and

Oriental ceramics, many objects in which formed part of the Franks Bequest. In a large case in the centre is an extraordinary collection of Japanese netsukés, and although many are small and apparently insignificant, they are each worth the closest examination for their beautiful work and valuable illustration of un-occidentalised Japanese life. On the right of the Asiatic Room are the **First** and **Second African Rooms** and, leading out of the former, rooms devoted to the Iron Age and Early Christian period, followed by Buddhist and Brahman Rooms, bringing the visitor back to the Asiatic Room (p. 173), whence he passes through the long **Ethnographical Gallery** devoted to ornaments, weapons, utensils, objects of worship, etc., of the primitive races of America, Australasia, Polynesia, etc.

At the end of the gallery descend the north-east staircase (at the foot of this staircase is a corridor leading to the ground-floor of King Edward VII. Galleries, *see* p. 170) to the

King's Library.—We have before stated that, in addition to its being the principal museum of antiquities, this building contains the national library, and in this and its succeeding apartments there are exhibited some of its greatest treasures. This exceedingly handsome apartment was built to contain the very fine library which George III. brought together at Buckingham Palace with the assistance of W. Oldys, B. Bernard, and, it is believed, Dr. Samuel Johnson. Its supposed presentation to the nation by George IV. was really in the nature of a bargain, and it narrowly escaped being sold to the Emperor of Russia for £240,000. This may appear a large price for 84,000 volumes, but every volume was in perfect condition, and the number of books printed before 1500 was very large. There was an earlier gift by George III., who bought and presented in his lifetime the 34,000 Civil War pamphlets collected by George Thomason, the goldsmith, between 1640 and 1662, frequently at considerable personal danger. The names of many other benefactors call for notice, but those who wish to learn more of the founding and growth of the Museum and Library generally, are referred to "Lives of the Founders of the British Museum," by Edward Edwards, 1870. The wall-cases contain the King's Library only, the table-cases (the chronological order begins at the south end of the gallery near the principal entrance at the opposite end to that by which we enter in descending by the north-east staircase) being used for the exhibits as follows:—

Cases XXIX. and XXX.—Books from the old Royal Library, including some bound for Queen Elizabeth, Henry VIII., etc.

Case XXXIV.—Specimens of early English bookbinding. Notice the beauty of design and exquisite finish of Roger Payne's work. Other cases contain specimens of foreign bookbinding, including work by Grolier, Padeloup, and the Italian and German schools of this beautiful art.

A few cases and screens are used for temporary exhibitions, such as the Milton exhibition, and a selection of the water-colour drawings and prints bequeathed by Mr. George Salting.

Cases XXI. and XXII. contain examples of music from the period when it was added by hand to a printed book, until the art of printing it by movable types had been achieved. In cases XIX. and XX. there are usually shown the recent accessions of exceptional rarity, but of greater general interest are the cases XV. and XVI. containing some famous English books. Many will be pleased to see here the first editions of

books that have been familiar to them from a very early age, such as "Robinson Crusoe," "The Pilgrim's Progress," and many others.

Three large cases on the left with sliding frames contain the very valuable collection of postage stamps bequeathed by Thomas Tapling. The Museum does not collect postage-stamps generally, but receives a complete sheet of every stamp produced in the British Empire.

The cases in the second half of the room are, with the exception of a few at the end, devoted entirely to an exhibition illustrative of the origin and early growth of printing in all countries.

Case I. contains examples of block-books and broadsides, in which both the text and its illustrations have been carved in relief from a solid block.

Case II. contains the earliest specimens of printing with movable types, including the indulgences printed at Mainz in 1454, and the Latin Bible that is believed to have been printed by Johann Gutenberg in 1456 with the aid of Johann Fust, a goldsmith, the inevitable capitalist in the commercial realisation of original ideas. Both paper and vellum copies of this excessively rare work are in the Library, and their value can be put at £5,000 each.

Cases III., IV., and V. contain other specimens from the early presses in Germany. Schöffer's attempt to rival the beauty of the old illuminated initial letters is very interesting. The handsome initials in the Psalter of 1457 are printed in blue and red.

Cases VI. and VII. exhibit works of the earliest printers in Italy, where the art spread rapidly from Germany.

Cases VIII.–X. contain specimens from the earliest printing-presses in France, Spain and the Low Countries.

Cases XI.–XVI. are to many the most interesting in this series, because here are exhibited examples of the work of William Caxton, the father of English printing, and some of his contemporaries. Apart from his great enterprise in introducing the art to this country, his scholarship, shown in his many translations, and the beauty of design and style with which he produced over a hundred different works will always commend his name to the thinking mind. The advance of the art by Richard Pynson and Wynkyn de Worde should be noticed by comparison; their efforts were towards improving the appearance of the books as well as bettering methods of printing. One of the cases shows specimens of what may be described as the successive renaissance of printing, when, for example, Horace Walpole, Baskerville and William Morris revived some of the artistic aspirations of an industry that commercialism has made commonplace.

The cases nearest the door in this gallery are devoted to Oriental MSS.: the examples of illuminated pages of the Koran are very beautiful.

Manuscript Saloon.—There are many exhibits in the table-cases of this saloon of the highest interest, and although the inspection of the treasures in the British Museum may, following the itinerary of this guide, have occupied several hours, it is imperative that sufficient time be given to this particular exhibition.

Case A contains examples of writing from the earliest period, including invaluable Greek MSS. on vellum from the 3rd century B.C. Copies of the Poems of Bacchylides, and a treatise by Aristotle on the Constitution of Athens should be specially noticed.

Cases B, C and D illustrate the advance of writing among the western nations, including Irish MSS. of the 8th and 9th centuries, and Case E

continues the series with Anglo-Saxon and English MSS. Amongst others the epic poem of Bœwulf, the Anglo-Saxon Chronicle, and Contemporary copies of "Piers Plowman," Chaucer's "Canterbury Tales," and Gower's "Confessio Amantis."

Case F in the centre of the saloon contains manuscript chronicles of England, forming part of the foundation of English history as we know it to-day.

Cases G and H are devoted to Biblical MSS. and contain two of the greatest treasures in the Museum, viz., the Pentateuch, written in Hebrew in the 9th century, and the famous Codex Alexandrinus, a MS. of the Bible in Greek, written in the 5th century. It received its name from having been presented to Charles I. by the Patriarch of Alexandria. Except the Codex at the Vatican and the Codex Sinaiticus at St. Petersburg, both of the 4th century, this is the earliest, as it is the most complete, manuscript of the Bible extant.

Cases IX. and XI., on either side of the entrance to the King's Library, contain a series of autograph literary works of greatest possible interest. Every exhibit with its excellent explanatory label is worth the most careful examination, and so general is their distinction that it is futile here to indicate a few of the most famous. The series of autograph letters of famous men and women commences at the other end of the saloon to the left of the entrance to the manuscript department, and continues to the right until the door leading to the Grenville Library is reached. These are, of course, only a few selected from the immense collections contained in the MSS. Department. In numbers, this section of the Library has 55,000 volumes of MSS., 75,000 Charters and Rolls, 2,000. ancient papyri, and an estimated total of 320,000 autograph letters. The opposite end of the saloon leads on the left to the Department of Oriental Printed Books and MSS., and to the right to the Newspaper Room.

Grenville Library.—This room contains the bequest of the Hon. Thomas Grenville, who, having enjoyed a lucrative sinecure for some years, formed this very choice library. The 20,000 volumes it contains are estimated to have cost £50,000, but their value would now be much in excess of that. The table-cases contain examples of illuminated MSS., all of interest, and many of the highest artistic beauty. Case VIII. contains bindings of the 10th to 16th century, many having jewels and embossed reliquaries. Arrived again at the Entrance Hall there remains only one more feature of the Museum to see before terminating the visit. Apply at the desk on left of doorway for a permit to view the Reading Room; an attendant will act as conductor to that modestly-named apartment.

Reading Room (open from 9 a.m. to 6 p.m.). It is rather startling, after passing through the long low passage to emerge beneath this huge domed hall whose diameter (140 feet) is 2½ feet larger than that of the dome of St. Peter's at Rome. Its construction of iron with large windows, as designed by Sir Anthony Panizzi in 1854, allows a maximum amount of light, and recent redecorations make it a very handsome and impressive apartment. High up round the walls are inscribed the names of 19 English authors as follows: Chaucer, Caxton, Tyndale, Spenser, Shakespeare, Bacon, Milton, Locke, Addison, Swift, Pope, Gibbon, Wordsworth, Scott, Byron, Carlyle, Macaulay, Tennyson, Browning. There is accommodation for nearly 500 readers or writers, and the desk equipment is excellent. The catalogue, contained in

some 850 volumes, is in the circular stand surrounding the Superintendent's desk. The books within sight, constituting a reference library, only number about 84,000 volumes, but the whole library contains nearly 4,000,000 separate works, and the accessions are upwards of 100,000 per annum. Its nearest rival for number is the Bibliothèque Nationale at Paris with 3,000,000 works, but for importance the Bodleian Library at Oxford approaches nearest. The books are stored on nearly 48 miles of iron shelves beneath and round this Reading Room, but so excellent is their arrangement that any book can be brought to the reader within ten minutes.

This ends the tour of the British Museum, and few who have followed the itinerary throughout can come away without the lasting impression that this wonderful storehouse of knowledge is, in its equipment, wealth and thoroughness, the most typically British institution in London.

A new room has been lately (1923) opened, containing an exhibition of casts and originals of the remarkable stone sculptures produced by the early Maya tribes of Southern Mexico and Central America.

SCIENCE MUSEUM.

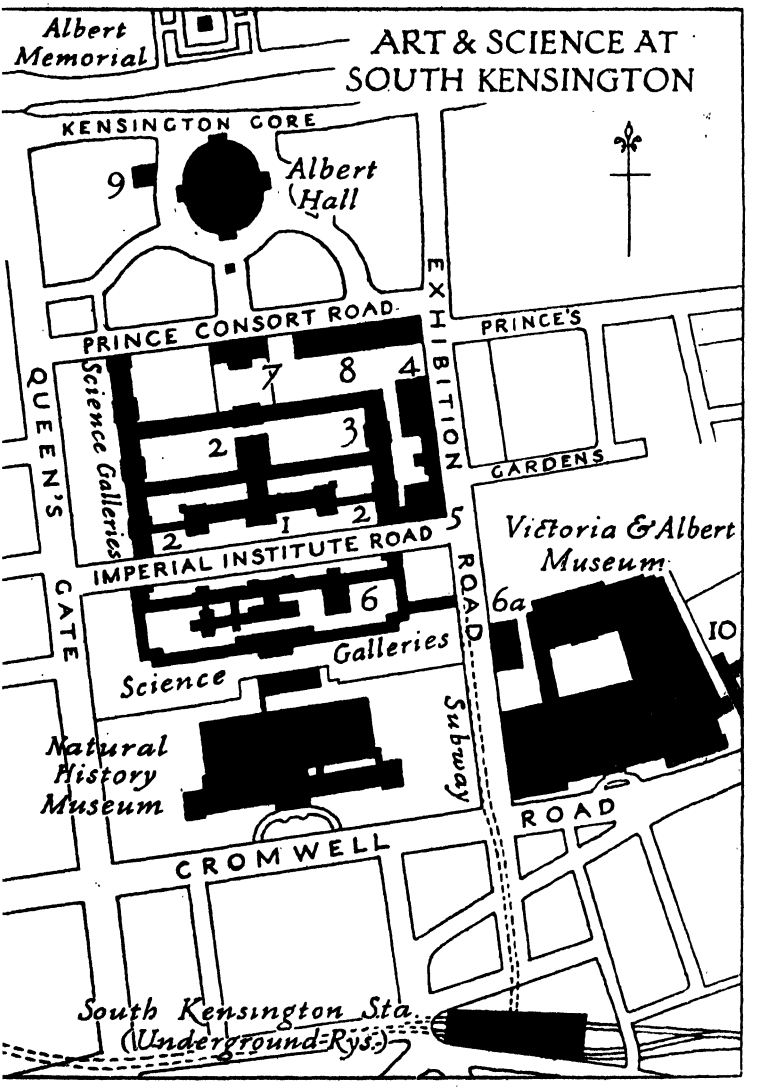
Exhibition Road, South Kensington (Sectional Map, p. 178).

(Any omnibus to South Kensington; nearest Underground Station—"South Kensington," whence subway.)

ADMISSION.—Open free daily: 10–6 Mondays, Tuesdays, Wednesdays and Fridays; 10–9 Saturdays and Thursdays; 2.30–6 Sundays. Closed on Good Friday and Christmas Day.

These very interesting collections are housed in two long buildings, the first known as "the Southern Galleries," extending from the Exhibition Road to Imperial Institute Road, north of the Natural History Museum; and the second, known as "the Western Galleries," to the west of the Imperial Institute. The buildings are quite unworthy of their contents, and the erection of a new museum is now being proceeded with.

The first division, that of **Machinery and Inventions,** includes numerous models that in some instances can be worked with hydraulic power by pressing a button outside the showcase. The inventions and historical exhibits include Sir Humphry Davy's first safety miner's lamp; sewing machines, typewriters; Bell's original reaping machine 1826, McCormick's early reapers, 1831–51; Nasmyth's tools and the original models of his steam hammer, and the models and machines connected with the preparation and manufacture of textiles, including the original machines of Arkwright. Of the larger engines the exhibits are very interesting—Puffing Billy, 1813; Agenoria, 1829; Sans Pareil, 1829; and Stephenson's famous Rocket, 1829, are together in the centre of the Hall, a very notable group; the last-named is the actual locomotive that won the £500 prize in the Rainhill competition. Two early steam-power engines with the "sun and planet" motion made by Boulton and Watt are also shown. Small models of locomotives, the Newcomen engine of 1720, and "Old Bess," 1777, deserve careful examination. The marine engines are also of great historical importance, as they include Miller and Symington's experimental engine of 1788, which attained a speed of 4 knots, and the engine of Bell's "Comet" of 1812, that ran



1 University of London.
2 Imperial Institute.
3 Indian Collection.
4 City and Guilds of London Central Technical College.
5 Royal School of Art Needlework.
6, 6a Royal College of Science.
7 Royal College of Music and Donaldson Collection.
8 Imperial College of Science and Technology.
9 Royal College of Organists.
10 Oratory of St. Philip Neri.

regularly for some years at a speed of 6 knots. The collection of ship models is very comprehensive, extending from the Great Eastern, 1858, to the most recent Liner.

The first floor contains a very large number of ship models of all countries, periods, and styles. The ground floor gallery ends with a Fish Collection, leading off from which is the Physics Section, but the larger number of scientific instruments and collections for teaching and research are in the **Western Galleries,** reached by crossing the road. The clock and chronometers will be found of interest, as amongst others the museum possesses the clock of Glastonbury Abbey, constructed in 1325 by Peter Lightfoot, and an ancient striking clock from Dover Castle made in 1348. The old astronomical instruments include Herschel's telescope, and on the first floor is Babbage's calculating machine, and numerous other instruments and scientific specimens of great interest.

INDIA MUSEUM.

Imperial Institute Road, South Kensington (*see* Sectional Map, p. 178). (Any omnibus to South Kensington ; nearest Underground Station—"South Kensington.")

This very valuable section of the Victoria and Albert Museum, open daily 10 to 4 (5 or 6), Sundays 2.30 free, is worthy of careful examination by those interested in Oriental art, and the history, manners and customs of the people of India. The building is not entirely suited to its purpose ; it is long and rambling, consisting of a ground floor, first floor, and a long cross gallery extending to the western gallery of the Science Museum. Various suggestions have been made to re-house the exhibits, the official proposal being to classify them by material, and redistribute in the Victoria and Albert Museum. A still more ambitious scheme is to build an India Museum on the southern riverside by Waterloo Bridge. The proposed redistribution has so far advanced that we defer any attempt to indicate the principal objects until the completion of the arrangements.

NATURAL HISTORY MUSEUM

(*See* Sectional Map, p. 178).

(Any omnibus to South Kensington. Nearest Underground Station—"South Kensington," whence subway into grounds.)

ADMISSION.—Free daily from 10 o'clock to 5 (or 6 March–September). It is also open on Sunday from 2.30 to 6 p.m. Closed Good Friday and Christmas Day. On Sundays the back galleries in the east wing are closed.

This very fine building, designed by Alfred Waterhouse, R.A., in the Romanesque style, was completed in 1880 to receive the Natural History and Scientific Collections that had been formed at the British Museum during the preceding hundred years (*see* p. 159). The site is part of that occupied by the International Exhibition of 1862, and it is the largest building in which terra-cotta has been used exclusively for external façades and interior wall surfaces. This has enabled the decorations to be designed in harmony with the contents of the building.

The collection as a whole ranks as the finest of its kind in the world, and the arrangement and equipment of the galleries are generally admired. No special objects of interest can be indicated for non-scientific readers, but they will probably find the Bird Gallery, Lower Mammal Gallery, the Diamonds and other precious stones in the Mineral Gallery, most attractive. The arrangement of the collection is as follows:—

Ground Floor, west wing: Recent Zoology, including birds, British vertebrates, whales, fishes, insects, reptiles, starfish, etc., shells, etc. East wing: Palæontology, elephants and fossil mammals, fossil fish, reptiles, plants, etc. First Floor, east and west corridor and west wing: Mammals. East wing: Minerals and rocks, with a very fine collection of meteorites. Second Floor, west wing: Mammals, including man. East wing: Botany.

ROYAL UNITED SERVICE MUSEUM.

WHITEHALL.

(*See* also Sectional Map, p. 120).

(Any omnibus to Westminster. Nearest Underground Stations—"Westminster," "Charing Cross," "Trafalgar Square.")

ADMISSION.—From April to September, 10 to 6. From October to March, 10 to 4; 1*s.* each person. Open daily, except Sundays. Soldiers and sailors free. Saturday afternoons 6*d.*

This very interesting Museum is the principal apartment and basement of the famous Banqueting Hall designed by Inigo Jones for James I., as part of the rebuilding of the Palace of Whitehall (*vide* p. 90). Completed in 1621, its dimensions are: Length 115 feet, breadth 60 feet, and height 55 feet; and the proportions, style and balance of the exterior obtained for it the highest praise as the best designed hall of modern times. The gorgeous ceiling painted by Peter Paul Rubens, assisted by Jordaens, was provided at a cost of £3,000 by Charles I., and although the sketches were made in London, it was actually painted at Antwerp, and placed in position about 1635 under Rubens' supervision. The painter also received the honour of knighthood. A further intention of Charles was that Sir Anthony Van Dyck should paint for the walls a series of panels representing the history of the order of the Garter, but the outbreak of the Civil War prevented the carrying out of the design that would have made this Hall the most beautiful in the world. The ceiling has been cleaned and restored quite recently, but although very rich in colouring, the heavy gilding of the cornice and dividing ribs entirely mars its effect. The largest painting in the centre contains the apotheosis of King James I., shown as trampling on the Globe and flying on the wings of Justice to Heaven. In the other, the British Solomon on his throne is pointing to Prince Charles who is being perfected by Wisdom, and in the third he is embracing Minerva and routing Rebellion and Envy.

On the two long sides are great friezes with genii who load sheaves of corn and fruit on carriages, drawn by lions, bears, and rams. All the proportions are so colossal that each of these boys measures nine feet high. The most remarkable thing about the whole composition is that the character and reign of James I. could have inspired such a

highly ornate and aspiring work, or that Charles I., a man of considerable artistic refinement, was pleased with it.

Only a few of the more interesting objects on exhibition can be indicated. At the entrance is a figure-head from the *Orient*, one of Nelson's ships at the Battle of Trafalgar. Passing down the central avenue, on left, is a large case of relics and mementoes of Nelson. His swords, the log-book, and the telescope used by his Flag Lieutenant at the battle of Trafalgar, are of special interest. So. also, is some of the rum in which his body was preserved for removal to England. In another case is Captain Cook's chronometer. Close at hand is a piece of the mast of the "Victory" pierced by a shot at Trafalgar. This was originally given to George III., and until the last reign occupied a prominent position at Windsor Castle. Notice also the Standard of the Commonwealth bearing the St. George's Cross and Irish Harp only. On the right are many relics from the Boer War. The field canteen used by Major General James Wolfe, 1759. Decorations and relics of Lord Raglan and Sir John Moore. Furniture from Napoleon's house at St. Helena. The skeleton and saddle of his favourite charger, Marengo. Relics from Naseby and other Commonwealth Battles. The Duke of Wellington's cape and hat worn at Waterloo, and Captain Siborne's huge model of the field of Waterloo, which, originally the object of a very popular exhibition, made a fortune for its designer before being presented to George IV. There has also lately been presented to the Museum a model of the Palace of Whitehall as it appeared at the time of the execution of Charles I. and (from Bruges) a collection of flags and lifebuoys of torpedoed British and Allied ships.

The famous Cheylesmore collection of medals is supplemented by the official set provided by the authorities at the Mint, and together forms the most complete collection of its kind in the world. The window from which it is said Charles I. stepped out on to the platform erected for his execution is clearly identified here, but many facts in connection with it are still the subject of research. For a more detailed description of the contents the excellent Official Guide, price *2s. 6d.*, is recommended.

It is hoped soon to acquire the adjoining building, Gwydyr House, and in that event the collection will be divided into two sections, one relating to the Army and the other to the Navy.

LONDON MUSEUM.

LANCASTER HOUSE, S.W.

(Omnibus passing along Piccadilly. Alight at St. James's Street. Or from Charing Cross a few minutes' walk along the mall, St. James's Park, and turn to right just before reaching the Queen Victoria Memorial in front of Buckingham Palace.)

ADMISSION.—Tuesdays *1s.*, Wednesdays and Thursdays *6d.*; other days free. On Fridays the Museum is closed for cleaning purposes until 2 p.m. Hours of opening: April 1 to October 31, 10 to 6; Sundays 2 to 6; November 1 to March 31, 10 to 4; Sundays, 2 to 4. Closed on Good Friday, Christmas Eve and Christmas Day.

This museum, on the lines of the Musée Carnavalet at Paris, formerly housed in the state apartments of Kensington Palace, is now installed

in what was Stafford House, but has been (1914) re-named Lancaster House.

The site was once occupied by the town residence of Barbara Palmer, Duchess of Cleveland, Charles II.'s mistress. Stafford House, built in 1825 for the Duke of York from designs by Wyatt, was the largest and with possibly two exceptions, the most beautiful private palace in London. It afterwards came into possession of the Sutherland family and then of Sir William Lever, who surrendered his lease of the house to the Government for the purpose of housing the London Museum collection. The superb collection of pictures formerly in the Great Gallery (130 ft. in length) has been removed. The famous staircase leading from the Central Hall to the 1st floor is probably the most magnificent of any building, public or private, in the country.

The nucleus of the museum was formed by the Hilton-Price collection (principally of London antiquities found in various excavations); and the new museum was opened to the public on 23rd March, 1914. The various rooms are inspected in a certain prescribed order indicated by arrows. In the basement the sordid side of London life is illustrated. There are collected examples of the prison cells formerly existing in London, a complete outfit of a "Punch and Judy" show, including the high-crowned hat, drum and lay figures, also the Roman boat discovered in 1910 on the site of the new London County Council Hall. It was necessary to pull down part of a wall in order to accommodate this. A number of interesting models of Old London, including one of the Tower as it appeared in the year 1600, are to be seen. In the central hall opposite the entrance is a case of Chelsea china, including figures of characters in "The Beggar's Opera."

Visitors pass along the **ground floor** by way of a series of rooms in which the life of London is unfolded in chronological order from pre-historic times until the end of the 15th century. The only exception is the gold and silver room, in which are relics of all periods of the City's history.

From the ground floor the famous staircase leads to the **1st floor.** Here visitors pass through galleries devoted to relics of the troublous times of the early part of the 16th century under the Tudors, and of the Stuarts, the Commonwealth, Charles II., James II., etc. Then come the splendid galleries of costumes, including the uniforms and state robes worn on ceremonial occasions by Queen Victoria and King Edward VII., Queen Mary's wedding-dress, also a number of relics of Queen Victoria's earlier years, such as her first pair of shoes, toys, doll's house, etc. Queen Mary's doll's house has recently been added.

The **top floor** was partly opened for the first time in October, 1919. Briefly the contents of the various rooms are as follows, viz.:—

Rooms I. and II.—Prints, etc. of London.

Room III.—Reproduction of interior of old house at Clapham (1710).

Room IV.—Water-colour drawings of London buildings, etc., by Philip Norman.

Room V.—Water-colour drawings of London by Mrs. Barnard and others.

Room VI.—Pictures of Old London.

Room VII.—Water-colour drawings of London by artists of the 18th and 19th centuries.

Room VIII.—Water-colour drawings of London by various artists (in centre a woolsack from the House of Lords, early 19th century).

Room IX.—Oil paintings of London.
Room X.—Water-colour drawings of London.
Room XI.—Late 18th and 19th century room. Includes a Broadwood grand piano formerly the property of the late Duchess of Albany.
Room XII.—Theatrical relics—playbills, tinselled portraits, imitation jewellery, etc.
Room XIII.—Water-colour pictures.
Room XIV.—Toys and games of various periods found or used in London, dolls, dolls' houses, etc.
Room XV.—Entire contents of the late Viscount Wolseley's bedroom (admittance on application to attendant).
Room XVI. (*2 small rooms*).—Photographs and models relating to the Great War.
Room XVII.—" Frost Fair " prints, etc.
Room XVIII.—Prints, views of London.
Room XIX.—Oil paintings and water-colour drawings relating to coaching and sport.
On the staircase leading to the top floor are views of London Parks and Palaces.

HORNIMAN'S MUSEUM AND LIBRARY.

FOREST HILL.

(Electric tram to Forest Hill; nearest stations (L.B. & S.C. Railway) " Forest Hill," and (S.E. & C. Railway) " Lordship Lane.")

ADMISSION free every day except Tuesday, 11 to 5.30 November–February, 6.0 March–July and September and October, 7.0 August. Sunday 2 to 8. Closed on Christmas Day. The Library is also closed on Bank Holidays and Good Friday.

This small museum, founded in 1890 by Mr. F. J. Horniman, is controlled by the London County Council. Its exhibits are very varied, ranging from Natural History generally to Egyptian antiquities, Roman and mediæval implements found in London excavations, arms, armour, Oriental porcelain, etc. A number of specimens of German weapons and armour have lately been added. Although of considerable educational value, it does not contain any one object of outstanding interest or merit. Pleasant public gardens (9¼ acres) surround the building.

An addition, due to the generosity of the founder's son, Mr. Emslie J. Horniman, and consisting of a lecture hall and reading-room, was opened on January 27th, 1912.

SIR JOHN SOANE'S MUSEUM.

13, LINCOLN'S INN FIELDS.

(Any omnibus along Holborn, Kingsway or Strand, and from nearest point about three minutes' walk. Nearest Underground Station— " Holborn.")

ADMISSION free on Tuesdays, Wednesdays, Thursdays and Fridays, from March to August inclusive, and on Thursdays and Fridays in October and November, from 10.30 to 5 (Nov. till 4 p.m.) Closed during the months of September, December, January and February, but admittance can then be obtained on previous application by letter.

This interesting collection was brought together by Sir John Soane (1753–1837), an architect of some ability, who designed the existing

building of the Bank of England, and some of the Government Departmental Buildings erected while he was architect to the Office of Works. At this house, where he resided from about 1790 until his death, he collected the many casts and architectural fragments, but the most interesting objects that he possessed when he bequeathed the house and its contents to the public are as follows :—

DINING ROOM. A beautiful Greek vase of uncommon design. Sir Joshua Reynolds' "The Snake in the Grass," and a very fine illuminated MS. said to be by Giulio Clovio, *circa* 1540.

PICTURE ROOM. The four paintings by W. Hogarth, entitled "An Election." All Hogarth's works have become familiar from the wide popularity of the engravings made from them, but when the original canvases can be seen it is realised that he was not only a caricaturist and cynic, but an artist whose colouring was as excellent as his faithfulness of portraiture. This set was painted between 1753 and 1758, and was sold to David Garrick for £200. On the sale in 1823 of Mrs. Garrick's effects, Sir John Soane bought them for 1,650 guineas. On the east side of the room is the series of eight paintings, "The Rake's Progress," also by Hogarth. They were painted about 1734–6 and sold by the artist for £184 16*s*. Passing into the collection of Alderman Beckford at Fonthill, they narrowly escaped destruction by fire ; ultimately in 1802 Sir John Soane secured them for 570 guineas.

BASEMENT. The splendid alabaster sarcophagus of Seti I., King of Egypt, about 1370 B.C. This was discovered by Belzoni in 1817; the cover had been broken so as to allow of the removal of the mummy which, probably about 800 B.C., was taken to a less conspicuous hiding place, where it was discovered in 1881. It is now in the Museum at Cairo. The cover and sarcophagus are ornamented inside and out with scenes and texts from the ancient Egyptian religious work, known as the Book of the Dead or the Book of the Gates. All the incised marks were filled with sulphate of copper, but it has almost entirely fallen out.

FIRST FLOOR ROOMS. The show cases in front room contain some valuable books and MSS., notably the original MS. of "La Gerusalemme Liberata," by Torquato Tasso, written between 1560–1570; and two sketch-books of Sir Joshua Reynolds.

DULWICH COLLEGE ART GALLERY.

ADMISSION.—Free daily, 10 to 6, May 1–August 31 ; to 5, September 1–October 15 and March 16–April 30 ; to 4, October 16–March 15. Sunday (summer only), 2 to 6, May 1–August 31 ; to 5, April and September. (Omnibus service from Liverpool Street, or by tramway from Victoria Embankment. Trains from Victoria or St. Paul's by South-Eastern and Chatham Railway.)

Dulwich College was founded by Edward Alleyn, actor and playhouse proprietor, "the David Garrick of his time," on his retirement from the stage, 1612. He died in 1626. On the purchase of land, the original building and its endowment, it is estimated he expended nearly £100,000, and the increase in value of its 1,400 acres, now part of suburban London, has been very great. Named the "College of God's Gift," his great generosity caused Lord Bacon to write : "I like well that Alleyn performeth the last act of his life so well." The existing buildings (opposite one of the gates of Dulwich Park) have no special interest, no part of Alleyn's foundation remaining. They include

chapel, dining-room, library, apartments for the master, 24 brethren and 6 sisters who each receive 20*s.* a week. The public are admitted to the chapel in which the founder lies buried. The educational establishment, about a quarter of a mile to the south, is also quite a modern building (1870). It ranks as one of the great Public Schools. The special interest of this foundation is the Picture Gallery, open daily (*see* above), situated in a detached building on the north side of the College. It originated with a gift of a few pictures by Alleyn which was supplemented in 1686 by the bequest of one William Cartwright. But its great accession came in 1811, when Sir Peter Francis Bourgeois, R.A., left a most important collection of paintings which had been brought together by Noel Joseph Desenfans, a picture dealer, who had acted as agent for Stanislaus, King of Poland. To this gift his widow added an endowment and provided for the cost of the buildings (1817), which include a mausoleum (off Room III.), in which these three benefactors are buried. The collection ranks as one of the most important in Europe, its special strength being the numerous fine examples of Dutch and Flemish artists. Thus here are fifteen by *Albert Cuyp*, ten by *Philip Wouvermans*, two by *Rembrandt*, six by *Rubens*, five by *Murillo*, two by *Watteau*, and six by *Van Dyck*. There are also a few English painters of distinction. Worthy of special notice are No. 104, "Sir Joshua Reynolds," painted by himself (VI.); No. 128, "Cattle and Figures," *Cuyp* (Room IX.); No. 156, "Bal Champêtre," *Watteau* (IX.); No. 163, "Girl at a Window," *Rembrandt* (III.); No. 173, "Emanuel Philibert of Savoy," *Van Dyck* (IX.); No. 223, "Three Spanish Peasant Boys," *Murillo* (V.); No. 224, "Two Spanish Peasant Boys," *Murillo* (V.); No. 249, "Philip IV. of Spain," *Valasquez;* (IX.); No. 318, "Mrs. Siddons as the Tragic Muse," *Reynolds* (VI.); No. 320, "Portrait of Mrs. Sheridan and Mrs. Tickell," *Gainsborough* (IX.). There are twelve rooms, of which the last (the French room) was added in 1915. In Room VII. is a portrait of Edward Alleyn, and in Room XII. portraits of Sir P. F. Bourgeois and of N. J. Desenfans.

GEFFRYE MUSEUM,

KINGSLAND ROAD, N.E.

(Tramcars from Moorgate or Liverpool Street and Omnibuses from the Bank or Liverpool Street pass the Museum.)

Open (free) on week-days, except Mondays, other than Bank Holidays, from 11 to 6, and on Sundays from 2 to 6. Closed on Christmas Day and Good Friday.

This museum, opened on 2nd April, 1914, by the London County Council, is installed in the Ironmongers' Company's Almshouses built in 1715 from the funds provided by a bequest for the purpose by Sir Robert Geffrye (Lord Mayor of London in 1686). The exhibits consist of furniture of various kinds, principally on loan, of which a certain proportion is being constantly replaced by other articles; and for this reason no catalogue is issued. All the exhibits, however, are labelled.

The building occupies three sides of a quadrangle. The two wings are not yet occupied, only the main, long side being devoted to the museum. In the centre is the quaint little chapel, kept in exactly the same state as the pensioners left it, minus only the communion-table which has been removed to their new home at Mottingham, Kent. A statue of the founder is in a niche over the entrance to the chapel. To

adapt the structure to its present purpose all that has been necessary was the removal of the flooring separating the first from the ground floor, to allow sufficient height for showing many of the exhibits.

At present the extremely interesting collection comprises a staircase removed from an old church in Watling Street; an old London doorway from Great George Street, Westminster; a staircase from James Boswell's house at 56, Great Queen Street, W.C.; some ancient carved choir-stalls from a church in Germany; some carved woodwork from St. Paul's; a table from the Cathedral library; two refectory tables, etc. There are a number of ancient cabinets, bedsteads, chests, tables, chests of drawers, wardrobes, chairs, etc.

BETHNAL GREEN MUSEUM.

CAMBRIDGE ROAD, BETHNAL GREEN, E.

(Tramways from Aldgate, Moorgate Street, Aldersgate, Holborn. Cambridge Heath Station, on the Great Eastern Railway Suburban system, is near.)

Open (free) daily, 10 to 4 (or 5); to 5 on Saturday. On Sunday 2.30 till dusk.

This is a branch of the Victoria and Albert Museum provided in 1872 for the benefit of the East End of London. The building is ugly and not particularly convenient, but it is surrounded by pretty gardens which are a perpetual delight and benefit in its poor neighbourhood. The contents do not call for detailed description, they are officially epitomised as follows:—

GROUND FLOOR. Collection of art objects from India, Nepal, Tibet, Burma, China, and other eastern countries, lent by Lord Curzon of Kedleston. Beautiful alabaster model of the Taj Mahal at Agra.

LOWER GALLERY.—A Food collection; collection of animal products; collection of entomological specimens.

UPPER GALLERY.—A collection of Continental porcelain, formed by the late Sir A. W. Franks; oil paintings, etc. A room from a house in Damascus. English and Continental furniture. The Saxe-Coburg collection of porcelain, bronzes, gold and silver work, etc.

BASEMENT.—Furniture, costumes, Indian arms, metalwork, earthenware, tiles, pottery and porcelain drawings, etc., by George Cruikshank; and engravings by Hogarth.

Few of these collections, with the exception of the last named, are of sufficient interest to justify a visitor to London making this an item in his itinerary.

NATIONAL PORTRAIT GALLERY.

ST. MARTIN'S PLACE, W.C. (adjoining the National Gallery).

(Any omnibus to Charing Cross. Nearest Underground Stations—"Leicester Square" and "Trafalgar Square.")

ADMISSION.—Open daily from 10 a.m.; closing time varies from 4 to 6, according to the time of year. Free on Wednesday, Saturday and Sunday; Monday, Tuesday, Thursday and Friday, 6*d.* each person. Sunday hours, March to October, 2.30 to 5.30; November to February, 2 to 4 (light permitting). Closed on Christmas Eve, Christmas Day and Good Friday. Catalogue 1*s.* 6*d.*

This exceedingly interesting collection of portraits of national celebrities has been formed since 1856, but not until the present building was provided (opened in April, 1896) could its importance be appreciated. Although it includes many beautiful works of art, the collection should

be examined for the biographical and historical interest it provides. Many of the earlier works are obviously good portraits but bad paintings, yet their importance cannot be over-estimated.

The general arrangement is chronological, commencing at the top floor. The following list provides a general indication of the contents of each room, but for a detailed examination a copy of the excellent Official Handbook, price 6*d*., will be found invaluable.

TOP FLOOR (from the Norman period to 1800).—Room 1. Early Portraits. 2. James I. 3 and 4. Early 17th century. 5. Charles I. 6. Commonwealth. 7. Charles II. and James II. 8. The Pretenders. William III. 9. Anne. 10 and 11. George I. and II. 12. George III. and IV. 13. Royal Portraits.

FIRST FLOOR (reference section).—Rooms 14–23.

EAST WING (19th century).—Rooms 24–27. Literature, Art, Science, and Religion.

GROUND FLOOR.—Rooms 28–31. Drawings, miniatures and engravings. East Wing. Rooms 32–34. 19th century Statesmen, Naval and Military Commanders.

BASEMENT.—Room 35. Admirals and Generals of the Great War, also several large paintings, including one of The Trial of Queen Caroline before the House of Lords and another of The House of Commons in 1793.

Room 36. Arctic Explorers.

There are a number of busts of celebrated people distributed among the various rooms.

TENNANT GALLERY.

34, QUEEN ANNE'S GATE, WESTMINSTER.

(Any omnibus to Westminster. Nearest Underground Station—"St. James's Park.")

Not at present open to the public.

This small but exceedingly choice collection of works by Reynolds, Romney, and their contemporaries was formed by Sir Charles Tennant (1823–1906), who in his will directed that a Gallery should be built adjoining his house to which the public should be admitted on certain days. This bequest has been admirably carried out by Lady Tennant.

LEIGHTON MUSEUM.

(*See* p. 199.)

MADAME TUSSAUD'S

Exhibition of Waxworks.

MARYLEBONE ROAD, N.W.

(Omnibuses from Charing Cross or Bank pass the door. Next Underground Station, "Baker Street.")

ADMISSION 10 to 10 daily, 1*s*. 3*d*. including tax. An extra 6*d*. is charged for the "Chamber of Horrors," as it is called, containing figures and relics of notorious criminals, etc.

A large building, adjoining Baker Street Station, with a collection of portrait models of various celebrated persons, historical tableaux, etc.; first founded in the Strand early in the 19th century by Marie Tussaud, a Swiss lady. There is a cinematograph on the premises, also a restaurant.

BRIDGES and TUNNELS.

For intercommunication between London north and south of the River there are numerous bridges, underground and other railways, and east of the Tower Bridge, where the greater width has so far prevented the building of such structures, there is the Rotherhithe Tunnel and Blackwall Tunnel for both road traffic and foot passengers, and at Greenwich a smaller tunnel for pedestrians only. The bridges here named are given in their order going *up* the river.

TOWER BRIDGE.—Built 1889–1894, by Sir J. Wolfe Barry for the City Corporation at a cost of £1,490,000. The design is that of a combined bascule and suspension bridge spanning the river by means of two towers, between which the bascules or twin drawbridges work so as to allow of their being lifted for the shipping passing up or down stream. The level of the thoroughfares on either bank being thus maintained only short approach roads and slight gradients are necessary. The central span is 200 feet, the side suspension spans 270 feet each. Vessels signal by a ball at the masthead and a whistle on approaching when they wish to pass through, and the bascules can be opened and closed within 3 minutes. There is little or no delay to traffic. Over 13,400 vehicles, mostly vans with heavy goods, and 55,000 pedestrians cross the bridge every 24 hours.

LONDON BRIDGE.—Of all the bridges that span the broad River Thames, this is of most importance, both for the volume of traffic that passes over it and the length and interest of its history. There is no record as to when a bridge first joined the north and south banks, although there are many traditions of ferries; but at least it is certain that in the year 1008 Olaf the Norwegian attacked the Danes, and fastening his boats to the piles of the then existing bridge, dragged down the whole structure. The first bridge of stone was begun in 1176, and after more than 700 years of strange vicissitudes and many mutilations, was pulled down in 1831, when the present bridge had been built 100 feet westward. So frequently has the old structure been depicted in print, and so important is its literature, that there are few who are not familiar with its appearance or cannot recall some of the incidents in its entrancing story. There was a double row of overhanging houses, leaving only a narrow passage for the traffic; the spiked heads of malefactors were exposed to all winds and weathers upon the battlements; the huge starlings and buttresses below, so contracted the stream that it went through a raging torrent, and made shooting the bridge a danger that took its toll of unskilled boatmen.

The new bridge, designed by Rennie, is a fine massive structure, built entirely of stone, and has recently been widened to accommodate its enormous traffic, greatest between the hours of 8.30 and 9.30 in the morning, or when city offices and warehouses close at night.

CANNON STREET BRIDGE.—A railway bridge, carrying the Southern Railway to its City Terminus.

SOUTHWARK BRIDGE.—A new bridge completed and opened (June 6) in 1921 of easier gradients, to replace a cast-iron bridge erected 1815–19 by John Rennie. The old bridge was 42 ft. 6 in. wide between parapets; the new one is 55 ft. wide. The new **St. Paul's Bridge** when constructed will be to the west in line with St. Paul's Cathedral.

BLACKFRIARS BRIDGE.—Two railway bridges side by side here carry the Southern Railway to its Termini at St. Paul's and Holborn Viaduct, and to connections with other systems. The public thoroughfare, Blackfriars Bridge, is immediately to the west. The first bridge on the site was built by Robert Mylne, 1760–1769, following a competition and some angry discussions in which Dr. Johnson took part. It was a stone structure with steep gradients and a narrow roadway, so after serving its purpose for a century it gave way to the existing bridge of iron by Cubitt. It has recently been widened to allow of the passage of two lines of tramway, and its present width, 105 feet, makes it the widest bridge in London. Subways for pedestrians have been provided at its northern approach, as the intersecting streams of fast traffic made 'crossing the road' an undertaking entailing considerable danger.

WATERLOO BRIDGE.—Erected, 1809–1817, by John Rennie, it cost with its approaches—a total length of 2,426 feet—about £1,000,000. Canova considered this to be the noblest bridge in the world, and Dupuis, the French engineer, called it a colossal monument worthy of Sesostris and the Cæsars. The granite arches, each of 120 feet span, are very beautiful, and the whole design of Doric simplicity is very impressive. The road is brought on a level from the Strand by brick arches through which the subway has been constructed that is the connecting link in the tramway systems of north and south London. So many suicides have been committed from its low parapet, that many years ago it was named the "Bridge of Sighs."

CHARING CROSS RAILWAY BRIDGE.—Carries the Southern Railway to its Charing Cross Terminus. An ugly structure, with pathway for pedestrians, that replaced in 1869 the more graceful Hungerford Suspension Bridge, re-erected at Clifton, Bristol.

WESTMINSTER BRIDGE, by many considered the handsomest bridge in London, was erected, 1856–1862, on the site of an earlier stone bridge (1750). From the east end it affords one of the finest panoramic views in Europe. Looking westward, we see on the right the whole curve of the Victoria Embankment with its fine buildings, and on the left the magnificent river front of the Houses of Parliament with their slender spires, narrow windows, and wealth of detail, that makes them the finest example of modern Gothic architecture in the world. It was upon old Westminster Bridge in the early morning of September 3rd, 1803, that Wordsworth composed his majestic sonnet:—

"Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
The City now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples, lie
Open unto the fields, and to the sky,
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour valley, rock or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!"

The seven low segmental arches of the existing bridge are 120 feet span near the shore and 114 feet in centre. It is almost level throughout.

LAMBETH BRIDGE.—A narrow cast-iron suspension bridge, built in 1862, now closed and about to be rebuilt.

VAUXHALL BRIDGE.—The first bridge was a cast-iron bridge of nine arches, built by James Walker, 1811–16. It was replaced by the existing bridge, built 1903–6. There are five spans ranging from 150 feet centre to 130 feet shore spans. The total width is 80 feet.

CHELSEA BRIDGE.—Built 1858. A suspension bridge connecting the east end of Battersea with Pimlico. The wide Railway Bridge to the east carries the South Eastern and Chatham and the London, Brighton and South Coast Rlys. to their important west-end terminus at Victoria.

ALBERT BRIDGE.—Built 1870–72. A suspension bridge with a central span of 450 feet. Connects Battersea with Chelsea.

BATTERSEA BRIDGE.—The first bridge, built 1771, was a narrow wooden structure, high pitched and dangerous, but it had grown venerable and picturesque. It was immortalised by Whistler as the subject of one of his best known paintings; now in the Tate Gallery (p. 139). The present bridge, broad and level, was opened in 1887.

WEST LONDON RAILWAY BRIDGE.—Built 1862.

WANDSWORTH BRIDGE.—Built 1871–73. One of the least expensive of the bridges crossing the Thames in London. Including approaches the cost was less than £150,000.

PUTNEY RAILWAY BRIDGE.—Built 1878–79.

PUTNEY BRIDGE.—Connects Putney and Fulham. The first bridge was a well-designed wooden structure, spanning the river on twenty-five piers, about 400 yards to the east. Built in 1729 it was frequently called Fulham Bridge. In 1884 it had to be replaced, and the present handsome structure was built and opened 1886. It is entirely of granite and has five spans, the largest 144 feet.

HAMMERSMITH BRIDGE.—Connects Barnes and Hammersmith. The first bridge (opened 1827) was a rather ornate suspension bridge, the first of its kind on the Thames. It was replaced by the present bridge in 1887. The central span is 400 feet.

GUNNERSBURY RAILWAY BRIDGE carries a suburban line of the London and South Western Railway.

EDWARD VII. BRIDGE.—Connects Kew with East Brentford. The first bridge, a very handsome, but high-pitched, stone structure, was built 1783–89. The traffic becoming too heavy for it, the present bridge, almost double the width, was built 1900–3.

TUNNELS UNDER THE THAMES.

BRUNEL'S THAMES TUNNEL still exists as a Railway Tunnel and is used by the East London Railway. Shadwell and Wapping Stations are the old shafts by which foot passengers reached it. The scheme was put forward in 1823, but owing to the water breaking in and various difficulties, it was not completed until 1843. It was then used as a Bazaar, and was much frequented, but fickle taste tiring of the new toy, left it, and for years it served no purpose. The principal dimensions are—a double arched tunnel of a total width of 35 feet and height 20 feet, width of each footpath 14 feet. The earth above the tunnel is 15 feet thick.

THE ROTHERHITHE TUNNEL connecting Rotherhithe and Deptford with Stepney, was opened June, 1908. Unlike the Blackwall Tunnel it crosses the river obliquely, and the diameter is larger, 30 feet. The gradients also are still easier, but the length of the Tunnel is almost the same. Its cost was £2,000,000.

THE GREENWICH-MILLWALL TUNNEL, for foot-passengers only, was built 1900–2.

THE BLACKWALL TUNNEL.—The first road-tunnel constructed under a river, and still with its neighbour, the Rotherhithe Tunnel, of unchallenged magnitude. The total length is 6,200 feet, but only one-fifth of this is under the river itself. The gradients are sufficiently easy to allow of its being used by heavily laden vans. Its internal diameter, 23 feet, provides for two footpaths and a roadway accommodating a double line of traffic. The work was completed and the Tunnel opened to the public in 1897, the cost exceeding 1½ millions sterling.

MONUMENTS, STATUES AND BUSTS.

Monuments.

Albert Memorial, Kensington Gardens. Erected partly by means of a national subscription to the memory of Prince Albert. The general design of this, the most ornate memorial in the world, was by Sir Gilbert Scott, and practically every English sculptor of note then living received commissions for some of the 178 marble bas-reliefs of the podium representing the greatest poets, painters, architects, sculptors, and musicians of all ages. The Gothic canopy is very rich and handsome, but the effect of the whole monument is spoilt by the disproportionate statue of bronze gilt.

Belgian War Memorial. In the Victoria Embankment Gardens, opposite Cleopatra's Needle. Unveiled 12th of October, 1920, by Princess Clémentine. Erected by the Belgian community in London in gratitude to their British hosts. It is the work of M. Victor Rousseau and represents a woman in mourning, symbolical of Belgium, with a youth and smaller child by her side. On the stone pedestal is an inscription, "To the British nation from the grateful people of Belgium, 1914–1918." Two figures in high relief represent "Justice" and "Honour." Behind the memorial is a stone screen with the shields of the nine Belgian provinces.

Camel Corps War Memorial.—In the Victoria Embankment Gardens. Unveiled 22nd July, 1921. Represents a soldier riding on a camel. On the base is an inscription recording the engagements in which the Corps took part.

Cenotaph, Whitehall (opposite the Home Office). London's War Memorial. A severely plain mass of masonry, crowned by a conventional sarcophagus, designed by Sir E. Lutyens, and unveiled by King George V. on the second anniversary of Armistice Day, 11th Nov., 1920.

Cleopatra's Needle, Victoria Embankment, near Waterloo Bridge. An obelisk, 70 feet high, of red Syenite, set up before the Great Temple of the sun at Heliopolis about B.C. 1450 by Thothmes III. A companion obelisk is now at Constantinople and others of later date at Rome, Paris, and New York. The inscriptions are in praise of Thothmes III. and a later ruler, Rameses II. About B.C. 23 it was transported to Alexandria, and subsequently falling became covered with sand. Abercrombie's troops tried to bring it away as a memorial of their victory in 1801, and subsequently Mehemet Ali offered it to George IV., but, remaining unclaimed until 1877, to prevent it being broken up for building stone, Professor Erasmus Wilson then arranged

for its removal. A water-tight cylinder, a hundred feet long, was constructed round it by John Dixon, and with great labour it was rolled down from the old site and launched. A powerful tug brought this strange pontoon safely to the Bay of Biscay, but in a heavy storm it had to be cut loose. Finally it was recovered, brought to the Thames and erected with considerable ceremony in 1878.

Crimean Memorial, Waterloo Place, S.W. Erected in memory of officers and soldiers of the Guards who fell in the Crimean war, 1854–5.

Duke of York's Column, Carlton House Terrace. Erected 1831–33 on the site of Carlton House for no apparent reason, to commemorate the Duke of York, the second son of George III. It is 124 feet high and has a staircase of 168 steps and gallery. Towards the cost each officer and man in the army, unwillingly, contributed one day's pay.

Monument, Fish Street Hill, London Bridge. Built 1671–77 from the designs of Sir Christopher Wren. It commemorates the Great Fire of London. It was placed in what was the churchyard of St. Margaret's, a church not rebuilt after the fire, but is now known as Monument Yard, and its height, 202 feet, is also exactly the distance from its base to the site of the house in Pudding Lane where the fire started. A fluted column of the Doric order, the ornamentation of the base and cap was the matter of a long vexatious dispute with Wren; but finally, Gabriel Cibber, the father of Colley Cibber, carved the bas-relief on the pediment, and Pierce, the four absurd dragons at the angles. A Latin inscription was written by the Dean of York, but three years later when the Titus Oates conspiracy had made everyone Papists or Anti-Papists it was altered to read that the Papists had maliciously set fire to the city. On the accession of James II. this was promptly and thoroughly cut away, but with the advent of William of Orange it was re-cut deeper than before, and so remained until in more reasonable times (1831) a final erasure was made. The column is hollow and can be ascended by 345 steps (between 10 and 4, or 6, Sundays excepted) at a charge of threepence.

Nelson's Column, Trafalgar Square, W.C. Erected 1839–52 by public subscription as a memorial of the victory of Trafalgar. The column is Corinthian, of the same dimensions as the columns of the Temple of Mars Ultor at Rome. The measurements are—foundations 6 feet of concrete and a brickwork base 48 feet square and 13 feet high. The pedestal is 33 feet wide, and height of column 145 feet 6 to top of capital, exactly 30 feet more than the Trajan column, but the diameter 10 feet 2 to 11.7½ is less by an inch or more. The capital is of bronze, of immense weight, and the statue, 17 feet high, is cut from three huge blocks of granite, weighing nearly 60 tons. The four bronze reliefs on the pedestal represent—north, Battle of Nile; south, Death of Nelson at Trafalgar; east, Bombardment of Copenhagen; west, Battle of St. Vincent. The four lions were designed by Landseer, but not added until much later.

Queen Victoria Memorial, Buckingham Palace. This huge monument, designed by Sir Thos. Brock, was erected by public subscriptions, all parts of the British Empire contributing. His Majesty the King, in unveiling it on May 16th, 1911, said "I pray that this memorial may stand for ever in London to proclaim the Glories of the Reign of Queen Victoria." The central figure is Queen Victoria with groups right and left of Truth and Justice and, facing the Palace, Motherhood, symbolising the beneficent influence of the personal qualities of the "Mother of her People." The four colossal bronze groups were placed on the

flanking pedestals towards the end of 1914. They represent Peace and Progress (in front of the statue) and Labour and Agriculture (facing the Palace). To complete the memorial there now only remain two groups on the retaining wall above the fountains to be added, and these are expected to be ready about August, 1923.

Submarine War Memorial, Victoria Embankment (close to the Temple steps). Erected in memory of officers and men of the British Navy who lost their lives serving in submarines during the Great War 1914–18 (unveiled 15th December, 1922).

Temple Bar Memorial (*see* p. 212).

Westminster Column, Broad Sanctuary, S.W. This pillar of red granite commemorates the Old Boys of Westminster School who perished in the Crimean War and the Indian Mutiny.

Statues and Busts.

Only the principal outdoor statues are included in this list; those decorating the fronts of modern buildings are invariably omitted.

PRINCE ALBERT (1819–61), Holborn Circus, E.C.; Albert Hall entrance; Licensed Victuallers' Asylum, Asylum Road, Old Kent Road, S.E.; Kensington Gardens.

QUEEN ALEXANDRA, behind London Hospital, Whitechapel Road, E.

QUEEN ANNE (1665–1714), St. Paul's Churchyard, erected 1704 to commemorate her frequent visits; the centre figure was renewed in 1886.

QUEEN ANNE (or possibly Queen Charlotte), Queen Square, Bloomsbury, W.C.

QUEEN ANNE, Queen Anne's Gate, Westminster, S.W. Local tradition says that on the anniversary of her death she descends from her pedestal and walks three times round the square.

LORD BEACONSFIELD (1804–81), Parliament Square, S.W. This is decorated on Primrose Day.

DUKE OF BEDFORD (1765–1805), Russell Square, W.C.

LORD GEORGE BENTINCK (1802–48), Cavendish Square, W.

SIR WALTER BESANT (1836–1901), Victoria Embankment, W.C. (relief bust).

BOADICEA (d.c. 61), Victoria Embankment, W.C., Queen of the Iceni, a British tribe. North-east corner of Westminster Bridge. A fine group of the Queen with her two daughters in a chariot.

ISAMBARD K. BRUNEL (1805–59), Victoria Embankment, W.C.

BURGOYNE, SIR JOHN F. (1782–1871), Waterloo Place, S.W.

ROBERT BURNS (1759–96), Victoria Embankment, W.C.

LORD BYRON (1788–1824). In the gardens of Hamilton Place, Hyde Park, W.

DUKE OF CAMBRIDGE (1819–1904), erected 1907 in front of the War Office, Whitehall.

COLIN CAMPBELL (Lord Clyde) (1792–1863), Waterloo Place, S.W.

GEORGE CANNING (1770–1827), Parliament Square, S.W.

THOMAS CARLYLE (1795–1887). In the Chelsea Embankment Gardens.

EDITH CAVELL (d. 1915), St. Martin's Place, W.C. (opposite National Portrait Gallery).

CHARLES I. (1600–49), Charing Cross. This is of interest itself and for the site it marks. "The noblest statue in London" was the work of Herbert le Sueur, who made it to decorate the gardens of Lord Treasurer

Weston's House at Roehampton. In the early days of the Commonwealth it was sold to John Rivett, a brazier, with strict orders to break it up. But, a Royalist at heart, he arranged for its concealment in the vaults of St. Paul's Church, Covent Garden, and, making some brass handles for knives, produced them as fragments of the statue, ultimately realising a fortune from their sale. In 1660 this was the spot chosen for the execution of the Regicides. Here, on October 13th, Thomas Harrison was brought on a sledge: "As he was about to die, one in derision called to him and said, 'Where is your good old Cause?' He with a cheerful smile clapped his hand on his breast, and said, 'Here it is, and I am going to seal it with my blood.'" Here, where some of his enemies had perished, the statue of Charles I. was set up in 1675–7, occupying the site of Eleanor's Cross (*see* p. 2) which stood on the spot from 1291 to 1647.

CHARLES II. (1630–85), Chelsea Hospital. A gift from Tobias Rustat, then page of the back stairs. This is decorated on Oak Apple Day and the Pensioners parade before it.

RICHARD COBDEN (1804–65), High Street, Camden Town, N.W.

CAPTAIN COOK (1728–79), the Mall, close to Admiralty Buildings, Charing Cross.

CAPTAIN CORAM (1688–1751), Foundling Hospital, Guilford Street, W.C.

OLIVER CROMWELL (1599–1658), Old Palace Yard, S.W.

LORD DERBY (1799–1869), Parliament Square, S.W.

EDWARD VI. (1537–53), St. Thomas's Hospital, S.E.

EDWARD VII. (1841–1910), Waterloo Place, Pall Mall, S.W. 1; also in Euston Road, N.W.; also opposite London Hospital, Whitechapel Road, E.

QUEEN ELIZABETH (1533–1603) over side door of St. Dunstan's Church, Fleet Street. (p. 210).

C. J. FOX (1749–1806), Bloomsbury Square, W.C.

SIR JOHN FRANKLIN (1786–1847), Waterloo place, S.W.

ELIZABETH FRY (1780–1845), Central Criminal Court, E.C.

GEORGE I. (1660–1727) surmounting the pyramid steeple of St. George's Church, Hart Street, W.C.

GEORGE II. (1683–1760), Greenwich Hospital; Golden Square, W.

GEORGE III. (1738–1820), Cockspur Street, at its junction with Pall Mall. A very well-designed equestrian figure; also in Somerset House Quadrangle.

GEORGE IV. (1762–1830), Trafalgar Square.

W. S. GILBERT (1836–1911), Victoria Embankment, W.C. (bust).

W. E. GLADSTONE (1809–98), junction of Strand and Aldwych; also at end of Bow Churchyard, Bow.

GENERAL GORDON (1833–85), Trafalgar Square.

THOMAS GUY (c. 1645–1724), Guy's Hospital, St. Thomas Street, S.E.

SIR H. HAVELOCK (1795–1857), Trafalgar Square.

HENRY VIII. (1491–1547), Gateway of St. Bartholomew's Hospital, Smithfield.

LORD HERBERT (1810–61), Waterloo Place, S.W.

SIR ROWLAND HILL (1795–1879), behind the Royal Exchange. To be removed to St. Martin's-le-Grand.

WILLIAM HOGARTH (1697–1764), Leicester Square, W.C. (bust).

LORD HOLLAND (1705–74), inside railings of Holland Park, Kensington.

SIR HENRY IRVING (1838–1905), outside National Portrait Gallery, St. Martin's Place, W.C.

JAMES II. (1633–1702), outside the New Admiralty Buildings, St. James's Park. One of the most beautiful statues in London. Attributed to Grinling Gibbons.

EDWARD JENNER (1815–98), Kensington Gardens, W.

DR. SAMUEL JOHNSON (1709–84), Churchyard of St. Clement-Danes, Strand.

LORD LAWRENCE (1811–79). An Indian Mutiny Hero. Waterloo Place, S.W.

ABRAHAM LINCOLN (1809–65), Parliament Square (opposite Westminster Abbey).

SIR HUGH MIDDELTON (c. 1555–1631), Islington Green, N.

JOHN STUART MILL (1806–73), Victoria Embankment, W.C.

JOHN MILTON, in Fore Street (*see* also St. Giles', Cripplegate, p. 46).

SIR C. NAPIER (1782–1853), Trafalgar Square, S.W.

CARDINAL NEWMAN (1801–90), The Oratory, Brompton Road, S.W.

SIR ISAAC NEWTON (1642–1727), Leicester Square, W.C. (bust).

FLORENCE NIGHTINGALE (1820–1910), Waterloo Place, S.W.

SIR J. OUTRAM (1803–63), Victoria Embankment, W.C.

LORD PALMERSTON (1784–1865), in Parliament Square, S.W.

GEORGE PEABODY (1795–1869), Threadneedle Street, E.C. (Royal Exchange).

SIR ROBERT PEEL (1788–1850), West End of Cheapside, E.C.; in Parliament Square, S.W.

WILLIAM PITT (1759–1806), Hanover Square, W.

ROBERT RAIKES (1735–1811), Victoria Embankment, W.C.

SIR JOSHUA REYNOLDS (1723–92), Leicester Square, W.C. (bust).

RICHARD I. (1157–99), Old Palace Yard, S.W.

CAPTAIN R. F. SCOTT (d. 1912), Waterloo Place, S.W.

SHAKESPEARE (1564–1616), Leicester Square, W.C.; portico of Drury Lane Theatre, W.C. (mentioned by Dickens in ch. iv. of "The Uncommercial Traveller").

SARAH SIDDONS (1755–1831), Paddington Green, W.

SIR HANS SLOANE (1660–1753), Botanic Gardens, Chelsea, S.W.

ROBERT STEPHENSON (1803–59), in Euston Square, N.W.

SIR ARTHUR SULLIVAN (1842–1908), Victoria Embankment, W.C. (bust).

SIR HENRY TATE (1819–99), Brixton Oval Garden, Brixton (*see* also Tate Gallery).

WILLIAM TYNDALE (1484–1536), Victoria Embankment, W.C.

QUEEN VICTORIA (1819–1901), Broad Walk, Kensington Gardens, W., and a score of others in various parts of London (*see* also Queen Victoria Memorial, p. 192).

GEORGE WASHINGTON (1732–99), in the grounds of the National Gallery, Trafalgar Square, and opposite St. Martin's Church.

DUKE OF WELLINGTON (1769–1852), Hyde Park Corner, W., and in front of Royal Exchange.

WHITE, FIELD-MARSHAL SIR G. S. (1835–1912), Portland Pl., W.

RICHARD WHITTINGTON (d. 1423), in the grounds of Whittington College, Highgate.

WILLIAM III. (1650–1702), in front of Kensington Palace, W.; also St. James's Square, S.W.

WILLIAM IV. (1765–1837), King William Street, E.C.

HOMES AND HAUNTS OF SOME LONDON CELEBRITIES.

In the following list the celebrities' names are arranged alphabetically, with the addresses of any houses or buildings identified with them immediately following. If any alteration has taken place since the period of the association it is indicated, but so constant are the changes that absolute accuracy cannot be assured.

Adam, Robert and **James** (1728–92; James died 1794). Architects, brothers. Built Adelphi Terrace and Portland Place, and lived at 4, Adelphi Terrace, W.C.

Joseph Addison (1672–1719). Educated at Charterhouse School, Charterhouse Square, Aldersgate. Frequented Will's Coffee House (rebuilt), north-west corner of Bow Street and Russell Street, Covent Garden. Lived and died, Holland House, Kensington. Buried in Westminster Abbey.

Francis Bacon, Lord Bacon (1560–1623). Born at York House, site covered by Buckingham Street, Strand, but the Water Gate remains. Married at the Chapel of St. Marylebone, still standing behind Marylebone Church, Marylebone Road. Lived in Gray's Inn—his favourite walk and a Catalpa tree, said to have been planted by him, remain. Died at Arundel House, Highgate; this stood on the east side of Highgate Hill, nearly opposite Andrew Marvell's cottage. Buried in St. Michael's Church, St. Albans.

Richard Baxter (1615–1691). Buried in Christ Church, Newgate Street.

James Boswell (1740–1795). Lived at 56, Great Queen Street, Holborn, W.C., about 1786.

Robert Browning (1812–89). Resided at 19, Warwick Crescent, W.

Bulwer Lytton, Lord Lytton (1803–1873). Born at 31, Baker Street. Lived at No. 5 (now No. 10), Seymour Street, Portman Square; 36, Hertford Street, Park Lane; The Albany, Piccadilly. Club, The Athenæum, Pall Mall. Buried in Westminster Abbey.

John Bunyan (1628–1688). Buried in Bunhill Fields Burial Ground, City Road. On the south side, a modern altar-tomb (restored in 1862 and 1922) with recumbent figure.

Edmund Burke (1730–1797). Lived at 37, Gerrard Street, Soho (rebuilt). Died and was buried at Beaconsfield, Buckinghamshire.

Samuel Butler (1612–1680). Buried in St. Paul's Church, Covent Garden.

Lord Byron (1788–1824). Born at 16, Holles Street, Oxford Street; there is a memorial tablet on a modern building covering the site. Lived at 8, St. James's Street, S.W. (rebuilt), and 13, Piccadilly Terrace (now 139, Piccadilly, but pulled down in 1815); No. A2, The Albany. He met Sir Walter Scott in the parlour of John Murray, his publisher, Albemarle Street, Piccadilly.

George Canning (1770–1827). Lived at 37, Conduit Street, W.

Thomas Carlyle (1795–1881). Lived (1834–1881) at No. 24, Cheyne Row, Chelsea, S.W. Now a Carlyle Memorial Museum, containing much of interest. Open daily 10 to sunset; admission *1s.*, Saturdays *6d.* Also lived at No. 33, Ampton Street, W.C.

Geoffrey Chaucer (1340–1400). Said to have been born in a house adjoining Church of St. Mary Aldermary, Queen Victoria Street (rebuilt). Married in the Chapel of the Savoy Palace, Savoy Street, Strand (rebuilt). His Canterbury Pilgrims started from the Tabard Inn, High Street, Borough; a modern public house covers part of the site. Buried in Westminster Abbey.

Earl of Chesterfield (1694–1773). Lived and died at Chesterfield House, South Audley Street, Mayfair. It was in the drawing room that Dr. Samuel Johnson waited for an interview.

Samuel Taylor Coleridge (1772–1834). Lived and died at the house of his friend Gillman, The Grove, Highgate; the house is almost opposite the Church. Lived at 71, Berners Street, W. (house rebuilt). Buried in the crypt of the old Chapel opposite the Gate House Inn.

William Cowper (1731–1800). Educated at Westminster School. Frequented Dick's Coffee House, No. 8, Fleet Street (rebuilt), died and is buried at Olney, Northamptonshire, where there is a Cowper museum.

Mary Ann Cross, *née* **Evans,** "George Eliot" (1819–1880). Lived 142, Strand, lower part rebuilt; 16, Blandford Square, Marylebone; Holly Lodge, Wimbledon Park Road, Wandsworth. Married at St. George's Church, Hanover Square. Died at No. 4, Cheyne Row, Chelsea. Buried at Highgate Cemetery.

George Cruikshank (1792–1878). Lived at No. 263, Hampstead Road, N.W.

Madame D'Arblay, née Fanny Burney (1752–1840). Lived at 11, Bolton Street, Piccadilly; St. James's Palace; Kew Palace. Married at the Sardinian Chapel, Kingsway (demolished 1909).

Thomas De Quincey (1785–1859). Lived at 61, Greek Street, Soho, W,

Charles Robert Darwin (1809–82). Lived at No. 110, Gower Street, W.C.

Daniel Defoe (1661–1731). Lived at Stoke Newington. A house on the south side of Church Street is identified as his. Buried in Bunhill Fields Burial Ground, City Road, under a granite obelisk erected 1870.

Charles Dickens (1812–70), *see* p. 202.

Benjamin Disraeli (1804–1881). His father, Isaac D'Israeli was a member of the Spanish and Portuguese Jewish Synagogue, Bevis Marks, Houndsditch, and the register gives the date of his birth as December 21st, 1804. Christened, *see* p. 45. Lived with his father at 22, Theobald's Road, then King's Road, opposite Gray's Inn Gardens, and at No. 6, Bloomsbury Square. His own residences were, 1, Grosvenor Gate, Park Lane; 2, Whitehall Gardens; died 19, Curzon Street, Mayfair. Buried Hughenden, Buckinghamshire.

John Dryden (1631–1700). Lived and died at 43, Gerrard Street (rebuilt). Buried in Westminster Abbey.

"George Eliot," *see* Mary Ann Cross.

Michael Faraday (1791–1867). Lived at 2, Blandford Street, Portman Square. Royal Institution, 21, Albemarle Street, Piccadilly. Buried Highgate Cemetery.

Henry Fielding (1707–1754). Lived in Pump Court, The Temple. Married at St. Benet's Church, Queen Victoria Street.

John Fletcher (1576–1635). Dramatist. Buried in Southwark Cathedral.

John Foxe (1517–1587). Lived in the Charterhouse, then in possession of the Duke of Norfolk. Buried in St. Giles's Church, Cripplegate, E.C. Author of the *Book of Martyrs*.

Benjamin Franklin (1706–1790). Lodged in Little Britain. Worked at Palmer's Printing House, Bartholomew Close (demolished), also at Wall's Printing House, Wild Court, now covered by Kingsway. Lodged (1757) at No. 7 (now 36), Craven Street, Strand (rebuilt and tablet affixed).

Thomas Gainsborough, R.A. (1727–1787). Lived at Schomberg House, Pall Mall, of which the west wing (No. 81) still stands. Associated with Royal Academy when at Somerset House. Buried at Kew Church.

David Garrick (1716–17–1779). Lived at 5, Adelphi Terrace, Strand; Garrick's Villa, Twickenham; associated with St. John's Gate, Clerkenwell Road; 27, Southampton Street, Strand; Drury Lane Theatre (almost entirely rebuilt). Buried in Westminster Abbey.

Edward Gibbon (1737–1794). Educated at Westminster School. Lived 7, Bentinck Street, Manchester Square (rebuilt). Frequented White's Club, 36, St. James's Street, S.W.

Oliver Goldsmith (1728–1774). Lived at 6, Wine Office Court, Fleet Street (rebuilt); Canonbury Tower, Canonbury Square, Islington; 2, Garden Court, Middle Temple; No. 2, Brick Court, Temple. Buried on the terrace to the north of the Temple Church.

John Gower (1325?–1408). Buried in Southwark Cathedral. Altar-tomb with coloured effigy and memorial window.

Thomas Gray (1716–1771), the author of *Elegy in a Country Churchyard*, was born at what is now 41, Cornhill, E.C. (tablet affixed), and baptised at St. Michael's, Cornhill.

Warren Hastings (1732–1818). Lived at No. 40, Park Lane, W.

William Hazlitt (1778–1830). Lived at No. 6, Frith Street, Soho. Buried in St. Anne's Church, Soho, on the Wardour Street side, under a flat stone.

William Hogarth (1697–1764). Lived at Chiswick and was buried in Chiswick Churchyard.

Thomas Hood (1799–1845). Born in The Poultry, Cheapside. Went to school at Clapham Academy. Lived at 2, Robert Street, Adelphi, W.C.; 17, Elm Tree Road, St. John's Wood. Died at Devonshire Lodge, Finchley Road.

Leigh Hunt (1784–1859). Lived at No. 4 (now No. 10), Upper Cheyne Row, Chelsea; 32, Edwardes Square, Kensington. Buried in Kensal Green Cemetery, Kensal Green.

Edward Jenner (1749–1823). Lived at No. 14, Hertford Street, Park Lane.

Samuel Johnson (1709–1784). Worked at St. John's Gate, Clerkenwell, in the room above the archway; Frognal, Hampstead, exactly facing the northern extremity of West End Lane; No. 17, Gough Square, Fleet Street; Bolt Court, Fleet Street (rebuilt); Johnson's Court, Fleet Street (rebuilt); Staple Inn, Holborn; Gray's Inn; No. 1, Inner Temple Lane, Fleet Street (rebuilt). Worshipped at Church of St. Clement Danes, Strand. Buried at Westminster Abbey. Frequented Mitre Tavern, Mitre Court, Fleet Street (rebuilt); Thrale's Brewery, (now Barclay & Perkins), Park Street, High Street, Borough. King's Head Club, Ivy Lane, Paternoster Row (rebuilt). He also probably visited The Cheshire Cheese, Wine Office Court, Fleet Street, but it was not a favourite resort like the Mitre, and "a careful reading

of his life by Boswell has failed to discover any allusion to it" (*see* also p. 210).

Ben Jonson (1573?–1637). Educated at Westminster School. Lived in Hartshorne Lane, now Northumberland Street, Strand. Worked as a bricklayer on the garden wall of Lincoln's Inn—probably the wall north of the old gateway in Chancery Lane. Killed Gabriel Spenser in a duel at Hoxton Fields, now Hoxton Square, Shoreditch. Frequented The Devil Tavern, 1, Fleet Street (Messrs. Child's Bank covers the site; the bust of Apollo and a board bearing his "Welcome to the oracle of Apollo" that marked the entrance to his Apollo Club, are in their possession). Buried in Westminster Abbey.

Edmund Kean (1787–1833). Associated with Drury Lane Theatre. Lived at No. 12, Clarges Street, W. Buried in Richmond Churchyard.

John Keats (1795–1821). Lived at Wentworth Place, now Lawn Bank, John Street, Downshire Hill, Hampstead. Frequented Hampstead generally, but was particularly fond of a seat at the east end of Well Walk. Byron and William Howitt both claim to have spoken to him there.

John Philip Kemble (1757–1823). Associated with Drury Lane Theatre; Covent Garden Theatre, Bow Street; Freemasons' Hall, Queen Street, Holborn. Buried at Lausanne.

Charles Lamb (1775–1834). Born in Crown Office Row, Temple. Employed at South Sea House, Threadneedle Street. E.C. (rebuilt). The East India House, Leadenhall Street (rebuilt); East India Avenue, covers site. Lived at Colebrooke Cottage, Colebrooke Row, City Road (at the eastern extremity on the left); Bay Cottage, now Lamb's Cottage, north side of Church Street, Edmonton. Buried in Edmonton Churchyard; an upright stone south-west of the church.

Sir Thomas Lawrence (1769–1830). Lived in Russell Square. Associated with Royal Academy at Somerset House. Buried in St. Paul's Cathedral.

Frederic Leighton, Baron Leighton of Stretton (1830–1896). Associated with the Royal Academy when held at the National Gallery and at Burlington House. Lived and died in Holland Park Road; the house has since been given to the nation and utilised as a Leighton Museum (open daily, except Sundays, 11 a.m. to dusk; admission, one shilling; Saturdays free). Buried in St. Paul's.

Richard Lovelace (1618–1658). Educated at the Charterhouse School. Died in Gunpowder Alley, Shoe Lane, Fleet Street (rebuilt). Buried in St. Bride's Church, Fleet Street (rebuilt).

Thomas Babington Macaulay (1800–1859). Lived at 5, The Pavement, Clapham (when a boy), and went to a school close by kept by a Mr. Grieves; 1E, The Albany, Piccadilly. Died at Holly Lodge, Campden Hill, Kensington. Buried in Westminster Abbey.

Andrew Marvell (1620–1698). Lived in a cottage north of Lauderdale House, Highgate Hill; only the threshold remains, marked with an inscription. Buried at Church of St. Giles-in-the-Fields, Broad Street, Holborn.

John Milton (1608–74). Born in Bread Street, Cheapside. Lived in Bunhill Row; also at Chalfont St. Giles (*vide* p. 6). Buried in St. Giles's Church, Cripplegate, E.C. The grave is believed to be in the Chancel.

Sir Thomas More (1478–1535). Lived in Crosby Place, Bishopsgate Street; the Hall was demolished (1907) and re-erected on the site of his

garden at Chelsea (*vide* p. 86). Imprisoned in Tower of London. Said to have been buried in old Chelsea Church (*see* p. 41) but his head was buried in the Roper vault, St. Dunstan's Church, Canterbury.

John Murray (1745–93). Lived over his shop at No. 32, Fleet Street, where, in 1770, he founded the publishing business associated with his name (*see* p. 211).

Cardinal John Henry Newman (1801–90). Lived at No. 17, Southampton Street, W.C.

Sir Isaac Newton (1642–1727). Lived at 35, St. Martin's Street, Leicester Square; 87, Jermyn Street. Frequented The Grecian, Devereux Court, Strand. Buried in Westminster Abbey.

William Penn (1644–1718). Born in a court on the east side of Great Tower Hill adjoining the London Wall; notice the Court to the south of the disused Tower Station with a fine piece of Old London Wall at end. There are no houses of his period remaining. Baptised at Church of Allhallows, Barking, Great Tower Street (*see* p. 41). Lived in 21, Norfolk Street, Strand (rebuilt). Buried at Jordans, Bucks (*vide* p. 6).

Samuel Pepys (1632–33–1703). Married at Church of St. Margaret, Westminster. Lived at 14, Buckingham Street, Strand (rebuilt). Buried "in a vault by ye Communion Table," St. Olave's, Hart Street, E.C. (*see* p. 49).

William Pitt, Earl of Chatham (1708–78). Lived at Pitt House, North End, Hampstead, N.W.

Alexander Pope (1688–1744). Lived at 9, Berkeley Street, Piccadilly (rebuilt); Pope's Villa, Cross Deep, Twickenham (demolished, but the gardens and famous Grotto remain); Bolingbroke House, Battersea (a portion of the west wing is the office of Messrs. Mark Mayhew's Flour Mill, Church Road, Battersea). Buried in a vault, middle aisle of Twickenham Church.

Sir Walter Raleigh (1552–1618). Lived at Durham House in the Strand; Adelphi Terrace, John Street, etc., cover the site. Imprisoned in the Tower of London. Beheaded in old Palace Yard, Westminster. Buried in the Chancel of St. Margaret's Church, Westminster (*see* p. 47).

Sir Joshua Reynolds (1723–1792). Lived and died at 47, Leicester Square. Associated with Royal Academy, when it held its Annual Exhibitions at Somerset House. Buried in crypt of St. Paul's Cathedral.

Samuel Richardson (1689–1761). Lived at Salisbury Court, Fleet Street, now Salisbury Square; the offices of Messrs. Edward Lloyd, Ltd., cover the site; also at North End Road and Parson's Green, Fulham. Buried in the middle aisle of St. Bride's Church, Fleet Street.

John Ruskin (1819–1900). Born at 54, Hunter Street, Brunswick Square. Lived at No. 28, Herne Hill, S.E.

Sir Walter Scott (1771–1832). Lived at 24, Sussex Place, Regent's Park; 76, Jermyn Street (now a Turkish Bath Establishment). Frequented Samuel Rogers's house, St. James's Place, and John Murray's (*see* Lord Byron, p. 196).

William Shakespeare (1564–1616). Lived in the neighbourhood of Blackfriars Theatre; lease is in the Guildhall Library; site covered probably by warehouses to south of Carter Lane, Ludgate Hill; Playhouse Yard in neighbourhood indicates site of Theatre. His brother Edmond was buried in Southwark Cathedral. Associated with The Bear Garden and Globe Theatre on Bankside; site covered by Barclay & Perkins' Brewery. Memorial tablet has been put up near site. (Bankside is west

of Southwark Cathedral). Produced "Twelfth Night" at Middle Temple Hall, 1601. Frequented Crosby Hall (*vide* p. 86) and Mermaid Tavern (now Raglan) in Aldersgate Street, and lived at corner of Silver Street and Monkwell Street, 1598–1604 (site now occupied by "The Coopers' Arms"). In his plays he introduces Ely Place; Bridewell; Whitehall; Boar's Head Tavern, Eastcheap—the original sign is in the Guildhall Museum; the Tower of London.

Percy Bysshe Shelley (1792–1822). Lived at 41, Hans Place, Sloane Street (rebuilt). Frequented Vale of Health, Hampstead. Married at St. Mildred's Church, Bread Street, to Mary Godwin in 1816. Buried in churchyard of Old St. Pancras Church, Pancras Road, King's Cross.

Richard Brinsley Sheridan (1751–1816). Lived at Featherstone Buildings, Holborn; Orchard Street, Oxford Street; 53, Great Queen Street, Lincoln's Inn Fields; Somerset Place, Portman Square; 14, Savile Row, Burlington Street, Piccadilly. Associated with Brooks' Club, 60, St. James's Street; Theatre Royal, Drury Lane; No. 143, Wardour Street.

Sidney Smith (1771–1845). Lived at No. 14, Doughty Street, W.C.; Amen Corner, Paternoster Row; 18, Stratford Place, Oxford Street. Died at 56 (now 59), Green Street, Grosvenor Square. Buried at Kensal Rise.

Robert Southey (1774–1843). Educated at Westminster School. Visited Charles Lamb (p. 199) and Samuel Rogers, St. James's Place.

Charles Haddon Spurgeon (1834–1892). Lived at 75, Gt. Dover Street, S.E. (memorial tablet).

Sir Richard Steele (1671–1729). Educated at The Charterhouse. Frequented "Dick's," 8, Fleet Street (rebuilt), also "The Upper Flask," Hampstead (now a private house), at eastern extremity of Heath Street, opposite the Reservoir. Lived in Villiers Street, Strand, 1715–25.

Laurence Sterne (1713–1768). Died in Old Bond Street (now 39B). Buried in St. George's, Hanover Sq. (now disused) burial grouud.

William Makepeace Thackeray (1811–1863). Educated at the Charterhouse School. Lived at The Bedford, Covent Garden, under the Piazza, now Bedford Chambers; 36 (now 28), Onslow Square, and 16, Young Street, Kensington; 2, Palace Green, Kensington; 28, Clerkenwell Road, E.C. Frequented Garrick Club, King Street, Covent Garden; Willis's Rooms, 26, King's Street, St. James's Square; The Athenæum Club, 107, Pall Mall. Buried in Kensal Green Cemetery.

Joseph Mallord William Turner (1775–1851). Born at 26, Maiden Lane, Strand (rebuilt). Lived 64, Harley Street, Marylebone Road; 47, Queen Anne Street West, now 23, Queen Anne Street, Westminster; 119, Cheyne Walk, Chelsea. Buried in St. Paul's.

Lord Tennyson (1809–92). Lived at 225, Hampstead Road, N.W. (tablet affixed); Lincoln's Inn Fields. Buried in Westminster Abbey.

Anthony Trollope (1815–82). Lived at 39, Montague Square, W.

Horace Walpole (1717–1797). Lived at 5, Arlington Street, Piccadilly; 10, Downing Street, Whitehall; Chelsea—the house is now the Infirmary of Chelsea Hospital; Strawberry Hill, Teddington. Died at (40 now) 11, Berkeley Square.

Sir Robert Walpole (1676–1745). Lived and died at 5, Arlington Street, Piccadilly.

Izaak Walton (1593–1683). Lived at 120, Chancery Lane (rebuilt). Frequented St. Dunstan's Church, Fleet Street (rebuilt), Swan Inn, Tottenham High Cross (rebuilt).

Isaac Watts (1674–1748). Frequented Sir Thomas Abney's House, Stoke Newington; house demolished, but the grounds are now Abney Park Cemetery, where a statue of the Doctor was erected in 1845. Buried in Bunhill Fields Burial Grounds, City Road, on the right near entrance.

John Wesley (1703–1791). Lived at 47, City Road—now a Wesley Museum with many interesting relics. (Open 10–4 daily. Admission 3*d*.) The adjoining chapel (rebuilt) he founded in 1777, and in the little burial ground behind it he is buried. His statue and that of his mother stand in front of the chapel. Educated at Charterhouse School.

Richard Whittington (died 1423). Was Mayor of London four times (1397, 1398, 1406 and 1419). Lived at "The Tabard" (now 21 and 22), College Hill, E.C. Buried (1423) in the old church of St. Michael Paternoster Royal, College Hill. The almshouses founded by him, attached to the church, were removed to Highgate in 1800 and the site occupied by the Mercers' School (built 1832) until 1894, when it was removed to Barnard's Inn, Holborn, E.C.

THE TOPOGRAPHY OF CHARLES DICKENS'S LONDON.

Of all the great English writers who, as creators of works of fiction, have helped to popularise both the history and topography of London, Charles Dickens has been the most successful, and it is his characters and their surroundings that most visitors to London wish to study. Let us first deal with the buildings and sites directly associated with the author of the much appreciated studies of London characters. He was born February 7th, 1812, at No. 1, Mile End Terrace (now 393, Commercial Road), Portsmouth, since converted into a Dickens' Public Museum. His first London home was in Cleveland Street, Fitzroy Square (1816) and afterwards the family came to live (1823) at No. 16 (now 141), Bayham Street, Camden Town. The novelist gave it immortality as the residence of Mr. Micawber. Stagg's Gardens, the home of Polly Toodle in "Dombey & Son," is now occupied by the giant propylæum of Euston Station. While working at Warren's Blacking Manufactory, 30, Hungerford Street, since demolished, he for a time lodged in Lant Street, Borough (house since demolished). The "Fox-under-the-Hill," a quaint little tavern with which he was familiar, has disappeared from its site at the foot of the dark arches of the Adelphi. The next existing house at which he lodged was 29 (now 13), Johnson Street, Somers Town and from there during 1824–1826 he attended a school, the Wellington House Academy, north-east corner of Granby Street, Hampstead Road. He revived it in "David Copperfield" as Salem House, the establishment of Mr. Creakle. His next business engagement was with Messrs. Ellis & Blackmore, 1, Raymond Buildings, Gray's Inn. During 1831 he was living at 10, Norfolk Street (now Cleveland Street), Fitzroy Square, and finally in 1834 he provided something like a home for his young wife at 13, Furnival's Inn, Holborn. The site is covered by the offices of the Prudential Assurance Company, but a tablet inside the main gateway

indicates its position. It was at No. 15, Furnival's Inn that their first child was born, and this is supposed to be the apartments of Tommy Traddles, described in "David Copperfield." Having now attained to a good income he removed (1837–9) to 48, Doughty Street, Mecklenburgh Square, (proposed Dickens Museum and Library) where the "Pickwick Papers," "Oliver Twist," and the greater part of "Nicholas Nickleby" were written. The freehold of the premises has lately been acquired by the Dickens Fellowship. From here he frequented "Jack Straw's Castle," Hampstead Heath, a favourite tavern, the resort of many literary celebrities in his day. From 1839 until 1851, the more important residence, No. 1, Devonshire Terrace, Marylebone Road, was his home (except for a short period in 1844 when he occupied 9, Osnaburgh Terrace, Regent's Park), and there he produced "The Old Curiosity Shop," "Barnaby Rudge," "Martin Chuzzlewit," "Dombey & Son," and the largely autobiographical "David Copperfield." Of the minor works, "A Christmas Carol," "The Cricket on the Hearth," and "The Haunted Man," were composed during this period. In 1846–47 he was editing *The Daily News*, and therefore came to the office in Fleet Street at the corner of Whitefriars Street.

His next residence, still increasing in size with growing family and improving means, was (1851–9) Tavistock House, Tavistock Square (now demolished). He succeeded Frank Stone, A.R.A., the father of Marcus Stone, R.A., who had been preceded by James Perry, the Editor and Proprietor of *The Morning Chronicle* (on which Dickens worked) and a good bibliophile. "Bleak House" was the first work Dickens completed here, although it is said to be named after his house at Broadstairs. Then followed "Hard Times," "Little Dorrit," "A Tale of Two Cities," "Great Expectations." There was a good deal of entertaining, private threatricals, and the constant visits of other celebrities. In 1860, on the purchase of Gad's Hill Place, Rochester, he left London and except for brief occupations of 3, Hanover Terrace, Regent's Park; 16, Hyde Park Gate; 57, Gloucester Place; 16, Somer's Place; 5, Hyde Park Place; and 6, Southwick Place, Hyde Park Square, he did not again live in London.

Another house in London which he constantly visited was John Forster's Chambers, 58, Lincoln's Inn Fields, described as the residence of Mr. Tulkinghorn in "Bleak House." The ceiling of the room on the first floor was then painted with an allegory that is introduced into the end of chapter xlviii., when the solicitor is found murdered.

> "But, a little after the coming of the day, come people to clean the rooms. And either the Roman has some new meaning in him, not expressed before, or the foremost of them goes wild; for, looking up at his out-stretched hand, and looking down at what is below it, that person shrieks and flies. . . . . There is whispering and wondering all day, strict search of every corner, careful tracing of steps, and careful noting of the dispositions of every article of furniture. All eyes look up at the Roman, and all voices murmur: 'If he could only tell what he saw.'"

Passing from these identifications of the novelist's homes and resorts we will now indicate some places or buildings referred to in his works. London of to-day is very much changed since his times; many of the places referred to in his writings no longer exist. Lincoln's Inn Fields is a good starting point and contains several of these. **No. 58** has just been mentioned; close at hand in the south-west corner, there stands, in daily expectation of demolition, a one-storied house and

shop named "The **Old Curiosity Shop,** immortalised by Charles Dickens." Although this identification is not justified, the quaint building has long been a place of pilgrimage for Dickens enthusiasts. In **Lincoln's Inn Hall,** then the Lord High Chancellor's Court, the *cause célèbre* Jarndyce and Jarndyce is supposed to have dragged "its weary length before the Court." And there sat little Miss Flite "always expecting some incomprehensible judgment to be given in her favour" (ch. i.). "It's about a Will, and the trusts under a Will—or it was once. It's about nothing but Costs, now. We are always appearing, and disappearing, and swearing, and interrogating, and filing, and cross-filing, and arguing, and sealing, and motioning, and referring, and reporting, and revolving about the Lord Chancellor and all his satellites, and equitably waltzing off to dusty death, about Costs" ("Bleak House," ch. viii.). **The Inner and Middle Temple** also have several spots made memorable by Dickens. **Fountain Court** was where Ruth and Tom Pinch met ("Martin Chuzzlewit" ch. xlv.) In the neighbourhood of **Paper Buildings** Sydney Carton ("Tale of Two Cities") served as Jackal to Stryver, K.C.; here also Sir John Chester had his residence ("Barnaby Rudge"). **Clifford's Inn, Fleet Street,** was the place into which Mr. Rokesmith suggested that he and Mr. Boffin should turn aside so that they should hear each other "better than in the roaring street" (Fleet Street), when he arranged to engage that gentleman as his Private Secretary ("Our Mutual Friend"). Pip, in "Great Expectations," ch. xx., says he turned into a street where he saw "the great black dome of St. Paul's bulging at me from behind a grim stone building which a bystander said was Newgate Prison" (demolished to make way for the new Central Criminal Court (*see* p. 125). **St. Paul's** was esteemed by John Browdie, "See there, lass (bk. i., ch. viii.), there be Paul's Church. 'Ecod, he be a soizable 'un, he be" ("Nicholas Nickleby," ch. xxxix.). But the churchyard lost its greatest interest when Doctors' Commons was cleared away. Who can forget Sam Weller's direction, "Doctors Commons, Paul's Churchyard, sir; low archway on the carriage-side, bookseller's at one corner, hot-el on the other, and two porters in the middle, as touts for [marriage] licences." **The Mansion House** is mentioned in "A Christmas Carol" (Stave One): "The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should."

The **Britannia Theatre,** Hoxton Street, Shoreditch, and its public are described by Dickens in ch. iv. of "The Uncommercial Traveller." Continuing eastward *via* **Lombard Street** we come on the left to George Yard and the **George and Vulture Inn,** where Mr. Pickwick resided before he removed to the dangerous apartments of Mrs. Bardell in Goswell Street (*see* p. 125). At **No. 157, Leadenhall Street,** was the establishment of old Sol Gills and his nephew (ch. iv.) of which Captain Cuttle was left in charge ("Dombey & Son" ch. xxxii.). "Anywhere in the immediate vicinity there might be seen .... little timber midshipmen in obsolete naval uniforms, eternally employed outside the shopdoors of nautical instrument makers" (ch. iv). The house has been rebuilt, but one of the little midshipmen is as industrious as ever outside the premises of Messrs. Imray, Laurie, Norie & Wilson, 156, Minories. Now cross London **Bridge**: on the steps near Southwark Cathedral, Nancy met Mr. Brownlow and was spied on by Noah Claypole ("Oliver Twist"). **The White Hart Inn,** in Borough High Street, where Messrs.

Pickwick, Wardle, and Perker made their first acquaintance with Sam Weller, has been demolished, but the fragment of the George Inn, close by, gives some idea of such inns. "Great, rambling, queer, old places they are, with galleries, and passages, and staircases, wide enough and antiquated enough to furnish materials for a hundred ghost stories." **St. George's Church** afforded a refuge for Little Dorrit, and here she was married to Arthur Clennam. It is rather a long journey, but if we return to the foot of London Bridge and travel by omnibus or tram to Dockhead, Bermondsey, we soon reach the next identification. Descending at the "Swan and Sugar Loaf," follow London Street and notice that its northern side forms the southern boundary of **Jacob's Island** where Bill Sikes took refuge, and, in sight of the howling mob that hounded him, committed involuntary suicide ("Oliver Twist"). The Tower Bridge is not far distant, and crossing it **Tower Hill** can be reached; No. 6 is identified as the home of the amiable Mr. Daniel Quilp ("Old Curiosity Shop"). Here, when the master of the house was supposed to have been drowned, Mr. Sampson Brass sat in consultation with Mrs. Quilp and Mrs. Jiniwin, preparing a descriptive advertisement, when the dwarf unexpectedly returned. "A question now arises in relation to his nose. 'Flat,' said Mrs. Jiniwin. 'Aquiline!' cried Quilp, thrusting in his head, and striking the feature with his fist. 'Aquiline, you hag! Do you see it? Do you call this flat? Do you? Eh?'" In the Garden of Trinity Square Bella Wilfer waited while her father arrayed himself in a new suit of clothes for the elopement to Greenwich.

Returning *viâ* the Minories to the main thoroughfare, **Aldgate Pump** is soon reached. It is named in Dombey and Son as the object of Mr. Toots's "Evening Excursions." There is no trace in Aldgate High Street of the **Bull Inn** from whence Mr. Pickwick started on his journey to Ipswich. Many other places mentioned by Dickens have been destroyed in this part of the City: the establishment of "Pubsey & Co." in St. Mary Axe ("Our Mutual Friend"), and the house of "Sampson Brass" in Bevis Marks ("The Old Curiosity Shop") are regrettable examples. From here it would be a saving of time to return by omnibus to Newgate Street. The old **General Post Office** (*see* p. 122) surprised John Browdie. "It's na' but a Poast-office! Ho! ho! They need to charge for dooble-latthers. A Poast-office! Waat dost thee think o' thot? 'Ecod, if thot's on'y a Poast-office, I'd loike to see where the Lord Mayor o' Lunnun lives" ("Nicholas Nickleby," ch. xxxix.). There is no occasion to go through Aldersgate Street to Clerkenwell because there is nothing mentioned by the novelist left. The "Saracen's Head," (in Snow Hill), where Mr. Squeers stayed, and "The Falcon," patronised by John Jasper, have been rebuilt. Smithfield, where Pip sought fresh air, is unrecognisable. Mr. Jaggers' address was **Little Britain,** "just out of Smithfield and close by the coach-office." "At length, as I was looking out at the iron gate of **Bartholomew Close** into Little Britain, I saw Mr. Jaggers coming across the road towards me." ("Great Expectations," ch. xx.). Field Lane and the slums of Oliver Twist's disreputable friends have been swept away, but what claimed to be Fagin's Kitchen was removed in its entirety by an enthusiast, and is now part of a strange museum at the Edinburgh Castle Tavern, Camden Town. Perhaps the greatest loss of all is old **Newgate Prison.** Apart from its historic interest Dickens described very vividly the attack made

on it by the Gordon Rioters. There is some similarity to the storming of the Bastille in the fierce onslaught of the delirious rabble, intent upon the destruction of the grim walls that held imprisoned so many of their friends.

> "And now the strokes began to fall like hail upon the gate, and on the strong building; for those who could not reach the door, spent their fierce rage on anything—even on the great blocks of stone, which shivered their weapons into fragments, and made their hands and arms to tingle as if the walls were active in their stout resistance, and dealt them back their blows."—*Barnaby Rudge*, ch. xliv.

The prison was soon rebuilt, for its walls were still intact, and after its final demolition, the rusticated stones of the outer wall were dressed and used in the existing building, the Central Criminal Court (*see* p. 125).

Thavies Inn, at Holborn Circus, "a narrow street of high houses, like an oblong cistern to hold the fog," contains the place of residence (No. 13) of Mrs. Jellyby and family, when her daughter Caddy acted as amanuensis in the affairs of Borrioboola-Gha ("Bleak House," ch. iv.). The site of **Langdale's Distillery,** burnt by the Rioters in "Barnaby Rudge," is covered by the premises of Messrs. Buchanan, who have preserved the original famous sign of the Black Swan. **Staple Inn** is a delight without Dickens' memories, but you can people it with Mr. Snagsby ("Bleak House,") whose favourite promenade it was, and Mr. Grewgious ("Mystery of Edwin Drood"), who occupied No. 10. The mysterious inscriptions over the door, P.J.T. 1747, was "Perhaps John Thomas or Perhaps Joe Tyler," or under certain conditions "Pretty Jolly Too." **Southampton Street,** near Kingsway, was where "Mrs. Billickin" let apartments with a protective doorplate suggesting the existence of a Mr. Billickin. Some distance further west, behind Oxford Street and Cavendish Square, is Harley Street, thus described in "Little Dorrit:" "Like unexceptionable society, the opposing rows of houses in Harley Street were very grim with one another . . . . The expressionless uniform twenty houses, all to be knocked at and rung at in the same form, all approachable by the same dull steps, all fended off by the same pattern of railing." Mr. Dombey's house, "in the region between Portland Place and Bryanston Square," "was a corner house, with great wide areas containing cellars frowned upon by barred windows, and leeered at by crooked-eyed doors leading to dustbins" ("Dombey & Son," ch. iii.). Not very distant is **No. 43, Wimpole Street,** the West End residence of Mr. and Mrs. Boffin (in "Our Mutaul Friend") "Our House" it was to Silas Wegg, who kept his street stall near it as a post of observation. By omnibus Soho or Charing Cross Road can be reached, and it will be of interest to note that a small narrow turning leading out of Greek Street is named **Manette Street** in remembrance of Dr. Manette ("Tale of Two Cities") who lived in Carlisle Street, close by. This practically terminates the pilgrimage, which it is not claimed is complete, for enthusiasm would include every site and every undefined identification. But sooner than extend the route it would be better to supplement it by out-of-town pilgrimages to Rochester (*vide* p. 6), to Chigwell and the "Barnaby Rudge" district, or Ipswich and Yarmouth, to recall Mr. Pickwick's strange adventure and David Copperfield's romance.

CHARACTERISTIC LONDON THOROUGHFARES

The three thoroughfares selected for detailed descriptions are representative of social, commercial, and literary London. Their present-day appearance has not been dealt with, as it is of less importance than their story, and the identification of their interesting sites and buildings.

PICCADILLY.—The Social Highway.

Many pages of interesting history could be written of this handsome thoroughfare, commencing back in the 16th century, when it was simply "the waye to Redinge," and is first referred to in Gerard's Herbal (1560), "the small wild buglosse growes upon the drie ditch bankes about Pickadilla." The derivation of the name has never been satisfactorily explained. Its growth commenced from the town end, first a mere backway, unpaved, unlit, extending only so far as the first important residence, "Piccadilly," which was a "fair house for entertainment and gaming," with handsome gravel walks shaded with trees, "whither many of the nobility and gentry of the best quality resorted for exercise and recreation." In those years when Pepys was "up and about" this thoroughfare gradually increased in importance. As far west as the site of Arlington Street, Goring House was built, but less than forty years later, after being occupied by Lord Arlington, it was pulled down to make a street of smaller residences. Roger North, in the life of his brother, describes the manner of transforming these old mansions and their grounds into streets of smaller houses—"the high buildings in Arlington Street . . . which were scarce covered in before all the windows were wry-mouthed, the fascias turned SS., and divers stacks of chimneys sunk right down, drawing roof and floors with them." On the north side, in 1665, three fine mansions were built. The first, Clarendon House, erected for the Great Lord Chancellor, was named by the people "Dunkirk" House, from the belief that he accepted a large bribe to sell that city. The fact that stones intended for the repair of St. Paul's were used, and the princely style of the building and its appointments, caused a storm of public wrath at Court and in town, culminating in his downfall.

The Duke of Albemarle purchased the Palace, but after a few years it passed into the possession of a company of speculators, including Sir Thomas Bond, after whom Bond Street was named. "'Tis said," writes Evelyn, "they have already materials . . . more worth than what they paid for it. See the vicissitude of earthly things!" Albemarle Street covers part of the site. The second of the great mansions, built in 1665, was Lord Berkeley's House, that had very fine grounds laid out under the direction of Evelyn. It was destroyed by fire in 1733, and the site passing into the possession of the first Duke of Devonshire, the present **Devonshire House** was built in 1735. When Georgiana, Duchess of Devonshire held her Court within its walls, Fox, Burke, Windham, Fitzpatrick, and Sheridan did homage at her feet. Until recently the building was occupied by the Hospitals Collection Fund and at present the property is to be sold on a building lease. The third and last of the great mansions building at the date named was begun by Sir John Denham, but became Lord Burlington's residence on completion. Finally, in 1854, having been purchased by the Government, it gave place to the present building, **Burlington House,** completed 1868. Here are housed the Royal Academy of Arts, whose annual exhibition is one of the principal attractions of the London season, and the following

learned societies: The British Academy, The Royal Society, The Linnean Society, The Geological Society, The Royal Astronomical Society, the Chemical Society and the Society of Antiquaries. The north frontage was completed for the University of London, since removed to South Kensington, and is now occupied by the Civil Service Commission.

The first house in Piccadilly coming east is **Apsley House,** a sombre stone mansion next to the entrance to Hyde Park. This was the residence of the Duke of Wellington, a gift to the Iron Duke from his grateful country (*vide* p. 115). The district east of Park Lane and north of Piccadilly, **Mayfair,** is now one of the finest residential quarters in London, but it had a very humble origin in an annual fair held on the first fifteen days of May. It was frequented by all the nobility in town, "not for trade and merchandise, but for musick, showes, drinking, raffling, lotteries, stage-plays, and drolls." There were "booths for jugglers, prize fighters, boxing matches and wild beasts." The entertainments not under cover were mountebanks, fire-eaters, ass-racing, dice tables, up-and-downs, merry-go-rounds, bull-baiting, grinning for a hat, running for a shift, hasty-pudding-eaters, etc. It was suppressed late in the 18th century, and the last trace of it, Shepherd's Mark, is hidden by the screen of houses on the north side of Piccadilly. These are almost entirely occupied by clubs, social, service, and political. Of these the principal are: No. 134, United Travellers' Club; No. 127, the Cavalry Club; No. 116 is the Junior Athenæum Club, rather less exclusive than its namesake in Pall Mall. No. 106, the St. James's Club. Nos. 101–4, a white marble palace, is the Junior Constitutional (Conservative) Club. No. 100 is the well-known Badminton Club for Sportsmen. Nos. 96 and 97, the Junior Naval and Military Club. No. 94, formerly Cambridge House, now the Naval and Military Club, was the residence of Lord Palmerston from 1850 until his death in 1865. No. 85, the Turf Club. No. 82, Bath House, built on the site of Old Bath House by Lord Ashburton, is very richly decorated; for a few years it belonged to the great philanthropist, Baron Hirsch. The building at the corner of Stratton Street (80 and 81) was the home of the benevolent Mrs. Coutts, widow of the banker, and is now occupied by the Royal Thames Yacht Club. Miss, afterwards the Baroness, Burdett-Coutts inherited her vast estate, and for many years devoted large sums of money to ameliorating the condition of the lower classes. At No. 80 this lady's father, Sir Francis Burdett, at that time a popular idol, was arrested for disregarding a ruling of the House of Commons and removed to the Tower of London. In the rioting that took place the Guards charged the mob, and for many years afterwards bore the nickname of Piccadilly Butchers.

Down St. James's Street we obtain a fine view of St. James's Palace (*see* p. 105) with its picturesque gateway and clock, a scene that Hogarth introduced into the fourth plate of the Rake's Progress.

On the south side of Piccadilly stood a building of composite Egyptian Architecture with colossal figures of Isis and Osiris, known as the **Egyptian Hall,** a place of entertainment now demolished. It was built in 1812 for a museum, and its attractions included Napoleon's travelling-carriage, Catlin's North American Indians, General Tom Thumb, lectures by Artemus Ward and Albert Smith, and Panoramas, Dioramas, Giants, Conjurers, Protean Actors, etc.

Just past Burlington House is the courtyard and entrance to **The**

Albany, a number of suites of chambers or dwelling-houses for single gentlemen, built 1770–1804. No. 1k was occupied by M. S. ("Monk") Lewis, No. 5a by George Canning; in No. 2a Lord Byron wrote "Lara," and in No. 3 Macaulay completed his History of England. The fine building (No. 195) of the Royal Institutes of Painters in Water Colours and of Oil Painters is opposite, and immediately to the East the **Parish Church of St. James** (*see* p. 47), built by Wren, 1684. A dull stone building with high windows is the **Museum of Practical Geology,** Jermyn Street (open free, daily 10–4 or 5; Sundays, 2.30 till dusk; Thursdays and Saturdays, till 9 p.m.), and the offices of the Geological Survey. Before we leave this thoroughfare there is a prominent feature in its history of which we should take note, although practically all evidences have long since been eradicated. In the various stages of transition from a backway across the fields to a great high road, its traffic assumed a remarkable interest and importance. From its Inns, the "White Bear" and Hatchett's "White Horse," the coaches set out for the west, and here the post-chaise, conveying my lord or lady to Bath for the season, commenced its journey that was probably "interrupted" by highwaymen on Hounslow Heath. The starting of these long-distance vehicles was very entertaining; a host of pictorial representations by Pollard and Alken, and vivid pen pictures by Hazlitt and others, vouch for its popularity.

FLEET STREET.—The Literary Highway.

This is the most interesting street in London. Its history commences almost with the birth of the City itself, and until the end of the 16th century the story tells of scenes, events, and great personages, not merely of local importance, but forming part of the annals of the Nation. As part of the great western highway leading from the Royal Residence at the Tower, past the Palaces on the riverside, to Whitehall and the Abbey at Westminster, it witnessed the great pageants of coronations, or the passing of Kings, Princes, Prelates, and Ambassadors to and from the capital. Thus Chaucer, when a lad of fifteen, saw here a brave spectacle when the Black Prince, after Poitiers, brought his prisoners, the French King John and Prince Philip, to the sumptuous Palace of The Savoy. But that which most interests the visitor to Fleet Street is not the chronicle of splendid processions, but the far more human memorials of all those men that for five centuries made this the Home of English Literature. For Poet, Author, Dramatist, Essayist, and Journalist, as well as Printer, Publisher, and Bookseller, it was a mart, a centre, a "Highway of Letters." The memories and associations accumulating during this number of years in so limited an area are great beyond comparison. Only here and there shall we be able to identify a site or point out some of the celebrities that, to a reflective mind, can still be seen at all hours of the day passing along these pavements like a chaotic panorama of English Literary History.

Bride Lane, the **Church of St. Bride,** and the Palace or Prison of Bridewell (*see* p. 89) are all named after St. Bride's or St. Bridget's Well, once one of the Holy Wells of London. The Church—of which we obtain a good view through St. Bride's Passage—was built by Wren, after the Great Fire had destroyed the old Church on the same site. Its tower and steeple, 226 feet high—said to resemble a telescope extended—are very fine, and the peal of bells, put up in 1710, of so sweet a tone that for many years in the 18th century whenever they

were rung the street was thronged by the coaches of the gentry and a vast crowd of citizens. Its most interesting monument is that of Samuel Richardson, who was buried here, 1761. In the old Church were the remains of Wynkyn de Worde, the successor to Caxton; Sackville (d. 1608) and Lovelace, the poets; under its shadow in the Churchyard, John Milton came to lodge in 1639, and here he wrote a political treatise and other minor works.

Past the Church, the next turning, **Salisbury Court,** leads into Salisbury Square, occupying the site of Salisbury, afterwards Dorset, House. In the corner, with an entrance from Fleet Street, Samuel Richardson had his Printing Office and Warehouse. There, standing at his desk, in a dingy little back room, he wrote his "book of moral letters," Pamela. The prim, plump, modest little man, preferring the atmosphere of perfect gentility, the society of ladies, and copious tea drinking, was not in sympathy with Fleet Street frequenters of his day, and after a few years went to reside at Fulham. Oliver Goldsmith was for some time proof-reader in Richardson's office.

Other turnings on the north side of Fleet Street lead us into the intricate by-paths of what is now a district of printers, of less extent but greater interest than the similar district on the south side. In **Wine Office Court** we can still visit "The Cheshire Cheese," a suggested but not authenticated haunt of the most dominant celebrity this neighbourhood ever possessed, namely Dr. Samuel Johnson. It was at No. 17, Gough Square that he toiled so long at that huge undertaking, his English Dictionary, and Bolt Court and Johnson's Court, where at different times he resided, are all near at hand. The old house at 17, Gough Square is now open to the public as a **Johnson Museum** (ring at side gate for admission). It requires little effort of the imagination to meet him arm in arm with Goldsmith, or perhaps that prince of biographers, Boswell, returning after midnight from the "Grecian" or "Mitre," where he had occupied for some hours "the throne of human felicity, the tavern chair." There is no figure out of the past with which we are so familiar. "Tall and stout," writes Miss Burney, "grand and authoritative, but stooping horribly, his back quite round." Round this literary luminary there clustered a number of minor celebrities, associated with the clubs or coteries of which Johnson was the sponsor or attracting genius—Cave, the publisher; Bennett Langton, the young gentleman from Oxford; Topham Beauclerk, gay and somewhat profligate, but forgiven much for his good principles and fascinating manners; Savage, Burke, Burney, pompous Dr. Hawksworth; Hawkins, the biographer; and, of course, Boswell and Goldsmith. The best of Dr. Johnson's friends, David Garrick and Sir Joshua Reynolds, do not by association belong to Fleet Street; their ambitions and abilities took them further west into the fashionable world.

There are still a few more sites and notabilities to which we must call attention, lest the reader should form the impression that the interest of Fleet Street depended upon the memory of only one or two men. We have passed the fine offices of three of London's great morning papers, *The Standard*, *The Daily Chronicle* and *The Daily Telegraph*; Sir Edwin Arnold was Editor of the last-named until his death. At the west corner of Whitefriars Street we see the offices of *The Daily News*, founded under the Editorship of Charles Dickens in 1846. Down Bouverie Street are the offices of *Punch*, whose busy

sixty years have brought into the "Highway of Letters" a body of artists and humorists unequalled by any similar periodical in the world. It includes Douglas Jerrold, Mark Lemon, Tom Hood, Thackeray, Albert Smith, Richard Doyle, Leech, Keene, Tenniel, and Du Maurier. Even these do not exhaust the list. Other journals in this land of papers brought men to toil in some cramped den that a scheme, foredoomed to fail, might be launched, some political purpose served, or the world amused. Here in **Bolt Court** William Cobbett scourged George III. or sold Indian corn and worshipped the bones of Tom Paine that he brought from America. Charles Lamb knew **Red Lion Court** well, when he was contributing some of his most perfect essays to the "London Magazine"; close at hand Leigh Hunt struggled hard for remunerative journalism; and in **Johnson's Court** Theodore Hook edited *John Bull*, a newspaper with a purpose, and that purpose the utter discrediting of Queen Caroline. To **Crane Court** in 1710 came the Royal Society, occupying for 72 years a house once belonging to Dr. Nicholas Barebones, son of the Regicide, Praise-God-Barebones. Sir Isaac Newton was then President, and amongst other lectures delivered here was one by Benjamin Franklin on "Experiments on Lightning Conductors." Two houses on the east side (Nos. 5 and 6) still retain traces of Sir Christopher Wren's work.

A little forward on our right, at No. 184, in a house that stood until recent years, lived Michael Drayton, the author of "Polyolbion." Overlooking the site is the Church of **St. Dunstan in the West,** built in 1832, of little interest except as successor to the old building that projected some 30 feet into the roadway, and had built against its side a number of houses long familiar as a colony of booksellers. Almost opposite, at No. 32, there was founded in 1770 the business of John Murray, the most famous of the large number of Fleet Street publishers.

Clifford's Inn, seen up a narrow passage just past the Church, was one of the Inns of Chancery let by the widow of Robert Clifford to the law students in the reign of Edward III. It was in this Hall that the Judges sat after the Great Fire to adjudicate upon the perplexing claims of property owners (*see* p. 40). At the corner of Chancery Lane lived (1627–1647) the gentle Izaak Walton, and in a house close by, Abraham Cowley was born (1618), and studied, as a child, the large copy of Spenser's "Faerie Queene" which lay on his mother's window-sill till he became, "irrecoverably a poet." The "Cock Tavern" opposite was removed from its original site past Chancery Lane in 1878; a few of the old fittings have been preserved, but it is no longer the same tavern that Tennyson immortalised. A few doors further west, forming part of the **Inner Temple Gate,** is a fine Jacobean building (No. 17) erected in 1611 as an office for the Duchy of Cornwall—hence the introduction of the Prince of Wales' feathers into the decoration. It is now public property, and its original appearance has been restored. ("Prince Henry's Room," first floor, open daily, except Good Friday and Christmas Day, 10–4 or 5).

Mrs. Salmon's famous waxworks were exhibited here for many years when Fleet Street had menageries and other shows for the sightseeing public.

Messrs. Child & Co., the bankers, are the direct descendants of Francis Child, a Goldsmith of the 16th century, and their premises cover the site of The Devil Tavern, a house made famous by the meetings of poets, dramatists, etc., presided over by Ben Jonson.

The **Temple Bar Memorial** marks the City boundary, having replaced, in 1879, Temple Bar, an outer gate of the City, erected in 1673 by Wren. The "Bar" has been re-erected at and forms one of the gates of Theobalds Park, near Waltham Cross.

The significant ceremony of giving permission to the King or his representative to enter the City is usually carried out here on State occasions.

CHEAPSIDE.—The Commercial Highway.

Cheapside, or Cheep, was for centuries the most frequented thoroughfare in London. From the 12th to the 17th centuries it was the chief market place, a broad open space with each trade in a measure restricted to a particular part or side turning. The names of the streets leading from it or in its neighbourhood still record this early centralisation of trades. At one end we have The Poultry. On the north side we have Wood and Milk Streets, Ironmonger and Honey Lanes. To the south, Old Change (Money Changing), Friday Street (Fish), Bread Street, Soper Lane (now Queen Street—Soap), Candlewick (corrupted into Cannon Street from Canning Street which it was called in 1648—Candles). It presented a strangely picturesque appearance five centuries ago, the old timber houses with overhanging floors and high projecting gables, below, an open shop at the door of which stood the 'prentice, who accosted each passer-by with "Sir, what do ye lack? Will you be pleased to walk in and examine our wares?" The oldest existing building in Cheapside, having survived the Great Fire of 1666 (on the wall is a tablet with an inscription to this effect), is at the east corner of Friday Street.

As the finest street and main artery of the City, it was the scene of many brilliant tournaments or gorgeous pageants, and through it successive kings rode from the Tower to Westminster to be crowned. When Wren rebuilt the beautiful **Church of St. Mary-le-Bow** after the Great Fire, he perpetuated a memory of those picturesque days by providing a balcony over the main door, from which the members of the Royal Family could view the whole thoroughfare. This provision of a stand to witness the joustings and processions had a peculiar origin. In 1330, when a great tournament was held to celebrate the birth of him who afterwards became the Black Prince, a wooden tower was erected for Queen Philippa and her ladies. No sooner had they occupied it than the whole structure collapsed, and the Queen was thrown to the ground. Although no one was injured, the King in a tempest of rage ordered the careless carpenters to instant death, and it was only the Queen pleading on her bended knees that saved their lives. The church has a strong hold on the affections of all good Londoners, for in that "true" story of "Dick Whittington and his Cat" it was the bells of the old church that rang out to the dejected wanderer "Turn again, Whittington, thrice Lord Mayor of London." These bells were melted when the Great Fire of London destroyed the church, but it is believed the metal was used again for the new chimes. Recently they were rehung, and now give out by the four quarters and at the hour the old melody, that will perhaps encourage some future Lord Mayor. The most picturesque feature of old Cheapside was the Cross, one of the nine erected to mark the spot where the body of Eleanor of Castile rested on its journey to Westminster (*see* also p. 2). After the Reformation, with changes of faith its mutations were remarkable. Thus as late as 1595 the effigy of the Virgin was repaired, and "a new sonne, was laid in her arms," but

Photo by] *[Judges, Ltd., Lambeth, Hull.*

THE BANK OF ENGLAND AND ROYAL EXCHANGE.

soon, after an attempt was made to substitute a pyramid for the Crucifix, a figure of Diana as an ornament for a conduit was put up. Elizabeth was indignant at these fanatical changes, and thinking a plain cross a symbol of the faith of the country, ordered one to be placed on the summit, and the principal effigy was again restored. A few years later it was again mutilated and once more, with much discussion, restored, but the growing zeal of the Puritans was gradually directed against it, and finally on the night of January 24th, 1641, it was defaced, and in 1643 entirely removed. The literary contention that this gave rise to is quite a feature in the wealth of pamphlets put forth by Roundheads and Royalists. Its site is in the middle of the thoroughfare, then much wider, opposite Wood Street. At the corner of Silver Street (a turning out of Wood Street) and Monkwell Street, Shakespeare lodged, at all events from 1598 to 1604. The site is now occupied by "The Coopers' Arms." The Cheapside standard, a fountain opposite Honey Lane, was for years a place of informal execution, and on this spot Wat Tyler beheaded Richard Lions, and Jack Cade cut off the head of Lord Say, when for an hour or so they were Kings of the City. Through King Street we obtain a distant view of the Guildhall, the Council Hall of the City, (*vide* p. 87). The part of Cheapside immediately past King Street was called "The Mercery," and the hall of the "Guild and Craft" of the Mercers still stands in a very handsome building on the left. It was on this site in the house of his father Gilbert, that Thomas à Becket was born in 1119.

At the eastern end of Cheapside and its continuation, **The Poultry,** we emerge into an open space, the meeting point of many busy thoroughfares, and pass on our right the **Mansion House,** the residence of the Lord Mayor during his year of office. Erected in 1739 on the site of the Stocks Market, its dull exterior hides a Civic Palace containing many handsome apartments lavishly decorated, and a fine Banqueting Hall. In the State Drawing Room are portraits of King George III., Queen Charlotte, Queen Caroline and Princess Charlotte. There is also a Justice Room where the Lord Mayor tries petty offenders charged within his jurisdiction. Public proclamations and messages from the King are posted on its wall, but in times of great public excitement, such as the Boer War, the Lord Mayor announces the news from the front, to a huge crowd. Almost opposite are the **Bank of England** and **Royal Exchange** (*vide* pp. 119 and 127).

LONDON IN FICTION.

A list of novels dealing with London at different periods.

PRE-REFORMATION.

"Sir Richard Whittington," W. Besant and J. Rice.
"God Save King Alfred," Rev. E. Gilliat.
"A March on London," G. A. Henty. (Wat Tyler's Rebellion.)
"In the Days of Prince Hal," H. Elrington.
"The Household of Sir Thomas More," Miss A. Manning.
"Westminster Abbey," Emma Robinson.
"Like a Rasen Fiddler," M. E. Shipley. (Destruction of the Monasteries.)

16th and 17th CENTURIES.

"In the Days of King James," S. H. Burchell.
"The Fortunes of Nigel," Sir Walter Scott.
"The Maid of London Bridge," S. Gibney.
"The Colloquies of Edward Osborne," Miss A. Manning.
"The Tower of London," W. Harrison Ainsworth.
"Whitehall," Emma Robinson. (Earlier years of Charles I.)
"Old Blackfriars," Beatrice Marshall.
"Whitefriars," Emma Robinson.
"London Pride," M. E. Braddon.
"Old St. Paul's," W. Harrison Ainsworth.
"Nell Gwyn, Comedian," F. Frankfort Moore.
"The Constable of the Tower," W. Harrison Ainsworth.
"Old London Bridge," G. H. Rodwell.
"Spacious Days," Ralph Durand.
"Captn. Ravenshaw, or the Maid of Cheapside," R. N. Stephens.

18th CENTURY.

"St. James's," W. Harrison Ainsworth.
"Jack Sheppard," W. Harrison Ainsworth.
"The Old Chelsea Bun House," Miss A. Manning.
"Mohawks," Miss M. E Braddon.
"The Days of Hogarth," or the Mysteries of Old London, G. W. M. Reynolds (founded on Hogarth's paintings).
"Richard Carvel," Winston Churchill. (Georgian London.)
"The World Went very Well Then," W. Besant.
"Roderick Random," T. Smollett.
"The Chaplain of the Fleet," Besant and Rice. (Fleet Prison.)
"The Inimitable Mrs. Massingham," H. E. Compton.
"Peg Woffington," Charles Reade.
"The Jessamy Bride," F. Frankfort Moore.
"The Orange Girl," W. Besant.
"Barnaby Rudge," Charles Dickens. (Gordon Riots.)
"A Nest of Linnets," F. Frankfort Moore.
"The Parson's Daughter," Mrs. E. Marshall.
"Evelina," Fanny Burney.
"The Miser's Daughter," W. Harrison Ainsworth.
"St. Katherine's by the Tower," W. Besant.

19th CENTURY.

"Sybil," B. Disraeli.
"Ten Thousand a Year," S. Warren.
"Old Kensington," Anne I. Thackeray.
"Harry Richmond," George Meredith.
"Our Mutual Friend," Charles Dickens.
"Vanity Fair," W. M. Thackeray.
"Rodney Stone," Conan Doyle.
"All Sorts and Conditions of Men," Besant and Rice.
"Gt. Porter Square," B. L. Farjeon.
"Children of the Ghetto," I. Zangwill.
"The Years that the Locust hath Eaten," A. E. Holdsworth.
"Children of Gibeon," W. Besant.

" The Bell of St. Paul's," W. Besant.
" The Amateur Gentleman," Jeffery Farnol (" George Inn," Southwark).

Any of Dickens's Novels or Christmas Stories, and the many " slum " or " low life " novels such as " A Child of the Jago," A. Morrison ; " No. 5, John Street," Richard Whiteing ; " Thyrza," G. Gissing ; " Mord Em'ly," W. Pett Ridge ; etc.

PARKS, GARDENS AND OUTDOOR ENTERTAINMENTS.

Notwithstanding its huge size and great age, London has in proportion a larger area of Public Parks, Gardens, and open places than any other important city in the world. Of the 75,000 acres that it covers these " lungs " represent 6,000 acres, and to this must be added the 7,000 acres of forest, woodland and common in the immediate vicinity that have been reserved as recreation grounds for the people.

Principal Public Parks.

Alexandra Palace and Park (180 acres).—Established 1872 as a proprietary place of entertainment, a North London rival of the Crystal Palace. Now public property. The grounds are open free, daily, Sundays included.

The Palace contains a Theatre, a Skating Rink and a Concert Hall where promenade concerts are given every Saturday and Sunday. There is also a fine Ball Room, open every Thursday and Saturday. The Great Hall, with its famous organ (seriously damaged during the War, when the Palace was used as an Internment Camp), is now available.

During the summer first-class concerts are given in the Grove every Saturday and Sunday.

Trams, buses and trains run to doors ; can be reached in 30 minutes from Piccadilly.

In the grounds will be found tennis courts and a Lake. The Alexandra Park Racecourse, where six meetings are held during the season, adjoins.

Archbishop's Park (9¾ acres).—Part of the grounds of Lambeth Palace, the residence of the Archbishops of Canterbury for many centuries (*see* p. 113). Leased to the London County Council (opened 1901).

Avery Hill, Eltham, Kent (80 acres).

Battersea Park (199½ acres), opened in 1858.

Blackheath (267 acres).—Here Wat Tyler in 1381 and Jack Cade in 1450 marshalled their followers before advancing on London. Henry V. returning from Agincourt and Charles II. at the Restoration were met here by the citizens. The Blackheath Golf Club, founded 1608, is the oldest of its kind in existence.

Borstal Heath and Woods (134 acres). Became public property in 1892.

Brockwell Park (127¼ acres), opened 1892.

Bushy Park (1,100 acres). Part of the Hunting domain of Hampton Court (*see* p. 95). It was greatly improved by William III., as part of the increased magnificence of that Palace and the mile-long avenue of Chestnut and Lime trees were planted by him to form a suitable approach. This avenue is now one of the finest in Europe, and "Chestnut Sunday" when the trees are in flower is an annual local feast attended by thousands from London.

Clapham Common (220½ acres).

Clissold Park, Stoke Newington (54½ acres), opened 1889.

Dulwich Park, (72 acres), opened 1890.

Eltham Park, Eltham, Kent (41½ acres).

Epping Forest (5,559 acres).—A magnificent forest area including much beautiful scenery. Most of the older trees are pollarded, the result of the neighbouring villagers' right of lopping, but since the forest has been preserved, they are recovering their natural shape, and the fauna and flora are again becoming very diversified. This for centuries was a Royal Hunting Ground—Queen Elizabeth's Hunting Lodge is at Chingford—but the citizens enjoyed equal rights, and Epping Hunt, once the subject of ballad, became the butt of ridicule. It is best reached by train on the Great Eastern Railway from Liverpool Street to Chingford, Loughton, Epping, Woodford, or Waltham Abbey Stations. From Chingford Station there is a service of vehicles to High Beech, in the centre of a very beautiful part of the Forest. If time permits proceed to Waltham Abbey and walk to High Beech, returning *via* Chingford. On the same Company's line Theydon Bois. Chigwell and Snaresbrook are within an easy walk of the Forest.

Finsbury Park (115 acres), opened 1869.

Golder's Hill (36 acres).—A very picturesque addition to Hampstead Heath. Fine old English Garden. Became public property in 1898.

Green Park (52¾ acres).—This triangular piece of ground between Piccadilly and Buckingham Palace originally formed part of St. James's Park, and was notorious during the 17th and 18th centuries for the number of duels fought there. It witnessed one great event when, in April, 1749, there was an elaborate display of fireworks to celebrate the Peace of Aix-la-Chapelle. But the huge building on which they were displayed caught fire and the whole effect was spoilt and many lives lost. On the one great avenue, **Constitution Hill**, there were no less than three attempts made on the life of Queen Victoria. Green Park Arch at its summit originally supported a huge equestrian figure of the Duke of Wellington, but this has been replaced by a quadriga with a figure of Peace to celebrate the reign of our late King.

Greenwich Park (185 acres), *see* p. 93.

Hainault Forest (805 acres). Dedicated to the public in 1906.

Hackney Downs (41¾ acres).

Hackney Marshes (339 acres). Became public property in 1894.

Hampstead Heath (320½ acres).—The most popular resort in North London. A high-lying heath land affording fine views over the valley of the Thames. Much frequented on public holidays, when the crowds frequently total 500,000 people, but most of these keep to the south side where a popular fair is held. Many interesting houses are in the neighbourhood. The Spaniard's Inn (associated with Guy Fawkes)

Judges' Walk, Jack Straw's Castle, North End, and Caen Wood should be seen. The Heath was a favourite subject with Constable, Linnell and other English landscape artists. Its literary associations are of great interest (*see* also Parliament Hill).

Highbury Fields (27¾ acres).

Highgate Woods (69 acres).

Hilly Fields, Brockley (45½ acres).

Hyde Park (363¾ acres). (Any omnibus service along Oxford Street or Piccadilly passes it. Underground Stations—"Hyde Park Corner," "Marble Arch," "Lancaster Gate," "Knightsbridge.")—This is the most frequented of all the London Parks. Originally part of the ancient manor of the Abbots of Westminster, it became the property of the Crown at the dissolution of the monasteries, and was long used as a carefully-preserved Royal hunting domain. It was sold by the Commonwealth, and the frequenters who hitherto had been admitted as a gratuitous privilege granted by the King, were made to pay on admission. For some years it had been a fashionable resort, roads and paths being laid and a circular drive known as the "Ring" provided.

The Ring has been extended into the long and beautiful drives and avenues, and fashion has changed its rendezvous to different parts of the Park, but it has never left it. Charles II. showed some preference for St. James's Park, but Hyde Park was still paramount, and from the reign of George III. it has been without rival. Many changes have also occurred in the manners of its frequenters; for long, some form of refreshment had to be provided, so there were Cheese Cake Houses, and by way of recreation Horse Racing and Boxing matches were frequently held. The Court favoured reviews of the Guards and the many bodies of yeomanry known as "Light Horse" that Napoleon's threatened invasions brought into existence. There are still inspections of Territorials, Guards, Cavalry, etc., but the only sporting events are the meets of the Coaching and Four-in-Hand Clubs held during the season at the "Magazine" in the centre of the Park. The season is that of the London Season's later months, May to July, and the favourite hours are: For horse exercise, 9 to 11 a.m.; for driving, 5 to 7 p.m., along the south side. For pedestrians no specific hour except 1 o'clock on Sunday, known as "Church Parade," then only on the east side, notably between the Achilles Statue near Hyde Park Corner and the Fountain opposite Stanhope Gate. The use of this beautiful park is now not only free from all tolls and restrictions, but it is not reserved even by custom to any one class.

If any measure of reform requires that expression of popular opinion—a public demonstration—then the park is invaded by orderly processions of enthusiasts with brass bands and banners innumerable. The large area towards the north-east corner is reserved for these occasions and in the neighbourhood of the Marble Arch there is a Speaker's corner where, particularly on Sunday, all sorts of opinions—usually extreme—are publicly expressed on social, political and religious matters. Sunday afternoon is also the most popular time with the middle-class Londoner who can there enjoy the music of good military bands. There are plenty of free seats, but for the chairs a charge of *2d.* is made.

The principal features are: **The Serpentine,** a large artificial lake, used for boating and swimming (before 8 a.m.) made by widening a

small stream, the Westbourne or Tyburn Brook, which flows through it on its way to the Thames. At the eastern extremity this falls into a small semi-tropical garden known as **The Dell.** The Serpentine is spanned at its western end by a pretty bridge, the views from which are very fine. The **Marble Arch** at the north-eastern corner—a popular landmark—originally erected to form a carriage-entrance to Buckingham Palace, but transferred here in 1851. It is not a commemorative monument like the gigantic **Statue of Achilles** near Hyde Park Corner, which, cast from captured French cannons, was erected in 1822 by the women of England "to the Duke of Wellington and his brave companions-in-arms."

Kennington Park (19½ acres).—Originally Kennington Common. Many of the participants in the Jacobite Rebellion of 1745 were executed here, and it was the scene of the Chartist meeting in 1848.

Kensington Gardens (274½ acres). (Any omnibus service to Kensington or Notting Hill. Nearest Underground Stations—"High Street, Kensington," "Queen's Road.")—These were originally the grounds of Nottingham House, purchased by William III., 1689, from Daniel Finch, Earl of Nottingham (*see* p. 105), but at a more remote period formed part of Hyde Park. They were laid out by Henry Wise under the direction of Sir Christopher Wren and Sir John Vanbrugh, contain many beautiful avenues and walks, and are more densely planted and have older trees than any other public gardens in London. The principal monument is the Albert Memorial (*see* p. 191).

Ken Wood (90–100 acres).—Purchased in 1922 for the public by the Ken Wood Preservation Council, the property lying between Parliament Hill Fields and Hampstead Lane.

Kew Gardens, Kew (288 acres).—(Reached by train from Waterloo (to Kew Bridge Station), omnibus or electric tramway or by steamboat on the river Thames in summer, *see* p. 11). These beautiful botanic gardens are open every day in the year, except Christmas Day, as under: Week-days—from 10.0 a.m. in summer and noon in winter; Sundays from 1 p.m. throughout the year. The alteration of the opening hours dates from the 1st of January, 1921. Closed at dusk, except in the summer months, when the latest time is 8 o'clock. Admission fees: Mondays, Wednesdays, Thursdays, Saturdays, Sundays and Good Friday, 1*d.*; Tuesdays and Fridays except Good Friday, 6*d.* Official guide-books 6*d.*, obtainable at the Kiosks by the main gate and the Victoria Gate. They contain several museums, palm and hot-houses, a pretty artificial lake and an arboretum of over 170 acres, extending to the river. A conspicuous feature is the Japanese pagoda (about 160 feet in height) of 10 storeys. Close to the main entrance and the river bank is a red brick building called **Kew Palace** (open 10 to 6 daily except Friday), a favourite residence of George III., opened to the public in 1898. Queen Charlotte died here in 1818. Near the south-west corner of the grounds, and almost due west of the pagoda, is the Queen's Cottage, through the grounds of which an enclosed path is open to the public.

Lincoln's Inn Fields, W.C. (7 acres). In the centre of the gardens is a tablet marking the spot where Lord William Russell was executed in 1683. On the north side is a group of statuary including Mrs. Margaret Macdonald (d. 1911).

London Fields (26½ acres).

Parliament Hill.—Adjoining and forming part of Hampstead Heath (207¼ acres).

Peckham Rye and Park (112¾ acres).

Plumstead Common (103 acres).

Primrose Hill.—Part of Regent's Park.

Putney Heath.—Part of Wimbledon Common.

Ravenscourt Park (32½ acres).

Regent's Park (472½ acres). (Omnibus services to Baker Street or Camden Town. Nearest Underground Stations—"Baker Street," "Regent's Park," "Camden Town," "St. John's Wood.")—This, the largest of the central London Parks, was, like Hyde Park, originally a Royal hunting domain, known until the early 19th century as Marylebone Park. All the timber was cut down for the Navy during the Commonwealth, and pretty as many parts of it are to-day, there is no suggestion of antiquity, either natural or artificial, in or about it. When Nash, the architect, planned the thoroughfare now known as Regent Street, he intended to connect the Prince Regent's (afterwards George IV.) Palace of Carlton House with this Park, and so turn the tide of fashion into what was then re-named Regent's Park. The scheme failed, and although handsome terraces of houses were built to overlook it, the frequenters of its broad avenues have never been above mediocrity. Parts of its area have been sub-let for private residences or the use of societies, the Royal Botanic Society of London (open to the public on Mondays and Saturdays, 1*s.*) having the use of an enclosure, but most important are the grounds of the Royal Zoological Society on the north-eastern border (*see* pp. 15 and 222). The Royal Toxophilite Society have their temporary quarters in the H.A.C. premises in the City Road, E.C. 1.

Richmond Park (2,358 acres).—A magnificent old hunting domain still maintained in its natural state. Large herds of deer. There are two residences within its borders. Sheen Lodge was for many years the home of Richard Owen, the eminent scientist. At White Lodge Her Majesty Queen Mary spent her girlhood while it was the residence of her parents the Duke and Duchess of Teck.

Ruskin Park, Denmark Hill (36 acres).—Names after the great art teacher who lived in the neighbourhood (*see* p. 200).

St. James's Park (93 acres). (Omnibus to Charing Cross or Westminster. Underground Stations—"St. James's Park," "Trafalgar Square.")—This was first enclosed by Henry VIII. from some marshy ground belonging to the Hospital of St. James for lepers, afterwards St. James's Palace. Although small and without much natural beauty, this of all the London Parks has the most interesting history, its position, between the Palaces of Whitehall and St. James, serving as a pleasure ground for both, brought to it the courts and notabilities of at least two centuries. James I. made the first effort to make it park-like, and kept there a variety of deer, wildfowl, camels, etc., as a Royal menagerie, but it was after the Restoration that its north-eastern corner, known as Spring Gardens, became a fashionable resort, and the Mall, the principal avenue, a promenade, where also was played a kind of croquet known as "Paille Maille." The Park was laid out by the famous French gardener, Le Nôtre, and Charles constantly walked

there, feeding the ducks, exercising his many pet dogs, or perhaps to greet Nell Gwynne who had a house in Pall Mall overlooking the Park. Thus Evelyn the diarist records: "I walked with the King through St. James's Park to the gardens, where I both saw and heard a very familiar discourse between the King and Miss Nelly, as they call an impudent comedian, she looking out of her garden, on a terrace at the top of the wall, and the King being standing on the green walk under it." George III. with his characteristic bucolic impulse allowed cows to be kept, and a relic of these privileges was only extinguished a few years ago. During the last century fashion has entirely forsaken its pleasant walks, and except on the occasion of some State function, as the Opening of Parliament or a reception at Buckingham Palace—overlooking its western extremity—there are neither crowds, great traffic, nor the presence of Royalty to revive its old glory. In connection with the **Queen Victoria Memorial** (p. 192), the Mall has been widened and now forms a processional road emerging at its end through a fine archway—Admiralty Arch—into Trafalgar Square.

Shadwell Park (about 7½ acres).—Opened by the King on 24th June, 1922, in memory of his father, King Edward VII. In the centre of the eastern part is a memorial to King Edward, with a bronze medallion portrait of his late Majesty.

Shooter's Hill (about 22 acres).—Castle Wood (a short distance from Woolwich Common). Acquired by the London County Council for £6,000 in 1921.

Southwark Park (63 acres), opened 1869.
Springfield Park, Clapton (32½ acres), opened 1905.
Streatham Common (66¼ acres).
Sydenham Wells Park (17¾ acres), opened 1901.
Tooting Common (217½ acres).
Vauxhall Park (8 acres), opened 1890.
Victoria Embankment Gardens (10 acres).
Victoria Park (217 acres).
Wandsworth Common (183 acres).
Wandsworth Park (20¼ acres), opened 1903.

Waterlow Park (70 acres).—Contains Lauderdale House, said to have been a residence of Nell Gwynne, built about 1620 for the Earl of Lauderdale. Presented to the London County Council by Sir Sydney Waterlow in 1889. Statue of the donor in the Park. Many fine old houses in neighbourhood.

Wimbledon Common (1,200 acres).—The finest piece of heath land in south-west London. Enlarged (1922) by 42 acres in Putney Vale, making 1,242 acres.

Wormwood Scrubbs (215 acres).

In addition there are a large number of churchyards, disused cemeteries, and centres of public squares that have been laid out as recreation grounds or gardens. These little oases in the desert of houses are greatly appreciated by those who cannot travel to the larger parks. So as to preserve them for public use, places of great scenic beauty beyond walking distance, but easily reached from London, have also been secured. Burnham Beeches is the best example of this wise policy. The superb old trees, many of them estimated to be over 800 years old,

are well worth seeing. Visitors wishing to see the most representative London parks and pleasure grounds at their most characteristic times should make the following visits. Hyde Park, 6 p.m. and on Sunday, 1 p.m. Victoria Embankment Gardens, Saturday, 6.30 p.m. Any suburban park where there is music, Sunday evenings. Hampstead Heath or Peckham Rye on a public holiday, and for the opposite of the wealth and fashion of Hyde Park, Southwark Park, or some recreation ground in Bethnal Green.

Outdoor Entertainments.

Crystal Palace, Sydenham.—This is practically the whole of the wonderful iron and glass building erected by Sir Joseph Paxton for the first great International Exhibition. It was re-erected here at a cost, with its additions, of nearly £1,500,000. The palace and grounds, opened in 1854, cover nearly 200 acres, and in addition to its permanent features and entertainments, large numbers are attracted by the periodical flower, dog, and bird shows, musical festivals, annual exhibitions, and the celebrated firework displays. The architectural courts are its most notable decorative feature; there is also a theatre, many minor "shows," and the very beautiful grounds. The palace and grounds, purchased for £230,000 from the Earl of Plymouth on 10th August, 1914, are now vested in trustees for the use of the people. The building was occupied by the Admiralty during the war and was re-opened to the public in June 1920, as an Imperial War Museum. Open every day 10–10. Tickets, including admission (1s.) and railway fare, are issued at the "Underground" Stations and can be obtained at the offices of Thos. Cook & Son.

Earl's Court Exhibition.—A large number of buildings with some pleasant gardens have been used for various Exhibitions, particulars of which are advertised in the daily papers. As it is very accessible an evening should be spent there. Not open at present.

Wembley Park.—By rail from Marylebone or Baker Street Station to Wembley Park in the Exhibition grounds, also from Liverpool Street, Victoria and other stations.

By road (6 miles): omnibus services from London and suburbs by various routes, including London Bridge and Victoria; trams from Finchley, Hampstead, Paddington, Willesden, Hammersmith, Putney, Acton and Ealing.

The area of ground acquired for the purposes of the British Empire Exhibition, to be held from April to October, 1924, is 216 acres, the largest space occupied by any exhibition in the United Kingdom. The area of the buildings will exceed 2,100,000 sq. ft., of which about one-third will be occupied by the Dominion and Colonial buildings. The fine arts, industry, mining, metallurgy, fisheries, agriculture, music, etc., will be well represented and the Empire Stadium (used in 1923) is one and a half times as large as the Roman Coliseum.

"White City," Shepherd's Bush.—In 1908 the magnificent buildings and very beautiful gardens, covering a large area, were provided for the Anglo-French Exhibition. Since then various exhibitions have been held here, the last in February–March, 1923. The premises are now for sale. They are easy of access by Underground Railway or motor omnibus from most parts of London.

Zoological Gardens, Regent's Park.—(Motor omnibus from Oxford Circus or it can be reached by walking across the Park, about ten minutes from Baker Street or St. John's Wood, or Great Portland Street, or Park Street, Camden Town. Nearest "Underground" Stations —"St. John's Wood," "Regent's Park," "Great Portland Street," "Camden Town.") Open daily from 9 a.m. to sunset, admission one shilling, on Monday sixpence. Children and soldiers always 6*d*. Also open on Sundays, but to members of the Society and their friends only. Here is the largest collection of its kind in the world. The Society, founded in 1828, received all that remained of the Royal menagerie at the Tower of London, and innumerable gifts have since been made of animals presented on Royal voyages to India and the Colonies. A military band plays during the summer on Saturday afternoon. Recently, owing to the generosity of Mr. J. N. Mappin, who has borne the whole cost, a series of terraces have been installed on the lines adopted in Carl Hagenbeck's menagerie at Hamburg. These terraces permit of the animals being viewed as far as possible in natural surroundings by means of a picturesque arrangement of mountains and rocks. Under the terraces a large fresh-water and marine aquarium is being constructed. Visitors are recommended to make use of the excellent official guide, price 1*s*., but throughout the grounds there are sign-posts indicating the position of the principal sections, and copies of a map will be found at each house. The feeding time of the lions and tigers is 4 p.m., except from November to February when it is one hour earlier; the sea lions and seals are fed at 4.30 (November to February 3.30); pelicans 2.30. There are three entrances. The main entrance is in the Outer Circle Road, and there are others in the Albert Road and from the Broad Walk.

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[*The main References are printed in heavier type.*]

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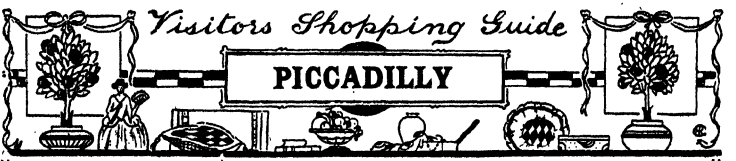

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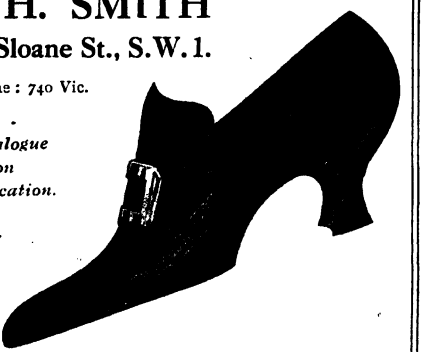

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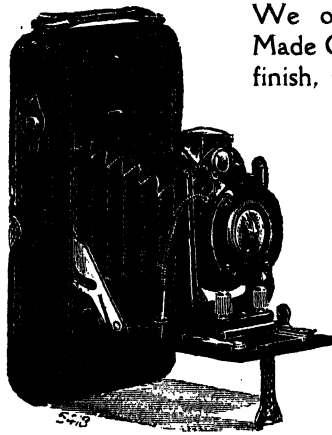

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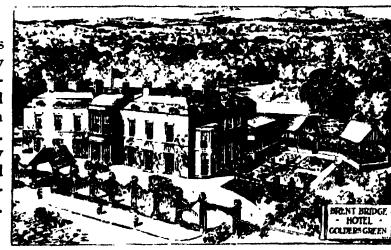

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