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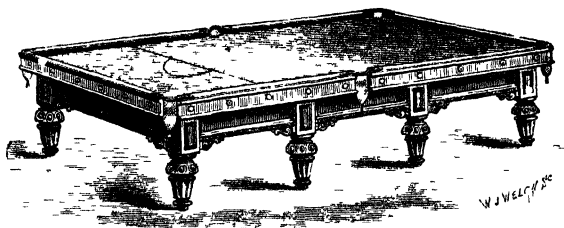
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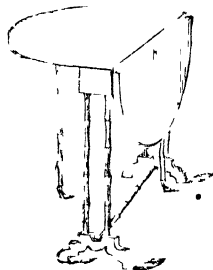
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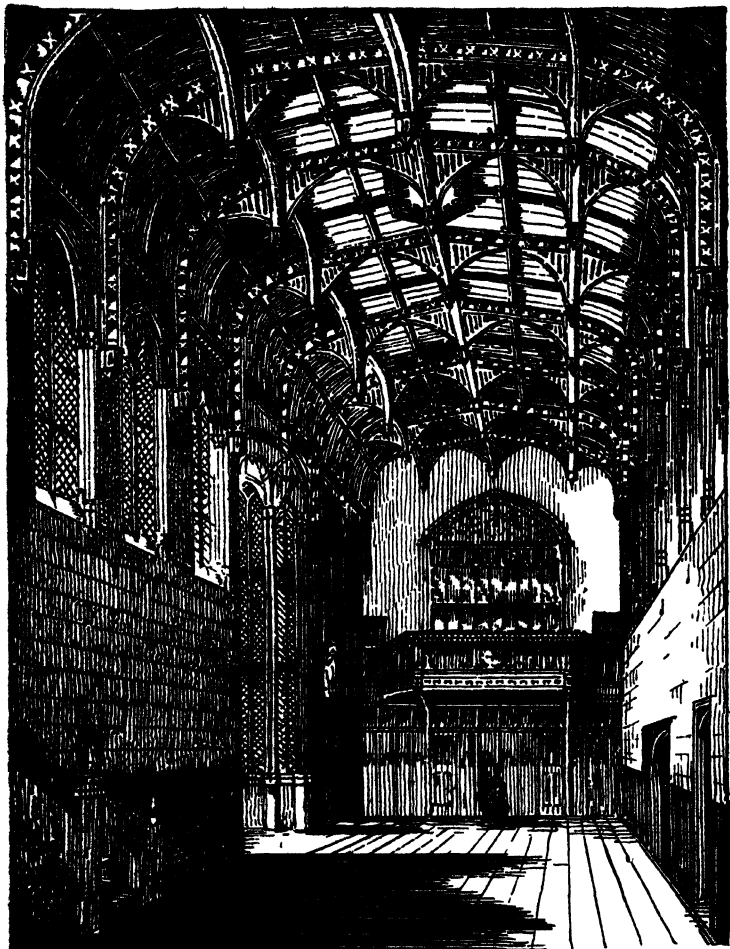
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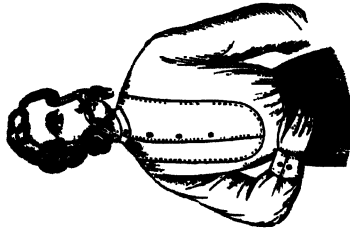
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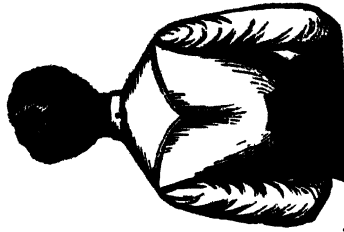
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## PREFACE.

**T**HE GOLDEN GUIDE has been produced expressly for the use of VISITORS to LONDON. Within the last quarter of a century so many and so great have been the improvements both in the City and at the West End, that the metropolis of England may now lay claim to admiration for the beauty of its public buildings, its important engineering works, and its private mansions, as well as for its ancient history, its historical associations, and immense population. Only they who have witnessed its modern growth can fully appreciate the value of the good work that has been done.

To give Visitors every possible opportunity of seeing London in its infinite variety, much care has been taken with this Handbook. The most important places—St Paul's, Westminster Abbey, the Tower, the British Museum, the National Gallery, the South Kensington Museum, and many others, have been visited and carefully described, no pains have been spared to procure accurate and recent information from the best available authorities, and a new edition of the GUIDE is now offered to the public in the hope that, in conformity with its title, it will win from them golden opinions.

J. C.

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*The descriptions of the Parks and Gardens, the Royal Palaces, the Public Buildings, and National Museums, are contributed by N d'Anvers*

*The wood-cuts of Henry the Seventh's Chapel, Whitehall, the Mansion House, and the Clubs were originally engraved by Mr Jewitt for Weale's Handbook to London—which has long been out of print.*

*Suggestions and Corrections for New Editions will be thankfully received by the Editor Communications may be sent to the care of the Publishers, 188, Fleet Street*

### ERRATA

Page 170, line 8, *for* "south" *read* "north"

Page 184, line 3 from bottom, *for* "Catherine of Arragon" *read*  
"Katherine Howard"

Page 192, line 21, *for* "Arno" *read* "Anio."





# THE GOLDEN GUIDE TO LONDON.

## PART I.—INTRODUCTION.

### HOTELS, ETC

**T**HE first question that a stranger naturally puts to himself on his arrival in London is, "To what hotel shall I go?" Without knowing in what quarter of the town he desires to reside, and what amount he is prepared to expend, it is needless to recommend any particular establishment. Moreover, there is now such a vast number of excellent hotels in London that we can do no more than give a list of the principal, classifying them according to their position.

During the past few years it has become the fashion to construct immense hostelrys on the American system they are generally well regulated and have a fixed tariff of prices. The most noted of this description are—

*The Palace Hotel, Buckingham Gate, close to Buckingham Palace*

*The Alexandra Hotel, St. George's Place, Hyde Park Corner.*

*The Langham Hotel, Portland Place, frequented by Americans.*

*The Westminster Palace Hotel, Victoria Street, Westminster.*

At the chief railway stations are to be found gigantic buildings styled *Terminus Hotels*, conducted on the same principles. These have many advantages, a traveller on arriving at the station can at

once select rooms according to his means, as the apartments are divided into different classes at varying prices. The following are the most celebrated and are all well regulated —

*The Great Western Hotel*, Praed Street, Paddington.

*The Euston and Victoria Hotels*, close to the London and North-Western Railway Station.

*The Midland Hotel*, St Pancras Station, Euston Road, a magnificent gothic structure of red brick, built by Sir Gilbert Scott

*The Great Northern Hotel*, King's Cross

*The International Hotel*, London Bridge Railway Station

*The Cannon Street Hotel*, at the City Terminus of the South Eastern Railway.

*The Charing Cross Hotel*, at the terminus of the South Eastern Railway.

*The Grosvenor Hotel*, at the Victoria Station, Pimlico

To those who prefer the continental style we recommend M de Keyser's *Royal Hotel*, New Bridge Street, Blackfriars, facing the Embankment. This house is conducted on a plan similar to that of the *Grand Hôtel* in Paris.

The first-class hotels at the WEST END are—

*Claridge's*, 49 to 55, Brook Street (very select)

*Fenton's*, 63, St. James's Street

*Thomas's*, 25, Berkeley Square

*Cowan's*, 26, Dover Street

*Cox's*, 55, Jermyn Street.

*British*, 82, Jermyn Street.

*Rawlings's*, 37 and 38, Jermyn Street

*Royal Cambridge, Edwards's*, 12A, George Street, Hanover Square

*St James's*, 77, Piccadilly

*Albemarle*, 1, Albemarle Street.

*York*, 10 and 11, Albemarle Street.

*Burlington*, 19 and 20, Cork Street.

*Queen's*, Cork Street

*Symonds's Family Hotel*, 34, Lower Brook Street

*Long's*, 16, New Bond Street (for sporting gentlemen)

*Lemmer's* 25A, Conduit Street.

*Cavendish*, 81, Jermyn Street.

*Bath*, 25, Arlington Street.

*Hatchett's*, 67, Piccadilly (moderate prices).

There are many other excellent hotels in Albemarle Street, Dover Street, and Jermyn Street

In the neighbourhood of CHARING CROSS, STRAND, and COVENT GARDEN, the following are the best, their charges are more moderate than those at the West End —

*Morley's*, 1, 2, and 3, Trafalgar Square

*Golden Cross*, 452, West Strand, near Charing Cross.

*British*, 27, Cookspur Street.

*Tunstock*, PIAZZA, Covent Garden (Gentlemen).

*Bedford*, 14, PIAZZA, Covent Garden.

*Hazell's Exeter Hotel*, 375, Strand

*Arundel*, Arundel Street, Strand.

*Berners*, Berners Street.

*Inns of Court*, 269, High Holborn

*The Horse Shoe*, Tottenham Court Road, close to Oxford Street

There are many others in the Strand and the adjoining streets; some of which are of an inferior class

The hotels in the CITY are nearly all commercial, with moderate prices, the following are the principal

*Ridler's*, 133, Holborn Hill

*Anderton's*, 164 and 165, Fleet Street.

*Salisbury Hotel*, Salisbury Square, Fleet Street.

*Guildhall*, 22, King Street, Cheapside

*Queen's*, St. Martin's-le-Grand.

*Albion*, 153, Aldersgate Street.

*Cathedral*, 48, St. Paul's Churchyard

*Bridge House*, 4, Borough High Street, close to London Bridge

*Castle and Falcon*, 5, Aldersgate Street

*Wood's*, Furnival's Inn, Holborn

*Green Dragon*, 86, Bishopsgate Street.

#### BOARDING-HOUSES AND APARTMENTS

A visitor wishing to remain in London for a lengthened period, will find it more economical to reside at a *Boarding House* than at an hotel. At these establishments the stranger pays a fixed sum per week and dines with the proprietor and other persons who may be staying at the house. But, if the visitor desires to be more inde-

pendent and to dine at a restaurant, he would do better to take apartments in a private house. In the West End the best lodgings are to be found in the streets leading out of Piccadilly, such as Clarges Street, Duke Street, Dover Street, Sackville Street, and Half-Moon Street. These, however, are of a superior class, and are more expensive than those in the neighbourhood of Russell or Brunswick Square. In several of the streets leading from the Strand to the river, apartments may almost always be found. A stranger seeking such accommodation is advised to apply to the nearest house-agent in the district in which he wishes to take up his abode rather than to enter unawares into those houses where announcements of "apartments to let," are displayed in the windows.

## RESTAURANTS AND DINING-ROOMS.



MOST of the dining-rooms at the West End are in Regent Street and the Strand. The following are the most noted —

*The Criterion* (Spiers and Pond), Piccadilly, Regent Circus. Luncheon bar. Spacious dining-rooms and coffee room elaborately decorated.

*St James's*, 69 and 71, Regent Street, and 25, 26, and 28, Piccadilly. A special room for ladies.

*The Burlington* (Blanchard's), 169, Regent Street, corner of New Burlington Street.

*The Pall Mall*, 14, Regent Street, Waterloo Place.

*Verrey's*, 229, Regent Street. French cookery.

*Kuhn's*, 29, Hanover Street, Regent Street.

*Blanchard's Restaurant*, 5 and 7, Beak Street, Regent Street.

*Café Royal*, 68, Regent Street. Foreign cookery.

*Gaiety Restaurant*, 343 and 344, Strand, next to the Gaiety Theatre.

*Simpson's Divan Tavern*, 103, Strand.

*The Albany*, 190, Piccadilly; very reasonable.

*Bertolini's*, 32, St. Martin's Street, Leicester Square.

*Blue Posts*, 13, Cork Street, Piccadilly.

*The Horse Shoe*, Tottenham Court Road, close to Oxford Street, recently enlarged, and affords every needed accommodation to visitors in that quarter of the city.

*Scotch Stores*, 122A, Oxford Street, near Regent Circus.

*Carr's*, 265, Strand.

There are also good dining-rooms and luncheon-rooms at the South Kensington Museum, and at the Victoria and Charing Cross Railway Stations.

The principal *City Dining-rooms* are chiefly old-established and well-known houses. Amongst the best may be classed—

*The London Tavern*, 123, Bishopsgate Street Within.

*Crosby Hall* (A. Gordon and Co.), Bishopsgate Street Within. A fine old Gothic hall, built in 1466, formerly the residence of Richard III. The Banqueting Hall and Throne Room are most elegantly fitted up, a smoking and chess room.

*The London*, 191, Fleet Street, corner of Chancery Lane.

*The Holborn Restaurant* (A. Gordon and Co.), 218, High Holborn. A magnificent dining-hall. Band plays during the evening.

*Ludgate Hill Restaurant* (Spiers and Pond), under the archways of the London, Chatham, and Dover Railway, near Ludgate Station.

*Mansion House Restaurant* (Spiers and Pond), at the Metropolitan Railway Station (Mansion House), Cannon Street.

*The City Restaurant* (A. Gordon and Co.), 34, Milk Street, Cheapside. A spacious building.

*Albion Tavern*, 153, Aldersgate Street.

*Ship and Turtle*, 129 and 130, Leadenhall Street.

*The Woolpack*, 6, St. Peter's Alley, Cornhill.

*Purcell's*, Finch Lane, Cornhill.

*Pimm's*, 3, 4, and 5, Poultry.

*Guildhall Tavern*, 32 and 33, Gresham Street.

*Palmerston*, Bishopsgate Street.

*The Cock*, 41½, Cornhill.

*Simpson's*, 38½, Cornhill.

*The Cock*, 201, Fleet Street. Noted for chops and steaks.

*The Rainbow*, 15, Fleet Street.

*The Mitre*, Mitre Court, Fleet Street.

*The Old Cheshire Cheese*, 16, Wine Office Court, Fleet Street.

#### • CAFÉS, PASTRY COOKS, OYSTER SHOPS, &c.

Many of the West End restaurants combine cafés as well as dining.

rooms, such as Verrey's, Kuhn's, Café Royal, the St. James's, and the Criterion. The following are also noted establishments

*Simpson's Cigar Divan*, 101 and 102, Strand. Celebrated for chess-playing. Here entrance is obtained by payment of 1s., which includes a good cigar and a cup of coffee

*Evans's*, Covent Garden (Supper Rooms).

*Gatti's*, Adelaide Street and Villiers Street, Strand.

Ladies can obtain light luncheons at—

*Gunter's*, Berkeley Square

*Croft's*, 188, Piccadilly.

*Elphinstone's*, 227, Regent Street.

*Bonthron's*, 106, Regent Street.

*Petrywalski's*, 62, Regent Street.

*Beadell's*, 8, Vere Street, Cavendish Square.

*Wither's*, Baker Street.

*Duclos's*, 86, Oxford Street (French).

*Marshall's*, West Strand.

*Wolff's*, Ludgate Hill

*Burck's*, Cornhill

There are numerous oyster shops in the neighbourhood of the Haymarket; of these, *Scott's*, 18, Coventry Street, is the best *Rule's*, 35, Maiden Lane, Covent Garden, *Lynn's*, 70, Fleet Street, *Wilton's*, 2, Ryder Street, St James's; *Pimm's*, 3, 4, and 5, Poultry, and *Sweeting's*, 159, Cheapside, are also famous for their oysters and stout.

Strangers visiting London can always obtain light luncheons at the refreshment bars of the Metropolitan and District Railway Stations, and at the principal bazaars

## CABS AND CAB FARES



HERE are two descriptions of cabs in London, an ordinary carriage which is commonly called a *four-wheeler*, and a *Hansom*, a two-wheeled vehicle named after its inventor. Not much praise can be bestowed on the former, as they are generally badly horsed, very rickety and uncomfortable conveyances, but those who are travelling with heavy luggage are com-

pelled to use them. Hansoms, on the contrary, are very comfortable vehicles, constructed to carry two persons, and are invariably driven very fast, in consideration of which the drivers generally expect sixpence over their fare. The following is the list of fares and laws relating to hackney carriages —

**FARES BY DISTANCE** If hired and discharged *within* the Four Mile Circle, for any distance not exceeding two miles . . . 1 0

And for every additional mile or part of a mile . . . 0 6

If hired *outside* the Four Mile Circle wherever discharged, for the first and each succeeding mile or part of a mile . . . 1 0

If hired *within*, but discharged *outside*, the Four Mile Circle, not exceeding one mile, 1s, exceeding one mile, then for each mile within the circle, 6d, and for each mile or part of a mile outside . . . 1 0

**FARES BY TIME** *Inside* the Four Mile Circle Four-wheeled cabs, for one hour or less, 2s Two-wheeled cabs . . . 2 6

For every additional quarter of an hour or part of a quarter, four wheeled cab, 6d, if a two-wheeled cab . . . 0 8

If hired *outside* the circle, wherever discharged, for one hour or less . . . 2 6

If above one hour, then for every quarter of an hour or less . . . 0 8

If hired *within*, but discharged *outside*, the Four Mile Circle, the same

**EXTRA PAYMENTS** — *Hirers of cabs should be particular in noticing these regulations, as disputes generally arise from their not being clearly understood*

Whether hired by distance or by time . . . s d.

**LUGGAGE** — For each package carried outside the carriage . . . 0 2

**EXTRA PERSONS** For each above two . . . 0 6

For each child under 10 years old . . . 0 3

By distance—waiting for every 15 minutes completed—

If hired within the Four Mile Circle, four wheels, 6d, two wheels 0 8

If hired without the circle, two or four wheels . . . 0 8

**GENERAL REGULATIONS.**—Fares are according to distance or time, at the option of the hirer, expressed at the commencement of the hiring; if not otherwise expressed, the fare to be paid according to distance

Driver is not compelled to hire his carriage for a fare according to time, at any hour after eight o'clock in the evening, or before six o'clock in the morning. °

Agreement to pay more than legal fare is not binding; any sum paid beyond the fare may be recovered back

Driver not to charge more than the sum agreed on for driving a distance, although such distance be exceeded by the driver

If the driver agrees beforehand to take any sum less than the proper fare, the penalty for exacting or demanding more than the sum agreed upon is 40s

The proprietor of every hackney carriage shall keep distinctly painted, both on the inside and outside, a table of fares; and the driver shall have with him, and when required produce, the Authorized Book of Fares.

Every driver of any hackney carriage shall, when hired, deliver to the hirer a card printed according to the directions of the Commissioner of Police


All property left in any hackney carriage shall be deposited by the driver at the nearest police-station within twenty-four hours, if not sooner claimed by the owner: such property to be returned to the person who shall prove to the satisfaction of the Commissioner of Police that the same belonged to him, on payment of all expenses incurred, and of such reasonable sum to the driver as the Commissioner shall award

The Four Mile Circle is an imaginary circle drawn round London four miles from the centre, which is Charing Cross

The ordinary cab is constructed to carry four persons inside and one outside beside the driver

*A Table of distances measured by the authority of the Commissioners of Police will be found at every cab-stand*

## OMNIBUSES AND THEIR ROUTES

ONDON is now traversed by such a network of omnibus lines that it would be useless to endeavour to explain the details of all the various routes. They run at short intervals during the day from eight o'clock in the morning till midnight, the fares are all very reasonable, ranging from one penny to sixpence, rarely exceeding the latter amount, except to the far-outlying districts. Every omnibus has the principal localities through which it passes painted outside, and the regulated

list of fares inside." The principal centres in London from which the omnibus routes diverge are—The Mansion House, Charing Cross, Oxford Circus, and Piccadilly Circus

The following are the chief starting points, with the various routes traversed therefrom—

*Baywater and Notting Hill*—From the "Royal Oak" along Oxford Street, Holborn, and Cheapside, to London Bridge

From the "Royal Oak" along the Marylebone Road, Euston Road, past the Euston, Midland, and King's Cross Stations, Pentonville, City Road, to London Bridge

From the "Royal Oak" through St John's Wood, Regent's Park, to Camden Town

From the "Royal Oak" along Edgware Road, Park Lane, to Victoria Station.

From Notting Hill along Baywater Road, Oxford Street, Holborn, Cheapside, Whitechapel, and Mile End Road (Some omnibuses start from Starch Green and Shepherd's Bush)

From Archer Street along Edgware Road, Oxford Street, Regent Street, to Charing Cross

From Clarendon Road, Westbourne Grove, Edgware Road, Oxford Street, Holborn, Cornhill, to Whitechapel

*Blackwall*—From Blackwall Stairs along Commercial Road, Leadenhall Street, Cornhill, Cheapside, Fleet Street, Strand, Charing Cross, to Piccadilly Circus

*Brixton*—From Brixton Church along Kennington Road, Westminster Bridge Road, Parliament Street, Charing Cross, Regent Street, to Oxford Street

From Brixton Church and from Brixton Rise, along Kennington Park Road, "Elephant and Castle," Borough, London Bridge, to Gracechurch Street.

*Brompton*—From the "Queen's Elm" along Brompton Road, Knightsbridge, Piccadilly, Regent Street, Euston Road, to Islington and Holloway

*Camberwell*—From Camberwell Green along Walworth Road, "Elephant and Castle," Borough, London Bridge, Gracechurch Street, to Shore-ditch

*Camden Town*—From the "Britannia" along Albany Street, Regent Street, Charing Cross, Strand, Waterloo Bridge, and Walworth Road for Camberwell, and New Kent Road for Old Kent Road (Waterloo)

From Hampstead Road along Tottenham Court Road, St. Martin's Lane, Charing Cross, to Victoria Station.

*Chelsea*.—From Cremorne Gardens along King's Road, Sloane Street, Knightsbridge, Piccadilly, Strand, Fleet Street, Cheapside, Bank, Bishopsgate Street, Bethnal Green Road, to Old Ford. Also along Moorgate Street to Hoxton.

*Clapham*.—From the "Plough," Clapham Common, through Stockwell, Kennington, "Elephant and Castle," London Bridge, to Gracechurch Street.

*Clapton*.—From Lea Bridge Road along Mare Street, Hackney Road, Bishopsgate Street, Bank, Cheapside, Holborn, to Oxford Circus.

*Hammersmith*.—From the "White Hart" through Kensington, Knightsbridge, Piccadilly, Charing Cross, Strand, Fleet Street, St. Paul's, Cheapside, to the Bank.

*Hampstead*.—From Haverstock Hill along High Street, Camden Town, Tottenham Court Road, to Oxford Street, and the Bank.

*Holloway*.—From Hornsey Rise along Hornsey Road, Seven Sisters' Road, Holloway Road, Islington, Gray's Inn Road, Chancery Lane, Strand, and Parliament Street, Victoria Street to Fimlico (Favourite)

From "Nag's Head" along Holloway Road, Islington, Goswell Road, Aldersgate Street, Cheapside, to the Bank

From Grove Road along Holloway Road, Islington, City Road, Moorgate Street, to London Bridge

See also *Brompton*

*Islington*.—From New North Road along City Road, Moorgate Street, London Bridge, Borough, to Old Kent Road

From Barnsbury along Liverpool Road, Goswell Road, St. Paul's Churchyard, over Blackfriars Bridge, to Kennington

See also *Brompton*

*Kennington*.—From Kennington Park along Kennington Road, Westminster Bridge Road, Parliament Street, to Charing Cross

See also *Islington* and *Kentish Town*

*Kensal Green*.—From Harrow Road along Bishop's Road, Edgware Road, Oxford Street, Holborn, Cheapside, to London Bridge

*Kentish Town*.—From the "Castle" along St Pancras Road, Gray's Inn Road, Holborn, Chancery Lane, Fleet Street, and Blackfriars Road, to Kennington

*Kew Bridge*.—Many of the Hammersmith omnibuses extend their route through Turnham Green to Kew Bridge

*Kilburn*.—From the "Cock" along Edgware Road, Oxford Street, and Regent Street to Charing Cross.

From the "Cock" along Edgware Road, Park Lane, and Grosvenor Place, to Victoria Station

From the "Cock" along Edgware Road, Oxford Street, Holborn, Cheapside, Cornhill, and Leadenhall Street, to Tower Hill. 6

*Kingsland.*—From "Ball's Pond Road along Kingsland Road, Shoreditch, Bishopsgate Street, London Bridge, and the Borough, to "Elephant and Castle."

*Old Ford*—From the "Marquis of Cornwallis" along Roman Road, Bethnal Green Road, Bishopsgate Street and Threadneedle Street, to the Royal Exchange

*Paddington.*—See *Baywater*.

*Peckham.*—From Peckham Rye along Camberwell Road, Walworth Road Borough, and London Bridge, to Gracechurch Street.

*Pimlico*—From Warwick Street along Vauxhall Bridge Road, Victoria Street, Parliament Street, Charing Cross, Strand, Fleet Street, and Cheapside, to the Bank

From Ebury Street, along Grosvenor Place, Piccadilly, Leicester Square, Long Acre, Holborn, Cheapside, Bishopsgate Street, Bethnal Green Road, to Old Ford.

See also *Baywater*, *Camden Town*, *Kilburn*, and *Stoke Newington*.

*Putney*—From Putney Bridge (Middlesex side), along Fulham Road, Brompton, Piccadilly, Strand, and Fleet Street, to London Bridge

*Richmond*—From Richmond over Kew Bridge, through Turnham Green, Hammersmith Broadway, Kensington, along Piccadilly, Strand, Fleet Street, to St Paul's Churchyard.

*St. John's Wood.*—From "Swiss Cottage," Finchley Road, or "Princess of Wales," Abbey Road, along Wellington Road, Park Road, Baker Street, Oxford Street, Holborn, and Cheapside, to London Bridge (City Atlas)

From "Swiss Cottage," Finchley Road, or "Princess of Wales," Abbey Road, along Wellington Road, Park Road, Baker Street, Oxford Street, Regent Street, Parliament Street, Westminster Bridge Road, past the "Elephant and Castle," to Camberwell Gate, or to Old Kent Road (Atlas).

*South Hackney*—From South Hackney along Victoria Park Road, Cambridge Heath, Hackney Road, Shoreditch, Bishopsgate Street, to the Royal Exchange

*Stoke Newington*—From Abney Park along Newington Green, Mildmay Park, Essex Road, Gray's Inn Road, Chancery Lane, Strand, Charing Cross, and Victoria Street, to Pimlico

*Stratford and Bow*—From Bow Road along Mile End Road, Whitechapel Cornhill, Cheapside, Fleet Street, Strand, Regent Street, to Oxford Street.

*Walham Green*—From the "White Hart" along Brompton Road, Knightsbridge, Piccadilly, Charing Cross, Strand, Fleet Street, Cheapside, to Broad Street.

*Wandsworth.*—From Wandsworth Road along Albert Embankment, York Road, Southwark Street, London Bridge, to Gracechurch Street.

*Whitechapel* —See Bayswater.

## TRAMWAYS.

**D**URING the past few years tramway cars have been introduced into London. Tramways have been chiefly laid down in the north, east, and south districts, and the cars have several advantages over the omnibuses, as they run at a cheaper rate, and travelling smoothly over the rails, are more comfortable for passengers. None, however, have been successfully started in the West End on account of the strong opposition against them, as except in very broad roads, they greatly impede the traffic.

The following are the principal routes —

Kentish Town, Camden Town, and Euston Road.

Kentish Town, Camden Town, and King's Cross

Holloway, Hampstead, and Euston Roads

Dalston Junction, Islington, and Aldersgate Street.

Holloway, Islington, and Moorgate Street

Finsbury Park, Islington, and Moorgate Street.

Highbury New Park, Newington Green, and Moorgate Street

Stamford Hill, Stoke Newington, and Moorgate Street

Clapton, Hackney, and Moorgate and Aldersgate Streets

Stratford, Bow, Whitechapel, and Aldgate

Cambridge Heath, Mile End Road, Whitechapel, and Aldgate

Poplar, Commercial Road, Whitechapel, and Aldgate.

Victoria Park, Burdett Road, and Limehouse.

Greenwich (East), Deptford, Old Kent Road, Blackfriars Bridge, and also to Westminster Bridge

New Cross, Peckham, and Westminster Bridge

Camberwell, Walworth Road, and Blackfriars' Bridge

Camberwell, Kennington Oval, and Vauxhall Bridge

Brixton, Kennington, Blackfriars' Bridge, and Westminster Bridge.

Clapham, Kennington, and Westminster Bridge.

Vauxhall Bridge and Victoria Station.

## RAILWAYS—MAIN LINES.



HE GREAT NORTHERN —The terminus is at *King's Cross*, Euston Road. It is the direct line to the north of England and all parts of Scotland

THE GREAT EASTERN —The chief station is in *Liverpool Street*. It extends throughout all the Eastern Counties, and has communication with the Continent *viâ* Harwich. The line from *Fenchurch Street* station communicates with the Docks

SOUTH EASTERN.—The city station is in *Cannon Street*, and the West End at *Charing Cross*. It is one of the lines for the south and south-east of England, and has direct communication with all parts of the Continent *viâ* Dover and Calais, and Folkestone and Boulogne

LONDON, CHATHAM, AND DOVER —The principal City station is on the *Holborn Viaduct*, and the West End at *Victoria*, Pimlico. It extends along the north of Kent, and communicates with the Continent *viâ* Dover and Calais

LONDON, BRIGHTON, AND SOUTH COAST —The City station is on the south side of *London Bridge*, and the West End terminus at *Victoria*, Pimlico, and at Kensington. It extends to the south coast, and communicates with France *viâ* Newhaven and Dieppe

THE LONDON AND SOUTH WESTERN —The terminus is near *Waterloo Bridge* on the south side of the river. It is the chief route to the south-western and western parts of England and the Channel Isles

THE GREAT WESTERN —The chief station is at *Paddington* (Praed Street). It is the direct line to the western counties and Wales

THE LONDON AND NORTH WESTERN —The station is in *Euston Square*, Euston Road. It is one of the principal lines for the north and north-western counties, also all parts of Ireland and Scotland

THE MIDLAND —The principal station is *St Pancras*, in the Euston Road. It extends into the Midland Counties, and communicates with all parts of Scotland

**METROPOLITAN AND METROPOLITAN DISTRICT RAILWAYS.**

**N** order to relieve the streets of the over-crowding traffic, an underground railway has been most successfully carried out. In consequence of the comfort in cold and wet weather, and the cheapness of the fares, varying from one penny to one shilling, this line is greatly used by Londoners.

*Trains run every ten minutes throughout the day*

The following are the different stations —

**LIVERPOOL STREET**—For the Great Eastern Railway, the Broad Street Station, the Bank, Royal Exchange, Stock Exchange, Mansion House, the central part of the City, and the east end of London

**MOORGATE STREET**—For Finsbury, Cheapside, Guildhall

**ALDERSGATE STREET**—For St Paul's, General Post Office, Charterhouse, and Smithfield Meat Market Junction with the London, Chatham, and Dover Railway

**FARRINGDON STREET**—For Clerkenwell, Holborn, and Newgate Junction with London, Chatham, and Dover Railway

**KING'S CROSS**—For Pentonville, Islington, and Agricultural Hall Junction with the Great Northern and Midland Railways

**GOWER STREET**—British Museum, Bloomsbury, London and North Western Railway Station, Euston Square Omnibuses in connection with the railway run between this station and Camden Town

**PORTLAND ROAD**—For the Zoological and Botanic Gardens, and Regent's Park. Omnibuses in connection with the railway run from this station to Regent Street and Piccadilly Circus

**BAKER STREET**—For the Regent's Park, Madame Tussaud's Wax-work Exhibition and Baker Street Bazaar. *Change here for the St John's Wood line*

St John's  
Wood Branch.

**ST JOHN'S WOOD ROAD**—For Lord's Cricket Ground, Regent's Park, and Primrose Hill

**MARLBOROUGH ROAD**—For Eyre Arms and Finchley Road.

**SWISS COTTAGE**—For Belsize Park and Hampstead

**EDGWARE ROAD**—For Hyde Park, Marble Arch, and Kilburn Junction of the Mansion House, Addison Road, and Hammersmith trains

Kensington and Hammersmith  
Branches

**BISHOP'S ROAD**—For the Great Western Railway and Paddington  
**ROYAL OAK**—For Westbourne Grove.

**WESTBOURNE PARK**.—For Notting Hill and Westbourne Park

**NOTTING HILL**—For Ladbroke Road and Kensington Park.

**LATIMER ROAD**—Junction for Kensington, Addison Road

**UXBRIDGE ROAD**—For Shepherd's Bush.

**KENSINGTON, ADDISON ROAD**—Junction with the Great Western, and the London and North Western, and London and South Western Railways

**SHEPHERD'S BUSH**—For Starch Green and Shepherd's Bush

**HAMMERSMITH**—Change for Kew Gardens and Richmond.

**PRAED STREET**—For the Great Western Railway, Paddington, and Hyde Park

**QUEEN'S ROAD**—For Bayswater and Kensington Gardens

**NOTTING HILL GATE**—For Notting Hill, Campden Hill, and Holland Park

**KENSINGTON, HIGH STREET**—For Kensington, the Palace and Gardens, and Royal Albert Hall

**GLOUCESTER ROAD**—For Brompton Junction with the West Brompton, Hammersmith, and Kensington lines

**EARL'S COURT**—Here the line diverges into three branches

(1) **WEST BROMPTON**—Change here for Battersea and Clapham Junction

(2) **NORTH END and HAMMERSMITH**

(3) **KENSINGTON, ADDISON ROAD**.—Junction with the Great Western, London and North-Western, London and South Western, South Coast Railways

**SOUTH KENSINGTON**—For the South Kensington Museum, the Horticultural Gardens, Natural History Museum, India Museum, Colonial Museum, Patent Museum, Royal Albert Hall, and south side of Hyde Park and Kensington Gardens

**SLOANE SQUARE**—For Belgravia, Chelsea, and the Court Theatre

**VICTORIA**—For the London, Chatham, and Dover, and London, Brighton, and South Coast lines, Buckingham Palace, Hyde Park Corner, and Piccadilly

**ST. JAMES' PARK**—For Bird Cage Walk, St James's and Green Parks.

**WESTMINSTER BRIDGE** — For Westminster Abbey, Houses of Parliament, Foreign and other Government Offices, Whitehall, Horse Guards, Admiralty, St Thomas' Hospital, and Thames Embankment

**CHARING CROSS**—For the South-Eastern Railway, Trafalgar Square, National Gallery, Pall Mall, Haymarket, the Strand, and Covent Garden Market, and the following theatres—Haymarket, Covent Garden, Vaudeville, Adelphi, Lyceum, and Charing Cross

**THE TEMPLE**—For Somerset House, Temple, Chancery Lane, Fleet Street, Strand, Temple Bar, Law Courts, and Gaiety, Opera Comique, Strand, Olympic, Drury Lane, Covent Garden, Queen's, and Globe Theatres

**BLACKFRIARS**—For the London, Chatham, and Dover Railway, Holborn Viaduct, Ludgate Hill, Fleet Street, and the Old Bailey

**MANSION HOUSE**—For St Paul's Cathedral, Guildhall, Bank, Mansion House, Royal Exchange, the Monument, Billingsgate Market, the Mint, and the Tower.

Between Liverpool Street and Edgware Road, and between the Mansion House and Gloucester Road, a passenger has rarely to wait more than two or three minutes should he desire to go to any of the intermediate stations

Metropolitan trains start about every twenty minutes from Liverpool Street direct for Hammersmith, leaving the circle at Edgware Road other trains also branching off at Edgware Road pass through Addison Road, Kensington, every half hour, and join the circle again at Gloucester Road, and so on to the Mansion House

The Great Western, the Midland, and the Great Northern all run suburban trains along the Metropolitan lines to the City

From the Mansion House, Metropolitan District trains run direct to Hammersmith and West Brompton about four times in the hour, both leaving the circle at Gloucester Road.

A steam ferry from London Bridge (Surrey side) to Blackfriars connects the South-Eastern districts with the District System

*The North London Railway* also runs trains every half hour from the Mansion House to Broad Street, making a wide circuit round the west and north of London They branch off at Gloucester Road

and pass Earl's Court, Addison Road Kensington, Uxbridge Road, to Willesden Junction, then through Kensal Green, Edgware Road, Finchley Road, Hampstead Heath, Gospel Oak (for Highgate), Kentish Town, Camden Town, Barnsbury, Highbury and Islington, Canonbury, Dalston Junction, Haggerston, Shoreditch to Broad Street

*The London, Chatham, and Dover Metropolitan Extension* unites the southern with the northern part of London. Trains run from the Victoria Station, Pimlico, about every ten minutes or a quarter of an hour to Kentish Town, passing through the following stations —

|                    |                      |                    |
|--------------------|----------------------|--------------------|
| Grosvenor Road,    | Camberwell,          | Holborn Viaduct,   |
| Battersea Park,    | Walworth Road,       | Snow Hill,         |
| Wandsworth Road,   | Elephant and Castle, | Aldersgate Street, |
| Clapham,           | Borough Road,        | Moorgate Street,   |
| Brixton,           | Blackfriars Bridge   | Farringdon Street, |
| Loughborough Road, | Ludgate Hill,        | King's Cross       |

*Suburban Lines* on the North of the Thames, trains run frequently throughout the day —

- Broad Street to Chalk Farm (trains every quarter of an hour)
- „ Poplar and Blackwall (every quarter of an hour)
- „ Richmond and Kew (trains about every hour)
- King's Cross to Highgate, Hornsey, Alexandra Park, Barnet, and Edgware
- Chalk Farm to Woolwich, *via* Dalston, Canning Town, and Victoria Docks
- Liverpool Street or Fenchurch Street to North Woolwich, Hackney, Clapton, Old Ford, and Stratford
- St Pancras to Cricklewood, Hendon, and St Alban's
- Paddington to Ealing, Hanwell, Southall, Slough, and Windsor

*On the South London line* trains run from Victoria every quarter of an hour to London Bridge, passing the following stations —

|                  |                    |                   |
|------------------|--------------------|-------------------|
| Grosvenor Road,  | Loughborough Road, | Old Kent Road,    |
| York Road,       | Denmark Hill,      | South Bermondsey, |
| Wandsworth Road, | Peckham Rye,       | London Bridge     |
| Clapham Road,    | Queen's Road,      |                   |

Victoria is also connected with London Bridge by another loop, making a larger circuit through Clapham Junction, Crystal Palace, and Sydenham. Frequent trains also run from Victoria and Holborn Viaduct to the Crystal Palace high level station.

Charing Cross is connected with Cannon Street by a short loop line passing Waterloo Junction, along which trains pass to and fro every few minutes.

## STEAMBOATS



STEAMBOATS ply up and down the Thames between London Bridge and Chelsea every ten minutes throughout the day at low fares, varying from 1d to 4d, and stop at the following landing piers —

|                         |                           |
|-------------------------|---------------------------|
| London Bridge Pier      | Lambeth Pier              |
| St. Paul's Pier         | Vauxhall Pier             |
| Temple Pier             | Battersea Station Pier    |
| Waterloo Pier           | Battersea Park Pier       |
| Hungerford Pier.        | Chelsea Pier.             |
| Westminster Bridge Pier | Old Battersea Bridge Pier |

Between the months of April and September steamers run to Kew from Cadogan Pier, Chelsea, every half-hour, calling at Putney and Hammersmith, and during the summer season there are boats from London Bridge every Sunday and Monday for Richmond, Teddington, and Hampton Court (tide and weather permitting).

Below London Bridge the following are the landing piers —

|                       |                 |
|-----------------------|-----------------|
| Cherry Garden Pier    | Deptford Pier   |
| Thames Tunnel Pier    | Blackwall Pier  |
| Limehouse Pier        | Greenwich Pier. |
| Commercial Docks Pier | Woolwich Pier   |
| Millwall Pier         |                 |

Steamers run between Westminster and Woolwich, calling at all the intermediate landing stages, every half-hour throughout the day. During the summer months boats leave Westminster for Rosherville, Gravesend, Southend, and Sheerness.

# POSTAL REGULATIONS



ONDON and its environs are divided into Eight Postal Districts, each of which is treated, in many respects, as a separate Post town. The following are the names of the Districts, with their abbreviations, viz

|                 |     |                 |     |
|-----------------|-----|-----------------|-----|
| Eastern Central | E C | South Eastern   | S E |
| Eastern         | E   | South Western   | S W |
| Northern        | N   | Western         | W   |
| North Western   | N W | Western Central | W C |

By the addition of the initials of the Postal District to the address of a letter for London or its neighbourhood, increased security is afforded against mis-delivery or delay, and the work of the Post Office is facilitated.

Within the limits of the Eastern Central District there are daily twelve deliveries, and within the Town limits of the other Districts eleven deliveries, each delivery within the Town limits occupying about an hour.

The portion of each District within about three miles of the General Post Office is designated the Town Delivery, and the remainder the Suburban Delivery.

There are six despatches daily to the Suburban Districts, and the deliveries in these Districts begin from one to two hours after the time of despatch, according to the distance from London, the deliveries in rural parts of the more remote Suburban Districts being necessarily fewer than in the towns and villages.

The Night Mails from London leave the General Post Office at 8 p m and (with one or two exceptions) arrive at all important towns in England and Wales in time for a Morning delivery, beginning before 9 o'clock.

There is a *Poste Restante* both at the General Post Office, St Martin's-le-Grand, and at the Charing Cross Post Office, where letters "to be called for" can be obtained between the hours of 9 a m and 5 p m.

All persons applying for letters at the *Poste Restante* must be prepared to give the necessary particulars to the clerk on duty, to prevent mistakes and to ensure the delivery of the letters to the persons to whom they properly

## TELEGRAPH REGULATIONS

belong If the letters be for a subject of the United Kingdom he must be able to state from what place or district he expects them, and must produce some proof of identification, and if he send for his letters, the messenger, besides being furnished with this information, must have a written authority to receive them If the applicant be a foreigner he must produce his passport, or if he send for his letters the messenger must produce it. Subjects, however, of States not issuing passports, are treated as subjects of the United Kingdom

All Post Offices in the London District are closed on Sundays with the exception of those which are open during certain hours for the receipt and despatch of telegrams Letters, however, posted in London before 9 p m on Saturday are forwarded to the travelling post offices, and reach their several destinations in time for delivery on Monday morning Letters posted in the *Pillar Boxes within the Town limits, and in some of the nearer Suburbs, on Sundays*, are collected early on Monday morning, in time for the Morning Mails, and for the first London District delivery

## TELEGRAPH REGULATIONS

The Telegraph Offices in London are, as a rule, open from 8 a m to 8 p m on week days, and from 8 a m to 10 a m on Sundays At the following chief offices, however, there is attendance continuously during the day and night, both on week days and Sundays

Central Telegraph Station, St Martin's le-Grand, E C  
 Moorgate Street Buildings, E C  
 Paddington Station (Great Western Railway Company's Office), W  
 Victoria Station (London, Chatham, and Dover Railway), S W  
 West Strand, W C

The other principal London Offices, viz —

Eastern District Office, Commercial Road East,  
 Northern District Office, Islington,  
 North-western District Telegraph Office, Euston Square,  
 South-eastern District Office, Borough,  
 South-western District Office, Buckingham Gate,  
 Western District Office, Vere Street,  
 Western Central District Office, Holborn,

are open from 8 a m till 11 p m, Sundays included, with the exception of the Western District Office, which is open at 7 a m

## THREE WEEKS IN LONDON

**WE** have endeavoured to sketch out for the use of visitors, Routes for twenty-one days, embracing all the most important sights of London. These routes may be easily varied to suit the taste of individuals, and it is hoped may, at all events, be found useful in suggesting the best way of economizing time.

*[The easiest and best way of obtaining a general idea of the importance of London is to take a seat on an omnibus—if possible, next the driver, who is usually well acquainted with all the public buildings—and in this elevated position pass through some of the principal streets. If there be ladies in the party, the better plan is to take an open carriage, which can be hired in any part of London at the rate of 2s 6d per hour.]*

*From the Mansion House to South Kensington—crossing Hyde Park—and back by way of Oxford Street and Holborn Viaduct—* At the Mansion House<sup>1</sup> we can, at all hours of the day, find a white omnibus with the words “Brompton” or “Putney” painted in large letters on the side. While waiting at this spot, which may be called the heart of the City, we see around us the Bank of England, completed as it now is by Sir John Soane, and note that for security's sake it has no external windows, the new Royal Exchange, built by William Tite, and opened by Queen Victoria in 1844, the church of St Mary Woolnoth, at the corner of Lombard Street, the Mansion House, the residence of the Lord Mayor during his year of office, built by George Dance in 1741, and the opening of the new Queen Victoria Street, which leads past the Mansion House Station of the Metropolitan District Railway (underground) down to the Victoria Embankment.

The omnibus passes through a narrow street called the Poultry to Cheapside. On the right, a short distance up King Street, we see the Guildhall—originally built in 1411—and on the left, one of Wren's

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<sup>1</sup> The principal buildings are described elsewhere. See Index

masterpieces, the church of St Mary-le-Bow The tower is 235 feet high; the dragon on the top is 9 feet long Bow bells have been famous since the days of Dick Whittington Near the bronze statue of Sir Robert Peel we enter St Paul's Churchyard, and have the finest possible view of the great cathedral from nearly every point Going down Ludgate Hill we pass St Martin's Church, the street called the Old Bailey in which stand the Central Criminal Court and the grim walls of Newgate, and under the railway bridge of the London, Chatham, and Dover line, to Ludgate Circus, on our right is Farringdon Street—note the tall new building, the Nonconformist Memorial Hall on the site of the old Fleet Prison, and at the end of the view Holborn Viaduct; on our left is Bridge Street, leading to Blackfriars Bridge and the Victoria Embankment Pursuing our way up Fleet Street we see on our left St Bride's Church—one of Wren's best—and on our right, Fetter Lane, the old buildings on the west side were erected before the great fire of London in 1666, which extended westward no further than this street

St Dunstan's Church is on the same side, and Chancery Lane, nearly opposite are a few ancient houses still remaining, one of which is stated to have been a palace of Henry VIII An archway under this building conducts to the "Temple," with its magnificent Early English church Passing under Temple Bar which must soon be removed, we enter the Strand and see the foundations for the immense cluster of buildings which are to form the new Palace of Justice, of which Mr Street is the architect, and pass Wren's church of St Clement Danes Here is a peal of bells, which chime merrily at certain hours of the day, as the old nursery rhyme reminds us—

"Oranges and lemons,  
Say the bells of St Clement's"

Down Arundel Street and Norfolk Street on our left we get bright glimpses of the Thames, on our right we see the church of St Mary-le-Strand, and on our left King's College and Somerset House, the original building was the residence of the Protector Somerset, and fell to the Crown after his execution in 1552 It was demolished

in 1775, and the present edifice was erected by Sir William Chambers, it is devoted to the accommodation of various government offices—Stamps, Taxes, &c. The Wills which were formerly located at Doctors' Commons are now stored here. The Gaiety Theatre is at the corner of Catherine Street nearly opposite. From the open space we now reach, we see on our left Waterloo Bridge, and on our right, the Lyceum Theatre at the corner of Wellington Street, and next pass, on our right, Exeter Hall, Southampton Street, leading up to Covent Garden Market, the Adelphi Theatre, Charing Cross Hospital at the corner of Agar Street, and at the end of the Strand the fine church of St Martin-in-the-Fields, built by Gibbs at the beginning of the last century. On the left is the Charing Cross Hotel and Railway Station, with the beautiful copy of the Eleanor Cross in front. Villiers Street, by the side of the hotel, leads down to the Victoria Embankment, and one of the stations of the Metropolitan Railway.

A few yards further on, the omnibus stops in Trafalgar Square—one of the most important positions in London. On the left stood Northumberland House, lately pulled down. A wide street now gives access to the Embankment, and we get one of our finest views of the river. A little further on is the old bronze equestrian statue of King Charles I by Hubert Le Sœur. It was cast in 1623, but not erected till after the restoration of Charles II. This is Charing Cross, the site of the last cross erected by Edward I to Queen Eleanor. Down the wide street to the left, Whitehall, may be seen the Victoria and Clock Towers of the Houses of Parliament, and the Towers of Westminster Abbey, the Horse Guards, the Admiralty, and the magnificent Government buildings. In the middle of the square is the Nelson Column by Railton, erected in 1843, surmounted by a statue of Lord Nelson, by E. H. Baily. The four colossal bronze lions at the base were modelled by Sir Edwin Landseer. At the north of the square is the National Gallery, built in 1838, and at the N.E. corner stand the portico and tower of St Martin-in-the-Fields. At the N.W. corner is the College of Physicians. Going through Cockspur Street, by the side of Wyatt's equestrian statue of George III, a view is gained of Pall Mall, the omnibus usually

turns up the Haymarket, passing, at the corner, Her Majesty's Theatre, which has been shut up for several years, and on the right the Haymarket Theatre, turning to the left at the top of the hill, we see Spiers and Ponds' new restaurant and theatre, "the Criterion," and enter Piccadilly,<sup>1</sup> by Regent's Circus, at Swan and Edgar's corner. Passing on, we see on the left the Museum of Practical Geology, and St. James's Church, built by Sir Christopher Wren in 1684, and on our right New Burlington House, built by Banks and Barry, and completed in 1874, the Royal Academy Exhibition and the Exhibition of Ancient Masters are annually held here, and there are Rooms for the meetings of many learned societies, including the Royal Society, the Linnean Society, and the Chemical Society. At the back, with its front in Burlington Gardens, stand the offices of the University of London, designed by Pennethorne, this is a very handsome building of the Palladian style of architecture, ornamented with statues of celebrated men by our best sculptors.

Passing Burlington Arcade, Bond Street, and Albemarle Street on our right, and the Egyptian Hall and St James's Street on the left, the old gateway of St James's Palace will be observed, facing up the street, and we come to the Green Park. On the east side of the Park are the mansions of the Marquis of Salisbury, Earl Spencer, the Earl of Ellesmere, and the Duke of Sutherland, to the south may be seen over St James's Park the towers of the Houses of Parliament and Westminster Abbey, and if the day be clear the glass roof of the Crystal Palace at Sydenham, glittering in the sun, as we go further on we have a good view of Buckingham Palace, and when Her Majesty is in London, the Royal Standard will be flying. The first mansions on the right, opposite the Green Park, are Devonshire House, and at the corner of Stratton Street, Lady Burdett Coutts', then follow Bath House, Lord Ashburton's, the Naval and Military Club, standing a little back, where Lord Palmerston lived, Hertford House, the St James's Club, Cambridge House, at the corner of

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<sup>1</sup> Probably from *pickadilles*, stiff collars worn in the early part of the seventeenth century, and which were made by one Higgins, a tailor, who made a large fortune and built Piccadilly in the time of James I

Park Lane; Hamilton Place, the mansion of Baron Lionel Rothschild, and at the corner of Hyde Park, the Duke of Wellington's town residence, Apsley House. Opposite is an equestrian statue of the duke, surmounting the arch, under which there is, in the season, a continuous stream of carriages passing up and down Constitution Hill. The street by the arch is Grosvenor Place, in which have been recently built some of the finest mansions in London, at the corner stands St George's Hospital.

As we pass along we see, in the season, crowds of people in Hyde Park, the roadway thronged with carriages, Rotten Row gay with ladies and gentlemen on horseback, and the foot-paths crowded with pedestrians, the whole scene enhanced by the acres of beautiful shrubs and flowers which the Board of Works have so graciously given us during the last few years. Passing the Alexandra Hotel on our left we next come to the tall mansions at Albert Gate, the first of which is the residence of the French Ambassador, and crossing the entrance to Sloane Street at Knightsbridge Green, where we see Tattersall's celebrated club-rooms and horse-mart, we drive down Brompton Road and stop opposite the little inn, the Bell and Horns. Noting Brompton Church and the Roman Catholic Oratory on the right, let us descend from our seats<sup>1</sup> and walk on past the South Kensington Museum. This is at present in an unfinished state, but it has the most valuable collection of works of decorative art in the world, and is well worth a day's visit. Turning up Exhibition Road (close by the South Kensington station of the Underground Railway) we see on our left a large building now being erected for the Natural History Collection of the British Museum, and further on the entrance to the Royal Horticultural Gardens, and the series of buildings erected for the International Exhibitions, now partly occupied by the India Museum. The grand structure on the right, decorated with terra-cotta ornament, is the Science School of the Science and Art Department. At the top of Exhibition Road we may notice a fine Elizabethan house, designed by Norman Shaw, close

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<sup>1</sup> We now propose a walk of about a mile and a half. If this be objected to, a cab had better be taken from the cab rank here.

behind it stand the Royal Albert Hall, celebrated for its concerts, and the new building for the School of Music

Entering Hyde Park by Prince's Gate, at the north end of Exhibition Road, we have a fine view of the Albert Memorial, on the right is the turning at the end of Rotten Row. We now come to Kensington Gardens. Crossing by Rennie's bridge we have beautiful views of the Serpentine on either side, and on a fine day when the water is covered with boats and the banks lined with spectators, these are most interesting and charming scenes. The great care that is now taken with our parks is nowhere more visible. Pursuing our way we pass the Powder Magazine, and a little further on get, down a long avenue of elms, a pleasing glimpse of old Kensington Palace, where the Queen lived when a child. Soon afterwards we leave the park by Victoria Gate, and enter the Bayswater Road.

There we again take our seats on an omnibus (going to the right), and passing Hyde Park Terrace and other mansions of Tyburnia, soon come to the Edgware Road, at the west corner of which "The Tyburn Tree" formerly stood, and on our right notice as another entrance to Hyde Park, the Marble Arch which was originally placed in George IV's time opposite Buckingham Palace. We now enter Oxford Street and continue for two or three miles through a crowded thoroughfare. Passing Audley Street, Bond Street, and Hanover Gate on our right, and Orchard Street, Stratford Place, Vere Street, and Cavendish Street on our left, we reach Oxford Circus, the junction of Oxford Street and Regent Street. The church at the end of the view on the left is All Souls, Langham Place, and close by it is the now celebrated Langham Hotel. Travelling still along Oxford Street we pass the Princess's Theatre and come to Tottenham Court Road by Meux's Brewery, and then along New Oxford Street, at the end of which we see St George's Church, Bloomsbury, built by Hawksmoor. We are now in Holborn, and passing the Inns of Court Hotel; the north end of Chancery Lane, the spot where Holborn Bars once stood, at the foot of Gray's Inn Lane, some excellent specimens of old London houses on our right, and Furrival's Inn on our left, we come to the Holborn Viaduct over Farringdon Street, erected by the City at a great cost to save the

terribly severe hills, Holborn Hill and Snow Hill, which were so often the scene of accidents

Past the viaduct we see on our left St Sepulchre's Church, one of the largest in London, and down Giltspur Street, the new Smithfield meat-market, and on our right the granite walls of Newgate Prison. Passing on through Newgate Street we find Christ's Hospital School and the New and Old Post Office buildings. We here enter Cheapside by the statue of Sir Robert Peel, and complete the round of the principal streets of London, which we have accomplished at the cost of one shilling!

*Oxford Circus Regent Street to the Elephant and Castle, and over London Bridge to the Mansion House*

The Oxford Street Circus, which joins with Regent Street, is one of the busiest positions of the West End. The stream of carriages and pedestrians is continuous throughout the day, and gives the visitor to London a fair idea of the traffic which is constantly going on.

If we mount an *Atlas* omnibus, going southward, it will take us down the best part of Regent Street, passing some of the largest and finest shops in London, St James's Hall, one of the best concert rooms in London, to the County Fire Office, where the street turns abruptly to the right. Crossing Piccadilly, and descending the hill, we have Regent Street Chapel on our right, and the Pall Mall Restaurant and the Junior United Service Club on our left. At the bottom of the hill is Waterloo Place with the Memorial to the Guards who fell in the Crimea in the middle of the square, and towering in front is the Duke of York's column. Here we reach Pall Mall, the club-house at the right-hand corner is the Athenæum, next come the Travellers', the Reform, and the Carlton. Further on are the Army and Navy, the Oxford and Cambridge, and the Guards, and beyond them Marlborough House and St James's Palace.

The large club-house on the left side of Waterloo Place is the United Service, we pass the doors as we proceed along Pall Mall to Cockspur Street where we reach Trafalgar Square. The omnibus now goes down the fine street known as Whitehall, passing on the right the Admiralty, the House Guards, the Treasury, and the new Government

Offices, and on the left Inigo Jones's famous Banqueting Hall of Whitehall Palace, now a Royal Chapel

Through Parliament Street we arrive at the most magnificent part of London. St Margaret's Church and grand old Westminster Abbey are on our right, and immediately before us stand the New Houses of Parliament with the splendid Victoria Tower rising 340 feet into the air. Turning to the left we have a good view of the Clock Tower as we cross Westminster Bridge, and when half-way over we can by looking back see the whole length of the river front of the Parliament Houses. Opposite stands the new St Thomas's Hospital, and higher up the river old Lambeth Palace. Going along Westminster Bridge Road, we leave Astley's Theatre on our right, and soon come within sight of Bethlehem Hospital (for the insane), and passing St George's Cathedral (Roman Catholic) and the Blind School, arrive at the well-known inn, the Elephant and Castle, where we must descend, and if so minded we can walk a few yards to see Mr Spurgeon's Tabernacle.

Numerous omnibuses run from the Elephant and Castle to the City, let us mount on one, and travelling up Newington Causeway and High Street, Southwark, we see the old church of St Mary's Overy (now called St Saviour's) on our left, and the London Bridge Railway Station on our right. We here reach the Thames and passing over London Bridge have a fine view of St Paul's and the huge Cannon Street Railway Station on our left, and the Monument, the Custom House, and the Tower of London, with forests of shipping lying between them, on the right. Leaving Fishmongers' Hall on the left, and the colossal statue of William IV, the omnibus will probably go up Gracechurch Street, in which case we had better descend at the corner of Cornhill, and passing by St Michael's Church, we shall quickly find ourselves at that great centre, the Mansion House.

*St Paul's Cathedral*<sup>1</sup>—A morning may well be devoted to the interior of this vast cathedral. Service commences at 10 a.m. If the visitor has spare time afterwards, let him walk down Cannon Street,

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<sup>1</sup> All the important buildings are more fully described. See Index



THE HOUSES OF PARLIAMENT



and look at the magnificent new warehouses, then turning to the right, go down the new Queen Victoria Street to the Victoria Embankment

*Westminster Abbey*—Service commences at 10 a m and 3 p m After it is over a vergers will take visitors into the chapels The nave and transepts are open to the public between the services Close by is Westminster Bridge, whence fine views may be obtained of the Embankment and the Bridges on one side, and of the river front of the Houses of Parliament, and of St Thomas's Hospital and Lambeth Palace on the other The Westminster Station of the Metropolitan Railway is close by.

*The British Museum, Great Russell Street*—Open free on Mondays, Wednesdays, and Fridays from 10 till 6, on Saturdays from 12 till 6 during the summer months It will take many hours to go over all the galleries, and nothing else should be attempted on that day Omnibuses along Oxford Street pass Museum Street close by

*South Kensington Museum, Cromwell Road*—Open free on Mondays, Tuesdays, and Saturdays, and on payment of 6d on Wednesdays, Thursdays, and Fridays It will take several hours to go over the whole of the collections There is an excellent refreshment-room, where dinners may be had from 12 till 4, and a "grill-room," where chops may be had at any time If at the close of the day the visitor has time to spare, it can be well spent in the Horticultural Gardens, or the National Portrait Gallery, or the East India Museum in Exhibition Road close by The Brompton and Putney line of omnibuses which pass through Fleet Street, the Strand, Trafalgar Square, and Piccadilly; and the omnibuses from Islington to Brompton, which pass through Regent Street and Piccadilly, all stop at the Bell and Horns, close by the museum

*The Houses of Parliament*—Open on Saturdays by order of the Lord Chamberlain, to be obtained at the office in the court by the Victoria Tower During the hearing of appeals the House of Lords is open to the public till 4 p m Westminster Hall adjoins, and if the courts of law are sitting visitors are allowed to enter

*The Tower of London*, on Tower Hill, at the East end of London

must, of course, be visited. It is open free on Mondays and Saturdays. On other days on payment of 6d. The Tower is not quite a mile to the east of the Mansion House Station of the Metropolitan Railway.

*The National Gallery, Trafalgar Square*. Open free on Mondays, Tuesdays, and Saturdays from 10 till 6. Now contains the finest collection of paintings in England. Catalogues of the Foreign and English Schools, giving much valuable information, may be had at 1s each.

*The Exhibition of the Royal Academy*, Burlington House, Piccadilly, is open daily from May to July. Admission 1s, catalogue, 1s.

*The City*—The Mansion House, the Royal Exchange, the old Guildhall, at the end of King Street, in Cheapside, the immense new Meat Market, which stands on the site of old Smithfield, and Billingsgate Fish Market are all worth visiting.

*The Parks*<sup>1</sup>—A day may be enjoyed in strolling through the West-end Parks, entering St James's Park by Spring Gardens in Trafalgar Square, or by the steps by the Duke of York's Column, we can walk along the banks of the lake, and get fine views of the new Foreign Office, with the towers of the Houses of Parliament and Westminster Abbey behind it. Further to the west is Buckingham Palace, and going up Constitution Hill, and under the archways, we arrive at Hyde Park and Kensington Gardens.

*The Zoological Gardens*, at the north of the Regent's Park, are open daily. Entrance, 1s, on Mondays, 6d. A day may fairly be devoted to this, the largest collection of animals in the world, the walk back through the Regent's Park along the celebrated Broad Walk to the Marylebone Road is full of interest. The Waterloo omnibuses which pass through Regent Street, stop at the York and Albany, about four minutes' walk from the new entrance in Albert Road.

*The Crystal Palace*, at Sydenham, may be reached by two railways from Victoria Station (the high level line, belonging to the London, Chatham, and Dover Company, is preferable), and from the

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<sup>1</sup> The important parks and gardens are more fully described. See Index.

Ludgate Hill or Charing Cross Stations, or any stations of the Metropolitan Railway. Admission, 1s ; Mondays, 6d

*Dulwich Picture Gallery*, open free from 10 to 5.—Trains run every half-hour from Victoria Station or Ludgate Hill Station.

*Alexandra Palace and Park, Muswell Hill, Hornsey*.—By railway from the Great Northern Station or any Station of the Metropolitan Railway. The first palace erected was burned down in 1873, within a few weeks of its opening Admission, 1s

*Richmond Hill*—The most direct way is to take the train from Waterloo Bridge, but the "Railway Guide" will show several roads to Richmond The view from the hill is one of singular beauty and interest A drive round the park, or a row up the river past Eel-pie Island at Twickenham to Teddington Lock, will help to pass a pleasant day

*Kew Gardens* may be seen on the same day as Richmond There are three lines of railway—one from the Richmond platform of the Waterloo Station, by what is called the "loop line;" another from the same station through Addison Road, or from any of the Metropolitan Stations, and the third from Broad Street, through Highbury, Hampstead, Finchley Road, &c. The gardens are open, free, at 1 o'clock, on Sundays at 2 o'clock.

*Hampton Court Palace*<sup>1</sup>—The direct route is from Waterloo Station through Wimbledon and Surbiton Those who do not object to a two-mile walk through the celebrated chestnut avenue in Bushey Park can go to Teddington, two stations beyond Richmond, and return *viâ* Hampton Court Station, or *vice versâ* The State apartments are not open on Fridays Saturday is the best day for Hampton Court. The Galleries are open on Sundays after 2 o'clock

*Windsor Castle*.—By the Great Western Railway from Paddington Station or the South-Western from Waterloo Tickets to view the State apartments may be obtained of Messrs Colnaghi, 14, Pall Mall East, Mr Mitchell, 35, Old Bond Street, or Mr Dufour, 17A, Great George Street, Westminster, when Her Majesty is not in resi-

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<sup>1</sup> All the palaces are more fully described See Index

dence on Mondays, Tuesdays, Thursdays, and Fridays. Hours of admission from 11 a.m. to 4 p.m. from 1st April to 31st October, and from 11 a.m. to 3 p.m. from 1st November to 31st March.

*Burnham Beeches.*—A favourite resort for pic-nic parties. By Great Western Railway to Slough, thence by carriage—plenty are generally to be had—to Stoke Pogis Church (near the “ivy-mantled tower” Gray lies buried), and through a charming country to the Beeches

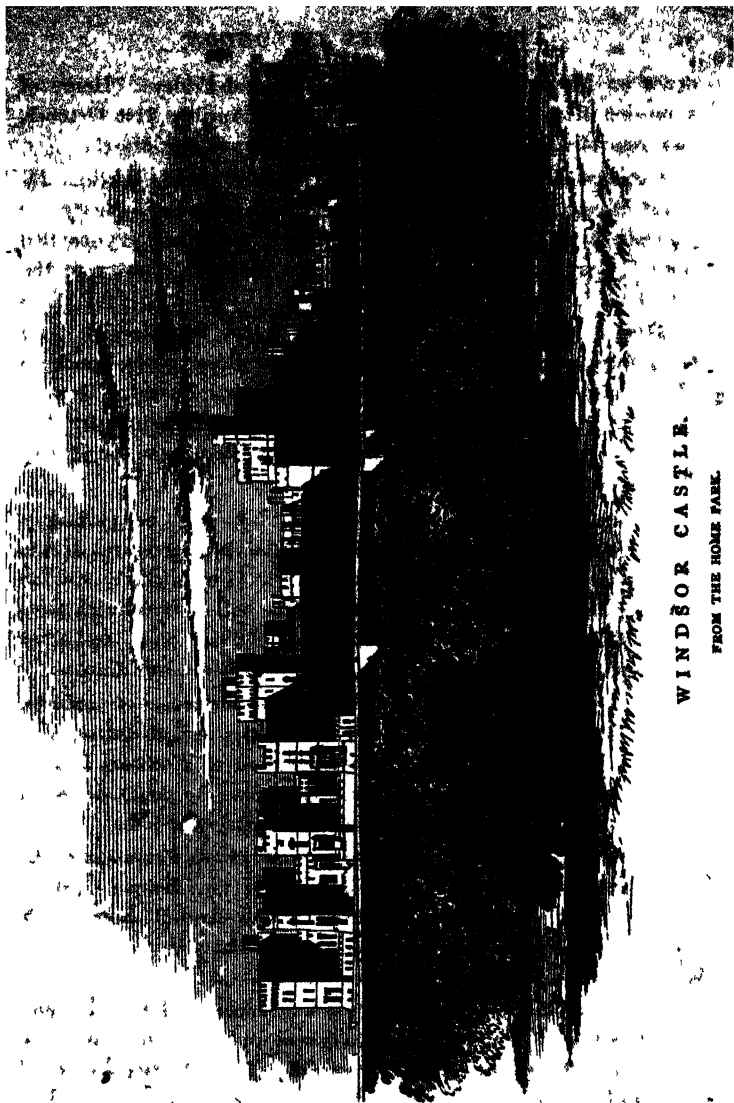
*Marlow Woods*—Another favourite resort for pic-nics. By Great Western Railway to Taplow, thence on foot about a mile to Maidenhead Bridge, where boats of all kinds are to be had. Row up the river past Chiefton Woods (now the Duke of Westminster’s) to Cookham, where there is a pretty little inn, then on to the Quarry Woods, near Marlow

*Greenwich Hospital and Park.*—A day may be pleasantly spent by taking a steamer from one of the landing stages at the Embankment, and going down the river to Greenwich, to see the paintings, relics, and models of ships in the hall of Greenwich Hospital, and in strolling about Greenwich Park. The “Ship” and other hotels by the river side are celebrated for their white-bait dinners

*Evenings*—All the daily papers give announcements of concerts, operas, theatres, &c, in which the performances are, of course, constantly varied. Madame Tussaud’s Exhibition of Waxwork figures, 58, Baker Street (all the *Atlas* omnibuses pass the door), is worth a visit, and the Polytechnic Institution, 309, Regent Street

*Sundays* may be devoted to the services at St Paul’s Cathedral (10 30 a.m.), Westminster Abbey (10 a.m.), the Temple Church; the Foundling Hospital in Guildford Street, Russell Square. A description of the principal London Churches may be found further on. *See INDEX.*

*The Soane Museum*, on the north side of Lincoln’s Inn Fields, and the *Museum of the College of Surgeons*, on the south side, the *Geological Museum* in Jermyn Street; the *United Service Institution Museum* in Middle Scotland Yard, Whitehall, and the *East India Museum*, now in Exhibition Road, South Kensington, are all worth a visit



WINDSOR CASTLE.

FROM THE HOME PARK.



*Covent Garden Market*, up Southampton Street, in the Strand, the *Victoria Embankment* and its *Gardens*; and the *Temple Gardens*, are all of easy access, and may help to wile away a pleasant hour.

*Hyde Park* is one of the most attractive sights of London on a summer's afternoon, in the height of the season. Between five and seven o'clock the exhilarating sight of the crowd of carriages, riders, and well-dressed pedestrians cannot be surpassed in the world.

*The Crystal Palace* on a Saturday afternoon, or a Flower Show at the Royal Horticultural or the Botanic Gardens, will give a fair idea of London fashionable life out of doors, and a Sunday afternoon at Greenwich Park or Battersea Park will convey a tolerable idea of the habits and customs of "the people."

*Highgate and Hampstead*—A day may be very pleasantly passed on these "northern heights," whence fine views of London and the surrounding country may be obtained.

*Harrow-on-the-Hill*, celebrated for its church and schools, is easily accessible. The view from the churchyard over Harrow Weald is very extensive. Windsor Castle may often be seen.

*St Alban's* is within an easy distance. The abbey, one of the oldest in England, is particularly interesting.

*Excursions* by steam-boat to Greenwich, Gravesend and Rosherville Gardens, to Margate or Ramsgate, or up the river to Kew Gardens or Richmond, returning if desirable by railway, may help to diversify a visit and afford relief from the busy scenes of London.

*Knole Park*, the seat of the Honourable Mortimer Sackville West, near Sevenoaks (South Eastern Railway), and *Hatfield Park*, the seat of the Marquis of Salisbury (Great Northern), are each well worth a visit. The Parks are open to the public, but entrance to the mansions can only be obtained by order.


**STAGE COACHES.**

**D**URING the summer months stage coaches frequently run to Beckenham, Box Hill, Dorking, Guildford, High Wycombe, Saint Albans, Sevens Oaks, Virginia Water and Hampton Court and Windsor. The coaches nearly all start between 10 and 11 a m from the White Horse Cellar, Piccadilly, where seats can be booked and full particulars obtained.



## PART II.—GENERAL SURVEY OF LONDON.

### HISTORIC NOTES

F the early history of London very little is known. We may be sure that a town existed on this spot long before the Christian era, for Tacitus mentions it as a place of much commerce by the name of *Longidinum*, and speaks of the revolt of the Iceni, A.D. 61. Under the Roman emperors it was the residence of the governor of the island, and in the time of Constantine (about A.D. 300) a Mint was established. The old wall, with its fifteen towers, traces of which still remain, was built by Theodosius, the Roman governor.

In the sixth century London became the capital of the kingdom of Essex, and in the seventh century Æthelberht, King of Kent, who had been converted to Christianity by Augustine, erected a church to St. Paul on the site of the present building. and early in the same century Sebert, King of Essex, built an abbey church to St. Peter on the site of the present Westminster Abbey.

We have little record of the city or its inhabitants, except in Chaucer's tales, till the beginning of the sixteenth century, when we are told "the streets were very foul and full of pits and sloughs, very perilous and noxious as well for all the king's subjects on horseback as on foot." Æthelberht's St. Paul's was burnt down during the reign of William the Conqueror, and a new cathedral was shortly after erected in its place by Bishop Maurice. This building, it is said, covered three and a half acres of ground. The entire

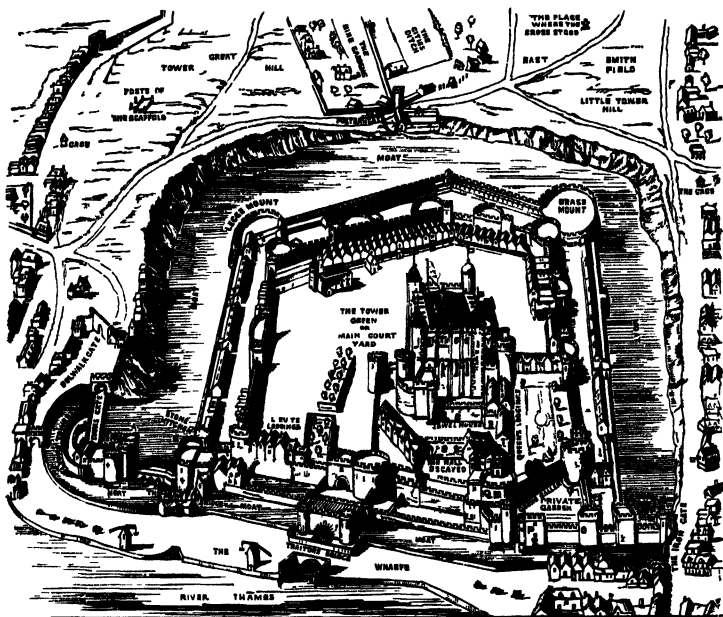
length was 690 feet, and when, in the year 1221, in the time of Henry III, a spire was added to the tower, it reached to the height of 493 feet. It contained many splendid tombs, and among the most remarkable was the shrine of the canonized bishop St Erkenwold, and the tomb of "time-honoured Lancaster," John of Gaunt. The spire was injured by lightning in 1444 and again in 1561, when



OLD SAINT PAUL'S

it was unfortunately burnt down. An old map of London by Ralph Aggas, published in Elizabeth's reign, about 1563, shows the cathedral without the spire. It is surrounded by thousands of houses, which are chiefly built within the city walls; these, beginning at the Tower, reached round by Alder-gate and Bishop's-gate to Finsbury Fields, and by More-gate and Cripple-gate to Grey Friars (near Little Brittain), thence southward to Lud-gate, and then to the Fleet river.

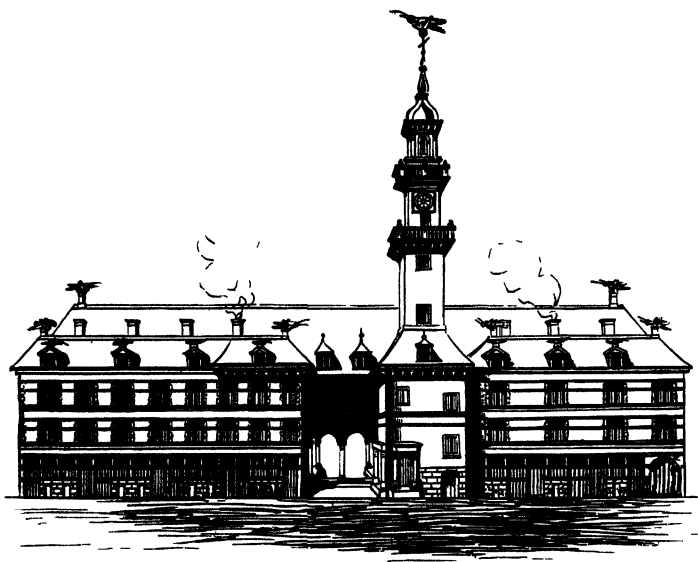
Beyond the river, which then ran down what is now Farringdon Street, and over which there were two bridges, Fleete Bridge and Holbourne Bridge, there was a considerable sprinkling of houses along Fleete Street, and reaching as far north as Ely Place, Holbourne and Clerken Well. Beyond Temple Bar the Strand was evidently devoted to the aristocracy. Houses with large gardens



## THE TOWER OF LONDON IN THE SIXTEENTH CENTURY

which looked into the fields, are marked out on the north side, and all along the south side were mansions with gardens running down to the Thames. Records of these still remain in the names of White Fryers, the Temple, Paget Place, Arundel Place, Somerset Place, the Savoye, and Yorke Place. Beyond these came Charing Crosse, and then our forefathers went under Holbein's gateway to

Henry VIII's palace of Whitehall and to Westminster Hall and the Abbey. Lambeth Palace is seen on the Surrey side of the river, and a row of houses reached from opposite White Fryers some way past St. Mary Overy's and London Bridge. All beyond these was open fields, with an occasional church and cluster of houses.



THE FIRST ROYAL EXCHANGE

The first Royal Exchange, founded by Sir Thomas Gresham, was opened by Queen Elizabeth in 1571, during the following reigns London increased largely in extent. In the next century, in 1665, the great plague broke out, which carried off many thousands of the inhabitants. This was only stopped by the great fire of 1666, which burned down the cathedral and 13,000 houses.

The only buildings of importance now standing which existed before the great fire are Westminster Hall, rebuilt by Richard II

Westminster Abbey, by Henry III, and its splendid chapel by Henry VII, the Temple Church, lately restored, and St Mary Overy's, now called St Saviour's, close by London Bridge.

The end of the seventeenth century saw the rise of a new city. St Paul's Cathedral, the Monument, Bow Church, St Michael's Cornhill, St Dunstan's-in-the-East, St Stephen's Walbrook, St. Bride's, St. James's Piccadilly, and many other public buildings were erected by Sir Christopher Wren, and the town extended itself



OLD LONDON BRIDGE

much further westward by the additions of Soho Square and Golden Square and their neighbourhoods

In 1700 Old Bond Street was built, in the midst of fields and lanes, and before 1720 Hanover Square and Cavendish Square came into existence. About this time also the churches of St George Bloomsbury, St Martin's-in-the-Fields, and St George Hanover Square (1742), were erected

It was not till the middle of the eighteenth century that any great improvements were attempted in the streets. About that

time ~~the~~ lamps were lighted at night, proper footpaths were laid down, and scores of old sign-posts and other nuisances were removed from the public way. The present Somerset House, designed by Sir William Chambers, the Adelphi, Stratford Place, and part of Portland Place were built, and part of Fitzroy Square

The beginning of the present century saw vast improvements Gas lamps lit up the streets at night (in 1807), Regent Street took the place of a cluster of mean houses, Covent Garden Theatre was erected, Waterloo Bridge, Southwark, and New London Bridge spanned the river, and before the first quarter of the century had elapsed, London must have presented the most civilized appearance of any city in the world, for Paris at that time retained all its primitive abominations.

In the second quarter of the present century arose the terraces in the Regent's Park, Hyde Park Terrace, Carlton Terrace, Belgrave Square, the Post Office in St Martin's-le-Grand, the new Royal Exchange, the British Museum, National Gallery, Lincoln's Inn Hall, many new churches, many of the club houses, and the North-Western Railway station To continue our history of the growth of the Metropolis to the present time would require a volume The Great Exhibition of 1851 brought more people to London than had ever congregated there before, and since that time, owing to the immense development of commerce through the discovery of the Australian and Californian gold-fields, architecture, both in the monster warehouses of the city and the palatial mansions of the West End, has added immensely to the beauty of the streets, and will, let us hope, soon render London one of the handsomest cities of the world

#### LONDON STATISTICS

London now reaches from Stratford-le-Bow in the east, through the City, the West End, and Kensington to Kew Bridge in the west, in one continuous line of houses of upwards of ten miles, and from Highgate Hill in the north to Dulwich in the south, nearly eight

London returns twenty-three Members to Parliament —four for the City, two for Westminster, two for Marylebone, two for Finsbury,

two for the Tower Hamlets, two for Hackney, two for Southwark, two for Greenwich, two for Lambeth, two for Chelsea, and one for the London University

The police boundaries cover 576 square miles, and a population of four million inhabitants, who inhabit half a million of houses. In these are gathered together more Jews than there are in Palestine, more Scotch than in Edinburgh, more Irish than in Dublin, and more Roman Catholics than there are in Rome. It is said that there is a birth in London every five minutes, and a death every eight minutes.

### CHIEF DISTRICTS OF LONDON



HE *City* may be called the heart of London. St Paul's Cathedral, the Bank of England, the Royal Exchange, the Stock Exchange, the Post Office, the Mansion House, the Guildhall, the great prison Newgate, the Halls of the City Companies, the Corn Exchange, the Custom House, and many other public buildings stand within its walls. In Lombard Street and its neighbourhood are most of the principal banks. The richest merchants of the world have their offices within the circumference of a mile round the Exchange, and the largest commercial firms have their warehouses in the streets which lie on either side of Cheapside, and between St Paul's and Gracechurch Street. The boundaries of the City are Aldgate to the east, Temple Bar to the west, the River Thames on the south, and Smithfield, Barbican, and Finsbury on the north. It is governed by the Corporation, consisting of the Lord Mayor, who is elected annually, twenty-six aldermen, and two hundred and six common councilmen. The City arms are the cross of St George and the sword of St Paul.

At the *West End* are the palace of the Queen and the mansions of the aristocracy. Here also are Westminster Abbey, the Houses of Parliament, the splendid new Government offices in Whitehall, St

James's Palace, and Marlborough House, the great Club-houses, the public parks—St. James's, the Green Park, Hyde Park, and Kensington Gardens,—the great squares—St James's Square, Grosvenor Square, and Berkeley Square, and further west, Belgrave and Eaton Squares, New Burlington House, where the Royal Academy Exhibition is held, the new University of London (in Burlington Gardens), the residences of the principal professional men, and the shops of the great silversmiths and jewellers, the silkmercers and drapers, the dealers in glass and china, and nearly all the most celebrated London tradesmen

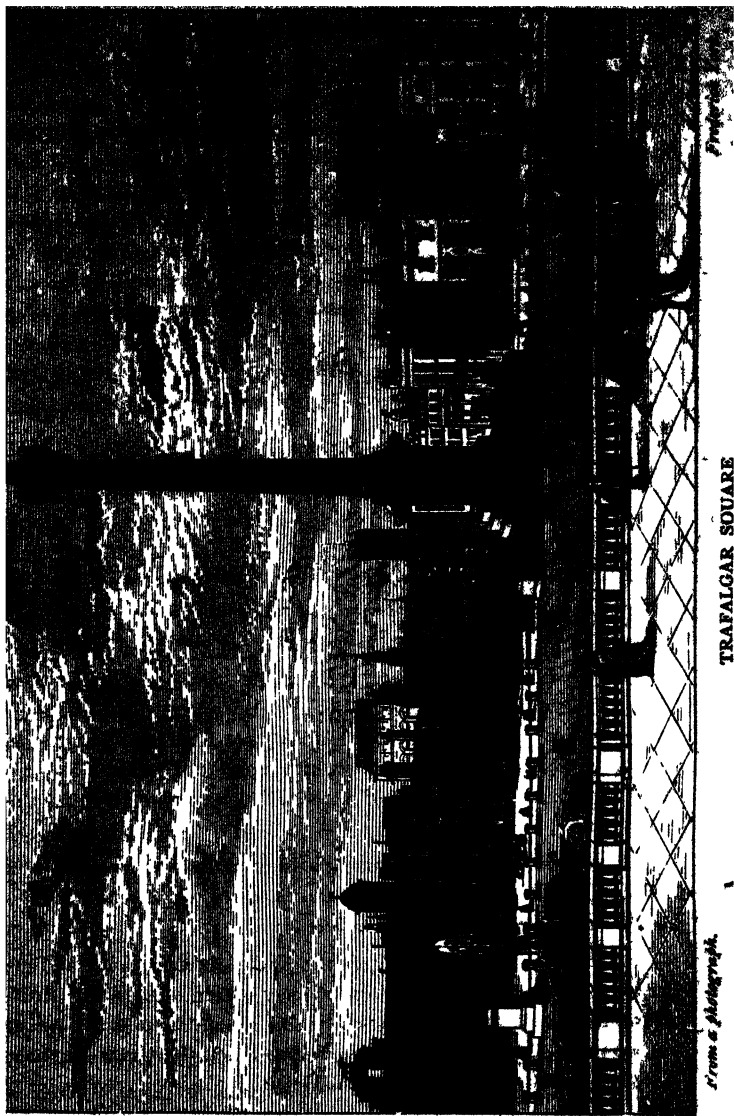
*Belgravia*, the region about Belgrave and Eaton Squares, is almost entirely devoted to the houses of the aristocracy and the upper middle classes

In a *middle district*, between the City and the West End, are Lincoln's Inn Fields and the Courts of Law, all the large Theatres, Covent Garden Market—for fruits, flowers, and vegetables, Leicester Square and Soho, favourite resorts of foreigners, Trafalgar Square, with the National Gallery and Nelson monument, and, close by, Charing Cross Railway Station, and miles of streets inhabited by manufacturers of every description, and wholesale and retail traders

The *East End*, comprising Whitechapel, Spitalfields, Shoreditch, Bethnal Green, is chiefly inhabited by the working classes in almost every class of manufacture In Spitalfields and Bethnal Green there are many silk weavers and cabinet makers, the London Docks give daily employment to crowds of able-bodied men who have no work elsewhere

*Clerkenwell* and the adjoining districts are the abodes of watch-makers, jewellers, printers, and other skilled workmen It is at present in a sadly neglected condition.

The *Russell Square District* is the abode of merchants and professional men, and men of independence Here also is the British Museum and the Foundling Hospital The three great railway stations—the North Western, the Midland, and the Great Northern, lie on the north side of the Euston Road





In *Islington*, *Camden Town*, *Kentish Town*, and other districts in the north are the abodes of many London tradesmen, and clerks in the merchants' offices and commercial houses, and small manufacturers

In *Regent's Park* and *St John's Wood* live many professional men, city merchants, and West End tradesmen, retired officers from India and the Colonies, and merchants from Australia, and a great number of Germans engaged in commercial pursuits. Nearly every house has a garden, and the inhabitants of some of the largest rejoice in an acre or two of ground. Here also are the Zoological Gardens

*Paddington*, *Tyburnia*, *Bayswater*, and *Notting Hill* have a mixed population. Though there are many streets in which trade and commerce flourish, near them may be found terraces of noble mansions let at twelve hundred a year, and it is probable that the occupiers of this quarter are among the richest people in London

*Kensington* is a very old town now modernized by the addition of many fine buildings, and is the residence of many of the nobility. Here also stand the celebrated Holland House and Kensington Palace

*South Kensington*, in which there are now many streets and terraces of new houses of the first class. Here, too, are the far-famed South Kensington Museum and Royal Horticultural Gardens

*Brompton* and *Chelsea* have many streets and squares of excellent private houses, interspersed with rows of shops and dwellings of the working classes

*Fulham* is still given up to market gardens, and the Bishop of London's pleasant palace. On the Surrey side of the river are

*Lambeth*, well known for its potteries, the palace of the Archbishop of Canterbury, and St Thomas's and Bethlehem Hospitals,

*Southwark* for its manufactories and store houses, St Mary Overy's Church, and the London Bridge Railway Station, and

*Bermondsey* for its tanneries, leather dressers', and other factories unpleasant to our nasal organs

## PRINCIPAL STREETS AND SQUARES



HERE are two principal thoroughfares from the east to the west of London which it would be well for the visitor to be thoroughly well acquainted with

Starting from the Mansion House, one nearly straight line leads through Cheapside, Newgate Street, the Holborn Viaduct, and along Holborn and Oxford Street, to the Marble Arch, thence past Hyde Park on its north side, to Bayswater and Notting Hill

The more southern route, starting again from the Mansion House, passes through Queen Victoria Street, Cannon Street, St Paul's Churchyard, Ludgate Hill, Fleet Street, the Strand, Trafalgar Square, Pall Mall East, and, turning to the right, up Waterloo Place and Regent Street as far as Regent's Circus, then, bearing to the left, along Piccadilly, past the Green Park, to Knightsbridge (where a road branches off to the left to South Kensington), past Hyde Park on its south side, to Kensington and Hammersmith Both these lines are constantly traversed by omnibuses

A third route from the Mansion House now leads through the new Queen Victoria Street to the Thames Embankment as far as Westminster

Numerous streets running north and south intersect these main thoroughfares, Chancery Lane connects Fleet Street with Holborn, Wellington Street and its continuations lead from the Strand to Oxford Street, and further on, Regent Street, Bond Street, and Park Lane with its splendid mansions, communicate between Piccadilly and Oxford Street But five minutes devoted to a good map will tell more than many pages of description

From the Mansion House, King William Street takes us over London Bridge to Southwark, Cornhill leads us to Bishopsgate Street, Gracechurch Street, and the East End, and Moorgate Street to Finsbury, the City Road, Euston Road, Marylebone Road, Edgware Road, and Paddington, this last route is four and a half miles long

From Charing Cross, another great centre of traffic, Whitehall leads to Westminster Abbey and the Houses of Parliament, Cockspur Street takes us to Pall Mall the street of Clubs, Regent Street, Piccadilly, and the West End, and St. Martin's Lane, a narrow thoroughfare, to Oxford Street, Tottenham Court Road, and the northern parts of the town

Oxford Street is nearly a mile and a half long, Regent Street just about a mile, Piccadilly nearly a mile, and the Strand, from Charing Cross to Temple Bar, a little more than three quarters of a mile

The great squares are, beginning at the east, Lincoln's Inn Fields, the abode of lawyers, near Chancery Lane, Russell Square, Tavistock Square, Bloomsbury Square, and Bedford Square, north of Oxford Street and east of Tottenham Court Road, and Fitzroy Square on its west. Further on, past Regent Street, between Piccadilly and Oxford Street, lie Hanover Square, Grosvenor Square, and Berkeley Square, in which are the residences of many of the nobility. North of Oxford Street are Cavendish Square, Manchester Square, Portman Square, and several of minor importance, and on the south of Hyde Park and Piccadilly are the two important squares, Belgrave and Eaton, in which dwell many of the upper ten thousand

## PRINCIPAL SUBURBS OF LONDON

The most important suburbs of London are —

*On the north*, Highgate, with its large cemetery, Hornsey, Muswell Hill where the Alexandra Palace is, Holloway, Kingsland and Stoke Newington

*On the north-east*, Bethnal Green, with its new museum, Dalston, Clapton, Hackney, Homerton, and Tottenham

*On the east*, Shoreditch with Columbia Market, Stepney, Stratford-le-Bow, Limehouse, West India Docks, and Blackwall

*On the south-east* (on the Surrey side of the Thames), Bermondsey, Rotherhithe, Deptford, Greenwich, with its hospital, park, and observatory, Blackheath, Lewisham, and Lee

*On the south*, Walworth, Camberwell, Peckham, Dulwich with its

college and picture gallery, Newington, Kennington, Brixton, Clapham Common, Norwood, and Sydenham where stands the Crystal Palace

*On the south-west* (on the Surrey side of the Thames), Vauxhall, Battersea, Wandsworth, Putney, Barnes, Wimbledon and its common, Mortlake, and Richmond, (on the Middlesex side) Chelsea and Cremorne Gardens, Walham Green, Fulham with its market gardens, and the Bishop of London's celebrated palace

*On the west*, Bayswater, Paddington, Notting Hill, Kensington, Hammersmith, Shepherd's Bush, Acton, Ealing, Hanwell, Chiswick, Turnham Green, and Kew Gardens

*On the north-west*, Maida Vale, Kilburn, Willesden, Cricklewood, St John's Wood, Hampstead with its famous heath, and Caen Wood, the residence of the Earl of Mansfield

## MONUMENTS AND PUBLIC STATUES



*THE Monument in commemoration of the Great Fire of London*—This celebrated column, which stands upon Fish Street Hill, near London Bridge, is higher than the great Trajan column at Rome. It was designed by Wren, but not carried out in entire accordance with his wishes. It consists of a fluted Doric Column, erected between 1671-77, at a cost of £13,700, two hundred yards from the site of the house in Pudding Lane in which the Great Fire of 1666 originated. The plinth from which the pedestal springs is 40 feet high, and the total height of the Monument is 202 feet. The pedestal is hollow, and within it is a spiral staircase of black marble with 345 steps leading to the summit. The capital of the column is enclosed within an iron railing, a modern addition to prevent suicide. Within the iron railing or balcony is a pedestal supporting a gilt urn 42 feet high, from which proceed apparently blazing flames. The bas-reliefs adorning the pediments of the monument are the work of the celebrated Danish sculptor, Caius Cibber, author of the fine allegorical figures of "Frenzy" and "Melancholy," in Bethlehem Hospital. The bas-reliefs are symbolic representations of the destruction and restoration of the City. The

four dragons at the angles of the same pediment are by Edward Pierce, and the Latin inscriptions are the composition of Dr Gale, Dean of York. They give an account of the ravages committed by the flames, of the contemplated schemes for the rebuilding of the metropolis, and formerly included imprecations on the promoters of the supposed Popish plot, which were obliterated in 1831.

The view from the top of the Monument is on a fine day extremely grand, extending as far as the Kent and Surrey hills, and embracing the whole of Southwark, the Tower, the Mint, St Paul's, Westminster Abbey, the shipping in the Thames, and numerous bridges and churches.

*Visitors can ascend the Monument every week day from 9 till dark, on payment of 3d each person.*

*The Duke of York's Monument*, Carlton House Terrace, erected in 1833 by B Wyatt, with the bronze statue, 14 feet high, by Sir Richard Westmacott. There is a staircase to the top open in the summer months, from 12 till 4, admission, 6d.

*The Nelson Column* in Trafalgar Square, designed by Railton, was erected in 1843. It is 145 feet high, and surmounted by the statue of Nelson, by E H Baily, R.A., 17 feet high. The capital of the column is of bronze furnished by cannon taken from the French. The four colossal lions in bronze at the base were modelled by Sir E Landseer. The total cost has been about £46,000.

*Charles I*, equestrian statue at Charing Cross, by Hubert le Sœur, a Frenchman, a pupil of the celebrated sculptor, John of Bologna, cast in 1633, but not set up in its present position till 1676. The pedestal was the work of Joshua Marshall, then master-mason to the Crown.

*Charles II*, at Chelsea Hospital, by Grinling Gibbons.

*Charles II*, in Soho Square, surrounded by allegorical figures of the Thames, the Trent, the Severn, and the Humber.

*James II*, at the back of Whitehall, by Grinling Gibbons.

*William III*, equestrian statue in bronze, in St James's Square, by J Bacon, jun.

*William IV*, colossal statue, in King William Street, City, by Nixon, on the site of the Old Boar's Head Tavern, immortalized by Shakespeare

*Duke of Kent*, bronze statue, in Park Square Gardens, at the top of Portland Place

*Queen Anne*, before the west door of St Paul's Cathedral, by Francis Bird

*Queen Anne*, in Queen's Square, Bloomsbury

*George III*, equestrian statue in bronze, in Cockspur Street, Charing Cross, by M C Wyatt

*George IV*, equestrian statue in bronze, in Trafalgar Square, by Sir Francis Chantrey

*The Prince Consort*, an equestrian statue, in Holborn Circus

*Queen Victoria*, in marble, in the quadrangle of the Royal Exchange, by Lough

*Richard Cœur-de-Lion*, equestrian statue, in Old Palace Yard, Westminster, by Marochetti

*Achilles*, bronze statue in Hyde Park, by Sir Richard Westmacott, from cannon taken at Salamanca, Vittoria, Toulouse, and Waterloo, erected at a cost of £10,000, and "inscribed by the women of England to Arthur, Duke of Wellington, and his brave companions in arms" This is a copy of an antique on Monte Cavallo, at Rome

*Duke of Cumberland*, the victor of Culloden, in Cavendish Square

*Sir Hugh Myddleton*, on Islington Green, founder of the New River Company, statue in Sicilian marble, by Thomas

*William Pitt*, in Hanover Square, by Sir Francis Chantrey

*Charles James Fox*, in Bloomsbury Square, by Sir R Westmacott

*Duke of Bedford*, in Russell Square, by Sir R Westmacott

*George Canning*, bronze, by Sir R Westmacott, in Palace Yard.

*Lord George Bentinck*, in Cavendish Square

*Dr Jenner*, in Kensington Gardens, by Calder Marshall.

*Sir John Franklin*, memorial, in Waterloo Place, by Noble

*Duke of Wellington*, equestrian statue in bronze, in front of the Royal Exchange, by Sir Francis Chantrey

*Duke of Wellington*, equestrian statue on top of the Triumphal Arch, at Hyde Park Corner, by M C Wyatt

*Sir Robert Peel*, in Cheapside

*Lord Herbert of Lea*, at the War Office, Pall Mall, by Foley

*Sir Charles Napier*, in Trafalgar Square, by G G Adams

*Sir Henry Havelock*, in Trafalgar Square, by Behnes o

*General Outram*, on the Victoria Embankment, by Noble

*George Peabody*, bronze statue by Story, at the Royal Exchange

*Earl of Derby*, bronze statue in Parliament Square, by Noble

*Lord Clyde* (Sir Colin Campbell), in Waterloo Place, by Marochetti

*The Guards' Memorial* to the officers and men of the three regiments of Foot Guards who fell in the Crimea, in Waterloo Place, by John Bell Three statues of Guardsmen on a granite pedestal, surmounted by Victory The cannon were taken at Sebastopol

*The Westminster Memorial* to the officers educated at Westminster School who fell in the Crimean War, in the Broad Sanctuary A granite column, surmounted by a statue of St George and the Dragon, by Sir G G Scott, at the west end of Westminster Abbey

*Memorial* to commemorate the Exhibition of 1851 (surmounted by a statue of the Prince Consort), in the gardens of the Royal Horticultural Society, South Kensington

*The Albert Memorial, Hyde Park*—This magnificent example of highly-decorated architecture is situated on the south side of Hyde Park, opposite the Royal Albert Hall and near Prince's Gate It was erected, in commemoration of the late Prince Consort, partly by public subscription and partly with the aid of a parliamentary grant of £50,000, the total cost, including the sculpture, was £120,000

The Albert Memorial was designed by Sir G Gilbert Scott, it consists of a Gothic canopy 175 feet high, richly decorated with mosaics by Messrs Clayton and Bell, and Salvati of Venice, and rests on four clustered pillars of red granite from the Isle of Mull Beneath the canopy is the colossal bronze statue, 15 feet high, of Prince Albert, in the robes of the Garter, by the late John Foley This shrine rises from a sculptured base round which runs a frieze con-

taining 200 life-sized portrait-statues in high relief, of the greatest men of science and literature, artists and musicians, whom the world has produced, by J P Philip and H. Armstead. A double quadrangular pyramid of steps of grey Irish granite leads up to the Memorial, at the lower corners of which are four colossal marble groups, viz, "Europe" by MacDowell, "Asia" by Foley, "Africa" by Theed, and "America" by John Bell. Above them, on the platform between the two portions of the pyramid, are smaller symbolic groups of "Agriculture" by Calder Marshall, "Manufactures" by Weeks, "Commerce" by Thornycroft, and "Engineering" by Lawlor.

Before examining the details of the sculpture the visitor should obtain a view of the Albert Memorial as a whole, from the entrance opposite the Albert Hall.

## GATEWAYS AND ARCHES



**TEMPLE BAR**—This famous relic of old London, round which cluster so many memories, occupies the site of a certain "wooden house built across Fleet Street, with a narrow gateway and an entry on the south side of it under the house which at first replaced the posts, rails, and bars which marked the western boundary of the city." The present structure was erected by Sir Christopher Wren in 1672, and consists of a gateway of Portland stone. Each front is adorned with four Corinthian pilasters supporting an entablature and triangular pediment. In two niches on the Strand side are statues of Charles I and Charles II, and in corresponding niches on the Fleet Street side, statues of James I and Elizabeth, the work of an inferior sculptor named John Bushnell. The minor decorations, such as the scroll-work and flowers of the pediment, have long lost all shape and character. Above the gate is a room occupied until quite recently by the account-books and papers of the bankers Messrs Childs, who paid about £20 per annum rent for the use of the apartment. The threatened downfall of Temple Bar has led to the removal of these books.

The following inscription may still be made out by careful decipherment above the arch on the eastern side of Temple Bar — “Erected in the year 1670, Sir Samuel Starling, Lord Mayor, continued in 1671, Sir Richard Ford, Lord Mayor, and finished in the year 1672, Sir George Waterman, Lord Mayor”

Formerly there were iron spikes above the Gate, which were not removed till early in the present century. On these spikes it was customary to fix the heads of traitors. The mangled limbs of Sir Thomas Armstrong, who suffered for his share in the Rye House Plot in 1684, the heads of Sir John Friend and Sir William Parkyns, conspirators against the life of William III, and the heads of Colonel John Oxburgh, beheaded in 1716, and Colonel Townley and George Fletcher, both of whom suffered in the Jacobite rebellion of 1745, were exposed here.

The only occasion on which the oak gates of Temple Bar are closed is when the Sovereign pays a visit to the city. A herald gives notice of the approach of Royalty by blowing his trumpet, and a parley ensues, the gates are unbarred and the lord mayor offers his sword, which is graciously returned.

The future fate of Temple Bar is still undecided. When the new Palace of Justice is erected close by, from the designs of Mr G Street, Temple Bar must be removed.

It may interest our readers to know that Messrs Childs' bank was originally a tavern called the “Marygold,” hence the sign of the marygold used in the early days of the firm on their cheques. The famous “Devil Tavern” was next door to the “Marygold.”

*St John's Gate, Clerkenwell*, originally the gateway to the priory of the Knights of St John of Jerusalem. The coat of arms of the prior who finished the building, about the year 1504, is still to be seen. The “Gentleman's Magazine” was printed here during the last century, and here Dr Johnson used frequently to visit.

*York Gate*, in the garden of the embankment near Charing Cross Railway Station, was the water-gate of York House, pulled down

many years since This gateway—often attributed to Inigo Jones—was the work of Nicholas Stone, mason and carver

*Hyde Park Gate*, in Piccadilly; this triple archway, by Decimus Burton, is decorated with bas-reliefs after the celebrated Parthenon frieze, now in the British Museum

*The Wellington Arch*, at the top of Constitution Hill, erected in commemoration of the Duke of Wellington's victories, is surmounted by an equestrian bronze statue of the duke, by Wyatt



THE MARBLE ARCH

*The Marble Arch*—the north-east entrance to Hyde Park—formerly stood in front of Buckingham Palace, where it was erected by George IV at the enormous cost of £80,000 The expense of removing it and reconstructing it on its present site (in 1851) was £11,000 The bas-reliefs are, on the south side, by E. H. Baily, and on the north by Sir R. Westmacott

## THE RIVER THAMES, ITS BRIDGES AND EMBANKMENTS



HE Thames may fairly claim to be the most important of all rivers. Fifty thousand vessels, bearing cargoes of inestimable value, pass up and down its waters every year, and on its banks stands the greatest commercial city of the whole world.

Springing from Trewsbury Mead, near the Cotswold Hills in Gloucestershire, the silver-streaming Thames runs through and divides the counties of Wiltshire and Oxfordshire from Buckinghamshire and Berkshire, Surrey from Middlesex, and Essex from Kent, receiving in its course numerous tributary streams, and joining with the Medway at Sheerness, it falls into the sea 212 miles from its source.

Between Oxford and London the Thames passes and helps to form most picturesque and charming scenery, of which English artists do not fail to avail themselves, the pastoral beauty of the country near Pangbourne and Streatley, the broad reach of Henley, the cluster of islands near Medmenham, the far-famed heights of Marlow and Cheyden Woods, and the scenery near Richmond have each their particular beauty, and on no other river in the world can be seen the crowds of boats filled with joyous occupants that may be met with on a fine summer's evening on the whole length of the Thames, that lies between Great Marlow Lock and London. Denham sang of it two centuries ago—

“ Though deep yet clear, though gentle yet not dull,  
Strong without rage, without o'erflowing full ”

And these lines faithfully describe the river now.

Steamboats run from London Bridge at all times of the day during the summer months as far up the river as Chelsea, calling at all the intermediate piers. There is no better way of seeing the great city wharves and warehouses, with St Paul's and Wren's “wilderness of steeples” towering above them, than by taking this little voyage

We have good views of all the bridges, the Temple, and the Temple Gardens, the new Elizabethan building for the London School Board, Somerset House, the whole length of the Embankment, the Houses of Parliament, and the Lion Brewery, the Shot Towers, St Thomas's Hospital, Lambeth Palace, and Battersea Park on the Surrey side

Down the river, taking a steamboat from London Bridge, we pass on the Middlesex side, the Monument, Billingsgate Market, the Coal Exchange, the Custom House, the Tower of London, St Katherine and the London Docks, the Isle of Dogs, the West India Docks, and Blackwall, and on the Surrey side St Olave's Church, Rotherhithe Church, the Surrey Docks, Deptford, Greenwich, and further on Woolwich Dockyard, Greenhithe, Rosherville, and Gravesend On a fine day a trip down the river as far as Gravesend, returning by railway, may be made a very pleasant excursion

#### THE BRIDGES

*London Bridge* was built by John Rennie, and publicly opened by William IV August 1st, 1831 It is 928 feet long, built of granite, and cost upwards of two millions and a half of money, defrayed out of the funds of the "Bridge House Estate" It took the place of old London Bridge, which had stood a little further to the east since 1209 The old bridge was built of wood, there was a row of houses on either side, and a gateway at each end

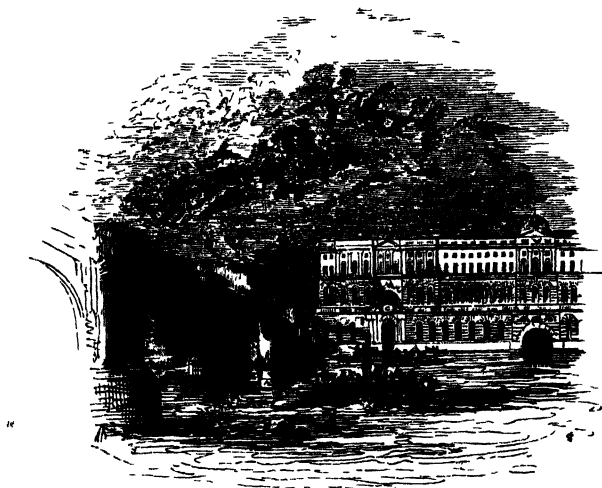
*The South Eastern Railway Bridge* comes next up the river It is built of iron, and is used only for the railways running to Cannon Street Station

*Southwark Bridge* was opened in 1819 It consists of three cast-iron arches, and was designed by John Rennie It was erected by a public company at the cost of £800,000 In 1866 the bridge was purchased by the City, and the penny toll was abolished

*The Alexandra Bridge* of the London, Chatham, and Dover Railway Company is simply a piece of engineering skill without any attempt at beauty. It sadly interferes with the view of Blackfriars Bridge

*Blackfriars Bridge*, which was originally built of stone by Robert Mylne in 1769, was replaced in 1869 by a very handsome one of iron, designed by William Cubitt. It is 1,272 feet long, and cost £320,000.

*Waterloo Bridge* was built by a public company from the designs of John Renmie. The first stone was laid in 1811, and the bridge was opened to the public on June 18, 1817. It is 1320 feet long,



SOMERSET HOUSE (BEFORE THE EMBANKMENT)

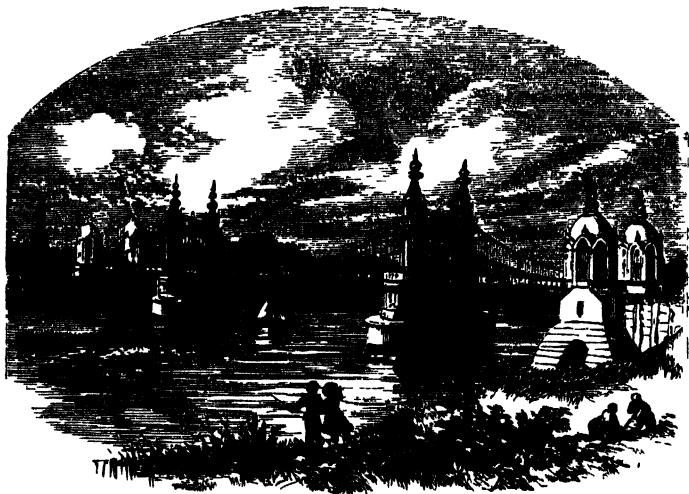
and considered by architects to be one of the very finest bridges in the world. It cost above a million, and though five million half-penny tolls are paid every year, the proprietors have never received an adequate return for their outlay.

It has been called "a colossal monument worthy of the Cæsars."

*Charing Cross Bridge* was built by Mr Hawkshaw for the South Eastern Railway Company in 1863. It replaced Hungerford Suspension Bridge, which now spans the Avon at Clifton. Besides the

railway bridge, which is of iron lattice work, there is a foot-way for passengers, who are charged a toll of one half-penny

*Westminster Bridge*, designed by Page, is the handsomest in London, it is 85 feet in width, and 1160 feet long, built on seven arches of iron resting on stone piers. It commands magnificent views of the Houses of Parliament, St Thomas's Hospital, and the new Embankments. The old stone bridge, which it replaced, was



CHELSEA SUSPENSION BRIDGE

built by a Swiss named Labeledye in the middle of last century, and was the second bridge over the Thames. Old Blackfriars was the third.

*Lambeth Bridge*, leading from the Horseferry Road to Lambeth Palace, is an unpretending piece of engineer's work by Peter Barlow. It was erected in 1862 at the small cost of £40,000.

*Vauxhall Bridge*, built of iron from the designs of James Walker, was opened in 1816. It is the property of a private company, who charge one half-penny toll.

*The Victoria Railway Bridge* is built of iron, and is used exclu-

sively by the London, Chatham, and Dover and the Brighton Railway Companies for trains running in and out the great Victoria Station

*Chelsea Suspension Bridge*, designed by Page, leads from Chelsea and Pimlico to Battersea It was opened in 1858 It is built of iron, at a cost of about £85,000 The toll is a halfpenny



BATTERSEA BRIDGE

*Albert Suspension Bridge* from Cheyne Walk, Chelsea, to Battersea Park, was opened in 1873 It is built of iron

*Battersea Bridge* is a wooden structure of the last century "One of the most horrible constructions which one can imagine " so says a French author It is, however, a favourite subject with artists

*Putney Bridge* is a picturesque wooden structure more than a hundred years old, which is still suffered to impede the navigation It connects Fulham with Putney, Wandsworth, and Wimbledon The toll is a halfpenny for foot passengers, for cabs sixpence

*The West London Railway Bridge, Hammersmith Bridge*, and many others span the river between Putney Bridge and Richmond, but these are beyond our present limits

### THE TUNNELS

*The Thames Tunnel* between Rotherhithe and Wapping, about two miles below London Bridge, is now used as a railway tunnel, it will shortly be of much service by joining the Great Eastern Railway with the London and Brighton. It was made by Sir Isambard Brunel under great difficulties at a cost of nearly half a million. It was opened to the public in March, 1843, and for many years was considered a marvel of engineering.

*The Thames Subway* was made a few years ago to relieve the traffic of London Bridge. The subway leads under the Thames from Tower Hill to Tooley Street. It was built under the direction of W P Barlow in less than twelve months, and cost less than £16,000.

### EMBANKMENTS

*The Victoria Embankment* is the greatest improvement in modern London. In the place of the horrible seas of mud which were left at low water all along the banks of the river, we have now a magnificent broad road-way running from Blackfriars Bridge past the Temple Gardens, Somerset House, and Waterloo Bridge, and by the side of pleasant gardens on each side of Charing Cross Bridge, as far as Westminster. It is planted at intervals with trees, and seats are offered to those of the public who desire to rest.

The river wall is of massive granite eight feet in thickness, and nearly a mile and a half in length. The cost of the Embankment and its approaches has been nearly two millions—derived partly from rates levied by the Metropolitan Board of Works, and partly from the coal-dues. It was opened to the public in 1870.

Under the Embankment the Metropolitan Railway runs the whole length, with stations at Blackfriars, the Temple, Charing Cross, and Westminster. When the new street is made through the grounds of



*From a photograph*

## THE THAMES EMBANKMENT

*Frederick York*



Northumberland House (now pulled down), this Embankment will form a most important thoroughfare from the City to the West End

*The Albert Embankment* extends past Lambeth Palace to Westminster Bridge The new St Thomas's Hospital stands on it immediately opposite the Houses of Parliament There are landing stages for the steamers, and also at

*The Chelsea Embankment*, which runs from the Albert Suspension Bridge along Cheyne Walk to Chelsea Hospital It was opened in 1873

## PARKS AND GARDENS



HE parks and gardens of London are among its most noteworthy features, and in their number, extent, and the richness of their vegetation, are unrivalled by those of any other metropolis They are mostly surrounded on every side by thickly populated districts, and have not inaptly been called the lungs of London, affording, as they do, a ready means of obtaining fresh air and exercise to the many thousands of human beings whose circumstances render it almost impossible for them to get out into the open country

*St James's Park*, the oldest and most celebrated park of the West End of London, originally belonged to a hospital for female lepers, but was taken possession of and enclosed by Henry VIII In the time of Charles I there were pleasure gardens at each end of the park, but Cromwell put an end to the entertainments After the Restoration, Charles II made great improvements in the enclosure, throwing numerous small ponds into one large sheet of water, and founding a botanical garden He also planted the well-known Mall, a fine avenue of trees forming the north-west boundary of the park, which derives its name from its having been used as an alley for playing tennis, the vulgar name for that game being *pell mell* (from the

French *maul*, a mallet, and the Latin *pila*, a ball) St James's Park is now 91 acres in extent, the central portion, enclosed within iron railings, was laid out as we now see it by Nash, the architect, between 1827-29. It is considered one of the most beautiful public gardens in the world. The chain bridge across the lake was added in 1857. The principal buildings overlooking the park are Buckingham Palace, the Horse Guards, Admiralty, Treasury, and the new Foreign Office, Stafford House, St James's Palace, Marlborough House, and Carlton House Terrace on the north-west, and the Wellington Barracks and Queen's Square on the south. In front of the Horse Guards, which occupy the site of the old barracks erected by Charles II, is an open space called the Parade, and close to the Wellington Barracks on the south is the celebrated Bird Cage Walk, marking the site of the Merrie Monarch's Old Menagerie, near to which the house of Milton was situated. Before leaving the park the visitor should notice the large cannon taken in Egypt, and the mortar presented to the Prince Regent by the Spanish Government, which was cast at Seville during the French occupation of Spain, and left on the field of battle by the army of Napoleon after the defeat at Salamanca. These are placed on either side of the parade. The carriage of the mortar, which is in the form of a dragon, is of English workmanship, it was made at Woolwich in 1812.

*The Green Park*, adjoining St James's Park and extending as far as Piccadilly, is an open space 60 acres in extent. A carriage road leads to this park through the Triumphal Arch on Constitution Hill, designed by Decimus Burton, with pillars copied from those of an ancient Greek temple, and surmounted by an equestrian statue of the Duke of Wellington. The principal mansions of note to be seen from the Green Park are Apsley House, the residence of the Duke of Wellington, near the Triumphal Arch, Stafford House, Bridgewater House, Spencer House, and the residences of the Earl of Yarborough and the Marquis of Salisbury in Arlington Street.

*Hyde Park*, the most fashionable open air resort of the aristocracy of London during the season, which lasts from May to August, em-

braces no less than 388 acres, and extends as far as Kensington Gardens. The best times in the day for a stranger to visit the park are from 11 to 1 in the morning, when Rotten Row is full of ladies and gentlemen on horseback, and from 5 to 7.30 in the afternoon, when the carriage roads are thronged with equipages, and the foot-paths with gaily-dressed pedestrians. Cabs are not admitted.

Hyde Park formerly belonged to the Manor of Hyde, the property of the convent of St Peter's of Westminster. On the sequestration of the monasteries it was seized by Henry VIII, who converted it into a zoological garden. After the execution of Charles I, it was confiscated by Parliament, and the animals in it were sold for £765. Cromwell mustered his Ironsides within its boundaries, and the Londoners threw up defences in it for the protection of their beloved city. In the time of Charles II, who planted a ring of trees, it was the favourite promenade of the Court, and the term Rotten Row is supposed to be a modern corruption of the *Route du Roi*, or King's Road.

It was not until the reign of William III that it was laid out as a public pleasure ground, but from his time until the present day constant improvements have been made. We may add that George II and his queen were especially active in its behalf.

The chief entrances to the Park are by the triple archway at Hyde Park Corner, Albert Gate, Prince's Gate and Queen's Gate on the south side, and by the Marble Arch and Victoria Gate on the north side. The iron railings close to the Marble Arch were pulled down in the political agitation of 1866. The new railings cost £11,000. The gateway at Hyde Park Corner consists of three arches designed by Decimus Burton, with bas-reliefs copied from the Elgin Marbles. To the left of this entrance is Rotten Row, the fashionable resort of riders, extending as far as Kensington Gardens, parallel with which runs the so-called "Ladies' Mile," a carriage road skirting the north bank of the Serpentine, this is a sheet of water supplied from the ornamental reservoir in Kensington Gardens, and greatly in favour with skaters during the winter. It is on this road (the Ladies' Mile) and on the road from Hyde Park Corner to the Albert Memorial, that the visitor, anxious to see the *élite* of the aristocracy

of England, should take up his position between the hours above mentioned

On the north bank of the Serpentine is the Humane Society's Receiving House, where attendants are in constant readiness to give assistance in bathing, boating, or skating accidents, and near the bridge is a government gunpowder store for the use of the garrison of London. Boats for rowing on the Serpentine may be hired by the hour, and bathing is permitted before 8 o'clock in the morning and between 8 and 9 in the evening. Not far from the Hyde Park Corner entrance is the memorial "inscribed by the women of England to the Duke of Wellington and his brave companions in arms," erected in 1822. It is a copy of an antique statue on the Monte Cavallo, erroneously called Achilles. It is made from cannon taken in various victories, including that of Waterloo, and was cast by Sir R. Westmacott. Near the Victoria Gate on the north of the Park is a drinking fountain presented by an Indian prince, and near Prince's Gate on the south of the Park is the Albert Memorial,<sup>1</sup> described elsewhere. The Great Exhibition of 1851 occupied 19 acres on the south side of the Park. The principal mansions overlooking Hyde Park on the east side are Camelford House, Brook House, the residence of Sir Coutts Marjoribanks, Dudley House, Earl Dudley's, Dorchester House, Mr Holford's, and Holderness House, Lord Londonderry's.

*Kensington Gardens*, adjoining Hyde Park, and communicating with it by a bridge across the Serpentine, are the pleasure grounds of old Kensington Palace, they are open to pedestrians, but not to carriages or horses. These gardens were first laid out under William III. but have gradually been improved and enlarged by his successors. They are distinguished amongst other similar grounds in London by the beauty of their trees and the exotic plants in the flower beds. The visitor should not neglect to examine the fountains and the statue of Dr Jenner at the upper end of the Serpentine. The iron gates opposite the Albert Memorial were those of the south transept of the Great Exhibition.

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<sup>1</sup> See Index

*Regent's Park* is an open area of 472 acres, belonging to the crown, named after the Prince Regent, and laid out in 1812 by Nash the architect, who also designed many of the surrounding houses. The chief beauties of this park are the broad drive, two miles in extent, running completely round it, the plantations and flower beds artistically arranged, and the stately avenue of trees, lining the magnificent Broad Walk which leads to the *Zoological Gardens*,<sup>1</sup> at the upper end of the park. Near the centre, enclosed within a second drive, are the *Botanic Gardens*,<sup>1</sup> and close to them the garden of the Toxophilite Society. The lake between these two gardens, overlooked by St. John's Lodge, the residence of Sir Francis Goldsmid, is one of the prettiest features of these charming pleasure grounds. Other private houses of importance within the Park are South Villa, the residence of Mr W. S. Burton, close to which Hind's celebrated astronomical discoveries were made, the Holme in the centre, built by William Burton, the architect, for himself, and St. Dunstan's Villa on the south-west, built by Decimus Burton for the Marquis of Hertford, the gardens of which contain the old clock of St. Dunstan's-in-the-West, alluded to in our notice of that church.<sup>1</sup> On the east of the Park rises St. Katharine's Hospital, with a chapel built in the style of King's College, Cambridge. That part of the park between St. Dunstan's Villa and Macclesfield Gate, close to Primrose Hill Road, is bounded by the Regent's Canal, the scene of the terrible explosion, when the large bridge connecting the Park with the road was blown up and much valuable property in the neighbourhood destroyed.

*Primrose Hill*, divided from Regent's Park by the canal and a carriage road, is a public pleasure-ground, laid out with paths and planted with trees, the summit commands a fine view of London and the surrounding districts. On a fine day St. Paul's Cathedral, the Crystal Palace, and the church-towers of Hampstead and Highgate may be seen. At the foot of the hill there is a public gymnasium.

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<sup>1</sup> See Index

*Victoria Park* is a public park 290 acres in extent, in the parishes of Bethnal Green and Hackney, which may be reached by the North London Railway, it was opened a few years ago by Her Majesty in person. It is prettily planted and laid out, in the centre is a handsome Gothic drinking-fountain by Darbishire, the gift of Lady Burdett Coutts, and there are two pieces of water with boats, which may be hired. The park also contains gymnastic and cricket-grounds, and is much frequented by the inhabitants of the north-east end of London, and should, if possible, be visited on a Saturday or Sunday afternoon. The chief building of importance overlooking Victoria Park is the French Hospice.

*Battersea Park*, 185 acres in extent, is on the right bank of the Thames, on the south-west of London, it is approached from Chelsea by the Albert and Chelsea Suspension Bridges, and is one of the most beautiful of the people's pleasure grounds. It was laid out between 1852-58 at a vast cost, and includes, in addition to numerous plantations of English trees and beds of native flowers, a sub-tropical garden of four acres, which should be visited in August or September, when it may be seen to its chief advantage. The plants in it are constantly renewed, and it is considered to be one of the most successful efforts of out-door horticulture of modern times. A large sheet of water and an extensive cricket-ground form additional attractions. This park should be visited on a Saturday or Sunday afternoon, when it is crowded with "the people" of London and its suburbs.

We must also name *Southwark Park*, *Rotherhithe Park*, 62 acres in extent, *Finsbury Park*, 120 acres, between Holloway and Seven Sisters Road, and *Kennington Park*, as favourite resorts of London people.

*Hampstead Heath*, about five miles on the north-west of St Paul's, is a fine public common, purchased for the public in 1870. This heath, at the top of a hill beyond the village of Hampstead, commands a very fine and extensive view, and is noted for the purity of its air. A house on the heath, now a private residence, was once the resort of

the celebrated Kit Kat Club The village of Hampstead was much frequented by Pope, Johnson, Gay, Byron, Leigh Hunt, Dickens, and other great English authors

*Botanic Gardens*—The Botanic Gardens, Regent's Park, are open only to members of the Royal Botanic Society and their friends, except on certain occasions, when the public are admitted on payment Botanists and other scientific men would probably obtain permission to go over the gardens on application to the Secretary of the Society, Botanic Gardens, Inner Circle, Regent's Park Wednesday is a fête day

These gardens were founded by the Royal Botanic Society in 1840, when those at Kew were in a very unsatisfactory state They are only 18 acres in extent, but the ground has been laid out to the greatest advantage The Winter Garden, or Temperate House, designed by Decimus Burton, is 176 feet long by 100 feet broad

*The Botanic Gardens*, Chelsea, belonging to the Apothecaries' Company, were laid out in 1673. The chief beauty of these gardens are the cedars planted in 1683, which were then only 3 feet high, but a hundred years later had grown another 10 feet, and are now perhaps the finest in or near London

*The Horticultural Gardens*, Exhibition Road, South Kensington, are open daily from 9 till dusk Admission, 6d every day of the week except Saturdays, when it is 1s Closed to all but members of the Horticultural Society and their friends on Sundays.

These gardens, founded in 1802, are the property of the Royal Horticultural Society They are 22 acres in extent, and were laid out as we now see them by Nesfield in 1861, they include ornamental grounds, with a hall in which flower shows and meetings are held, a large winter garden, and numerous smaller conservatories designed by Sir Digby Wyatt, the whole enclosed within a light Italian colonnade, the effect of which, in summer, when draped in green, is very fine There is an experimental garden at Chiswick in connection with these At the northern end of the gardens is the Memorial commemorative of the Exhibition of 1851, surmounted by a statue of the late Prince Consort

## THE ZOOLOGICAL GARDENS, REGENT'S PARK

**RULES OF ADMISSION.**—*The public are charged 6d. for admission to the Gardens on Mondays, and 1s on the other days of the week, children, 6d On Sundays members of the Society or holders of orders alone are admitted The Society's rooms are at 11, Hanover Square, and orders are granted to men of science*

*The Gardens are open from 9 a m till sunset The lions and tigers are fed at 3 p m in the winter and 4 p m in the summer, the pelicans at 2 30 p m, the otters at 3, the eagles at 3 30, and the snakes, on Friday afternoons only, at 3 As many of the animals only show themselves at meal times the visitor will do well to remember these hours. Good refreshments, at reasonable prices, are to be had in the gardens at all hours of the day*

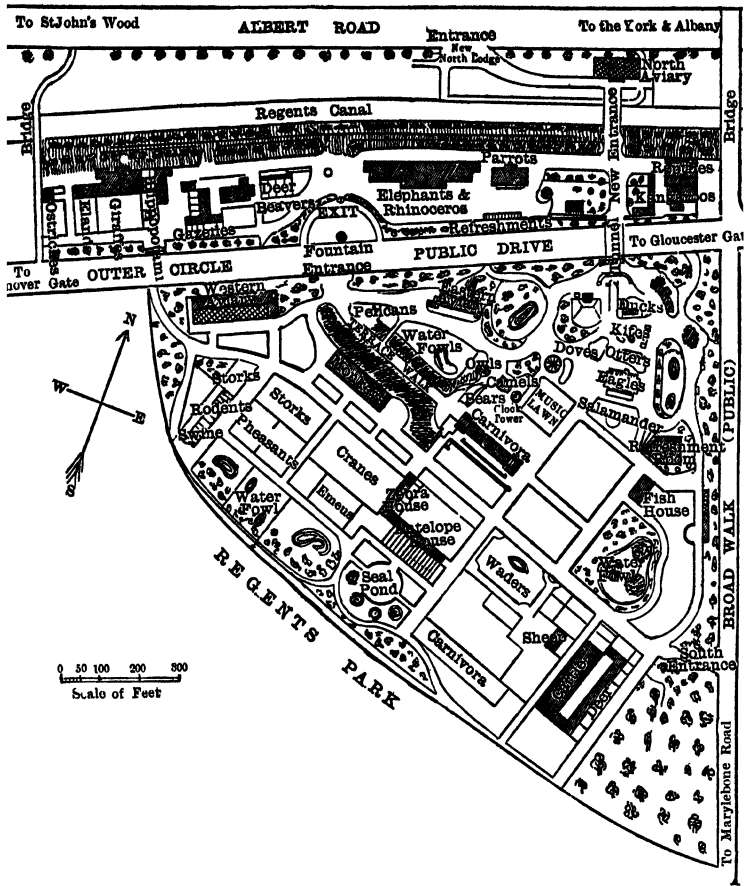


HESE Gardens contain the largest collection of living animals in the world, and form one of the most attractive sights of the metropolis, they were founded in 1826 by Sir Humphrey Davy and Sir Stamford Raffles, and are the property of the Zoological Society of London

The gardens consist of two parts, separated by the so-called Outer Circle of Regent's Park, and united by a tunnel Entering from the Outer Circle it is usual, first to follow the broad walk bounded on either side by flower-beds, shrubs, &c, which leads to the terrace on which are the dens of the carnivorous animals, with the bear-pit at the point of junction of the two terraces on the right Having examined them, however, it will be well to return to the Rustic Lodge at the entrance, and turning into a path on the left, we soon find ourselves opposite to the *Western Aviary*, 170 feet long, containing birds from Australia, the East Indies, and South America Following a path leading down in a westerly direction from the side of this aviary nearest the entrance, we come to the *stork's cage*, and then turning to the left pass the

*rodents' (gnawing animals) house* and the *pigs' house*, in which are swine from Europe, Africa, and Japan. Opposite to the last-named house is the *Southern Pond*, on the edge of which various water-birds have their home, and breed in security. Above this pond and opposite to the rodents' house is the *pheasants' cage*, and a path between it and the pond brings us to the *turkeys' house*, to the south of which is the large *Round Pond* sacred to the sea bears, with a smaller pond close by containing several seals, each of which consumes four pounds of fish per day. We now come to a fine building, the new abode of the lions, tigers, and leopards. Following the path skirting round the edge of the gardens we have a *cage of geese* on our right, one of *doves* on our left. Adjoining the goose house and opposite to that of the doves is a *cage of owls*, succeeded by one of *pheasants and peacocks*, which brings us to the boundary of the gardens, and still following the same path, which now turns abruptly to the left, we pass along an extensive *deer house* containing specimens of ruminants of that family from every part of the world, opposite to which is a second entrance to the Gardens. Turning to the left at this entrance, we now ascend a path running parallel with that by which we commenced our tour, and pass the large *cattle sheds* with the zebu, or sacred Indian ox, the American bison, &c, adjoining which is an enclosure for Japanese roes, one for sheep, one for chamois, and one for Cashmere goats, and on the other side of the path, opposite to them, a pond with three islands, the homes of black swans. Still ascending the same path we pass the dwellings of tortoises, antelopes, zebras, wild asses, cranes, &c, and come to the large monkeys' house, one of the favourite objects of the Gardens, containing the chimpanzee, orang-outang, and a great variety of smaller monkeys. Having examined them, we may either make our way to the chief entrance and begin our tour of the other side of the gardens from there, or we may retrace our steps, and, turning up a path opposite to the zebra's house, take another glance at the black American bear, walk along the terrace with the dens of the hyenas, puma, jaguar, &c, at the other end of which is the den of the Arctic bear, a great attraction. Opposite to it we have the dromedaries' house and that

# PRIMROSE HILL



PLAN OF THE GARDENS OF THE ZOOLOGICAL SOCIETY OF LONDON

of a Bactrian camel born on the heights before Sebastopol in 1855. Grouped about these large enclosures are various aviaries containing owls, pelicans, falcons, &c, and ascending a path skirting a pond tenanted by water-birds, we come to the large *Eastern Aviary*, corresponding with the western mentioned above, containing tropical birds, the sacred ibis amongst others. Then, turning to the right, we skirt along an enclosure for ducks and come to the houses of the wolf, the llama, alpaca, &c, near to which is the winter house of the eagles, vultures, &c, the den of the smaller mammals, such as foxes, squirrels, &c, and the homes of the Australian water-birds.

Passing the refreshment rooms we arrive at the large aquarium containing living fishes, marine and fresh water animals, well worthy of attentive study, and having examined them we may visit the eagles, kites, &c, which live close by, and then make our way for the tunnel, passing through which we find ourselves in the northern half of the gardens, and turning to the right, come to the spacious reptiles' house, containing the largest collection of snakes in Europe, including the boa-constrictor, python, &c, near to which are the houses of the kangaroo and wombat. Then passing the tunnel and keeping to the left, we find ourselves among the cockatoos, parrots, and other tropical birds, and close to the houses for the rhinoceros and elephants, both great attractions, and passing the antelopes, goats, &c, we come to the hippopotami, including the young hippopotamus born in the gardens two years ago, and a little further on to that of the giraffes. The visitor can leave the Gardens by a gate close to the rhinoceros stall.

The most important acquisitions made by the Society are a silver-backed fox (*Canis chama*) in the small mammal house, a banded cotinga (*Cotinga cincta*) the first specimen which has ever reached England alive, in the parrot house, and an Australian cassowary (*Casuarus australis*) in the ostrich house.

Lectures on zoological subjects are given during the season in the lecture room in the Gardens on Thursdays at 5 p.m. Admission free to fellows and visitors to the Gardens.

The visitor can leave the Gardens either by the new gate in Albert

Road and walk on to Primrose Hill, close by, to see the view from its summit, or by a gate at the south-east corner of the Gardens, which opens into the *Broad Walk* of the Regent's Park. On summer evenings this is a very favourite promenade.

Pleasure-grounds and Gardens have of late years been laid out by the Government, which greatly add to the beauty and interest of this very pretty walk.





## PART III.—ROYAL PALACES AND CELEBRATED MANSIONS

### ROYAL PALACES

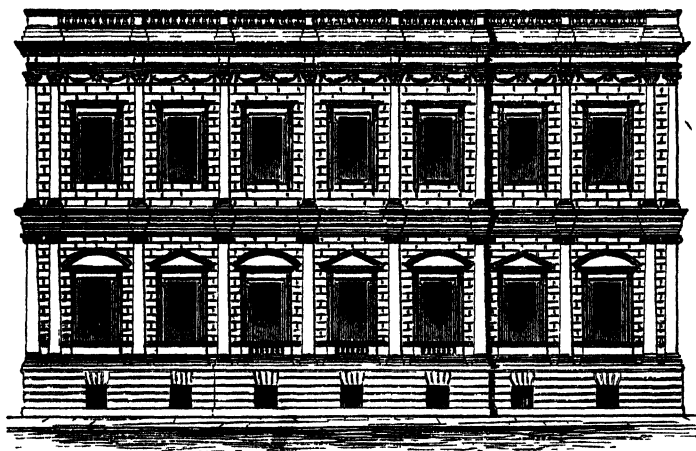
**A**LTHOUGH London contains no such magnificent royal residences as those of Paris and the chief cities of Italy, the town palaces of our Sovereign are rich in historical associations and art-treasures, and will well repay attentive study On the most ancient site of the royal palaces is

*The Banqueting House of Whitehall*, now used as a royal chapel, and only open for divine service on Sundays, Tuesdays, and Fridays This is all that remains of the famous building erected on the site of York House, which was the residence of the monarchs of England, from the reign of Henry VIII to the time of William III The original York House, an irregular Tudor building with galleries and courts, a tennis yard, cockpit, and orchard, a large hall, chapel, &c, was built by Hubert de Burgh in the time of Henry III, and by him bequeathed to the convent of the Black Friars in Holborn, who sold it in 1248, to Walter de Grey, archbishop of York, from whom it derived its name

Wolsey, the last archiepiscopal owner, made large additions to it, including a White Hall, which took its name from its cleanly appearance as compared with the old buildings surrounding it On the great cardinal's disgrace his mansion passed into the possession of Henry VIII, and its old title was laid aside for that of Whitehall

In the reign of James I a great part of the old palace, including a

banqueting house added by Elizabeth, was pulled down, and a stately building erected in its place, but it was destroyed by fire in 1619, and it was then that the king, calling in the assistance of Inigo Jones, commenced the present building. The fame of the great architect rests principally on the plan he presented, and had it been carried out, Whitehall would have been one of the finest buildings of the age, unfortunately, however, the banqueting-house alone was completed. The master-mason employed was the celebrated Nicholas Stone, the



THE BANQUETING-HOUSE, WHITEHALL

sculptor of some of the best monuments in Westminster Abbey. In the original plan the space covered was 874 feet (east and west) by 1,152 (north and south). In the reign of William III all that still remained of the Palace of Whitehall, except the new banqueting house, was destroyed by fire and no attempt was made to rebuild it.

The chief historical events connected with the present structure are the marriage of Charles I and Henrietta Maria, the death of Charles I who passed to execution through a passage in the wall and was beheaded beneath its windows, and the restoration of Charles II.

The interior has been used as a royal chapel since the time of George I. It was thoroughly repaired and restored between 1829-37 by Sir Robert Smirke, and is considered one of the finest buildings of London. It is in the style introduced by Palladio, the great Italian architect, and is 111 feet long by 55 feet 6 inches wide, and 55 feet 6 inches high. Above the door is a bust of the founder, James I., ascribed to Le Sœur. A lofty gallery runs along three sides of the hall; the most noteworthy detail, however, is the ceiling, adorned with paintings on canvas, representing the Apotheosis of James I., painted by Rubens. The walls were to have been painted by Vandyck.

On Holy Thursday the Queen's bounty is distributed to a number of poor old men and women in this hall.

A statue of James II. by Grinling Gibbons, in the court at the back of the banquetting house, should be examined.

## ST JAMES'S PALACE

**RULES OF ADMISSION**—*St James's Palace can only be visited by permission of the Lord Chamberlain, which is only granted under special circumstances, to distinguished foreigners for instance, who must apply through their ambassadors. Daily service in the Chapel Royal at 10 a.m., 12 noon, and 5.30 p.m. Admission by ticket only, to be obtained from the Lord Chamberlain and the Bishop of London. Service also at 10 o'clock on Sundays, when no ticket is necessary. The guard is changed daily at a quarter to 11, when the band plays for a short time.*



ST JAMES'S PALACE, at the bottom of St James's Street, is a fine but quaint old building on an irregular plan by an unknown architect; it occupies the site of St James's Manor House, which was originally a hospital dedicated to St James for female lepers, and was converted into a palace by Henry VIII, of which, however, nothing now remains but the old gateway towards St James's Street, no longer used, the

chapel adjoining it , and the Presence Chamber It was from the old manor house that Charles I passed to his execution

From the burning of the palace of Whitehall, in the time of William III. until the present reign, it has been the constant abode of



SAINT JAMES'S PALACE

royalty, and the scene of many important events in English history Queen Mary I. , Henry, eldest son of James I , and Caroline, wife of George II, died here, and James II.'s son, the old Pretender, and George IV , were born here

The State apartments of St James's Palace are on the first floor,


with windows facing the park. A wide staircase leads up to the Guard Room, which gives access to the so-called Tapestry Room, the old Presence Chamber, on the chimney-piece of which are the initials of Henry VIII and Anne Boleyn. The Ball and Drawing Rooms contain several fine but not very celebrated paintings.

The Chapel Royal, in which Queen Victoria was married, has a very handsome roof, said to have been designed by Hans Holbein. The Eucharistic plate is extremely beautiful, and should be examined. On the Feast of the Epiphany her Majesty presents gold, frankincense, and myrrh, to the altar of this chapel.

On the west of St James's Palace is *Clarence House*, which has been lately greatly altered and improved, to fit it for the residence of their Royal Highnesses the Duke and Duchess of Edinburgh.

## BUCKINGHAM PALACE

**RULES OF ADMISSION**—*Buckingham Palace can be visited in the absence of the Royal Family from town, by permission of the Lord Chamberlain, which is, however, granted, only under special circumstances, such as those mentioned above in speaking of St James's Palace*

UCKINGHAM PALACE, in St James's Park, is a large building in the revived classic style, occupying the site of old Buckingham House, it was commenced by Nash in 1825 and completed by Blore in 1835. The exterior is wanting alike in grandeur and harmony, but the interior contains much that is interesting and beautiful. We pass from the portico into a lofty hall surrounded by a row of double columns of veined white marble with gilded bases and capitals rising from an elevated basement. The floor is of variegated marble, and on the left is a grand staircase of white marble, with decorations by Louis Gruner. Directly opposite the entrance is the *Sculpture Gallery*, chiefly filled with busts of eminent or royal persons, and beyond it, the *Library or Council Room*, tastefully

decorated, and opening on to a terrace. Ascending the grand staircase we enter the *State Apartments*, of which the principal are the *Green Drawing Room*, 50 feet long by 32 feet high, named after the colour of its decorations, and sometimes used for the serving of refreshments at State balls, &c., the *Throne Room*, 64 feet long, with striped crimson satin hangings, a white marble frieze, designed by Stothard and executed by Baily, and an arched ceiling richly decorated, the *Picture Gallery*, containing an extremely choice collection of paintings, including an altar-piece by Albrecht Durer, "The Assumption of the Virgin," "St George and the Dragon," "The Falconer," "Pan and Syrinx," and other works by Rubens, Rembrandt's "Shipbuilder and his Wife," "Burgomaster Pancras and his Wife," "Noli me Tangere," and the "Adoration of the Virgin," Vandyck's "Marriage of St Catherine," "Portrait of a man in black," "Queen Henrietta Maria and Charles I," and "Christ healing the lame man," Sir D. Wilkie's "Penny Wedding," and "Blind Man's Buff," several fine portraits by Mytens, Jansen, Sir Peter Lely, and Sir Joshua Reynolds, with characteristic works by N. Maes, Hobbema, Cuyp, the Vandevelde, Ruysdael, Paul Potter, Backhuysen, Berghem, Both, Dow, Du Jardin, De Hooghe, Mieris, the Ostades, Steen, Teniers, Terburg, and others. From the picture gallery we pass to the suite of rooms occupying the western or garden front of the same storey, which include the *Dining, Music, and Bow Drawing Rooms*, &c., all beautifully and appropriately decorated. The large *Ball Room* on the south side is comparatively modern, having been completed in 1856, after designs by Pennethorne, with internal decorations by Gruner, the *Chapel* on the same side, occupying the position of a former conservatory, was consecrated in 1843. In the palace gardens there is a summer house decorated with frescoes by Eastlake, Machise, Landseer, Dyce, Stanfield, Uwins, Leslie, and Ross, representing scenes from Milton's "Comus."

On the occasion of the opening, dissolution, or prorogation of Parliament the procession from Buckingham Palace to Westminster is well worth seeing. It starts at about a quarter to two, and includes three state carriages, containing various officers of high rank, the Queen's state coach, drawn by eight cream coloured horses, containing

her Majesty or her representative , a detachment of the Horse Guards, the Queen's Marshalsmen , the Queen's footmen , and a company of Beefeaters or Yeomen of the Guard on foot

The Royal stables are situated behind Buckingham Palace, and can be seen any day from 1 to 3 o'clock by an order from the Master of the Horse They contain, in addition to stables for the state horses, houses for forty carriages , a good sized riding school , and a very handsome state coach, designed by Sir W Chambers in 1762 and decorated by Cipriani

*Kensington Palace*, in Kensington Gardens, long the residence of the Earls of Nottingham, was bought of their representative by William III , and considerably enlarged by him and by George II The lower portion of the present building formed part of the original structure, but the upper storey and the orangery, a handsome detached apartment, were built by Wren, and the north-west corner was added by George II as a nursery for the royal children Kensington Palace is now principally devoted to the use of recipients of her Majesty's bounty William III and Queen Mary, his wife , Queen Anne and Prince George of Denmark , and King George II , died within its walls

In Kensington Palace Queen Victoria was born in 1819, and presided over her first council in 1837

*Marlborough House*, in Pall Mall, St James's, was built by Wren in 1709-10 for the great Duke of Marlborough In 1817 it passed into the possession of the Crown and was being prepared for the reception of the Princess Charlotte and Prince Leopold when the princess died Her widower, however, lived in it for some time, and it was subsequently the home of Queen Adelaide after the death of her husband, William IV It was refitted and furnished on the marriage of the Prince of Wales in 1863, and considerable alterations and additions, including a new façade towards Pall Mall, have recently been made

## LAMBETH PALACE



S on the southern bank of the Thames, opposite to the Houses of Parliament The Archbishops of Canterbury have resided in this palace for the last five hundred years

**RULES OF ADMISSION, &c** — *Permission to see the Palace is not given to the general public, but may be obtained on application to the Archbishop's Chaplain*

*The library is open free on Mondays, Wednesdays, and Fridays, from 10 a m to 3 p m throughout the year, except during the week commencing with Easter-day, the six days succeeding Christmas-day, and for six weeks from the 1st Sept Extracts from MSS or printed books may be made freely, but for making a copy of an entire work, or for tracing or drawing from miniatures or illuminated MSS, the consent of the Archbishop must be previously obtained MSS are lent by an order signed by the Archbishop, and with a bond of £50 or £100 for their return within six months There are printed catalogues both of the books and MSS*

Lambeth Palace is a rambling old Gothic building, its different portions dating from various periods of the development of the pointed style in England, beginning with the early English portion attributed to Archbishop Boniface (1244-70), and closing with late Perpendicular Important modern additions were made by Archbishop Howley, after designs by Blore The great gateway, Palace buildings, and Lambeth Church, form a fine architectural group The present gateway, one of the largest in England, was rebuilt about 1490 It has an extremely fine groined roof resting on four pillars On the right is a low door leading into the porter's

lodge, beyond which is a small room with massive walls, from which hang three strong rings, supposed to have been used for prisoners

Passing beneath the gateway we enter the outer court, with the stone Lollard's Tower facing us, and the Great Hall and Manuscript Room on the right. The exterior of the Great Hall is of the time of Charles II, but the Manuscript Room and the whole



LAMBETH PALACE

of the eastern buildings are modern, and harmonize admirably with the ancient structure

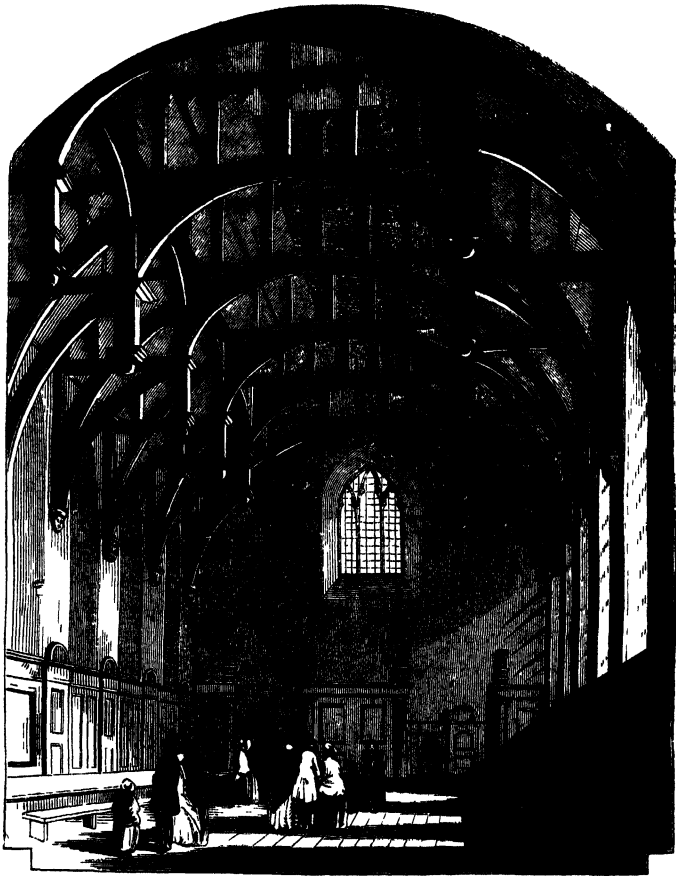
*The Great Hall* is a very lofty and finely proportioned room, 99 feet long by 38 wide and 50 high, built by Archbishop Juxon on the site of the old hall ascribed to Boniface. The walls are panelled, the roof consists of an elaborate framework of timber, with broad semi-circular arches and pendent ornaments, and has a lantern skylight in the centre. The painted window contains numerous relics of the old palace, including a portrait of Archbishop Chicheley,

who repaired the old hall before it was rebuilt by Juxon. A staircase, with an open-work balustrade, leads up from the door of the hall, at the top of which a screen with a gallery above it gives access to a corridor leading to the new building on the right, and the oldest portion of the original structure on the left. The hall now contains the Library, consisting of some 30,000 volumes, founded by Archbishop Bancroft, and bequeathed by him on his death in 1610 to his successors in the see of Canterbury. It is extremely rich in historical records, and the manuscript room in connection with it contains many rare and valuable documents, including the "Lives and Sayings of Philosophers," translated by Lord Rivers in the time of Edward IV, and printed by Caxton, an illuminated Chronicle of St Alban's, a magnificent MS on the Apocalypse of St John, with seventy-eight illuminations, "The Limoges Missal Apocalypse," thirteenth century, "Autograph Letters of Lord Bacon," &c. For further details we may refer our readers to Mr Kershaw's valuable book on the "Art Treasures of the Lambeth Library," and to the catalogues by Dr Maitland and Archdeacon Todd. From the Library we pass by a staircase leading up from the vestibule to a gallery containing portraits of bishops, from which a door leads into the

*Guard room*, a very beautiful ancient chamber referred to as early as the time of Henry VI, and supposed to be a restoration of a former guard room, with a fine panelled and carved roof, and walls hung with portraits of the archbishops, from this room we pass through some private apartments to the vestry of the chapel, leading into the *Chapel* itself, the walls of which are the oldest portion of the palace, and are supposed to have belonged to the original structure of Boniface (about 1250). The beautiful carved and painted oak screen and other internal decorations were added by Laud (1573-1644). The present stained glass lancet windows were the gift of Archbishop Howley, they replace a very beautiful series representing the entire history of man which was destroyed in the Civil Wars. This chapel and the parish church of Lambeth have been the burial places of all the archbishops since the

.

time of Boniface. From the chapel a grand old gateway leads into



THE GREAT HALL, LAMBETH PALACE

the *Post-room*, with a flat decorated ceiling, forming the lowest storey of the Lollard's Tower, deriving its name from the pillar in the

centre, supposed to have been a whipping-post for heretics. A low door in the corner leads down into the *Crypt*, with a gromed roof, running beneath the whole of the chapel, in which Catherine of Arragon is said to have been tried. On the other side of the post-room is the door giving access to the *Lollard's Tower*, erected by Archbishop Chicheley (1434-45), named after the Lollards who were imprisoned in it in the fifteenth century. The small room at the top of the tower called the prison is only 13 feet long by 12 feet wide and 8 feet high. There are eight iron rings in the walls to which the prisoners are supposed to have been chained, and the wainscoting is covered with names and inscriptions partially worn away. There are two windows in this tower, each commanding a fine view, one of the river and Palace of Westminster, the other of the archbishop's gardens.

## CELEBRATED MANSIONS

*Holland House, Kensington*, about two miles from Hyde Park Corner, is a fine red brick and stone mansion in the Renaissance style, built by John Thorpe in 1607, with a stone gateway in front designed by Inigo Jones and carved by Nicholas Stone, and a modern terrace added in 1848. Holland House, so long the rendezvous of the Whigs, is chiefly remarkable for its historical associations, its collections of pictures by Murillo, Van de Velde, Hogarth, Reynolds, Turner, Watts, &c, and its fine library. The art treasures can only be seen by permission of the owner. For full details respecting them and the noteworthy events which have taken place in this famous residence, we refer our readers to "*Holland House*," a book recently written by the Princess Marie von Lichtenstein.

*Lansdowne House*, in Berkeley Square,—to be seen by permission of the owner, the Marquis of Lansdowne,—was built by Robert Adam towards the close of last century, it contains a very fine collection of sculptures and pictures, including, amongst the former, a "*Hercules*" found in 1750 near Hadrian's Villa, Rome, a "*Mercury*" from the

Appian Way, Canova's last work "A Woman Asleep;" and a statue of a child by Rauch, and, amongst the paintings, Hogarth's "Peg Woffington," Reynolds' "Strawberry Girl," "Portrait of Laurence Sterne," and ten other works from the same hand; Landseer's "Deer Stalkers returning from the Hills," several paintings by Leshe, Newton, and other English artists, Raphael's "St. John Preaching in the Wilderness," one of his earliest works, and portraits by Sebastian del Piombo, Murillo, and Velasquez



APSLEY HOUSE

*Apsley House*, Hyde Park Corner, erected in the early part of the present century, is the town residence of the Duke of Wellington, and can be seen by his permission only. A considerable portion of the present building, including a gallery ninety feet long, was built for the Great Duke. It was in a large room facing Hyde Park on the same floor as the drawing room that the Waterloo banquets were held for so many years. The fine art collection includes Correggio's celebrated picture of "Christ on the Mount of Olives," Velasquez's "Waterseller," the scarcely less famous Teniers' "Peasant's Wed-

ding ;" Ostade's "Boobs Drinking," Wilkie's "Chelsea Pensioners reading the account of the Battle of Waterloo," and his portraits of George IV, William IV, Lady Lyndhurst, and others, Sir E Landseer's "Highland Whisky Still" and "Van Amburgh and the Lions," a bust of Sir Walter Scott by Chantrey, one of Pitt by Nollekens, a colossal statue of Napoleon by Canova, and many other valuable works by great sculptors and painters



STAFFORD HOUSE

*Stafford House*, in St James's Park, built in the early part of the present century for the Duke of York, son of George III, was sold, on his death, to the Duke of Sutherland. It is one of the finest private mansions of London, but can only be seen by favour of the Duke himself. The dining room is especially fine, and the so-called Sutherland Gallery, 126 feet long by 32 wide, contains many exquisite gems of art, including Raphael's "Christ bearing His Cross," a

"Magdalen's Head," by Guido, three portraits by Titian, and his "Mercury giving Cupid a reading lesson" and "St. Jerome in the Desert," Murillo's "Prodigal Son" and "Abraham and the Angels;" "A Head of a Young Man," by Parmigiano; Albrecht Durer's "Death of the Virgin," Honthorst's "Christ before Pilate," Vandyck's fine portrait of the Earl of Arundel, Delaroche's well-known "Lord Strafford on his way to execution blessed by Archbishop Laud," Wilkie's "Breakfast Table," with numerous other masterpieces, including examples of the best style of Tintoretto, Zurbaran, Velasquez, Terburg, Lawrence, Bird, Etty, Martin, Landseer, &c.

*Devonshire House*, 78, Piccadilly, only to be visited by permission of its owner, the Duke of Devonshire, was built in the latter half of last century by William Kent. Its most important contents are the fine series of portraits by Tintoretto, Lely, Kneller, Dobson, and Reynolds, the Devonshire collection of gems, and the interesting early editions of Shakespeare, originally the property of John Philip Kemble. The fine modern marble staircase with a glass balustrade is worthy of notice.

*Grosvenor House*, Upper Grosvenor Street, the town residence of the Duke of Westminster, an old mansion with a modern screen in the classic style, contains the Grosvenor Gallery of Pictures, which includes an extremely fine series of the works of Rubens and Claude, with other masters, these may be seen in the months of May and June only, by permission of the Duke of Westminster.

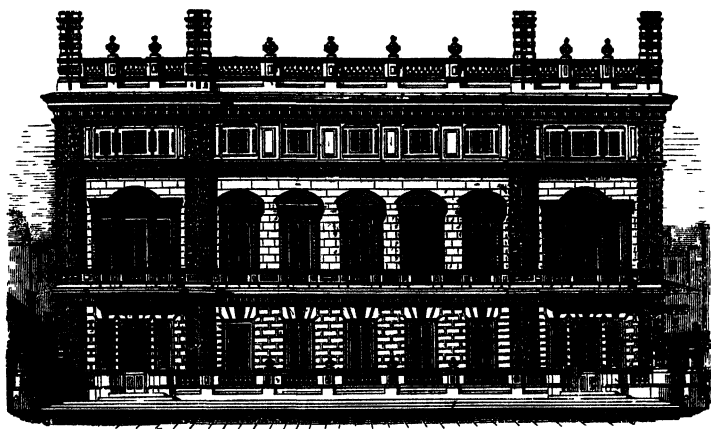
The following are the most celebrated pictures — ten landscapes by Claude, Rubens' "Sarah turning Ishmael away," a small landscape, "The Wise Men's Offering," and four large pictures painted in Spain, Titian's "Tribute Money," P. Veronese's "Annunciation" and "Marriage at Cana," Guido's "Infant Christ sleeping," two portraits by Rembrandt, and his "Salutation," with other important works by Murillo, Velasquez, Salvator Rosa, N. and G. Poussin, Le Brun, Vandyck, Paul Potter, Dow, Cuyp, Snyders, Teniers, Wouvermans, and other foreign masters, Sir J. Reynolds' "Mrs Siddons as the Tragic Muse," Gainsborough's famous "Blue

Boy;" a landscape by Wilson, and West's "Death of General Wolfe," "Cromwell dissolving the Long Parliament," and other works.

*Bath House*, 82, Piccadilly, erected in the early part of the present century by the first Lord Ashburton, contains a splendid collection of pictures, principally Dutch and Flemish, which are only shown to visitors by the special permission of their owner. The following are among the most noteworthy — Rembrandt's portraits of himself, and of Lieven von Coppenol, G. Dow's "Hermit kneeling before a Crucifix," Terburg's "Girl in a Yellow Jacket," Metz's "Girl in a Scarlet Jacket," Netscher's "Boy blowing Soap Bubbles," "An Ale House," by Jan Steen, Teniers' celebrated "Seven Works of Mercy," and several other fine works, "A Village Alehouse," by Ostade, two groups of cattle by Paul Potter, fine examples of the style of Philip Wouwermans, Cuyp, Backhuysen, Van Huysum, and other Dutch masters, Rubens' celebrated "Wolf Hunt" and "Rape of the Sabines," numerous portraits and a "Holy Family" by Vanduyck, a "Madonna and Infant Christ with attendant Angel," ascribed to Leonardo da Vinci, a group of saints attributed to Correggio, "A Young Girl and her Lover," by Giorgione, "Christ on the Mount of Olives," by Paul Veronese, Murillo's "St Thomas with Beggar Boys," a "Madonna and Child with Angels," and "Christ gazing up to Heaven," and "A Head of Ariadne," by Sir Joshua Reynolds.

*Bridgewater House*, St James's, opposite the Green Park, a fine modern building by Sir Charles Barry (1851), the town house of the Earl of Ellesmere, contains the celebrated Bridgewater Gallery, which is open to the public on Mondays, Tuesdays, Thursdays, and Fridays from 10 to 5. Catalogues are sold in the gallery. The following are among the most valuable and interesting of the pictures in this famous collection — Raphael's "Vierge au Palmier" (1506), and his "Vierge au Diadème," Titian's "Diana and Actæon," "Birth of Venus," "Four Ages of Life," and "Diana and Calisto," a very fine female head by Elmi, S del

Piombo's "Entombment;" "Salvator Rosa's "Augures," An Caracci's "Vision of St. Francis," "St John the Baptist," "St Gregory Praying," and "Christ on the Cross," L. Caracci's "St Francis," a "Pietà," and "Dream of St. Catherine," Guercino's "David and Abigail," and "Saints in Adoration," Guido's "Infant Christ asleep on the Cross," Tintoretto's "Entombment" and "Presentation in the Temple," Velasquez's portraits of himself and of Philip IV of Spain, Rubens' "St Theresa" (a sketch), and his



BRIDGEWATER HOUSE

"Mercury and Hebe," a "Madonna and Child," by Vandyck, four landscapes by Claude, five by Berghem, six by Ruysdael, two by Backhuysen, and six by Cuyp, including the famous "Landing of Prince Maurice at Dort," several fine sea pieces by Vandevelde, including two naval battles, Jan Steen's "Schoolmaster" and his "Fishmonger," Teniers' celebrated "Village Fair," "Alchymist in his Study," "Village Wedding," and other fine works, A Ostade's "Tric Trac," "Dutch Courtship," "Lawyer," "Village Alehouse," &c, Dow's "Interior, with portrait of himself," &c, with examples

of Metz, Wouvermans, and other continental masters, and some few works by English artists, such as Turner's "Gale at Sea," and Dobson's "Portrait of the Duke of Cleveland."

*Hertford House*, Manchester Square, one of the finest private mansions in London, is the residence of Sir Richard Wallace, who has lately built a magnificent gallery for his celebrated collection of pictures. These he generously lent for three years to the Bethnal Green Museum, where they attracted many thousand visitors. The gallery can be seen only by permission of the owner.

*Dudley House* in Park Lane is the residence of the Earl of Dudley, who possesses one of the finest private picture-galleries in England. It may sometimes be seen by card, to be obtained of Messrs Smith, 137, New Bond Street. *Montague House*, near Whitehall Gardens, the town residence of the Duke of Buccleuch, *Chesterfield House*, South Audley Street, the town house of the Earl of Chesterfield, the home of the celebrated writer, Lord Chesterfield, and Lord Northbrook's house, known as the *Baring Gallery*, 41, Upper Grosvenor Street, are also remarkable for the beauty of their art collections, which may be sometimes seen by favour of their noble owners. Among the most magnificent mansions recently erected are *Dorchester House*, Park Lane, the residence of Mr Holford, designed by Lewis Vulliamy, and *Brook House*, Park Lane, the residence of Sir Dudley Coutts Majoribanks.



## THE CLUBS

**T**HE Clubs of London are so far-famed and the buildings are, architecturally, of so much importance that we have deemed it advisable to give a list of the most important. Permission to view the interior of any of the clubs can only be obtained by the personal introduction of a member.

*The United Service Club-House*, at the corner of Pall-Mall and Carlton Place, was erected in 1826 from designs by Nash, members must not hold rank under that of major in the army, or of commander in the navy. There are about 1,500 members.

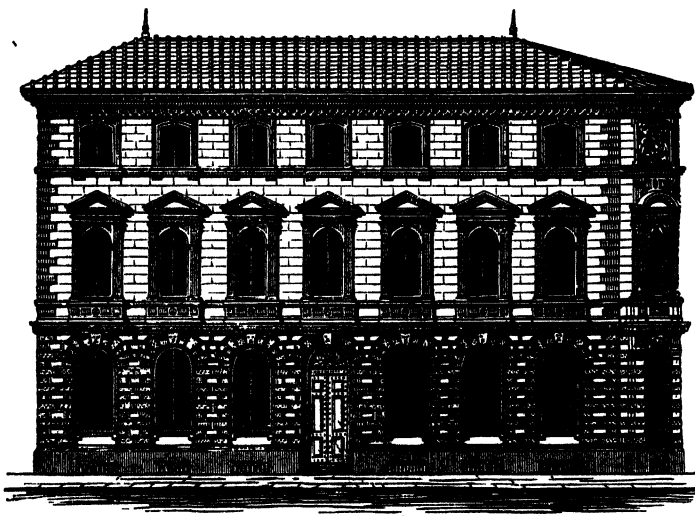


THE ATHENÆUM CLUB-HOUSE

*The Athenæum Club-House*, at the opposite corner of Carlton Place, was opened in 1830. The design is by Decimus Burton, and is remarkable for the frieze which runs round the whole of the upper portion of the building, the only example of the kind in London, the statue over the entrance is that of Minerva. Membership is exclu-

sively limited to individuals known for their literary or scientific attainments, artists of eminence, or gentlemen distinguished as patrons of literature, science, and art. There are 1,200 members. The library is one of the best in London.

*The Travellers' Club-House*, 106, Pall Mall, next the Athenæum, was built in 1831 from designs by Barry. The Pall Mall front is said to be an improved version of the Palazzo Pandolfini at Florence,



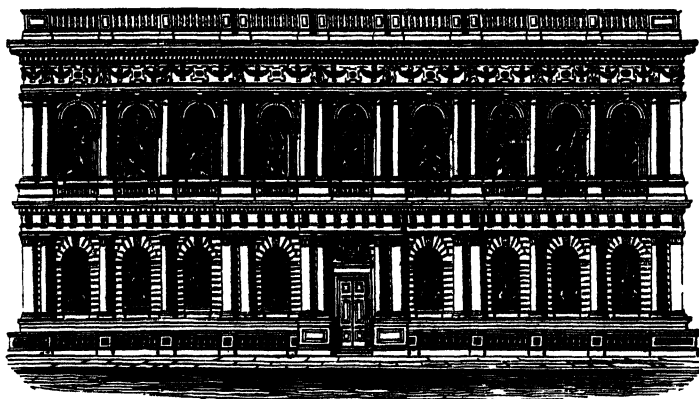
THE REFORM CLUB-HOUSE

but it is in the garden front that the architect has displayed his originality, and produced a charming and graceful composition. The club numbers 700 members, and, as the name implies, foreign travel is a necessary qualification for membership.

*The Reform Club-House* adjoins the preceding and is also by Barry, erected in 1839. The façade, which is much admired, resembles somewhat that of the Farnese Palace at Rome. The build-

ing is more lofty than either of the before-mentioned club-houses, having an additional storey which is let out in private chambers to members. The interior is very spacious, especially the large hall, which occupies the entire height of the ground and principal floors, and is lighted through the core in its ceiling. The water supply is from an artesian well, 360 feet deep. There are 1,400 members, all of whom belong to the Liberal party in politics.

*The Carlton Club-House*, next to the Reform, was originally built by Sir Robert Smirke, but was entirely rebuilt and much enlarged by Mr Sydney Smirke in 1856. The façade is very strik-



THE CARLTON CLUB-HOUSE

ing, the polished granite pillars giving it an extremely rich and noble appearance. The design is Italian of two orders, Doric and Ionic, and resembles the east front of St Mark's Library at Venice. The material is Caen stone, the granite of the columns and pilasters came from Peterhead, and was polished by machinery. On the ground-floor is a coffee-room of large proportions, surmounted by a glazed dome, and on the first floor are a sumptuous drawing room, billiard room, and dining room, and above are smoking rooms and servants'

dormitories. The club numbers 950 members, who are Conservative in politics

*The Oxford and Cambridge Club-House* follows next the Carlton. It was built in 1837 by Sir Robert and Mr Sydney Smirke, and is of joint Greek and Italian design. There are 1,000 members, 500 from each University.

*The Conservative Club-House*, in St James's Street, was opened in 1845. It was built from designs by Basevi and Sydney Smirke, and



THE OXFORD AND CAMBRIDGE UNIVERSITY CLUB-HOUSE

with the exception of the Carlton and the Reform is, in many respects, the most splendid edifice of its kind. The façade is of two orders, of which the upper is much admired, the lower or basement is common-place, and there appears to be a total want of unity in the two divisions. But it is for its interior and decorations that this club-house stands pre-eminent. The central hall, staircase, saloon, drawing room, and card rooms are embellished with encaustic paintings by Sang. The hall is the most striking fea-

*Union Club-House*, Trafalgar Square and Cockspur Street, erected from designs by Sir Robert Smurke, chiefly for merchants, lawyers, members of parliament, and others

*The Garrick Club*, 13 and 15, Garrick Street, Covent Garden, founded in 1831, the present building was erected in 1860 The club is composed of literary men and actors A large number of portraits of theatrical celebrities, chiefly collected by the late Charles Matthews, adorn the walls, some of them are extremely interesting These may be viewed every Wednesday (except during September,) between 11 and 3, on the personal introduction of a member



THE UNITED UNIVERSITY CLUB-HOUSE

*White's Club-House*, 38, St James's Street, established in 1736, was previous to that time a chocolate house which dated back to 1698 Horace Walpole and George Selwyn were members In 1814 the club entertained the Emperor of Russia and the King of Prussia at a banquet, and a few weeks later, the Duke of Wellington

*Brooks's Club*, 60, St James's Street, was originally founded in Pall Mall in 1764 The present house was built in 1778, from designs by Holland. Sheridan was black-balled three times by George

Selwyn, because his father had been on the stage. Both this and White's club are managed on the "farming" principle.

The following club-houses should also be mentioned —

*Alpine*, 8, St. Martin's Place, Trafalgar Square.  
*Arthur's*, 69, St James's Street  
*Boyle's*, 28, St James's Street  
*Burlington Fine Arts*, 17, Savile Row  
*City Carlton*, 83, King William Street  
*City Liberal*, 71, Queen Street, Cheapside  
*City of London*, 19, Old Broad Street  
*Civil and Military*, 316, Regent Street  
*Cocoa Tree*, 64, St James's Street.  
*Devonshire*, 50, St James's Street  
*Farmers*, Salisbury Square, E C  
*Grafton*, 10, Grafton Street  
*Gresham*, Gresham Place, City  
*Hanover Square* (Cercle des Nations), Hanover Square  
*Junior Army and Navy*, 13, Grafton Street  
*Junior Athenæum*, 116, Piccadilly.  
*Junior Conservative*, 29, King Street, St James's  
*Junior Naval and Military*, 68, Pall Mall.  
*Marlborough*, 52, Pall Mall  
*National*, 1, Whitehall Gardens  
*Naval and Military*, 94, Piccadilly  
*New University*, 57, St James's Street  
*Oriental*, Hanover Square  
*Pall Mall*, 7, Waterloo Place  
*Portland*, 1, Stratford Place, W  
*Raleigh*, 14 and 16, Regent Street  
*Royal Thames Yacht Club*, Albemarle Street  
*St James's*, 106, Piccadilly  
*St Stephen's*, 1, Bridge Street, Westminster  
*The Arts*, 17, Hanover Square  
*The Turf*, 4, Grafton Street  
*Verulam*, 54, St James's Street  
*Whitehall*, Parliament Street  
*Windham*, 11, St James's Square



## PART IV.—PLACES OF PUBLIC WORSHIP.

### ST PAUL'S CATHEDRAL

**RULES OF ADMISSION**—*St Paul's Cathedral is open daily, and visitors may inspect the interior except during the hours of divine service, which is performed regularly at 8 a m in the chapel, at 10 a m, and  $\frac{1}{4}$  past 3, or 4 p m, in the choir on week-days and on Sundays at 10 30 a m, 3 15 p m, and 7 p m beneath the dome, a space in which 5,000 persons can be accommodated For visiting those parts of the Cathedral not to be seen without a guide, the following fees are charged The Whispering, Stone, and Golden Galleries, 6d, the Ball, 1s 6d, the Library, Great Bell, and Geometrical Staircase, 6d, the Clock, 2d, the Crypt, with monuments, 6d—making in all 3s 2d*

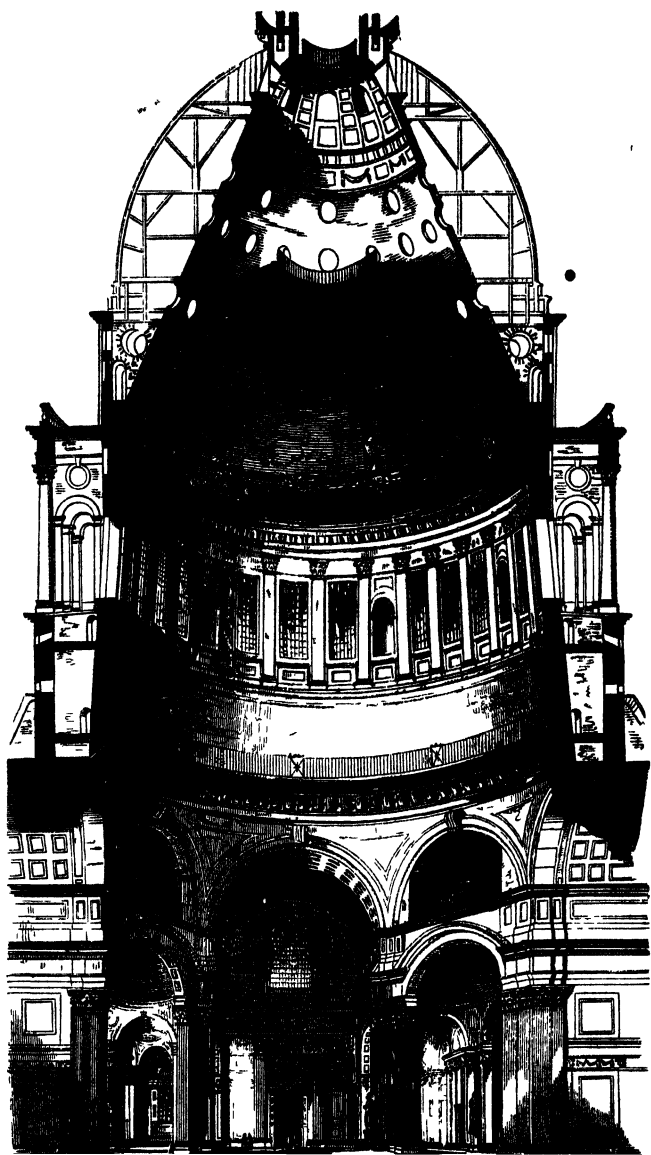


THE present St Paul's Cathedral, which occupies the site of a Gothic church destroyed by the Great Fire of 1666, was commenced three years after that event, and completed in 1710 It is the largest and finest Protestant cathedral of the world, and is considered the masterpiece of its architect, Sir Christopher Wren

The ground plan of St. Paul's is a Latin cross, with nave, choir, and transepts It is 500 feet long from east to west, by about 250 feet wide at the transepts The outside consists of two orders, one over the other, and the western entrance has a portico of twelve Corinthian columns supporting an entablature, from which rise eight

composite columns crowned by a second entablature, surmounted by a pediment enriched with sculptures and statues by Francis Bird, who also executed the statue of Queen Anne before the western door. The western towers, about 250 feet high, are decorated with Corinthian columns. The dome, the principal feature of the building, is a triple structure, consisting of three domes, one within the other, the part seen from the outside springs from a base 250 feet high from the pavement, the summit is 404 feet high. The semicircular porticos, north and south, are very beautiful, and harmonize well with the dome and western portico. Unfortunately, St Paul's is too closely surrounded by houses to appear to advantage, even from its chief approach, Ludgate Hill, but the view from the river or from Blackfriars Bridge is magnificent.

The *Interior* of the building at present suffers from want of decoration, but is not likely to do so much longer, as the best plan for supplying the deficiency is now warmly discussed. Another drawback is the insufficiency of light, as from the floor of the church the paintings on the cupola can scarcely be distinguished. The architect is not, however, responsible for either of these faults, for it is known that his first design was for a large central dome enclosed by eight smaller cupolas, prolonged at the west end by another cupola with a fine portico. The dome and the eight supporting arches of this design were alone carried out, and Sir Christopher is said to have wept when he was compelled to adopt the long nave and side aisles of a Roman Catholic cathedral. The best views of the interior are to be obtained from beneath the dome and from the western doors. The paintings in the dome, eight in number, are by Sir James Thornhill, and represent the chief events in the life of St Paul. Of the few painted windows at the west end, the greater number are from Munich, the gift of private persons. The partial gilding of the dome, and the use of the space beneath it for public worship, are due to the enlightened liberality of Dean Milman. The following details of the choir, &c should be noticed before proceeding to ascend the dome and inspect the monuments: the carvings of the choir stalls by Grinling Gibbons, the pulpit, designed by Mylne and executed by Wyatt, the organ, built



by Bernhardt Schmidt in 1694, and then considered the finest in England, the new pulpit by Penrose, consisting of different coloured marbles, and, perhaps most interesting of all, the inscription to Wren, "*Si monumentum quæris, circumspice*" ("If you would see his monument, look around you"), on the inner porch of the north transept.

• *The Ascent to the Dome* — A door in the south aisle, near the circle, opens on to a winding staircase leading to the long galleries above the aisles of the cathedral, with massive rafters of timber overhead. In the southern gallery is the *Library*, founded by Bishop Compton, containing 7,000 volumes. The decorations of this room are extremely beautiful. The floor consists of 2,300 small pieces of oak of various colours artistically arranged, and the gallery is supported by huge brackets of oak finely carved. At the end of this gallery is the *Geometrical Staircase* designed by Wren, and on the left a steep flight of steps leads to the *Clock Room*, in the south-west tower, with the great bell on which the hours are struck. The bell was cast in 1716, it is about ten feet in diameter, and weighs 11,474 lbs. On it is the inscription "Richard Phelps made me, 1716". The dial on the outside of the clock is 57 feet in circumference, the minute hand is 8 feet long, and weighs 75 lbs, the hour hand is 5 feet 5 inches long, and weighs 44 lbs. The bell is christened "Great Tom," and is never used except to ring out the hour or to toll forth the tidings of the death or funeral of some royal person, or of a Bishop of London, a Dean of St Paul's, or a Lord Mayor who has died in office. In the northern gallery is the model of the first design for St Paul's, over the abandonment of which Wren shed tears. Returning towards the dome after our examination of the northern and southern galleries and the clock room, and ascending another flight of steps, we reach the

*Whispering Gallery*, so called from the fact that the faintest whisper uttered in one spot may be heard across the huge circle to a spot exactly opposite. From this gallery the best view is to be obtained of the paintings in the dome, which are, however, much

injured by the damp. Leaving the Whispering Gallery, we again ascend, the steps gradually becoming narrower and narrower, and reach the

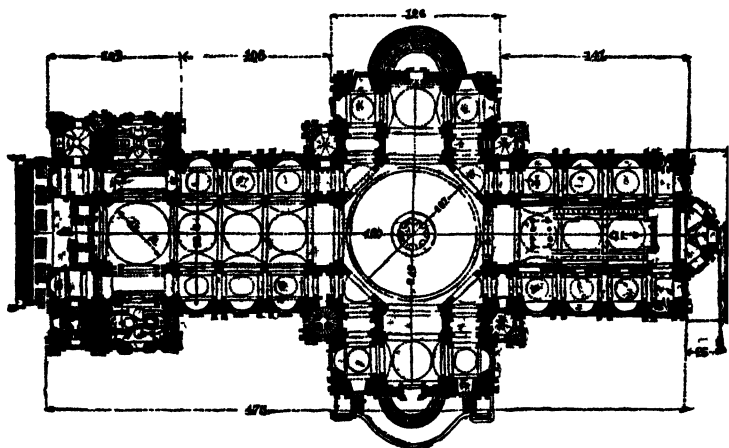
*Stone Gallery*, 223 feet above the pavement, encircling the base of what has been called the "great colonnaded pedestal" of the dome, it consists of an outer gallery with a stone breastwork, commanding a fine view of London, and also of the statues in the pediment of the west front, and the western towers of the cathedral itself. Higher yet and higher we ascend, gaining the

*Outer Golden Gallery*, so called on account of the gilt railings, from which a yet more extensive view may be enjoyed on a clear day. In the early morning in summer time we may see far over the Hills of Highgate and Hampstead on the north, over many score of miles of the flat country of Essex, with the Thames widening as it approaches the sea, on the east, the Crystal Palace and the range of Surrey hills beyond it on the south, and all the marvellous array of the West End streets and squares, with Hyde Park and Kensington Gardens looking like little fields, stretching far away along the banks of the river to the west.

The remainder of the ascent is through the upper portion of the second of the three domes before alluded to, which is of brick work and rises above the inner dome in the shape of a cone, supporting the lantern, ball and cross, and surrounded by the third dome, which is of wood enclosed in lead, and is that seen from the outside. Leaving the last of the steps, we are compelled to climb by perpendicular ladders, the last of which brings us to a narrow aperture leading into a small room in the dome exactly under the ball and cross. A strong nerve is now required to complete the arduous ascent, as it has to be made by climbing up projections in the masonry on one side of the room, and squeezing through a small circular opening at the top, which gives access to a platform open on all sides to the sky. Above rises the dark ball, 6 feet 2 inches in diameter, weighing about 5,600 lbs, surmounted by a gilded cross 15 feet high, weighing 3,360 lbs. The effect of the

organ, when heard from below, on the way up or down the dome is extremely grand. Returning to the floor of the Cathedral,

*The Monuments* are most of them interesting rather on account of the great men they commemorate than from an artistic point of view, the principal are those to Nelson, by Flaxman, R A, to Lord Cornwallis, by Rossi, to Major-General Houghton, by Chantrey, the Cadogan and Bowes monuments, and the statue of Sir Polteney



PLAN OF SAINT PAUL'S

Malcolm, by the same artist, the monument to Sir Ralph Abercromby, by Sir R Westmacott, those to Sir John Moore, Howe, Rodney, and Collingwood, statues of Sir William Jones, the orientalist, Earl St Vincent, Astley Cooper, Dr Babington, and above all, the statues of John Howard and Dr Johnson, by Bacon, of Sir Joshua Reynolds, by Flaxman, and the kneeling figure of Bishop Heber, by Chantrey. The Duke of Wellington's monument, by E Stephens, is not yet finished, this will be the finest work of its kind in England, and will rival if not surpass the far-famed tombs of Italy and Germany.

The *Crypt* contains the tomb of Wren, a simple unostentatious monument, and the sarcophagus of Nelson, placed in the centre of a circle of pillars immediately beneath the dome, the effect of which is very striking when the piers and arches are dimly lit by the guide's lantern. This sarcophagus was prepared by Cardinal Wolsey for his own burial, but his death, in disgrace, prevented its being used for that purpose. Nelson's coffin was made of part of the wood of the ship *L'Orient*, which was engaged in the battle of the Nile. Dr. Boyce, the musician, George Dance, the architect; Sir Joshua Reynolds, Sir Thomas Lawrence, Benjamin West, John Opie, James Barry, J. M. W. Turner, Sir E. Landseer, all artists, the great Duke of Wellington and Lord Collingwood are also buried in the crypt, before leaving it the visitor should turn to a dark recess in the eastern wall, containing the interesting relics of several of the monuments of old St Paul's, including effigies of Sir Nicholas Bacon, Dean Colet, Sir Christopher Hatton, and Dr Donne, the poet, by Nicholas Stone, one of our earliest sculptors. The last named, the only statue in anything like good preservation, is a genuine work of art.

The visitor to London should endeavour to be present at the "Festival of the charity children," held beneath the dome in St Paul's Cathedral, on the first Thursday in June, when five or six thousand young children are assembled. The charge for admission is 2s 6d., and the money collected is given to the charity.

The space immediately round St Paul's Cathedral and burial ground is known as St Paul's Churchyard.

## WESTMINSTER ABBEY.

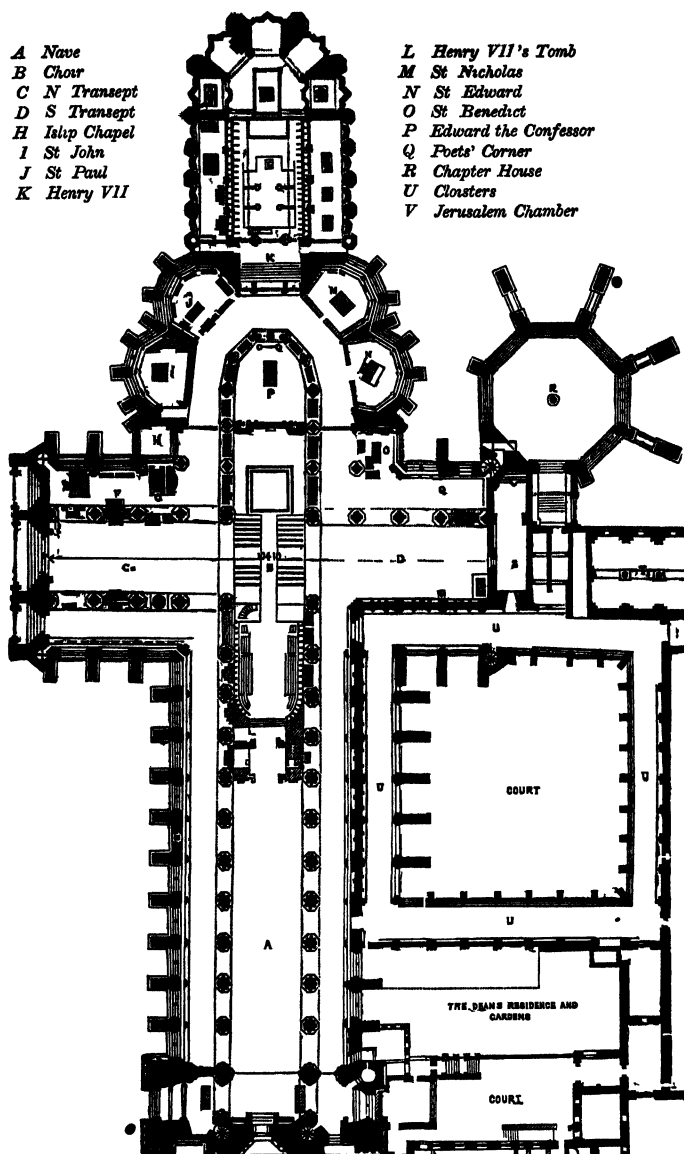
**RULES OF ADMISSION**—*The Abbey and Chapter House may be seen from 11 to 3 in the winter, and from 11 to 3 and 4 to 6 in the summer, every day except Sundays and the great Church festivals There is choral service daily from 10 to 11 a m and from 3 to 4 p m, during which visitors are not allowed to wander about the Abbey The choir, nave, transepts, and cloisters are free, but sixpence is charged for admission to the rest of the Abbey, over which the visitor is conducted by a guide*



**GENERAL SURVEY**—The original stone structure of Westminster Abbey (or the Minster west of St Paul's) is supposed to have been built by Edward the Confessor between 1055-65, for a Benedictine monastery, and to have occupied the site of an old Saxon church dating from the time of King Sebert, in the seventh century All that is now left of the Confessor's buildings, however, are a few traces about the choir and the substructure of the dormitory, and the Pyx house, or chapel of the Pyx (not shown to ordinary visitors), in which the sacred vessel containing the Eucharistic elements was kept, on the south of the Abbey But few relics of Norman work, and those of uncertain date, remain The choir and transepts of the present building are Early English or Early Pointed, and were built by Henry III and opened in 1269 The present Henry the Seventh's chapel occupies the site of a chapel to the Virgin, also erected by Henry III The work was carried on by Edward I, who added the four eastern bays, which belong to the transition period, between early English and decorated Gothic The greater part of the existing building, however, belongs to the 14th and 15th centuries, having been added under successive abbots. The west front and window were begun by Richard III

*A Nave*  
*B Choir*  
*C N Transept*  
*D S Transept*  
*H Islip Chapel*  
*I St John*  
*J St Paul*  
*K Henry VII*

*L Henry VII's Tomb*  
*M St Nicholas*  
*N St Edward*  
*O St Benedict*  
*P Edward the Confessor*  
*Q Poets' Corner*  
*R Chapter House*  
*U Cloisters*  
*V Jerusalem Chamber*



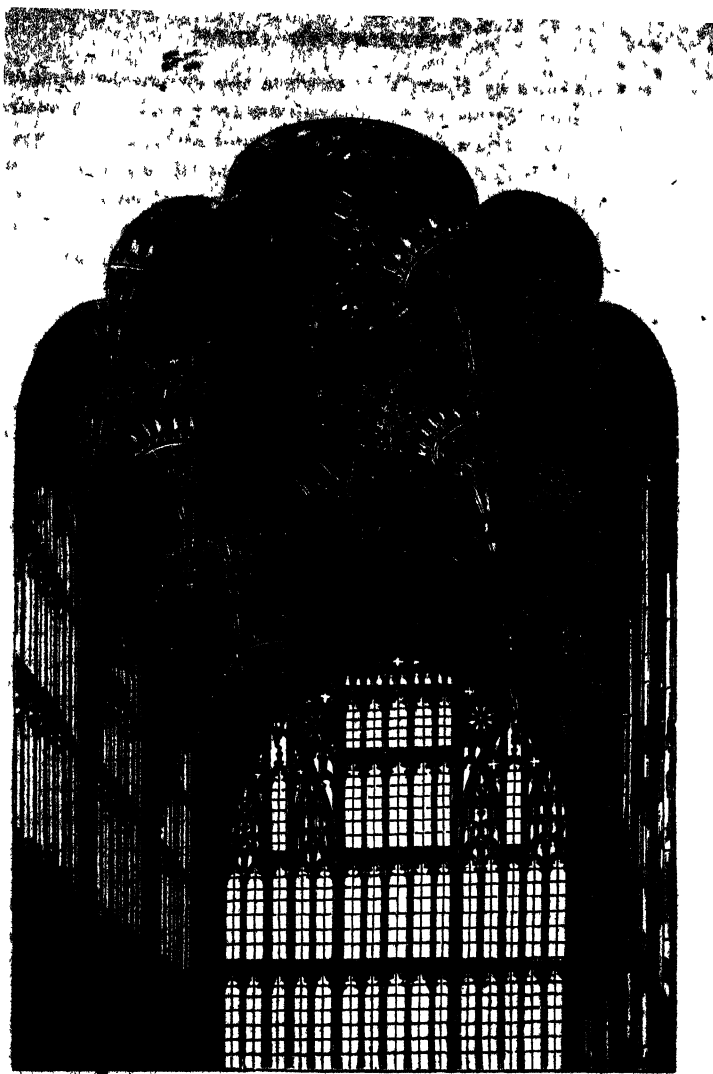
and completed by Henry VII., to whom also we owe the beautiful chapel known by his name The two western towers, which unfortunately do not harmonize well with the rest of the building, were added after designs by Sir Christopher Wren in the 18th century, so that with the exception, perhaps, of the Norman, about which some uncertainty prevails, we have a specimen in Westminster Abbey of every style of architecture which has obtained in England from Anglo-Saxon to early Renaissance.

Westminster Abbey as it now stands is in the form of a Latin cross; it is 511 feet long by 203 wide across the transepts, the nave and aisles are 74 feet wide, the choir 38 and Henry the Seventh's chapel 70 feet wide The best views of the outside of the Abbey are from the open space before the west front, and from the top of Parliament Street.

The Abbey may be entered either from Poets' Corner, the north transept, or the great west door The last named is the best for a first visit, as on stepping through it a very fine general view of the interior may be obtained

We propose considering first those parts of the abbey which are open free to the public—viz, the choir, the nave, and the transepts

*The Choir*, a beautiful specimen of Early English architecture, has been fitted up with decorations in the style which prevailed in the reign of Edward III The stalls and fronts of the pews, &c., are all elaborately finished. The mosaic reredos above the high altar, representing the Last Supper, is modern, and was designed by Messrs. Clayton and Bell, the pavement in front of the altar, however, is old, having been laid down by Henry III (1268) The eight windows in the Lantern, or Central Tower, above the centre of the choir, are modern, and represent angels, forming part of a design illustrative of the Te Deum, whilst at the east end of the choir there exist in the upper windows six figures, fragments of ancient stained glass, representing Christ and Mary, Edward the Confessor, St John the Evangelist, St Augustine, and St. Melitus, Bishop of London Other objects of interest in the choir are the



ROOF OF HENRY VII's CHAPEL.



tombs of Sebert, ~~king~~ of the East Saxons, of Anne of Cleves on the right of the altar, and of Edmund Crouchback, Earl of Leicester, and Aymer de Valence on the left. The last named is an especially fine specimen of decorated Gothic architecture. We must also call attention to the retabulum at the back of the sedilia over King Sebert's tomb, a beautiful specimen of 13th century architecture, found by Mr Blore in the Islip Chapel about thirty years ago.

The coronation of our English sovereigns has taken place in the centre of the choir beneath the central tower ever since the building of the cathedral.

*The North Transept*—Immediately on entering by the north door the visitor will note the following monuments. On the right hand —

Admiral Sir Charles Wager (1743), by Scheemakers

William Pitt, Earl of Chatham (1778), by Bacon

Lord Palmerston, in the robes of the Garter (1865), by Jackson

Lord Robert Manners, and Captains Bayne and Blair, killed in action (1782), by Nollekens, and

Lord Mansfield, Chief Justice (1793), by Flaxman

On the opposite side —

John Holles, Duke of Newcastle (1711), by Bird

George Canning, statue by Chantrey (1827)

William Cavendish and Duchess (1676)

Sir John Malcolm, by Chantrey

Sir Peter Warren (1752), by Roubiliac, and

Sir Robert Peel, by Gibson.

In the *Western Aisle*, the most interesting monuments are those to —

Sir Eyre Coote, by Banks

Warren Hastings, by Bacon

Elizabeth Warren, seated figure holding an infant, often termed "Charity," by Westmacott

Admiral Balchen, Admiral Watson, General Percy Kuk, and Lord

Aubrey Beauclerk, all by Scheemakers

This aisle also contains a window to the memory of those who were lost in H M S "Captain," and a small lancet window to the



END OF NORTH TRANSEPT

memory of Brigadier Adrian Hope, C B., killed during the Indian Mutiny.

The *east side* of the north transept was formerly divided into three chapels by screens, but is now one continuous passage, this portion, however, is shown with the other chapels on payment of a small fee

Here the visitor will find the celebrated tomb of Sir Francis de Vere, —so good that it has been said to be from a design by Michael Angelo, and the remarkable monument to Mr and Mrs Nightingale, by Roubiliac, together with a full length statue of Mrs Siddons as Lady Macbeth, by Campbell, Telford, the engi-

neer, by Bailey, and Admiral Kempenfelt, lost with 900 others in the foundering of the "Royal George"

The rose window in the north transept was erected in 1722, and represents our Saviour, the twelve Apostles, and four Evangelists. Beneath are six lancet windows to the memory of officers who fell in the Indian Mutiny of 1857-8

*The South Transept*—The name of Poets' Corner has been given to a large portion of this transept on account of the number of monuments to great poets which it contains, the following are among the most interesting —On the south side, Ben Jonson and Milton, both by Rysbrack, Samuel Butler, author of "Hudibras," and Gray, author of the "Elegy in a Country Churchyard," by Bacon, William Shakespeare, by Scheemakers, Edmund Spenser, Thomson, author of "The Seasons," John Gay, whose short epitaph written by himself, has been censured by some for its levity, and Oliver Goldsmith (over the entrance to the chapel of St Blaise), the latter by Nollekens

On the *west side*, Addison (buried in the north aisle of Henry the Seventh's Chapel), by Westmacott, David Garrick, by Webber, and Handel, by Roubiliac

On the *east side*, beneath a memorial window, the visitor will note the tomb of Geoffrey Chaucer, "the father of English poetry," surmounted by a Gothic canopy erected in the reign of Edward VI, but now much defaced. The window was executed in 1868 from designs by J G Waller. Close by is the monument to John Dryden, by Scheemakers. Beneath the pavement lie Samuel Johnson, Macaulay, and Charles Dickens, the two latter immediately under the monument to Addison. Beaumont rests in an unrecorded grave beneath the monument to Dryden.

Other noteworthy monuments are those to Matthew Prior, by Rysbrack, Shadwell, Michael Drayton, Cowley, Campbell, and Southey. On the *south side* we note also the monument by Roubiliac, to John, Duke of Argyle and Greenwich, in which the figure of Eloquence is much admired.

Busts of W M Thackeray, and George Grote, the historian, both of whom are buried here, are also on the west side of this transept

The painted window at the south end was executed in 1847

*The Nave* — The nave, as a whole, presents an extremely striking appearance, with its clustered columns, lofty roof, long rows of clerestory windows and galleries of double columns above the side aisles. The great west window, dating from 1735, is filled with painted glass representing Abraham, Isaac, Jacob, and other Old Testament worthies. The organ screen, designed by Blore, was erected in 1831, the organ, which formerly stood in the centre, was entirely rebuilt in 1848. The screen contains the monuments of Sir Isaac Newton (1726), and James, Earl Stanhope (1720), both by Rysbrack. On the right of the western door is the monument to John Conduit, Master of the Mint, by Cheere, above that to William Pitt, by Westmacott, on the left hand Admiral Hardy, also by Cheere, and close by is James Cornewall, by Taylor.

In the *south aisle* the principal monuments are —

William Congreve, the dramatist

Admiral Tyrrel, by Nathaniel Read

Major-General Fleming and General Wade, by Roubiliac

Lieut -General Townsend, by Carter

Sir Godfrey Kneller, by Rysbrack

Major André (shot as a spy during the American war), by Van Gelder, and nearly opposite (on the organ screen),

Thomas Thynne, by Quellin, also

Sir Cloudesley Shovel, by Bird, and Sir James Outram (bust), by Noble

In the *north aisle* the chief monuments of interest are —

Charles James Fox, by Westmacott

Right Hon Spencer Perceval (shot in the lobby of the House of Commons), also by Westmacott

William Horneck and Dr Woodward, by Scheemakers

Captain Montague, killed in Lord Howe's victory<sup>1</sup> (1794), by Flaxman

Visitors should also note a full length figure of William Wilberforce (in the choir aisle), by Joseph, and a seated figure of Sir Thomas Fowell Buxton, by Thrupp. There are also tablets to the memory of Henry Purcell, William Croft, John Blow, Samuel Arnold, and Charles Burney, the composers.

In the nave are also the tombstones of Dr Hunter, Robert Stephenson, the engineer, Sir Charles Barry, architect of the Houses of Parliament, and Tompion and Graham, inventors of the chronometer, next to the latter, a black marble slab marks the spot where David Livingstone is buried, and close by Sir Colin Campbell (Lord Clyde), and Field-Marshal Sir George Pollock. Recent interments have been those of Sir W. Sterndale Bennett, the composer, and in the nave Sir Charles Lyell. A window on the north aisle is erected to the memory of Sir Isambard Kingdom Brunel, the engineer.

In the south clerestory of the nave there are six modern windows (1856-60), the figures in which, representing the prophets, and executed by Messrs Clayton and Bell, are nearly 10 feet high, this is the largest work in stained glass which has been produced in England during the present century.

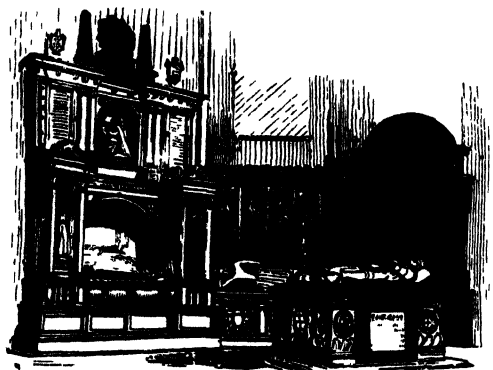
In the *Baptistry* is a statue of Wordsworth, by Lough, and a small, but elegant, monument to John Keble, the author of "The Christian Year."

**THE CHAPELS** —1 *Chapel of St Benedict* —This chapel cannot be entered by visitors, but it may be seen from Poets' Corner. On the south wall there are remains of ancient decorations. The chief monuments are those to Simon Langham, Archbishop of Canterbury (d 1376), the Countess of Hertford (d 1598), Dean Goodman (d 1601) and Cranfield, Earl of Middlesex (d 1645) and his wife. Before entering the next chapel we notice a much mutilated mosaic decoration commemorating the children of Henry III, who died in 1257.

2 *Chapel of St Edmund* —Dedicated to Edmund, king of the Angles, killed by the Danes about 870. In this chapel the chief monuments are those to William de Valence, Earl of Pembroke, murdered 1296, the most ancient existing example of the use of

enamel for monumental decoration in England, John of Eltham, son of Edward II, died 1334, in his nineteenth year; Frances, Duchess of Suffolk, mother of Lady Jane Grey, and Elizabeth Russell Edward Lytton Bulwer, Lord Lytton, is buried in this chapel (d. 1873)

3 *Chapel of St Nicholas*—Dedicated to the so-called "Boy Bishop," Nicholas, Bishop of Myra, the patron of youth (d about 392). This chapel contains monuments to Philippa de Bohun, wife of Edward Plantagenet (d 1443), Lady Cecil (d 1591),

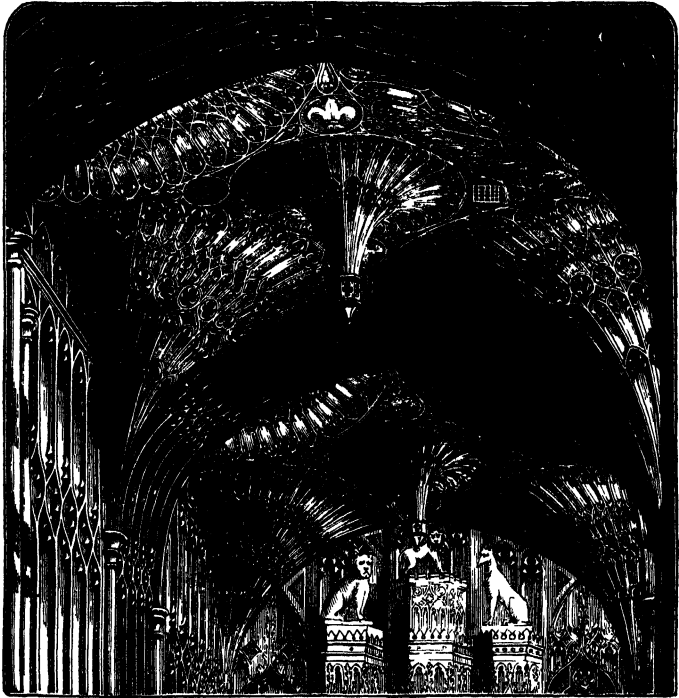


CHAPEL OF SAINT NICHOLAS

Mildred, wife of the great Lord Burghleigh, and their daughter, Anne, Duchess of Somerset, wife of the "great Protector" (d 1587) In the centre of the chapel stands the handsome monument to Sir George Villiers (d 1618) and his wife the Countess of Buckingham, (d. 1632), by Nicholas Stone, who left this memorandum "In 1631 I made a tomb for the right honourable lady the Countess of Buckingham, and sett it up in Westminster Abbey, and was payed for it five hundred and sixty pounds."

4 *Henry the Seventh's Chapel*—The sculptures of the arch, passing from Henry the Fifth's tomb, over the steps of this chapel are cited

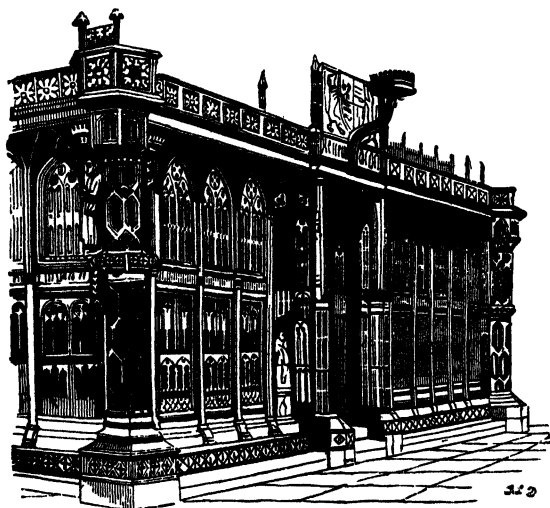
by Flaxman as one of three typical examples of English sculpture at this period. The statues within the chapel itself, which originally numbered 3,000, but of which few now remain, are considered the finest works of English sculpture produced in the reign of Henry VII.



HENRY THE SEVENTH'S CHAPEL

The chapel consists of a nave, two aisles, and five smaller chapels at the east end, and is, in fact, a continuation of the choir of the abbey itself. This peculiar arrangement is borrowed from the French *chevet*, termination or apse, surrounded by chapels. The chief beauty of this chapel is the fan tracery roof, allowed to be the

richest specimen of the Tudor style of vaulting in England. "This miracle of the world," says the old writer Leland, "is the glory of its style and age," and a modern author, Washington, thus describes it "By the cunning labour of the chisel, stone seems to have been robbed of its weight, suspended aloft as if by magic, and the fretted roof achieved with the wonderful minuteness and airiness of a cob-web." The chapel is entered by twelve steps, the gates are of oak, with profuse brass and gilt ornamentation, extremely fine examples of



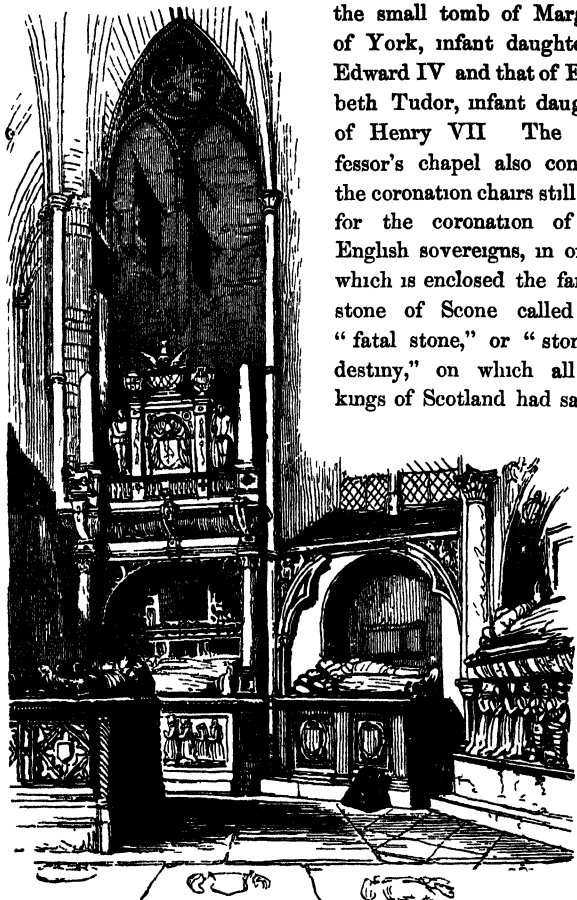
HENRY THE SEVENTH'S TOMB

English brass work of the period of their erection. The banners and stalls in the chapel are those of the Knights of the Bath. The principal monuments are the tomb to Henry VII and his wife, in the centre of the chapel (by Torregiano, the celebrated Italian rival of Michael Angelo), beneath which James I is also buried, and the monument to George Villiers, Duke of Buckingham, in the nave. In the south aisle are monuments of Mary Queen of Scots, with an effigy of that sovereign, Margaret of Richmond, mother of Henry VII (by Torre-

giano). In the north aisle are the monuments to Queen Elizabeth, beneath which Queen Mary is also buried, to Sophia, infant daughter of James I, beneath which James I, Anne of Denmark, Henry, Prince of Wales, the Queen of Bohemia, and Arabella Stuart are also buried, and a white marble sarcophagus, supposed to contain the bones of Edward V and his brother Richard, Duke of York, brought hither from the Tower. Charles II, William and Mary, and Queen Anne, lie beneath the east end of the south aisle, George II and Queen Caroline, Frederick, Prince of Wales, and William, Duke of Cumberland, beneath the central aisle, Addison the poet rests in the north aisle.

5 *The Chapel of Edward the Confessor* is entered from the ambulatory or cloister dividing it from the chapels of St John, St Paul, &c. The centre is entirely occupied by the shrine of *King Edward the Confessor*, which shares with those at Ely and St Alban's the honour of being one of the only three existing examples of the shrines which were once numerous in Great Britain. This shrine was erected by Henry III.; the material is Purbeck marble and it was originally decorated with glass mosaics, now destroyed or stolen. The lower portions are pierced with niches, in which sick persons were left in the night in the hope of a cure being effected by the saint's intercession, the panels above these niches, which are filled in with mosaics, &c, enclose the body of St Edward. The wainscoting on the upper part was added under Queen Mary. Near to the shrine on the north are the monuments to Henry III and his wife Eleanor, the recumbent effigies on which are the earliest existing specimens of English metal statuary, the work of William Torell, the altar tomb of Edward I, of plain and rough workmanship, was opened in 1774, when the king's body was found almost entire, on the south the tomb of Edward III, one of the richest monuments in the Abbey, the features of the gilt bronze effigy are said to have been cast from a mould taken after death, the tomb of Queen Philippa, wife of Edward III, of very beautiful Flemish workmanship, the effigy on which is supposed to be a good portrait, on the east the tomb and chantry of Henry V, the latter richly decorated with figures, above which are the helmet

saddle, and shield, used by that king at the battle of Agincourt ,



the small tomb of Margaret of York, infant daughter of Edward IV and that of Elizabeth Tudor, infant daughter of Henry VII The Confessor's chapel also contains the coronation chairs still used for the coronation of our English sovereigns, in one of which is enclosed the famous stone of Scone called the "fatal stone," or "stone of destiny," on which all the kings of Scotland had sat for

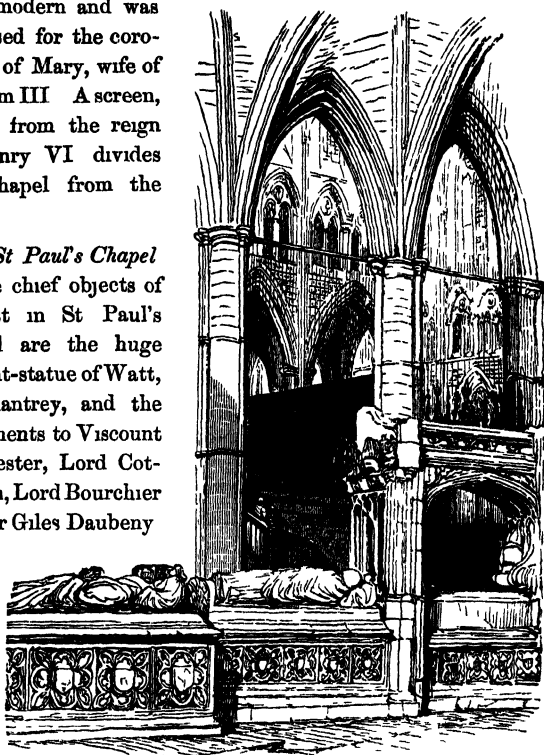
CHAPEL OF SAINT PAUL.

their coronation, and of which Edward I. took possession in the spoliation of Scotland in 1296. The stone is merely a piece of

sandstone of a reddish-grey colour, fastened on to the bottom of the chair with iron cramps. The surface is supposed to have been decorated with elaborate designs. The second coronation chair is more modern and was first used for the coronation of Mary, wife of William III. A screen, dating from the reign of Henry VI divides this chapel from the choir.

#### 6 *St Paul's Chapel*

—The chief objects of interest in St Paul's Chapel are the huge portrait-statue of Watt, by Chantrey, and the monuments to Viscount Dorchester, Lord Cottington, Lord Bouchier and Sir Giles Daubeny.



CHAPEL OF ST JOHN THE BAPTIST

7 *The Chapel of St Erasmus* leads to 8 *The Chapel of St John the Baptist*, in which many of the earliest abbots of Westminster are buried. The chief monuments in this chapel are those to Henry Cary, Lord Hunsdon, Cecil, Earl of Exeter, and Colonel Popham.

9. *Chapel of "Abbot Islip,"* above which is a chantry containing the old funeral trappings of great people buried in the Abbey. The chapel itself contains the tomb of Abbot Islip, d. 1532, who took some share in the building of Henry the Seventh's chapel and the west front of the cathedral, and the monument to Sir Christopher Hatton. Just outside this chapel in the aisle of the Abbey is the monument by Wilson, to General Wolfe, killed at the taking of Quebec.

We have now completed our introduction to the inside of the Abbey, and leaving it by the door on the south aisle of the nave we enter the *Cloisters*, built partly by Henry III and partly by Edward I, and completed late in the fourteenth century. The part erected by Henry III is actually within the walls of the Abbey, and forms a lower storey to one of the aisles of a transept, the eastern wall being carried, however, a little beyond the cloister, to form an entrance to the chapter-house and dormitory. Edward I carried on the north walk of the cloister, and the other and outer bar are exact imitations of his work. In the south cloister are the nearly destroyed effigies of Vitalis (d. 1087) and Crispinus (d. 1117), which are among the very earliest relics of English monumental art, in the east cloister monuments to Sir E. Godfrey and Lieutenant-General Withers, in the west cloister monuments to George Vertue and Woollett, and in the north the graves of Sir John Hawkins and others, but no monuments of importance. The doorway from the church into the cloister is extremely fine but much injured. At the south-east corner are the chapel of the Pyx and other relics of the original Anglo-Saxon building already referred to. The Pyx house is supposed formerly to have contained the records of the Treasury, &c., and can only be visited by the special permission of the Lords of the Treasury.

Adjoining the south-west tower, and little inferior in interest to the Abbey itself, is the *Jerusalem Chamber*. It was built between 1376-86 by Nicolas Lithyngton, abbot of Westminster. The large square north window contains some fine specimens of ancient glass which are of much earlier date than the room itself. Henry IV died in this room, and Edward V is said to have been born

in it It is now used for sittings of the Upper House of Convocation, and is not open to the public

The *Chapter House* is situated on the south side of the Abbey, and is entered from the east cloister by a magnificent double doorway with a finely decorated pediment, the sculptures of which are said to have been coloured, traces of colouring still remain Before speaking of the chapter-house itself, we must mention a curious room but little known to the public, and erroneously called the Chapel of St Blaise, situated between the south transept and the entrance to the chapter-house, and approached by a doorway said to be covered "with the skins of Danes tanned" The roof of this room is lofty and finely groined The east end was evidently a chapel, and contains fragments of sacred sculpture and paintings There exist other curious chambers in connection with the chapter-house, the original use of which has not been determined

The chapter-house itself is a fine octagon Gothic building, erected in 1250 by Henry III and has been carefully restored by Sir Gilbert Scott The original central pillar of Purbeck marble still exists and is said to have been used as a whipping post for refractory monks On the walls there are remains of a painting of "Christ surrounded by the Christian Virtues," dating from the fourteenth century, with others of a ruder character, representing scenes from the Apocalypse The floor of the chapter-house is considered one of the finest specimens of encaustic paving now existing The first meeting of the House of Commons was held in this building, it having been given up to Parliament by the monks of Westminster in the time of Edward I In the time of Edward VI, on the transference of Parliament to St Stephen's Chapel, it became a public record office

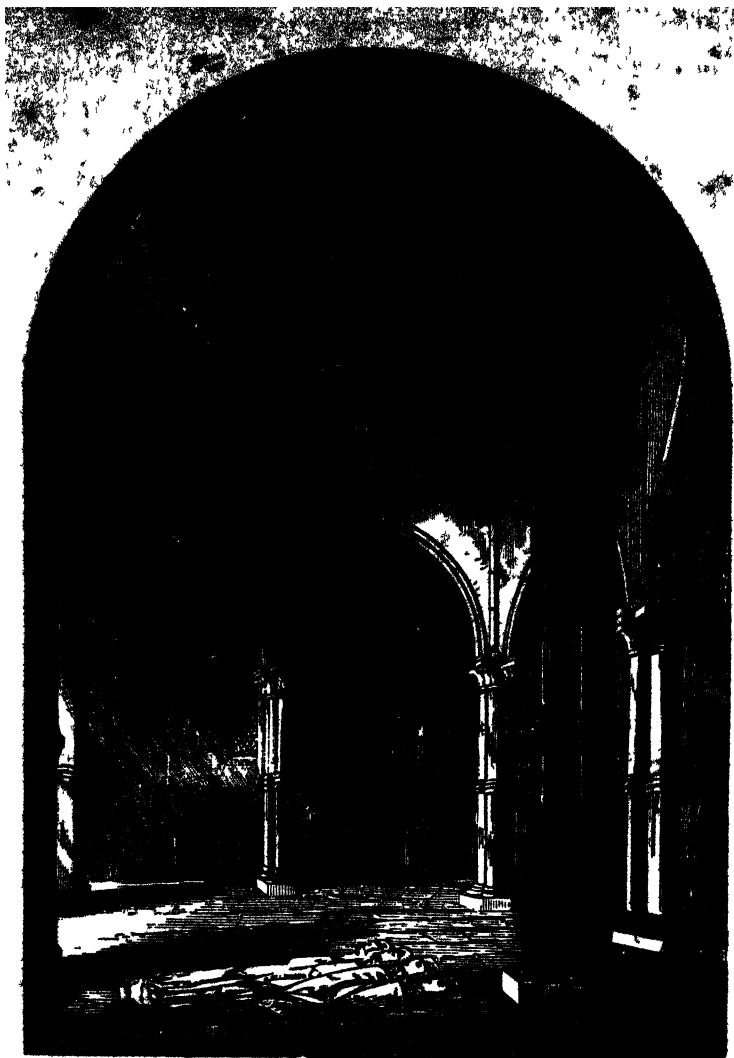
## THE PRINCIPAL CHURCHES OF LONDON.

### THE TEMPLE CHURCH

*Is situated a little to the east of Temple Bar, and between Fleet Street and the Thames The vergers are in attendance daily from 10 till 12 a.m. and from 1 till 4 p.m., and will expect a small fee for showing the building Strangers can only be admitted to divine service on Sundays and Festivals by the introduction of a member of the Inner or Middle Temple The keys of the Church are in charge of the porter, whose lodge is at the top of Inner Temple Lane*



HE Temple Church, dedicated to St Mary, originally belonged to the Knights Templars, and is divided into two parts, a circular portion known as the "Round," formerly used by lawyers to receive their clients, built in 1185, in the transitional Norman style, and an oblong portion, consisting of a nave and side aisles in the Early English style, completed in 1240 The Round is especially interesting, as there are but four churches in England of a similar form The quiet unpretending Norman doorway is finely carved, and as we enter it we are at once arrested by the beauty of the view of the interior, the black marble pillars of the circular building contrasting with the tender colouring of the surrounding walls and of the richly decorated roof, to which the long aisles, the groined vaulting, and the beautiful east window of the choir, form a fitting background The Round, which had suffered much from decay, neglect, and ill-treatment, has been well restored at the expense of the Benchers of the Temple, to whose enlightened liberality we owe the fine Purbeck marble pillars, the beautiful tessellated pavement, and the restoration of the effigies now ranged along either side of the central avenue, which are valuable not only as genuine works of art, but as being the best

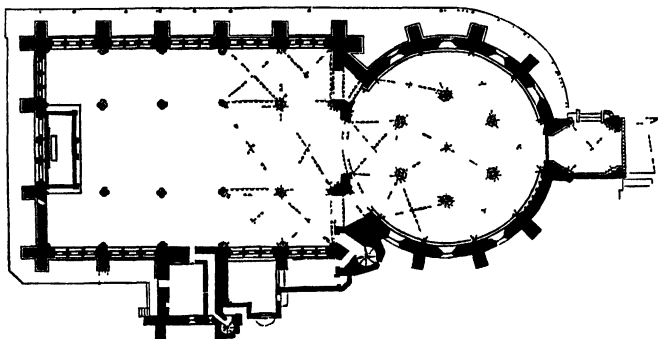


THE TEMPLE CHURCH.



existing authorities for the costumes worn by military men in the twelfth and thirteenth centuries

Before entering the choir the visitor to the Temple should walk along the low aisle encircling the Round, and note the fine marble pillars with Norman capitals supporting pointed arches (thus marking the transition from the Romanesque to the Gothic style), which rise from the stone seat running along the lower portion of the wall of the whole church, and the low, richly-carved arcade also springing from the seat, decorated with sculptured heads, some of which are characteristic, and fascinating



PLAN OF THE TEMPLE CHURCH

The choir, which was restored between 1839-42 at a cost of £70,000, is one of the most beautiful existing examples of Early English architecture. The groined roof, supported by dark marble pillars (which were long encased in whitewash to protect them from the iconoclasts of the Reformation) is elaborately decorated, and the east end, with a central window, containing a series of designs from the life of Christ, is one glow of colour. On the left of the altar is a monument in white marble to Selden (died 1654), Oliver Goldsmith is buried in the cemetery east of the choir. Of the remaining details of the church the most noteworthy are the tombs of Plowden the lawyer and Howard the letter-writer, in the triforium, to which a narrow winding-staircase leads up from the rotunda, the bell-

ringer's cell on the side of the circular stairs, supposed to have been a penitential cell, the carved benches, and the portraits of the kings decorating the upper part of the archways dividing the rotunda from the chancel

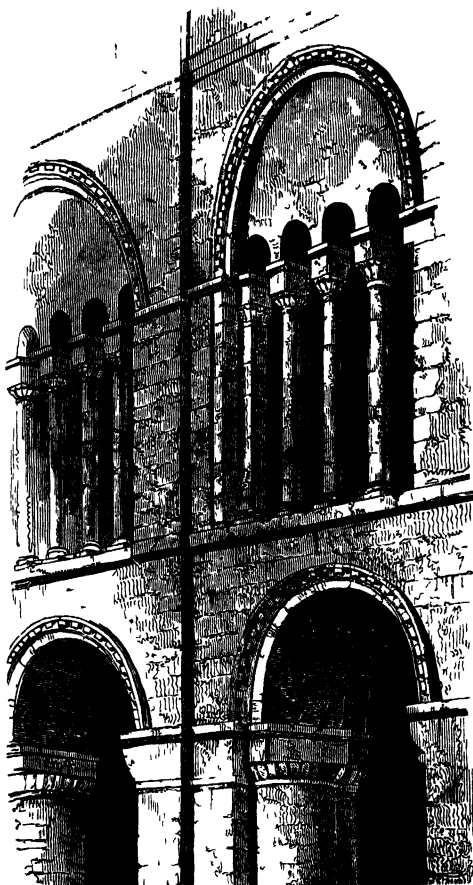
The organ of the Temple Church was built by Father Schmydt, and contains 3,334 pipes. It has been played by both Blow and Purcell, the present organist is Mr. Hopkins, the well-known composer and musician. The choir boys are specially retained for service in the Temple, and are only permitted to sing elsewhere by royal request. The incumbent of this church is called the Master of the Temple.

*St Saviour's*, or *St Mary's Overy*, Southwark, is a very fine example of Early English architecture, second only in beauty to Westminster Abbey. It occupies the site of an Anglo-Saxon building, some small fragments of which were discovered in 1847. The present building is in the form of a cross, and consists of a lady chapel, restored in 1832, a choir, restored in 1822, and nave, restored in 1840, about 300 feet long, with northern and southern transepts, extending about 40 feet from their point of junction with the nave. The chief points to notice are the tower, a good example of thirteenth-century architecture, with external traces of the style prevalent in the sixteenth century, the richly-decorated altar-screen in the Florid or Tudor style, on which the pelican, the device of the donor, Bishop Fox (d 1328), is several times repeated, and the side windows in the south transept, filled with exquisite Early English tracery. The modern window in the north transept, to the memory of the late Prince Consort, is also worth examination. The chief monuments in this church are those of Gower the poet (d 1402) and Bishop Andrewes (d 1626), and we may also mention those to John Trehearne, John Bingham, and Lockyer, all of the seventeenth century, which are rather quaint than beautiful. Edmund Shakespeare, brother of the poet (d about 1607), Ph Henslowe (d about 1615), John Fletcher (d 1625), and Massinger, the dramatic poet (d 1638 or 1639), are buried here without monuments. Several important historical ceremonies have taken place in this church, the marriage

of James I of Scotland to Jane Beaufort, and the obsequies of Bishop Gardiner (1555) and of the Duke of Norfolk (1554)

*St Bartholomew the Great, West Smithfield*, is one of the oldest and most interesting of the churches of London

It is all that now remains of the church of the priory of St Bartholomew, founded about 1102 by the count singer Rahere, the friend of the Saxon Hereward, who long opposed William the Conqueror. The church as it now stands consists of a choir and one transept, with one bay of the old nave surmounted by a tower, which bears the date of 1628 upon it. The greater part of the church is Norman, with some details in the Perpendicular



CHOIR ARCHES — ST BARTHOLOMEW

and Early English styles. St Bartholomew's was restored in 1865-69, and its most noteworthy feature is the eastern apse (Norman), consist-

ing of four massive round arches supported by huge columns, leading up to three similar but wider arches on yet larger columns, forming the present choir, the effect of which is, however, considerably spoiled by the square end of an adjoining workshop jutting out above the altar. The roof is of wood with Perpendicular details, the clerestory is Early English, as is also the fine external gateway with the dog-tooth enrichments characteristic of the latter style. To the north of the altar is the tomb of Rahere (mentioned above), erected, long after that hero's death, in the Perpendicular style, with a baldacchino and effigy. This church also contains monuments to Sir Walter Mildmay (d 1589), founder of Emanuel College, Cambridge, and to James Rivers (d 1641), the latter attributed to Hubert Le Sœur. St Bartholomew's gate faces the open space which was once the scene of so many martyrdoms, tournaments, fairs, and other exciting shows of Old London. Beneath the ground immediately in front of the church, a number of charred human bones were discovered in 1849.

*The Chapel Royal, Savoy Street*, is situated between the Strand and the river, and was formerly the chapel of the hospital of St John the Baptist. It is in the Perpendicular style, and was built in the reign of Henry VII, on the site of the Old Palace of the Savoy. It was the first chapel in which the Liturgy was performed in England after Queen Elizabeth restored the use of the vernacular tongue. It belongs to the Crown, being within the Duchy of Lancaster, but is used as a district church. In 1864 the roof and all the internal fittings and decorations were destroyed by fire, but it was carefully restored at the expense of Her Majesty in 1865, and the present ceiling is an exact copy of the one which was burnt, it contains 138 compartments decorated with sacred symbols and the arms of various Dukes of Lancaster. The painted window at the east end, representing the "Crucifixion," is by Willement, and is a memorial to the Prince Consort, presented by the Queen. The sand glass in the pulpit, replacing one used in Puritan times, was also presented by Her Majesty, and the font commemorates the two great artists, Peter de Wint and W. Hilton, who are buried in the churchyard. † recumbent figure of the Countess Dowager of Nottingham (d 1681), with

several interesting brasses and tablets, were amongst the relics destroyed by the fire. The Savoy Chapel is interesting as having been the scene of the "Savoy Conference" on the Liturgy in 1649. On account of the smallness of the building, two services are performed on Sunday mornings, one at 10 and one at half-past 11.

*St Giles, Cripplegate*, one of the oldest and finest churches of London in the Gothic style, built in 1545, and one of the few to escape the Fire of 1666. Restored in 1864. The burial place of Milton, Speed the chronicler, and J Fox the martyrologist. The tower has a peal of fourteen bells, one of the most musical in London. The chimes are played every three hours. Oliver Cromwell was married in this church.

*St Pancras-in-the-Fields*, a very interesting old church, near the Midland Railway Terminus, in the Anglo-Norman style, greatly enlarged in 1848 by A. D. Gough and Roumieu, with a cemetery which has been used for Christian burial for 700 years, but has lately been irreverently pierced by a railway tunnel. The following account of St Pancras, quoted from Mackeson's "Guide to the Churches of London," may be interesting. "St Pancras-in-the-Fields is a prebendal manor in Middlesex, and was granted by Ethelbert to St Paul's Cathedral about 603. It was a parish before the Conquest. Its ancient church, which Stuckeley states occupies the site of a Roman camp, was erected about 1180, consisting of a nave and chancel built of stones and flints, and a low tower with a bell-shaped roof." The following noted men are buried in the church: William Woollett, the engraver (d. 1785), John Walker (d. 1809), author of the Dictionary, and Paoli, the Corsican exile (d. 1809).

*St Helen's, Bishopsgate Street* — A very interesting old Gothic building, restored by Inigo Jones (1632-33). This church originally belonged to the priory of the nuns of St Helen's, founded about 1216 by William Basing, dean of St Paul's. The outside presents a strange appearance, consisting, as it apparently does, of the bodies or naves of two churches side by side, with a small turret rising

from the point of intersection. The inside is equally peculiar, and the double nave, with the irregularity of the details, such as the windows, &c., suggests the conclusion that the present building originally formed two churches. The most noteworthy of the numerous monuments are those to Sir John Crosby (d 1475) and his wife, a fine altar tomb with recumbent figures, Sir Thomas Gresham (d 1599), John Seventhorpe (d 1510), Sir W. Pickering and his son (d 1542 and 1594), with recumbent figure and marble canopy, Sir Andrew Judd (d 1558), with three fine male and female figures, and Sir Julius Cæsar (d 1636), the last-named by Nicholas Stone.

*St Catherine Cree, Leadenhall Street*—A fine old Gothic building of uncertain date, the name Cree, a contraction of Christ's Church, supposed to occupy the site of a church removed with three others to make way for the Priory of Holy Trinity, Christ Church, founded by Matilda, wife of Henry I. Inigo Jones is said to have had something to do with the restoration. The long row of pointed windows is especially admired, and the confusion of Gothic and Corinthian details of the interior is not otherwise than picturesque. Unfortunately the western window, which, judging from the tracery at the top, must be very beautiful, has been walled up. Hans Holbein, the painter, is buried either within the church or in the burial ground, and of the numerous old monuments, we may name that to Sir Nicholas Throckmorton.

Beneath a house near the pump at Aldgate, and close to St Catherine Cree's, is a beautiful crypt, supposed to have belonged to St Michael's, another of the churches pulled down for the erection of the priory mentioned above.

*St Olave's, Hart Street, Mark Lane*, a fine church in the Perpendicular Gothic style, date about 1400, remodelled by Wren, restored by A. W. Bloomfield, and reopened in 1871.

*All Hallows Barking, Great Tower Street*, a very old church (date unknown), in the ancient Gothic style, with Tudor details, added about 1634, founded in the time of the Normans by the Abbey of Barking,

whence it derives its name Archbishop Laud was buried here, but his body was subsequently removed to Oxford

Of the churches built entirely or partly after Wren's design, the principal are

*St Mary-le-Bow, Cheapside*, known as Bow Church, occupying the site of an old church destroyed in 1666, and completed, as it now stands, in 1680, the internal fittings were restored and the galleries removed in 1867 The crypt and vaulted arches supporting the superstructure are Norman, and were incorporated by Wren in his new building The former is now filled with coffins, but was once used for the sittings of the "Court of Arches," so called from the bows or arched vault of the crypt The steeple, which is 235 feet high, is greatly commended by Fergusson The tower contains a balcony overlooking Cheapside, said to have been suggested to Wren by the old shed from which our kings used to overlook the merry makings in Cheapside The far-famed "Bow bells," of which there are ten, are still rung at nine o'clock p.m., as they were in the middle ages People born within the sound of Bow bells are considered true Londoners, or "Cockneys"

*St Michael's, Cornhill*, with a classic tower, a copy of the celebrated Chapel Tower of Magdalen College, Oxford, and a carved Gothic gateway, both by Wren, is a very fine building, and has been admirably restored and decorated under Sir G. Scott (1860) The reredos of marble and granite, with figures of Moses and Aaron, by Straiker, the large wheel window, and the carvings of the pulpit, by W. G. Rogers, with pelicans by Grinling Gibbons, are the chief details of the interior worthy of note Applications for seeing the church should be made at the porch in St Michael's Alley

*St Mary, Aldermanbury*, Bow Lane and Queen Victoria Street, opposite the Mansion House Station (the name signifying Mary the elder of the churches so dedicated in London) is one of the finest city churches, and was built by Wren on the plan of an old Gothic church, retaining the clustered pillars and fan-tracery roof of its prototype, adding a steeple such as he alone could design Near the

original church stood the tavern of Richard Chaucer, father of the poet, who is supposed to be buried beneath the present church

*St Stephen's, Walbrook*, behind the Mansion House, is remarkable chiefly for its interior. It is in the so-called cinque-cento (15th century) style, and in its arrangements Wren is said to have tried his design for St Paul's on a small scale, eight Corinthian columns of stone support an entablature, from which spring eight arches surmounted by a cupola of timber and lead greatly enriched, which covers in the central space. The effect is extremely light and graceful. On the north wall is West's celebrated painting of the "Martyrdom of St Stephen," the largest east window by Willement, representing the "Ordination and Death of the first Martyr," and the smaller windows, by Gibbs, are also very fine. The organ, by G England (1760), rebuilt by Hill (1872), is a handsome structure, harmonizing well with the architecture of the interior.

*St Bride, or St Bridget, Fleet Street*, was completed in 1703. The steeple is especially admired, and is considered second only in beauty to that of St Mary-le-Bow. The interior is also very beautiful, the dark oak pews harmonizing well with the white pillars and carvings, and the deep subdued colours of the east window, which is a copy, by Moss, of Mr Rubens' "Descent from the Cross." Like many city churches, St Bride has a spacious vestry, capable of accommodating a large meeting of vestrymen. The chief celebrities buried within its walls are Richard Baker, the author (d 1645), Richard Lovelace, the poet (d 1658), and Richardson, the author (d 1761).

*St Dunstan-in-the-East, Great Tower Street*, is a fine church in the Perpendicular Gothic style, occupying the site of an old church destroyed in the Fire of 1666, of which the font now in use is the only existing relic. It was restored in 1822. The tower and steeple are by Wren, the latter, an extremely light and graceful structure, resting on four arched supports, springing from the corners of the tower, is said to have been designed by Miss Jane Wren, and is also said to have been the result of a first attempt to erect a steeple upon

quadrangular columns in England (See Knight's "London," vol v p 189) The vestry contains some carvings by Grinling Gibbons

*St Lawrence Jewry, by Guildhall, Gresham Street*, is in the Italian style (1671), decorated and rearranged by Blomfield in 1867, with a fine series of windows by Clayton and Bell, Heaton and Butler, and Cox Between the east windows of the chancel there is a mosaic of the "Ascension"

*St Mary Abchurch, Lombard Street*, chiefly noticeable on account of the finely-carved altarpiece by Grinling Gibbons, and the paintings in the cupola by Sir James Thornhill

*St Magnus, London Bridge*, on the Basilical plan, has been partially rebuilt, but without alteration of the original design It has a handsome interior, the most noteworthy details of which are the fine altarpiece, and the monument to Miles Coverdale, once rector of the parish, who published the first English Bible

Other city churches are —

*St Mary Woolnoth, Lombard Street*, built in 1716, is considered Hawksmoor's finest work It is in the Revived Classic style, with a handsome and harmonious exterior, and a beautiful interior, somewhat marred by the pews and galleries, which do not accord well with the Greek columns and entablatures

*St Swithin's*,<sup>1</sup> *London Stone, Cannon Street*, contains on its south front the celebrated "London Stone," supposed to have been a Roman milliary It is a large mass, nearly buried, the ground having accumulated from 15 to 20 feet

*St Bartholomew's-the-Less*, near the hospital of the same name, by Hardwicke, one of the finest modern churches of the metropolis, with exceptionally artistic internal decorations

*St Botolph's, Bishopsgate*, is a favourable specimen of the less-pretending churches of the time (George I) It is the only known work of its architect, James Gold

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<sup>1</sup> St Swithyn was Bishop of Winchester, and tutor to the great King Alfred

*St Sepulchre's, Newgate*, is chiefly remarkable for its handsome tower and porch, the latter of which escaped the great fire of 1666. The tower has lately undergone restoration.

*St Andrew's, Holborn*, was in great part rebuilt by Wren, it has a fine organ, and a good east window by Price.

*St Dunstan-in-the-West, Fleet Street*, is a modern octagon church in the Gothic style, by J Shaw, completed in 1833, occupying the site of the old church of St Dunstan, the clock of which, now in a villa in Regent's Park, was so famous the hours and quarters being struck by clubmen on a bell suspended between them. The tower of the present church is handsome, and the interior extremely pleasing. The lines of architecture lead the eye up to the central pendent ornament, and the arrangement of the galleries and pews is very effective. The altar, surmounted by a window by Willement, is at the north end. We may add that the vestry, a spacious apartment, contains a picture of the old church, and several interesting relics, such as a brass mace-head, &c.

*St Clement Danes, Strand*, escaped the Great Fire, but age and decay led to its reconstruction in 1680, when Wren gave his services gratuitously. The church, according to some, derived its name from being the burial place of Harold Harefoot. A great number of distinguished persons lie buried here.

*St Mary-le-Strand*, next to St Clement's, was built by Gibbs between 1714-17.

The principal west-end churches are —

*St Martin's-in-the-Fields, Trafalgar Square*, considered the finest of Gibbs's works, was completed in 1726. The exterior, with its fine Corinthian portico, is very generally admired, but it is after all only a fairly accurate copy of a classic design, and the steeple, though a handsome and well-proportioned structure in itself, does not harmonize with the rest of the building. The interior has an arched roof, supported on Corinthian columns, with an entablature broken and distorted to make room for the galleries. The chief persons of note interred in or near this church are Nell Gwynne, the celebrated

beauty (d 1687), Hilliard, the miniature painter (d 1619), Dobson, the painter (d 1646), Boyle, the philosopher (d 1691), Nicholas Stone (d 1647), Roubiliac, the sculptor (d 1762), John Hunter, the surgeon (d 1793), Jack Sheppard (d. 1724), and Farquhar, the dramatist (d 1707) In the parish register is recorded the baptism of the great Lord Bacon

*St Paul's, Covent Garden*, a fine modern building in the revived Tuscan style, by Hardwick, was completed in 1798, the interior, rearranged by Butterfield, was reopened in 1872 it occupies the site of a church by Inigo Jones, burnt in 1795 Samuel Butler, author of "Hudibras", Robert Carr Earl of Somerset (d 1645), Sir Peter Lely, the painter (d 1680), Grinling Gibbons, the sculptor and carver (d 1723), Dr Arne, the composer (d 1721), Robert Strange, the engraver (d 1792), Thomas Girtin (d 1802), founder of the English school of water-colour painting, Edward Kynaston (d 1712), and William Wycherley (d 1715), both dramatists, are all buried in the cemetery of St. Paul's

*St Margaret's, Westminster*, the church of the Houses of Parliament, side by side with Westminster Abbey, occupies the site of a church founded by Edward the Confessor it has been twice rebuilt, once in the reign of Edward I and again in the time of Edward IV, whence we may date the present structure, which was thoroughly restored in 1803 The remains of the ancient building are beautiful and interesting, especially the east end of the choir, with its fine frescoes, panelled niches, and groined roof The chief attraction, however, is the east window, representing all the incidents of the "Crucifixion," a true masterpiece, originally painted for Henry the Seventh's chapel in the Abbey, by order of the magistrates of Dort, the monarch having died before it was finished, the window passed into the hands of the Abbot of Waltham, who retained it until the general dissolution of the monasteries It was rescued from the hands of the iconoclasts by General Monk, and after many a narrow escape, was finally purchased by the House of Commons from a Mr Conyers, of Epping, into whose possession it had fallen

*St James', Piccadilly*, a fine church by Wren (1682-84), with an unpromising exterior but a beautiful interior, arranged to hold 2 000 persons and to allow of each one seeing and hearing the preacher. The roof and galleries rest upon light and graceful pillars, and the details of the rest of the building are extremely artistic and harmonious, note for instance the foliage above the altar and the marble font, both by Gibbons, and the comparatively modern-painted east window (1846) by Wailes, of Newcastle. The chief persons of note buried in *St James'* are Charles Cotton, the friend of Izaak Walton, the two Vandeveldes, Dr Sydenham, the physician, Tom d'Urfey, the dramatist (d. 1723), Henry Sydney Earl of Romney (d. 1704), whose monument stands in the chancel, Dr Arbuthnot (d. 1734), Mark Akenside, the author, Sir W Jones, the orientalist, Sir John Malcolm, the warrior and diplomatist, James Gillray, the caricaturist, Dodsley, the bookseller, and Yarrell, the naturalist. In the vestry hang a series of fine portraits of rectors, including several celebrities.

*St George's, Hanover Square*, completed in 1724, was built by James, and has a classic portico, second only in beauty to that of *St Martin's-in-the-Fields*. The interior, which contains all, and more than all, the orders, was redecorated by Terry in 1871. The three painted windows are old (about 1520), and were brought from Mechlin. A fine painting by Sir James Thornhill also deserves notice but *St George's* is chiefly famous for having been the scene of so many fashionable marriages. In the burial ground (of this parish), on the road to Bayswater, Lawrence Sterne, author of "*Tristram Shandy*," is interred.

*St Giles-in-the-Fields*, with a tall and slender spire, is a modern building (1734) by Htthroft, a pupil of Gibbs, and is considered his best work. The interior is especially beautiful, and has an arched ceiling, supported on Ionic pillars. The so-called "*Resurrection Gate*" at one corner of the churchyard, with a representation of the Resurrection in the upper part, is much older than the present church, and dates from 1687. It belonged to an old place of worship, rich in

historic monuments Flaxman, the sculptor, Chapman, the translator of Homer, and Andrew Marvel, the poet and patriot, are buried beneath St Giles

*St Mary-le-bone, Marylebone Road*, a modern church by Hardwick (1813-17), in the Classic style, occupying the site of a very old building, the chief point of interest in which is an altar-piece by Wren, presented by himself to the former building

*St Pancras, Euston Road*, a modern church by Inwood Brothers (1819-22), in the pure Grecian style, the body, which is of Portland stone, being a copy of the Erechtheum at Athens, and the steeple an imitation of the Temple of the Winds The portico is Ionic, with six columns, the galleries inside are supported by columns taken from casts of the Elgin Marbles in the British Museum Above the altar are six void-antique Ionic columns, with bases and capitals of white marble, copied from the Temple of Minerva, the ceiling is coloured as that of Greek temples is supposed to have been, we must also call attention to the ground-glass windows, with rich borders and to the pulpit and reading desk made of the Fairlop oak

*St Alban-the-Martyr, Brook Street, Holborn*, a fine modern building by Butterfield (1861-62), in the Revived Gothic style (Middle Pointed or Decorated), containing some noteworthy frescoes by Preedy, after designs by Le Strange The services in this church are of an advanced ritualistic character

*All Saints, Margaret Street*, the well-known ritualistic church, a modern building by Butterfield in the Revived Gothic style, with a fine spire and costly internal decorations, including granite pillars with carved capitals in white alabaster, a choir screen of white alabaster, frescoes by Dyce, and painted windows by Gerente The marble font and baptistery were presented by the Marquis of Sligo

*St Luke's, Chelsea*, a handsome structure by Savage 1824, in the Perpendicular Gothic style, with a western tower 142 feet high

*St Peter's, Bankside* (1840), *St Mary's, Southwark* (1842), and *Christ Church, Westminster* (1843), are three fine modern churches in the Revived Gothic style.

*St Stephen's, Westminster*, a fine modern building by Terry (1849) in the Perpendicular Gothic style, with a handsome stained-glass window by Willement

The number of churches of the Church of England in London and its immediate neighbourhood is now 786 It has been therefore found quite impossible to describe more than a few of the most interesting

Of the places of worship in London not belonging to the Church of England the most important are —

*The Catholic Apostolic Church (Irvingite)*, *Gordon Square*, a fine modern Gothic building by Brandon in the form of a cross, with a choir in three tiers, on the lowest of which are the lecterns, on the second the stalls of the "elders" with the throne of the "angel," who corresponds with the pastor of other denominations, and on the highest the altar The sect of the Irvingites, called the Catholic Apostolic Church, was founded about thirty-five years ago by the followers of Irving (1792-1834), the great Scotch preacher

*Wesleyan Chapel* in the City Road, close to Bunhill Fields Cemetery, containing a tablet to Charles Wesley (d 1788), the first follower of the great John Wesley (d 1791), the founder of the Methodists, whose tomb is behind the chapel

*Rowland Hill's, or the Surrey Chapel*, in Westminster Road, built in 1873 in the stead of the one erected for Rowland Hill in Blackfriars Road, but now removed

*Whitefield's Chapel* in Tottenham Court Road, built in 1756 by the followers of Whitefield, founder of the sect of Calvinistic Methodists The chapel contains the graves of Mrs Whitefield (d 1768), with an inscription to her husband, and of Bacon, the sculptor

*The Tabernacle*, near the Elephant and Castle, built for the Rev C H Spurgeon by W. Pocock, a large building in the Italian style, capable of holding 6,500 persons, with a Corinthian portico, and a

platform instead of a pulpit, from which the great Baptist minister addresses his congregation

*The City Temple*, a Congregational chapel on the Holborn Viaduct, built for Dr Parker, and opened in 1875

The chief Scotch Churches are —

*The Scottish Free Church, Regent Square*, built for Edward Irving, and the scene of the first manifestation of the so-called gift of unknown tongues

*The National Scotch Church, Croom Court, Long Acre*, services at 11 a.m and 6 30 p.m on Sundays

*The Presbyterian Church, Swallow Street, Piccadilly*

The chief Roman Catholic churches are —

*St George's Cathedral*, at the corner of St George's and Westminster Roads, a large building in the Revived Gothic style (Decorated) after a design by A W Pugin It is capable of holding 3,000 persons, and is the largest Roman Catholic place of worship erected in England since the 15th century, The Petre Chantry to the memory of the Hon Ed Petre (d 1848), the high altar, the pulpit, and the font, all richly decorated, are the most noteworthy features

*The Pro-Cathedral*, Newland Terrace, Kensington Road

*The Oratory*, Brompton Road

*The Roman Catholic Chapel of St Mary*, in East Street, Finsbury

*Berkeley Mews Chapel*, close to South Street, Berkeley Square

*The Bavarian Chapel*, Warwick Street, Regent Street

*The Sardinian Chapel*, Duke Street, Lincoln's Inn Fields

*The Italian Church*, Saffron Hill, Hatton Garden.

*Spanish Chapel*, Spanish Place, Manchester Square.

*The former Chapel of the Embassies*, in York St, St James's Square.

*The French Chapel*, Little George St, King St, Portman Square

High mass, in most of these places of worship, begins at 11 a.m, and Vespers at 6 p.m

We must also name the following foreign places of worship of various denominations —

*The German Lutheran Church* in the Savoy, Strand

*The German Evangelical Church*, Halton Road, Islington

*The French Protestant Anglican Church*, in Bloomsbury Street, Bloomsbury

*The French Evangelical Church*, St James's, close to Marlborough House

*The French Protestant Church*, in St Martin's-le-Grand, opposite the General Post Office

*The Dutch Church*, in Austinfriars    The nave of a fine old building in the Decorated Gothic style (1243), the chancel and transepts of which were destroyed in the reign of Henry VIII. Presented by Edward VI (1550) to the Dutch residents in London, partially burnt in 1862, but admirably restored

*The Greek Chapel of the Russian Embassy*, entered through a private house, 32, Welbeck Street, a domed building in the Byzantine style, with corresponding decorations

*The Greek Church* between 81 and 84, London Wall

*The Swedish Church*, Prince's Square, Ratchiff Highway, the burial-place of Swedenborg (d 1772)

*The Great Central Jewish Synagogue*, Great Portland Street, a fine building in the Arabesque style, and

*The Jewish Synagogue*, Great St Helen's, St Mary Axe, Leadenhall Street, in which Divine Service is performed every Friday, commencing one hour before sunset. A visit should be paid at Easter, when the Passover is celebrated

## THE CEMETERIES OF LONDON

**F**ROM an early period it was the practice to bury the dead beyond the abodes of the living. The Romans and Britons had their graveyards in Goodman's and Spital Fields, and later on, Aldermanbury, Lothingbury, and Bucklersbury were the burial places of London. In the middle ages the mischievous plan of burying in and around the churches was largely followed. In the seventeenth century the City of London had a graveyard in Bunhill Fields, and many of the large parishes opened places of interment in the outskirts, but London grew beyond what could have been foreseen, and these intended extra-mural cemeteries soon became intramural nuisances. Previous to 1832, however, there had been a growing desire for the establishment of suburban cemeteries upon the plan of *Père Lachaise* in Paris, and in that year the General Cemetery Company was formed, and a large piece of land purchased at

*Kensal Green*, on the road to Harrow. This cemetery may be reached from either the Mansion House or Broad Street terminus, and also by omnibus. Her Majesty has purchased a vault here, and here are interred H R H the Duke of Sussex, and the Princess Sophia, as well as a great number of the aristocracy of England, and many eminent in war and council, and in literature, science, and the arts, among others Sir C Rowley, Sir William Anson, Sir A Brooke, Sir J Cockburn, Sir Moore Disney, Sir Hector Maclean, Sir Joseph Planta, Sir George Murray, Lord Granville Somerset, Chief-Justice Tindall, Right Hon P H Abbot, Sydney Smith, Allan Cunningham, Thomas Hood, J C Loudon, George Dyer, the historian of Cambridge, Dr Birkbeck, founder of Mechanics' Institutes, John Murray, the publisher, Sir W Beatty (Nelson's surgeon), Sir Anthony Carlisle, Dr Valpy, Sir A W Calcott, R A, T Daniel, R A, there are also here the tombs of Ducrow, the equestrian, Liston, the

actor ; George Robins, the auctioneer , Ann Scott and Sophia Lockhart, daughters of Sir Walter Scott, and John Hugh Lockhart, his grandson

*The Brompton Cemetery*, in the Fulham Road, near the Chelsea and West Brompton Railway Stations, will also repay a visit Here are interred many members of the theatrical and musical professions , T P. Cooke, who was with Nelson at Copenhagen, and afterwards obtained considerable celebrity as an actor of sailor's parts , Alfred Mellon, and many others Here also he buried Sir Roderick Murchison, the friend of David Livingstone, and Field-Marshal Sir John Burgoyne There is also a conspicuous monument, with a lion couchant and curious inscription, to Jackson, a pugilist, and another to Robert Coombes, a Thames waterman

*Highgate Cemetery*, to the north, and *Nunhead* on the south, each occupy most picturesque situations, commanding fine views of the giant City lying below

*Norwood Cemetery*, on the southern range of hills, has a picturesque situation , David Roberts, R A , is buried here

*Abney Park Cemetery*, at Stoke Newington, on the northern side of London, has some fine trees A statue of Dr Isaac Watts, by E H Bailey, R A , is in memory of his residence in the house, now included in the cemetery, and after which it is named

Other cemeteries are at *Finchley* and *Willesden Lane*

*Bunhill Fields* burying ground was opened as a suburban cemetery in 1665, at the time of the Great Plague, and may be termed the Campo Santo of the early Dissenters There is no tomb of artistic pretensions. Here are buried John Bunyan, author of "The Pilgrim's Progress," Daniel Defoe, author of "Robinson Crusoe," Dr Isaac Watts, Joseph Ritson, the antiquary , George Fox, the founder of the Quakers , Dr Thomas Goodwin, who attended Cromwell in his last moments , General Fleetwood, son-in-law of Cromwell, Thomas Hardy, tried for sedition in 1794 , Thomas Stothard, R A , William Blake, and others of lesser note



## PART V.—PUBLIC BUILDINGS AND CIVIL INSTITUTIONS

### THE HOUSES OF PARLIAMENT

**RULES OF ADMISSION**—*The public are admitted to the Houses of Parliament on Saturdays between 10 a m and 4 p m tickets may be obtained gratis at the Lord Chamberlain's office behind the Victoria Tower The House of Lords is also open to strangers until 4 p m during the hearing of Appeal cases A peer's order is necessary for admission to the stranger's gallery to hear the debates in the House of Lords, and one from a Member of Parliament for those in the House of Commons. Ladies are excluded, except from a very small gallery from which little can be seen or heard As the accommodation for strangers is very limited, they are admitted in the order of their arrival*

*The doors open at 4 p m, and when an important debate is expected they are besieged long before that hour by holders of orders The best nights for attending debates are Mondays and Thursdays On Wednesdays the House sits from noon till 6 p m only*



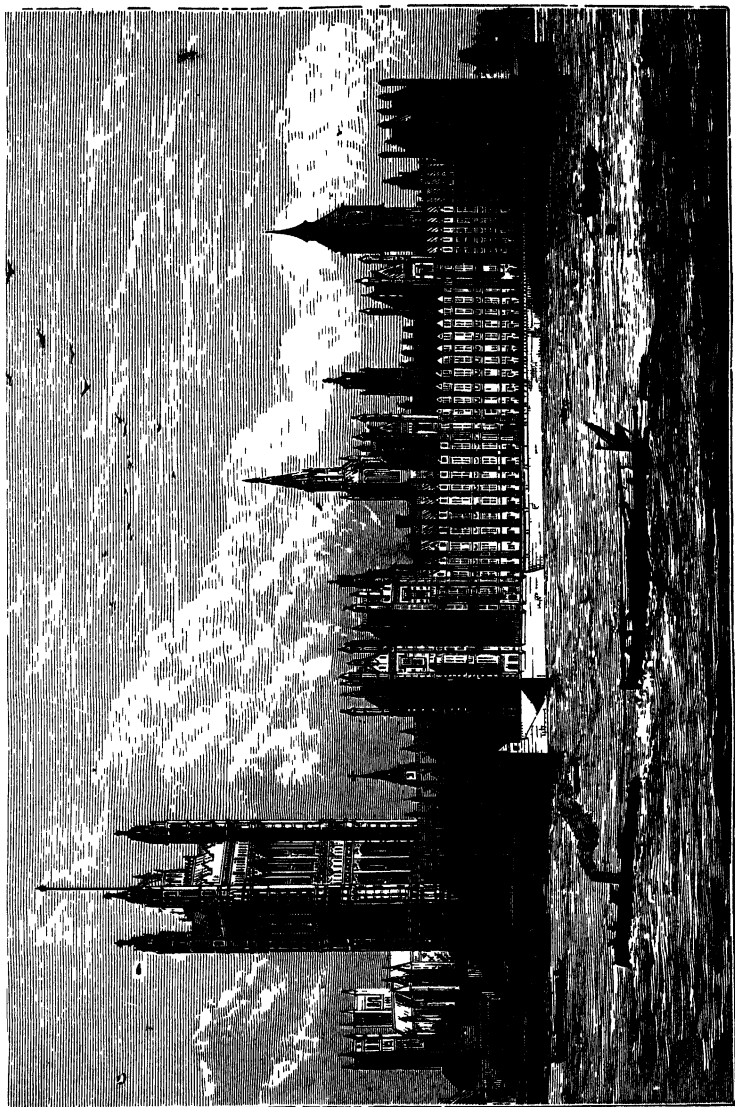
THE chief public entrances to the Houses of Parliament are through Westminster Hall or by a doorway in Old Palace Yard, both of which lead into the Central Octagon Hall The royal entrance is beneath the Victoria Tower The private entrance for members is from New Palace Yard, connected with Westminster Bridge Station by a covered passage, and separated from the road by lofty iron railings

**GENERAL SURVEY**—The Houses of Parliament, also known as the New Palace of Westminster, occupy the site of the Old Palace

destroyed by fire in 1834, part of which is skilfully incorporated with the new buildings, which are in the Revived Gothic style, after designs by Sir Charles Barry, who, however, owed much of his success in their erection to the able co-operation of Mr Welby Pugin, the architect, Mr J Thomas, the sculptor, and to Messrs Ballantyne, Minton, and Hardman, who were employed on the details in their several capacities. The works were commenced in 1837, and the outside was completed in 1867, but much still remains to be done in the way of internal decoration. The material employed for the outer masonry is magnesian limestone from Anston, in Yorkshire, the river terrace is of granite. The entire area occupied by the Houses of Parliament and the buildings connected with them is about eight acres. The chief front, that to the river, is 940 ft long, the land front is not yet completed. The palace itself contains 1,100 rooms, 100 staircases, and some two miles of passages. The entire building is fire-proof, the wooden ceilings concealing incombustible vaulting. The roof is covered with galvanized iron, the steam warming pipes are no less than sixteen miles in extent, and the arrangements for ventilation are the best known to science. The principal rooms are the House of Lords and the House of Commons, occupying the centre of the buildings, and divided by the Octagon Hall, from which one passage runs to the House of Commons on the north, and another to the House of Lords on the south, beyond which are the royal apartments. The entrance to the Octagon Hall is through a passage called St Stephen's Hall, which communicates with Westminster Hall, now incorporated with the Houses of Parliament and forming their northern vestibule.

*The Exterior* —The best view of the Houses of Parliament is from the river, they also present an imposing appearance from Westminster Bridge and the adjoining thoroughfares, forming, with Westminster Abbey, one of the finest architectural groups of the metropolis. The beauty of the sky-line is especially admired. The chief points of the exterior to be noticed are —

*The Royal or Victoria Tower*, at the south-west corner, one of the largest structures of the kind in the world, it is 75 feet square







and 340 feet high, with a handsome arched gateway, and a porch with a finely carved groined roof containing statues of the patron saints of England, Scotland, and Ireland, in niches

The *Clock Tower* on the north-east, 320 feet high, containing a clock constructed under the supervision of Mr Airy, the Astronomer Royal—with four dials, each 30 feet in diameter, a great bell known as Stephen, weighing over eight tons, and seven smaller bells

*The Interior*—Entering either by Old Palace Yard, or through Westminster Hall, we find ourselves in *St Stephen's Hall*, 95 feet long by 30 feet wide, occupying the site of the old St Stephen's Chapel, with a fine roof, the apex of which is 56 feet from the floor, and, having examined the twelve statues of great statesmen lining its walls, including Falkland, by Foley, Clarendon, by Marshall, Hampden, by Bell, Fox and Pitt, by McDowell, &c, we go down through a door in the western side of the hall into the old *St Stephen's Crypt*, which has been beautifully restored and skilfully incorporated with the new buildings, and having examined the fine old pillars, the wonderful carved bases of the vaulting, one of which represents the martyrdom of St Stephen, the richly decorated floor, &c, we return to the Upper Hall, and pass through it into the *Central* or *Octagon Hall*, a sumptuously decorated eight-sided apartment, 80 feet high, with four grand entrances, each adorned with statues in niches of kings and queens of England, and a groined stone roof, the 250 bosses of which are richly carved. From this Hall a passage on the right of the entrance from St Stephen's Hall leads to the House of Lords, one on the left to the House of Commons, and another, opposite to the latter, to the committee rooms. Beneath the four large windows of the Octagon Hall are entrances to apartments closed to the public. Between 4 and 7 p.m. on the days of an interesting debate, the Octagon Hall is crowded with Members of Parliament passing in and out, or receiving their constituents. Leaving it by the door opposite to that by which we entered, we find ourselves in the *Lower Waiting Hall*, from which we pass into the *Conference Hall*, on the river side of

the building, in which deputies of both Houses meet to consult, with the peers' and commons' libraries and committee rooms extending along the front of the Houses on either side, beneath which are the apartments of the Speaker, the Sergeant-at-Arms, the Usher of the Black Rod, and the Lords' librarian, after a glance down the corridors, which have an unbroken length of more than 700 feet, we ascend a much-admired octagonal staircase and enter the *Upper Waiting Hall* or *Poet's Hall*, which is in course of decoration with eight frescoes, the subjects all taken from English poets, including a scene from Chaucer's "*Griselda*," by C W Cope, "*Lear and his Daughter*," from Shakespeare, by J R Herbert, "*Satan wounded by the spear of Ithuriel*," from Milton's "*Paradise Lost*," by J C Horsley, and "*St Cecilia*," from Dryden, by Tenniel. Returning to the Central Hall, we now take the passage on our right



ST STEPHEN'S CRYPT

leading to the House of Commons, and noticing, as we pass along, the fine frescoes on the walls, mostly by E M Ward, including the "*Last sleep of Argyle before his Execution*," the "*Capture of Alice Lisle*," &c, we enter the *Commons' Lobby*, and pass from it into the

*House of Commons*, 62 feet long by 45 feet broad, and 45 high, containing eight rows of seats rising one above the other, with the

Speaker's chair at the north end. The decorations of the House of Commons are of a very simple but appropriate character. The panels of the ceiling are of glass, and the House is lighted by gas jets above them. There are twelve windows filled with stained glass, the walls are lined with richly carved oak, spreading upwards into shafts and brackets supporting galleries. Above the Speaker's chair is the *Reporters' Gallery*, and above that again the *Ladies' Gallery*, while opposite to it, on the south side, are deep galleries for members of the diplomatic corps or of the House, and for *Strangers*. The ministers sit on the right hand of the Speaker, and the leading members of the Opposition on the left. Members enter the House either through the public approaches, or a private door and staircase from the Star Chamber Court, already mentioned. The dining-hall, libraries, and smoking-room connected with the House of Commons, can only be entered under the escort of a Member of Parliament. From the House of Commons the visitor should proceed to the *Cloister Court*, which is one of the most beautiful parts of the building. It is shut in by a cloister of two storeys, with a very fine fan-tracery roof, a restoration of part of the old chapel of St. Stephen's, of the time of Henry VII, which occupied the site of the present court. Returning once more to the Central Hall, we start for the House of Lords, and passing through a corridor similar to that leading to the Commons, decorated with equally fine frescoes, such as Pickersgill's "Charles I planting his standard at Nottingham," and Cross's "Speaker Lenthall asserting the privileges of the House of Commons," we enter the *Peers' Lobby*, the decorations of which have all more or less reference to the glories of the House of Lords,—with one door on the east (the left from the door by which we entered), leading to the fine *Dining Hall* and *Library*, closed to the public, and another opposite giving access to the *Peers' Robing-room*, containing the fresco of "Moses bringing down the Law," by J. R. Herbert, we now pass into the

*House of Lords*, 97 feet long by 45 feet wide, and 45 high, the grandest room in the whole building. The House of Lords may be divided into three parts, the southern, containing the Throne of the

Sovereign and the Prince of Wales's chair, the central, the Wool-sack for the Lord Chancellor, president of the House, and the seats of the peers, and the northern, behind the bar, for the accommodation of members of the House of Commons, and the counsel employed in legal investigations. Facing the throne is the *Reporters' Gallery*, and above it the *Strangers' Gallery*. The northern and southern walls are adorned with magnificent frescoes, three at either end. The "Baptism of Ethelbert," by Dyce, "Edward III. conferring the Order of the Garter on the Black Prince," and "Henry, Prince of Wales, committed to prison by Judge Gascoigne," both by Cope, above the throne, and the "Spirit of Religion," by Horsley, in the central compartment above the Strangers' Gallery, with the "Spirit of Chivalry," and the "Spirit of the Law," both by Machse, on either side. There are also twelve stained glass windows lighted at night from the outside, and between them are eighteen niches, with statues, by Thomas, of "The Barons" who obtained the Magna Charta. We next enter


*The Victoria or Royal Gallery*, 110 feet long by 45 feet wide and 45 high, through which the Queen passes on her way to Parliament. It contains the celebrated frescoes, by Machse, representing on one side the "Meeting of Wellington and Blucher after the Battle of Waterloo," and on the other the "Death of Nelson." Thence we enter

*The Princes' Chamber*, not much inferior in the beauty of its decorations to the House of Lords, it contains Gibson's marble group of the Queen supported by "Justice" and "Mercy," and portraits of various British sovereigns. And then retracing our steps through the last-named room, and the Royal Gallery, we may pass into the

*Queen's Robing-room*, decorated with frescoes from the legend of King Arthur, by Dyce, from this room a door communicates with the *Norman Porch*, decorated with statues of the Norman kings of England, leading into the Victoria Tower, already noticed.

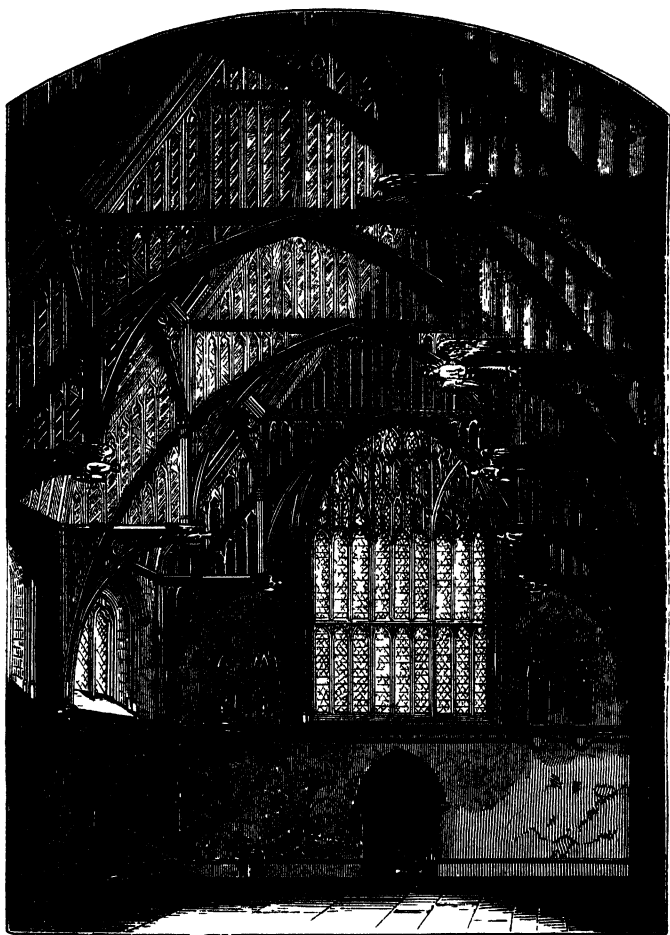
The entire sum expended on the Houses of Parliament since their commencement in 1837, amounts to nearly three millions sterling

## WESTMINSTER HALL

AS originally the hall of the Old Palace of Westminster, part of which was destroyed by fire in 1834, it was erected by Richard II between 1397-99 on the site, or rather on the actual foundations of the hall built by William Rufus in 1097. It is 110 feet high, and 290 long by 68 wide, with a carved timber roof of the kind known as hammer-beam, consisting of thirteen ribs of timber, and considered to be the finest existing example of this species of construction in England or indeed in Europe. It is the largest wooden roof unsupported by pillars in the world.

Westminster Hall is intimately associated with the history of England from the earliest times to the present day. Here was held the remarkable coronation feast given by Henry II to the son whom he chose to have crowned in his lifetime, at which the heir-apparent was waited upon by the reigning monarch, here Edward III received the Black Prince and his prisoner the King of France, on their public entry into London, here took place the first meetings of Parliament before that august body became divided into lords and commons, and here was read the renunciation of the throne by Richard II, not long after the Hall had been rebuilt by him at so vast a cost. Yet more thrilling, however, is the interest of the State Trials which have been held within its walls, the names of the great Chancellor More, tried in 1535, of Lady Jane Grey, the Earl of Strafford, King Charles I, the seven bishops of the reign of James II, and Warren Hastings (1778), stand out from a host of others as those of illustrious prisoners who have here been arraigned before the High Court of Justice.

*The Law Courts* are on the right-hand side of this Hall. They are open to the public when trials are going on.



WESTMINSTER HALL

## LAW COURTS AND INNS OF COURT



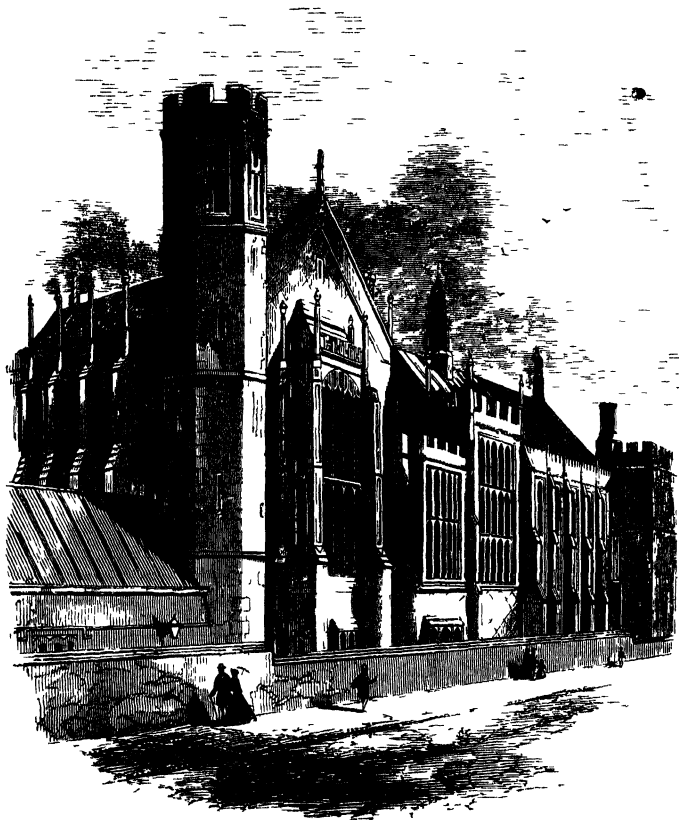
THE principal buildings in London at present connected with the administration of justice are Westminster Hall, the Common Law Courts at Guildhall, the Court of Chancery at Lincoln's Inn, the Central Criminal Court in the Old Bailey, the Middlesex Sessions House at Clerkenwell, and the Surrey Sessions House in Newington Causeway

*The Law Courts*—It was in 1224 that the four great Law Courts of England, the Court of Chancery, the Court of Queen's Bench, the Court of Common Pleas, and the Court of Exchequer, were first established in Westminster Hall, and although they are no longer held in the body of the hall, they are accommodated in rooms running along the northern side, these buildings are a great drawback to the beauty of the exterior of the Houses of Parliament and are to be removed when the New Palace of Justice, now in course of erection near Temple Bar, is completed. The Court of Chancery adjoining Westminster Hall is now chiefly used for the new *Court of Divorce*, presided over by Sir J. Hannen

*The Court of Chancery*, held in the old hall of Lincoln's Inn, is presided over by the Lord Chancellor and two Lords Justices, who sit together. This hall has lately been adapted for the full and final court of appeal created by the new act of 1873. The public are readily admitted during the hearing of causes. In Lincoln's Inn, also, are the courts of the three Vice-Chancellors

*The Central Criminal Court* in the Old Bailey, adjoining Newgate Prison, contains two courts, known as the old and new, for the hearing of criminal causes, the jurisdiction of which extends over London for a distance of about ten miles from St Paul's. The sittings are monthly, and the public are admitted to witness the trials, the best mode of obtaining a good seat is by application

to the sheriffs for an order. The Old Court is devoted to the hearing of great trials, such as murders, and the New Court, a com-



LINCOLN'S INN HALL AND LIBRARY

paratively modern hall, is reserved for minor criminal causes. This court is nominally presided over by the Lord Mayor or one of the

aldermen, but the trials are really conducted by the Recorder or the common-serjeant of the corporation of London

*Clerkenwell Sessions House* —The Middlesex Sessions are held in a modern building on the west side of Clerkenwell Green, erected in 1782 in place of the celebrated Hicks' Hall, built in 1610, "as a sessions-house for Clerkenwell," in which many great trials were held

### INNS OF COURT

The Inns of Court are colleges for the study of the law, each of which is governed by its own Benchers, or ancients, at Lincoln's Inn the governing body is called the council, at the Temple the parliament The Inns of Court, formerly called hostels, are Lincoln's Inn, the Inner Temple, the Middle Temple, and Gray's Inn

*Lincoln's Inn*, named after Henry Lacy, earl of Lincoln, has a chapel by Inigo Jones, partly Gothic and partly Classic, the interior of which is very fine, and a handsome hall and library added in 1846, after a design by Mr Hardwicke, the former containing Watt's celebrated fresco of the "School of Legislation," and Hogarth's picture of "Paul before Felix," and the latter numbering amongst its treasures the fourth volume of Prynne's Records, and the valuable MS, &c, bequeathed by Sir Matthew Hale The gateway in Chancery Lane is the oldest portion of the existing buildings It was erected in 1578

*The Inner Temple and Middle Temple* derive their names from the Knights Templars, who settled in this neighbourhood in 1185 The buildings belonging to them passed into the possession of the students of the common law after the violent abolition of their order by Pope Clement V in 1312

In the reign of Henry VIII the members of the Temple became divided into the two societies known as the Inner and Middle Temple, each having a hall and library of its own, but sharing the possession of the church †

*The Inner Temple Hall*, the refectory of the old knights, after escaping the Great Fire of 1666, was partly destroyed by another fire in 1678-9, and was almost entirely rebuilt by Sydney Smirke in 1870, although some few traces of the ancient structure still remain,



MIDDLE TEMPLE HALL.

such as the groined Gothic arch forming the roof of the present buttery and the groined ceiling of the adjoining room. The new hall has a fine open roof, and is 94 feet long. Dinner is daily served in it during term, at which many curious old customs are still kept up. *The Inner Temple Library* is on the terrace towards the river, and is a handsome room 96 feet long by 42 feet wide.

*The Middle Temple Hall* was built in the reign of Elizabeth, in place of the old hall which was then divided into chambers, and is considered one of the best existing examples in England of the architecture of that period. The roof and the screen in the Renaissance style are especially admired. The Middle Temple is entered from a red brick gatehouse, by Wren, in Fleet Street. The famous Temple Gardens, facing the Thames, so often referred to by Shakespeare, Dickens, and other great English authors, still exist, and are generally bright with chrysanthemums in the autumn.

*Gray's Inn*, which takes its name from the Lords Gray of Wilton, is on the north side of Holborn, and was completed in 1560. The hall is a very fine room with a richly-decorated timber roof. The present chapel and library of this Inn are modern. Gray's Inn Walks, or Gray's Inn Gardens, were first laid out in 1600, and were once a fashionable resort of the notabilities of the metropolis. The name of Lord Bacon, especially, is inseparably connected with them. In connection with the Inns of Court there were formerly eight Inns of Chancery, which were schools of law, bearing the same kind of relation to their several Inns of Court as Eton School does to King's College, Cambridge.

Subsidiary to the Inner Temple were *Clifford's Inn*, originally *Clement's Inn*, and *Lyon's Inn*. To the Middle Temple belonged *New Inn* and *Strand Inn*. To Lincoln's Inn, *Thavies' Inn* and *Furnival's Inn*, and to Gray's Inn, *Staple Inn* and *Barnard's Inn*.

#### POLICE COURTS

The principal Police Courts are at the Mansion House, Guildhall, Worship Street, Finsbury, Bow Street, Covent Garden, Great Marlborough Street, and in the Broadway, Westminster. Those in the City are presided over by the Lord Mayor, or the sitting Alderman. The others are under the control of the Home Secretary, and are presided over by Barristers, who sit daily to hear and dispose of cases.

## THE GUILDHALL

**RULES OF ADMISSION** — *The Library and Reading Room of the Guildhall are open free daily from 10 to 5, except from the 6th to the 12th of November, both days inclusive. The Museum of local antiquities is open free daily from 10 to 5 from the 1st March to the 1st October, and from 10 to 4 from that date until the 1st of March.*



HIS important public building, the scene of so many civic banquets, was originally erected in 1411, in the time of Henry IV, but was almost entirely destroyed by the Great Fire of 1666, all that was saved having been part of the walls, two windows, and the crypt, which is one of the most extensive ancient subterranean vaults in London. It is divided into aisles by clustered columns, supporting a groined roof, with richly carved bosses, &c, and has a fine Early English entrance archway. The Guildhall was rebuilt in its present form in 1789 by Dance, but the true restoration of the interior was not completed until 1867, when Mr Horace Jones replaced the temporary ceiling of the Great Hall, a fine apartment 153 feet long by 48 wide, by an open oak roof with a central lantern and a spire. At about the same time the front towards King Street was restored, many of the old windows were re-opened and filled with stained glass, and a new stone floor was introduced. There are several monuments in the great hall, but its most celebrated contents are the gigantic statues known as Gog and Magog, carved by Richard Saunders and placed here in 1708.

The Guildhall is the place of meeting of many important courts of law, such as the Court of Common Council, the Court of Aldermen, the Chamberlain's Court, &c, the rooms devoted to them are very handsome apartments, containing amongst other interesting objects, some fine portraits by Reynolds, Opie's "Murder of James I of Scotland," a large folding screen painted, &c.

The new Library and Museum are at the east end of the Guildhall, and consist of two halls, one above the other, round which cluster reading and committee rooms. The Museum, which contains a most

interesting collection of local antiquities, discovered in excavations in various parts of London, is on a level, and in direct communication with the crypt and library. Above the Museum is a handsome and richly decorated hall, divided into naves and aisles, containing a valuable library of reference, which includes many rare books and manuscripts.

*The Law Courts*—Adjoining Guildhall are several apartments devoted to Courts of Law, these will be closed as soon as the new Palace of Justice, near Temple Bar, is completed.

## THE ROYAL EXCHANGE



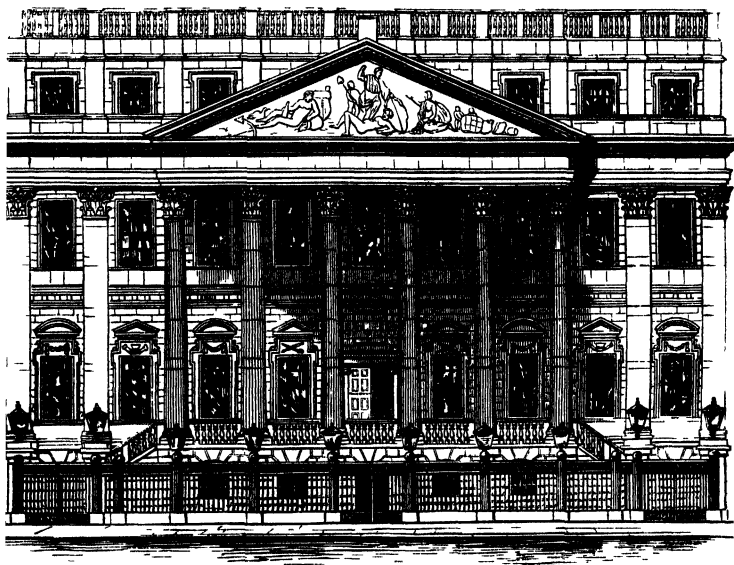
HE present Royal Exchange, in the centre of the city, was designed by William Tite, and opened by Her Majesty the Queen on the 28th October, 1844. It is the third which has been erected on the present site, both the previous buildings having been burnt, the first in the great fire of 1666, and the second in 1838. It is a stone building of Grecian architecture, with a façade of Corinthian columns, the sculpture in the pediment executed by Westmacott, on the architrave there are the following inscriptions, "The earth is the Lord's and the fullness thereof," the City motto, "Domine dirige nos," and "Honor Deo," and the motto of Sir Thomas Gresham, the founder of the first Exchange, "FORTUNA A ME," in the centre.

The business of the Exchange is conducted in an open quadrangle surrounded by a colonnade. There is a marble statue by Lough of Queen Victoria in the centre, besides statues of Sir Thomas Gresham, Sir Hugh Myddelton, and Queen Elizabeth.

*Lloyd's Subscription Rooms* are on the upper floor, where the great business of marine insurance is carried on by a company of gentlemen called underwriters. Here merchants and all interested in ships obtain early intelligence.

## THE MANSION HOUSE,

**T**HE Palace of the Lord Mayor of London, in the very heart of the City, was built by Dance in 1739-41. It is a stately building of oblong form, with a Corinthian portico, surmounted by a pediment enriched with sculptures. The chief rooms of the Mansion House are the *Egyptian*



THE MANSION HOUSE

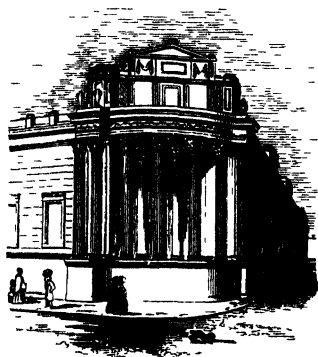
*Hall*, in which the Easter Monday and other banquets are held, designed in accordance with a description of an Egyptian chamber by Vitruvius, with a lofty vaulted roof supported on columns,

and rows of niches along the walls, containing statues or groups of sculpture by Foley, Bell, Marshall, Bailey, and other great English sculptors, the *Drawing Room and Ball Room*, which are very finely decorated, the *Justice Room*, in which the Lord Mayor sits daily, the *Picture Gallery*, and the *Kitchen*, which is a vast vaulted hall, containing every modern improvement for the cooking of vast quantities of food, including huge spits worked by machinery, &c

## BANK OF ENGLAND

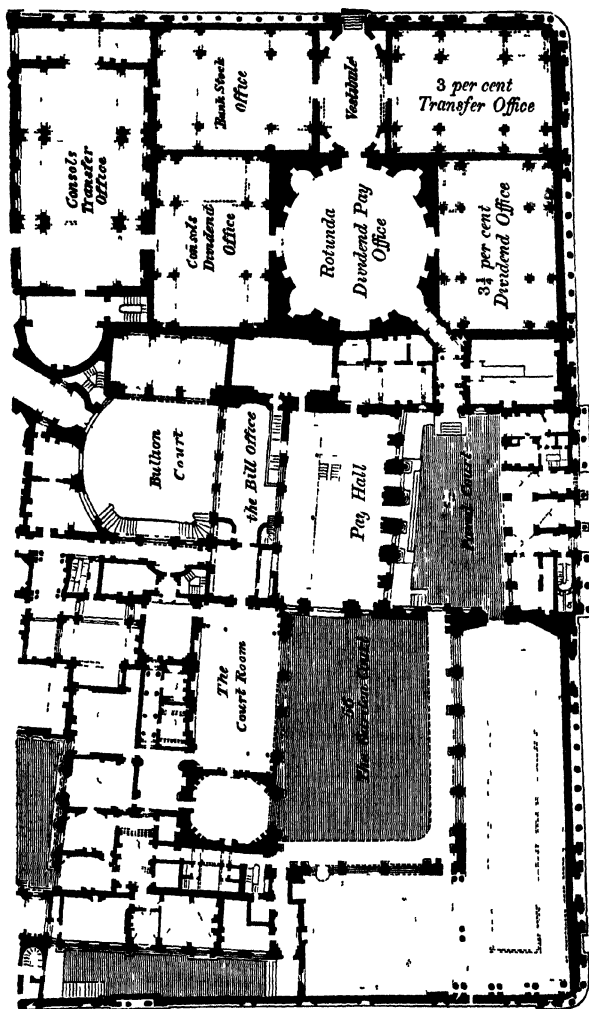


THE buildings of the Bank of England cover an area of more than three acres, which is bounded on the north by Lothbury, on the south by Threadneedle Street, the west by Princes Street, and the east by Bartholomew Lane. The Bank was founded in 1694, and was carried on in the



BANK OF ENGLAND

Grocers' Hall till 1736, when it was removed to the present site. The buildings as they now stand were chiefly built by Sir John Soane




PLAN OF THE BANK OF ENGLAND

The stone copings were, however, added in 1848 as a defence after the Chartist meeting. By far the most graceful portion of the building is the north-west angle, said to be copied from the Temple of the Sibyl at Tivoli, of which we give a representation. The management of the bank is conducted by a governor, a deputy-governor, and twenty-four directors, by whom nearly a thousand persons are employed. Amongst the various weighing machines are some ingenious instruments invented by Mr Cotton. They are used for weighing sovereigns, and are so contrived that all those of light weight are separated from those of the correct value. The machine for printing bank-notes is a wonderful piece of mechanism.

*Visitors are permitted to walk through the public rooms, hall, rotunda, &c, but a special order must first be obtained from the governor or deputy-governor in order to see the Bullion Office, &c*

## THE CITY CORPORATIONS AND THEIR HALLS.

 HERE are twelve great and several minor City Corporations, the halls in which their meetings are held are many of them worthy of a visit. Those belonging to the twelve companies are

*Mercers' Hall*, in Cheapside, between Ironmonger Lane and Old Jewry, the hall and chapel occupy the site of the celebrated hospital church of St Thomas of Acon, and are but little altered since their erection in the time of Henry VIII. The hall contains portraits of Dean Colet and Sir Thomas Gresham. The *Mercers' Company* was incorporated in 1393.

*Grocers' Hall*, in the Poultry, a comparatively modern building erected in 1802, on the site of two former halls, the property of the *Grocers' Company*, incorporated in 1345.

*Drapers' Hall*, in Throgmorton Street, City, a fine modern restoration of an old hall by Jarman, consisting of a quadrangle enclosed within an arched colonnade, adjoining which is an old garden formerly attached to the house of Thomas Cromwell, Earl of Essex the house was destroyed in the Great Fire of 1666, and the present hall was erected on its site The property of the great earl passed into the hands of the Drapers' Company on his attainder in 1541 Incorporated in 1439

*Fishmongers' Hall*, at the north-west foot of London Bridge, is the third hall built by the Fishmongers' Company on this site, it is a very handsome structure by Roberts (1830-33), with a balustrade terrace facing the river, and an Ionic portico and pediment rising from a granite basement There are several fine portraits in this hall, which also contains a statue of Sir W Walworth, by Pierce, and an original drawing of part of the ceremony connected with the election of Sir J Leman, a fishmonger, as Lord Mayor of London Incorporated in the reign of James II

*Goldsmiths' Hall*, Foster Lane, Cheapside, belonging to one of the richest and most ancient of the City companies, which has the privilege of assaying and stamping all gold and silver articles, is a fine modern building, by Hardwick (1832-5), in the Italian Renaissance style, and contains, in addition to many interesting portraits and busts, a Roman altar supposed to have been dedicated to Diana, which was discovered in making the excavations for this building Incorporated in 1327

*Skinners' Hall*, Dowgate Hill, is an old building with a modern front, by Jupp, containing little of interest except a portrait of Sir A Judd, founder of the large school at Tunbridge, under the patronage of the Skinners' Company Incorporated in 1327

*Merchant Taylors' Hall*, in Threadneedle Street, built by Jarman on the site of that destroyed by the Great Fire, the property of one of the most aristocratic of the City companies, is a handsome building containing several fine portraits by Lawrence, Ramsay, Hoppner,

Wilkie, and others Visitors are admitted to hear the master's address in this hall by order from the master, on application to his clerk Incorporated in the reign of Edward I

*Haberdashers' Hall*, in Cheapside, behind the Post Office, the property of a company incorporated in 1578, is a modern building erected in 1855, on the site of one ascribed to Wren, with a lofty dining room containing numerous portraits of more or less interest

*Salters' Hall*, Oxford Court, St Swithin's Lane, the property of the Salters' Company, is a modern building by Henry Carr, completed in 1827, containing amongst other portraits one of Roubiliac the sculptor Incorporated in 1558

*Ironmongers' Hall*, Fenchurch Street, is a handsome structure, erected by Holden (1748), on the site of three former halls, the property of the Ironmongers (incorporated in 1464), with a banquetting hall decorated in the Elizabethan style, containing, amongst other portraits, one of Admiral Hood, by Gainsborough

*Vintners' Hall*, in Upper Thames Street, a modern building of little interest, the property of one of the oldest of the City companies

*Clothworkers' Hall*, Mincing Lane, Fenchurch Street, a very fine and richly decorated modern building, erected on the site of the old hall of the Clothworkers (incorporated in 1482), by Angell (1860)

We have now noticed the halls of the twelve great original City companies, the following, the property of other guilds, are also well worth seeing —

*Stationers' Hall*, Stationers' Hall Court, Ludgate Hill, the property of a company incorporated in the reign of Mary, in whose books published works are registered by their proprietors as a protection against piracy

*Saddlers' Hall*, Cheapside, close to Foster Lane, with a fine old doorway enriched with fretwork, and an iron gate, the property of the Saddlers Incorporated in the reign of Edward I

*Coachmakers' Hall*, Noble Street, Foster Lane, in which the "Protestant Association" of 1778, which instigated the Gordon riots, held its meetings originally the property of the Scriveners, but sold by them to the Coachmakers

*Cordwainers' Hall*, Cannon Street, with a stone front enriched with sculpture, by Adam, and containing a sepulchral urn and tablet, by Nollekens Incorporated in 1410

*Apothecaries' Hall*, Water Lane, Blackfriars, erected in 1670, for the Company of Apothecaries Incorporated in 1617

*Carpenters' Hall*, on the south side of London Wall, one of the few City halls which escaped the Fire, it has an entrance hall added by Jupp about 1780, enriched with bas-relief portraits of Inigo Jones, Wren, and others, by Bacon, in the great hall is a ceiling dating from 1716, and four fresco paintings in distemper said to be of the time of Edward IV

We must also mention the Council Chamber, with a roof by Inigo Jones, in Monkwell Street, City, which is all that remains of the old *Barber Surgeons' Hall*, Holbem's celebrated picture, "Henry VIII presenting the Charter to the Barber Surgeons," hangs in this chamber



## THE GOVERNMENT OFFICES.

**M**OST of the important Government offices are situated in Whitehall and Downing Street. The grand block of buildings of Italian architecture built by Sir Gilbert Scott extending from St James's Park to Whitehall contains the *Foreign, Home, Colonial, and India Offices*, as well as the *Passport Office, Medical Department, Local Government Board, and Educational Department*.

*The Foreign Office*, which occupies the north-west corner, is richly decorated. The grand staircase is of marble, the Conference room is sixty-six feet in length.

*Passports*, which are still of much use in travelling on the Continent, are issued at the Foreign Office.

In the *Home Office* is transacted all business relating to the office of the Secretary of State for the Home Department, &c Great Britain and Ireland.

*The Colonial Office* is on the east side of the quadrangle, next to Whitehall. Here is transacted the business between England and the whole of the Colonies.

*The India Office* occupies the south side of the building, and is entered from Charles Street. Formerly the government of India was vested in the East India Company (originally incorporated in 1600), but was absorbed by the Crown in 1858, and is now conducted by a council of twelve members, presided over by the Secretary of State. The East India Museum formerly occupied a portion of this block of buildings, but is now removed to South Kensington.

*The Exchequer Office*, for the administration of taxes, is in Downing Street.

*The Treasury*, the principal office of the Government, of which the Prime Minister is the head, is in Downing Street, a small turning out of Whitehall. The next range of buildings, the façade of which was built by Sir Charles Barry, contains the *Privy Council Office*, the *Education Office*, and the *Board of Trade*.

*The Horse Guards*, where the Commander-in-chief of the army now has his office, was originally a guard-house, erected in 1641 for the security of the neighbouring palace of Whitehall. The present building dates from 1753, and is said to be by Kent. The archway of the Horse Guards forms the principal entrance to St James's Park from Whitehall. On each side of the gateway a mounted soldier is stationed on guard.

*The Paymaster-General's Office* is between the Horse Guards and the Admiralty. Here is transacted all business relating to payments of army, navy, and civil service salaries and pensions.

*The Admiralty*, where the management of the navy is chiefly carried on, comes next. The present building occupies the site of Wallingford House, and was built by Ripley about 1726. The screen, however, is later, having been erected by the brothers Adam in 1776. The official residence of the First Lord adjoins the main building. There are also residences for three or four of the Junior Lords in the northern portion of the building.

*The Office of Works and Public Buildings* is at 12, Whitehall Place, nearly opposite the Horse Guards.

*The Office of Her Majesty's Woods and Forests and Land Revenues* is at 1 and 2, Whitehall Place.

*Metropolitan Board of Works*. The office is in Spring Gardens, near the entrance to St James's Park. Here all work connected with metropolitan improvements is decided on, and to this Board we owe the magnificent Thames Embankments.

*The War Office*, where the civil administration of the army is conducted, is at 86, Pall Mall.

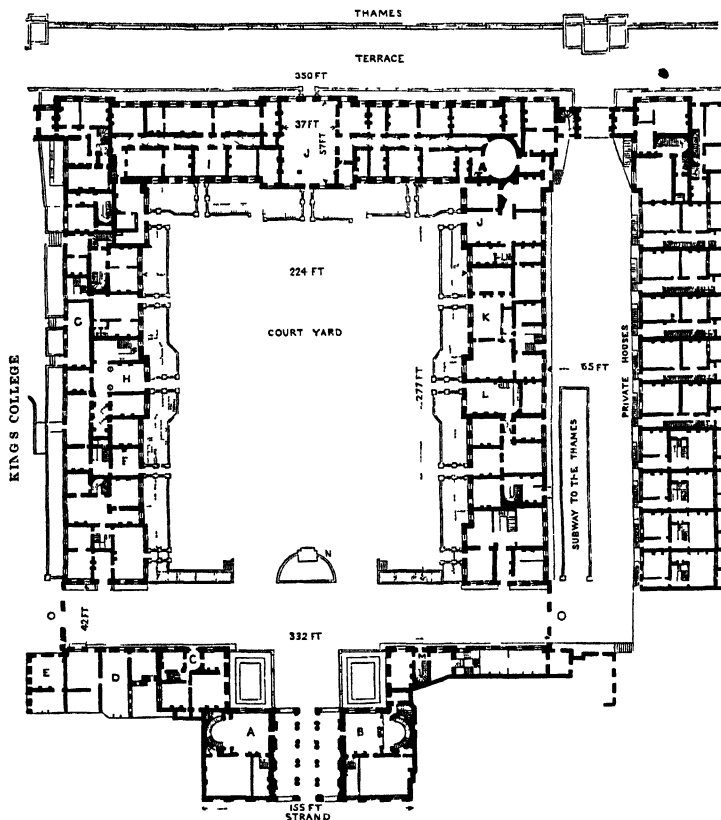
*Somerset House*, a handsome building between the Strand and the Victoria Embankment, was erected in 1786 on the site of the



SOMERSET HOUSE

palace of the Protector Somerset. Sir Thomas Chambers was the architect, with wings added by Smirke and Pennethorne. It contains numerous public offices, viz, the *Exchequer and Audit Office*,

the *Inland Revenue*, the *Office of the Registrar-General of Births, Deaths, and Marriages*, a portion of the *Admiralty*, and the *Pre-*



PLAN OF SOMERSET HOUSE

*rogative Will Office*, which was removed from Doctors' Commons in 1874. In this office visitors can, on payment of a fee of one shilling, search the calendars, and, for an extra shilling, examine the

original wills, in the Department for Literary Inquiry, the copies of wills made before 1700 are allowed to be read free of charge. Here may be seen, amongst those of many men of note, the original will of Shakespeare. In the basement there are rooms for stamping legal and commercial documents, and also for printing postage stamps.

The statue of "Father Thames" in the quadrangle is by Bacon.

*Record Office, Fetter Lane* — This important public office is a large fire-proof building, designed by Pennethorne (1856), and contains all



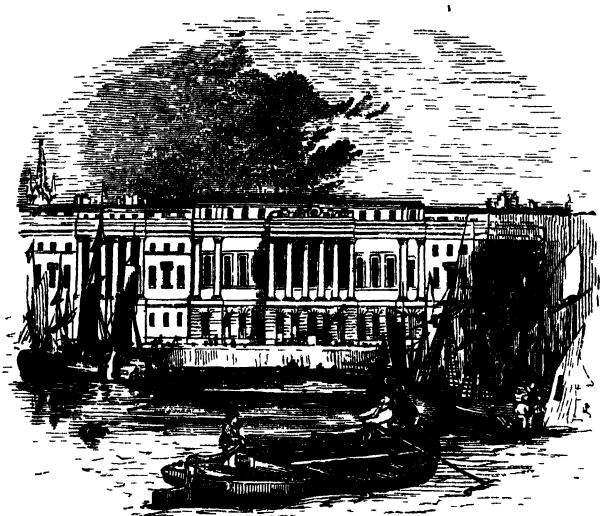
THE ROYAL MINT

the valuable records, &c, formerly kept in the Tower, the Chapter House at Westminster, and elsewhere, including the State papers relating to the Exchequer, Secret Service, War Office, Admiralty, Crown and other Royal expenses, &c, the Domesday Book, various Royal and other deeds, charters, &c, which are arranged in rows of grated safes one above the other.

Visitors are admitted to the Record Office on signing their names in a book at the entrance, and copies of the records may be made freely, but the State papers can only be examined on a written order from the Secretary of State for the Home Department.

*The Royal Mint*, on Tower Hill, is an extensive building in the Greek style of architecture with large entrance gateways, designed by Sir R. Smirke, R. A. Here the coinage of the realm is struck, and the various processes through which the metals pass are carried on by a series of ingenious machines. This establishment will shortly be removed to the Thames Embankment.

*Visitors can obtain admission by applying for an order from the*



THE CUSTOM HOUSE

*Deputy Master, which is not transferable, and is only available for the day specified*

*The Custom House* is in Lower Thames Street, with the principal façade towards the river. It is a massive building, erected in the year 1817 from designs by David Lang, but subsequently, owing to the foundations giving way, the existing front was built by Sir R. Smirke. The chief office, which is called the *Long Room*, is 190 feet in length, and more than sixty feet wide. Here all the custom

dues of the Port of London are levied, which exceed twelve millions sterling per annum

*The General Post Office* and the *Telegraph Office* are in St Martin's-le-Grand, at the corners of Cheapside and Newgate Street Both offices are under the supervision of the Postmaster-General The main building in which the administration of the postal arrangements is conducted, was built from the designs of Sir Robert Smirke, R A, in 1829, the supplementary building facing it, built in 1873, is devoted to the Electric Telegraph Department The management of the *Money Order Offices* and the *Post Office Savings Banks* is also carried on in the same building

*The Trinity House* is a handsome stone building, standing on one side of Trinity Square, on the north of Great Tower Hill It was built by Samuel Wyatt, and belongs to a company founded by Sir Thomas Spert in the year 1515 The corporation consists of a master, deputy-master, thirty-one elder brethren, and an unlimited number of younger brethren The object of the corporation is the encouragement of navigation, erecting lighthouses and sea-marks, appointing efficient pilots for navy and mercantile service, and, in fact, the general management of all nautical affairs not immediately connected with the Admiralty The Duke of Edinburgh is Master



*The Stock Exchange* is in Capel Court, immediately opposite the Bank of England There is also another entrance to the Exchange in Shorter's Court, Throgmorton Street This great money market was removed to its present position from Change Alley in 1802 The members of the Stock Exchange are about 850 in number There is a notice at every entrance to the effect that none but members are admitted, and a stranger is soon detected and is immediately made to quit the building

*The Corn Exchange* is in Mark Lane, City It was opened in 1747, and partly rebuilt in order to enlarge it in 1827 Market

days—Monday, Wednesday, and Friday    Hours of business, 10 to 3    Monday is the principal day

*The Coal Exchange* is in Lower Thames Street, nearly opposite Billingsgate    The building was opened by Prince Albert, 1849    In making the foundation a Roman hypocaust was discovered    It has been arched over and is still visible

## THE DOCKS



HERE are eight large docks in London,—six lying on the north and two on the south side of the Thames, all of which have been made during the present century    Together they occupy a space of about 900 acres

*The West India Docks* lie between Limehouse and Blackwall    The office of the company is at No 8, Billiter Square    The best way of reaching these docks is by the Blackwall Railway

*The East India Docks* are a little lower down the river than the West India, and are considerably smaller    The gates are closed at 3 in the winter, and at 4 in the summer months

*St Catherine's Docks* lie near the Tower    Twelve hundred and fifty houses, including the old hospital of St Catherine, were purchased and pulled down to make room for this magnificent undertaking, of which Telford was the engineer    In 1863 the St Catherine's and London Docks were amalgamated, and consequently placed under one management

*The London Docks* are situated on the left bank of the Thames, between St Catherine's Docks and Ratcliff Highway    The first and largest dock was opened in 1805, it comprises an area of ninety acres, of which thirty-four and a-half are water    The entire structure cost £4,000,000    As many as 3,000 labourers have been employed in these docks in one day    This is the great depot for the stocks of wine belonging to the wine merchants of London

*Mode of Admission*—The basin and shipping are open to the public, but an order must be obtained from the secretary at the London Dock House in order to inspect the vaults and warehouses Ladies are not admitted after '1 p m

*The Commercial Docks*, five in number, are on the south side of the Thames They have an opening nearly opposite the King's Arms Stairs, in the Isle of Dogs

*The Victoria Docks*, on the south side of the river, below Black-wall Large quantities of guano from Peru are housed in these docks

*The Surrey Docks* adjoin the Commercial New Docks

*The Millwall Docks*, near the West India Docks in the Isle of Dogs

## HOSPITALS



HERE are so many hospitals, infirmaries, and asylums for the sick in the various parts of London, that it is impossible to give, here, more than a brief account of the principal institutions, these include —

*St Bartholomew's*, West Smithfield Founded by Prior Rahere in 1102, and enlarged in 1547 There are a few valuable paintings in the Court Room Visiting-days Sundays, 2 to 3, Tuesdays and Fridays, 3 to 4 p m

*St Thomas's*, Albert Embankment Originally founded by the Prior of Bermondsey in 1213 The new buildings, designed by H Currey, were opened by Her Majesty in 1871 Visiting-days Sundays, Tuesdays, and Fridays, from 3 to 5

*Guy's*, St Thomas's Street, Borough. Founded by Thomas Guy, a bookseller, in 1768 Taking-in day, Wednesdays, at 10 30

*London*, Whitechapel Road Visiting days Tuesdays, Fridays, and Sundays, from 3 to 5 p m

*Middlesex*, Charles Street, Berners Street Cancer patients at all times without letter

*Westminster*, near Westminster Abbey Visiting-days Sundays, between 2 and 4, Mondays, Wednesdays, and Fridays, between 3 and 4 p m

*University College*, or *North London*, Gower Street With a Home for incurable patients at Hampstead

*King's College*, Portugal Street, Lincoln's Inn Fields Out-patients daily,  
at 1 p m

*Charing Cross*, Agar Street, Strand Visiting days Tuesdays, Thurs-  
days, and Sundays, 3 to 4

*Royal Free*, Gray's Inn Road For the relief of the sick, without letters  
of recommendation

*St George's*, Hyde Park Corner With a Convalescent Home at Wim-  
bledon

*St Mary's*, Cambridge Place, Paddington, W Visiting days Tuesdays,  
Thursdays, and Sundays, from 3 to 4

[All the above have Medical Schools attached]

*Great Northern*, Caledonian Road Visiting-days Sundays, Tuesdays,  
and Fridays, from 2 to 3

*West London*, Hammersmith Road

*Metropolitan Free*, Devonshire Square Visiting-days Sundays, Wednes-  
days, and Saturdays, from 2 to 4 p m

*German Hospital*, Alma Road, Dalston Chiefly for Germans and those  
speaking the language. Visiting-days Sundays, from 2 to 3 30 p m, Thurs-  
days, 2 to 5 p m

## FOR WOMEN AND CHILDREN

*Hospital for Women*, Soho Square

*Hospital for Women and Children*, 4, Vincent Square, Westminster  
Visiting daily, from 2 to 5 p m

*Royal Infirmary for Women and Children*, Waterloo Bridge Road Visit-  
ing-days Tuesdays, Thursdays, and Sundays, from 2 to 3

*East London Hospital for Children, and Dispensary for Women*, Rauce-  
cliff Cross Visits may be made daily

*Chelsea Hospital for Women*, 178, King's Road Patients may be visited  
daily, from 2 to 4, except on Tuesdays and Fridays

*Samaritan Free Hospital*, Lower Seymour Street, Portman Square For  
women, and at branch Hospital, 1, Dorset Street, Manchester Square, for  
women and children

*Home for Sick Children*, Great Ormond Street, Bloomsbury, W C, and  
Cromwell House, Highgate

*Evilina Hospital for Sick Children*, Southwark Bridge Road, S E  
Visiting-days Sundays and Wednesdays, from 2 to 4

*Belgrave Hospital for Children*, 1, Cumberland Street, Eccleston Square,  
S W Visiting-days daily, from 1 to 2 p m

## LYING-IN HOSPITALS, &amp;c

*City of London*, City Road. In-patients must attend at the hospital on Wednesdays at 10, out-patients at 12

*General Lying-in*, York Road, Lambeth

*Queen Charlotte's Lying-in*, 191, Marylebone Road Visiting-day Friday, from 3 to 4 p m

*British Lying-in*, Endell Street, St Giles's

*Royal Maternity Charity*, 31, Finsbury Square

## CONSUMPTION AND CHEST DISEASES

*Royal*, City Road

*Brompton* For Consumption and Chest Diseases, Fulham Road

*City of London*, Victoria Park Visiting-days Mondays and Thursdays from 3 to 5

## FOR LUNATICS

*Bethlehem*, Lambeth Road For curable cases of the educated classes

*St Luke's*, Old Street, for relief of the middle classes

## FEVER

*London Fever*, Liverpool Road. Open at all times for poor persons (not paupers)

## OPHTHALMIC

*Royal London*, Blomfield Street, Moorfields Visiting-days Mondays and Thursdays, from 3 to 4

*Royal South London*, St George's Circus, Southwark

*Central London*, Calthorpe Street, Gray's Inn Road

*Royal Westminster*, Chandos Street, Charing Cross

## DISEASES OF THE SKIN

*Hospital for Diseases of*, Stamford Street, Blackfriars

*St John's*, Leicester Square

*British*, 56, Great Marlborough Street, East Branch, 12A, Finsbury Sq

*National Institution*, 227, Gray's Inn Road, and 10, Mitre Street, Aldgate

*Western Dispensary*, 17, Duke Street, Manchester Square

MISCELLANEOUS

*Paralysis*, Queen's Square, Bloomsbury.  
*Cancer Hospital*, Brompton Office, 167, Piccadilly  
*Stone and Urinary Diseases*, *St Peter's*, 54, Berners Street  
*Smallpox*, *Metropolitan Asylum District*, Stockwell Office, 37, Norfolk Street, Strand  
*Throat*, 32, Golden Square Daily at 1 30  
*Royal Sea Bathing Infirmary*, Margate (for Scrofula only)  
*Female Lock Hospital and Asylum*, Harrow Road, Paddington  
*London Homœopathic Hospital*, 52, Great Ormond Street  
*Brompton Homœopathic Dispensary*, 68, Fulham Road

[All the above Hospitals receive cases of Accident and urgent cases at any time]

PRINCIPAL CHARITABLE INSTITUTIONS



AS Mr Low's "Handbook to the Charities of London" tells us there are more than nine hundred institutions of a benevolent kind in the metropolis, it is evident that we can only name a few of the most important

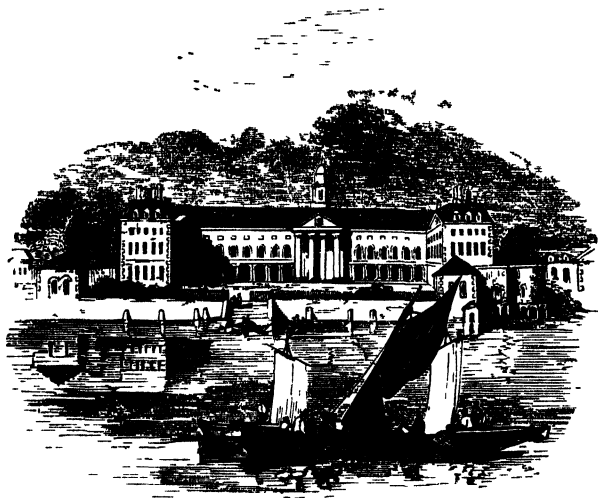
*The Foundling Hospital*, Guilford Street, was founded by Captain Coram in 1739 It is "an hospital for exposed and deserted children" In the committee room are some pictures by Hogarth, Reynolds, and Gainsborough

*The French Hospice*, Victoria Park, South Hackney, is for the aid of French Protestant refugees

*Magdalen Hospital*, Streatham and 19, Gower Street

*The Seaman's Hospital* now occupies the infirmary in Greenwich Hospital

*Chelsea Hospital*—A fine red brick building by Wren, overlooking the Thames, founded by Sir Stephen Fox and Tobias Rusbat about 1681 for the accommodation of old and disabled soldiers, and supported since that time by the army, at a cost of more than £8,000,000, containing in addition to the wards, &c, of the hospital itself, a fine hall and chapel, the most noteworthy objects in which are the colours taken in different parts of the world by the British army We must also call attention to the altar-piece in the chapel,



CHELSEA HOSPITAL

by Sebastian Ricci, the equestrian portrait of Charles II, by Verrio in the hall, and the bronze statue of the same monarch by Grinling Gibbons, in the centre of the large quadrangle

*The Royal Humane Society*, office 3, Trafalgar Square For the recovery of persons from drowning There is a receiving house on the banks of the Serpentine in Hyde Park

*School and Asylum for the Indigent Blind*, in St George's Fields, Lambeth

*London Society for teaching the Blind to read*, Upper Avenue Road, St John's Wood

*Asylum for Deaf and Dumb Children*, Old Kent Road

*Royal National Lifeboat Institution*, John Street, Adelphi

*Society for the Prevention of Cruelty to Animals*, 105, Jermyn Street, St James's

## MARKETS



HE principal markets of London are —

*Metropolitan Cattle Market*, in Copenhagen Fields  
There is a station of the Great Northern Railway close by. The scene here at five o'clock on a Monday morning is very characteristic. Fifteen acres of ground are filled with cattle and sheep, mixed up with owners and purchasers. The babel of sound is indescribable.

*Metropolitan Meat Market*, Smithfield. Designed by Horace Jones in the Renaissance style. This immense building has been lately erected on the site of old Smithfield, the scene of so many events of historic interest, and where the once celebrated "Bartlemy Fair" was held. It includes a Poultry Market.

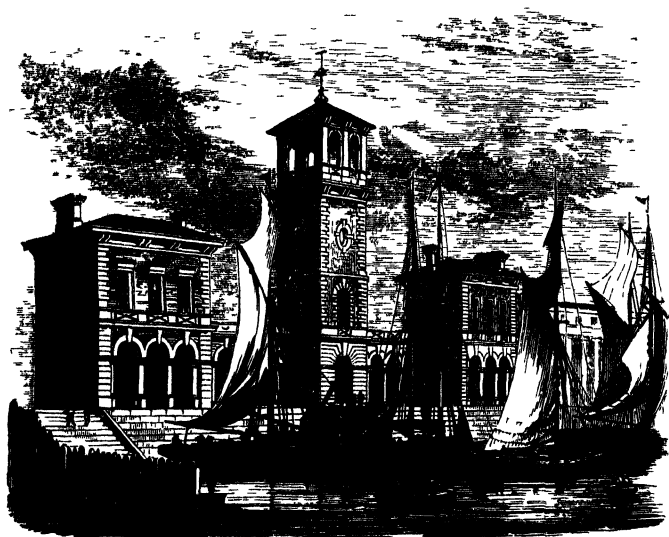
It was in *Smithfield* that Sir William Wallace, the great Scottish chieftain, was executed in 1305, and Roger Mortimer in 1330. Here Sir William Walworth, then Lord Mayor of London, struck down the rebel Wat Tyler, and here, in the times of Queen Mary and Queen Elizabeth, more than 300 martyrs suffered for their religious opinions. The stake at which they were burned was fixed near the celebrated old church of St Bartholomew.

*Covent Garden Market*, for fruit, flowers, and vegetables, is a little to the north of the Strand. This market is well worth a visit in spring and summer time, when the flowers are at their best.

*Leadenhall Market*, Gracechurch Street, is chiefly celebrated for poultry, game, &c. The building itself is of the meanest description

*Billingsgate*, the great fish market, is in Thames Street, a little to the east of London Bridge. This is one of the oldest markets of London, dating back as far as the fourteenth century. The market opens at 5 o'clock in the morning.

There are several other local markets of minor importance



BILLINGSGATE MARKET



## PART VI—NATIONAL MUSEUMS AND PLACES OF PUBLIC INSTRUCTION

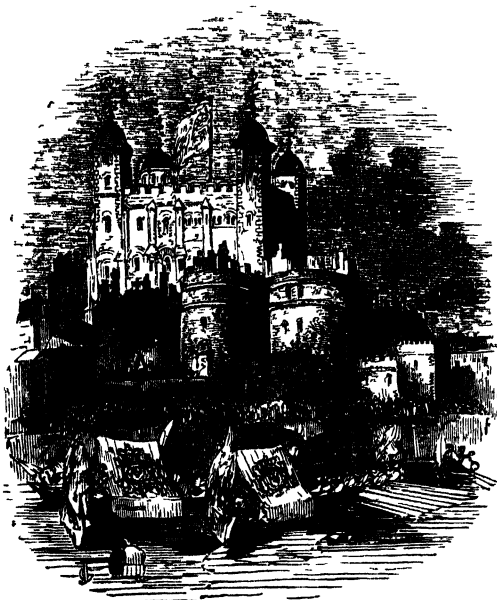
### THE TOWER OF LONDON

**RULES OF ADMISSION, &c** — *The Tower is open daily from 10 to 4, free on Mondays and Saturdays. Visitors may make the circuit of the inner and outer wards, without entering any of the buildings, unaccompanied by a guide, and we would recommend them to do so either before or after going the usual round with the warder and his party. The principal entrance to the Tower is by the Lion Gate on Tower Hill. Tickets for the Armoury and White Tower (6d) and for the Crown Jewels (6d) are to be obtained in the office at the entrance. Guide books may be bought, price 6d. Visitors have to wait until a party of twelve is assembled, when they are conducted over the Tower by one of the warders, who still wear the costume of the Yeomen of the Guard of the time of Henry VII.*

#### GENERAL SURVEY.

**T**HE Tower of London, on the left bank of the Thames between the Custom House and St Catherine's Docks (twenty minutes' walk from Mansion House Station, and about the same distance from the Royal Exchange), is one of the oldest, most picturesque, and most interesting buildings of London. It was originally a feudal fortress and palace, then a State prison, and is now a Government store-house and armoury. It occupies a space of between twelve and thirteen acres, and consists

of a central donjon or keep, 92 feet high, with walls 16 feet thick, known as the White Tower, dating probably from the time of William the Conqueror,—although tradition ascribes it to Julius Cæsar,—surrounded by barracks, armouries, &c, of modern date, enclosed within a double line of fortifications, the outer somewhat lower than the



THE TOWER — A ROYAL VISIT

inner, and the whole encircled by a moat called the Tower Ditch, which is now dry, but can still be flooded by the garrison. The castellated walls date from various periods, having been added from time to time by the different monarchs of England. In 1841 a fire broke out in the Tower, in which many of the modern armouries, &c, were destroyed.

Before joining the warder and his party we will briefly notice the principal towers, &c, of the outer and inner wards, few of which are shown to visitors. After taking a long look from Tower Hill at the vast pile of buildings rising gloomily from the river,—the massive White Tower, which bears unmistakable impress of its great antiquity, towering above the double circle of ramparts,—we begin our circuit at the south-west corner of the fortress with the *Middle Tower*, formerly called the *Martin Tower*, the principal entrance, this gives access to a stone bridge thrown across the moat, replacing the ancient draw-bridge, with the *Byward Tower* at its other end, passing beneath which we find ourselves in the *Outer Ward* or *ballum*, with a narrow street which runs round the fortress on our left. A little beyond the *Byward Tower* we pass on the right *St Thomas's Tower* and the *Traitor's Gate* opening on to the river, so called because by it State prisoners were brought into the Tower. This tower and gateway were restored in 1866 by Salvin. Opposite to them is the *Bloody Tower*, by which visitors enter the inner ward, but before giving up our freedom to the warder let us continue our progress round the outer ward and reach the relics of the *Cradle Tower*, a vaulted gateway much injured, the upper portion entirely gone, beyond which are the *Well Tower*, of which the lower part, a vaulted room 15 feet long by 10 feet wide, alone remains, and the *Develin* or *Tron Gate Tower*, a modern erection retaining some fragments only of the old fortification of that name. At the south-east corner of the outer wall there was formerly a tower leading to an iron gate on the other side of the moat, and two strong ramparts which corresponded with this tower, called the Brass Mount and the Legge Mount, still exist at the north-east and west corners of the outer ward. This completes our review of the defences of the outer ballum. The space between it and the inner ward was formerly almost entirely occupied by the buildings of the Royal Mint, which were removed in 1810, when that institution migrated to its new home on Tower Hill.

The towers of the inner ward are more numerous than those of the outer. We give them in the order of their succession, beginning with the *Bloody Tower*, so called because the murder of the infant sons of

Edward IV is supposed to have been committed there (1483), this is connected with the *Record* or *Wakefield Tower*, in which the prisoners taken on the field of Wakefield (1460) were confined, one of the most ancient and the largest of the towers of the ramparts, ascribed to the time of William Rufus (1087), the massive walls are thirteen feet thick, and contain several octagonal rooms. In it the Records of the nation were formerly kept. A little beyond the Record Tower, on the right, stood the *Lantern Tower*, its site now occupied by the Military Store Office. At the south-east angle of the inner ward, opposite to the site of the Tower of the Tron Gate in the outer ballium is the *Salt Tower*, a very ancient structure, formerly a prison, on the walls of which is a zodiac, the work of a certain Hugh Draper, of Bristol, confined for sorcery in 1560. Further on we pass the *Broad Arrow Tower*, now so shut in by buildings as to be scarcely recognizable, which was connected with the old palace, and used as a prison, the *Jewel* or *Martin Tower*, at the north-east angle of the inner ward, opposite the Brass Mount, with the name of Anna Boleyn inscribed on one of its walls, in which many prisoners were confined in the time of Henry VIII, also used as a stronghold for the royal jewels, the *Brick Tower*, in which Lady Jane Grey is said to have been imprisoned, the *Bowyer Tower*, in which the fire of 1841 originated, formerly the residence of the master provider of the king's bows, and said to have been the scene of the drowning of George, Duke of Clarence, in a butt of Malmsey wine in 1474, the *Flint Tower*, called the Little Hell on account of its narrow dungeons, of which the foundations alone are old, the original structure having been replaced by a new stone building early in the present century, the *Devereux Tower*, at the north-west angle of the inner ward, opposite the Legge Mount, named after Robert Devereux, Earl of Essex, the favourite of Queen Elizabeth, who was imprisoned in it before his execution on Tower Green, the *Beauchamp Tower*, of which full details are given below, it being one of those shown to visitors, and the *Bell Tower*, at the south-west angle of the inner ward, opposite the Byward Tower of the outer ballium—so called from the alarm bell of the garrison having been once suspended above it





—formerly a dungeon, in which the Bishop of Rochester, the Princess Elizabeth, and Lord Nithsdale are said to have been imprisoned

We now place ourselves under the guidance of the warder, who leads us through the Middle Tower, across the bridge, and under the Byward Tower, into the outward bail, and after having noticed the Bell Tower, now part of the governor's house, in which is the Council Chamber—the scene of the trial of Guy Fawkes and his accomplices—St Thomas's Tower, the Traitor's Gate, &c, to which we have already referred, we pass beneath the *Bloody Tower*, with its grim old portcullis above our heads, and enter the inner ward, and, after a glance at the massive Record Tower on our right, and at the inner buildings of the governor's house on our left, we follow our guide into the

*Horse Armoury*, on the south of the White Tower, a gallery 150 feet long by 33 wide, erected in 1826, and containing a most interesting and complete collection of ancient arms and armour arranged by the late Sir S Meyrick, Mr J R Planché, and Mr Hewitt

The whole of the middle of the room is occupied by a magnificent collection of figures on horseback and on foot, in complete suits of armour, chronologically arranged, dating from the reign of Edward I (1272), to that of James II (1685), with the armorial bearings of the great houses to which they belonged painted on the wall above a row of columns supporting pointed arches which runs along the entire length of the gallery behind the statues. These figures are so distinctly labelled and are moreover sure to be so carefully pointed out by the warder in attendance, that any detailed account of them would be superfluous here, but we may note as especially remarkable, an equestrian figure of Henry VIII in a suit of armour belonging to that monarch, with a foot soldier beside him, near to which is an equestrian figure of Charles Brandon (1520), and in a recess in the south wall a second effigy of Henry VIII in a very curious suit of armour, said to have been presented to that monarch on his marriage with Catherine of Arragon. In glass cases are arranged examples of the weapons and minor details of the armour of the same period as the complete suits, all of the greatest value and

interest, but, like the statues, so distinctly labelled and admirably arranged that we may leave our readers to examine them alone,—only begging them to glance up at the windows, which contain specimens of ancient stained-glass, representing scriptural scenes and armorial bearings,—before leaving the vestibule at the east end of the gallery and ascending the stairs, at the foot of these stairs is a glass case containing the helmet and girdle of Tippoo Sultan of Mysore, with other Oriental trophies

The stairs give access to an apartment of considerable size, divided by a row of arches into two parts, the outer devoted to various trophies and relics of great interest, such as the cannon captured at Waterloo, kettle-drums taken at Blenheim, a suit of uniform worn by the Duke of Wellington as constable of the Tower, two brass guns taken by General Wolfe at Quebec. Along the sides of this compartment are suits of armour, and in the northern archway an equestrian figure in modern Indian chain armour. On a table in the centre of the same room is a beautiful model of the Tower. The inner half of this room is filled with specimens of Oriental armour, &c. Having examined them, we make our way back to the stairs, and descending, turn to the left, and find ourselves again in the Horse Armoury, then passing along a passage running between the arches behind the equestrian statues and the wall of the gallery we note the ramrods, helmets, weapons, stone shot found in the Tower ditch, &c., and are conducted through a door nearly opposite to that by which we entered to the

*White Tower*, said to have been built by Gundulph, Bishop of Rochester, in the time of William the Conqueror, and consisting of three stories, all of considerable height, several vast vaults on the ground floor, and numerous watch towers and turrets on the battlements. In this tower the court of the Plantagenets was held, and it is associated with many stirring memories, some of which will be alluded to as we proceed. The first room shown in this celebrated old keep is

*Queen Elizabeth's Armoury*, a small apartment on the first floor,

with a vaulted Norman roof,—the distance from the internal walls to the windows of which will give some idea of the massive character of the masonry of the entire keep,—containing at the upper end an equestrian figure of Queen Elizabeth, and on foot one of a page in



ST JOHN'S CHAPEL IN THE WHITE TOWER

the costume of her reign, and far more interesting than any fancy representation, however good, the actual block on which Lord Lovat was beheaded in 1747, the axe with which the Earl of Essex was beheaded, and numerous instruments of torture, such as the iron

collar, called the "cravat," thumb-screws, &c, and a model of a rack with a female effigy fastened on to it. On the north side of this room is the low doorway of a cell 10 feet long by 8 wide, without windows or means of ventilation of any kind, in which Sir Walter Raleigh is said to have been imprisoned, and to have written his "History of the World," and near to the entrance are inscribed the names of Rudston, Fane, and Culpepper, who were concerned in the rebellion of 1553, which brought Lady Jane Grey to the scaffold. Leaving Queen Elizabeth's Armoury, we are next conducted to the chapel of St John by a winding stair, at the foot of which is a tablet marking the spot where the bones of the murdered princes are said to have been found. This chapel, in which divine service was performed for many centuries by a Royal chaplain, is situated immediately above Queen Elizabeth's Armoury, and is one of the best preserved and most interesting specimens of Norman architecture in England. It has the semi-circular eastern apse, the massive pillars and round arches characteristic of the period of its erection, a gallery or triforium runs entirely round it, and light is admitted to the nave from the windows in the southern aisle, through the arches supporting the triforium. The large room adjoining the chapel was the council room said to have been the scene of the arrest of Lord Hastings, when Richard, Duke of Gloucester, burst in upon the assembled councillors. The Council Room and the old Banqueting Hall of the Palace beyond are both now used as storehouses for small arms. The remaining apartments of the White Tower, which are not shown to visitors, contain war stores, the stone building adjoining it on the east is a military store office used for keeping books, papers, &c, the lower part of which is supposed to date from the fourteenth, whilst the upper was added early in the present century.

Leaving the White Tower, we are now conducted across *Tower Green*, and the exact spot occupied by the scaffold on which Anne Boleyn, Catherine of Arragon, Lady Jane Grey, and the Earl of Essex were executed, is pointed out to us, and looking round we see the substantial modern buildings of the Wellington Barracks, built in

1845, on the site of the Storehouse erected by William III., and destroyed in the fire of 1841, and the church of *St. Peter ad Vincula*.

*The Beauchamp Tower*, the next building shown to visitors, is supposed to have been erected between 1199—1216, and takes its name from the fact of Thomas de Beauchamp, Earl of Warwick, having been imprisoned in it in 1397. On the walls are very interesting carvings and inscriptions, the work of some of the illustrious prisoners who were shut up within them at various times, including Marmaduke Neville, William Tyrrel, Philip Howard Earl of Arundel, John Dudley Earl of Warwick, and many others, several of whom have shown genuine artistic skill.

Those who have provided themselves with tickets are next allowed to ascend to

*The Jewel House*, a small circular room with a cell adjoining it,—now occupied by the attendant in charge, but probably once a prison,—and passing through a narrow passage we find ourselves facing a blaze of jewellery on velvet cushions within a huge cage of iron and glass, the most noteworthy objects in which are the crown made for the coronation of her present Majesty, containing amongst other priceless gems, a heart-shaped ruby of immense value, said to have been worn by the Black Prince, the golden crown of Edward the Confessor, set with diamonds, rubies, pearls, &c, the Prince of Wales' crown of pure gold without jewels, the ancient Queen's crown, the Queen's diadem, St. Edward's staff, with a round top said to contain a portion of the true cross, carried before the monarch at his or her coronation, the Royal sceptre, the Queen's sceptre, various swords of justice, coronation bracelets, &c, a golden salt-cellar, said to be a model of the Keep of the Tower, a golden spoon, used to receive the sacred oil at the coronation, supposed to be the sole existing relic of the old regalia, the Royal baptismal font, &c. In glass cases in the recesses of the walls of this room are arranged the insignia of the Order of the Bath, Garter, &c.

The Jewel House is the last place shown to visitors, and we now proceed to give some account of the chapel of *St. Peter ad Vincula*,

the church of the Liberty of the Tower, which is interesting rather from its melancholy associations than from any architectural beauties. It is a simple stone building erected about 1272, consisting of a chancel, nave, and one side aisle, but it has been so constantly altered and disfigured by restorations, that no idea can now be formed of the appearance of the original structure. Within its walls rest the mutilated bodies of Lady Jane Grey (1554) and her husband, Lord Guildford Dudley (1554), Anne Boleyn (1536), Katherine Howard (1542), Robert Devereux, Earl of Essex (1600), and the Duke of Monmouth (1685), all of whom were beheaded for political reasons. It is also the burial place of Sir Richard Cholmondeley, to whom there is a fine altar tomb in the chancel, Sir Richard Blount and his son Sir Michael Blount, and Sir Allen Apsley, who were successively Lieutenants of the Tower, and of Sir John Eliot, who died a prisoner (1632), and Sir Thomas Overbury, who was poisoned in the Tower in 1613.

On *Tower Hill*, the open space opposite to the principal entrance, once stood the scaffold and gallows on which so many prisoners were executed, including Bishop Fisher (1535), Sir Thomas More (1535), the Protector Somerset (1552), Lord Guildford Dudley (1554), Earl of Strafford (1641), Archbishop Laud (1643), Algernon Sidney (1683), the Duke of Monmouth (1685), and Lord Lovat (1747).



## THE NATIONAL GALLERY, TRAFALGAR SQUARE

**RULES OF ADMISSION** — *Open free on Mondays, Tuesdays, Wednesdays, and Saturdays,—closed to the public on Thursdays and Fridays, but open to artists and students provided with tickets. Entirely closed throughout the last two weeks of September and the whole of October. Separate catalogues of the English and Foreign Schools, containing much valuable information, are to be obtained in the gallery.*



HE National Gallery, a building of the revived Classic style occupying one side of Trafalgar Square, was built between 1832 and 1836, after the designs of Wilkins. The columns of the portico are from the celebrated Carlton House, formerly the residence of the Prince Regent. The gallery may be said to have been founded in 1824, by the purchase by government of thirty-eight pictures collected by Mr Angerstein. Round this nucleus gathered a succession of choice and valuable works bequeathed or purchased at various dates, and at the present day, although not very extensive, the National Gallery of England is scarcely inferior to that of any in Europe in the intrinsic value and beauty of its pictures. We must mention the Rev W Holwell Carr, Lord Farnborough, J M W Turner, and Mr Vernon, as having added largely to the collection by their most valuable bequests; and the nation owes a debt of gratitude to the second Sir Robert Peel, who collected seventy-two pictures, including twenty-two fine Dutch works, which were sold to the government by his son for £75,000, and also to the late Sir Charles Eastlake and to Mr Wornum, the present keeper of the gallery, for the valuable acquisitions made under their auspices.

The hall of the National Gallery contains a statue of David Wilkie, by Samuel Joseph, busts of Mulready and Thomas Stot-

hard by Weekes, and a bas-relief by Thomas Banks, all English sculptors. Ascending the stairs we enter

*Room I*, containing specimens of early Italian painting, chiefly of the thirteenth century, such as the "Battle of St Egidio," by Paolo Uccello, one of the first masters to appreciate the value of perspective, a Madonna and Child by Duccio, the "Adoration of the Kings" by Fra Angelico, and a "Madonna and Child" by Cimabue, who has been called the founder of modern Italian painting

*Room II*, also devoted to the early Italian schools, contains, amongst many other interesting works, a "Madonna and Child," by Benozzo Gozzoli, a "St Sebastian," Antonio Pollajuolo's best work, a "Madonna and Child with Saints," by Crivelli, the "Coronation of the Virgin" with angels and saints, one of the best works of Andrea Orcagna, "The Marriage of St. Catherine," by Ambrogio Borgognone, and two family portraits by the same master, a Madonna and Child, with SS Jerome and Sebastian, known as the "Madonna della Rondine," and a "Madonna and Child with Saints," by Crivelli, the "Madonna and Child with SS Jerome and Dominic in adoration," by Filippino Lippi, and above all, Fra Angelico's magnificent group of "Christ surrounded by Angels in the midst of the Blessed," containing more than 260 figures, the faces of which are all exceedingly beautiful in form and in expression. A magnificent picture of "The Nativity of Christ," by Pietro della Francesca, has lately been added to this collection, and for the present stands on an easel in the middle of the room.

The lobby between the second and third rooms contains a marble group of "Hylas and the Water Nymphs," by Gibson, a "Madonna and Child," by Albertinelli, and a "Madonna and Child," by Lorenzo di Credi.

*Room III* is full of masterpieces by the greatest artists, and shares with Rooms IV and V the honour of containing specimens of the works of all the best painters of the golden age of painting (early part of the sixteenth century). In this room we have over

the door Titian's "Rape of Ganymede," and ranged on the walls his "Bacchus and Ariadne," "Venus and Adonis," Correggio's "Education of Cupid," an exquisite example of that great master's wonderful chiaroscuro, Sebastiano del Piombo's world-famous "Raising of Lazarus," the principal figure in which is after a still-existing design by Michael Angelo, Il Romanino's "Nativity," his most celebrated work, Il Moretto's "Madonna with Saints," Guido Reni's "Susannah and the Elders," a "St Nicholas," by Paolo Veronese, "Jupiter's Childhood," by Giulio Romano, the "Vision of St Hieronymus," by Parmigiano, "Susannah and the Elders," by Lodo-



THE NATIONAL GALLERY

vico Carracci, founder of the Eclectic school, and other important works by artists of lesser note

In *Room IV* the chief attractions are the "Pietà" of Francia, the "Virgin and Child, with St Anne and other saints," by the same artist, of which the "Pietà" was formerly the lunette or arched upper portion, the "Ecce Homo" of Correggio, Leonardo da Vinci's "Christ disputing with the Doctors," the authenticity of which has been much disputed, Giovanni Bellini's portrait of Doge Leonardo Loredano, an altar-piece by Pietro Perugino, representing the Madonna and Infant Christ, the archangel Michael, and

the archangel Raphael and Tobias, a Virgin and Child, with St John the Baptist and Mary Magdalene, by Andrea Mantegna, a portrait of Ariosto, by Titian, and a "Madonna," by Pollajuolo

*Room V* contains a number of small Italian pictures of great value, such as the Aldobrandini or Garvagh "Holy Family," "St Catherine of Alexandria," and the "Vision of a Knight," all by Raphael, the "Head of the Saviour," by Antonello da Messina, the "Annunciation," by Filippino Lippi, a "Portrait of Andrea del Sarto," by himself, an unfinished sketch of the "Entombment," by Michael Angelo, the "Holy Family" of Correggio, known as the "Vierge au Panier," and the lately acquired "Triumph of Scipio," or the "Reception of the Phrygian Mother of the Gods amongst the recognized Divinities of the Roman State," an extremely fine work in chiaroscuro by Andrea Montegna

*Room VI* contains examples of the later Italian and Spanish schools, including the "Rape of the Sabine Women," by Guido Romano, the "Ecce Homo," by Guido Reni, "St John and the Lamb," and a "Holy Family," by Murillo, a "Kneeling Franciscan," by Zurbaran, 'Christ appearing to Peter after His Resurrection,' by A Carracci, a "Wild Boar Hunt," and an "Adoration of the Shepherds," by Velasquez, a "Landscape," by Salvator Rosa, and Canaletti's "Grand Canal, Venice"

*Room VII* is devoted to works of the French and German schools, and contains a fine series of landscapes by Claude, such as his "Seaport at Sunset," the "Marriage of Isaac and Rebecca," the "Seaport with the Queen of Sheba," and the "Embarkation of St Ursula," amongst which, in obedience to Turner's will, are hung two of that artist's greatest works, the "Sun rising in a Mist," and "Dido building Carthage" Of the remaining pictures in this room the most important are the "Death of the Virgin," by Martin Schoen, the "Madonna and Child," by Memling, an "Interior, with portraits of J Arnolfini and his wife," by J Van Eyck, and several fine landscapes by G Poussin, of which "Dido and Æneas," and "Abraham and Isaac," are especially remarkable

*Room VIII* contains an extremely fine and valuable collection of Dutch and Flemish paintings, of which we can only name the principal the "Translation of St Hubert," by Dierick Bouts, a "Sunny Landscape on the Rhine," and a "Portrait of a Gentleman," by Albert Cuyp, the "Rape of the Sabines," a "Landscape with Château," the "Brazen Serpent," and the "Judgment of Paris," all by Rubens, the "Portrait of Gevartius," and "The Emperor Theodosius refused admission into the Church by St Ambrose," both by Vandyck, an "Old Woman's Head," "Christ blessing Little Children," a "Portrait of a Gentleman," and the "Woman taken in Adultery," all by Rembrandt, the "Courtyard of a Dutch House," by De Hooche, the "Officer's Halt," and the "Interior of a Stable," both by Philip Wouwermans, the "Meeting of the Members of the Congress of Munster," by G Terburg, the "Players at Tric-Trac," the "Boors Drinking," the "Misers, or Money Changers," and several other fine works by Teniers, a "Village Scene," by Isaac van Ostade, the "Music Master," by Jan Steen, the "Poulterer's Shop," by G Douw, the "Avenue of Middelharnis," by Hobbema, and a "Landscape with Cattle," by Paul Potter Ruysdael, Wynants, Snyders, A and W Vandervelle, Gaspar Netscher, and Jan Lingelbach, are also well represented

Opening out of the lobby, between Rooms VII and VIII, is the Octagon Room, devoted to the works of the early German schools, such as the "St Veronica" of William of Cologne, and the "Presentation in the Temple," by Israel van Meckenlen. The same room also contains the only Greuze in our national collections—the "Head of a Girl"

*Room IX* is entirely filled with Turner's early works, bequeathed by himself to the nation, of which the most characteristic are "Æneas with the Sibyl," "A Frosty Morning in a Ploughed Field," "A Blacksmith's Forge," the "Decline of Carthage," the "Death of Nelson," "Calais Pier," the "Shipwreck," and "Spithead"

*Room X* contains Turner's later works, also bequeathed to the nation by the artist, including his "Rain, Steam, and Speed,"

"Ulysses deriding Polyphemus," "The Fighting Téméraire tugged to her last Berth," the "Burial of Wilkie," "Childe Harold's Pilgrimage," "The 'Sun of Venice' going to Sea" (the "Sun of Venice" is the name of a fishing-boat), "Van Tromp," the "Approach to Venice," and "Fort Ruysdael"

*Room XI* is devoted to a series of fine examples of the British schools of painting, such as the six pictures known as the "Marriage à la Mode," the greatest work of Hogarth, the "Infant Samuel," "Studies of Angels' Heads," the "Graces," the "Age of Innocence," and the "Holy Family," and portraits of William Wyndham, Lord Ligonier, and Sir W Hamilton, all by Sir Joshua Reynolds, the "Village Festival," the "Blind Fiddler," the "Newsmonger," and "John Knox Preaching," all by Wilkie, "The Cornfield," by Constable, "Sancho and the Duchess," and "Uncle Toby and Widow Wadman," both by Leslie, portraits of Mrs Siddons, "Orpin, parish clerk of Bradford," and the "Baillie Family," by Gainsborough, with the "Market Cart" and the "Watering Place," by the same artist, "Happy as a King," by Collins, "Yorick and the Grisette," by Newton, "Antony and Cleopatra," by Stothard, "The Last In," and "Crossing the Brook," both by Mulready, "View on the Banks of the Arno, near Rome," by Wilson, a "Greek Girl," by Sir Charles Eastlake, "The Sleeping Bloodhound," "Shoening the Bay Mare," "Alexander and Diogenes," and "A Dialogue at Waterloo," all by Landseer

Several rooms have been lately added to the National Gallery, and will shortly be opened to the public. The trustees of the National Gallery are in possession of many important works of art which, for want of wall-space, they cannot at present display

## THE BRITISH MUSEUM,

GREAT RUSSELL STREET, BLOOMSBURY

**RULES OF ADMISSION**—*The British Museum is open free from the 9th of May to 8th August inclusive, on Mondays from 10 to 8, on Wednesdays and Fridays from 10 to 6, on Saturdays from 12 to 8, from the 9th to 31st August inclusive, on Mondays, Wednesdays, and Fridays, from 10 to 6, on Saturdays from 12 to 6, during the remainder of the year the hours of admission are from 10 to 4*

*The museum is closed from January 1 to 7, May 1 to 7, September 1 to 7 inclusive, on Ash-Wednesday, Good Friday, and Christmas Day*

*The Reading Room is open daily from 9 till dusk, except on Saturdays, when it closes at 5 Admission may be obtained by application in writing to the Principal Librarian, stating the name, age, address, and occupation of the writer, and accompanied by a recommendation from a householder in London Readers must be at least 21 years of age*

*Artists are admitted to study in the galleries from 9 to 4 every day except Saturday*

*The Medal and Print Rooms can only be seen by special permission, and the latter is entirely closed on Saturday*

*A general guide to the museum, price 6d, and separate descriptions of the various collections may be bought in the museum*



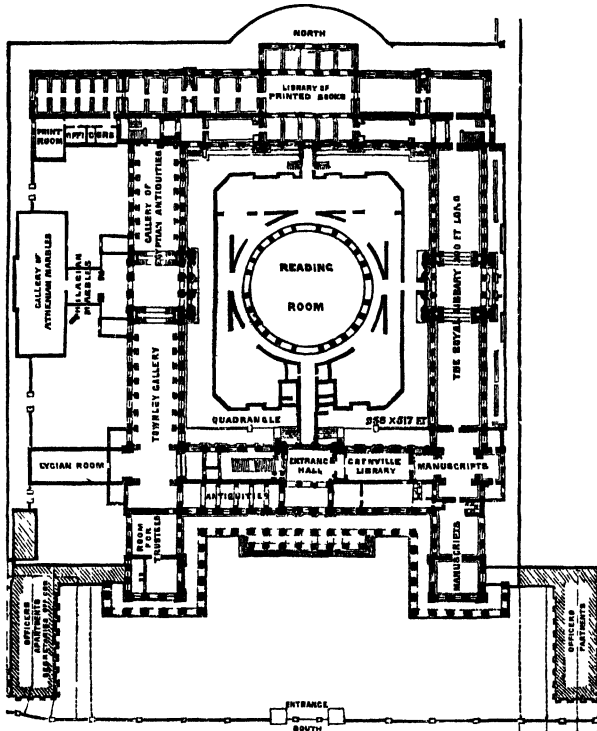
**GENERAL SURVEY**—The British Museum, one of the most important national institutions in London, originated in a private collection, made by Sir Hans Sloane, of objects of natural history and art, with an extensive library of books and manuscripts, said to have cost their owner £50,000; which he offered to the government on his death, on condition that £20,000 should first be paid to his family This condition was fulfilled, and the collections, together with the Haileian and Cottonian libraries acquired about the same time, were removed to Montague House,

Bloomsbury, which was purchased for £10,250 The new institution, to which the name of the British Museum was given, was opened in 1759. As donations and purchases poured in upon it, the museum soon outgrew its first home, and after the arrival of the Egyptian antiquities in 1801, and the Townley marbles in 1805, it became necessary to think of new buildings, and plans were prepared by Sir Robert Smirke, but nothing was done towards their erection until 1823, when the eastern wing of the present building was constructed for the Library of George III, presented by George IV The building, which is in the form of a square, was not finished until 1847. The Ionic order of architecture is adopted The chief front, that towards Russell Street, presents a façade 370 feet long, and has a fine central portico, consisting of a double range of columns, with a pediment enriched with allegorical sculpture, representing the Progress of Civilization, by Westmacott At either end of the museum are the residences of the chief officers of the establishment

Many additions have been made to the original plan The central quadrangle has been filled in by the magnificent Reading Room, and galleries have been added for the accommodation of the ever-increasing collections A new building is in progress at South Kensington, to which the natural history collections will shortly be removed The contents of the museum at present include one of the finest libraries of printed books in the world, a most valuable collection of MSS, Oriental antiquities, British and mediæval antiquities, and ethnographical specimens, Greek and Roman antiquities, the most complete series in existence, coins and medals, prints and drawings, natural history collections, second only in importance and extent to those in Paris; maps, charts, and topographical drawings, and in the Print Room a magnificent collection of the finest engravings of all ages

The management of the museum is vested in a body of Trustees, of whom the Archbishop of Canterbury, the Lord Chancellor, and the Speaker of the House of Commons are the chief The Principal Librarian is also Secretary to the Trustees, the collections are divided into twelve departments, each in charge of a keeper

**Entrance Hall**—Entering the museum by the chief portico we find ourselves in the grand hall, containing Roubiliac's ideal statue of Shakespeare, and one of Sir Joseph Banks, by Chantrey We propose commencing our tour of the collections with the Depart-



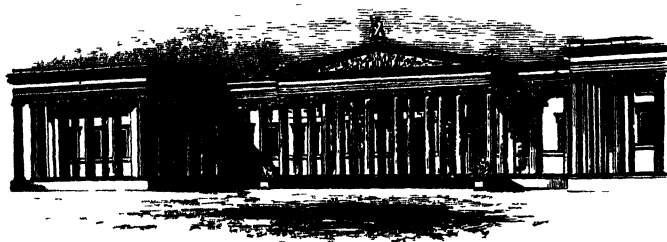
PLAN OF THE BRITISH MUSEUM

ment of Antiquities, entered by a doorway on the left of the hall, close to the principal entrance

*The Roman Gallery* contains Roman antiquities discovered in Great Britain, including a remarkable altar and several sarco-

phagi; a series of Roman bust portraits in chronological order, some very fine, and a few bust portraits of celebrated Greeks. Next in order are the three

*Græco-Roman Rooms*, devoted to statues, busts, and bas-reliefs of the late Greek school, known as the Græco-Roman, including, in the *first room*, a fine head of Minerva, a statue of Diana Triformis, Apollo from the Farnese Palace, &c, in the *second room*, the celebrated "Townley Venus," from Ostia, the beautiful head formerly called the "Townley Dione," &c, and in the *third room*, a great variety of statues, busts, and reliefs, including the tablet in relief of the "Apotheosis of Homer," the beautiful



THE BRITISH MUSEUM

female bust called "Clytie," and others. The staircase adjoining this room leads to the *Græco-Roman Basement Room*, containing a series of sculptures, &c, of secondary importance, and collections of tessellated pavements and mosaics. After examining these we return and enter the

*Lycian Room* by a door on the left, containing a series of monuments from the ancient cities of Lycia, in Asia Minor, brought to England by Sir Charles Fellows between 1842-46, some of them dating from as early as the sixth century B.C., the most noteworthy being the bas-reliefs from the Harpy tomb, representing the myth of the carrying off of children by Harpies, the arrangement and execu-

tion of which are purely Greek, and a long series of sculptures and architectural details of an Ionic peristyle building, a restored model of which is placed in the same room. Next in order is the *Mausoleum Room*, containing the remains of the celebrated mausoleum from Halicarnassus, dedicated by Artemisia (about 352 B.C.) to the memory of her husband Mausolos of Caria, one of the most magnificent monuments of the kind ever erected, it consisted of a basement sixty-four feet high surmounted by a pyramid, on the apex of which was a colossal group standing in a chariot of white marble. Scopas, Leochares, Bryaxis, and Timotheus, the four greatest artists of the age, are said to have taken part in its construction. From the Mausoleum Room we pass into the

*Elgin Room*, containing the most valuable collection in the world of specimens of Greek art at its best period, which were brought to England by the Earl of Elgin, and purchased from him by Parliament in 1816 for the sum of £35,000. They consist principally of sculptures from the Temple of the Parthenon, the Erechtheum, and the Temple of the Wingless Victory, all on the Acropolis of Athens. The Parthenon was built about 440 B.C. All the sculptural decorations were by Phidias. A model of this temple, as it was in the seventeenth century, should be examined.

The sculptures from the Parthenon include portions of several of the statues from the pediments, the most important being the Theseus or Hercules, upper parts of the torsos of Neptune, Minerva, and Iris, torsos of Cecrops, King of Attica, Ceres, and Proserpine, the Fates, heads of the horses of Hyperion, and one of the horses of the Night, the last named and the Theseus are the most perfect, fifteen metopes or tablets from the frieze, representing combats between Greeks and Centaurs, and a large portion of the frieze of the outer walls of the *cella* (as the sanctuary within the colonnade was called), which occupied a space of 524 feet in the original building, the remains in the museum being 249 feet in extent. All these works, broken and mutilated though they be, are still instinct with a high degree of vitality and energy, and their artistic perfection in balance and grouping are alike unrivalled. The remains from the

*Erechtheum*, the best existing example of the Ionic order in Greece, at the north end of the Elgin room, although not equal to those of the Parthenon, are still extremely beautiful. They consist of one of the Canephoræ supporting the south-west portico, a column, and a considerable portion of the frieze. The sculptures from the Temple of the Wingless Victory are on the east wall of the same room, above the frieze of the Parthenon. We must also call attention to the colossal draped statue of Dionysos, formerly on the top of the choragic monument of Thrasyllus at Athens (B.C. 320), a life-sized statue of Eros, and a torso of Asklepios. In a room at the north end of that under notice is a colossal lion from Cnidus, supposed to be of very early date, and to have surmounted a Doric tomb. The door on the east gives access to the

*Hellenic Room*, containing numerous Grecian antiquities of various dates, the most important of which are twenty-three slabs of a marble frieze sculptured in mezzo-relievo found amongst the ruins of the Temple of Apollo Epicurius, near the ancient Phigalia in Arcadia. The plaster casts of celebrated antique sculptures in this room are also very interesting. The last side of this room opens into the

*Assyrian Galleries*, consisting of three long narrow apartments, with a fourth room crossing the southern end, in which are arranged the collections of sculptures excavated by Mr. Layard in 1847-50, and Mr. Rassam and Mr. Loftus in 1853-55, on the site of the ancient Nineveh, with several important bas-reliefs found recently by Mr. G. Smith, together with the engraved tablets, the inscriptions on which have recently led to important discoveries respecting ancient traditions of the Deluge and the early history of mankind.

It will be well, in order to avoid any break in the historic sequence of the sculptures, to pass through the Nimroud Central Saloon after leaving the Greek galleries, and enter the

*Kouyunjik Gallery*, containing the celebrated series of bas-reliefs, dating from the sixth and seventh centuries B.C., brought to England in 1849-50 by Mr. Layard from the supposed palace of Senna-

cherib at Kouyunjik, on the site of the ancient Nineveh, in the centre of this room is an obelisk covered with small bas-reliefs representing the great deeds of Assur-izir-pal, the predecessor of Sennacherib, and five cases on the table contain minor excavated Assyrian objects. We may now return to the

*Nimroud Central Saloon*, in which begins the series of sculptures brought from Nimroud by Mr Layard in 1847 and 1850, including a number of slabs, &c, from the supposed palace of Essarhaddon, the son of Sennacherib (seventh century B C), the principal being a bas-relief, representing the evacuation of a town, &c, the colossal head of a human-headed bull, and opposite to these, other slabs of equal interest from the central building at Nimroud, and the celebrated small obelisk in black marble, discovered near Kalah Shergat, engraved with ten lines of the cuneiform character, and sculptured with twenty bas-reliefs, representing the offering of tribute to the king. The door on the south of this room leads into the

*Nimroud Gallery*, the bas-reliefs in which are a continuation of those just noticed, and include hunting and battle scenes, several representations of religious rites, the passage of a river, &c. The table-cases in this room contain small objects discovered at Nimroud, including some very interesting ivory carvings, engraved tablets, &c. At the north-west corner of this gallery a door gives access to the

*Assyrian Side Room*, containing a miscellaneous collection of Assyrian sculptures, mostly presented by Mr Rassam, connected with which is the *Assyrian Basement Room*, reached by a staircase, and containing a number of bas-reliefs, which date from the latest and best period of Assyrian art, and are remarkable for their great delicacy of execution, and freedom of grouping. Returning and recrossing the Nimroud Gallery, we now gain the *Assyrian Transept*, containing the continuation of the sculptures in the Nimroud Gallery already noticed, with some casts and sculptures from the Palace of Persepolis (about 500 B C), casts of Pehlevi inscriptions at Hadji Abad, cases of antiquities from Cyprus, and above all in the *Khorsabad Com-*

*partment*, on the east side, several monuments from the Palace of Sargina (about 721 B.C.) In the centre of this room is a seated figure of Shalmaneser, found fifty miles beyond Nimroud by Mr Layard. We now pass through a door in the north side of the transept just examined, and enter the

*Egyptian Galleries*, the collections in which vary in date from 2000 to 640 B.C., and are the most extensive and complete in any country of Europe. They were brought from Memphis, Thebes, Alexandria, and Cairo. We now enter the

*Southern Gallery*, containing remains of the Ptolemaic or Greek period, including the celebrated Rosetta Stone, on which is an inscription in three languages, the hieroglyphic, demotic or enchorial, and Greek, which was the key to the interpretation of the hieroglyphics, with monuments of several of the latest dynasties, including a fine sandstone group of a male and female seated. In the

*Central Saloon* the monuments are of the age of Rameses II (Sesostris), including the colossal head of the Young Memnon from the Memnonium at Thebes, and a granite statue of Rameses II, which are among the finest existing relics of Egyptian sculpture. The sculptures in the

*Northern Gallery* chiefly belong to the eighteenth dynasty, and include two red granite lions from Mount Barkal, several colossal heads, a four-sided monument with bas-reliefs of Thothmes III, the god Muntra and the goddess Athor, &c. In the central recess at the east side of this gallery is the Tablet of Abydos, which is of great historical value, and along the same wall are several extremely valuable specimens of Egyptian painting, representing various scenes of ancient Egyptian life. The

*Northern Vestibule* contains monuments of the first twelve dynasties of Egyptian monarchs, including some of the casing stones of the pyramids, adjoining which is the *North-West Staircase*, on which are arranged Egyptian papyri, showing the three varieties of Egyptian writing, hieroglyphic, hieratic, and demotic. Ascending

the staircase, we enter the *Egyptian Ante Room*, in which are various casts from Egyptian bas-reliefs, and turning to the right we find ourselves in the

*First Egyptian Room*, containing the smaller Egyptian antiquities, divided into three sections the religious, civil, and sepulchral, the first including a number of figures of divinities in wood, stone, bronze, silver, gold, porcelain, &c , the second, figures of kings or officials in bronze, ivory, or wood, household furniture, articles of dress, &c , vases in great variety, including painted earthenware, alabaster, steatite, and bronze,—many covered with hieroglyphics,—articles of food, armour and weapons, agricultural implements, musical instruments, &c , and the third, numerous mummies, some of men and women, others of sacred animals, such as bulls, rams, and crocodiles , sarcophagi, ornaments, amulets, and scarabæi, found with the mummies In the

*Second Egyptian Room* are sepulchral tablets, vases, wooden coffins, figures of the gods, the outer coverings of mummies, &c , the continuation of the sepulchral section in the first room, ranged along the east side, and in the table-cases , the latter also containing specimens of tiles, Egyptian glass, objects from the Christian period of Egypt, &c , whilst the whole of the west side is devoted to the

*Glass Collections*, the finest portion of which was bequeathed to the museum in 1868 by Mr Felix Slade These valuable collections include Roman and Anglo-Saxon glass found in England, Oriental glass, ancient Greek and Roman vases, fragments of Early Christian designs discovered in the catacombs, mosaics, numerous examples of old Venetian glass, with specimens of French, Spanish, German, and English workmanship of different dates The same room contains the Witt Collection, illustrative of antique baths, including tiles, oil vases, specimens of Roman glazed pottery and red ware, and of Early Italian and Etruscan pottery The next two rooms, known as the

*Vase Rooms*, contain a most valuable and instructive series of painted

fictile vases found in tombs in Italy, Greece, &c , a guide to these pointing out the most remarkable, may be purchased for one penny In the second room we must call special attention to a series of kraters in table-cases A and C, and to an amphora in table-case D Next in order is the

*Bronze Room*, containing a collection of Greek, Etruscan, and Roman bronzes, chronologically arranged, those in the western half being Etruscan and archaic, and those in the eastern Roman or Græco-Roman We may point out as especially remarkable the series of archaic specimens in case B The next room, known as the

*British and Mediæval Room*, is devoted to antiquities found in Great Britain and Ireland, and to British and foreign Early Christian and mediæval remains The British antiquities include examples of the so-called *stone*, *bronze*, and *iron* periods , Roman antiquities found in Britain, and Anglo-Saxon antiquities of great variety, such as flint, stone, and bronze implements, weapons, pottery, coins, ornaments, &c Between this room and the Ethnographical, is a door leading into the

*Gold Ornament Room*, which is kept locked, the visitor having to ring the bell to gain admission, this should on no account be passed over, as in addition to a most interesting series of gold ornaments of every country and period, it contains the world-famous Portland Vase, which was found in a marble sarcophagus in the Monte del Grano, near Rome, this was some years ago broken by a maniac, but has been most successfully restored We may also call attention to the Greek and Roman intaglios and cameos In the passage leading to this room is a case of electrotype copies of Greek coins of great interest The next apartment is the

*Ethnographical Room*, containing a very extensive collection of antiquities and modern objects, illustrative of the African, Asiatic, American, New Zealand, Melanesian, and Australian races, including weapons, wearing apparel, implements of various kinds, musical instruments, ornaments, pottery, sculptures, bronzes, idols, canoes, &c ,

geographically arranged. Owing to want of space the pre-historic and ethnographical collections bequeathed to the museum by Mr Henry Christy, are for the present at 103, Victoria Street, Westminster. They may be seen on Fridays from 10 to 4. Tickets to be obtained in the hall of the British Museum. They include objects from all parts of the world, some of great value.

We have now completed our tour of the department of antiquities, and will next take the Natural History collections, which may be entered from the Ethnographical Room, or from the principal staircase leading up from the Entrance Hall. Entering the *Zoological Galleries* from the stairs, we begin with

1 *The Central Saloon*, devoted to antelopes, goats, sheep, bats, and some few of the larger mammalia, including a gorilla family from Africa, some giraffes from the same country, and a moose or walrus from the Arctic Ocean. Above the wall cases are the horns of different species of oxen. From this room we pass into

2 *The Southern Zoological Gallery*, the wall-cases of which contain a further collection of hoofed quadrupeds, including oxen, deer, camels, llamas, horses, a most interesting series of rare antelopes, such as the gigantic eland, the striped strepsicerus, and the nyghau, several varieties of armadillo, manis, sloth, &c. The centre of this room is occupied by the Indian rhinoceros, the African hippopotamus, the Cape buffalo, and the celebrated wild Chillingham bull. We next enter

3 *The Mammalia Saloon*, the wall cases of which contain specimens of the primates, or four-handed beasts, including monkeys of the Old and New World of every variety, lemurs, &c., carnivorous quadrupeds of all sorts and sizes, marsupial animals, including the petarm, or flying phalanger, the dwarf opossum mouse, kangaroos, &c., seals of several kinds, gophers, or gnawing animals, such as the capybara of America, the towel-tailed beaver, &c. In the table cases of this are arranged fine specimens of the chief varieties of corals, whilst *sponges* are exhibited in upright cases above these. From this saloon we pass into

4. *The Eastern Zoological Gallery*, the wall cases of which contain collections of birds, including diurnal and nocturnal birds of prey, perching birds, slender-billed birds, passerine birds, including birds of paradise of extreme beauty and rarity, climbing, gallinaceous, wading, web-footed birds, &c. Amongst the perching birds we would call especial attention to the hoopoes and sunbirds of Africa and Asia, and the humming-birds of America (cases 43 to 47) Cases 107 to 109, containing ostriches, emus, cassowaries, and specimens of the apteryx, the wingless bird of New Zealand, are also of great value and interest. Opposite No 108 is a glass case in which is the skeleton of the extinct dodo, and in case 108 is a picture of the living bird, said to have been painted from the life in the island of Mauritius, the native home of its race. The larger table cases of this room contain a collection of the shells of molluscous animals of every variety, and some very rare examples of small quadrupeds, including the aye-aye of Madagascar, and the chlamyphorous from Chili. In the small wall table cases are various specimens exhibiting the structure, disease, deformities, &c, of shells. We now pass into the

*Northern Zoological Gallery*, and find in

*Room I* a collection of nests of birds, specimens of the metamorphoses of insects, their nests, structures, &c, and on the walls examples of the larger reptiles, in

*Room II* stuffed specimens of exotic reptiles, and batrachia of a great variety in the wall cases, and in the table cases the hard parts of radiated animals, including the sea eggs, sea stars, &c.

*Rooms III, IV, and V* accommodate the

*British Zoological Collection* — In Room III the wall cases contain mammalia, birds, including the Great Auk, now extinct, reptiles, fishes, &c. The larger vertebrates, such as whales, are suspended on the walls, and large skeletons of fishes are ranged along the tops of the table cases, in which are the eggs of birds, a

series of annulose animals, external skeletons of molluscs, &c, and in one or two cases specially fitted up for their reception extraordinary examples of salmonoids

In *Room IV* we have in the wall cases a stuffed collection of bony fishes of a great variety, and in the table cases, insects, crustacea, annulose animals, &c

*Room V* contains in the wall cases ganoids and cartilaginous fishes, &c, and in the table cases, sponges, &c

We now enter the

*Gallery of Minerals and Fossils*, known as the *North Gallery*, which runs parallel with the zoological galleries and is divided into six rooms. The fossils are arranged partly in zoological and partly in geological sequence in the wall cases throughout the gallery, beginning in *Room I* with the fossil plants, and going gradually up through the long series of fossil fishes, reptiles, &c, to the remains of mammalia. Rooms V and VI are completely occupied by fossils, including the skeleton of the *Megatherium*, parts of the *Dinotherium*, and above all, the fossil human skeleton from Guadeloupe, West Indies. The table cases in Rooms I to IV contain collections of minerals, and those in Rooms V and VI the fossil remains of invertebrate animals.

The collection of minerals, contained in sixty large table cases, is so admirably arranged, and so clearly labelled that any details here are unnecessary. At the eastern end of *Room I* are two small cases containing an important collection of meteorites, including the great aerolite that fell at Parnallee, in Madras, on the 28th February, 1857, the Sidenolite mass found in Bohemia in 1861, and that found at Cranbourne near Melbourne, in Australia.

We have still to examine the Botanical Collections, which are arranged in two rooms entered from the eastern side of the Central Zoological Saloon, or from the Mammalia Saloon. Their number renders it impossible to attempt any account of them here, but we may add that the table cases in the centre of the first room contain

selected typical specimens of the principal vegetable families, whilst the main collections are ranged along the walls, beginning on the left on entering the first room with the fungi, algæ, lichens, and so forth, gradually ascending through the various stages of vegetable development till the highest forms are reached

We have now examined the two principal departments open to general visitors, but the Grenville Room, the Manuscript Room, and the Royal Library may also be seen on public days

*The Grenville Room* is entered by a door on the eastern side of the hall between the statues of Shakespeare and Sir Joseph Banks. It contains the library bequeathed in 1847 by the Right Honourable Thomas Grenville, consisting of 20,240 volumes. In two table cases on the left-hand side of this room are displayed several most valuable specimens of *Block Books*, i.e., books printed from carved blocks of wood on one side of the leaf only, before the invention of movable types. In a recess on the southern side of this library is a marble bust of the donor by Conolly. Next is the

*Manuscript Room*, containing cases of autographs of eminent men, original charters, including Magna Charta and others, dating from Anglo-Saxon times, Oriental manuscripts of great variety, ornamental bindings, illuminated MSS, early Biblical MSS, historical deeds and papyri, photographic prints from MSS and charters, seals of sovereigns, ecclesiastical dignitaries, barons, &c. From the Manuscript Room we pass on to the

*King's Library*, built for the reception of the books collected by George III and presented to the nation by George IV, many of which are very rare, whilst others are remarkable for their eventful history. Some of the most valuable and noteworthy are arranged in six table cases, those on the left of the room illustrating the early history of printing, whilst those on the right are noticeable for some exceptional beauty or peculiarity of type, binding, or illustration. In the same room are displayed select specimens of the splendid col-

lection of prints bequeathed to the nation by Mr Felix Slade, &c , which are chronologically arranged, beginning in Table Case I -A with impressions on paper from the nielli of Perugino da Cesena, F Raibolini, Baldini, and others, succeeded by examples of the work of Andrea Mantegna, Marc Antonio Ramondi, Martin Schongauer, Israel van Meckenhen, Albert Durer, Aldegrever, Vagile Solis, Wenceslas Hollar, Lucas van Leyden, Goltzius, Rembrandt, Paul Potter, A Van de Velde, K du Jardin, N Berghem, A van Ostade, Dusart, Jacques Callot, J G Wille, and other great foreign masters, fitly closing with specimens of the English school, including a long series of works by Hogarth, several by John Raphael Smith, William Faithorne, and Bartolozzi

We have now noticed all those portions of the British Museum which are open to the general public and proceed to give some account of the

*Reading Room and Libraries*, to which holders of tickets alone are admitted The Reading Room itself occupies the central quadrangle of the hollow square formed by the buildings of the museum, and was erected by Mr Sydney Smirke on a plan suggested by Mr Panizzi It is circular, and is built chiefly of iron with brick arches between the principal supports A corridor for lighting and ventilation, about 28 feet wide, runs round the entire circumference, and the whole is surmounted by a dome 106 feet high and 140 feet in diameter The shelves consist of iron plates edged with wainscot, which are no less than three miles in extent Three hundred readers can be comfortably accommodated at a time, each one being provided with a chair, desk, inkstand, &c There are separate tables for ladies

The principal entrance to the Reading Room is from the hall of the museum, on either side of the passage leading to it are the ladies' and gentlemen's cloak-rooms, the room for the registration of copyrights, the assistants' room, the room in which reading tickets are issued and renewed, &c

The printed books in the British Museum Library at present ex-

ceed half a million in number, which does not include the tracts, pamphlets, and manuscripts, the number of which cannot be computed. The Reading Room alone contains some 80,000 volumes.

*The Manuscripts*, which are accommodated in several rooms in the south-east angle of the building, include—1 the *Sloanean*, 2 the *Cottiman*, containing the Durham Book, a copy of the Latin Gospels with a Saxon gloss, date about 800, 3 the *Harleian*, with one of the earliest copies of the Odyssey, 4 the *Royal Library Manuscripts*, with the "Codex Alexandrinus," a MS of the Bible of the fifth century and the "Basilicon Doron" of James I, in his own writing, 5 the *Lansdowne*, chiefly historical, 6 the *Hargrave*, mostly legal, 7 the *Burney*, with a very early copy of the Iliad, 8 the *Howard Arundel*, chiefly relating to the history and language of the English people, 9 the *Oriental*, consisting of very valuable Syriac, Arabic, Ethiopic, and other codices, and 10. *Miscellaneous*, including a charter of William the Conqueror, a mortgage deed signed by Shakespeare, the MS of Scott's "Kenilworth," and many other valuable relics.

*The Print Room* of the museum, which is not usually shown to visitors, is entered by a doorway half-way up the staircase leading from the Egyptian Galleries to the northern Zoological Gallery. It contains a most valuable collection of original drawings by Fra Angelico, Perugino, Leonardo da Vinci, Raphael, Michael Angelo, Bellini, Titian, Correggio, Durer, Holbein, Vandyck, and other great masters, numerous very early German and Italian impressions from engraved steel, wood, and copper, casts in sulphur of the great Pax of Maso Finiguerra, referred to in all works on the early engravers, two steel by Leonardo da Vinci, a cup ascribed to Cellini, and, above all, an original stone carving in high relief by Albrecht Durer representing the coronation of the Virgin, and bearing the well-known monogram, with the date 1510. The collection of engravings is one of the largest in the world, and every year it is enriched by gifts or purchases.

## SOUTH KENSINGTON MUSEUM.

**RULES OF ADMISSION** — *The Museum is open daily Free on Mondays, Tuesdays, and Saturdays, and at the Easter and Christmas holidays On students' days, Wednesdays, Thursdays, and Fridays, the public are admitted on payment of 6d each Hours on Mondays, Tuesdays, and Saturdays from 10 a m till 10 p m , on Wednesdays, Thursdays, and Fridays from 10 a m till dusk*

*Tickets of admission to the Museum, including the Art Library and Educational Reading Room, are issued on the following terms — Weekly, 6d , monthly, 1s 6d , quarterly, 3s , half-yearly, 6s , yearly, 10s Yearly tickets are also issued to schools at £1 which will admit all the pupils on students' days Tickets to be obtained at the Catalogue Stall, close to the principal entrance*

*Refreshment and waiting rooms with lavatories are in the corridor between the Art Library and the staircase leading to the Ceramic Gallery*



THE South Kensington Museum is one mile from Hyde Park Corner, about four minutes walk from the South Kensington station of the Metropolitan District Railway, and may also be reached by the Exhibition Road from the Kensington high road

The South Kensington Museum is a handsome red brick and terracotta building, not yet completed, it is divided into courts and numerous corridors on the ground-floor, with a series of galleries above them, and contains an extensive collection of mediæval and modern fine art objects, some the property of the nation, others contributions on loan

This collection was originated by the late Prince Consort in 1852 in connection with the schools of art, and was at first exhibited in

some rooms given up to it in Marlborough House, whence it was removed to temporary iron buildings at South Kensington in 1857. It has been largely increased under the able superintendence of Sir Henry Cole, K C B, and now includes paintings, sculptures, goldsmiths' work, jewels and enamels, porcelain, pottery, terra-cotta, glass, metal work, mosaics, and marquetry, carved ivoires, furniture, textile or woven fabrics, leather work, reproductions by the electrotypes process, &c. There are schools of art and science connected with the museum, and courses of lectures on science and art are given at intervals in the lecture theatre by the first professors. There are also schools of art, offshoots of the parent institution at South Kensington, in all the principal towns in the kingdom, the students of which are afforded every facility for study, casts of works of art and rare books from the library are allowed to circulate freely among them. The fees for attendance at the schools or lectures are extremely moderate.

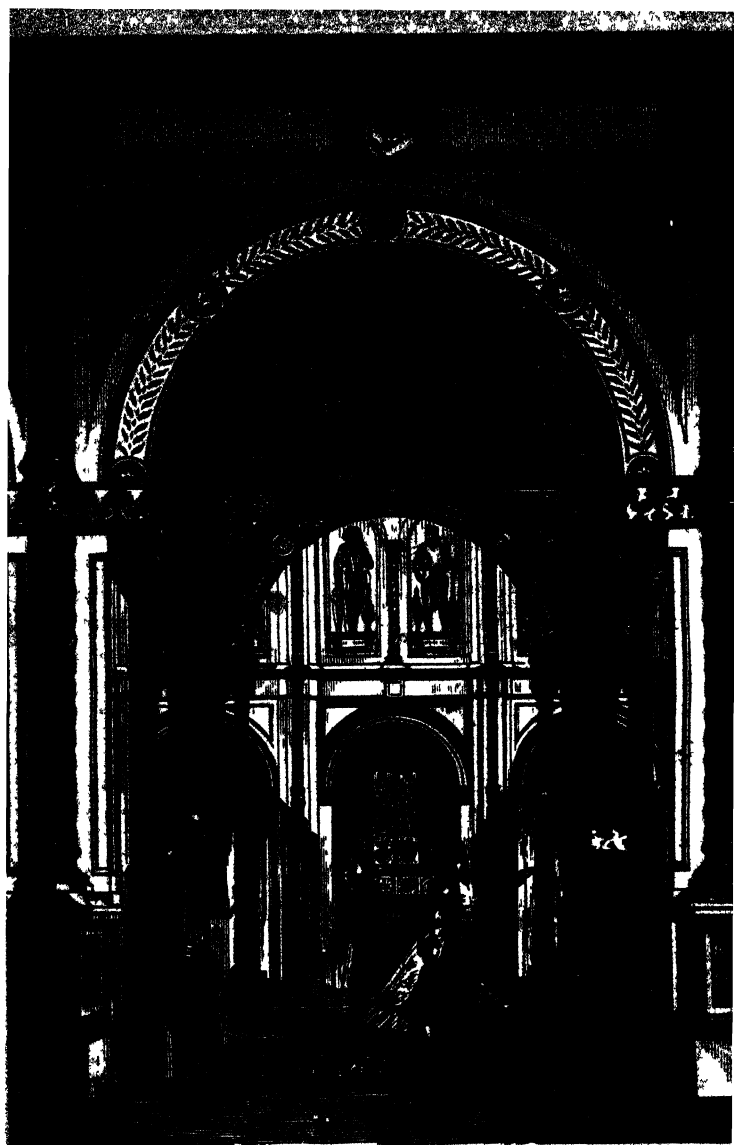
Having entered the museum by the principal door, the visitor will do well to turn to the right, and making his way along the corridor, in which is the Arundel Room for the publication of photographs issued by the department, he will reach the

*Middle Court*, a lofty apartment decorated after the designs of the late Godfrey Sykes, the iron pillars, ribs, and girders are left exposed to view, and their surfaces decorated, the upper part of the wall is divided into thirty-six alcoves, containing full length mosaic portraits of the chief artists of the world, viz Phidias, Apelles, Nicola Pisano, Cimabue, William Torel, William of Wykeham, Fra Angelico, Lorenzo Ghiberti, Donatello, Benozzo Gozzoli, Luca della Robbia, Andrea Mantegna, Giorgione, Fra Beato Giacomo, Leonardo da Vinci, Raphael of Urbino, Torrigiano, Albrecht Durer, Hans Holbein, Maestro Giorgio, Michael Angelo, Primaticcio, Jean Goujon, Titian, Bernard Palissy, Il Fiammingo, Inigo Jones, Grinling Gibbons, Sir Christopher Wren, William Hogarth, Sir Joshua Reynolds, and William Mulready. The Middle Court is divided by a broad passage, above which runs the Prince Consort's Gallery. We begin our examination of the contents of this Court



with the western or left section, containing the loan collections. These are most valuable and interesting works of art, and are worthy of the utmost attention, but as they are often changed, we can give no detailed description. In two small rooms adjoining the western Arcade, the collection of books, paintings, drawings, &c, bequeathed to the museum by the Rev Alexander Dyce, is now on view. The northern arcade contains wall cases full of woven fabrics, &c, one with a very fine specimen of modern Belgian needlework in the shape of a "Processional Banner," the Royal treasures from Abyssinia, including King Theodore's crown and robes, a series of electrotype reproductions of ancient and modern regalia, armour, English and foreign plate, by Messrs Franchi and Son, reproductions of the "Treasure of Hildesheim," also in electro, and many other interesting art objects. The arcades on the east of this Court form the *Oriental Court*, decorated by Owen Jones, containing Oriental woven fabrics, weapons, armour, porcelain, lacquered ware, jade, and ivory carvings, and a large collection of admirable photographs of Indian architecture, lent by Mr James Fergusson, F.R.S. To the south of the Oriental Court is a complete Parisian boudoir 13 feet square, of the time of Louis XVI, with decorations by Clodion, Natoire, and others, in the fitting up of which Marie-Antoinette is said to have taken part. The south and last arcade of the Court contains examples of ancient and modern metal work, weapons, ewers, &c, of great variety and interest. Here we pass through the central doorway into

*The South Court*, the largest of the three, divided by a central passage and gallery, and chiefly devoted to full-size plaster reproductions of architectural works, including on the north wall of the western side a cast of the *Puerta della Gloria*, a portal in the cathedral of Santiago de Compostella, Spain (date about 1180-1190) with figures playing musical instruments, against the west wall a cast of an *Arch in the Jewish Synagogue of Santa Maria la Blanca*, now a Christian church at Toledo, Spain, in the Moorish style of the fourteenth century, next to this is an original altar piece, painted in distemper on panel, from a church now destroyed, at Valenceia, Spain, and near it is a cast of Cellini's celebrated bronze "Nymph of





Fontainebleau" now in the Louvre, beyond it, portals from Rochester and Norwich cathedrals, a monument to Walter Gray from York Minster, and at the end of the court three German altar-pieces. Against the south wall is a very fine Flemish rood loft, in alabaster and coloured marble, brought from the cathedral of Bois-le-Duc, north Brabant (date 1623). Occupying the centre of the southern end of the court is a cast of Trajan's Column (A.D. 106-114), and a cast of the Prentice Pillar, Roslyn Chapel, Scotland (1446). On the screen, amongst several other casts, is one of the Schreyer Monument (1490) in the church of St. Sebald, Nuremberg, by Adam Kraft. On the other side of the screen are casts of the Minstrels' Gallery, Exeter Cathedral, fourteenth century, the monument of Sir Francis de Vere (about 1610), from the original in Westminster Abbey. Crossing the central passage, we are in the eastern side of the New Court, containing on the south wall a cast of a famous chimney-piece in the Palais de Justice, Bruges, and above it one of Thorwaldsen's celebrated frieze, representing Alexander the Great's entrance into Babylon, on the floor, casts of the Shrine of St. Sebald, from Nuremberg, by Peter Vischer (1519), the Porch of Sheikh Salem Christis tomb, from Fathpur Sikri, near Agra, Mogul art (1605), a cast of Akbar Khan's throne, from the same place, the eastern gateway of the Sanchi Tope (funeral monument), near Bilsah, Bhopal, Central India, Buddhist (about 19 to 37 A.D.) close to which is a model of the entire tope, a pulpit from a mosque at Cairo (about fifteenth century), ancient Moorish, and very interesting. The large diagram on the north wall of this court represents the comparative sizes and forms of the chief buildings of the world. On the east wall hangs a photographic reproduction, of the same size as the original, of the well-known Bayeux Tapestry, worked in the eleventh century. It illustrates the conquest of England by William of Normandy. In the central passage are examples of ancient and modern mosaics. Re-entering the Middle Court, and passing down the central passage, we come to the

*North Court*, a lofty and spacious apartment, the principal contents of which are original Italian works of art, or casts of celebrated

Italian sculptures and architectural details, many of which are incorporated in the fabric. Above the doorway is the marble *Singing Gallery*, or *Cantoria*, from the church of Santa Maria Novella, Florence, by Baccio d'Agnolo (date about 1500), opposite to it the *Chapel*, or *Tribune* (1493), from the church of S Chiara, also in Florence, and to the right of the gallery the reredos of the latter church. On brackets round this court there are bust portraits in terra-cotta of great Florentine citizens of the fifteenth century. The following are the most important objects in the North Court.—The Waterloo Vase, 12 feet high, by Sir R. Westmacott, a statue of Cupid, a statuette of St Sebastian, and the Head of a Woman, all ascribed to Michael Angelo, a case containing numerous models in wax and terra-cotta, twelve attributed to Michael Angelo, the others to various sculptors of the sixteenth century. On screens in this same court are various examples of Italian sculpture of the thirteenth, fourteenth, fifteenth, and sixteenth centuries, including two fine works by Donatello, in the very low relief introduced by him, “A Dead Christ supported by Angels,” and the “Delivering of the Keys to St Peter,” several statues of saints and angels attributed to the Pisanos, on one side of the chapel from St Chiara, is a window from the celebrated Certosa of Pavia, and on the other a fac-simile reproduction in copper by Messrs Franchi, of Ghiberti’s “Old Testament” Gates of the Baptistry of Florence. The eastern arcade of the North Court is divided into bays into which several finely-carved chimney pieces are introduced, including one from Padua (about 1550), opposite to which are an altar piece and tabernacle, both by Andrea da Fiesole (about 1490), from the church of S Girolamo, near Florence. The same (the eastern arcade) of the North Court contains a number of rare and interesting European textile fabrics of various dates, including the celebrated Syon Cope (English, thirteenth century). Of the detached casts in the North Court the most noteworthy are those of a Græco-Roman biga, or two-horse chariot, a colossal statue of Melpomene, Græco-Roman, now in the Louvre, “David,” as a youth, the celebrated “Moses,” and two “Slaves,” from the unfinished design for the monument of

Pope Julius II, by Michael Angelo, a statuette of a Kneeling Angel holding a candlestick, an early work by the same great master, the bronze "Wolf of the Capitol," ancient Roman, a "Pulpit," from the cathedral of Pisa, by Giovanni Pisano, and one from the Baptistry of Pisa, by Nicola Pisano, a statue of St George, by Donatello, and the shrine of St. Peter Martyr, from Milan. Ranged along the north end of the North Court are a large number of examples of the enamelled terra-cotta Della Robbia ware, including an altarpiece representing the Adoration of the Magi, a medallion, 11 feet in diameter, supposed to have been executed about 1453, &c. In the same arcade is the *Fernery*, to enable art students to copy leaves from nature all the year round. The west arcade of the North Court is at present filled with ancient and modern musical instruments from different countries.

*The Art Library*, in the west arcade, contains upwards of 40,000 volumes, and a collection of 50,000 drawings and engravings, and 40,000 photographs for reference on all matters connected with art, this is open during the same hours as the museum.

*The Refreshment Rooms* are in the corridor close by the Art Library. Luncheons may be had in the large room, chops and steaks in the grill-room, and excellent dinners in the dining-room. The decorations of these rooms are worthy of much praise.

*The Lavatories and Waiting Rooms* are in the corridor close to the Refreshment Rooms, and beyond them is a staircase leading up to the Ceramic Gallery. Turning to the right or left of this staircase into the *West Corridor*, the visitor will find collections of ancient cabinets, buffets, carved altarpieces, Venetian furniture, state carriages and sedan chairs, casts of architectural details, &c.

*The North Corridor* is occupied by the circulating division, containing objects for exhibition in provincial towns.

Having completed an examination of the art collections on the ground floor of the Museum, the visitor may ascend the richly-decorated staircase near the Refreshment Rooms and reach the

*Keramic or Pottery Gallery*, which contains a very complete collec-

tion of pottery of all periods and countries, including early English pottery, Wedgwood ware, Sèvres, Dresden, Venetian, and other porcelain; German and Flemish stoneware, Henri Deux and Palissy ware, Persian and other Oriental ware, Italian Maiolica, Hispano-Moresco ware, and every other kind of pottery

The staircases at the side of the Ceramic Gallery lead to the new *Lecture Theatre*, and various private offices and work-rooms. Before leaving the gallery note the ten columns supporting the roof, which are covered with embossed and glazed porcelain tiles, and are inscribed with the names of the greatest potters of all times. In the Picture Gallery at the end of the Ceramic Gallery is an interesting collection of Chinese and Japanese porcelain, and in two adjoining rooms is a very fine series of ancient and modern Egyptian, Greek, Roman, Venetian, and German glass vessels, including rare examples of the old Venetian lace-work glass (*Vitro di trina*), Schmelze, avanturine, &c., with a few specimens of ancient glass stained with the thin many-coloured film, the result of partial mineral decomposition.

Passing through a door to the right and crossing the adjoining room the visitor will reach the gallery overlooking the middle court, which gives access to the

*Prince Consort Gallery*—This contains some of the most valuable property of the museum, including a metallic mirror in a damascened steel stand (date about 1550), Byzantine and Limoges enamels, such as a large shrine in the form of a Byzantine church (twelfth century), a German champlevé enamelled triptych (thirteenth century), a Rhenish Byzantine altar cross (twelfth century), examples of Mediæval and Renaissance art, including an altar cross decorated with pierced foliage, gems, &c., numerous reliquaries, croziers, episcopal staffs, chalices, and other ecclesiastical objects of various ages and countries, cups and other vessels in precious stones and metals, including an especially fine cup of Oriental sardonyx, cases of clocks, watches, snuff boxes, &c., and the famous Martelli bronze or mirror cover by Donatello (about 1440). The west portion of the gallery at the south end of the Court is devoted to a very interesting collection of carvings in ivory, including a remarkable ivory

tankard from Augsburg, three rare consular diptychs, one of the fourth century, a Byzantine casket of the tenth or eleventh century, some mirror covers and six plaques in low relief, attributed to François du Quesnoy (Fiammingo). These examples have been supplemented by facsimile reproductions in fictile ivory from all sources.

*Picture Galleries*—We are now at leisure for our tour of the picture galleries. Any detailed account of the contents of these, is, however, rendered almost unnecessary by the descriptive label affixed to each work, we need therefore only add, that they include a portion of the pictures bequeathed to the nation by Mr Robert Vernon and Mr. Jacob Bell, the Sheepshanks collection, presented by the late Mr. John Sheepshanks, with several valuable bequests by the Rev C H Townshend and Mr John Meeson Parsons. We may conveniently commence our examination with the suite of rooms at the west side of the building, in which we note especially—Copley's "Death of the Earl of Chatham," Hogarth's "Portrait of himself," Huysman's "Portrait of Izaak Walton," Wilson's three views of Italy, Gainsborough's "Musidora" and two landscapes, Bird's "Raffle for the Watch," Wilkie's "First Earring," "Bagpiper," "Woodland View," and "Peep o' day Boy's Cabin," nine pictures by Etty, Turner's "Landing of the Prince of Orange," "Grand Canal, Venice," "Lake Avernus," and "Giudecca, Venice," Mulready's "Young Brother," Sir E Landseer's "Spaniels," "Low Life—High Life," "Highland Music," "The Hunted Stag," "Peace and War," "Dignity and Impudence," "Defeat of Comus," "Highland Dogs," and "Maid and the Magpie," Webster's "Going into School," Leshe's "Uncle Toby and Widow Wadman," Frith's "Derby Day," Rosa Bonheur's "Horse Fair," Hogarth's portrait of Mary Hogarth, and Crome's "View at Chapel Field, Norwich." A valuable collection of water-colour drawings by Turner, including many from his celebrated "Liber Studiorum," hang by themselves in the extreme South-West Gallery.

The North Gallery, adjoining these rooms, contains the world-famous—

*Raphael Cartoons*, the original designs made for tapestry work for Pope Leo X, drawn with chalk upon strong paper, and coloured in distemper by Raphael and his pupils in 1513, each is about 12 feet high. There were originally ten, of which three, the "Stoning of St Stephen," the "Conversion of St Paul," and "St Paul in his dungeon at Philippi," are now lost, the remaining seven are "Christ's Charge to Peter," the "Death of Ananias," "Peter and John healing the lame man," "Elymas the Sorcerer struck blind," "Paul Preaching at Athens," and the "Miraculous Draught of Fishes." Between the two last-named hangs a copy in black chalk by Casanova, of the "Transfiguration" by Raphael. Drawings after some of Raphael's designs for decorations, small copies in oils of his large frescoes in the Vatican, &c, also hang in this gallery.

Passing through the door at the east end we enter a suite of three rooms devoted to the *Sheepshanks Collection* of oil paintings, including seven works by Calcott, six by Collins, six by Constable, two by Creswick, a landscape by Crome, three by Etty. Sir E. Landseer's "Drover's Departure," "Dog and his Shadow," "Fireside Party," "No place like Home," the "Twa Dogs," "Old Shepherd's Chief Mourner," "Jack in Office," "Tethered Rams," &c, nineteen works by Leslie, Mulready's "Seven Ages," "Fight Interrupted," "Choosing the Wedding Gown," a landscape by Nasmyth, two works by Roberts, three by Stanfield, five by Turner, including "Line Fishing off Hastings," and "St Michael's Mount," Webster's "Village Choir" and "Contrary Winds," and other characteristic works, Wilkie's "Duncan Gray," and Morland's "Reckoning."

The room next to the Sheepshanks galleries and the gallery succeeding it, are devoted to the *National Collection of Water-colour Paintings*, including works by Paul Sandby, Ibbetson, Girtin, Copley Fielding, W. Delamotte, De Wint, Prout, David Cox, Collins, Cattermole, Turner, William Hunt, Frederick Tayler, J. F. Lewis, and many other celebrated artists.

In this gallery are cases of ancient and modern jewellery. At the north end of the long room is a collection of rare and precious stones, and on the staircase at the end hang several early Italian and Ger-

man paintings Descending this staircase the visitor will reach the Middle Court, and making his way across it to the Refreshment Rooms Corridor already noticed, he may quit the museum by a small doorway, cross Exhibition Road and enter the Exhibition Galleries, which contain various collections connected with the museum, including models of ships, &c, and the National Portrait Gallery •

Catalogues of the pictures, with notices of the artists, separate catalogues of the various collections, and a general Guide to the South Kensington Museum, price 6d, may be obtained at the stall close to the principal entrance of the museum

To the left of the principal entrance to the Museum is a range of temporary buildings occupied by the *Educational Reading Room*, the books in this library number some 18,000, and relate chiefly to elementary instruction

## THE MUSEUM OF PATENTS,

SOUTH KENSINGTON, CLOSE TO THE SOUTH KENSINGTON MUSEUM

*Open free daily*



HE principal contents are machines and models, some of them extremely interesting, including Watt's first steam-engine, "The Sun and Planet," erected at Soho near Birmingham, in the year 1788, and the engine of the first steam-boat, "The Comet," which was advertised for the conveyance of passengers and goods on the river Clyde, Scotland, in the year 1812, and thus began the practical commencement of steam navigation in Europe There are also three locomotive engines, "Puffing Billy," the oldest in existence, constructed in 1813, "The Rocket," constructed by George Stephenson in 1829, to compete in the trial of locomotive engines at Rainhill on the Liverpool and Manchester

Railway, where it gained the prize of £500, and the "Sans Parel," constructed by T Hackworth for the same competition

The removal of this collection from the present temporary iron building to one on the south side of the Horticultural Gardens is in contemplation

## THE NATIONAL PORTRAIT GALLERY,

EXHIBITION ROAD, SOUTH KENSINGTON

*Open free to the public on Mondays, Tuesdays, and Saturdays, from 10 till 6 in summer and from 10 till 4 in winter*



HIS gallery contains a very valuable collection of portraits of British men and women of note, it was founded by Earl Stanhope in 1858, and has since received many important and valuable additions. It includes paintings by Vandyck, Lely, Kneller, Reynolds, Gainsborough, Lawrence, and many other celebrated artists. A catalogue may be purchased in the gallery.

## EAST INDIA MUSEUM,

EXHIBITION ROAD, SOUTH KENSINGTON.

*Open from 10 till 6 Sixpence admission on Wednesdays and Thursdays, on other days, one penny*



HIS museum, which used formerly to be in Leadenhall Street, and then was removed temporarily to Whitehall, and then partly crowded into the attics and buried in the cellars of the India Office, has at last found a suitable resting-place in the Eastern Gallery of the late International Exhibition, overlooking the Horticultural Gardens. For the first time in all these changes of situation, this curious and interesting collection

is now properly exhibited. It is reported that it is the intention of the authorities to render the collection fully illustrative of the arts, sciences, archæology, natural history, ethnology, and industrial products of our Eastern Empire. It was a happy thought to select Kensington for the new site, which has every advantage of pure air, light, cleanliness, and ample space for progressive development.

### THE BETHNAL GREEN MUSEUM.

*This museum is a branch of that at South Kensington, and is open on the same days and under the same conditions as the parent institution. It is about a mile and a-half east of the Liverpool Street Station of the Metropolitan Railway.*



HIS museum was erected mainly with a view of providing a place of recreation for the inhabitants of the East End of London, and may be said to have fully answered its purpose.

Unfortunately the necessity of economy prevented the carrying-out of the original plan of the buildings, which, as they now stand, have an unfinished appearance. The fountain in front of the principal entrance is that exhibited by Messrs Minton at the International Exhibition of 1862. The internal framework of the museum is that so long in use in the temporary buildings at South Kensington. The interior consists of one large hall surrounded by a double gallery, and nearly the whole of the available space has till lately been occupied by the Hertford Collection of works of art, including paintings, porcelain, bronzes, decorative furniture, &c, lent to the museum by Sir Richard Wallace. This has been removed to the gallery built for it in Hertford House, Manchester Square, and its place filled by a miscellaneous loan collection of objects of art.

The only permanent collections are those of articles of food, and animal products, brought from South Kensington and arranged in the

lower gallery Entering the museum by the western doorway, the visitor, passing the staircases leading to the refreshment rooms and galleries, will find himself in the central hall, the most noteworthy objects in which are

The *Food Collection*, in the north lower gallery, reached either by the main staircase half way down the hall, or by a smaller flight of steps immediately adjoining the entrance, and includes analyses of all the different substances employed as food by various races, with examples of such compounds as admit of exhibition, supplemented by diagrams and drawings or other articles

The *Animal Products Collection* includes wools, furs, silks, feathers, and leather in various stages of preparation

The *Refreshment Rooms* on the ground floor are reached by a staircase on the left of the principal entrance

## THE MUSEUM OF PRACTICAL GEOLOGY,

No 28, JERMYN STREET

*Open free every day in the week, except Fridays, from 10 till 4*



HIS important and interesting museum originated in a suggestion made by Sir Henry Thomas De la Beche to the Chancellor of the Exchequer in 1835, and is intended to illustrate the practical uses of the mineral productions of the United Kingdom, &c It was opened 14th May, 1851, by His Royal Highness the late Prince Consort The building was designed by Sir James Pennethorne, and is in itself an illustration of the practical bearings of the science of geology, the Piccadilly front is of Anston dolomite or magnesian limestone, that in Jermyn Street is built partly of the same material and partly of Suffolk bricks The entrance steps are of red Peterhead granite, and those leading into

the hall of Portland stone The internal arrangements are admirably adapted for their purpose

*The Vestibule or Hall* contains a very extensive and valuable collection of typical varieties of granites, porphyries, serpentine rocks, marbles, alabaster, slates, limestones, and other raw materials, together with tessellated pavements, crucibles, busts, and other examples



THE MUSEUM OF PRACTICAL GEOLOGY

of the application of minerals to scientific or art purposes, the examination of which should be commenced on the right hand side of the entrance, where the numbering of the articles begins, ending, after several circuits, at the foot of the left hand staircase The busts, which are extremely interesting, include Professor Playfair, Sir James Hall, Professor Forbes, Sir H De la Beche, Dean Buckland, &c At the end of the great hall is

*The Lecture Theatre*, capable of holding 500 persons, in which lectures are delivered to the pupils of the Royal School of Mines, and beyond is the library of scientific works. Examples of metal casts are arranged on either side of the staircase by which we ascend to

*The Principal Floor*, containing a large variety of examples of pottery and porcelain, ancient and modern glass, enamels, mosaics, British and foreign metalliferous ores, illustrations of mineral lodes, colonial minerals, non-metallic minerals, models of crystals, of metallurgical processes, of typical specimens of geological formations, such as the Puys of Auvergne, Holmbush mine, &c &c. The two small rooms at the northern end of the principal floor are entirely devoted to mining and metallurgical models, and the lower and upper galleries to the fossil collections, which are chronologically arranged, beginning on the western side of the lower gallery and gradually ascending. At the southern end of the upper gallery are the Geological Survey and Mining Record offices.

*The Royal School of Mines*, in connection with, or rather forming part of, the museum, is conducted by an able body of professors, who, in addition to their other duties, deliver annual courses of lectures to working men at a merely nominal charge for admission.

Students are instructed in chemistry, geology, applied mechanics, mineralogy, mining, &c, and have access to the chemical and metallurgical laboratories, which are located, the former at the Science Schools adjoining the South Kensington Museum, the latter at the northern end of the upper gallery of the museum itself, and are open to all students, whether attending lectures or not. The fee for students is £30 on entrance, or £40 to be paid in two sums of £20 with an interval of six months between the payments.

The public are admitted to the lectures at the rate of £4 for each course of forty or more lectures, and £3 for a course of less than forty lectures. There are numerous exhibitions and scholarships attached to this institution, details of which can be obtained on application to the authorities.

## THE ROYAL ACADEMY OF ARTS,

BURLINGTON HOUSE, PICCADILLY,

**W**AS founded in 1768, for the promotion of the arts of painting, sculpture, architecture, &c Sir Joshua Reynolds was the first president There are forty-two Academicians, about twenty Associates, and six Associate Engravers In connection with the Royal Academy of Arts there is a School open to all art-students who are able to fulfil the requirements of the council, in which gratuitous instruction is given by Royal Academicians

The present buildings belonging to the Royal Academy consist of the council-room, schools of drawing, &c , forming part of Old Burlington House , above which three new galleries have recently been built for the reception of the diploma works of Academicians, the statues and casts bequeathed by Gibson, and some of the choice art-treasures of the Academy, such as Marco d'Oggione's copy of L da Vinci's "Last Supper," Machise's study for the Waterloo fresco of the Houses of Parliament, &c , a suite of thirteen galleries for the periodical exhibitions of the Academy, added in 1868-9, after the designs of Sydney Smirke, including a central octagon hall for sculpture, a banqueting-hall, and a theatre for lectures, &c The refreshment rooms and schools of art are on the basement

The annual summer exhibition of pictures by living artists opens on the first Monday in May and closes at the end of July The winter exhibitions of the works of the " Old Masters," lent by private persons, which often include those of recently-deceased British artists, are held in January and February The charge for admission to each exhibition is 1s , price of catalogues also 1s These charges form the only source of revenue to the Royal Academy, which has no parliamentary grant

Artists of every nationality are free to send in pictures for exhibition at the Royal Academy, they should be forwarded to Burlington House during the last week of March. The works must, however, be originals, and no vignette portraits, or drawings without backgrounds, except architectural designs, are admitted. The council decides on the acceptance or rejection of works of art, and there is no appeal from their verdict.

The following are among the most important permanent possessions of the Royal Academy: the series of Diploma Works presented by members on their election, which include three portraits by Reynolds, and "Boys digging for a Rat," by Wilkie, a marble bas-relief by M. Angelo, representing the "Holy Family", the copy of Da Vinci's "Last Supper," already mentioned, a cartoon of the "Holy Family" by the same great master, a fresco by P. Veronese, a picture by Giorgione, and a bust of Wilton by his brother sculptor, Roubiliac. Admission to view these works may be obtained by a written application to the Keeper.

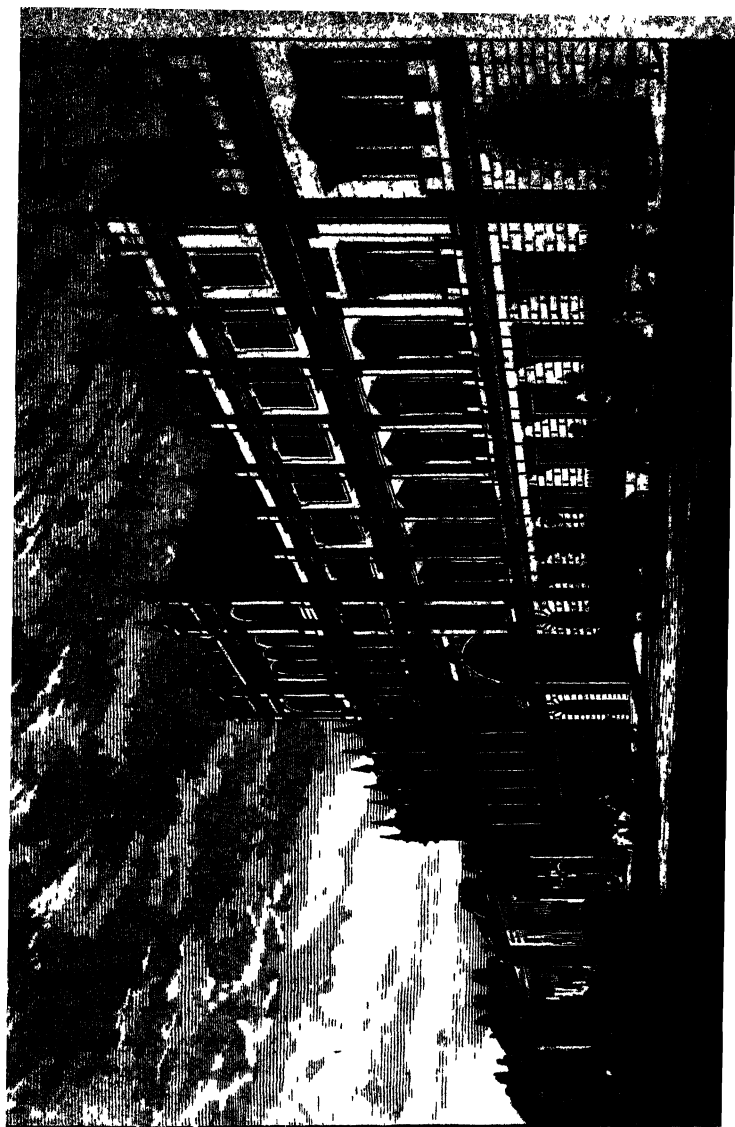
## THE SOANE MUSEUM,

13, LINCOLN'S INN FIELDS

**RULES OF ADMISSION** — *The museum is open to visitors free on Wednesdays, Thursdays, and Fridays from 11 to 5. Cards of admission can be obtained on application at the hall.*



HE Soane collection of works of art was formed by Sir John Soane, the celebrated architect, and bequeathed by him to the nation under certain conditions on his death in 1837. The present building was erected in 1812, and the arrangement of the contents is much the same as when left by Sir John. Our limits forbid us to attempt any detailed account of the twenty-four rooms in which the collections are distributed, suffice it to say that they include a large *Dining Room* and





*Library* in one, a *Picture Room* provided with cabinets and moveable planes for the exhibition of a large number of pictures in a small space, and above all a *Sepulchral Chamber*, containing the celebrated Egyptian sarcophagus, discovered by Belzoni in 1817, in a royal tomb in the valley of Beban el Malook, near Gournon, Thebes, and which is hewn out of a single block of arragonite. Of the pictures distributed in the various departments, the following are among the most noteworthy — Sir Joshua Reynolds' "Snake in the Grass," a portrait of Sir John Soane, by Sir Thomas Lawrence, "A Study of a Head for one of the Cartoons," by Raphael, Hogarth's "Election," a series of four paintings, and his world-famous "Rake's Progress," a series of eight paintings, three views of Venice, by Canaletti, numerous original sketches by Flaxman and Banks, "A Village Scene," by Ostade, a drawing by Rubens, and one by Paolo Veronese, Turner's "Van Tromp's Barge entering the Texel," Eastlake's "Cave of Despair," Hilton's "Mark Antony Reading Cæsar's Will." Many of the architectural drawings are also extremely interesting. Of the sculptures and statuary, we may name as especially fine, a cast of the shield of Achilles, by Flaxman, and numerous models, from the same great hand, several models by Banks, including the original study for the "Sleeping Girl," from the monument to Miss Boothby, in a church at Ashbourne, Derbyshire, and a model of his "Caractacus before Claudius," a statue of a "Nymph," by Sir R. Westmacott, and a bronze "Mercury," said to be an original work by Giovanni di Bologna.

The Library contains several very valuable MSS and ancient books, including Tasso's "Gerusalemme Liberata," in the author's handwriting, and the first four folio editions of Shakespeare. The miscellaneous objects of the collection include highly finished models, in cork or in plaster of Paris, of Pompen, ancient Greek and Roman buildings, such as the Parthenon, Pantheon, &c, carefully restored, fragments of Greek and Roman sculptures, antique vases of great variety (one Greek painted vase in the Dining Room is of great value), bronzes, gems, intaglios, casts of celebrated ancient works of statuary, of ancient and modern architectural details, &c. The

*Monks' Parlour* in the lower part of the museum contains an oratory, which is a very fine specimen of ancient Flemish wood carving, and we may also call special attention to the collection of Gothic fragments, portions of the old Palace of Westminster, arranged in the form of a cloister in the *Monks' Yard*, a view of which may be obtained from the east window of the so-called *Dressing Room*, as well as from the Monks' Court. The *Crypt* on the east of the Sepulchral Chamber should not be overlooked, as many of the models in it, of ancient tombs, are of great interest.

## MUSEUM OF THE ROYAL COLLEGE OF SURGEONS, OR HUNTERIAN MUSEUM

LINCOLN'S INN FIELDS

**RULES OF ADMISSION**—*The museum is open on every Monday, Tuesday, Wednesday, and Thursday between the 1st of March and the 31st of August from 12 to 5 o'clock, and between the 1st October and the 1st March from 12 to 4 o'clock. The museum is closed during the whole of the month of September. Open free to members of the College, who have a right to grant orders to other persons. Applications for orders should be addressed to the secretary.*



THE Hunterian Museum<sup>1</sup> was founded in 1785 by John Hunter (1728-1793), the great physiologist and surgeon, whose famous operation for the cure of aneurism has saved so many lives. The nucleus of the collection in the present museum was brought together by him in his lifetime, in a house built for its reception behind his own in Leicester Square, and was "designed to facilitate the study of the phenomena of human

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<sup>1</sup> The technical details respecting this museum are quoted from the Synopsis issued by the College, price sixpence.

life, both in health and disease" On his death in 1793 he possessed 10,563 specimens and preparations, illustrative of human and comparative anatomy, physiology, &c , these were purchased by Government for £15,000, and presented to the Royal College of Surgeons, who made considerable additions to them, and with the further assistance of Parliament erected and enlarged the present building in Lincoln's Inn Fields, after a design by Sir Charles Barry

The collection is divided into two chief departments The *Physiological Series*, which "contains examples of every important modification of the different structures or organs by which the functions of life are carried on, throughout the whole range of organized beings, in a natural condition," and the *Pathological Series*, "which exhibits the same structures or organs under the influence of injury, disease, or malformation," forming together the most complete museum of anatomy in the whole world In addition to these main divisions there is a small collection of objects interesting to the medical profession, such as various instruments of surgery, illustrations of methods of embalming the dead, &c

The specimens are arranged in three apartments known as the *Western, Middle, and Eastern Museums*, the "ground floor of each of which is devoted to skeletons, and the hard parts of animals, and other preparations in a dry state," the large ones on pedestals, the others in cases and cabinets The galleries are reserved for preparations in bottles

The first room entered is the *Western Museum*, the ground floor of which is assigned "to pathological preparations in a dried state, such as diseases and injuries of the bone, anatomical models in wax mummies, and surgical instruments" Of the details in the Western Museum, the most noteworthy are, perhaps, the skeleton of an adult Greenland whale, the skeletons of Jonathan Wild, Charles Byrne or O'Brian, the Irish giant, 7 feet 6 inches high, who died in 1783, and of Caroline Crachami, the Sicilian dwarf, 20 inches high, who died in 1824, aged ten The mummies from Peru, Teneriffe, Australia, &c , illustrating different methods of embalming, are also very interesting The ground floor of the

*Middle Museum* is entirely devoted to the fossil remains of extinct vertebrated animals, including a skeleton of the *Megatherium Cuvieri*, the most gigantic specimen of the extinct ground sloth from the neighbourhood of Buenos Ayres, a perfect skeleton of the *Mylodon Robustos*, the outer armour of the extinct gigantic Armadillo, a skeleton of the male Irish Elk (*Megaceros hibernicus*), also extinct, one of a gigantic extinct four-horned antelope, &c The ground-floor of the

*Eastern Museum* is entirely occupied by specimens illustrating the various modifications of the osseous system in vertebrate animals, including a skeleton of a full-grown Sperm whale or cachalot (*Physeter macrocephalus*), with numerous skeletons of rare or abnormal examples of the great whale family, the skeleton of a large male giraffe which died in the Zoological Gardens in 1867, and the skeleton of the large male Asiatic elephant so long exhibited at Exeter Change, which had to be shot on account of its violence The wall-cases in this room are filled with articulated skeletons, &c, beginning (at the left-hand side of the entrance) with those of fishes, and going on through the whole series of reptiles, birds, and mammalia The collection closes with the skeletons of man, which are placed in the Western Museum already noticed The galleries of the Eastern Museum are entered from a staircase opposite the entrance they contain the Physiological Series of Preparations of Human and Comparative Anatomy, considered the most characteristic part of the original collection of the great surgeon, designed, as he himself said, "to illustrate the several links in the chain of varieties displayed in the formation of the different organs in different animals"

At the further end of the Eastern Museum is a room devoted to a collection of surgical instruments and appliances, and one of the small rooms adjoining the same apartment contains the Microscopical Collection, with the necessary instruments for examining the specimens

*The Library* contains 33,000 volumes on anatomy and other kindred subjects, with several busts of eminent surgeons We must

also mention the statue of John Hunter, by Weekes, in the Western Museum

For further details respecting the collections, we refer our readers to the Synopsis from which we have quoted, and to the printed catalogue in 25 quarto volumes in the museum

## THE ROYAL UNITED SERVICE MUSEUM,

MIDDLE SCOTLAND YARD, WHITEHALL

**RULES OF ADMISSION** — *This museum is open from 10 to 4 every day in the week except Friday Tickets to be obtained of the Secretary Free to soldiers, sailors, policemen, and volunteers in uniform*



HE collections belong to the Royal United Service Institution for the promotion of naval and military art, science, and literature The most noteworthy contents of the various rooms are models illustrative of the naval architecture of different countries and dates, in connection with which is an extremely fine model of the battle of Trafalgar, specimens of mediæval and modern European armour and weapons, including models of various kinds of heavy ordnance and field artillery, a collection of arms and armour from Asia, Africa, and America, a complete series of working models of steam engines, models of the Battle of Waterloo, of the Crimea, with the siege of Sebastopol, of the Defences of Lintz, of the Fortress of Metz, and the surrounding country, of Paris and the German lines of investment in 1870-71, of the country round Belfort and the battle fields round Orleans, &c, various trophies and relics, including a sword and some autograph letters of Nelson, the signal book of the "Chesapeake," the swords of Cromwell and Wolfe, the skeleton of Napoleon's charger Marengo, Tippoo Sahib's pistols, and the dress in which he was killed, with many other objects of a

similar description. The museum also contains some interesting geological and mineralogical collections

Lectures are delivered in the theatre of the institution on alternate Fridays at 3 p m , and papers, succeeded by discussions, are read at the evening meetings on alternate Mondays at 8.30 p m from the 1st January to the 1st July Members have the privilege, except on rare occasions, of admitting two friends to lectures or meetings either by ticket or personal introduction Particulars as to qualification for membership and fees will be supplied on application to the secretary

*The Library* contains 15,800 volumes of professional, historical, and scientific works, including a complete set of the specifications of patents connected with arms, ammunitions, and accoutrements The library and reading room are open to members daily from 10 to 8

## THE ROYAL ARCHITECTURAL MUSEUM,

18, TUFTON STREET, DEAN'S YARD, WESTMINSTER

**RULES OF ADMISSION** — *This museum is open daily from 10 to 4, on Saturdays from 10 to 6 30, except in August and September, when it is closed Non-subscribers are charged 6d each*



HE Royal Architectural Museum was founded in 1851, and is intended to afford modern architects and art workmen an opportunity of studying and comparing the best examples of architecture of every style and every age

Its contents include a very valuable collection of marble reliefs from the ruins of one of the ancient cities of India, in the desert of Rajpootana, presented by Sir Bartle Frere, casts of Greek, Roman, Saxon, twelfth, thirteenth, fourteenth, and fifteenth century work, &c , encaustic tiles, mural paintings, rubbings of brasses, stained

glass, &c , supplemented by photographs, drawings and engravings of great architectural works, and models of buildings

Courses of lectures by architects and other artists are delivered in the museum during the session , prizes are given for the best specimens of carving, metal-work, drawing, modelling, &c , and there are evening drawing and modelling classes for art workmen at seven o'clock every Monday, Wednesday, and Friday evening, for which the charge for admission is 6d per week, with 2s 6d entrance fee for new members

## SCIENTIFIC AND LEARNED SOCIETIES



*THE Royal Society*—This important society was incorporated in 1663, but had been in existence as a private club for many years before the granting of its charter by Charles II Its rooms are now in Burlington House, having removed from Somerset House in 1856 Its object is the promotion of mathematical and physical science, and amongst its former and present members it numbers many illustrious men The entrance fee is £10, the annual subscription £4 members are elected by ballot on the nomination of the council The meetings, to which members may introduce visitors, either personally or by letter, are held once a week from the third Thursday in November to the third Thursday in June, and the president's soirées are held in March and April The "Transactions," copies of which are given to all the fellows, are among the most valuable existing records of the progress of science since the foundation of the society, and include interesting memoirs of many celebrated men The Royal Society possesses a very fine library of scientific works, numerous portraits by Kneller, Mytens, Hogarth, Lawrence, and others, a silver-gilt mace presented by Charles II , a solar dial, and a reflecting telescope made by Sir Isaac Newton, a marble bust of Mrs Somerville by Chantrev, and many other

scientific and art treasures. Much is done to promote research by grants made to men from the donation fund of this society, which also offers four medals for scientific discoveries, viz, the Copley, the Rumford, and two Royal medals

*The Society of Antiquaries of London*, Burlington House, founded as early as 1572, and incorporated in 1751 for the study of antiquity Admission fee five guineas, annual subscription two guineas. Fellows are elected by ballot Meetings, to which visitors are introduced in the ordinary way, are held every Thursday evening from November to June A fine library and museum, containing many interesting relics of antiquity, may be seen by an order from the secretary, which will be readily granted on a written application

*The Royal Institution of Great Britain* consists of a library, laboratory, reading and lecture room in Albemarle Street, Piccadilly, founded by Count Rumford and others in 1799 for the promotion of the study of mechanics, physiology, chemical science, philosophy, literature, art, &c Members are elected by ballot on the proposal of four fellows The entrance fee and annual subscription are each five guineas Meetings, at which interesting lectures are given by eminent men, are held during the session, on Friday evenings, from 8 30 to 10 30 Members have the privilege of giving tickets for these lectures to non-subscribers The names of Davy and Faraday are amongst the most illustrious of those connected with the Royal Institution The former delivered his first lecture in it in 1801, and made some of his most important discoveries in its laboratory, and the latter was appointed its professor of chemistry in 1827

*The Royal Geographical Society*, Savile Row, founded in 1830 for the "improvement and diffusion of geographical knowledge," and incorporated by Royal charter in 1859. The entrance fee is £3, and the annual subscription £2 Members are elected by ballot Meetings, to which fellows have each the privilege of introducing one gentleman or two ladies, are held on the second and fourth Monday of every month. This society possesses an excellent library of geographical works, and a fine collection of maps

*The Royal Geological Society*, Burlington House, founded in 1807, and incorporated in 1826, for the promotion of the science of geology Entrance fee six guineas, annual subscription three guineas Meetings, to which visitors are admitted on the usual conditions, are held on alternate Wednesday evenings This society possesses a library and geological museum, which may be seen, by order of a member

*The Royal Asiatic Society*, 22, Albemarle Street, founded in 1823 for the promotion of Oriental studies Admission fee five guineas, annual subscription two guineas Meetings on the first and third Saturdays of each month from November to June A good Oriental library

*The Society of Arts*, John Street, Adelphi—This society was founded in 1754, and incorporated by Royal charter in 1847 Its objects are the encouragement of arts, manufactures, and commerce, and the council have in view the “establishment of permanent departments, with competent officers, who may investigate and report on the progress of discoveries calculated to promote new industries” Candidates for membership are proposed by three members, but in the case of merchants, manufacturers, men of science, &c, nomination by the council is sufficient The subscription is twenty guineas on entrance, or two guineas per annum A weekly journal, containing much valuable matter, is published by the society A general meeting is held once a year, and ordinary meetings on every Wednesday evening during the session, which commences on the third Wednesday in November and ends on the last Wednesday in June Each member is allowed to introduce two visitors to these meetings

*The Royal Society of Literature*, 4, St Martin's Place, Charing Cross—Founded in 1823, and incorporated in 1826, for the advancement of literature A small society, with a good library

*The Linnean Society*, Burlington House, founded in 1788, for the study of natural history, more especially that of Great Britain, the

reading and publication of papers chiefly on zoology and botany, and the formation of a natural history library, which is now one of the richest in the kingdom, and includes that of Linnæus himself, purchased of his son on his death in 1828 Admission fee £6, annual subscription £3 Meetings, to which members may each introduce one visitor, are held on the first and third Thursdays in February, March, April, June, November, and December, and on the first Thursday in May. The library, to which visitors may be introduced by fellows, either personally or by letter, is open from 10 to 4 daily

*The Royal Astronomical Society*, Burlington House, founded in 1820, and incorporated in 1831, for the encouragement and promotion of astronomy Admission fee and annual subscription each two guineas, or twenty guineas on admission as a life member Meetings, to which each member may introduce one visitor, are held on the second Friday of every month from November to June inclusive This society awards a medal for astronomical discoveries

*The Royal Academy of Music*, 4, Tenterden Street, Hanover Square, instituted in 1822, incorporated in 1830, an academy for instruction in the various branches of music Entrance fee £30, annual fee £5

*The Institution of Civil Engineers*, 25, Great George Street, Westminster, was founded in 1818, and incorporated in 1828 Annual subscription for London members four, and country members three guineas Meetings every Tuesday from the beginning of January to the end of June

*The Royal Institute of British Architects*, 9, Conduit Street—Admission fee for fellows, five guineas, and associates, one guinea Meetings on alternate Monday evenings during the session A good library, to which non-members may be introduced by fellows


*The New Musical Association*, 27, Harley Street, Cavendish Square, founded in 1874, the members of which are "practical and theoretical musicians," and "those whose researches have been

directed to the science of acoustics, the history of the art, or other kindred subjects," and include the leading musicians of the kingdom. Annual subscription one guinea. Meetings on the first Monday of every month.

Other Societies, whose titles sufficiently describe their characters, are the *Anthropological Society*, 4, St Martin's Place, W C, the *British Archæological Association*, 32, Sackville Street, W, the *British Association for the Advancement of Science*, 22, Albemarle Street, the *Numismatic Society*, 13, Gate Street, W C, the *Pathological Society*, 53, Berners Street, W, the *Camden Society*, 25, Parliament Street, S W, the *Chemical Society*, Burlington House, the *Entomological Society*, 12, Bedford Row, and the *Harveian Society*, Titchborne Street, Edgware Road.

*The London Library*, 12, St James's Square — A public subscription library of upwards of 85,000 volumes. Subscribers admitted on the recommendation of a member, subject to the approval of the committee. Terms £3 a year, or £2 a year, with an entrance fee of £6, life membership, £26.

## COLLEGES AND SCHOOLS

HE *University of London*, Burlington Gardens, is a fine building by Pennethorne in the Italian Renaissance style, completed in 1869, in which the Board of Examiners, founded in 1837 for conferring degrees on students of different London and provincial colleges, hold examinations, councils, &c. The exterior is decorated with portrait-statues of the greatest thinkers of every age, and the interior includes a theatre with seats for 700 people, examination and council rooms, and a library, which is constantly on the increase.

*King's College and School* — This important institution, occupying the whole of the east wing of Somerset House, may be looked upon

as a university in miniature It was founded in 1828, and at present numbers about 1100 students in the college, and 600 pupils in the school. The building is entered from an unpretending archway in the Strand, and extends from that thoroughfare to the Thames There are rooms within the walls for the residence of matriculated students, and on the completion of the new wing fronting the Thames Embankment King's College bids fair to be one of the most satisfactory buildings for educational purposes in London The government of the college is vested in a council, and there are six departments, which are under a principal, and the school is under a head master



UNIVERSITY COLLEGE

*University College*, Upper Gower Street, a handsome building by Wilkins, the property of an important proprietary institution founded in 1828 by Lord Brougham, Thomas Campbell, and others, in which a first-rate scientific education may be obtained on very moderate terms This college possesses the original models of Flaxman's chief works, which are arranged in the hall, a portrait of the great sculptor by M. L. Watson on the stairs, and a fine coloured marble bas-relief by Baron de Triqueti in the cloister, all of which may be seen free of charge on Saturdays, by tickets to be obtained at the lodge on presentation of a card with the name and address of the visitor

*St Paul's School*, on the east of St Paul's Churchyard, is a modern building erected in 1823 on the site of the original school destroyed by the great fire of 1666, which was founded by Dean Colet in 1512 for

the free education of 153 poor children. Presentations to this foundation are in the gift of the Master of the Mercers' Company, of which Dean Colet was a member.

*Christ's Hospital*, Newgate Street, popularly known as the "Blue Coat School," on account of the peculiar costume worn by the scholars, is a fine old building, with a new hall by Shaw, added in 1825-29, occupying the site of the Grey Friars Monastery, it was founded by Edward VI in 1553 for the education of orphans and foundlings Samuel Taylor Coleridge, Charles Lamb, Leigh Hunt, and other famous men were educated here This charity possesses many fine pictures, including portraits of her Majesty and the late Prince Consort by Sir F Grant, and one of Edward VI by Holbein The visitor to London should endeavour to be present at the yearly ceremony on September 21st in the hall of Christ's Hospital, when the head boys deliver orations before the Lord Mayor, Corporation, and governors of the school The "suppings in public," held every Thursday from Quinquagesima Sunday to Good Friday, are also interesting sights Tickets are given by the governors

*Merchant Taylors' School*—A new Gothic school house has recently been erected for this institution on the playground of the old Charter House school, it was opened by H R H the Prince of Wales in 1875 The old building in Suffolk Lane was erected in 1675 for the accommodation of the school founded by the company in 1561, for the education of boys at a very moderate cost At this school Bishops Andrewes, Dove, and Tomson, James Shirley, Titus Oates, and many others of enviable or unenviable notoriety were educated.

*Charter House School* was removed to a fine new building at Godalming, Surrey, in 1872 The hospital still remains at Aldersgate Street, an old and interesting building, formerly "an hospital, chapel, and school house," founded in 1611 for the education of poor boys and the reception of pensioners, the most noteworthy features are the great hall, with a fine old chimney-piece, and the chapel, containing the tomb of the founder, Sutton

*Westminster School*, or St Peter's College, Westminster, founded by Queen Elizabeth in 1560, is interesting as retaining the old dormitory of the Abbey, rebuilt in 1722, and the old refectory of the Abbot of Westminster, now used as the hall of the college. Many eminent men have been educated at this school, which is one of the most important in London. There is a "foundation" for forty boys, who are called Queen's Scholars.

We may also name —

*The Mercers' School*, College Hill, one of the four ancient schools of London, founded in the reign of Henry II., and originally in the Old Jewry, but removed to its present site in 1808, and the

*City of London School*, Milk Street, Cheapside, established in 1835 — This school is supported partly by an income of about £1000 per annum arising from property bequeathed by a town-clerk of London in the reign of Henry V.

*National Art Training School*, South Kensington — The annual sessions, each lasting five months, commence on the 1st of March and the 1st of October, and end on the last day of February and the last day of July respectively. The months of August and September, one week at Christmas, and one week at Easter or Whitsuntide, are vacations. The classes meet every day, *except Saturday*. Hours of study — day, 10 to 3, evening, 7 to 9.

In connection with the Training School, and open to the public, separate classes are established for male and female students, the studies comprising drawing, painting, and modelling, as applied to ornament, the figure, landscape, and still-life.

With the view to meet the applications of parents, young persons at home for the Christmas and Midsummer vacations can attend the drawing classes at South Kensington, from the 15th December to the 14th February, or from the 15th June to the 31st July, on a payment of £1. Hours of attendance, daily, except Saturday, from 10 to 12.30, or from 1 to 3.

These schools are open to the public on Saturday afternoons. A prospectus of terms may be had at the South Kensington Museum

*National Training School of Cookery*—The president is the Duke of Westminster, and the chairman of the Executive Committee is the Hon F Leveson-Gower, M P There are three courses of instruction I For *learners*, who are made to understand the principles and practice of cleanliness and economy, and witness demonstrations of cookery, II A *practice kitchen*, where lessons are given in cooking food for families who can afford to spend from 20s to 100s weekly in the purchase of food to be cooked, III An *artizan kitchen*, where cookery is taught suitable for artizans and others who can afford to spend only from 7s to 20s weekly in the purchase of food to be cooked The chief object of the school is to train young educated persons to become teachers of cookery in schools throughout the country, but ladies and cooks attend the courses on payment of fees, and some hundreds of the latter have taken certificates At present the School is in Exhibition Road, and is open daily, except Saturdays, from 10 to 4 The Secretary will furnish all necessary information

*National Training School of Music*—At the west side of the Royal Albert Hall has been lately erected a building which will be opened as a National Training School of Music in the course of the year This building has been designed by Lieutenant H H Cole, R E The exterior is decorated with plaster treatment, either engraved (the *sgraffito* of the ancients), or modelled in bas-reliefs. These have been designed by Mr Moody Mr C J Freake has liberally erected the building at his own risk, and has offered the free use of it to the School for five years. It is proposed that the School shall be mainly supported by free scholarships, of the yearly value of £40, which will be competed for throughout the United Kingdom The students will receive not only an excellent musical education, but also education in history, languages, elocution, and deportment Her Majesty the Queen, the Prince of Wales, the Duke and Duchess of Edinburgh, the Mercers', the Fishmongers' and other London Companies, Sir Titus Salt, Sir John

Hawkshaw, and others have agreed to found free scholarships. This institution owes its existence to the continuous efforts of the Society of Arts, and is the result of the comprehensive inquiry into the state of musical education which the Society held in 1865. For great musical performances, the adjacent Royal Albert Hall will be used.

*School of Art Needlework*—A school for executing art-needlework of all kinds, excepting lace work, has been founded with the twofold objects of reviving a beautiful art, and giving remunerative employment to ladies. The president of the school is H R H the Princess Christian, and the acting vice-president is Lady Marian Alford. The school has had great success, having executed orders to the value of upwards of £6,000 in a year. It was established in Sloane Street, but has been removed to Exhibition Road, South Kensington.

## PICTURE GALLERIES



THE following list embraces all the most important Fine Art Galleries now open to the public. The hours of admission vary with the season—they are usually from 10 to 5, and the charge 1s, catalogues ranging from 6d to 1s.

*Belgian Gallery*, 28, Old Bond Street

*British Gallery of Art*, 57 and 58, Pall Mall

*Burlington Gallery*, 191, Piccadilly

*Conduit Street Gallery*, 9, Conduit Street

*Doré Gallery*, 35, New Bond Street

*Dudley Gallery*, Egyptian Hall, Piccadilly.

*Fine Art Society's Gallery*, 148, New Bond Street (See Advertisement)

*French Gallery*, 120, Pall Mall

*Gallery of the Society of Painters in Water Colours*, 5A, Pall Mall East

*Gallery of the Institute of Painters in Water Colours*, 53, Pall Mall

*Gallery of the Society of Lady Artists*, 148, Great Marlborough Street

*Gallery of the Society of British Artists*, 6½, Suffolk Street, Pall Mall

*Gallery of the New British Institution*, 39, Old Bond Street

*Gallery of the Society of French Artists*, 168, New Bond Street.

*King Street Galleries*, 9—11, King Street, St. James's

*Marine Gallery*, 142, New Bond Street

*Palæotechnic Gallery*, 106, New Bond Street (See Advertisement)

*Pall Mall Gallery*, 48, Pall Mall.



## PART VII.—PLACES OF ENTERTAINMENT.

### THEATRES

**T**HE following are the principal theatres in London. As the programmes are frequently varied, we cannot do better than refer our readers to the daily papers for detailed information concerning the performances. The prices of admission are usually advertised at the same time —

*Covent Garden*, Bow Street, (Italian Opera from April to July)

*Drury Lane*, Catherine Street, Strand (Opera from April to July)

*Haymarket*, 8, Haymarket (east side)

*Lyceum*, Wellington Street, Strand.

*Adelphi*, 411, Strand.

*Princess's*, 73, Oxford Street

*Gaiety*, 345, Strand

*Olympic*, Wych Street, Strand

*Queen's*, 91, Long Acre

*Globe*, Newcastle Street, Strand

*Vaudeville*, 404, Strand

*St James's*, 23, King Street, St James's

*Opera Comique*, 299, Strand

*Prince of Wales's*, 21, Tottenham Street

*Court*, Sloane Square, Chelsea

*Charing Cross*, King William Street, Strand

*Strand*, 168, Strand

*Royalty*, Dean Street, Oxford Street

*Criterion*, Piccadilly Circus

*The Duke's*, 43, High Holborn

*Alhambra*, Leicester Square

*Royal Aquarium*, Westminster

*Surrey*, 124, Blackfriars Road

*Philharmonic*, High Street, Islington

*Standard*, 204, High Street, Shoreditch

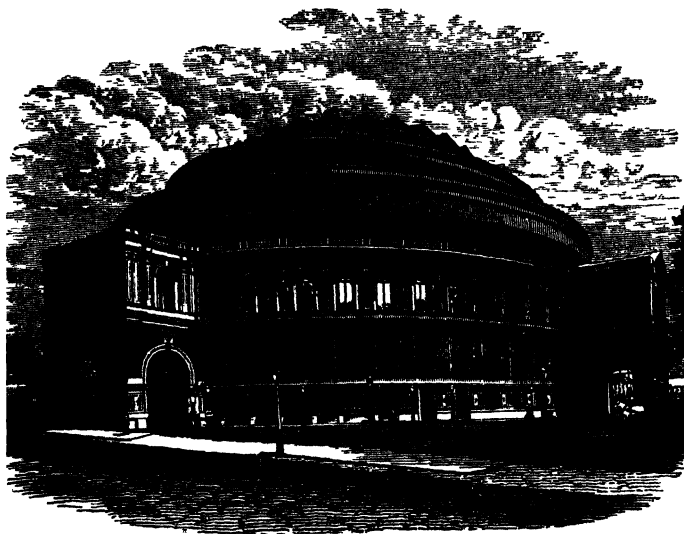
Equestrian performances may be witnessed at—

*The Amphitheatre* (Sanger's), Westminster Bridge Road.

*The Cirque* (Hengler's), Argyll Street, Regent Street.

### CONCERT HALLS.

*Royal Albert Hall*, Kensington Road    Sacred and secular concerts.



ROYAL ALBERT HALL

The foundation-stone of this fine building, erected in memory of the Prince Consort, was laid by the Queen on the 20th May, 1867, and the hall was opened by her Majesty on the 29th of March, 1871

The style of the building is Italian Renaissance, the materials of the façade are entirely of red brick and terra-cotta

The frieze, 800 feet in length, in mosaic work, is from designs by Pickersgill, Horsley, Armitage, Poynter, Marks, Yeames, and Armistead. The architect of the hall is Major-General H Y D Scott, C B. The organ, by Willis, with its 9,000 pipes, is undoubtedly the finest in the world

*Essex Hall*, Strand Sacred Harmonic Society.

*St James's Hall*, Piccadilly Popular concerts Moore and Burgess Minstrels

*St George's Hall*, Langham Place Mr and Mrs German Reed's Entertainment Concerts and lectures

(Open only in the Evening)

*Evans's Supper Rooms*, Covent Garden

*The Oxford*, 6, Oxford Street

*The Holborn*, High Holborn

*The London Pavilion*, Tichborne Street.

*The Metropolitan*, Edgware Road

#### MISCELLANEOUS PLACES OF AMUSEMENT

*Royal Aquarium*, Summer and Winter Garden, Westminster Promenade, spacious Concert Hall, Theatre, Fine Art Gallery, Reading Rooms, Aquarium, Skating Rink, and Refreshment Rooms (For special entertainments see daily papers)

*Egyptian Hall*, Piccadilly (See daily papers)

*Polytechnic Institute*, 309, Regent Street Collection of models and machinery Lectures on popular science, &c Open from 11 till 5, and 7 till 10

*Madame Tussaud's Waxwork Exhibition*, Baker Street The celebrated collection of wax models of celebrated personages

*Agricultural Hall*, Liverpool Road, Islington. Cattle and horse shows, &c

#### BAZAARS

*Soho Bazaar*, 4, 5, 6, and 7, Soho Square

*Baker Street*, 58, Baker Street

*Crystal Palace*, 108, Oxford Street

#### RINKS

*Oxford Circus Skating Rink*, 316, Oxford Street

*Central Skating Rink*, Holborn

*Royal Aquarium*, Westminster Fellows only, Tuesdays, Thursdays, and Fridays Public, Mondays, Wednesdays, and Saturdays

*Prince's*, Hans Place, Brompton For Members only

There are numerous rinks in the suburbs of London, and many more are in the course of construction.

#### PUBLIC GARDENS

*Cremorne*, King's Road, Chelsea. Concerts, fireworks, &c

*Rosherville*, Gravesend Concerts, &c (Go by steamboat)

*North Woolwich*, North Woolwich Concerts, &c (Go by steamboat.)

## CRICKET GROUNDS.

*Lord's*, St. John's Wood Road

*The Oval*, Kennington.

*Prince's*, Hans Place, Brompton

The two great matches at Lord's are Oxford *v* Cambridge, and Eton *v* Harrow They take place in July There are also tennis and racquet courts at Lord's and Prince's The Oval is famous for county matches

## BATHS



THE following is a list of the chief swimming and warm baths to be found in London —

*St Marylebone*, 181, Marylebone Road

*Royal York*, 34, York Terrace, Regent's Park

*Lambeth*, 156, Westminster Bridge Road, S E

*St George's*, 8, Davies Street, W, and 88, Buckingham Palace Road, S W

*Paddington*, Queen's Road, Bayswater

*Bloomsbury*, Endell Street, W C

*St Martin's*, Orange Street, Leicester Square, W C

*Westminster*, 34, Great Smith Street, W

*Argyll*, 10A, Argyll Place, Regent Street W

*The Hammam*, 76, Jermyn Street, S W

*The Grosvenor*, 119, Buckingham Palace Road

*The Terminus*, Railway Approach, London Bridge.

} Turkish Baths

*The Roman Bath*, Strand Lane, is famous for the coldness of its waters, which are supplied by a spring A marble bath has been erected in the place of the old Roman bath, which is not now used

Floating baths have been erected in the Thames, near Charing Cross Railway Bridge

Bathing is allowed in the Serpentine, Hyde Park, before 8 a m, and in the evening after 8 p m



## PART VIII—THE ENVIRONS OF LONDON



HE following brief description of the more interesting places near London will be found useful to visitors

*The Crystal Palace*, Sydenham, is open daily (Sundays excepted) Admission, 1s, except on Saturday, on which day a concert of high-class music is usually given, 2s 6d, on great fête days, such as the Handel Festival, 5s. Visitors should endeavour, if possible, to see the Palace on one of these days. The Palace may be reached from London Bridge or Victoria Stations, Ludgate Hill, or Euston Square. The two former are the more direct routes. By the Ludgate Hill (High Level) line, visitors are put down close to the centre transept, thus avoiding a walk of some distance. Railway tickets may be obtained including admission to the Palace. The building, which is mainly of glass and iron, originally formed part of that erected in Hyde Park for the Great Exhibition of 1851. It was purchased by a company, re-erected on its present site, and was opened by Her Majesty in person in 1854. It consists of one grand central nave with aisles, two main galleries, two transepts, and two wings, a third transept was burnt in 1866. The view from either end of the nave is extremely fine. The aisles are chiefly occupied by the Courts, including the *Egyptian Court*, the *Greek Court*, the *Roman Court*, the *Alhambra Court*, the *Byzantine and Romanesque Court*, the *German Mediæval Court*, the *English Mediæval Court*, the *Renaissance Court*, the *Italian Court*, the *Pompeian Court*, and the *Italian, French, and Elizabethan Vestibules*, in all of which are contained

fac-simile examples of the architecture and sculpture of the several countries and periods. The *Galleries* contain the *Fine Art* and other collections. In the *Centre Transept* is the grand orchestra with the Handel organ, the Concert Room, and Theatre.

The *Marine Aquarium* is at the west end of the nave. Here are ranged sixty-one tanks, containing thousands of living marine animals. Sixpence extra is charged for admission to this exhibition.

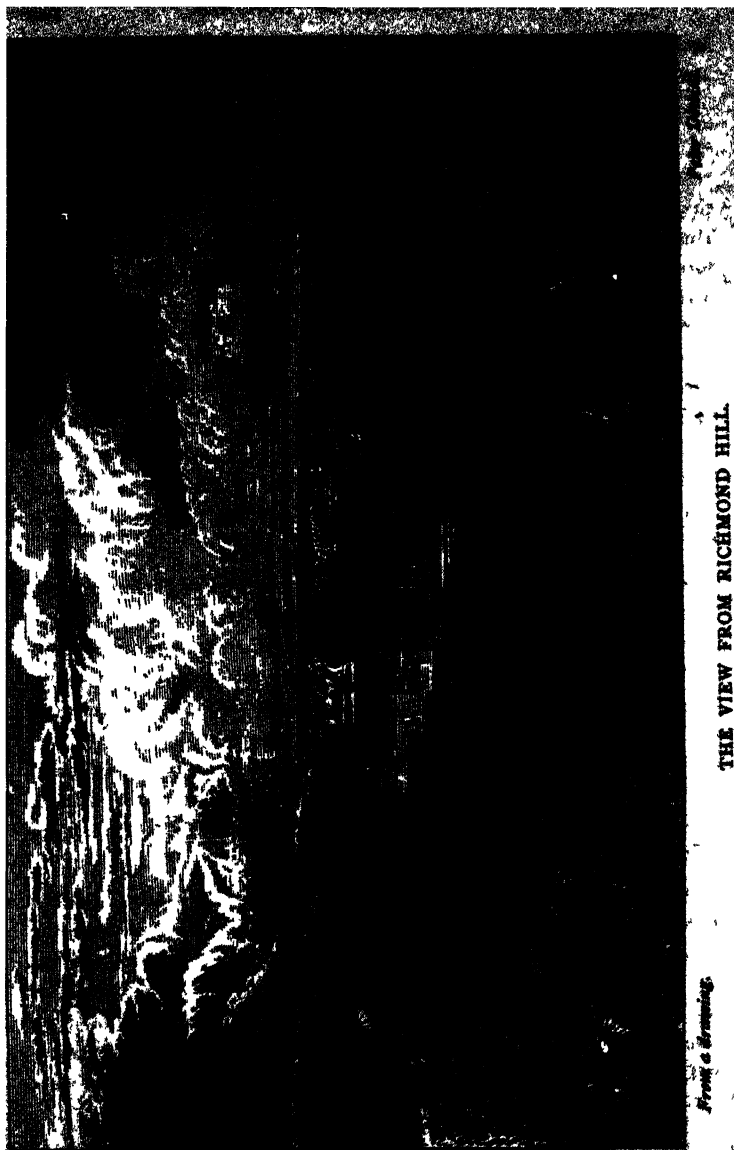
The *Park and Grounds* are most picturesquely laid out, and contain the finest arrangement of fountains and water temples in the world. On the banks and islands of the lakes are represented huge extinct animals. *Refreshment Rooms* are within the palace.

*Dulwich College and Gallery* are within a short distance of the Crystal Palace, trains and omnibuses run frequently between the two places. The College and Gallery are open free daily from 10 to 5. The College, founded by Edward Alleyne, an actor, dates from 1619. The new College, erected in 1866-70, from designs by Charles Barry, junior, is in the Italian-Gothic style. The Gallery contains upwards of 300 pictures, including examples of Murillo, Rembrandt, Rubens, Vandyck, Paul Veronese, Guido, and many of the Flemish, Dutch, and French masters, and a few by English masters.

*Alexandra Palace*, Muswell Hill, may be reached from the King's Cross Station of the Great Northern Railway. Open daily. Admission, 1s. This Palace, which was opened to the public in 1875, replaces a former structure burnt down in 1873, and consists of a long nave intersected by a transept, which is set apart for musical festivals, and is capable of holding 12,000 persons. The organ, by Willis, was constructed under the superintendence of Sir Michael Costa. The Londesborough collection of armour, and the Whitfield collection, illustrative of natural history, are arranged in rooms within the palace. *Refreshment Rooms* are on the south of the building.

The *Park and Grounds* contain a racecourse, archery, and cricket grounds, a lake, and a circus constructed to hold 3,000 persons. There is also a Japanese village, as well as representations of domestic





THE VIEW FROM RICHMOND HILL.

*From a drawing.*

architecture of other Countries. Fruit, flower, horse, and dog shows are held periodically, and horse racing during the season.

*Richmond* This favourite resort of Londoners, situated partly on Richmond Hill and partly on the level ground beneath it, is reached by either the South Western Railway from Waterloo, or the North London Railway from Broad Street, or from Addison Road Kensington, or by omnibus from the City. Richmond was formerly called Sheen, and received its present name from Henry VII, who rebuilt the manor house in 1497, but of this only a stone gateway on Richmond Green now remains. The chief attraction is *the Park*, eight miles in circumference, which was laid out by Charles I, and much improved by George II. The park abounds in magnificent prospects, is richly wooded, and contains a fine herd of deer. The principal entrance is by the gates opposite the Star and Garter Hotel on the summit of *the Hill*. Visitors should not fail to note the view from *the Terrace*, which for picturesqueness is not to be surpassed in England.

*Kew Gardens* are within an easy walk or ride of Richmond, and may be seen on the same day. The gardens cover about seventy-five acres, the pleasure grounds attached to them comprise about 270 acres in addition. The whole was formerly the private property of the Royal Family, but was given up to the public by her present Majesty in 1840. The gardens contain numerous hot-houses and conservatories, a palm house, a temperate house, and three museums. *The Palm House*, 362 feet long by 100 feet wide and 60 feet high, was built by Decimus Burton, it contains a splendid collection of palms from all parts of the tropics.

- *Hampton Court Palace* may also be reached by South Western Railway, either to Hampton Court or Teddington stations, the latter necessitates a long but very pleasant walk. Visitors may go one way and return the other, thus seeing *Bushey Park* with its noble avenue of chestnuts upwards of a mile in length. Hampton Court was built by Cardinal Wolsey in 1514 as a residence for himself, but ultimately given up to Henry VIII. It underwent con-

siderable alterations during the reigns of William and Mary and Queen Anne. The eastern and southern fronts were added by Wren. The apartments open to the public contain nearly 1,000 paintings, many of which are of great interest. *The Great Hall* was commenced by Wolsey and completed by Henry VIII, it has a fine timber roof, inferior only to that of Westminster. The gardens contain a *Vinery* and a *Maze*

*Windsor Castle* may be reached by Great Western or South



ETON COLLEGE

**Western Railways** The State Apartments can only be seen during the absence of the Queen, tickets may be obtained of the principal booksellers in the town *The Chapel Royal* and the *Round Tower* may be seen daily, and the terraces and parks are at all times accessible Edward the Confessor is said to have had a palace here, but the present building dates from the time of Henry III In the reign of Edward III the building was carried on under the superintendence of William of Wykeham, and portions were successively added under Henry VIII, Elizabeth, Cromwell, and George IV

*The Home and Great Parks* cover 2,300 acres In the latter is the *Long Walk*, an avenue of elms two and a-half miles in extent, and the artificial lake known as *Virginia Water* In the *Little Park* is the tree, still standing, said to be Herne's oak

*Eton*, adjoining Windsor, should also be visited It is interesting chiefly for its college, founded in 1446 by Henry VI, which is richly endowed

*Greenwich Hospital and Park* may be reached by road, rail, or river The hospital was commenced by Charles II in 1664, but was not completed until 1704 Webb, Wren, Stuart, Vanbrugh, and Inigo Jones each had a hand in the building It was formerly used as an asylum for old and disabled seamen, but in 1865 was converted into a *Naval College and School of Naval Architecture* The *Painted Hall* contains many interesting paintings and relics, the chief among the latter being the coat worn by Nelson at Trafalgar The *Observatory* in the park, partly designed by Wren, is the residence of the Astronomer Royal Visitors are not admitted within the building

*Woolwich*, adjoining Greenwich, is remarkable for its *Arsenal and Dockyard* The Arsenal can only be seen on Tuesdays and Thursdays between the hours of 10 to 11 30 and 2 to 4 30 Tickets to be obtained at the War Office, Pall Mall The *Royal Artillery Barracks* are situated on Woolwich Common, where also is the *Hospital, Military Academy, and Military Repository*, the last is open free daily

*Gravesend* is lower down the river, and may be reached by rail from London Bridge, Cannon Street, or Charing Cross Stations, as well as by steamboat Here are *Rosherville Gardens, Windmill Hill*, from which an extensive view may be obtained, and about three miles from the town the pretty village of *Springhead* From Gravesend, *Rochester* and *Chatham* should be visited—the former for the sake of its ancient castle and cathedral, the latter for its dockyard

*Harrow-on-the-Hill*, ten miles north-west of London, may be

quickly reached from Euston Square Station. The town is remarkable chiefly for its celebrated grammar school, founded by John Lyon in the sixteenth century, and for its ancient church. From the churchyard an extensive view of Harrow Weald may be obtained


*St. Albans*, eighteen miles from London by the North Western, Great Northern, or Midland lines of railway, should be visited for the sake of its ancient abbey church dedicated to St Alban, the proto-martyr, who was beheaded here A D 304 The church, which is now undergoing extensive restoration, is the longest in England The first battle of the Wars of the Roses was fought near here in 1455

In the summer time a four-horse coach leaves the "White Horse Cellar," Piccadilly, for St Albans, about 10 a m





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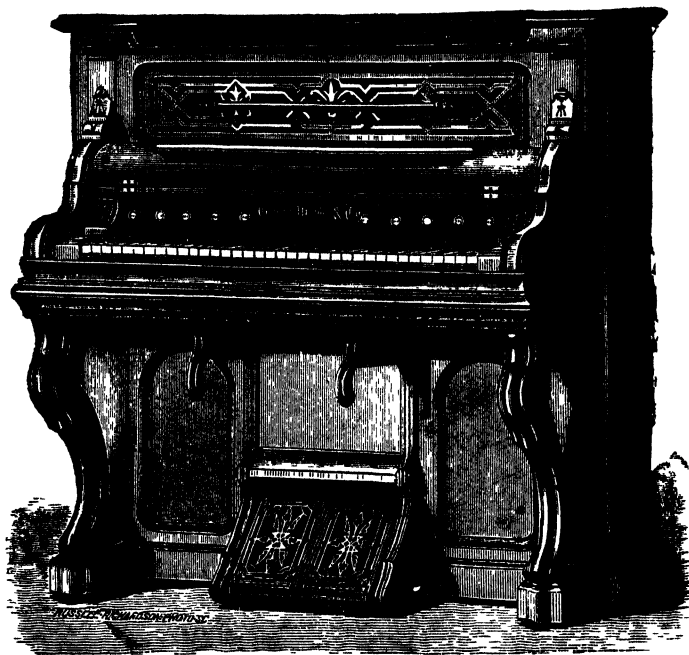
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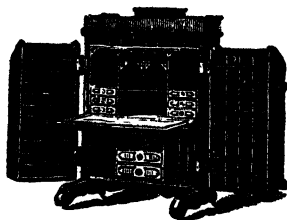
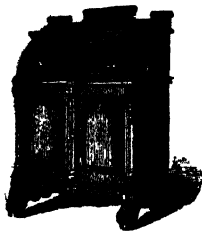
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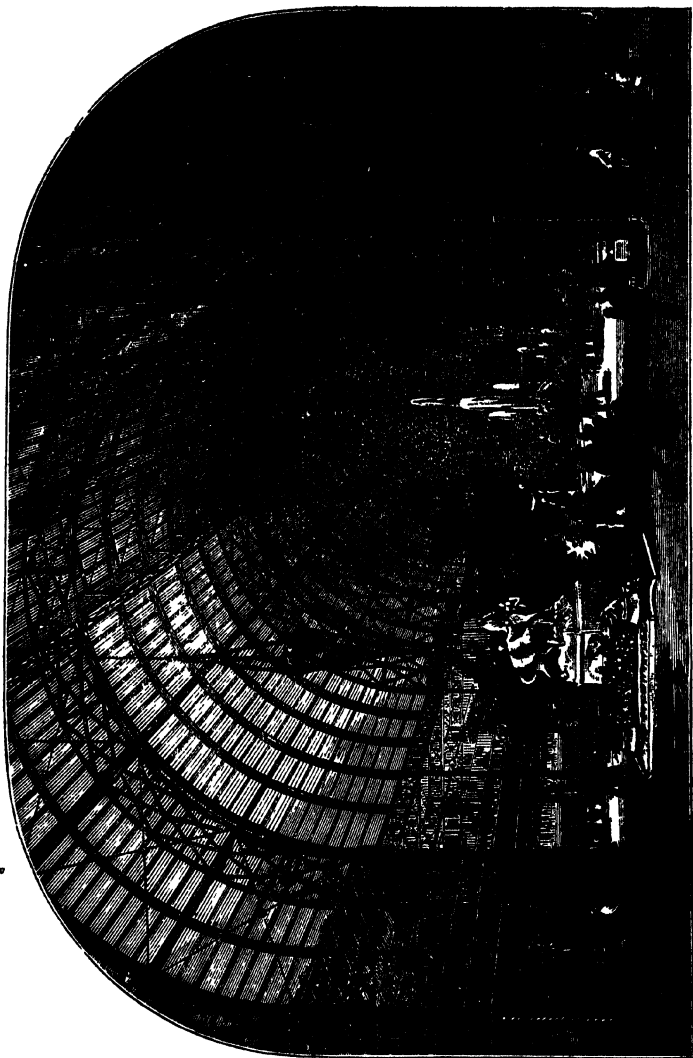
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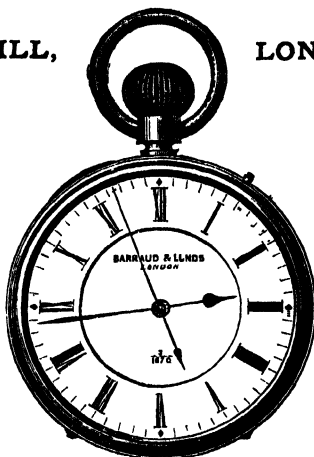
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